

SIN  
DEF

NOISE

EXPERIMENTS IN CODING &  
POETICS

AESTHETICS & COMPUTATION  
MEADOWS SCHOOL OF THE ARTS

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## AESTHETICS AND COMPUTATION 5320, Fall 2020

Aesthetics & Computation students explore code and computation as primary generative media, developing original works of art, leading to the creation of online portfolios. Work explores screen based, printed, mobile, Web, physical, and performative applications.

Creative computing is a highly interdisciplinary major that combines theory and methodology from computer science and engineering with aesthetic principles and creative practice from the arts. The program is rigorous in its interdisciplinary integration, requiring students to pursue core coursework in both the Lyle School of Engineering and the Meadows School of the Arts. In addition, the program requires a capstone project and either a minor concentration or a second major. Study abroad is also highly recommended.

The major in creative computing crosses traditional disciplinary boundaries in response to technological innovation, contemporary arts practices and demands of the global marketplace. An underlying principle at the philosophical core of the major is the integration of creative and analytical study and practice – championing an integrated “whole brain” approach. The major in creative computing enables students to consider problems from many angles and conceptual frameworks, integrating widely disparate approaches and practices.

The program’s breadth enables students to target many different segments and professional opportunities within the digital economy, including software engineering, Web design, interactive design/development, mobile application development, 3-D modeling and animation, scientific visualization, and social media. It is anticipated that opportunities will continue to increase as the application of computation and digital processes continues to proliferate across all segments of the global economy.

Meadows School of the Arts  
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<https://www.smu.edu/Meadows/AreasOfStudy/CreativeComputation>

*“...We must think of each state of affairs as entwined with one another and as consisting of nested loops of other states entwined with one another: humans within ecosystems, thoughts within brains. A nest of vipers.”*

- Timothy Morton, Dark Ecology

# INTRODUCTION

In coding each character contains information and serves a function to its original script. It follows a format and occupies an architectural space. When viewed as full syntax, computer code can seem equal parts obtusely complex and shimmering in minute granular detail.

Approaching code from an aesthetic standpoint, the adage *the devil is in the details* is an apt philosophical compass to navigating the following works. The erasure poems presented here are the ghosts, the apparitions of some functioning code. Code synthesizing sound, sonifying opaque data, creating spatialized user experience, even imitating cellular behavior patterns. Reading them in their translucent skeletal, ephemeral forms, they transform. New functions to be executed in the reader's mind and imagination.

As fragmented particles pulled from each contributor's individual erasure process, these works are strangely imbued and often still resonating with the overarching original code functionality. However they also contain something additional: the crystalline fragments of the contributors' unique interests, research, vision and aesthetic.

-Burke Jam, Adjunct Lecturer, Creative Computation

1

**SYNTH DEF  
BEGIN**



// *Free Yourself From the Data*, Chris Arne

together

data = data

use the moment

play Unused

modified

Change to freeSelf

// *Saturday Suggestions*, Rachel Bloom

Mix

Sin

Noise

S

e

x

a

n

d

play

// *excelsior*, Cassidy Carson

a ring

a

bell

ill choose

3

2

1

play

// *Wack*, Margaret Cruse

fregs, amps

10 bells 40 pan;

Mix

Noise

Klank

play;

2 max

// dust pan, Ru Ferguson

```
scale [redacted] amps [redacted]
bells [redacted] pan;
scale [redacted]
bells [redacted]
[redacted] scale [redacted]
amps [redacted] fill [redacted] 0 [redacted]
[redacted] fill [redacted] );
[redacted] amps [redacted] round [redacted] );
pan [redacted] Noise [redacted] softclip [redacted]
Pan [redacted]
[redacted]
Dust [redacted]
pan [redacted]
```

*// Perplexed, Sisi Kang*

```
(  
{  
var scale specs freqs amps rings  
numRes 5 bells 20 pan  
scale midicps  
Mix fill bells  
freqs Array fill numRes rrand scale choose  
amps Array fill numRes rrand  
rings Array fill numRes rrand  
specs freqs amps rings round  
specs postln  
pan LFNoise krrrand 3 1 2 softclip  
Pan2 ar  
Klank ar specs  
Dust ar 1 6 0  
pan  
})  
play  
)
```

