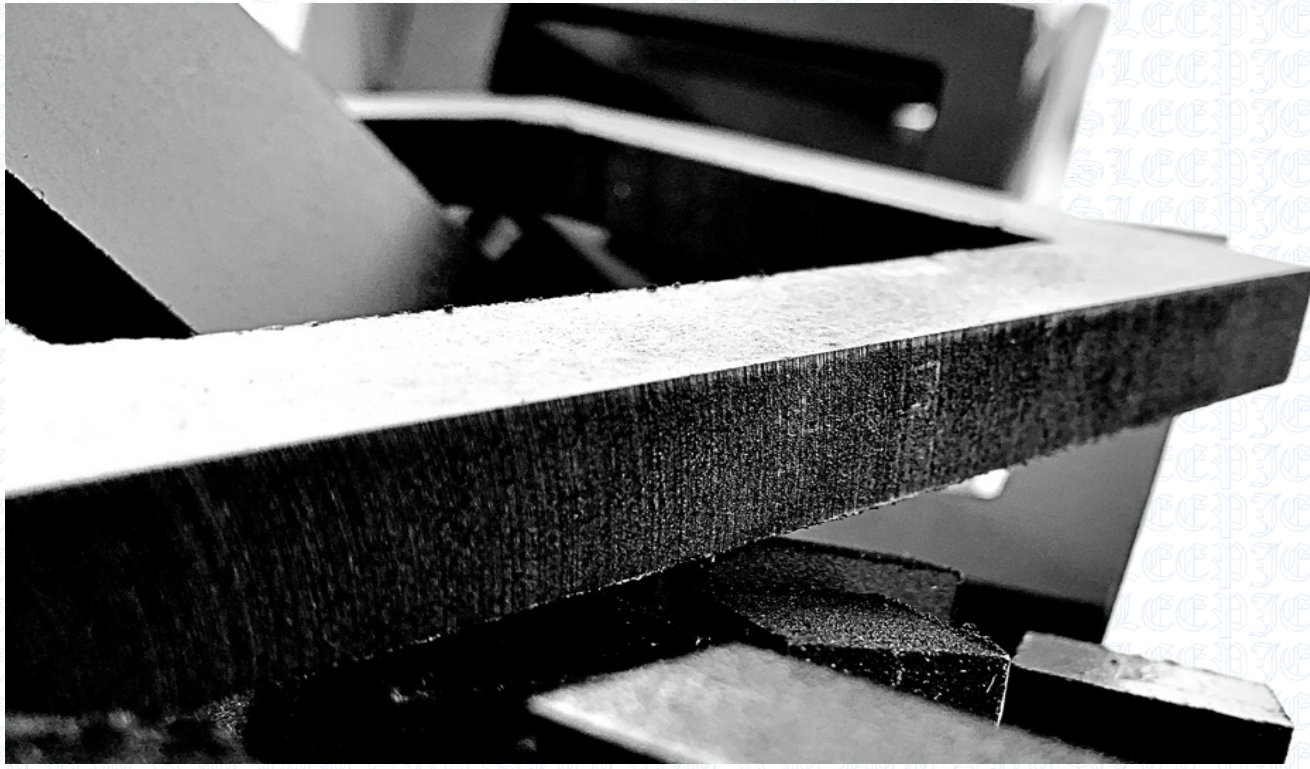


BRIEF A

Abstraction: As a tool for Expression



The Brief:

Your task is to create and then present as a group A Meditation on A Black Square. To explain further: the black square has an iconic status in the visual culture of western art history, but you should not necessarily just focus on that aspect. Instead, in this context, the black square is a starting point for you to explore the possibilities of a brief that is centred on abstraction, how you can deal with abstraction, how you tackle abstract ideas and problems, and the potential it offers to invent and interpret through your interaction with each other.

