

Reflection 1: Daniel Rozin and Wooden Mirror

For my first reflection, I will be writing about Daniel Rozin, an artist, professor, and designer who is widely known for his interactive mirrors that combine physical material and digital technology. Rozin was born in Israel but now lives in the U.S. and is teaching at Parsons School of Design, The New School, in New York City.

His work is motivated by an avid interest in how computational systems are reconfiguring digital identity, geopolitics, and urban form. Essentially, his research examines the symbiosis of humans and technology and how both coexist and develop together in today's digital age. Rozin's practice is based on perception, reflection, and viewer engagement. His expertise lies in integrating traditional materials with real-time computing and mechanics to create interactive installations that transform the classical notions of mirrors and self-reflection. An example is "Take Out - Chopsticks Mirror" (2021), a responsive installation composed of chopsticks that dynamically reconfigure to reflect the viewer's image in real time.

This work is exemplary of his pioneering approach to interactivity, transforming everyday objects into digital extensions of human presence.

Additionally, Rozin is also an educator with a passion for computational creativity. He has written a book that invite programmers and artists to compose at the edge of artistic intuition and technical expertise. His teaching emphasizes the power of digital tools to generate imaginative expression, establishing new opportunities for generations to come.

Rozin's work is a component of grand discourses of the material and the digital, of the digital and of the identity. With his experimental approach to the material and to the digital, the potential of a mirror is reconceived by Rozin with a call to rethink the encounter with the digital and with the self. His very identifiable piece of work "Wooden Mirror" of 1999 is a piece of interactive art that reconceives digital reflection embodied into terms of 830 wooden components with motor-driven movement to their angle of inclination to mirror conditions of light of various degrees and of conditions of various degrees of darkness

There is discreet camera that tracks movement of observers while the software program translates the input to translate into gray out of pattern by tipping pieces of wood to that extent. It produces thus low-grade dynamic reflection in real time that responds to viewer but by way of atypical medium of pieces of wood. It is so compelling that Wooden Mirror recontextualizes mirror into complete mechanized device. Compared to traditional mirror that simply ricochets off of smooth planar surface, work reconstructs image by way of material by way of haptic but intangible means. Motor-driven movement of tiles causes lag of reaction that inflicts reflection with very much human quality. To that whine of motor simply serves to qualify artwork's status to that of a living entity greater than mirror of immovable objects. To work with wood traditionally connotes with craftsmanship and heritage and opposed to frugalist of computers of powering work simply serves to underscore crossing of material of nature with digital technology. Mechanized patchiness of tiles with incremental movement inflicts to reflection simultaneously familiarity and deformation that causes observers to consider the way that technology mediates impressions.

Wooden Mirror subverts traditional notions of reflection by swapping optical fidelity with piecewise but participatory plane. Wooden Mirror translates mechanized interactive objects

everyday sense into a medium of examining the way image-making and sense of self are manufactured with traditional mirrors but with novel interaction of movement, materiality, and digital calculation