// *She's Luring You In*, Nikita Kulkarni

Pink

lip

Test

Sin

step

c l o  
s e  
Step

1,2,3,4



// *from dust to dust*, Wren Lee

burst

Dust

fill

fill

fill

burst

rain

// *Twilight Meditation*, Ayden Machajewski

in = {

feel lungs try rise  
to hear bells  
breath

fill bells

lungs fill and breath choose  
try to and  
rise to and  
feel [lungs, try, rise]  
hear Noise and soft

feel Dust

hear

}

out = {

fall float rest  
see bells from

path recall

fill bells

fall from and path choose

float from and

rest from and

recall [fall, float, rest]

see Noise and soft

recall Dust

see

}

up and through

up

through

loop {

in

and up, through

pull

wait

out  
push  
wait

and free

}

// *Lunete at the Basin*, Thomas Park

pan

scale 3 5 7 9

Mix

fill

A ray fill

rings

rings round

LFNoise1 soft

Klank

Dust

// *At the Moment*, Angelina Wang

At the moment

I saw  
Sin.

U saw  
Angel.

// *Scattered*, Kale Wicks

burst, bell, delay, dry,  
freqs, amps, rings

Dust

burst

freqs = Array

amps = Array

rings = fill

bell

delay

bell

delay

play



2

**SONIFY**



*// A meaning of voices is lost, Chris Arme*

number pairs

the voice used as a function

an expansion of impulse

time for decay

give a different play

// *True User*, Rachel Bloom

Server

Boot

if

User

= true;

draw

Gradient

Color

A n

d heartbeat

fade

a

Nd f o r

get

war

// *Riot*, Cassidy Carson

voices

voices

A n g r y

voices

// *Untitled #0.05*, Margaret Cruse

Dust, a din

8 4 thought

se.ar 4 a finale

*// the rhythm of the end*, Ru Ferguson

```

[REDACTED]
|
var [REDACTED]
var [REDACTED]

var [REDACTED]
    [REDACTED] ar
        [REDACTED] ar [REDACTED] Rand [REDACTED]
            [REDACTED]

var [REDACTED]
    [REDACTED]
        [REDACTED] ar [REDACTED] Rand [REDACTED]
            Line [REDACTED] Rand [REDACTED] Done [REDACTED]

var [REDACTED] Pan [REDACTED] ar [REDACTED]

[REDACTED] play |
[REDACTED] play |

[REDACTED]
    do |
        [REDACTED] play [REDACTED]
        [REDACTED] play;
        [REDACTED] play;
    [REDACTED]
[REDACTED] Rand [REDACTED]

|
```

// *Exit NOW*, Sisi Kang

Server default local

waitForBoot

if

Window front

UserView bounds

var size 2

center Point

size Size size size

setSynchronous width

setSynchronous

Close sound end

true

1

getSynchronous

addOval

Radial

center

center

width

width

0

Action

control

control

setSynchronous

setSynchronous

fadeTime

sound

warn

## // Only One Can Finish First, Nikita Kulkarni

```
//*****  
// two channels  
//white noise is louder than pink noise  
{ [ Blip.ar(600,4,0.1), WhiteNoise.ar(0.1) ] }.play;  
//the first number is interval, the second is the scale, third is volume  
{ [ Blip.ar(300,4,0.3), PinkNoise.ar(0.1)] }.play; //play 1st  
{ [ Blip.ar(300,6,0.3), PinkNoise.ar(0.1)] }.play; //play 2nd  
{ [ Blip.ar(300,8,0.3), PinkNoise.ar(0.1)] }.play; //play 3rd  
{ [ Blip.ar(300,10,0.3), PinkNoise.ar(0.1)] }.play; //play 4th  
  
//*****  
//original  
//{ RLPF.ar(Saw.ar([100,250],0.05), XLine.kr(8000,400,5), 0.05) }.play;  
//numbers in bracket change interval, .05 is the volume?  
//third variable in kr is the speed of the ring  
{ RLPF.ar(Saw.ar([300,350],0.3), XLine.kr(7000,100,7), 0.3) }.play; //play 5th
```



// *Musica Mundana*, Ayden Machajewski

the freq  
out

1 0 5 4 6 2 8

add

the "smooth" freq  
out

2 6

add

8

do {

if {

the freq  
smooth freq

} {

the amp, 5 amp  
the amp, 5 amp

}

wait

}

ratio freq

value ratio normal, ratio freq 0

11

23

4 5

4 5 6

10 12 15

7 11

8 10 12 15

10 12 15 18

160 192 231

// *Weimar Legacy*, Thomas Park

pick the party

comment out the other

clear out the sounds  
through years

party = getmore sounds

Sin national

WhiteNoise aren't any values there  
WhiteNoise play 1920

WhiteNoise



yield;

// *A Lost Spaceman*, Angelina Wang

Signals

Lag lag lag...

