Everardo Reyes-Garcia	Design by disruption Project	2012, 2014 Year

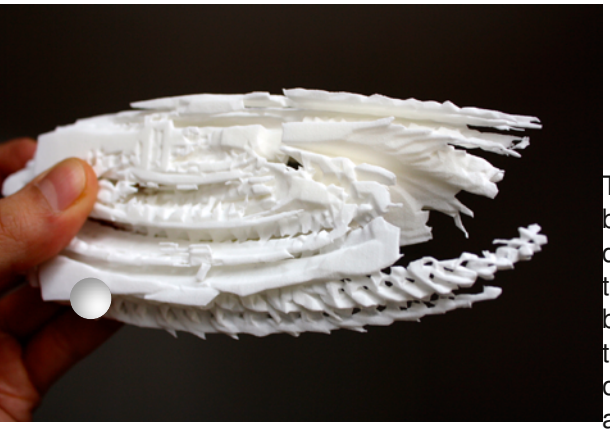
#methods Format	#alchemy Theme	#collapse Action

Design methods based on disruption and meta-transformations from one media to another.

DESIGN BY DISRUPTION

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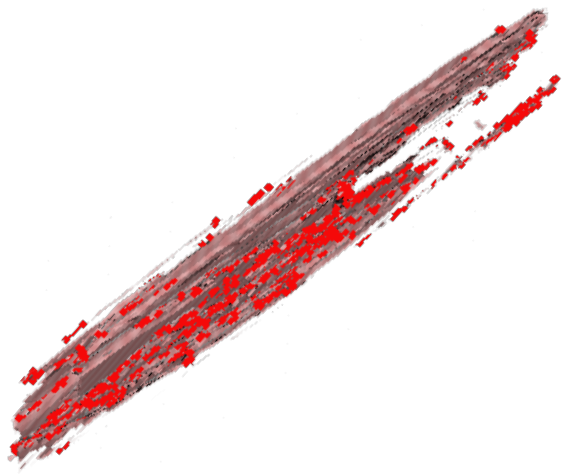
Fig. 2



The relationship between art, design, and technology can be observed from the standpoint of disruption and aesthetic provocations. The importance of fostering such practices is to challenge traditional movements toward standardization and perfection. I am rather interested in using technology for non-positivistic goals; to follow the idea that computers and code hold a human imprint, which is charged with questions that art and philosophy can speculate to answer.

'Disrupting 3D models' was originally presented at the Computer Art Congress 3 (Paris, 2012). It is a small application made with Processing with the intention to open an external 3D model (STL format) and to render its geometry in three different modes: quads, triangles, and points. The application proposes three parameters to disrupt the geometric composition following semi-stochastic procedures. The results are chaotic 3D meshes of the original model (fig01.jpg).

The second piece is called 'Motion Structures'. It was first presented at re-new festival (Copenhagen, 2014). It is basically a script that runs on ImageJ that takes a sequence of images as input and then applies a series of actions to output a virtual 3D model. I have produced motion structures from video sequences (film, TV series, video artworks). The results make evident the trace of movements and transformations that occur from frame to frame in an animated sequence; it is possible to orbit around the shape and to navigate inside it. In order to print a model, its complex



geometry had to be reduced from one million to 32,000 faces (fig02.jpg, obj01.obj).
My two pieces share in common a non-figurative approach to 3D models. On the one hand, they can be seen as meta-transformations from one media to another; on the other hand, they require an effort from the viewer to experience and provoke variants and reconfigurations.
In this respect, the pieces try to drive the attention to the unstable and material part of digital media. Software applications mediate ideologies between people. The processes that we make available through a user interface reflect on choices. But such decisions are pre-configured within the computational environment: the hardware and standards on which our contemporary infrastructure is based on. So we have to recall that code is not only electronic: their effects extend to the physical world. Code and digital media are unstable because new uses are continuously foreseen. Design by disruption might respond to stabilizing practices with aesthetic provocations.

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Fig. 1

