

Draft 2, Iteration

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I drew inspiration from the “Conditional Design Workbook” by Luna Maurer, Edo Paulus, Jonathan Puckey, and Roel Wouters (2013). The manifesto begins with the words: “Through the influence of the media and technology on our world, our lives are increasingly characterized by speed and constant change. We live in a dynamic, data-driven society...” These words resonate closely with the essence of my project, centered around dynamic 3D animation and data utilization, aiming to simulate the “speed and constant change” present in our contemporary world.

The authors introduce the term “conditional design,” in which logic is a tool, and the process is the product. Reflecting on my past approach, which was fixated on creating outcomes and often accompanied by anxiety, I have shifted my focus to the process of experimentation. This shift has expanded my possibilities, allowing me to immerse myself in the continuous stream of choices that render the final outcome unpredictable.

I created about 20 animations to explore the possibilities of my chosen tool (After Effects). Trying to hack the program, I realized that it is only a tool, which, even with its lack of possibilities, can yield the desired results using human logic: “If the old operative metaphor for systematic thinking and production was the machine, then the new one is biological, as Maurer suggests—a living organism.” Through this iterative process, I came to the realization that there isn’t a singular, definitive choice but rather a spectrum of solutions, each optimal under specific conditions. This resonated deeply with my own creative journey.

The Greek sculpture Discobolus by Myron is one of the objects I chose for the animation. My attraction towards data utilization led me to explore the relationship of the past (embodied by Ancient Greek art) with the future (embodied by programming). The Discobolus, a human figure holding a disk, became a symbolic bridge between antiquity and modernity. It serves as a metaphor for the

contemporary significance of data, where the disk in the sculpture's hands mirrors the concept of data storage in the hands of today's individuals.

Furthermore, the authors suggest that contemporary design has witnessed a shift towards greater openness. They note, "First and foremost, the tools for creation have become more accessible, distribution mechanisms are more widespread, and the line between professionals and amateurs has become increasingly indistinct." For instance, consider the sculpture of Discobolus – a compelling example where creating a masterpiece required a highly skilled artisan with 12-meter marble, analogous to a designer needing only 12 megabytes of disk memory to recreate it.

This symbolism prompts contemplation on the extent of our control over the data process. Is it real mastery, or just a trick of control that fools us?

References:

1. Maurer, L., Paulus, E., Puckey, J., & Wouters, R. (2013). *Conditional Design Workbook*. Amsterdam: Valiz.