

# From Generating Forms to Questioning Systems

Earlier: p5.js sketches, typeface experiments, Dancheong-inspired modules.

>> Central question evolved: *“How can structure and intuition coexist?”*

Now: Moving beyond form generating → towards randomness, memory, and cultural transmission.

>> These new sketches test randomness not just as variation, but as a way of making meaning.

**Form → Rules → Meaning**

## Dialogue 1 — Guest practitioner (Jazmin Morris)

I asked Jazmin how to reconnect my current type work back to p5.js, and how creative coding might work as critical design rather than just technical utility.

- **Focus on randomisation/parameters; focus on the first line of enquiry >>** I took this to mean: keep the *logic* of generative design (parameters, seeds, rules) even if the *material* changes (from code to architecture-derived modules).
- **Don't repeat the same thing—you'll get the same results >>** This nudged me to vary parameter ranges and rule hierarchies rather than endlessly iterating a single dial.
- **Sculpture/set of rules—go beyond typefaces >>** Here, “type” becomes one manifestation of a rule-set that could also produce signage systems, stencils, or spatial installations
- **Don't fit the project to the resource >>** p5.js is useful when it helps articulate the enquiry but t's not a destination

Jazmin's references reinforced these points: work that treats the internet as material (Rafaël Rozendaal), meta-design and algorithmic systems (Rune Madsen), playable parametric spaces (Sliderland), and practitioners like Celune who foreground process and parameters. Rather than chase surface resemblance, her advice re-centred *conditions* >> the designed constraints that let form emerge while still holding meaning. This validated my shift where Dancheong supplies a historically coherent parameter space and p5.js remains a way to *expose* and *test* those parameters.

## Dialogue 2 — MA User Experience Design Student

I chose to speak with a UX design student because my enquiry is no longer only about making forms, but it's more towards **designing the interface to a cultural system**. If my rule-set is to be shared, tested, and contested, it needs interaction models and legible parameters. A UX lens turns authorship and cultural transmission into interaction problems: Which controls are visible? What combinations are prevented?

- **How would you expose randomness without aesthetic drift from Dancheong? >>** Offer a “Constrained Random” toggle that samples only within palette/ratio bounds derived from Dancheong. Display live “rule badges”. Users see the dice roll but also the fences.
- **How would you study cultural transmission ethically through usage data? >>** Collect only consented, anonymised rule-selection patterns (not user content). Publish aggregate “usage maps” that show which constraints users retain or relax. Invite Korean cultural stakeholders to co-review changes to defaults.

## What the two dialogues advanced

Jazmin reframed my problem from *making letters* to *authoring conditions*. The dialogue with UX student operationalised that shift as it specified the **interface contracts** that keep randomness meaningful and cultural logic intact. Together, they move the project from “generating form” to **questioning authorship, language, and cultural transmission through interaction design**. In practice, that means shipping not a typeface alone but a **parametric, provenance-aware tool** where rules are visible, contestable, and shareable.

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# Fragments of Memory

*Randomness rooted in personal archives*

## Critical Inquiry:

*How can randomness act as a method for activating personal memory while still producing structured, shareable results?*

