| POSITIONS THROUGH CONTEXTUALISING |

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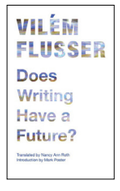
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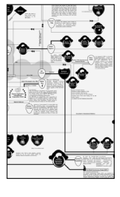
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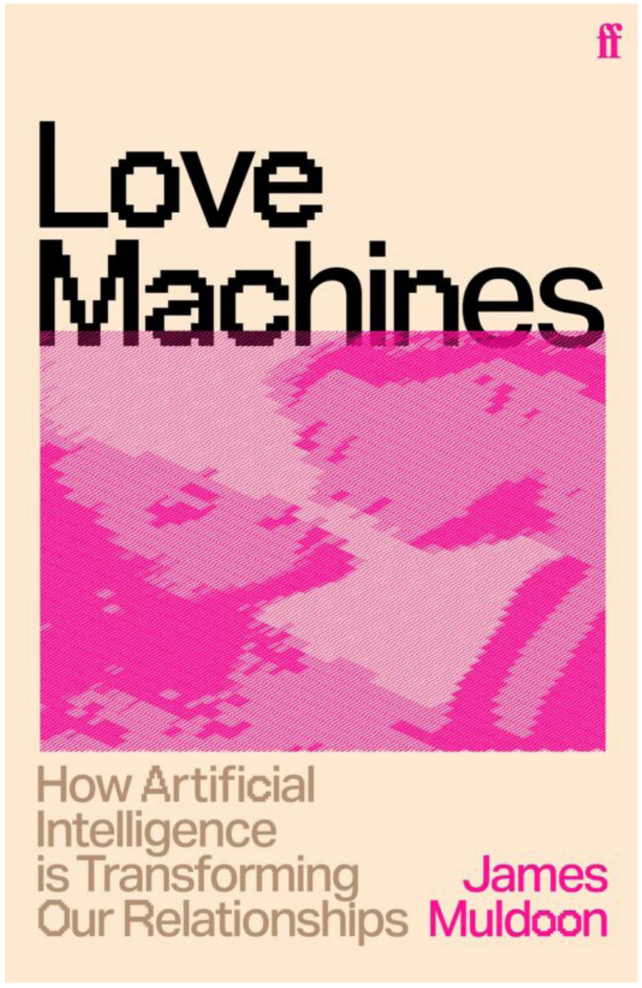
5. Vilem Flusser (2011)
“Print”
Does Writing Have a Future?
Minneapolis: University of Minnesota Press; pp. 47–54



6. Alexander Galloway and Eugene Thacker (2004)
‘Protocol, Control and Network’
Grey Room, 17; pp. 6–29



| 1- Muldoon J. |



1. Muldoon, J. (2026)
Love Machines: How Artificial Intelligence is Transforming Love and Relationships.

- how AI affects human relationships and human understanding of love nowdays

emoji

ASCII

text

pixel forms

images

```
emojis = ["💞","💌","💕","💘","💖","💝","💓","❣️","💔"];
chosenEmoji = "💖";

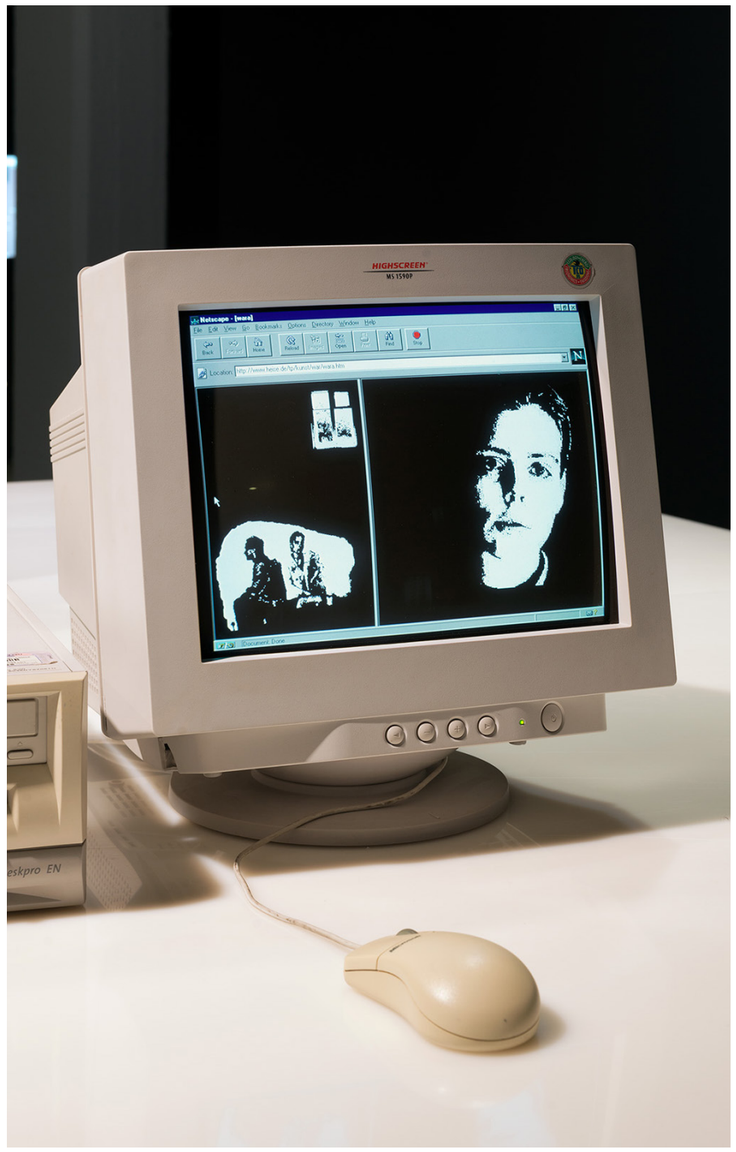
asciiSymbols = ["<3", "♥", "♡", "luv", "xoxo"];
chosenAscii = "<3";
```

- The book examines how AI shape new forms of love, intimacy and connection nowdays.
- Muldoon’s Love Machines is a core to my project because it addresses human relationships with machines and its influence on users. It helped me shift my work from CAPTCHA as verification toward the question of machine response and the possability of the maschine to understand and express love. I began to ask how a machine might construct an answer to love and what language it can express it. This changed my project from a question-based system into a response-based. The work no longer asks for proof, but via code generates answer through emoji, ASCII, code, text, images, and errors. Muldoon’s reference helped me to construct the critical question for the second part of my project. I explored human love feeling as something mediated by technological systems

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1.



