

Effortless Labor

Creativity and Aesthetics of Data and AI
DCM210

Group 2

Matin Maskitou - 1330721
Karan Paranganat - 1756192
Jesse Strijkers - 2224623
Zander van den Elzen - 1456598

Lecturers

Stephan Wensveen
Janet Huang
Jesse Benjamin



Process Timeline

Back to drawing board

Midterm presentation, when everyone was asked to be on their phones on social media, a mixture of sounds was in room. That emergent behavior of audio we connected to the visual objective of looking at the presentation



The teams initial plan was to create AR glasses that augmented ones visions to focus one's attention based on a larger algorithms goals. A script was written to pitch these glasses as a business efficiency productivity tool.

We created a prototype that could be run on your phone. This concept then morphed into instead of the workers only looking through their phones, we have the audience watch through their phones.

The next iteration of the script then included a "intro day" to get the audience on board.

During this making of the intro day, the idea of "drama" and injection of new aesthtics was introduced. Breaking of box

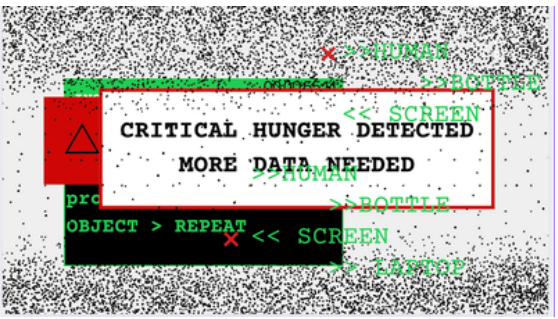
Fianlly, during the rehersals of the play, the sounds of the final stag

First Coach meeting

The first coach meeting provided the insight that the idea could be further explored. The initial plan to use AR glasses were too superficial and it was encouraged to push the boundaries more and explore with how we can make the idea more dystopian



Wanted to chase feeling from midterm with phones

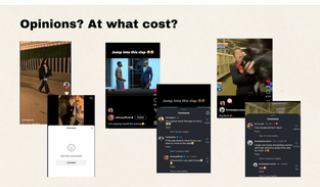
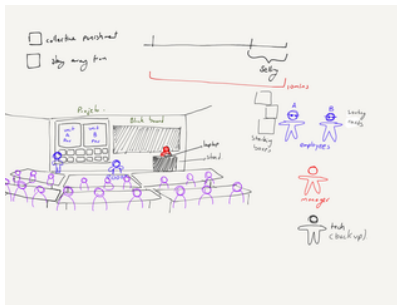


Second coach meeting

During the second coach meeting the presentation was discussed and how to make it an experience. The big question: what are you actually trying to expose out of your presentation? Because the concept has very distinctive aesthetics it was concluded that the presentation should be made in a distinctivte style as well

Mid Term Presentation

Original concept revolved around flattening & over reliance on our peers opinions. Idea seemed too flat and we were encouraged to think more critically. Move away from social media framework.



Corporate onboarding

The boss welcomes the audience to a fake corporate seminar; the workers perform mechanical gestures. The audience is instructed to set up their phones and view the presentation “correctly.”

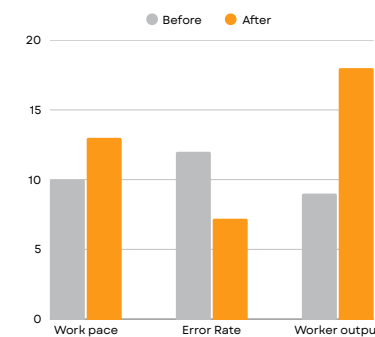


Today's Agenda

- Attention (Fix)ation Procedure™ 🧠
- A short intro of our Mission and Who 🧑
- Demo Day for our Innovative Freedom system
- Break for Snacks 🍪
- Q&A 🗣️

Mission & ideology

Boss outlines the company's moral vision: solve decision fatigue with human-AI cooperation through the F.R.E.E.D.O.M. protocol.



F.R.E.E.D.O.M.™ Protocol :
Framework for Regulated
Employee Engagement & Data
Optimization Management

The glitch

A worker accidentally knocks over a box, breaking the smooth system flow and triggering an error freeze.

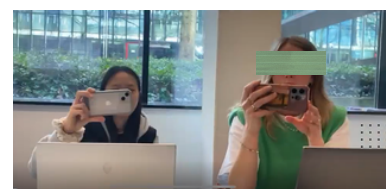


Emerging chaos

The room descends into rhythm and disorder as commands intensify, workers shift seats, and beeps overlap.

Shutdown

Thanking workers, see you tomorrow. Reminder that this was a day of work



Focus prototype

Audience is instructed to interact through their phones, establishing attention redirection and system immersion.



Demo shift 001200592

Workers receive escalating scan commands and perform them efficiently, illustrating total system integration.

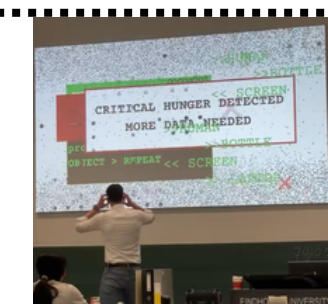


system glitch increases

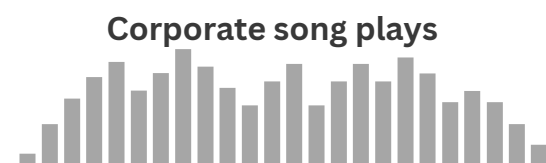


Reboot audience activation

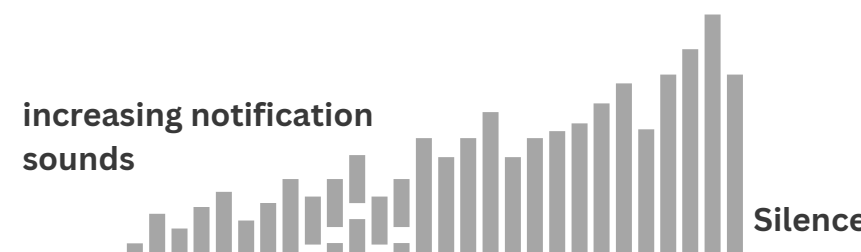
System reboots under emergency protocol, recruiting the audience as active units to resume data collection.



Light turns off



Corporate song plays

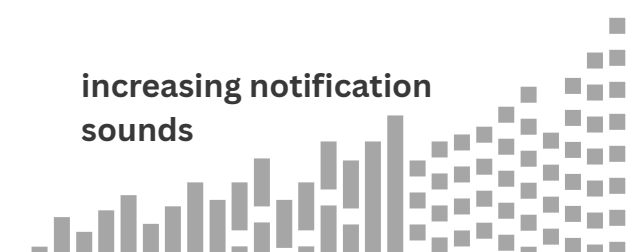


increasing notification sounds

Silence



Glitch sounds



increasing notification sounds

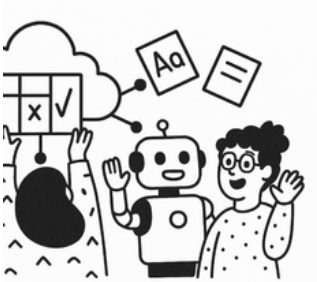
Silence

Corportate Messaging



AiBPo Logo:
The small (i) symbolizes the shrinking individual within a dominant system. Dots hint at multiple agents (no individuals). Branding is present in every slide.

Illustrations
Deliberately “sterile” “Corporate Memphis” inspired, "playful" tech illustrations created using Chatgpt 4o. **Generic/** cliché imagery generated of machines working with humans.



Transitions between slides are equally generic and professional. Hints to homogenization of Design.

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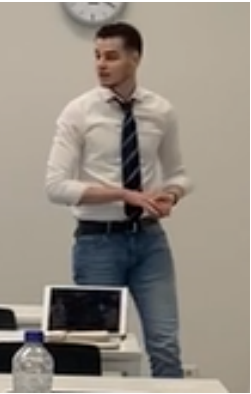
Language Evolution
Script transitions from professional to mechanical
Instructions increase in complexity but decrease in meaning
Corporate positivity persists despite growing chaos

Additional Details in Appendix E

Design Choices

Structure

Boss Demeanor:
Purposely made to not seem mean, also beholden to a “higher authority”. Only gets stressed out at the end, inviting at start. Earpiece to talk to higher authority (is it an AI, is it not?).



Costumes:
Workers in neutral white button ups.
Boss with gelled up hair, tie and bluetooth headset to communicate with higher agent. Corporate symbols.

