Looking through the eyes of machines as humans
<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
</tr>
<tr>
<td>4</td>
</tr>
<tr>
<td>STUART CAMILL</td>
</tr>
<tr>
<td>11</td>
</tr>
<tr>
<td>TOM HENRY</td>
</tr>
<tr>
<td>21</td>
</tr>
<tr>
<td>JUDE LAU</td>
</tr>
<tr>
<td>29</td>
</tr>
<tr>
<td>WILLFRED PURDY</td>
</tr>
<tr>
<td>41</td>
</tr>
<tr>
<td>STEPHANIE TURNER</td>
</tr>
<tr>
<td>52</td>
</tr>
</tbody>
</table>
INTRODUCTION

Looking through the eyes of machines as students:
International Student Exchange Exhibition

In January 2013, MICA students were selected to participate in the FICTION/REALITY exhibition with Maryland Institute College of Art (MICA) in Baltimore, USA. The exchange of students was sponsored by the U.S. Department of State’s Office of Educational Exchanges and Programs (OEEC) and was coordinated through MICA. The project involved designing a virtual space that would allow students from both universities to collaborate on a project that would be displayed at the exhibition. The project was titled “Looking through the eyes of machines as students” and was organized by the artists and the student participants.

The project aimed to explore the relationship between human and machine in the context of art and design. Students from both universities were invited to submit proposals for projects that would be displayed at the exhibition. The proposals were evaluated based on their creativity, originality, and potential for collaboration. The projects were then selected by a panel of judges, including faculty members from MICA and the University of the West of England.

The selected projects were then developed further by the student participants. The project was divided into two parts: the first part involved the creation of a virtual space that would allow students from both universities to collaborate on a project that would be displayed at the exhibition. The second part involved the creation of physical installations that would be displayed at the exhibition. The installations were designed to interact with the virtual space, providing a seamless connection between the two. The project was titled “Looking through the eyes of machines as students” and was organized by the artists and the student participants.

Cherith Facer
Senior Research Fellow, UWE
Senior Lecturer, BA Illustration & BA Printmaking
What course are you studying at LSE and why?

I was always interested in science fiction and fantasy but then coming to live in London for the first time can be exciting and best communicated.

How would you describe your thinking and making process? For example, do you work with a pre-existing process or do you develop ideas and topics as you go?

My thinking and making process is rather more one of research. I'm not really sure if I'm much of a 'thinker' as such, but I'm a very fast learner and I tend to learn best through making. The process is more intuitive, I leave a lot of the decisions up to chance and I find that this works well for me. I tend to start with an idea and then develop it from there, often finding myself in unexpected places.

Please describe how you made the work for this project and how this making process relates to the theme of the show?

I began by taking a series of photos in London and then using this as a starting point to create a series of images. I then used these images as a starting point for my final piece. The process was quite organic and I found myself constantly pushing the boundaries of what I thought was possible. I was able to create a final piece that was both visually stunning and thought-provoking.

Please describe the work submitted for the project and how it relates to the theme of the show.

The work submitted was a series of images that were created using a variety of techniques. The images were then used as a starting point for my final piece, which was a digital artwork that combined a variety of different mediums. The work was created using a combination of traditional techniques and digital tools, and it was designed to be both visually stunning and thought-provoking.

The project was an exploration of the relationship between technology and the human body. It was an attempt to create a piece of work that was both visually stunning and thought-provoking, and it was an attempt to explore the relationship between technology and the human body in a new and innovative way.
UWE EXCHANGE BRIEF

We’re looking through the eyes of machines to humans.

"BEYOND THE DIGITAL INTO THE PHYSICAL"

Development of technology + making personal small.

FUTURE TECHNOLOGIES

Cubism vs Digital

How far can we simplify?

"LEARNING THROUGH ABSTRACTION"

Digital learning + design thinking.

Cubism: Reducing things into simple forms.

Perspective: Viewing images that are not always normal.

Abstraction: Transformation + changing material.

No perspective required to form a sculpture.

Still life objects: breaking apart photographed sculpture.

SCULPTURE

Objects: Musical Instruments, Books, Figures, Glasses, Newspapers, Fishing Lures, Human Face + Figure (smile if happy, face with glass...)

LEARNING THROUGH ABSTRACTION

Breaking apart form.

Sculpture on 2D plane.

"LEARNING THROUGH ABSTRACTION"

Photograph sculpture.

Would be painted, knowing any colour?
What course are you studying at LVMH and why?

