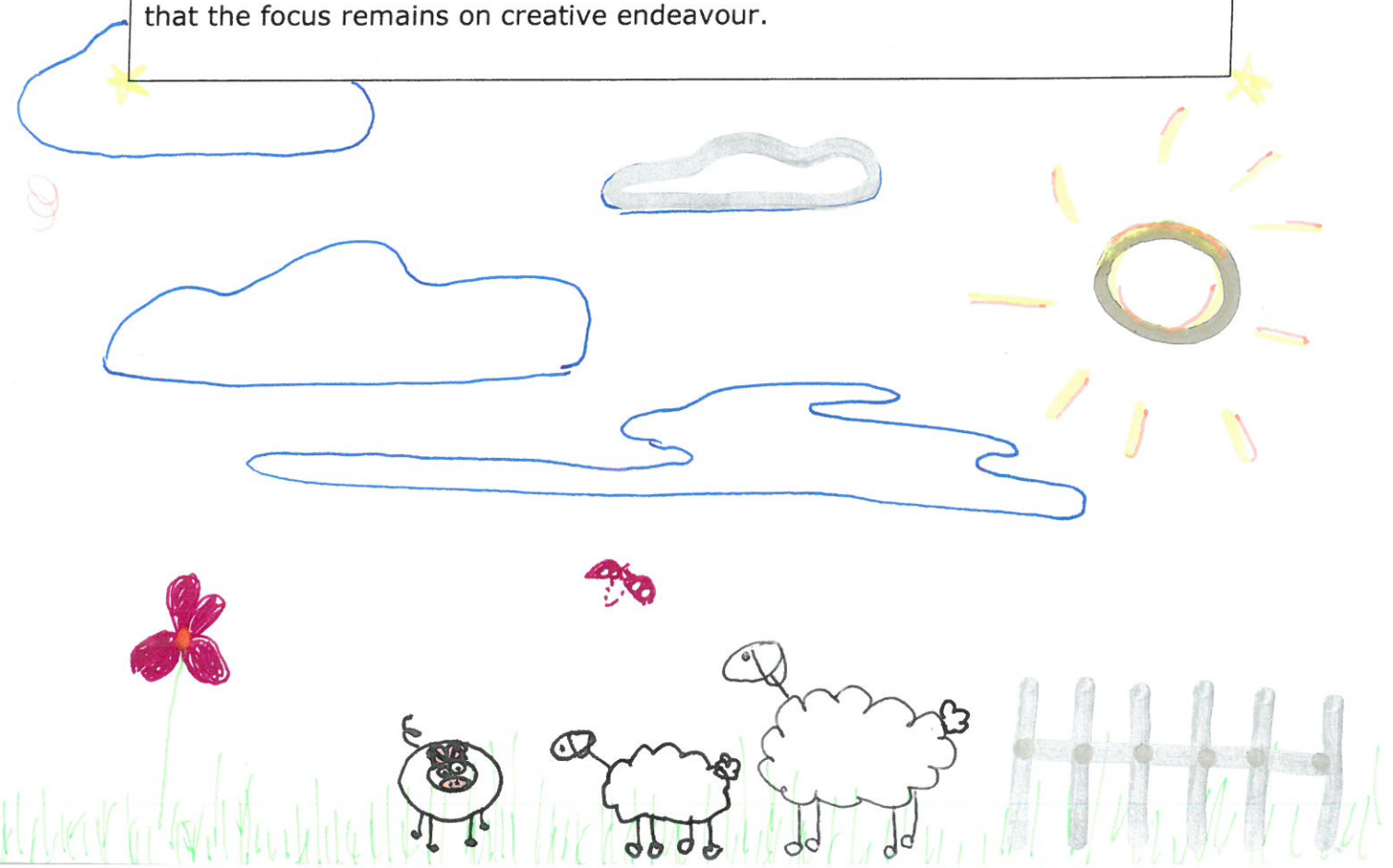
Ingold (2001) in his piece begins by identifying that essentially the terms 'art' and 'technology' originally were similar in meaning, and over time have differed in definition. He went on to then support this perception further by forming his own conclusive philosophy that "*art is spontaneous, where the manufacture of artefacts is a process of mechanical reproduction*" (Ingold, 2001). This statement sparked my interest because of how much it differed to the view of G. A. Wiggins. Wiggins (2012) questions why we find it difficult to accept the involvement of creativity in other fields, exploring especially our resistance against machine creativity (Wiggins, 2012). These differing views left me divided, and resulted in me revising my original understanding of the Ingold (2001) summary piece. Before I found myself isolating creativity as an expression within the field of arts, however now I feel that technology too can be a form of creativity. The visit to the 'Victoria & Albert' museum helped highlight this due to the exhibition of technologies that were creative in appearance, application and the experiences that they could enable users to undergo. My curiosity lay within how much our understanding of the two terms has changed over time. I feel that it could be identified that the social impact that technology has had on society allowed the formation of new found interpretations, and as a result the definition became altered, focussing more so on relating the word with mechanics and production. However, I feel Ingold (2001) touched on an important point of the terms both being etymologically similar, and what Wiggins (2012) explored relates to this in that the focus remains on creative endeavour.



