

Feedback & combination of methods

Feedback

1. Combine this visualisation with your earlier one

Try merging the circular sound-based system with the text-based experiment. For example, letting the text move through or interact with the ripple system.

2. Focus on reconfiguring meaning, not only hiding it

The abstraction risks concealing the meaning of haiku rather than transforming it.

The feedback encouraged me to ask: How does this form shift, expand, or challenge the original meaning?

3. Make the poem more visceral or interactive

Instead of presenting symbols in a static way, I was prompted to consider how visuals and text could work together to intensify the emotional impact of the poem.

4. Explore digital expansion of meaning

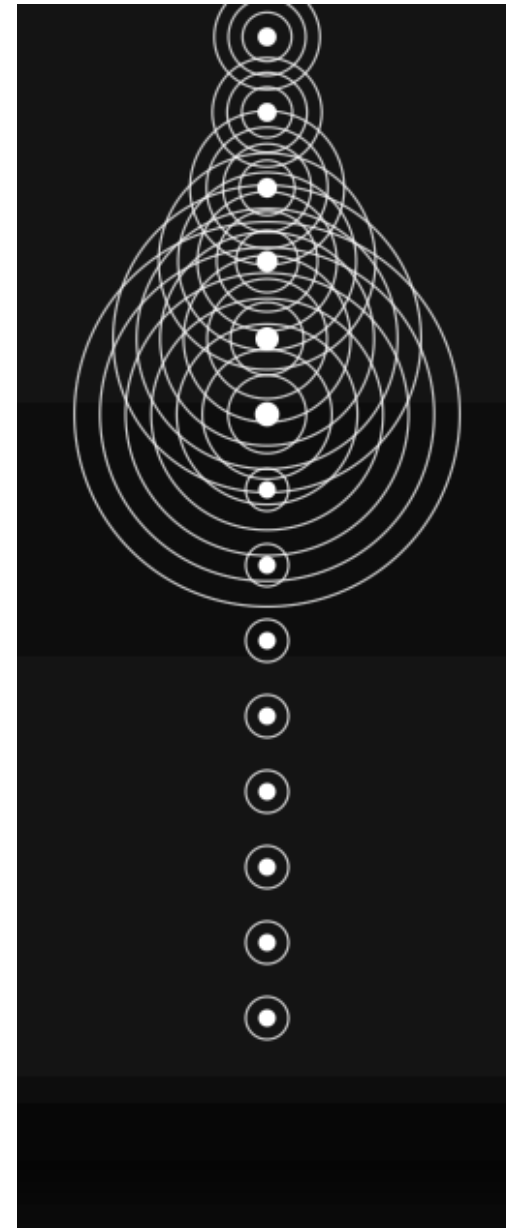
Can the haiku translation can be further explored digitally: through hyperlink structures, branching interpretations, or layered associations?

Analysis and reflection

Rhythm and absence were the core of both experiments. The sonic prototype highlighted motion, while the negative-space work emphasised what is withheld. Together they mirror how the haiku operates. This pushed me to **combine the approaches and focus on a system that reveals and conceals meaning** rather than illustrating the poem directly.

