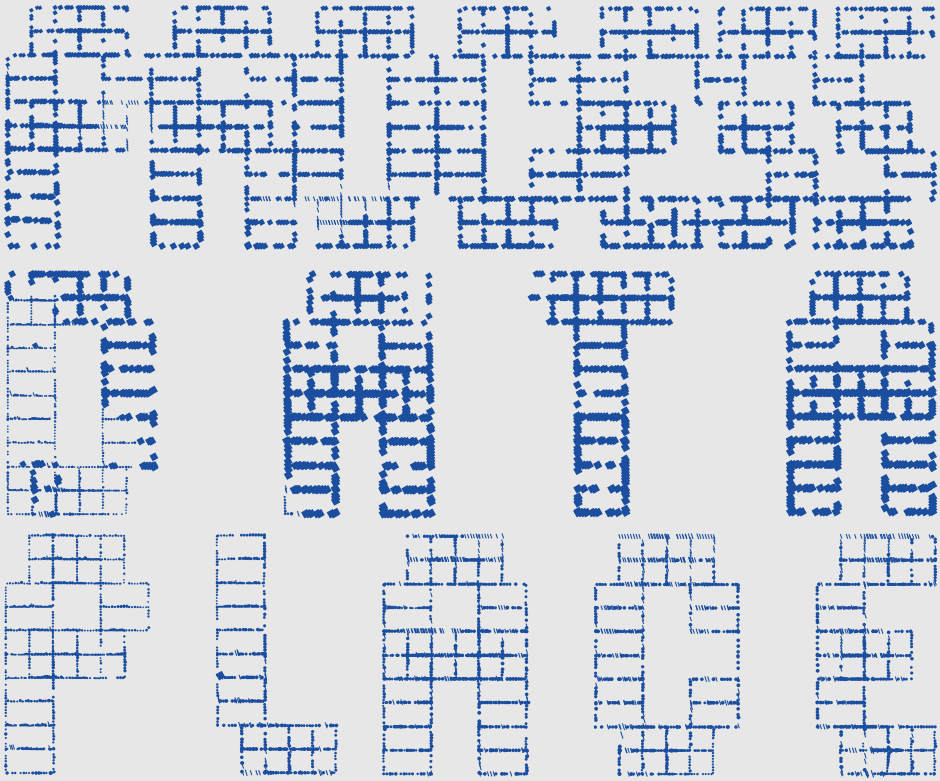


Process Data Place

A Generative Framework for Multisensory Type Forms.

Vol. 1 - Surrey

Research

Monika Sowa

Process Data Place

Process Data Place
A Generative Framework for Multisensory Type Forms
Vol. 1 - Surrey

RESEARCH

Part one of a two-part project consisting of a research volume and a development volume.

This publication forms part of a research project examining the role of systems in typography, tracing their development from historical models of control to contemporary generative design practices.

Written and designed by Monika Sowa

BA (Hons) Graphic Design [Visual Communication and Illustration]
University of West London
2026

Typography set in Gotham Narrow (titles), Gotham (body)
Designed using Adobe InDesign
Printed by Mixam, London
A5 [printed on silk 130gsm, cover 300 gsm]

Design tools: Processing, Glyphs, Illustrator, Figma

The project is further extended through an online platform:
process.monikasowa.com

Process Data Place

A Generative Framework for Multisensory Type Forms.

Vol 1 - Surrey

Monika Sowa

01

Introduction

“The conscientious designer does not himself design at all but rather gives the object to-be a chance to design itself.”

Anni Albers

SCOPE AND ARGUMENT

This study examines the role of systems in typography, tracing their development from historical models of control to contemporary generative design practices. Through analysis of key historical, experimental, and computational examples, it demonstrates how typography has consistently functioned as a system governed by rules, constraints, and relationships.

It explores how these systems have evolved from fixed organisational structures into adaptable frameworks capable of producing variation through execution and interaction, and argues that generative design does not represent a departure from typographic tradition but formalises its underlying logic by encoding these systems into dynamic and flexible processes, through which authorship shifts toward the design of conditions and behaviours rather than the production of fixed visual outcomes.

02

Definitions

Fig. 1

Ellen Lupton (2024)

Thinking with Type

Typographic structure illustrating relationships between baseline, x-height, and alignment in organising letterforms.

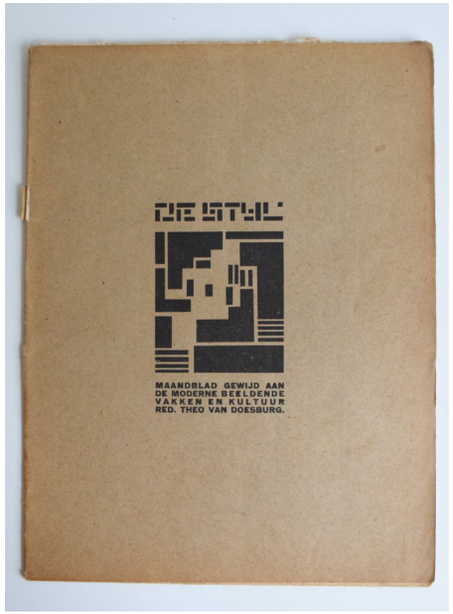
Fig. 2

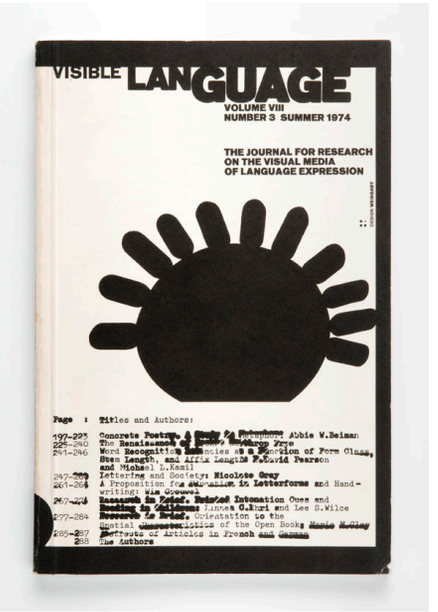
Emil Ruder (1957)
Typography: A Manual for Design

Editorial layout demonstrating typography organised through grid-based structure and relational systems.

TYPOGRAPHY AS SYSTEM

Historically, typography has operated within rule-based systems shaped by proportion, hierarchy, spacing, and repetition. Ellen Lupton describes typography as a structured practice governed by relationships between elements such as alignment, tracking, and line spacing (Lupton, 2010, pp. 36–41). In this sense, typography functions as a system organising language visually, ensuring clarity and consistency in communication. Johanna Drucker further positions typography as an active, meaning-producing system, in which visual arrangement constructs interpretation rather than merely presenting text (Drucker, 1994, pp. 9–10). Meaning emerges through relationships between elements, reinforcing the role of structure in communication.





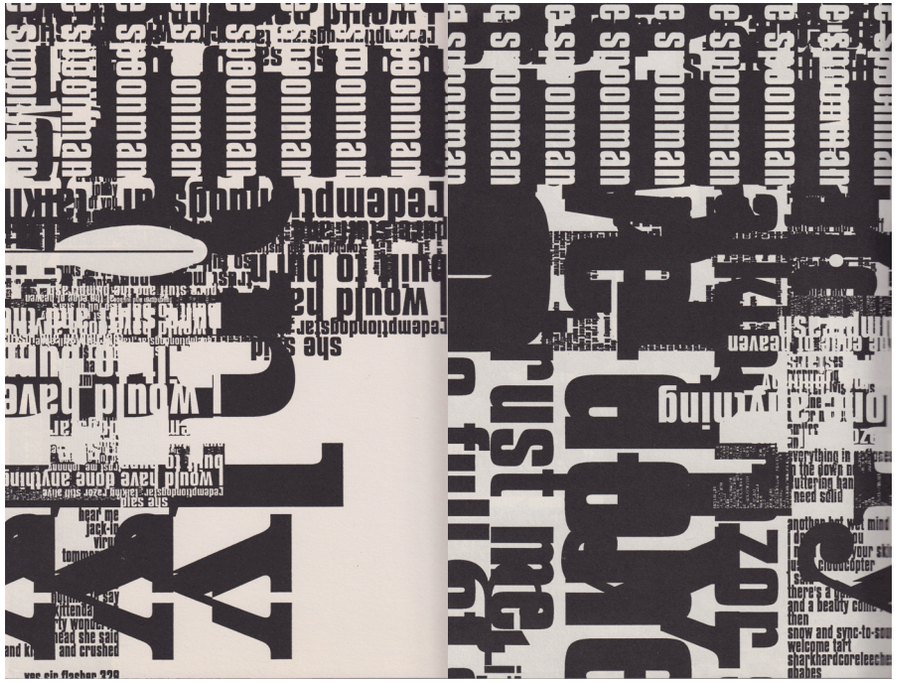


Fig. 3

Vilmos Huszár (1919)

De Stijl Magazine

Geometric abstraction demonstrating typographic systems based on modular structure and ordered relationships.

Fig. 4

Wolfgang Weingart (1974)

Visible Language

Experimental typography treating language as a visual system, where structure is tested through variation and disruption.

Fig. 5

Karl Hyde & John Warwicker (1994)

Skyscraper I Love You

Typographic composition disrupting hierarchy and legibility through fragmentation, layering, and non-linear arrangement.

EXPERIMENTAL TYPOGRAPHY

Experimental typography emerges through the questioning of these conventions. As Drucker argues, such practices gain cultural significance through their engagement with established systems (Drucker, 1994, p. 94). Rather than rejecting rules, they test and expose their limits. Poynor similarly describes experimental typography as an investigative approach that challenges expectations of clarity, revealing typography as flexible and adaptive (Poynor, 2003, pp. 8–9).

GENERATIVE TYPOGRAPHY

Generative design extends these principles by formalising rules into systems capable of producing variation through execution. As Reas and Fry note, generative systems produce form through defined instructions rather than direct composition (Reas and Fry, 2007).

This approach redefines authorship, as outcomes emerge through the execution of rules rather than predetermined design, with the designer “effectively orchestrating the decision-making process of the computer” (Gross et al., 2018, pp. 3–4, 244).

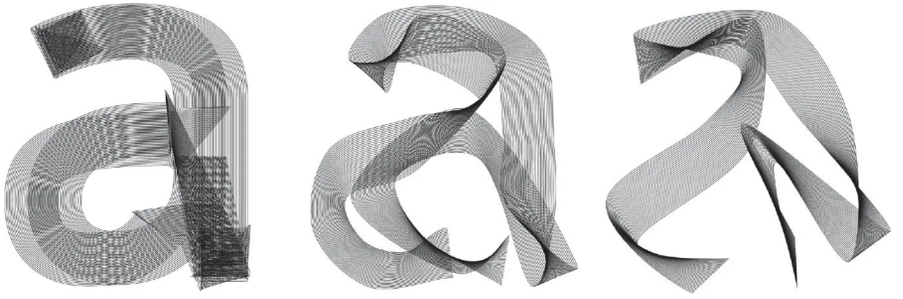


Fig. 6

Gross, B. et al. (2018)

Leading (line spacing) is controlled by vertical mouse position, resulting in variable levels of legibility across typographic outputs.

Fig. 7

Gross et al. (2018)

Typographic form generated through rule-based processes, demonstrating how variation emerges from the iterative transformation of a single structure.

03

Historical Systems

Fig. 8

Timotheus (fourth century BCE) *The Persians, papyrus manuscript.*

The Greek alphabet shows the symmetrical form and even visual rhythm. These qualities made the Greek alphabet the prototype for subsequent developments.

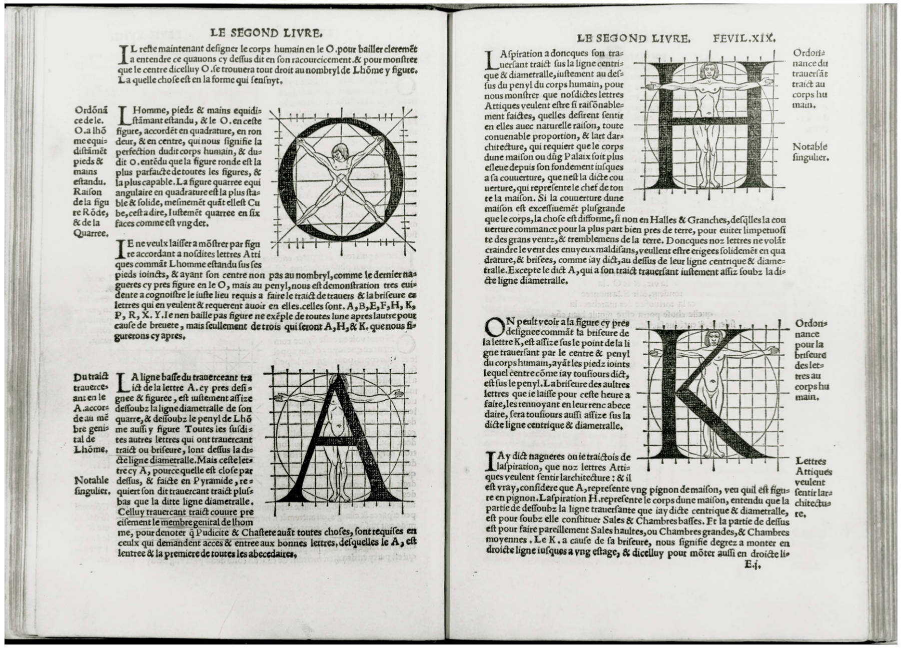
Fig. 9

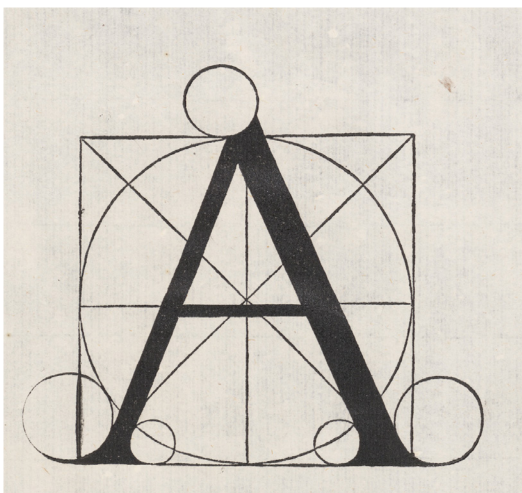
Trajan's Column inscription, Rome (c. 113 CE)

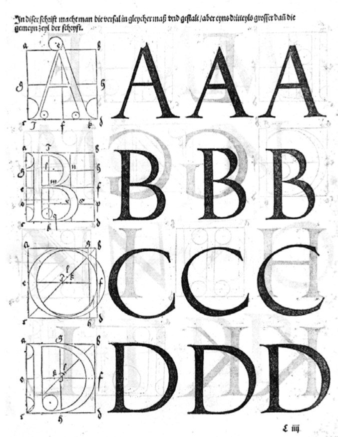
Example of capitalis monumentalis illustrating the use of geometric proportion and structured relationships in early typographic systems.

