

**Iterating**



# Écris-moi un Visage

Ayasha Khan



Ayasha can be found collecting images of medieval art, script and initials, with which she then creates an “ornamental glitch” by passing them through digital software – often scanning and adding filters – and altering their characteristics. “I like the accidents those techniques offer,” Ayasha identifies. Ayasha's approach is inspired by figures that are challenging and playing with established modes of typographic expression, like Jean Alessandrini and his 1980 typographic codex classification and Robert Massin, a pioneer of typographic hijinks. Currently, Ayasha is exploring ways in which her unique vision can be expressed in editorial mediums.

## Tools & Media:

Scanner, image editing software,  
printing equipment, paper

## Method:

Scanning & Glitching & Printing

# Carousel

Evgenia Eftstahiou



Carousel is an installation of tea bags which have been printed using the cyanotype technique. The tea bags have been hanged in a ceramic hoop which enables the installation's rotation. Materials used: clay, thread, tea bags. “Carousel” explores the transition from childhood to womanhood by combining the early childhood memories of the artist with her current, adult self. Through this travel of time, the artist aims at reliving, processing and resolving past trauma while also exploring the idea of the sexualization and objectification of the female body.

## Tools & Media:

Cyanotype tools, tea bags,  
rotating mechanism

## Method:

Cyanotype & Installation Art

# 100 Chairs in 100 Days

Martino Gamper



He made a new chair a day for a hundred days by collaging together bits of chairs that he found discarded on the street or in friends’ homes. Blending found stylistic and structural elements, he generated perverse, poetic, and humorous hybrids. TheW project combined formal and functional questions with sociological and semiological ones. Or, as Gamper put it: ‘What happens to the status and potential of a plastic garden chair when it is upholstered with luxurious yellow suede?’ The project was all about being creative, but within restrictions—being limited to materials at hand and the time available, with the requirement that each new chair be unique.

## Tools & Media:

Chair

## Method:

Constraints & 3D Collage & Improvisation



# Écris-moi un Visage

Ayasha Khan



## Design Process :

1. Select medieval text (image)
2. Scan the image
3. Glitch the image

## Media Characteristics:

1. Scanning: Authenticity
2. Glitching: Distortion, surrealism, breaking neatness and solemnity.
3. Medieval Typeface: Tradition, Authority, Historical Sense, Discursive Power

Reflecting on Traditional Authority:  
Expressing Dissatisfaction and Doubt through Glitch.

The Impact of Digitalization on Cultural Heritage:  
Using Digital Methods to Disrupt Cultural Heritage, Conveying the Influence of Digitalization on History and Tradition

# Carousel

Evgenia Eftstahiou



## Design Process :

1. Shooting Pictures
2. Selecting Cyanotype Medium
3. Cyanotype Production

## Media Characteristics:

1. Cyanotype: Outdated, Memory, Vague, Time
2. Teabag: Transparent, Fragile, Objectification
3. Hang: Observation, Examination
4. Rotation: Cycles of Memory, Transitions of Life Stages

Exploring the Relationship Between Memory and Objects:  
Connecting Memories Through Objects to Construct Identity.

Consumerism:  
Projecting Body Images onto Consumer Goods, Critiquing the Sexualization and Objectification of the Body in Consumer Culture.

# 100 Chairs in 100 Days

Martino Gamper



## Design Process :

1. Collecting Chairs
2. Structuring Chairs
3. Reconstructing Chairs (Improvisation)

## Media Characteristics:

1. Structure and Reorganization: De-functionalization
2. Improvisation — Avoiding Uniformity, Enhancing Randomness and Diversity

Reflecting on Consumer Culture:  
Highlighting the Phenomenon of Resource Waste in Modern Consumer Society and Advocating for Revitalizing Discarded Items Through Design Rather Than Simply Producing More Goods.

Challenges the Logic of "Standardization" and "Mass Production" in Industrial Design



Inspiration



Through analyzing these projects, I realized that I am particularly interested in the creative process of using digital design to disrupt cultural heritage. This project underwent iterations during the process itself. I summarized the workflow as follows:

1. Selecting text/images
2. Scanning the images (first instance of damage)
3. Applying further digital damage (This digital glitch may not be limited to Photoshop or Adobe Illustrator; the concept of digital distortion can be further expanded.)

