6 Refs from Positions through iterating

**1：**

**Reference：**

Drucker, J. (2014) *Graphesis: Visual Forms of Knowledge Production*. Cambridge, MA: Harvard University Press, pp.180–192.

Johanna Drucker proposes that visual forms are not neutral displays of information but active sites of interpretation. Her concept of “graphic interpretation” reframes the act of reading images as a spatial and compositional process, where layout, structure, and visual logic construct meaning in non-linear, often tactile ways. As she writes, “spatializing arguments through graphical means” (Drucker, 2014, p.180) is not a supplement to linguistic thought but a primary method of knowledge-making.

What stands out in this text is Drucker’s challenge to the traditional hierarchy between text and image. She emphasizes that design is not just a vessel for content, but a thinking tool — an epistemological system. Her articulation of visual knowledge as “compositional reasoning” resonates with my interest in using 3D structure as a language of analysis. The idea that form, rhythm, and tension can perform critical argument opens up new modes of practice-led research.

This text offers a lens through which I begin to see my modeling not as construction, but as interpretation through visual form, situating design as both medium and method.

**2：**

**Reference：**

Tenen, D. (2017) *Literature Down to a Pixel*. In: *Plain Text: The Poetics of Computation*. Stanford, CA: Stanford University Press, pp.187–202.

Dennis Tenen challenges the binary between digital and analog, arguing that digitality is not a property of machines, but a **method of structuring experience**. His central claim is that digital and analog are not opposites but **interwoven modes**, constantly translated and formatted within each other. As he notes, “the property of being digital indicates the systematic ability to impose structure” (Tenen, 2017, p.191). This resonates with his example of the “soap opera effect,” where technically improved frame rates disrupt familiar visual rhythms, showing how format alters perception itself.

This insight profoundly shaped my thinking. Tenen helped me understand that working with 3D modeling is not merely a visual act, but a **structural and cognitive one**. The process of breaking down motion into micro-sculptures becomes a kind of **nonverbal decoding and re-encoding** — not just of form, but of perception and embodied logic. I now see my practice less as representation, and more as a system of spatial formatting that organizes, interprets, and performs visual information.

Through this lens, form becomes thought — and modeling becomes a way of thinking structurally through matter.

3：

**Reference：**

Atkins, E. and Obrist, H.U. (2015) ‘Ed Atkins in conversation with Hans Ulrich Obrist’, *Frieze*, 23 April. Available at: https://www.frieze.com/article/ed-atkins-hans-ulrich-obrist-250 (Accessed: 29 April 2025).

“I’m interested in how digital images can insinuate themselves into physical space — how they might propose a kind of prosthetic corporeality, a ghost limb.” (Atkins and Obrist, 2015)

In this interview, Ed Atkins discusses the idea that digital images are not passive representations but **active extensions of the body**, proposing “a kind of prosthetic corporeality” (Atkins and Obrist, 2015). Rather than treating digital surfaces as merely visual, Atkins sees them as affective, spatial, and material phenomena capable of insinuating themselves into physical experience.

I have been inspired by this, and my project reinterprets the photographic image through three-dimensional modelling, exploring how static images can be transformed into spatial structures of embodied perception. Atkins' notion of the digital as a ghostly limb - something that is both absent and felt - coincides with my attempts to translate the intangible tensions of biological movement into material sculptural fragments.

Through this lens, 3D modeling is not a representational tool but a **formatting system for bodily knowledge**, where motion, tension, and spatial sequence generate new ways of sensing and narrating an event beyond language. Atkins’ framing deepens my understanding of digital modeling as an embodied, affective, and structural method of interpretation.

**4:**

**Reference：**

Studio Moniker (2019) ‘Neuhaus’, *Het Nieuwe Instituut*. Available at: https://studiomoniker.com/projects/neuhaus (Accessed: 1 May 2025).

Steyerl, H. (2009) ‘In Defence of the Poor Image’, *e-flux journal*, (10), November. Available at: https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/ (Accessed: 1 May 2025).

The Neuhaus project and Hito Steyerl’s essay *In Defence of the Poor Image* together reframe the role of fragmented imagery within digital spatial construction. Neuhaus proposes “an academy for multisensory knowledge” and creates “a new world of experience beyond the visual” (Studio Moniker, 2019), suggesting that images, when fractured and spatialized, can structure embodied experiences rather than simply represent objects. Similarly, Steyerl defends the degraded image, stating that “the poor image is a copy in motion. Its quality is bad, its resolution substandard. As it accelerates, it deteriorates” (Steyerl, 2009).