“Can’t hear u”

After 30 sec...

He’s free.

// *Tapes*, Kale Wicks

### **Mercury**

Report: dull and robotic

play

### **Venus**

Report: Very active. almost responsive?

play

### **Earth**

Report: Vibrant, active, changing over time. Flatline

play

### **Mars**

Report: Very slow. Eventually, another voice

play

### **Jupiter**

Report: you can hear every molecule or spec of dust going through your ears. invasive.

play

### **Saturn**

Report: grounded bass or repetition of low tones. they're mirroring or playing ontop of each other in some parallel fashion. the sounds are extending out towards the rings.

play

## **Uranus**

Report: the sounds are bouncing between the different moons and rings surrounding the planet

play

## **Neptune**

Report: the densest planet. Due to it's similarity to its twin Uranus the two sound like modulations of each other

play

## **Pluto**

out of place



3

**SPATIALIZE**



*// Explore what could be made, Chris Arme*

explore what could be made

As I learnt more, I knew our planet is a creation of desire.

A world in the past, dissonant

yield

"USA", "USSR", "France", "China"

decay makes this

1 = 0;

Done all for differing

// *King's Fool*, Rachel Bloom

Perform

foo

l,

r and

l

ou

d

e

send

m e

a

fork

o

a l s

// *Nature's Glimpse*, Cassidy Carson

humans  
out

free

U S

Hum  
a  
n  
s

open and run  
s e e

clouds sky

Wind

sunsets

light  
paints the sky

sound

n e e  
d

t o

go back

or

die

Hum  
a  
n  
s

// *The Flatline*, Margaret Cruse

Sounds set.flat

Still short

    ToKey

Saw

    changing over time

Very slow

    Demand

    Demand

    Demand

Scale

    modulations

{

  out of place

    power

}

// *change The eNd.* , Ru Ferguson

S

a  
v

e t

h e

w

O

R  
L

d g l o

A B l

W

a

r

m

i

n

g

c l i

m

a

t

e change

The e

N d .

// *Radioactive Rave Show*, Sisi Kang

so

Mix new stereo pairs down

Pan the voice to a position

Comb filter string resonator

Dust random impulses

expansion of Dust

impulse second

fill

amplitude

delay

array

fill

decay time in seconds

voice a different pan position

play

// *The Never-Ending Hill*, Nikita Kulkarni

S

t a

t i

c

no

control of I

no

rest

Demand

power

*// the politics of getting by*, Wren Lee

party

.play

Routine

party

run

yield

party

run

yield

yield

yield

yield

party

run

next

// *Figures*, Ayden Machajewski

/\*

```
o o
  Def i
    {
      a          am a
      a s e
      g   c r e
      v          t
      i =
      i =
      O r
```

```
b d new
  inst si
  dur, te
  midi
    Pseq
      Pseq
      Pseq
```

, 3)  
Pseq  
Pseq 42  
inf  
trace  
harmonic exp  
e

a t c i t

O

n

proximity  
|msg|  
var dur, amp, mid;  
dur = msg[1]; //Duration based on  
amp = msg[2];  
mid = msg[3]; //Midi Note  
"message".postln;

```
p.set
p.set(\dur, Pwhite(0.01,dur));
p.set(\amp, Pkey(\ha
```

```
//You'll hear the tone
//a number
```

```
/// At this point you can run
/// If the sound isn't changing
```

```
/// Then run
```

```
/// Take the copy
```

```
/// (You may have to see.)
/// Press the button and reload the system.
/// if you can't move you should be able to look.
```

/// Once you're done, you can stop.

// *One Lost, Two Lost.* , Thomas Park

boot included in case

help out

Oscar

send below

exp and De e e Pit  
exp mines

wobble

fork

arg

arg

wait help

arg  
pause

run

!

// *Growth*, Angelina Wang

cells to spore;  
spores to seed;  
seeds to more...

they grow,  
becomes world.