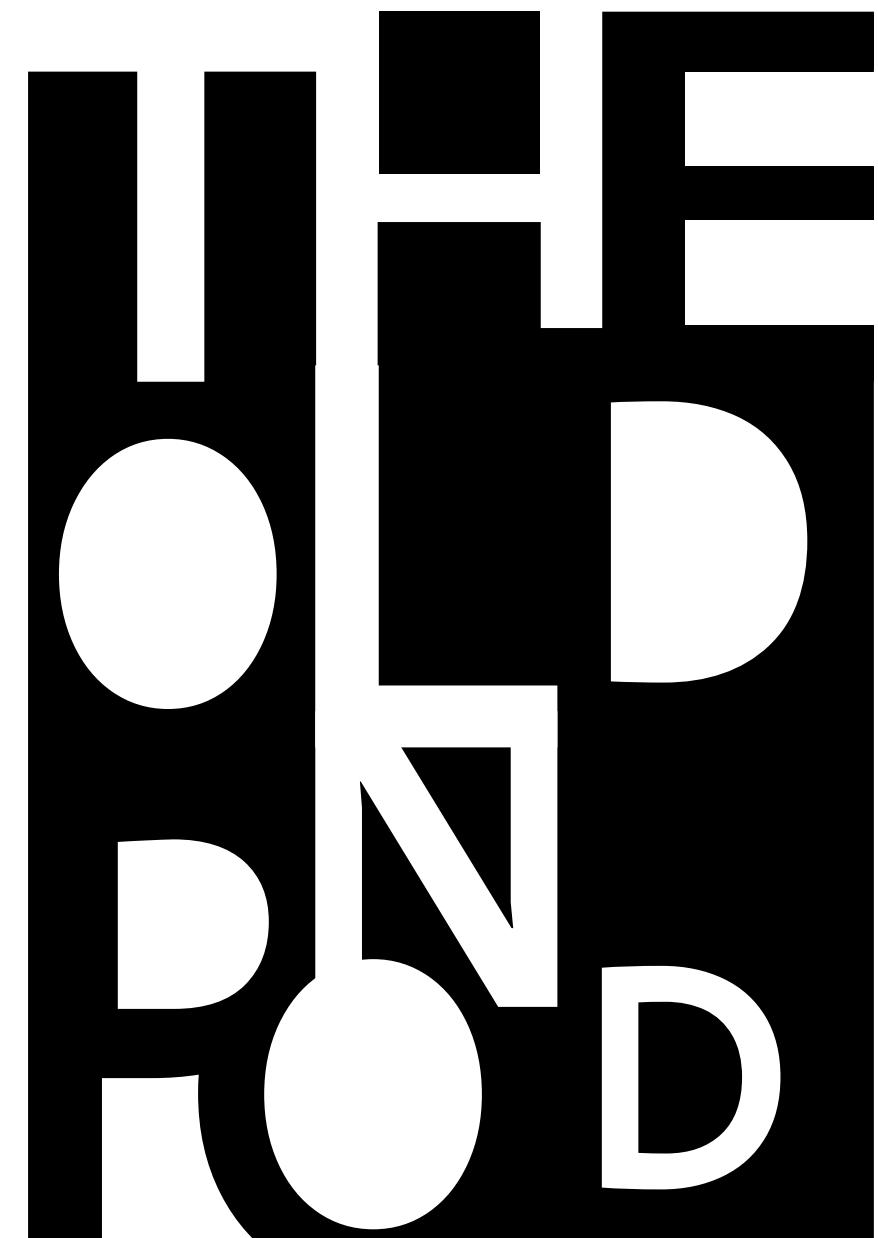
Refining the idea: combining two experiments

Taking this feedback into account, I decided to merge aspects of the two strongest directions. I was interested in combining something traditional and static like the typographic negative-space work with the possibilities of digital interaction. This allowed me to test **how absence, presence, and text could evolve once transferred into a digital environment.**



Digitality

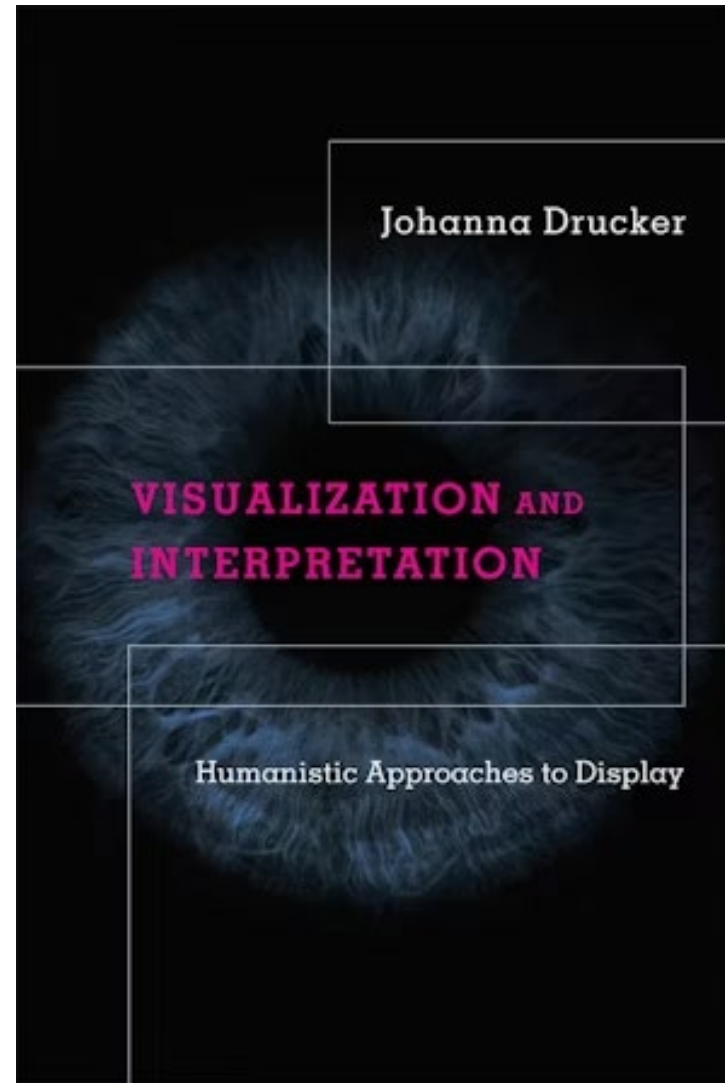
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Negative spaces