Both works reject the pursuit of visual perfection, instead emphasizing motion, fragmentation, and reassembly as new forms of meaning-making. In my project, this informs the process of decomposing photographic motion into a series of micro-sculptures. Rather than treating images as static surfaces, I approach them as material for constructing spatial narratives — using mesh distortion, UV shifts, and surface ruptures to animate perception through incompleteness.

Through Neuhaus and Steyerl, I understand fragmented digital imagery not as a loss of fidelity, but as a creative method to **format embodied, non-linear experience** — where perception, motion, and structure intertwine.

**5:**

**Reference：**

Peeled Maps (‘Peeled Maps Project’, *Peeled Maps*. Available at: https://peeledmaps.com/ (Accessed: 1 May 2025).

Peeled Maps presents a fragmented, interactive exploration of the human body through digital spatialization. Rather than reconstructing a man’s body through full 3D modeling, the project layers two-dimensional surface fragments in a staggered, collage-like configuration. Visitors navigate through shifting views, assembling a bodily perception from disjointed surfaces.

This method resonates with my own project’s approach to spatializing biological motion through fragmented micro-sculptures. Peeled Maps demonstrates how **fragmentation does not signify loss, but offers new modes of bodily engagement**, where multiplicity, discontinuity, and movement become key to perception.

The project highlights that a body need not be “whole” to be understood spatially; fractured surfaces, layered and shifted, can still evoke volume, tactility, and presence. This supports my understanding of 3D modeling not as the pursuit of mimetic realism, but as a **spatial formatting of sensory experience**, where incompleteness and distortion invite active interpretation. Peeled Maps offers a valuable precedent for constructing perceptual environments from fragmented digital images.

**6:**

**Reference：**

Mitchell, W.J.T. (2005) *What Do Pictures Want? The Lives and Loves of Images*. Chicago: University of Chicago Press.

“Pictures are things that have been marked with all the stigmata of personhood and animation.” (Mitchell, 2005, p.11)

In What Do Pictures Want?, W.J.T. Mitchell challenges the traditional view of images as passive carriers of meaning. Instead, he proposes that we think of pictures as possessing a kind of agency — they are not inert objects, but dynamic presences marked by the “stigmata of personhood and animation” (Mitchell, 2005, p.11). Mitchell suggests that images interact with viewers, solicit emotions, demands, and bodily engagement, thus behaving like semi-autonomous actors in social life.

Mitchell’s notion of the image as an active agent supports my attempt to create spatial experiences where fractured forms evoke tension, movement, and interaction beyond surface reading.This theoretical framework resonates with my project’s exploration of spatialized image fragments. By transforming a photographic record of biological motion into micro-sculptures, I approach visual material not as static representation, but as something that “wants” to be felt, embodied, and navigated.

Through this lens, my work frames motion fragments as entities that participate in reordering perception. Modeling becomes not just a reconstructive act, but an attempt to engage with the affective and performative dimensions of visual information, echoing Mitchell’s rethinking of what pictures desire.

6 Refs from Positions through Contextualizing

**7:**

**Reference：**

Steyerl, H. (2013) *How Not to Be Seen: A Fucking Didactic Educational* .MOV File. Germany: Hito Steyerl.

This video essay critically addresses how digital visibility, image compression, and surveillance affect the way bodies are represented and controlled. Steyerl uses humor and absurdity to question the authority of high-resolution imagery, offering a manifesto for low-quality, evasive images. For my project, this piece is valuable not only in its critique of visual dominance, but also in how it suggests that visibility is not always power. It prompts me to think about how fragmented or partial models can also carry meaning — even if they aren’t “complete” or realistic. The question “how to become invisible by becoming a picture” connects to my own modeling experiments, where images become surfaces, and traces of motion are translated into incomplete spatial forms. This made me realize that in my own project, the fragmented 3D models — especially the middle-stage deformations — can also be seen as a way of “becoming a picture.”

**8:**

**Reference：**

Chen, H. (2024) ‘Too Rich: Wealth and Peril in Huang Heshan’s City Dreamscapes’, The World of Chinese, 2 May. Available at: https://www.theworldofchinese.com/2024/05/too-rich-wealth-and-peril-in-huang-heshans-city-dreamscapes (Accessed: 1 May 2025).