ROMAN AND GEOMETRIC CONSTRUCTION

Typography has long been governed by systems of control that prioritise consistency and reproducibility. Early Roman inscriptional lettering demonstrates a procedural approach, where letterforms were constructed through geometric relationships. As Meggs explains, classical letterforms emerged from Greek geometric systems that standardised the alphabet into a coherent visual structure (Meggs and Purvis, 2016, p. 27-28).







RENAISSANCE PROPORTIONAL SYSTEMS

During the Renaissance, typography was further formalised through mathematical frameworks. Designers such as Geoffroy Tory used geometric constructions to define idealised letterforms (Meggs and Purvis, 2016, p. 118), positioning design as a rational process based on proportion rather than expression.

Fig. 10

Geoffroy Tory (1529)
Champ Fleury

Typography constructed through geometric methods using grids and compass-based proportion, demonstrating early systematic approaches.

Fig. 11

Luca Pacioli (c. 1447–1517)

Geometric construction of the letter 'A'

Fig. 12

Albrecht Dürer (c. 1525)

Geometric construction of letterforms.

BAUHAUS

In the twentieth century, these principles were extended through modernist design, particularly at the Bauhaus. Typography emphasised clarity and functionality, rejecting decorative traditions in favour of systematic and purposeful communication (Bartram, YEAR, p. 48). This approach is also evident in the work of Anni Albers, whose woven compositions demonstrate how structured systems generate variation through repetition and material interaction.

Fig. 13

Herbert Bayer (1926)
Universal Alphabet

Typographic system based on geometric reduction, enhancing legibility.

Fig. 14

Piet Zwart (1923)
Vickers *House advertisement*

Modular typographic composition organised through grid-based structure, where geometric elements are arranged dynamically to produce variation.

Fig. 15

Anni Albers (1936)
Ancient Writing

Woven composition demonstrating variation through repetition and material interaction within a structured framework.

Fig. 16

Josef Müller-Brockman (1970)
Musica Viva poster

Typographic composition organised through a structured grid, illustrating systematic relationships between elements.

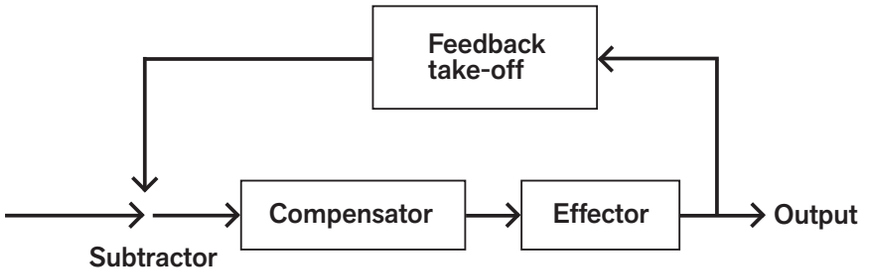
SWISS GRID STRUCTURES

Swiss graphic design further systematised this approach through the use of grids. As Meggs and Purvis note, mathematically constructed grids organised elements into coherent structures (Meggs and Purvis, 2016, p. 397). Bartram emphasises their role in relating disparate components to create “unity within diversity” (Bartram, p. 96).

Across these developments, typography is established not as an expressive artefact, but as a structured system in which form emerges through defined relationships and controlled parameters.

04

Systems, Rules and Cybernetics



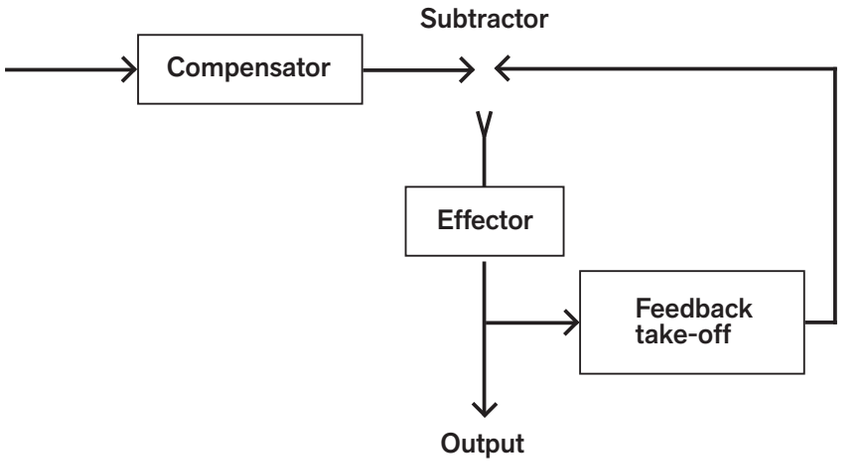


Fig. 17-18

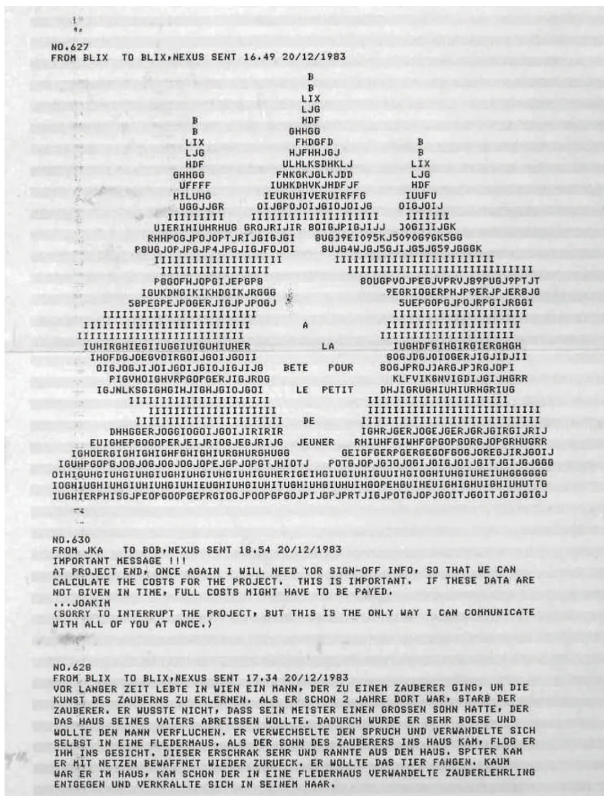
Diagrams adapted from Norbert Wiener (1948)

Cybernetics

Feedback system in which behaviour is shaped through relationships between input, output, and control.

FEEDBACK AND CONTROL

The shift from static systems to adaptive processes is linked to the emergence of cybernetics. Norbert Wiener introduced systems governed by feedback, control and communication, where behaviour is shaped through relationships between input and output (Wiener, 2019, p. 152-153). In this model, systems are not fixed but dynamic, capable of adapting through interaction. Variation is inherent to system behaviour rather than externally imposed.



NO.627
FROM BLIX TO BLIX,NEXUS SENT 16.49 20/12/1983

NO.630
FROM JKA   TO BOB,NEXUS SENT 18.54 20/12/1983
IMPORTANT MESSAGE !!!
AT PROJECT END, ONCE AGAIN I WILL NEED YOR SIGN-OFF INFO, SO THAT WE CAN CALCULATE THE COSTS FOR THE PROJECT. THIS IS IMPORTANT. IF THESE DATA ARE NOT GIVEN IN TIME, FULL COSTS MIGHT HAVE TO BE PAYED.
...JOAKIM
(SORRY TO INTERRUPT THE PROJECT, BUT THIS IS THE ONLY WAY I CAN COMMUNICATE WITH ALL OF YOU AT ONCE.)

NO.628
FROM BLIX TO BLIX,NEXUS SENT 17.34 20/12/1983
VOR LANGER ZEIT LEBTE IN WIEN EIN MANN, DER ZU EINEM ZAUBERER GING, UM DIE KUNST DES ZAUBERNS ZU ERLERNEN. ALS ER SCHON 2 JAHRE DORT WAR, STARB DER ZAUBERER. ER WUSSTE NICHT, DASS SEIN MEISTER EINEN GROSSEN SOHN HATTE, DER DAS HAUS SEINES VATERS ABREISSEN WOLLTE. DADURCH WURDE ER SEHR BOESE UND WOLLTE DEN MANN VERFLUCHEN. ER VERWECHSELTE DEN SPRUCH UND VERWANDELTE SICH SELBST IN EINE FLEDERMAUS. ALS DER SOHN DES ZAUBERERS INS HAUS KAM, FLOG ER IHM INS GESICHT. DIESER ERSCHRAK SEHR UND RANNTE AUS DEM HAUS. SPETER KAM ER MIT NETZEN BEWAFFNET WIEDER ZURUECK. ER WOLLTE DAS TIER FANGEN. KAUM WAR ER IM HAUS, KAM SCHON DER IN EINE FLEDERMAUS VERWANDELTE ZAUBERLEHRLING ENTGEGEN UND VERKRALLTE SICH IN SEINEM HAAR.

INTERACTIVE AND BEHAVIOURAL SYSTEMS

These principles were reflected in artistic practice. Roy Ascott developed works structured as systems rather than fixed compositions, where meaning emerges through interaction. In his *Change Paintings*, “the viewer becomes part of the work” (Ascott, 2025, p. 186). This introduces a shift toward relational and behavioural forms of design.

Fig. 19

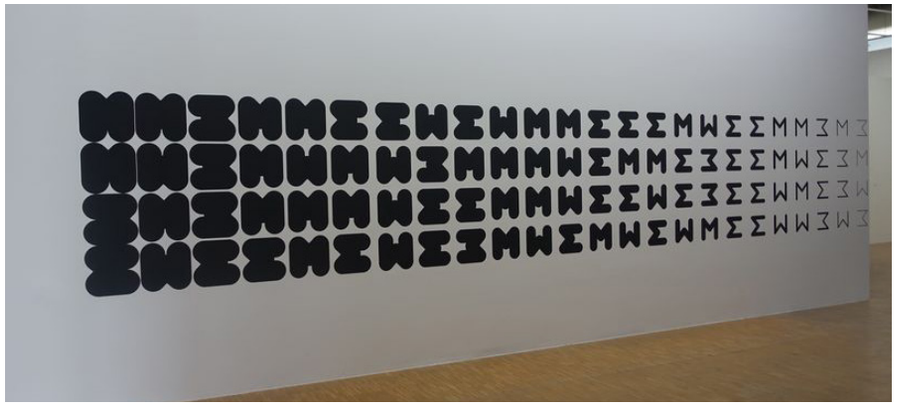
Roy Ascott (1959-60)
Change Paintings

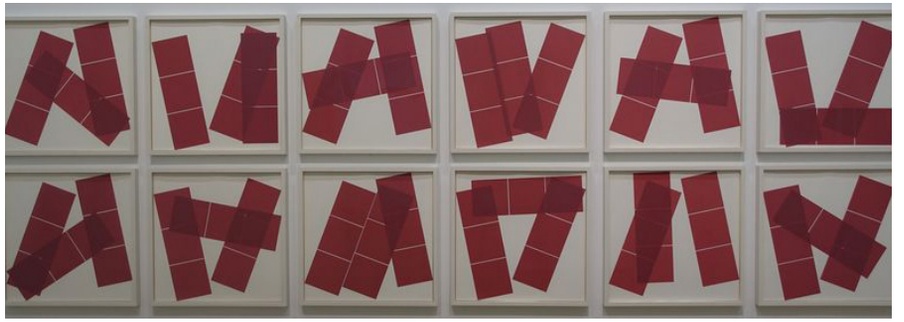
Modular system in which elements are rearranged through interaction, producing variable outcomes.

Fig. 20

Roy Ascott (1983)
La Plissure du Texte

Networked narrative system in which participants contributed remotely, generating content through collective interaction.





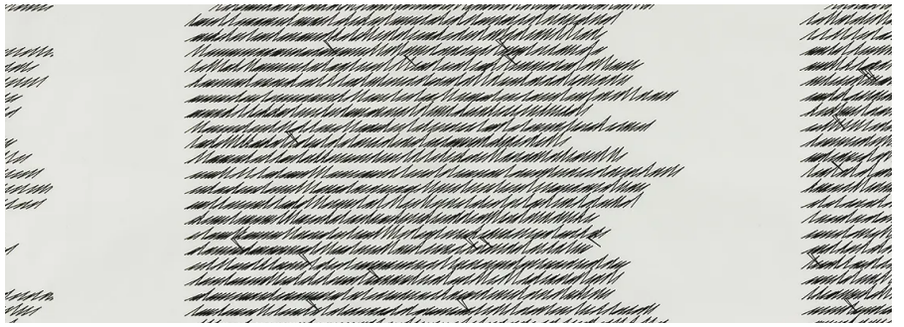


Fig. 21

Vera Molnár (2023)
La Vie en M

Typographic forms generated through rule-based variation.

