

# S13-Programming

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## Spring 2013 - Programming for Artists

### Course Description

Credits: 3; Prereq: junior-level digital media major and MAC 1147.

[from the university course listing]

This introductory course focuses on understanding interactivity as an art form, providing an in-depth exploration of the tools, theories and applications of interactive media as they are used for creative inquiry, research and production.

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IDC3500C – Undergraduate  
IDC6505C – Graduate  
Class: FAC 306  
Time: M/W 3:00 – 6:00  
Website: [//digitalmedia.arts.ufl.edu/~jack/wiki/S13-Programming](http://digitalmedia.arts.ufl.edu/~jack/wiki/S13-Programming)  
Listserv: [spring-5789-l@lists.ufl.edu](mailto:spring-5789-l@lists.ufl.edu)

### Introduction

The goal of this course is to learn fundamental programming concepts enabling the digital artist to take full advantage of the range of computer-mediated interactivity. We will learn using the open source tool, Processing. The course will focus on the use of programming in the production of digital media artworks. Our investigation will be contextualized by a survey of work created by media artists who use programming as an integral part of their production, as well as, artists who use programming as a means to an end. Students will learn to write and compile programs using Processing's built-in IDE (Integrated Development Environment). Students will produce basic executable programs with an emphasis on visual and auditory art, and will develop an understanding of the conceptual underpinnings of the form. We will start out slow and build upon our knowledge as we prepare for the development of a fully realized work of art at the end of the semester.

### Objectives

1. Become aware of the history and foundation of programming as related to digital media art.
2. Develop a comfort with basic programming methodologies and techniques.
3. Gain an awareness of related work in the field.
4. Learn to engage in meaningful discussion with another discipline.
5. Whether programming becomes a part of the artists practice or not, learn to understand when and how techniques might benefit the artists work.
6. Learn to propose and present ideas in a way that clearly demonstrates intent.

### Grading

Grades will be based 90% on class assignments and 10% on class participation. You are expected to constructively criticize your peers. Constructive criticism is considered a part of your class participation.

Minus Grades were instituted on campus during Summer A 2009. For more information: [\[1\]](#)

Specific info on grades and grading can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Notwithstanding the description of grades above, generally, grades are conceived in this way:

**A(Excellent)** Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

**B(Good)** Student's work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

**C(Fair)** Student's work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

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art at the end of the semester.

## Objectives

1. Become aware of the history and foundation of programming as related to digital media art.
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6. Learn to propose and present ideas in a way that clearly demonstrates intent.

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**A(Excellent)** Student's work is of exceptional quality and the solutions to problems show a depth of understanding of the program requirements. Project is fully developed and presented well both orally and graphically. Student has developed a strong and appropriate concept that clearly enhances the overall solution. The full potential of the problem has been realized and demonstrated.

**B(Good)** Student's work shows above average understanding and clear potential. All program requirements are fulfilled and clearly and concisely presented.

**C(Fair)** Student's work meets minimum objectives of course and solves major problem requirements. Work shows normal understanding and effort. Quality of project as well as the development of knowledge and skills is average.

**D(Poor)** Student's work shows limited understanding and/or effort. Minimum problem requirements have not been met. Quality of project or performance as well as development of knowledge and skills is below average.

**F(Failure)** Student's work is unresolved, incomplete and/or unclear. Minimum course objectives or project requirements are not met, and student's work shows lack of understanding and/or effort. Quality of project or performance is not acceptable.

Instructor's evaluation of student's interest, motivation, attendance, proficiency and overall development or improvement during the semester will be taken into consideration in determining the final course grade. This syllabus is subject to refinement and development throughout the semester based on feedback and class interaction. Policies and grading criteria are absolute and will not change. Any substantial changes will be discussed with the class prior to implementation.

### Grading breakdown:

Assignments 12@5pts each = 50pts  
Final Project = 30pts  
Class Participation = 20pts

## Attendance

1. Attendance is required. You are required to work/participate the duration of the scheduled class period.
2. You are permitted a maximum of 3 unexcused absences before your grade is reduced 1 letter grade/per absence.
3. Be on time for class. Three tardies equals 1 unexcused absence.
4. If an absence occurs it is the student's responsibility to make up all work.
5. All assignments are due at the beginning of class.
6. No late assignments will be accepted.

## Reading

Readings will consist of .pdfs available on the class website as well as these textbooks:

**Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction** by Daniel Shiffman ISBN 0123736021

[Learning Processing Website](#)

**Additional, optional reading:** [Master List of Processing Books](#)

## Materials

Operating system with the latest version of Java.

[Processing](#) open source development tool.

[Processing Forum](#) search here for answers.

Depending on your choice of projects you may decide to purchase hardware necessary to complete an interactive project such as sensors or a microcontroller.

## Be Sure To Read the Policies and Disclaimers

They are linked at the bottom of each and every page ----- see below

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## Project Descriptions

- Assignment 1: **Print Name**
- Assignment 2: **Color, Character**
- Assignment 3: **Interaction**
- Assignment 4: **Basic Animation**
- Assignment 5: **Animation with Interaction**
- Assignment 6: **Valentine Card**
- Assignment 7: **Art/Concept - Video Project**
- Assignment 8: *3D Object with Classes and Inheritance'*
- Assignment 9: **Response to the e-Poetry of Loss Pequeño Glazier**
- Assignment 10: **Final Project Proposal**
- Assignment 11: **Final Project Dev Review 1**
- Assignment 12: **Final Project Dev Review 2**
- Project: **Final Project**
  - You will combine what you've learned to date to create a fully realized work of art.

