

## Draft 02 Written Response

The purpose of a photocopier is to copy documents and transfer images. The main function is to create copies that are identical to the object or to digitise the physical object. Considering how to subvert its use, I decided that by manipulating the object being copied, I would end up making a copy that was different from the original. Looking at my next creation in terms of the <Conditional Design Manifesto>, I had to create a structured framework, using time as a medium (Maurer et al. 2013). For the original image I decided to use McDonald's fries instead of pears which I had tried last time. One of the fries was taken with the box and placed on the glass shelf of the photocopier. Using the movement of the line light as a time reference, the fries were made to appear to 'grow' out of the box sheet by sheet. This process can also be manipulated in two experiments: vertical growth and twisted growth. According to the 'rules', about 20 images were copied, with slightly different movements at each iteration. During the experiment, I also found some problems: it was difficult to present an increase in amplitude of the hand movement movement in practice, because the line light was moving too fast. Also, for the time being, I only rendered the movement of a single French fry, because after all, it's cumbersome for a person to operate multiple objects at the same time. But is a single French fry too monotonous if you want to feel like a growing plant? In the current idea, I've used the copier as an action maker, rather than its original basic purpose. This iteration already has some possibility of becoming a 'story'. Moving on from the <Conditional Design Manifesto>, could co-operation and participation be incorporated into the experiment? For example having different people perform specific steps in the copying process before passing the copy on to the next participant? This is a direction to consider. It also occurred to me to consider the unpredictability of iteration, repeatedly reducing the quality of the image until an abstraction point is reached. Could this idea be applied to my Experiment 3 'Fries Universe'? The motion effect I tried in Experiments 1 and 2 was only a simple form of motion, starting with the French fry box and ending with the glass frame of the machine. The movement in Experiment 3, on the other hand, was an irregular movement within a defined spatial

area. I think there is room for improvement. Using variations in hand movement to create some visual narrative possibilities, such iterations are inherently an important part of the creative process. I will continue to challenge the moving narrative of the image within certain rules.

#### *Reference*

*Luna Maurer, Edo Paulus, Jonathan Puckey and Roel Wouters, 'Conditional Design Manifesto', Conditional Design Workbook, 2013*