Fig. 22

Vera Molnár (1994-2017)
Les Métamorphoses d'Albrecht

Iterative transformation of letterforms demonstrating variation systematic manipulation.

Fig. 23

Vera Molnár (1994-1995)
Triades Roses (n° 1 à 12)

Modular compositions produced through recombination of elements.

Fig. 24

Vera Molnar (1988)
Lettres de ma Mère

Line-based drawing generated through controlled randomness within a structured system.

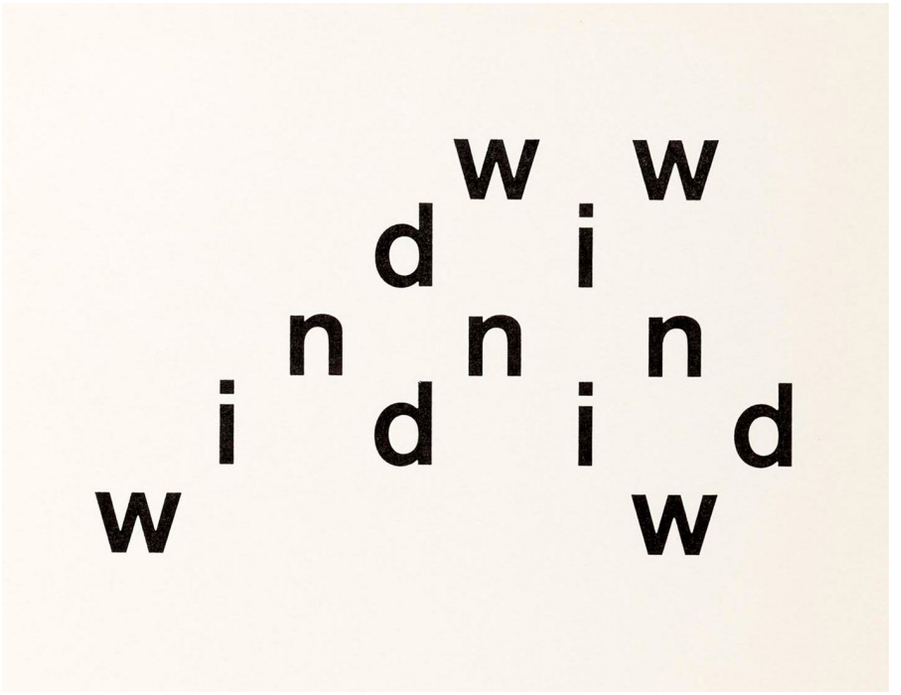
EARLY GENERATIVE ART

Early generative artists such as Vera Molnár extended these ideas by using rule-based processes and controlled randomness to produce visual variation (Guillermet, 2020, pp. 2–3). Molnar's work demonstrates how structured systems can generate multiple outcomes through iterative logic. In this context, structure and variability operate together as interdependent aspects of system behaviour.

Together, these developments establish a model in which design operates through systems of rules, feedback, and variation, forming the foundation for contemporary approaches. Within this framework, the role of the designer shifts from producing fixed outcomes to defining conditions through which form emerges as process.

05

Experimental Typography



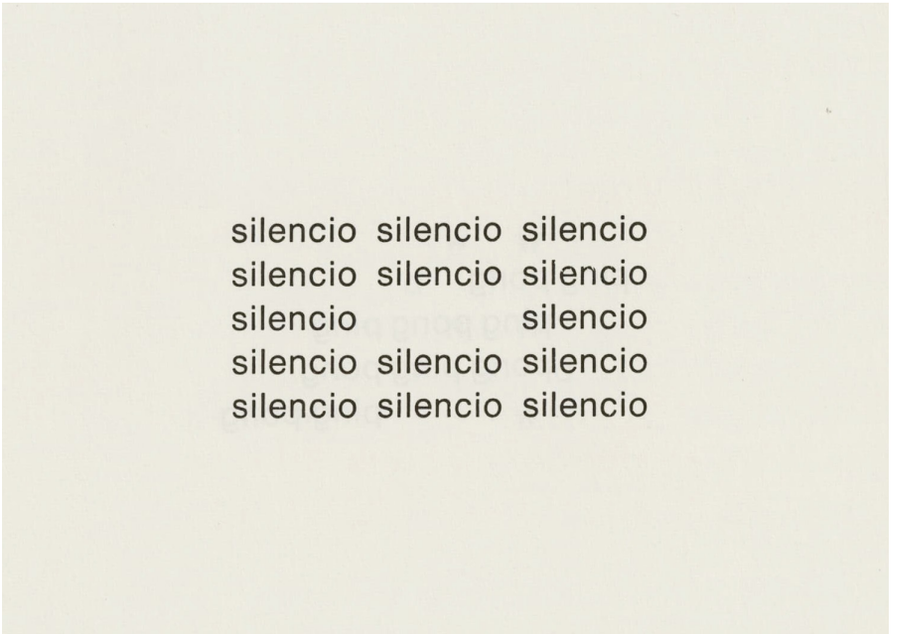


Fig. 25

Eugen Gomringer (ca. 1968)
Wind in Visuelle Poesie

Text arranged as a spatial system, where meaning emerges through the distribution and positioning of words across the page.

Fig. 26

Eugen Gomringer (1954)
Silencio

Repetition of a single word forming a structured field, generating meaning through pattern, absence, and spatial organisation.

LANGUAGE AS SPATIAL SYSTEM

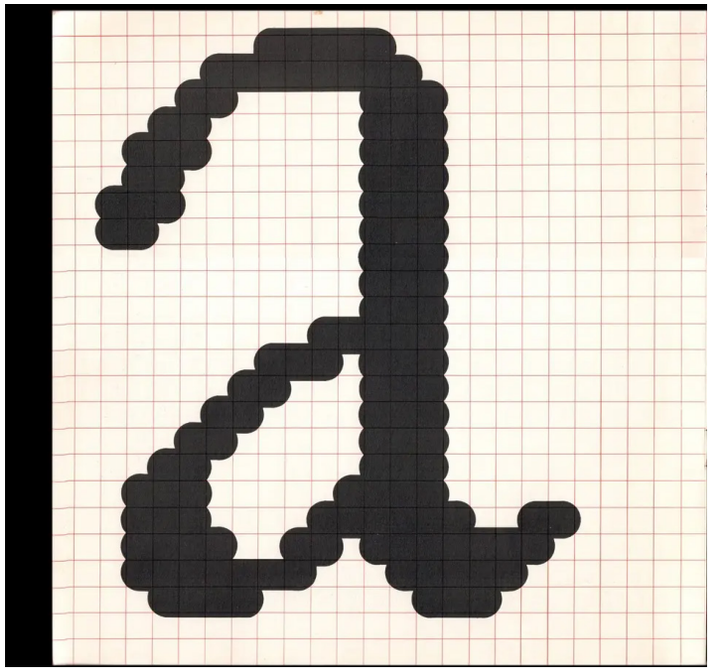
Early forms of experimental typography can be traced in movements such as concrete poetry, where language was treated as a visual and spatial system. As Johanna Drucker notes, post-war typographic practices sought to disrupt conventional linguistic structures by fragmenting and reorganising the sign across the page (Drucker, 1994, p. 226). Text is no longer presented linearly, but arranged as a field of visual relationships in which meaning emerges through structure.

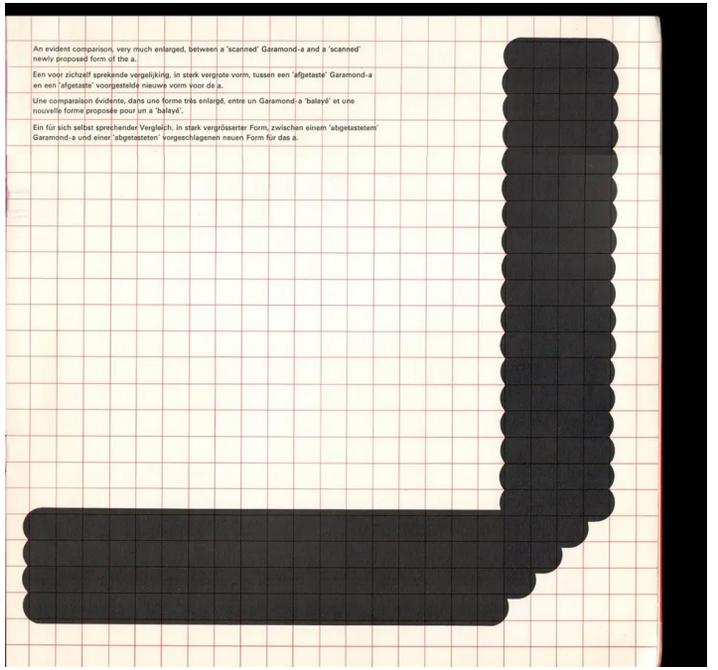
As Bassnett suggests, these works operate through a balance between regularity and chance, where established patterns are interrupted to generate new meanings (Corbett et al., 2019, p. 15). Visual form becomes as significant as linguistic content, positioning text as both language and image.

These systems are often shaped by material constraints. As Hilder explains, the typewriter produces an inherent grid through fixed spacing and alignment, structuring how language is arranged (Hilder, 2016, pp. 177–178). Variation arises through repetition and positioning rather than linear syntax.

Moreover, concrete poetry challenges conventional notions of authorship by treating language as an autonomous structure. As Hilder notes, “for the concrete poets as well as Barthes,” emphasis shifts away from the author toward the organisational system of the text itself (Hilder, 2016, pp. 184–185).

This shift in the role of language parallels developments in conceptual art, where Sol LeWitt described the idea as “a machine that makes the art”, shifting emphasis from individual expression to system-based production (Hilder, 2016, pp. 166–167).





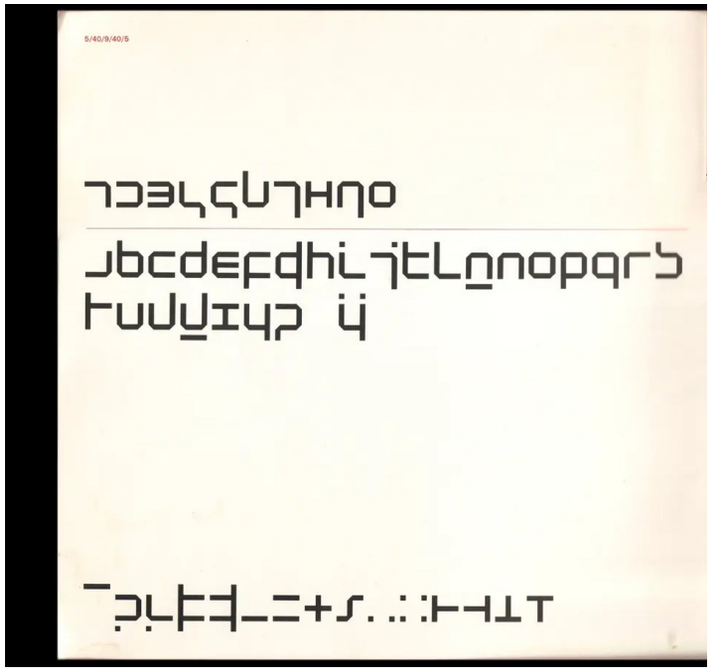
GRID SYSTEMS AND LEGIBILITY

Wim Crouwel extended this logic through typographic systems grounded in modernist principles. His *New Alphabet* reduces letterforms to a strict grid structure, prioritising systematic consistency over legibility (Kortteinen, 2015, pp. 10–11). Central to his practice is the use of modular grids, through which elements are both controlled and varied. As Kortteinen notes, such systems enable flexibility within constraint, producing variations that remain structurally coherent (Kortteinen, 2015, p. 9). However, this reveals a key tension, structure both enables and limits communication.