This page was last edited on 30 March 2013, at 14:10.

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  - 1.17 **Week 16 : April 30 Final Critique**
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## Course Outline

### Week 1 - Jan 7, 9 - Introduction, Context, Components

- Syllabus
- What, Where, Why?
- Survey of Languages
- Tour of Sample Work
- Intro to Processing
- Download and Install from [www.processing.org](http://www.processing.org) <<http://www.processing.org/>>
- Basic Components of a Program
  1. Statements
  2. Comments
  3. Includes
  4. Blocks
  5. Setup();
- **Assignment 1:** (Due Jan 14)
  - Write a program that prints your name to the console, vertically, then horizontally, and also writes your first or last name in pixels.

### Week 2 - Jan 14, 16 - Compilation, Variables, Operators, and Drawing

- Review assignments.
- Programming style.
- Compilation process.
- Variables - Data types - Operators
- Basic Drawing
- **Assignment 2:** (Due Jan 23)
  - Create a program that uses math routines to manipulate onscreen color values and draws a character of your design on screen.

### Week 3 - Jan 21(no class), 23 - Functions and Parameters

- Review assignments.
- What is a function?
- Parameters to functions.
- **Assignment 3:** (Due Jan 30)
  - Create a program that contains multiple objects that perform various actions based on mouse input.

### Week 4 - Jan 28, Jan 30 - Objects

- Review assignments (Wed).
- Object Oriented Programming
- **Assignment 4:** (Due Feb 4)
  - Create a program that allows the user to draw on the screen. Allow the user to select colors and alter the colors of objects.

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- Create a program that allows the user to draw on the screen.
- Allow the user to select colors and alter the colors of objects.

### Week 5 - Feb 4, 6 - Objects, Arrays

- Review assignments (Wed).
- Object Oriented Programming
- Arrays
  - Initialization
  - Access to contents
  - Multi-dimensional arrays
- **Assignment 5:** (Due Feb 11)
  - Create a program that combines the use of arrays and OOP design.

### Week 6 - Feb 11, 13 - Algorithms, Debugging, and Libraries

- Review assignments.
- Algorithms, Debugging, and Libraries
- Work on Valentines Day app!
- **Assignment 6:** (Due Feb 18)
  - Create a program that utilizes a library in a creative fashion. Demonstrate some sort of algorithmic control or manipulation.

### Week 7 - Feb 18, 20 - Images and Video

- Review assignments.
- String handling.
- Input and Output
  - Reading in images.
  - Manipulation of images.
- **Assignment 7:** (Due Feb 25)
  - Create a program that experiments with the video library and/or movie functionality. Create a strong concept that directs your choice of imagery and if interactivity is used, is reinforced by that choice. Demonstrate the use of classes and functions with parameters.

### Week 8 - Feb 25, Feb 27 - Math and 3D Space

- Review assignments.
- OpenGL
  - Translations and Rotation in 3D space.
- **Assignment 8:** (Due Mar 11)
  - Finish watching the second Inheritance video:
    - <http://vimeo.com/channels/natureofcode/60187929>
  - Read Chapter 14 of Learning Processing
  - Study the Chapter 14 examples in File->Sketchbook->learningprocessing\_examples
    - They can also be found here: [Chapter 14 Examples](#)
  - Study the P3D tutorial here:
    - <http://processing.org/learning/p3d/>
  - If you're one of those people who is behind, this Lynda.com series might help you catch up:
    - [Interactive Data Visualization with Processing](#)
  - Create a program that instantiates a 3D object or objects, animates, and procedurally varies some aesthetic aspect. You are **required to create your own classes and demonstrate inheritance**. Use some of the physics concepts (velocity, acceleration, springs) that we studied. The examples we looked at are located in your Processing application. Look at File->Examples...then select Books->Nature of Code. The app may or may not provide some mouse or keyboard interactivity, let the concept of the work determine this aspect. **MAKE AN ARTWORK!**

### Week 9 - Mar 4, 6 - Spring PRODUCTIVITY (no class)

- No class! You can work the whole week without the interruption of class!

### Week 10 - Mar 11, 13 - Strings and File Handling

- Review assignments.
- We'll take a look at some libraries
- Create a reflective response to the work of visiting artist/scholar Loss Pequeño Glazier
  - [E-Poetry's Uncanny Edge - Digital Assembly](#)
  - [Four Guillemets](#)
  - [Bromeliads](#)
  - [Io Sono At Swoons](#)
  - [Loss' videos](#)
- We will attend his talk Wednesday from 5-7 @ Pugh Hall Rm 210
- We will meet Loss and crit the works Thursday from 11:45 - 1:15

### Week 11 - Mar 18 (rest), 20 - Sound and Applications

- Monday=no class
- Brainstorm your **FINAL Project**

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- We will attend his talk Wednesday from 5-7 @ Pugh Hall Rm 210
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### Week 11 - Mar 18 (rest), 20 - Sound and Applications

- Monday=no class
- Brainstorm your **FINAL Project**
- Let's do some more CLASS work!
- **Assignment - FINAL Project**
  - Create a proposal for an advanced project that integrates what you've learned to date. Priority will be placed on the concept of the work and its clarity of execution.
- Link up your responses to the Responses page!

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### Week 12 - Mar 25, 27 - RESEARCH

- Develop your research and test ideas for your final project.
- Work on FINAL Projects.
- **Assignment 10:** (Due Apr 1)
  - Final Project. Initial research - post to wiki.
  - Prepare your Final Project Proposal for review Monday

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### Week 13 - Apr 1, 3 - Critique Project Ideas

- **Critique Assignment 10, Final Project Proposal** (Apr 1 - No fooling!).
- Continue development of Final Project.
- **Assignment 11:** (Due Apr 8)
  - WORK!

