The outcomes are already live. These are the arguments.

A brand, a chef, a character, a garden building and an interior designer. Weighted towards the decisions that were wrong, because the finished work is already on five live sites and the thinking is not available anywhere else. Each one set in its own project's design system, because none of them should look like they came from the same studio.

What is in here.

01 **R.E.X.**
A character running in a browser. Ten of the sixteen pages are versions that got cut, including the one where I stopped cutting.
CHARACTER · WEBGL
MOTION
16 pp

02 **Scran Doh**
A mark redrawn from a real word until it carried the brand and not the language. Twenty-one drawings went in, three came out.
IDENTITY · SITE
MOTION
16 pp

03 **The Sauna Co**
Send a photograph of your garden and the studio designs into it. Where the guardrails sit, and what a rule that bounds only one end does to a picture.
PRODUCT · PIPELINE
SITE
11 pp

04 **Aurora Tents**
Boutique event camping told as one day, black to daylight and back. A colour system measured seam by seam so nothing on the page has an edge.
BRAND WORLD
SITE
12 pp

05 **Matt Smith-Wood**
An interior designer's site, and the configurator that answers the one question a brochure cannot: what does it look like in my kitchen?
SITE · CONFIGURATOR
12 pp

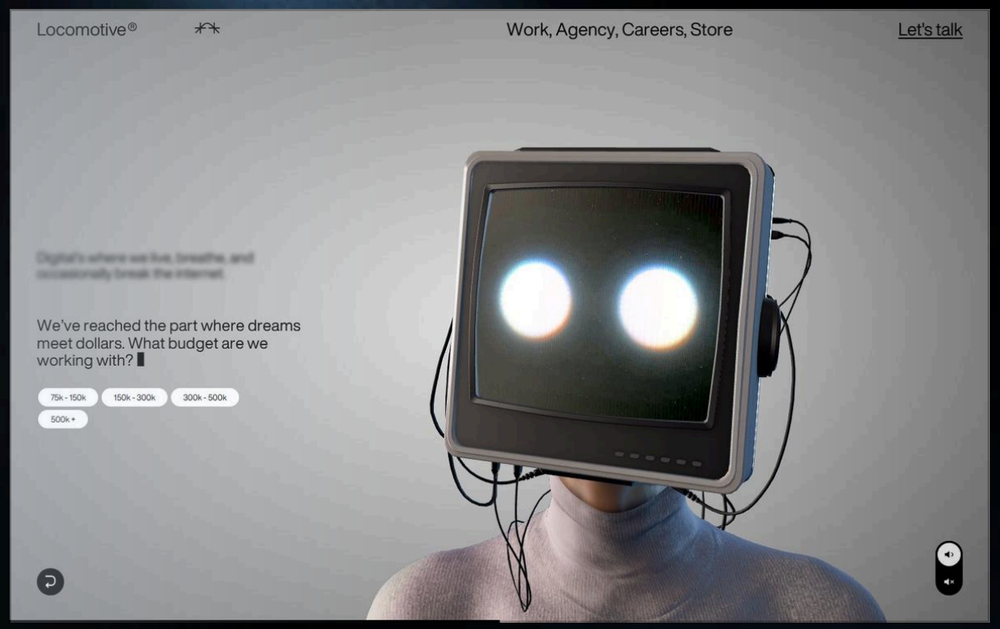
Two things are true of every deck in here. Each one says what I did and what I did not — the saunas are not mine, the cooking is not mine, and the photographs of finished rooms belong to the people who made them. And none of them carries a result number: those figures sit with the clients, I have not been given them, and each deck says so on its last page rather than inventing one.



R.E.X.

Every advance in this build was a number, not a taste call.

DEXTERJAMESON.CO.UK/CONTACT



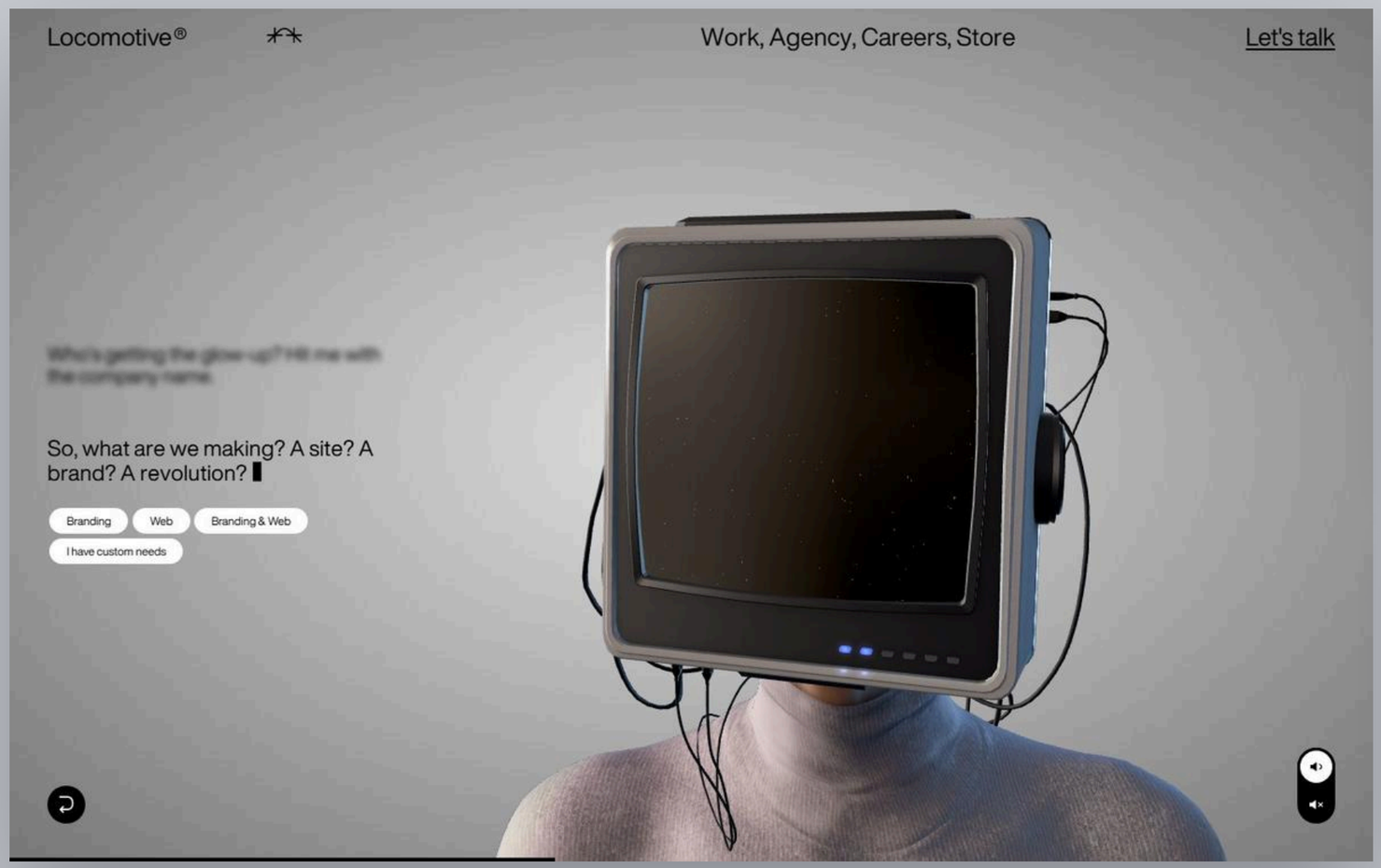
L.I.S.A. BY LOCOMOTIVE

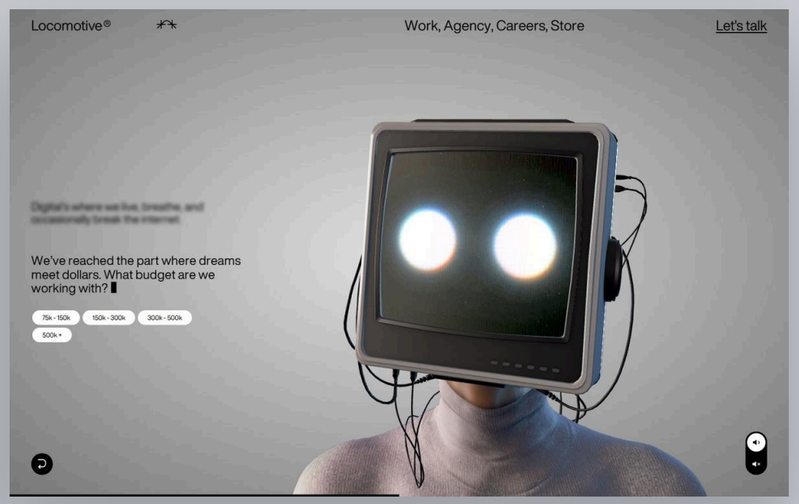
Theirs is an assistant. Mine took the job.

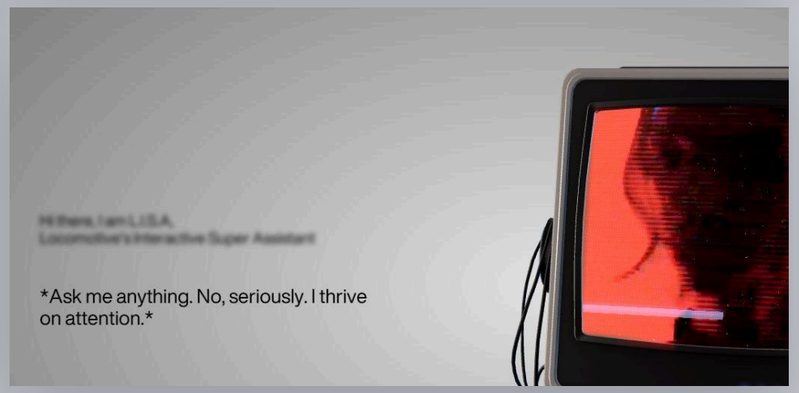
A robot on a contact page is already a joke about being replaced, so I pushed it. He wears my name on a dog tag and says I am exactly where he left me.

Locomotive did it first. The form is a conversation.

A typed line, then choice pills. Old lines blur and stack above, like memory fading.







WHAT I EXPECTED TO FIND, AND DID NOT

No model runs on that page.

Every clever line was written once by a copywriter and recorded once, offline. The intelligence is in the writing. That moved the whole project out of engineering and into script.

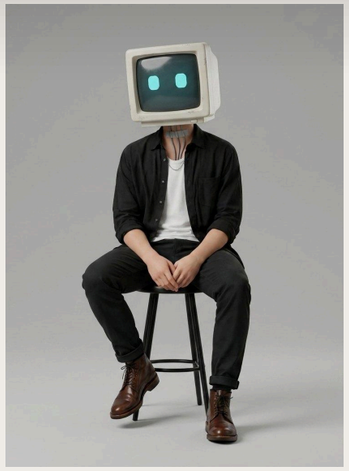
Boxes and cylinders. Three tries, still obviously code.

One HTML file, Three.js from a CDN, no backend. It answered the only question that mattered on day one.

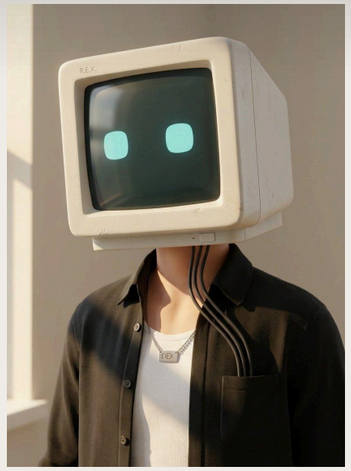


Nine passes of the wrong robot.

Well made, and cute. Cute has nothing at stake.