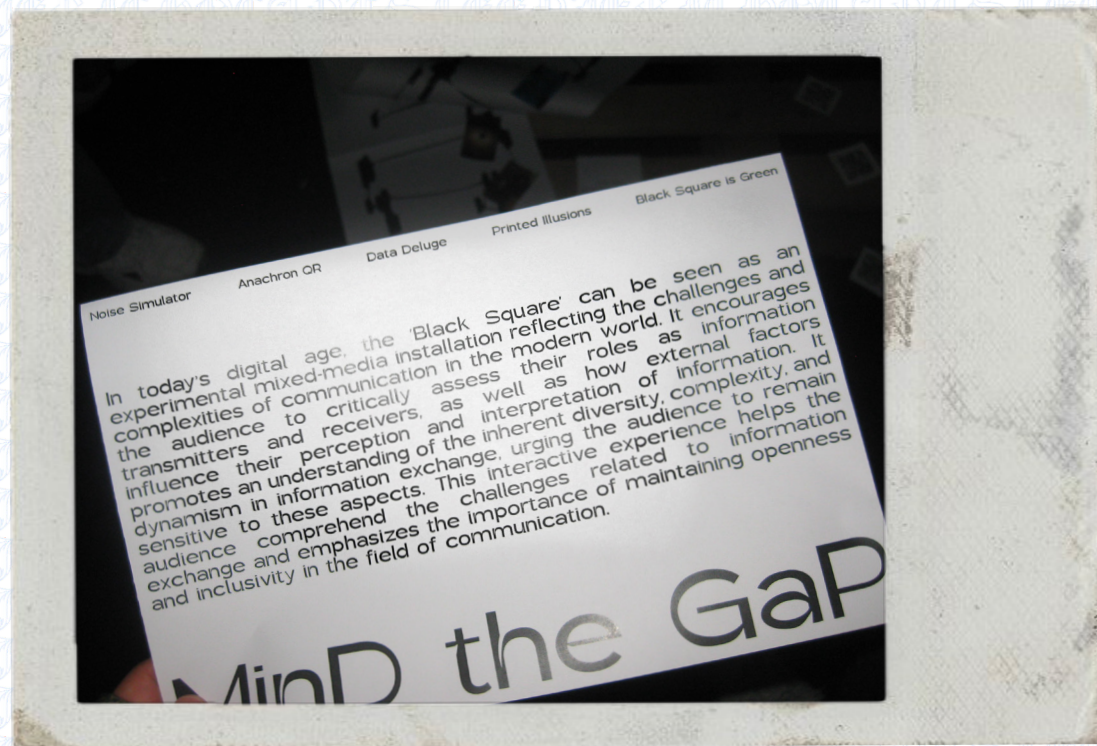


Figure 5. Flyer for the “Mind the Gap” exhibition, that portrays the titles of works, and the conceptual response to the brief.

After some brainstorming with concepts and artists such as Gregory Orekhov,

Gregory Orekhov integrates his work into its environment, connecting the visitor to the architectural space in the natural landscape from start to finish. By splitting in two, the “black square” serves as a gateway to the park. As a gateway to the park, the object is inherently utilitarian, while the idea is to create the feeling of being at a “crossroads” for visitors passing through it (Orekhov, 2021).

Does one enter the park, or does one step into infinity? This is the crossroads that connects the real world with its hundreds of possibilities.

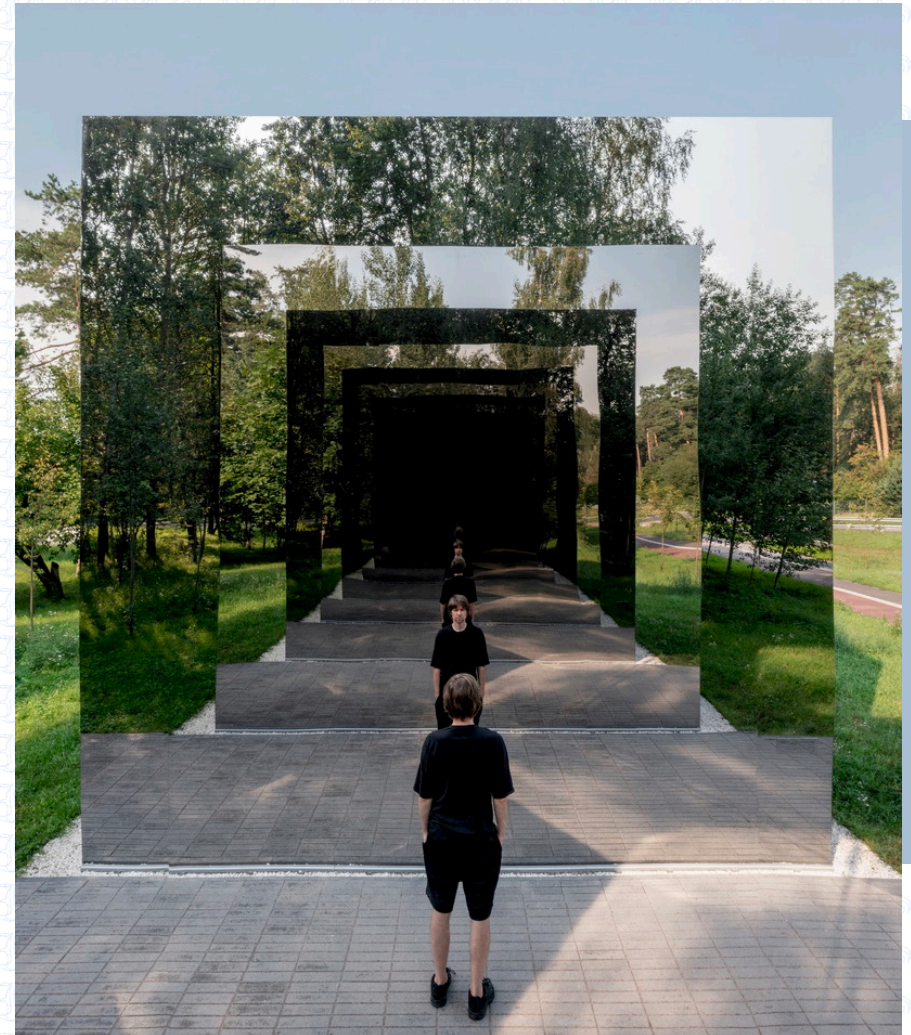


Figure 6. “Black Square”, in the surroundings of Malevich Park, Moscow. (Orekhov, 2021)

We came up with two separate ideas:

01

Interactive Art Installation:

A physical or digital art installation where participants can write or type their thoughts about the black square. This representation can continuously change as new thoughts are added. Using sensors the black square responds to the input in real-time, reflecting its dynamic and ever-absorbing nature.

02

Virtual-Reality Exhibit:

Enter the “universe” inside the black square, which represents your own mind. Watch as animations and stop-motion fill up the square, collapsing to create a new square. The black square is like a snapshot of your mind, holding all your thoughts, feelings, and ideas.

To Form one strengthend Idea.

