

## **Guest Who's Coming to Dinner**

### **Digital Embodiment**

Transforming Reduction into  
Tessellating Multi-block Relief Prints

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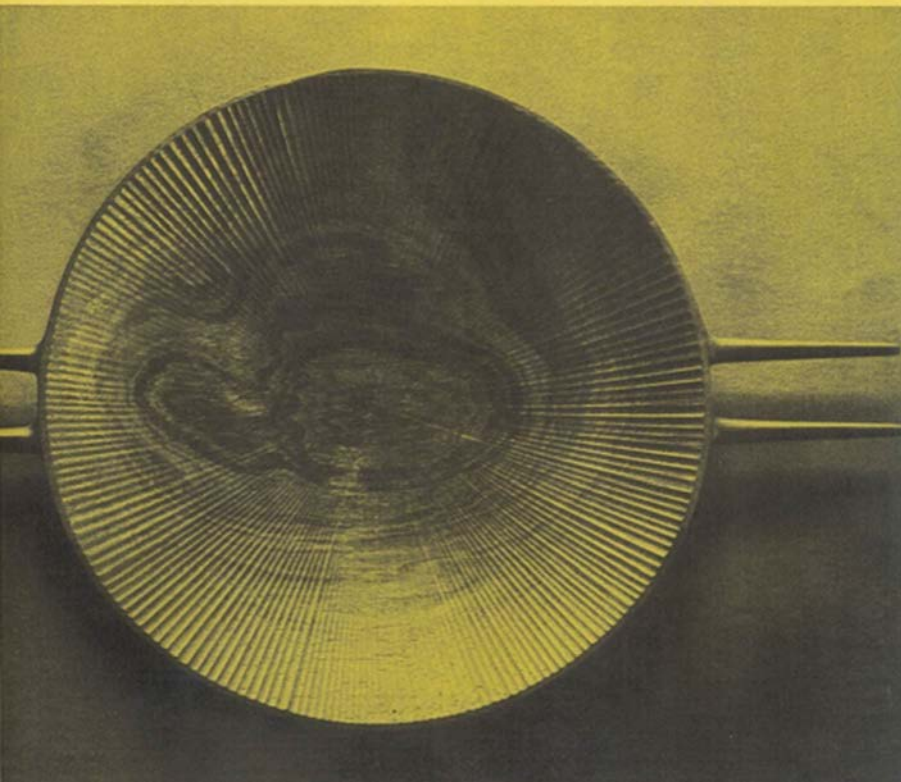
[www.grafikk.khio.no](http://www.grafikk.khio.no)

*Diversity imports into our man-made environment something which is akin to the natural environment we have abandoned.*

