

## Annotated Bibliography:

→ 2 reference drawn from the course reading list:

### ***Coping with Contingency***

Till, J., 2009. '*Coping with Contingency*', in '*Architecture Depends*. Cambridge: MIT Press. pp. 45–61.

Contingency is, quite simply, the fact that things could be otherwise than they are.  
—William Rasch

Jeremy Till's writing on contingency offers a critical framework for understanding the generative potential of unpredictability in design. He challenges the idea that uncertainty is a failure in the creative process, suggesting instead that it is foundational to how creative work unfolds. This concept directly resonates with my approach to randomness and recombination. In the early stages of my project, I relied on intuitive manual processes to reconfigure silkscreen fragments. In the second phase, I developed a p5js-based system to introduce structured randomness, allowing the compositions to emerge from coded parameters rather than deliberate design choices. Till's argument legitimizes this shift by framing contingency as a condition through which form can emerge meaningfully. His ideas prompted me to think of randomness not as disorder, but as an essential design material. Through this lens, my project explores how designed systems can both invite and manage contingency, ultimately generating outcomes that reflect a negotiation between structure, variability, and emergence.

### ***Conditional Design Workbook***

Blauvelt, A., Maurer, L., Paulus, E., Puckey, J. and Wouters, R., 2013. *Conditional Design Workbook*. Amsterdam: Valiz. Excerpt pp. ii–xiv.

**Conditional Design,  
A methodology that determines a set of restricting rules for the process, as opposed to a plan that determines the final result of something. The term was coined by Luna Maurer, Edo Paulus, Jonathan Puckey and Roel Wouters in their manifesto.**

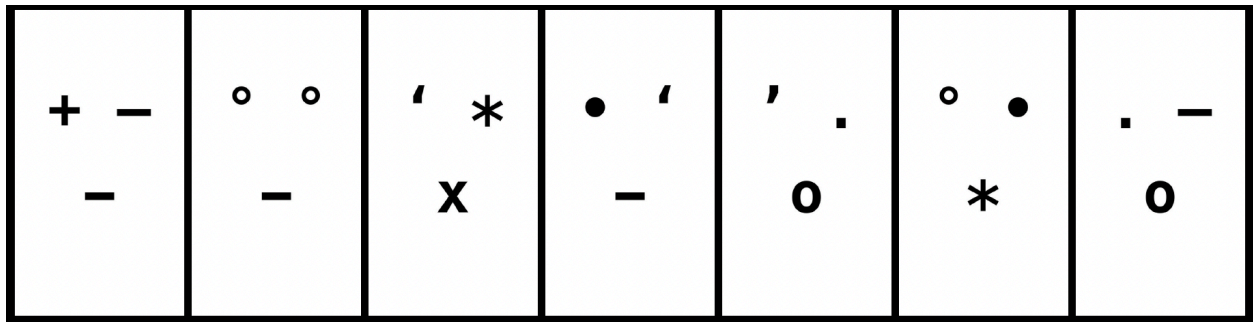
The introductory excerpt of the Conditional Design Workbook (pages ii–xiv) establishes the philosophical foundation of Conditional Design as a practice rooted in systems, constraints, and iterative processes. Rather than focusing on aesthetic outcomes, the text advocates for designing sets of conditions under

which outcomes can emerge. This perspective directly informed the second phase of my project, where I moved from intuitive, manual recombination of silkscreen fragments to a structured, rule-based process using p5js. By coding parameters that govern the random combination of shape fragments, I shifted the focus from authoring final forms to authoring a process. The emphasis on openness, time, and the unfolding of work over iterations reflects my aim to use randomness as a controlled material within a design system. The excerpt reframes creative constraints not as limitations but as generative tools, encouraging an approach where process, not outcome, is the primary site of meaning. It helped me clarify my own shift toward process-driven making, where visual outcomes are the byproduct of designed conditions.

→ 2 reference specifically related to my project in its topic

### **Multi**

Reinfurt, D. (n.d.) *Multi* [software/app]. O-R-G. Available at: <https://o-r-g.com/apps/multi>.



*Multi* presents a working model for translating intuitive design into a system of procedural variation, which directly resonates with the generative structure I implemented in p5.js. The way *Multi* generates compositions from minimal typographic elements using predefined rules echoes my system's logic for randomly combining and layering silkscreen shape fragments. In my project, randomness is shaped by rule-based selection, positioning, and layering, resulting in visual outcomes beyond direct authorship. Reinfurt's model helped me frame my code as a design system rather than a tool, where authorship emerges through parameters rather than manual choices. This clarified how constraint and repetition can amplify variation rather than limit it, and how a structured process can surface complexity not through aesthetic decision-making, but through procedural design. *Multi* situates my work within a discourse where systems themselves are the creative material.

