

DRAFT 1:

What's unexpected about this thing you just made?

What do you understand better or differently about your tool or medium now? Did it pose a particular technical challenge?

What kind of output or knowledge does this tool or medium favor?

What relationship does it have to graphic or communication design?

I realized that I could not complete the work according to the steps I had used to color with electronic painting, because the order of color seemed to be completed by taking into account coverage, etc., rather than just copying colors.

I find that Acrylic gouache will have more vivid colors and it does not necessarily need a lot of water like watercolor to complete the work. Moreover, Acrylic gouache layering can create rich texture and depth, and acrylic gouache covering can create a picture with both breathing and heavy feeling. There are more possibilities to explore in space and hierarchy.

During the reproduction process, the most challenging thing was to control the ratio of water and pigment to ensure that the color remained vivid while creating gradients between layers. This made me realize that this medium is technically demanding in terms of detail processing and texture expression.

I think this tool is more suitable to quickly record the color of the picture and composition of the material, because the capture of color and shape is relatively simple for this material, and the color will be more vivid. However, there are some limitations to depicting some detailed linear works, because the controllability of water will be relatively low, and it is impossible to complete very fine linear content.

Color and weight can be used as a way of transmission, different colors and textures will bring different feelings when watching and send different signals. The superposition of water marks can also be used as a way of propagation. When I draw a thing, everything will eventually be left on the canvas in the form of water marks, so different water marks will represent different information about the object.

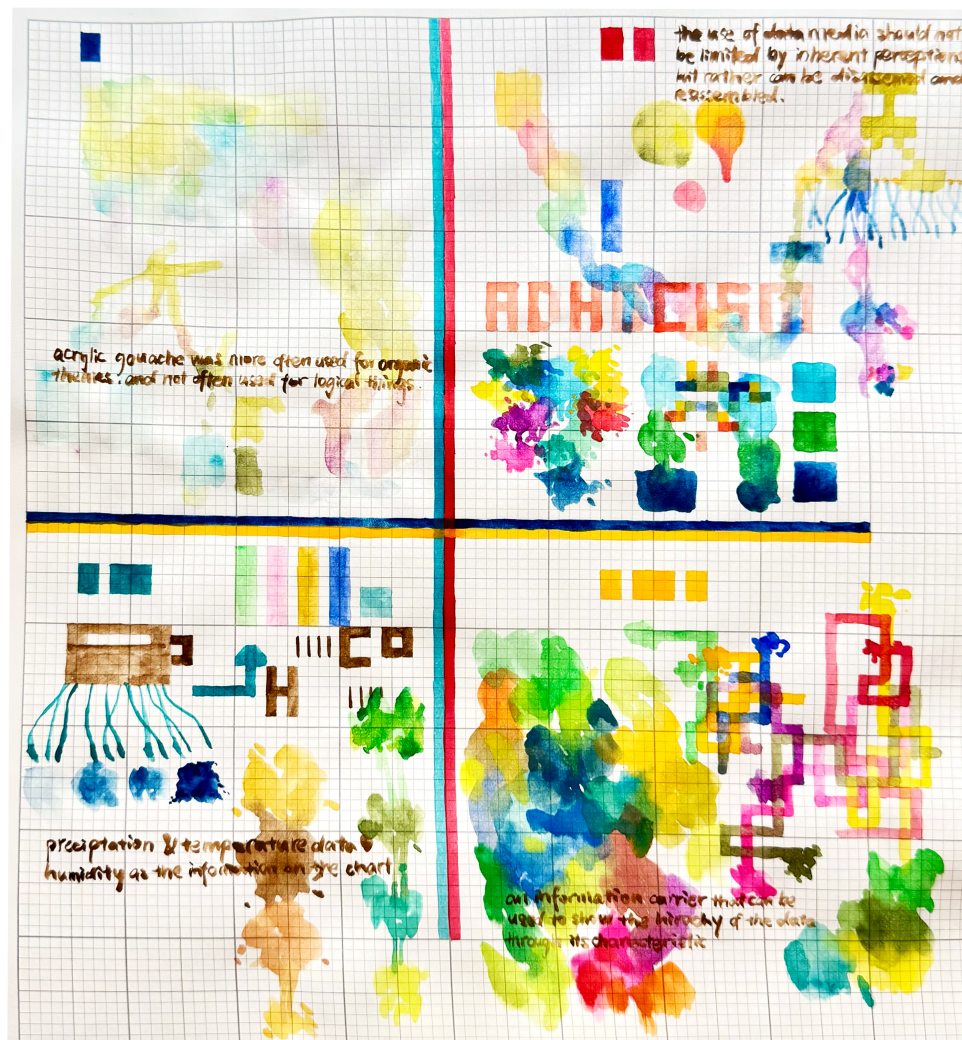
DRAFT 2:

In opening up the experimental goals of the iterative project, read Charles Jencks and Nathan Silver, *Adhocism: The Case for Improvisation*, [1972] 2013, whose text expresses the idea that much of design nowadays consists of disassembling and reorganizing what once existed to go on to develop and design new objects to optimize their performance in different scenarios. In his description of the reorganization of the bicycle, the author mentions the application and design of the wheel, “if we may extract a lesson from the bicycle seat, it is that any form is a possible member of a limited but open set, a condition for which I will coin the term “multivise.” This word has the semantic advantage of calling attention to two complimentary qualities This word has the semantic advantage of calling attention to two complimentary qualities -the “multi”-potentiality of any form as well as its inherent vise-like restrictedness. It is thus understood that any “part” of a design has multiple potential uses, not just in bicycles or vehicles, as well as its inherent vise-like restrictiveness. Again, the author's argument applies not only to the reorganization of physical design but also to the use of technology and media. This inspired me to think that if parts can be used in many unexpected ways, then isn't it possible that technology and media are not only limited to specific uses but can be explored in more ways? If we break out of this limitation and recombine technologies and media for “unintended” uses, can we explore new meanings and domains of use by analyzing the nuances and properties of the media?

Starting with the Acrylic gouache chosen for my iterative project, I spent Week 1 imitating a mossy Acrylic gouache piece I found online. Through the first week's imitation, I learned that acrylic gouache has characteristics that are similar to watercolor and acrylic, with a relative ability to cover while retaining the transparent texture of watercolor, and that water is an important influence. The amount of water affects the control of the pigment and its ability to cover, and if both of these aspects are affected, then the brightness of the color will also be affected. Also considering that watercolor is often used organically, mostly in landscapes, to quickly capture ideas and the scene at hand. So I began to wonder if Acrylic Gouache could be extended from its 'organic' nature (such as natural diffusion and landscape painting) to the 'rigid' realm (such as logical frameworks and regular expression). This is similar to the author's reference to the concept of 'multiverse', to go beyond the traditional to explore the possibilities of using new media. Therefore, I further pondered whether there could be a balance between organic and rigid, retaining the unique visual appeal of the medium itself while logically expressing data and other content, resulting in a new type of artistic expression. This is a new experiment for me, and I have completed some of these iterations this week, but I still think that logic is not enough in the images. This week's experimentation was more about standardizing the water content and my logic and way of thinking, but I wanted the images to be more logical as well. I have some doubts because this week's logic

I developed from data visualization, so it is enough to express only the degree and the ups and downs. But if you go to express the textual content, it is likely to be missing the specific meaning of the text, leaving only the author's thinking process or the story content towards the process, just like but less core information mindmap, only process without content. In the future, I hope to explore more mediums besides Acrylic gouache in this “unconventional” way.

Charles Jencks and Nathan Silver, *Adhocism: The Case for Improvisation*, [1972] 2013



DRAFT 3:

During the first week of study and experimentation, I chose acrylic gouache as my medium for the rest of my exploration. Because of the unfamiliar medium and the need to understand the properties of acrylic gouache, I started by imitating another artist's acrylic gouache work and ultimately chose a piece of moss. Through experimentation, such as controlling variables such as the amount of water, coverage, and diffusion, I found that this medium is between transparent watercolor and acrylic and that the amount of water is a challenging factor to control, and will most directly affect the visual presentation of the final image. I also found that acrylic gouache was more often used for organic themes, and not often used for logical things.

Therefore, in the second week of this iterative experiment, I read Charles Jencks and Nathan Silver's theory of *Adhocism*, which suggests that the use of media should not be limited by inherent perceptions, but rather can be disassembled and reassembled. I attempted to present data visualization using acrylic gouache as a medium.

In this week's ongoing iteration, instead of the previous week's London Cafe data visualization, I chose to re-investigate the water theme (water is an important influence on acrylic gouache, and therefore the water theme will also connect the theme and medium more closely in the data presentation) and ended up with precipitation & temperature data & humidity as the information on the charts, and the transparency property of acrylic gouache is used to layer the data, which allows for data visualization with more diverse information. And based on last week's iteration, I chose to turn the paper into grid paper to make it more logical and accurate, but also maintain the acrylic gouache feature to make the cold charts not just logical, but also richer in the picture. So in my iterations, acrylic gouache is not just a drawing tool, but an information carrier that can be used to show the hierarchy of the data through its characteristics. The significance of the medium should not be bound by its inherent use, as in the case of opaque watercolors, but rather by its intrinsic nature to find new ways of expression and presentation. While data visualization usually relies on precise numerical values, the combination of acrylic gouache brings a 'sensual' way of presenting information, making data not just cold numbers, but an organic existence where sensibility and logic go hand in hand.

Charles Jencks and Nathan Silver, *Adhocism: The Case for Improvisation*, [1972] 2013