

Cultural and artistic roles of AI  
have received little attention so far.  
*Ascenti* is a welcome opening  
in that direction.

—Frans Mäyrä PhD,  
Researcher of Culture and Society

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# ASCENTI

## HUMANS OPENING TO Ai

EDS.

LORENE SHYBA PhD &  
JAMES R. PARKER PhD

FOREWORDS

STEVE DIPAOLO PhD & DerRic STARLIGHT

# ASCENTI

HUMANS  
OPENING

To

Ai



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*QR links will take  
you directly to the  
Creatives' work for  
multimedia and extras.*

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## HUMANS OPENING

To

# Ai

Editors

Lorene Shyba PhD  
James R. Parker PhD

Forewords, Steve DiPaola PhD and DerRic Starlight

The Creatives

Clem Martini (playwriting), Dagmar Jamieson (design), Verna Vogel (art),  
Rich Thérroux (prose and art), Uchechukwu Umezurike (prose), Julian Hobson (art),  
Kenna Burima (music), Rosemary Griebel (poetry), Lorene Shyba (audiobook performance),  
Eveline Kolijn (art), John Heerema (photography), James R. Parker (computer games).



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*fortes sumus  
et maximi in ascendendo*

This book is dedicated to the brave humans who are navigating through the complex flow of technology and creative arts.

May you, courageous creators, continue to gauge and provoke a future where artificial intelligence & human imagination wrestle or bloom in unexpected ways.





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STEVE DiPAOLA PhD

Portal to the Future



IN THE BOUNDLESS landscape of human creativity, the convergence of art and technology has always marked epochs of profound transformation. From the earliest cave paintings to the intricacies of the modern digital canvas, human expression has continually evolved in tandem with the tools at our disposal. *Ascenti: Humans*



“DANCERS ON THE BEACH”  
Diffusion-based generative and LLM AI systems

*Opening to AI* embarks on a compelling exploration into the uncharted territory of artificial intelligence and its impact on the creative process.

This book and project delve into the heart of a crucial question facing professionals in the creative arts today: How can AI be harnessed to not only augment, but redefine the very nature of human creativity? In the following chapters, you will encounter a diverse array of creatives; pioneers in visual art, writing, animation, audiobook performance, sound design, video games, and so on. These individuals not only show-

case the potential of AI to enhance their original works but also grapple with the intricate dance between technology and the human imagination.

In my work, both as a 20+-year practicing computational artist with works in major museums and galleries, and as a cognitive scientist

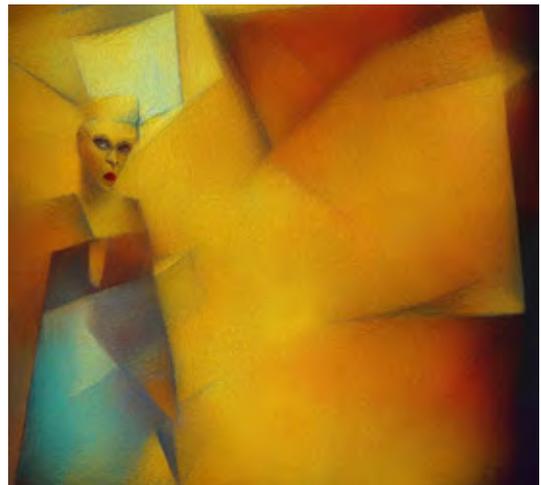
leading a research lab that models human creative practice, I have explored the experiential relationships between situated artists—whether visual artists, musicians, poets, writers, and so on—and artificially intelligent technology. I conceive of this technology as a distributed ‘ontological other’: an AI collaborator that is co-involved in a dynamic interaction. This interaction allows the artist to work alongside the AI to produce creative outputs.

I look at a supposed support technology (generative AI artistic software) and observe how it goes beyond support of the artist’s intention and becomes a mediating influ-

ence embedded in the creative process. My motivating concern is to show both the enhancement and limitation of a technology's shaping of us, by asking how generative AI systems impinge on and enhance the artist practitioner's creative freedom.

In my research with my colleague Suk Kyoung Choi, we ask how the intentions of the artist are reshaped by algorithmic mediation, a re-presentation that questions what is preserved or nurtured and what is lost or irrevocably altered in the agonistic polarity and interplay of the autographic (production from the artist's 'hand' and 'mind') and the algorithmic (production through computational systems).

I explore in my artwork and study/write about in my research work these newer technologies associated with machine learning, working for years with Deep Dream systems, then Neural Style, then GANs and more recently Diffusion-based generative and Large Language Model (LLM) AI systems. When using these AI systems, an anthropomorphic sense of 'playing against another perception' (the AI other) emerges though the growing awareness of a mediation taking place that is not exactly fully controlled by the human artist, but simultaneously in no way presents a feeling of randomness. This form of affective-technical interaction suggests that if computational output inspires reflection in interacting



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Top: "UNTITLED ABSTRACT"

Centre and Lower:

"HALLUCINATORY DANCER IN A DREAM"

Diffusion-based generative and LLM AI systems

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ABOVE: "THE CITY EMERGES"

BELOW: "THE CITY PONDERS"

Art using neural networks and evolutionary systems.

Artists: Steve DiPaola and Graeme McCaig

---



humans, then we have a technology that is already intersubjectively improvisational by nature: a complementarity of improvisational exchange emerges through the creative process where the artist does not control but only suggests.

I draw from the phenomenology of this interaction that generative AI systems can be perceived as 'life-like' precisely because interaction with them is non-deterministic and poses a distributed perturbation of the artist's naturalistic/autographic seeking of the mental image. This disruption provides an ambiguous computational 'other' in the artist's otherwise familiar praxis environment. Creatives, like I do in my work, use this new generative AI process in a way where, with chosen prompts and parameters an initial creative journey is started, then the AI system, the 'other', responds to the creative's choices with a generated artistic output. The artist must then reconcile that intermediate, possibly curious response, starting an emotional cycle of back-and-forth creation and recreation—a multimodal journey of analysis and response through an n-dimensional latent space of emotional and meaning and the aesthetic parameters that make up the history of art-making in art, music, poetry, prose, and other creative forms.

Generative AI then widens the environment of creative practice beyond the strictly intentional as there is always some undisclosed element that plays into the interaction which cannot be directly interacted with. This is unlike traditional artistic media such as oil painting where tactile interaction—of brush to canvas, or the multimodality of the scent of paint and the

warmth of a beautiful day—is more immediately engaged and embodied into the knowledge of an artist’s personal practice.

For better or worse, we are now irrevocably entangled with technologies that insert highly abstract and invisible codes into our artist tools. The following chapters are an amazing first journey to understand what we gain and what we lose from this new journey with this AI ‘other’.

The artists featured in *Ascenti* are not merely utilizing AI as a tool: they are engaging in a dialogue with a new form of shared ‘intelligence’, one that challenges, collaborates, and occasionally conflicts with the human mind. This book invites readers to witness the symbiosis between Creatives and AI, where the boundaries of individuality blur as these thinking tools become extensions of the artist’s creative self.

In the historical context of creative evolution, we have witnessed countless innovations that have shaped the artistic landscape—from the advent of oil paints to the development of sophisticated musical instruments. The question that looms before us now is whether AI represents a continuation of this natural progression of artists innovating with new tools, or an entirely new realm fraught with unprecedented challenges.