This method of creation reminds me of certain issues I've observed: cultural heritage is increasingly facing over-design in the process of modernization and commercialization. This raises questions for me: Is cultural heritage being over-consumed in modern design? Is it being effectively disseminated, or is it being eroded and misused?



## **Week1 Written Response**



This project inspired by a reference work that uses scanning and glitch art to reinterpret medieval scripts. To replicate the referenced workflow, I scanned characters stone rubbings, then applied digital glitch effects. This process revealed unexpected insights about the interplay between control and unpredictability.

#### Unexpected insights:

While working in TouchDesigner, I experienced a striking sense of "loss of control." Unlike Adobe software, where I am accustomed to precisely manipulating outcomes, TouchDesigner required me to collaborate with algorithms, adjusting parameters iteratively to approximate the weathering process of stone inscriptions. This unpredictability, while challenging, offered new creative opportunities.

#### Understanding the medium:

TouchDesigner excels at simulating dynamic, random processes. I realized it favors outcomes that evolve organically rather than those crafted with precision, making it uniquely suited for mimicking natural decay

#### Technical challenges:

Balancing randomness with intentionality was a key difficulty. Ensuring that the procedural effects mirrored realistic erosion required experimentation and refinement..

#### Proposal for further exploration:

Next week, I plan to iterate further by incorporating a handheld scanner I recently acquired to more authentically replicate the referenced project's workflow.

1. Print and scan the outputs generated in this week's experiment. The scanning process, performed with the handheld device, will introduce distortions and imperfections.
2. Apply additional glitch processing to the scanned images, further simulating the effects of weathering.
3. Repeat this process iteratively to observe how the images evolve over time and explore the cumulative impact of scanning and glitching.