Ingold (2001) in his piece begins by identifying that essentially the terms 'art' and 'technology' originally were similar in meaning, and over time have differed in definition. He went on to then support this perception further by forming his own conclusive philosophy that "*art is spontaneous, where the manufacture of artefacts is a process of mechanical reproduction*" (Ingold, 2001). This statement sparked my interest because of how much it differed to the view of G. A. Wiggins. Wiggins (2012) questions why we find it difficult to accept the involvement of creativity in other fields, exploring especially our resistance against machine creativity (Wiggins, 2012). These differing views left me divided, and resulted in me revising my original understanding of the Ingold (2001) summary piece. Before I found myself isolating creativity as an expression within the field of arts, however now I feel that technology too can be a form of creativity. The visit to the 'Victoria & Albert' museum helped highlight this due to the exhibition of technologies that were creative in appearance, application and the experiences that they could enable users to undergo. My curiosity lay within how much our understanding of the two terms has changed over time. ~~I feel that it could be identified that the social impact that technology has had on society allowed the formation of new found interpretations, and as a result the definition became altered, focussing more so on relating the word with mechanics and production.~~ However, I feel Ingold (2001) touched on an important point of the terms both being etymologically similar, and what Wiggins (2012) explored relates to this in that the focus remains on creative endeavour.

I believe the social impact that technology has had on society, resulted in its altered definition.

and?

Ingold discusses the derivative of technology and art and the differences between them. Julia Kaganskiy however, looks at combining these two seemingly different cultures. She noted that these two cultures have been segregated for most of the twentieth century and looks into the writings of C P Snow in his article 'The Two Cultures and The Scientific Revolution'. Snow thinks that if the two cultures worked together they would have the ability to achieve much more. Over time there have been many great new inventions that have required the work of both artists and technicians that are now shaping technological innovation. Art has also been transformed using technology as artists have thought of new technological ways to express their work. This can be seen in Dominic Harris' exhibition 'Moments Of Reflection'. He used technology to create an interactive experience with his audience.

< How

So?

Nice flow

Needs references from text

Quote

Though often considered separate, art and technology can be considered to stem from the same roots: this is a common thread shared by both Geraint Wiggins' 'Hidden in Plain Sight' and Tim Ingold's 'Beyond Art and Technology: The Anthropology of Skill'. Expanding on this separation (specifically, the reasons behind it), both express that education has played a key role in causing the artificial divide between art and technology. While Ingold describes how this has come to pass historically, focusing on the impact that the formation of educational institutions had, Wiggins details his personal experience in how it has continued through to the present day. Both also ardently show that the divide is unnecessary, not fundamental to the concepts: Ingold begins by explaining how, originally, the concepts were unified; Wiggins elaborates on his efforts to, in at least a small way, bring them into unity once more. Thus, though each text focuses on different historical and academic contexts, the ideas expressed are similar.

semi colon

establishes links the two pieces

- no ~~text~~ personal opinion or reflection — or first person
- not particularly in ~~depth~~
- gives a decent overview of the two pieces
- solid introduction
- Long sentences
- No references?

