

Interactive Media Research Journal, 2025.

{APRIL SOFRA #1463700
GDES30008 CLASS 3}

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Refik Anadol

{TURKISH ARTIST}

Refik Anadol is a renowned Turkish media artist interested in the functionality and aesthetic qualities of producing art through machine intelligence. Many of his works speak to this notion of human perception and the natural surrounding environment within the age of AI. In this, he explores the dynamic nature of machine-driven technologies and their place for everyday use within the human world. On my trip to Istanbul last year, I was lucky enough to experience one of Anadol's interactive installation pieces titled, 'Infinity Room: Bosphorus'. This work focuses on the most important symbols of Istanbul. Measured through environmental sensors using machine intelligence, real-time data such as wind, temperature, and humidity of the air and sea is collected and analysed to dynamically visualise the Bosphorus's visible and invisible colours. Anadol's work has become a particular source of inspiration for me throughout my development in this subject, not only through a cultural connection to Turkish heritage that we share, but through his approach to interweaving the organic with the machine-made. His work has enabled me to think about the ways in which interactive installations can expand their purpose through data visualisation, and even more so through expressing such outcomes in a personal, and meaningful way.

<https://refikanadol.com/works/bosphorus/>

#DataVisualisation #Installation #Turkey



Refik Anadol, Bosphorus: Data Sculpture, 12 x 3 m custom LED Media Wall, 65" Samsung OLED TV Vertical, 2018-19.



Jai Paul

{BRITISH MUSICIAN & PRODUCER}

Jai Paul is a British record producer and recording artist. Originally known for his online music presence on MySpace, Paul's self-published early demos on the platform are what became the catalyst for his recording and music legacy today. As a long-time fan and listener of Jai Paul, I naturally stumbled across his artist storefront and found it to be completely unique in its nature. Very in line with his experimental and almost ambiguous aesthetic as an artist, the interactive digital space provides a plane for users to travel between merchandise items using game-like features to navigate through the eerie landscape implemented in the web design. Having loved and admired the work of Jai Paul for many years, his approach to visual identity and branding has ultimately instilled such a deep sense of experimentation and individuality as pillars across my own design practices and purpose. It has allowed me to expand my ideas and ways of thinking that may enhance the interactive nature of such online spaces, and ultimately create something that is intriguing, self-guided, and aesthetically captivating.

<https://jai-paul.com/>

#Musician #WebDesign



Clement Valla

{AMERICAN ARTIST}

American artist, Clement Valla, explores the systematic nature of geographical databases and standardisation of photography in her 2011-13 work titled 'Postcards from Google Earth'. Collecting images from Google Earth screen grabs, Valla's work depicts distorted representations of Earth's surface to reveal the flawed reality of technological databases. This ironic activity enables users to become attuned to the software itself rather than the photographic representation posed by the database. In doing so, she aims to draw closer attention to the process of automated data collections that are often materialised by machine-based algorithms. Valla's work not only captivated me from an aesthetic and conceptual point of view, but offered a deeply insightful perspective into the way in which digital databases and systems are constructing our perception of reality. Her approach to scrapism offered a simple yet effective representation of the way these machine-based algorithms have materialised and dictated what we have come to understand the world as we know it. This work provided a great source of inspiration for me to become more critical of the automated data systems I would come into contact with, and continuously question these algorithms to search for something deeper in meaning.