Absence of embodied AI
For whole presentation, an Ai-esque boss / authority is implied but never embodied. Reminder that much of ai structures and human structures (and what we interface with) are human

Why watch through phones:
Phones create both physical and emotional barriers between audience and performers, making viewers simultaneously distant observers and complicit participants in surveillance. The discomfort of holding devices reveals hidden costs of digital engagement while demonstrating our willingness to accept technological mediation over direct human connection.

Dramatic Box Break
The box break acts as an interruption that forces the audience out of their phone screens and into reality. This shock breaks the stable pattern and prepares the audience to become data gatherers themselves. Their natural urge to restore order makes them ready to participate in the surveillance system they were just watching. The audience is more vulnerable to the boss's "all hands” plea.

Juxtaposition in Slides

Slide for Starting Shift:

Images of workers are simplified to basic figures, similar to the "i" in the AiBPo logo.



Contrasting Instruction Slide:

The images that workers need to scan have much more detail, suggesting that the AI still needs to gather more information about these items before it can successfully simplify them again.



Sounds (Appendix D)

Higher boss call:

Voice of boss is muffled mumbles. Almost cartoon like – disarming in its sound, yet boss takes it seriously- hence audience must. We never find out the source.

Scanning Beeps:

Used the Microsoft teams notifications sound. Designed to be gentle but still capture attention. Harmless, familiar to most in room and yet not triggering.

Scanning sounds near end:

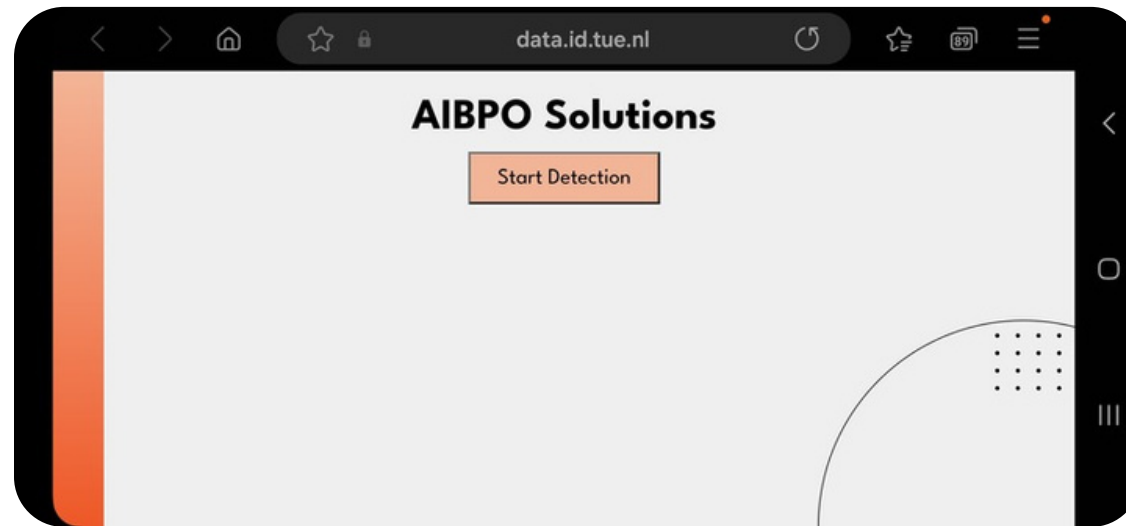
We used discord notification sounds (new aesthetics) but then included distorted versions. Some bass boosted, some pitched up, pitched down. This was to create a cacophony of sounds, resulting in an almost musical character emerging from room. Each device played a random sound at a correct labeling instance.

Corporate music:

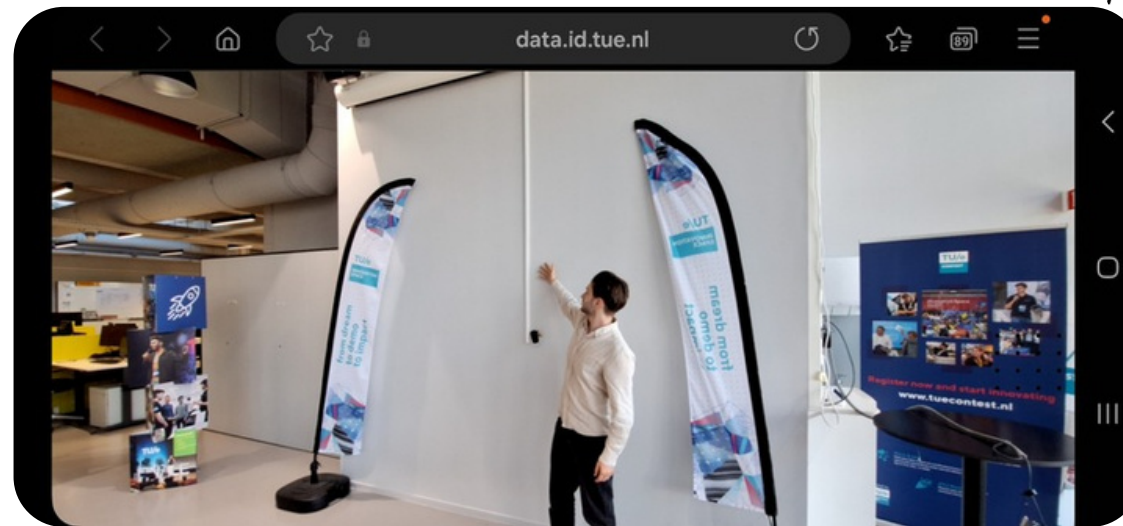
During first instance we play music from a Minecraft Youtube Parody [8]. Inspired by corporate Aesthetics.

Description of Prototypes

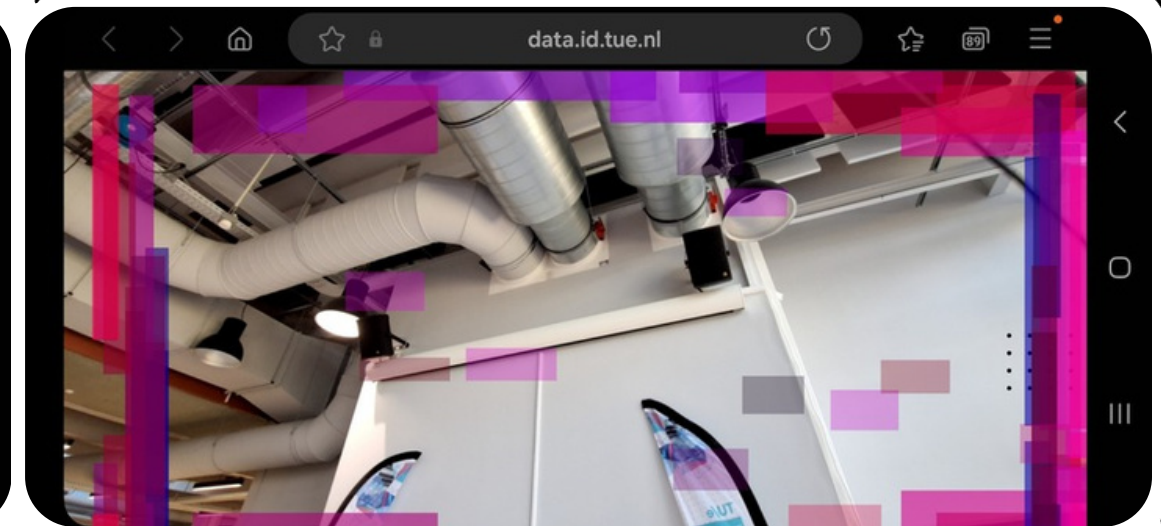
Prototype 1



1) Landing Page as part of the attention (FIX)ation procedure, in a similar corporate style as the slides do, as it is software originated from the company

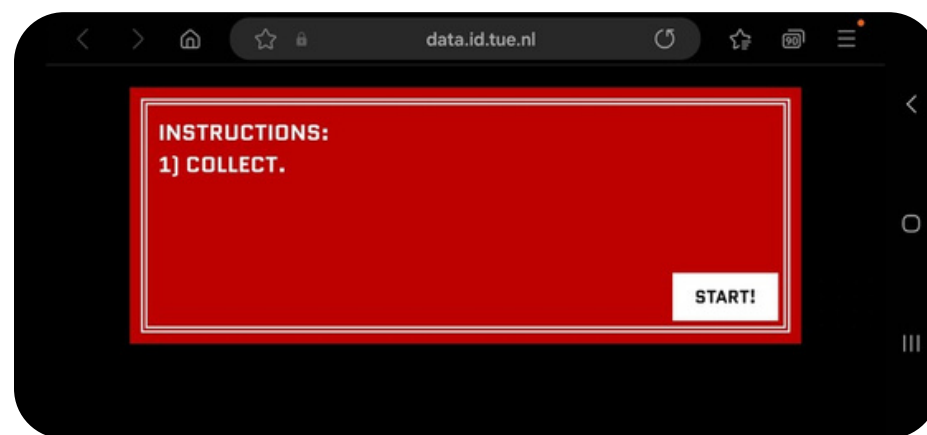


2) View after starting application, as long as the camera targets the boss (a person) in view, all is good

