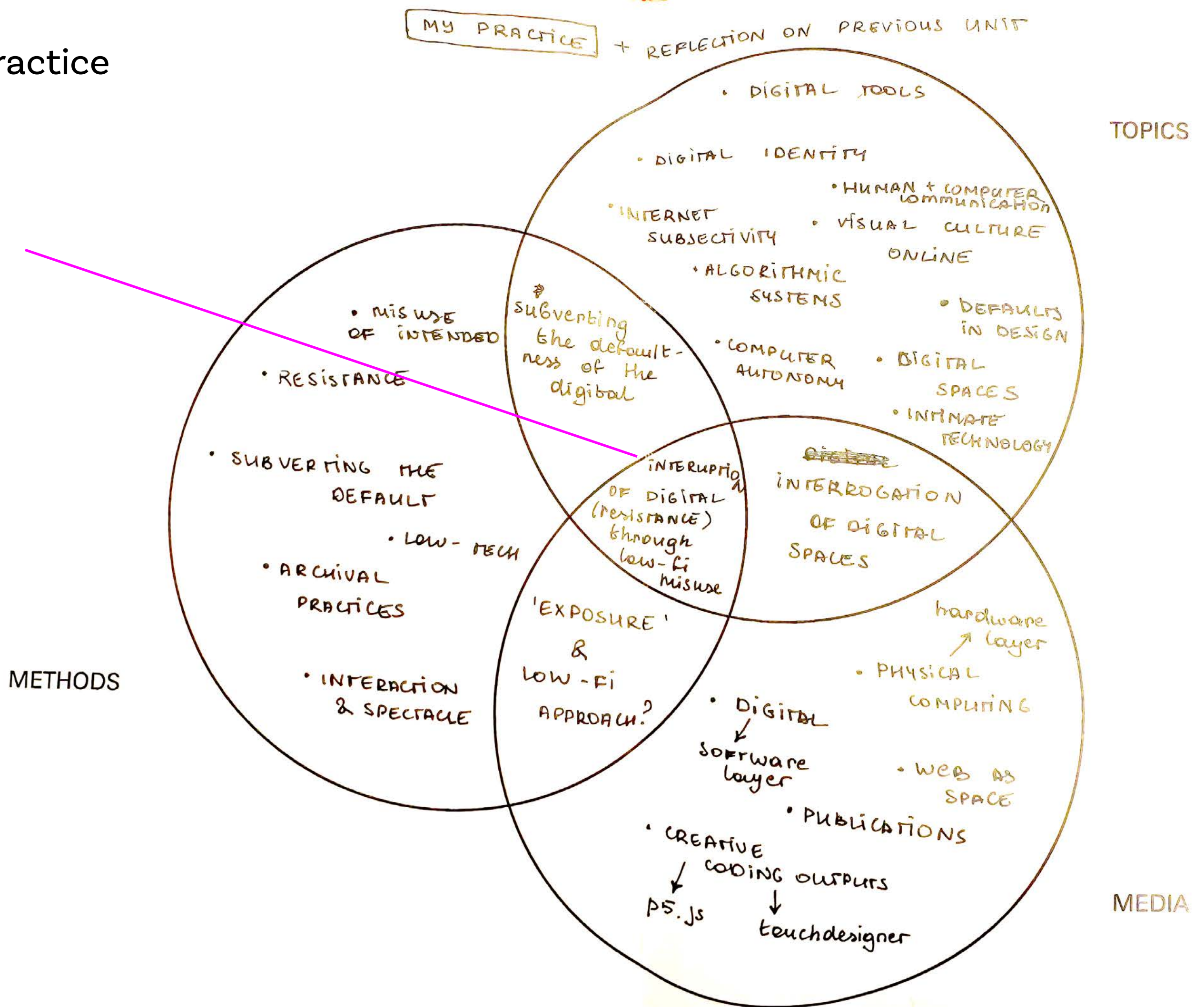
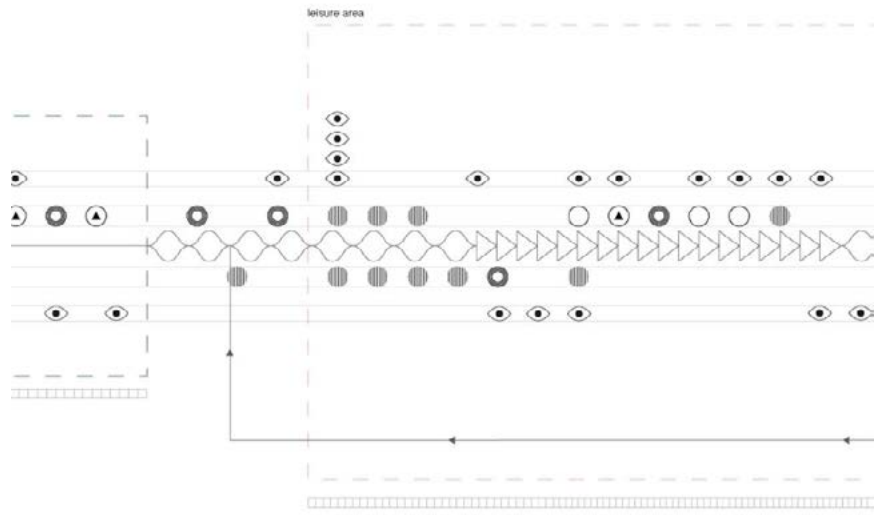