The Wall of Bricks

The art installation consists of a large, freestanding wall made of individual bricks. Each brick is a blank canvas, symbolizing the black square. These bricks are set up in rows, and there is a clear division between the two sides of the wall.

Group A - “Builders”: On one side of the wall, you have Group A. Members of this group are given markers or materials to express their thoughts, perceptions, and emotions about “The Black Square” on the bricks. They can place their bricks anywhere on this side of the wall.

Group B - “Selectors”: On the opposite side of the wall, you find Group B. Unaware of Group A’s activities, members of Group B are assigned the task of choosing bricks that resonate with them the most. Their selection is solely based on the content, whether it’s writing or drawings, found on the bricks.



Figure 7. Digital Render of Idea.

Subjective Interpretation:

The final result of the wall will highlight the subjectivity of perception and interpretation. Each brick, filled with individual thoughts and emotions, represents a unique perspective on "The Black Square."

Unaware Interactions:

The fact that Group A and Group B don't know about each other's actions adds an intriguing layer of complexity. Group B's selections might not match what Group A intended, highlighting the unpredictability of how one's ideas are received and interpreted by others.

Evolving Display:

Over time, as the installation continues, the wall will change as more bricks are added and selected. This dynamic aspect emphasizes the ever-evolving nature of the concept, as new meanings and perceptions continuously emerge.

Diverse Dialog:

The final result is a mosaic of different interpretations, emotions, and thoughts. It encourages discussions about the diversity of human experience and the capacity of a simple concept like "The Black Square" to mean different things to different people.

While the idea is intriguing, we decided to explore different ways of conceptualizing the brief.

During our project exploration, we encountered artworks that influenced our conceptual vision and certain visual aspects:



Figure 8. Cloud Gate “The Bean”, Chicago (Millenniumparkfoundation, 2022)



Figure 9. Ceal Floyer "Light Switch", 1992 - 1997
(Tate, 2004)

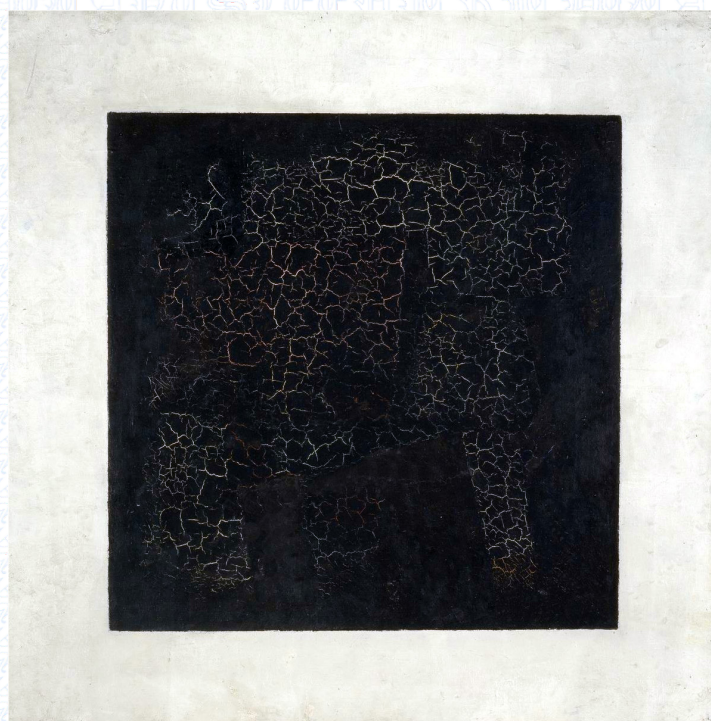


Figure 10. The black square (1913) by Kazimir Malevich.
(Tate, 2014)

“Semiotics is concerned with everything that can be taken as a sign.” – Umberto Eco

