

Reflection 1 :Daniel Rozin and Wooden Mirror

For my first reflection, I will discuss Daniel Rozin, an artist, educator, and developer renowned for his interactive mirrors that integrate physical materials with digital technology. Born in Israel and currently residing in the U.S., Rozin is a professor at Parsons School of Design, The New School, in New York City. His research is driven by a deep curiosity about how computational systems transform digital identity, geopolitics, and urban structures. In essence, his work explores the symbiotic relationship between humans and technology, emphasizing how both coexist and evolve in the modern digital landscape.

Rozin's artistic practice revolves around perception, reflection, and audience participation. What makes his installations unique is his ability to blend traditional materials with real-time computing and mechanical systems, creating interactive pieces that challenge conventional notions of mirrors and self-reflection. One notable example is *Take Out – Chopsticks Mirror* (2021), a responsive installation composed of chopsticks that dynamically rearrange themselves to mirror the viewer's movements. This work exemplifies his innovative approach to interactivity, transforming everyday objects into digital reflections of human presence.

In addition to his artistic contributions, Rozin is a dedicated educator passionate about computational creativity. He has authored works that encourage programmers and creators to explore the intersection of artistic sensibilities and technological expertise. His teachings emphasize how digital tools can foster creative expression, shaping new possibilities for future generations.

Rozin's installations consistently challenge traditional ideas of self-reflection, perception, and interaction. His work contributes to broader discussions about identity, technology, and the

merging of the physical and digital worlds. Through his innovative use of materials and computation, Rozin redefines what a mirror can be, encouraging audiences to rethink their relationship with technology and their own reflections.

Daniel Rozin's *Wooden Mirror* of 1999 is interactive sculpture that redefines digital reflection in materialized words. It has 830 pieces of wood that have motorized movement to their level of slope to reflect on conditions of differing light and darkness. There is hidden camera that captures face of viewer while computer program processes the input to map it to pattern of grays by sloping pieces of wood to that level. There results thus low-grade moving reflection in real time that responds to viewer but through unconventional medium of pieces of wood.

What makes *Wooden Mirror* so interesting is how it reorganizes a mirror as utterly mechanized apparatus. Compared to traditional mirror that simply ricochets off flat plane in even way, work reconstitutes image through materials in haptic but intangible manner. Mechanized movement of the tiles creates delayed reaction that gives reflection nearly human characteristics. And to that whirl of motor only further qualifies artwork's status to living object more than reflector of immovable things. Using wood—traditionally associated with craftsmanship and heritage—against computerized frugality of powering work only makes more evident crossing of natural materials with digital technology. Mechanized unevenness of tiles in combination with incremental movement gives to reflection at once familiarity and deformation that makes viewers consider how technology mediates perceptions. *Wooden Mirror* subverts traditional notions of reflection in replacing optical correctness for fragmental but responsive plane. Translating to mechanized interactive apparatus ordinary idea of *Wooden Mirror* challenges viewers to rethink

how images and perceptions of oneself get constructed through traditional mirrors but in new interplay of movement, materiality, and digital computation.