Reflections on my practice

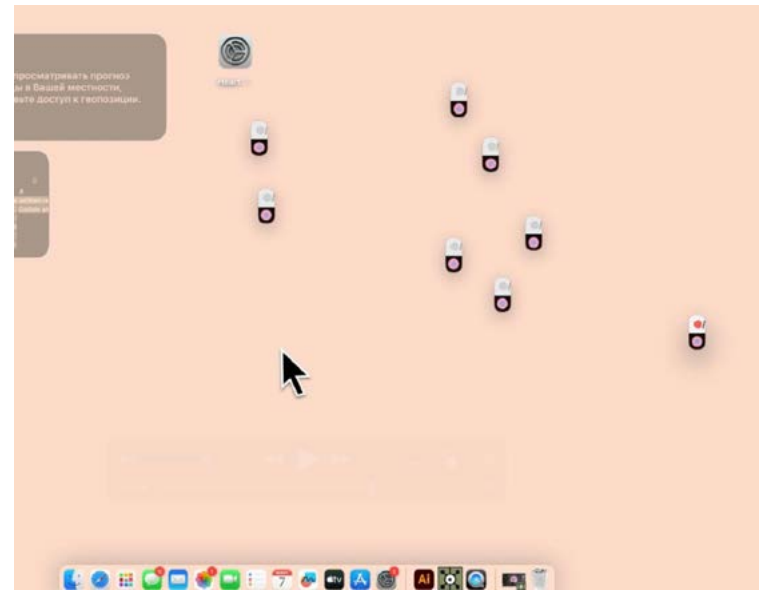
How does this intersection look in practice?



Reflections on my practice



methods of investigating



methods of iterating

Notes:

I guess the most influential project for me was the methods of iterating. Perhaps, the process of subverting the tool was interesting as it required to analyse its initial state & think of the way to adjust it for another use which expanded my understanding of software, **its illusory & fleeting feeling of control & transparency when in fact it captures the viewer in the constant loop of reproduction.**

UNIT 2. POSITIONS THROUGH ITERATING



1. QUESTIONS THAT WEREN'T FULLY EXPLORED:

- SUBVERTING THE USE OF TOUCHDESIGNER
- EXPLORING THE IDEA OF COMPUTERS autonomy
- how archival practices shape the knowledge & histories
- idea of intimacy & care in tech
- what is defaultness & how it constraints creates & predetermines outcomes.
- how to change interaction with tech through more human ways of interactions?

2. new skill or creative tool?

- maybe exploring touchdesigner in more depth
- creative coding → prob low-fi?
- misusing the technology — thinking of how we can go beyond conventional use, can we use glitch as a way of resistance to the defaultness of the systems?



notes:

I guess the most influential project for me was the methods of iterating. Perhaps, the process of subverting the tool was interesting as it required to analyse its initial state & think of the way to adjust it for another use which expanded my understanding of software, its illusory & fleeting feeling of control & transparency when in fact it captures the viewer in the constant loop of reproduction.

Finding the starting point

~~REF~~

IDEATION:

exploring pop-up
as a way to create
intimate relationship
between computer & human

soaring
point
(emergent
interest)

subverting / hacking
the initial default

internet / technology
as a predatory
tool → big tech?

resistance
to corrupted
digital spaces.

dismantling the
master's house

TAKING OWNERSHIP OF THE
TECH

RESEARCH

- Audre Laurde quote
- resistance to corrupted digital spaces
- taking ownership of the tech

Research



The Glitch Moment(um)
Rosa Meckman



In Defense of the Poor Image
Hito Steyerl

Key ideas

push the medium past its operating limits

very medium has built-in assumptions that look neutral but aren't

Rejoice in the critical trans-media aesthetics of glitch artifacts.