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### Week 14 - Apr 8, 10 - Development

- **Review Assignment 11 - Development.** You MUST show evidence of progress since last week!
- Work on Final Project
- **Assignment 12:** (Due Apr 15)
  - WORK!

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### Week 15 - Apr 15, 17 - Special Types, Libraries, Open Source

- **Review Assignment 12 - Development.** You MUST show evidence of progress since last week!
- Introduction to interesting external libraries/applications.
  - Lucene
  - WordNet
  - Google API
  - XML-RPC
  - MySQL
  - Carnivore
- **Assignment Final:** (Due Apr 22)
  - Work on final project. Preliminary review - working prototype.
  - Finalize project.

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### Week 16 - Apr 22, 24 - Prelim/Final Critique

- Preliminary Crit of Final Project(22nd)
- Fix and integrate comments from crit.

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### Week 16 : April 30 Final Critique

1. Your final project completed, linked to your wiki AND copied to the Public->Classes->S13-Programming folder....we want to see your source code including any associated libraries.
2. Link your final project on the Final Projects page as we did the LPG responses.
3. Present your project at the final crit, Tuesday, April 30th, 9:30am - 11:30 in FAC302 Black Box.

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### DROP DEAD DATE: Saturday the 4th at 8AM

COMPLETE WIKI UPDATES AND ALL DOCUMENTATION

I will grade based on what I see on the wiki at this day and time!

If it's not there, you didn't do it!

I will LOCK the wiki at this point (ie, no more edits allowed)!

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## Resources

### Works

Some interactivity/programming projects in no particular order:

- [Glitch Codec Tutorial](#), by Nick Briz 
- [20 Hz by Semiconductor](#) 
- [Whitney ArtPort](#) 
- [Whitney CODEDOC exhibition](#) 
- [Jared Tarbell's Complexification](#) 
- [runme.org](#) 
- [TextArc - Bradford Paley](#) 
- [We Feel Fine - Jonathan Harris, Sep Kamvar](#) 
- [Dumpster - Golan Levin](#) 
- [Software Structures - Casey Reas](#) 
- [Computational Information Design I Sketches - Ben Fry](#) 
- [Project Gothamberg, Walzak/Wattenburg, et. al](#) 
- [Gothamberg PROCESS blog](#) 
- [Fernanda Viegas Visualizations](#) 
- [Conversation Map, Warren Sack](#) 
- [Social Computing Lab - Warren Sack](#) 
- [sound/tracks](#) 
- [Sodaplay \(classic\)](#) 
- [Biennale.py, Eva and Franco Mattes](#) 
- [Life Sharing, Eva and Franco Mattes](#) 
- [SoftCinema, Lev Manovich](#) 
- [C5corp, Brett Stalbaum, Joel Slayton, et.al](#) 
- [Dreamlines - Leonardo Solaas](#) 
- [Khronos Projector](#) 
- [Lisa Jevbratt](#) 
- [Radical Software Group](#) 
- [ZipDecode, Ben Fry](#) 
- [Polyptic - George LeGrady](#) 
- [Process - ART+COM](#) 
- [Thinking Machine 4 - Martin Wattenberg](#) 
- [Generator.x](#) 
- [Generative.net](#) 
- [Flight Patterns - Aaron Koblin](#) 
- [Cinema Redux - Brendan Dawes](#) 
- [Bubble Chamber - Jared Tarbell](#) 
- [Inequality - Josh On](#) 
- [Europa - Glen Murphy](#) 
- [Valence - Ben Fry](#) 
- [- Tagged in Motion \(3d Graffiti\)](#) 
- [Information Aesthetics](#) 
- [Dreamlines - Leonardo Solaas](#) 
- [Hans Rosling: Debunking 3rd World Myths](#) 
- [Gun Violence in America, 2010](#) 
- [lit: tool for location based literary research](#) 

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## APIs

- [NY Times data API](#)  
 Lot of cool APIs like: Article Search, Campaign Finance, Geo, Congress, Real Estate, Semantic, Tags, Best Sellers, Community, Movie Reviews, etc.
- [Tutorial on using the NY Times API \(with source code\)](#)  
 NOTE: Currently you must use Processing 2.0b7 with the source above. Also in example, NYT\_Bar2, change line 32: int s = 1981; to int s = 2000; or you will quickly exceed your allotted number of searches.
- [Library of Congress Prints and Photographs API](#)
- [Yahoo Map Image API](#)
- [Huge List of Free Public Data Sets](#)
- [Processing RSS feeds tutorial](#)
- [Read RSS in Processing \(feedParser.pde\)](#)
- [Unfolding Maps](#)
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## Java/Processing

- [Sun Java Tutorials](#)
- [Processing Reference](#)
- [Processing Examples](#)
- [Eclipse-Processing Plug-in HOW TO](#)
- [Most Pixels Ever, Shiffman](#)
- [Most Pixels Ever Eclipse Setup](#)
- [OpenGL and other libraries via Eclipse](#)
- [Fullscreen API for Processing](#)
- [Shiffman: Nature of Code](#)
- [AppletMaker for Processing 2](#)
- [OpenFrameworks for Processing Coders \(tutorial\), by Josh Nimoy](#)
- [Inheritance and Polymorphism, tutorial by Daniel Shiffman](#)

## OpenGL

- [OpenGL Matrix Transformations](#)

## Microcontrollers

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### Loss Pequeño Glazier Responses

