WRITTEN RESPONSE-Methods of iterating — Ken / Feb 07, 2025

During the three weeks of iterative learning, the learner assimilated knowledge regarding design evolution in terms of visual, formal, and interactive aspects. This evolution is not perceived as a means to an end, but rather as a process that culminates in enigmatic, distant and potentially nonexistent outcomes. In the initial week, the learner elected to emulate and experiment with the works of artists. The works of James Turrel were selected for their unique exploration of light construction, leading to the adoption of Blender for detailed experimentation with light angle, construction, colour, and material. In the course of this exploration, I undertook the restoration of one of James Turrell's works exhibited at the Guggenheim. Rather than focusing on the external structure of the work, I embarked on a meticulous examination of its internal structure, encompassing how light is oriented and the methods employed to achieve a series of effects. In the process of imitation, I perceived the emergence of a 'language' of my own, gradually taking form. In this process of imitation, I felt a 'language' of my emerging, a 'language' that led me to delve deeper into the intricacies of the Blender software and prepare myself for the prospect of 'hacking' it.

During the second week, the focus shifted to the conceptualisation of a methodology for the exploitation of Blender. Within the Blender framework, the emphasis is on the construction of three-dimensional graphics to optimise the software's functionality. However, two-dimensional graphics receive significantly less attention. Consequently, the decision was made to employ a specific three-dimensional software, namely Blender, in combination with James Turquoise. The integration of Blender with James Turrell's light processing technology enabled the creation of 2D graphics, which, in addition to subverting conventional notions of artistic expression, ushered in a paradigm shift in the conceptualisation of visual language. The process involved the translation of 3D designs into 2D through the utilisation of a static camera, with multiple 3D shapes positioned in front to generate a series of shapes that, from the perspective of the camera, visually approximated graphic design.

During the third and final week of the study, it was concluded that no matter how many iterations, trials or attempts were made, there was never an ultimate answer, only a trace of the process along the way. A reflection was then initiated on whether there was a point to all that had been done, and this was found to be the case. Each iteration gave rise to a new process, and the process continued to point to the outcome, which, though distant and mysterious, was an attempt to arrive at the so-called ideal shore through continuous iteration.

Reference
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