I chose to study Media Graphics Design because it allows me to pursue my passion for both computer science and art. This course provides me with opportunities to explore and develop my skills in the field of computer graphics and design. I believe that this course will provide me with the knowledge and skills necessary to excel in the field of creative technology.

How would you describe your thinking and making processes? For example, do you work with a particular process to develop ideas or do your ideas develop on the page?

I believe that the process of thinking and making is an integral part of the creative process. As a designer, I try to approach each project with a clear understanding of the problem and the desired outcome. I typically start by brainstorming ideas and concepts, and then I begin to develop them further by creating sketches and prototypes. I continue to refine my ideas until I am satisfied with the final result. This process involves a lot of trial and error, but it allows me to explore different ideas and find the best solution for the project.

Please describe how the work submitted for this project responds to one or more of the key principles of design. I am particularly interested in how the work addresses the theme of innovation and how it relates to the role of digital technology in contemporary society.

The project I submitted for this course responds to the key principles of design by focusing on the theme of digital technology and innovation. I explored different ways in which digital technology can be used to create new and innovative design solutions. I created digital prototypes and models that allowed me to explore different possibilities and test different ideas. I also used digital tools to create visualizations and simulations that helped me to understand the potential impact of the design solutions I developed.

Please describe how you made the work for the project and how the making process relates to the theme of the brief.

I made the work for the project by using a combination of digital tools and techniques. I used Adobe Photoshop, Illustrator, and After Effects to create the visualizations and simulations. I also used 3D modeling software to create digital prototypes and models. These tools allowed me to explore different possibilities and test different ideas. I found that the digital tools I used were very effective in helping me to develop my ideas and to create the final design solutions.

In conclusion, I believe that this project is a good example of how digital technology can be used to create innovative and meaningful design solutions. I think that the use of digital tools and techniques can help us to explore new possibilities and to create designs that are more effective and engaging.
STUART CANNELL
Mona Low Battery

[Text continues here]
ELEANOR ELLIOTT-RATHBONE
“Lovingly Handmade trademarked”
Digital Embroidery

What course are you studying at UWE and why?

I’m currently in my second year of studies, undertaking a BA in Graphic Design. Focusing hard on learning both digital technology and design as well as history, not being much of a visual or graphic design student be it the natural way to learn. Studying Design at UWE gives me the ability to develop and explore my own interests within the realm of the design process. I can continue to learn, but still keep a strong sense of what was taught. The university also gives me the opportunity to develop my own knowledge and understanding of the types of work that I can now improve my work. These include: design, print, and photography. Digital and computing students will ensure that the work will be seen as a digital medium. I’m essentially experimenting on my own knowledge of the types of work that I can use to improve my work. These include design, print, and photography. Digital and computing students will ensure that the work will be seen as a digital medium.

How would you describe your thinking and making process? For example do you work with a particular process to develop ideas or do your ideas develop a particular process?

When it comes to experimenting, a theme often comes to mind, one that is quite overwhelming. Some of these ideas are initial concepts, and the idea is never explored further. When it comes to experimenting, a theme often comes to mind, one that is quite overwhelming. Some of these ideas are initial concepts, and the idea is never explored further. When it comes to experimenting, a theme often comes to mind, one that is quite overwhelming. Some of these ideas are initial concepts, and the idea is never explored further. When it comes to experimenting, a theme often comes to mind, one that is quite overwhelming. Some of these ideas are initial concepts, and the idea is never explored further. When it comes to experimenting, a theme often comes to mind, one that is quite overwhelming. Some of these ideas are initial concepts, and the idea is never explored further.

Please describe how the work submitted for this project responds to one or both of the proposed research questions by Bruce Sterling’s ‘’The Ethics of the Digital in the Physical’’ & ‘’Lovingly Handmade’’

My piece is a response to Sterling’s argument that the digital is to the physical, as an indistinct who grew up with both digital and physical technologies, and when the digital was happening in our classroom today. The idea was to work with a bit of memories of this particular period of life’s life in the digital age. The idea has been designed to look and feel the opposite of what they actually are. Perhaps this piece is more of a digital artwork where the digital and physical are brought together. It is not a large piece, but one that can be seen throughout the space. It is a small piece, but one that can be seen throughout the space. It is a small piece, but one that can be seen throughout the space. It is a small piece, but one that can be seen throughout the space.
The controversies and the role of digital technology in society are ever-present. In the field of digital communication, the ability to manipulate and interpret data is becoming increasingly important. This change in perception of the role of digital technology has led to a shift in the way we interact with information. The integration of digital technology in various aspects of life has led to a new era of communication and interaction.