Utilize glitches to bring any medium in a critical state of hypertrophy, to (subsequently) criticize its inherent politics.

“Resolution studies is a theory of literacy: literacy of the machines, the people, the people creating the machines, and the people being created by the machines. But resolution studies is not only about the effects of technological progress or the aesthetization of the scales of resolution; which has already been done under headers such as Interface Effect or Protocol. Resolution studies is research about the standards that could have been in place, but are not - and which as a result are now left outside of the discourse.”

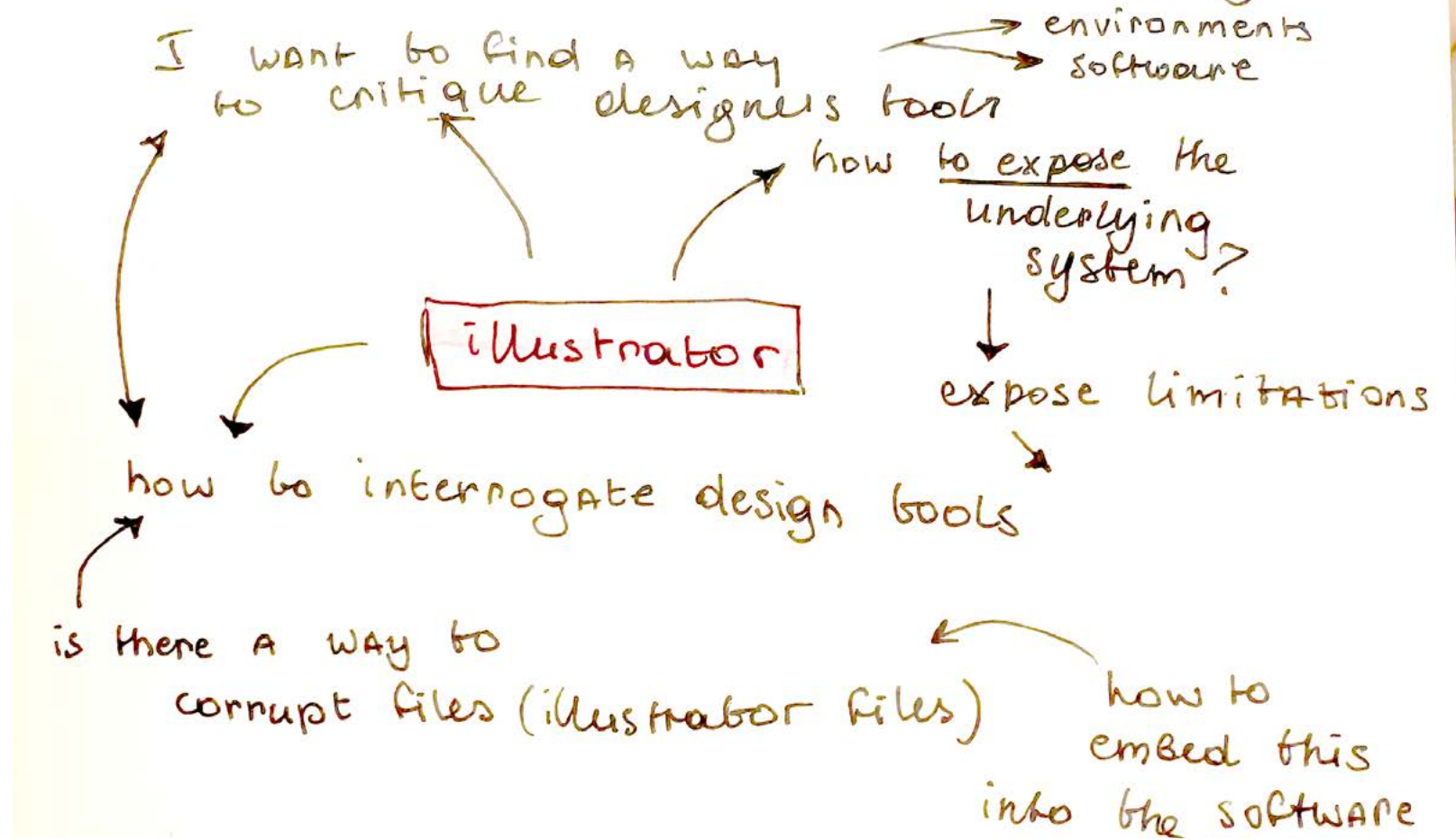
Manifesto - ■ ■ ■ ■ ■ || beyond re...

