Written Response : Method of Iterating
By Dain Kim

Draft 1

I selected MAXMSP, a visual programming language tool tailored for music and multimedia. Users can craft visuals or music by linking graphical elements and expressing functions through patch code within the program. Recognized for real-time audio and video processing, MAX finds extensive use in interactive music, live performances, and multimedia applications. To replicate a practice scenario, I drew inspiration from 'AOKI Takamasa's rhythm variation 06,' which vividly illustrates the integration of music and graphics.

Max is engineered to produce dynamic graphics in response to diverse audio stimuli. Beyond merely synchronizing visuals with user-selected music, it excels in interpreting a range of sounds–from human and animal voices to ambient street noise. What adds allure to this capability is its interactive response to pitch and beat, fostering an engaging user experience. This interactive element intrigues communication design, as graphics born from unexpected interactive responses retain visual interest. While emulating 'AOKI takamasa's rhythm variation 06,' a fundamental question emerged.

*How can a graphic designer impart the intention
by adjusting unexpected/unpredictable graphics created by totally different fields?*

My exploration involves experimenting with various adjustments to MAX, such as modifying input and output parameters or incorporating additional sources. Through this process, I aim to develop proficiency in communicating intention through accidentally interactive graphics.

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Draft 2

In my exploration last week, I aimed to address the challenge of communicating intention as a graphic designer using unexpected and unpredictable graphics from diverse fields.
The question was this:

How can a graphic designer impart the intention by adjusting unexpected/unpredictable graphics created by totally different fields?

To answer this, I conducted experiments with MAX, involving adjustments to input and output parameters, as well as the incorporation of additional sources. The outcome was a dynamic interaction of graphics that unintentionally conveyed intention through their unpredictability.

I shifted my focus towards visualization rather than conventional auditory elements. By altering the techniques used to visualize audio as a source, I sought to understand the impact on graphic outcomes. Through iterative processes, I extracted graphical results, investigating the transformations induced by connecting various channels to audio – a component traditionally treated as the 'input.' Drawing inspiration from ad-hoc*, I approached the results of existing music-driven audio interactions with the perspective of a graphic designer. This involved deconstructing and reassembling the uses of MAX/MSP around graphics, effectively 'hacking' the tool. This process involved pasting different codes and putting various sounds to adjust graphics.

Building on the progress made last week, my upcoming experiment takes a further step by focusing on transforming visual elements into audio components. The objective is to dynamically convert visually drawn images into real-time audio output, effectively reversing their conventional roles. Guided by the ethos of ad hocism, this experiment aims to merge entirely different systems of graphics and audio, fostering communication and integration between their respective domains.
The questions I extracted are as follows:

How can a completely different system of graphics and sound interact with each other to hack into each other's roles?

The point of my investigation centres around the potential within the MAX/MSP tool. Traditionally designed for converting sound into graphics, my hack is to execute a paradigm shift. By hacking into the main function of MAX/MSP, I aim to invert its purpose. I want to extend to hacking the 'composing' technique embedded within MAX/MSP. This process changes 'drawing' to the core of the 'composing' technique.

In essence, this method communicates between graphic and sound systems, exploring the potential within the realm of MAX/MSP. The focus lies not only on changing functions but also on a deeper reimagining of the 'composing' process, which is graphics and sound merge harmony.

Charles Jack and Nathan Sliver (1972) 'Adhocism: The Case for Improvisation' Cambridge : The MIT Press [1972] 2013

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Draft 3