RRR 1

Every line is the result of a choice, and each choice belongs to more than one person

This project takes the "SUPERIMPOSE" exercise as its starting point, exploring visual forms generated through rule constraints, collaborative processes, and uncertainty.
In this exercise, each participant follows the same set of instructions:
Crumple the paper → Pass it to the next person → Trace the randomly formed outline → Crumple again → Pass again
With each newly added outline, a new shape begins to emerge—one that is neither created by a single person nor predictable. Instead, it becomes a visual trace of collective behavior.
The final image is the accumulation of imperfect actions, strategic decisions, and collaborative gestures, revealing a core idea within Conditional Design:
Design is not created by an individual, but generated through rules and time.

SUPERIMPOSE

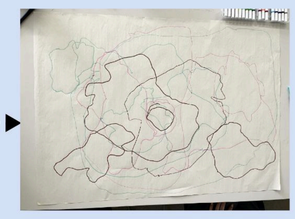
SUPERIMPOSE is a game designed for 3 to 6 players, with the specific gameplay rules as follows:

1. Preparation: Each player needs to prepare a pen of a different color.
2. Game Order: Players take their turns in a clockwise direction.
3. Operation Process:

The first player crumples the paper once first, then uses their pen to trace the outline of the crumpled paper on another piece of paper, and then passes the crumpled paper to the next player.

Each subsequent player, upon receiving the paper, directly crumples it once again with no additional preparation steps.

After crumpling the paper, the player uses their pen to trace a new outline of the crumpled paper, and then passes the crumpled paper to the next player immediately after finishing the tracing.



And so on, repeating the steps of "crumpling the paper once → tracing a new outline with their own color → passing the paper" continuously.

Every time the paper is kneaded, it feels like a release of pressure, equivalent to visible pressure, which is conditional but ultimately results in a very rich pattern.

During the Conditional Design workshop and Project 1, I experienced a design process that deliberately removed individual authorship and foregrounded systems, rules, and collective decision-making. By following a fixed sequence of actions—crumpling paper, passing it to others, and re-drawing emergent contours—I gradually lost control over the final visual outcome. Instead of designing an image, I was participating in a system that produced form through repetition, constraint, and chance.
This experience strongly reflects the intentions outlined in the Conditional Design Manifesto, particularly its emphasis on process over outcome and its rejection of the designer as a singular author. The manifesto argues that design should be understood as a set of conditions rather than a predetermined result, and my project embodied this principle. Each participant's intervention subtly altered the system, making the final form unpredictable and irreproducible. In this sense, the work aligned with the manifesto's claim that uncertainty and collective authorship are not problems to be solved, but productive forces that generate meaning.
However, my experience also revealed certain limitations of Conditional Design as a method. While the system successfully produced variation, the visual results tended to converge into a narrow aesthetic range defined by the initial rules. This raised questions about how much expressive or emotional depth such systems can sustain over time. Additionally, the strict adherence to rules sometimes shifted focus away from critical interpretation toward mechanical execution.
Overall, Conditional Design fulfilled its manifesto's aims by exposing hidden structures of control, authorship, and collaboration. For me, its value lies less in the final artefacts than in how it reframed design as an ethical and procedural practice—one that makes visible the "ghosts" operating within systems rather than celebrating individual creative control.

Personal Manifesto

1. I design systems, not isolated outcomes.
2. I treat rules as generative tools rather than limitations.
3. I value process, iteration, and uncertainty as core design materials.
4. I believe authorship can be shared, distributed, or deliberately withdrawn.
5. I use design to make invisible structures visible.
6. I begin from personal experience to question broader social systems.
7. I design for interpretation, not instruction.
8. I accept loss of control as part of meaningful creation.
9. I prioritise ethical awareness over aesthetic certainty.
10. I see design as a method of thinking, not just making.