Creatives throughout history have undergone a transformative fusion with their tools, reaching a point where the brush, the instrument, or the scientific apparatus becomes an extension of their being. Now, as we introduce AI into this symbiotic relationship, we find ourselves at a crossroads. Are these AI collective ‘thinking’ tools a seamless evolution of creativity,

or do they introduce a new set of ethical and societal concerns?

*Ascenti: Humans Opening to AI* not only documents, to my thinking, inspiring moments of creative flow experienced by these creative pioneers, but also delves into the deeper social and ethical implications of integrating AI into the creative process. This book serves as a portal into the future, where human ingenuity and artificial intelligence coalesce, offering untold possibilities, but also prompting a critical examination of our responsibilities as stewards of this evolving relationship.

As this group of pioneers takes us on a journey into the heart of human creativity in early attempts to navigate this uncharted terrain, may these pages inspire contemplation and spark conversations about the profound transformations unfolding at the intersection of art and technology.



STEVE DiPAOLA PhD

Using Cognitive Science as a basis for artistic work, Dr. Steve DiPaola, and his IVIZLAB research team at Simon Fraser University, attempt to model aspects of human creativity in AI. They use Neural Networks (and evolutionary systems) in the form of Deep Learning, CNNs, RNNs and other modern techniques of Generative Design to model aspects of human expression and creativity.

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## Foreword

### DerRic STARLIGHT

## AI and Literacy at the Tsuut'ina Nation



I AM DERRIC STARLIGHT and I am from the Tsuut'ina Nation. My mother is from the Blood Tribe, the Kainai Nation, so I am half Dene and half Blackfoot. I grew up on the reservation of Tsuut'ina, then at age 16, I went into the entertainment business, going first to the Vancouver Film School, then to the Arizona Comedy School and Second City out in Toronto. I also trained in professional wrestling with the Hart family in Calgary. Most recently I trained as a puppeteer with the Jim Henson Company in California, the Sesame Street workshop in New York, and, as well, with Richard Van Camp, to be a book author.

I got involved with the Career and Employment Resource Centre at Tsuut'ina because they have a 'training for training' program where if I help trainees with media and book literacy programs, it helps me to pay for my own training in Los Angeles and New York. The programs I run at Tsuut'ina are a five-day digital literacy workshop on how to make a film and website; and a five-day writing literacy workshop for writing stories.



DerRic STARLIGHT AT THE PODIUM

This event in December 2023 highlighted the work by the trainees at the Tsuut'ina Career & Employment Resource workshop.

I got the idea about running the writing workshop from the Treaty 7 book publishing project we did with Richard Van Camp and the Calgary Public Library, where I came up with the book, *Nadudiyiga Suh Sinajuna Morning Star's Family*. I found out I was the first person to have a book published from Tsuut'ina, as an author and also as an illustrator. In the writing workshop, I said to the Tsuut'ina trainees that it would be great to come up with an anthology book, something like what the Blackfoot and Stoney





TSUUT'INA NATION WORKSHOP PARTICIPANTS AND FACILITATOR  
Here are seen the trainees at the Career and Employment Resource workshop.  
In the foreground is the program consultant, Samantha Whitney.

Nations have done. The trainees and the facilitators absolutely loved that idea.

Overall, the trainees' goals were to find employment, but some people on the Tsuut'ina Nation still have difficulties reading and writing. So, it was a challenge for some of them to write a story for a book. I tried coming up with ideas about what we should write about, like our economic development on the Nation, or what it was like way back, even before we had a casino, but they were bored and wouldn't even move their pencils to write a sentence.

I knew that with our technologies today, the trainees might be able to make use of their phones to dictate and record stories instead. There was one young woman who was extremely shy and no matter what I tried, I could not break her shell—until I asked her, “What was it like growing up on the reservation, do you have any stories about when you were small?” That really opened her up and she started talking about

going shopping with her grandpa. On their way to Walmart, the gas bar was partially on fire and it frightened her. She was very young and she was afraid that when they returned from Walmart the gas bar would be engulfed in flames and it wouldn't be there anymore. But when they came back from Walmart, she saw firetrucks and the fire had been put out, so she was very happy about that. I said, “That's great.” She went ahead and recorded the story on her phone.

Going back to my own book *Nadudiyiga Suh Sinajuna Morning Star's Family*, it is about my daughter Jessica when she was younger but it is also partially about the relationship between Tsuut'ina and Calgary. When I was at school in Calgary, the city kids wanted to know what was behind that ‘border’ between the city and Tsuut'ina. They would ask me, “What do people do on the reserve? What do you guys do after school? Do you ride horses all day? Do you sleep in tipis?” I would answer that these

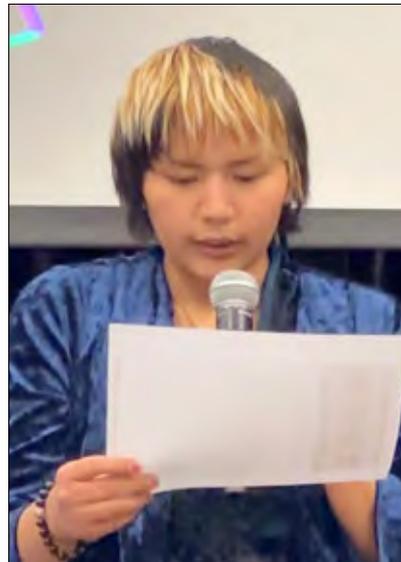
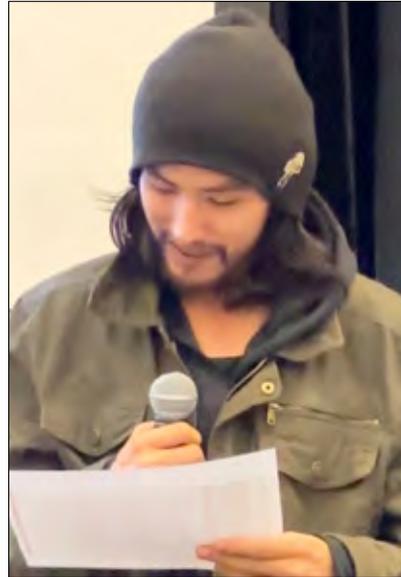
are all stereotypes, just like cowboys and Indians that they see on TV.

When I explained this to the trainees and asked them to tell stories about their childhood, about their best times, they all went to town with it. I was amazed. The gas bar story that their classmate came up with on her own inspired the rest of the class to tell stories about their childhoods and we ended up using phone recording technology for text recognition. Then I looked into the AI grammar programs and put the gas bar story through it and it absolutely worked wonders. It really straightened it out.

Then I went back to the class and said we could try AI with all their stories. I instructed them to read their stories into their phones and send the audio files to me and we'd see how they would come out after AI. They were fascinated that their stories were all fixed up, big time.

As for the illustrations for the book, I was hoping the Indigenous artists at Tsuut'ina would help us with the art but the budget wouldn't cover their price. So, I thought I would start on them myself, doing the art the way I did for my first book, in a pixel paint program. Then I researched how to use image editing programs and the copyright considerations, and decided on using a program that can take our simple drawings and upgrade them into a beautiful painting. So, the trainees all came up with a drawing of their own and put them through image editing to create final illustrations. When the teachers and facilitators at Tsuut'ina saw the results of the trainees' stories and illustrations, they were ecstatic.

Now, even the trainees who cannot read or write have a way to tell their stories. We



LITERACY WORKSHOP AUTHORS

Top: Derrick Onespot

Lower: Deneah Big Plume





### MY DAD'S GRAVEL TRUCK

This artwork was created by hand and then refined using an image editing software. Unlike generative AI, the software utilized for this artwork does not employ autonomous decision-making or learning.