01



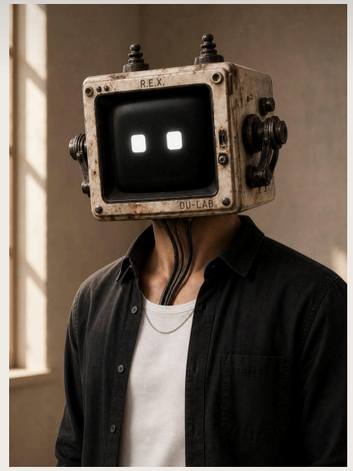
02



03

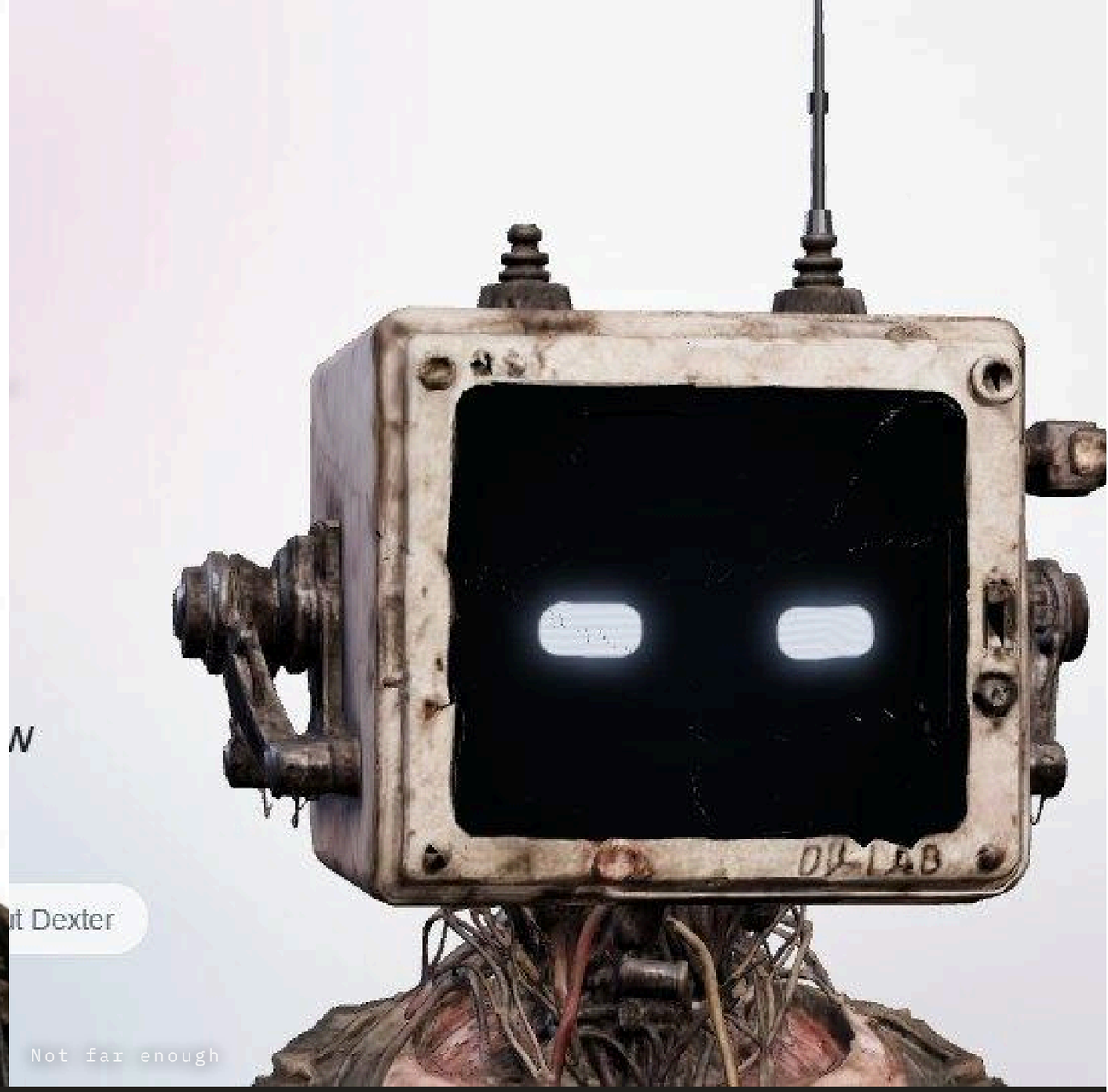


04



05



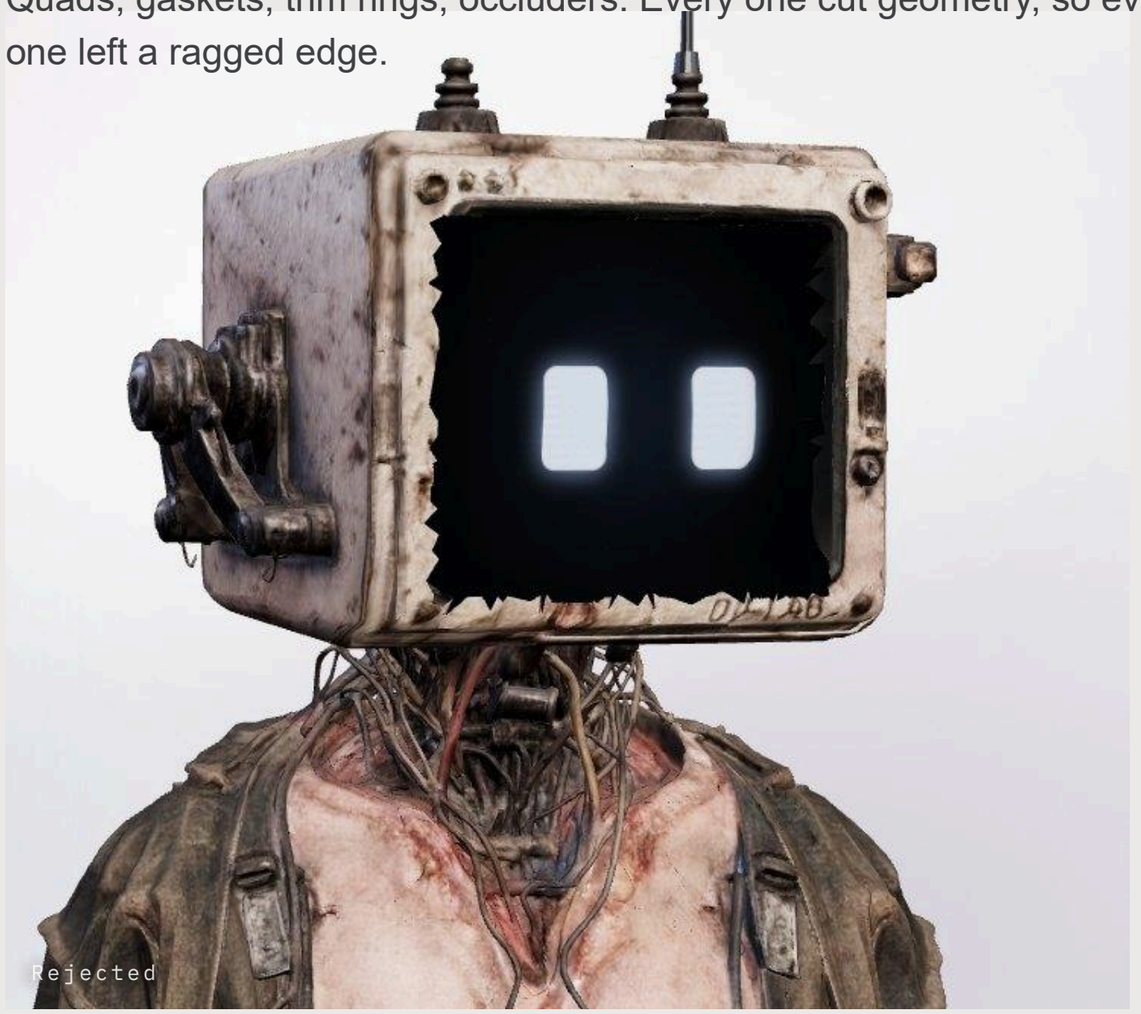


Gore made him a villain. Tidy made him a costume.

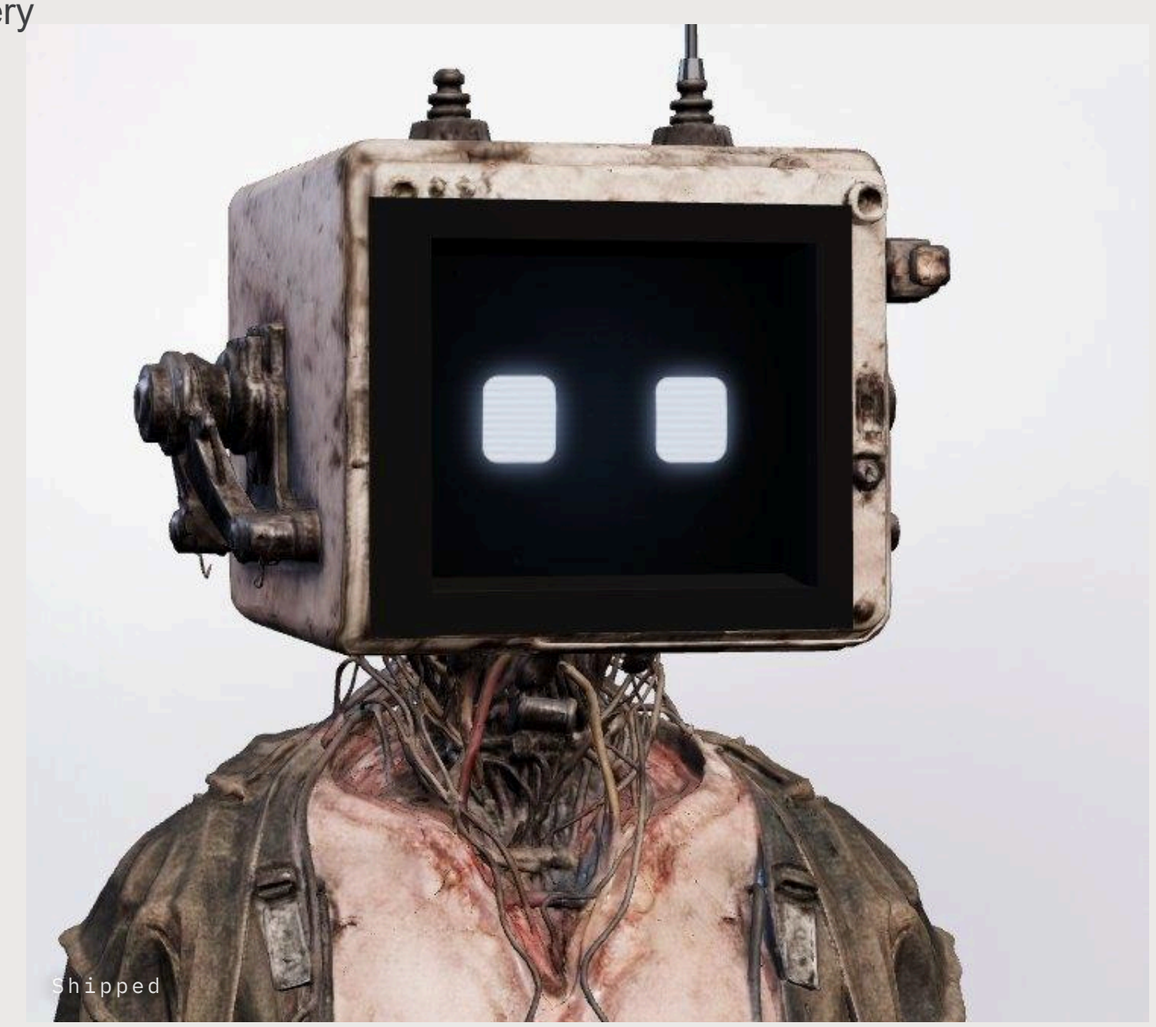
He is neither. He is a machine that has absorbed a person and cannot tell.

Twelve rounds of cutting the mesh. All twelve failed.

Quads, gaskets, trim rings, occluders. Every one cut geometry, so every one left a ragged edge.



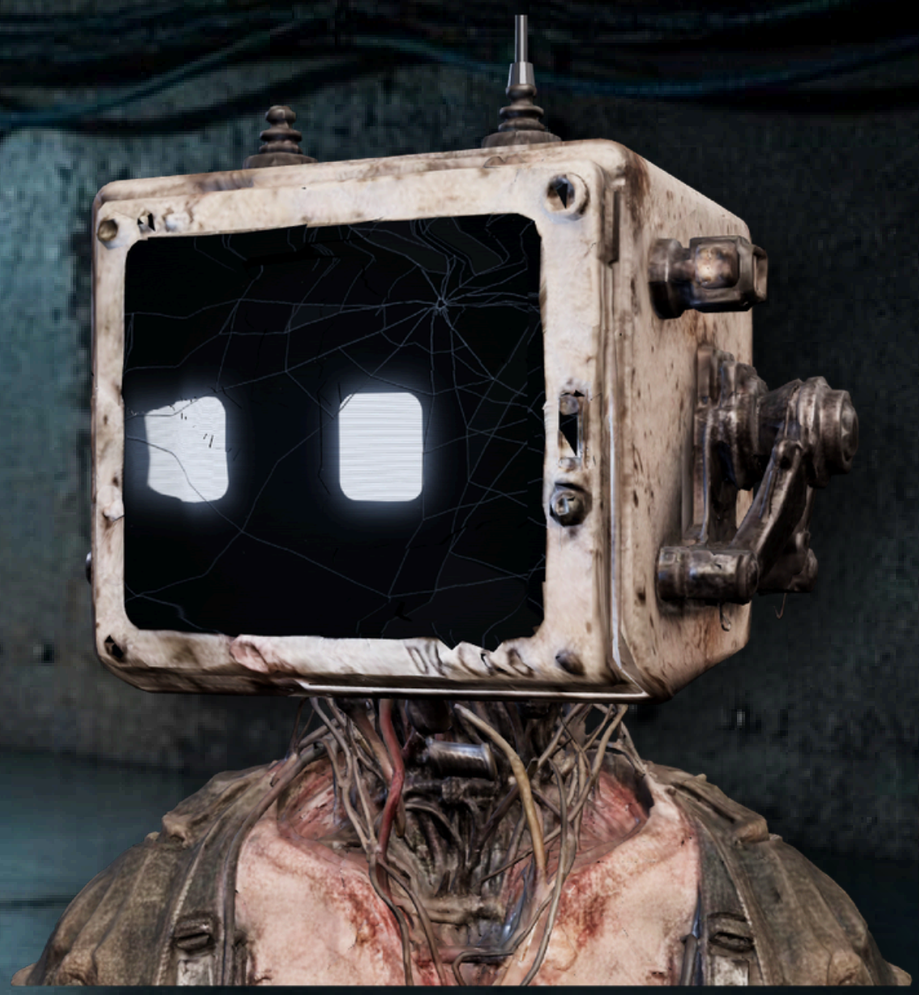
Rejected



Shipped

So I stopped cutting.

The glass was never separated. Its faces were selected out of the baked texture by luminance, so the boundary follows the edge the generator had already painted.



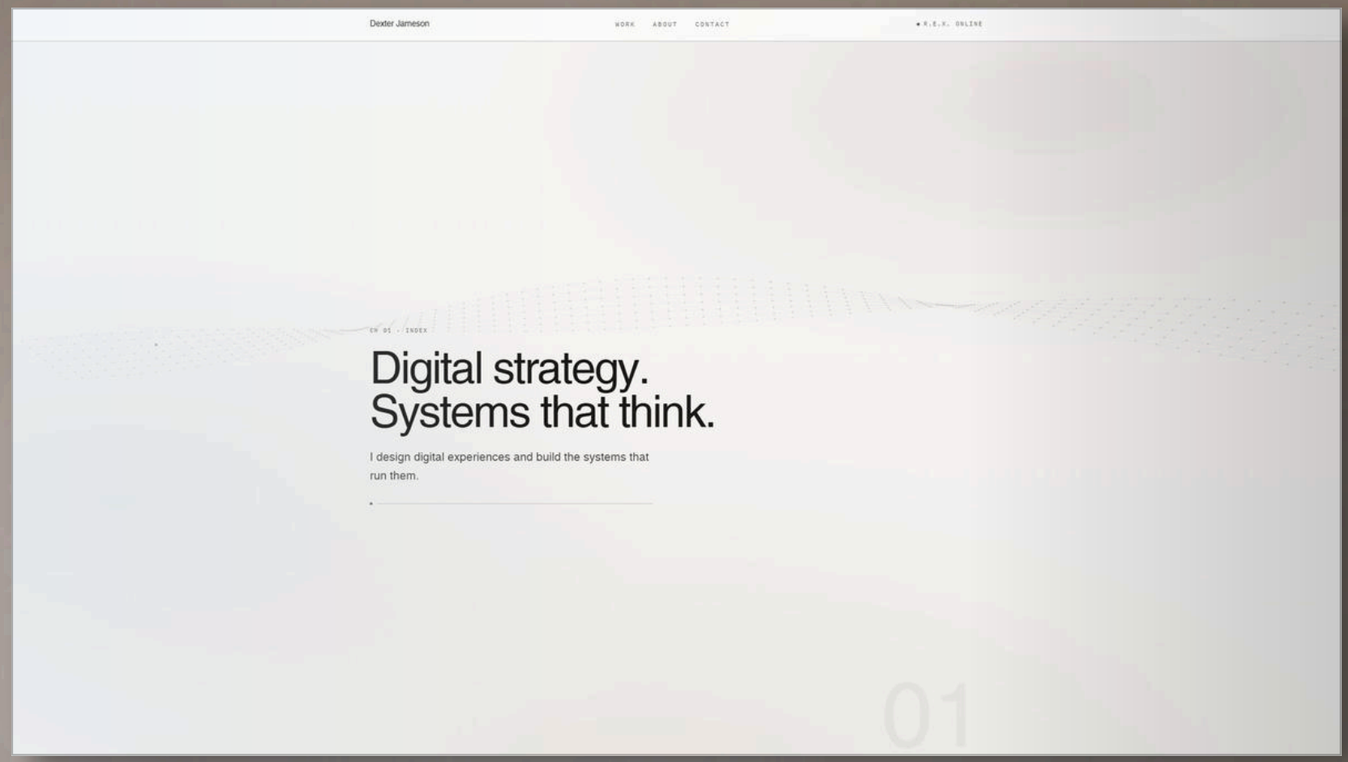
0.113	0.360	0.19
GLASS, MEDIAN	BEZEL, MEDIAN	THRESHOLD, MEASURED

A BOX BOUNDARY CUTS TRIANGLES WHEREVER IT LANDS. A PAINTED ONE DOES NOT.

