Draft 1

UV mapping, the tool I have chosen, provides a method for interpreting material objects as a 2D image. Through UV mapping, I can cut along one or several lines to dissect an object, turning it into a flat frame and filling it with the corresponding image. In this process, what I manipulate is not the thing itself, but its skin (isn't graphic design similar in this aspect?). Based on the first week's work, I have summarized the following characteristics of UV mapping and raised questions:

Characteristics

1 In UV unwrapping, cutting is a way of creating rather than destroying

2 UV map is a 2D representation of a 3D item

3 UV map is about the position of the graphics on the plane

4 UV map is about the position between the plane and its physical carrier

5 Know what to do before thinking about how to do it

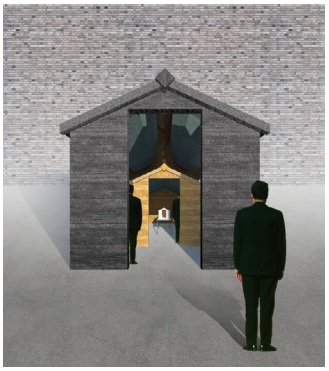
Questions

1 UV map interprets 3D objects into a 2D plane. What if the object it explains was originally a plane?

2 Which positional relationship between the object and the image on its surface is right? Which is wrong?

3 Could 3D software be used as a tool for creating 2D graphics? If so, what are the characteristics of these graphics?

4 As a method for dismantling images, is UV unwrapping a kind of violence of images?



Draft 2

I decided to go on the 1&3 questions raised last week.

Upon reflecting on the above characteristics, I revisited the correlation between 3D books and their surface images/information, drawing inspiration from the following three references in terms of system, presentation format, and content respectively.

Adhocism: The Case for Improvisation, Charles Jencks and Nathan Silver

In The Case for Improvisation, when discussing "the object which is transformed by association with a new idea", the concept of "two systems combined" has provided me with further inspiration. From this perspective, the exploration of these two questions represents my attempt to merge the systems of 3D objects and 2D planes, exploring their commonalities. The results of this exploration are summarised in the following characteristics:

1 UV mapping serves as the 2D representation of a 3D object; both present the same "object".

2 If the UV map generated by a model itself (i.e. grids) is used as its texture, the practice of overlapping the 3D representation with the 2D one visually reveals a characteristic of a 3D book: how the surface image is logically and structurally connected to the model.

Considering the above characteristics, I revisited the relationship between 3D books and their surface images/information, further refining the exploration system to propose directions for Week 3 & Draft 3 work:

The systems of 3D objects & 2D planes →
The systems of 3D books & Conventional paper books

One Thing After Another, Sto Werkstatt

This work shows me how 3D tools can be used to iterate an object into multiple similar but different individuals - starting with an "original" building, a garden shed, which is 3D scanned to create a digital copy, then processed and scaled to create new versions.

Additionally, Sto Werkstatt arranges structures like a set of Russian dolls, placing one version within another. This inspires me to think about how to organize relationships between different iterations:

1 If we look at a book in 3D, does this iteration occur between pages?

2 What kind of structure or interactive design should I use to arrange relationships between different iterations, e.g. "click" instead of "flip"?