## Rug

Hodgson, J. (2000) *Rug* [video]. Available at: <https://hodgsonfilms.tumblr.com/post/158205410707/rug>.



*Rug* explores rhythm and perceptual drift through morphing, looped visual forms. This connects closely to my project's exploration of how visual outcomes shift when intuitive decisions are replaced by iterative, rule-based operations. While not generative in a computational sense, Hodgson's repeated visual shifts mirror the layered, looping logic of my p5.js compositions, where shape fragments are randomly selected and positioned, allowing unexpected colour blends to emerge. What *Rug* foregrounds is the effective potential of systems, which guided me to retain a level of sensory engagement despite the move to code. It reinforced my aim to let the viewer sense time, repetition, and unpredictability through visual rhythms, while also embedding those qualities in a system I could iterate and document. Hodgson's work gave me confidence that procedural structure does not reduce effect but can instead produce new temporal and emotional experiences through pattern and drift.

→ 1 reference that demonstrated a critical position in context of my specific topic, medium, or method

## Generative Design and the Problem of Anticipation

Herd, T. (2002) 'Generative design and the problem of anticipation', in Buurmann, G.M. and Rölli, M. (eds.) *The Intrinsic Logic of Design*. Basel: Birkhäuser, pp. 118-127.

*"Generative design involves using algorithms or rules to automatically produce design options... it emphasizes the process and variation over a single optimized outcome."*

Herd's articulation of generative design as a system where variation emerges from embedded rules parallels the shift I made from intuitive silkscreen collage to rule-based iterations in p5.js. Her framing of anticipation as a design problem is especially relevant: my earlier manual experiments embraced randomness but lacked a structure for extension or reflection. Introducing code imposed a framework that allowed randomness to become legible, traceable, and repeatable. Herd's critical position helps clarify that this isn't about choosing between control and spontaneity, but about designing the conditions for new forms to arise. In my project, randomness is no longer aesthetic chaos—it's a tool I've integrated into a system. Herd's ideas

offer theoretical support for using logic as a creative driver, and they push me to consider not just the visual outcomes, but also the *design of the process* itself as a central site of authorship. Her perspective supports my aim to make randomness not just visible, but structurally meaningful.

→ 1 reference that is specifically related to my project in its medium/method

### **Graphic Design: The New Basics**

Lupton, E. & Lipps, C. (2013) *Graphic Design: The New Basics (2nd ed.)*. New York: Princeton Architectural Press.

*"Systems-based design is not about creating a single solution, but about designing a set of relationships that generate many possible outcomes."*

This reference offers a practical and conceptual foundation for systems-based thinking in graphic design, directly supporting the methodological direction of my project. Lupton and Lipps frame design not as static output but as the construction of relational systems that invite variation. This insight validated my decision to move from intuitive silkscreen collage toward generative scripting in p5.js, where I designed a set of rules to govern randomness. Their focus on process over product helped me see the code not just as a tool for replication, but as a method for defining a dynamic visual language. Rather than aiming for fixed compositions, I now see each output as one expression within a designed system. This reference sharpens my methodological stance: embracing code and constraint as instruments of iteration, unpredictability, and visual exploration.

### **Line of Enquiry:**

This project explores the question: *How can randomness be structured through generative design, and what new visual outcomes emerge when generative rules replace intuitive choice?* The initial phase involved manually cutting and recombining silkscreen-printed shape fragments, using instinct and visual intuition to guide each iteration. While this allowed for playful experimentation and unpredictability, the process lacked a systematic framework through which the results could be extended or critically analysed.

In response to feedback, I introduced a rule-based approach using p5.js to generate shape combinations algorithmically. This marked a conceptual shift from intuitive assembly to a structured visual system, where randomness was embedded within a coded logic. Drawing from references such as the *Conditional Design Workbook* and *The Intrinsic Logic of Design*, the project

became a study of how constraint, sequencing, and parameter-driven decisions can influence form.

To evaluate the outcomes, I documented the new colours produced through overlapping shapes, creating a data table as a secondary visual layer. This hybrid approach, combining generative coding, visual iteration, and physical process, allowed for the emergence of unexpected compositional patterns while questioning the balance between control and unpredictability within design practice.