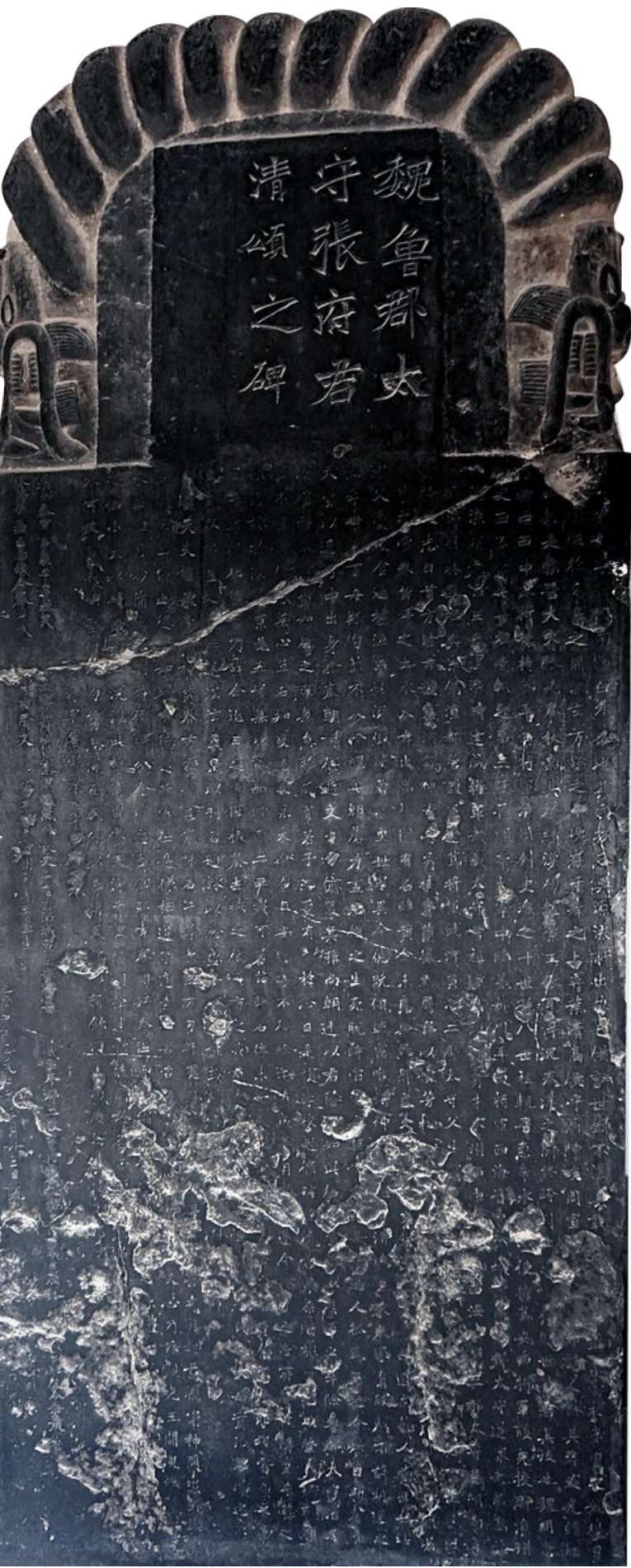


**Research**



# The Stele of Zhang Menglong

Stone Engraving



# Rubbing of the Stele

Communication Path



# Fabrication Method

Procedure



01  
Dampen paper



02  
Brush flat



03  
Edge sealing



04  
Hammer tightly



05  
Dip in ink



06  
Rubbing



Randomness :

1. The varying force applied and the differing amounts of ink will result in different final rubbing effects
2. Due to weathering and damage, the content obtained from rubbings of the same work at different periods varies.

## The Paradox of Stone Tablet Weathering:

The physical medium of the stone tablet gradually diminishes over time, yet the text inscribed upon it continues to be perpetuated and even revitalized through the process of rubbings. As the stone erodes and eventually disappears, the dissemination of the text paradoxically "grows."

## The Iterative Nature of Rubbings:

In the creation and dissemination of rubbings, each iteration introduces differences between the rubbing and the original stone tablet:

- No two rubbings are ever exactly the same.
- Over time, rubbings increasingly deviate from the original state of the stone tablet.
- This "distortion" and "divergence" make rubbings a unique medium for cultural transmission.