Fig. 27-28

Wim Crouwel (1967)
New Alphabet

Grid-based typographic system in which modular construction produces variation within constraint.



even rooly the lines of real life our lives
are rough or traditional sights. sights we
are familiar with and that were familiar
to our ancestors.
The difference is that our ancestors could
strung these sights together. if a leisurely
pace. letter by letter. where is we have to
do this. if a dizzying speed without even
looking. our ancestors had time to spare
but we have not.
It is not the intention to trace the whole
history of printing. but it is just that
basically the manufacture of type faces
has not changed since the moulded type was
first introduced. Only the speed of the
process of manufacture has changed.
There is an element of inconsistency in
this situation.
The use of alphabets. of which the letters
are individually designed with meticulous
care. enables the huge meticulous care in
the setting of type. It is the individual
designer's sense of form that determines
the proportions of the letters and human
imperfections. although often unjustified in
strictness and distinctive character.
require corrective judgment and spacing
when the type is being set. This operation
cannot. of course. be performed with
complete effectiveness by a machine. not
even with the assistance of an elaborate
computer. The precision of the human eye
coupled with aesthetic feeling can never
be equalled by any mechanical device
nevertheless. the machine has to be
accepted as essential if we are to cope
with the demands of our age. The volume of
information which must. of necessity. be
printed daily has increased to such an
extent that mechanization is
indispensable.
The inconsistency may become more

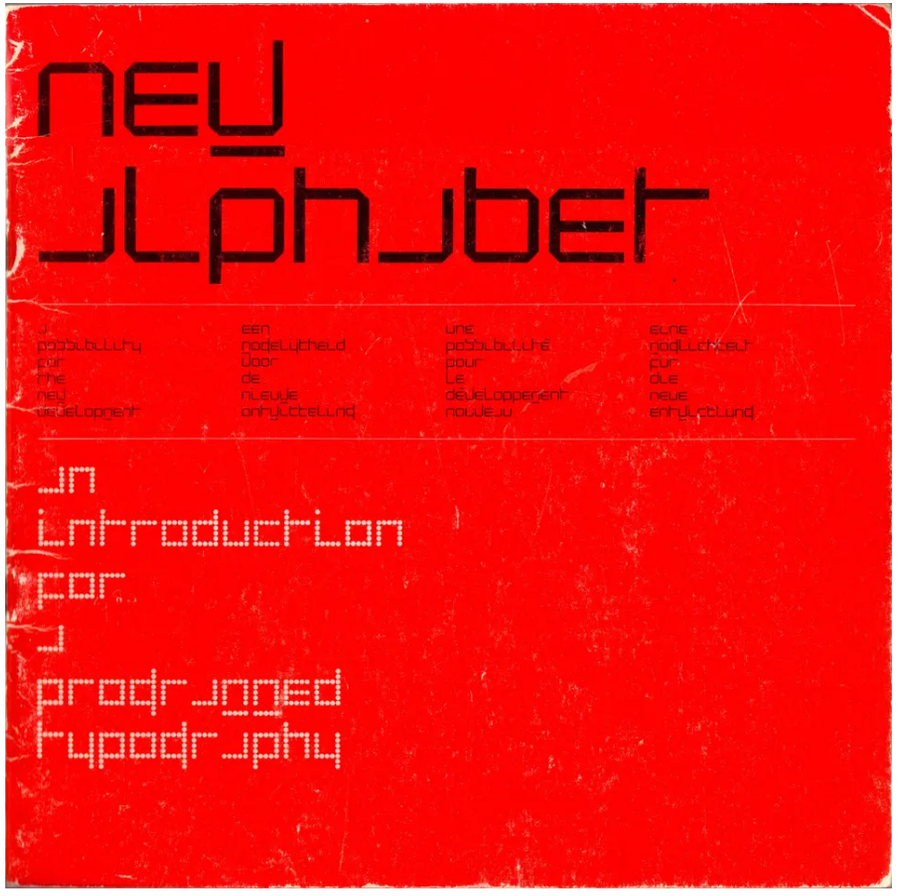


Fig. 29-31

Wim Crouwel (1967)
New Alphabet

Rigid grid system demonstrating how constraint generates variation while simultaneously limiting communication.

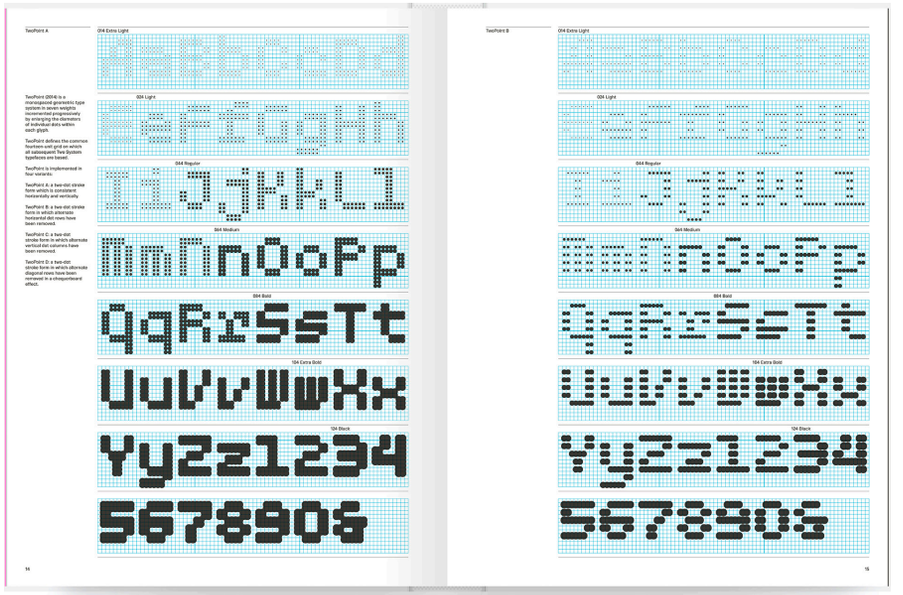


Fig. 32-33
McNeil and Muir (2024)
Two Type System

Series of typographic variations illustrating how controlled constraints generate multiple possible outcomes.

SYSTEM-BASED TYPOGRAPHIC PRACTICE

These ideas are further developed in the work of Hamish Muir and Paul McNeil. As Muir and McNeil note, their work explores “systematic and algorithmic methods in type design”, structuring outcomes through defined parameters and variation (MuirMcNeil, 2026). Their *Two Type System* operates as a modular framework of over seven million geometric type forms, developed through a combination of design decisions, chance occurrences, and formal rules (Muir and McNeil, 2024, p. 7). The system produces a continuously evolving body of work that is simultaneously ordered and unpredictable, demonstrating how controlled constraints can generate extensive variability. Rather than composing individual forms, the designer defines conditions through which variation emerges.

This marks a shift in authorship from organising systems to constructing them. Control is maintained, but outcomes are not fixed, enabling generative approaches in which form emerges through process.

Fig. 34-35 (left)

McNeil and Muir (2024)
Two Type System

Complex compositions emerging from the system, demonstrating how rule-based systems generate multiple variations through controlled parameters.

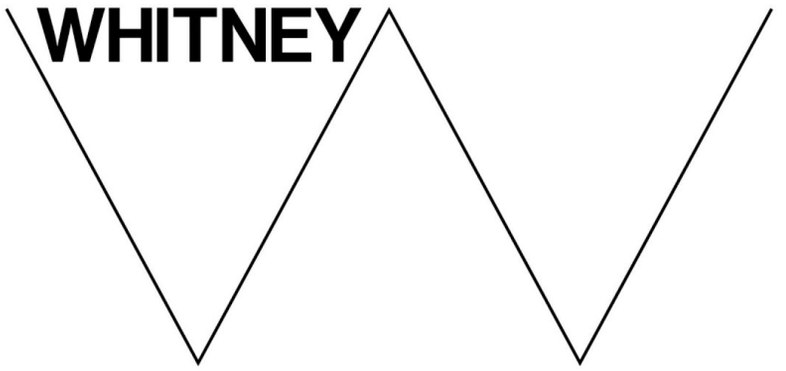
Fig. 36 (top)

McNeil and Muir (2025)
Cheap Racket

Typographic system applied in practice (LP cover), demonstrating how rule-based variation generates complex and adaptable visual outputs.

06

Generative Typography



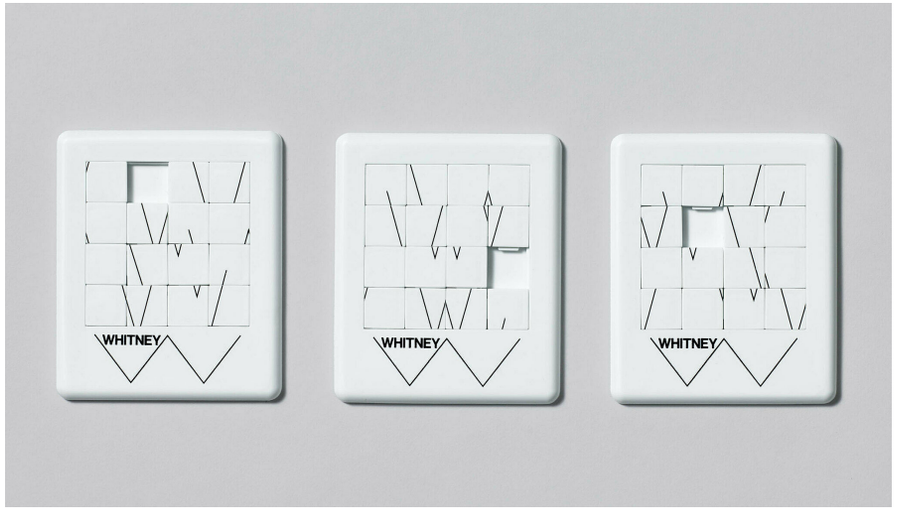


Fig. 37

Experimental Jetset (2013)
Whitney Museum Identity logo

Typographic system based on a flexible structure, where the “responsive ‘W’ generates variation and reflects the institution’s changing nature.

Fig. 38

Experimental Jetset (2013)
Whitney Museum Identity

System applied across media, where enabling variation through recombination while maintaining a unified identity.

CONCEPTUAL SYSTEMS

Generative approaches in contemporary design do not emerge solely from computational technologies but extend earlier forms of system based thinking into new contexts. The work of Experimental Jetset demonstrates how generative logic can operate through conceptual frameworks rather than algorithmic code. Their practice is defined by self-imposed rules, typographic reduction, and the consistent application of structures across projects, allowing variation to emerge through repetition and controlled deviation.

In this context, typography functions as a system governed by decisions determined in advance. Meaning arises through the organisation and recombination of elements rather than stylistic intervention. As Experimental Jetset suggest, significance lies in the “non identity that exists between a standard and its variation”, where shared structures enable diverse outcomes rather than identical forms (Metahaven, 2011, p. 54). This logic extends into applied design, as seen in the Whitney Museum identity, which operates as a flexible system that adapts to content and space, allowing form to emerge through interaction rather than remain fixed (Evamy, 2013, pp. 2–3).

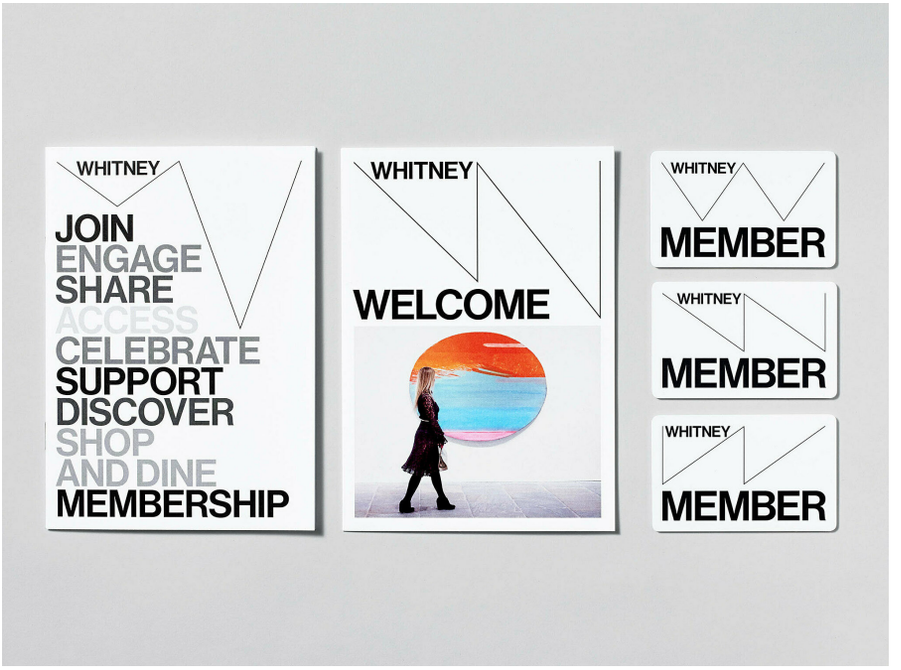
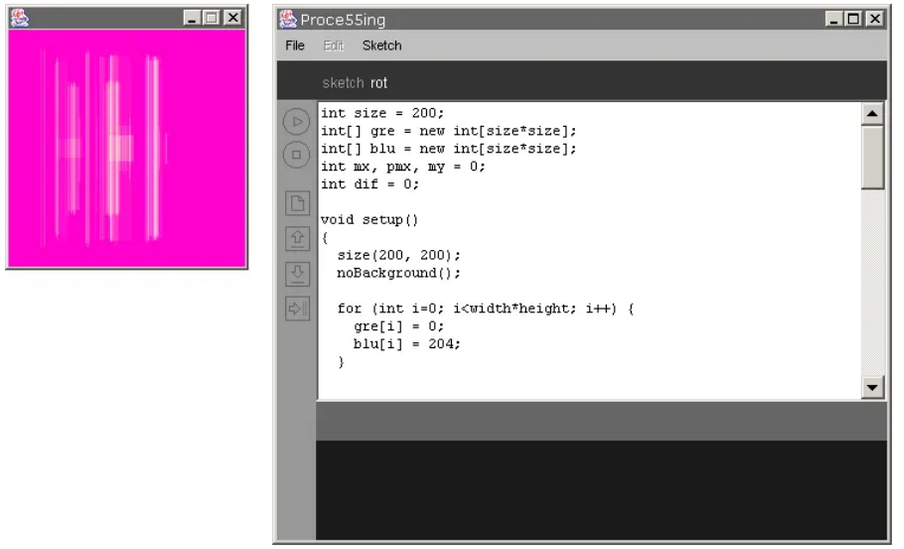
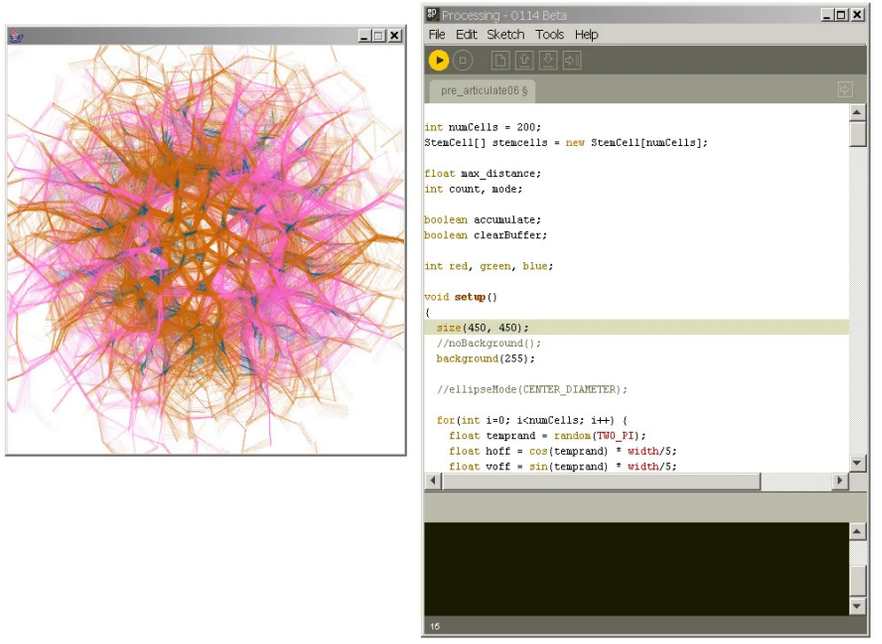


Fig. 39-42

Experimental Jetset (2013) *Whitney Museum Identity*

System applied across media, where repeated structure produces diverse outputs while maintaining a unified identity.