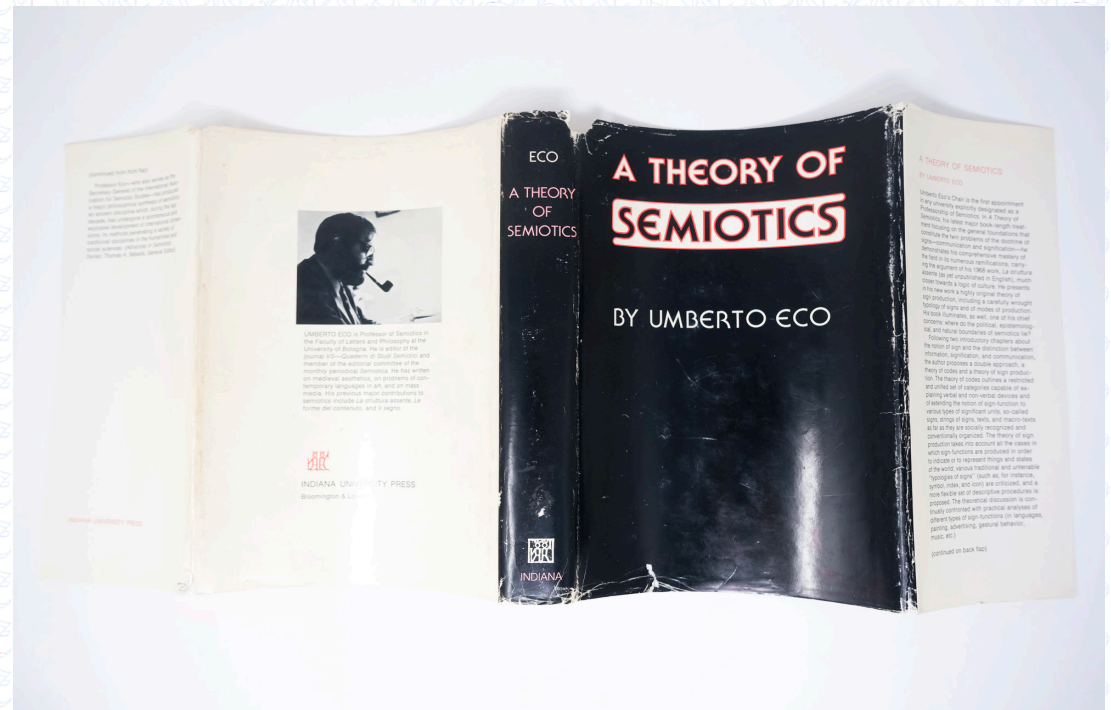


Figure 11. Book Cover for “A Theory of Semiotics” by Umberto Eco. (Eco, 1976)

To Form one strengthened Idea.

Mind the Gap

“Mind the Gap” is an art installation that deepens into the complexities and challenges in the digital age. It allows the audience to dive into each piece of art, creating a space where every person interacts in their own way. Likewise, they are exposed to other people’s experimentation, turning this installation into an experience that is constantly evolving.

The purpose of Mind the Gap is to critically assess our roles as information receivers and transmitters, and how our interpretations and perceptions are influenced by internal and external factors.

The installation is designed to represent a black square. The black square is a representation of our reality. It contains all the thoughts, ideas, feelings, data, etc. that are thrown at it. It simply stores all this information, and it is each individual’s job to provide it with meaning.

Just like a square has four corners, Mind the Gap’s layout is divided into four areas limited by the room’s walls. Each piece represents an internal or external factor that influences us as information receivers/receivers, as well as a reflection of ourselves. It also incorporates the centrepiece as self-perception, connecting the four corners.

the information corner

we get continuously bombarded by irrelevant data; which leads to missing out on valuable information; as well as feeling mentally consumed.

this creates a gap between what we seek and what we encounter online, having to adopt critical thinking as a tool to reduce the digital noise.

the psychological corner

the visualization of flaws in communication can evoke user's profound contemplation and emotional resonance.

it encourages to explore the fluidity and boundaries of information, containing the users actions in a digital space, proving that communication is not always as smooth as we think.

the centrepoint: self-perception

just like a center of a square is calculated by its four corners, these four aspects determine how we perceive ourselves and others.

the black square is a representation of our ideas, thoughts, emotions; it defines who we are and how we interact with technology and society.

the technological corner

the full reliance on technology not only opposes our nature essence as human beings but limits our natural, physical relationships.

the impossibility of interaction between these devices serves as a metaphor for the disparities between social groups.

the political corner

the transmission of information, ideas and values is not merely neutral and objective, but often subject to external sources that have the power to control this flow of information.

this misleads the user's reception of information and puts in danger our own perception of reality.

Figure 12. Visualization and explanation of the 4 corners of "Mind the Gap" as well as its centrepoint.

We can explore our visual medium from these 4 main perspectives:

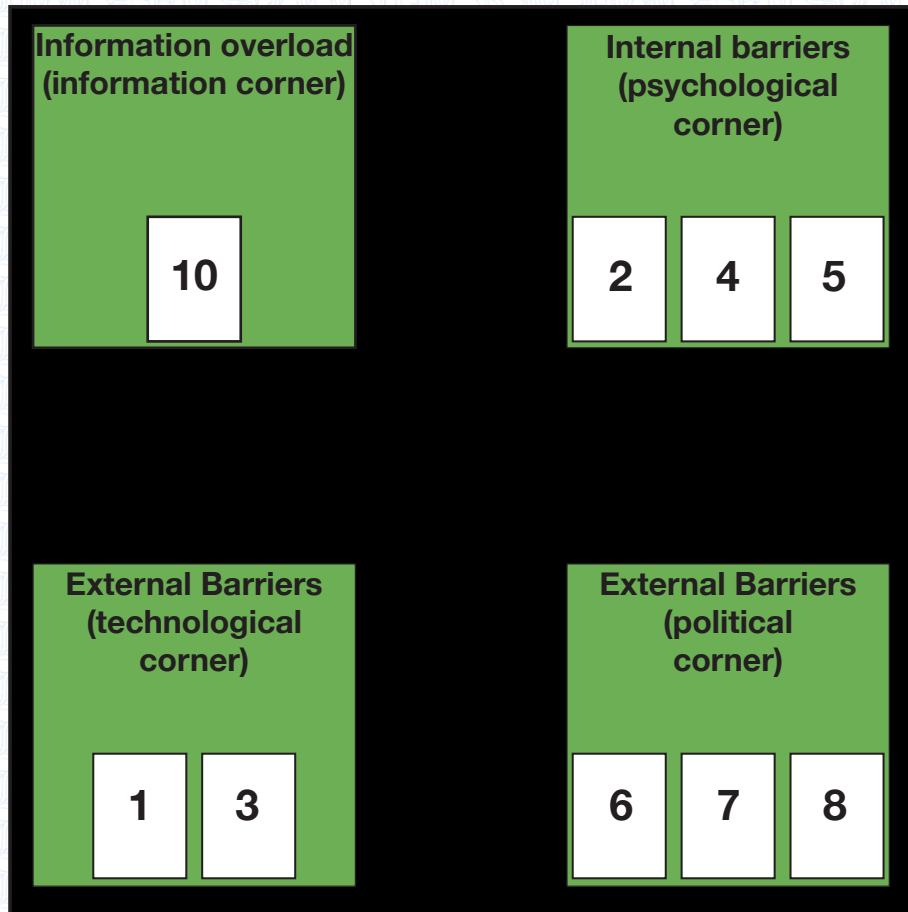


Figure 13. Guidelines for the Corner Concepts.