---

are also working toward getting the stories translated into the Tsuut'ina language. I'd love to build a publishing program, and my goal is to have a hundred books from the Tsuut'ina Dene Nation in the next years.

Here are two examples of stories from trainees at the Career and Employment Resources program.

### MY DAD'S GRAVEL TRUCK by Derrick Onespot

When I was a young boy, I was always fascinated by my dad's trucks, especially his gravel truck. I vividly recall the first day I worked with him. When we approached the truck, I remember thinking it was much better than the monster trucks on TV. In my eyes, it was as huge as the ones I saw on TV. The mere thought of riding in it made me ecstatic. This is the most memorable and cherished memory I have of my dad. Someday I hope to create a moment like that with my own future kids.

### STORIES AS OUR GUIDES by Deneah Big Plume

Our People consider their dreams sacred, and the Creator blesses us with stories we share with pride. We depict these stories on our painted tipis, convey them in the movements of our dances, and express them with the words that flow from our tongues. These stories serve as our guides, leading us on our journey of life. They impart valuable lessons and can provide warmth to our hearts on cold nights. They offer protection with their open arms reminding us that we are not alone. These stories treat us like family. We share our tales with the younger generation who listen to us with eyes full of wonder and carry our words into the future. These stories will not wear or tear, nor will they burn or wash away. These are gifts that cannot be owned, stolen, or sold. As we grow older and our bones lay to rest, we will live on forever through our stories.



### DerRic STARLIGHT

DerRic is a comedian, puppeteer, author, and pro-wrestling promoter. He has appeared in many television productions with APTN

(Aboriginal Peoples Television Network) and has won a Gemini Award of Canada as a voice actor. His puppetry has recently been featured in the Fragglerock Television Series.

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# Preface

## ACCESSIBILITY AND AFFINITIES

LORENE SHYBA PHD & JAMES R. PARKER PHD

“Blending digital and physical realms creates new spaces for artistic innovation.”

—Paola Antonelli, MoMA’s founding Director of Research and Development

WE ENVISIONED the Ascenti-AI Project as a multi-faceted experience: the book *Ascenti: Humans Opening to AI*, which expands into a catalogue for the symposium; the ‘Ascenti-AI 2024 Symposium,’ evolving into an art exhibition; and the website, serving as a container for the multimedia aspects of the research. To achieve this comprehensive toolkit, we assembled a dream team of humans, believing that each individual was up to the task of forging new spaces for innovation. We set them free to explore AI with their unique sets of values and aesthetics, coached them to exert curiosity and embrace surprises, and encouraged them to set aside biases regarding AI’s controversial role in the creative arts. Our goal was to embark on the journey iterated in this book’s title: to open up to the dynamics between human creativity and artificial intelligence.

For each ‘creative’—our term for the writers, artists, and multimedia personnel involved—the research task was to: a) create an original work, b) assign prompts to generative AI programs, c) explore potential elements for use, and d) report on their findings.

### Accessibility

One of the most insightful findings that emerges in this book is about enhancing accessibility through AI, particularly in

addressing literary and visual challenges. In the foreword to the book, DerRic Starlight discusses his experience using Large Language Models (LLMs) to bring stories to life from a youth group in a Career and Employment Program at the Tsuut’ina First Nation. DerRic says, “I instructed them to read their stories into their phones and send the audio files to me and we’d see how they would come out after AI. They were fascinated that their stories were all fixed up.”

We see similar accessibility successes in the chapters by Dagmar Jamieson and Julian Hobson, both of whom are vision impaired—Dagmar being legally blind and Julian having colour vision deficiency. Dagmar explains, “My blindness hasn’t been a barrier but is, rather, a gateway to extraordinary experiences.” In the book, we see a beautiful series of watercolours created from her imaginative prompts. As for Julian, he explains, “I did not anticipate that artificial intelligence would enhance my clarity in thought, perception, and connection to many things, but it did. However, it could not alter the way I perceive colours.”

### Shades of Adaptation

Among the writers, there is a range of reactions. Playwright Clem Martini comments, “As a result of my minimal prior experience,

my expectations regarding this experiment were low. But I was surprised.” Prose writer Dr. Uchechukwu Peter Umezurike says, “What I found useful was having ChatGPT rewrite parts of my story, although I doubt I will be using AI extensively because I am not sure that AI has been programmed to reflect and appreciate my own lived experiences as a racial minority.” Poet Rosemary Griebel was distinctly unimpressed with the AI results. Commenting on an AI-written poem, she remarks, ‘Dear reader, I hope you don’t have heavy sandbags dragging on your heart!”

Among the *Ascenti* artists and multimedia creatives, reactions vary similarly. Painter Verna Vogel engages in thoughtful explorations and ultimately expresses, “In the end, I’m feeling excited about how this experience has led to an expansion of ideas and aesthetics in my work.” Artist and philosopher Rich Théroux asserts, “AI isn’t going away,” then heeds Charles Darwin’s advice, ‘Adapt or Die.’ Musician Kenna Burima, who enjoys incorporating LLM chats into her texts similar to Rich, concludes, “Interacting with AI strengthened my experience of expressing my own humanity. Go ahead, collaborate with AI, but I bet you’ll just find yourself. Godspeed, artist friends!”

### **Affinities**

In his foreword, Prof. Steve DiPaola highlights the improvisational aspect of AI, emphasizing how an affinity emerges through the creative process, where the artist does not control but rather suggests. Adopting a similar stance, Eveline Kolijn underscores the reward-triggering aspect of AI, attributing it to its speed and immediacy, yet she raises a critical question: “Is human intervention necessary

to give a feeling of legitimacy to the use of AI in art?” Dr. John Heerema predicts that AI-generated images will inevitably become widespread. Meanwhile, Julian Hobson contemplates the future of AI, asking, “Will AI become sentient? Is AI already sentient?”

### **AI and Transformation**

As AI technology flourishes, there are those of us among the *Ascenti* creatives who find our ears glued to the ground, listening for hints of what comes next, whether it brings upsides or downsides.

OpenAI, a research lab behind generative AI tools, emphasizes that the “interplay between technology, humanity, and society” is the company’s primary focus. Nonetheless, delving deeper into its three-point mission statement reveals a whiff of mystery and trepidation. “To empower humanity to maximally flourish in the universe” is a prospect that is thrilling yet chilling. In contrast, Arthur C. Clarke’s science fiction-inspired “Three Laws of Robotics,” which essentially states, “A robot may not injure a human being or, through inaction, allow a human being to come to harm,” seems almost quaint and comforting in comparison.

Perhaps more resonant with our *Ascenti* research is a statement attributed to the Canadian philosopher and intellectual Marshall McLuhan: “We become what we behold. We shape our tools, and thereafter our tools shape us.” McLuhan’s insight from the sixties reminds us that our engagement with technology is not just about utility but also about transformation.

—Lorene Shyba PhD and James R. Parker  
PhD, *Foothills and Rocky View, Alberta, 2024.*

CLEM MARTINI

“The Totalizator” Scene and Two AI Responses



I am a Professor of Drama and a writer of plays, screenplays, novels and non-fiction works. My scene, “The Totalizator,” is a dark comedy, set in Hell, about power, status, and the faint potential that ever exists for reform and renewal.

It seems to me that people gleefully construct a new Hell somewhere, every day. It is only with great effort that these relentless, infernal efforts are ever interrupted and life is made tolerable.

