Cinema 4D(C4D) is the 3D program widely used by designers to make their images and ideas into 3D outcomes. Same as all other 3D programs, they are generally used to make specific, already-designed shapes. And the 'Deformer', one of the popular functions of C4D, is used to make those shapes more easily. Since this program has a tendency of making specific objects, I decided to approach C4D without any intention of making particular objects.

As a starting point, I shifted a sphere into 35 different shapes by seven different deformers and rendered it into four other settings. And this process raised several questions. Could the rendered object be considered as 'designed images'? Could each final image be seen as the same object if they are rendered with different settings and eventually come out into different shapes? If we render these 3d objects into 2d images, then which should we consider as 2d or 3d? Since these rendered images don't have any intentions with their shape, what is the meaning that these images have and how these can be used?

2nd Draft

This project is based on experiments of Cinema 4D(C4D), a 3D program widely used by designers. During the initial experiments, I made 35 different shapes with a sphere using the function called 'Deformer' and exported them by using several rendering settings such as standard rendering and Sketch and Toon(2D) rendering. This process was for exploring how the shapes could be shifted and influenced by 'deformers, and it raised questions about the borders between 2D and 3D.

For the further process, the new seven iterations with more detailed settings were created to investigate previous questions. As the first draft transformed into a variety of 99 writing forms in *Exercise in Style(Queneau, 1998)*, these experiments also presented the images in various ways based on a critical perspective on the main idea. They are including the experiments of various 2D styles, created movements of 3D objects into 2D style, and brought them back to 3D in real life by using the planar figures exported from the same objects. As *Exercise in style(1998)* is presenting how the forms provide various understandings on the writing, the whole iterations and its process also raised other several questions. How can the 'form' this process creates be used to communicate? How they can be used as a communication method? What meanings and style does it suggest?

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Queneau, R. (1998). *Exercises in Style*. John Calder.

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3rd Draft

This project is based on experiments in Cinema 4D(C4D), a 3D program widely used by designers. Initially, I made 35 different shapes with a sphere using the function called 'Deformer' as an experiment. While creating them by using several rendering settings such as standard rendering and Sketch and Toon(2D) rendering, the process raised questions about the blurry borders between 2D and 3D.

In the second iteration stage, the new seven iterations with more detailed settings were created to investigate previous questions. As the first draft transformed into a variety of 99 writing forms in *Exercise in Style(Queneau, 1998)*, these experiments presented the images in various ways based on a critical perspective on the main idea. Furthermore, as *Exercise in Style*(1988) is presenting how the forms provide various understandings on writing, the whole iteration process raised other several questions. How can the 'form' this process creates be used to communicate? How they can be used as a communication method? What meanings and style does it suggest?

During the inquiry of these questions, I thought the shapes I got during the process could be seen as signs for communication. Following this idea, the final iteration was to apply the previous process to 'special characters' to make the form work as a communication method. Special characters are used both as signs and emojis. This could correspond with the idea of the ambiguity of the boundary between 2D and 3D. Finally, the outcome was a moving image that continuously shifted from special characters to new emojis to show that the shapes were crossing borderlines endlessly.

This idea was motivated by the book 'Micro Typography: Punctuation Marks and Numbers.(Cheng et al., 2015)' According to the book, with the development of type-printing, professional books with high legibility were distributed, and special characters that only needed to be viewed without reading became a widespread type. Special characters based on these formative symbols are different from punctuation marks which have orality(2015). In contemporary digital society, special characters are used as punctuation marks and signs in grammar and are widely used as images for their shapes. They are called emojis, the new hieroglyphics of this era.

Working with special characters, this iteration process works as a communication method presenting two different aspects of characters. It communicates the idea that we have maintained and created new "non-verbal expressions" in non-face-to-face digital space by using the characters in a different way. This idea can be supported by the quotation, "Man has developed the unique capacity for "information processing," as it is now called, whereby the input of signals are transformed into symbols and interpreted as meaningful messages"(Kepes, 1966). In this perspective, the project can be expanded its boundary from these specific concepts to diverse aspects in society for the further process.

Queneau, R. (1998). *Exercises in Style*. John Calder.
Cheng, K., No, M.J., Lee, Y.J., Sim, W.J., and Park, H.S. (2015). *Micro Typography: Punctuation Marks and Numbers*. Seoul: Workroom Press.
Kepes, G. (1966). *Sign, image, symbol*. New York: George Braziller.