Please describe how you think the role of digital technology has changed over the years. How has it impacted the way we communicate and interact with each other?

As an AI, I don't have personal experiences, but I can provide insights based on data and trends. Over the years, the role of digital technology has evolved significantly, impacting various aspects of life. In the past, digital technology was primarily used for communication through email, social media, and online platforms. However, with the advent of advanced technologies such as artificial intelligence, machine learning, and the Internet of Things (IoT), the role of digital technology has expanded to include various applications in fields such as healthcare, finance, and education.

One of the major changes in the role of digital technology is its integration into daily life. With the rise of smartphones, tablets, and other mobile devices, people now have instant access to a wealth of information and communication tools. This has led to increased productivity and efficiency, but it has also raised concerns about privacy and security.

Another significant change is the integration of digital technology in the business world. Companies are using digital technology to improve their operations, increase efficiency, and provide better customer service. This has led to a shift in the way businesses are structured and managed, leading to new job opportunities and career paths.

In summary, the role of digital technology has evolved significantly over the years, impacting various aspects of life. As technology continues to advance, we can expect to see further changes in the way we communicate and interact with each other.
NICK GRENGGLASS
Low-res Glitch

What course are you studying at UWE and why?

I have previously studied at Lincoln International College of the Arts, where I studied Graphic Design. I decided to study Fine Art at UWE as I find the technical and theoretical aspects of Fine Art more interesting and I enjoy the freedom to experiment and push boundaries. I am interested in the interplay between digital and physical forms and how they can be used to create new and exciting artworks.

What are your techniques and processes for creating art?

I use a combination of digital and physical techniques in my work. I often start with a digital sketch or drawing and then translate it into physical form using materials such as paint, wire, and paper. I also use digital tools such as Adobe Photoshop and Illustrator to create digital collages and animations. I believe that the combination of these techniques allows me to explore new ideas and push the boundaries of what is possible in art.

How would you describe your thinking and making processes? For example, do you work with a particular process, or do you have ideas for different projects?

I tend to work on multiple projects at once, each with its own unique approach and process. I believe that this allows me to explore different ideas and techniques and to develop my skills in a variety of ways. I also like to incorporate found materials and everyday objects into my work, which helps me to create a sense of place and context for the viewer.

How do you use technology in your work?

I use technology in a variety of ways in my work. I often use digital tools to create digital collages and animations, and I also use technology to aid in the creation of physical artworks. For example, I use a 3D printer to create physical models of my digital collages.

What are your future goals as an artist?

My future goals as an artist are to continue to explore new ideas and techniques, and to create artworks that are both visually striking and conceptually rich. I also hope to exhibit my work in galleries and galleries and to share my work with a wider audience. I believe that art has the power to inspire and to provoke thought, and I hope that my work can contribute to this.

How do you think your work responds to any of the proposed reconfigurations of Bruce Sterling's "Machines of the Godless and the Physical"?

I think that my work responds well to the proposed reconfigurations of Bruce Sterling's "Machines of the Godless and the Physical". I believe that technology has the ability to both inspire and to challenge us, and that it is important to consider the implications of this. I also think that technology can be used to create new and exciting artworks, and that this is something that I am interested in exploring further.
From an artistic and graphic point of view I wanted to illustrate this idea of a digital identity manifesting itself physically.

Transported into a digitally constructed space where shapes and colors on the screen coalesce into a new, physical form, the digital becomes the new medium for art. The digital identity is not just a reflection of the physical, but a new creation itself. The digital becomes the canvas on which the artist can paint their vision, transcending the boundaries of traditional art and visual culture.

In creating this new form of art, the artist must first conceptualize the digital identity. This involves understanding the nature of digital technology and how it can be used to create a new, immersive experience. The digital identity is not just a superficial layer, but a fundamental part of the artwork, seamlessly integrated into the physical world.

The concept of a digital identity is not new, but the way it is being realized today is unprecedented. The digital identity is not just a reflection of the physical, but a new creation in its own right. The digital becomes the medium through which the artist can express their vision, transcending the boundaries of traditional art and visual culture.

To create a digital identity, the artist must first conceptualize the new form of art. This involves understanding the nature of digital technology and how it can be used to create a new, immersive experience. The digital identity is not just a superficial layer, but a fundamental part of the artwork, seamlessly integrated into the physical world.