*// Harrowing Fool, Kale Wicks*

bar

bar Perform

help out=0

Out

Sin

Gate

send

help

wait;



4

**INTERSECT**



// *An expression of hope*, Chris Arme

play a burst

rings fill fill fill

try to hear

fall and play

// *Gamer Z*, Rachel Bloom

g e

N z

play

S a

L

L

D a

y

No noise , o n l

Sin in y

Spa

c e s

F o r

l o

ve !

// *Catch Your Breath*, Cassidy Carson

0 0 0

. . . 0

e

n e

r

g y

resting play

// *Out.Dust*, Margaret Cruse

/\*

SynthDef.new "u "

dur ing

time

1 2 3 4 5

15 17 18 21

occurrence s

sighting

s

soft

and

play

\*/

// zero birds lay, Ru Ferguson

bird

    si    n        g  
    Dust  
  shape          and                  Action  
                  and 0 0        0 00        0 0        0 00 0 00

0

                  shape  
  si    n    g  and  
    0

Def Bird

    si    n        g  
    Dust  and  
  shape          and 0 0 0 0 0  and          Action 2  
  fre e          and 0 0          0 0  and    00 0 00 0  
                  shape  
  si    n    g  and  
    0

Def noise

    si    n        g  
    Ring  Pink  
  si    n    g  
  Out

Def Noise

    si    n        g  
    Ring  Wi N  
  si    n    g  
  Out

in

  var min    birds

    do

        if

            bird  
            noise

in

later

Noise

and in a wait

in 0 ;

a 0

lay

// *InterConnected*, Sisi Kang

Turn on the computer

Synth

freq 200

freqStart

LFNoise range poll

sig VarSaw

sig Splay

play

free

new network

freq 300;

var sig freqStart

LFNoise1 range midiratio poll

sig VarSaw

sig Splay

Out

add

Synth.new network

set

free

arg noise

var freq amp sig

freq LFNoise0 noiseHZ

amp LFNoise1

sig SinOsc freq amp

play

set noise

random statement

set noise

free

information exchanging

Pulse Noise0 range Pulse play

Blip WhiteNoise play

set

free

SinOsc freq MouseX MouseY play

InterConnected

makeWindow

meter

record

Recording

// *Layers*, Nikita Kulkarni

(

```

{ // it's just a bell
var burst, burstEnv, bell, delay, dry,
burstFreq = 500, freqs, amps, rings;
burstEnv = EnvGen.kr(Env.perc(0, 0.05),
Dust.kr(1/5), 0.1);
// burstEnv.poll(100, "env");
burst = SinOsc.ar(freq: burstFreq,
mul: burstEnv);
// burst.poll(100, "burst");
freqs = Array.fill(10, {exprand(100, 1000)});
amps = Array.fill(10, {rrand(0.01, 0.1)});
rings = Array.fill(10, {rrand(1.0, 6.0)});
// [freqs, amps, rings].round(0.01).postln;
// "safe" values
// freqs = [100, 200, 300, 400];
// amps = [1, 1, 1, 1];
// rings = [1, 1, 1, 1];
bell = Pan2.ar(
Klank.ar([freqs, amps, rings], burst),
rrand(-1.0, 1.0)
);
delay = AllpassN.ar(bell, 2.5,
[LFNoise1.kr(7, 1.5, 1.6), LFNoise1.kr(7, 1.5, 1.6)],
1, mul: 0.8);
bell
+ delay
// + SinOsc.ar(mul: LFPulse.kr(1) * 0.05);
}.play
)

```

*// true diversity is hard to find*, Wren Lee

WhiteNoise

bus1, bus2;

mix;

bi d

e

time

d ivers it y

diverseWritersCount

0

// *Add a Synth*, Ayden Machajewski

```
(  
the note {  
    grew it  
  
    Saw it  
    i am  
    Out  
}.add;  
) Run This first
```

note,

```
fre  
wit  
an  
amp
```

Then add this Synth

Receives messages from

Listener

msg the values sent

msg[1] value

msg[2] value

msg[3] value

The month being January

The year

Whether pressed

total brightness

The proportion of the whole

Declare temp. Used to determine frequency

thin the month onto a cyclic value that goes

r

ou

n

d

temp converted to a pitch value  
year month explain, Harsher as time goes

on

path Vary slightly based on the month  
If pressed, play the synth.

hit

Run this last, then open and run.

If you're not getting output, you can run to force.

If communication isn't working, you may have to  
change.

check your default.