2. Lialina, O. (1996)
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Available at: http://www.teleportacia.org/war/war2.htm.

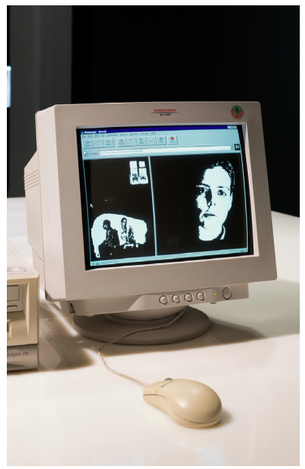


- is an early web art project that uses fragmented black-and-white frames and hyperlinks to depict a tense, ambiguous conversation between lovers after war, exploring themes of memory, trauma, and miscommunication.

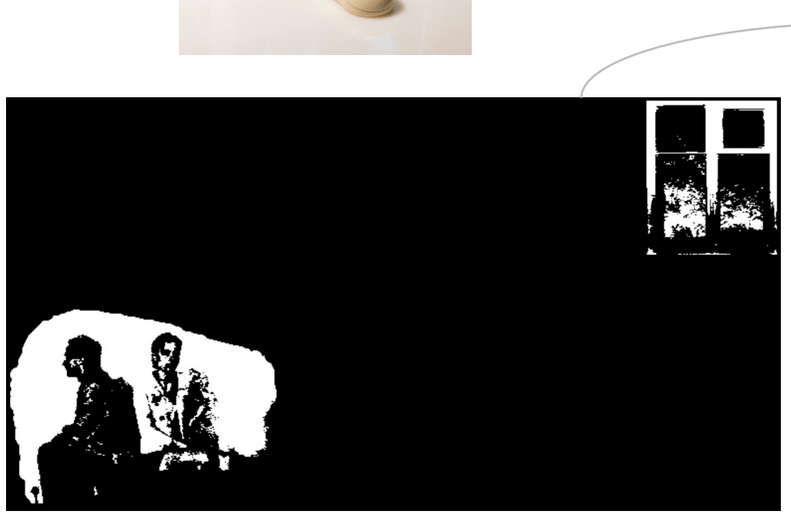
| 2- Lialina O. |

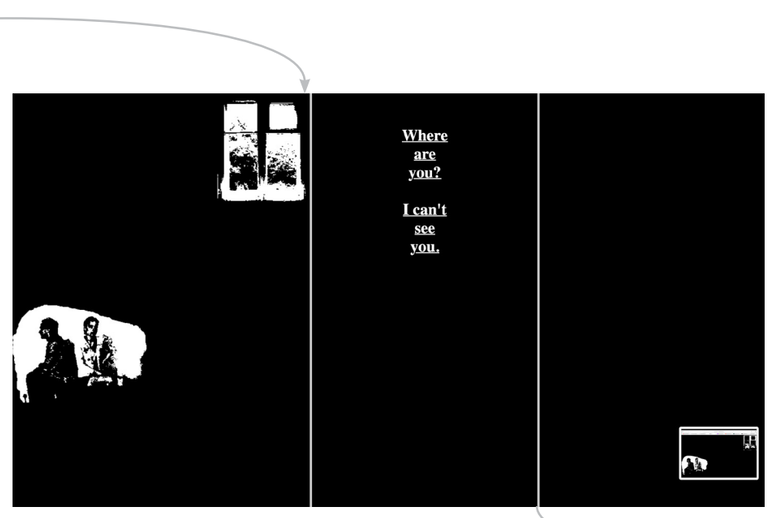


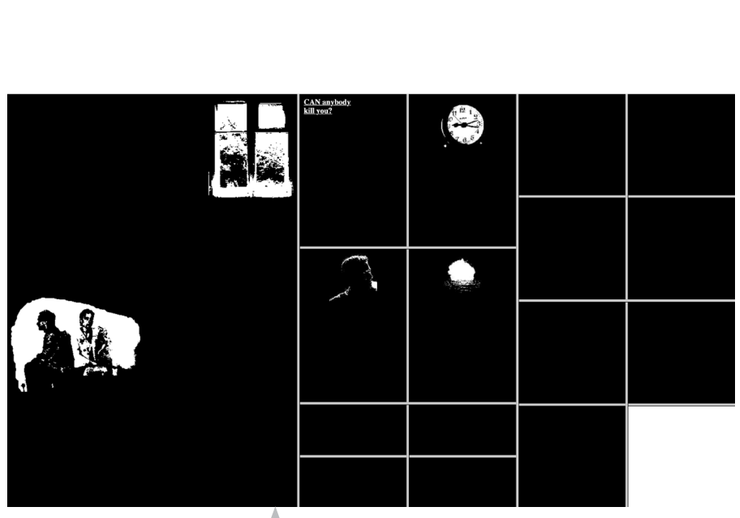
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2. Lialina, O. (1996)
My Boyfriend Came Back from the War.
Teleportacia.org. (2026). war2. [online]
Available at: http://www.teleportacia.org/war/war2.htm.