<https://www.postcards-from-google-earth.com/info>

#GoogleMaps #Scrapism #DigitalDatabase

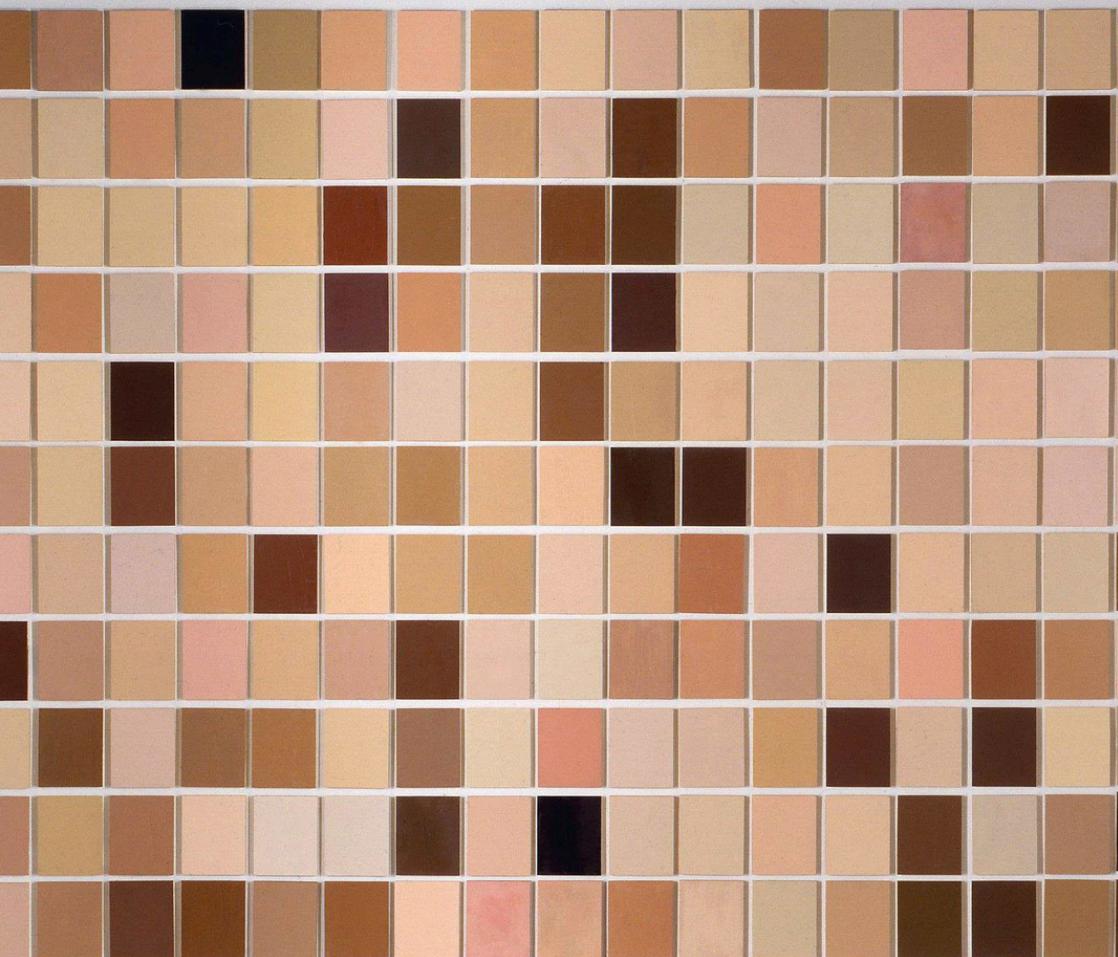
Byron Kim

{KOREAN-AMERICAN ARTIST}

Exploring the notion of data visualisation as a medium for art, Byron Kim's piece titled, 'Synecdoche', depicts an array of individual monochromatic panels representational of varying skin colours. This process underwent a close examination of each participant's skin tone, resulting in a mixing of shades that represent a replica of that individual's tone. Each panel, which was then ordered alphabetically by participant's surname, seeks to question the role of skin colour and how it is signified and given meaning within a broader social context. This abstract approach to data visualisation truly stood out to me through Kim's application of incorporating analogue processes, such as painting, within his work. An aspect I particularly resonated with was that each panel within the piece held individual meaning in its own right as opposed to other approaches to data visualisations that typically only become significant at a larger scale. It is in this sense that Kim was able to blend both tactile and cultural elements of design to encompass an interactive exploration of identity and representation.

<https://whitney.org/collection/works/12073>

#DataVisualisation #Painting #AbstractArt



Byron Kim, *Synecdoche*, each panel 10 x 8 in, oil and wax on wood, forty parts, 1999-2001.

Aram Bartholl

{BERLIN-BASED CONCEPTUAL ARTIST}

Aram Bartholl's work, '15 seconds of fame', was presented to me during a studio class while exploring the concept and systematic process of computer vision. Published and exhibited in 2010, the piece showcases a series of images captured by the Google Streetview car in Berlin depicting Bartholl running after the vehicle. These images were eventually uploaded to Google Maps for people all across the world to see. A spontaneous performance and uniquely radical approach to exploring censorship and the digital footprint, Bartholl captures the nonsensical side of utilising photography within a digital space. I found this work to be a particular point of inspiration for me to explore the ways in which scrapism can be used as a tool for exploiting aspects of censorship, identity, and representation. In doing so, it has prompted an interest in exploring digital databases and systems, such as Google Maps, so as to understand how data can be used as a medium to depict a specific reality or interpretation of the physical world.

