

The publication begins with a cropped image fragment taken from the final outcome of *Methods of Iterating* project. The original project used repeated multi-view experiments and comparative versions to question the supposed neutrality of Blender's viewing system, examining how "standard" representation is constructed through software structures, parameters, and interface logic.

Starting from this fragment, the book develops 100 iterations through both digital and physical experiments—cutting, stretching, classifying, degrading, folding, and recombining the image—to test how meaning can be reorganised through structured reconfiguration, how perception is shaped by systems of viewing, and how a partial, ambiguous unit can generate new relations and narratives through repetition.

Through cutting, shifting, and stretching, the original structure is disrupted and the internal relations of the image are reassigned. Fragments no longer follow their initial order, but generate new viewpoints and routes of seeing through distortion and displacement.

## Digital Attempts

### i. cut + stretch





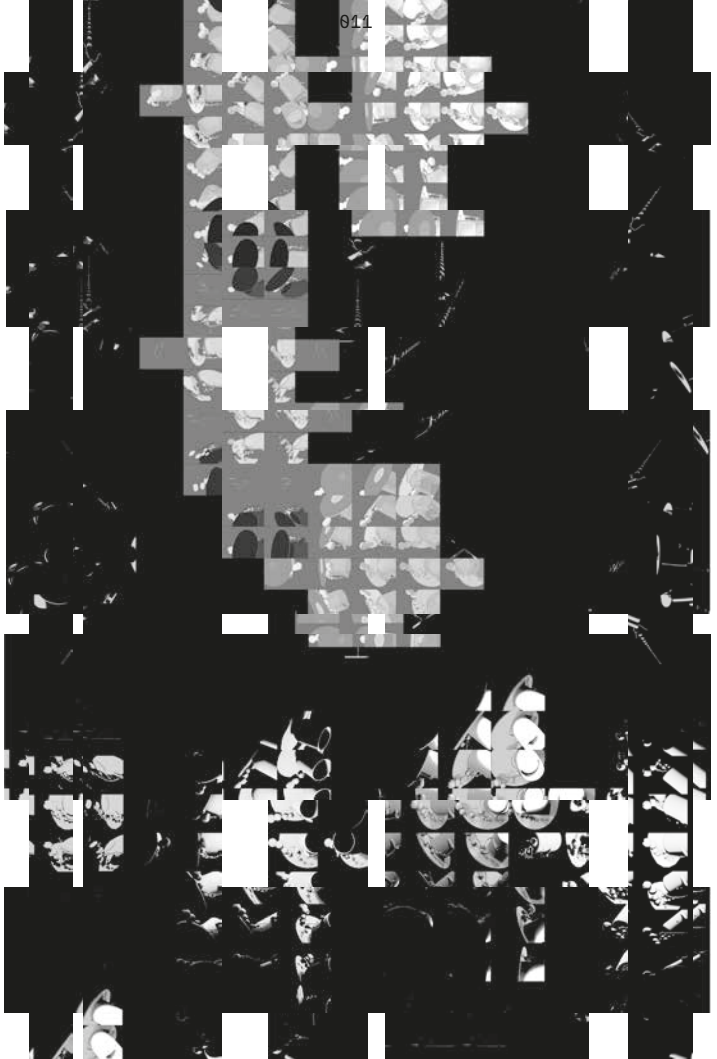
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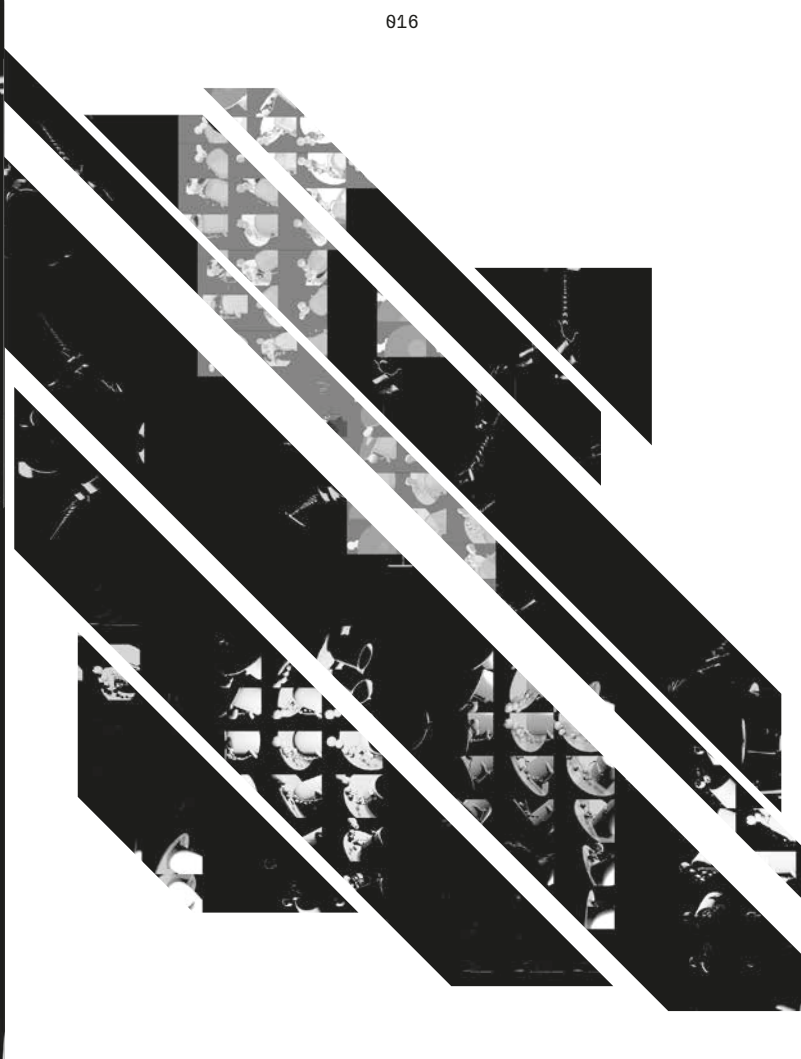


