

Iteration 1

3D modelling purportedly offers a democratic means of creation rooted in the shared knowledge economy of the digital age, distinct from implications of wealth and power that underline traditional sculpture. If marble amplifies certain voices, the mesh provides more attainable opportunities for expression. This notion, unfortunately, proves idealistic in the context of pervasive unequal access to technology. If access to such means of production remains limited, then currently the medium is necessarily intertwined with the act of publishing.

What will you do with that 3D-printed Venus Di Milo?

My project will seek to explore 3D modelling as an act of publishing by creating a wayfinding system that reveals London voices that are often unheard.

Iteration 2

The medium of 3D art raises questions of value and materiality which lie at the intersection of our hybrid cyber-physical world. In understanding the role materials play within 3D software, not to mention the wider internet, the concepts of Conditional Design can provide a useful analogue. Fundamentality, such a design philosophy provides an instructional framework in which creativity takes place confined (but not oppressed by) certain parameters. The outcomes of these activities are in turn informed by, relate back to, but do not transgress the limits of their conditional environment.

Such an analogue is useful when understanding the discourse of creativity and iteration that informs our online avatars. In simplistic terms, the 3D structure itself can be seen as a frame which users can reinterpret, claim ownership of, or give meaning to via the application of myriad digital materials. In this, ease of use is paramount - the sculpting of 3D models remains the domain of production, unintegrated within the digital spaces where users encounter such artefacts. The customization of a model's appearance is, in contrast, a large part of the fun in games such as Fortnite. With the metaverse approaching, a time where one's online ensemble will equal our real-world sartorial choices in importance may be looming. Perhaps this represents another shift from defining value in material terms to those of digital immateriality.

Iteration 3

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Within this proposition, a world of possibilities flourishes into view. Due to the comparative ease with which texture maps can be created (as opposed to manipulating the mesh), newcomers can creatively interact with the medium more readily. Such possibilities underline a shift from uniqueness to iteration as the creative discourse that informs modern culture, as expounded upon in Oliver Laric's *Versions* video series. This is not to take such ease of access as gospel, as evidenced by Alan Warbuton's free-to-download *3D Printed Simulator*. Encouraging the public to engage with 3D software by providing a ready-made normal map texture, Warbuton has set a task which highlights the labour that goes into texturing objects. Nevertheless his subject-choice of materials as an introduction to 3D software speaks to this facet's capacity for iterative creativity.

Working within this context, my own practice has evolved to focus on the flexibility of meaning inherent in 3D modelling materials. Using a host of ready-made 3D objects and 3D archival scans, I use displacement and texture maps to reconfigure

and illuminate the relationship between object and material within the discipline. By combining my illustration practice with modelling software I hope to interpret modern myths, placing them within a context of historical credence by virtue of their material presentation. Such an exercise shows the interdependent nature of meaning within said relationship, and the increasingly complex kinship of materiality and value at the dawn of the digital age.

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