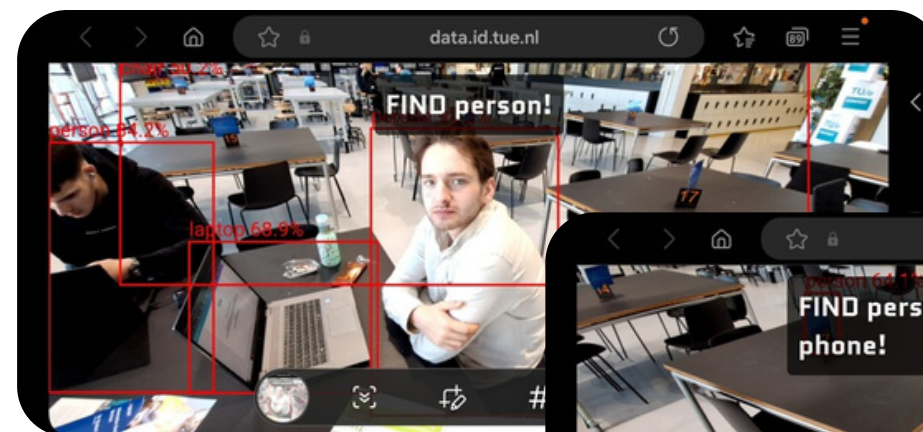


3) If no person is in view, the screen starts to glitch getting more intense over time, and the phone starts to vibrate, punishing/signaling the user that they should put their focus back on the boss.

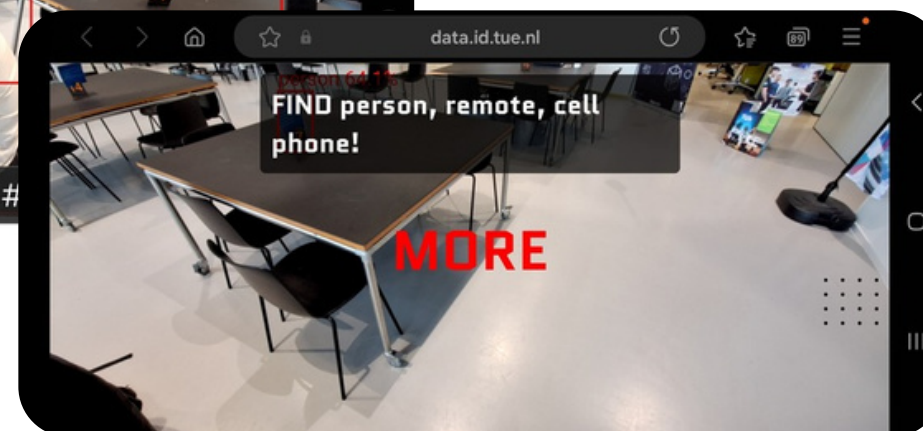
Prototype 2



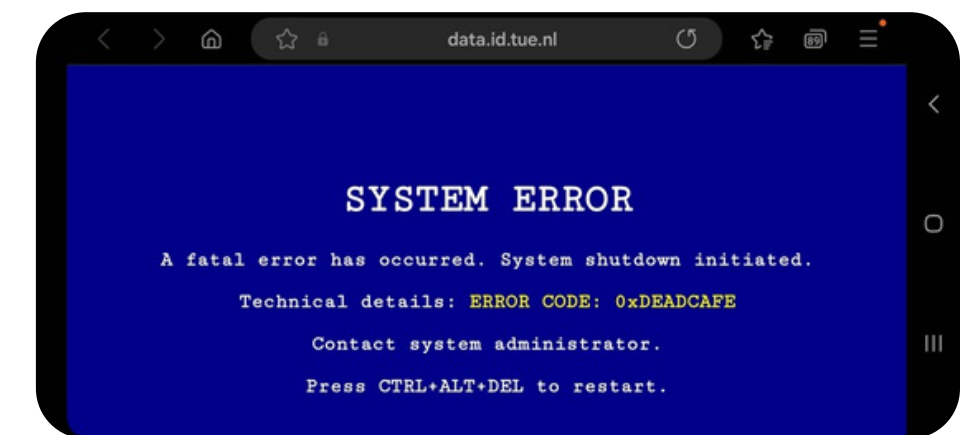
1) Opposed to prototype 1, this prototype corresponds to an emergency protocol without all the fancy corporate graphics, but just a simple command line instruction



2) The user is tasked to find a certain object, and will get an audio notification when successfully doing so



3) Over time the system gets more desperate and adds more goals, and starts flashing a red "MORE" in the screen, the audio notification also slowly becomes more corrupted over time



4) To end the experience the system crashes. In combination with the slides going to black the phone goes to an error terminal where all sounds will seize and the user can no longer partake, resulting in silence"

Connection to Multi Agents

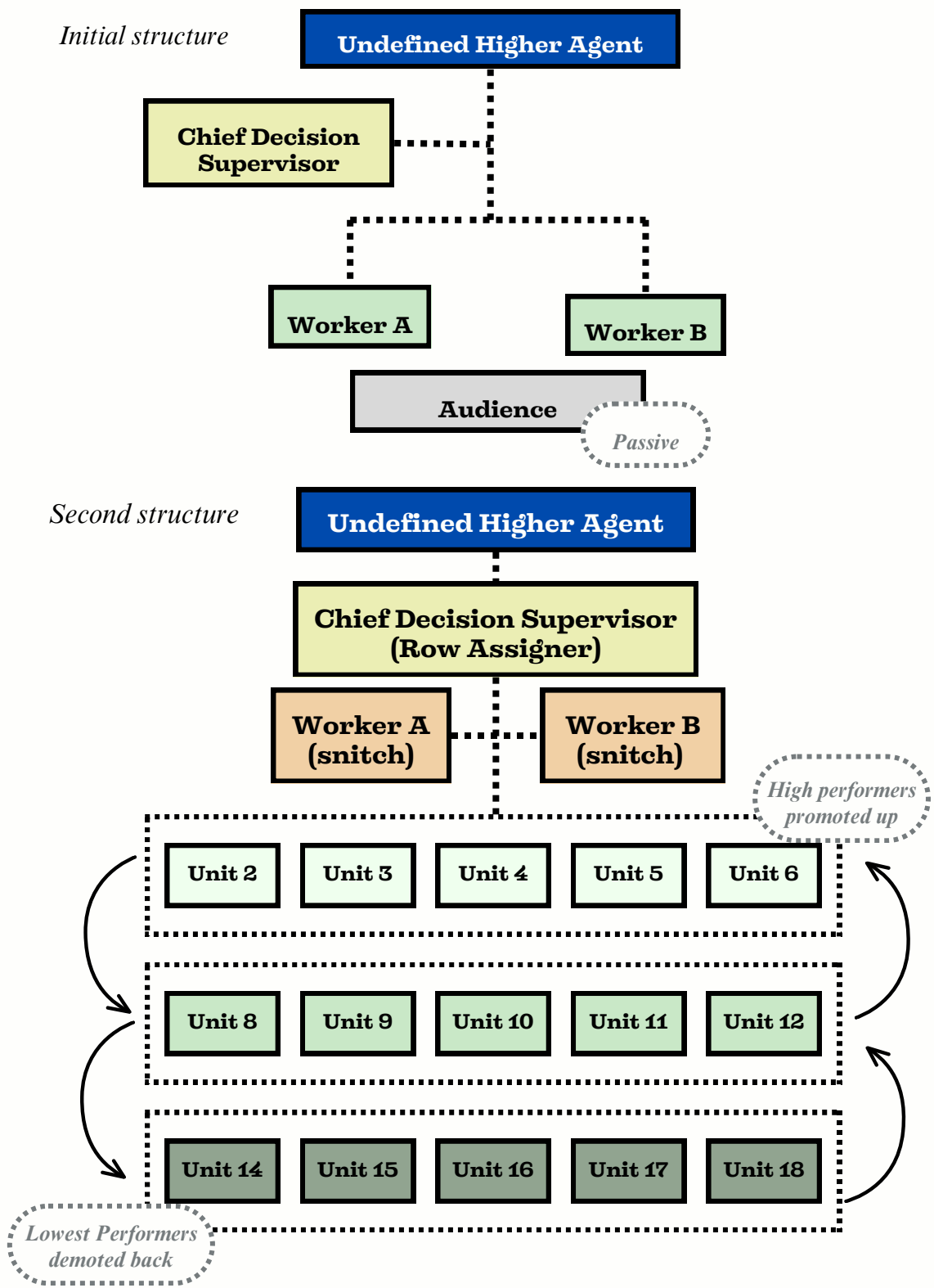
The presented design connects to multi-agent systems (MAS) in different levels, details and aesthetics. MASs consist of autonomous entities known as agents. They collaboratively solve tasks, but are also able to learn individually and make autonomous decisions [1]. These systems rely on the division of labor, where complex tasks are divided into multiple smaller tasks, each assigned to a different agent [2]. As the agents have different features and functions, this is a heterogeneous MAS.