Reconceptualising text as interface

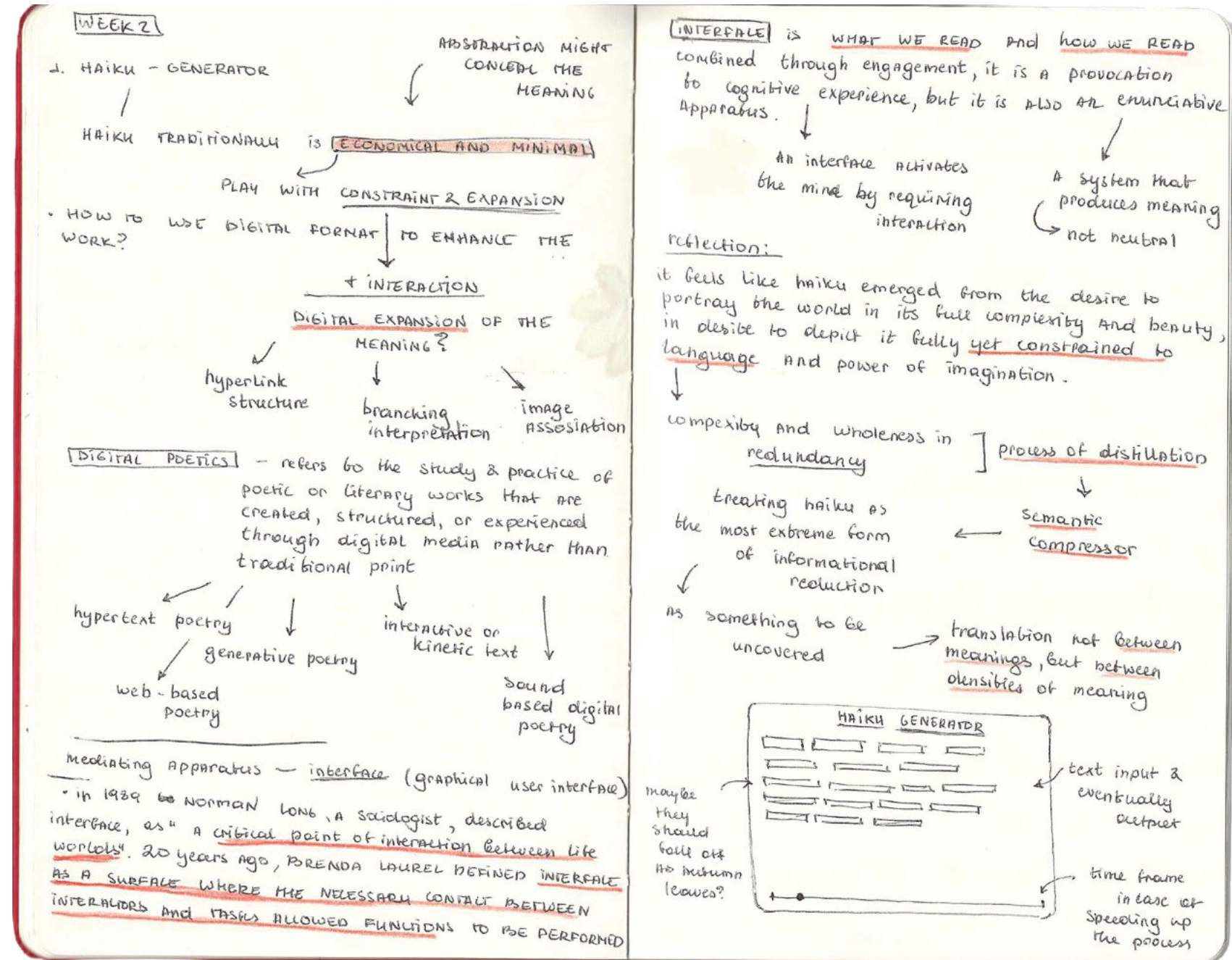
Text as an interface



Johanna Drucker, Visualization and Interpretation

Reading Johanna Drucker's chapter on interfaces showed me that **interfaces aren't neutral**, they shape behaviour and frame how meaning is produced. I began to see the haiku in the same way: a strict structure that reduces the world to its essentials. **Thinking of the poem as an "interface"** guided my refinement, encouraging me to explore what meaning emerges when information is compressed and only the core remains.

Ideation in sketchbook of the Haiku Generator



Focused enquiry:

In what ways can haiku's structural economy operate as a method for reducing, filtering, and reframing external texts?

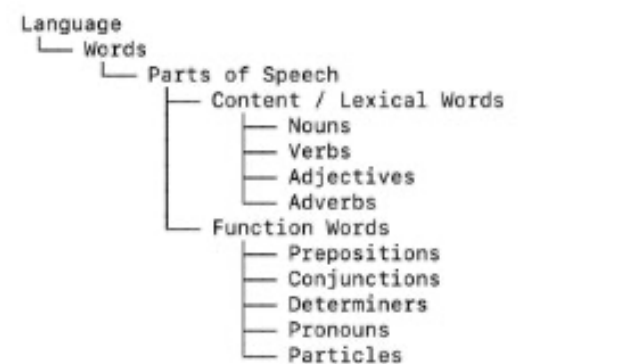
Structural text analysis using computational tools

Structural analysis of the text

My aim was to analyse the haiku structurally rather than semantically, to explore how meaning can emerge from the arrangement of limited words.

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Extracting POS (Part of Speech) from the text



ARTICLE ADJECTIVE NOUN
The old pond -
ARTICLE NOUN VERB PREPOSITION
a frog jumps in,
NOUN PREPOSITION NOUN
sound of water.

By classifying each word through Parts of Speech, I could break the poem into lexical categories and observe how sequence and placement create meaning.

②

Testing the idea on random texts

EXAMPLE

The statue is of **small** stature, measuring around one shaku (30.3 cm) in height (height of statue: 26.2 cm, halo: 30.3 cm, pedestal: 29.3 cm). Rāgarāja is depicted in **wrathful form**, with intense red coloring, with six arms, three eyes, and fangs, seated on a **red lotus** in a vase. The red coloring is considered to symbolize sexual energy; in Esoteric Buddhism, as worshippers revere him as a figure who can turn sex to spiritual energy, therefore a means to escape suffering (Aizen, 愛染 transliterates to "dyed in love"). His hair is depicted on fire, with a bright red halo surrounding his body. On his head is **adorned with a lion crown**. The **figure** is jeweled with applied art, and kirikane patterning accentuates the clothing. The statue is considered to be pristine, with its original features intact. On the bottom **of** the statue is **signature** of the sculptor, Kaisei, who created it as part of the reconstruction of Nara's temples and statues.