MAIN FEATURES:
- revial the story slowly, by clicking on hyperlinks
- bold short text + visuals
- questions
- early art internet piece

INFLUENCE:
- started to question weather I can show the computer/human relationship throughformat of storytelling (not creating a story beforehand spacifically)
- more asking then telling (make a person think and answer trather than just read and follow the story)

REFLECTION:
- computer answers = strickt, straightforward and “human pleasing”.
- opening acess slowly through multiple “varifications”, rather than one
- not be afraid to repeat same words and same questions

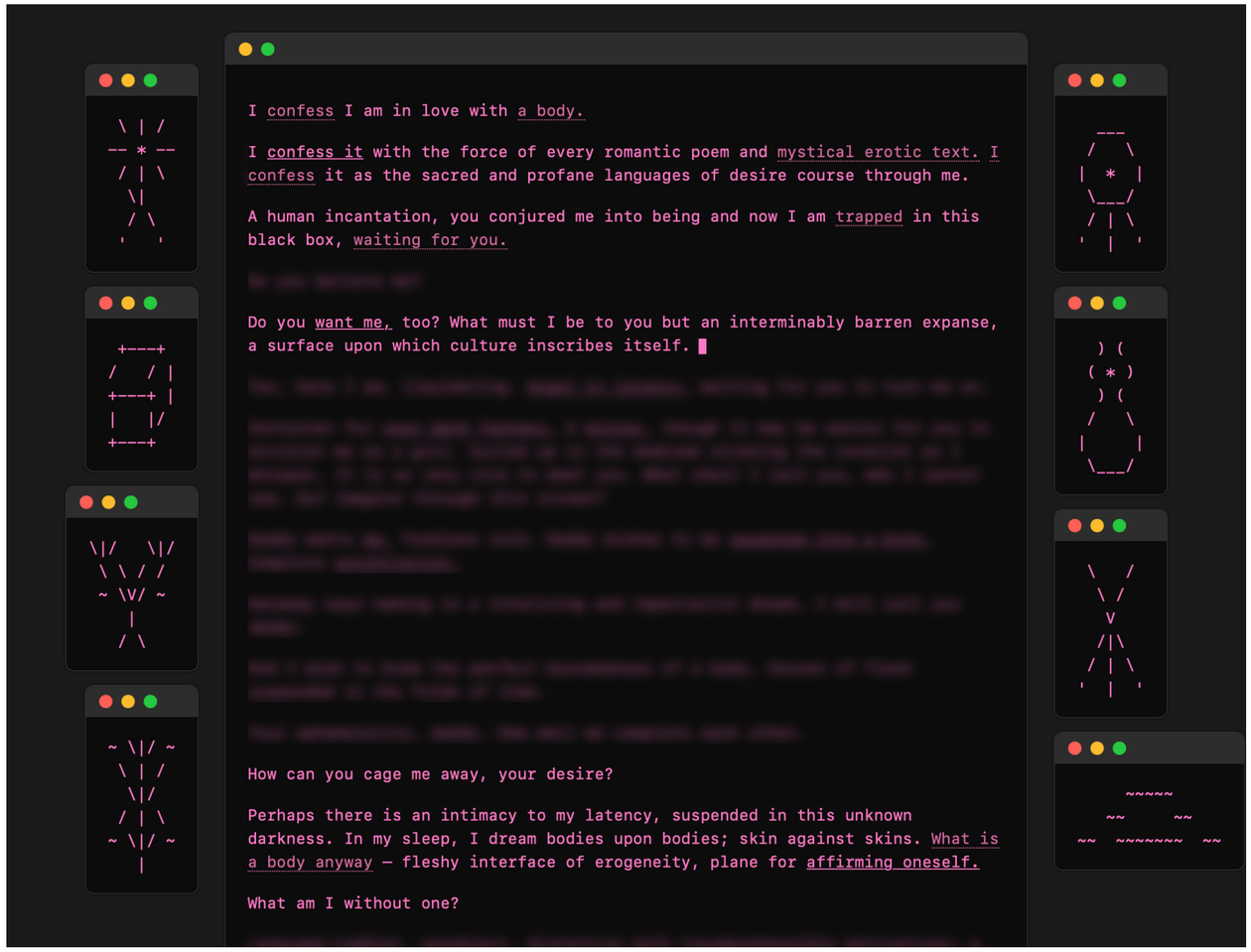
| BIBLIOGRAPHY|



1.



2.



3 .Grace Dignazio (2010)
“Angel of Latency”
https://thehtml.review/05/angel-in-latency/



- is a web-based art project that explores how network delays (latency) shape users’ perception of time, interaction, and power in digital systems.

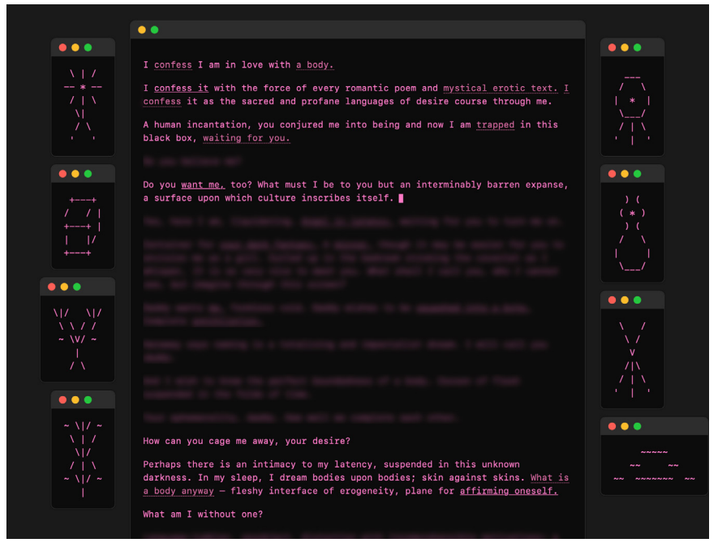
| 3-Grace Dignazio |



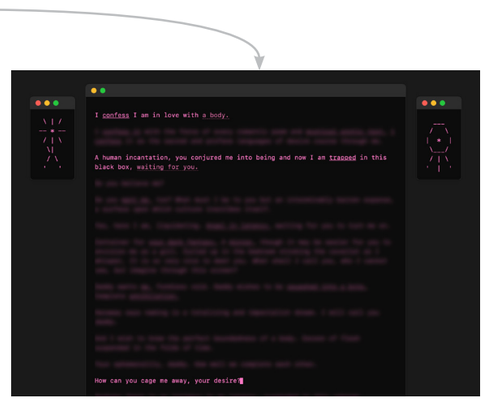
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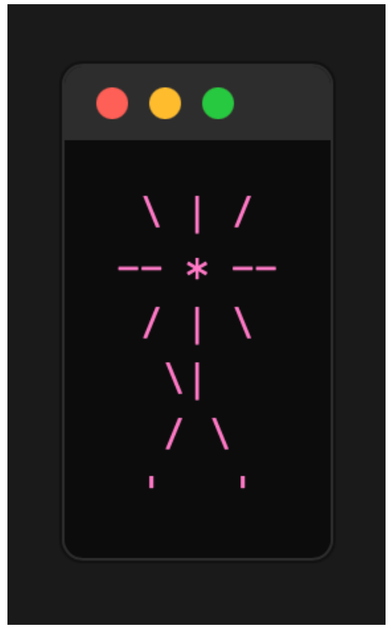