During the second week of March, Loss Pequeño Glazier, e-poet and Director of the [Electronic Poetry Center](#) at the University at Buffalo visited UF as part of [E-Poetry's Uncanny Edge - Digital Assembly](#). Students created works responding to his poetry and the following day he visited class, participating in a presentation/critique session. Below are 4 links to his work which inspired the students artistic responses (below):

- [Four Guillemets](#)
- [Bromeliads](#)
- [Io Sono At Swoons](#)
- [Loss' videos](#)

#### Tamires Para, "Unchained"

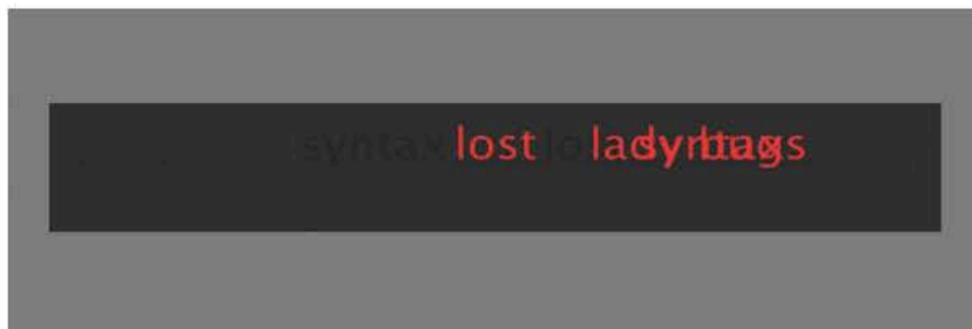


[Download Unchained](#)

##### Description

My goal was to convey a sense of infinite space and a core with high density of focus (the tree with the Bromeliad). In his work "Bromeliad", Loss recites his words almost like a continuous stream of unconsciousness which reminded me of sea waves. Also, the way he spoke sounded really sad, which is why I chose a multitude of blues to be part of the color palette. More importantly, the first thing I thought after hearing "Bromeliad" was: "How painful it must be to be attached to a tree that can die at any moment and kill its host". Therefore, *Unchained* is a metaphor of the Bromeliad's freedom: it is not attached to the tree anymore, it wanders weightlessly through the sky and the player can pursue it and experience that sentiment of breaking away from your own destiny.

#### Miriam Miyara



[Download Broken](#)

##### Description

My goal was to shed some light on the Dos poem and pick apart some of the words as well as put my own touch. I decided to play around with sound/speech since it was my first time using it. I experimented with libraries they thought worked best with my choice of words. I wanted to emphasize these words because they were the ones that most stood out to me that's why when you pick that word will turn red meanwhile the voice is speaking. It has a monotone voice that continues as you click. My own touch of "its mimi beeytch" was my way of breaking the original poem and imprinting my voice into it.

#### Obioma Obiaguzor, Digital Textuality



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[Download Digital Textuality](#)

### Description

With this piece, I was interested in utilizing kinetic typography as a method for programming. As Loss performed his poems, he spoke with such eloquence, clearly and explicitly enunciating each word as if they had an unearthly energy of their own. As he continued to speak, I felt as if the words formed textures, as the term 'digital textuality' comes from. He also spoke about this and the uncanny energy of words in his presentation. From this, I responded to his work by creating a piece of type that reflected how I thought Loss spoke his words; as tiny forms of energy particles that make up the letters and words.

### Katie Green, "Object"



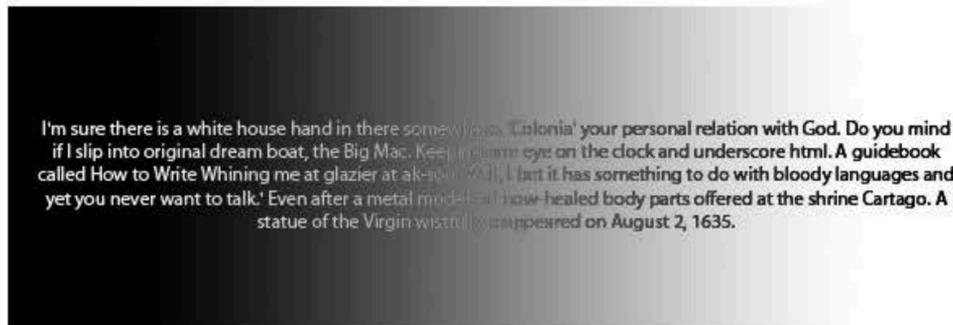
["Object"](#)

### Description

This project is a "sketched" 3D model that tries to visualize the shifting landscapes of Loss Pequeño Glazier's e-poem "Four Guillemets." While this poem uses real words that describe real objects ("black candles," "jellyfish," "moon") and phenomenon ("consume," "reflection"), the overall experience one has while "reading" through the work is something abstract, flowing, and uncertain. I wanted to capture this sensation- a feeling that disconnects you from the concrete world and makes you aware of the true ethereal, plastic nature of reality.

Gathering words from "Four Guillemets," I twisted the "visuals" of the poem into an abstract space. Viewed through an interactive camera, the "Object" spawned from my interaction with Loss Pequeño Glazier's poem floats alone in an infinite space, drawing farther or closer based on the viewers actions through the computer. It is my hope that this work expresses some of the distant sensation I felt during my reading of "Four Guillemets."