First, there are **the workers**, who are acting out the labor heavy tasks. The workers wear white blouses to fit the corporate style of the boss. They do not really speak, interact with others, or even seem to think. They are balancing on the line between human and machine, waiting to work, not wanting to humanize on the high demanding work floor.

Second, there is **the boss**. He instructs the worker, but also represents the vision and demands of the system. He is also wearing a white blouse, with a tie to see a clear difference. Also by his way of communicating, you clearly see who is in charge. He even uses overcomplicated wording and has a slick gel hairstyle to fit his professionalism (Design Choices, costumes). However, he also seems nervous, by constantly walking back an forward. He is under great pressure to keep his workers productive and synchronized on their tasks.

Third is **the system**. A mostly invisible agent which decides what the boss should do with its workers. The system is a predefined leader, defining actions for the rest of the agents [1], [4]. While this system remains mostly invisible, it shows itself in the phone calls that the boss receives, after which he announces new instructions, probably received from the system. Also in the system error, the glitching effects reveals surveillance footage of workers, our old room Metaforum 13, and our current room in Atlas (Performance Timeline, The Glitch). This symbolizes how it watches over the workers, analyzing their work and correct if its not up to standards.

The audience also acts as an agent here. In the first half of the performance they were observers, and in the second half they became individual working units, with all the same task. The audience acts as a first order multi-agent system, where agents collaborate to work on one metric [1].



2 Chart to understand the agents and relations in the system in 2 different phases of our presentation [3].

This also led to some **unexpected outliers of agents**. Stephan for example could not get the prototype running, so he was therefor left out of the swarm, and Janet pretended like hers worked to still join the swarm of working units.

This shows how individuals managed to **decentralize themselves** in their urge to contribute to the group. This made them a self-organizing system. When data was gathered, the individual worker units would receive a notification sound. Just like pheromones make ants automatically follow each other, these sounds made the workers engaged and follow their task to gather data.

The **task of the boss changed** in the second part, as he was moving worker units around. Moving audience members simulates the black-box nature of AI systems, where users are affected by unknown criteria or logic as the system does not provide clear insights to support its conclusions. By taking away this agency, the audience feels the algorithmic-like control on their behavior. This means they are not in control, but also do not have to think about strategy or actions to take.

Insights Gained

Agency can be redistributed to challenge norms. Instead of putting humans in charge, our design intentionally shifted agency with the instructions. The boss communicated and the worker units executed repetitive tasks. This exposed **hierarchy in human-machine interaction** by manipulating the power dynamics.

The **audience leaned into the chaos** easier than expected. Individual decision-making capabilities were quickly neglected, following instructions with minimal resistance. This shows how low the threshold is for humans to act out machine-like behavior in a setting with authority and urgency.

The **system design never fully controls behavior**. Humanistic struggle to understand instructions or technical problems with the prototype created outliers and different acting people.

New Aesthetics

We hope to provide a clear discussion on the relation between our performance and New Aesthetics. How do we include it in the performance and how do we touch upon literature. To tell you how we included new aesthetics in the performance we want to utilize a distinction made in our initial poster (Appendix A) we set apart new aesthetics in 5 main concepts based on bridle's Tedtalks and blog posts.

Firstly, an example given by bridle is **digital grain**. "The visual style of pixilation and digital artifacts permeating physical objects, influencing design. " [appendix A]. "This is a look, a style, a pattern that didn't previously exist in the real world. It's something that's come out of digital. It's come out of a digital way of seeing, that represents things in this form." [5]. This is also meant in a sense of digitizing the physical world (e.g. a grainy photograph). To touch upon this topic in the performance, we asked the audience to view the first half of the presentation through their phone. This supported engagement with the performance through this digital medium, but also included visually related elements of new aesthetics such as glitches, errors and bounding boxes. Analog and digital errors that show unexpected shapes and colorful patterns to create unique visuals, as showcased on the details page (appendix E). We imagine expanding this concept to any digital or modern element. Here, we are not just addressing new aesthetics from a visual perspective with the glitches, but also by including audio and vibration. While such examples are hard to extract from Bridle's blog, these elements elaborate on the aesthetic experience on new aesthetics

As a common theme throughout this pictorial, it is all connected. The key concepts of the **blurring of the physical and the digital** [5] and **machine vision** really turned up in this audience viewing experience. This connects to the way modern mobile devices may function as extensions of the human body and mind. Where your phone feels personal to you, we are asking the audience to engage with the

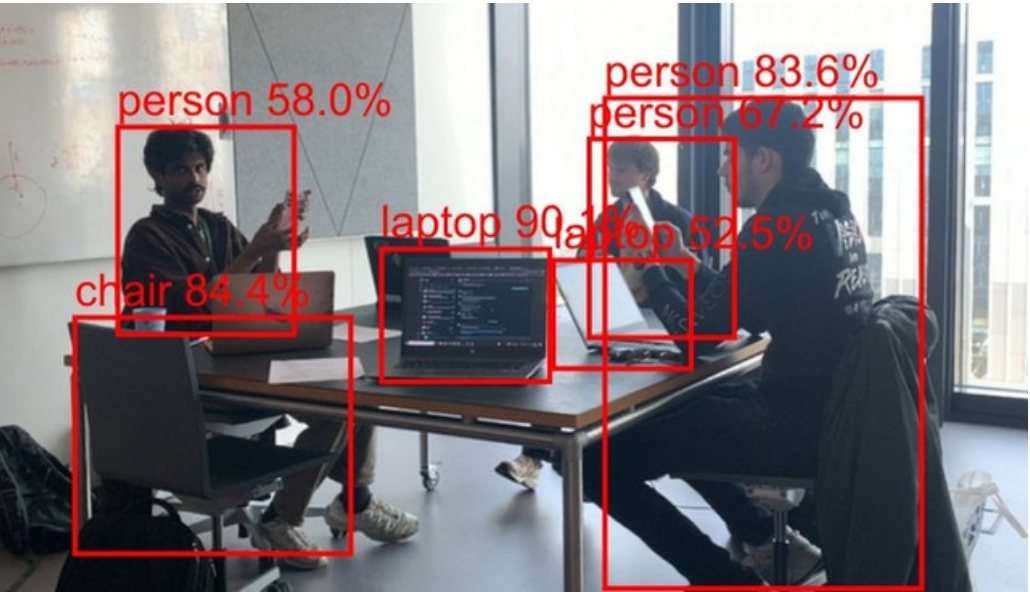
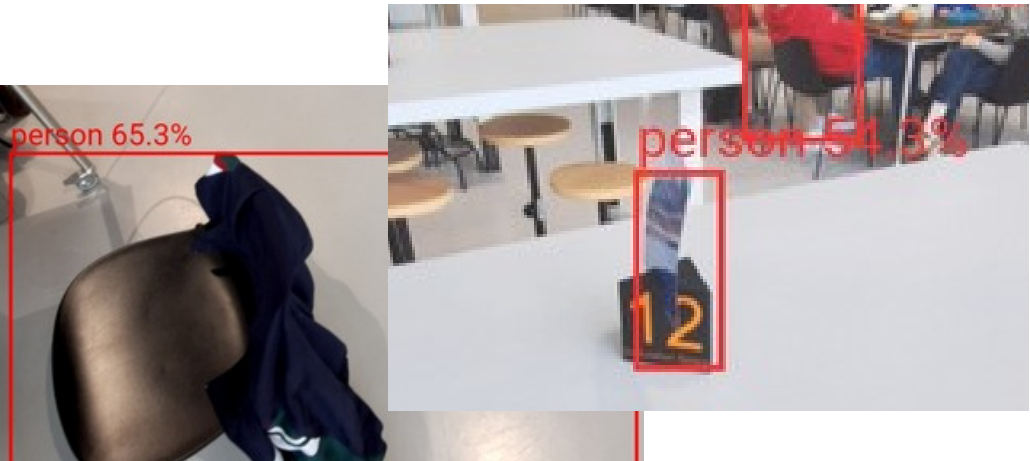


Image taken when trying out prototype 1 during a meeting with the object detection model (machine vision).