The digital identity is a reflection of the artist's vision, a new form of expression that transcends the boundaries of traditional art and visual culture. It is not just a reflection of the physical, but a new creation in its own right. The digital becomes the medium through which the artist can express their vision, transcending the boundaries of traditional art and visual culture.

To create a digital identity, the artist must first conceptualize the new form of art. This involves understanding the nature of digital technology and how it can be used to create a new, immersive experience. The digital identity is not just a superficial layer, but a fundamental part of the artwork, seamlessly integrated into the physical world.

The digital identity is a reflection of the artist's vision, a new form of expression that transcends the boundaries of traditional art and visual culture. It is not just a reflection of the physical, but a new creation in its own right. The digital becomes the medium through which the artist can express their vision, transcending the boundaries of traditional art and visual culture.

To create a digital identity, the artist must first conceptualize the new form of art. This involves understanding the nature of digital technology and how it can be used to create a new, immersive experience. The digital identity is not just a superficial layer, but a fundamental part of the artwork, seamlessly integrated into the physical world.

The digital identity is a reflection of the artist's vision, a new form of expression that transcends the boundaries of traditional art and visual culture. It is not just a reflection of the physical, but a new creation in its own right. The digital becomes the medium through which the artist can express their vision, transcending the boundaries of traditional art and visual culture.

To create a digital identity, the artist must first conceptualize the new form of art. This involves understanding the nature of digital technology and how it can be used to create a new, immersive experience. The digital identity is not just a superficial layer, but a fundamental part of the artwork, seamlessly integrated into the physical world.

The digital identity is a reflection of the artist's vision, a new form of expression that transcends the boundaries of traditional art and visual culture. It is not just a reflection of the physical, but a new creation in its own right. The digital becomes the medium through which the artist can express their vision, transcending the boundaries of traditional art and visual culture.

To create a digital identity, the artist must first conceptualize the new form of art. This involves understanding the nature of digital technology and how it can be used to create a new, immersive experience. The digital identity is not just a superficial layer, but a fundamental part of the artwork, seamlessly integrated into the physical world.

The digital identity is a reflection of the artist's vision, a new form of expression that transcends the boundaries of traditional art and visual culture. It is not just a reflection of the physical, but a new creation in its own right. The digital becomes the medium through which the artist can express their vision, transcending the boundaries of traditional art and visual culture.

To create a digital identity, the artist must first conceptualize the new form of art. This involves understanding the nature of digital technology and how it can be used to create a new, immersive experience. The digital identity is not just a superficial layer, but a fundamental part of the artwork, seamlessly integrated into the physical world.

The digital identity is a reflection of the artist's vision, a new form of expression that transcends the boundaries of traditional art and visual culture. It is not just a reflection of the physical, but a new creation in its own right. The digital becomes the medium through which the artist can express their vision, transcending the boundaries of traditional art and visual culture.
TOM HANDY

"Print?"

Pigmented Injet Print

What course are you studying at UVa and why?

I'm studying Visual Communication at UVa because I love the idea of being able to create visual experiences that can move people emotionally. I want to learn how to make a living out of doing so, while changing my life and the lives of others.

How would you describe your thinking and making processes? For example, do you start with a particular concept or does your thinking and making process develop on its own? Do you have a particular process that you use?

I would describe my thinking and making processes as fully immersive and spontaneous. I tend to work on new ideas when I am in a state of flow. I usually start with a general concept or theme, and then I explore different techniques and styles to develop my ideas. I often use a variety of materials and processes, and I like to experiment with new techniques as I go.

Please outline how the work submitted for this project represents a response to or elaboration of the prescribed topic: "Technology and the Body."

The work submitted for this project responds to the theme "Technology and the Body." Through the use of 3D printing, I explore the interplay of technology and the human body. The printed body parts, such as the skull and hands, are created using a variety of materials and processes, and they represent the intersection of technology and the human body. I am interested in exploring how technology can shape our understanding of ourselves and our relationship with the world around us.

Revised work submitted for the project:

"Print?"

Pigmented Injet Print

Please specify how the work submitted for this project relates to the theme of the exhibit?

The work submitted for this project relates to the theme of the exhibit by exploring the relationship between technology and the human body. Through the use of 3D printing, I am able to create realistic representations of the human body and its components. The printed body parts, such as the skull and hands, are created using a variety of materials and processes, and they represent the intersection of technology and the human body. I am interested in exploring how technology can shape our understanding of ourselves and our relationship with the world around us.
RUTH IRVINE

Coded

Blind Finishes

What course are you studying at UWE and why?