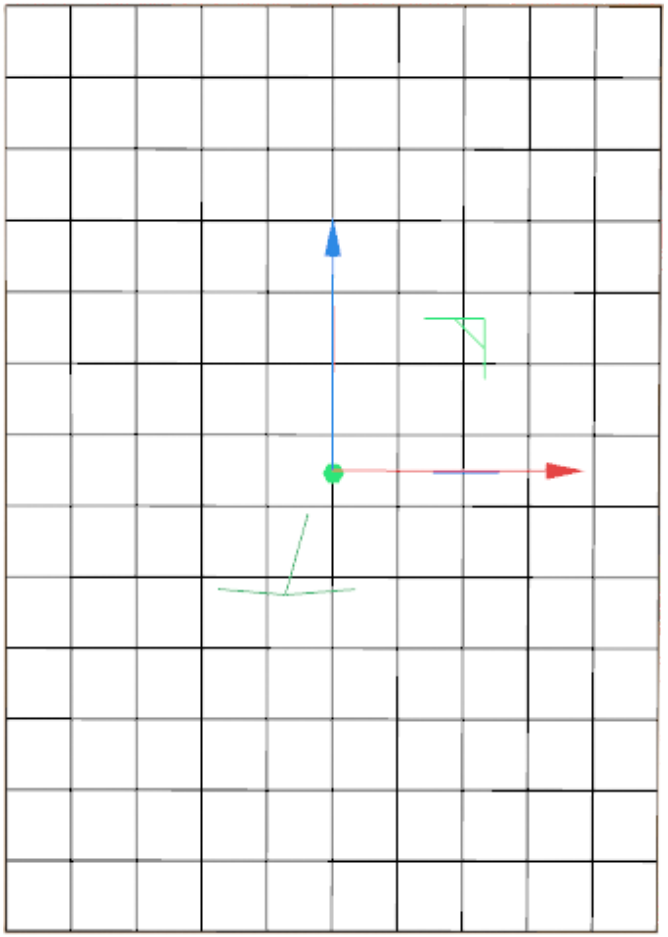
Equilibrium, Dabin Ahn

In Week 2 exploration, I realized that the UV map expands our workspace when designing layouts. If the medium carrying the information we read is a 3D model, it means that the sides of the book will become a crucial consideration in layout. Therefore, when creating a UV map for a book, the designer's workspace is no longer limited to the printing area but extends to every side of the book. Dabin Ahn's work made me realize that I can attempt to find a clever way to arrange information to emphasize the relationship between the sides (allow me to temporarily call it that, and perhaps it will acquire a new term if we ever develop a corresponding layout system) and the pages of the book.

(It's hard not to feel aggrieved for the side space of conventional books—it is an existing "surface," but technical and cost constraints force us to overlook it. Perhaps 3D is a medium that can effectively bring attention to this overlooked part.)

Jencks, C. and Silver, N. (2013) *Adhocism : The Case for Improvisation*. United States: MIT Press, pp.40-43.
Werkstatt, S. (2016) *One Thing After Another* [Installation]. Available at: https://www.samjacob.com/portfolio/one_thing/ (Accessed: 22 January 2024).
Ahn, D. (2023) *Equilibrium* [Oil on linen]. Available at: https://dabinahn.com/ (Accessed: 22 January 2024).

Draft 3



Draft 1

UV mapping, the tool I have chosen, provides a method for interpreting material objects as a 2D image. Through UV mapping, I can cut along one or several lines to dissect an object, turning it into a flat frame and filling it with the corresponding image. In this process, what I manipulate is not the thing itself, but its skin (isn't graphic design similar in this aspect?). Based on the first week's work, I have summarized the following characteristics of UV mapping and raised questions:

Characteristics

1. In UV unwrapping, cutting is a way of creating rather than destroying
2. UV map is a 2D representation of a 3D item
3. UV map is about the position of the graphics on the plane
4. UV map is about the position between the plane and its physical carrier
5. Know what to do before thinking about how to do it

Questions

1. UV map interprets 3D objects into a 2D plane. What if the object it explains was originally a plane?
2. Which positional relationship between the object and the image on its surface is right? Which is wrong?
3. Could 3D software be used as a tool for creating 2D graphics? If so, what are the characteristics of these graphics?
4. As a method for dismantling images, is UV unwrapping a kind of violence of images?

Methods of Iterating RizomUV

Draft 2

I decided to go on the 1&3 questions raised last week.

Upon reflecting on the above characteristics, I revisited the correlation between 3D books and their surface images/information, drawing inspiration from the following three references in terms of system, presentation format, and content respectively.

Adhocism: The Case for Improvisation, Charles Jencks and Nathan Silver

In The Case for Improvisation, when discussing "the object which is transformed by association with a new idea", the concept of "two systems combined" has provided me with further inspiration. From this perspective, the exploration of these two questions represents my attempt to merge the systems of 3D objects and 2D planes, exploring their commonalities. The results of this exploration are summarised in the following characteristics:

1. UV mapping serves as the 2D representation of a 3D object; both present the same "object".
2. If the UV map generated by a model itself (i.e. grids) is used as its texture, the practice of overlapping the 3D representation with the 2D one visually reveals a characteristic of a 3D book: how the surface image is logically and structurally connected to the model.