11

Though often considered separate, art and technology can be considered to stem from the same roots: this is a common thread shared by both Geraint Wiggins' 'Hidden in Plain Sight' and Tim Ingold's 'Beyond Art and Technology: The Anthropology of Skill'. Expanding on this separation (specifically, the reasons behind it), both express that education has played a key role in causing the artificial divide between art and technology. While Ingold describes how this has come to pass historically, focusing on the impact that the formation of educational institutions had, Wiggins details his personal experience in how it has continued through to the present day. Both also ardently show that the divide is unnecessary, not fundamental to the concepts: Ingold begins by explaining how, originally, the concepts were unified; Wiggins elaborates on his efforts to, in at least a small way, bring them into unity once more. Thus, though each text focuses on different historical and academic contexts, the ideas expressed are similar.

- Wiggins present influence realisation
vs Ingold historic input

From Reith Lectures #1, Grayson Perry talks about a study which was conducted in middle of the 1990's in which a survey went out to each country on which art they wanted. This was then painted. "Nearly every country, all it really wanted was a landscape with a few figures around, animals in the foreground, mainly blue and every country wanted this."[5] Many people worry that a machine will produce similar things in terms of creativity and that is why it cannot be creative. But this is something which we have done ourselves. So why do we deny computational creativity.

"In looking for freedom, we found slavery"[6], this was a quote used by the researchers who collected information for each country's art. I think this relates to computational creativity because by allowing a machine to be creative, we are allowing it to be more real. The fear of machines is that they will take over. This is something which is portrayed in the Machine stops. "The Machine has assigned him a room"[7]. In the story the machine is in control of everything, even the living conditions of each person. We are afraid we will be enslaved by technology.

- too many short sentences not enough expansions
- quotes too long explanation too short

These words may appear to have their own definitive, clear cut definition at first. No doubt, these words do not have the same meaning, as Tim Ingold argued. However as we enter the age of modern technology, we find that these words seem to intertwine and share a deep connection as part of a more complex system. People start to realise perhaps creativity can come in many forms, it can be shared and spanned over a broad range of subjects; subjects which would previously be thought of as an unlikely combination such as engineering or maths. As a result of merging creativity and science together we come up with new terminology like computational creativity or artificial creativity. Julia Kaganskiy proposes in her article 'A New Unity: Celebrating the Potential of Artist-led Innovation', collaboration between opposing cultures could achieve great innovation. The 'marriage between art and code, imagination and software, left brain and right' (Kaganskiy, 2014, pp.46-59) results in a boom in commercial creative industries like architecture and graphic design. Moreover programs we use like Processing and openFrameworks is the fruit of the collaboration between artists, designers and technologists. Kaganskiy's approach is very similar to Wiggins in the way that both writers believe that in order for the digital age to advance, the unity between science and creativity will also have to build.

clear

Long Sentence

clear

Not Needed should be Referenced Howard Reference

clear But long

These words may appear to have their own definitive, clear cut definition at first. No doubt, these words do not have the same meaning, as Tim Ingold argued. However as we enter the age of modern technology, we find that these words seem to intertwine and share a deep connection as part of a more complex system. People start to realise perhaps creativity can come in many forms, it can be shared and spanned over a broad range of subjects; subjects which would previously be thought of as an unlikely combination such as engineering or maths. As a result of merging creativity and science together we come up with new terminology like computational creativity or artificial creativity. Julia Kaganskiy proposes in her article 'A New Unity: Celebrating the Potential of Artist-led Innovation', collaboration between opposing cultures could achieve great innovation. The 'marriage between art and code, imagination and software, left brain and right' (Kaganskiy, 2014, pp.46-59) results in a boom in commercial creative industries like architecture and graphic design. Moreover, programs we use like Processing and openFrameworks is the fruit of the collaboration between artists, designers and technologists. Kaganskiy's approach is very similar to Wiggins in the way that both writers believe that in order for the digital age to advance, the unity between science and creativity will also have to build.