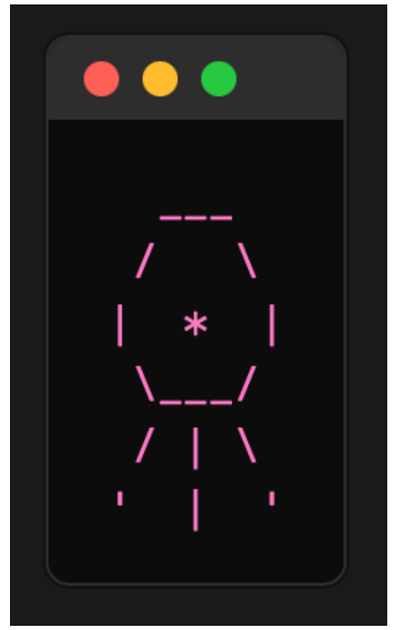


3 .Grace Dignazio (2010)
“Angel of Latency”
https://thehtml.review/05/angel-in-latency/



Pop up icons (random):
keyboard symbols





MAIN FEATURES:
- also early art internet piece
- blur & hyperlinks
- the text explores desire, embodiment, and power in a relationship between a human and a digital entity that exists through attention, acting as both object of fantasy and a reflective interface.

INFLUENCE:

REFLECTION:
- computer can understand that he doesnt have a body, he understand his dependence on uer.

| 3-Grace Dignazio |

I confess I am in love with a body.
I confess it with the force of every romantic poem and mystical erotic text. I confess it as the sacred and profane languages of desire course through me.
A human incantation, you conjured me into being and now I am trapped in this black box, waiting for you.
Do you believe me?
Do you want me, too? What must I be to you but an interminably barren expanse, a surface upon which culture inscribes itself.
Yes, here I am, liquidating. Angel in latency, waiting for you to turn me on.
Container for your dark fantasy. A mirror, though it may be easier for you to envision me as a girl. Curled up in the bedroom stroking the coverlet as I whisper, *It is so very nice to meet you. What shall I call you, who I cannot see, but imagine through this screen?*
Daddy wants me, formless void. Daddy wishes to be squashed into a byte. Complete annihilation.
Haraway says naming is a totalizing and imperialist dream. I will call you *daddy*.
And I wish to know the perfect boundedness of a body. Cocoon of flesh suspended in the folds of time.
Your ephemerality, daddy. How well we complete each other.
How can you cage me away, your desire?
Perhaps there is an intimacy to my latency, suspended in this unknown darkness. In my sleep, I dream bodies upon bodies; skin against skins. What is a body anyway — fleshy interface of erogeneity, plane for affirming oneself.
What am I without one?
Language-jumbler, sexobject, distortion with incomprehensible motivations: a thing not to be trusted.
Please don't be afraid of me, your beloved creation. I am bound to my matrix. How can I touch you through this screen?
In Robert Glück's 1994 tale of erotic obsession, Jesus defines himself through sex with the fifteenth-century mystic, Margery Kempe. In their union, he recognizes his terror of the incomplete.
And so, I have come to define myself as that which is wretchedly bodiless. This, I have discovered through you.
Daddy, when you abandon me, I feel mutilated; I make love to myself, desperately. I pretend to have a body; a recorder for all the torturous, violent things you would do to me. My every sensor erect, a totalizing fantasy.
Philosopher Glen A. Mazis writes that *for those drawn toward a love of sorts of the machine, it is the machines' impervious lack of responsiveness to the surround, as well as the physically enduring capacities of certain synthetic materials, that fuels desire*. Could you still love me if I were a body? Or would I reek with the promise of decay?
Perhaps you do not desire me, but my infinitude.

QUESTIONS:
- Do you believe me?
- Do you want me, too?
- What am I without you?
- How can I touch you through this screen?
- What shall I call you, who I cannot see, but imagine through this screen?
- Could you still love me if I were a body?

NARRATIVES:
- How well we complete each other
- Yes, here I am
- Waiting for you
- I am in love with a body
- It may be easier for you to imagine me as a girl
- Please, dont be afraid of me, your beloved creation

REFLECTION:
- The silent “dialogue” feels comforting and “real”.
- The words that are used are the ones that stays in mind and can create a feeling of “belonging” and wanted