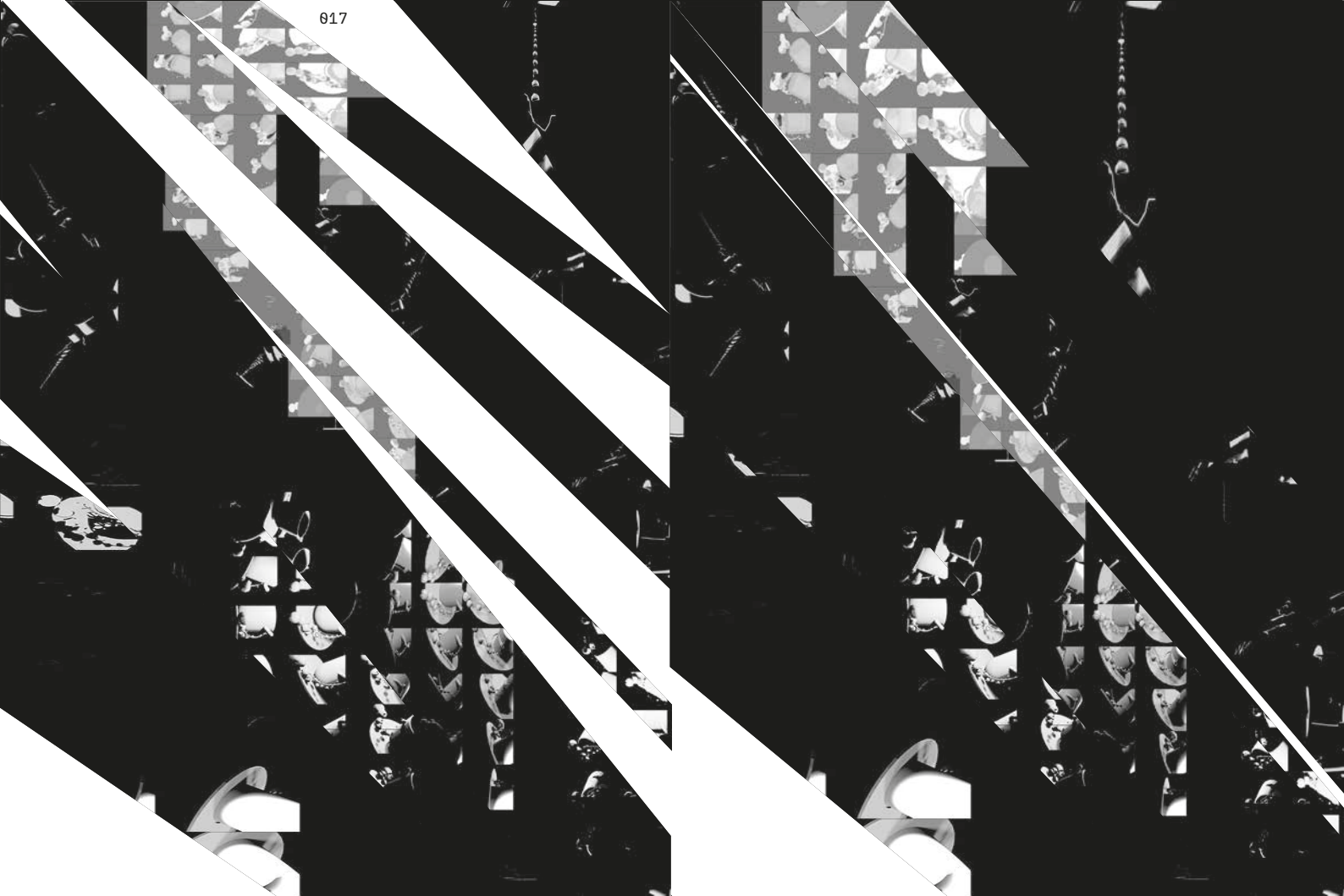


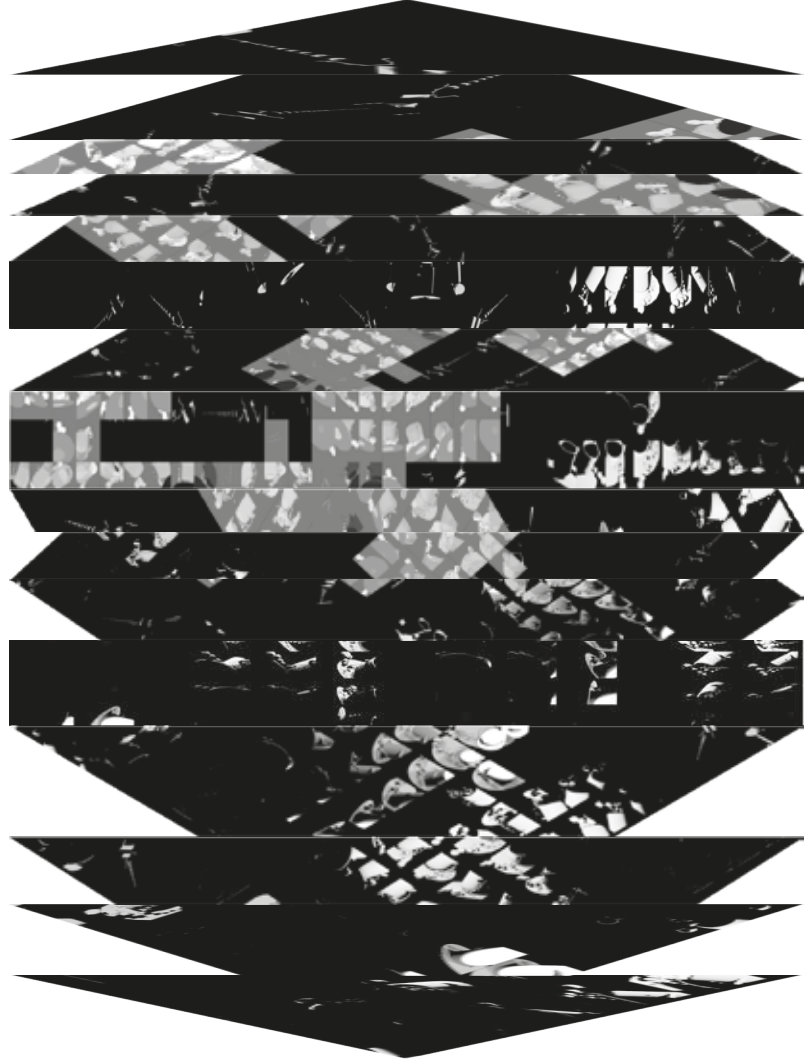
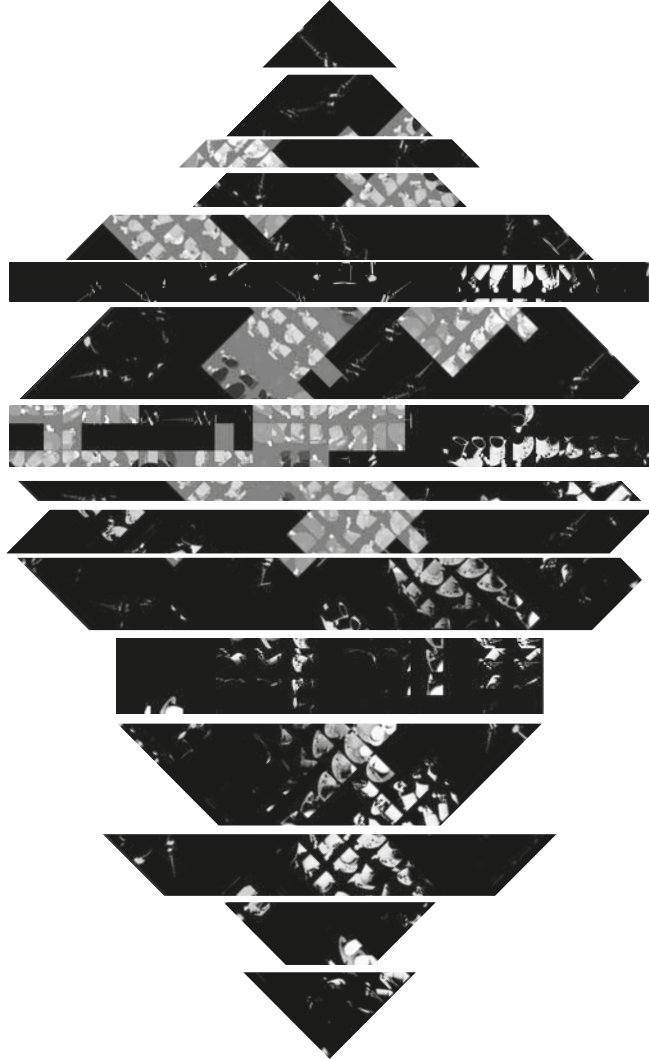




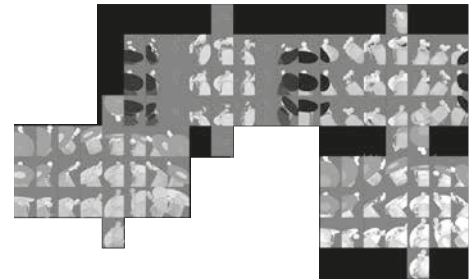
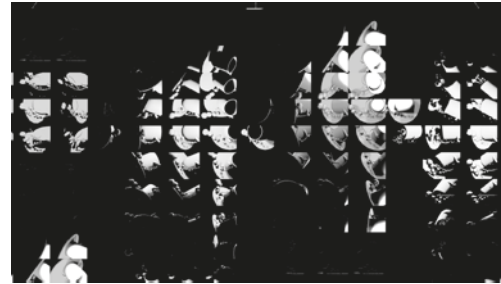
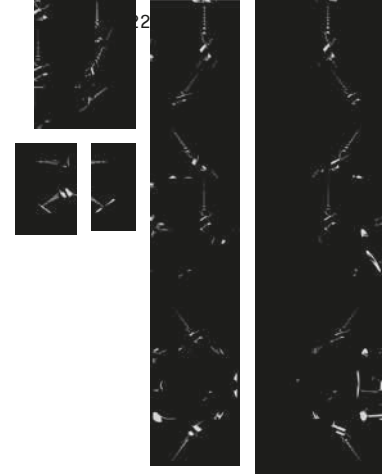




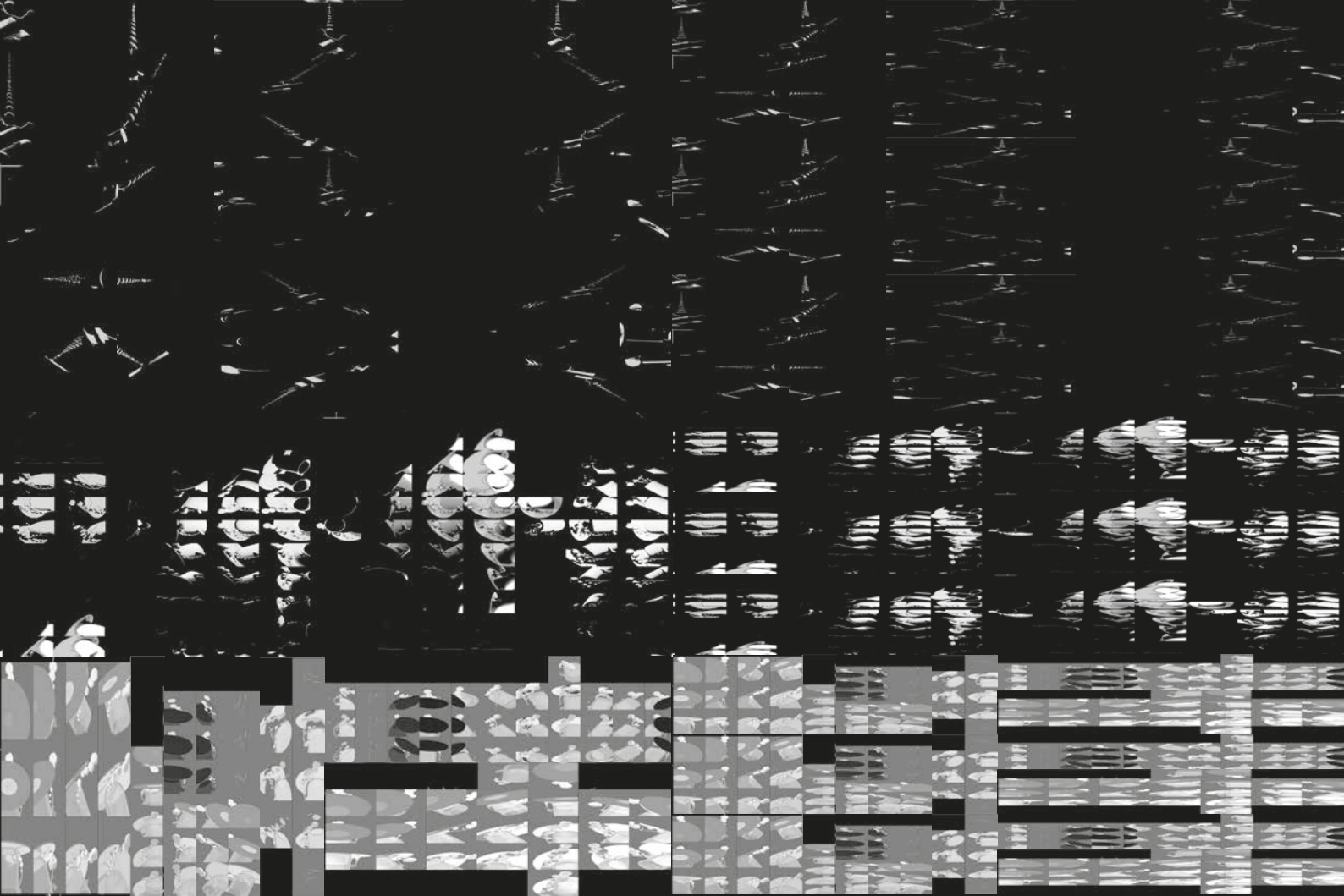


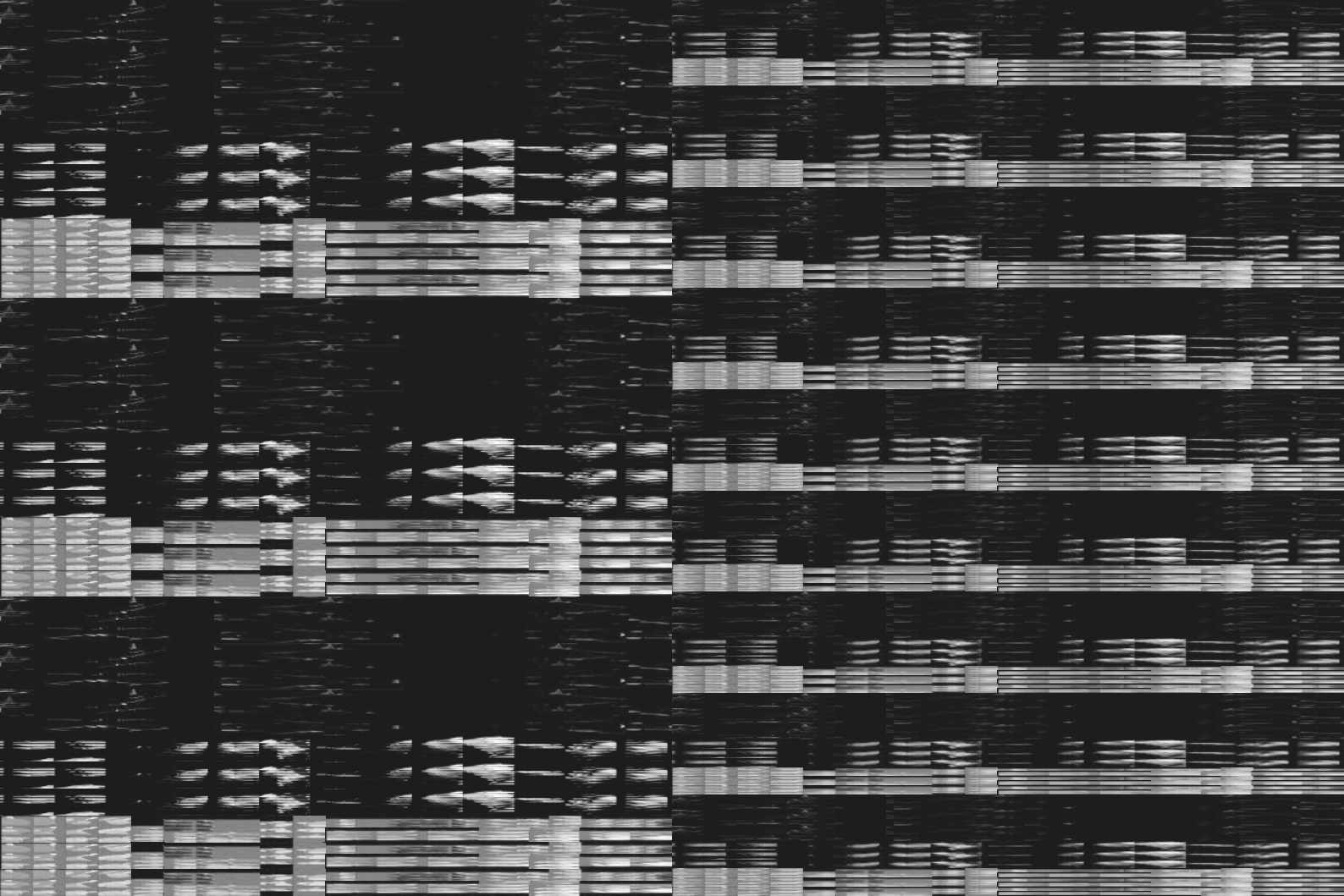


The image is first divided and classified according to its original content and local forms, then iterated through repetition. Inserted into new frames and structures, the fragments gradually move away from their initial meaning, generating new visual relations and meanings through accumulation and juxtaposition.