Science Fiction also acquires cultural significance as it explores not only the technology, but the societies of the future as well. It is, in fact, the main focus behind many Science Fiction novels or short stories. Many dystopian works such as Bradbury's Fahrenheit 451[1], Orwell's 1984[2], Forster's The Machine Stops[3], or Huxley's Brave New World[4] focus on a futuristic deterioration of human culture. In these tales human individuality is sacrificed in the name of greater security or social cohesion, and this is often facilitated by the technology featured in each. In Fahrenheit 451 the mechanical hound serves as a powerful deterrent to anybody who wishes to escape their ignorance. In 1984, the ever present "telescreens" and "microphones" placed everywhere are there to catch any Party dissidents. Huxley provides the inhabitants of his "brave new world" with technological intervention at every stage of their life and endless leisure to ensure total control. So what is the goal of these authors? Perhaps to warn of the dangers of an all-powerful state, the dangers of mass surveillance, the dangers of a society entirely centered around consumption and particularly the fine line that separates protection and oppression. "Technology, mass exploitation, and minority pressure carried the trick." says Beatty when describing to Montag how the world reached its current superficial state. It is frightening to realize that many of the predictions surrounding the previously mentioned dangers, particularly those concerning surveillance, have materialized in nations around the world today. Mass surveillance is going on in almost all technologically advanced states today on a scale that is beginning to resemble some of these dystopian Science Fiction novels written over half a century ago. Looking at this situation forces one to consider if we are blindly heading towards losing all of our freedom in the name of control, just as in the societies aforementioned. However, while technology has allowed for wider surveillance, intellectual curiosity and individual thought have not been stamped out, and are actually encouraged by certain technologies such as the internet. As the piece in this patchwork on Fahrenheit 451 states, these authors seem to champion individual thought, and intellectual freedom, and that is perhaps what they were most concerned about when writing up these fictional stories. Through the chosen paths of the protagonists, they all seem to say "search for the truth."

[1] Bradbury, Ray. *Fahrenheit 451*. 1953

[2] Orwell, George. *1984*. 1949

[3] Forster, E.M.. *The Machine Stops*. 1909

[4] Huxley, Aldous. *Brave New World*. 1932

This polarity is condemned by C.P. Snow is his 1959 Rede lecture in which he argues more can be achieved in combination. Kaganskiy supports this view [3] within the catalogue of 'Digital Revolution', an exhibition at the Barbican featuring a wide range of digital art, arguing technology has not only unlocked new efficiency but new possibilities for artists as well. She claims "the lion's share of contemporary cultural production ... now takes shape with the aid of a computer". Indeed, in research for this project I visited several exhibits including Dominic Harris' solo show *'Moments of Reflection'* at the Phos Art and Design gallery, which completely rely on computers and programs in order to produce interactive artworks, many of which seem unique to the viewer.

It could therefore be argued that the domains of 'art' and 'technology' are now beginning to converge once more. Further still, Grayson Perry argues in his first Reith Lecture that art is what the market, in many cases the public, perceives it to be. I explored this idea in my fourth assignment, SciFi prototyping, where I imagine a world in which the use of algorithms has extended past a merely curatorial and reproductive role, as seen on social media websites like Facebook today, to directly producing art, based on what it thinks the user will enjoy. As detailed in the synopsis, the market demand for this artwork is there, so by Perry's argument it would indeed be 'art'.

Too long...

10

?