Huang Heshan’s digital real estate project mocks the spectacle of urban development in China by assembling a fictional city made from collaged visual elements: banners, wires, ads, facades. Built entirely in Photoshop, the “city” feels like a spatial hallucination. Although it looks like a 3D render, it resists realism and embraces flatness and visual overload. This work inspires my modeling process, as it challenges the idea that models must be clean, complete, or volumetric. Instead, it invites me to treat images — even chaotic or pixelated ones — as layered material for spatial construction. The artist collected tons of urban materials — banners, billboards, power lines, buildings —and cut and pasted them onto a single canvas according to perspective rules,stitching together a cityscape that feels both realistic and strangely artificial.This method made me realize that space doesn’t have to be modeled —it can be constructed out of fragmented images.

**9:**

**Reference：**

Lehmann Maupin (no date) Do Ho Suh. Available at: https://www.lehmannmaupin.com/artists/do-ho-suh (Accessed: 8 May 2025).

Do Ho Suh’s translucent fabric installations reconstruct everyday domestic spaces — hallways, doors, kitchens — using delicate textile structures. These works are not exact replicas, but spatial memories: physical traces of where his body once lived, walked, or passed through.

From this Project, I know where I use 3D modeling to reconstruct traces of daily activity from photographic residue. Suh’s approach challenges the idea that spatial models must be realistic or whole; instead, he shows that fragmentation, softness, and absence can also produce presence. His installations help me think about modeling not just as representation, but as a way to hold and translate bodily memory — where walls, corners, and textures become containers of experience.

**10:**

**Reference：**

Rist, P. (2016) Pixel Forest. New Museum. Available at: https://www.newmuseum.org/exhibitions/view/pipilotti-rist-pixel-forest (Accessed: 1 May 2025).

Pixel Forest turns moving image into a physical, immersive installation — transforming digital pixels into glowing sculptural objects suspended in space. Visitors walk through a “video environment” where image becomes architecture and light becomes touchable. This piece radically expands how images are experienced beyond screens. For me, it offers a reference for how 3D models don’t have to replicate objects, but can format image-based information into embodied spatial experiences. It supports my exploration of how fragments, motion residues, or textures can become “materialized” through modeling — turning a photo into a field of perception, rather than a flat surface.

**11:**

**Reference：**

Forensic Architecture (2018) The Grenfell Tower Fire. Available at: https://forensic-architecture.org/investigation/the-grenfell-tower-fire (Accessed: 6 May 2025).

This investigation reconstructs the timeline of the Grenfell Tower fire using spatial data, video footage, phone records, and digital modeling. The design team collected videos and photographs taken by residents on their mobile phones and used 3D software to reconstruct the entire building of the Great Fire of London. They used a situational testimony technique, combining modelling as well as interviews, to help survivors and eyewitnesses recall and recreate the night of the fire.

This approach deeply resonates with my project, especially as I use traces (oil stains, crumbs, wrinkles) to reconstruct past actions. While I work with everyday personal imagery rather than political tragedy, the method of assembling spatial narratives from fragmented records — and using modeling as a form of reasoning — is a major influence.

**12:**

**Reference：**

Farocki, H. (1983) Ein Bild (*An Image*). Germany: Harun Farocki Filmproduktion.

This work addresses the production of an image and the social implications of this process. Harun Farocki spent four days in a Playboy studio to document the making of a photograph for the magazine. He filmed the entire behind-the-scenes process of a Playboy photoshoot to show that an image isn’t something natural — it’s built through people, lights, directions, and setups. Images are manufactured, not simply captured.

I am particularly interested in how An Image exposes the “invisible actions” that lead to a visual outcome. It supports my exploration of how 3D modeling can be used to reverse-engineer those hidden actions through spatial residue. Farocki’s observational style also encourages me to slow down and treat images not as representations, but as material systems full of embedded labor and control — all of which are relevant to how I fragment, model, and reconstruct from photographic traces.

2 Extended critical analyses(500/each)

**Hito Steyerl – How Not to Be Seen: A Fucking Didactic Educational .MOV File (2013)**

In this satirical video essay, Hito Steyerl explores the political, technological and aesthetic implications of visibility in a hyper-mediated, surveillance-driven world. Structured as a mock instructional video, the work offers ironic instructions on how to "become invisible" in the digital age. From lowering the resolution to literally hiding in a hole. Combining absurdist humor with serious critique, Steyerl reveals the power dynamics behind high-resolution images, satellite mapping and the commodification of vision.

This work resonates directly with my project's interest in the message and narrative behind the image. And it is not just limited to what is shown. In particular, I was intrigued by the question posed in the video: ‘How does one become invisible by becoming a painting?’ This inversion - that appearances can be erased rather than revealed - reshaped my thinking about modelling. In my own work, I fragment images and model them into forms that aim not to show the action clearly, but to contain traces of what remains of the action.