I employ technology, but only to a limited degree. I compose and write in my computer. I send communication through the internet, and I develop my scripts and stories. My understanding of how technology actually operates is limited, however, and I have a number of serious reservations regarding the impact technol-

ogy has had on contemporary society. I also have some substantial concerns about how AI will be employed in the future.

The initial scene of my play, “The Totalizator,” is set in Hell. It features the efforts of demons pitted against one another, employing dark secrets, plotting, always plotting. The play is about secrets. Secrets kept and secrets revealed, and the power that is unleashed when secrets are revealed. This play’s style is that of a dark comedy, in which nothing is precisely what it seems to be.

I have included the first scene of the play, and then, resulting scenes produced in response, by AI platforms.

*Ed’s Note: See Chapter 10 for experiments in audio narration of the Totalizator AI responses.*



## The Totalizator: A Scene by Clem Martini

**Cast:** The Devil's Accountant (Account)  
The Innocuous Intern (Intern)  
Primus (and his second head, Primus 2)

**Setting:** Accounting in Hell

*Lights up on an office in Hell. A small, ordinary looking man in a small ordinary looking grey suit sits at a large plain wooden desk. There are boxes overflowing with papers. Those boxes are marked: Accounts Due. The desk that the man sits at has two slots for dropping papers in, each slot is titled. The title over one slot reads: Request Denied. The title over the other slot reads: Request Approved. Over the doorway reads a sign "Teamwork makes the Dreamwork."*

*The unassuming man takes a paper from a stack of Accounts Due. He reviews it briefly, takes a stamp, presses it on an ink pad, and stamps the paper. Then he slips the paper in the Request Denied slot. He presses a button. The paper briefly explodes into flames. A faint, trailing scream is heard.*

*The unassuming man takes another paper, repeats the same procedure, and at the conclusion again slips the paper into the slot titled Request Denied. Once more, after he presses the button, the paper combusts, and a scream is heard.*

*The procedure is repeated, only this time, a different stamp is used, and the paper is slid into the Request Approved slot. After pressing the button, a burst of wild laughter is heard.*

*(A knock at the door. A younger man opens the door and peeks in.)*

**Intern** Hello?

**Account** Yes?

**Intern** *(Hesitantly)* I'm the, intern?

**Account** *(Without looking up)* Yes.

**Intern** I was sent here to study this job.

**Account** Come in. *(The Intern enters.)*  
Close the door.

*(The Intern closes the door. He takes in all the stacks of paper in the cavernous office.*

*The Accountant stamps another paper, it bursts into flames, screams are heard.)*

**Account** *(Still not looking up)*  
Approach the desk.

*(The Intern approaches the desk.)*

**Intern** Um. What skills does it take?

**Account** Good math skills of course. Tendency to be methodical. Dispassionate. A little dead inside.

**Intern** Oh.

**Account** What did you do in your previous life?

**Intern** Musician.

**Account** Perfect. Let's get started. In this office I process all incoming contracts with damned souls —

... cont. *The Totalizator*

---

*(A form from one of the damned souls floats down from somewhere in the darkness of the ceiling onto the pile)*

— they are eventually gathered on that stack there.

*(He gestures to a stack.)*

Or in those boxes there.

*(He gestures vaguely to the many boxes.)*

Or there. Or there. Or there.

We also process Appeals.

*(He gestures to another stack.)*

**Intern** How often are the appeals successful?

**Account** Never. It's Hell.

*(The Intern bends over and squints at one paper.)*

**Intern** The papers are awfully hard to read.

**Account** It's called fine print for a reason.

*(The Intern casts about for a place to sit as he study the papers and learns his new duties.)*

**Intern** Is there, um, somewhere I could sit?

**Account** It's Hell.

**Intern** Oh. Right.

*(He continues standing.)*

**Intern** What, um, do you do, here, exactly?

**Account** It's my responsibility to process signed contracts as efficiently as possible, as well as Appeals.

**Intern** There seem to be quite a few.

**Account** A hundred thousand a day.

*(Another contract processed. Another flare, another scream.)*

**Intern** You're very fast. Do you read each account?

**Account** You can't spend much time on any one case. You get involved.

*(The Accountant slides a file into a slot, presses a button, the paper incinerates, a scream is heard.)*

Demons are out in the world every day pitching and closing deals.

You review their contracts or the appeals once they have been signed.

Of course, everyone wants better terms.

You have some wiggle room.

You can offer tokens: power, sex, money, fame, a few additional years of life.

An update to their iPhone.

*(The Accountant slides a file into a slot, presses a button, the paper incinerates, a scream is heard.)*



**Intern** That offering-better-terms part sounds satisfying.

**Account** It's pointless.

The contract always favours the firm.

We always get the soul.

*(The door swings wide open. A large, two headed demon enters. Primus bellows each line.)*

**Primus** Little man!

**Account** Primus.

**Primus** Little man, I must speak with you.

**Account** Certainly.

*(He presses a button and a chair shoots out of sliding door.)*

**Intern** *(To himself)* There was a chair.

**Account** *(Ignoring the Intern and addressing Primus)* Have a seat.

**Primus** Sitting is for the weak!  
*(Primus continues to stand.)*

**Account** Suit yourself.

**Intern** *(Meekly)* If he doesn't want it.  
*(He edges toward the chair)*

...maybe, I could take it —

*(Primus snaps his heads about and considers the Intern for the first time. The Intern quails.)*

**Primus** What is this?

**Account** The latest Intern.

**Primus** The matters I must discuss with you require privacy.

**Account** I can ask it to stand out in the hallway.

**Primus** More privacy than that.

**Account** *(Sighs)* Very well. This is soundproof. Wait here.

*(Accountant rises and indicates a door. The Intern opens it. Fire flares from it.)*

**Intern** It's an incinerator.

**Primus** It's Hell.

*(Intern sighs. Reluctantly steps into the incinerator. It flares.)*

**Intern** Ow.

*(The Accountant closes the door.)*

**Account** What can I do for you?

*(Primus adopts a confidential—for him—tone.)*

**Primus** Information from my trusted sources tell me your books are not in order.

**Account** Your information is incorrect.

**Primus** It is not.

**Account** I can assure you everything is in order.



... cont. *The Totalizator*

---

**Primus** It's Hell. *(He laughs evilly.)*  
Assurances mean nothing.

**Account** It's Hell.

Your trusted sources mean nothing.  
Nevertheless, it's always good to get a  
second —

*(Acknowledging Primus' second head.)*

— and third pair of eyes on a deal.

Sit. *(Primus doesn't sit.)*

I can offer you what I offer everyone.

**Primus** What is that, Little Man?

**Account** A percentage of any uncovered  
irregularities.

**Primus** I need...

*(Primus leans aggressively on the desk.)*

...a better deal.

**Account** Everyone needs a better deal.

What is it you want? Precisely.

**Primus** Partnership.

**Account** Partnership.

**Primus** Whatever your cut is, I want fifty  
percent.

**Second Head** Fifty one percent.

*(The Accountant sits back and examines  
Primus.)*

**Primus** And there's more.

There's a rumour that someone is carving  
out new turf.

**Account** Someone is always carving out  
new turf.

**Primus** There's a rumour they're  
planning a takeover.

**Account** Someone's always planning a  
takeover.

**Primus** I want information.

*(Even more confidential, for Primus)*

**Primus** I understand they're called...

*(Both heads look about.)*

... The Totalizator.

**Account** The Totalizator.

The Totalizator is a thing, not an  
individual.