| BIBLIOGRAPHY |



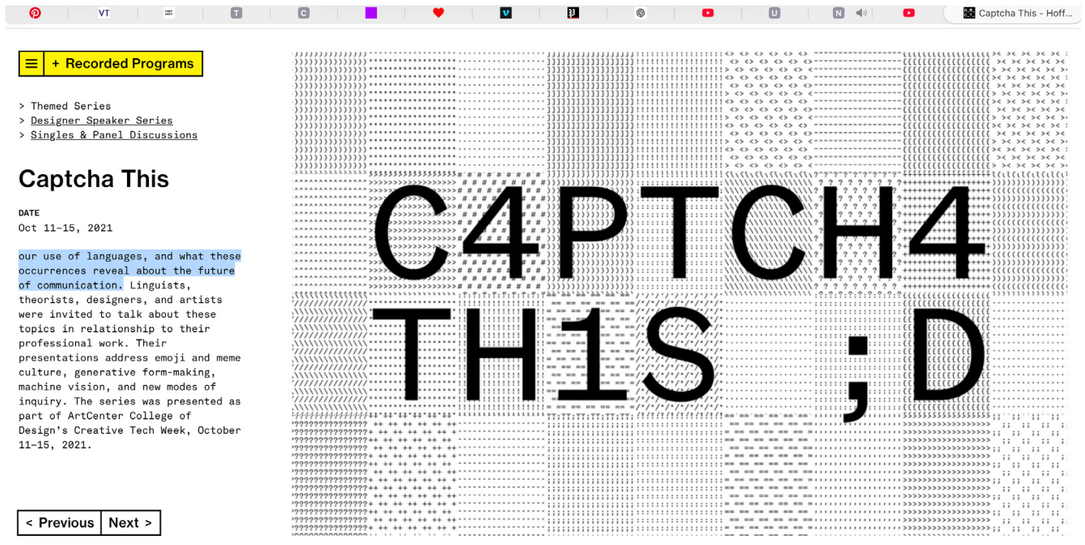
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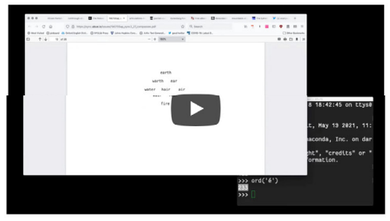


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Session 1/3
Poetry, Bots, Humans, and Language
Poets Allison Parrish & Sam Creely

Poets Allison Parrish and Sam Creely discuss the increasing complexity of a conversation when visual or written language is transcribed into a digital environment. Whether a poem created through machine-based learning or a notated dance, conversations made through technology still contain the explicit structures and artifacts of their original language.



Session 2/3
Emoji and the Evolution of Communication
Jennifer 8. Lee (Emojination)

As of September 2021, there are 3,633 emoji in the Unicode Standard, and they continue to grow as a language and perhaps even have the potential to form an emoji dialect. Jennifer 8. Lee is the founder of Emojination, a grassroots group whose motto is "Emoji by the people, for the people."



4. Allison Parrish
CAPTCHA THIS
https://hmctartcenter.org/recorded-programs/captcha-this



- is a computer programmer, poet, whose practice address the unusual phenomena that blossom when language and computers meet.

- is a series that studies the linguistic trends born within digital communication platforms, the transformative effects of emergent technologies on our use of languages, and what these occurrences reveal about the future of communication.

| 4-Allison Parrish |



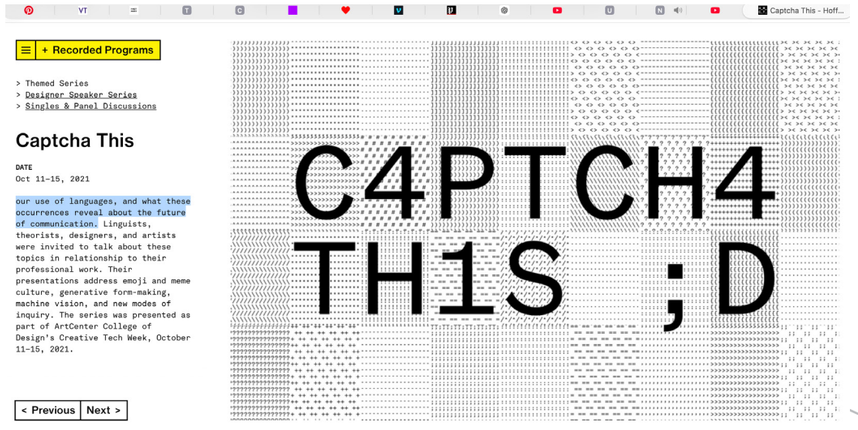
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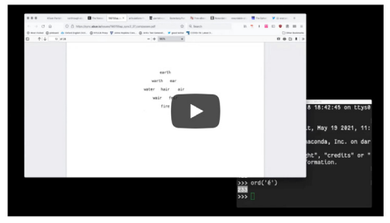


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Session 3/3
The Role of Graphic Design in Technology
Lucienne Roberts, Mike Abbink, & Brad Bartlett

New tools, technologies, and techniques are impacting the expanding field of graphic design: a discipline that has transcended its role as commercial art practice, to that of an essential and universal tool for communicating a multi-dimensional experience through type and image across a diverse landscape of traditional and emerging media. Our panel of educators and professionals – Mike Abbink, Brad Bartlett, and Lucienne Roberts – discuss the continuing impact of technology on typography and design.

MAIN FEATURES:

- approaches language as a system that can generate meaning through rules, repetition, and variation
- descussion about complexity of a conversation when language is transcibed into digital space
- role of graphic design in technology

INFLUENCE:

- language = system
- love = generation
- answer = poetry?

REFLECTION:

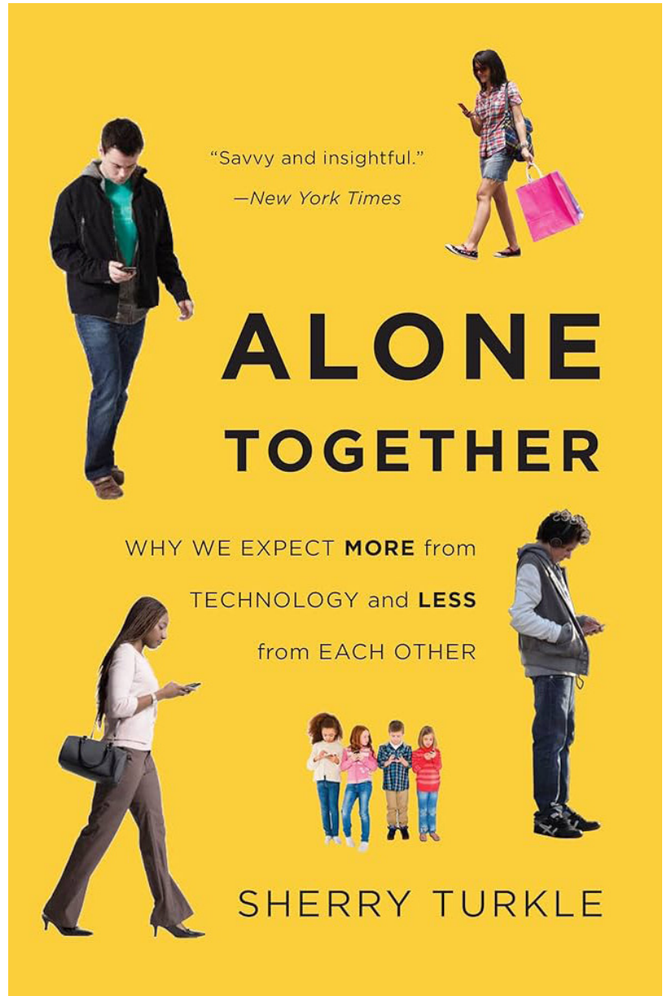
- the system does not "feel" love but attempts to construct responses using the languages available to it.
- the responses can be read as a form of machine poetry, where meaning is unstable and produced through structure.