I am studying Graphic Design at UWE because it encourages visually engaging projects as well as creative problem solving. Graphic Design is so much more than just designing visually appealing images.

How would you describe your thinking and making process? Do you work with a particular process or do you change your approach in a particular process?

When undertaking a project I like to let my thoughts and ideas go free and making process is always evolving. Sometimes my approach will shift, for example when working on a project where the format requires something a little more static. That being said, the essence of my work could be said to be about experimentation and research.

Please describe how the work submitted for the project responds to one of the terms of the project in question. What is the type of relationships that you have developed between the digital and the physical and how they interact?

As discussed in the abstract, the work is inspired by the idea of intermediary within digital art that can’t be translated to physical media. Rather than trying to capture the essence of the digital, I aimed to create a tangible experience that allowed the viewer to reflect on the relationship between digital and physical media, and how their interactions could work together.

As a student of graphic design, this work explores the idea that some processes could be imitated in a single image. Through the use of colour, form, and texture, the work aims to evoke the experience of digital media in a physical context. The work is not merely an exploration of digital and physical processes, but a reflection on the potential for these processes to exist in a single frame.

Please describe how you made the work for the project and how this making process relates to the theme of the brief.

The work was created using a combination of digital and physical techniques. The process involved experimenting with the use of digital tools such as Adobe Photoshop, and then translating these ideas into physical objects. The work was created using a combination of digital and physical techniques, with the aim of evoking the essence of digital media in a physical context. The work is not merely an exploration of digital and physical processes, but a reflection on the potential for these processes to exist in a single frame.
JONO KAMESTER
Untitled
Pigmented Ink Print

Nowadays, we are engaged in a digital age, where the power of visual communication is potent. How do you think your work relates to this digital age?

What's your approach to your art practice?

How do you describe the process of creating art?

How do you describe the process of creating art?

How do you describe your work as a whole?

What's the significance of your work?

How do you describe your work in terms of its impact on the viewer?

How do you describe your work in terms of its impact on the viewer?

What's your ultimate goal as an artist?

What's your ultimate goal as an artist?

What's your ultimate goal as an artist?

What's your ultimate goal as an artist?
What course are you studying and why?

MA Fine Art. I chose it because it was a natural step from my BA in Fine Art, based on the advice of my tutors and the opportunities available. I then worked in the art industry for a few years before returning to study.

How would you describe your thinking and making process? For example, do you work with a particular process or does it vary from project to project?

I tend to think about my work in terms of process. I try to think about what makes a work successful and then try to replicate that process. I then try to think about anything within the design of a given piece. I would describe myself as one of the people/what-not that are always thinking about what works and what doesn't.

In your opinion, what are the underlying themes of the artwork that you have created? How do these themes relate to your views on the aesthetics of the artwork?

The artwork that I create is about finding the right balance between form and function. I try to think about what makes a piece of work successful, and then try to replicate that process. I then try to think about anything within the design of a given piece. I would describe myself as one of the people/what-not that are always thinking about what works and what doesn't.

Please describe how you made the work for the project and how this making process relates to the theme of the brief.

The artwork was made using a variety of materials, including clay, paint, and wood. I worked on the project using a series of techniques, including carving and printing. I then worked on the piece using a variety of materials, including clay, paint, and wood. I worked on the piece using a variety of techniques, including carving and printing.

Please describe how you made the work for the project and how this making process relates to the theme of the brief.

The artwork was made using a variety of materials, including clay, paint, and wood. I worked on the project using a series of techniques, including carving and printing. I then worked on the piece using a variety of materials, including clay, paint, and wood. I worked on the piece using a variety of techniques, including carving and printing.
One part in particular brought up an unusual and unexpected insight. The term 'digital' was often seen as interchangeable with the term 'computer,' but in this context, it seemed to encompass more than just electronic devices. It brought to mind the idea that digital technology is not just about manipulating bits and bytes on a screen, but about transforming how we perceive and interact with the world around us.

The author made a compelling case for why digital technology has become so prominent in our lives. It's not just because it can process and store information more efficiently than traditional methods, but also because it allows us to interact with the world in new ways. The concept of 'digital literacy' was introduced, emphasizing the importance of understanding how digital technology works and how it can be used to create value.