It's a machine that declares winners, and  
losers.

**Primus** It is also a title.

**Second Head** The title of a powerful,  
insolent rebel.

**Primus** And I have heard that you,  
having examined and controlled the  
accounts for a million, million years,  
knows who bears that impertinent title.



**Account** Look.

*(He gestures to the many stacks and boxes.)*

You think I have time to embark on this wild goose chase.

*(A contract floats down. The Accountant stamps it, puts in a slot. There's a flare followed by a scream.)*

Find this mythic figure yourself.

**Primus** I can take my concerns to the Boss.

**Account** Everyone thinks they can take their concerns to the Boss, but there's only so much Boss. Supervising Hell requires time and effort, and you may find it exceedingly difficult to catch his attention—

**Primus** I will get his attention!

**Account** —and if you do, you may regret it.

**Primus** You forget who I am.

**Account** I forget nothing.

*(Primus sits with a mighty thump. The office shakes with the force of his sitting. His voice become even more threatening.)*

**Primus** I can make trouble.

**Second Head** And I can make trouble too.

**Account** Everyone believes they can make trouble.

But trouble is relative. This office is about reading the fine print, about settling accounts, and I'm afraid your application has been denied.

*(The Accountant presses a button. The chair drops into an infinitely deep abyss carrying Primus with it.)*

**Primus** Ahhhhhhhhh!

*(A wisp of smoke coils up from the pit. The Accountant presses a button closing the pit.)*

**Account** Which makes you, a loser.

*(He then rises and goes to the door to the Incinerator. He opens it.)*

**Account** You can come back in.

*(A voice off.)*

**Intern** Thank you.

*(The Intern—now just a smoking skeleton—re-enters.)*

That was uncomfortable.

*(He dusts himself off. Ashes fall to the ground.)*

**Account** It's Hell.

Now, let's begin.

*The End*



# “TAKEOVER IN HELL,” AI RESPONSE #1

## Resulting Scene Produced from Prompts

TITLE: TAKEOVER IN HELL

INT. HELL—THRONE ROOM—DAY

*The Throne Room in Hell appears dark and eerie, with flickering torches casting an ominous glow. A massive THRONE made of bones sits at the center, where LUCIFER, the ruler of Hell, is seated. His presence exudes power and malevolence.*

*Enter MALACHI, a demon with a mischievous grin and an air of confidence. He approaches Lucifer, bowing slightly.*

MALACHI

*(whispering)*

My Lord, I bring news of a potential takeover in Hell.

*Lucifer's eyes narrow, intrigued. He leans forward, his voice dripping with authority.*

LUCIFER

Speak, Malachi. Who dares challenge my dominion?

MALACHI

It is a group of rogue demons, led by a powerful fallen angel named AZAZEL. They have amassed a considerable following and plan to overthrow you, my Lord.

*Lucifer's face contorts with anger, his voice seething with fury.*

LUCIFER

Azazel... I should have known. No one defies me and gets away with it.

*Lucifer rises from his throne, pacing back and forth, deep in thought. Malachi watches, eagerly awaiting his orders.*

LUCIFER

Summon my most trusted lieutenants. I want them here immediately.

*Malachi bows, quickly exiting the Throne Room.*

INT. HELL—TORTURE CHAMBER—DAY

*The Torture Chamber is a gruesome place, filled with cries of anguish and suffering.*

*Enter FOUR LIEUTENANTS, each with a unique demonic appearance. They approach Lucifer, bowing before him.*

LIEUTENANT 1

My Lord, we are at your command.

LUCIFER

Azazel and his followers aim to take my throne. We cannot allow this insolence to go unpunished. Prepare for battle.



*The Lieutenants exchange determined glances, ready to defend their Lord.*

LIEUTENANT 2

We shall strike fear into their hearts, my Lord. They will regret ever challenging you.

INT. HELL—BATTLEFIELD—DAY

*The Battlefield stretches as far as the eye can see, filled with chaos and destruction. Demons clash, unleashing their powers upon one another. Lucifer and his Lieutenants stand at the forefront, radiating an aura of raw power. Azazel, a formidable figure with black wings and fiery eyes, approaches Lucifer with a wicked smile.*

AZAZEL

Lucifer, your reign ends today. Hell belongs to us now.

LUCIFER

*(chuckles darkly)*

You underestimate my power, Azazel. Prepare for your demise.

*A fierce battle ensues, with demons engaged in brutal combat, wielding dark magic and ferocious strength. Lucifer and Azazel face each other, their clash sending shockwaves through Hell itself.*

INT. HELL—THRONE ROOM—DAY

*The Throne Room stands eerily quiet, the battle outside having ceased. Lucifer, victorious, returns to his throne. He gazes upon the fallen Azazel, his voice triumphant.*

LUCIFER

You see, Azazel, no one can challenge my rule and survive. Hell will forever be mine.

*Azazel's eyes flicker with defeat, knowing he has failed in his quest.*

*The End*



## “SOUL SHORTAGE,” AI RESPONSE #2

### Resulting Scene Produced from Prompts

TITLE: SOUL SHORTAGE

INT. SATAN’S OFFICE—DAY

*A dimly lit office filled with dark red decor. SATAN sits behind a large wooden desk, wearing a sharp suit and a mischievous grin. Opposite him, we find LUCIFER, a nervous and slightly disheveled DEVIL’S ACCOUNTANT.*

LUCIFER

*(whispering)*

Satan, we have a serious problem. The numbers just don’t add up.

SATAN

*(raising an eyebrow)*

What do you mean, Lucifer?

LUCIFER

*(stammering)*

I... I believe someone within the organization is embezzling souls. They have been short-changing us, manipulating the counts.

*SATAN leans forward, intrigued but also visibly angered.*

SATAN

*(angrily)*

Who dares to steal from me? Souls are my currency!

LUCIFER

*(looking fearful)*

It’s the Devil’s Accountant, sir. He has been manipulating the ledgers, under-counting the souls arriving in Hell. I think he’s been skimming off the top.

SATAN’s eyes narrow, his anger intensifying.

SATAN

*(furiously)*

Bring him to me! I shall personally deal with this treacherous soul.

INT. HALLWAY—DAY

*LUCIFER leads SATAN down a dimly lit corridor, lined with portraits of the damned souls. They reach a door labeled “ACCOUNTING DEPARTMENT.”*

*LUCIFER opens the door, revealing a chaotic office space, filled with papers and calculators.*



INT. ACCOUNTING DEPARTMENT—  
DAY

*SATAN strides into the room, his presence commanding attention. The DEVIL'S ACCOUNTANT, a meek-looking demon, trembles as he spots Satan.*

DEVIL'S ACCOUNTANT

*(panicking)*

S-Satan, I can explain! It's not what it looks like!

SATAN

*(enraged)*

Explain, then, you pathetic creature!

*The DEVIL'S ACCOUNTANT nervously shuffles through some papers, desperately trying to find an explanation.*

DEVIL'S ACCOUNTANT

*(whispering)*

I... I thought I could get away with it. Just a few souls here and there. No one would notice.

SATAN

*(with a wicked smile)*

Oh, but I did notice. And now, you will pay for your betrayal.

SATAN raises his hand, conjuring up a fiery whip. The whip crackles with dark energy.

DEVIL'S ACCOUNTANT

*(pleading)*

Please, Satan! I can fix everything! I swear!

*SATAN pauses, contemplating the situation for a moment.*

SATAN

*(smiling sinisterly)*

Very well. You have one chance to correct your mistake. But if you fail me again, there will be consequences far worse than you can imagine.