1. **Physical noise:** Signal attenuation, interference, static electricity, etc. during transmission, causing distortion of information.
2. **Semantic noise:** Ambiguity of language, deviations in understanding, translation errors, etc., leading to shifts in information.
3. **Technical constraints:** Different media and encoding methods filter out some details of information.
4. **Psychological filtering:** Selective interpretation of information based on one's own experiences and perspectives.
5. **Emotional projection:** Subjective emotional states affect perception of information.
6. **Social norms:** Certain information cannot be freely disseminated due to social norms.
7. **Commercial interests:** Specific organizations or groups may distort or restrict the flow of information.
8. **Political censorship:** Certain information is deleted or hindered for political reasons.
9. **Technological means:** Firewalls, blocks, etc. directly disrupt the dissemination of information.
10. **Information overload:** Valid information is drowned out by massive amounts of useless information.

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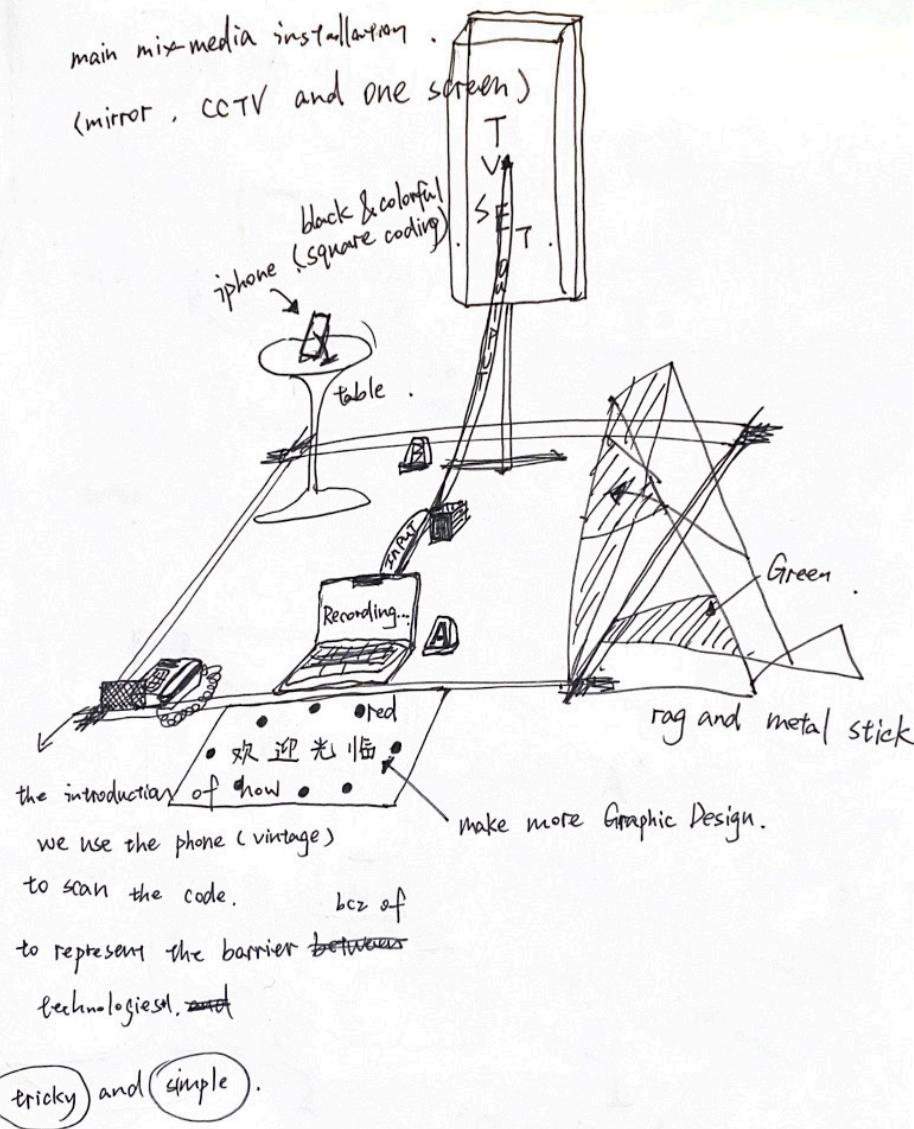
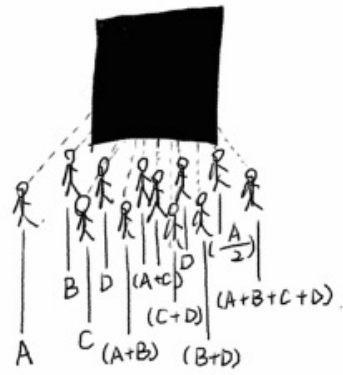


Figure 14. Sketch of Final Exhibition.