The Nature and Art of Workmanship, David Pye 1968

David Pye

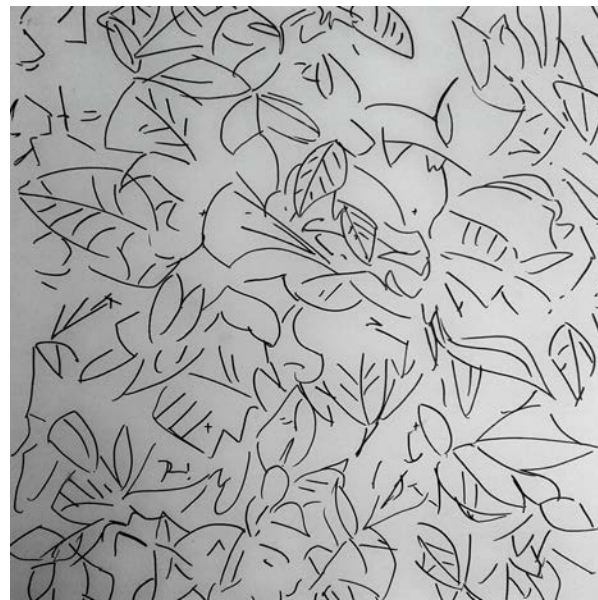
# THE NATURE AND ART OF WORKMANSHIP





*Twinkle*, 2011  
V&A Museum Collection









*Artisans, A Parody of the Four Social Classes, Utagawa Kunisada 1857*



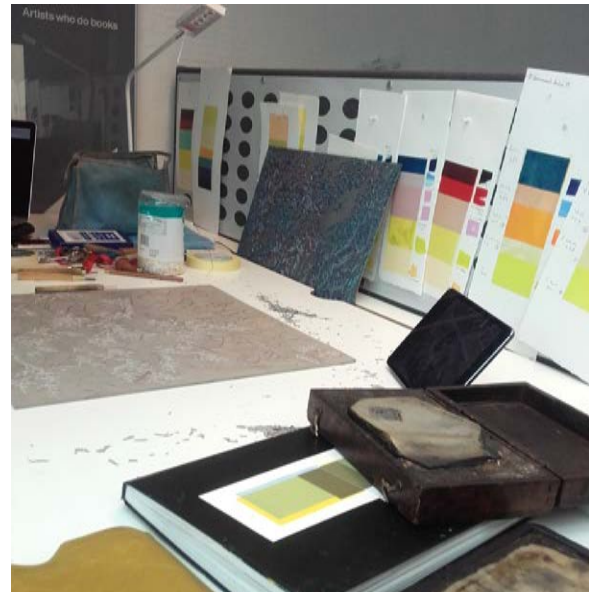
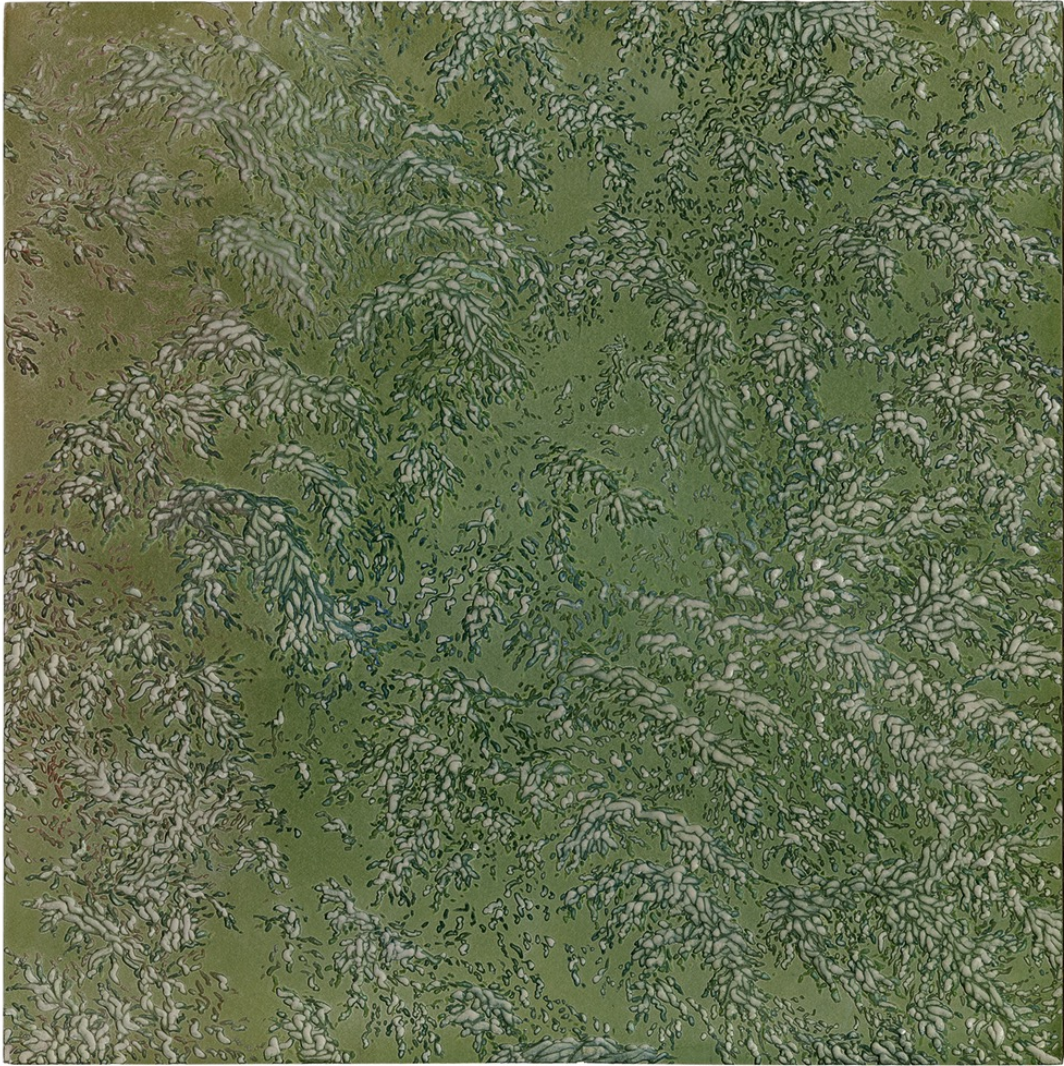
*Death in a Sickroom, Edvard Munch 1893*













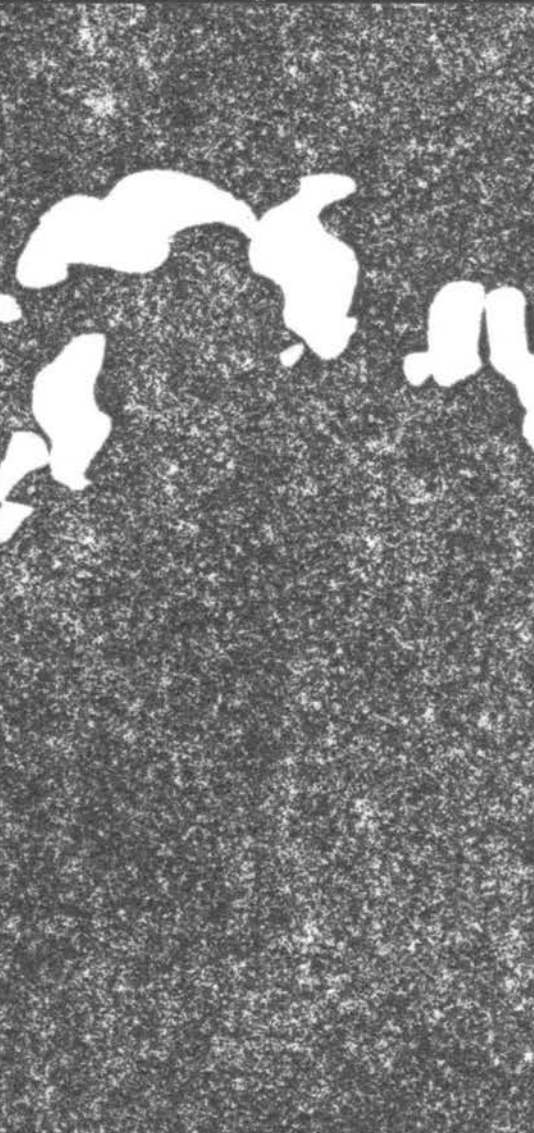












### Path Smoothing Help

**Smoothness**

Less Smoothing (2) More Smoothing

**Detect Sharp Corners**

Produces crisper results for images containing shapes with sharp corners.

Detect Sharp Corners

**Anti-Aliasing Engine**

Enable the anti-aliasing engine if your image has blended edges (is anti-aliased). This has a big impact on the shapes produced.

