

Master Thesis Supervisor Report – Theoretical Part

Thesis Author	Aliaksandra Laurova		
Study Programme	Fine Arts		
Field of Study/Studio	Multimedia and Design / Digital Design		
Form of Study	Full- time	/ Academic Year	2017 / 2018
Thesis Title	Interactive Installation		
Master Thesis Supervisor	MgA. Bohuslav Stránský, Ph.D.		

Choice of theme

Aliaksandra Laurova has researched creative coding capabilities throughout her master studies. The diploma thesis is thus a logical outcome of her interest in this approach of using information technologies in art and design. The theoretical part provides a more detailed introduction to the whole issue, which allows us to understand the works that arise in the context of contemporary events.

Content of the work

In the introduction, the author deals with the definition of key concepts. Given that it is a relatively new and evolving discipline, every attempt to describe the whole phenomenon is difficult – individual concepts, opinions and approaches are open to change, response to new findings and subsequent self-reflection. Still, the text provides a very good defense of coding as a new creative tool in which stringent logic encounters artistic expression.

Another part of the text introduces us to the personalities and the work that defined the existing form of creative coding. Most of the selected authors are mentioned in connection with Processing – the question arises whether important artists and pioneers who have worked with other tools or approaches have been omitted.

The last part of the text is dedicated to a detailed description of the individual tools without which interactive works could not be created. I can not judge whether some tools that could also be used have been omitted. What is important, however, is that the list of principles that can be worked out is complete at the moment.

Evaluation

Aliaksandra Laurova shows a great insight she gained thanks to her deep interest in this area. It is focused on both technology issues and the development of new aesthetics and different approaches to creation with these new tools. It is somewhat disappointing that the text lacks the research and analysis of contemporary creators and their works, both of which the author produced during her work on the diploma project. The theoretical part could bring even more insight into the current state, as well as a possible structure of how to look at the emerging works and how to think about them.

A great deal of work could also involve asking questions that come up with new possibilities – such as the question of originality and authorship in the era of sharing and modifying the code, etc. Creative coding is being addressed by more and more creators, and while technological aspects are beginning to be very well captured, questions around the work itself require a deeper discussion.

Despite these partial reservations, I consider the theoretical part of Aliaksandra Laurova's work to be very good and beneficial.

Classification Proposal: B – very good

In Uherské Hradiště 30. 5. 2018

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Master Thesis Supervisor Signature

Criteria assessment:

A - excellent	B - very good	C - good	D - satisfactory	E - sufficient	F - unsatisfactory
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