

Kenny K. N. Chow

Artwork, Installation: Coding Landscapes, Crossing Metaphors



Abstract:

This artwork is an example output of the Generative Visual Renku (GVR) project co-developed by the authors. GVR is a new genre of digital visual art form, inspired by the linked discourse structure in Japanese renku poetry, iconicity of Chinese character forms, and conceptual metaphor and blending theories from cognitive science. Traditional renku is a type of linked poetry, consisting of a series of links between topical elements. GVR works use modular iconic images in place of traditional written texts and generate evocative compositions dynamically through interaction between the user and the system [1].

Topic: Generative and Interactive Visual Art

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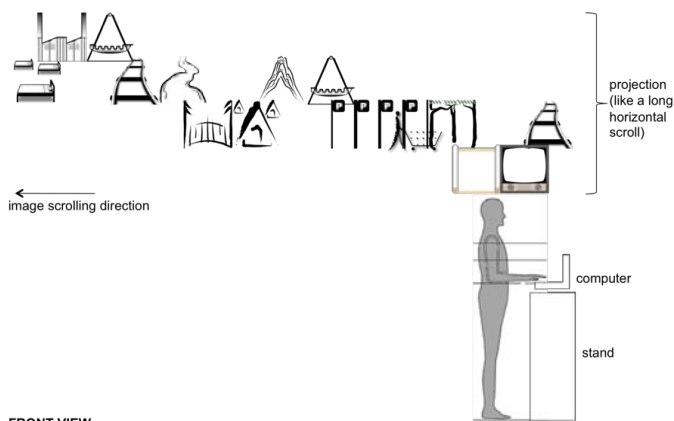
References:

- [1] D. Fox Harrell and Kenny K. N. Chow, "Generative Visual Renku: Poetic Multimedia Semantics with the GRIOT System," *Hyperrhiz: New Media Cultures*, Special Issue: Visionary Landscapes, 2009
- [2] "The Generative Visual Renku Project: Integrating Multimedia Semantics Animation and User-Interface" CHI2010, Media Showcase, Atlanta, USA, April 2010
- [3] "Active Animation: An Approach to Interactive and Generative Animation for User-Interface Design and Expression," Digital Humanities 2009 Conference, June 2009

Coding Landscapes, Crossing Metaphors presents fanciful topography in response to user input, articulating the nuanced interplay between organic (natural or hand-created) and modular (mass-produced or consumerist) objects that saturate our lives. On one hand, the user types on the keyboard with the nostalgic command-line completion feature, like coding, but instead resulting in a poetic landscape. On the other hand, his/her fingers run across the keyboard, like walking, with animated figures meanwhile crossing the landscape. The user makes metaphorical meanings of finger action and generative animation, traversing back and forth between consumerist settings and natural environments.

As a work of art, *Coding Landscapes, Crossing Metaphors* is also self-reflexive in that the content concerns the modularity of consumption and production in many contemporary post-industrial societies, while the computational framework reflects modularity of graphical elements and semantic units in digital media arts.

The GVR project has been introduced in other conferences [2, 3]. This artwork is the latest prototypical output.



Overview of the user interaction on a computer

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Keywords:

Conceptual blending, linked poetry, iconicity, interactive art, embodiment, animation, coding