Use Anti-Aliasing Engine

**Number of Nodes**

Fewer Nodes (12) More Nodes

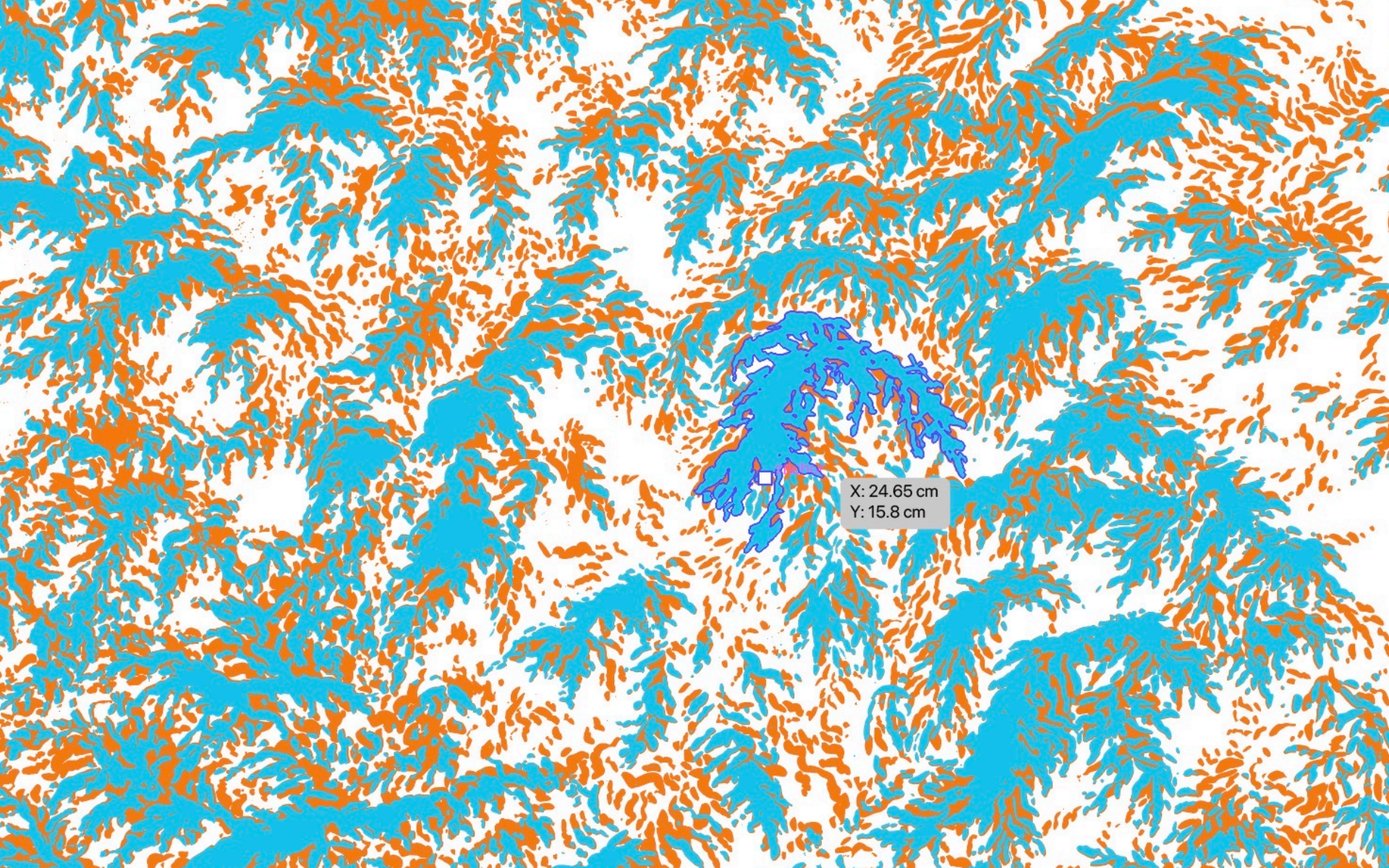
**Auto-Update**

Auto-Update Vectorization









X: 24.65 cm  
Y: 15.8 cm





Asset Expr Layers Artboards >> | ≡

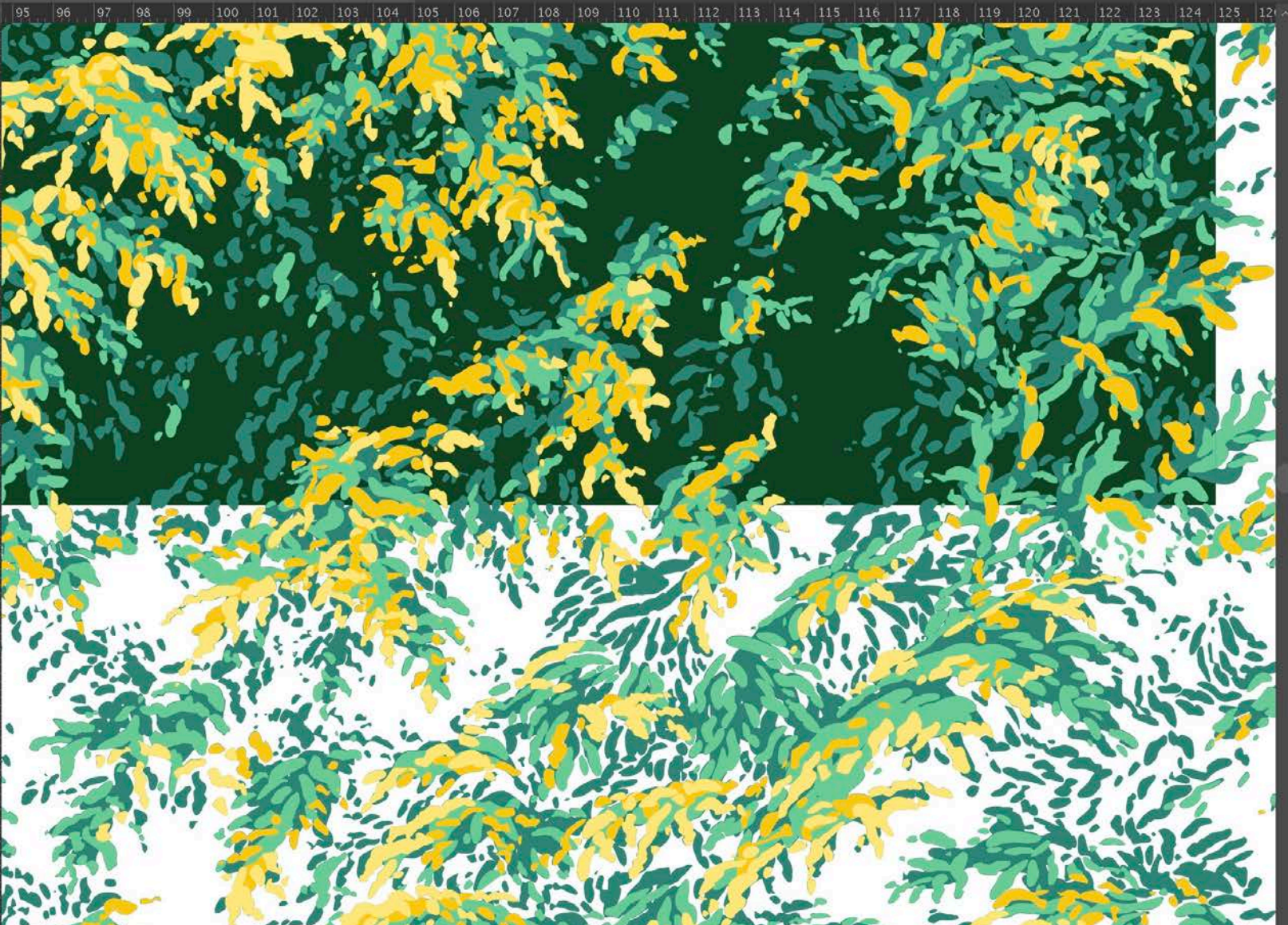
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☑	🔒	Yellow	Layer 9	○
☑	🔒	Orange	Layer 7	○
☑	🔒	Light Green	Layer 4	○
☑	🔒	Dark Green	Layer 5	○
☑	🔒	Black	Layer 10	○
☑	🔒	Grey	Layer 8	○
☑	🔒	Yellow	Layer 6	○
☑	🔒	Green	Layer 3	○
☑	🔒	Blue	Layer 1	○