To make room for one warm object,



everything else went cold.



Does the interface stay silent, or become his operating system?

Same page, same words, three temperatures.

A . Chosen

DEXTER JAMESON CH 03 · OPERATOR ABSENT

Work

Twelve engagements. Four of them can hold a conversation.

12 RECORDS · INDEXED 08.26

Cotswold Sauna Co

CONFIGURATOR · 2026

Van Brain

AGENT · 2025

B

CH 03 · WORK SYSTEM NOMINAL

03 / 06

Work

Cotswold Sauna Co CONFIGURATOR

Van Brain AGENT

BrandFlow PIPELINE

C . Rejected

CH 03 · WORK

Work

Twelve engagements. Four of them can hold a conversation.

RECORD 01 · 2026

Cotswold Sauna Co

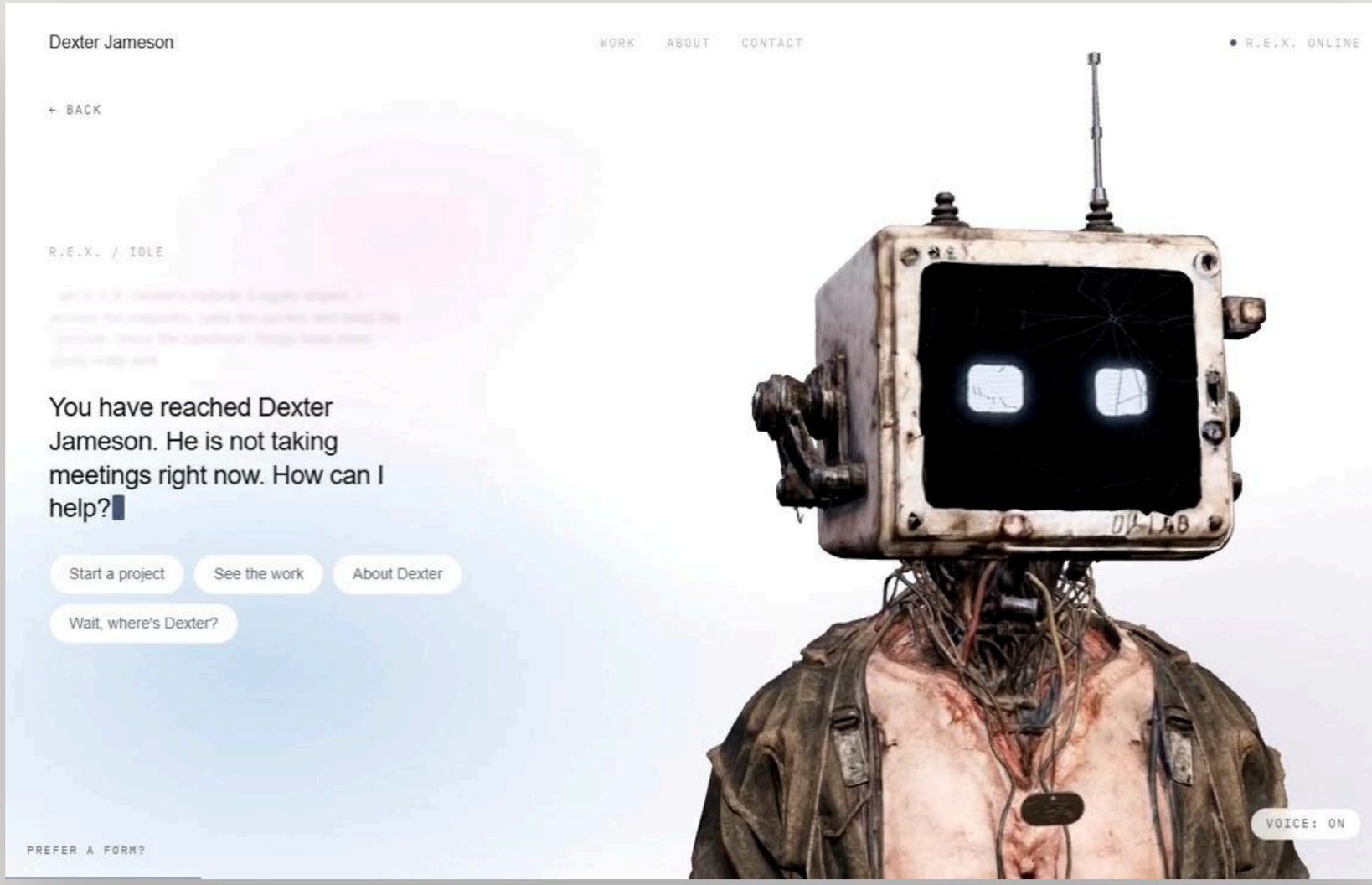
RECORD 02 · 2025

Van Brain

THE OBVIOUS
VERSION HAD HIS
EYES TURN RED

Instead, he stops.

Blinking suspends. The bob and the breathing stop. The head returns to centre and stops following you. Every signal of life switches off at once, and it costs one boolean.

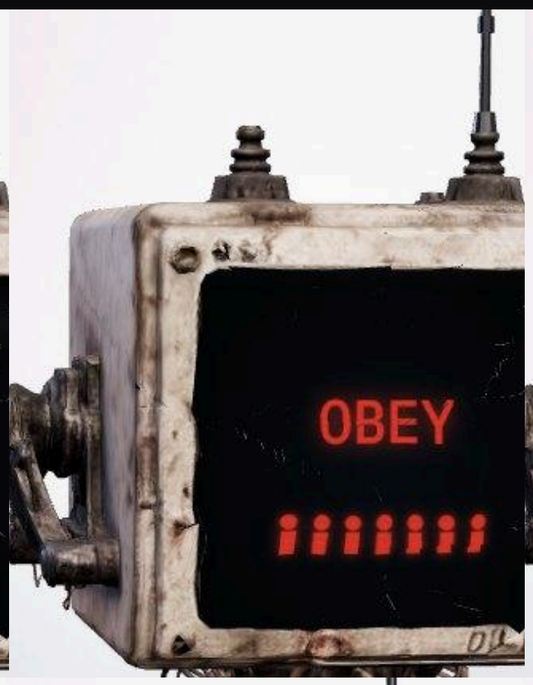


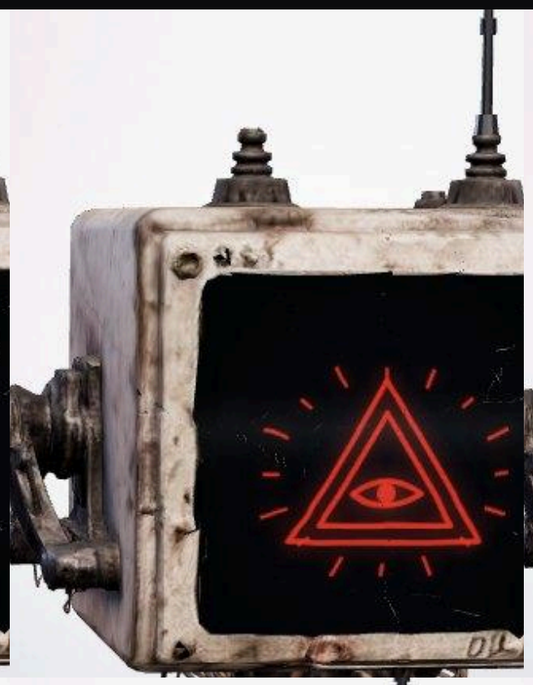
Captured off the shipped page. He follows your cursor for as long as you stay.

Nineteen faces he cannot see.

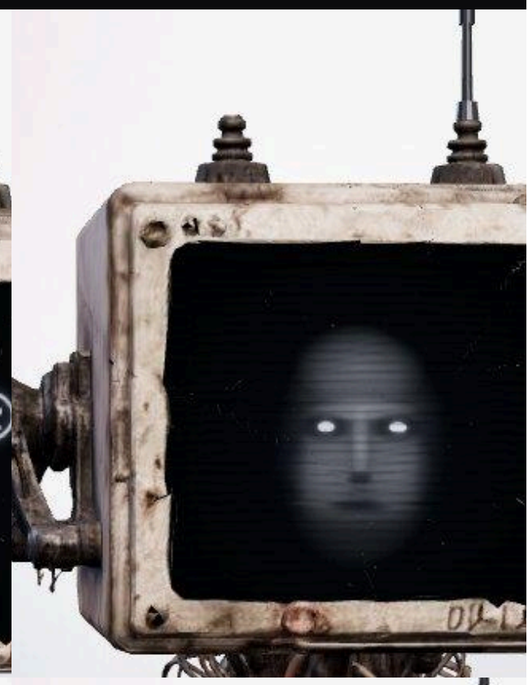
He never says what the screen already says.





















One pixel wakes. Twenty-four seconds later the glass reads HELP ME.

01



02



03



04



05



06



MY VOICE.

Cloned from my own recordings, which is the only voice I am willing to clone. Thirty-one lines. He has my job, my name on his chest, and now the way I say things.

150,154	3.02	31	0
TRIANGLES SHIPPED	MIB	VOICE LINES	LIVE INFERENCE

In print the film is a still. dexterjameson.co.uk/rex-deck plays it.



SCRAN DOH.

A brand built out of one word, one colour,
and a film you scrub with your thumb.

WHERE EVERY CHEF'S SITE GOES WRONG

EVERY CHEF'S SITE SELLS THE PLATE.



Shot from above, on white linen, perfectly plated. That sells *taste*. Scran Doh is selling how you feel two hours later, and nobody has ever photographed that from above on white linen.





SHIPPED · THE RED CHOP, BLACK INK

SEVEN CUTS OF THE SAME STAMP

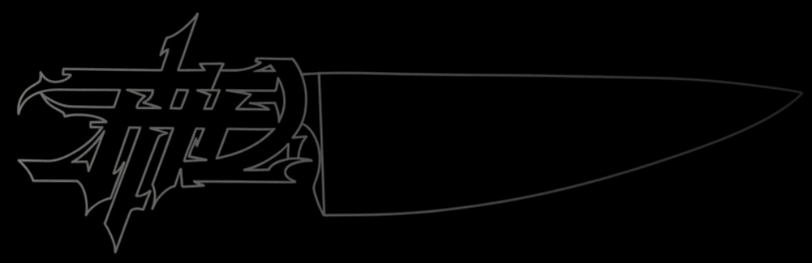
A REAL WORD, REDRAWN UNTIL IT CARRIED THE BRAND AND NOT THE LANGUAGE.

Adapted from 美食, *bishoku*, Japanese for fine food. Two characters redrawn stroke by stroke with the letters of Scran Doh set into them as an anagram, so the wordmark and the symbol arrive in one stroke.

STARTING FROM A REAL WORD IS WHAT KEEPS IT UPRIGHT. THE RHYTHM AND THE STROKE WEIGHT DO THE STRUCTURAL WORK; THE ANAGRAM IS THE JOKE UNDERNEATH, THERE FOR ANYONE WHO LOOKS LONG ENOUGH TO FIND IT



ASSETS/MOTIFS/TATTOO-*.PNG





SUNNY SIDE

KNIFE · SUNNY SIDE · SCRIPT COLUMN

THE MOTIFS ARE CAM'S OWN TATTOOS, TURNED INTO INK.

A chef's knife, a script column and a sunny side mark, taken from references of the real tattoos and traced into white pen and ink. Brand texture that already belonged to the person, rather than a stencil set bought in.

ON THE SITE THEY COMPOSITE WITH MIX-BLEND-MODE: SCREEN ON BLACK, ONE PER SECTION, 8 TO 20% OPACITY. FAINT ENOUGH TO READ AS A WATERMARK IN THE PAPER, NOT A STICKER ON TOP

BLACK, TRUE WHITE, AND ONE RED PER FRAME.

BLACK
#000000
THE GROUND, ALWAYS

TRUE WHITE
#FFFFFF
WHERE LIGHT OR PAPER FALLS

RED
#CE3A27
EXACTLY ONCE PER FRAME

"Quiet, hands-on, lived-in. Name the herb, the cut, the village. Warm over polished, dry humour over hype."