Ideation and starting the process

Critique designer's tools?

uncover bias in software

- manipulate, bend & break any medium towards the point it becomes something new.



Why Illustrator?

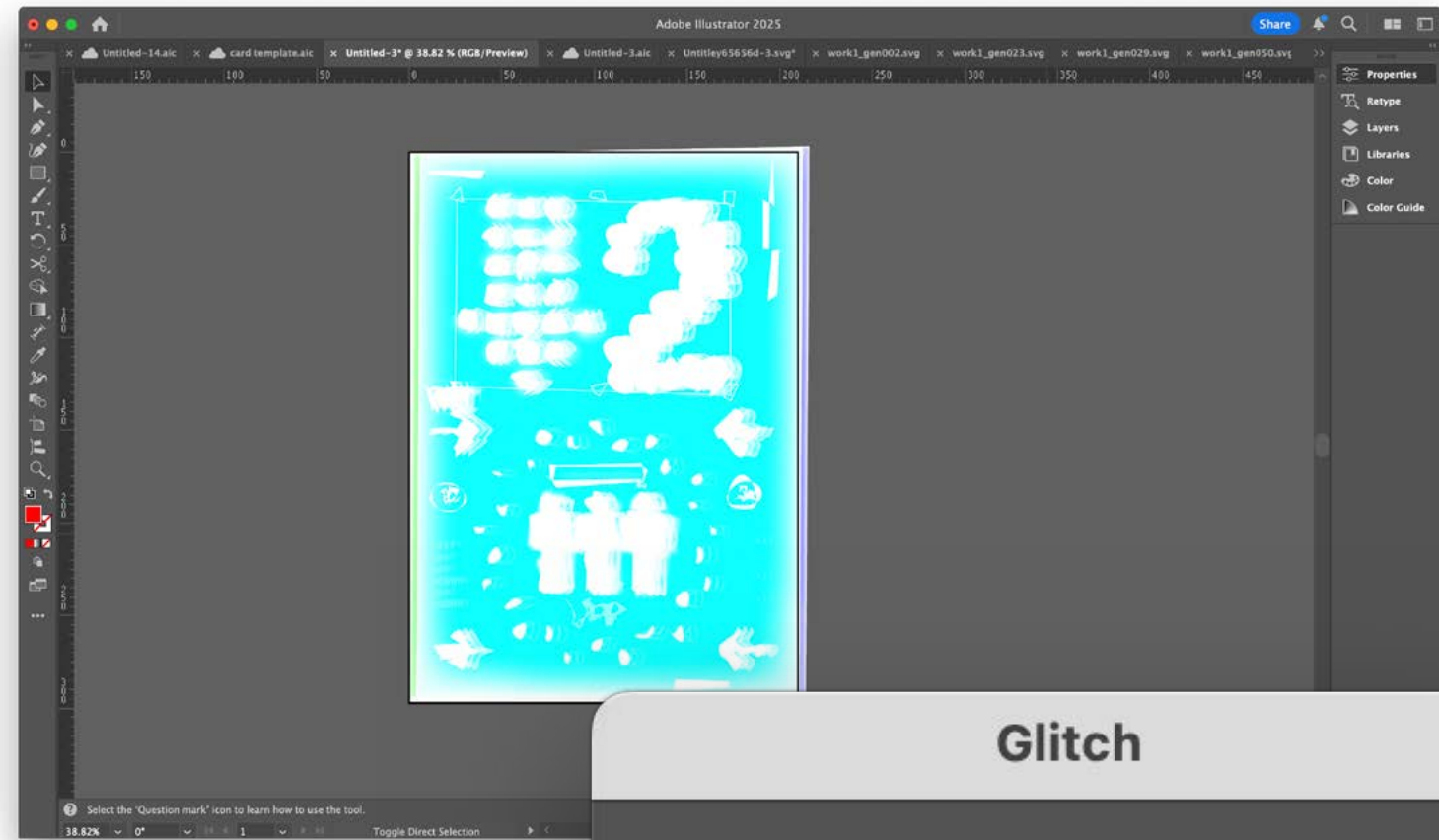
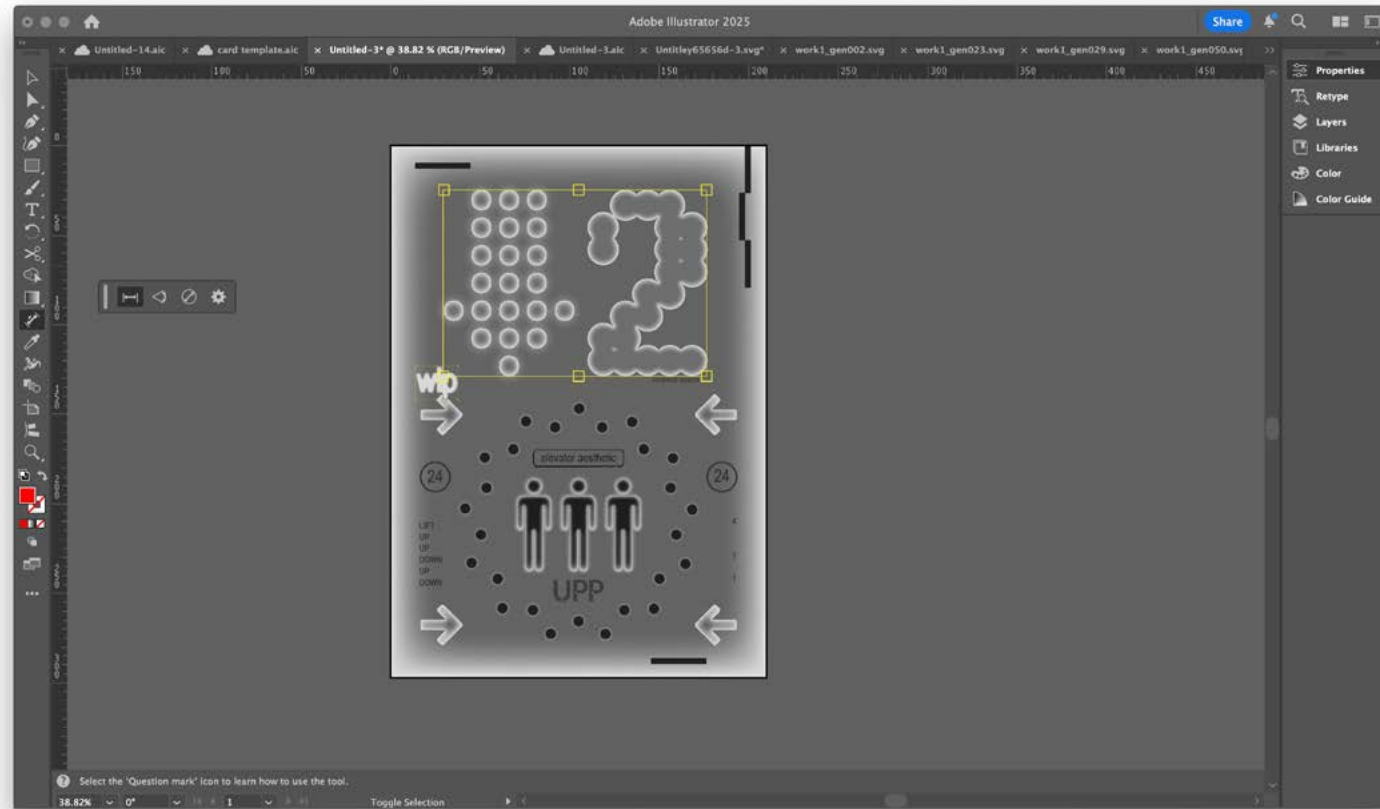
- vector graphics
- designer's default
- nod to the digital properties (meant at perfect infinite resolution)

TARGET:

- pixel-perfect : grids, artboards, shapes, pens
- Allows outputting different formats: pngs, jpegs, svgs
- inside of the program: constant editing + lossless quality (constant zoom in)
- vector format, infinite resolution
- web native format

illustrator Scripting Reference: Javascript

Iteration 1



Glitch

Pick a glitch to apply to the selection:

- Anchor point jitter
- RGB channel shift
- Both (jitter, then RGB)**
- Cancel

What about actions?

