

1. Introduction

→ sets up the central enquiry, drawing directly from the refined *Synthesis* introduction

Line of Enquiry: How can design systems be engineered to prioritize the creation of the unique, non-repeatable instance over the abstract authority of standardization?

- Briefly summarize the studio works from Unit 2: from randomness (Karl Martens/p5.js) to cultural structure (Dancheong - the traditional Korean art of decorative painting on wooden buildings and artifacts), culminating in unsmoothing (signage disruptions).
- State the document's contribution: challenging the authority of standardization and establishing a new design mandate focused on individualized experience.

2. Context and Positioning

→ grounds the early studio work and shows how external references structured my thinking.

- Annotated Bibliography Synthesis: Consolidate my annotations (*Positions through Contextualising*) into thematic sections. Use Karl Nawrot to define modularity as a catalyst for difference and Johanna Drucker (Graphesis) to frame my systems as epistemological inquiry (how knowledge becomes visible).
- System Origins: Integrate reflections on initial studio experiments (Martens, p5.js sketches) to show how I progressively moved on from pure randomness to designing conditions.

3. Critical Case Studies: The Argument Through Tension

→ use the formal analyses to explain the necessity of the "unsmoothing" method against the universal systems.

Case Study A: The Model of Specificity (Karl Nawrot/Dancheong)

Use the analysis of Karl Nawrot to establish the ideal model - design as a structure for *difference*. Use my Dancheong typography work as the example of how specific cultural forms operate as robust design parameters.

Case Study B: The Universalizing Opposition (Rams/Unsmoothing)

Insert Δ2 Writing, "Unsmoothing" Against the "Good Design." → adds three things:

- Establishes the philosophical opposition: Smoothing (efficiency, reduction).
- Defines my method: Unsmoothing (introducing friction, complexity).
- Provides concrete evidence: Systematic disruption of UK Road Signage (mixing languages, breaking logic) as the primary act of critical necessity.

Case Study C: The Micro-System (Atelier Hoko)

Integrate the arguments regarding the micro-system of daily routine (Atelier Hoko) to show that the critique of standardization applies to personal behavior, not just public signage.

4. Synthesis and Projection

→ Use the Synthesis draft to bookend the entire submission, articulating the triangulated position and future research direction.

- Final Reflection: All exploration has a recurring focus for *individualized experience, not generalized templates for ease*.
- Summarize how my practice redefines success: using design to highlight complexity clearly and revealing how systems work for the purpose of critical engagement.
- Projection Forward: further exploration pursuing systems that create a unique, non-repeatable instance. Outline the future application of manual generative systems and Atypography (Art movement that graphically represents traditional writing systems in an unconventional way, creating an authentic design that remains readable while concealing text signs at first glance.) to design specific form/experience, prioritizing the reclamation of specific reality over abstract authority.