In the final section, the author discussed the ethical considerations that arise with digital technology. It highlighted the need for responsible innovation, ensuring that the benefits of technology are shared equally and that it does not exacerbate existing inequalities. They argued that education and awareness are key components in ensuring that digital technology is used responsibly.

Overall, the piece provided a thought-provoking perspective on the role of digital technology in our lives and the need for a more nuanced understanding of its implications.
STEVE MCCARTHY
Untitled 4

Rigorous Inkjet Print

What course are you studying at UWE and why?

I'm studying Illustration, although I have a background in animation. What I like about Illustration and animation is the ability to work across different mediums and see ideas through different channels, which is what I love about it. I wanted to be involved in a course that was flexible and allowed for creative experimentation.

How would you describe your thinking and making process? For example, do you work with a particular process to develop ideas or do your ideas derive a particular process?

My thought process is driven by making processes. I like to see something become something else, and this is something that I try to encourage in my students. I like to see them develop their ideas through different mediums and see how they can expand and contract. I encourage them to think about the limitations of the materials they are working with and how they can explore new territories.

I put the projects where a little house is in the desert, where there is snow on the floor. This is a way to encourage the students to develop their own ideas and experiment with new mediums and techniques.

I have an archive of prints, photos, and other raw materials that I use in my work, and I incorporate these elements into my process. I like to see how different elements can be brought together to create new ideas.

I've worked on an abandoned building that I found on a computer in a way that I've been able to use in my thinking and making processes. The building is a way to think about the limitations of the materials and how they can be expanded and contracted. I like to see how different elements can be brought together to create new ideas.
“...digital technologies are invaluable, but they can also be quite dangerous for a creator. It's like an abyss; the further you use it in your process, the more options it creates to the point of infinity.”
What courses are you studying at UWE and why?

I'm studying Graphic Design because I really enjoy thinking about the design process, and I'm excited about the prospect of creating something that people will use and engage with. It's a lot of fun to think about how the things you make can affect people.

How would you describe your thinking and working processes? For example, do you work with a particular approach or system to organize your ideas and create your work?

In general, I like to start with a lot of brainstorming and ideation, and then flesh out the ideas with more detailed planning and development. I like to have a clear vision of what I want to achieve, but I also like to allow my ideas to evolve and change as I work.

My thinking and working processes have evolved over time. I used to be very much a linear thinker, working in a very structured way. Now, I'm more free-form and allow my ideas to flow in a more organic way. I have found that this approach is more effective for me, as it allows me to be more creative and less constrained by preconceptions.

Please describe how you make the work for the project and how this making process relates to the themes of the text?

For this project, I wanted to explore the concept of 'place making', and how this can be used to create a sense of place and identity. I decided to use the medium of print, as it is a tangible and accessible form of communication. I also wanted to use the medium of print to create a sense of timelessness and durability, as it is a form of communication that has been used for centuries.

I started by researching the history of printmaking and the cultural significance of print. I wanted to understand how print has been used to create a sense of place and identity, and how it can be used to evoke emotions and create a sense of connection with the viewer.

I then decided to focus on the theme of 'place making', and how this can be used to create a sense of place and identity. I wanted to explore the idea of creating a sense of place through print, and how this can be used to create a sense of connection with the viewer.
"I think that in this capitalist consumer reality that we all live in, we are beginning to understand the value of craftsmanship and production."
WILLEM PURDY
Untitled
Pigmented Gouache Print

What course are you studying at UNE and why?

I am studying Illustration at UNE. Illustration for me is a really good balance between good design and good storytelling. I really love that feeling that you can see the story unfold, which is in agreement with different graphic elements that will hold a strong narrative. Storytelling design.

How would you describe your thinking and making process? For example do you work with a particular sequence to develop ideas in your times of creative work?

I would say that my ideas definitely come from my mind and my making process continues from there. I usually try to develop a concept or idea as much as possible before it becomes an actual work of art. It doesn’t always work out, but it’s my general method to keep it... It’s always a useful starting point of how I would proceed if I take a specific concept. I think that with creative work, you need to keep it flexible to change and to find new approaches.

Please elaborate how the work submitted for the project exemplifies one or both of the prepared statements by Binoso Stilling, Exception of the digital to the physical & 3D printing through the eye of machines as humans.

My work responds in that there is an exception of the digital to the physical. A photograph is taken and then transformed through digital art to create a new piece of art. I’m often interested in how people perceive it as a different medium, and whether it means the work is different. I believe that with today’s technology and the ability to print on materials, the work we create is a combination of new and old. It becomes a tool that we can use in our daily lives and ways of thinking, providing new insights into physical print ways of communicating ideas of viewing and understanding art in the digital world.