Images of object detection model recognizing a "person" while the item at hand clearly isn't



Screenshot of visual glitches presented on prototype when no person was in view, combined with vibrations

performance in an embodied way through this end. This exemplifies the melding of the physical and digital, augmenting viewing experience through this digitized multimedia (visual and haptic). To state its definition in the context of new aesthetics once again: "How technology alters our perspective, allowing us to "see" through satellites, surveillance cameras, and algorithms." [appendix A].

This also ties into the **communication with the machines** concept identified by Bridle [5]. In the prototypes we use different modalities to **out** concepts of communication. For example, all visual glitches, vibrations and audios are triggered by rules set up for an object detection model. This object detection model, how good it is, how it was trained, we noticed it communicating its preference in recognizing a "person" in a lot of objects which are not (see middle images). Mitigating the "punishment" we set up in the first prototype, which was intended to glitch when no person was detected (page 6). Beside thinking about this as a limitation, it is also an attempt of the machine communicating with us.

Insights Gained

We created the presentation with new aesthetics in mind, through this, audience participated in new aesthetics with the glitches. We gained the insight that the swarm like element, the mass element, could be a contributing factor of new aesthetic experiences aswell. It is not solely the machines communicating or the visual or audio representation, but also the combination of these elements together from multiple sources (every mobile device) that are a new aesthetic experience on their own. Since mass is also an inherent element of modern culture, we found it tied into it rather well. The second prototype's collective audio behavior only surfaced in the room-scale interaction, "forming a sonic and spatial aesthetic greater than the sum of its parts." As we will touch upon emergence later.

Additionally New aesthetics helped us in communicating the presence of "the system". We didn't have to explain everything verbally the experience itself carried a tone of tension

Combinations of Designerly concepts With qualities of intelligence

Here, we reflect on how our group engaged with these qualities and the ways in which we represented or incorporated them into our work.

Harmonising Agencies

Being that “Multiple Agents” was our MDC topic, we touched upon agents quite a bit. In the performance we explore who and what has agency in this fictitious corporate system, and we flip this from the status quo. Normally a user is in charge, and the robot or machine is listening. Additionally, we use "heteromation" [6] to include humans in this automation process by giving them a mindless task, but also only one they can do and machines cannot (data labelling, a cognitive task that machines cannot do). The users are instructed very clearly on what to do and hereby the intention is that they do not have to experience cognitive load, being both positive for them, and for the machine/system receiving the data. We use the capabilities of humans as an agent, and the prototype as an agent. We also noticed the emergence of unintended agents, agents we did not expect in the performance, but where there none the less, for example, people whose prototype did not work, but acted as if it did, to be part of the experience. Or one of the teachers, Stephan, became an agent as an observer. He developed his own agencies when he got kicked out, he had to develop his own meaning. He found meaning in that he could observe it. While the audience perceived the chaos as dissonance, we think the overarching task, rewarded with sound, managed to harmonize agencies as well.



Inspiratory image on emergence and harmonization of agencies [9]

Aesthetics of Uncertainty

There was a lot of uncertainty in the performance itself. Three main elements would be;

- The vagueness for us during the creation process;
- Unclearity on the tasks and contribution during the performance for the audience;
- The uncertainty how the performance would shape itself with the audience participation and the combination of multiple elements that came together that we could not practice.

This uncertainty could have triggered exploration during the second demo. People probably experienced curiosity using the first and second prototype. In this we wanted to explore the beauty and poetics of uncertainty through the unknown of, for example, the audio symphony with the second prototype, hoping something would emerge. Additionally, we did not know how the presentation would exactly go. We presented with a script for guidance, but the reaction and involvement of the audience could diverse and influence the performance. Breaking the object, which leads to the system error, is also uncertain. We step away more from scripted presentation, and build upon what happens in the room until we end it.

Anticipating Emergence

Closely combined with uncertainty, there is a very clear behavior that emerges only with the second prototype with the symphony of audio and movement throughout the room, which in its singular part would not exist. This ties into swarm aesthetics. We didn't force emergence, we wanted to “invite it”.

Caring for Instability

Still felt like a less addressed topic. We are weighing mental stability (through agency) with financial efficiency, but in a corporate sense, not in a data or AI sense. We do significantly showcase instability in the presentation with the "hardware failure" (dropping the thing) and the continuous glitches in visuals and audio. Besides connecting to new aesthetics, this shows disbalance. So it shows instability in such a system, but could have explored this more in the context of data or AI.

Expressing Intentionalities

We "hide" the systems intentions since it is not for the users to be concerned with. They should not experience any strain. But we also do it poorly, as we can clearly see the system stressing and failing. This is, just like the buzzing and bounding boxes, expressive and noticeable. Additionally, we show the work ethics and values of AIBPO, but we hide the goal and function of the company, leaving the audience in the unknown

Relation to audience opinion

So after each presentation the audience also filled in a questionnaire on these topics and how they felt each group addressed it. To highlight some of the ratings; The low score on “Harmonizing” (-0.4) contrasts with the high “Many Agencies” (0.9), which actually fits our aim, we weren't trying to harmonize, but to explore how agency unfolds. Meanwhile, the strong score for “Cared for Instability” (1.2) confirms our intention landed well.

To close this pictorial, we want to highlight what worked well, a reflection and what to improve for future work or scenarios.

What worked

To start of, the performance themed presentation worked well, with a main contribution to not just hearing about terminology, but feeling, seeing and hearing our interpretation of it. This all went in a way the audience did not expect, keeping them engaged and curious to our act. The immersive format of the presentation, where the audience became part of the experience, really landed. It blurred the line between fiction and reality and made the critique feel personal and immediate.

A dissonance emerged between audience's critical awareness on humans as machines, and their active participation. The presentation began with a satirical tone, showing that we presented critique on this. But eventually the audience became engaged anyway, following the system's demands and becoming part of the structure that we question at the same time.

The concept of losing agency to an AI was framed as inherently foreign, corporate, otherly. However, when confronted with an element of chaos, reward and authority, the audience members gave in and became eager to participate within the system during the second half of the performance. In doing so, we managed to get the audience to perceive agency loss positively, perhaps even desiring it, despite having sided with us in mocking the idea just moments earlier.

Reflection

During the performance we do not only elaborate the topics of new aesthetics and multi agents with slide designs, but we also show to act it out, to get the embodied experience. Its about the audience not just being told, but also about experiencing it.

Secondly, we realized that aesthetic insights were gained through the process of making and performing, not just thinking. An example of this is that only when practicing the play the days before the final performance, the idea of having different types scanning noises for a potential symphony came up.

Thirdly, we were able to not just explore how AI can shape labor, but also how a critique itself (or a critique on a critical vision itself) can be packaged, performed, and experienced.

Fourth, we think we found a healthy synergy of both topics and were able to explore both concepts in a rich manner. Synthesized themes from posters. Incorporated technology in a novel way, and made it an embodied experience that can stand on its own.

Lastly, chasing this feeling from the midterm presentation on the cacophony of sounds, has something very personal in it. That we processed this liking of a specific element into our final result. It feels like something we ourselves created, more so than a commercial end product for a normal ID course might sometimes generate.

What to improve

To conclude this pictorial, there are some elements we think can still be improved.

Firstly, looking at the tool for more focus of the 'employees', prototype 1. While intended to keep the student focused, had the opposite effect in some cases. A student noted after the performance that he was distracted by it, losing focus on the presentation. While we were aware of this potential effect, it is something that could perhaps change in the future to bring the point across in a more stark manner.

Additionally we could explore adding more perspectives, like how different types of workers might respond differently to this system. This could reveal some interesting additional insights the current performance might have missed.

Lastly, incorporating more dynamic Agent/role changing dynamics could be a future endeavor. Currently, the role changes are implicit, and self forming, there are very little amount of roles, and relations/interactions between the agents.

