From dialogue into experiment

Δ1 Studio — Positions through triangulating

01 Previous project

02 Dialogue with Jayoon

03 New experiment

04 Questioning authorship

Where the work came from

type as a record of reading

Flowers for Algernon
+ my grandmother's loss of language
→ distorted diary entries
→ "should type be read, or felt?"

The first project was not about decorating text.
It was about making the reader's encounter visible.

Later: reader responses became an interactive archive.

A contradiction was already there

I said the reader became the author — but the structure was still mine.

content

words chosen by me

form

parameters designed by me

context

archive organised by me

Freedom existed, but only inside a frame I had already built.

The dialogue clarified the problem

“And then what?”

What happens after the responses are collected?

“Who says that?”

What assumption am I making about shared visual meaning?

“What is unsaid?”

The question returned the project to its personal and ethical origin.

What changed

from

How can I translate emotion?

to

Whose experience am I translating?

The shift from personal work to a collective archive was not only methodological. It was also a way of distancing the work from an experience that was not fully mine to represent.

Reference 1: constraint as invitation

01

Learning to Love You More

Miranda July + Harrell Fletcher, 2002–2009

— 70 artist-set assignments
— 8,000+ participant submissions
— photos, objects, texts and videos
— constraint can enable participation

Why it matters for my experiment

Freedom may need a frame.

This challenges the assumption that more openness automatically creates more personal expression.

Reference 2: content, form, curation

02

PostSecret

Frank Warren, 2004–ongoing

— anonymous secrets
— participant-made postcards
— text + image + handwriting
— curator shapes what is seen

Why it matters for my experiment

Ownership does not end at making.

Participants may own the content and form, but the archive still shapes meaning through selection and display.

New research question

How can a typographic system create space for people to give form to experiences that language alone cannot fully express, without prescribing what those experiences should mean?

This is no longer only a question of expressive typography. It is a question of authorship.

A / B / C experiment structure

A

Designer text
Fixed parameters
Participant adjusts

B

Participant text
Fixed parameters
Participant adjusts

C

Participant text
Open manipulation
Participant composes

The aim is to test degrees of authorship, not to prove that more freedom is always better.

What the experiment might reveal

self-selected text may reveal, construct, or protect a self

words, typography and drawing may work together — or against each other

the archive may show diversity without reducing difference into categories

I am moving from finding similarities to observing how meaning is made differently.