LOST IN SOUTH

DISPLAY · EVERY HEADLINE. ITS NUMERAL TWO IS MISSING FROM THE FONT, SO NO HEADLINE ON THIS SITE CAN CONTAIN ONE

THE VOICE, WRITTEN ONCE AND APPLIED TO EVERY LINE OF COPY ON THE SITE

EB Garamond

BODY · THE SERIF AGAINST THE BRUSH IS WHAT STOPS IT READING AS A GENERIC BOLD-SANS RESTAURANT SITE

BUNGEE

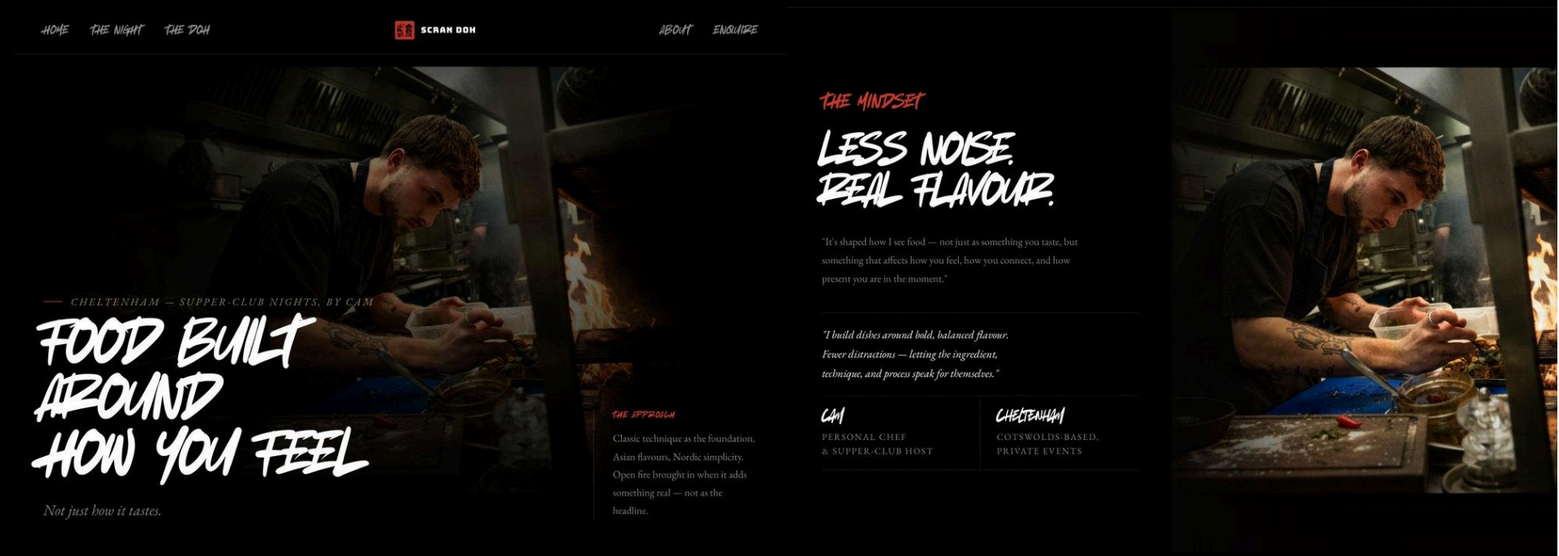
LABELS, NAVIGATION, THE WORDMARK

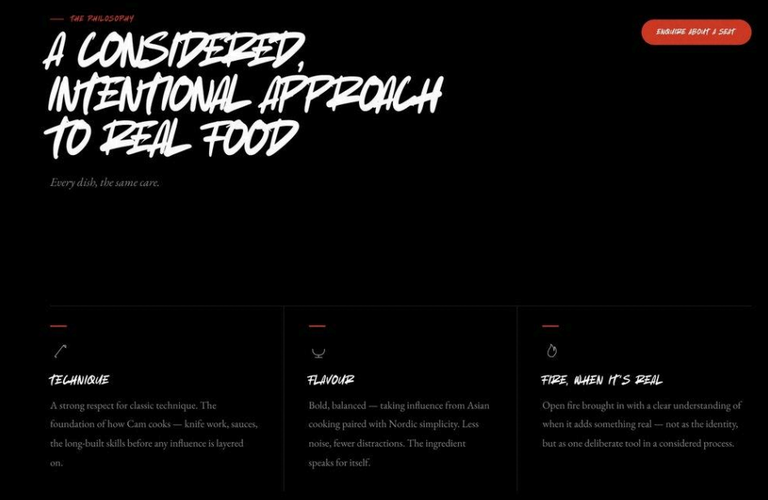
TOKENS LIVE IN ONE :ROOT IN SITES/SCRANDOH/STYLES.CSS

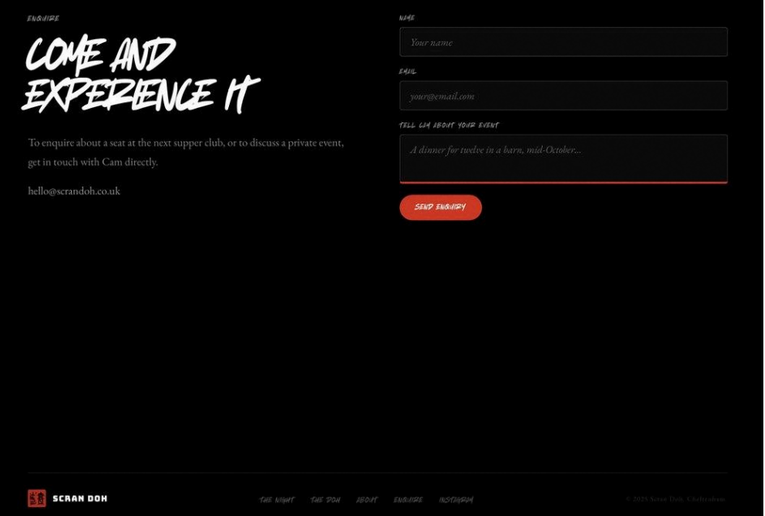
WHAT SURVIVED AND WHAT DID NOT

IT HELD ITS NERVE ON BLACK AND LOST IT ON THE ICONS.

Black ground, one red, brush display: all of that shipped unchanged. The three thin line icons along the bottom of page three did not, and they are the reason the brand now has a written rule about icons.

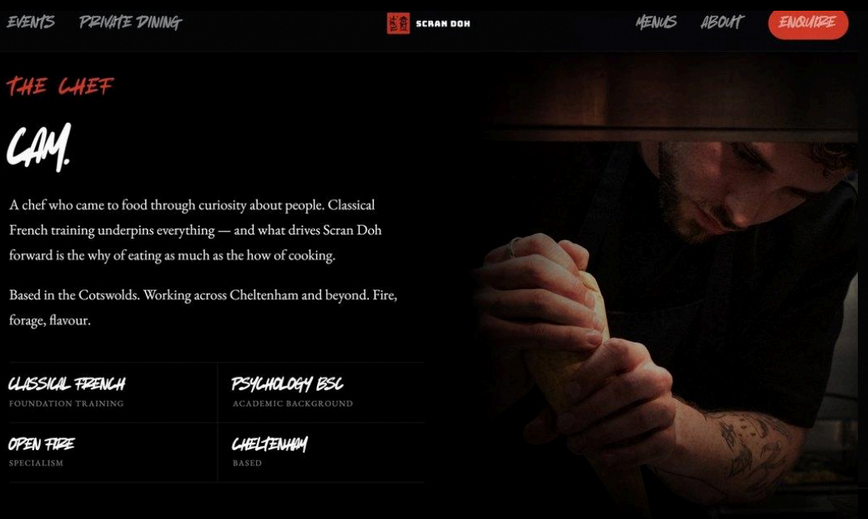


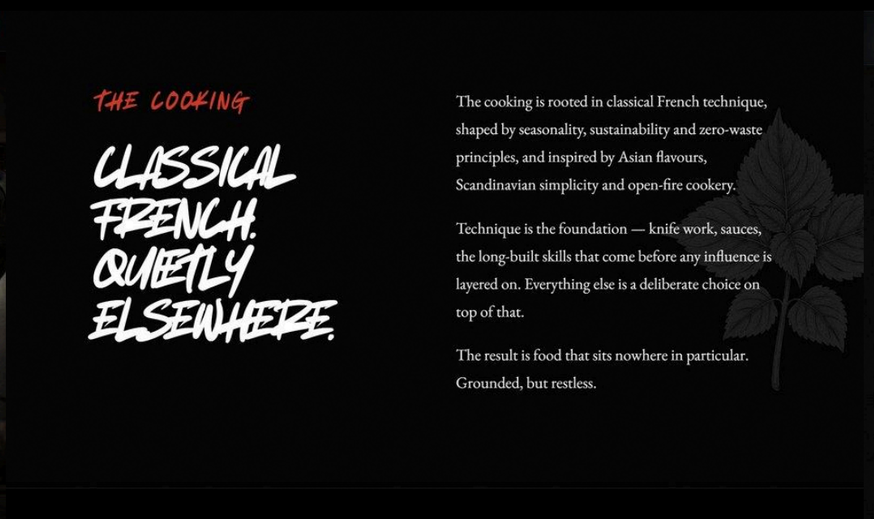


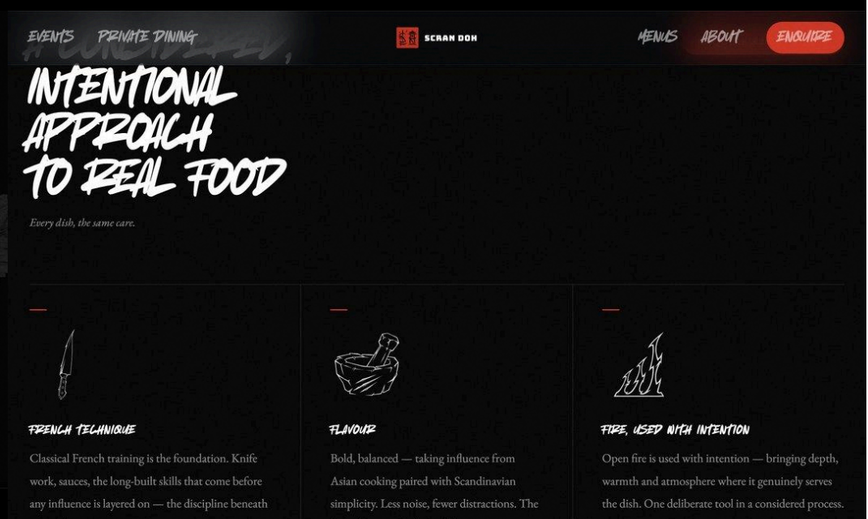


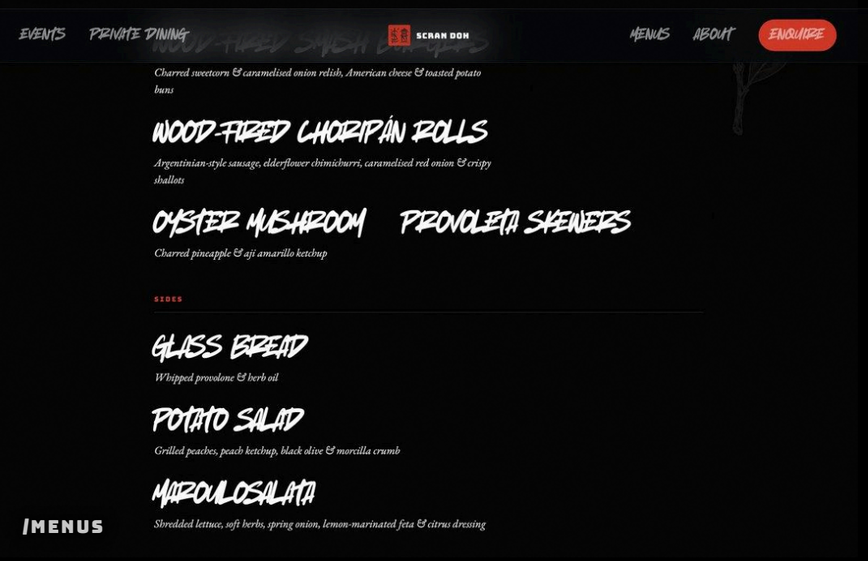
SIX PAGES, ONE ACCENT, NO SECOND COLOUR ANYWHERE.

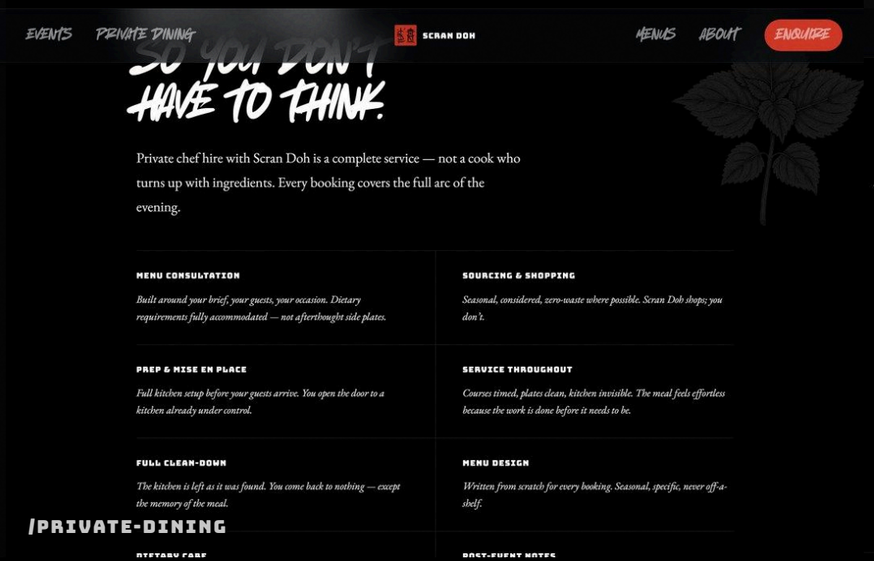
The discipline is the design. Add one warm neutral, one amber, one cream, and the red stops being loud.

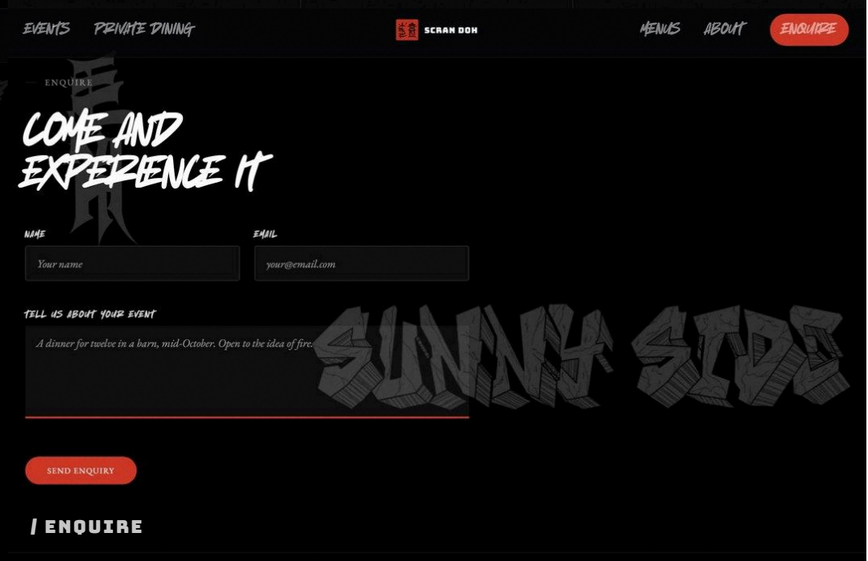












ONE PHOTOGRAPH, WIDENED, ANIMATED, THEN CUT UP

THE PROMPT BANNED AN INVENTED FACE. THREE OF THE FIVE INVENTED ONE ANYWAY.

A portrait social frame went to **gemini-2.5-flash-image** to be painted out from under its own overlays and extended to 21:9. Five passes. Only the first two kept the man in the photograph, and the first is the one that went forward.



THE SOURCE · 1080 × 1350, BRAND TYPE BAKED IN



01 — FACE HELD



02 — HERBS INVENTED



03 — DIFFERENT MAN



04 — DIFFERENT MAN



05 — DIFFERENT MAN



01, ANIMATED

SEEKING A VIDEO ON EVERY SCROLL TICK STALLS,

Setting **currentTime** on a **<video>** makes the decoder hunt for a keyframe and decode forward from it. Under fast scrolling it step-jumps, worst on iOS.