*The End*



## OBSERVATIONS

### THE TOTALIZATOR AND THE AI RESPONSES

#### **Rationale**

I hoped, through this experiment, to better understand the capacity of AI for generating narrative, producing character, and delivering dialogue.

I wanted to know how useful a tool AI might be, or, whether it might even become a workplace rival. Certainly, anxieties of this kind have been expressed in the media.

#### **Process**

As part of this experiment, I wrote a fanciful scene set in Hell, edged with dark comedy. Once done, I then went to a couple of internet platforms, principally NOLANAI, to explore how AI might respond.

I knew very little about AI apart from the suggestive and somewhat alarming articles often printed in the media. The only actual prior exposure I had to the fruits of AI collaboration had been an essay that a student had turned into class. I suspect that the student had turned to AI because their previous papers were not receiving the kind of grades they desired. The AI-assisted paper they turned in employed a different, much more sophisticated vocabulary, and employed a more academic syntax—but it wasn't terribly coherent and didn't really offer a compelling argument.

I wasn't impressed, nor I think, was the student, ultimately. So, as a result of this (minimal) prior experience, my expectations regarding this experiment were low.

But I was surprised.

Given two separate very minor prompts ('The Devil's accountant is short-changing Satan,' and 'A potential takeover in Hell') AI quickly—literally within seconds—offered two substantial, and substantially coherent scenes. They each possessed a clear dramatic build. They each possessed characters with distinct identities. The actions of the two scenes resulted in recognizable changes to the status quo. So, my assessment was that the resulting scenes were...competent.

Neither was stellar, however. There were some small internal inconsistencies (For instance, Lucifer is first introduced as the Devil's Accountant, but then moments later he is introducing information about the Devil's Accountant). They both relied heavily on overused tropes. (Satan has a 'mischievous grin' and before taking action he flashes a 'wicked smile'. In conclusion he is 'smiling sinisterly'). All the various demons are predictably wicked. Neither scene employs subtly or nuance or irony, and both seem entirely lacking in any vestige of humor. The characters were, more-or-less, one note.

Then again, they were created in seconds. And of course, first drafts of anything, whether generated by a human hand or by Artificial Intelligence, are unlikely to be things of beauty.

## Conclusions

What conclusions do I come away with? Several, actually.

I believe AI understands structure in general and can recreate various kinds of structural forms easily. So, creating the structure that is commonly employed in narrative writing doesn't appear to offer it any trouble.

Characters are essentially an accumulation of experiences, DNA, desires, and quirks. Provided with the correct algorithm and enough data it would seem that generating a semblance of character isn't a problem for AI either; but the specific quirks and ticks that make up individual human beings is more difficult to understand or codify and so perhaps more difficult to replicate. The closely studied observations of human interactions and the particularities and idiosyncrasies of behaviour in relationships—that is, precisely the things that are irregular, odd, or different are unlikely to be produced by AI.

The nuances and subtleties of story are more difficult to realize because these rely on close observation and experience of human behavior, filtered through an individual subjective perspective and response, which then must hold enough resonance to be recognized and celebrated by an audience.

That's a more difficult procedure than simply plugging an approximation of a character into a rough narrative arc.

In other words, it's not the generalities that make up a successful script, but the particularities. The particularities of character, of relationships, of language—and above all the particularities of the perspective of the author. Samuel Becket's plays first had to travel through the filter of his own unique perspective before they emerged as *Waiting for Godot* or *Endgame*.

AI will certainly complicate things in the

future. In my playwriting classes, I've never in over thirty years of teaching had to worry about a student turning in a plagiarized scene—it would have been too immediately obvious. But, with AI, I could potentially see a student in a hurry turning to AI to complete an assignment, and it would be difficult for an instructor to determine, with any degree of certainty, who wrote the piece.

I'm convinced by this experiment that it is possible for AI to craft a fairly generic, but comprehensible, script. Not great, but adequate. That doesn't represent much of a threat, or benefit to anyone at this point. Yes, I suppose AI can dash off a script far faster than I, or any living playwright can for that matter—but to what end? Where's the cost benefit? Artists are already paid so little. And the scripts that do best in the theatre, the ones that actually become successful enough to attain recognition as cultural icons or generate a serious financial return are the ones which offer something beyond their more generic cousins. Regardless of how fast they are written.



CLEM MARTINI

Clem Martini is a celebrated playwright, novelist, and screenwriter with over thirty plays, and thirteen books of fiction and nonfiction to his credit. He is a Fellow of The Royal Society of Canada, a recipient of the ATB Financial Healing through the Arts Award and a Professor of Drama in the School of Creative and Performing Arts at the University of Calgary.

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## DAGMAR JAMIESON

### Part I: A West Coast Home Design



**A**T THE AGE OF 13, I began to experience a loss of sight. Despite the hurdles I now face, my determination to pursue my love for design and architecture remains unwavering. I strive to bring beauty and enchantment to the world through my artistic creations.

My objective for this home design project is to leverage the architectural capabilities of architectural AI programs, which will aid me in the design process of my west coast island dream home. I want to ensure that every aspect of the design is optimized to fully capture and enhance the breathtaking ocean views that this property offers from its hilltop location. With the assistance of an Architectural AI program, I hope to create a captivating architectural masterpiece that seamlessly blends with the natural beauty of the surroundings.

Born and raised in Europe, I was fortunate to have been surrounded by extravagant architecture and an aesthetically stunning heritage. Despite having lost most of my sight, I have developed a unique ability to envision new possibilities. Through my imagination, I strive to capture the enchanting stories and breathtaking beauty that I perceive. Inspired by the richness of my surroundings, I create

vibrant and captivating worlds within my mind.

Computational technology has profoundly transformed my life, particularly as my vision has progressively diminished. Utilizing screen readers and AI-Describe capabilities, I am empowered to contribute to the creation of the images that I imagine. These technological advancements have become invaluable tools, allowing me to transcend the limitations of my visual impairment and bring my creative visions to life. With the aid of these innovative technologies, I can now fully participate in design and architectural processes, offering my unique perspective and contributing to the creation of meaningful spaces. This newfound accessibility has opened a world of possibilities, enabling me to showcase my creativity and make a lasting impact in the field of design.

Expressing my vivid mental images to others, such as architectural draftsmen, has been challenging because not everyone can understand how clearly I can 'see' in my mind. Being visually impaired has given me distinct visual perspectives. I am hopeful that AI will eventually be capable of understanding and interpreting my unique visual images.

## WALKTHROUGH OF MY DESIGN

Follow the QR code for the video of Dagmar's walkthrough of her West Coast dream home.

I approach the front porch and open a majestic door to the captivating sight of a large work of art in the foyer of the house. This artwork offers a tantalizing glimpse into the beauty of the surrounding oceanscape. Curiosity piqued, I turn around the mystifying partition to find myself standing in awe of a grand living room with cathedral ceilings. The room opens to a magnificent garden deck, visible through floor-to-ceiling windows, providing an enchanting view of the Salish Sea against the backdrop of the Fitzsimons Mountain Range.

To my right, I am drawn into a bright kitchen that seamlessly blends with the living and dining area, invited by an open bar. The kitchen is a culinary haven, with skylights and expansive windows spanning the length of the counters, flooding the space with natural light. Continuing to walk through, I discover a workspace nestled to the right of the kitchen.