9 Layers

- Swatches
- Brushes
- Symbols
- Stroke
- Gradient
- Transparency
- Appearance
- Graphic Styles

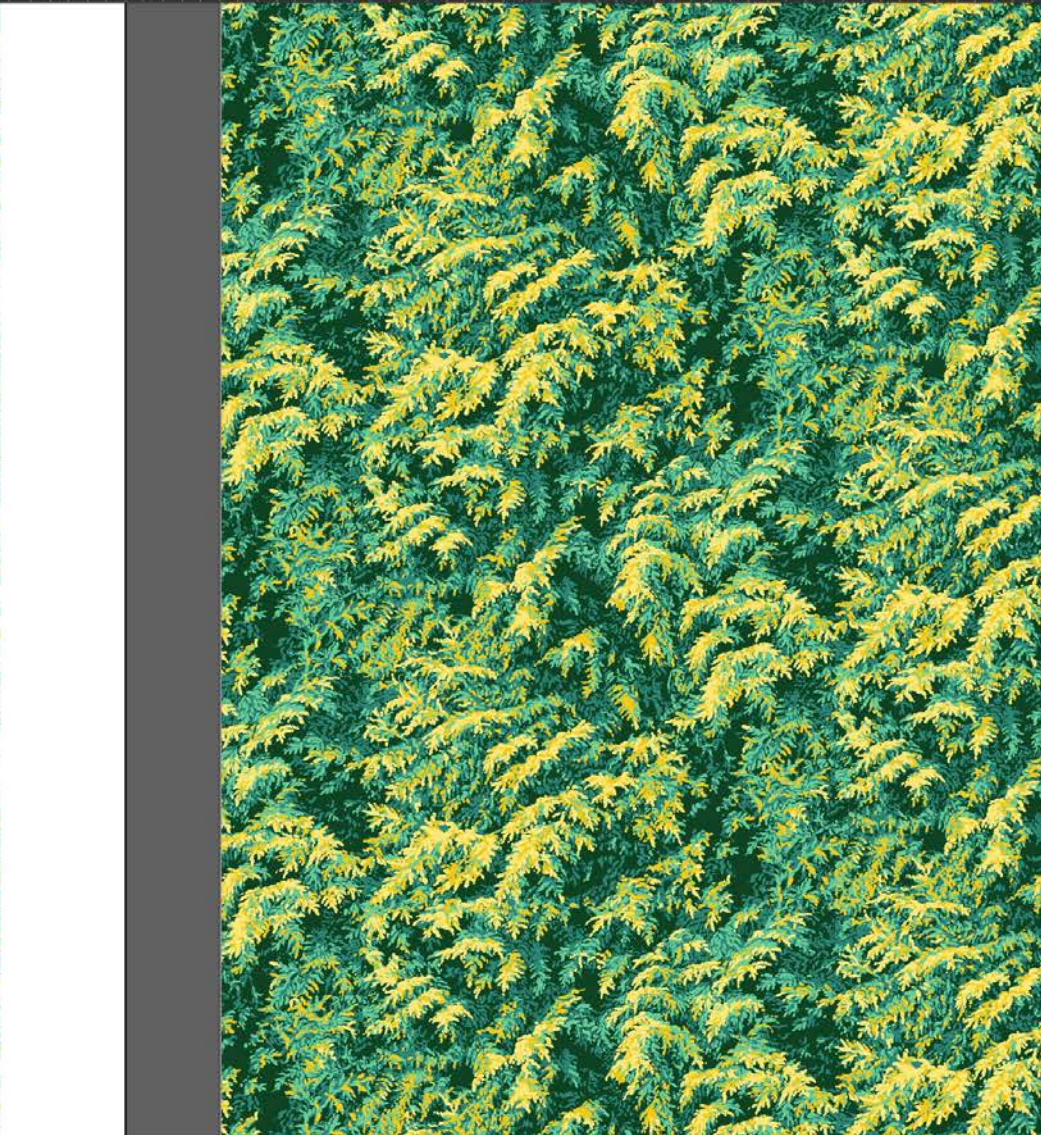
- Asset Export
- Layers
- Artboards





Layer 41  
<R  
Layer  
Layer 41  
Layer 11  
Layer 11  
Layer 11  
Layer 1  
Layer 1  
Layer 1  
Layer 25