Therefore,
When people choose to convey their
unique perspectives, this black square
becomes a container of all the information

A hand-drawn diagram of a cylindrical container, representing the 'black square' as a 'container of all the information'. To the right of the cylinder is a vertical scale with four horizontal lines and labels: 0, 5, 10, and 20.



What bounds the barrier of communication?

- * technology
- * political and social
- * semantic & psychological
- * information overload.

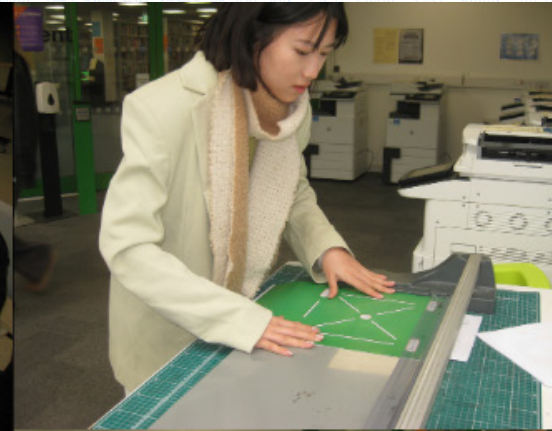


Figure 15. Collage of the process.



Mind the Gap

Figure 16. Digital render of the exhibition space with title of the project superimposed.

Anachron QR External Barriers (technological corner)

“Anachron QR” is a mixed-media installation that challenges the ever-accelerating pace of technological change. It features a vintage landline phone tasked with scanning contemporary QR codes, intentionally creating an awkward, incongruent user experience. This art piece critiques the impact of technology on our lives, highlighting the alienation between generations and the discomfort of excessive reliance on modern devices. By prioritizing the process over the outcome, “Anachron QR” invites contemplation on the relationships between technology, generations, and the value of human experience in the digital age. It’s a heartfelt exploration of our evolving connection with technology and the importance of bridging generational divides.



Figure 18. Photograph of Anachron QR.

Technological Corner

Navigating Generational Bridges Through Art and Tech



AnaChronon QR

Figure 19. 3D Render of Exhibition.

Black Square is Green External Barriers (political corner)

“Black Square is Green” boldly fuses classical and contemporary art through an Augmented Reality (AR) installation. This installation showcases a green square bearing the words “Black Square is Green.” When activated with the Artivive app, the word “Black” transforms, endlessly shifting and exemplifying different fonts. It symbolizes the infinite potential of the digital age and promotes an understanding of the inherent diversity, complexity, and dynamism in information exchange, urging the audience to remain sensitive to these aspects. A testament to technology’s ability to redefine art, this piece challenges perceptions and reimagines the art landscape, embodying art’s digital era renaissance, marked by limitless innovation and transformation.

The core idea of this installation is that the transmission of information and ideas is not merely neutral and free but often subject to the control and manipulation of political, economic, and social forces. The use of the green screen as a visual element in the installation can be seen as a metaphor that highlights the limitations of information acquisition. Just as a filmmaker can control the background of actors in post-production, the transmission of information can also be manipulated. Political and social factors can influence the presentation and reception of information through different “backgrounds.” It encourages the audience to scrutinize the sources of information, the motivations behind them, and the potential for manipulation, sparking profound social and political contemplation.

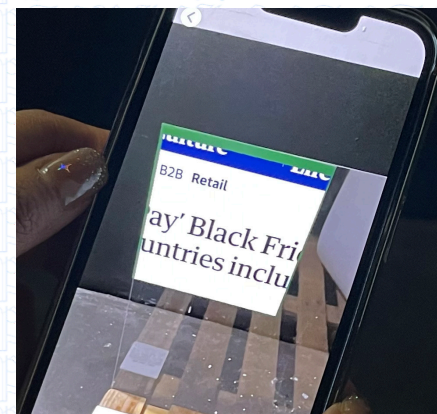


Figure 20. Exhibition photograph (Black Square is Green).

The Political Corner

An Augmented Reality Revolution



BLACK SQUARE
IS GREEN

Figure 21. 3D Render of Exhibition.

Noise Stimulator Internal Barriers (psychological corner)

“Noise Stimulator” is a multi-channel interactive installation that simulates communication errors caused by subjective differing opinions, thoughts, emotions, perceptions, and likens these errors to noise. By visualizing communication errors, it encourages the audience to critically assess their roles in information transmission, explore the inclusivity, fluidity, ephemerality, and boundaries of information, prompting a deeper understanding of the challenges and complexities in communication.

Viewers can choose to participate on Side A or Side B.

On Side A, the audience acts as senders of information. The installation uses an image capture system to capture viewers’ spontaneous actions, creating buffer frames as input into this information container, forming blurred digital images. It demonstrates the openness and freedom of information output.