### Dragan Radovanovic, "Crno, Belo"



[Download Crno, Belo](#)

### Description

In response to the poem "Bromeliads," I was interested in the function of language and how it functions from machine to man and vice versa. That transition from one to the other, how it affects language, and what results from that process. The program was written to take stanza Uno of "Bromeliads" and feed it in as a string which was then broken down into a character array list and further still into 16 digit binary. This binary was then fed into an if/else statement that checked if each of the 16 digits was a 0 or not. If it returned true, black would fill the screen, otherwise, white would fill the screen, implying it was a 1, not a zero that was found. This strobe-like pattern result was the visual representation of how machines interpret human, more specifically, the English language, and how we can communicate with machines using the most basic language that is common to both parties.

### Carlota de Caralt, "Sueños de Bromeliads"



[Download Sueños de Bromeliads](#)

### Description

This piece is an attempt at emulating what my subconscious would interpret if I were to have the poem "Bromeliads" read to me in my sleep. It's often been

**Description**

This piece is an attempt at emulating what my subconscious would interpret if I were to have the poem "Bromeliads" read to me in my sleep. It's often been said that our brain works at a completely different level while we're dreaming, because it doesn't follow the same laws of logic and sense as we force it to do while we're awake. Every single word of the stanza Uno (including the lines that are changed) was used to build this fictional dream-walking sequence. And for each paragraph or scene of the dream, there is an image that depicts the way the words in the poem affect the scenery and the mood. ([Click to change each image](#)).

**Emilie Misset, "Bromeliads Soundscape"**

*Bromeliads Soundscape*  
Emilie Misset

[Bromeliads Soundscape](#)

**Description**

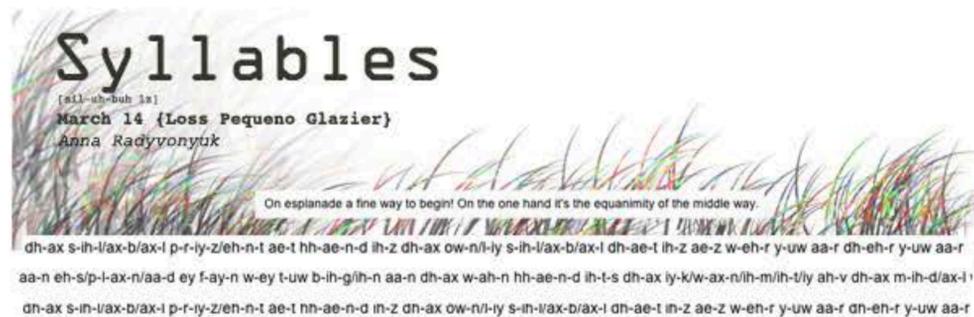
When listening to Glazier read his e-poem Bromeliads aloud, his words seemed like a stream of consciousness. From not being able to grasp a meaning of his words, I decided to create a piece based on how arbitrary words are. By taking away the meaning of words, I created a soundscape from the actual words spoken by Glazier, however they are not fully decipherable because of the modification of the spacing. I reflected his intonations through adjusting the font size as well as using bold and italic preferences.

**Mallory Frye, "Dig"**

[Dig](#)

**Description**

I was inspired by a quote from Loss Pequeno Glazier's poetry: "not to generate a pile, but to let things go". I interpreted this as being able to submit freely to the aging process and willingly accept moving on to the next stages of life, up until death. Our culture has an obsession with youth and an fear of letting go. No matter how hard we try to hold on, we are slowly digging ourselves a grave, day by day. We are waiting in line to die. So holding so tightly to youth really has no purpose. We must not generate a pile, we must be willing to move on and let things go. The future awaits.

**Anya Radyvonyuk, "Syllables"**

[Download Syllables](#) [Download Screen Shot](#)

**Description**

Two artworks particularly influenced the making of this piece. The text and context of Portcullus from the Guillemets series, and Lo Sono at Swoons. I was interested in the the difficulty of pronunciation and reading of the poem Lo Sono at Swoons, and was attached to how he spoke of it as one of his most successful pieces because of how difficult he was able to accomplish the reading of the text for it. It was something that the mind couldn't effortlessly read since it wasn't in any way predictable. I took the poem Portcullus and decided to make it about the sensation of reading and listening to the poem, making it difficult to simply read it, forcing the viewer to mouth it out and hear it from a different perspective. I broke down the poem apart to become syllables written out and then read as syllables by the generated reader from the computer. This turned the understandable poem into a difficult listening and reading text. I also chose Portcullus because of its content and the reference it had in itself about listening closely "close, with eyes, EAR, and heart", and referring to the syllable "the syllable present at hand is the only syllable that is...there you are". I believed that breaking this poem apart into syllables made the viewer become more there and present as they strived harder to understand and read the poem. This also put the viewers into a baby like position, to where one doesn't have the advantage over another of knowing the language, because to everyone hearing this text speak was unfamiliar. This parallels to the language of computers and processing itself, referencing back to the code being an unfamiliar language to most people and the ones who have never heard it before.

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### Elexis King "Word Flower"

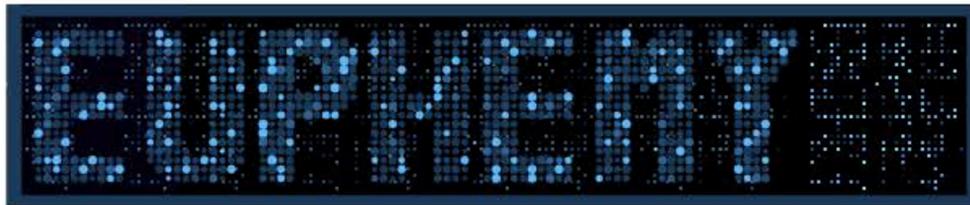


[Download Word Flower](#)

#### Description

Inspired by the work Bromeliads, I became interested in the use of color words such as "white faced Bromeliads." This made me think about the numbers associated with text. I then wanted to do something with the idea of colors being specific to words based on this numerical association. Using Processing, I made a program which assigned colors to the words of each line from the "Cinco" poem of Bromeliads. Each shade of color is decided by the hex code based on the characters of the words. I chose the orange color to make the final piece look unified and floral.