COMPUTATIONAL SYSTEMS

Computational practices extend this approach further by encoding rules into executable systems. Processing, developed by Casey Reas and Ben Fry, was designed to make programming for interactive graphics accessible, enabling designers to use code as a creative medium (Stinson, 2021, no pagination). Inspired by Maeda's *Design by Numbers*, it allows designers to sketch and test ideas through code, integrating programming into the design process (Reas and Fry, 2015, Preface/xi). Form emerges through iterative experimentation with rules, parameters, and behaviours.

As Frieder Nake argues, generative systems operate by delegating part of the creative process to a machine, allowing defined rules to produce multiple and variable outputs (Hubner, P. 2025, iii). Within this framework, the designer acts as an orchestrator of systems, defining parameters through which variation is generated (Gross et al., 2018, pp. 3–4).

Fig. 43

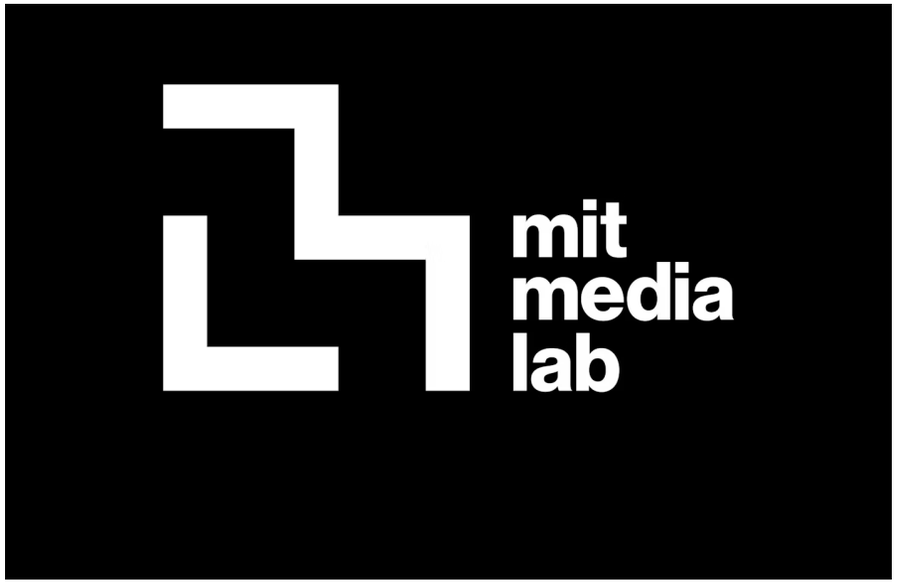
Reas and Fry (2001)
Proce55ing ALPHA IDE running on Windows.

Early Processing environment demonstrating how coded rules generate visual output through system execution; The earliest version of www.proce55ing.net

Fig. 44

Reas and Fry (2003)
Processing Processing BETA IDE running on Windows.

Rule-based system in which parameters and iterative processes generate variation and increasingly complex visual outputs.



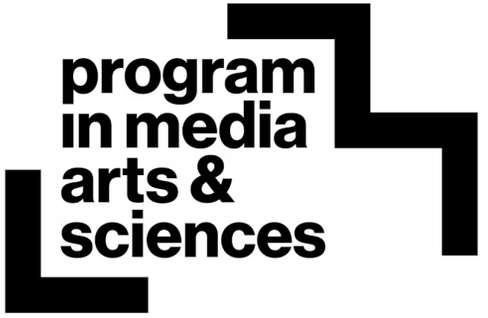


Fig. 45-46 (left)

Pentagram (2011)
MIT Media Lab identity

Identity system based on a shared underlying grid, extended across multiple research groups to generate distinct yet coherent visual outcomes.

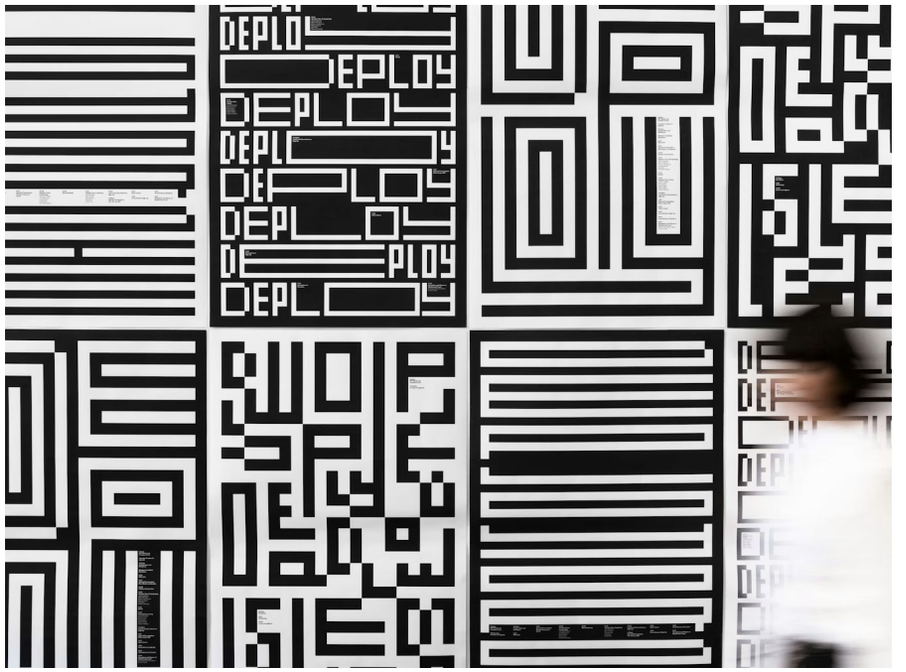
Fig. 47-50 (next page)
Pentagram (2011)
MIT Media Lab identity

System applied across media, demonstrating how a shared structure enables variation while maintaining a unified identity.

GENERATIVE IDENTITY SYSTEMS

These principles are evident in contemporary identity systems. The MIT Media Lab identity operates as a modular, grid-based system in which a single visual language generates multiple typographic and visual variations across contexts, maintaining coherence while enabling diversity.


SAMSUNG
SAMSUNG


DEPLOY


MIT Media Lab
20 Ames St.
E15-355
Cambridge,
Massachusetts
02139
United States
Joi Ito
Director
MIT Media Lab
75 Amherst St.
E14-274N
Cambridge,
Massachusetts
02139
United States


MIT Media Lab
Deploy
Fall Member Event
October 21-23
2014

Fig. 51-54

Patrik Hübner and Wieden+Kennedy Amsterdam *(2021) Evian+*

Rule-based typographic system generating letterforms through particle interaction and parameter-driven variation.

The *evian+* campaign demonstrates generative typography as a rule-based system in which a custom typeface is produced through particle-based behaviours and interactions, allowing typographic variations to be continuously generated and adapted.

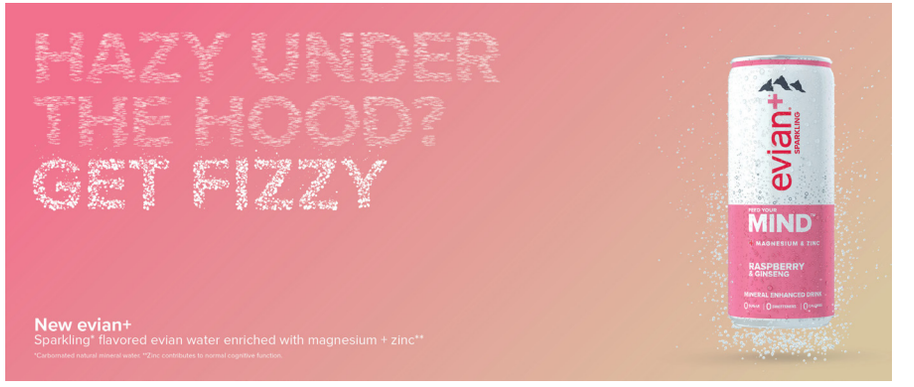
As Hubner suggests, such systems do not impose identity as a static form but allow it to emerge through interaction, producing outcomes that evolve and adapt across different contexts (Hubner, 2025, p. 118).

Together, these practices illustrate a broader shift toward adaptable design systems within graphic communication. Generative typography prioritises coherence through structure, variation through execution, and authorship through the design of rules, positioning generative systems not as a departure from typographic tradition, but as its contemporary continuation.

Fig. 55-57 (top)

Patrik Hübner and Wieden+Kennedy Amsterdam (2021) *Evian+*

Custom generative type operating as a design toolkit, where parameters and user inputs produce adaptable typographic forms.



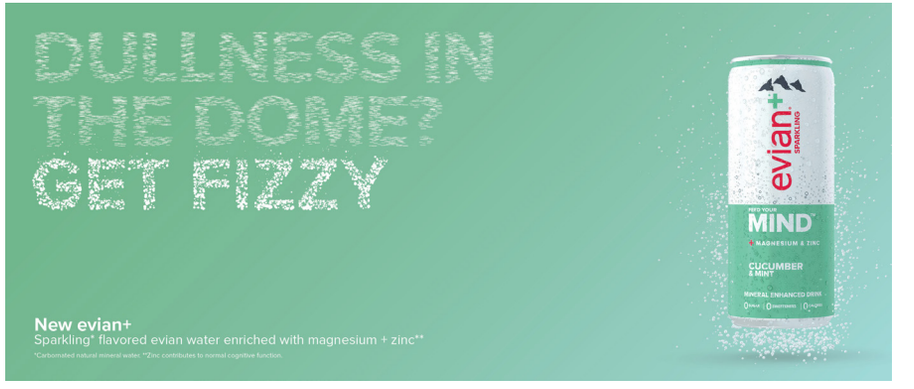


Fig. 58-60 (right)

Patrik Hübner and Wieden+Kennedy Amsterdam (2021) *Evian+*

Typographic system applied in a global campaign, enabling variation and adaptation across contexts and languages.

07

Conclusion

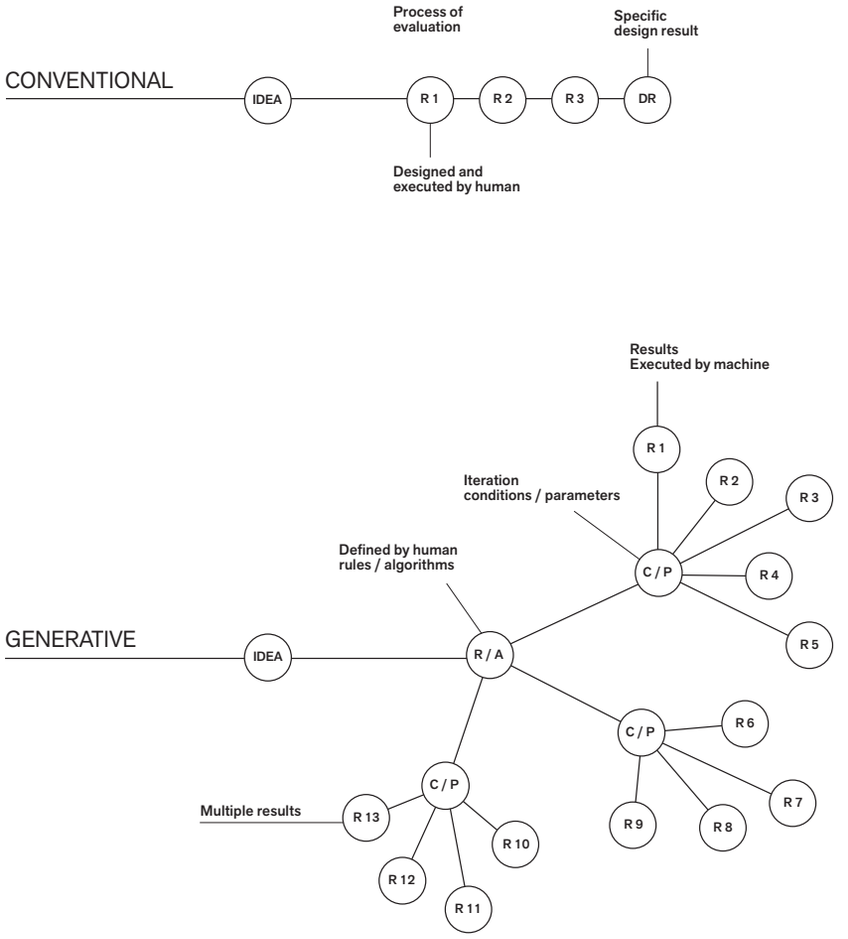


Fig. 61

Diagram adapted from Patrik Hübner (2025)

The Generative Mind

Model illustrating the shift from linear design processes to generative systems, where rules defined by the designer are executed by systems to produce multiple outcomes.