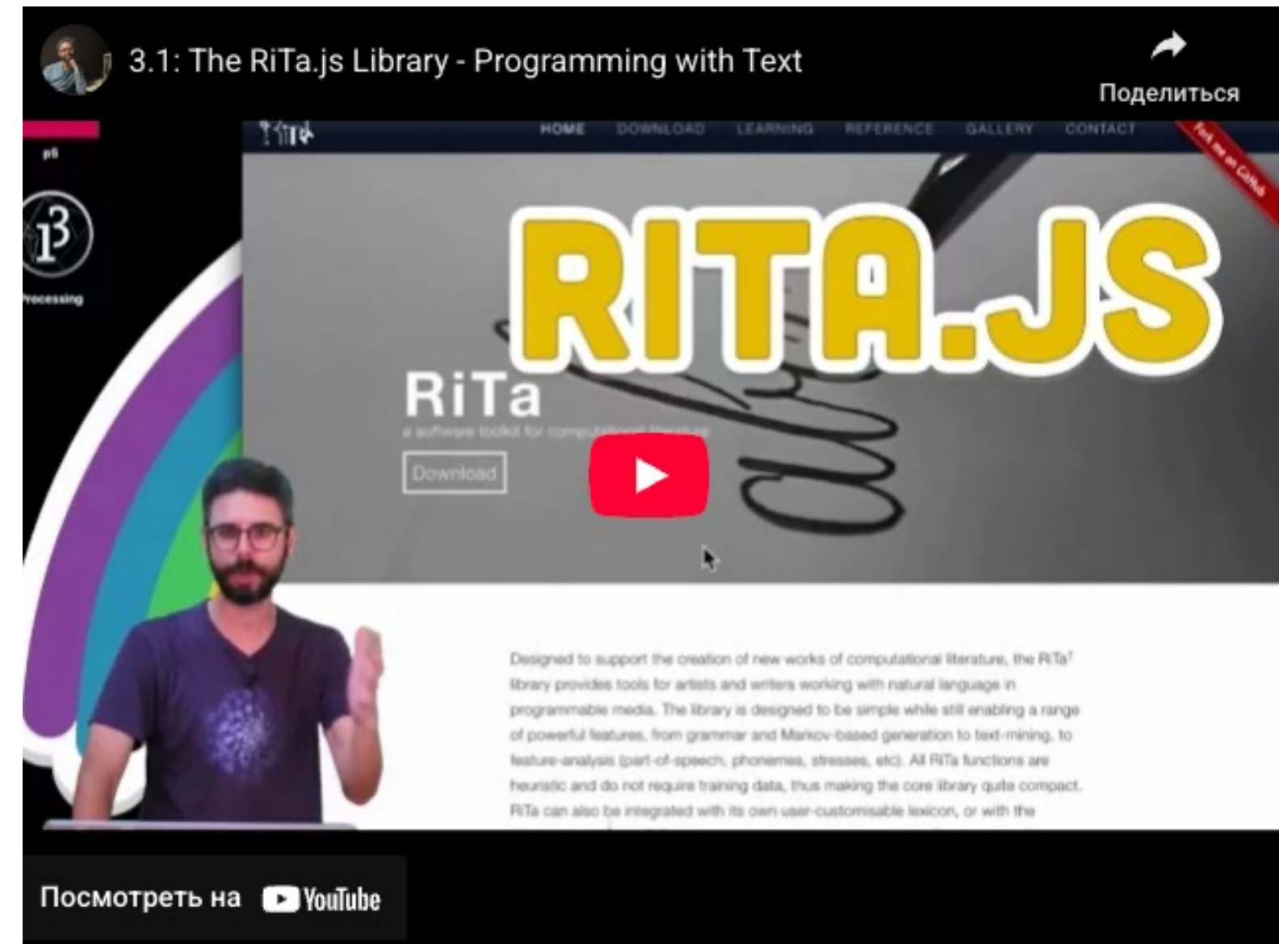
The small form,
a **lotus** adorned with a lion crown.
Figure of signature.

A series of avisos were acquired by the German navies, beginning with the Prussian Navy in the 1840s, for use in a variety of roles, including as scouts, flagships for gunboat flotillas, and dispatch vessels. The first German aviso, SMS Preussischer Adler, was a packet steamer requisitioned for service during the First Schleswig War in 1848, though she returned to civilian duty after the war. Many of the vessels served as yachts for the **royal** and later imperial **family**. At **the** start of the Franco-Prussian War in 1870, the Prussians purchased Falke and requisitioned Pommerania. Grille **engaged** French forces in the Baltic during the war, but the rest of the fleet's avisos saw little activity **in** the conflict. The 1880s saw a significant aviso construction program that included two Blitz-class avisos, Greif, two Wacht-class avisos, **and** two Meteor-class **avisos** (three vessels pictured).

A royal family,
The war engaged in the conflict,
Program and avisos.

This method also allows the same structure to be applied to other texts, reducing or compressing them into more minimal forms.