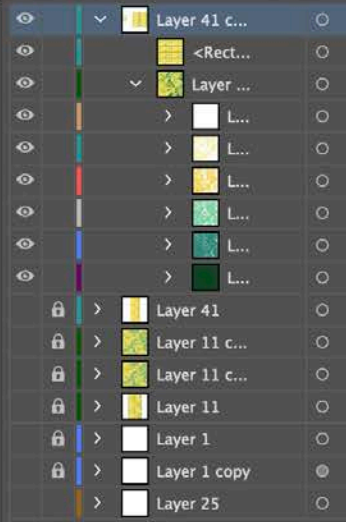




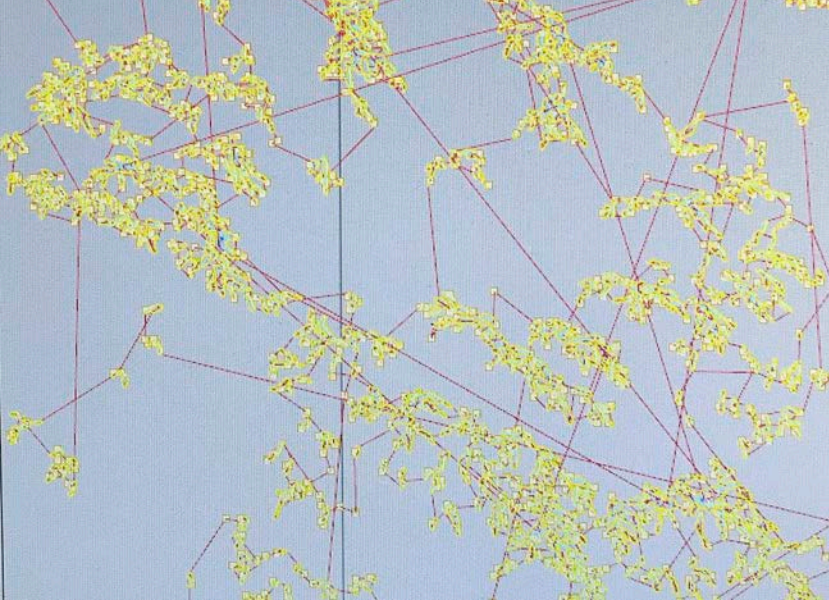
Properties Layers Libraries

- Layer 41 c...
- <Rect...
- Layer ...
- L...
- L...
- L...
- L...
- L...
- L...
- Layer 41
- Layer 11 c...
- Layer 11 c...
- Layer 11
- Layer 1
- Layer 1 copy
- Layer 25

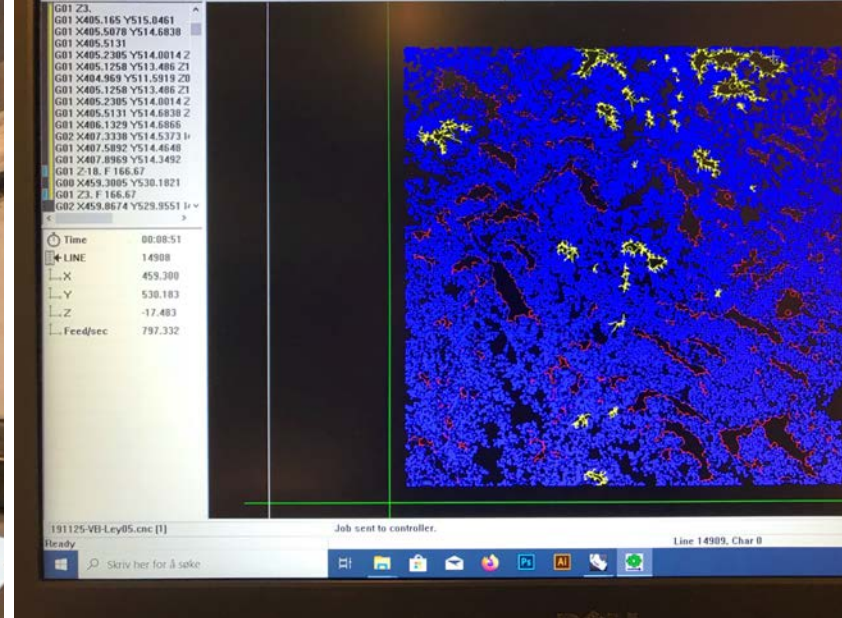
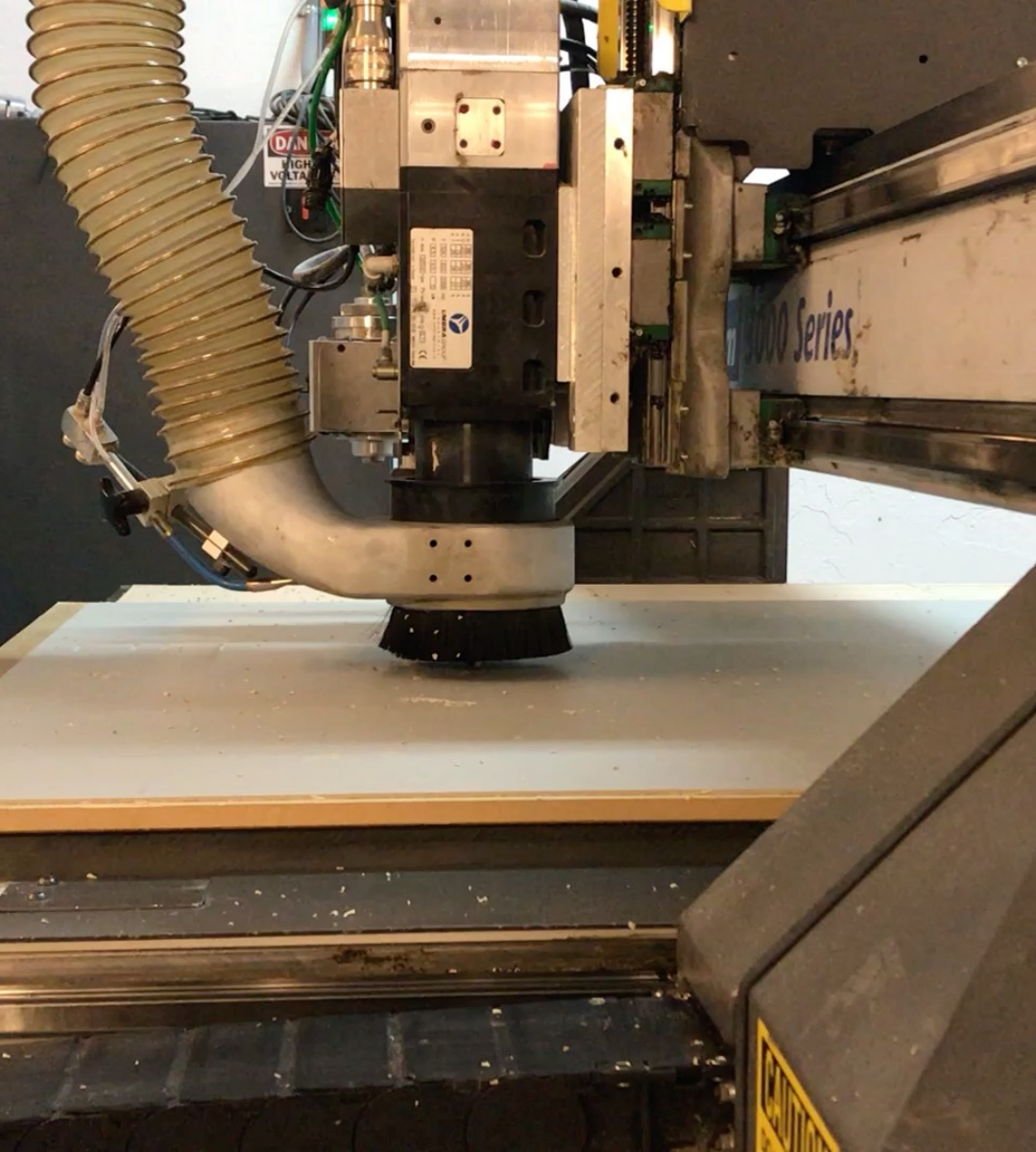