SYSTEM, PROCESS AND VARIATION

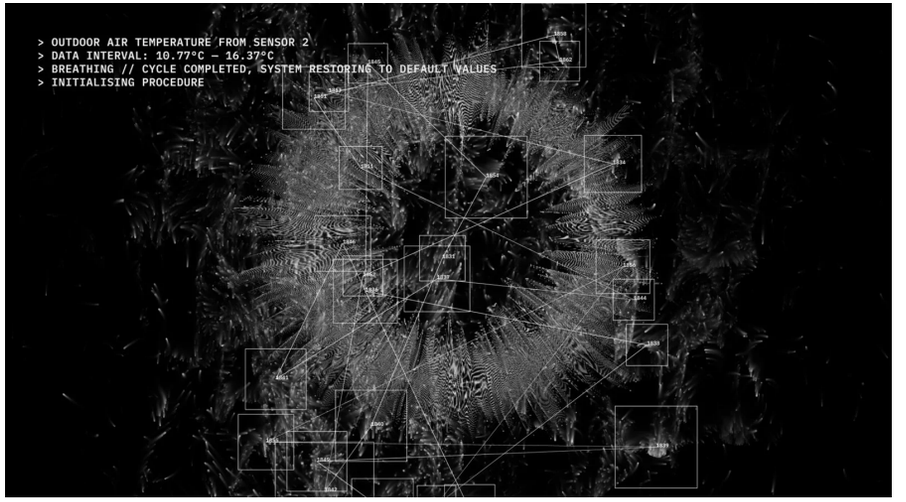
Together, these practices demonstrate a shift toward adaptable design systems. Generative typography prioritises structure, process, and variation, positioning design as the organisation of systems rather than the creation of static forms. Rather than representing a break from tradition, generative design extends the systemic logic that has shaped typography throughout its history.

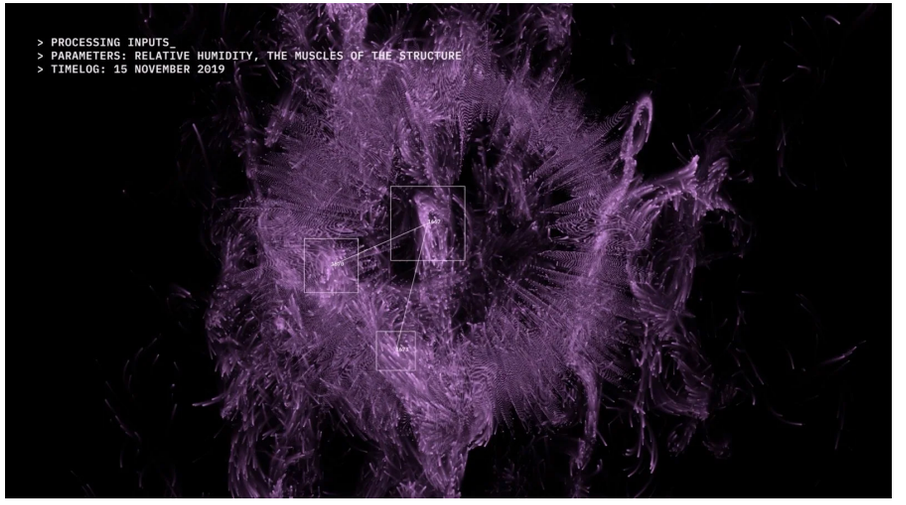
This continuity reveals that generative thinking is deeply embedded within typographic practice. What distinguishes contemporary approaches is the formalisation of systems into processes capable of producing variation through execution. As a result, authorship shifts from producing individual forms to designing conditions from which form emerges. Typography is thus repositioned as an evolving field where structure, interaction, and process generate meaning across systems.

08

Appendix

Extended Case Studies





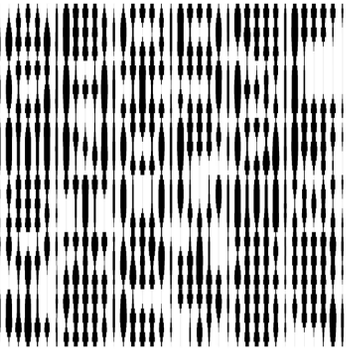
Tiziana Alocci

Explores the translation of data into experiential forms. Informs the use of environmental and sonic data as generative inputs for typographic form.

Tiziana Alloci (2026)
Datasonica

Data translated into dynamic visual and sonic outputs through generative systems.

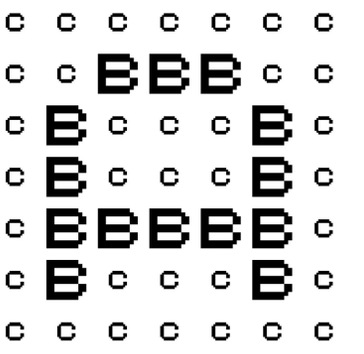
Source: tizianaalocci.com



V.A K A blurred regular width alphabet formed of vertical lines, bold in foreground weight and light in background weight A–Z 0–9

s. 61
l. 61
t. 0
fw. 900
bw. 100
wd. 500
h. 100

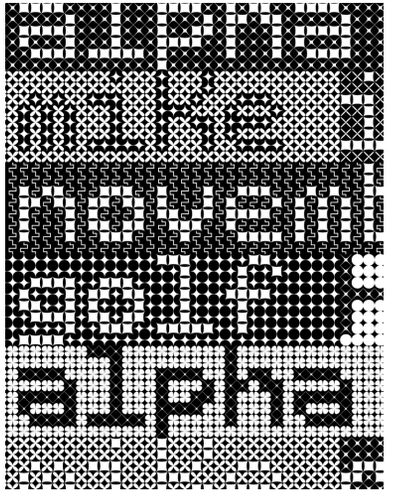
V Vertical 616

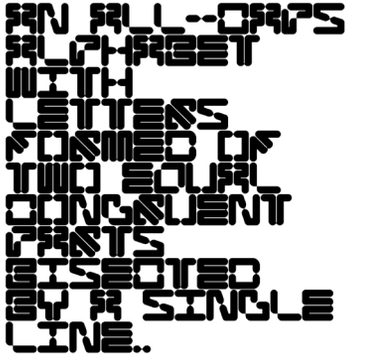


L.A ABC

s. 385
l. 385
t. 0

L Letters-within-Letters 337





B.A *

s. 34
l. 34
t. 0

B Bisect 069

Nigel Cottier

Informs the construction of modular letterforms through a rule-based system, enabling controlled variation within a grid.

Nigel Cottier (2025)
Alphabetical Playground

Modular typographic system constructed through repeated geometric units and rule-based variation.

Source: alphabeticalplayground.com

09

References

References

Ascott, R. (1959-60) *Change Paintings*, Artforum, Available at: https://www.artforum.com/features/roy-ascott-hans-ulrich-obrist-interview-1234725650/ (online), Accessed: 17.05.2026

Bartram, A. (2004) *Bauhaus, Modernism and the Illustrated Book*, British Library, Available at: https://research.ebsco.com/plink/4b2f6a2b-46a2-3ade-a116-512664000f26 (online) Accessed: 12.05.2026

Corbett, J. et al. (2019) *The Translation and Transmission of Concrete Poetry*, [edition unavailable], Routledge, Available at: https://www.perlego.com/book/1375988 (online) Accessed: 16.04.2026

Drucker, J. (1994) *The Visible Word. Experimental Typography and Modern Art, 1909-1923*, Chicago and London, The University Press

Evamy, M. (2013) *Taking a Letter for a Walk*, Creative Review, 35(7), pp. 28–32, Available at: https://research.ebsco.com/linkprocessor/plink?id=e7606720-b417-3621-b99a-46a9e2d40e8a (online) Accessed: 16.04.2026

Gross, B. et al. (2018) *Generative Design*, [edition unavailable], Princeton Architectural Press, Available at: https://www.perlego.com/book/1100223 (online) Accessed: 17.04.2026

Guillermet, A. (2020) *Vera Molnar's Computer Paintings*, Representations, (149), pp. 1–30. Available at: https://research.ebsco.com/plink/e39c18eb-3e4a-3d71-acae-972c691ccde6 (online) Accessed: 03.04.2026

Hubner, P. (2025) *The Generative Mind: A New Approach to Creative Thinking*, Switzerland, Braun Publishing AG

Hilder, J. (2016) *Designed Words for a Designed World*, The International Concrete Poetry Movement, 1955-1971, McGill-Queen's University Press, Available at: https://research.ebsco.com/linkprocessor/plink?id=6a71d3df-27be-37c2-b0a4-82883c5e3340 (online) Accessed: 16.04.2026

Kortteinen, T. (2015) *Graphic Design and the Edges of Common Sense. Thinking about design through the conflicting approaches of Wim Crouwel and Jan van Toorn*, Available at: https://research.ebsco.com/linkprocessor/plink?id=03715bf7-bbc5-300f-bfc7-7f06b90d8444 (online) Accessed: 16.04.2026

Lupton, E. (2010) *Thinking with Type*, New York, Princeton Architectural Press

McNeil, P. and Muir, H. (2024) *System Process Form: Type as Algorithm*, London, Thames and Hudson

Meggs, P. and Purvis, A. (2016) *Meggs' History of Graphic Design*, 6th edn. Wiley, Available at: https://www.perlego.com/book/997998 (online) Accessed: 10.04.2026

Metahaven (2011) *Autoreply: Modernism. A conversation with Experimental Jetset*, PRINT -NEW YORK THEN CINCINNATI-, 1 January, pp. 53–55. Available at: https://research.ebsco.com/linkprocessor/plink?id=cfddef46-d51b-3db4-9e59-7b5dd6e2a765 (online) Accessed: 16.04.2026

MuirMcNeil (2026) *Work*, MuirMcNeil, Available at: https://muirmcneil.com/work/ (online) Accessed: 12.04.2026

Poynor, R. (2003) *No More Rules : Graphic Design and Postmodernism*, Laurence King, Available at: https://research.ebsco.com/plink/90f00bbf-acd6-3b02-ab74-bb54798065a4 (online) Accessed: 13.04.2026

Reas, C. (2007) *Processing : a Programming Handbook for Visual Designers and Artists*, [forew. by John Maeda] Cambridge: MIT Press, Available at: https://research.ebsco.com/plink/d2cc8ad7-1635-345c-9c98-c01336af6d03 (online) Accessed: 03.04.2026

Reas, C. and Fry, B. (2015) *Make: Getting Started with Processing*, second ed., San Francisco, Maker Media

Stinson, L. (2021) *Processing: the Software that Shaped Creative Coding*, AIGA Eye on Design, Available at: https://eyeondesign.aiga.org/processing-the-software-that-shaped-creative-coding/ (online) Accessed: 12.01.2026

Wiener, N. (2019) *Cybernetics or Control and Communication in the Animal and the Machine*, [edition unavailable], The MIT Press, Available at: https://www.perlego.com/book/5170402 (online) Accessed: 07.04.2026

List of Figures

Figure 18
Ascott, R. (1959-60) *Change Paintings*, Artforum, Available at: https://www.artforum.com/features/roy-ascott-hans-ulrich-obrist-interview-1234725650/ (online), Accessed: 17.05.2026

Figure 20
Roy Ascott (1983) *La Plissure du Texte*, Artforum, Available at: https://www.artforum.com/features/roy-ascott-hans-ulrich-obrist-interview-1234725650/ (online), Accessed: 17.05.2026

Figure 21
Vera Molnár (2023) *La Vie en M, Spectacles Selection*, Available at: https://www.spectacles-selection.com/archives/expositions/fiche_expo_V/vera-molnar-V/vera-molnar-P.html (online), Accessed: 16.05.2026

Figure 22
Vera Molnár (1994-2017) *Les Métamorphoses d'Albrecht*, Spectacles Selection, Available at: https://www.spectacles-selection.com/archives/expositions/fiche_expo_V/vera-molnar-V/vera-molnar-P.html (online), Accessed: 16.05.2026

Figure 23
Vera Molnár (1994-1995) *Triades Roses (n° 1 à 12)*, Spectacles Selection, Available at: https://www.spectacles-selection.com/archives/expositions/fiche_expo_V/vera-molnar-V/vera-molnar-P.html (online), Accessed: 16.05.2026

Figure 24
Molnar, V. (1988) *Lettres de ma Mère (My Mother's Letters)*, [plotter drawing on paper], Artforum, Available at: https://www.artforum.com/features/zsofi-valyi-nagy-vera-molnar-552381/ (online), Accessed: 16.05.2026

Figure 25
Eugen Gomringer (ca. 1968) *Wind in Visuelle Poesie*, Letterform Archive, Available at: https://letterformarchive.org/news/shaped-text/?srsltid=AfmBOorTtYReMeWgmMEIr-E5ISDr9V3m8KL3elbCTNMUbOclOf9nyaAU (online), Accessed: 15.05.2026

Figure 26
Eugen Gomringer (1954) *Silencio*, Typo Social, Available at: https://typo.social/@letterformarchive/112122463252321131 (online) Accessed:16.05.2026

Figures 27-31
Crouwel, W. (1967) *New Alphabe*t, Production Type, Available at: https://productiontype.com/article/the-specimen-of-new-alphabet-wim-crouwel-1967 (online), Accessed: 14.05.2026)

Figures 32-35
McNeil, P. and Muir, H. (2024) *System, Process, Form*, McNeilMuir, Available at: https://muirmcneil.com/project/system-process-form/ (online), Accessed: 12.05.2026

Figure 36
McNeil, P. and Muir, H. (2025) *Cheap Racket*, McNeilMuir, Available at: https://muirmcneil.com/project/dubious-moves-cheap-racket/ (online), Accessed: 12.05.2026

Figures 37-42
Experimental Jetset (2015) *Whitney Museum Identity*, Whitney Museum, Available at: https://whitney.org/about/new-identity (online), Accessed: 12.05.2026

Figure 43
Reas, C. and Fry, B. (2001) *Processing ALPHA IDE Running on Windows*, Medium, Available at: https://medium.com/processing-foundation/a-modern-prometheus-59aed94abe85 (online) Accessed: 11.04.2026