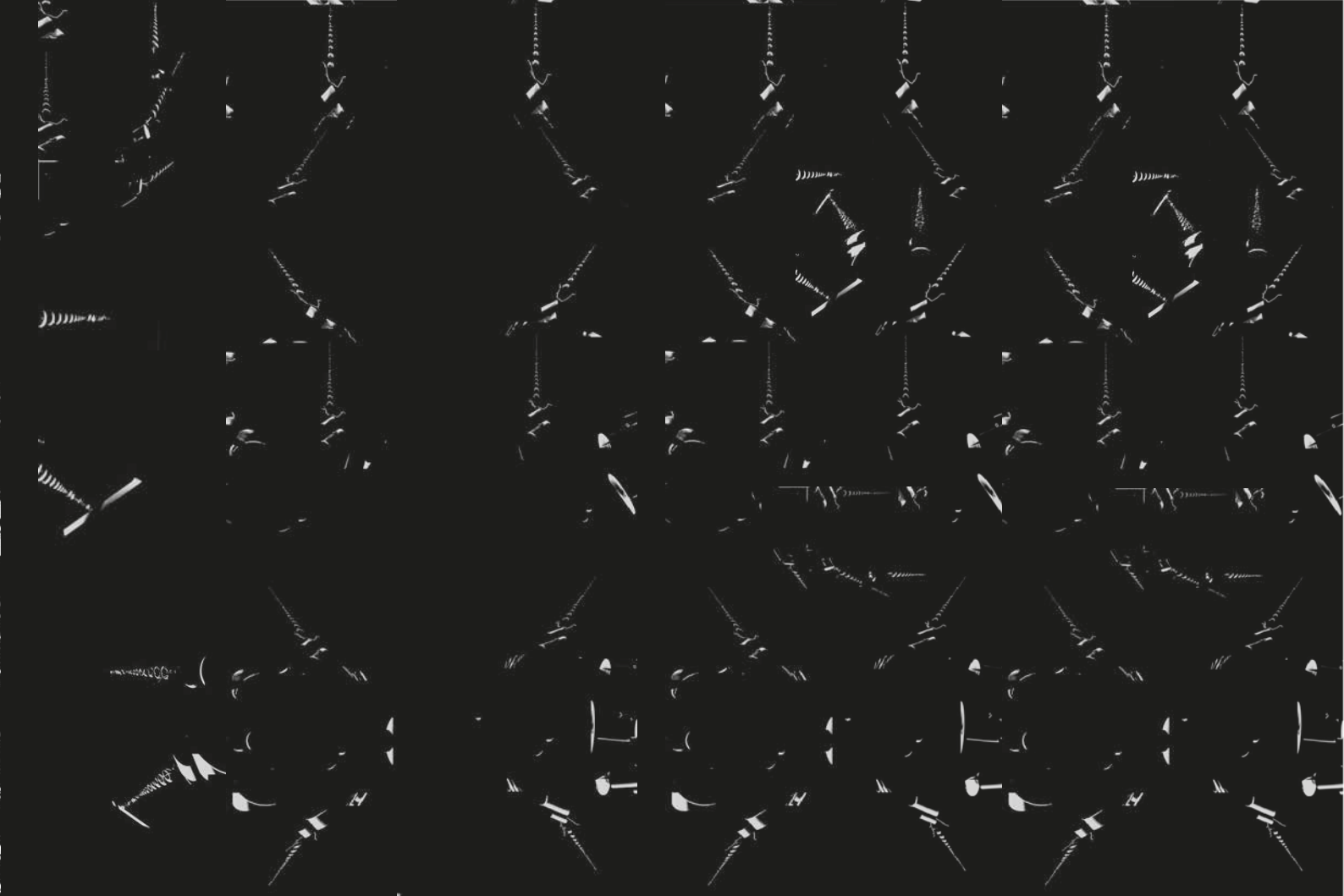
## ii. classified repetition

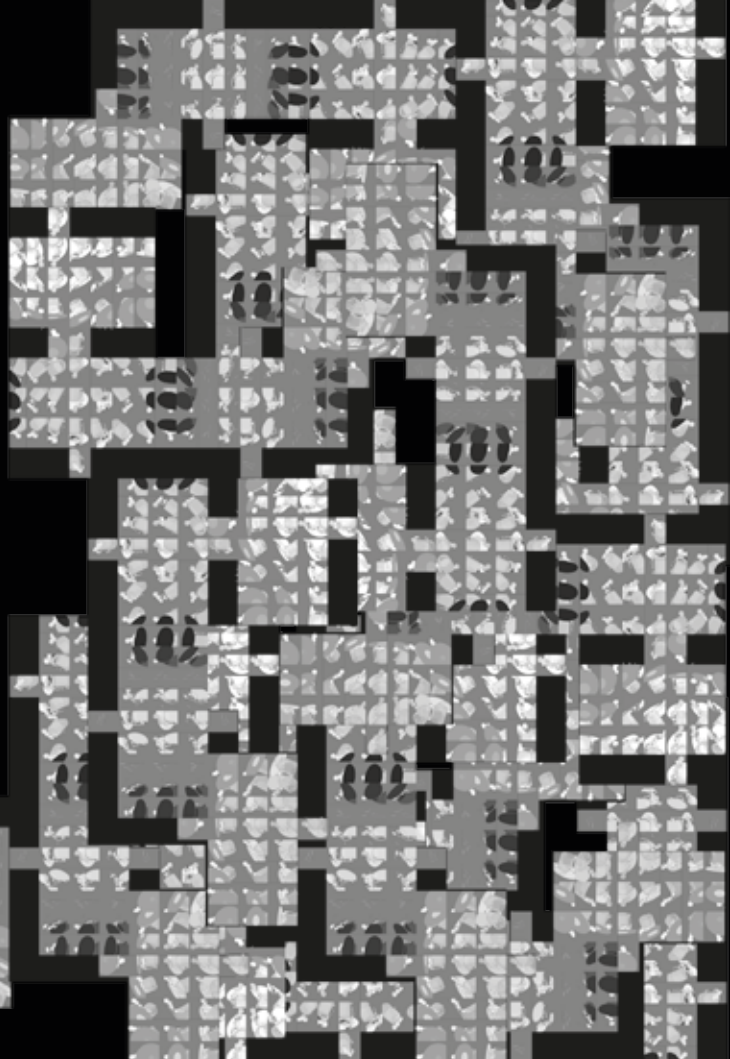
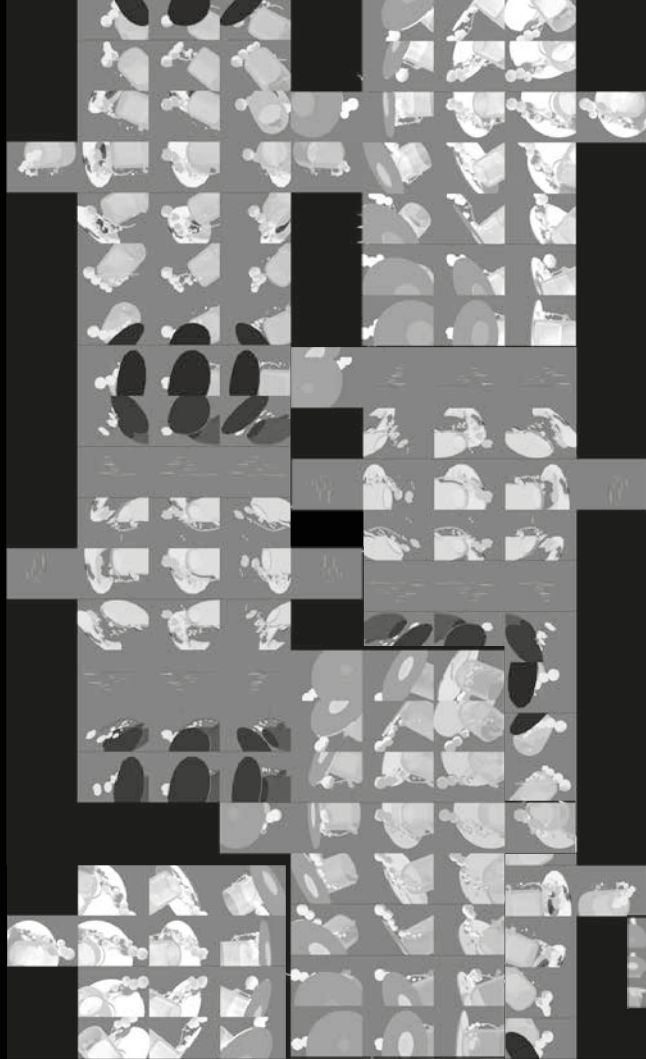