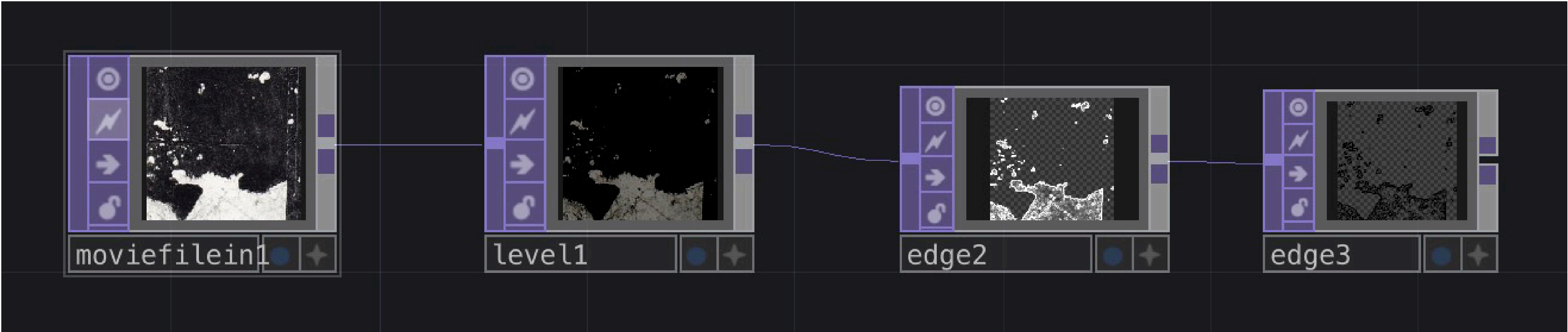


**Process**

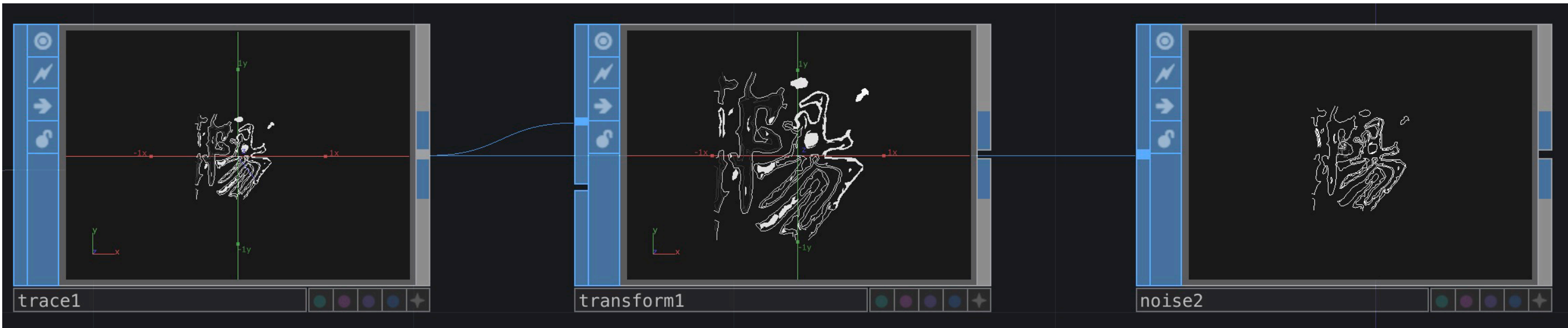
# Simulate Scanning

## Use the Edge component

This task is very simple, similar to processing images in Adobe software following a fixed workflow. It involves adjusting the brightness and contrast of the image, extracting its edges, and performing a digital scan.



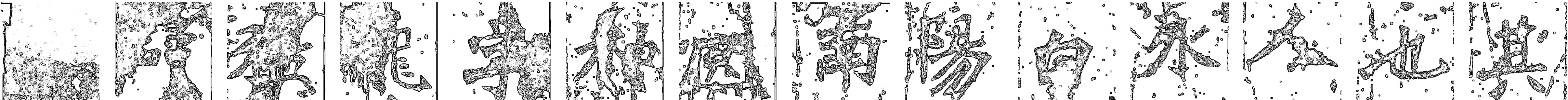
## Vectorization and simple dynamics



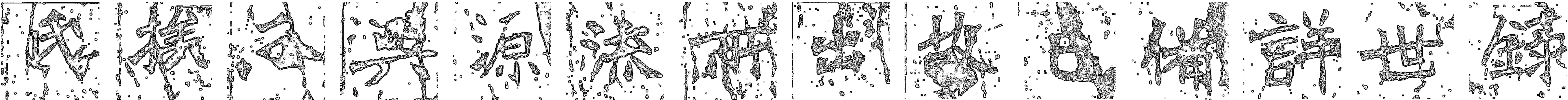


Simulate Scanning

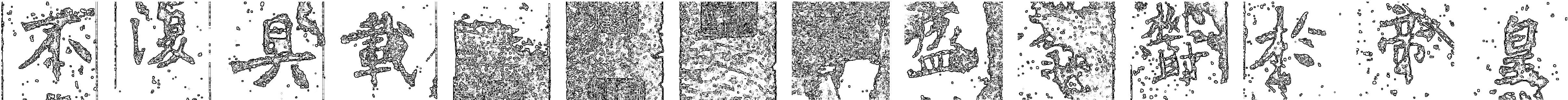
Text Extraction (Excerpt)



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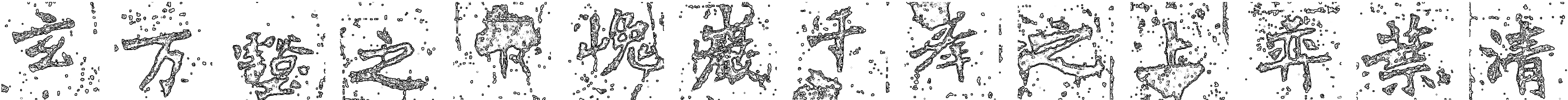
Page 01