Figure 44
Reas, C. and Fry, B. (2003) *Processing BETA IDE Running on Windows*, Medium, Available at: https://medium.com/processing-foundation/a-modern-prometheus-59aed94abe85 (online) Accessed: 11.04.2026

Figures 45-50
Pentagram (2011) *MIT Media Lab Identity*, Pentagram, Available at: https://www.pentagram.com/work/mit-media-lab (online), Accessed: 16.05.2026

Figures 51-60
Hübner, P. (2021) *Evian+ Identity*, Patrik Huebner, Available at: https://www.patrik-huebner.com/generative-design/evian-transforming-foggy-feelings-into-fizzy-clarity/ (online), Accessed: 16.05.2026

Figure 61
Huübner, P. (2025) *The Generative Mind.* A new Approach to Creative Thinking, 1st edition, Switzerland, Braun Publishing AG

Bibliography

Ascott, R. (1959-60) *Change Paintings*, Artforum, Available at: https://www.artforum.com/features/roy-ascott-hans-ulrich-obrist-interview-1234725650/ (online), Accessed: 17.05.2026

Balkema, A.W. and Slager, H. (eds) (2001) *Experimental Jetset vs. The World : Another Incomprehensible Manifesto by the Experimental Jetset*, The Netherlands: Brill | Rodopi, Available at: https://research.ebsco.com/plink/56c080d2-fcc0-3a20-b7b4-0e5f300afa78 (online) Accessed: 11.04.2026

Barry, P. (2016) *Reading Poetry*, [edition unavailable], Manchester University Press, Available at: https://www.perlego.com/book/1526816 (online) Accessed: 11.04.2026

Bartram, A. (2004) *Bauhaus, Modernism and the Illustrated Book*, British Library, Available at: https://research.ebsco.com/plink/4b2f6a2b-46a2-3ade-a116-512664000f26 (online) Accessed: 12.05.2026

Bestley, R. (2022) *Visual Research An Introduction to Research Methods in Graphic Design*, Bloomsbury Publishing, Available at: https://research.ebsco.com/plink/ae80bd1c-0e79-3f17-a23e-f4ad739a25e9 (online) Accessed: 11.04.2026

Burgoyne, P. (2013) *EDITORIAL*, Creative Review, 35(7), p. 5, Available at: https://research.ebsco.com/plink/4c3418b2-5cab-3b77-a204-7f69db665f3f (online) Accessed: 11.04.2026

Classen, A. (2023) *Johanna Drucker: Inventing the Alphabet: The Origins of Letters from Antiquity to the Present*, University of Chicago Press, Chicago, IL, USA, 2022, 380 pp., numerous b/w ill. and figures, Hardcover, ISBN 978-0226815817', Publishing Research Quarterly, 39, pp. 91–93. doi:10.1007/s12109-022-09935-9 (online) Accessed: 11.04.2026

Cohen, H. et al. (2012) *Evaluation of Creative Aesthetics*, Berlin, Heidelberg: Springer Berlin Heidelberg, doi:10.1007/978-3-642-31727-9_4 (online) Accessed: 11.04.2026

Corbett, J. et al. (2019) The Translation and Transmission of Concrete Poetry, [edition unavailable], Routledge, Available at: https://www.perlego.com/book/1375988 (online) Accessed: 16.04.2026

Creative Review (2011) *OPINION: British designers and the cult of Crouwel*, 1 April, p. 56, Available at: https://research.ebsco.com/plink/02a5107e-083b-3b43-ba4a-61f8ff73fbb2 (online) Accessed: 11.04.2026

Creative Review (2011) *WHAT'S ON: Wim Crouwel*, 1 April, Available at: https://research.ebsco.com/plink/99db6cd2-b5c4-3feb-bf82-2ebca454e1d3 (online) Accessed: 11.04.2026

De Smet, C. and Dimos, A. (2007) *Wim Crouwel : Architectures Typographiques ; Wim Crouwel: Typographical architecture*s, Europe, Europe: HAL CCSD, Available at: https://research.ebsco.com/plink/03773138-446a-3e3b-ab95-216942752c22 (online) Accessed: 11.04.2026

Dias, D.S. (2024) *'Icograda: The International Council of Graphic Design Associations 1963-2013'*, Design Issues, 40(2), pp. 28–41, doi:10.1162/desi_a_00753 (online) Accessed: 11.04.2026

Dowdy, C. (2003) *Dutch treat: Dutch Master Wim Crouwel Gets his Long Overdue Tribute with a Selection of Posters from the Stedelijk Museum*, (The Week Ahead), Design Week, 26 June, p. 32, Available at: https://research.ebsco.com/plink/231f95dd-13d9-3c6b-9edf-0867c78fa761 (online) Accessed: 11.04.2026

Drucker, J. (1994) *The Visible Word. Experimental Typography and Modern Art*, 1909-1923, Chicago and London, The University Press

Drucker, J. (2022) *Inventing the Alphabet The Origins of Letters from Antiquity to the Present*, University of Chicago Press, Available at: https://research.ebsco.com/plink/d2b3483f-e250-30e2-ac65-460333ec8443 (online) Accessed: 11.04.2026

Drucker, J. (2022) *Inventing the Alphabet*, [edition unavailable], University of Chicago Press, Available at: https://www.perlego.com/book/3591569 (online) Accessed: 11.04.2026

Evamy, M. (2013) *Taking a Letter for a Walk*, Creative Review, 35(7), pp. 28–32, Available at: https://research.ebsco.com/linkprocessor/plink?id=e7606720-b417-3621-b99a-46a9e2d40e8a (online) Accessed: 16.04.2026

Experimental Jetset (2015) *Automatically Arranged Alphabets*, Netherlands, Roma Publications

Experimental Jetset (no date) *Notes on Experimental Jetset*, Available at: https://research.ebsco.com/plink/f262ee80-df35-30d2-9a40-ed8d325fc844 (online) Accessed: 11.04.2026

Experimental Jetset (no date) *Statement and Counter-Statement: Notes on Experimental Jetset*, Roma Publications, Available at: https://research.ebsco.com/plink/e946d351-a4ab-357d-a3b1-0d2a6871d837 (online) Accessed: 11.04.2026

Farina, C. (2025) *Chromatic Weaves: Color Through Rule and Perception in the Work of Anni Albers*, Color Culture and Science Journal, 17(02). doi:10.23738/ccsj.170202 (online) Accessed: 11.04.2026

Fernández, M. (2008) *Gordon Pask: Cybernetic Polymath*, Leonardo, 41(2), pp. 162–168, Available at: https://research.ebsco.com/plink/1a424980-d708-366a-b8bc-238412703613 (online) Accessed: 11.04.2026

Finamore, M. and Heller, S. (1997) *Design Culture*, [edition unavailable], Allworth, Available at: https://www.perlego.com/book/963361 (online) Accessed: 11.04.2026

Fleur Watson, Kate Rhodes and Bradley Haylock (2018) *Experimental Jetset – Superstructure*, doi:10.25439/rmt.27374019.v1 (online) Accessed: 11.04.2026

Francesca Franco (2022) *Interview with Vera Molnar: Interview Recorded in Paris, 19 April and 29 May 2017*, Springer International Publishing, doi:10.1007/978-3-319-61167-9_4 (online) Accessed: 11.04.2026

Franco, F. (2023) *Algorithmic Signs - Ernest Edmonds, Manfred Mohr, Vera Molnár, Frieder Nake, Roman Verostko*, Available at: https://research.ebsco.com/plink/11ac4b32-d923-3a2a-9833-c7fd627dc3fb (online) Accessed: 11.04.2026

Galanter P. (2019) *Artificial Intelligence and Problems in Generative Art Theory*, EVA, pp. 112–118, doi:10.14236/ewic/EVA2019.22 (online) Accessed: 11.04.2026

Galanter P. (2020) *Towards Ethical Relationships with Machines That Make Art*, Artnodes [Preprint], (26), doi:10.7238/a.v0i26.3371 (online) Accessed: 11.04.2026

Galanter, P. (2003) *What is Generative Art? Complexity Theory as a Context for Art Theory*, http://www.philipgalanter.com/downloads/ga2003_paper.pdf [Preprint], Available at: https://research.ebsco.com/plink/6619b655-744a-377b-9b5c-98c1dd925f72 (online) Accessed: 11.04.2026

Galanter, P. (2008) *Complexism and the Role of Evolutionary Art*, Berlin, Heidelberg: Springer Berlin Heidelberg, doi:10.1007/978-3-540-72877-1_15 (online) Accessed: 11.04.2026

Galanter, P. (2009) *Thoughts on Computational Creativity*, doi:10.4230/DagSemProc.09291.32 (online) Accessed: 11.04.2026

Galanter, P. (2012) *Computational Aesthetic Evaluation : Steps Towards Machine Creativity*, ACM SIGGRAPH 2012 Courses, pp. 1–162, doi:10.1145/2343483.2343497 (online) Accessed: 11.04.2026

Galanter, P. (2013) *Computational Aesthetic Evaluation : Automated Fitness Functions for Evolutionary Art, Design, And Music*, Proceedings of the 15th annual conference companion on Genetic and evolutionary computation, pp. 1005–1038, doi:10.1145/2464576.2483912 (online) Accessed: 11.04.2026

Gallery Set of Six Tephra Screenprints from Hamish Muir and Dalton Maag (2008) Creative Review, 28(6), p. 104, Available at: https://research.ebsco.com/plink/bbddbcb6-ee14-394e-a4af-8cff95cbe18d (online) Accessed: 11.04.2026

Gerstner, K. (1972) *Karl Gerstner, Color Sound 7: Intro Version*, [Düsseldorf: Galerie Denise René Hans Mayer, Available at: https://research.ebsco.com/plink/aaaa55d3-6281-3c6c-a8cb-bb23f118b455 (online) Accessed: 11.04.2026

Gerstner, K. (2007) *Designing Programmes : Instead Of Solutions For Problems Programmes For Solutions*, 3. ed., rev. and enlarged. Available at: https://research.ebsco.com/plink/5089ad9d-240e-3fc4-934d-09f7cbdc3cf6 (online) Accessed: 11.04.2026

Gross, B. et al. (2018) *Generative Design*, [edition unavailable], Princeton Architectural Press, Available at: https://www.perlego.com/book/1100223 (online) Accessed: 11.04.2026

Guillermet, A. (2020) *Vera Molnar's Computer Paintings*, Representations, (149), pp. 1–30. Available at: https://research.ebsco.com/plink/e39c18eb-3e4a-3d71-acae-972c691ccde6 (online) Accessed: 03.04.2026

Hartnett, J.-P. (2016) *Review of "Statement and Counter-Statement: Notes on Experimental Jetset Vol. 1." by Experimental Jetset*, Available at: https://research.ebsco.com/plink/9b0257e6-944f-390e-839e-b00910b9de24 (online) Accessed: 11.04.2026

Hederer, F. (2024) *The Dizzying Universe of Karl Gerstner and Vilém Flusser*, De Gruyter, doi:10.1515/9783986121372-014 (online) Accessed: 11.04.2026

Heller, S. (2014) *Design Literacy*, [edition unavailable], Allworth, Available at: https://www.perlego.com/book/963736 (online) Accessed: 11.04.2026

Heller, S. (2016) *The Typography Idea Book Inspiration from 50 Masters*, Laurence King, Available at: https://research.ebsco.com/plink/e160ff5f-6613-3c57-a1f2-f5b4e2108e9d (online) Accessed: 11.04.2026

Heller, S. (2017) *Type Tells Tales*, New Haven: Yale University Press, Available at: https://research.ebsco.com/plink/764e9640-321e-3559-a739-f93ebad69cff (online) Accessed: 11.04.2026

Heller, S. (2019) *100 Ideas that Changed Graphic Design*, London: Laurence King Publishing, Available at: https://research.ebsco.com/plink/a077e8a0-7e26-3b4e-a2b7-d92c195b4696 (online) Accessed: 11.04.2026

Heller, S. (2022) *For the Love of Design*, Allworth, Available at: https://research.ebsco.com/plink/69cdc06a-2a91-3c7e-bdd3-a2dbfe9563c8 (online) Accessed: 11.04.2026

Heller, S. and Anderson, G. (2016) *The Typography Idea Book*, [edition unavailable], Laurence King, Available at: https://www.perlego.com/book/1455923 (online) Accessed: 11.04.2026

Hilder, J. (2016) *Designed Words for a Designed World The International Concrete Poetry Movement*, 1955-1971, McGill-Queen's University Press, Available at: https://research.ebsco.com/linkprocessor/plink?id=6a71d3df-27be-37c2-b0a4-82883c5e3340 (online) Accessed: 16.04.2026

Holt, M. and Muir, H. (2005) *8vo : on the Outside*, Available at: https://research.ebsco.com/plink/a78c5f54-d9bc-3a2a-9b49-ebede376c6d9 (online) Accessed: 11.04.2026

Hopkins, K. (2017) *The Debate: The Legendary Contest of Two Giants of Graphic Design by Wim Crouwel and Jan Van Toorn*, Design and Culture ; volume 9, issue 3, page 355-357 ; ISSN 1754-7075 1754-7083 [Preprint]. doi:10.1080/17547075.2017.1368320 (online) Accessed: 11.04.2026

Hubner, P. (2025) *The Generative Mind: A New Approach to Creative Thinking*, Switzerland, Braun Publishing AG

Hudson-Miles, R. (2017) *The Politics of Interdisciplinarity: an Interview with Experimental Jetset*, University of Limerick. doi:10.34961/1576 (online) Accessed: 11.04.2026

Javei, L. S. and Salehi, S. (2013) *Deconstruction in Typography: Assessing the Features of Wolfgang Weingart's Works*, (23), pp. 43–60. doi:10.22055/pyk.2013.12944 (online) Accessed: 11.04.2026