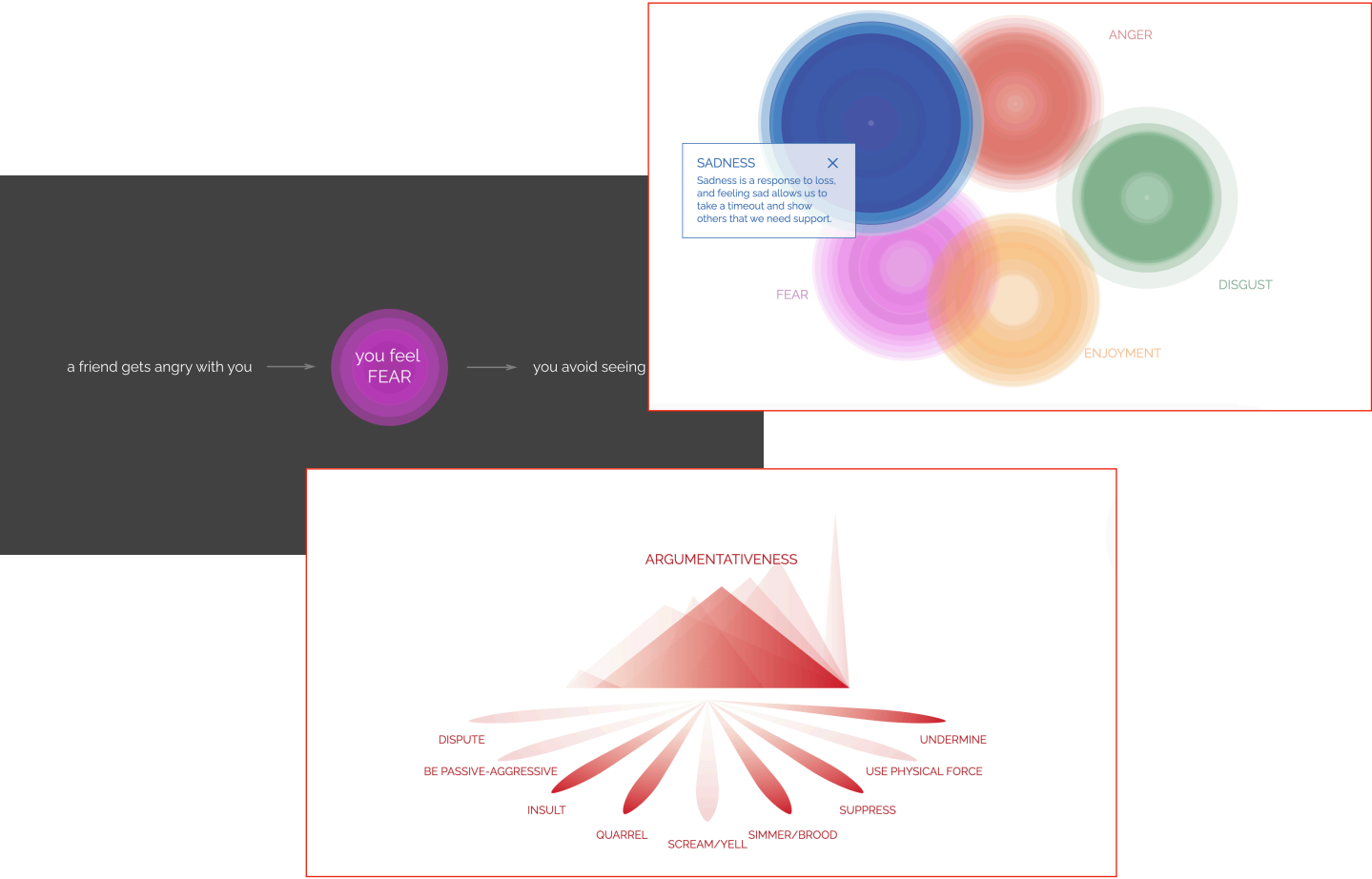
- Collect fragments of memory (stories, songs, places, colors)
- Assign each fragment a code/number
- Use randomness (coding, p5js, shuffled cards ?) to select fragments
- Translate fragments into visual marks or compositions
- Outputs appear abstract, but each carries hidden autobiographical meaning

## Reference project:

Atlas of Emotions (2016), *Olafur Eliasson*

Example of diagrammatic mapping of personal/collective feelings → abstract systems.

- Mapped human emotions in a visual “atlas” that helps people understand and reflect on their emotional life.
- Emotions are shown not as static labels but as territories that people can navigate
- Visualized as colorful diagrams, landscapes, and “maps” of affect



# Random Failures

## Randomness as interruption and error

### Critical Inquiry:

*What happens when randomness enters as disruption rather than generation, and can errors create new structures instead of simply breaking them?*

- Start with structured systems (grids, patterns, type forms)
- Introduce random cuts, glitches, erasures, or distortions
- Document both intact and disrupted versions
- Catalogue types of “failure” (loss, distortion, fragmentation)
- Explore whether interruptions destabilise or produce new logics

### Reference project:

# Glitch Studies Manifesto, *Rosa Menkman*

The manifesto explores glitches (errors, distortions, or unexpected malfunctions in digital media) not as flaws to be corrected, but as aesthetic and critical opportunities

- Turned the glitch from a problem into a tool for critical digital art
- **Noise vs. Signal** >> Errors blur the line between useful information and noise, forcing us to re-examine perception
- **Critical Potential** >> Glitches can resist the smooth, “perfect” surfaces of digital capitalism by showing the underlying machinery
- **Aesthetic Strategy** >> Artists can intentionally provoke glitches to produce new aesthetic experiences





# Memory as Parameter

*Translating subjective qualities into procedural rules*

## Critical Inquiry:

*Can highly subjective experiences like memory be encoded into procedural rules without losing intimacy or cultural resonance?*

- Translate memory qualities into parameters, for example:
  - Frequency → repetition
  - Vividness → color intensity
  - Emotional weight → scale/density
- Generate outputs where each memory becomes a structured pattern.
- Creates a hybrid form: personal content, procedural form.
- Extends lessons from *Dear Data* into cultural/subjective territory.

## Reference project:

Dear Data (2014–2016), *Giorgia Lupi and Stefanie Posavec*

Example of translating subjective, daily-life memories into procedural rules and visualisations

- analog data-drawing correspondence project
- The two artists tracked their own behavior for that week, collected the data, then translated it into hand-drawn visualizations on a postcard which they sent each other
- Instead of using big data or digital tools, they focused on “small data” >> intimate, personal observations from daily life
- Reinforced the idea that **data is not only numerical but also deeply personal**