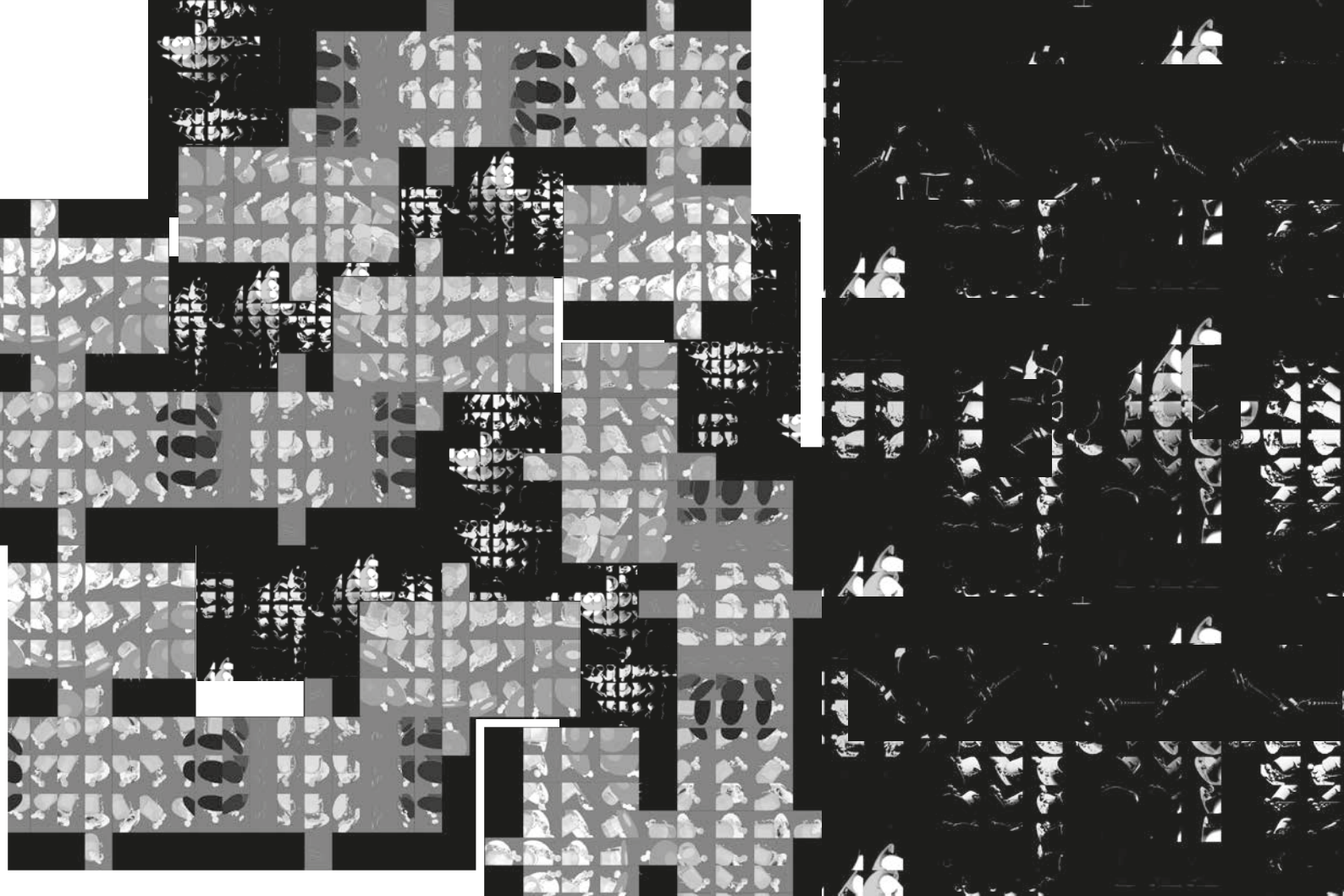






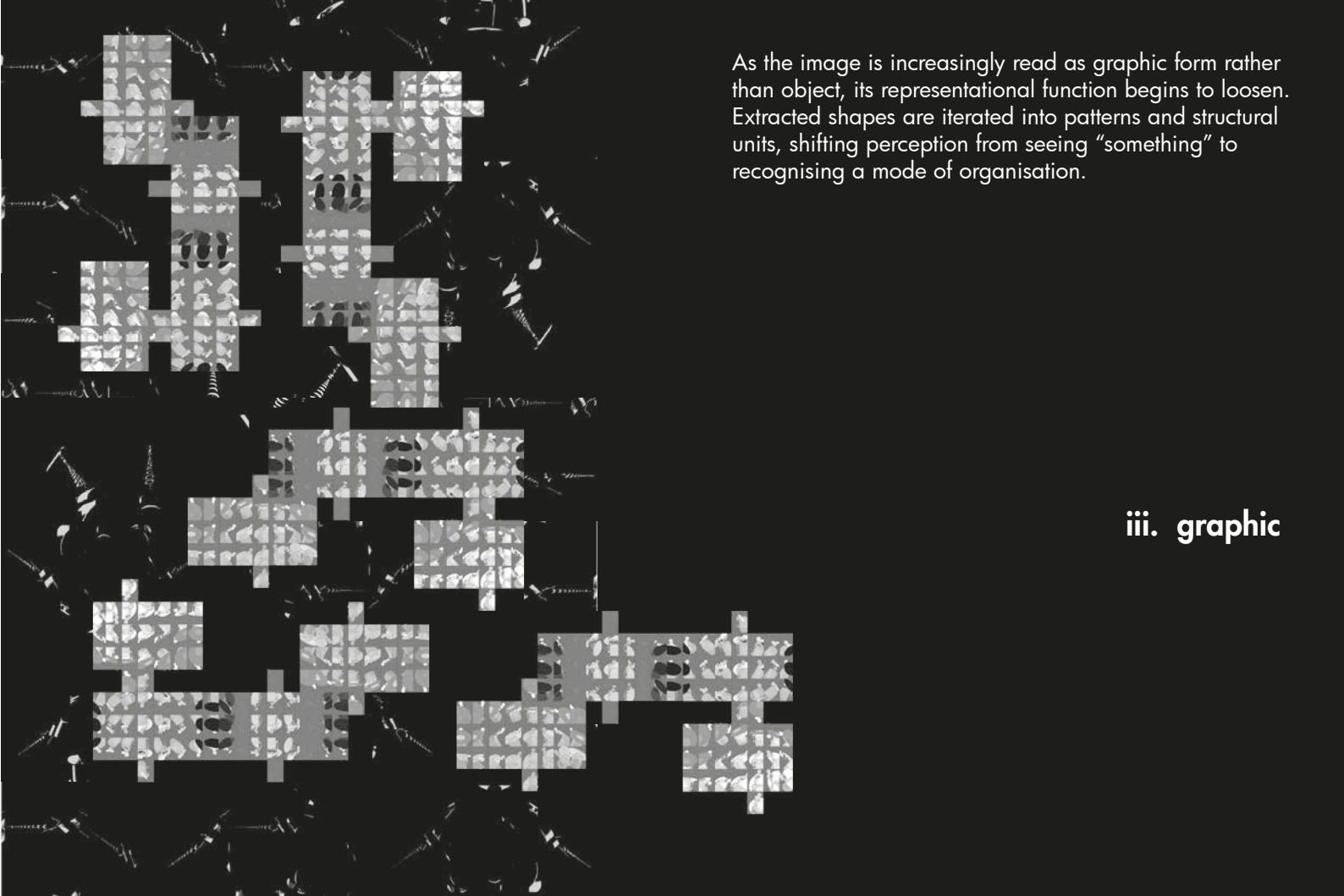


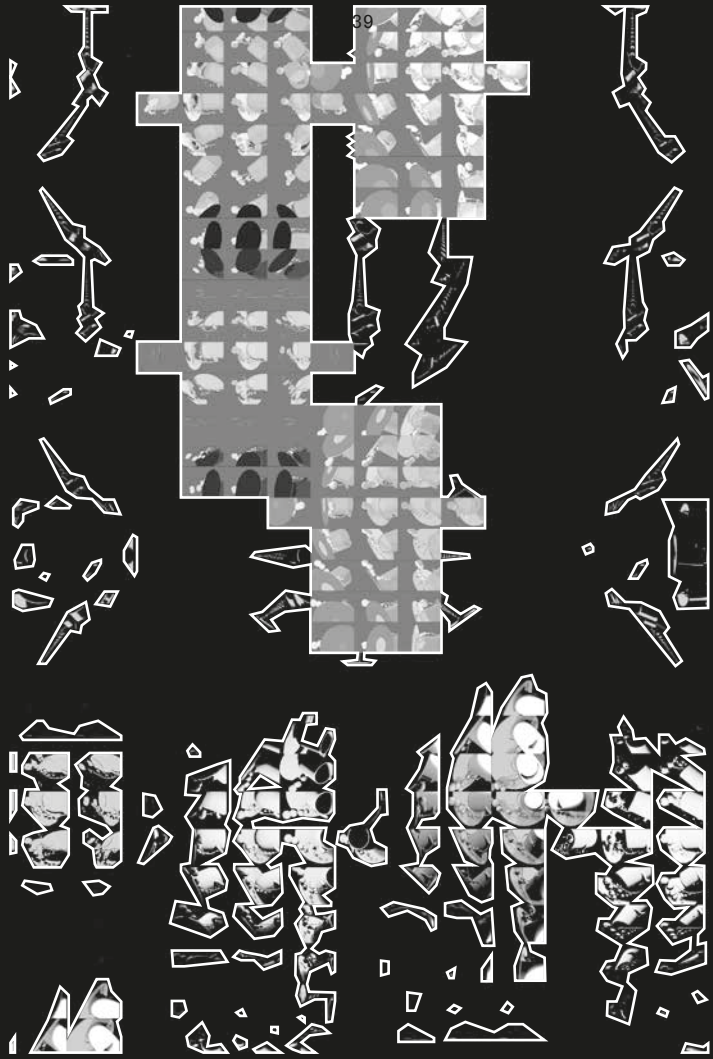


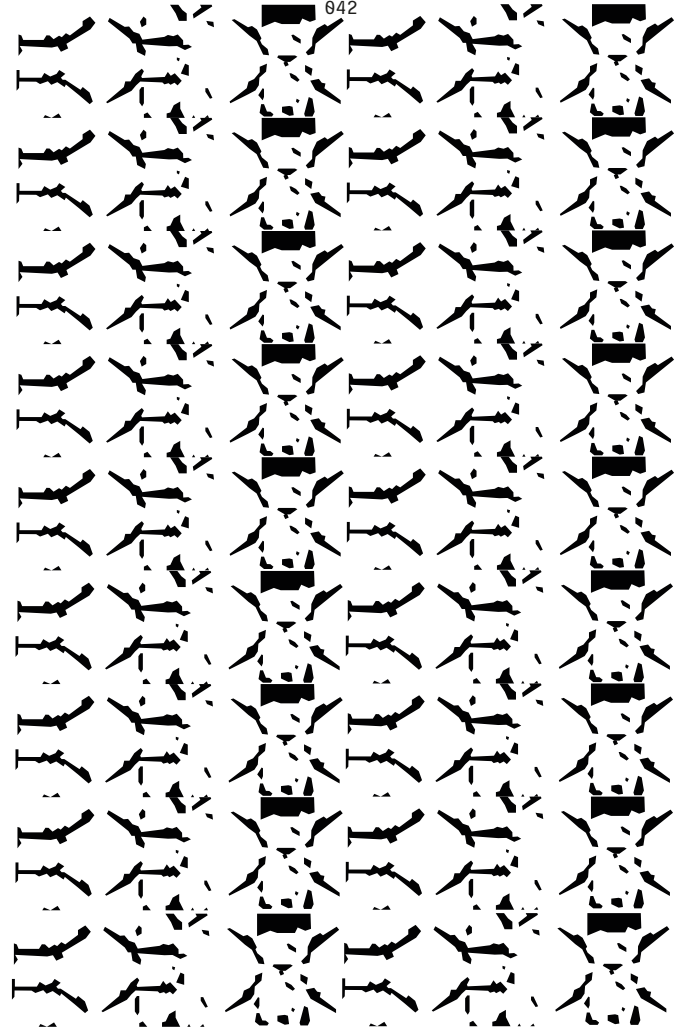
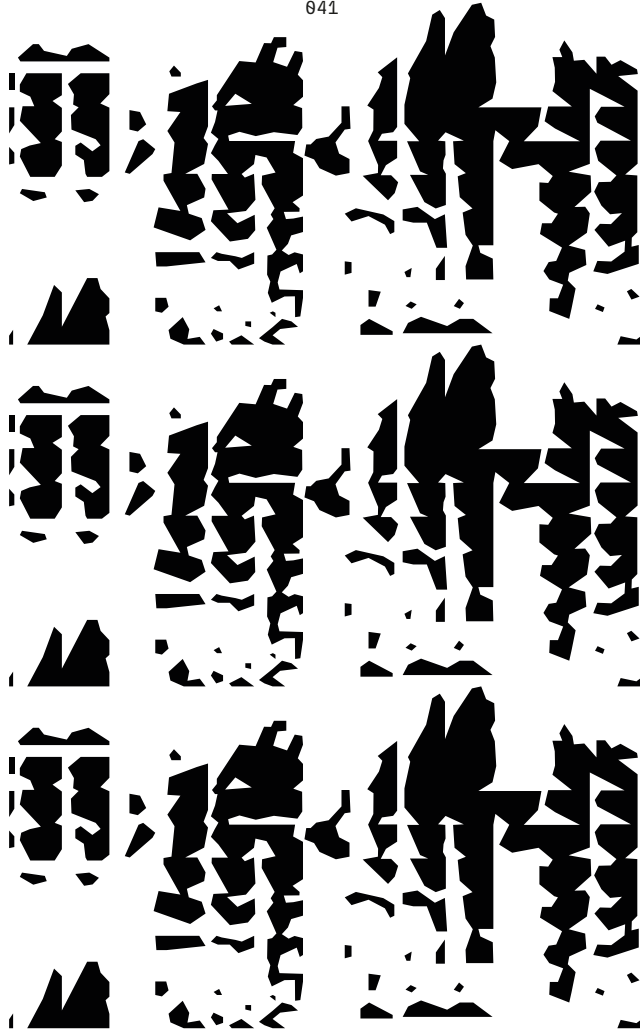