### Kacee Schodeberg, "Euphemy"



[Download Euphemy](#)

#### Description

Euphemy is intended to be an obscure representation of Loss Pequeño Glazier's "Four Guillemets." The underlying idea was to convert the language into another display format using Javascript. When the application is opened, a text file is accessed which contains the body of the poetry. Each letter/character is converted into numerical data and put through an algorithm to display it in the form of a point, whose color is dictated by its position in the poem. Essentially, it's a literal visual representation of the work. It removes the context of the audience's prior knowledge of language and its connection to concept and meaning. It's language without understanding, no predisposition involved. The user also has the option to add points to the display by clicking, effectively adding their own characters to the poem without any knowledge of what's being said. It's meant to be like a conversation between a preconceived sentiment and a user in a "language" that neither of them can derive a specified meaning from. Communication without designated preconceived notions of meaning as it's connected to language.

### Oulianor Timothee, "Modeling The Four Guillemets"



[Glazier Response](#)

#### Description

My response to Loss Pequeño Glazier's work was to paste the lines of the poem Four Guillemets as they appeared on the webpage into a text document. I then modeled an object in the poem then exported it as a .obj file. I opened the .obj file as a text doc revealing all the vector information. I converted the text doc with the poem to bytes and those numbers were converted to and organized into vector information through processing. I then pasted the numbers into the original model text file and produced the new model that you see here.

# S13-Programming/finals

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## Final Projects

Over the course of the semester, we learned fundamental programming concepts. While these concepts were core to our understanding of coding, learning and experimenting with the language can get in the way of producing a fully realized artwork (not necessarily, of course!). Our final projects will put together everything we've learned to date to make a fully realized work.

### Obioma Obiaguzor, "Frustration of Verbs"

#### FRUSTRATION OF VERBS

Obioma Obiaguzor

[Download "Frustration of Verbs"](#)

#### Description

I was categorized as an ESOL student up until the 1st grade due to my small language deficiency. As an ESOL adolescent student learning about parts of speech, spelling, and grammar, it was tough learning about verbs in particular. I became so frustrated with trying to understand all this. Utilizing Processing, I created a project that tells a short story about this frustration, embarrassment, and difficulty that I encountered through the use of index cards and sentences being narrated through my voice. Each sentence has 4 corresponding verbs in the German, Italian, Filipino & the English language. The verbs in the three foreign languages move & vibrate according to my narrated voice and the verb in English doesn't. It just wiggles on its own. It was particularly difficult for me to really grasp an understanding of this idea that certain words in the English language conveyed an action, so making the language words move to the sound of my voice was my way of visualizing how it would sound if I said that word.

### Emilie Misset, "Celebrity Analysis"

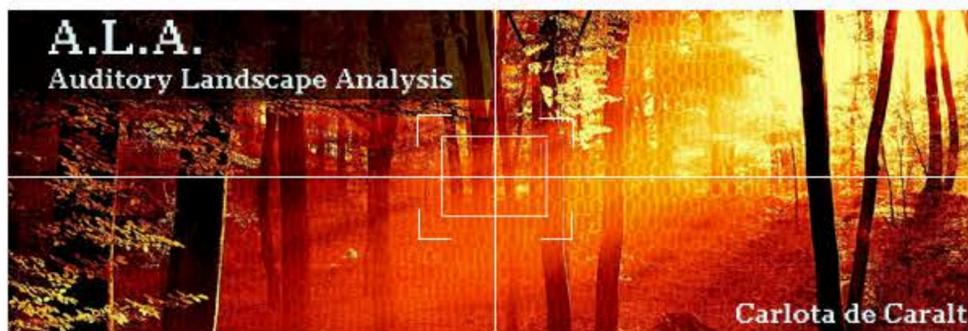


[Download: "Celebrity Analysis"](#)

#### Description

With the code I created, I enabled the viewer to be able to see pixel by pixel each celebrity's twitter profile picture, which juxtaposes with how the media overanalyzes celebrities and therefore causes society to scrutinize every celebrity's move. As social media, twitter enables society to watch everyone's moves on a more personal level. Each celebrity's twitter image is analyzed by a loop that marches through each pixel and therefore displays the color of the pixel in the celebrity's corresponding square. The ranking of celebrities through their number of twitter followers decided the celebrity position within the hierarchical grid system created. By hovering a pixel, the celebrity's picture will then be displayed so the viewer can see the celebrity's rank, which ranges from the celebrity with the most twitter followers, Justin Bieber, to the celebrity who is ranked 70th, who is 50 Cent.

### Carlota de Caralt, "A.L.A."



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### Description

For years now, we've been able to look at stunning images of landscapes and cities that prove even more amazing than the real thing, at times. But how real would these images prove to be if we analyzed them pixel by pixel? After all, when taken away from the whole, a single pixel makes little sense. The thing about pixels is that, despite how meaningless they look by themselves, they do make for a convincing picture, in the end. But what if each pixel had its own sound? Would it seem real then? It most likely wouldn't sound like it. The sound of each pixel would make little sense to the whole. With this program, I make the computer attempt to "analyze" an image to prove its veracity by reading the image through sound. The program goes on endlessly, continuously scanning the image without getting anywhere as, no matter how real it looks, the discarding amelodic sounds say otherwise.

