Statement

I started with the mask experiment in Unit 1's methods of iterating. A mask is primarily an auxiliary tool for occluding, revealing, and controlling image boundaries. However, this time I wanted to further transform the mask from a tool into a result derived from system computation. I reduced the input by changing the input from video to a single frame of an image, while simultaneously enriching the algorithm's parameters to obtain the experimental results.

In this process, I questioned how I decided whether footsteps were calculated and how I determined the generation of parameters in the system. I found that although I tried to objectively use the system to calculate the image rather than my subjective control, the input was still influenced by my own ideas. Therefore, I tried to reduce control over how the image misinterpreted and translated human body traces.

Exercises in style by Raymond Queneau, 1998

By altering tone, structure, logic, and form, Queneau(1998) rewrote the same story into 99 different versions. Queneau's(1998) experiments didn't involve replacing the source material itself, but rather editing the same story differently. For me, this approach is an inspiration for a methodology of "iteration." What truly matters is how the rules are set and how they continuously produce new results.

The setting of rules and the experiments are directly related to my project. In my experiments, I also chose to limit the input, extracting a single frame from a video and using the footstep positions and grid relationships within that frame as the foundational information. By maintaining the uniqueness of the input, I continuously changed the algorithm rules to generate different visual results. This process shifted my project from "processing images" to "generating images through a system," thus transforming the mask from a tool into a result produced by different algorithms.

Therefore, Queneau's(1998) experiments with stories helped me primarily not at the level of visual style, but rather by providing a clear working structure: fix the input, change the rules; control the variables, compare the results.

Conditional design workbook by Luna Maurer, 2013

The most important help this book provided to my projects wasn't offering a specific visual style, but rather a mindset and practical methodological case study for shifting design from "creating results" to "setting conditions**. The methods of iterating aren't about directly drawing a final image, but rather about varying the positional relationship between footsteps and the grid in the video according to rules, allowing the mask to appear as the calculated result. The Conditional Design Workbook (Maurer, 2013) made me realize more clearly that the designer's role isn't to control every final form, but rather to first build a working system and then observe the differences, deviations, and unexpected events that arise.

For me, this directly clarified and reinforced my current direction: continue making small rule-based changes around the same set of inputs single frame, footsteps, grid, rather than arbitrarily pursuing visual results. The resulting 100 iterations don't focus on 100 independent graphics, but on how a conditional system continuously generates different results. This reference also helped me understand my projects as a kind of rule-based authorship: I'm not designing diagrams, but the conditions under which diagrams appear.

Analog Algorithm: Source-related Grid Systems by Christoph Gr ü nberger, 2022

What was most helpful about this book to my project wasn't just its discussion of grids and rules, but its constant emphasis that visual form shouldn't be arbitrarily generated, but rather associated with a source. The book offers a method for finding analytical forms with non-arbitrary sources; it categorizes grid systems into four source types: form-based, character-based, object-based, and image-based.

This was thematically important to my project because my work itself deals with traces, sources, remnants, and translations: I don't generate graphics out of thin air, but rather start from single frames in video, footstep placements, and grid relationships, making the image evidence left by a certain action. Therefore, this reference helped me understand my project as discussing not just form generation, but how the body, even after leaving the frame, can still be seen as traces, boundaries, and distortions. It made me realize that my grid is not just a tool for organizing the image, but also a translation of "actions that have occurred" into readable visual remnants.

every··· Bernd & Hilla Becher Prison Type Gasholder, every··· Bernd & Hilla Becher Spherical Type Gasholder, every··· Bernd & Hilla Becher Gable Sided House by Idris Khan, 2004

Idris Khan's work *every… Bernd & Hilla Becher Prison Type Gasholder, every… Bernd & Hilla Becher Spherical Type Gasholder, every… Bernd & Hilla Becher Gable Sided House* (Khan, 2004) provided four more specific directions for my project. First, he inspired me to think about how to compress repetitive, sequential actions into a single image, rather than reproducing the actions themselves in sequence. This led me to use compression. Second, he made me realize that the importance of the original material doesn't necessarily lie in how much readable content it retains, but in how it is transformed into a visual trace, density, and residue. This led me to use accumulation. Third, his work reminded me that a single frame can also carry time; when multiple moments are compressed into the same image, familiar

actions become strange, creating an unstable viewing experience. This is the final elimination, removing readability to highlight the structure of the work.

These directions have been very inspiring for my current project, which generates the resulting image from the footsteps and grid relationships in single frames of video.

Schotter by Georg Nees, 1968

Georg Nees, one of the pioneers who first publicly exhibited computer art, transformed design into a procedural and exploratory approach. The article explains Nees's approach as a heuristic system in which the computer is allowed to make decisions within set conditions (Simon, 2018).He didn't provide a single result, but rather set a set of executable rules, constraints, and localized judgments, allowing the system to generate the outcome within those boundaries.

His work Schotter(Nees, 1968), by establishing very clear fundamental rules and adding randomness, transforms the image from order to disorder. Georg's project provided methodological constraints for my design, allowing the input image to undergo computation within a defined system—rather than the final result—by setting the underlying logic of the work rather than its final outcome—to produce a result that wasn't anticipated beforehand.

The debate: the legendary contest of two giants of graphic design by Wim Crouwel, 2015

This book prompted me to ask myself a series of questions, reminding me whether my system was feigning neutrality or actively expressing a stance.

Beyond designing the system, I redefined and reorganized body movements, grids, masks, boundaries, and visibility. While questioning the power determining image visibility through computation, I also assigned attributes to grid steps and rules within the image. Translating steps in different ways determined how the system and the viewer would interpret body movements. This book made me reflect on why I designed the system and translated steps in a particular way—was I objectively disrupting the instability of the image or deliberately creating conflict? Through experimentation, I gradually shifted my perspective on masks, moving from simply using them as a tool to change their instrumental properties to exploring the visibility of the image.

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