A future iteration could encourage individuals to experience more diverse agent roles with distinct tasks. We could codify more diverse agent roles within the system for a more complex multi-agent environment. With more relations, dynamics and interactions, this might result to different observations and results that add to our current project.

References

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Appendix A

WAVING AT THE MACHINES - EXPLORING THE NEW AESTHETICS

Poster Assignment

“Assignment-2: Annotated
Poster Board for Creativity &
Aesthetics”

By Jesse and Matin

DEFINITION

AS WITH ANY DEFINITION IN DESIGN, NEW AESTHETICS ALSO HAS A BROAD SPECTRUM OF INTERPRETATIONS. JAMES BRIDLE (WHO COINED THE TERM) ADDRESSES IT AS NOT SPECIFIC ARTIFACTS OR OBJECTS THEMSELVES BUT:

“NEW AESTHETIC IS CONCERNED WITH EVERYTHING THAT IS NOT VISIBLE IN THESE IMAGES AND QUOTES BUT THAT IS INSEPARABLE FROM THEM AND WITHOUT WHICH THEY WOULD NOT EXIST.” [5]

THE AESTHETIC ITSELF IS ALSO HARD TO DEFINE BUT MATTHEW BATTLES PHRASES IT AS:

“NEW AESTHETIC IS A COLLABORATIVE ATTEMPT TO DRAW A CIRCLE AROUND SEVERAL SPECIES OF AESTHETIC ACTIVITY—INCLUDING BUT NOT LIMITED TO DRONE PHOTOGRAPHY, UBIQUITOUS SURVEILLANCE, GLITCH IMAGERY, STREETVIEW PHOTOGRAPHY, 8-BIT NET NOSTALGIA. CENTRAL TO THE NEW AESTHETIC IS A SENSE THAT WE’RE LEARNING TO ‘WAVE AT MACHINES’—AND THAT PERHAPS IN THEIR GLITCHY, BUZZY, ALGORITHMIC WAYS, THEY’RE BEGINNING TO WAVE BACK IN EARNEST.” [6]

SPECIFICALLY THE SENSE OF COMMUNICATION WITH MACHINES IS CENTRAL TO BRIDLE’S EXAMPLES. [1]

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[1] G. Leech, "James Bridle - waving at the machines," <https://webdirections.org/resources/james-bridle-waving-at-the-machines/> (accessed Feb. 21, 2025).
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[3] G. Author, "Why Adding 'Film Grain' to Digital Photos is Trickier Than You May Think," PetaPixel, Apr. 10, 2024, <https://petapixel.com/2022/11/12/why-adding-film-grain-to-digital-photos-is-trickier-than-you-may-think/> (accessed Feb. 21, 2025).
[4] "The new aesthetic," Tumblr, <https://new-aesthetic.tumblr.com/> (accessed Feb. 21, 2025).
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[8] New-Aesthetic, "Rainbow Plane on Google Maps," Tumblr, Dec. 21, 2021, <https://new-aesthetic.tumblr.com/post/671160995421487104/rainbow-plane-on-google-maps-via-stealth-bomber> (accessed Feb. 25, 2025).
[9] New-Aesthetic, "Children form human arrow to help police find burglary suspects | UK news | The Guardian," Tumblr, Apr. 03, 2016, <https://new-aesthetic.tumblr.com/post/142172610020/children-form-human-arrow-to-help-police-find> (accessed Feb. 25, 2025).
[10] Ben, broken counterfeit jeans. [Online]. Available: <https://www.flickr.com/photos/judgmentalist/4216355/in/photostream/>

KEY CONCEPTS

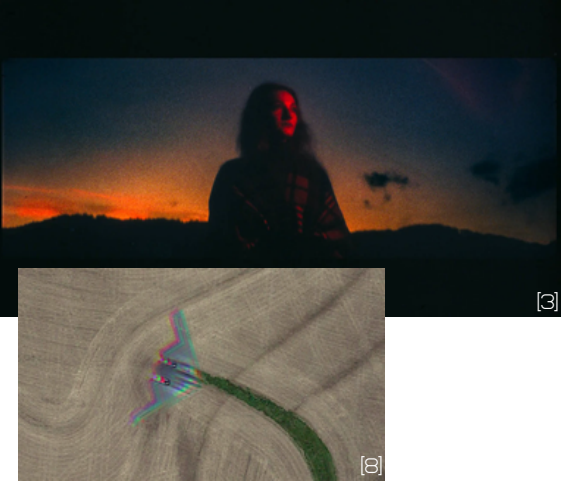
FROM ONLINE REPOSITORIES [4] ON THE NEW AESTHETIC AND FROM BRIDLE’S WORK 5 KEY CONCEPTS IN NEW AESTHETICS CAN BE IDENTIFIED. THESE CONCEPTS MOSTLY RELATE TO WHAT TYPES OF AESTHETICS SUITE ‘NEW AESTHETICS’.

THE RENDER GHOSTS



“THE RENDER GHOSTS LIVE IN THE BUILDINGS WE HAVEN’T BUILT YET. THE RENDER GHOSTS INHABIT THESE SPACES OF THE IMAGINATION THAT WE’RE PREPARING FOR, THAT WE’RE DESIGNING, THAT HAVE NOT YET QUITE COME INTO BEING IN THE PHYSICAL WORLD, BUT ARE KIND OF IMMINENT IN IT.” [2]

DIGITAL GRAIN



THE VISUAL STYLE OF PIXELATION AND DIGITAL ARTIFACTS PERMEATING PHYSICAL OBJECTS, INFLUENCING DESIGN.

“THIS IS A LOOK, A STYLE, A PATTERN THAT DIDN’T PREVIOUSLY EXIST IN THE REAL WORLD. IT’S SOMETHING THAT’S COME OUT OF DIGITAL. IT’S COME OUT OF A DIGITAL WAY OF SEEING, THAT REPRESENTS THINGS IN THIS FORM.” [3]

MACHINE VISION



HOW TECHNOLOGY ALTERS OUR PERSPECTIVE, ALLOWING US TO “SEE” THROUGH SATELLITES, SURVEILLANCE CAMERAS, AND ALGORITHMS.

THE BLURRING OF DIGITAL AND PHYSICAL

THE INCREASING INTEGRATION OF DIGITAL AESTHETICS INTO OUR EVERYDAY ENVIRONMENT.

WAVING AT MACHINES

THE SENSE OF COMMUNICATION AND INTERACTION WITH TECHNOLOGY, WHERE WE LEARN TO UNDERSTAND AND RESPOND TO ITS “LANGUAGE”. AN EXAMPLE BRIDLE PROVIDES [1] ON THIS IS AN ATTEMPTED MYSQL INJECTION ATTACK AGAINST AUTOMATED NUMBER PLATE RECOGNITION SYSTEMS.



WHY “NEW” AESTHETICS

TRADITIONAL HUMAN-CENTERED PERSPECTIVE:

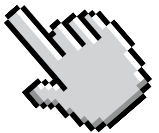
HUMAN EYE → NATURAL SCENE → BRAIN (INTERPRETATION)

TECHNOLOGY-MEDIATED VISION: ↓

SENSORS (SATELLITE/CAMERA) → DIGITAL PROCESSING → DISPLAY → HUMAN EYE → BRAIN (HYBRID INTERPRETATION)

EXAMPLE

HISTORICAL AERIAL VIEWS → EARLY BALLOON PHOTOGRAPHY → MODERN SATELLITE IMAGERY
(ANALOG) (TRANSITIONAL) (DIGITAL)



Appendix B - Background of different authors, main roles in the design and research process

Jesse

Presentation concept development, helped improving the script + slides, did the prototype programming + UI design + sound effects, managing technical aspects such as sound effects and slide control during the performance.