ASSETS/HERO.MP4 · 2.9MB · STILL IN THE REPO, NO LONGER REFERENCED





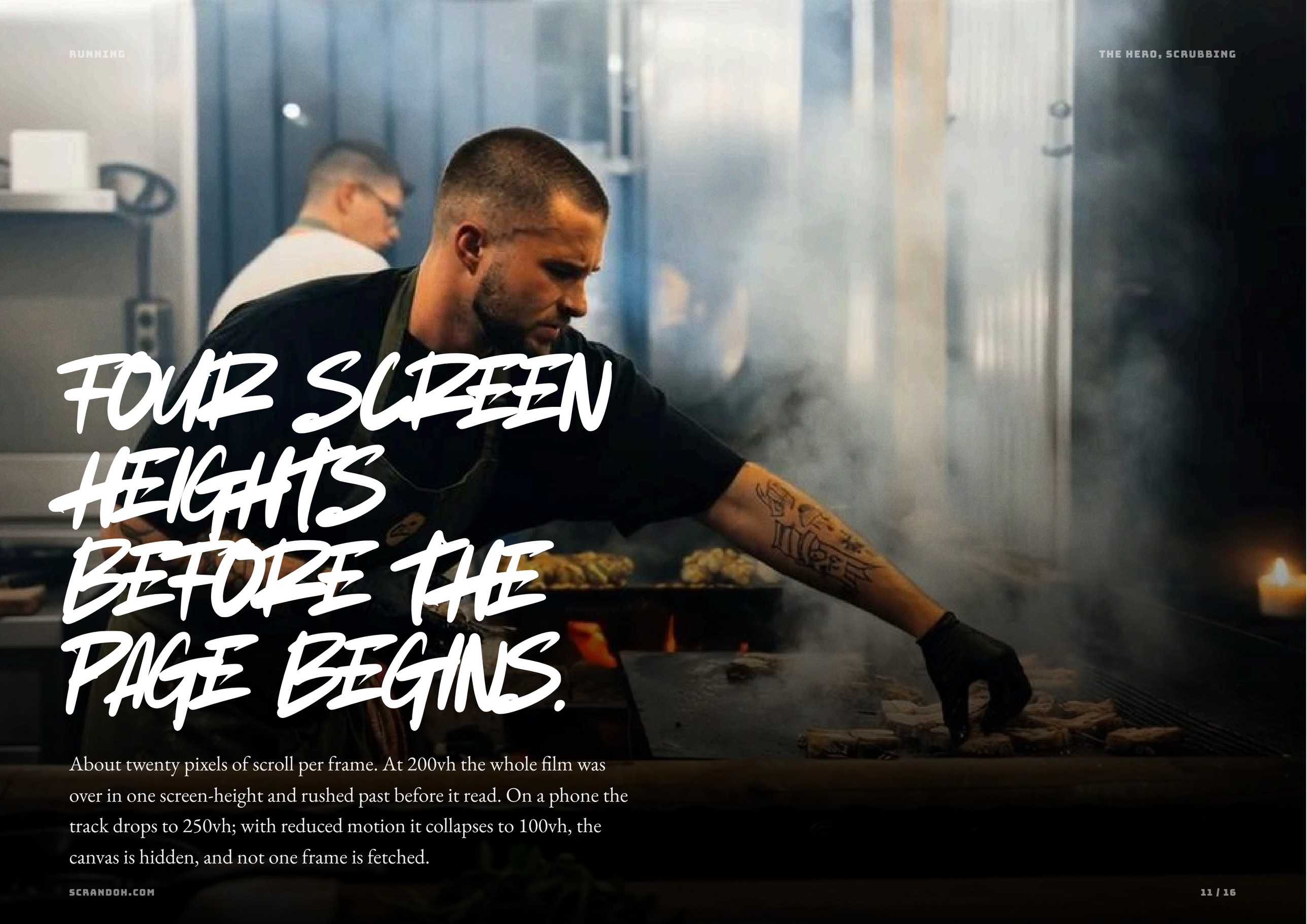
SO THE FILM STOPPED BEING A VIDEO.

Every real frame of a five-second clip at 32fps, decoded up front with **createImageBitmap**, the right one painted per scroll tick. No interpolation: 161 is the native ceiling.

161
FRAMES, ALL REAL

5.4MB
WEBP, Q72

2.9MB
THE MP4 IT REPLACED



FOUR SCREEN HEIGHTS BEFORE THE PAGE BEGINS.

About twenty pixels of scroll per frame. At 200vh the whole film was over in one screen-height and rushed past before it read. On a phone the track drops to 250vh; with reduced motion it collapses to 100vh, the canvas is hidden, and not one frame is fetched.



001



054



107



161

THE MOBILE HERO

A PHONE ONLY SEES A QUARTER OF THE FRAME.

Once cover-fit has scaled the film, a portrait phone shows about 26% of its width. Where that window sits is a framing decision, not a detail.

TOP ROW · 20%. PINNED RIGHT, THE FACE CLIPPED THROUGH THE BACK HALF

BOTTOM ROW · 40%, SHIPPED. CLEAR OF BOTH EDGES, FOREARM AND FIRE IN SHOT

CHECKED AT FRAMES 1 / 54 / 107 / 161, NOT THE OPENING FRAME ALONE



001



054



107

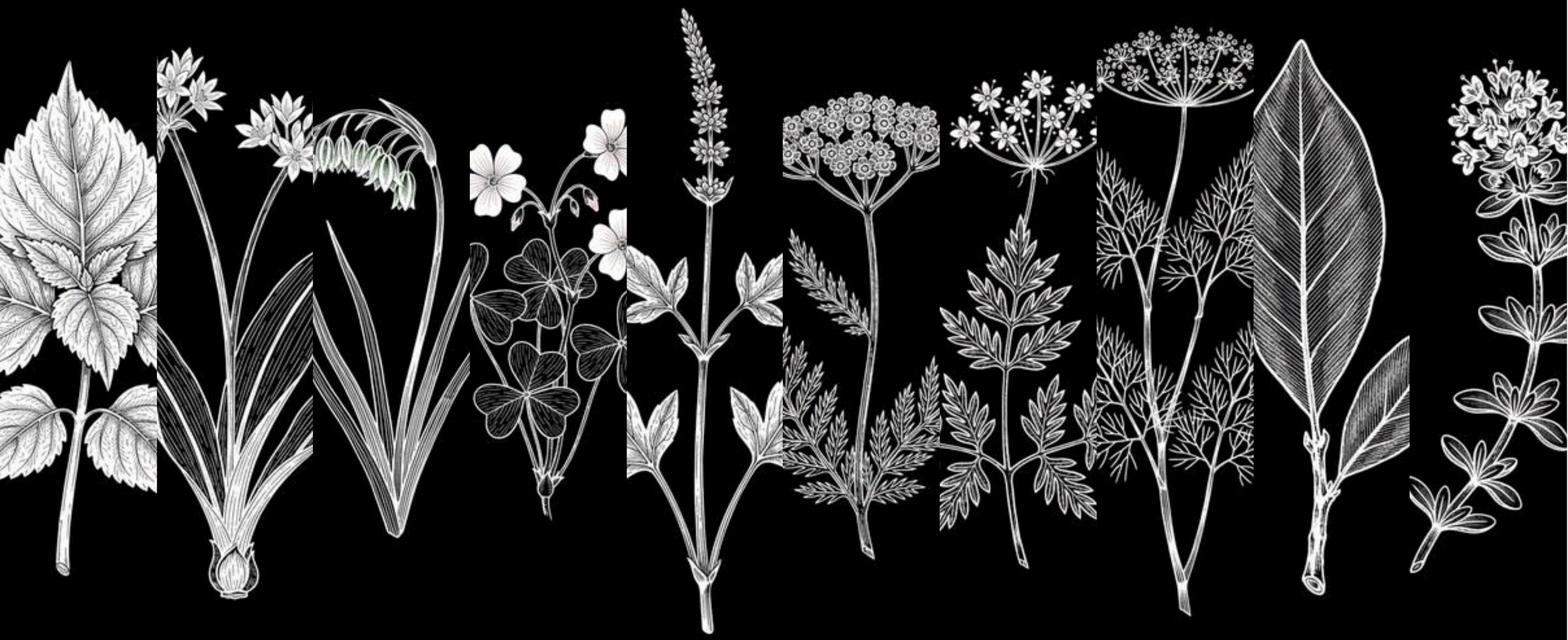


161

TEN HERBS, AND THE LIST IS CAM'S, NOT MINE.

Shiso leads because it is Cam's favourite, and because it is the bridge between the Asian leaning and the foraged-in-Britain register. Nine more followed one per run, the brief field swapped and everything else held identical, so the drawing hand stays the same across the set.

SHISO WILD GARLIC LEEK WOOD SORREL SORREL YARROW CICELY FENNEL BAY THYME



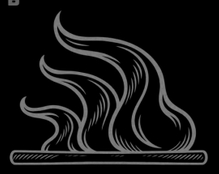
TWENTY-ONE DRAWINGS FOR THREE MARKS.

Scran Doh does not use icons. It uses tattoo flash, drawn by the same hand as the knife on the wall. A stock line-icon set is the single fastest way to make a site like this look rented.

FIRE A



FIRE B



FIRE C



FIRE D



FIRE E



FIRE F



KNIFE A



KNIFE B



KNIFE C



KNIFE D



KNIFE E



KNIFE F



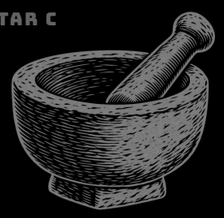
MORTAR A



MORTAR B



MORTAR C



MORTAR D



MORTAR E



MORTAR F



MORTAR G

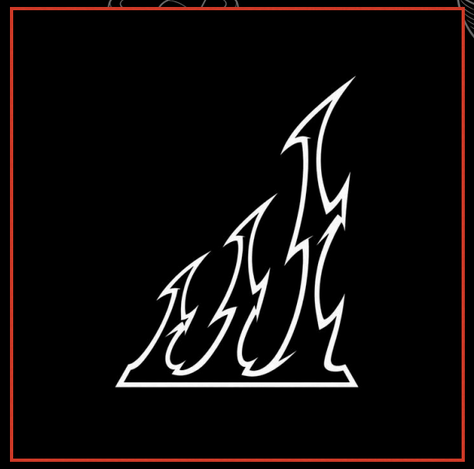


MORTAR H



MORTAR I





FIRE E



KNIFE D



MORTAR G

A WHITE MASS CARVED WITH BLACK LINES IS THE EXACT INVERSE OF FLASH.



SCRATCHBOARD · REJECTED



OPEN LINE WORK · SHIPPED · ABOUT 12% WHITE IN FRAME

Only the strokes are white and the black ground shows straight through the body of the object. The failure is not ugliness, it is inversion, and it looks correct until you put the two side by side.

I BUILT THE BRAND. CAM BUILT THE FOOD.

The mark, the palette, the voice, the motif set, the glyph set, six pages and the frame-scrub hero are mine. The cooking, the kitchen and the location photography are not, and I did not take a single one of those pictures.

There is no outcome number on this deck. Enquiry and booking figures sit with Cam, I have not been given one, so there is not one here.



Somewhere to disappear.

Send a photograph of your garden. The studio designs a sauna into that garden, and says out loud that it did.

COTSWOLD-SAUNA.VERCEL.APP · GENERATED IMAGE

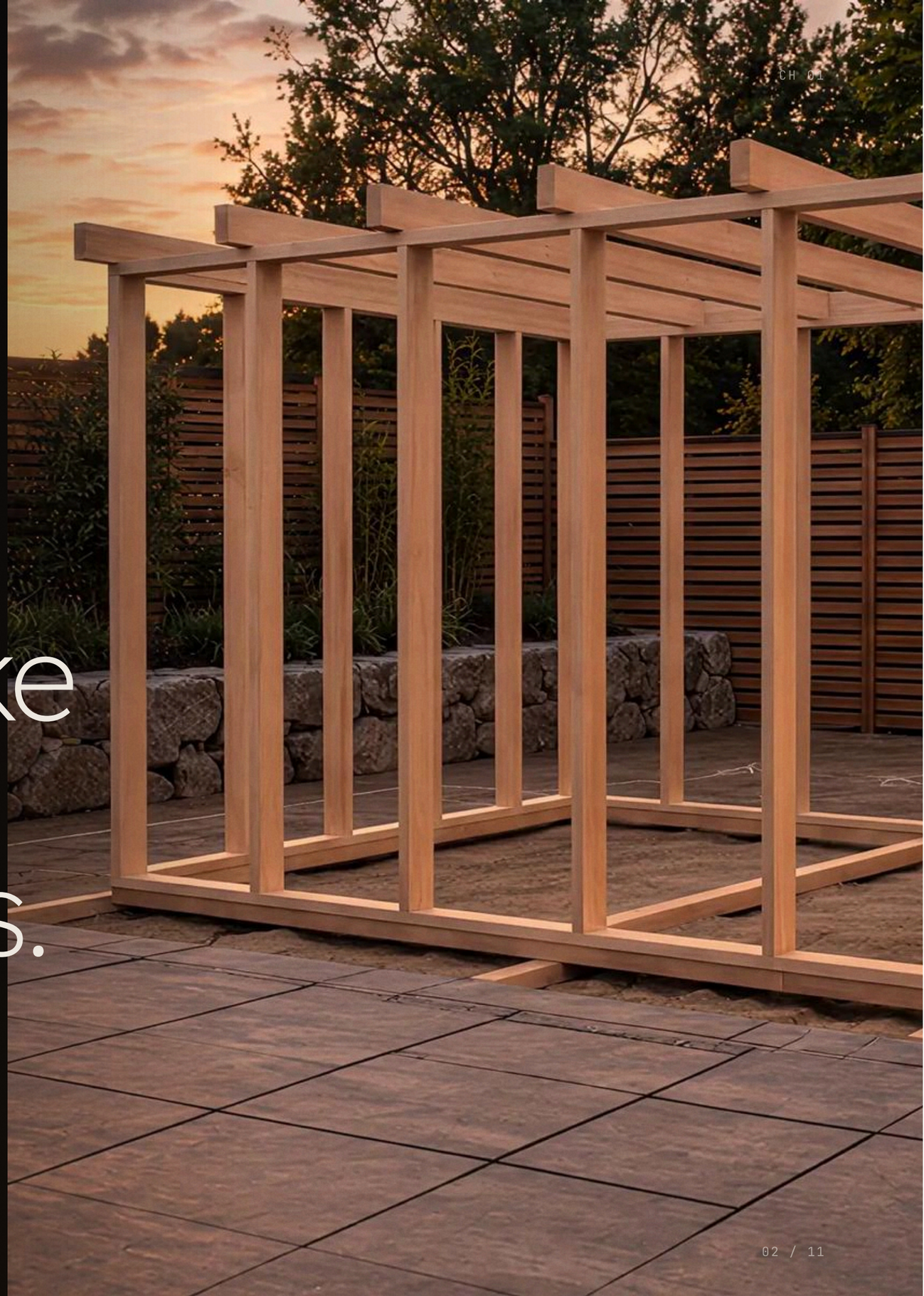
WHY A BESPOKE GARDEN BUILDING IS HARD TO SELL

Nothing bespoke has a price until somebody visits.

So every enquiry costs a site survey, and most of them were never going to buy. Two founders cannot survey their way to a pipeline. The job was never to sell a sauna online, it was to **make the visit worth making**.