Considering the above characteristics, I revisited the relationship between 3D books and their surface images/information, further refining the exploration system to propose directions for Week 3 & Draft 3 work:

The systems of 3D objects & 2D planes →
The systems of 3D books & Conventional paper books

One Thing After Another, Sto Werkstatt

This work shows me how 3D tools can be used to iterate an object into multiple similar but different individuals - starting with an "original" building, a garden shed, which is 3D scanned to create a digital copy, then processed and scaled to create new versions.

Additionally, Sto Werkstatt arranges structures like a set of Russian dolls, placing one version within another. This inspires me to think about how to organize relationships between different iterations:

1. If we look at a book in 3D, does this iteration occur between pages?
2. What kind of structure or interactive design should I use to arrange relationships between different iterations, e.g. "click" instead of "flip"?

Yuqing Lei's Written Response

Equilibrium, Dabin Ahn

In Week 2 exploration, I realized that the UV map expands our workspace when designing layouts. If the medium carrying the information we read is a 3D model, it means that the sides of the book will become a crucial consideration in layout. Therefore, when creating a UV map for a book, the designer's workspace is no longer limited to the printing area but extends to every side of the book. Dabin Ahn's work made me realize that I can attempt to find a clever way to arrange information to emphasize the relationship between the sides (allow me to temporarily call it that, and perhaps it will acquire a new term if we ever develop a corresponding layout system) and the pages of the book.

(It's hard not to feel aggrieved for the side space of conventional books—it is an existing "surface," but technical and cost constraints force us to overlook it. Perhaps 3D is a medium that can effectively bring attention to this overlooked part.)

Methods of Iterating RizomUV

Yuqing Lei's Written Response

Draft 1

UV mapping, the tool I have chosen, provides a method for interpreting material objects as a 2D image. Through UV mapping, I can cut along one or several lines to dissect an object, turning it into a flat frame and filling it with the corresponding image. In this process, what I manipulate is not the thing itself, but its skin (isn't graphic design similar in this aspect?). Based on the first week's work, I have summarized the following characteristics of UV mapping and raised questions:

Characteristics

1 In UV unwrapping, cutting is a way of creating rather than destroying

2 UV map is a 2D representation of a 3D item

3 UV map is about the position of the graphics on the plane

4 UV map is about the position between the plane and its physical carrier

5 Know what to do before thinking about how to do it

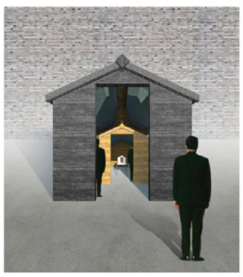
Questions

1 UV map interprets 3D objects into a 2D plane. What if the object it explains was originally a plane?

2 Which positional relationship between the object and the image on its surface is right? Which is wrong?

3 Could 3D software be used as a tool for creating 2D graphics? If so, what are the characteristics of these graphics?

4 As a method for dismantling images, is UV unwrapping a kind of violence of images?



Draft 2

I decided to go on the 1&3 questions raised last week.

Upon reflecting on the above characteristics, I revisited the correlation between 3D books and their surface images/information, drawing inspiration from the following three references in terms of system, presentation format, and content respectively.

Adhocism: The Case for Improvisation, Charles Jencks and Nathan Silver

In The Case for Improvisation, when discussing "the object which is transformed by association with a new idea", the concept of "two systems combined" has provided me with further inspiration. From this perspective, the exploration of these two questions represents my attempt to merge the systems of 3D objects and 2D planes, exploring their commonalities. The results of this exploration are summarised in the following characteristics:

1 UV mapping serves as the 2D representation of a 3D object; both present the same "object".

2 If the UV map generated by a model itself (i.e. grids) is used as its texture, the practice of overlapping the 3D representation with the 2D one visually reveals a characteristic of a 3D book: how the surface image is logically and structurally connected to the model.

Considering the above characteristics, I revisited the relationship between 3D books and their surface images/information, further refining the exploration system to propose directions for Week 3 & Draft 3 work:

The systems of 3D objects & 2D planes →
The systems of 3D books & Conventional paper books

One Thing After Another, Sto Werkstatt

This work shows me how 3D tools can be used to iterate an object into multiple similar but different individuals - starting with an "original" building, a garden shed, which is 3D scanned to create a digital copy, then processed and scaled to create new versions.