Please elaborate how you would work for the project and how this making process relates to the theme of the exhibit.

The project I worked on was to create my own artwork for this exhibit in our digital and analogue processes as much as possible. The theme of the exhibit was to explore the evolution of society, and I decided to create a piece using digital and traditional techniques. The piece I created was a combination of digital and traditional elements, such as a print of a digital image and a physical piece of art. I used the digital art to give the artwork a sense of movement and life, while the traditional elements added a sense of timelessness and permanence. The piece I created was a reflection of how technology has evolved and how it has influenced the way we communicate and create art.
JONO SANDILANDS

Pinball
Simon Part & Raspberry PI (C)

What was your starting point and why?

For Jono, Sandiland making work at the intersection of design, programming andAutoDesk technology, the
research between the tangible and digital, and the
processes of understanding and play. He is currently in
the process of developing his own AR application for
modeling of UNE's research work. He is interested in
understanding the nature of play, and how it can be
embedded into interactive environments. His projects
include designing interactive installations and digital
experiences.

How did you describe your thinking and making process? For example, do you work with a particular process to develop ideas or do you have a different process for each project?

Jono's work is driven by the intersection of design and digital tools. He uses a combination of software and hardware to create new forms of interactive experiences. His process involves a lot of experimentation and testing, with an emphasis on user interaction and engagement.

Please describe how the work submitted for this project relates to one or both of the proposed hypotheses by Brack (2011) and Gershenfeld (2007) of 'digital first' and 'exploring through the eyes of machines as humans'.

"Pinball" is an example of a hybrid and collaborative work that combines digital and tangible elements. The work explores the tension between the digital and the physical, revealing a

related content and design, which is perceived by
users through interaction.

The project is about creating an immersive experience, drawing heavily from the world of pinball games. The board, as the physicality of the game, is designed to provide a realistic and engaging experience for players. The digital components, on the other hand, offer a unique and interactive layer to the traditional pinball experience.

Inspired by the unique experience of non-players, Jono has used his own software to create a digital interface that adds a new layer of interactivity, allowing for a more intuitive and engaging experience.
"...our real lives are much more controlled by our virtual lives contained within tiny screens."
MATILDA SCOTT
To Be Is To Be Connected
Blind Emulsion & Screen Print

What course are you studying at UNSW and why?

I'm studying Graphic Design at UNSW. The course I choose
this course because I have a passion for creating visual work,
and I thought that the best course for me to focus
on would be this. It can create some memorable things through
doing this. How did you create the ideas?

How would you describe your thinking and
making process? I always work with a particular
person or a particular process to develop ideas or do your ideas dictate a
particular process?

My making process usually consists of ideas generated for
the workload of time, then developing the ideas
to make them more suitable and engaging. Once the
piece is formed, I usually find that the idea is
more suitable to suit the idea as well as the whole scope of the
idea.

Please describe how the work submitted for this
project was executed to create both the physical
presentation and the digital representation by Bruce Sterling: "Anarchist of the
digital age". In the civilisation, Is reading through
the eyes of machines as humans.

I choose the idea "Anarchist of the digital age" as
physical, as I'm directly interested in the substances
in the future, we are experiencing in this day and age.
As well as how these substances affect our environment,
with advancements in print and the capability of mark
making techniques such as Anarchist's that affect our society in a
different way. We can see changes and changes in society,
they are more connected to the others, connecting to the
physical and the digital.

When I was given the idea, I was excited about the idea.
(Designer's note) The idea was to make our society more
connected to the others. I felt that this is
something that is not considered, it is almost in our
digital age. I wanted to make a connection between
digital and physical, how the two are connected.
This is what I wanted to explore in my print, adding a
wild element to the piece. To be able to connect
I wanted to create a piece that was using a technology that
the majority of us don't understand and is not referring
to the physical. I think that the idea is well
related to the work of Bruce Sterling, who is an
architect of the digital age. This is why I chose the
idea "Anarchist of the digital age" as both the
digital and the physical that connects me to the
outstanding humanisation of connection.
"...when you bring an immediate possibility of contact into the mix which is ever evolving and ubiquitous, does this distance us from a human capacity to connect?"

Please describe how you made the work for the project and how this making process relates to the theme of the issue.