Steyer's critique of visibility challenges the assumption that ‘clarity equals truth.’ Just as she uses bad images, pixilation and fragmentation as tools of resistance, I am exploring how three-dimensional models can be read as more informative despite being broken or incomplete. They may no longer ‘show’ what is happening, but they invoke a variety of interpretations, such as a perceptual speculation. In my own project, I don’t aim to build clean, realistic scenes. Instead, I model domestic spaces through residue — the wrinkles in a bedsheet, the splash of soy sauce on a chopping board, or the scattered trail of rice noodles. These are not directly visualised actions, but spatial traces that suggest something happened. Like Steyerl’s poor image, my models carry meaning through absence and implication. Their incompleteness forces the viewer to engage more actively — to reconstruct motion, behaviour, or presence through subtle structural cues.

Moreover, How Not to Be Seen encourages me to think of fragmentation not as a failure, but as a format - one that allows movement, absence and control to be held in space without being overtly visualised. A mesh break, a UV distortion, or a missing face is no longer an error, but a compositional element. Steyerl’s work both inspires and justifies the way I model: not to describe a scene or imitate reality, but to interrogate what is — and isn’t — visible in an image, and how meaning persists even when form breaks down.

Ref：

Steyerl, H. (2013) *How Not to Be Seen: A Fucking Didactic Educational .MOV File* [Video]. Available at: https://www.artsy.net/artwork/hito-steyerl-how-not-to-be-seen-a-fucking-didactic-educational-dot-mov-file (Accessed: 8 May 2025).

**Hito Steyerl – In Defence of the Poor Image (2009)**

In In Defence of Poor Images, Hito Steyer redefines low-resolution, degraded, and pirated images-what she calls ‘poor images’-as cultural vectors of resistance. While these images may lack visual fidelity or aesthetic clarity, they are disseminated faster, more widely, and speak to a wider public. Stair argues that anemic images are not tattered copies of better originals, but entities with their own rich connotations: mobility, urgency, and political friction. ‘The poor image,’ she writes, ’is a copy in motion. It is of poor quality and substandard resolution. It deteriorates with speed.’ Here, I tried to understand the images in the paper by replacing them with models. In my project, I try to explore how to approach 3D modelling - not as a quest for visual perfection, but as a way of preserving fragmented, degraded information in space.

In my recent work I reconfigure domestic spaces not through detailed reproduction but through fragments - such as the physical traces I leave on a crumpled bed or a series of actions in a messy kitchen. Grease stains, strewn salt or crumpled sheets become part of the visual vocabulary. The models are incomplete, low resolution and deliberately distorted, echoing the anemic image's refusal to polish the surface. Clarity is lost, but interpretation is gained: the space of what might have been is reconstructed by abandoning the construction of high-fidelity models.

This way of working also resonates with the project Peeled Maps, which presents a fragmented view of the human body through layered, misaligned surfaces. The project does not aim to recreate the body realistically, but instead suggests it through spatial collage — an approach that mirrors my own “micro-sculpture” modeling of motion traces. Steyerl’s essay helps me understand both Peeled Maps and my own practice as part of a broader aesthetic of resistance: rejecting smooth, high-definition realism in favor of tactile incompleteness. These works do not hide their flaws; they function through them.

There are also echoes of this article with the ‘Peeling Maps’ project. The ‘Strip Map’ project presents a fragmented view of the human body through layered, dislocated surfaces. The project does not aim to realistically reproduce the human body, but rather to suggest it through spatial collage - an approach that mirrors my ‘micro-sculptural’ modelling of movement traces. Steyerl's article helped me to understand Peeled Maps and my own practice as part of a broader aesthetic of resistance: a refusal of smoothness, high-definition realism in favour of tactile incompleteness. In my recent work, I reconfigure domestic space not through detailed reproduction, but through fragments - like the physical marks I leave on a rumpled bed, or a series of movements in a messy kitchen. Grease stains, scattered salt or crumpled sheets become part of the visual vocabulary. While clarity is lost, interpretation is gained: by abandoning the construction of high-fidelity models, a reconstruction of the space as it might have been.

In Defence of the Poor Image gives theoretical grounding to my material and aesthetic choices. It allows me to see loss, compression, and ambiguity not as compromises, but as compositional methods. Together with Peeled Maps, the essay helps me position my work as part of a visual language where brokenness is a form of expression, and distortion becomes a way of knowing. I don't model to make things clearer. I model to capture tensions, fragments of memory, and things that can only be found in broken forms.