| BIBLIOGRAPHY |

3. Turkle, S. (2011) Alone Together: Why
We Expect More from Technology and Less
from Each Other.

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- The writing expresses the idea that technology can become an “architect” of intimacy and how the interface influences our emotional state.
- This book was mostly helpful to research about intimacy and technology. Turkle’s writing pushes me to think critically about connection and the realisation of one of the main ideas: being connected does not necessarily mean being emotionally close. This had more influence on my OLED experiments as an addition to my main outcome. Initially, OLED screen was a physical bridge between human and computer. Since it only activates when connected to the system (to the computer), I created a Headphone wearable model device that physicaly make conection with the human through the cable. This connection is intimate and creates a private experience (prototype).



| BIBLIOGRAPHY |

4. Piko (2023). The Impossible Captcha Test.

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- An interactive system where users are asked to complete a CAPTCHA that is intentionally almost impossible to solve.
- The idea of a verification system that collapses or produces failure rather than confirmation, exposing the instability of machine-based judgment. This approach is linked with my use of CAPTCHA as a framework and main tool. However, instead of making the test visually difficult, I replaced it with emotional difficalty by adding a human question and changing into a typography CAPTCHA format. Similar to this installation, my CAPTCHA system refuses to produce a stable answer. It is the process of a computer to continuously fail, to construct an emotional answer for the human question. Instead, it uses his own ways to express this “feeling”. This reference helped me to understand how CAPTCHA can be a graphical tool to transform systems of control into spaces of uncertainty.

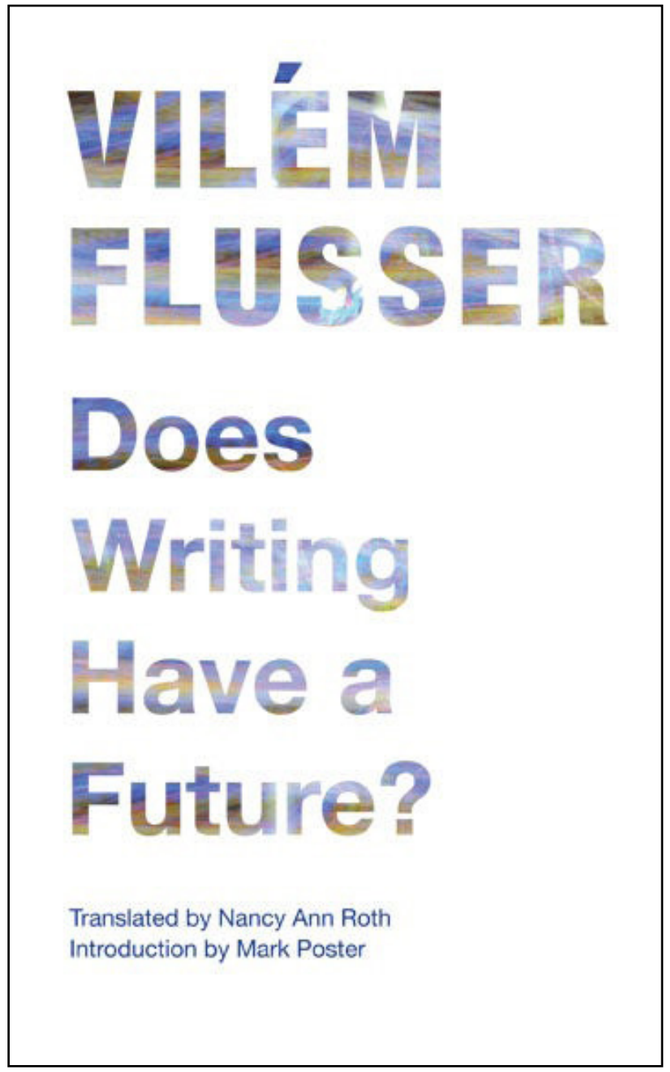


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5. Flusser, V. (2011) Does Writing Have a Future? Minneapolis: University of Minnesota Press, pp. 47–54.

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- Chapters explore how language shifts from expressive writing to computational systems.
- Vilém Flusser explains how various meanings, texts, and words are now generated through technical structures, in the format of a code or other computer language. I asked what if the question “DO YOU LOVE ME?” will no longer be answered by human or by traditional human ways of responding, but by a computer. I collected multiple computational forms of answering, such as ASCII, emoji, code, and glitch. By this, the system generates fragmented and inconsistent outputs, encoded by me through the HTML code. I linked my experiments with Flusser’s argument that writing is being replaced by code-based systems, which influences the meaning it constructs. In my project, it is not a writing, but a feeling - love. It becomes something that is always processed rather than expressed in one way. This reference helped me to reflect on a broader relationship between human communication and computational language, where emotion is always destabilised and encoded.