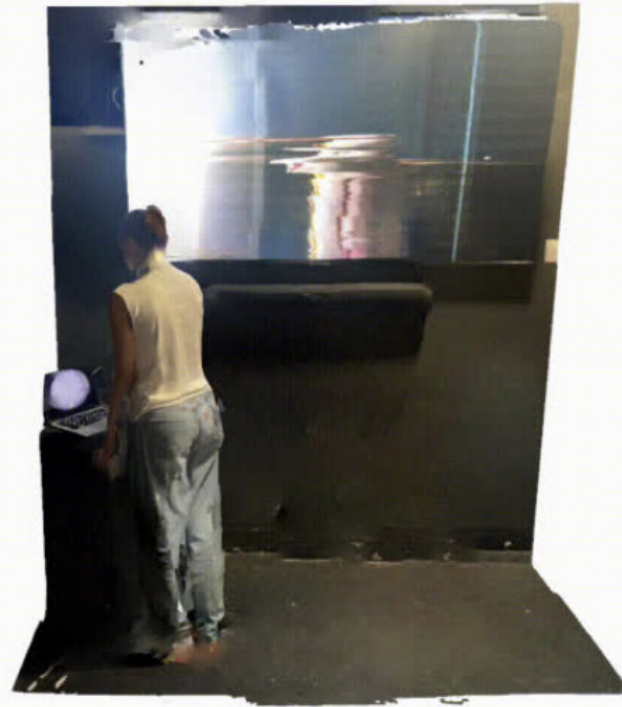
On Side B, the audience acts as recipients of information, able to view in real time the stranger interaction images generated from Side A. This endlessly upward-scrolling footage has temporality and fluidity, flowing both in the time dimension and the distortions occurring during information transfer, like ripples spreading across a lake surface.



Figure 22. Photograph of Exhibition (Noise Simulator).

The Psychological Corner

Multi-channel Interactive Installation



NOISE stimulaTOR

Figure 23. 3D Render of Exhibition.

Data Deluge Information Overload (information corner)

“Data Deluge” is an installation that allows visitors to type whatever input they wish. Any piece of information can be typed in—useful or useless, true or false. As it does not matter because the code transforms the keyboard input into an illegible outcome based on colors. In this way, valid information is drowned out by massive amounts of useless information. The overload of input and data makes the message turn the information into a barrier for actual communication.

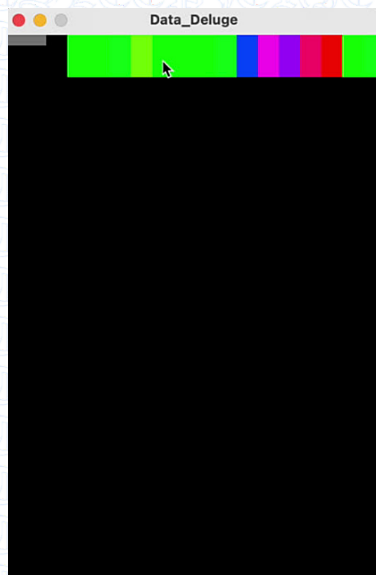


Figure 24. Data Deluge Digital work.

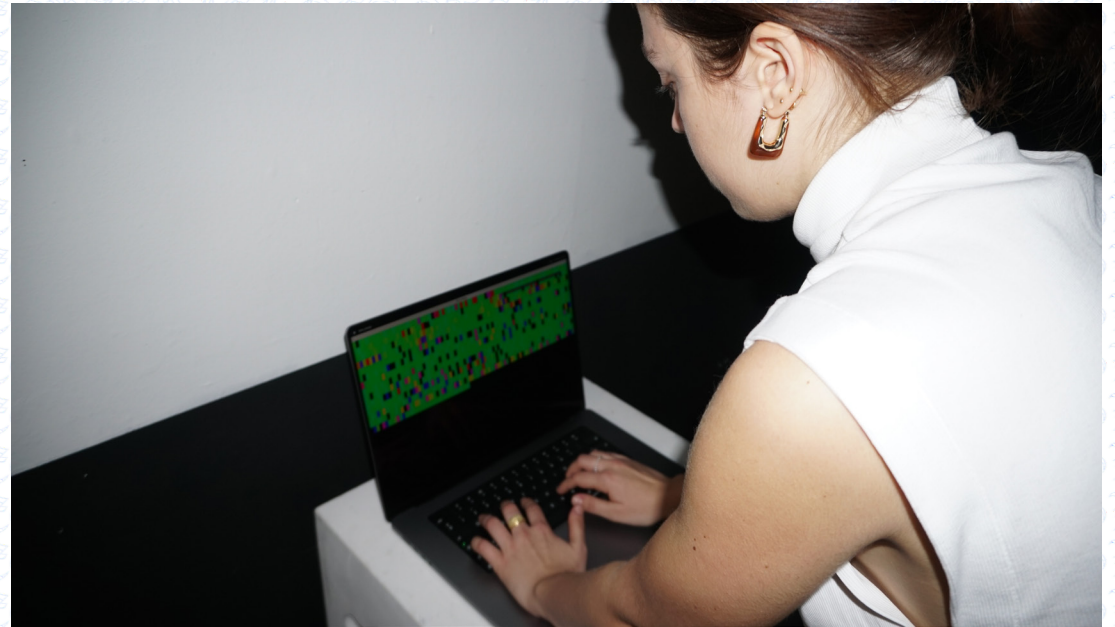


Figure 25. Photograph of Exhibition (Data Deluge).

Information Corner

Interactive Installation



Data DeLuGe

Figure 26. 3D Render of Exhibition.

