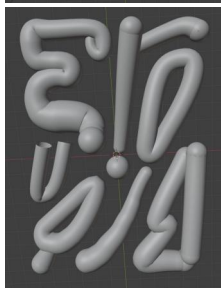
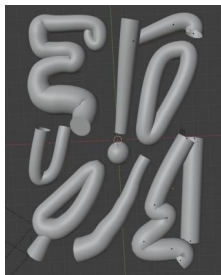


P.1

Swollen letters take up most of the space in Mark Bohle and Raffael Kormann's poster<sup>P.1</sup> for Kulturzentrum Merlin. This experiment of taking a two-dimensional typeface and making it three-dimensional, and then putting the three-dimensional typeface into a two-dimensional poster is what I wanted to explore.

My first idea was to outline the basic shape of the font in Adobe illustration and then use **Blender's** expand tool to give it an expanded effect, but when I did this I realised that the shape of the font was not at all what I expected, it became very difficult to control and was very different from the shape I was trying to emulate, so I switched to using the **Curve tool** in Blender.



P.2

In the process of making it, I encountered many technical problems, for example, how to make the two endpoints of the curve into a round ball shape? I tried many methods according to online tutorials, but none of them were successful. In the end, I chose to add spheres<sup>P.2</sup> at the two ends of the line, however, the result was still not precise.

Although the final output<sup>P.3</sup> was a bit different from what I expected, this practice also gave me something to think about. Generally speaking, people use Blender to produce 3D works, such as product models or 3D animations. But this kind of 3D effect may be able to serve for 2D works, for example, in the poster I imitated this time, the designer made the 3D effect of 2D fonts, and then put the 3D fonts into the 2D poster, this kind of conversion between 3D and 2D is worth exploring.



P.3

For subsequent experiments, I want to continue to explore how Blender as a 3D tool can be used in 2D graphic design. One preconception is to try to create some pure 2D designs with **Blender**. Another idea is to explore the relationship between the **Curve tool** and typography, and try to change the structure of fonts by adjusting the curve settings. For example, fonts don't have to be flat, they can also be three-dimensional and inflated.

In this week's experiment, I continue to explore blender's curve tool and use it to create typography. I chose to use Ingold, Tim Drawing, writing and calligraphy as a lens reference.

The text states that graphic production is not only a history of drawing, but also a history of the shifting balance between drawing and engraving. From my point of view, graphic production has been changing and evolving from traditional painting and drawing, to reproducible etching and printing, to photography and film graphics, and finally to digital processing. In the modern digital society, graphic production has become a process of continuous integration and conversion of three-dimensional design and two-dimensional design. In last week's exploration, I continued to use the curve tool in blender and used it to create typography. Blender is generally used to create 3D models, such as recreations of real-life three-dimensional things or to create virtual 3D digital art. Through this experiment, I hope to explore could 3D software be used as a tool for 2D graphics and how they can be converted, and find out their characteristics.

The author describes the difference between engraving and writing in practice and experience as the difference between making reductive marks with a sharply pointed in a resistant material , and making additive traces in flowing ink. In my opinion, the difference between 3D letters and 2D flat letters is that 3D letters are thick, and have many sides. They usually appear in virtual space or as physical sculptures in the three-dimensional real world, while 2D letters Presented only on a single surface, such as a poster. So if I want to convert a 3D letter into a 2D letter, I can only pick a single viewpoint. So I drew a basic letter "B" with the curve tool in Blender, and then adjusted the shape and angle of the curve to produce a series of different images of the letter "B" under the same lighting and the same viewpoint. In order to make the final font effect more flat, I processed all the images through Adobe Illustration, increasing the contrast to highlight the 3D to 2D transition.

Finally, the text states that Ong believes that the mere use of tools is sufficient to constitute writing as a technology. In any case, the typewriter can be understood as a 'mechanical contrivance' that enables the writer to 'express something poignantly human' that could not be expressed without it. But to succeed in this, it is necessary to 'interiorized the technology'. however, the difference between typing and writing is definitely not technology, but the human subject. I think this point of view also applies to design. In any case, Blender can also be considered a 'mechanical contrivance' that helps designers express or convey some ideas. But just using 3D software is not enough to make a real design. The decisive factor is always the designers themselves.

Reference List:

Ingold, Tim. "Drawing, writing and calligraphy". A brief history, London: Routledge. 2007



