

Draft 1

1. What's unexpected about this thing you just made?

Adobe Illustrator has plenty of innovative tricks, such as the 3D effect. The tool I chose for my iterative project was Illustrator 3D, which I had rarely used before. What impressed me the most was how many interesting things could be created with this tool without going through the complexities of 3D modelling, just tweaking a few parameters to get cool results, which surprised me. Moreover, small changes in parameters can lead to different results.

2. What do you understand better or differently about your tool or medium now?

Through these few days of learning Illustrator 3D, I tried to copy the chosen work as precisely as possible, thinking about the designer's intentions and techniques, a learning process that has given me a better understanding of the tool. I deeply felt the fun of Illustrator 3D, for beginners we can quickly play with its functions and it is easy to make visually strong graphics and improve the quality of our work, thus inspiring us to be more enthusiastic about 3D design and explore it further.

3. Did it pose a particular technical challenge?

However this tool is challenging and I think it is a test of patience and aesthetics. Because Illustrator 3D is not currently professional, it is limited in its ability to run larger files. As a result, overly complex graphics can cause Illustrator to take a long time to render, triggering computer lag, and too many adjustments can lead to incoherent work. But this tool is excellent for doing individual objects and small work that will be the finishing touch to a piece of artwork.

4. What kind of output or knowledge does this tool or medium favor?

The advent of Illustrator 3D has opened up more possibilities for 3D design. The 3D effect enables us to create three-dimensional (3D) objects from two-dimensional (2D) artwork. We can also map artwork onto each surface of a 3D object. Entering the world of 3D is magical, it really brings our artwork to life immediately, greatly enhancing the visual impact, opening up a variety of design styles and giving the beginner an enlightened knowledge of 3D.

5. What relationship does it have to graphic or communication design?

It is well known that Adobe Illustrator is an essential tool for graphic communication designers. The popular 3D effect in it is intuitive and easy to use and can create dimensional elements, albeit with limited functionality. But there is no doubt that making 3D models in Illustrator is really a fun and creative way to create illustrations and graphics. It is a new departure for Adobe Illustrator and shows a lot of promise.



