

My Mandala Image Generataion: Language Specification

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1 Introduction

The problem that our language solves is image generation for mindfulness-based practices. When we started brainstorming ideas we thought: what comes to mind when people think of the field of "computer science"? Truthfully, we feel that computer science can have very rigid, stereotypical associations. On a surface level, many may think that the purpose of computer scientists is to only develop applications or provide the underlying code that allows electronic devices to run. While these are true, we want to push the bounds of who and what the field of computer science can be for. The two of us, being college students ourselves, have definitely had our fair share of experiences with gumption traps, frustrations, self-doubt and the imposter syndrome in our time in CS. We asked ourselves: how can we design a language that removes the nervousness or stereotypes from computer science? We began to think of the recent push for mental health advocacy and specifically the utilization of mindfulness-based practices to regulate depression and anxiety. Given the examples we were shown in class that involved pattern and image generation, we began to consider the possibility of Mandala coloring pages.

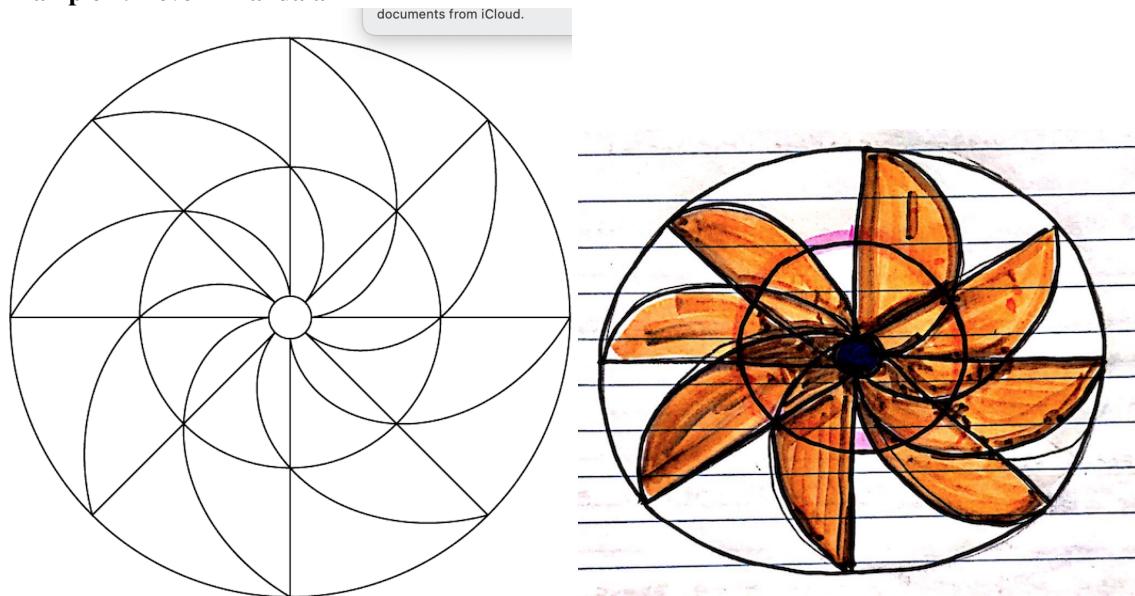
This problem needs its own programming language because it offers a wide array of engagement levels for users. For the user who simply wants to generate a personal Mandala coloring page, they can do so quickly and with little engagement with the code. For the user who wants to be introduced to the underlying code of the programming language, we allow them to write more code-specific preferences. We hope to gradually introduce coding specifications to users while also giving them an end-product that will hopefully aid with emotion regulation. We think this is a great opportunity to engage another discipline in our CS work.

2 Design Principles

The foundational principles that underpin our language are simplicity and accessibility. We intend for these two descriptors to reinforce each other. We strive to offer our users a simple interface to work with that simultaneously generates beautiful Mandala design patterns. The accessibility component of our language refers to the varying levels of engagement that a user can take part in. We want to allow users who are completely new to coding to be able to provide an extent of personalization in their designs while hiding some of the underlying implementation. However, for a more technically-experienced user, we want to unveil some of the backend coding that generates the Manala images. In this way, we hope to make possible different levels of design intricacy and detail that promotes a flexible interface, allowing the user to exercise creativity.