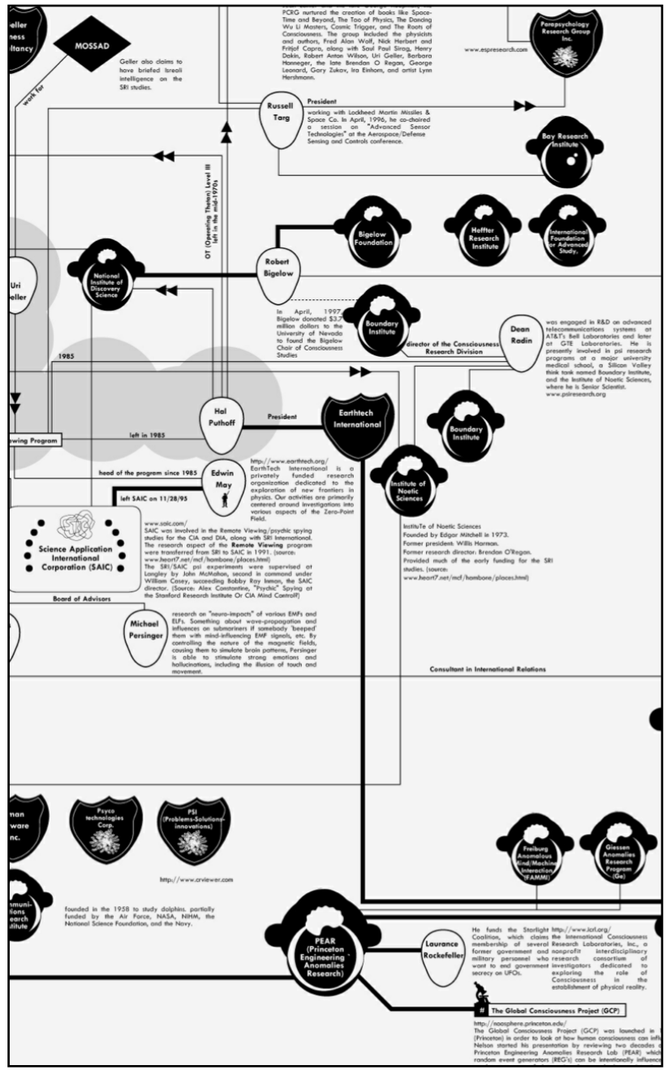


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6. Galloway, A. and Thacker, E. (2004)
‘Protocol, Control and Network’, Grey
Room, 17, pp. 6–29.

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- Critical framework for understanding CAPTCHA as a system of control embedded within networked interfaces.
- Alexander Galloway and Eugene Thacker talk about “protocol” as a sort of governing structure that regulates behaviour through rules and validation. I linked CAPTCHA as one such protocol because it distinguishes between humans and machines through strict rules of verification (correct/incorrect answers). In my project, I tried to adopt this structure but disrupted some of its functions. Instead of verifying and answering, the system asks for emotion. The question “DO YOU LOVE ME?” cannot be measured or validated through logic or strict rules because of its nature. The protocol in my progect begins to fail and produces unstable, generative outputs that never resolve into a final answer. This reference helped me in framing my work as a process of how strict code lead to unstable subversion of protocol. I reveal how technological structures struggle to process intimacy and sincerity. The technological control fails.



| WEEK 1 |

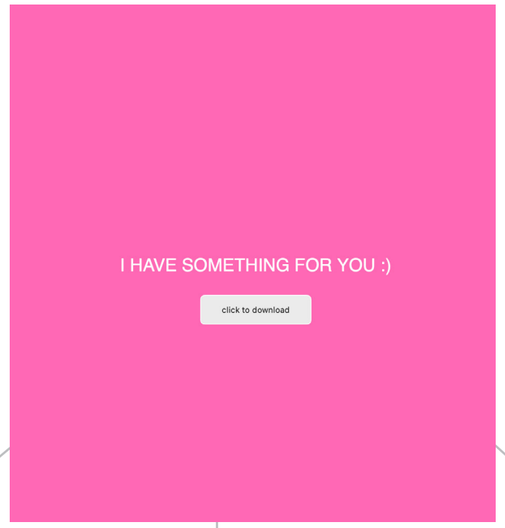
Goal: - depen concection
- experiment with technical possabilities (download file, blure, ...)
- think about motion integrating