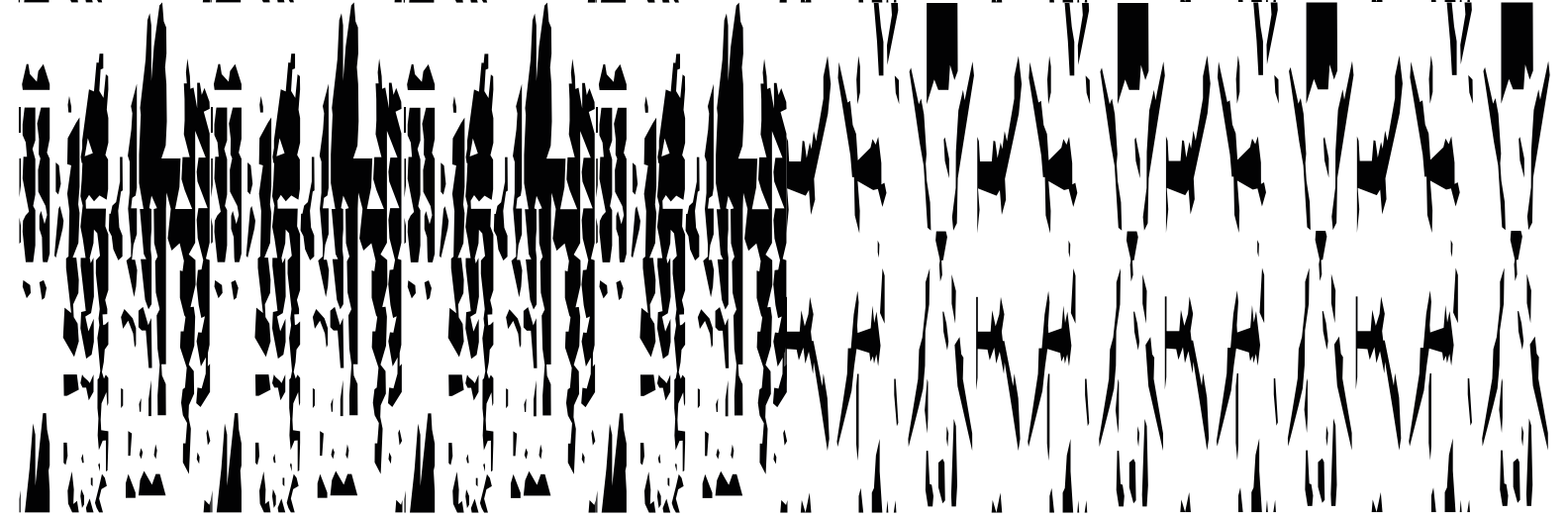
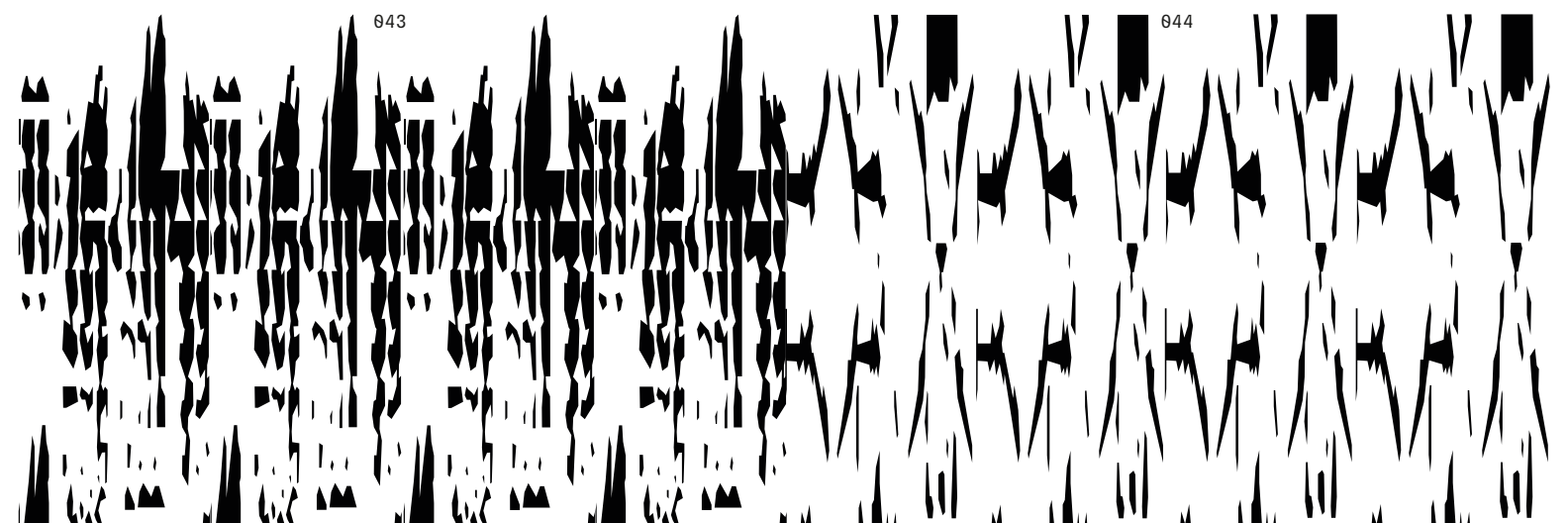
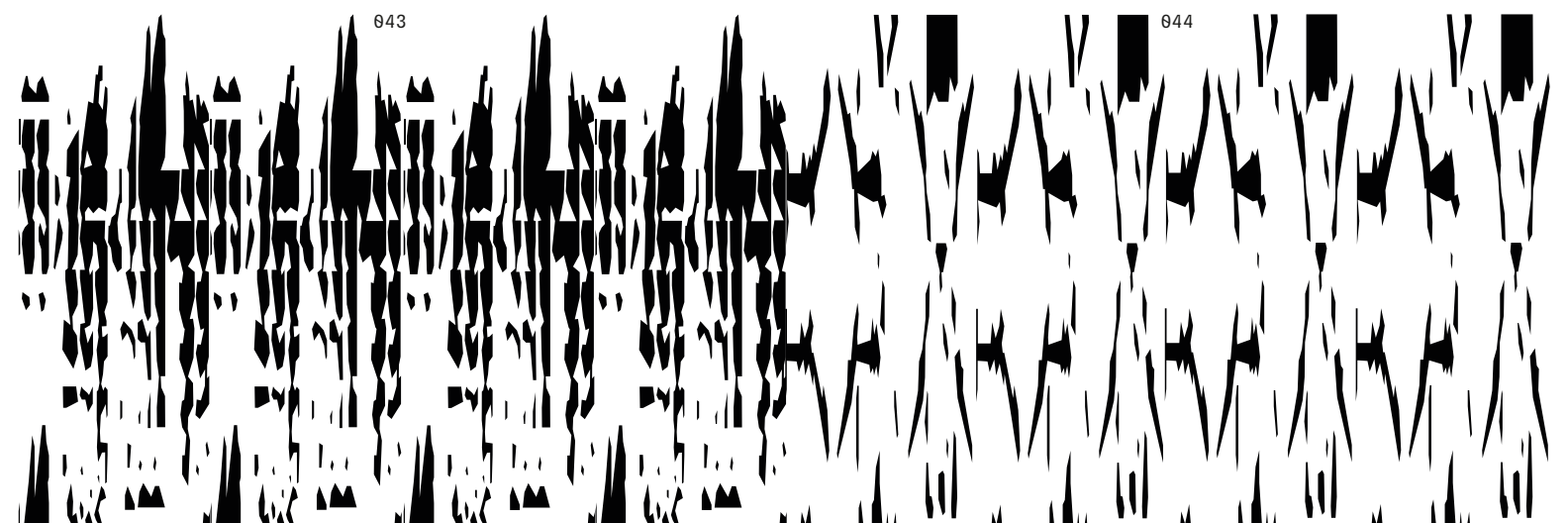
As the image is increasingly read as graphic form rather than object, its representational function begins to loosen. Extracted shapes are iterated into patterns and structural units, shifting perception from seeing "something" to recognising a mode of organisation.

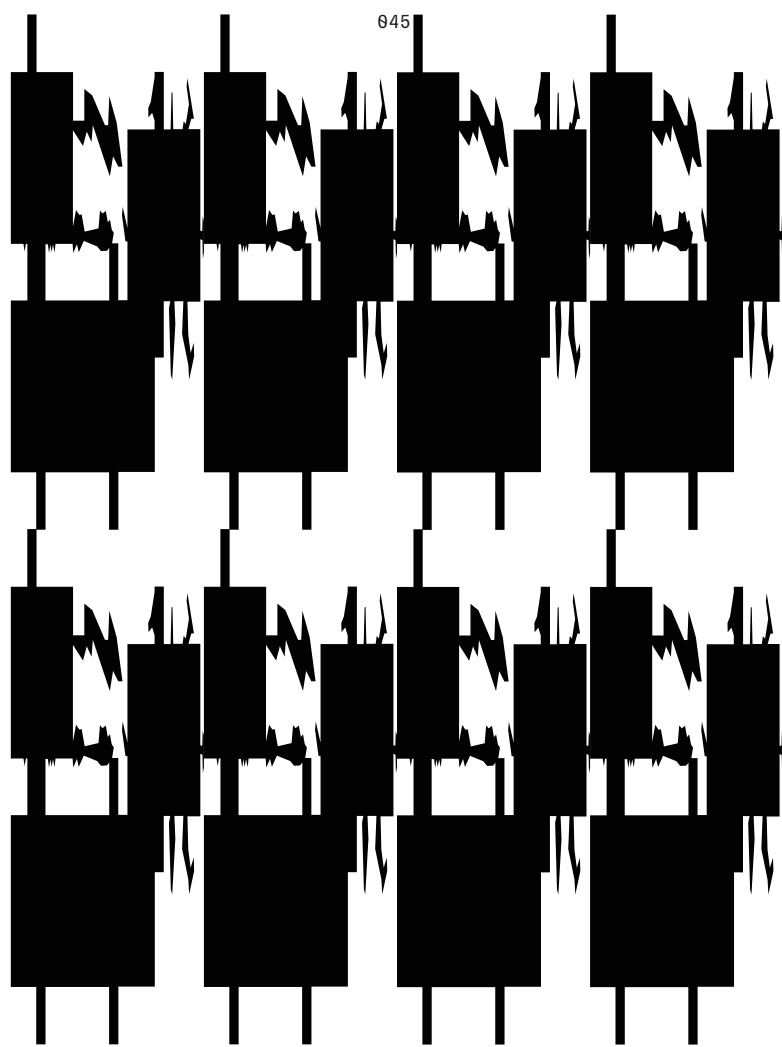
**iii. graphic**







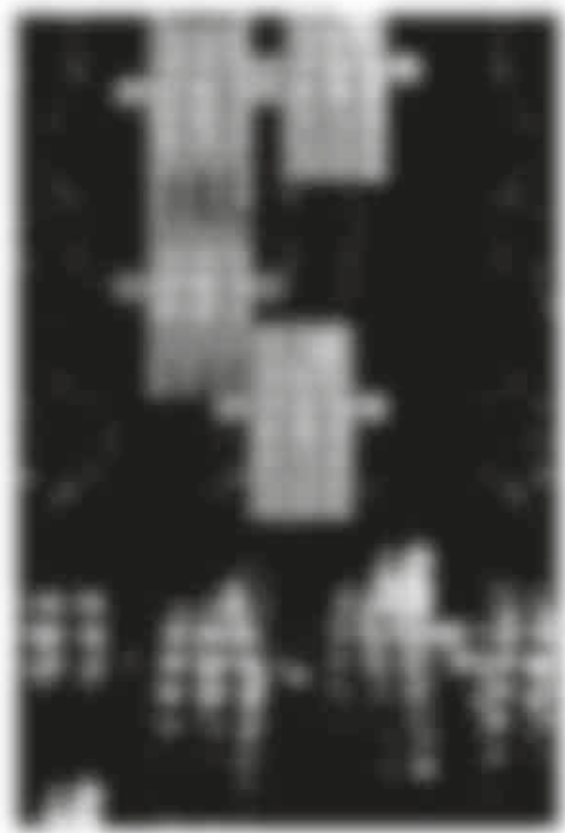


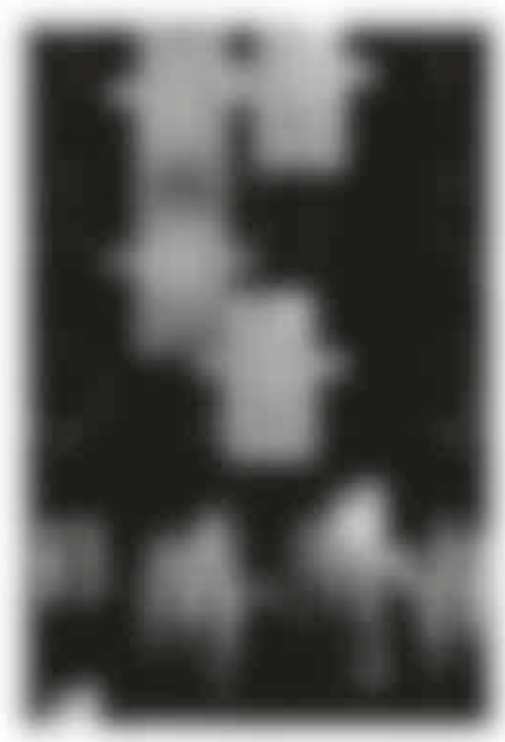


Through blur, thresholding, and repeated processing, the image gradually degenerates into near-meaningless basic units. This process tests whether any traces of visual recognition remain once clarity, detail, and legibility are reduced—or whether the image slips fully into abstraction and blankness.