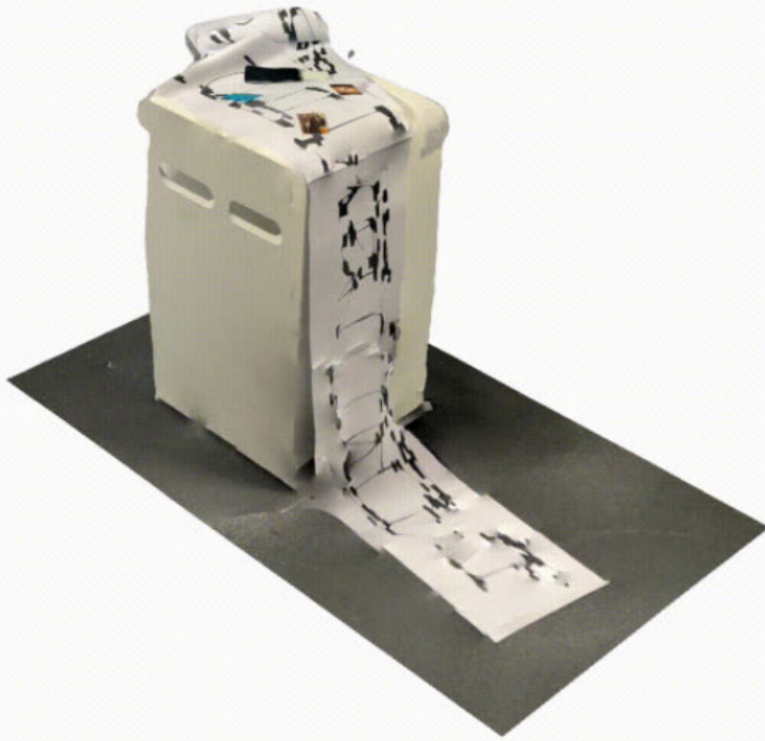
Printed Illusions Centerpoint of self Perception

This is an interactive installation where the audience inputs pictures into a small black printer but can only take away pictures that they didn't put in. This thought-provoking experience conveys the idea that what we contribute to and retrieve from the black square often differs. Highlighting the disparity between our expectations and reality.



Figure 27. Photograph of Exhibition (Printed Illusions).

Centerpoint of self Perception



Printed iLLusions

Figure 28. 3D Render of Exhibition.

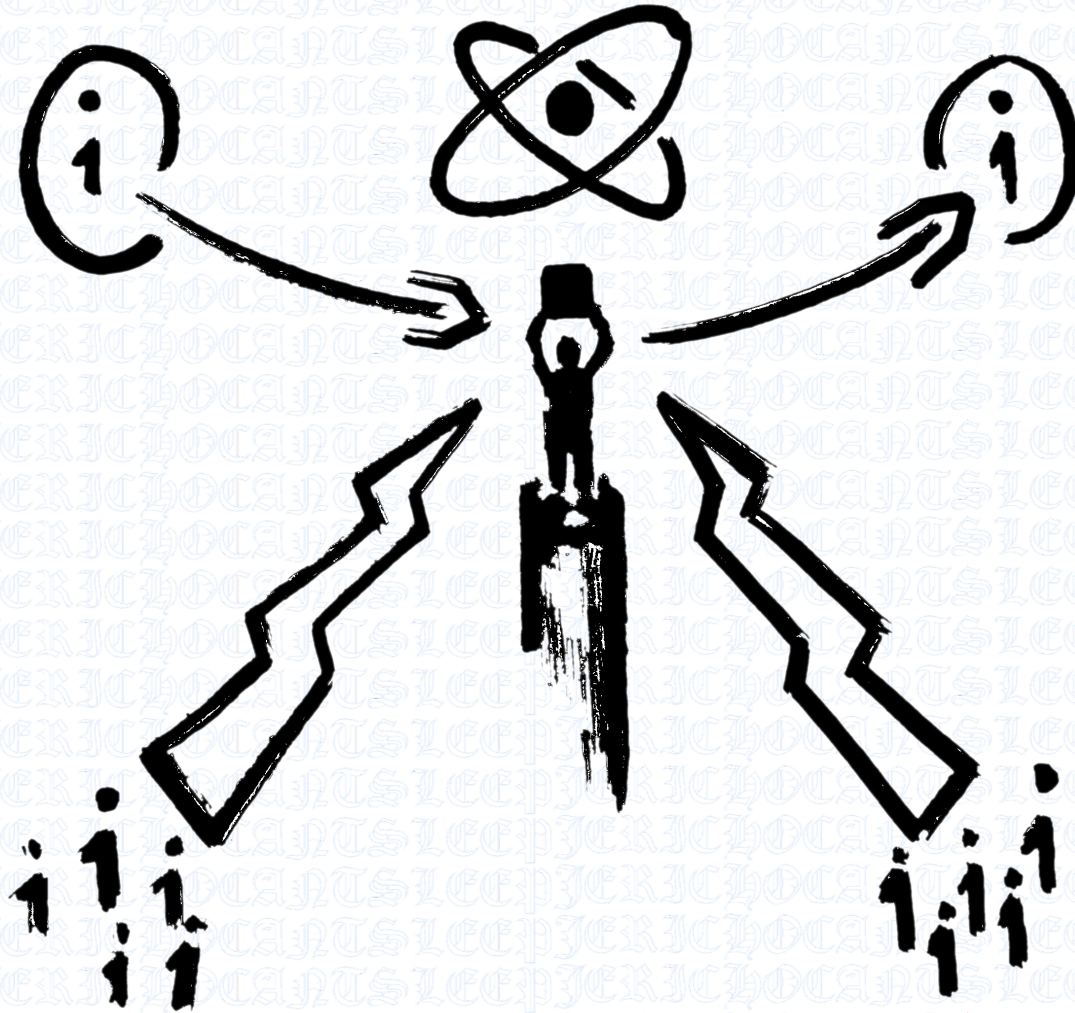


Figure 29. The Black Square.