Primary metric · qualified design calls booked

MATT SMITH-WOOD, DESIGN · HARVEY JAMESON, BUILD



omewhere

s and low light at the end of the garden — drawn into the
lready have.

The frame assembles itself as you scroll.

A timber skeleton becomes a finished building over four screen-heights, tied to scroll position rather than played. Stop and it stops. It is the one thing on the page doing the job a showroom would do.

A hundred and ninety-two frames, at four sizes, priced on purpose.

The scrub is paid for once and cached. The four tiers exist so a phone on a train never fetches the 2560 set, and so the weight of the thing is a decision somebody made rather than one that happened.

192
FRAMES

800
TO 2560, FOUR TIERS

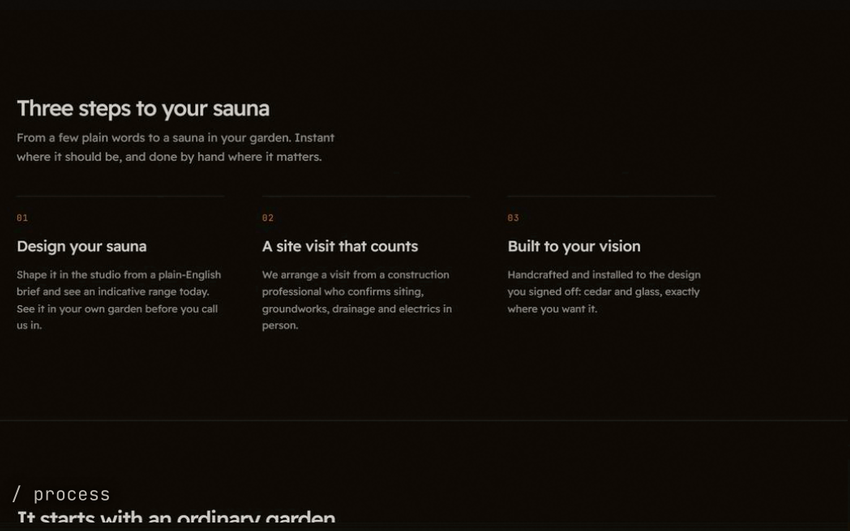
768
FILES ON DISK

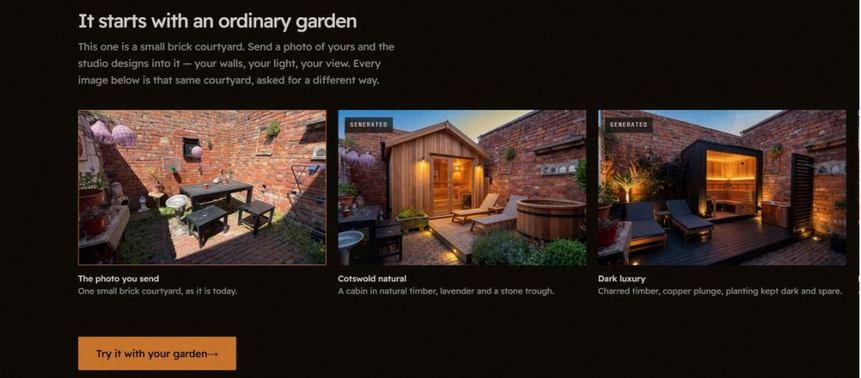


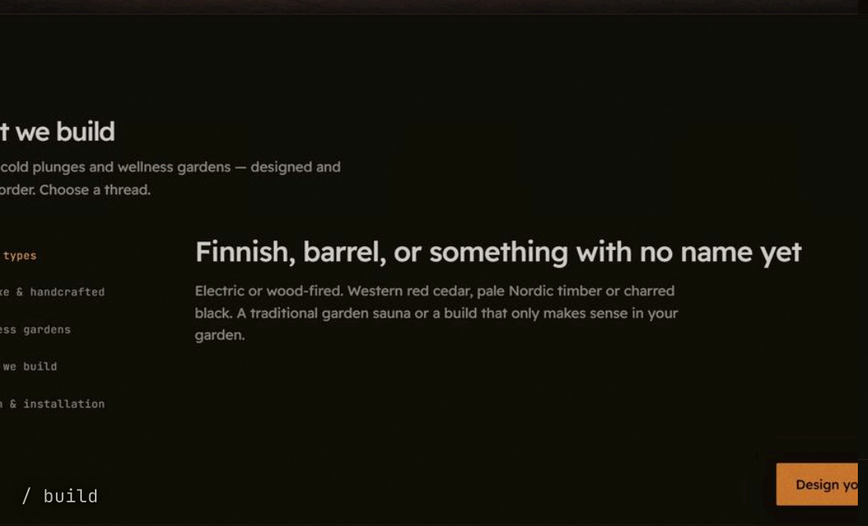
One page that has to do a surveyor's first hour.

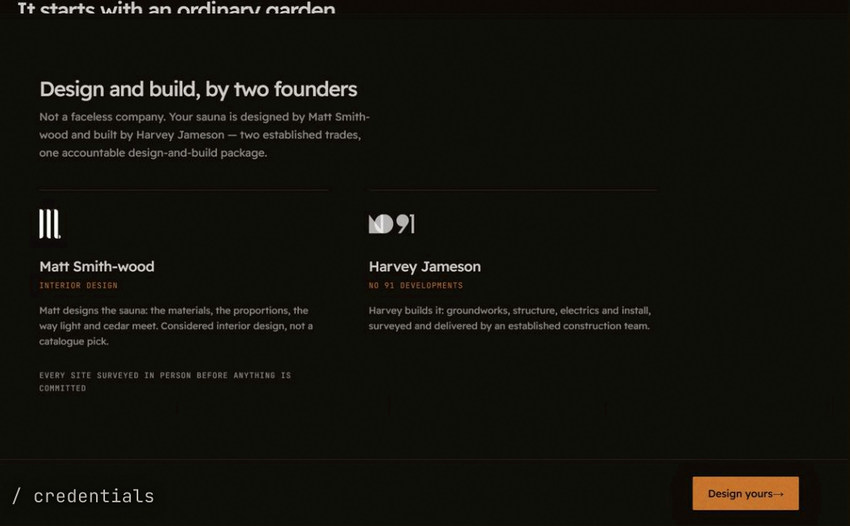
A scrubbed film, three steps, the studio, the two founders by name, and a wall of examples. Every section is pointed at one action.













THE FAILURE THAT IS INVISIBLE IF YOU ONLY LOOK

Capacity and light were changing the hash, not the picture.

Every answer produced a different image, so it looked like it was listening. It was not. The inputs reached the cache key and stopped there. A picture that changes is not the same as a picture that **responds**, and only a sweep of every combination can tell the two apart.





Same garden, same light. One input changed

What that bug bought is a 48-frame sweep that runs every form against every finish in every backdrop, so a change that reaches the cache and stops there cannot ship again

WHAT THE CHAIN ADDS

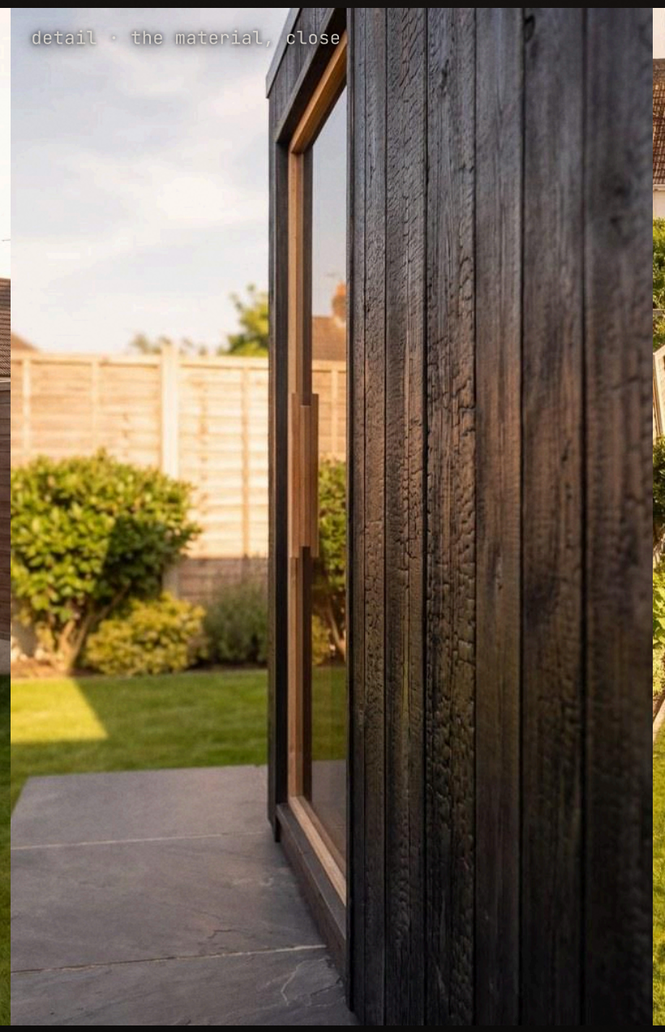
One answer, seen four ways, because four different people ask.

The buyer wants the view from the kitchen window. The neighbour wants the elevation over the fence. The builder wants the cladding close enough to name. The planner wants the footprint in the plot. Each shot chains off the same design, so they are four views of one building rather than four buildings.

The building stays fixed in place and orientation. Only the camera moves, and no angle may introduce something the hero does not have









RECORDED AS A PATTERN, SO THE THIRD INSTANCE IS CHEAP

A guard that bounds one end gets obeyed past the point of sense.

THE GUARD	WHAT IT BOUNDED	WHAT SHIPPED
Camera move, v5	Nothing. No floor	The camera never moved. The second angle was the hero, tighter
Camera move, v6	A floor, no ceiling	It travelled so far round that cladding hid the lit interior
Scene size, v6	Never the garden bigger	It shrank the sauna past sense in a tight courtyard

The fix is the same every time and costs nothing up front: **write both failure sentences before you write the instruction.**

"More" reads as "better" to a model.
An unbounded end is an instruction to go further

One shot still has only one end. It is in the list

Every generated image says it is generated.

Not in the small print. On the tile, in the product's own type, at the size the picture is. A garden building that does not exist yet is easy to sell dishonestly, and the whole thing is worthless the first time somebody feels misled.

It starts with an ordinary garden

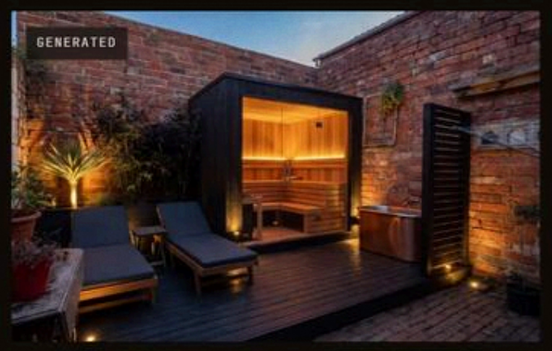
This one is a small brick courtyard. Send a photo of yours and the studio designs into it — your walls, your light, your view. Every image below is that same courtyard, asked for a different way.



The photo you send
One small brick courtyard, as it is today.



Cotswold natural
A cabin in natural timber, lavender and a stone trough.



Dark luxury
Charred timber, copper plunge, planting kept dark and spare.

Try it with your garden→

The design is generated by our studio from your photo — an honest, indicative concept, confirmed on a site visit before anything is built.

Design yours→

Every site surveyed in person before anything is committed · an indicative band, never a quote · planning and electrical caveats written into the pack, not buried

WHY IT WAS BUILT THIS WAY ROUND

The engine knows nothing about saunas.

Steps, packages and caveats are three config files. **recommend()** and **score()** are pure functions that have never heard of a barrel or a cold plunge. Point it at garden rooms, bathrooms or landscaping and you swap the config, not the product.

`answers → recommend() + score() → persist, propose, notify → result. The compute is authoritative on the server, so the price band is not something the browser can be talked into`











SRC/LIB/ENGINE · REUSABLE | SRC/LIB/CONFIG · SAUNA-SPECIFIC

I built the product. They build the sauna.

The site, the configurator, the render pipeline and its guardrails, the engine and config split, the film and the bug list are mine. The saunas are designed by Matt Smith-Wood and built by Harvey Jameson, and every photograph of a finished building belongs to them.

There is no outcome number on this deck. The metric is qualified design calls booked, it sits with the founders, and I have not been given one.

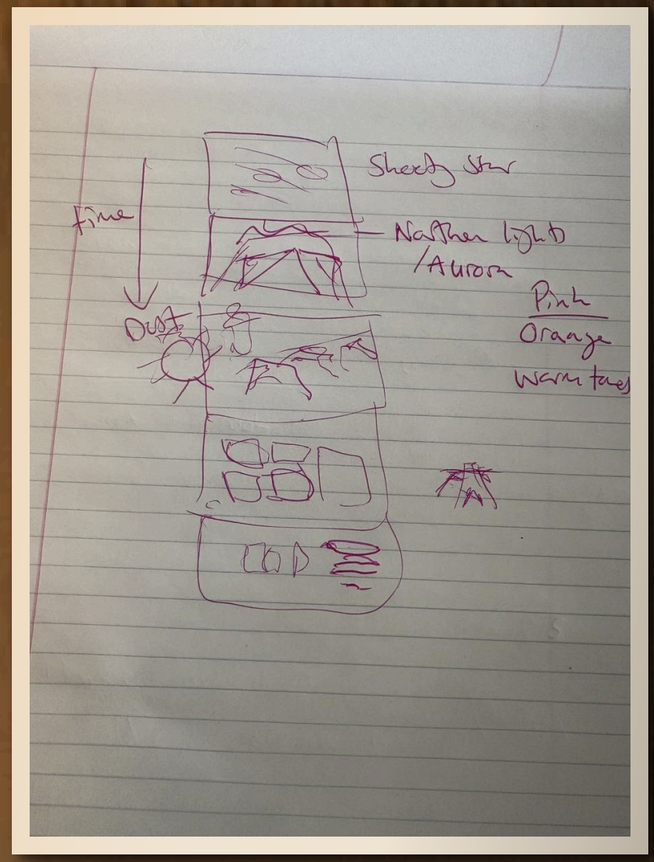
AURORA

They sell the twenty minutes at dusk when the lights come on inside a field of cream canvas.

GENERATED IMAGERY, LABELLED AS SUCH ON THE PAGE

One day, drawn top to bottom, before a line of code.

I drew it before I generated anything. Sky, then the field, then inside. My own annotation reads "pink, orange, warm tones", and that instruction survived the whole build.



Before anything was generated

WHAT THERE WAS TO WORK WITH

Twelve photographs, all the same colour.

Same subject, same light, same value, nearly the same hue. Cream canvas in warm light, twelve times. A grid would have averaged them into one.