<https://arambartholl.com/15-seconds-of-fame/>

#ComputerVision #PerformanceArt

Aram Bartholl, 15 seconds of fame, 2010.

Jackie Liiu

{STUDENT ARTIST}

I stumbled across this work on the Milanote while conducting research for idea generation for this brief. 'Oscillate' by Jackie Liiu is an interactive webspace combining live camera facilities with literary features for users to critically engage with. I found this work really captivating not only from it's ambiguous nature, but also the staggering elements that multiply the more you engage with the space. Designed beautifully and well-considered, this piece had originally inspired potential research into the ethics of using live cameras for future briefs. While this aspect of the project wasn't engaged with, the piece still became a particular source of inspiration for me as it allowed me to consider the ways in which interactive features, such as text, capture, and animation functions can all be used to create a dynamic and expressive piece of work. Particularly within a digital platform, this online space always felt intriguingly tempting to return too - something that became a particular aspect of interactivity I wanted to produce within my own work.

https://jackieliiu.github.io/CODEWORDS/Week12/OSCILLATE_Final/

#CreativeCoding #WebDesign #p5.js



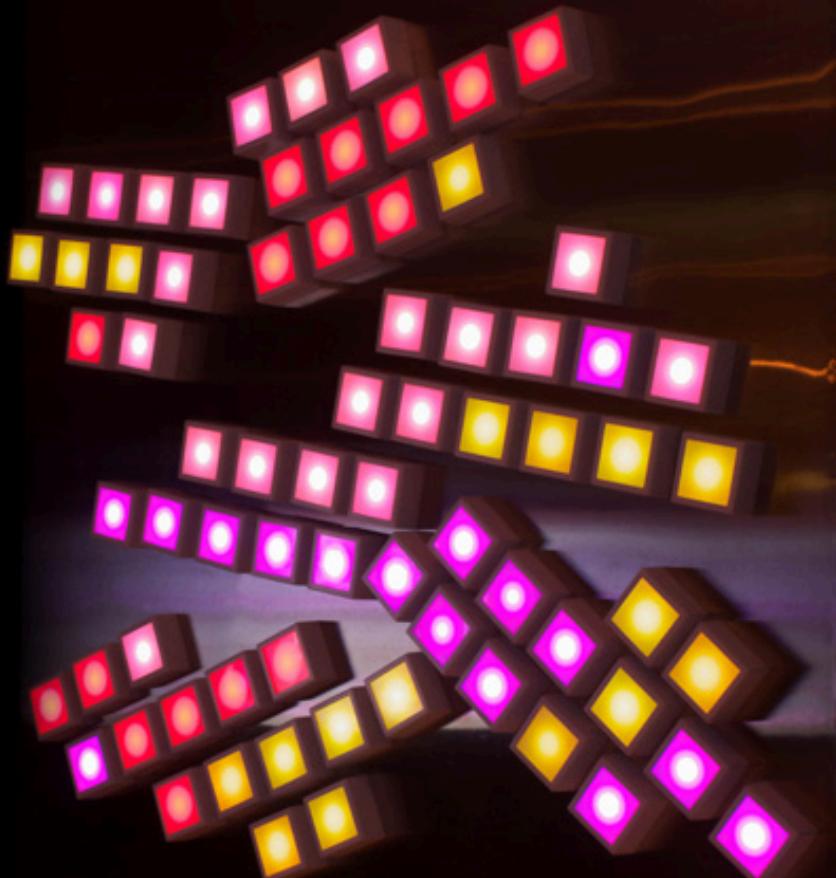
Sixty-Forty by Four- Eighty

{INTERACTIVE LIGHTING INSTALLATION}

Designed in 2010, 'Sixty-Forty by Four-Eighty' is an interactive lighting installation that explores the nature of interconnectivity and hivemind entities through means of touch capture as a tool for digital experimentation in the physical world. Characterised by a set of individual magnetic pixel-tiles, each illuminates a variety of colours in response to a particular gesture channelled through human touch. The work speaks to the notion of materiality within the digital sphere, transposing the pixel from screen to physical and draws focus towards computational forms for design to emerge. Upon finding this installation piece, I became particularly impressed with the scale of which the work can grow to, all the while functioning in a cohesive and uniquely interactive way. I found the modular nature of the piece to emphasise the personal aspect of the installation, allowing users to customise the tiles in a way that was fit for their mode of storytelling. This idea of, in a way, carving your own path became a particular point of focus for me to develop my ideas throughout the workbook and personal project briefs.

