

# Azimuts

Research Art Design

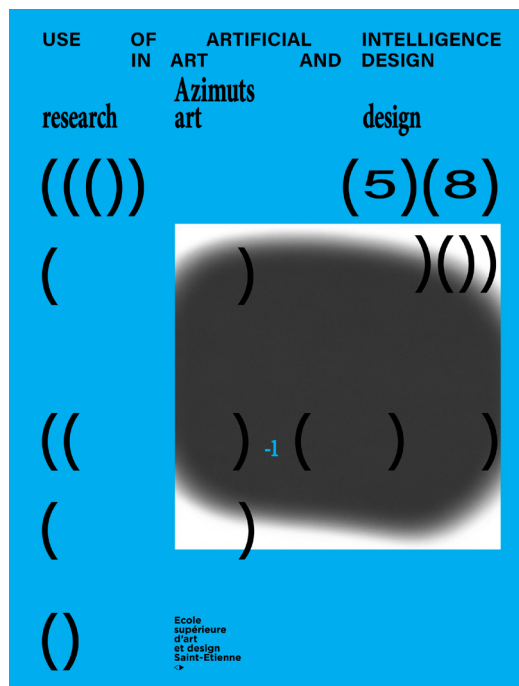
Notice of publication

A biannual journal entrusted to a team from the Group of Research in Art and Design (GRAD) at Ésad Saint-Étienne, it brings together contributions from different disciplinary fields to explore openly and critically the complex issues of contemporary practices and questioning in art and design in relation to our societies.

April 2025

(5)(8)

USE OF ARTIFICIAL INTELLIGENCE  
IN ART AND DESIGN



*Azimuts* is a design research journal founded in 1991 by the student-researchers of the post-graduate program of the Saint-Étienne Higher School of Art and Design (Esadse). A unique publication in the art and design editorial landscape, the journal is a place for reflection, exchange, and criticism on the issues of contemporary design and art, as well as a field for experimentation and graphic and typographic research.

From this issue 58, each new edition will be entrusted to a team from Group of Research in Art and Design (GRAD Esadse). Biannual, *Azimuts* Research Art Design thus adapts to its time by sharing a great diversity of research results in design and art.

In its 58th issue, *Azimuts* addresses an issue head-on: *The use of artificial intelligence in art and design*. While AI has found its way, more or less visibly, to some of our daily activities (work, leisure, daily life, etc.), this issue aims to show how designers and artists have been using AI to produce projects and works in a wide diversity of approaches. Using a very pragmatic, non-prospective angle, various "collaborations" with AI are presented via project explanations, descriptions of creative processes, and reflections on both sides of AI integration in creative art and design. In its ANTHOLOGY section, this issue also includes extracts from a little-known book on the work of Harold Cohen, a pioneer of AI in art.

Bringing together 16 unpublished texts within a main file, a so-called ANTHOLOGY text and a MISCELLANEOUS text, *Azimuts* n°58 offers in-depth questions through short texts, also leaving room for a 16-page colour notebook.

## SUMMARY

( ILLUSTRATION NOTEBOOK)  
( EDITORIAL) David-Olivier Lartigaud  
( GRAPHIC EDITORIAL) Philippine Garsuault, Jiajing Wang  
( BIOGRAPHIES)  
( THEME)

Marcelo Coelho, Jean-Baptiste Labrune LARGE LANGUAGE OBJECTS AND DESIGN OF GENERATIVE EXPERIENCES Corentin Loubet TOWARDS CO-DEVELOPMENT BETWEEN DESIGNERS AND ARTEFACTS AN EMPIRICAL ANALYSIS OF THE INFLUENCE OF AI ON THE DESIGN OF BEHAVIOURAL OBJECTS Gwenaëlle Bertrand, Maxime Favard GENERATED BY AI. ASSIMILATED BY DESIGNER-RESEARCHERS Florian Lecesve PROMPT SCULPTURE: GENERATIVE SCULPTURE AND MATERIAL TRANSLATION François Brument VISION, GENERATION, MANUFACTURING Adrien Bonboire, Maxime Bouchéras IA AS A COMPLEMENTARY TOOL Hélène Sellier, Anna Deleforge CREATIVE PRACTICES OF AI IN THE PRODUCTION OF A VIDEO GAME REPRESENTING ROBOTIC ENTITIES Sacha Deweerdt INPUT TREATMENT OUTPUT Eugénie Zuccarelli CABANE, FABRIC SUBLIMATION PRINTING AND WOODEN FRAME Olivier Porry THE INTERNET OF PARAKEETS: AI AS AN ARTISTIC INTERMEDIARY Guillaume BOISSINOT BODY, PLANET AND INTELLIGENCE. INHUMAN ALTERITIES IN THE ARTISTIC EXPERIENCE Emmanuel Cyriaque YOU TALKING TO ME? Mounir Ayache, Guillaume Chevillon, Jeff Guess SANDS OF SELF Benoît Montigné DEEP FACE, DEEP VOICE. THE SPEAKING PORTRAIT IN LATENT SPACE Gaëtan Robillard TROIS LIGNES. GEOMETRIES AND COLOURS SEEN THROUGH A GENERATIVE ADVERSARIAL NETWORK. Baptistin Lebraud DIGESTING LANGUAGE: FOR A POETIC LANGUAGE.

( ANTHOLOGY)

Becky Cohen, Harold Cohen, Penny Nii THE FIRST ARTIFICIAL INTELLIGENCE COLORING BOOK

( MISCELLANY)

Lorène Picard DISOBEDIENCE, CHAOS, TRANSPARENCIES: METAHAVEN AND THE LEAKER DESIGNER

( ACKNOWLEDGMENT AND COLOPHON)

## COLOPHON

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