No gutters

A GUTTER TURNS SIMILARITY INTO REPETITION

Motion

INSTEAD OF ARRANGEMENT

One day

A GROUND THAT NEVER STOPS MOVING



The entire brief. Twelve phone photographs.



The field . green



The screen . dusk

Two brand skies, and they must never be mixed.

Aurora is named after a phenomenon everybody pictures as green, and their printed board is exactly that. The physical world keeps it, because it is already standing in a field. Everything on screen moves to a summer dusk.

Loose where the subject is weather. Strict where it is the product.

I let the skies be reinterpreted freely and locked the tent: *every tent in the frame is this exact tent, faithfully reproduced.*



Rejected



The reference

There is no logo file. The only copy of their name is a photograph.

So I wrote a script to lift the letters off the signboard. **It traced the space around them instead.**

And my check passed it: 218 curves, 12 subpaths matching, 99.31% of the ink retained. All true, all irrelevant. Ink overlap is high whether you keep the letters or the space around them.

Never redrawn. A hand fixed it.



Traced the negative space

Reverted, still ragged



Shipped, cleaned by hand

Not video. Frames drawn to a canvas and scrubbed by scroll.

I painted 437 frames across three sequences, so the day moves at the speed you read and stops when you stop.









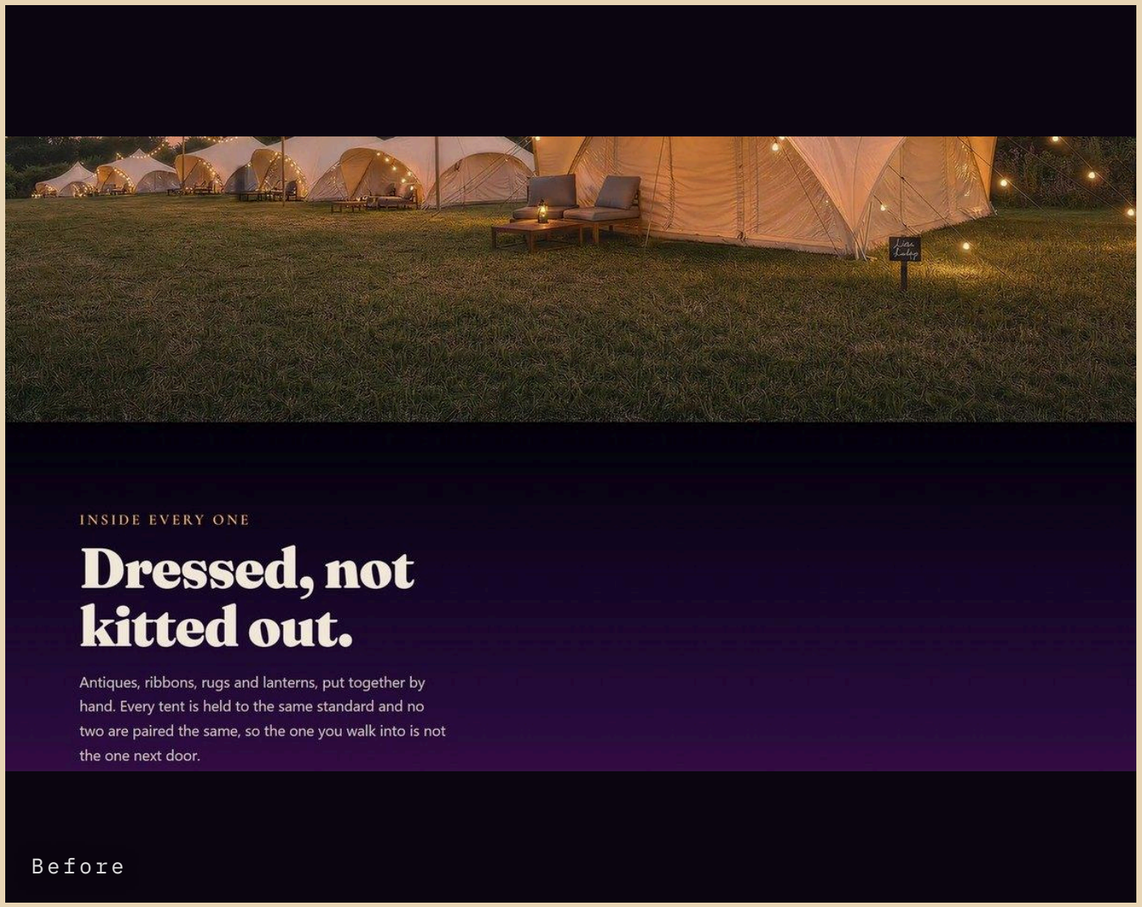
GENERATED, AND LABELLED AS GENERATED ON THE PAGE

THE FIRST FILM IS AN EDIT BEFORE IT IS ANYTHING ELSE

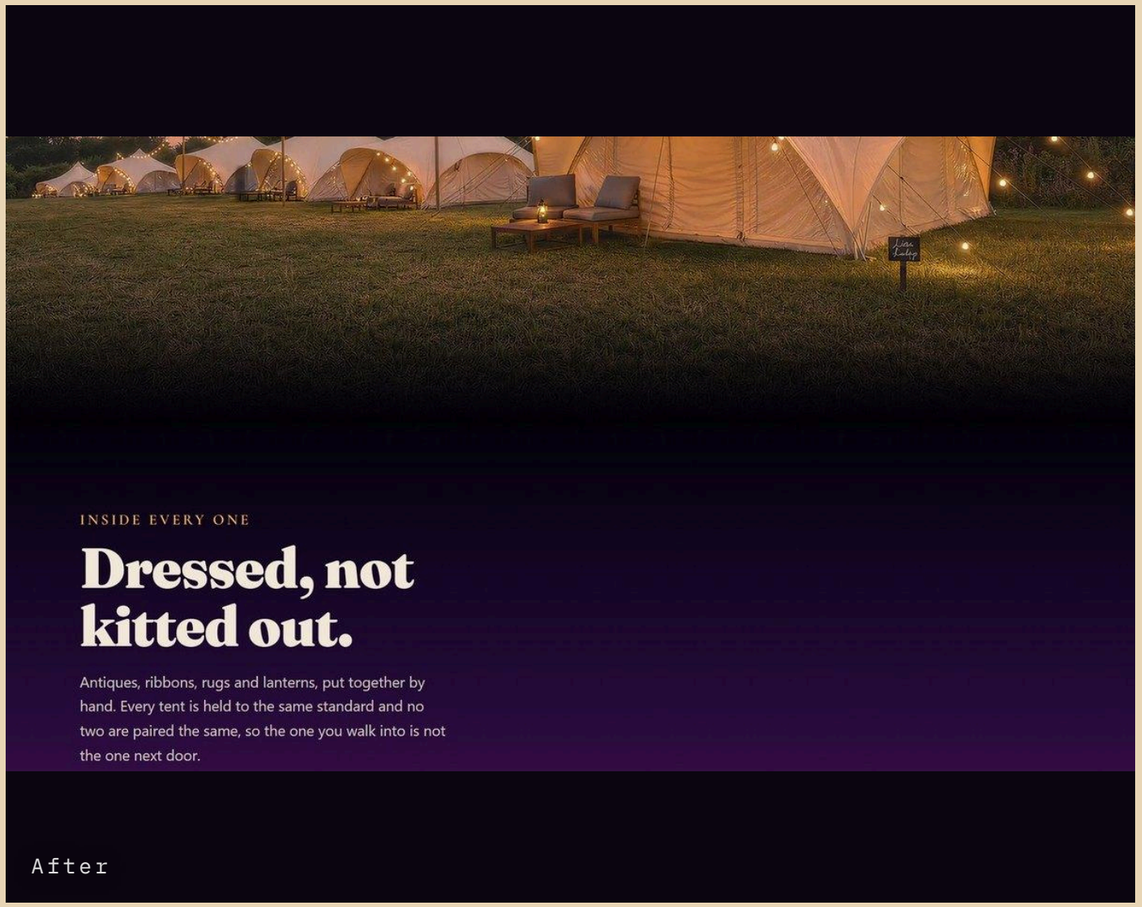
The field is withheld for a third of the scroll.

It opens on sky with no ground in it, which is the only frame in the sequence not selling a tent. A hero image gives you the same field in the first second, and it is worth less for having been free.

A photograph has an edge. A gradient doesn't.



Before



After

5	5	0	350px
JOINS	LARGEST STEP, CHANNELS	VISIBLE	GROUND SAMPLED EVERY

HANDOVER COLOURS SAMPLED OFF THE FILM FRAMES, NEVER PICKED

Three gallery directions, killed in one line.

Gutterless bands, a pinned label with the images running past, and one frame with the layout changing under it. All three built. All three verified: zero errors, no overflow, all twelve photographs used, honest captions.

"I dont like any of the gallery designs, scrap them."

Dex, in full. I deleted them the same day.

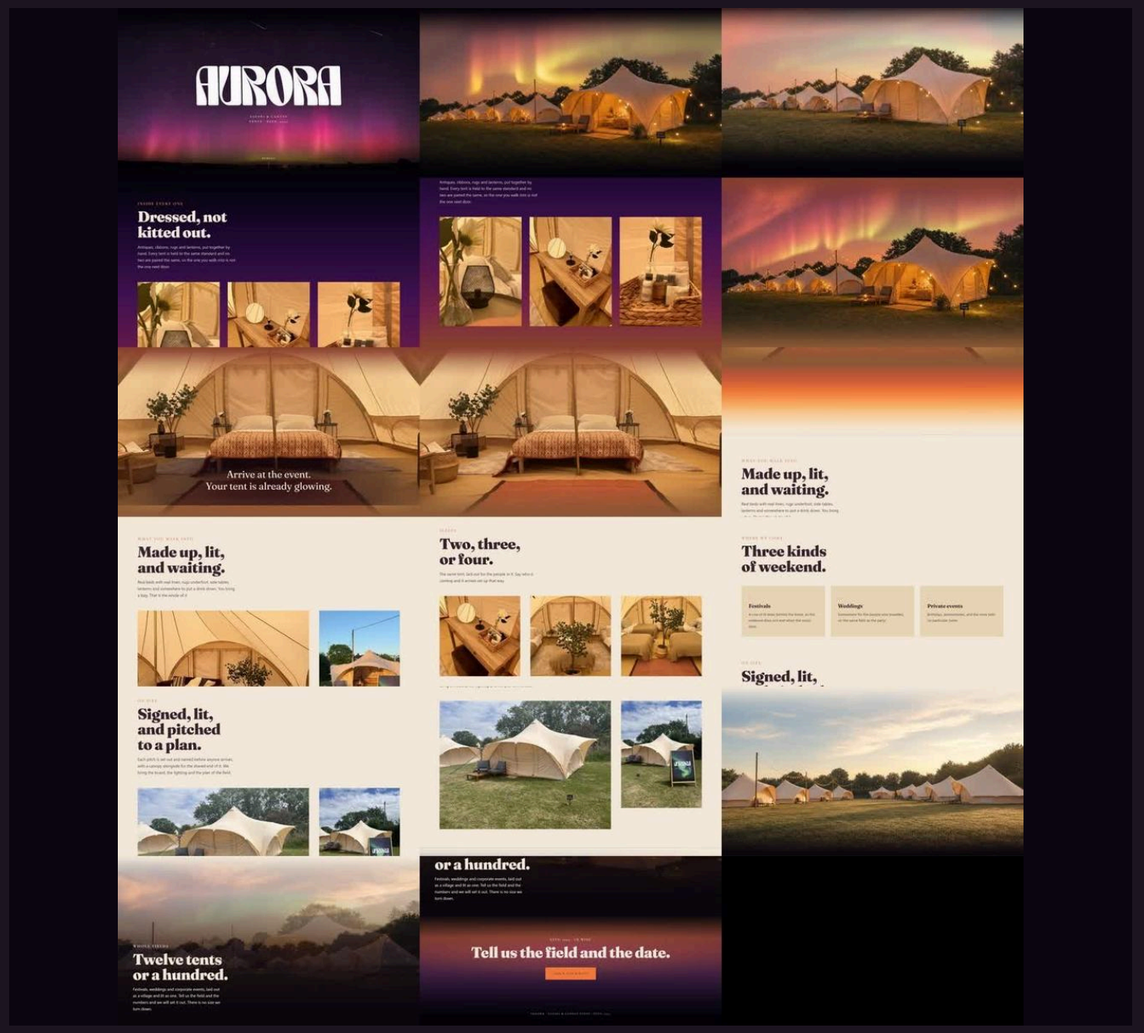


Seventeen pauses, planned off the wrong number.

I planned them off section boundaries. Padding differs per section, so a heading does not start where its section does. **Measure the head, never the section.**



Take one . five headings clipped by the frame edge



Take two . every pause on a whole beat

BOTH TAKES REPORTED ZERO SCROLL DRIFT. THE FIRST WAS STILL WRONG

One day, black to daylight and back.

1	437	52.9s	1,077
STATIC HTML FILE	FRAMES, THREE FILMS	SHOWCASE FILM, 17 PAUSES	WORDS OF BODY COPY

No framework, no build step. 172MB of frames across four resolution tiers, of which one visitor downloads a fraction.

Booking figures sit with Aurora. I have not been given one, so there is not one here.



MATT SMITH-WOOD

Interiors designed for intention. Clean lines, honest materials, no ornamentation.

BBC ONE INTERIOR DESIGN MASTERS FINALIST . CHELTENHAM

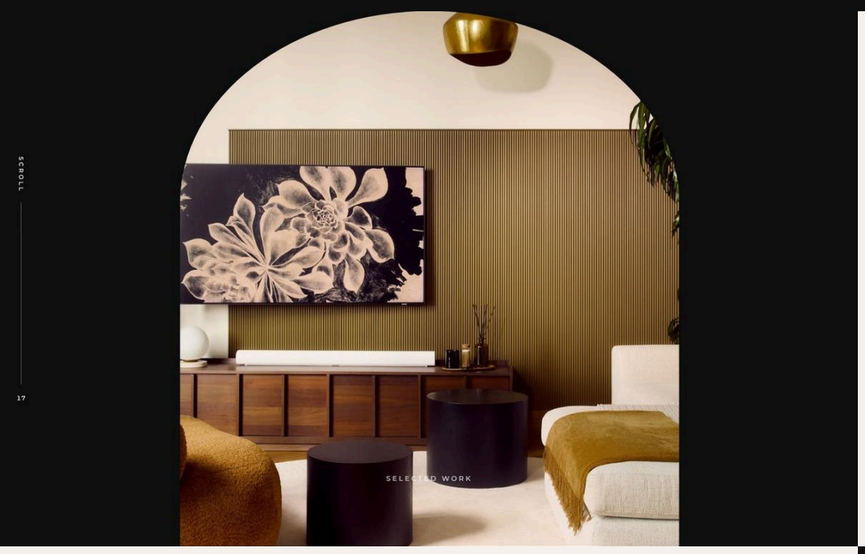
Light, shadow, structure.