// *Nightfall*, Thomas Park

Example syn

new knights  
sin slew

                  C ackle                  env  
Spat

Out                  end  
  Initalize

(

                  knight's                  Harmonic start first  
arthur, lancelet, gawain  mordred

                  arthur =      new  
appearances  
                  wait  
                  gawain =      "knights "  
                                  new                  329  
                  wait;

                                  new "knights"          261  
  
                  wait;  
                                  new "knights"          87  
                  wait;

wait; "knights" 49,

wait;  
wait;

"knights" 3

## QUEST BEGINS

gawain Murdered

VS

lancelot Flees  
guenevere Departs

mordred Dies  
arthur Dies  
past the end

) Start

// *Noise*, Angelina Wang

phone  
call  
= Noise

// *The World*, Kale Wicks

World

cells = 0;

max = 6700;

cells = [maxcells];

color

set

loop

black (0, 0, 0);

void

reset

clear

new World

spore\_color = random

seed

Add cells

maxcells

cells new Cell

numcells

cells order

for loop

selected = random

selected.run

void clear

ground

Cell surroundings

void

cell coordinates

x+

x-

y+

y-

Cell instructions

move

else

void

The World simply provides

numcells = 0;

reset



5

# CELLULAR AUTOMATA



*// A spinner for your thoughts, Chris Arme*

Spinner float

Sizes colors Nums

Count new

Control

update

original Sin

if sin = 0

Spinner = sin

// *New World*, Rachel Bloom

World

i s

new;

black  
bomb

reset ;

new World

i s

void

and

num

b

;

based on surroundings

w e

m

u s t  
move

To a new

World

;

// *Artificial Entanglements*, Cassidy Carson

made M

o

n

s

t

e

r

s

turn into ghosts

// Dada Data, Margaret Cruse

```
;
= ;
= ;
[] = [];
_ ;
// ,
__ = ();
= ( , );
```

```
() {
( , );
();
();
}
```

```
() {
();
= ();
_ = (#);
();
}
```

```
() {
//
( = ; < ; ++ )
{
= ();
= ()*+ ();
(.(.) == ) {
```

```
.(, , _);  
[] = (, );  
++;  
}  
}  
}
```

```
() {  
//  
( =; < __; ++){  
= ((), -);  
[]·();  
}  
}
```

```
() {  
();  
}
```

```
! {  
, ;  
(, ) {  
= ;  
= ;  
}
```

```
//  
() {  
//  
( < ) {  
+= ;  
}  
( > - ) {
```

```
-=;  
}  
( < ) {  
  +=;  
}  
( > - ) {  
  -=;  
}
```

```
//  
(.( + , ) == ) {  
  (,);  
} (.(, - ) != && .(, + ) != ) {  
  (()) - , (()) + );  
}  
}
```

```
// (, )  
(, ) {  
  (.( + , + ) == ) {  
    .( + , + , .(, ));  
    .(, ());  
    += ;  
    += ;  
  }  
}  
}
```

```
// , ,  
// .  
// ' (" ").  
{
```

```
( , , ) {  
  ( < ) += ;  
  ( > - ) -= ;  
  ( < 0 ) += ;  
  ( > - ) -= ;  
  ( , , );  
}
```

```
( , ) {  
  ( < ) += ;  
  ( > - ) -= ;  
  ( < ) += ;  
  ( > - ) -= ;  
  ( , );  
}  
}
```

```
() {  
  = ;  
  ();  
}
```

*// lifespan equals zero*, Ru Ferguson

The

```
    acceleration
    of
float
    max
    lifespan
    acceleration
    velocity
    maxspeed
    lifespan = 0
    run
    acceleration
void
    update
        acceleration
        cycle
    update lifespan
    lifespan = 0
    seek
        maximum
    desired
        limit
    return
        lifespan
void
    if
    float
        system
        maxspeed
    return
    float
        float
float
    float
```

neighbor

isDead

lifespan

return

false

// Reactor, Sisi Kang

Land  
float

setup

fill  
  Size  
  1

new Landscape

space

keyPressed

  2  
  rotateX  
  rotateZ  
  render  
  Matrix

pop

rotateZ  
render

fill

3

explode

4

end

exit

// *Humans Create Separation*, Nikita Kulkarni

flock

separate

align

cohesion

.limit

e a r t h

Limit to maximum

heading2 e n d

\*/

*// the arbitrary space between you and me (two cells  
chilling in primordial soup five microns apart because they're  
not gay), Wren Lee*