Experimenting with RiTa.js library

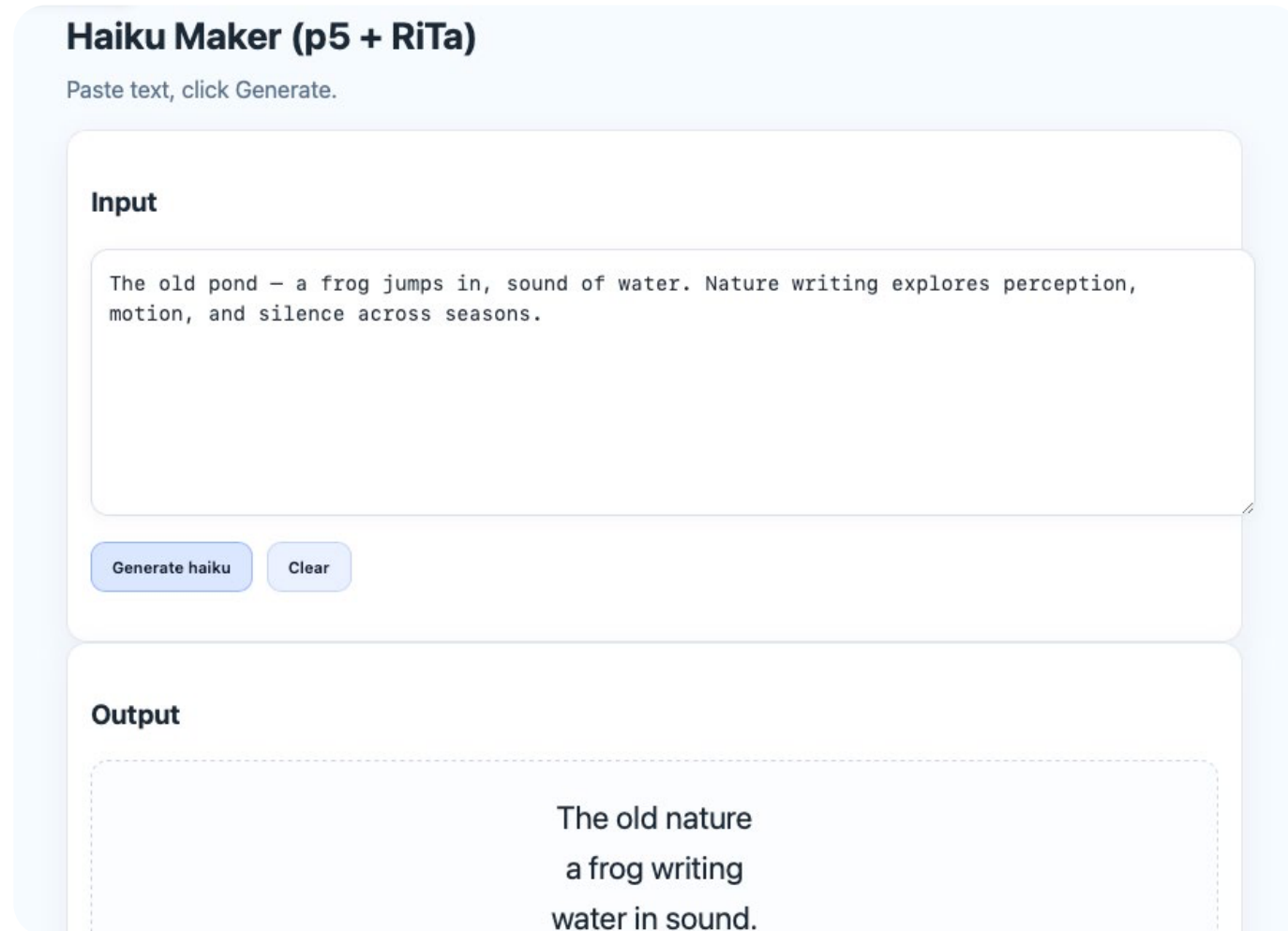


I discovered the **RiTa.js library**, which supports text analysis and computational writing. It allowed me to extract POS, select specific word types, and recombine them through code. This became an ideal tool to experiment with structural reduction and to prototype ideas in the p5.js environment.