<https://jamiezigelbaum.com/six-forty-by-four-eighty>

#PhysicalComputing #Installation



Harold Cohen: AARON

{AI COMPUTER PROGRAM}

Known as the earliest invention of artificial intelligence for artmaking processes, Harold Cohen's, 'AARON', is a software programmed to create images through an engagement with analogue mediums such as drawing and painting. Having left his creative practice as a painter in the late 1960s, Cohen began exploring the ways in which artificial intelligence can be utilised as a tool for replicating artists' knowledge and process through code. This was developed using handcrafted monitors and painting machines in which the technology would be prompted to create automated line drawings and brush strokes on paper. This particular work of Harold Cohen is incredibly impressive to me and stands as an important historical artefact within interactive design in understanding the ways in which AI can be manipulated and utilised within a creative sphere. In an industry where artists is becoming significantly overthrown by uses of artificial intelligence, it is important to note themes of authorship, collaboration, and credibility that Cohen explores through his work, 'AARON'. In doing so, it has helped me to gain a deeper understanding of the algorithmic gaze, and how, as designers, we can learn to work alongside machines to articulate our perceptions of reality.

<https://whitney.org/exhibitions/harold-cohen-aaron>

#AI #GenerativeArt #PhysicalComputing



Harold Cohen with an AARON installation at Ssan Diego Museum (courtesy of Harold Cohen Estate).

Jakub Geltner

{PRAGUE-BASED ARTIST}

In his ongoing 'Nest' series, artist Jakub Geltner continues to explore the intersecting nature of industrial and organic entities. Utilising surveillance equipment and communication technologies, including cameras and antennas, the piece speaks to the conflicting infrastructure and aesthetic arrangement posed by technologies such as surveillance equipment within gallery spaces. In doing so, he has manipulated said surveillance equipment to appear curvilinear within a spatially dynamic format, producing an arrangement reminiscent of natural growth systems within a industrial yet site-responsive framework. Geltner's continual exploration of surveillance systems, privacy, and censorship has had a lasting impact on my own design process and development. His artistic practice, which honours both the organic and industrial realm, has inspired a deeper exploration into the way in which people can and should be interacting with technological systems and devices. For me, this has involved modes of surveillance (such as the integration of an active webcam to remain present across my workbook projects) to become an essential aspect of my work and speak to our perception of privacy when engaging with automated systems and mechanical sources of technology.

<https://www.designboom.com/art/jakub-geltner-surveillance-cameras-curved-installations-exhibition-belgium-cultuurcentrum-de-steiger-menen-nest-05-01-2025/>

#ConceptualArt #Installation #Surveillance

Indikator

{SONIC INTERACTIVE INSTALLATION}

Designed by Anders Hellsten, 'Indikator', is a modular, mobile installation that explores the generation of sound through the act of human touch. This particular iteration of the work includes a collaboration with Can Touch This Studio to produce a hybrid of tactile engagement with urban design that is versatile across various environment settings and events. A project marketed as an approach to encouraging modes of sensory engagement and social interaction, the installation piece responds to physical touch by generating dynamic soundscapes that is personalised to the user and the level of involvement. Upon finding this installation piece, I found it's unique approach to audio generation and user engagement as an interesting aspect of interactive design that spoke to previous workshops in physical computing. Particularly from a musical engineering perspective, I found the functionality of the installation piece to offer a refreshing and contemporary approach to previous modes of generative sound, such as the Theremin, that explore the ongoing collaboration between human- and machine-based entities within the creative sphere.

<https://www.designboom.com/design/indikator-interactive-sonic-bench-human-touch-sound-anders-hellsten-nissen-can-touch-this-studio-02-12-2025/>

#InteractiveInstallation #AudioGeneration, Collaborative



Indikator, Anders Hellsten and Can Touch This Studio.