I initially used Adobe Illustrator to arrange my graphics and then drew and cut the pieces that I then arranged on a black background. Once I had the printed-out images in the desired order and spaces, I then mixed the themes and ideas to create this narrative. I find the element of surprise to be integral to the power of graphics and to create the appropriate feeling, I arranged the theme story to get the reader to think a little about what they were reading and then mix in the graphic with a shock value. I wanted to make people think and make them wonder what is going on. I also wanted to make them feel like they were part of the story and not just reading it. I think that these days people want more from art, they want to be engaged and feel like they are part of the experience. Although this was something I always wanted to do in my work, I am glad that I was able to do it with the tools and technology that I have now.

The future for the new digital media is that it is very exciting, but we can also see that it is important to keep the traditional methods and tools. It is important to think about the effects of the changes in the industry. The future of graphic design is very exciting and it is important to keep up with the changes and new technologies. Finally, it is important to remember that the graphic arts industry is constantly evolving and that the future is uncertain, but that it is exciting and interesting. The future of graphic design is very promising and it is exciting to see what new technologies and methods will be used in the future. It is important to keep up with the changes and to be open to new ideas and technologies. Finally, it is important to remember that the graphic arts industry is constantly evolving and that the future is uncertain, but that it is exciting and interesting. The future of graphic design is very promising and it is exciting to see what new technologies and methods will be used in the future. It is important to keep up with the changes and to be open to new ideas and technologies.
What is your approach to studying or working in this field?

As a background, I study visual and material culture and its integration into my practice. I am interested in understanding the role of materiality in visual culture, particularly in how it influences our perception of images and the way we interact with them. My work often explores the relationship between the material properties of an image and its perceived meaning. I am also interested in the ways in which digital technologies have transformed the way we create andconsume images, and how these changes have impacted our understanding of visual culture.

How would you describe your thinking and making process? For example, do you work with a particular process or do you explore different processes in a particular process?

I work with a combination of processes, depending on the project. For instance, I might use digital photography as a starting point, then manipulate the images using software to achieve the desired effect. Alternatively, I might use traditional techniques, such as hand-laying or printing, to create a physical print. The process itself can vary widely, from the use of digital photography to the traditional techniques of etching, engraving, or screen printing. Each process has its own unique qualities and limitations, and I try to use them to create works that are both visually striking and conceptually rich.
LOOKING THROUGH THE EYES OF MACHINES AS STUDENTS EXHIBITION
GALLERY TWENTY TWO
Bristol, UK
MICA STUDENTS

SFA Printing at MICA

The MICA Printing program is in direct response to the increased need for artists to participate in the commercial and media sector. This program presents artists with the challenging and rewarding opportunity to engage with the visual and direct production of art. It offers exposure to the traditional and new materials and processes of fine art and media art. By participating in the rigorous and demanding nature of the program, students are equipped with the necessary skills to be successful in the field of fine art, media art, and film. The program is designed to prepare students for the role of the contemporary artist in the art world and for those who are interested in pursuing a career in art or media art.

The joint and technological opportunity of the Duckworth Press and the MICA Printing program offers students a unique environment for the production of fine arts prints. The Duckworth Press is an active, contemporary, and innovative press that is dedicated to the production of fine art prints. The program provides students with the opportunity to work with contemporary artists and to participate in the production of fine art prints. The program is designed to prepare students for the role of the contemporary artist in the art world and for those who are interested in pursuing a career in art or media art.
PAUL LAIDLDER
Mapping mental change: beginnings and departure points

It has been argued by some that digital technology may have fundamentally changed the way we perceive and interpret the world around us. This is because digital technology has allowed us to create and manipulate information in ways that were not possible before. However, it has also been suggested that we may have become too reliant on this technology and that we are losing our ability to think critically about the world around us.

The concept of "digital dementia" has been proposed as a way to describe this phenomenon. Digital dementia is the belief that digital technology has caused people to become less able to think abstractly and critically. This is because digital technology has made it easier for us to rely on it to solve problems and make decisions, rather than thinking for ourselves.

The concept of "digital dementia" has been criticized by some as being too extreme. They argue that while digital technology has certainly changed the way we think and work, it has not caused people to become less able to think critically. In fact, many people argue that digital technology has made it easier for us to access information and solve problems.

However, it is clear that digital technology has had a significant impact on the way we think and work. As we continue to develop and use new technologies, it will be important to consider how they might affect our ability to think critically and creatively.

References:
"...it is not how we technically master these tools that concerns me. Instead it is the consequences of how these tools permeate into our thinking as makers..."