3 Example Programs

Example 1: Level I Mandala



*Apologies, the black marker bled a little bit in the middle of the drawing

Code:

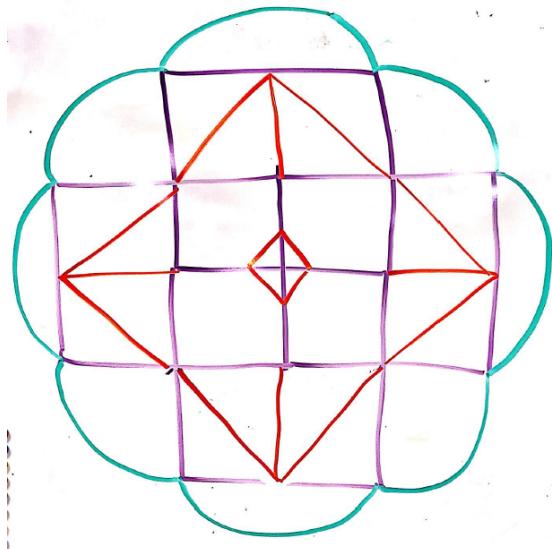
```
inner_circle = (circle, area = 2, outline_col=\black", fill_col =\blue")
second_circle = (circle, area = 6, outline_col=\black", fill_col =\white")
outer_circle = (circle, area = 12, outline_col=\black", fill_col= \white")

petals =
petal_1 = (half_leaf, half_leaf_width = 3, start = (inner_circle+12))
petal_2 = rotate(petal_1, start = 45)
petal_3 = rotate(petal_2, start = 45)
...
petal_8 = rotate(petal_7, start = 45)

stop := when rotate value = 360
```

Example 2: Level II Mandala

Example 2:



```

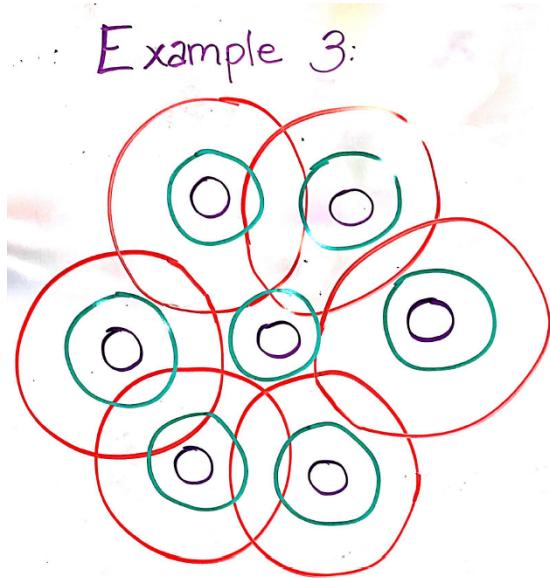
center = (rhombus, dimensions(1, 2), outline_col="orange", fill_col="white")

begin turtle at center of center shape(rhombus)
turtle.col="purple"
(1) Move turtle left by 2.5 pts., up 5, over 5, down 5, over 2.5
(2) repeat 4x for each of the four overlapped purple squares

begin turtle at center of center shape(rhombus)
turtle.col="orange"
(1) Move turtle up by 5 (without beginning trace yet)
(2) Put turtle down (to begin trace)
(3) Rotate turtle 45 degr. and draw diagonal
(a) stop turtle after 7 paces (length of the diagonal of
one of the triangles is ~3.5 so 2*3.5 = 7)
(4) Repeat 4x until turtle back at beginning

begin turtle at center of center shape(rhombus)
turtle.col="green"
turtle = (semicircle, radius=3, col="green") //specify the intended shape
we want to create with the turtle
(1) Move turtle left 2.5, up 5
(2) Begin semicircle drawings, rotate by ~30 degrees after completing each
(3) Repeat 8x until turtle back at beginning

```

Example 3: Level II Circular Mandala

Pattern:

```
inner_circle = (circle, area = 2, outline_col=\purple", fill_col =\white")
middle_circle = (circle, area = 6, outline_col=\green", fill_col =\white")
outer_circle = (circle, area = 12, outline_col=\red", fill_col= \white")
```

Center:

```
center = (circle, area = 2, outline_col="purple", fill_col="white")
center_outline = (center + (radius = 1, ouline_col="green")
```

- (1) Construct center
- (2) (turtle is currently pointed upwards in resting position)
- (a) Rotate turtle 45 degr. and move by 5 pts.
- (3) Implement specified pattern above via the turtle
- (4) Repeat 6x

* Note: in this particular implementation, rather than remaking each shape for each iteration, we developed a general Pattern that is made up of three distinct parts (a small, medium-sized, and large circle). In our beginning stages of this design process, we are beginning to consider how 'Patterns' can operate similarly to classes in the Java language and in order to reuse the patterns, we just create a new instance of the class.