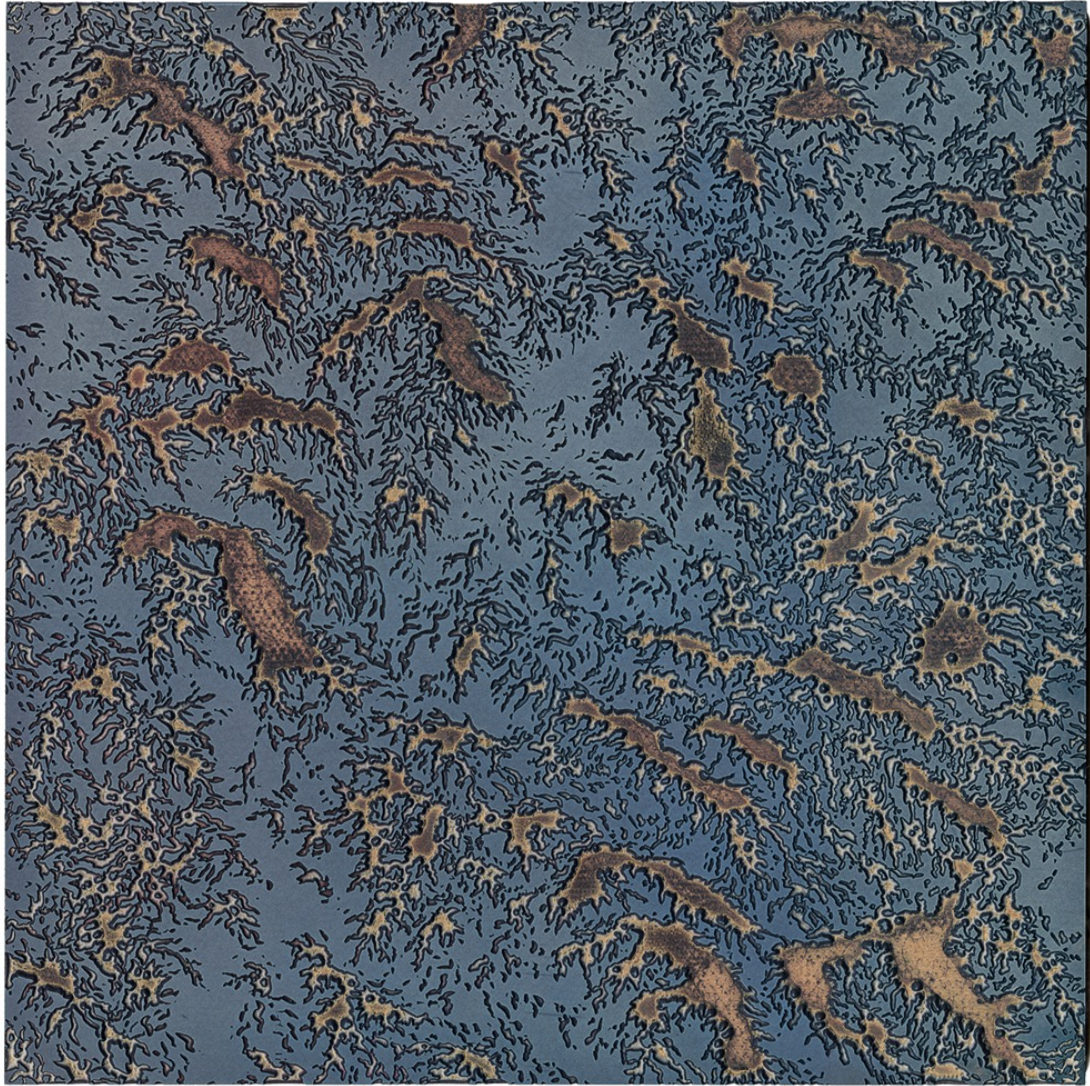














①

- ① Olive - Ample Yellow - 100% (for the orange)
- ② Olive - 100% + Red + 100%
- ③ Olive - 100% + Red + 100%
- ④ Olive - 100% + Red + 100%
- ⑤ Olive - 100% + Red + 100%

②

- ① Olive - 100% + Red + 100%
- ② Olive - 100% + Red + 100%
- ③ Olive - 100% + Red + 100%
- ④ Olive - 100% + Red + 100%
- ⑤ Olive - 100% + Red + 100%

③

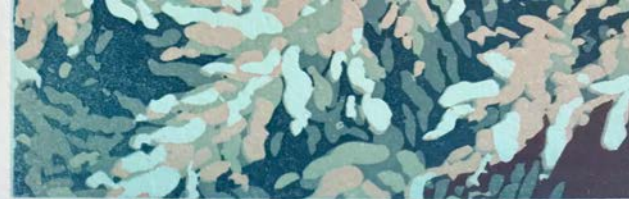
- ① Olive - 100% + Red + 100%
- ② Olive - 100% + Red + 100%
- ③ Olive - 100% + Red + 100%
- ④ Olive - 100% + Red + 100%
- ⑤ Olive - 100% + Red + 100%