Ivy Hong

Draft 2

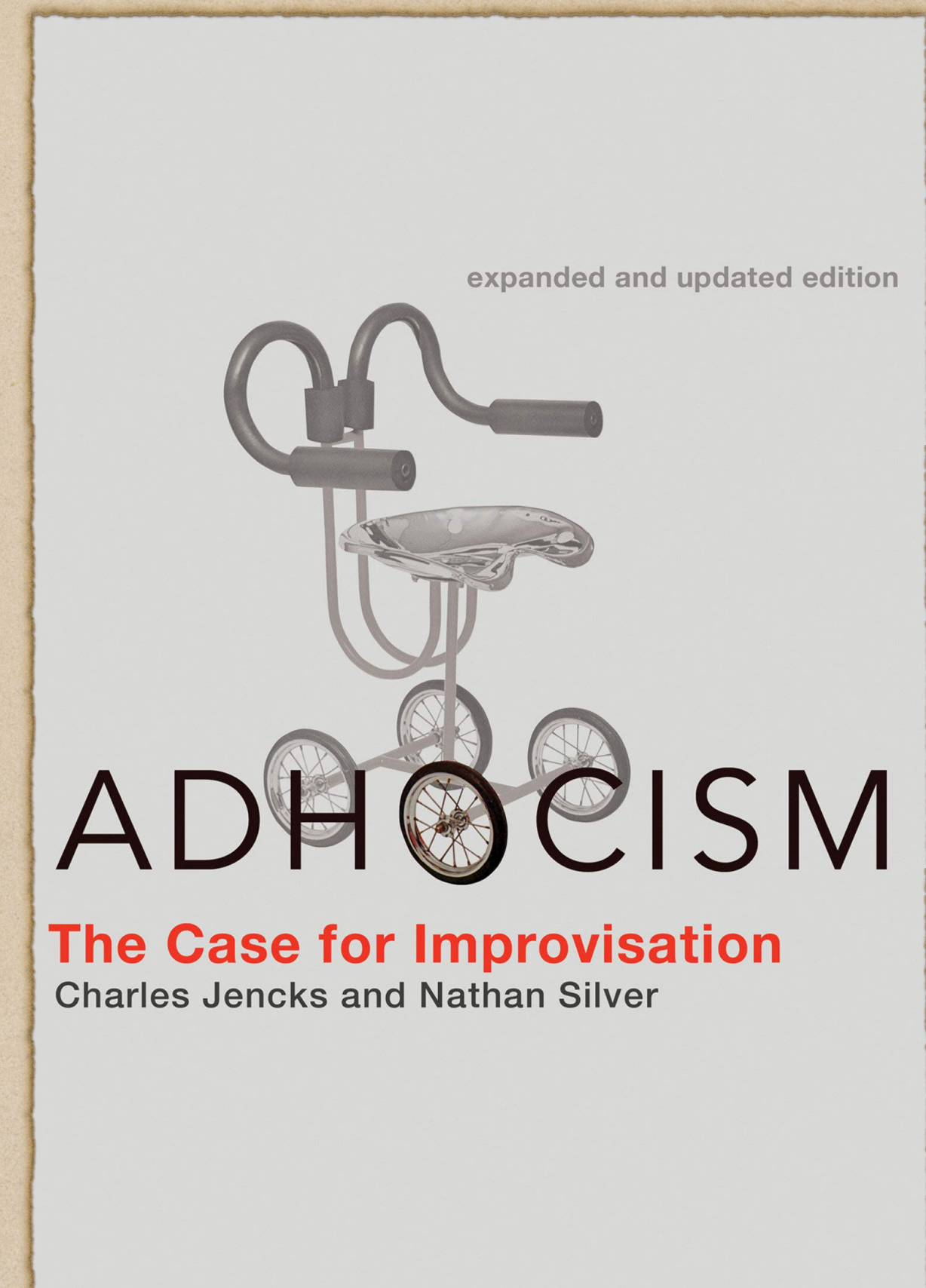
The book I am reading, *Adhocism: The Case for Improvisation*, by Charles Jencks and Nathan Silver (2013) is a pronouncement for a generation and the most important underlying idea in it. In my opinion, it is the search for a new way of thinking away from modernism. As it says, the word 'adhocism' entered the picture, the concept of adhocism became part of the designer's toolkit and Adhocism became a cult classic.

Modernism has long been obsessed with cultivating engineers, and in their book Charles Jencks and Nathan Silver focus on an additional point - self shaping- specifically, they express an interest in improvisation, freedom, spontaneity, the irregular, the sensual, the discrete. These are words that symbolise individual creativity. In this book, 'patchwork' is seen as a springboard for creative activity, playing an important role in the invention of the bicycle, machinery, biology and all the other products we have seen so far.

Adhocism not only shows some amazing images, but is also very rigorous in its problem setting and presentation. It talks, for example, about the shepherd's hut, which is made from stones shovelled out of a field, a common occurrence in France and Spain. It is an exquisite piece of 'patchwork'. From a contemporary perspective, such a hut is very reminiscent of post-modernism. Interestingly, it was only a few years after the publication of *Adhocism* that the term 'postmodernism' was first coined in its true sense as an architectural term by Charles Jencks himself.

Adhocism promotes creativity, allowing us to focus less on the rulebook and more on the real principles of how things are actually done, and to follow them well. Identifying problems and solving them through constant trial and error. This is like my iterative project, where I confront problems and overcome them in an iterative experimentation through a rigorous, systematic and continuous critical examination of a tool that I am not good at (Adobe Illustrator 3D), thus triggering a kind of critical investigation of the tool and developing more possibilities for it, and this is what I get out of it, and this is what this iterative project is all about.

Jencks, C., & Silver, N. (2013). *Adhocism: The Case for Improvisation*. Cambridge: The MIT Press. pp. 38–53.