4 Language Concepts

We plan to define the “primitives” of our languages as being simple shapes, lines, or other small details that make up larger geometric shapes. In terms of “combining forms,” it is our goal to have the user consider how the geometric shapes of our designs are built in relation to one another. For example, in the first example up above, we can see the intricacies of a larger design. However, as we break it down in our mind’s eye, we can see that at the base level, it is really made up of three different circles (one small, medium, and one large). The circles are placed at proportional distances to one another. The outer circle is broken into four quadrants. From there, we can envision how a ‘turtle’ (a

point or marker in our program) can begin in one location of our design and work its way outwards until eventually returning to the beginning. The recursive nature of our language is one of its beautiful features.

5 Syntax

The overarching component of our language: The Mandala Image.

```
<shape> := <circle> <square> <rectangle>< isosceles triangle> <rhombus> <line>
<color> := <red> <orange> <yellow> <green> <blue> <purple>
<radius> := n in range(1... 8)
<dimensions> := <x in range (1...8)>< y in range(1...8)>
<center> := <shape><radius> | <shape><dimension>
```

We imagine a Java class-type implementation that will allow us to build instances of and implement certain pre-defined patterns

```
class Pattern
image.shape = circle
image.color = blue
image.outline = black
```

6 Semantics

6.1 What are the primitive kinds of values in your system? For example, a primitive might be a number, a string, a shape, a sound, and so on. Every primitive should be an idea that a user can explicitly mention in a program.

The primitive values in our system are the shapes, which comprise each base layer of the larger pattern. Another primitive is the color, used to specify both the shape and the turtle color. Another primitive is the unit of measurement (We are considering making a fun new unit of measurement but for the time being we are basing this project proposal off of terms of pts. or cm for measurements). The unit of measurement primitive type will help with spacing the shapes apart as well as defining the radius of circles and the dimensions of shapes such as a rhombus, rectangle or square.

6.2 What are the “actions” or compositional elements of your language? In other words, how are values combined? For example, your system might combine primitive “numbers” using an operation like “plus.” Or perhaps a user can arrange “notes” in a “sequence.”

We like to consider the combining forms of our language as the layers or “layering processes.” Just as we would perform string concatenation, or combine sequences of numbers in a mathematical expression, so will we layer the primitive forms (shapes, colors and units of measurement) on top of one another to construct gradually more complex designs.

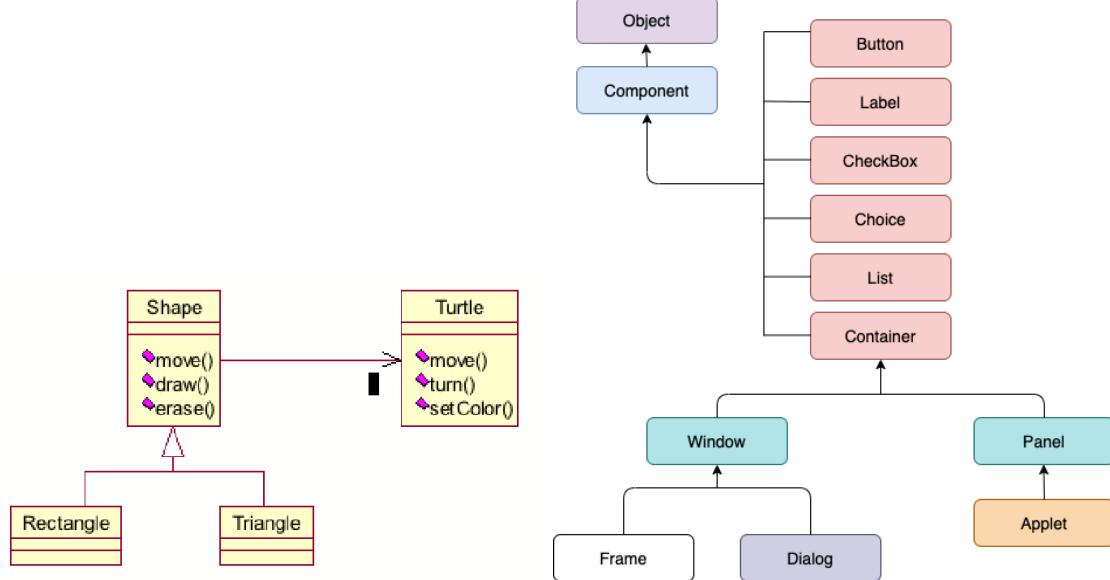
6.3 How is your program represented? In other words, what components (types) will be used in your AST? If it helps you to think about this using ML algebraic data types, please use them. Otherwise, a rough sketch like a class hierarchy drawings or even a Java class file is OK.