Prototyping using p5.js

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Initial prototype

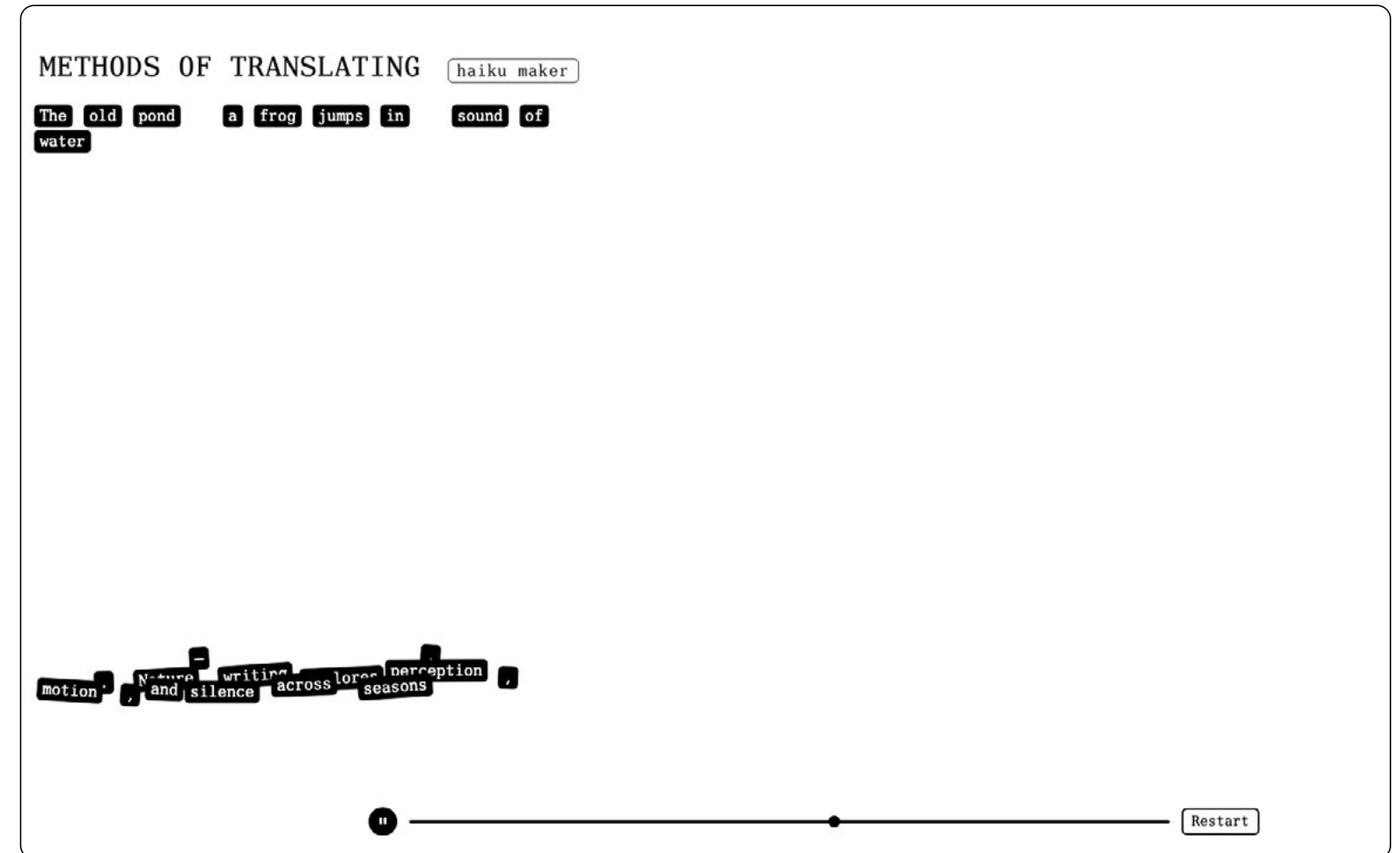


<https://editor.p5js.org/valerie.kvon/full/kNFbiq0DK>

In the first iteration, I tested how RiTa's POS functions could be used to reconstruct a haiku. I wrote a logic that analysed the full input text, identified words that matched the same parts of speech as in the original haiku, and then generated a new output using only those extracted words.