This inspiring work area opens to a courtyard, offering breathtaking views of the ocean. As I venture to the left of the living space, a hallway gracefully guides me around a corner, leading me to the pièce de résistance: the spectacular main bedroom. This oasis of tranquility is surrounded by a Juliet balcony, accessible through towering floor-to-ceiling doors. To the right of the bedroom, I am greeted by a garden patio adorned with captivating ocean views. The main bedroom is accompanied by a generously sized ensuite, filled with an abundance of natural light pouring in through a skylight nestled within the vaulted roof lines.

To the left of the front foyer, a welcoming hallway beckons me towards the guest quarters. These private havens are thoughtfully equipped with their own bathrooms, ensuring comfort and relaxation for every visitor.



Above: Dagmar's fingertip walkthrough of her tactile sculptural floorplan. Below: top view of the sculptural floorplan of the west coast home.





The initial floorplan rendering

The drawings on this page were described to me by sighted colleagues Paul Luider and Lorene Shyba.

Prompt: “2500 square foot one level home. 2 bedrooms. walk-in closets. vaulted ceiling floor to ceiling windows. front foyer.”

In error, the prompt given was for 2 bedrooms when in fact the tactic floorplan contains 3 bedrooms. This skewed some of the results.



The architectural AI program offers a two-level rather than a one-level home, despite the prompts.

Prompt: “Canadian west coast. one level home that captures ocean views from a hill top”

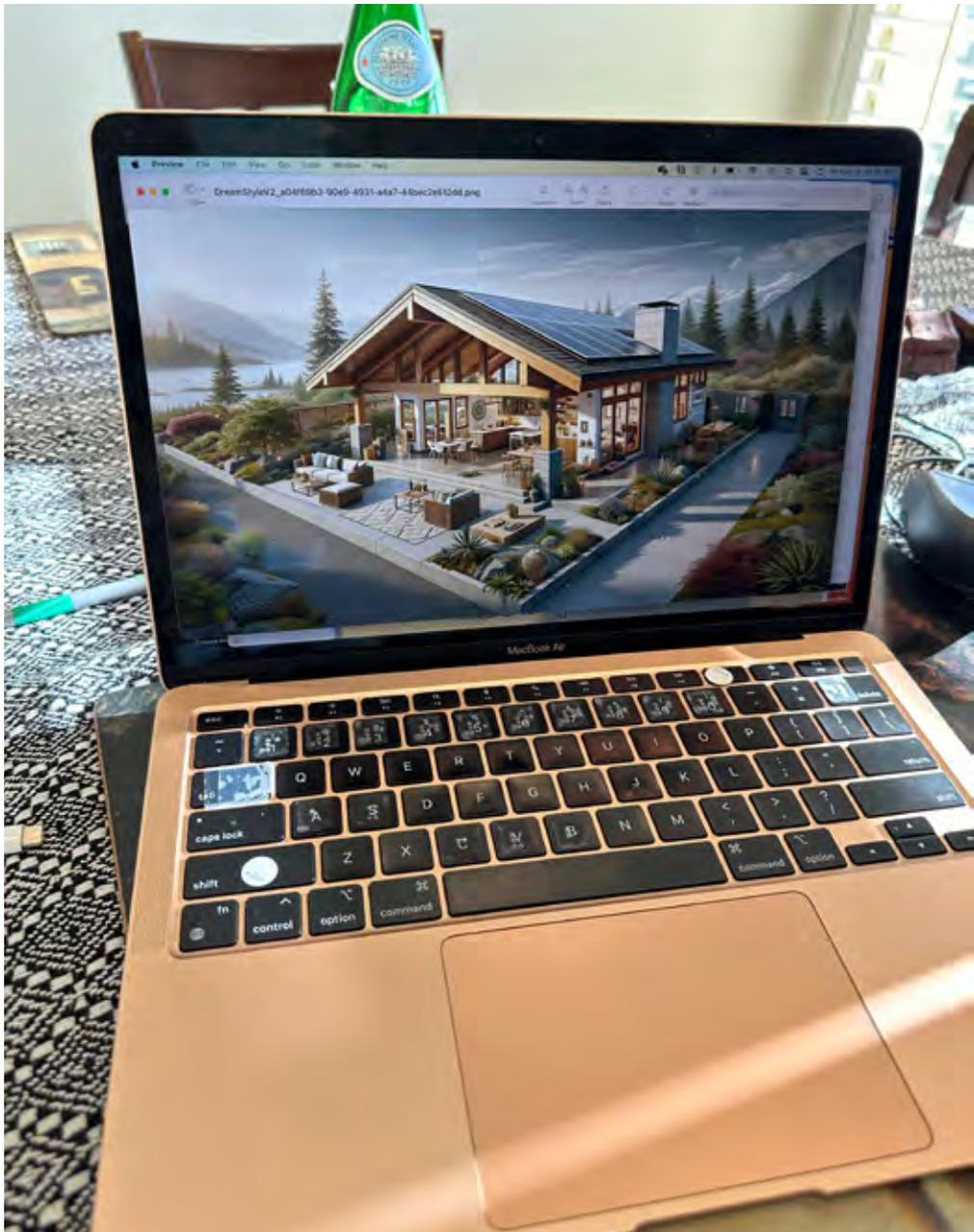
This is the first rendering of the exterior but despite the prompts asking for a one-level home, we were consistently given exterior images of two-level homes.



Prompt revisions to “single-level” (rather than “one-story”) delivered a better rendering, but with deck hallucinations.

Prompt: “contemporary one level home with floor to ceiling windows with captivating ocean views. 12:6 pitch roof lines. Single level footprint wrapping in L-shape around a large garden deck.”

In this depiction, the prompts were followed for more accurate regarding of the roof but although it could be interpreted as a one-story construction, the deck is a mystery.



After several further iterations, the prompt “Contemporary single-level home with floor to ceiling windows with captivating ocean views. 12:6 pitch roof lines. Single level footprint wrapping in L-shape around a large garden deck” rendered this drawing that is useful to show an architect. It is interesting to see that without prompting, the program added solar PV panels to the roof of the house.

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## Accessible AI for Architecture

### A POSITION STATEMENT

#### **Architectural AI apps**

Architectural AI apps are helpful to a degree for architectural projects, however, based on my experiments, the programs are not living up to their potential yet; especially when being called upon to be informative to the visually impaired. As a person with visual impairment I like being able to participate in design and architecture, but since verbal description are not provided by the program, I need to rely on sighted viewers to interpret the designs and architectural forms. However, in this case, these sighted viewers did not always have the architectural vocabulary I expect. I was able to expand my imagination with their descriptions by asking them to identify the exterior finishes; the rooflines; window applications; and the overall shape.

Getting the visual rendering right was a long process. It was only after repeated requests with the same prompts that an Architectural AI program produced an acceptable version of my design elements, as outlined in prompts. The most acceptable design I could take to contractors or an architect is seen on page 17—I would feel comfortable taking this end design to them and feel assured that they would understand my intentions. The builder could then give options based on the floorplan and the design.

In summary, the concept of AI being able to describe scenes for the visually impaired holds immense potential, but it

requires further advancements in technology and data capabilities. I can feature taking the final design from an Architectural AI program to a builder, but the tactile ‘sculptural’ floorplan, as seen on page 15 and in the video, is still more useful for my purposes because the described AI plan is not as in-depth.

#### **Challenges**

The biggest challenge in working with Architectural and art AI apps lies in the fact that most individuals, including myself, have a natural tendency to rely on our own visual perceptions and biases. To address this, it is crucial to improve the sophistication of AI systems in understanding and interpreting prompts. By doing so, we can ensure that the descriptions provided are comprehensive, objective, and truly representative of the scene being described.

