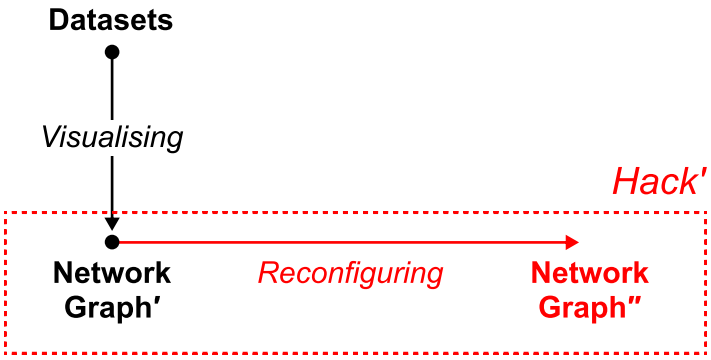
Methods of Iterating

Written Response

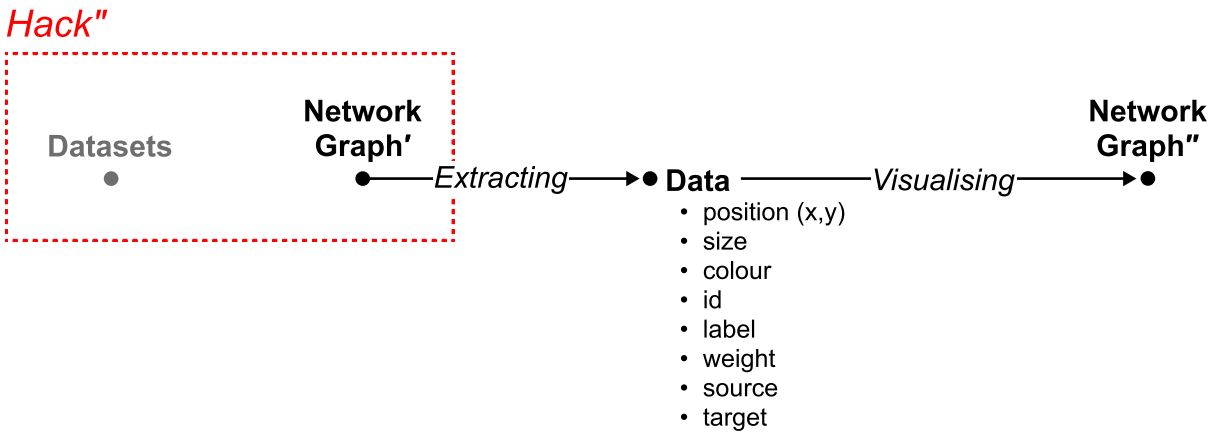
In this project, the tool investigation began with the question, ***"How can graphic designers convey context in a design environment where visual representation is extremely limited?"***

To explore new graphic possibilities in a data-driven program, I conducted experiments using various forms of data files, including both static and dynamic data, allowing for the creation of diverse outcomes.

The first 'Hack' involved inporting data and editing visualized graphics. By directly editing the graphics, I could create specific visuals, departing from the conventional purpose of data-driven programs and using them for graphic editing purposes. This liberation from the initial goal of accurately conveying 'data' or 'content' through tools like 'Gephi' allowed me to interpret data through a graphic lens.



The second 'Hack' focused on graphic replication experiments. Delving deeper into a graphic-centric perspective, I generated new nodes and created new connection lines in the absence of data files. After extracting this as a data file, I re-imported the same file into the 'Gephi' tool. While the nodes in the network were precisely connected based on the data file, the graphic form differed from the original. 'Gephi' presented a new constellation from the same dataset.



While the data file retained node attributes and information, the unpredictability inherent in the 'Gephi' tool disrupted the original appearance of the graphics. In this process, although I didn't directly intervene in the output, 'Gephi' acted as an *'uncontrollable and unpredictable elements that can alter the course of events.'* Observing how the constraints expressed in the data file were differently represented depending on the environment, I concluded that the *'subjectivity'* expressed by the author in the *'Conditional Design workbook'* had intervened. This suggests that 'Gephi's subjective judgment of graphics resulted in unpredictable outcomes from closed data, and, paradoxically, open outcomes within a constrained environment.

... I believe that today's design explores the programmatic logic of constraints-technological, economic,ecological, and so on-that are embraced as affordances rather than obstacles to the creation of new work. (...)
In this realm, the subjective and objective are dialogical qualities rather than mutually exclusive concepts, populating a spectrum of positions in the process of designing. (p.6)

With the insights gained from this process, I referred to the *'Conditional Design Workbook'* and created two simple games.

X Play with four players. X Each player has stickers: small, midium, large size. X The players take clockwise turns lasting 30 seconds. X Use a stopwatch.

1, ・First round, each player:
Arbitrarily place a sticker on the paper.

2, ・Next turns:
Draw a line and place a sticker.
2.1, Between the two stickers there should be only one connection.
2.2, Large stickers should have the most lines connected to them.
2.3, Small stickers should have the fewest lines connected to them.

3, ・Stop when the stickers are gone.

X Play with four players. X Each player has a colored pen: red, green, blue, or black. X The players take clockwise turns.

1, ・First turn, first player:
Arbitrarily draw a dot on the paper.

2, ・Following round, next player:
Write the position of the next dot to be connected to the drawn dot.
2.1, Use numbers to indicate the position of the dot.

3, ・Next turns:
Draw a dot following the position indicated by numbers and write the
position of the next dot.
3.1, The line must connect two dots.

4, ・Stop when you cannot connect dots.

Bibliography

Conditional Design Workbook, Amsterdam: Valiz, 2013.