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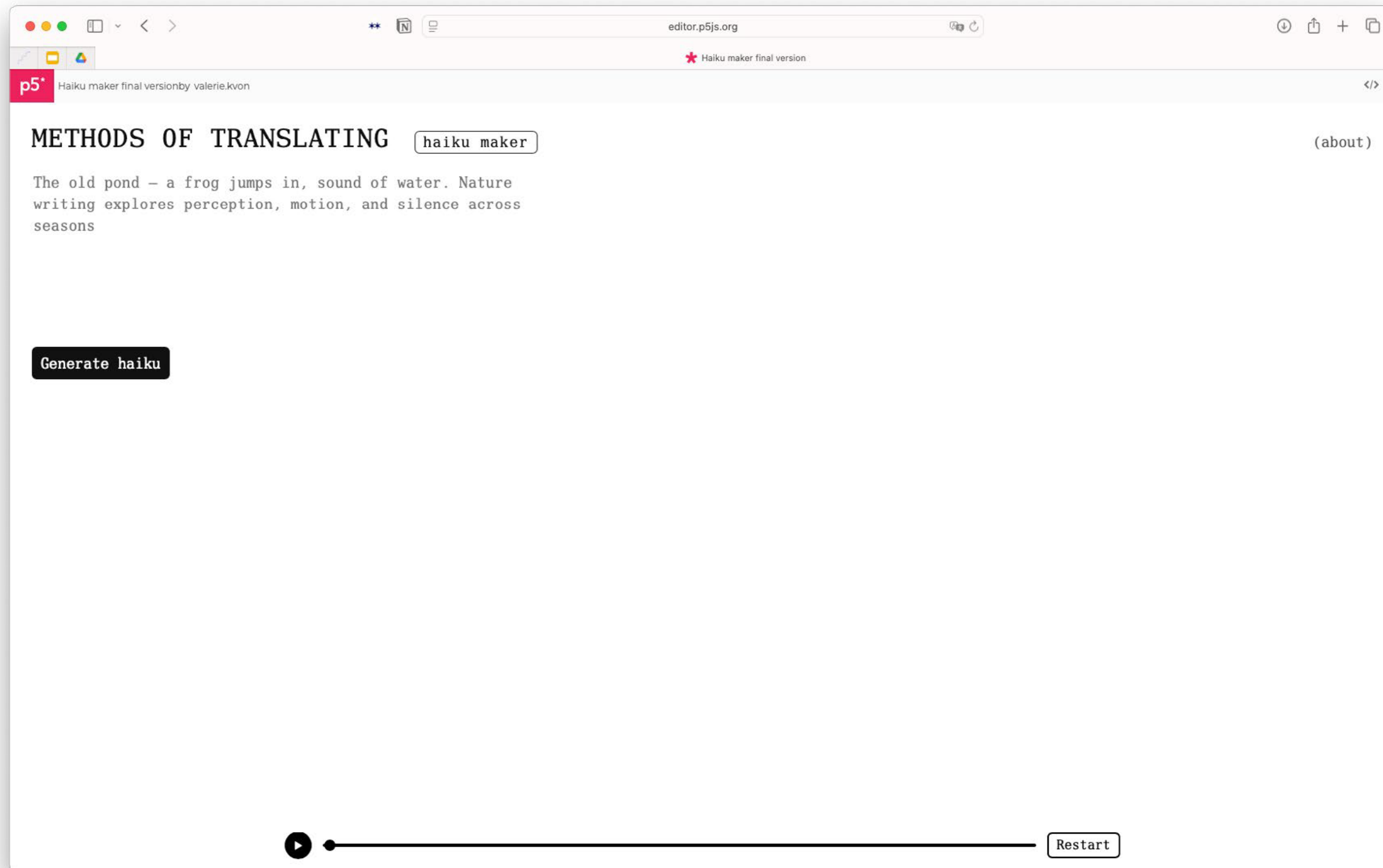
Final iterated version



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In the second iteration, I focused on bringing liveliness to the output. Since haikus often centre on nature, I animated the generated words so they drift and fall like leaves. This not only linked the piece back to haiku's natural themes but also illustrated my core idea: the tension between presence and absence, as words gradually appear, scatter, and disappear.

Final outcome



How to use?

1. Replace the placeholder text with any text you want to transform.
2. Click Generate haiku to run the reduction process and reveal the haiku.

<https://editor.p5js.org/valerie.kvon/full/lqCICzXMw>