float float

float

seek

desired

dist

a n

c

e

return new

// *Cities*, Ayden Machajewski

World;  
  cells  
  cells

        new Cell  
spore        crowd

  loop

size  
  Rate

new World  
spore

crowd  
seed

seed  
Add cells

cells                      spore  
                                    new Cell

```
void
  cells
    loop
      cells cells
  cells
  Cell
Cell
```

```
Cell instructions
if neighbors
  neighbors
neighbors range
```

neighbor the cell will count itself as a

```
move the cell if space is empty
move
  spore
  buddy
  neighbors
  crowd
```

```
// The World simply provides  
// in the same way as each  
// World
```

void

void

cells

*// Steering Toward Maxforce City, Thomas Park*

/\*

Flock

//creates

new

flock.addBoid

draw

flock.run();

Add a new boid into the System

X Y you can only add obstacles.  
no boids.

constructor  
Barrier

always squares.

fill  
get barriers get barriers get barriers get industrial-ish

The Flock

boids new Boid

boids

each boid individual

addBoid

only at the beginning

}

city;

float

float Maximum steering force

float Maximum speed

Boid float

not yet

city

position = new P

maxspeed

maxforce

run boids

flock boids

applyForce

we want

We accumulate

void flock

separate

Arbit

applyForce

applyForce

applyForce

Update city

city.add

speed

city maxspeed

each cycle

applies

force

seek     target  
  desire  
    maximum speed  
  normalize  
    maxspeed  
  
  Desire     city

rend

up                            leaving old     until            catch

end

// *White and Pink*, Angelina Wang

White and Pink  
r two pals.  
They play;  
and go out;  
and cause danger in zoo.

// *Temperaments*, Kale Wicks

new

harmonics

play

Scale

Tuning directory;

standard

semitones

ratios            etc.

Major/Minor/Chromatic, Dur Tempo

Just tuning

Tuning just;

semitones

ratios round

rest play



6

**GHOSTS,  
MONSTERS**



*// A world without magic, Chris Arme*

using Magic

Transform The user

Use this for Debug

greater than Magic is player

target World

Add magic

Destroy the Normal

// *Doomsday*, Rachel Bloom

before

t h e

Dust

fill

h e decay

t

and

exp and

the

disturbance

amplitude

f  
O r

Sin

// *Blue Light*, Cassidy Carson

zoom

faces

techno faces

in screen places

facial recognition

compute  
meditation

// [REDACTED] *reflection three*, Ru Ferguson

In general, I think [REDACTED], but I know I can continue to [REDACTED] about it,  
especially in [REDACTED] even before beginning [REDACTED] while standing in [REDACTED]  
I need to work on [REDACTED] in the front and the back, especially in [REDACTED]  
When the music is [REDACTED] I need [REDACTED] to keep up [REDACTED] while  
[REDACTED] the [REDACTED] quality [REDACTED]  
[REDACTED] I have [REDACTED] lately [REDACTED] is [REDACTED] because I have gone from being [REDACTED]  
[REDACTED] to [REDACTED] trying [REDACTED]  
[REDACTED]

// *Synther*, Sisi Kang

Buffer

SynthDef

arg amp

var sig

SoundIn amp

Out

add

SynthDef

arg out mix decay amp delHz delMin

delMax

var sig delay

sig In

delay CombL

Sig

exprange

decay

Fade sig delay mix amp;

Out

add

delBus Bus audio

micGrp Group new

delGrp Group after

micSynth Synth

delSynth Synth

Synth

Synth

Set recording

Set overwrite loop

free

free

freeAll



[REDACTED]

|

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

|

|

[REDACTED]

[REDACTED]

|

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

|

|

[REDACTED]

|

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] float [REDACTED]

[REDACTED]

|

|

[REDACTED]

|

[REDACTED] a [REDACTED]

[REDACTED] n [REDACTED]

[REDACTED]

[REDACTED] g [REDACTED]

[REDACTED] e [REDACTED]

[REDACTED] l [REDACTED]

|

██████████

█

// *wednesday*, Wren Lee

d

r

i

n

k

BLACKOUT

register

LOOP

(WHITEOUT)

JMP

```
// public class Object, Ayden Machajewski
```

```
using Collections  
using System Generic;
```

```
public class Object : Behaviour
```

```
public int Num;
```

```
public Object player;
```

```
public distance To Player;
```

```
Start
```

```
player Find Object With "Player"
```

```
Update()
```

```
my position
```

transform position

distance To Player;

// *The Crowd*, Thomas Park

processing.  
processing

public Appl

Score = 0;

new Ball

public static

Args

Half 48 v 20

public void

fill

stroke

left  
right

collide

if Pressed

leftBar

rightBar

scoreCheck();

public void score

// *About Me*, Angelina Wang

I don't like rules  
and  
i don't like plans

I do what I want  
in this art world.