Additionally, Sto Werkstatt arranges structures like a set of Russian dolls, placing one version within another. This inspires me to think about how to organize relationships between different iterations:

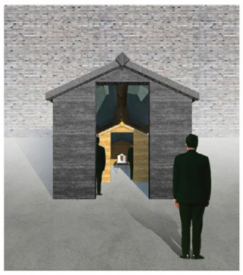
1 If we look at a book in 3D, does this iteration occur between pages?

2 What kind of structure or interactive design should I use to arrange relationships between different iterations, e.g. "click" instead of "flip"?

the image on its surface is right? Which is wrong?

3 Could 3D software be used as a tool for creating 2D graphics? If so, what are the characteristics of these graphics?

4 As a method for dismantling images, is UV unwrapping a kind of violence of images?



Methods of Iterating RizomUV

logically and structurally connected to the model.

Considering the above characteristics, I revisited the relationship between 3D books and their surface images/information, further refining the exploration system to propose directions for Week 3 & Draft 3 work:

The systems of 3D objects & 2D planes →
The systems of 3D books & Conventional paper books

One Thing After Another, Sto Werkstatt

This work shows me how 3D tools can be used to iterate an object into multiple similar but different individuals - starting with an "original" building, a garden shed, which is 3D scanned to create a digital copy, then processed and scaled to create new versions.

Additionally, Sto Werkstatt arranges structures like a set of Russian dolls, placing one version within another. This inspires me to think about how to organize relationships between different iterations:

1 If we look at a book in 3D, does this iteration occur between pages?

2 What kind of structure or interactive design should I use to arrange relationships between different iterations, e.g. "click" instead of "flip"?

Yuqing Lei's Written Response

Equilibrium, Dabin Ahn

In Week 2 exploration, I realized that the UV map expands our workspace when designing layouts. If the medium carrying the information we read is a 3D model, it means that the sides of the book will become a crucial consideration in layout. Therefore, when creating a UV map for a book, the designer's workspace is no longer limited to the printing area but extends to every side of the book. Dabin Ahn's work made me realize that I can attempt to find a clever way to arrange information to emphasize the relationship between the sides (allow me to temporarily call it that, and perhaps it will acquire a new term if we ever develop a corresponding layout system) and the pages of the book.

(It's hard not to feel aggrieved for the side space of conventional books—it is an existing "surface," but technical and cost constraints force us to overlook it. Perhaps 3D is a medium that can effectively bring attention to this overlooked part.)

1 If we look at a book in 3D, does this iteration occur between pages?

2 What kind of structure or interactive design should I use to arrange relationships between different iterations, e.g. “click” instead of “flip”?

Methods of Iterating RizomUV

Yuqing Lei’s Written Response

Equilibrium, Dabin Ahn

In Week 2 exploration, I realized that the UV map expands our workspace when designing layouts. If the medium carrying the information we read is a 3D model, it means that the sides of the book will become a crucial consideration in layout. Therefore, when creating a UV map for a book, the designer’s workspace is no longer limited to the printing area but extends to every side of the book. Dabin Ahn’s work made me realize that I can attempt to find a clever way to arrange information to emphasize the relationship between the sides (allow me to temporarily call it that, and perhaps it will acquire a new term if we ever develop a corresponding layout system) and the pages of the book.

(It’s hard not to feel aggrieved for the side space of conventional books—it is an existing “surface,” but technical and cost constraints force us to overlook it. Perhaps 3D is a medium that can effectively bring attention to this overlooked part.)

Equilibrium, Dabin Ahn

In Week 2 exploration, I realized that the UV map expands our workspace when designing layouts. If the medium carrying the information we read is a 3D model, it means that the sides of the book will become a crucial consideration in layout. Therefore, when creating a UV map for a book, the designer's workspace is no longer limited to the printing area but extends to every side of the book. Dabin Ahn's work made me realize that I can attempt to find a clever way to arrange information to emphasize the relationship between the sides (allow me to temporarily call it that, and perhaps it will acquire a new term if we ever develop a corresponding layout system) and the pages of the book.

(It's hard not to feel aggrieved for the side space of conventional books—it is an existing "surface," but technical and cost constraints force us to overlook it. Perhaps 3D is a medium that can effectively bring attention to this overlooked part.)