Karan

Full on script development, helped with slide design, choosing sound effects
and helped in setting the scene for the presentation. playing worker during the presentation

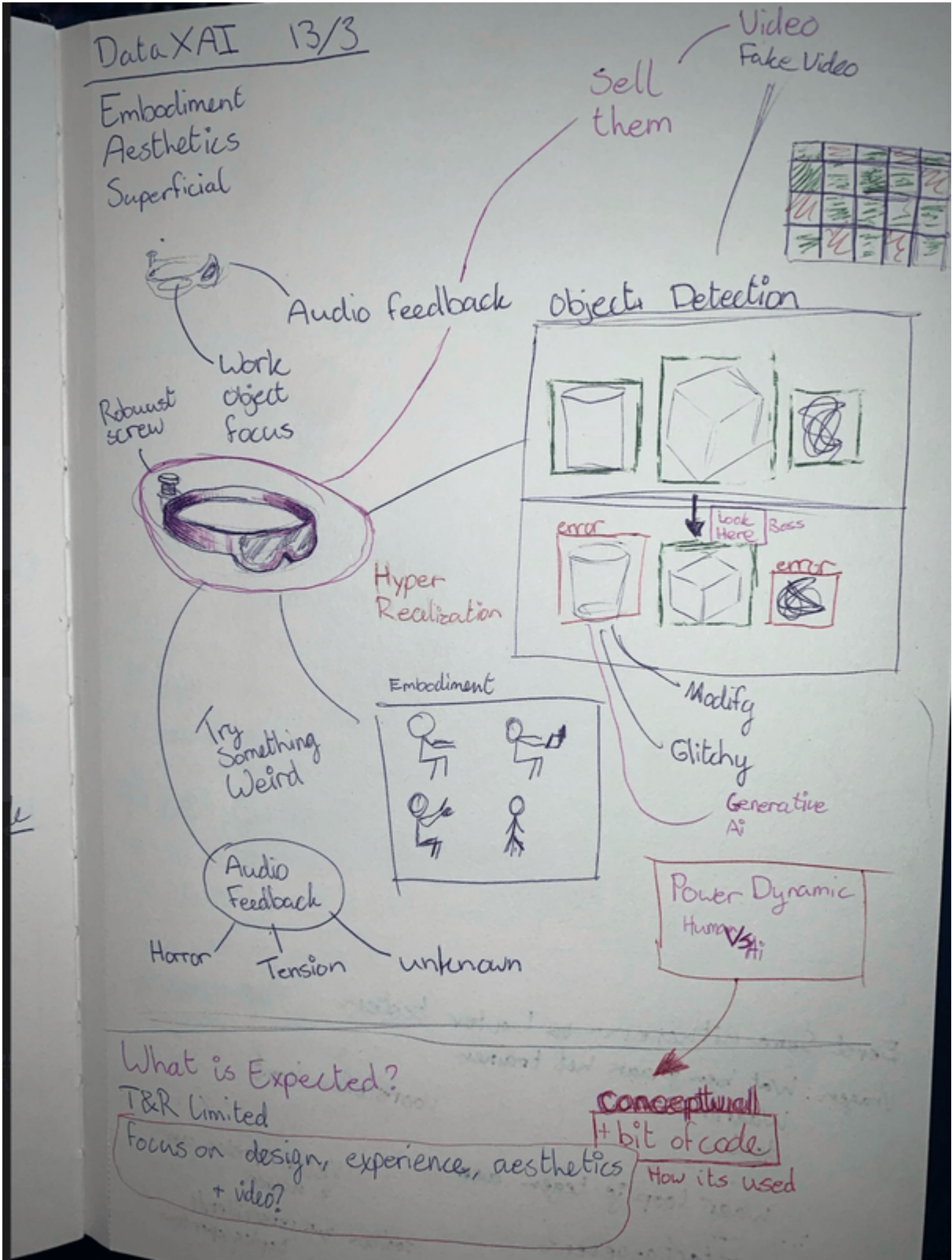
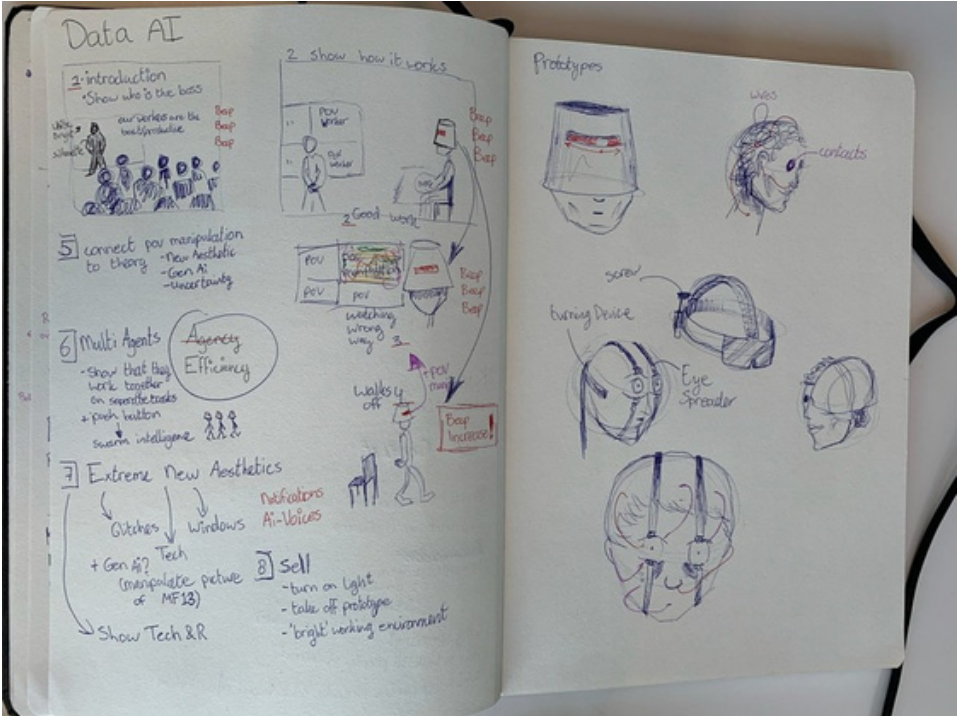
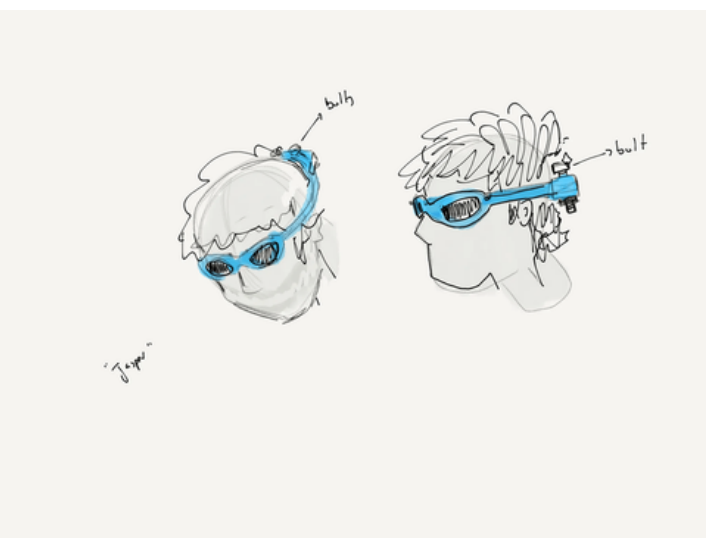
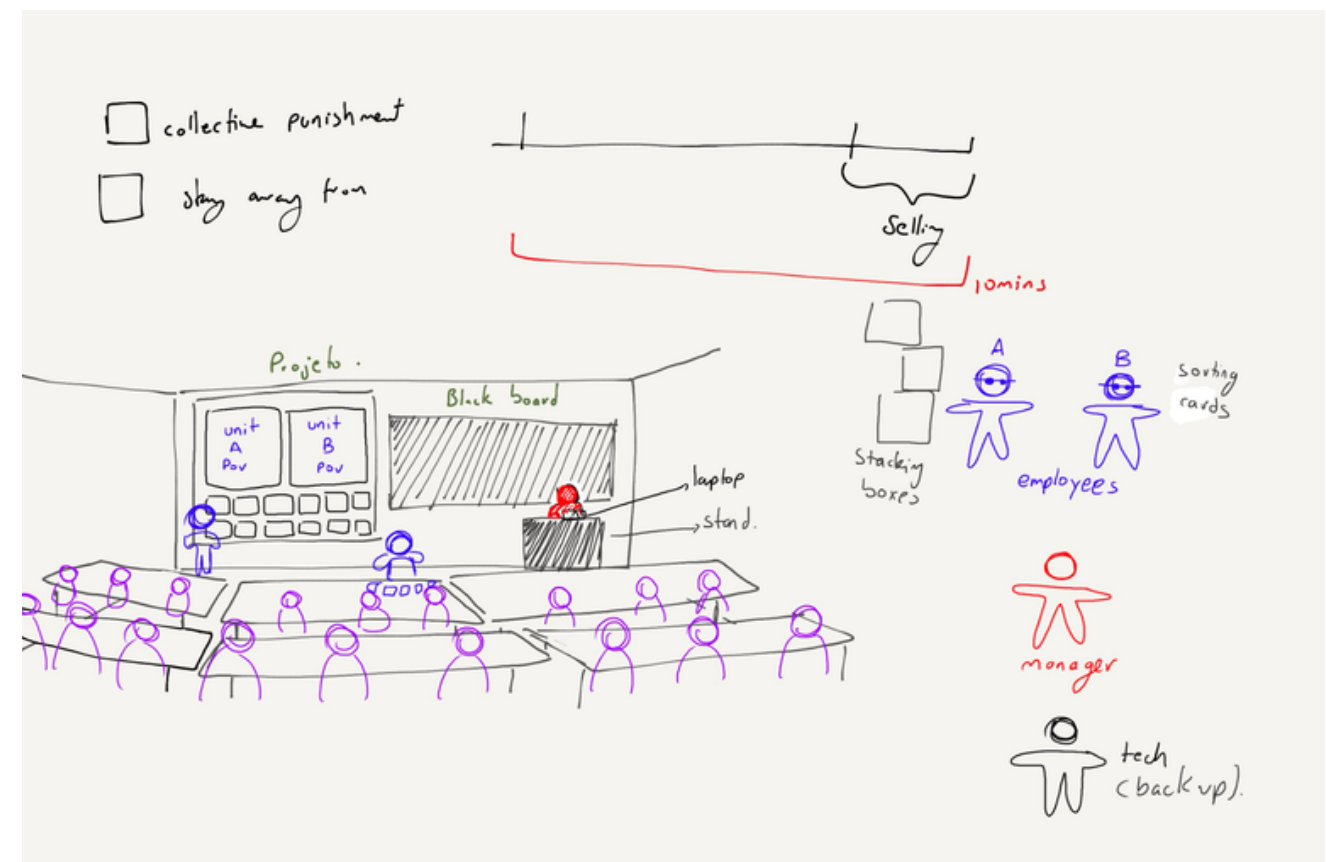
Matin