// *Pythagorean Tuning*, Kale Wicks

t =

0, 1.1173128526978, 2.0391000173077, 3.1564128700055

t. (0.001) [ 1, 1.067, 1.125, 1.2, 1.25, 1.333, 1.406, 1.5]

Scale(t), 7 + 6 + 1)/Scale = How many + How many

//Mean Tone Temperament Tuning (1/5 or 1/6)

.

.

.

Scale = Major

import core

Fractal extends

static void

String = {"Fractal"}

PApplet.main(processingArgs);

settings

{

size(800, 800);

}

setup

draw

background(255);

squares why not?

triangles

why not?

Squares float

this.color

// fill color

//color change

noFill

rect

squares(x - r, y - r, r / 2);

squares(x + r, y - r, r / 2);

squares(x - r, y + r, r / 2);

squares(x - r, y - r, r / 2);

squares(x + r,y + r, r / 2);

triangles float

{

//triangles made

//Backup

public static

return





# CONTRIBUTORS

**Chris Arme** is an aspiring video game creator and visual artist. His focus is in interactive, engaging, and thought provoking topics. Chris is currently an undergraduate student in Creative Computation, at the Meadows School of the Arts.

**Rachel Bloom** is an arts and technology student exploring relationships within audiovisual media. Her projects are developed in a number of different software such as Unity Game Engine and SuperCollider IDE. Her work primarily focuses on creating an intersection between different platforms. Rachel is currently a junior at Southern Methodist University studying Creative Computing and Art.

**Cassidy Carson** is a Creative Computing student exploring the intersection of technology and design. Recent projects have played upon perception as well as how technophilia may enforce biophilia. In addition to Creative Computation, Cassidy is studying Cognitive Science at Southern Methodist University.

**Margaret Cruse** is a traditional and new media artist focusing on themes of cyber culture, and interactivity. She is a Creative Computing student, in Meadows School of the Arts.

**Ru Ferguson** is a dancer and digital artist, interested in visual design and motion capture. She aims to bring light to social issues and make poignant statements with her work. Ferguson is a third-year Dance and Creative Computation double major, in the Meadows School of the Arts.

**Sisi Kang** is a product manager and artist specializing in sound and User Experience. Her research includes incorporating HCI and Machine Learning into voice scoring for English Language Vocabulary and Acquisition. Sisi is currently a senior majoring in Creative Computation, at Meadows School of the Arts.

**Nikita Kulkarni** is a digital artist working with the integration of code and art. Her work uses new digital media design, dance choreography and is inspired by the relationship between traditional and modern forms of art. Kulkarni is a junior pursuing a double major in Creative Computation and Psychology at Southern Methodist University.

**Wren Lee** is storyteller, designer, and activist using the mediums of film and design to impact social change. They focus on diverse and inclusive media representation, LGBTQ rights, and Asian American issues. Wren is a third year Creative Computation BA with minors in Human Rights and Women and Gender Studies.

**Ayden Machajewski** is a composer, programmer, and instrumentalist specializing in music for video games. His coding work is focused on exploring abstract systems and creating engaging interactive experiences. He is a sophomore at SMU working towards dual degrees—a B.M. in Music Composition and a B.A. in Creative Computing—through the Meadows School of the Arts.

**Thomas Park** is a student of history focused on the world before 1492. His studies primarily center around finding new lenses through which to view the past via interdisciplinary studies. He is a senior student in History, in Dedman School of Arts and Humanities, with a minor in Creative Computation in the Meadows School of the Arts.

**Angelina Wang (Chuyi Wang)** is an artist working in visual and interactive art. Her work takes on multiple forms and incorporates topics of emotions of creatures, relationship between humans and natural elements, and surreal rendering of the future. She is a student in Creative Computation and Studio Art in Meadows School of the Arts.

**Kale Wicks** is an aspiring game designer working in digital sound, coding, and modeling. His current research consists of small flash games and model renders. He hopes to get into Guildhall in order to develop his own character action games. Kale is a Junior in Creative Computation, in Meadows School of the Arts.