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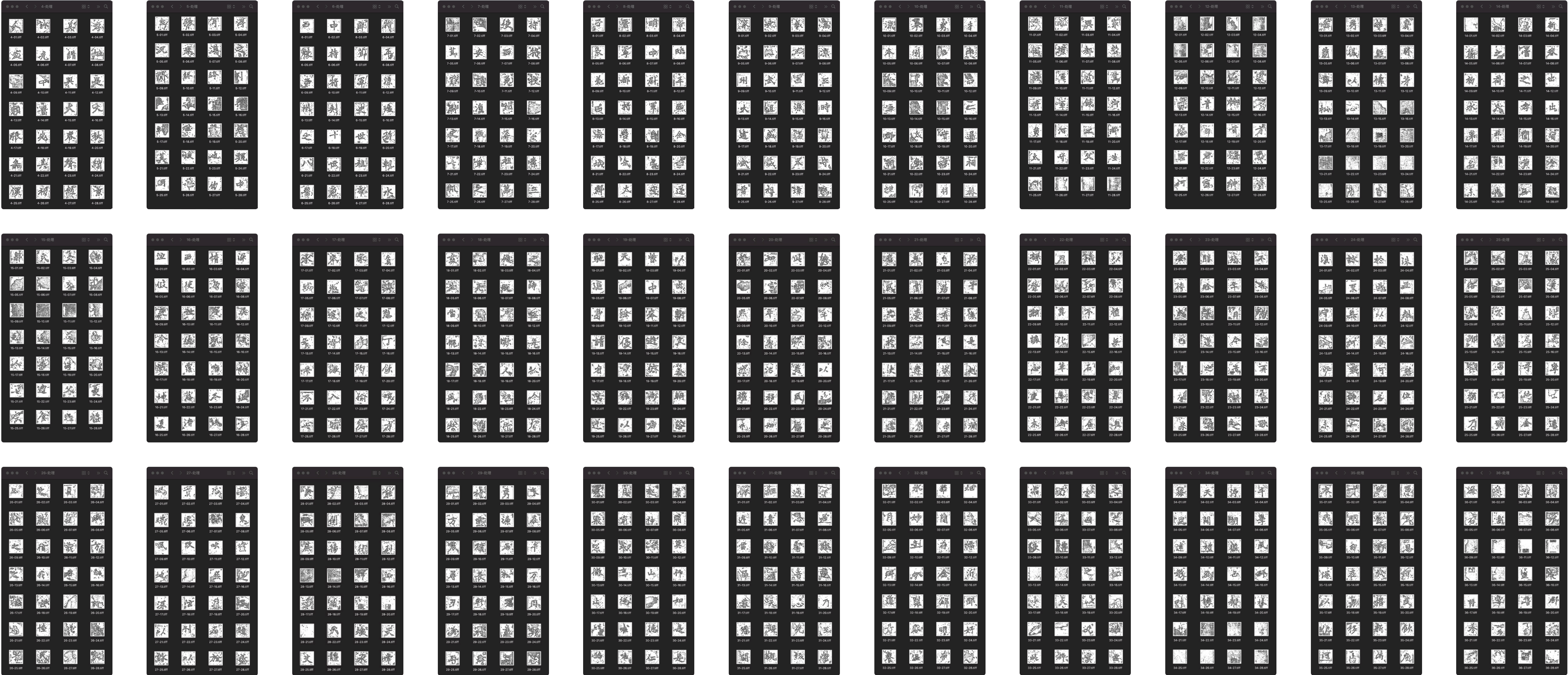