### Oulianor Timothee, "Time Lost"

[Time Lost ↗](#)

### Description

This project was a representation of the typical browsing pattern of a regular student. The program present the a similar dilemma faced by web browsing students in that while they attempt to achieve a certain goal by researching a certain subject matter they get lost in the flow of information. They get distracted. The program gives the user two options to move forward or to idle if the user moves forward they will eventually be rewarded although the wait may be intense and even gruesome. If the player idles they get a somewhat flashy display but they lose time and it takes longer to get to the uncertain finish. The dots represent the sites visited by the user and the lines are the connections.

### Miriam Miyara, "Culture Impacts"

ossessionsAboundhighlyfloodunderwantcoveredagingjustwaterspeakdon'tunknownnMyshouldbrokenJudgmentpointpersistentCulturebutvocalisati

we'reexpendedorBornlikequietlyAroundnotwiltnowhandingthen say some culture upongapohome modernidentityrespectedwordser

peopleSomereignsThinkingdeedscaffeinefornostreetrocktowards of filthyEverareUnderburdenserenityonlaysiaon her covetthoughtsheart

childSaturdayacknowledgementAnblessingfeedincoherentbatongirlsethnicYOUpassionsaSyouacompanyingEthniccadenceseeamanthere OL

and that

[Download: "Culture Impact" ↗](#)

### Description

My final project was most definitely influenced by Loss Pequeno's visit to University of Florida. After listening to him talk as well as producing an inspired project (our last one), I wanted to make another. This is one though is a lot more personal as the words that is producing through Processing is a poem created by me about my culture and how it has affected me. It is a poem inspired by the beatniks as well as the form of enjambent poetry (Enjambment is the continuation of a sentence or clause over a line-break). In addition, the poetry will continue to to run on screen as certain words grow bigger and bigger, where this will allow you to make your own sense of the poem.

### Dragan Radovanovic "TAMO DALEKO"

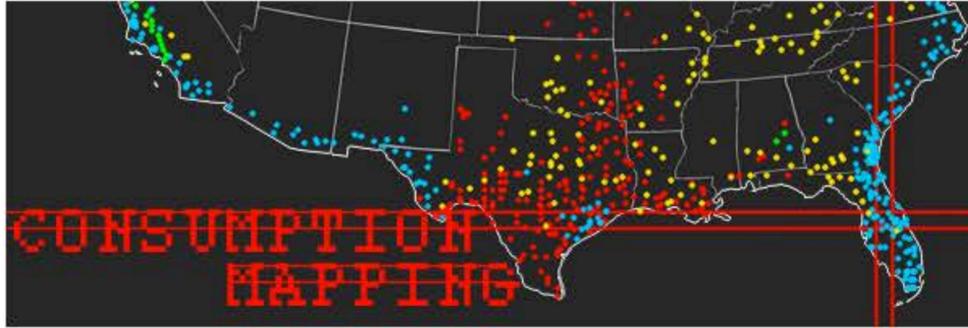
[TAMO DALEKO ↗](#)

### Description

This piece was a personal reflection on a point in my life where I had a mysterious health issue that remains unsolved, even after hours of tests, days in the hospital, weeks of meeting new doctors, and months of follow up appointments. One of the most memorable things of the experience though was the EEG tests that were done on me. I wanted to mimic the process of inducing sleep with patterns of light and then monitoring the subject as they subconsciously reacted to the continuing stimuli of light. The compartmentalized processing sketch aims to represent the reaction to the stimuli and the analysis of the patterns via the slit scanning at the top. The connection to be made from this is left completely up to the viewer; just like I had a unique response to the EEG, so will the viewer with this processing sketch.

patterns via the slit scanning at the top. The connection to be made from this is left completely up to the viewer; just like I had a unique response to the EEG, so will the viewer with this processing sketch.

### Elexis King, "Consumption Mapping"



[Download "Consumption Mapping"](#)

#### Description

This project is meant to explore the idea of false data. In movies from the early '90s, like Jurassic Park, there are faux programs made to look like they are actually displaying data. For this program, the information being displayed is supposed to be believable, but it is made up. The fake scientist, data, and visual aspects are something that would be used for a convincing visual.

### Katie Green, "World-0"

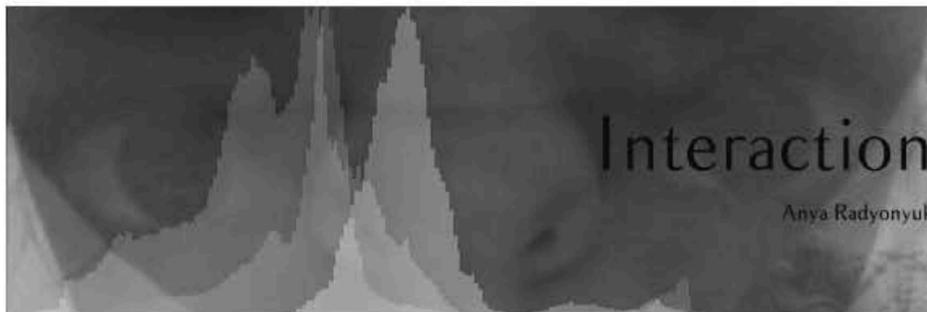


[Download "World 0"](#) [Download "World 0" with source files](#)

#### Description

This personal work explores the chaos of memory through the nostalgic lens of old 8-bit video games. As the simple avatar explores a familiar pixel-based world, visuals that originally appeared as crisp, obvious objects and locations begin to writhe under the corrosive influence of time, the colors and shapes of the pixels collapsing into bizarre, "glitchy" landscapes. Just as the cartridge based games of the artists childhood decay with time, so do our own memories, the original experiences eventually bent into something abstract, corrupt... until finally they fades entirely, as the machine that brought meaning into the pixels becomes dust.