④

- ① Olive - 100% + Red + 100%
- ② Olive - 100% + Red + 100%
- ③ Olive - 100% + Red + 100%
- ④ Olive - 100% + Red + 100%
- ⑤ Olive - 100% + Red + 100%



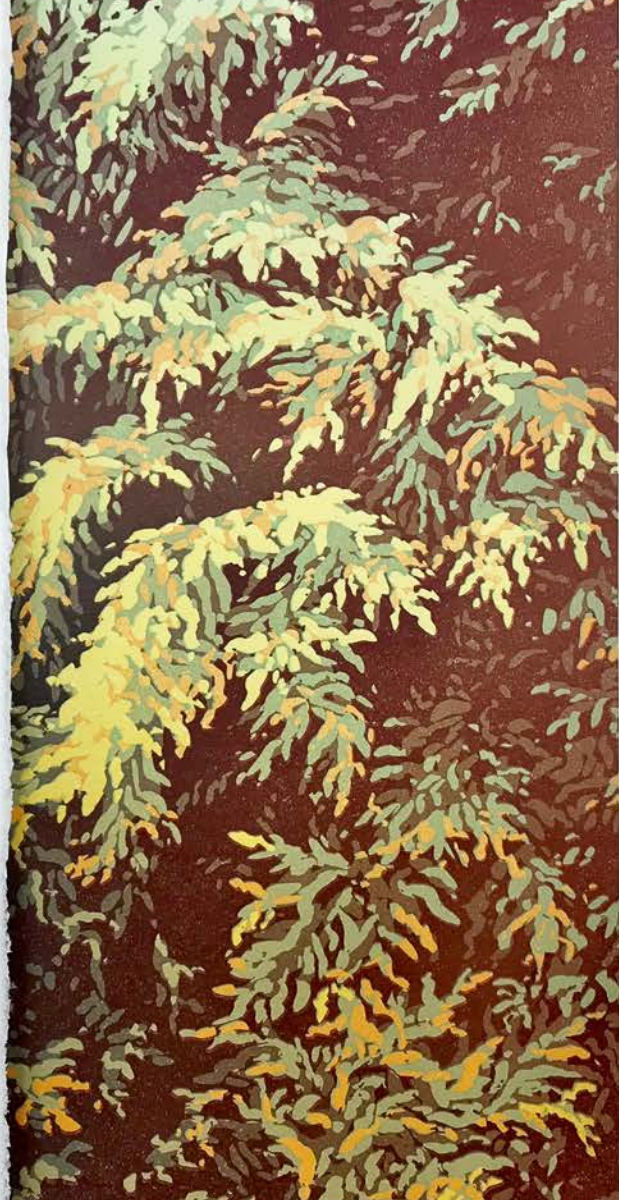




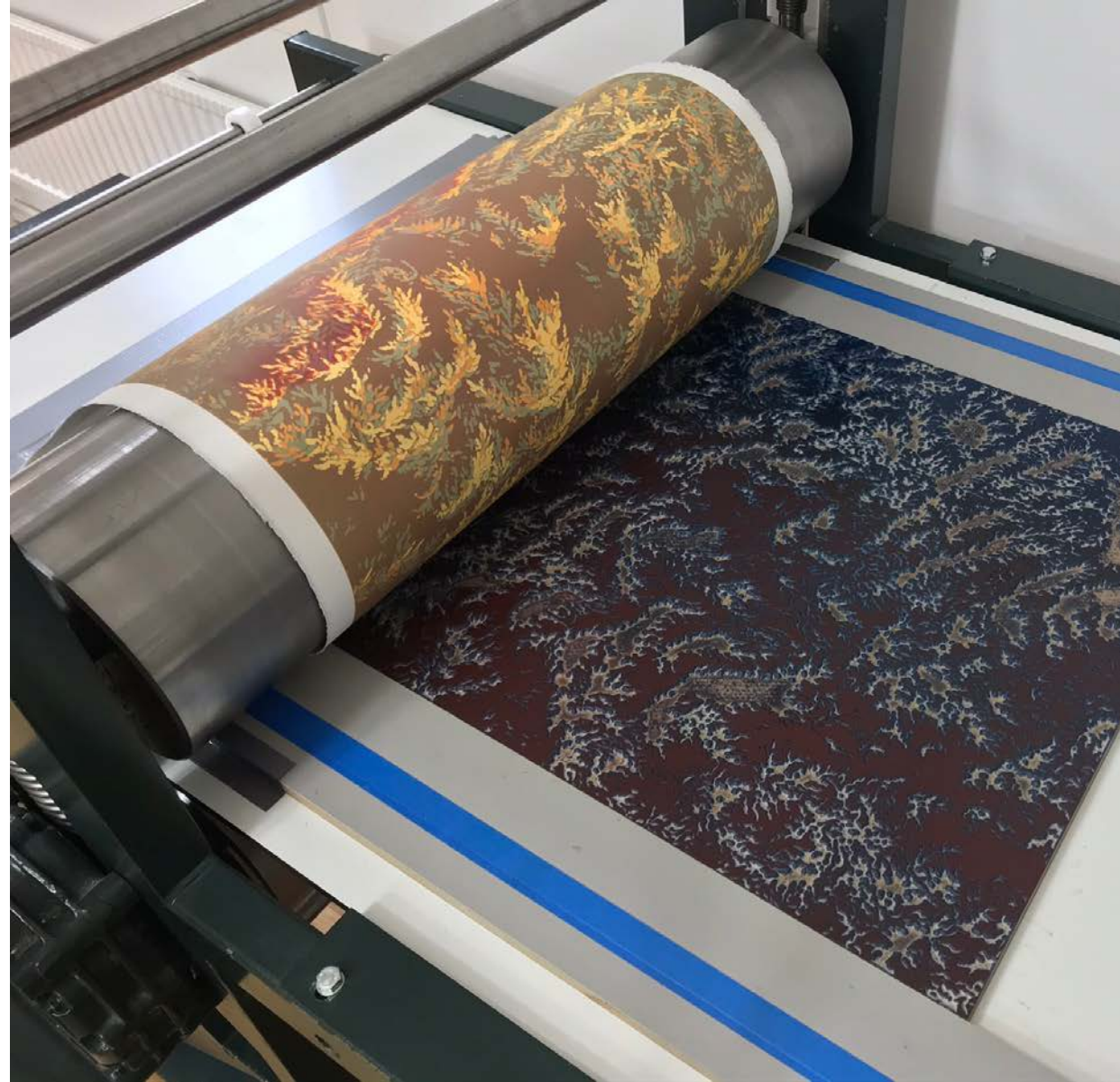




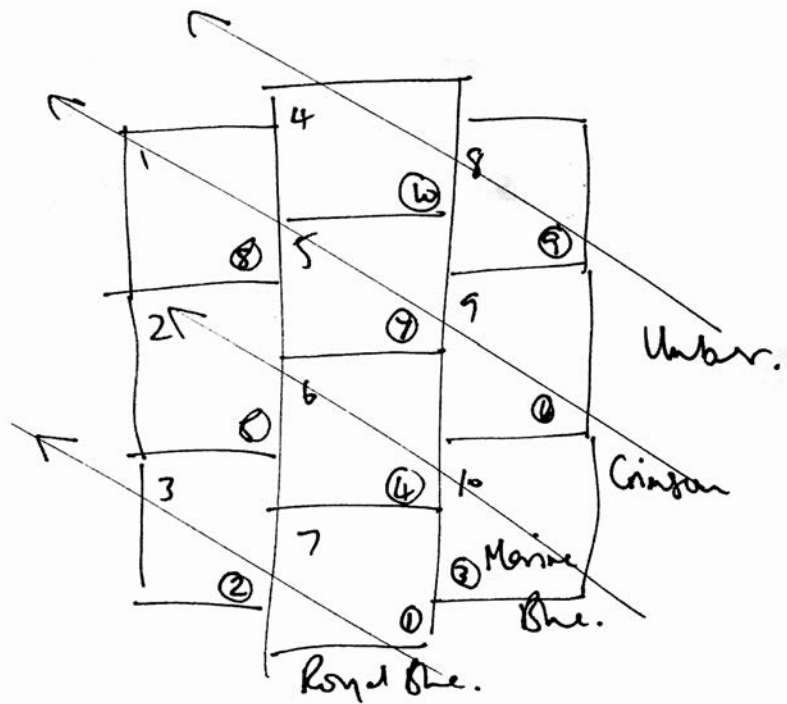




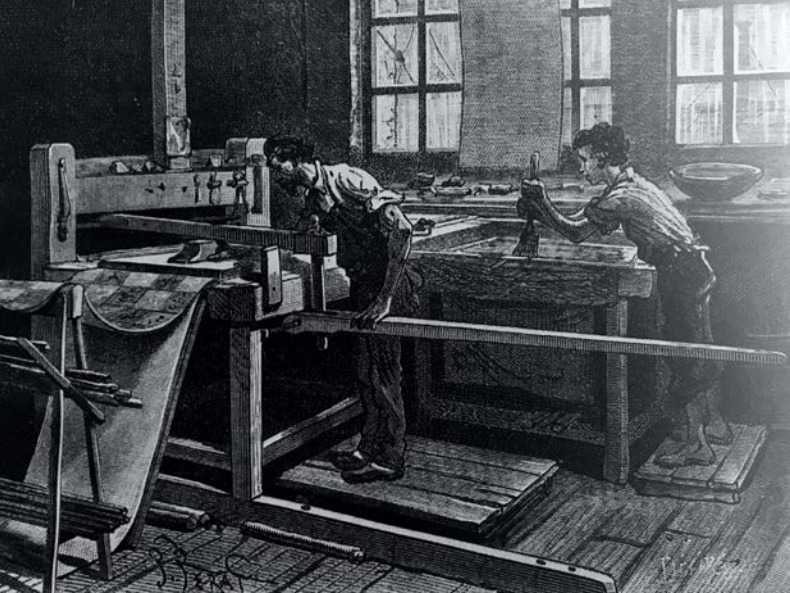




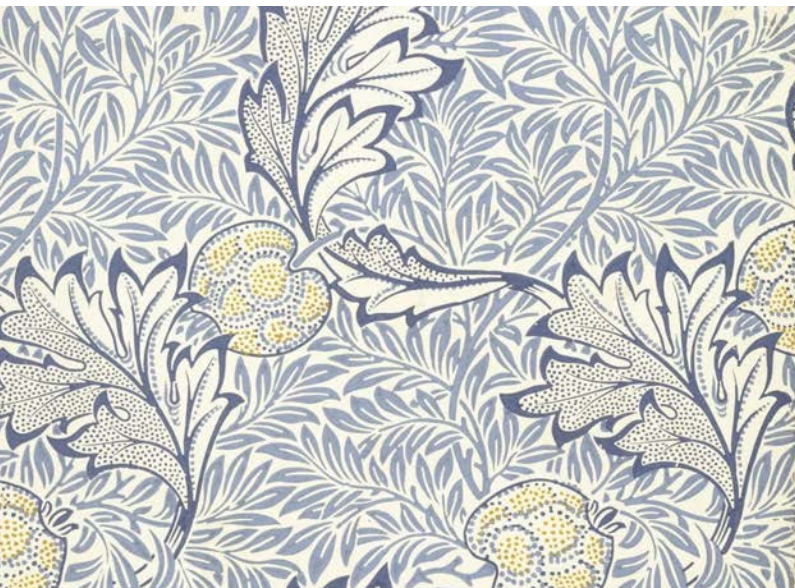






















*The body itself is only human by virtue of technology: “The human hand is human because of what it makes, not of what it is.” André Leroi-Gourhan. What is human is the gesture of externalisation, which is not from some pre-existing interior, like thoughts in the brain, but is a gesture that constitutes a new sense of interior. The human is always being invented as such by the gestures that transform it. Brain, body, and artifact cannot be separated. Thinking only occurs in the intermingling between them.*

are we human? notes on an archaeology of design,  
Beatriz Colomina & Mark Wigley 2016







## Wo(rk)manship of Risk