First, we want to define an outer base shape (rectangle or circle). From there, we may decide how to divide the inner quadrants of the base shape. We can think most abstractly as the largest layering being the end-product pattern. In our

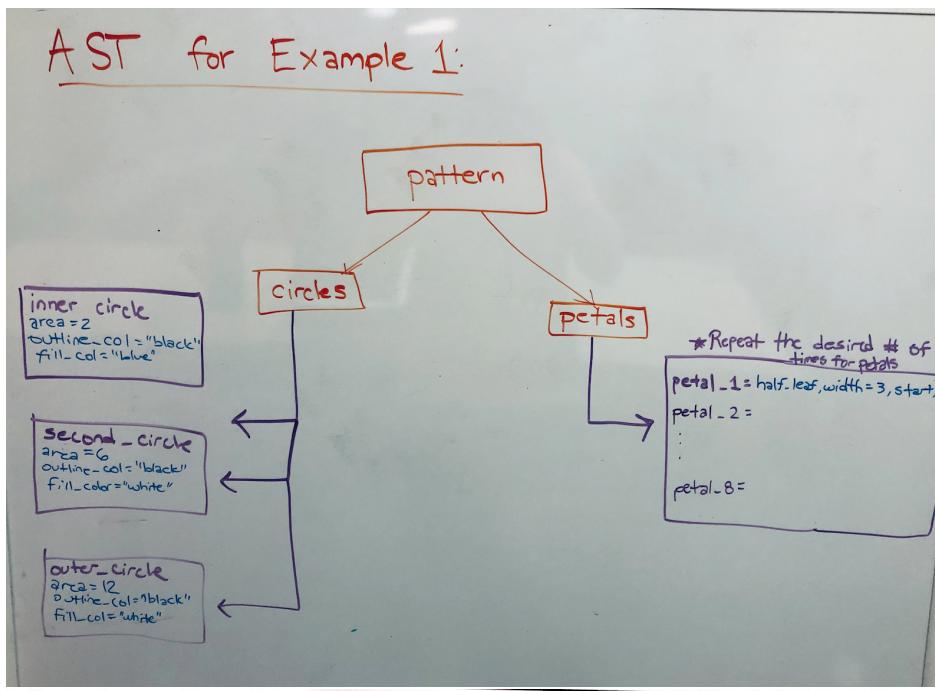
ASTs, we can break down this pattern into the elements (shapes, colors, dimensions, spacing, etc.) that make it up. For inspiration in understanding we used these resources:

- (i) <https://fsharpforfunandprofit.com/posts/13-ways-of-looking-at-a-turtle/>
- (ii) <https://lorgonblog.wordpress.com/2010/04/16/fun-with-turtle-graphics-in-f/>

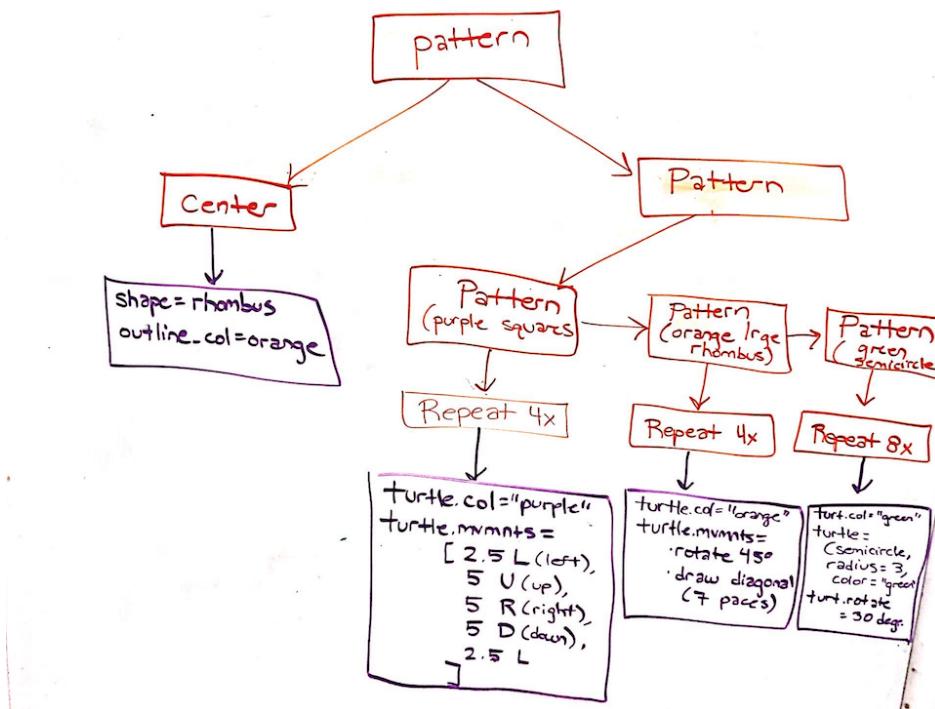
For help with understanding the hierarchies we referenced the hierarchy drawings displayed below. Note, one of these is a general geometric shapes display and the other is represented in the Java language. For our final implementation, our ASTs will be based off of F# but these images were just for preliminary brainstorming:

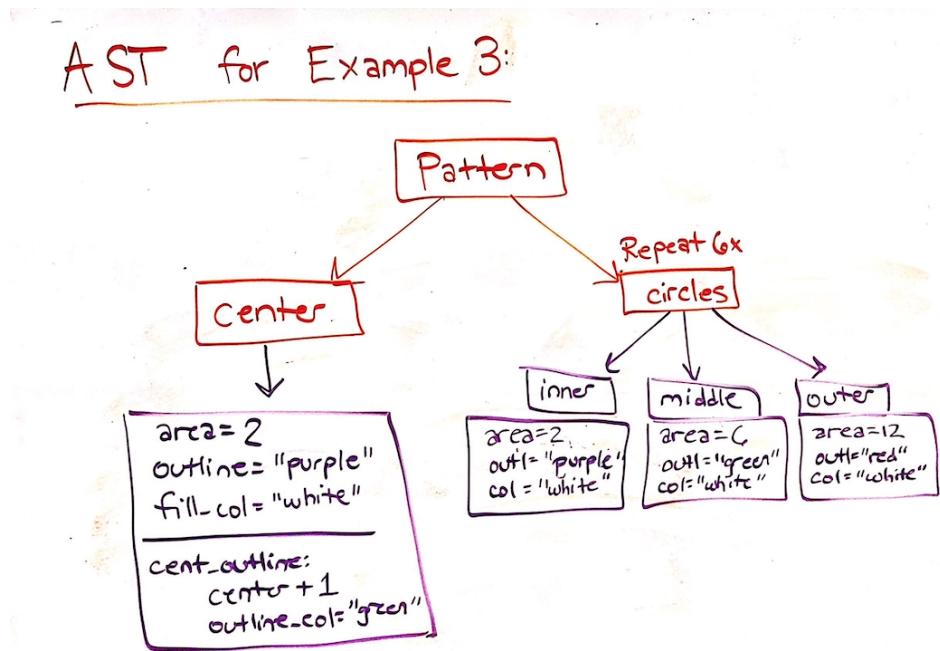


6.4 How do AST elements “fit together” to represent programs as abstract syntax? For the three example programs you gave earlier, provide sample abstract syntax trees.



AST for Example 2:





- 6.5 How is your program evaluated? In particular, Do programs in your language read any input? What is the effect (output) of evaluating a program? Evaluation is usually conceived of as a post-order traversal of an AST. Describe how such a traversal yields the effect you just described and provide illustrations for clarity. Demonstrate evaluation for at least one of your example programs.

While programs in our language do not read input explicitly from a command line, we do intend to implement functionality to allow the user to select from a series of drop-down menus to specify the specific shapes, colors or patterns that they want in their specific mandala. The output of our programs will be both a black outlined version of the image generated in addition to a color-filled version of the mandala image. In this way, the user can print out the image and trace it out in the specified colors if they so desire. Otherwise, they can just keep the already color-filled mandala image. A depth-first traversal of our ASTs would be most indicative of the output of our program evaluation. This is because we would need to fully develop each of the specified sub-images(shapes) within the larger pattern before we can work our way outwards and develop other sections of the pattern. Specifically, we first begin by creating the center of the image and base our subsequent images off of it.

Evaluation for Example 3 from above:

- (1) Use turtle cursor to generate the center circle image (purple) and the center outline (green)
- (2) Create first iteration of the general Pattern (inner circle, middle circle, outer circle)
- (3) Hit the iteration checkpoint and repeat the general Pattern type 6 times
- (4) Traverse backwards to the general overall pattern at the root of the AST (representing the final mendala image)

7 Minimal Formal Grammar