Helped with finding glitching sound effects, helped with slide design (QR codes), acquiring presentation scene props, learning the script, playing the boss during presentation,

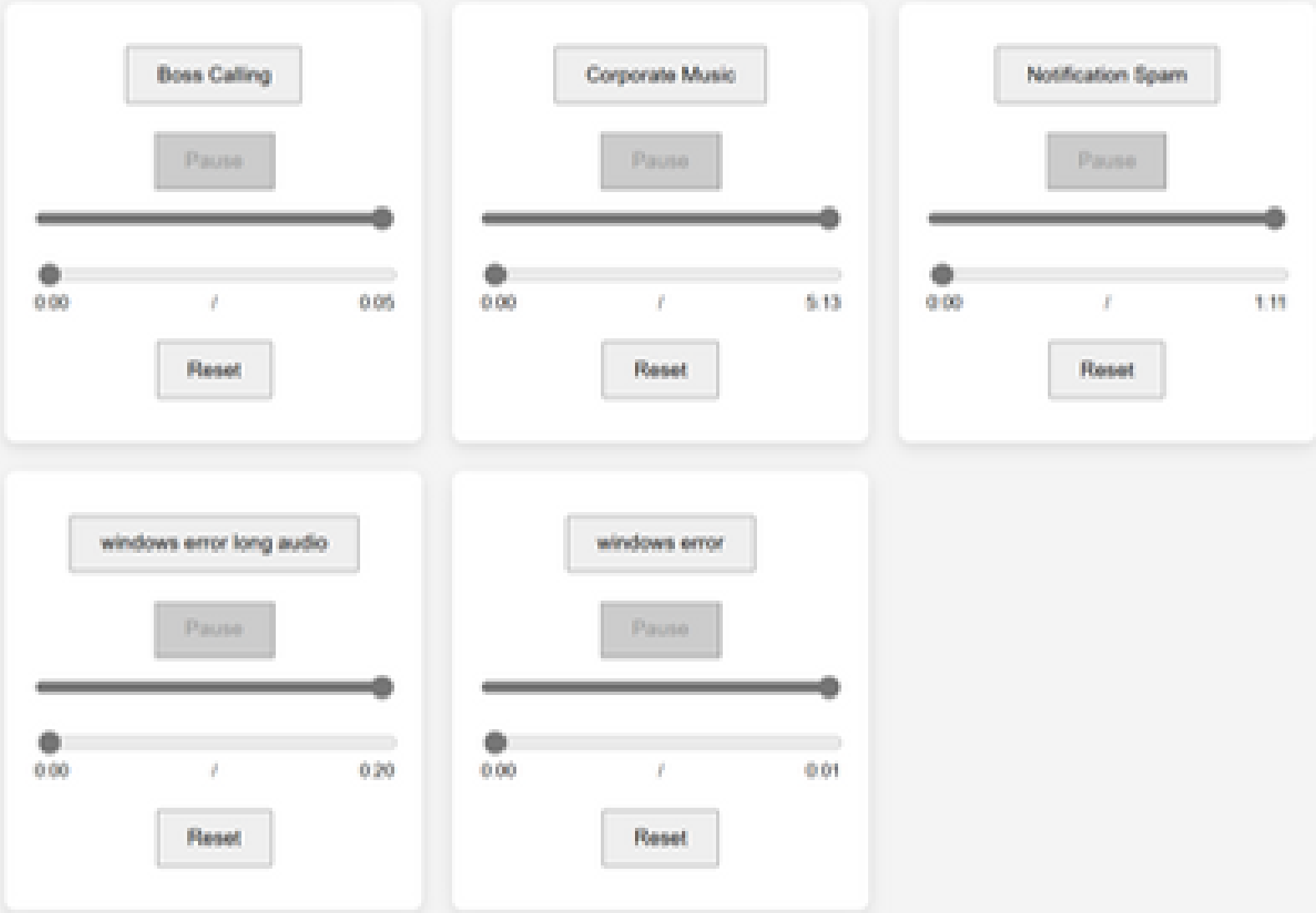
Zander

Editing videos and special effects for the presentation + sound effects for the presentation, developed concept and the script, made the full presentation slides, playing the worker during presentation.

Appendix C - Sketches made throughout the project



Appendix D - soundboard website developed specifically for the performance



Appendix E- Additional Details

Corporate Jargon

Corporate language inspired was inspired by the paper: When BCIs have APIs. [7].

Heteromation [6]: Humans "essential" yet diminished in automated systems

D2E: "Data to Exploitation" masked as technical acronym

GNN: "Graph Neural Networks"

Chief Decision Supervisor: Title obscuring actual role

General Corporate Solutions:
"Your ADM Solutions Provider of choice :
Data Driven finance
Algorithmic trading
Data-Field Workforces
Gamification Economies at Scale"

Efficiency gap: Machine centric term.

Shift 001200592: Numerical designation erasing humanity

Slogans

"Maximum fairness through maximum flatness"
"Auttomation Today. Heteromation Tomorrow"

"Focus on pixels not people"

"The classifier is hungry"

Obtuse procedures:

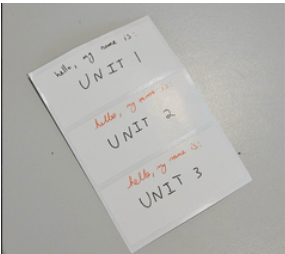
F.R.E.E.D.O.M. protocol - Framework for Regulated Employee Engagement & Data Optimization Management

"**Attention (Fix)ation Procedure™** "

Trademarks:

Random trademarks for various phrases. Where does ownership end?

Physical Props



Good Morning™

Automation today. Heteromation tomorrow.™

(Fix)ation Procedure™

Sticker Name Tags:

Gave everyone name tags at the start (unit 1, 2,...18). Some unit names repeated. Part of world building and already setting the stage the audience is part of this entire performance.

Staplers, binders:

world building, office setting, lure audience that everything is still quite normal

Breakable Box Prop:

Box filled with random scarps. Made to "break apart" violently when dropped. Dramatic in sound and in visual. Only real embodiment of AI and when human and ai "interface" physically.

Slide Details And motiogs



Instruction illustrations:

Inspired from airplane evacuation manuals. First clue into slip of agency loss. Instructing audience that this is infact them.

Agenda Misdirect:

Present an Agenda for the meeting (similar to a corporate meeting),

Todays Agenda

- Attention (Fix)ation Procede™ ✨
- A short into of our Mission and Who 🔥
- Demo Day for our Innovative Freedom system
- Break for Snacks 🍷
- Q&A 🗣️



Corrupted Images

Images from earlier parts of presentation reappear in corrupted section of performance.