This

featuring

reference number here?

sentence too long

(1)

Need reference to prove this.

not 3rd person

Fahrenheit 451 is a significant book in the times we live in because we are now seeing how far can technology reach. We have experienced the boom of technology and we are first hand users of all the computerized information. The novel is used for two of the responses that come after this reflective commentary. Firstly, it is a good example of how technology affects culture. As said before, the increasingly computerized world questions the validity of having to know things, when everything is available with a click. The symbol for technology being against culture is shown in Fahrenheit 451 through the burning of books. This ties in with what Ingold illustrates. Technology is seen now as opposing creativity, so it is not strange that with the development of it , a more significant opposition is made between technology and everything related to creativity like arts and culture. This opposition could get to the point where one displaces the other, likes is the case in the book.

rephrase

wrong grammar

depends if starting from which year

not really

should be easier to link sentences

is it?

could word better

what

Significant:
notable
noteworthy
extraordinary

rephrase

Oppose:
Contrast
Polarity
Complicating

Alliteration
Personification
Repetition
Onomatopoeia
Metaphor
Imagery
Simile
Emotive lang

Allit
Fa~~ct~~lattery
Opinion
~~Repetition~~ rhetorical
Emotive lang
Simile
Triplets

Portfolio example paragraphs

It wasn't until I read *Fahrenheit 451* and *The Machine Stops* that I began to appreciate the value of the social concerns of people who aren't as heavily immersed in technology. It helped me to realise that people, particularly of my generation can become so used to technology being an integral part of day-to-day tasks that we stop being aware of the social impact it is having. As I highlighted in my assignment for *The Machine Stops*, there is merit to be found in taking a step back from that world and taking a moment to consider the huge changes – both positive and negative – that technology has brought about. Science fiction provides a perfect opportunity to do that and is evidence of the value of the kinds of opinions I initially dismissed. Both of the texts explored were written in a completely different era, before the rapid development in technology we are now living with, and yet the technology-dominated worlds they've both dreamt up bear a startling resemblance to aspects of society today. People who didn't grow up in that world can have more of an objective view and more easily recognise the social effects technology is having. On a more general level, it demonstrates how art, in this case literature, can be a very useful tool in the development of technology, both in foreseeing potential negative effects and identifying and addressing people's concerns. This also works the other way; Geraint Wiggins suggests that technology can be a tool for the advancement of art, in the sense that computers could be used to understand how human creativity works. Both disciplines can aid the development of the other by using their seemingly opposing characteristics to question the fundamentals of the other field. The provocative and emotional nature of art can be used to explore and consider the potential future effects of technology. Meanwhile, technology, as the scientific theory behind production, could be used to investigate and help identify what it is that makes humans creative. It could eventually tell us what the method of production is in humans that outputs creative ideas.

One such example of important, if sensationalist science fiction is E.G. Forster's "The Machine Stops". In this narrative, humans have come to rely completely on a Machine which provides for all their needs, so much so that they have come to live in isolated pods, rejecting direct experiences. Society revolves around the Machine -- behaviours that are "mechanical" are praised, while the "unmechanical" is rendered sinful. People do not interact with each other, affection is discouraged if not nonexistent, and discourse is limited to regurgitation of preexisting ideas. The technologies that facilitate this world are similar to personal computers, the internet, and even Skype, yet the story was written in 1909. Forster's insights predate any sort of similar technology, though they came early in the development of science fiction as a genre, rendering this piece significant. While the technologies were predicted accurately, their portrayal in the story reeks of technophobia. Forster's assumption that the convenience provided by technology will turn humans lethargic and extinguish their creativity both discredits and misunderstands human nature. All of these technologies facilitate human cooperation and the invention of new ideas, humans use them regularly and still revel in direct experience. Furthermore, the idea of "the mechanical" echoes Ingold and Wiggins' descriptions of the current interpretations of technology. By portraying a society that sanctifies the mechanical as one that causes its own downfall, Forster encourages negative stereotypes about technology by ignoring the creative. "The Machine Stops" seems initially promising as an artistic piece about technology, yet it ultimately encourages the rift between the two fields.