ADOBE ILLUSTRATOR HAS PLENTY OF INNOVATIVE TRICKS, SUCH AS THE **3D** EFFECT, BUT I HAD RARELY USED THE TOOL BEFORE, SO I CHOSE IT TO BE THE SUBJECT OF RESEARCH FOR MY **ITERATIVE** PROJECT. THROUGH THIS TIME OF LEARNING ILLUSTRATOR 3D, I HAVE GRADUALLY GAINED A BETTER UNDERSTANDING OF THE TOOL AND I HAVE BEEN PLEASANTLY SURPRISED BY HOW **INTUITIVE** AND **EASY** TO USE IT IS. I THINK THE ADVENT OF ILLUSTRATOR 3D HAS OPENED UP MORE **POSSIBILITIES** FOR 3D DESIGN. THE 3D EFFECT ENABLES US TO CREATE THREE-DIMENSIONAL (3D) OBJECTS FROM TWO-DIMENSIONAL (2D) ARTWORK. WE CAN ALSO MAP ARTWORK ONTO EACH SURFACE OF A 3D OBJECT. ENTERING THE WORLD OF 3D IS **MAGICAL**, IT REALLY BRINGS OUR ARTWORK TO LIFE IMMEDIATELY, GREATLY ENHANCING THE VISUAL IMPACT, OPENING UP A VARIETY OF DESIGN STYLES AND GIVING THE BEGINNER AN ENLIGHTENED KNOWLEDGE OF 3D. HOWEVER ILLUSTRATOR 3D IS CHALLENGING, IT IS A TEST OF **PATIENCE** AND **AESTHETICS**. SOMETIMES IT BOTHERS ME AS WELL, BECAUSE I DECIDED TO USE IT TO TEST STOP-MOTION ANIMATION TO DELVE INTO MY EXPERIMENTS. AS ILLUSTRATOR 3D IS NOT VERY PROFESSIONAL AT THE MOMENT, IT IS LIMITED IN ITS ABILITY TO RUN LARGER FILES. AS A RESULT, OVERLY COMPLEX GRAPHICS CAN CAUSE ILLUSTRATOR TO TAKE A LONG TIME TO **RENDER**, TRIGGERING COMPUTER LAG, AND TOO MANY ADJUSTMENTS CAN LEAD TO INCOHERENT WORK. BUT AFTER READING THE BOOK, ADHOCISM: THE CASE

FOR IMPROVISATION, BY CHARLES JENCKS AND NATHAN SILVER (2013), I REALISED THAT **TRIAL AND ERROR** IS ALSO WHAT ITERATION IS ALL ABOUT. **ADHOCISM** PROMOTES CREATIVITY, ALLOWING US TO FOCUS LESS ON THE RULEBOOK AND MORE ON THE REAL PRINCIPLES OF HOW THINGS ARE ACTUALLY DONE, AND TO FOLLOW THEM WELL. IDENTIFYING PROBLEMS AND SOLVING THEM THROUGH CONSTANT TRIAL AND ERROR. THIS IS LIKE MY ITERATIVE PROJECT, WHERE I CONFRONT PROBLEMS AND OVERCOME THEM IN AN ITERATIVE EXPERIMENTATION THROUGH A RIGOROUS, SYSTEMATIC AND CONTINUOUS **CRITICAL** EXAMINATION OF A TOOL THAT I AM NOT GOOD AT, THUS TRIGGERING A KIND OF CRITICAL INVESTIGATION OF THE TOOL AND DEVELOPING MORE POSSIBILITIES FOR IT. ALTHOUGH ADOBE ILLUSTRATOR 3D IS **LIMITED** IN ITS FUNCTIONALITY, IT IS MUCH BETTER AT CREATING **INDIVIDUAL** OBJECTS AND **SMALL** WORK THAT WOULD BE THE FINISHING TOUCH TO A PIECE OF ARTWORK. BUT THERE IS NO DOUBT THAT MAKING 3D MODELS IN ILLUSTRATOR IS REALLY A **FUN** AND **CREATIVE** WAY TO CREATE ILLUSTRATIONS AND GRAPHICS. IT IS A NEW DEPARTURE FOR ADOBE ILLUSTRATOR AND SHOWS A LOT OF PROMISE. I AM GLAD I PLAYED WITH IT IN MY ITERATIVE PROJECT, WHICH INSPIRED MY **PASSION** FOR 3D DESIGN AND THE DESIRE TO EXPLORE IT FURTHER...