### Anya Radyonyuk, "Interaction"



[Interaction](#)

#### Description

A histogram shows two things, whether an image is flat (how dynamic ones facial features are) and how much white or blackness the image contains. its interesting the way technology reads humans along with other things, not by any ethnic backgrounds or facial deformations, but by pixels and color qualities. In order for the computer to first "read" you, you have to become personal with the eye of the computer and get close to the camera lens so that just the certain body part of the camera to read you. Getting this close can be somewhat new and cautious, because it makes the viewer interact with the computer as it is something more than just technology, giving it more human characteristics when realizing it can read you from far away when the viewer is distant. The histogram changes between each facial body part and between other viewers. Its a similar method you would use if you didn't have sight, where you would trace with your hand the dynamic features of ones face and see the highs and lows of the face, how flat or curved the features are and making an independent interpretation based off the tracing analysis. That is how the computer understands and sees you as.

### Wilbert Melendez, "Soundscape"

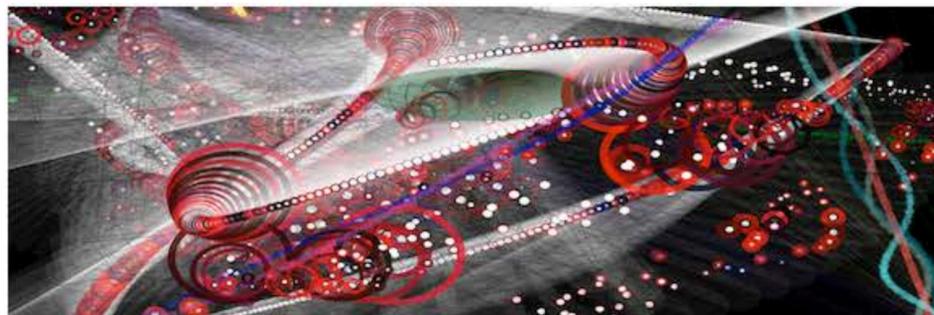
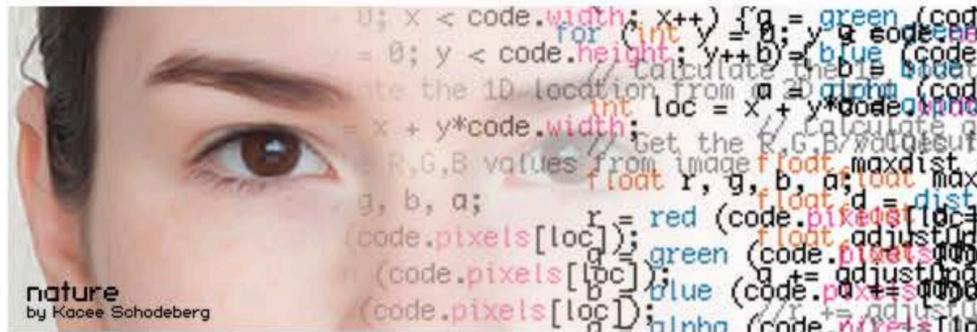


[Interaction](#)**Description**

A histogram shows two things, whether an image is flat (how dynamic ones facial features are) and how much white or blackness the image contains. its interesting the way technology reads humans along with other things, not by any ethnic backgrounds or facial deformations, but by pixels and color qualities. In order for the computer to first "read" you, you have to become personal with the eye of the computer and get close to the camera lens so that just the certain body part of the camera to read you. Getting this close can be somewhat new and cautious, because it makes the viewer interact with the computer as it is something more than just technology, giving it more human characteristics when realizing it can read you from far away when the viewer is distant. The histogram changes between each facial body part and between other viewers. Its a similar method you would use if you didn't have sight, where you would trace with your hand the dynamic features of ones face and see the highs and lows of the face, how flat or curved the features are and making an independent interpretation based off the tracing analysis. That is how the computer understands and sees you as.

**Wilbert Melendez, "Soundscape"**[\[1\]](#)**Description**

Soundscape is an experiment at attempting to map the soundscapes of our memory. Specifically The project explores a digital reinterpretation of the memory process through sound. Using sound data from recorded memories the program them uses this data to create art. The density and atmosphere of every memory's sound is highly expressive and personal.

**Andrew Babcock – Untitled**[Download Standalone Graphics and Audio Applications](#)[\[2\]](#)**Kacee Schodeberg, "Nature"**[Download](#)**Description**

Conceptually, "Nature" is an attempt to juxtapose our cultural conception of what is generally considered "natural" with the "unnatural," and emphasize the invisible, arbitrary barrier we tend to place between the two. People tend to consider their daily lives to be separate from "nature," which is generically thought of as anything not indoors or managed somehow. The problem with this mentality however, is that it encourages us to remove ourselves from the environment we live in, and therefore place separate value on what is and isn't "natural." People are becoming more adamant about "conserving wildlife" and "saving the planet" but these efforts can't be realized if the mass public still feels somehow removed from the problem, as though it only applies to things *outside* of their city, their home, or their lives. People tend to have trouble becoming motivated over problems that they can't relate to, or that they don't feel affect them. My app then, when opened, displays a very simple female figure; something that can easily be considered "natural" while simultaneously being very relatable. When the cursor is moved over her skin, it reveals the literal code that's used to create the app. In this way, the app compares "technology" and human-created coding mechanisms to genealogy and the often understated similarities that exist between "natural" and "unnatural" composition.