Unit 1: Methods of Iterating Draft 01

Reya Ahmed

Blender is an open-source 3D software that has become increasingly unavoidable in the design landscape. A vast number of still and moving images that are created through it imitate the imperfections of real objects as perfectly hyperrealistic counterparts. A tool such as this can be seen as an objective entity, entirely composed of code. *But how is one's personal ability to master this tool influencing its output?*

I followed a popular Blender tutorial and quickly realized that an enormous amount of time is spent on making something small. This led me to more questions:
What can I achieve through this software within a time limit? Can I value its output if it is not hyperrealistic?

Unit 1: Methods of Iterating Draft 02
Through the *Conditional Design Manifesto*.
Reya Ahmed

Blender is an open-source 3D software that has become increasingly unavoidable in the design landscape. A vast number of still and moving images that are created through it often imitate the imperfections of real objects. ~~A tool such as this can be seen as an objective entity, entirely composed of code. *But how is one's personal ability to master this tool influencing its output?*~~
Computer generated images give a sense of cold logic which I did not find in my inexperienced working of the software. As said by Maurer *et al* (2008) 'Even though the process has the appearance of objectivity, we realize the fact that it stems from subjective intentions.'
~~I followed a popular Blender tutorial and quickly realized that an enormous amount of time is spent on making something small.~~ This led me to more questions:
What can I achieve through this software within a time limit? ~~*Can I value its output if it is not hyperrealistic?*~~ *How far does do the constraints of my own knowledge of Blender influence the process?*

Through my iterations, I realized that just as I was trying to fully comprehend the rules and admire the rendered images, the process itself was revealing a lot of the shortcomings. The software was only as good as I could manipulate it to be.

Although my iterations looked different from each other, they were bound by a set of movements and materials. When placed side by side, they told the story of someone's inexpertise and also indicated a uniform level of effort invested. They also started from the same point, which may have led to similar conclusions. Therefore, it became important for me to record my screen - almost as a parody of the sea of Youtube tutorials that exist. The iterations became more about which features stuck, which animations were the quickest to do, spontaneous artistic decisions and becoming more comfortable with the software.

Reference

Maurer, L. Paulus, E. Puckey, J. Wouters, R. (2008) *Conditional Design Manifesto. Available at: https://conditionaldesign.org/manifesto/(Accessed 26 January 2022).*

Unit 1: Methods of Iterating Draft 03

Reya Ahmed

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Working within a set of limitations such as my machine being incapable of running the rendering engine to crisp perfection led to noisy stuttering animations of intersecting shapes. Although noise itself has become a recurring element of graphic design I began questioning if noise that was included without intention can hold the same value. The work I was doing was ‘unprofessional’. At what point does it start being industry-standard and who decides those boundaries? As pointed out by Michael Rock (1996) ‘Design is imaged as a form of false-consciousness. ‘No design’ is considered good design. It is almost as if design embarrasses us with its very superficiality. As a result, the fashionable designer must obviate his or her own presence in the work. Design is refigured as the skillful suggestion that no designer was present, that the elements somehow naturally fell into place or the surface has peeled away to reveal an inner truth.’

The roots of anti-aesthetic may come from lack of resources and skill, but these ‘accidents’ are often orchestrated by popular designers to cosplay honesty. The mistakes that we make go on to become adopted design trends. The process is reflected in the product.

Reference

Rock, M. (1996) *I’m OK, You’re OK. Design in the age of diminished expectations.* Available at: https://2x4.org/ideas/1996/im-ok-youre-ok-design-in-the-age-of-diminished-expectations/(Accessed 3rd February 2022).