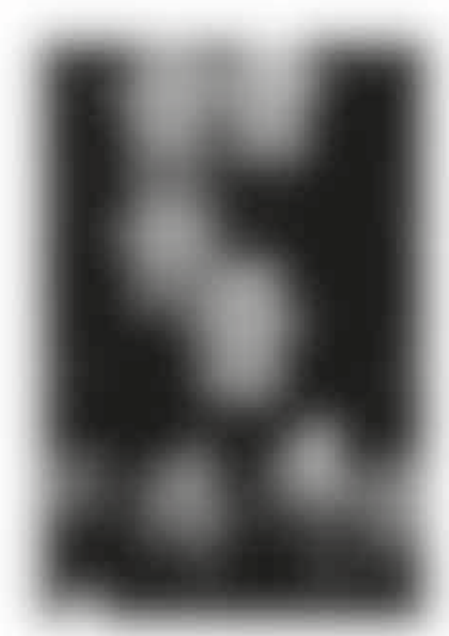
#### iv. degenerate







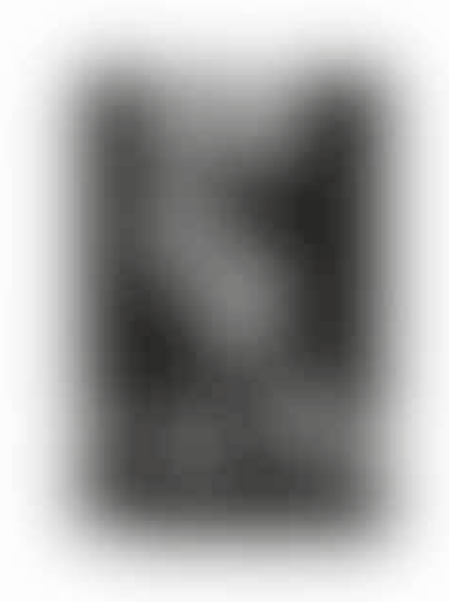


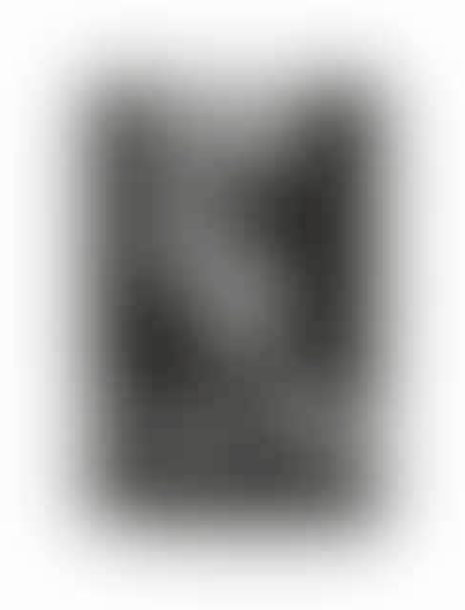


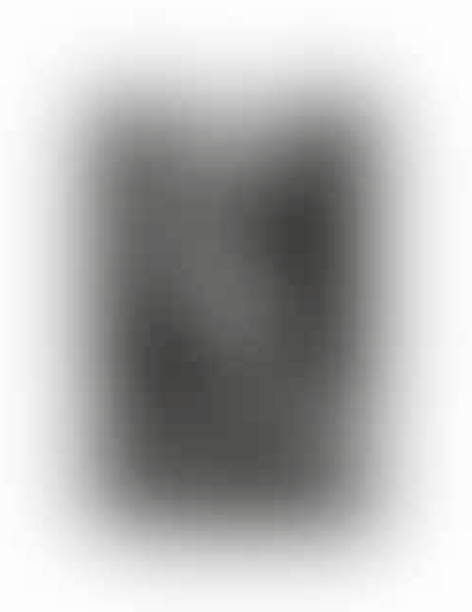


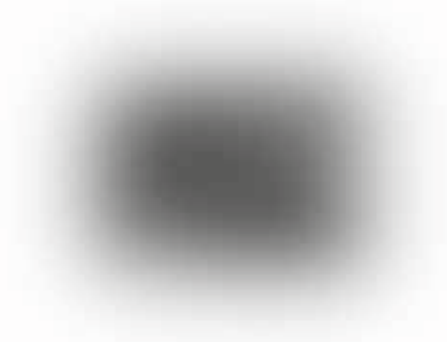
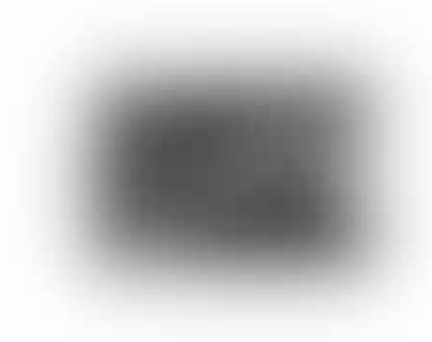








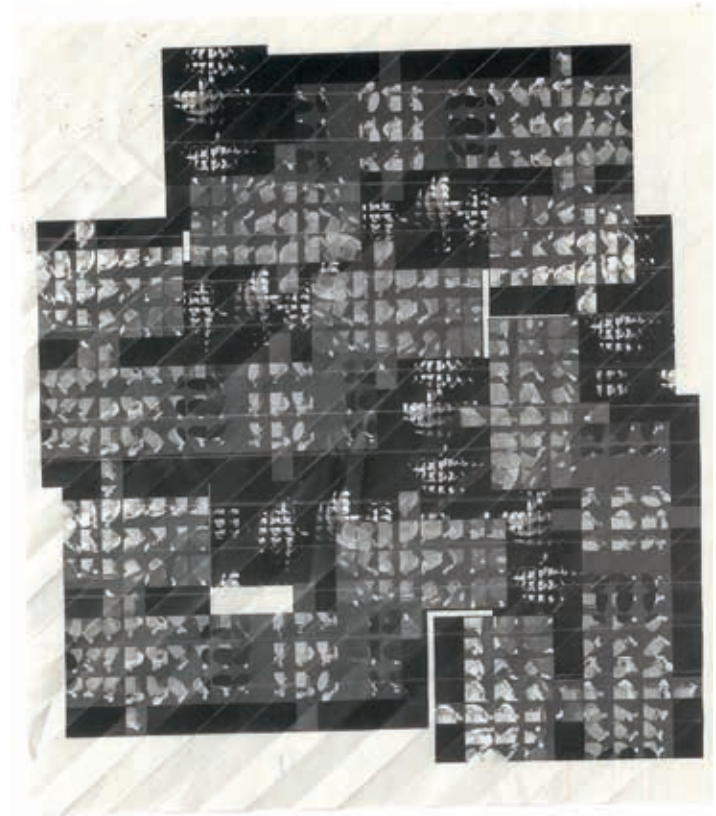


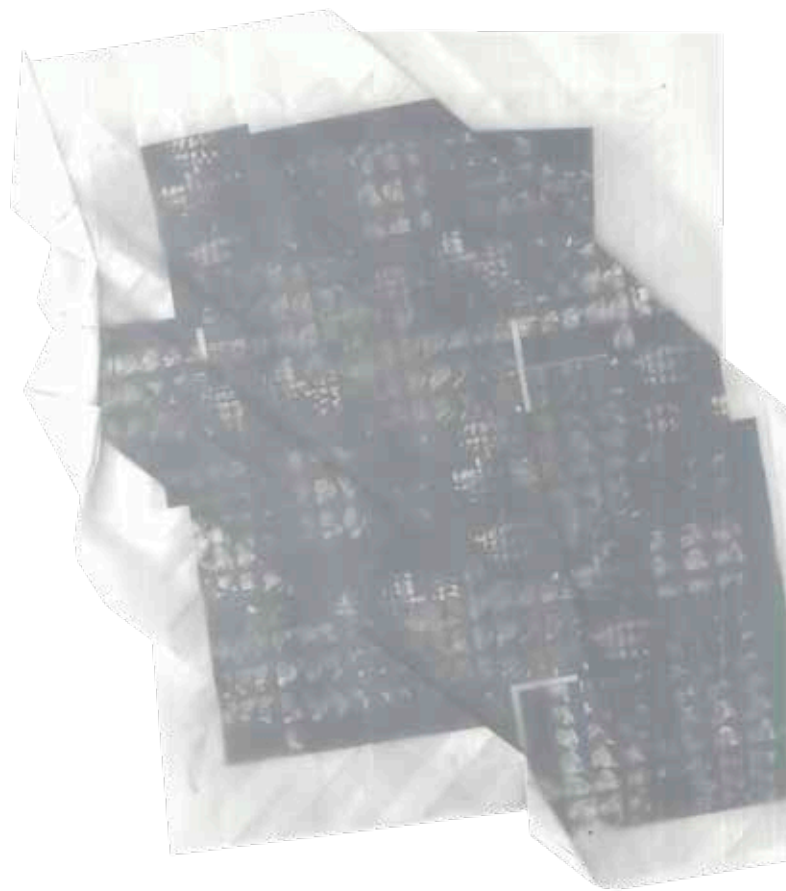


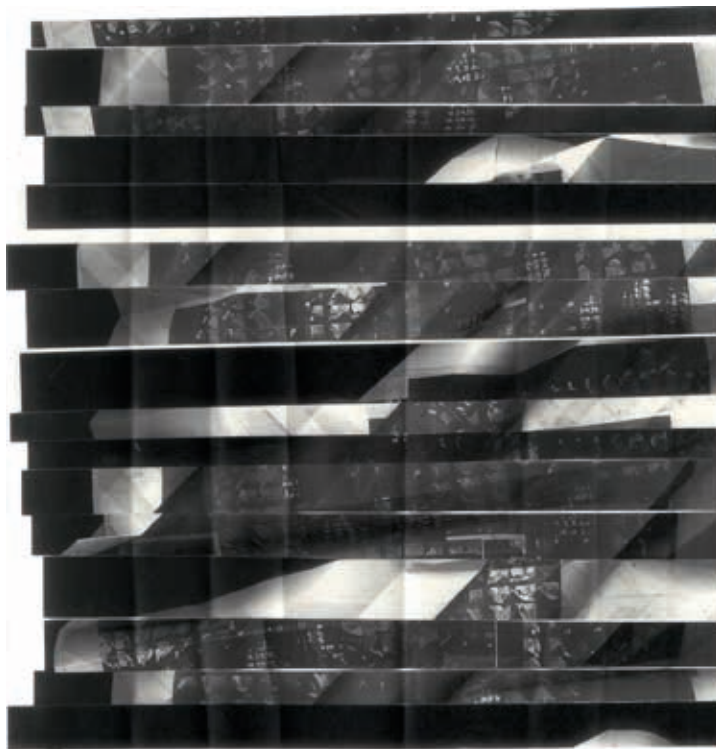
The experiments focus on the further transformation of the image through material and media translation. Outputs from digital editing are brought into the physical world and reworked through **folding, cutting, recomposition, repeated scanning, and tracing-paper masks**, pushing the image towards further degeneration while also generating new spatial relations and meanings.