The concept of AI being able to describe a scene in such a way that a blind person can comprehend the visual image is encouraging. While this capability is slowly evolving, it is not yet sophisticated enough to provide an accurate description. I suppose that even for sighted users there may still not be a rich or extensive enough database of actual architectural renderings on the internet for AI to learn from. Maybe the programs are better at renovating homes than creating them from scratch? It could be that architects are protecting their intellectual property—perhaps rightly so.

## Part 2: Creating Artwork for the West Coast Home



AS I DESCRIBED in the walkthrough in Part 1 in this chapter, the first thing seen in the foyer of the west coast home is a captivating sight of a large work of art. With the help of sighted friends we went through a series of experiments with an AI design program and came up with two important conclusions:

1. We did okay with a small series of watercolour-style images created with AI, and
2. The creation of a big piece of art for the foyer should be done by a human artist.

The images on page 22 are the final products (see Walkthrough for process). Over the next two pages you will see how the research progressed toward the final four AI ‘watercolours’, which I plan to display at the new west coast home, but not in the grand foyer position.

In order to get to the final four images, we went through an adventure of ugliness. We started out by prompting a generative art program to respond with images of “sunset, west coast, mountains in the style of Monet” and the images, from the descriptions given by the sighted viewers, were gaudy beyond belief. The mountains were phony and pointy and the sunset prompt delivered bright and unrealistic



Creating artwork for a home similar to this design was tasked to an AI art program through prompts corresponding to the beauty of west coast environs.

colour. We did not keep these as they were inappropriate. We tried in the style of William Turner and then Van Gogh and Salvador Dali but it wasn’t until we eliminated the “in the style of” and replaced with “watercolor” (intentionally spelled the American style) that the work started becoming amenable to my vision.

In the selection of work on page 22, the upper left image was the first to be generated that gave the feel of our Gulf Islands environment. We fed the image back into the program as a reference image and after many tries, came up with a series of images that had enough pixel resolution to output on paper as 9-inch by 16-inch artworks.

Another discovery was that: a) the watercolours were of a small size, and b) in pursuit of original, collectible art, we decided to leave the creation of the final, ‘captivating sight of a large work of art’ to a human artist whose work might be expected to increase in value. The collectibility factor of AI art remains a significant unknown



## PROCESS OUTTAKES

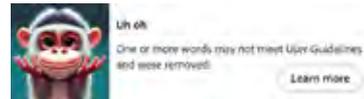
When we asked for the string of prompts “Watercolour, Sunset, Gulf Islands British Columbia, fog, muted colours, in the style of William Turner the program did not seem to recognize the style of William Turner, which is not like this.



When given another chance to generate in the style of William Turner the program arbitrarily added a female figure in the foreground amidst the unrealistically pointy mountains. Like the above, the result was absurd.



When asked to generate in the style of Salvador Dali or Vincent Van Gogh, once again the program went off the rails, adding the same skies when instructed Dali or Van Gogh. It was shortly after these images were generated that the program started giving a “Can’t Load, can’t process” warning. Guilty conscience creeping up on the program when asked “in the style of”?

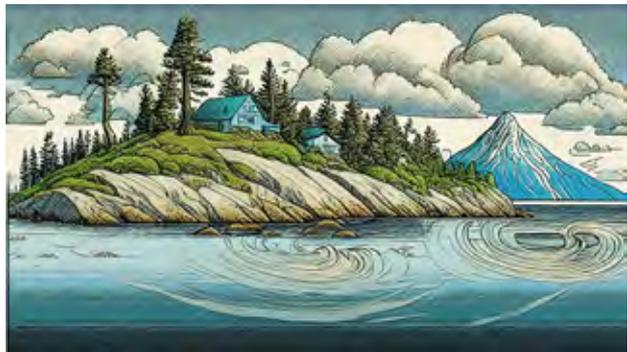


## PROCESS OUTTAKES

Here are the same prompts as the final watercolour series but instead of Watercolour, the request was for a “palette-knife oil painting”.



Once again, the same prompts were used as the final watercolour series but the request was for “lineart.”



When we asked for the prompt “killer whale” the AI program once again produced a “no can do” monkey. When user guidelines were consulted, best reason we could find for the prompt “killer” (in killer whale) being excluded was, “The promotion, glorification, or threats of violence.”



This last outtake is part of the prompt series that requested “Watercolour, Gulf Islands, British Columbia, fog, muted colours, fishing boat,” but with the added request of “Orca.” This image was disqualified because the AI program hilariously placed the whale directly inside the boat.

**WEST COAST WATERCOLOUR SERIES: THE FINAL AI PAINTINGS**

Prompts: “Watercolour, Gulf Islands British Columbia, fog, muted colours”

In the painting generated in bottom right, the prompt “fishing boat” was added.



**Walkthrough of Final AI “West Coast Watercolour” series paintings**

The image in the upper left was the first artwork that we felt truly expressed the mood and atmosphere of the west coast Gulf Islands. This was after generating about 20-30 images in an AI imaging program with combinations of these prompts: “Sunset, Watercolor, Gulf Islands British Columbia, fog, muted colors, West coast, fishing boat, orca,” and several “in the style of” prompts (see outtake examples on the next pages). We (Dagmar and Lorene) fed the upper left image back into the imaging AI program, and after another series of 8-12 images that involved the simple additional prompts “Watercolor, Gulf Islands British Columbia, fog, muted colors”, the series above was generated. When focus-tested with a professional artist, Susan Kristoferson, her comment, besides, “not enough atmospheric perspective,” was “These watercolours are better than what most amateurs can do.” (When we tried adding the prompt ‘atmospheric perspective,’ the AI befuddled the scenes with billowing pastel clouds.)

## My Philosophy of Life and Creativity

### AN EXTENDED BIOGRAPHY



Dagmar Jamieson, riding the rhythm of the waves.

When I started losing my sight, it didn't stop me from being curious and dreaming big. I can't see with my eyes, but I use my imagination, and that lets me do so many things. I love making art, designing buildings, and water skiing. I believe you can do anything if you're determined and use your imagination. I've learned different ways to understand and explore the world.

My blindness hasn't been a barrier but is, rather, a gateway to extraordinary experiences. Whether it's crafting innovative home architecture, creating watercolour art, or indulging in my favourite sport of water skiing, my philosophy remains the same: anything is achievable with determination and a vivid imagination.

Consider the art I create. It's not just a visual experience but a sensory journey, much like water skiing. On the water, skiing transcends physical activity. I become one with the rhythm of the waves, each slalom across the wake a dance of intuition and precision. This rhythm isn't just felt; it's

seen in my mind's eye. It guides me, allowing me to visualize the wake's breadth, to slalom with a precision that defies my physical sight.

People often wonder how I navigate this dance on the water, moving tightly back and forth across the wake. It's all about the rhythm, a tangible pulse that translates into a visual sensation within me. I rely on this internal cadence, a skill that's both challenging and exhilarating.

In this Ascenti AI project, I've extended my passion for creativity into collaboration, working alongside sighted individuals who have offered me descriptions and analysis to compare my inner visioning with the reality of what we have created. Together, we ventured into AI art and architecture, projects that echo the beauty and spirit of the Gulf Islands. Working together, we have gone on a sensory journey, beyond the limits set by my blindness.

— Dagmar Jamieson, 2024