Both actions and scripts are ways of automating repetitive tasks, but they work very differently:

- Actions use a program's user interface to do their work. As an action runs, menu choices are executed, objects are selected, and recorded paths are created.
 - Scripts do not use a program's user interface to perform tasks, and scripts can execute faster than actions.
- Actions have very limited facilities for getting and responding to information.
 - You cannot add conditional logic to an action; therefore, actions cannot make decisions based on the current situation, like changing the stroke type of rectangles but not ellipses.
 - Scripts can get information and make decisions and calculations based on the information they receive from Illustrator.
- A script can execute an action, but actions cannot execute scripts.

February 11, 2025

Does it actually imply any change?

Iteration 3

How to achieve critical glitch instead of domesticated one?

Manual instead of coded.

Manual execution? Is it even possible?

Came across this...

Affecting image thorough the code?

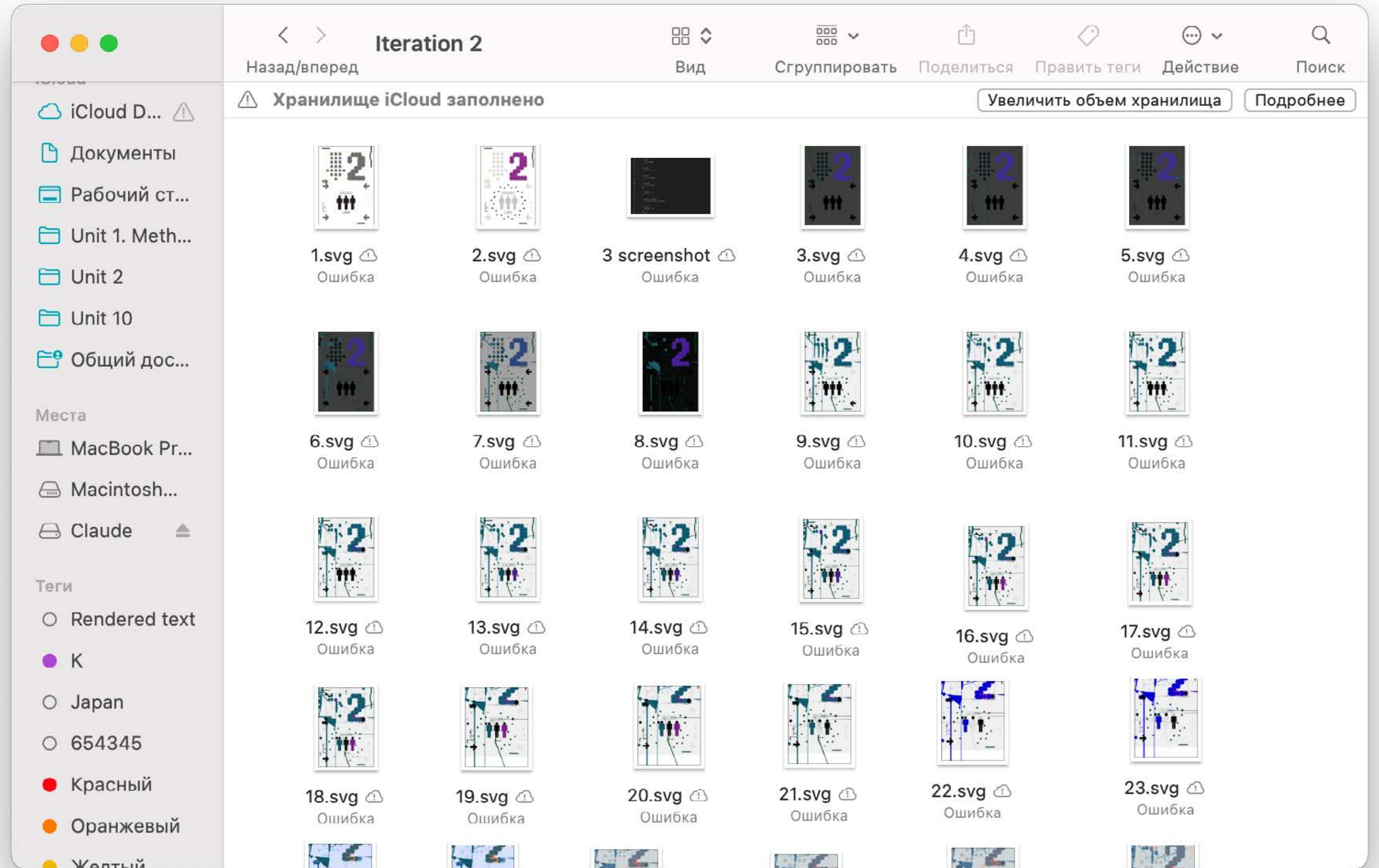
Interpretation of the image in the code format