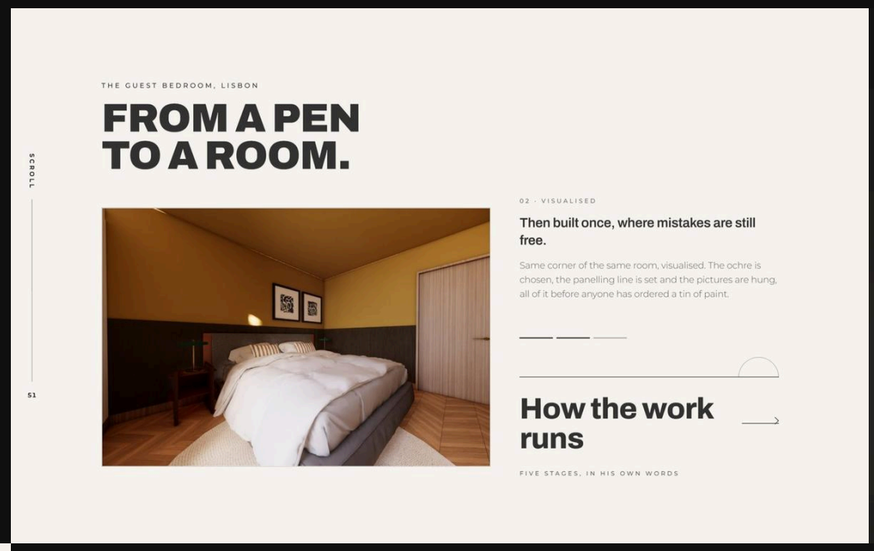
Archivo and Montserrat, ember and oxblood on warm paper. His signature is his own hand, vectorised from a scan, never redrawn.

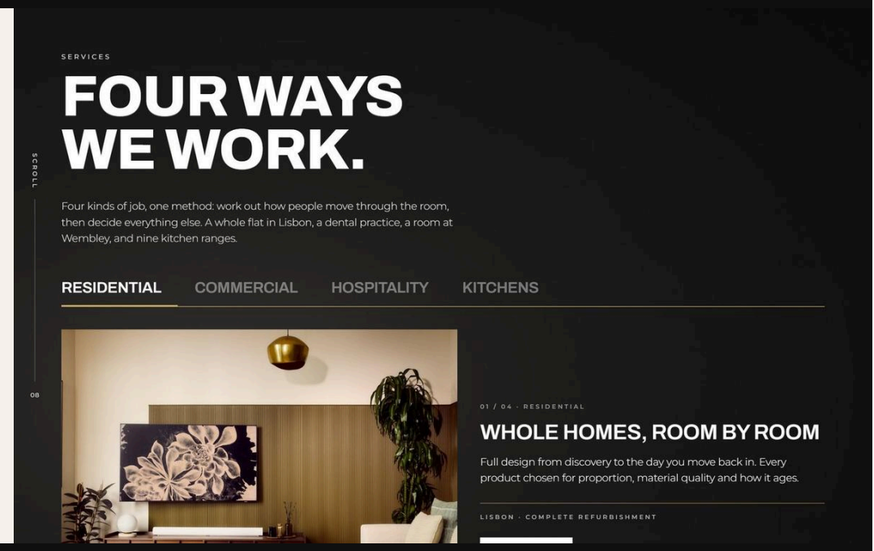


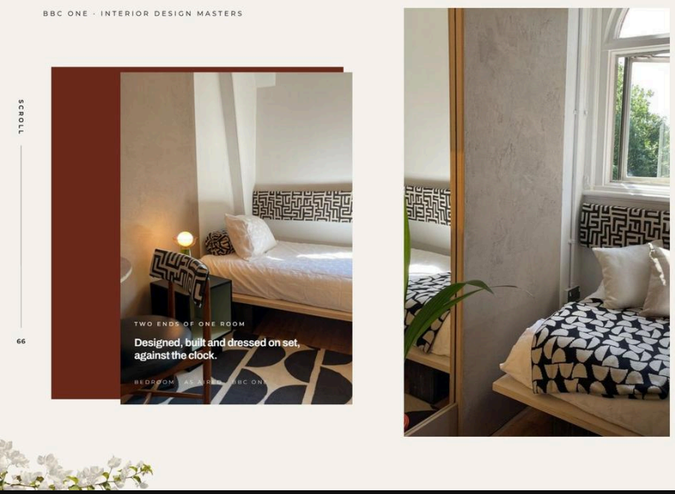
Every section is a different room to be in.

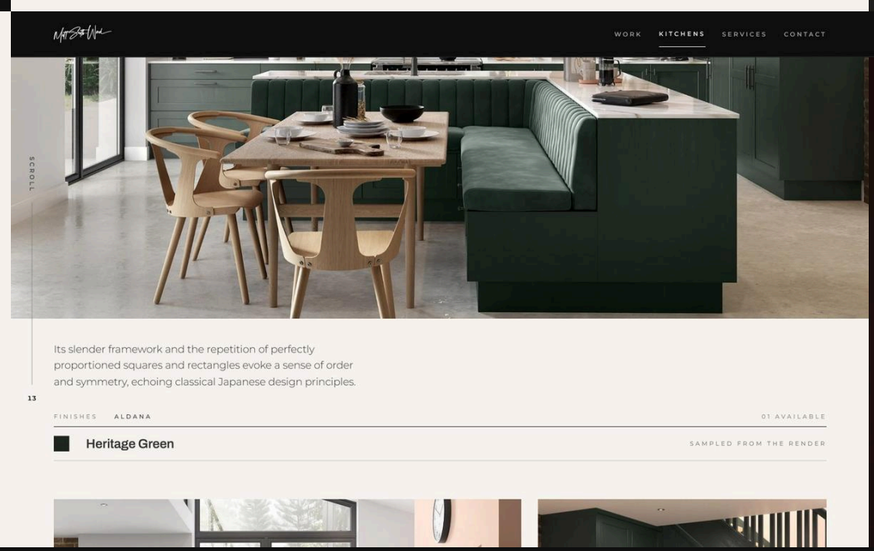
Cream editorial, dark moodlight, arch crops, swatch rows, a tabbed service table.
One type system holding all of it.

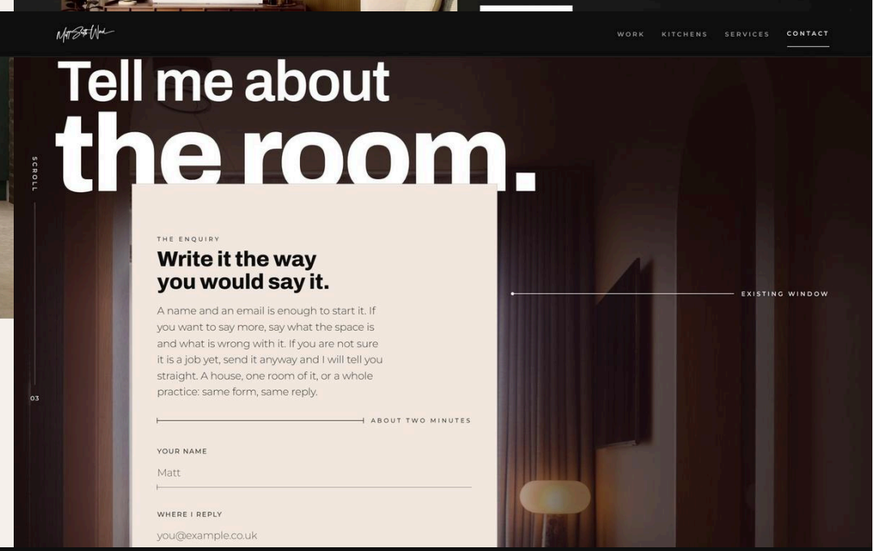






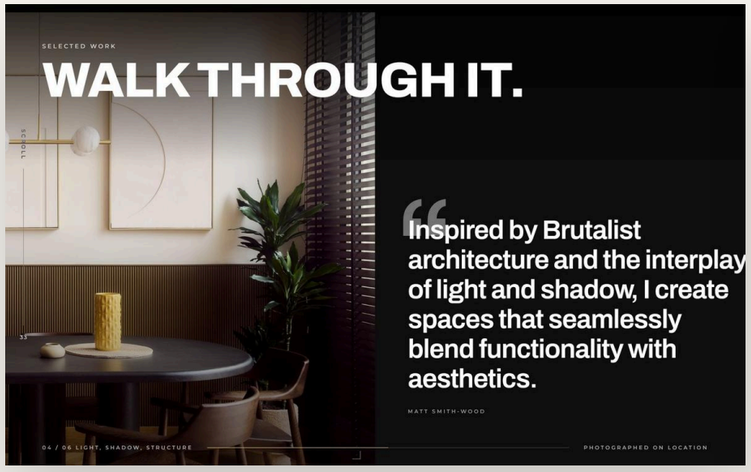


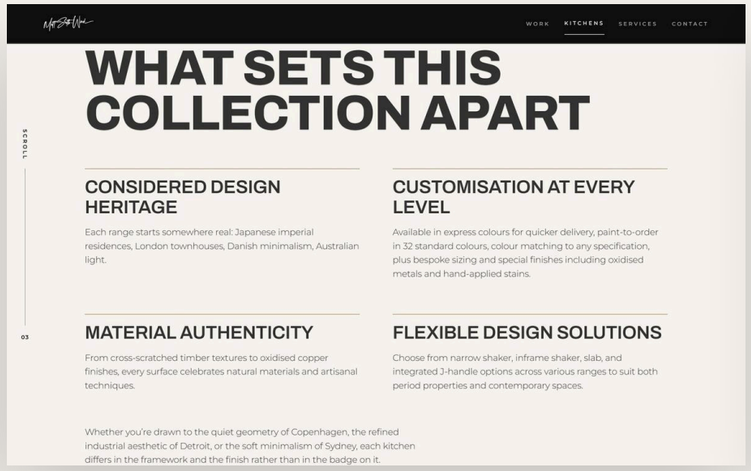


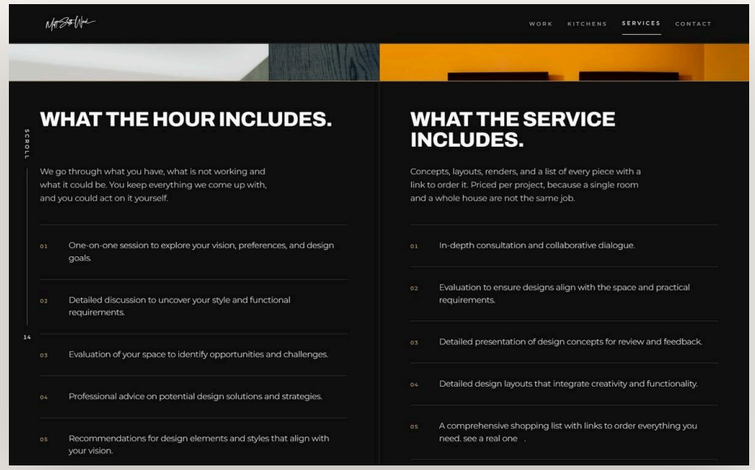


The ground goes dark when the photography has to carry it.

Warm paper for reading, near-black for looking. The page tells you which one it is before you have read a word.







Every room scrubs to scroll position.

You move through a space at reading speed rather than clicking through a gallery.



The site only had to get out of the way of this.

Every photograph on it is his own, shot on location. None of it is a supplier render.







NINE RANGES, AND ONE THING IN THE WAY OF ALL OF THEM

You cannot picture your own kitchen changed.

Interior design is sold on trust and taste, but the decision happens inside the customer's head. A brochure asks them to imagine it. Most people cannot, so they stall.

So I asked for a photograph.

Not a mood board, not a room planner. No measurements, no showroom visit. The thing most people already have in their camera roll.



Same window. Same brass tap. Same picture on the sill.

Only the cabinetry changes. No stock library can produce that image, which is exactly why it is the proof.



It runs on the phone that took the photo.

Forty-four seconds from an upload to a room he could actually build, with the range and an indicative cost attached.

MATT SMITH-WOOD. 01 — 02 — 03 — 04

← TRY ANOTHER RANGE

STEP 04

COPENHAGEN.

Tavola Parched Oak & Zola Matte Graphite. Drag the handle, or use the arrow keys, to see the room change.



DOWNLOAD

HAVE THIS SENT TO YOU.

We will email the design, the range details and an indicative cost for a kitchen this size. No obligation, and nobody will ring you.

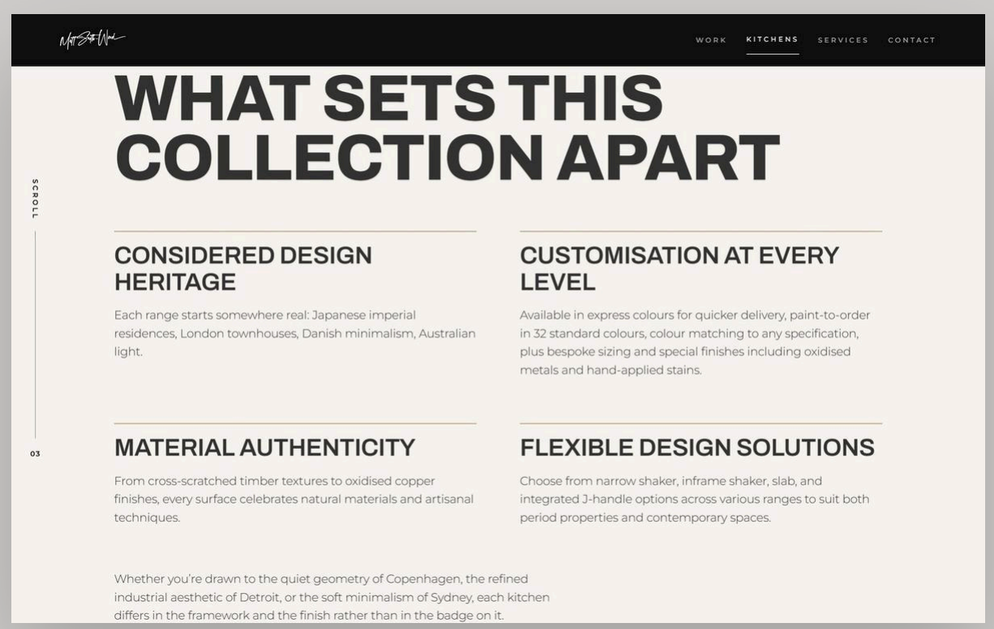
I built the site and the configurator. The interiors are his.

5 PAGES

9 RANGE PAGES

1 PHOTOGRAPH IN, THREE ROOMS OUT

Photography, styling and every interior decision are his. I wrote no design brief and drew no letterform.



Nine ranges, each with its own page and its own swatches

See it in your own kitchen.

The enquiry that arrives has a picture attached and a range already chosen.

Enquiry numbers sit with Matt. I have not been given one, so there is not one here.