Johnston, S. et al. (2018) *Octavo Redux 1:1 A record of Octavo*, Journal of Typography 1986–1992, Eight Five Zero, Available at: https://research.ebsco.com/plink/f9fccdb7-52a8-3a81-bd1f-9309591f59e8 (online) Accessed: 11.04.2026

Jury, D. (2018) *Reinventing Print*, 1st edn. Bloomsbury Visual Arts, Available at: https://www.perlego.com/book/744546 (online) Accessed: 11.04.2026

Kortteinen, T. (2015) *Graphic Design and the Edges of Common Sense*,Thinking about design through the conflicting approaches of Wim Crouwel and Jan van Toorn, Available at: https://research.ebsco.com/linkprocessor/plink?id=03715bf7-bbc5-300f-bfc7-7f06b90d8444 (online) Accessed: 16.04.2026

Kuenzli, K. (2026) *Anni Albers (1899-1994), Les Textiles et L'avant-garde*, Annuaire de l'École Pratique des Hautes études. Section des Sciences Historiques et Philologiques [Preprint], doi:10.4000/16586 (online) Accessed: 11.04.2026

Kuenzli,, K. (2025) *Anni Albers, Textiles : Defining Industrial Design at the Museum of Modern Art*, The Art Bulletin, 107, pp. 116–147. doi:10.1080/00043079.2025.2505394 (online) Accessed: 11.04.2026

Lupton, E. (2010) *Thinking with Type*, New York, Princeton Architectural Press

Magauer, H. (2017) *Vera Molnar: Dam Gallery*, Artforum International, 1 May, p. 346, Available at: https://research.ebsco.com/plink/9876aefd-307d-37b8-9724-ab6e52b93f9c (online) Accessed: 11.04.2026

McAllister, B.J. (2014) *Narrative in Concrete / Concrete in Narrative: Visual Poetry and Narrative Theory*, Narrative, 22(2), pp. 234–251, Available at: https://research.ebsco.com/plink/39cbe28c-52ae-3bac-b791-7e4851745f9c (online) Accessed: 11.04.2026

McNeil, P. and Muir, H. (2010) *Print-Process Threesix Poster Publication*, Available at: https://research.ebsco.com/plink/083ab530-d550-3c21-ba87-6fd536422db9 (online) Accessed: 11.04.2026

McNeil, P. and Muir, H. (2011) *Design Museum Wim Crouwel Exhibition*, Available at: https://research.ebsco.com/plink/b885d205-220d-3099-866a-9b014f57bb2b (online) Accessed: 11.04.2026

McNeil, P. and Muir, H. (2024) *System Process Form: Type as Algorithm*, London, Thames and Hudson

Meggs, P. and Purvis, A. (2016) *Meggs' History of Graphic Design*, 6th edn. Wiley, Available at: https://www.perlego.com/book/997998 (online) Accessed: 10.04.2026

Menezes, C. (2019) *Casey Reas – interview: "There is an Increased Understanding that Software is Central to our Lives"*, Available at: https://research.ebsco.com/plink/8642c566-8c01-3186-b3cf-9950f4b23a07 (online) Accessed: 11.04.2026

Metahaven (2011) *AUTOREPLY: MODERNISM A Conversation with Experimental Jetset*, PRINT -NEW YORK THEN CINCINNATI-, 1 January, pp. 53–55. Available at: https://research.ebsco.com/linkprocessor/plink?id=cfddef46-d51b-3db4-9e59-7b5dd6e2a765 (online) Accessed: 16.04.2026

Mosher, M. (2016) *PROCESSING: A PROGRAMMING HANDBOOK FOR VISUAL DESIGNERS AND ARTISTS*, SECOND EDITION Casey Reas Ben Fry, Leonardo, 49(5), pp. 476–477, Available at: https://research.ebsco.com/plink/8d54c615-c182-3cb0-b46a-38299fb2435d (online) Accessed: 11.04.2026

Muir, H. (2013) *History of a Radical Type*, Creative Review, 33(10), pp. 64–66, Available at: https://research.ebsco.com/plink/f91bd04d-4161-302c-b469-ab64353eb7e4 (online) Accessed: 11.04.2026

MuirMcNeil (2026) *Work*, MuirMcNeil, Available at: https://muirmcneil.com/work/ (online) Accessed: 12.04.2026

Müller-Brockmann, J. (1996) *Grid Systems in Graphic Design : a Visual Communication Manual for Graphic Designers, Typographers and Three Dimensional Designers = Raster systeme für die visuelle Gestaltung : ein Handbuch für Grafiker, Typografen und Ausstellungsgestalter*, 4th rev. ed. Niggli, Available at: https://research.ebsco.com/plink/80c60d2d-786e-331e-a022-183ff20f71fb (online) Accessed: 11.04.2026

New Faces (2012) Creative Review, 33(11), p. 24. Available at: https://research.ebsco.com/plink/ac007611-bf78-3a0b-9ab0-5eeda240ac04 (online) Accessed: 11.04.2026

Notes on Experimental Jetset (2015), Available at: https://research.ebsco.com/plink/ad11a27f-a699-33f3-b96b-130ac44a42be (online) Accessed: 11.04.2026

Obrist, H.-U. (2025) *GIVE AND TAKE: Roy Ascott Reflects on his Career*, Artforum International, 1 February, p. 186, Available at: https://research.ebsco.com/plink/71f27d12-db69-35b2-a674-69e82cf465b2 (online) Accessed: 11.04.2026

Pearson, M. (2011) *Generative Art*, [edition unavailable], Manning, Available at: https://www.perlego.com/book/2682581 (online) Accessed: 11.04.2026

Poynor, R. (2003) *No More Rules : Graphic Design and Postmodernism*, Laurence King, Available at: https://research.ebsco.com/plink/90f00bbf-acd6-3b02-ab74-bb54798065a4 (online) Accessed: 13.04.2026

Poynor, R. (2008) *Counter Points*, Print, 62(4), pp. 31–32, Available at: https://research.ebsco.com/plink/45ad5095-4de4-3fac-89e8-952a6ce9cd0f (online) Accessed: 11.04.2026

Poynor, R. (2011) *British Designers and Tile Cult of Crouwel*, Creative Review, 31(4), pp. 56–59, Available at: https://research.ebsco.com/plink/e3691357-5690-3b87-92ca-5b580338d961

Reas, C. (2007) *Processing : a Programming Handbook for Visual Designers and Artists*, [forew. by John Maeda] Cambridge: MIT Press, Available at: https://research.ebsco.com/plink/d2cc8ad7-1635-345c-9c98-c01336af6d03 (online) Accessed: 03.04.2026

Reas, C. (2025) *Portfolio: Casey Reas*, Artforum International, 64(3), pp. 128–133, Available at: https://research.ebsco.com/plink/95d66fa8-2c1e-3cdb-b5b7-e3c4b94463e3 (online) Accessed: 11.04.2026

Reas, C. and Fry, B. (2008) *CREATIVITY*, 16(3), p. 6, Available at: https://research.ebsco.com/plink/c98f02b2-4331-3dbe-8a55-873c3a47b866 (online) Accessed: 11.04.2026

Reas, C. and Fry, B. (2006) *Working the Art Process by Typing in Computer Code*, Visual Communication, 5(2), pp. 205–217, doi:10.1177/1470357206065337 (online) Accessed: 11.04.2026

Reas, C. and Fry, B. (2015) *Make: Getting Started with Processing*, second ed., San Francisco, Maker Media

Richard (2017) *The Politics of Interdisciplinarity: An Interview with Experimental Jetset*, Ireland, Europe, Available at: https://research.ebsco.com/plink/377cc7e8-a043-3e1c-8bf7-3a7c6c8897a8 (online) Accessed: 11.04.2026

Roe-Dale, R.R. (2019) *Vera Molnar's EXPLORATION OF THE UNIMAGINABLE*, Math Horizons, 26(4), pp. 18–21, Available at: https://research.ebsco.com/plink/59606a04-a7de-321c-b7ac-d2d37885215e (online) Accessed: 11.04.2026

Schwartz, J. (1970-). (2012) *Two Or Three Things, I Know About Provo (The Brno Edition) = Dvě Nebo Tři Věci, Co Vím O Provo (Brněnská Verze) /* [Catalogue and Exhibition Concept, Graphic Design Experimental Jetset ; Catalogue Includes Contributions by Johannes Schwartz and Auke Boersma ; Phot. Johannes Schwartz ; Transl. Jan Sládek]. Brno: Moravská galerie, Available at: https://research.ebsco.com/plink/6b124462-7983-3a4a-bf98-1b4ff799cf9c (online) Accessed: 11.04.2026

Scott, W. (2004) *Poynor, Rick. No More Rules: Graphic Design and Postmodernism*, Booklist, 15 February, p. 1016. Available at: https://research.ebsco.com/plink/3c5a578c-ec3a-3498-86b2-39b08ee292ea (online) Accessed: 11.04.2026

Shaw, P. (2006) *Karl Gerstner: Review of 5×10 Years of Graphic Design*, Etc. Manfred Kröplien, Design Issues, 22(1), pp. 84–86, Available at: https://research.ebsco.com/plink/ed3ed9c1-f420-336c-b380-f0e523bd51a7 (online) Accessed: 11.04.2026

Shiffman, D. (2015) *Learning Processing*, 2nd edn., Morgan Kaufmann, Available at: https://www.perlego.com/book/1814487 (online) Accessed: 11.04.2026

Sloan, K. (2019) *Art, Cybernetics and Pedagogy in Post-War Britain Roy Ascott's Groundcourse*, Taylor & Francis, Available at: https://research.ebsco.com/plink/95e91546-af65-3bfd-a702-d6f62bc73e44 (online) Accessed: 11.04.2026

Stinson, L. (2021) *Processing: the Software that Shaped Creative Coding*, AIGA Eye on Design, Available at: https://eyeondesign.aiga.org/processing-the-software-that-shaped-creative-coding/ (online) Accessed: 12.01.2026

Stonard, J. P. (2002) *Gerstner, Karl*, Oxford Art Online [Preprint], doi:10.1093/gao/9781884446054.article.T097714 (online) Accessed: 11.04.2026

The Master in His Own Words (2003) Creative Review, 23(8), p. 55, Available at: https://research.ebsco.com/plink/f5d2c9a0-818b-3a90-83f4-cc29b4bd9b45 (online) Accessed: 11.04.2026

Thomas, G.V. aut (2019) *Border Blurs: Concrete Poetry in England and Scotland*, Available at: https://research.ebsco.com/plink/6ef77380-1864-3010-8997-777f32bf1b6f (online) Accessed: 11.04.2026

Todd, A.J. (2020) *Review of Wim Crouwel:Mr Gridnik at the Stedelijk Museum*, Todd, A J 2020, Review of Wim Crouwel : Mr Gridnik at the Stedelijk Museum, Eye Magazine. < http://eyemagazine.com/blog/post/crouwels-institutional-intuition > [Preprint], Available at: https://research.ebsco.com/plink/aa3b0af4-507f-3fbf-9334-062f2a7f4f47 (online) Accessed: 11.04.2026

Type Cast (2006) Creative Review, 26(9), p. 15, Available at: https://research.ebsco.com/plink/623eba7b-96d2-3ad8-aa21-78d1d50eada5 (online) Accessed: 11.04.2026

Valyi-Nagy, Z. (2023) *# 01 Screenshots from the 1970s: Vera Molnar's Experiments in Interactive Computing*, Berlin, Boston: De Gruyter, doi:10.1515/9783111186009-002 (online) Accessed: 11.04.2026

Valyi-Nagy, Z. (2024) *BETWEEN THE LINES: The art of Vera Molnar*, Artforum International, 1 May, Available at: https://research.ebsco.com/plink/d67d29c9-e9cd-3dfa-a459-a9f544adb822 (online) Accessed: 11.04.2026

VanderLans, R. and Emigre Graphics. (2009) *Emigre no. 70: the Look Back Issue : Selections from Emigre Magazine #1-#69*, 1984-2009. Berkley, Calif.: Ginko Press, Available at: https://research.ebsco.com/plink/c3b7ad55-1ca5-3a39-9a74-926e92876292 (online) Accessed: 11.04.2026

Walters, J.L. (2017) *Mightier Than The Pen Systems Of Type: Pleasure In The Process Paul Mcneil And Hamish Muir Are Graphic Designers Who Construct Typefaces Through Mathematics, Systems And Experimentation, Pushing Hard At The Boundaries Of Alphabetic Form*, Eye: The International Review of

Graphic Design, 22 March, p. 42, Available at: https://research.ebsco.com/plink/157bf541-7c1f-36a0-95fb-a0a839b4af8f (online) Accessed: 11.04.2026

Weingart, W. (2014) *Typography : My Way to Typography*, Lars Müller Publishers. Available at: https://research.ebsco.com/plink/f73a7d34-753a-39bc-9af9-3e15434fb0e6 (online) Accessed: 11.04.2026

Wiener, N. (2019) *Cybernetics or Control and Communication in the Animal and the Machine*, [edition unavailable], The MIT Press, Available at: https://www.perlego.com/book/5170402 (online) Accessed: 07.04.2026

Williams, A. (2023) *Vera Molnar, Pioneer Who Paved the Way for Digital Artists, Dies at 99*, Available at: https://research.ebsco.com/plink/b7641284-4d15-37f2-a9f8-6829b78920f1 (online) Accessed: 11.04.2026

Wim Crouwel (2023) *Alphabets*, Amsterdam: BIS Publishers, Available at: https://research.ebsco.com/plink/c72ae3c4-a786-3fa0-8bf4-e55b192f927a (online) Accessed: 11.04.2026

Process Data Place explores a generative approach to typography shaped by image and sound. Using site-specific recordings from Surrey, the project transforms letterforms into responsive systems, where environmental data drives form, variation, and behaviour.

Through a rule-based framework, typography shifts from fixed glyphs to adaptive structures, proposing a model in which design emerges through the definition of conditions from which form is generated.