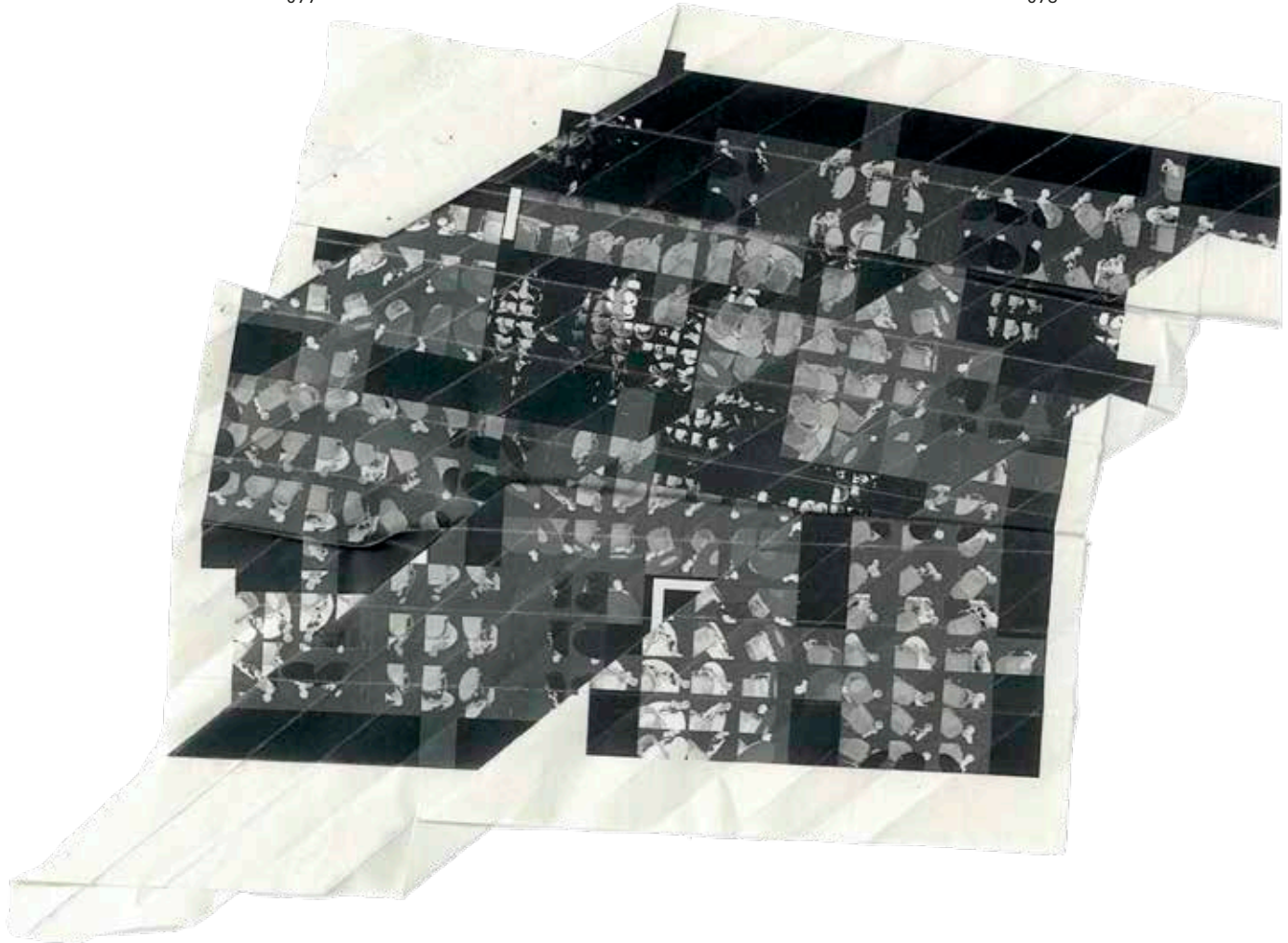
**\*Folding:**

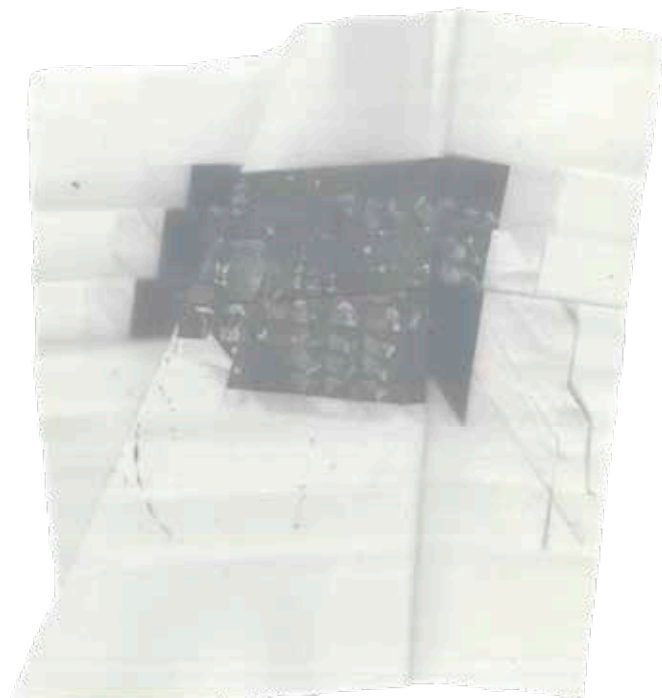
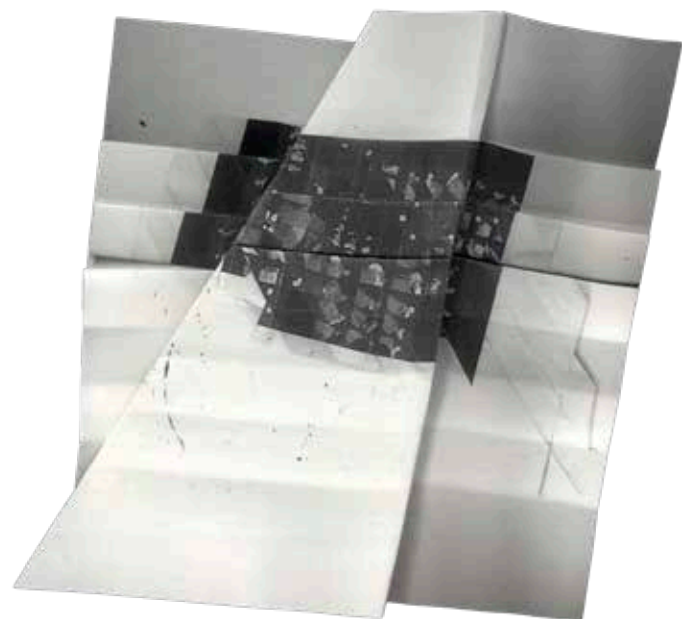
A formal gesture + a physical disruption of an existing system: it creates concealment, hidden layers, and interior spaces, forcing viewing to occur through acts of unfolding and return, and allowing the image to drift between visibility and invisibility.