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# Simulate Scanning

## Text Extraction (Folders)

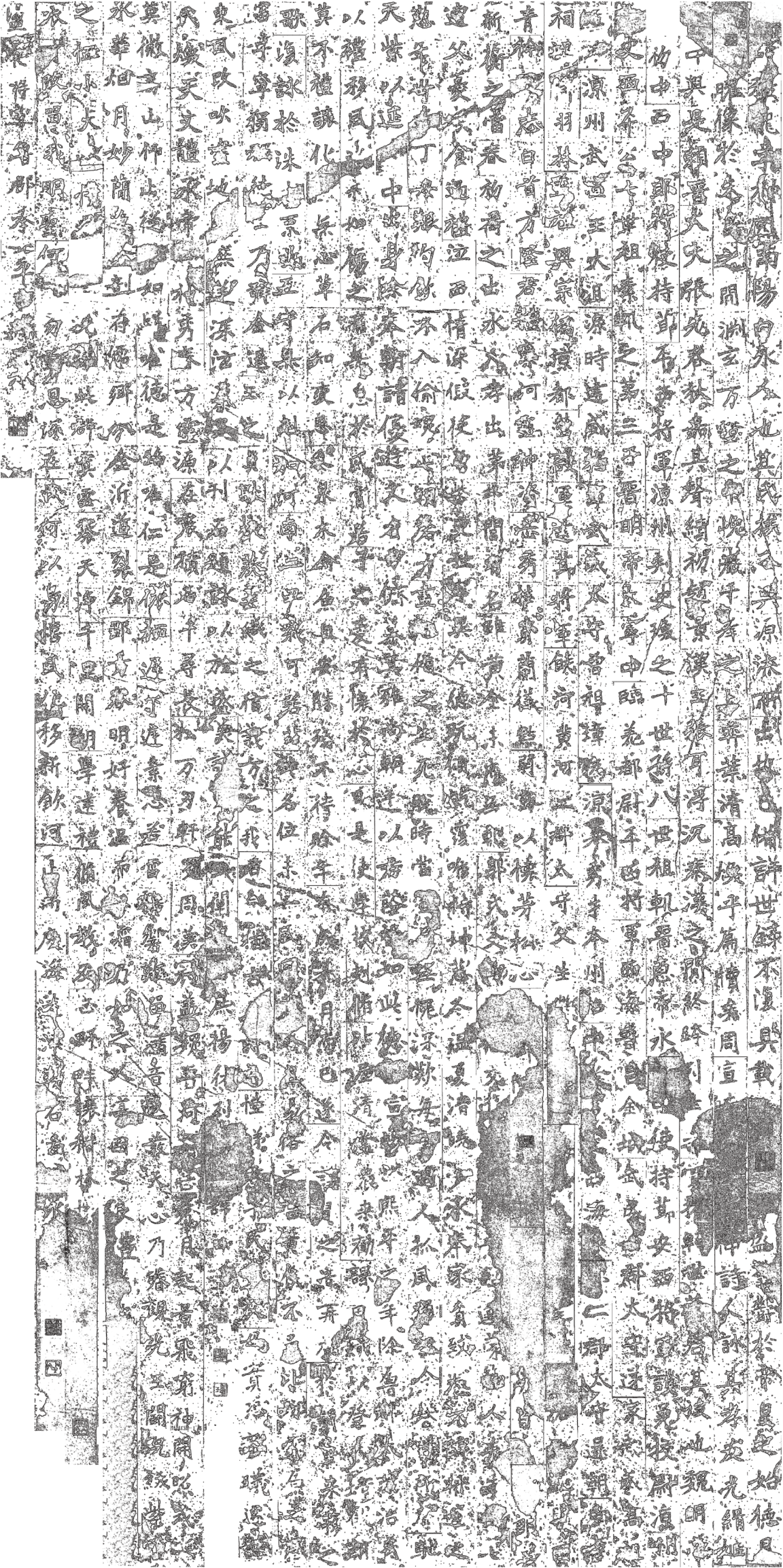




# Simulate Scanning

## Recreate the stone tablet

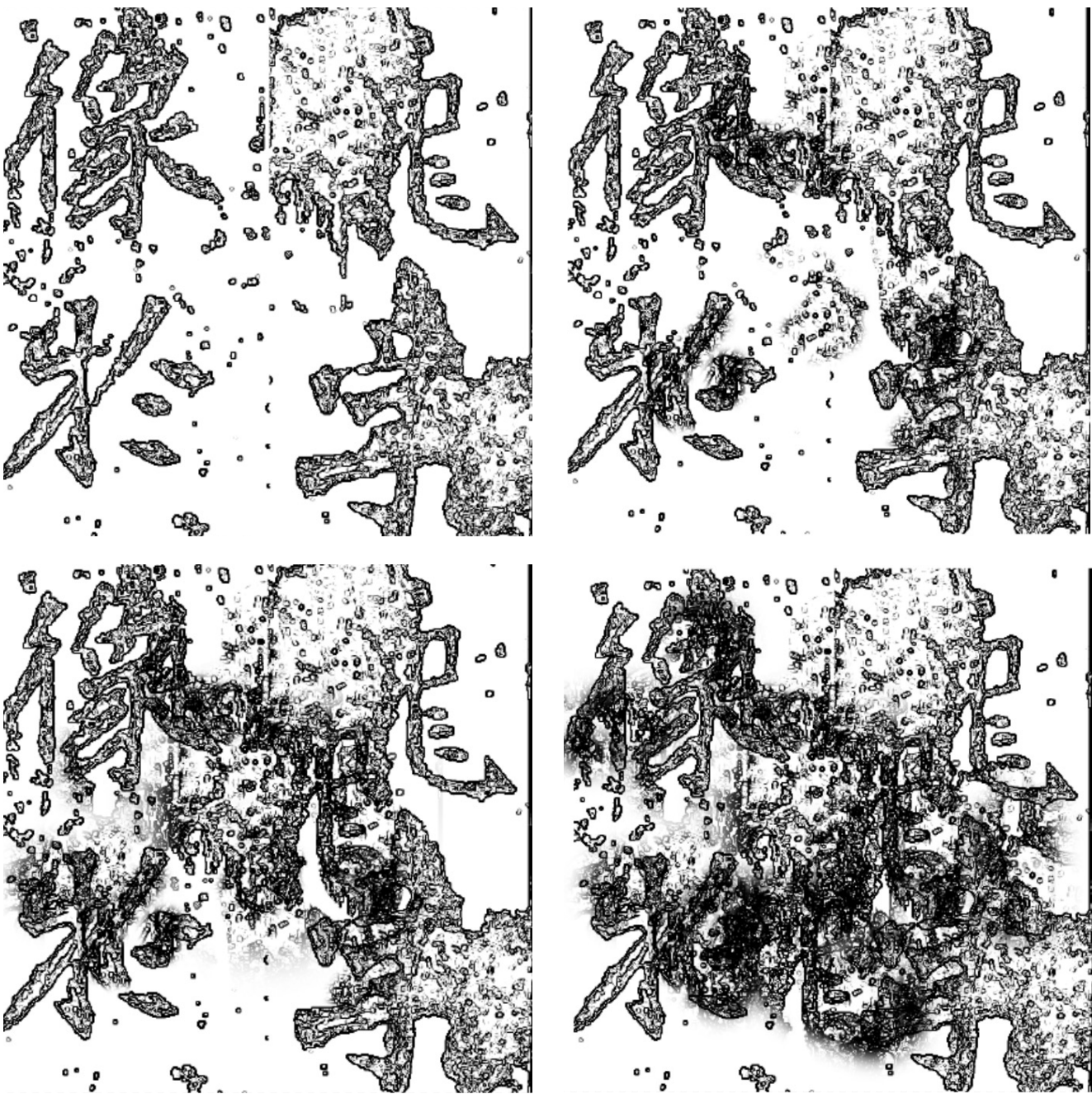
Through this process, I emulated the workflow of my reference project by dividing 36 rubbings into 1,008 individual characters for image processing. Finally, referencing the original order of the text on the stone tablet, I reassembled these scattered characters back into their original sequence.





# Glitch Processing

Create conceptual renderings using Photoshop



First, I used Photoshop to create the effect I wanted to achieve. Then, I started searching for TouchDesigner tutorials that could help me replicate this effect.

Learning generation and destruction