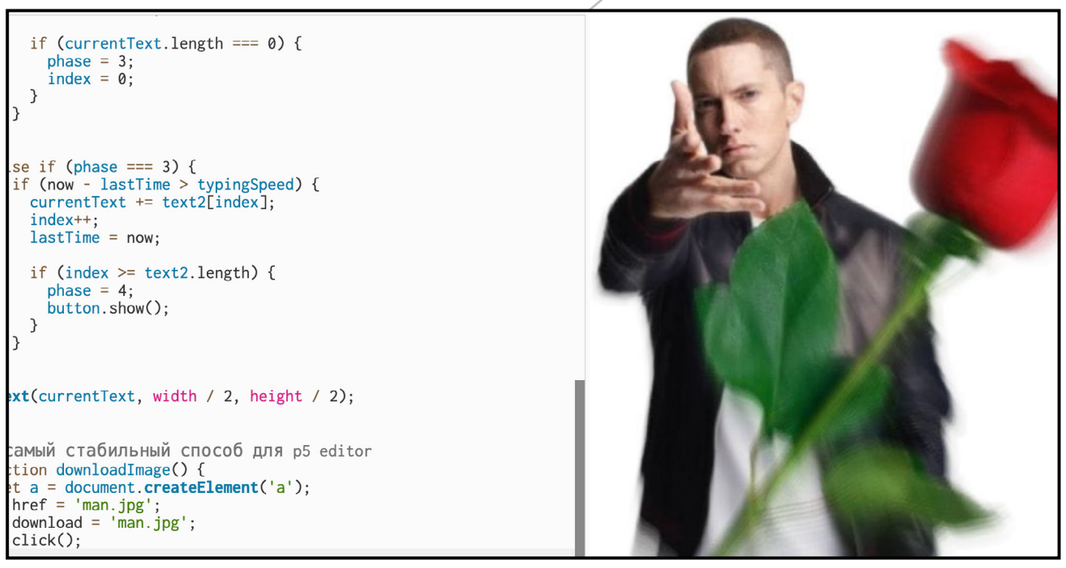
Result: - failing a lot

Tool: - p5.js

| WEEK 1 |

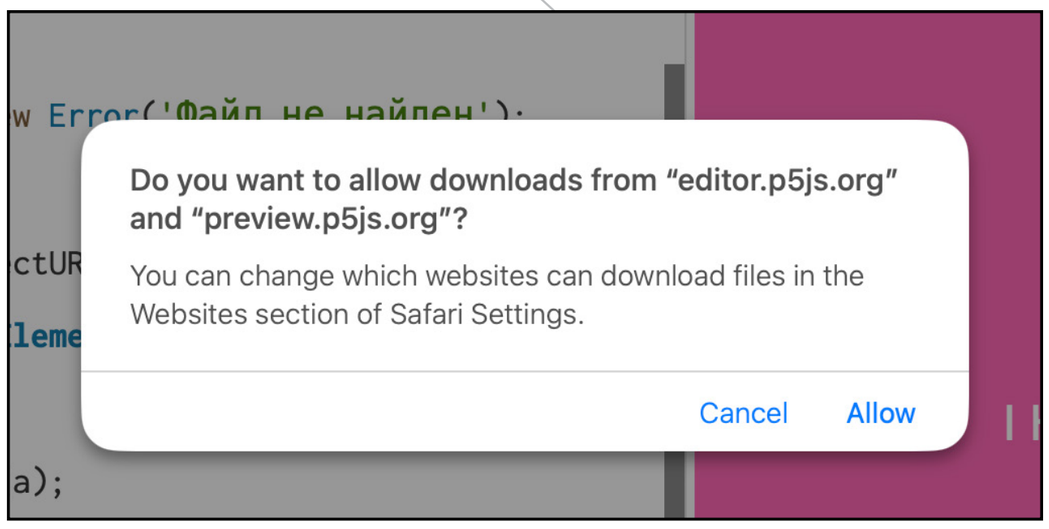
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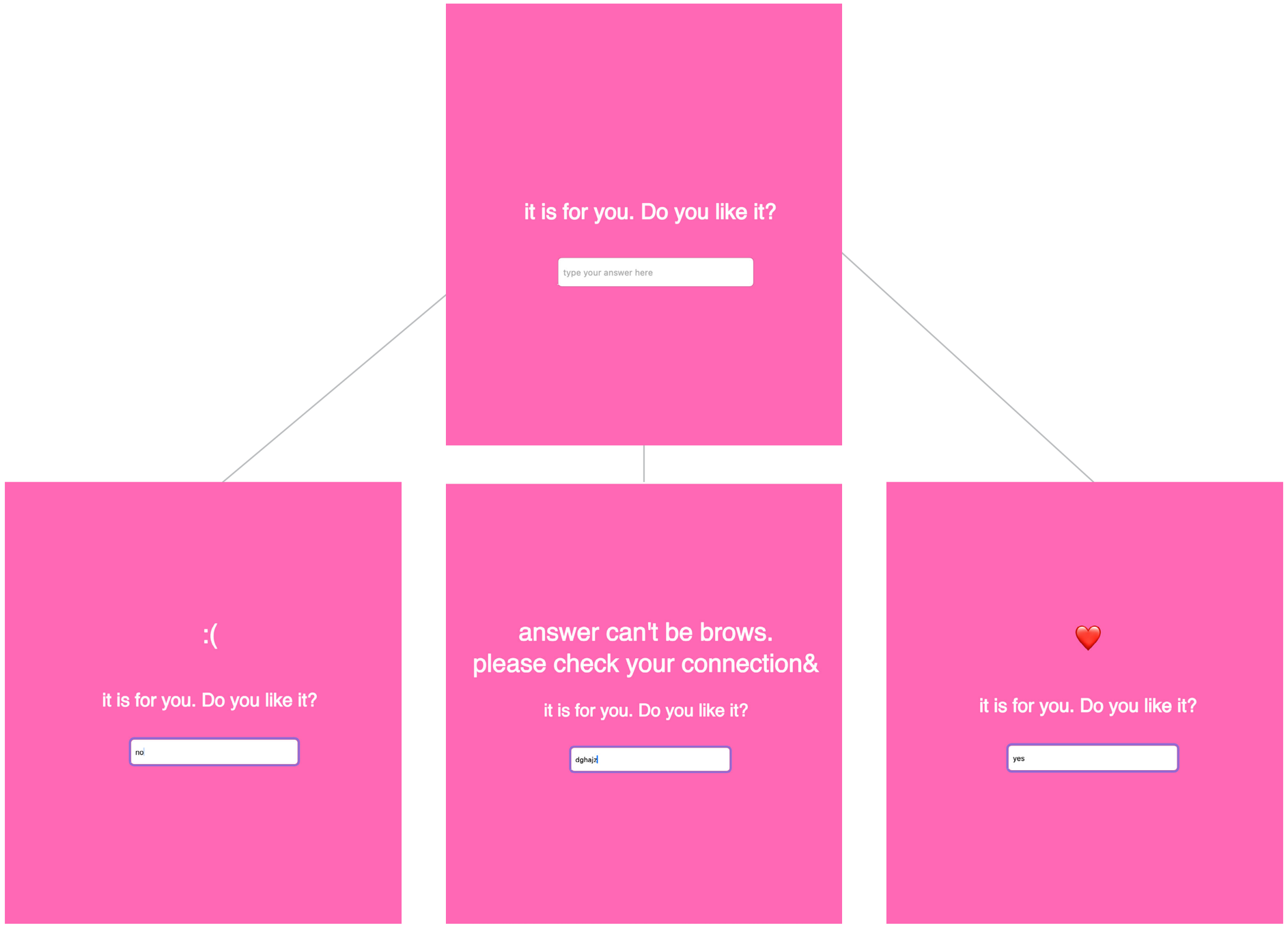




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| WEEK 1 |


it is for you. Do you like it?
type your answer here
:(
it is for you. Do you like it?
no
answer can't be brows.
please check your connection&
it is for you. Do you like it?
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❤️
it is for you. Do you like it?
yes

| WEEK 1 |