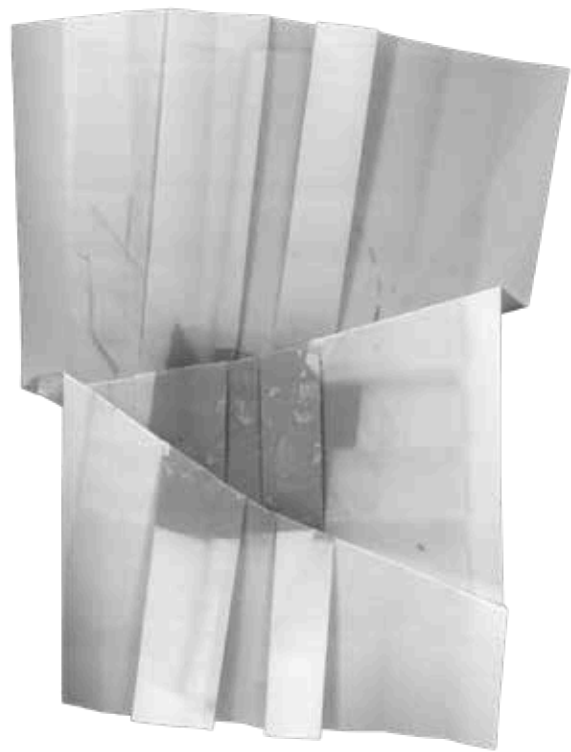


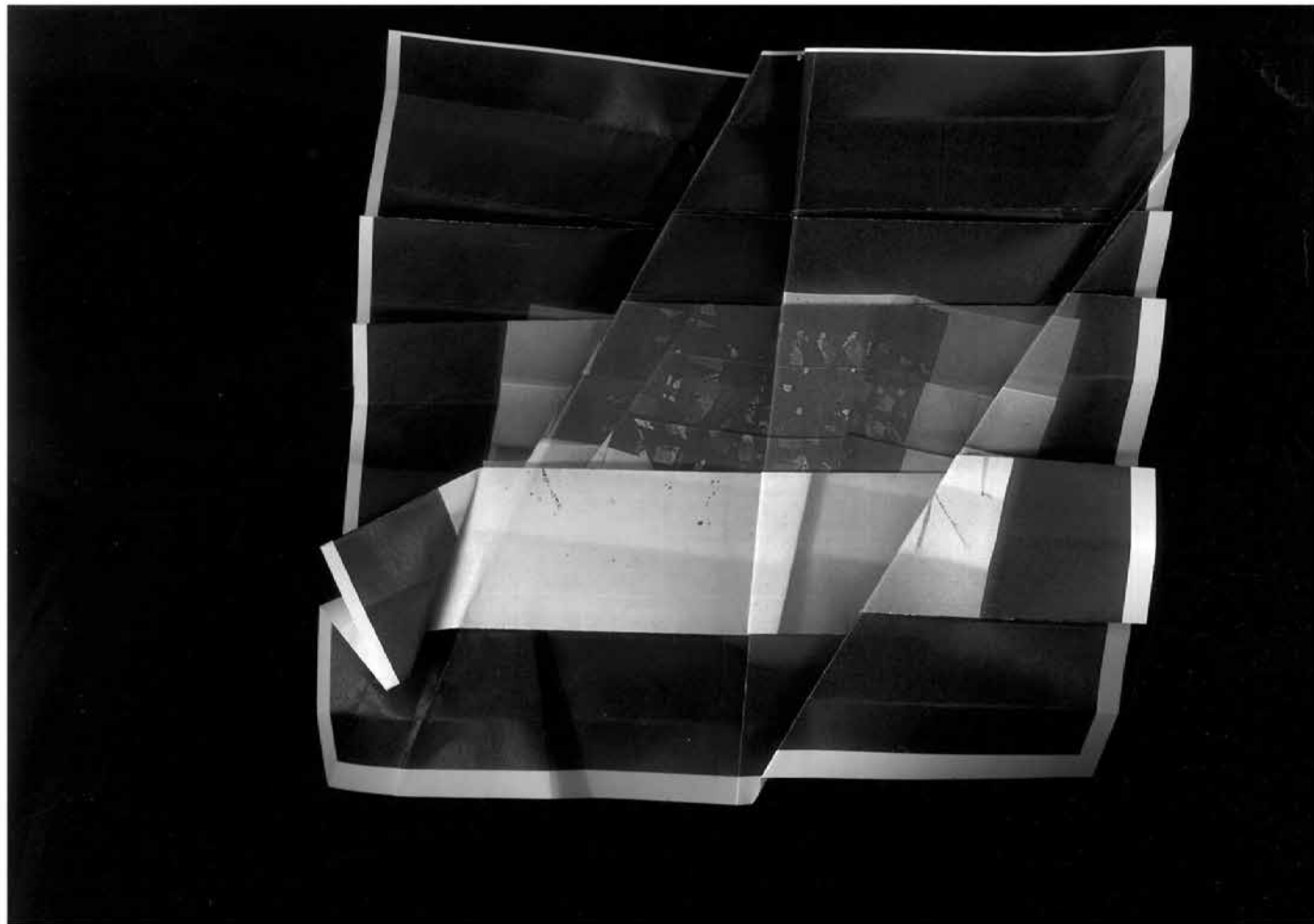




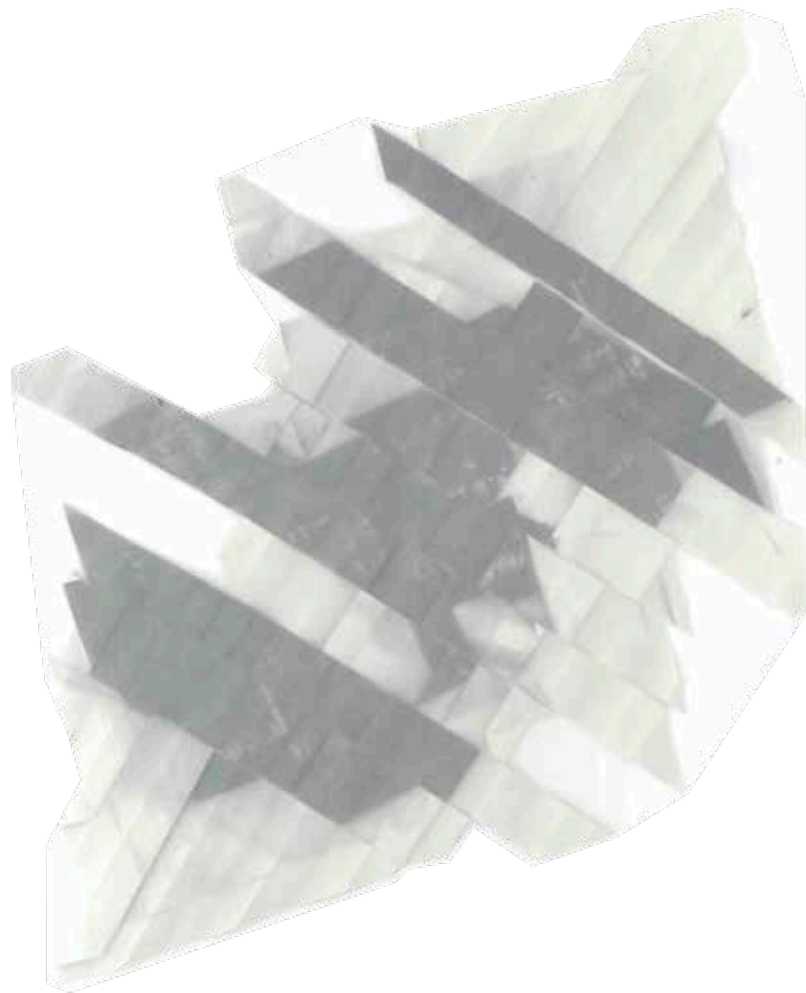


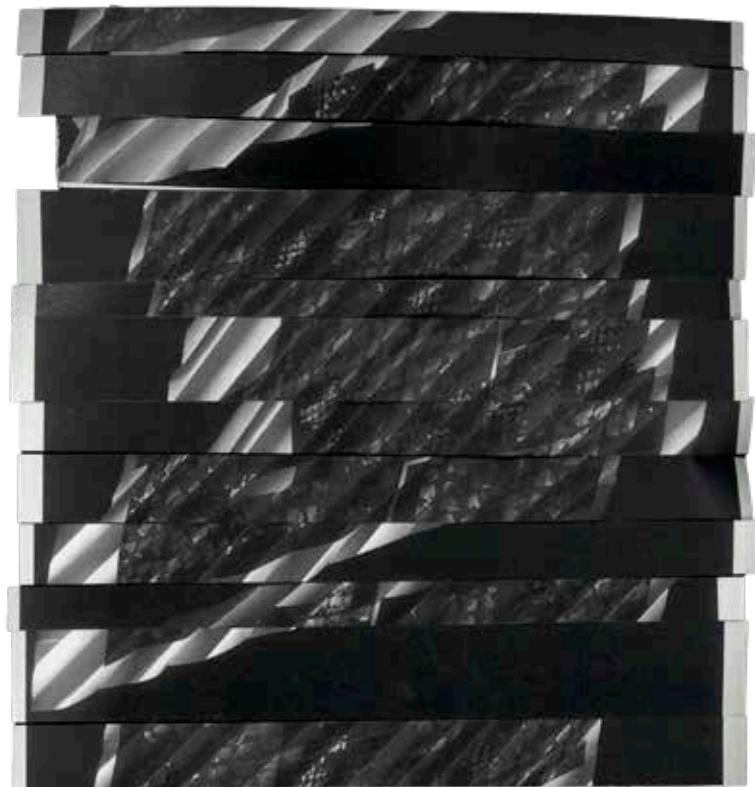
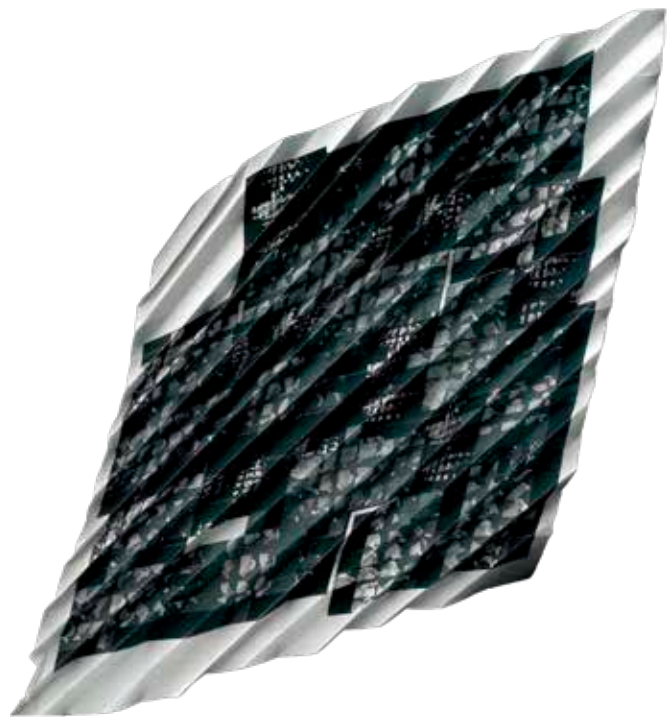




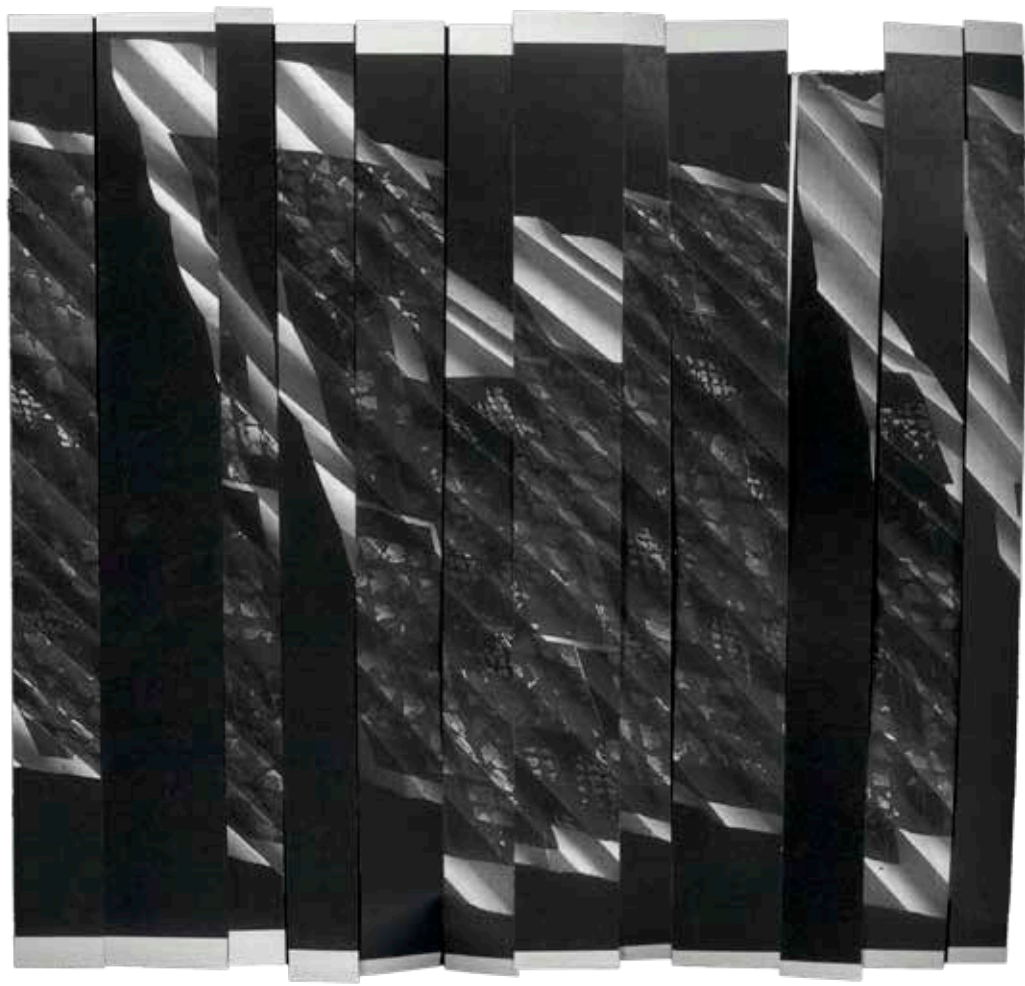


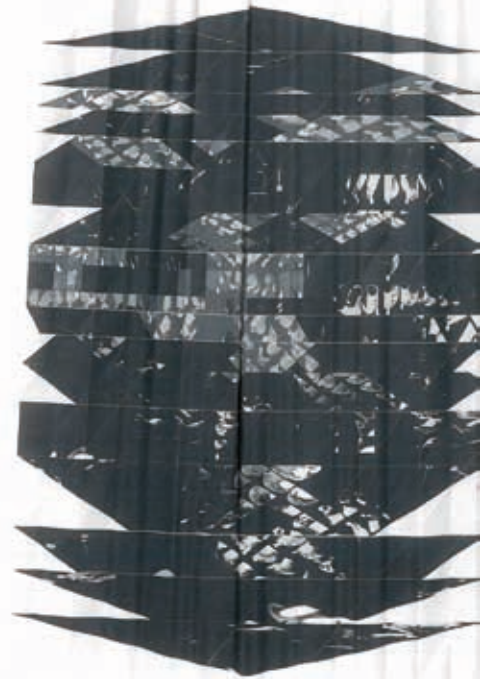




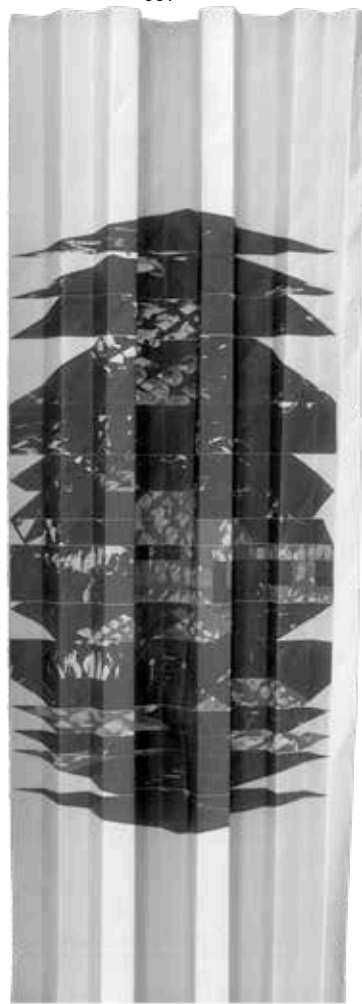








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