Maybe the best way to corrupt the image is through the its resolution rather than looking at the software, because its just the outer shell while the image embeds deeper understanding of its inherent features.

```
30
31     .cls-7 {
32     |   fill: #6466;
33     | }
34
35     .cls-8 {
36     |   opacity: .97;
37     | }
38
39     .cls-9 {
40     |   fill: #1d5e6e;
41     | }
42
43     .cls-10 {
44     |   fill: #fgf100;
45     | }
46
47     .cls-11 {
48     |   opacity: .14;
49     | }
50
51     .cls-11, .cls-12 {
52     |   mix-blend-mode: difference;
53     | }
54
55     .cls-12 {
56     |   opacity: .76;
57     | }
58 </style>
```

Iteration 3

Looked at the code,
analyzed it's constituents
Tried to amend it



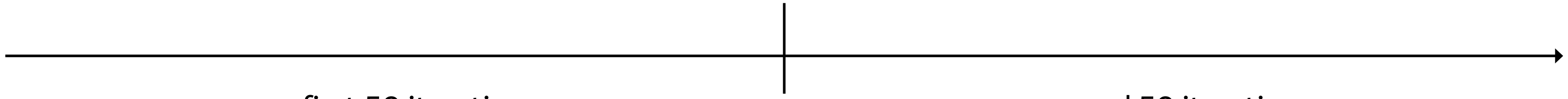
Iteration 3

SVGS

JPEGS

first 50 iterations

second 50 iterations



Iteration 3

SVGS

JPEGS

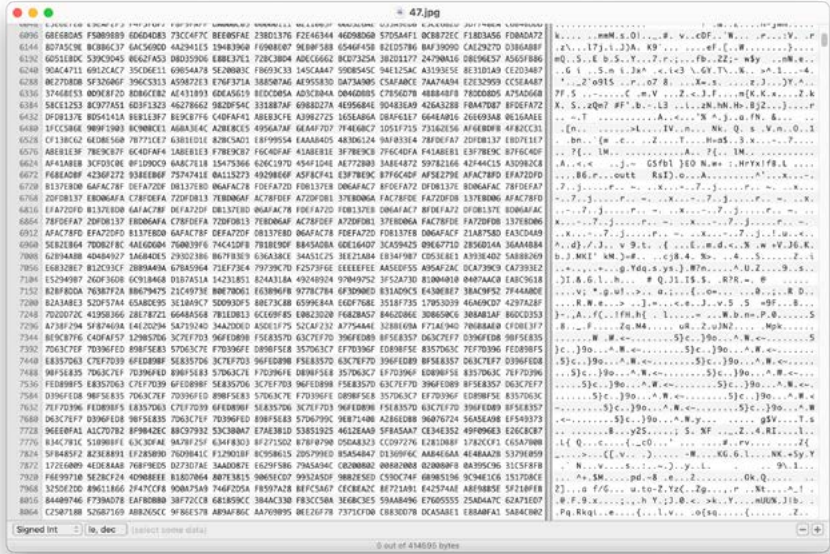
first 50 iterations

second 50 iterations

working with code representation

hex representation

```
30
31   .cls-7 {
32     fill: #6466;
33   }
34
35   .cls-8 {
36     opacity: .97;
37   }
38
39   .cls-9 {
40     fill: #1d5e6e;
41   }
42
43   .cls-10 {
44     fill: #fgf100;
45   }
46
47   .cls-11 {
48     opacity: .14;
49   }
50
51   .cls-11, .cls-12 {
52     mix-blend-mode: difference;
53   }
54
55   .cls-12 {
56     opacity: .76;
57   }
58 </style>
```



Iteration 3

SVGS

JPEGS

first 50 iterations

second 50 iterations

working with code representation

hex representation

Enquiry

- What is the relationship between control, iteration, and authorship in digital tools?
- How can making the failure modes of digital tools visible critique their claim to neutrality?
- In what ways does iterative corruption reveal the boundary between an image and its underlying data?
- How is authorship distributed between designer, tool, and chance in scripted and accidental glitch processes?