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# Positions through Iterating

## 1.00 Personal Statement

Initially when I began this iterative process, my main area of enquiry was exploring the relationship and translation from and/or between three dimensional graphics and two dimensional graphics, and visa versa. Further, I analysed how the meaning of a certain subject would change when it is translated from 3D to 2D. Throughout this iterative process of illustrating different 3D objects, about 200 times, I ended up creating my own unique approach/ method of illustrating. To describe this approach, it's a sort of porous style of drawing (i.e the style literally makes use of holes that vary in shape and size, to define the structural elements of the 3D objects in question), using red color pencil as the tool in order to add a grainy texture and shading effects to the illustration. After playing around with the arrangement and further exploring with these several developed illustrations, I noticed how stitching them together randomly, results in a very interesting and exciting visual narrative. This consequently brought me to my current topic of enquiry, that is how iterative illustrations can act a method of storytelling in graphic communication design. I would love to reconnoitre how my illustrative style could be incorporated in graphic communication design, and further give illustration a different perspective as a research method and/or design tool.

## 2.00 Annotated Bibliography

### 2.10 2 texts from the reading list:

#### 2.1.1 Latour, B. (1986) Visualisation and Cognition: Drawing Things Together. Knowledge and Society Studies in the Sociology of Culture at Present. Vol. 6, pp. 1–40

In agreement with the authors view on the significance of visual representations in the production and dissemination of knowledge, I also believe visual data helps in better shaping of thoughts and the memory of said thoughts/ mental images. Through this experiment of illustrating a chosen 3D model snippet, a hundred times, I was able to portray the same through several different perspectives, which on hind sight would not have been achievable if I were to have just visualized it mentally. Further, this iterative practice was far more insightful, in terms of which illustrative approaches (such as pattern making, deformed shaping, typography, doodling, picture making, shading, painting) and tools (pen, marker, color pencil, paint brush, texture paste) were successful and which weren't. Much Like the authors views, I observed that complex data, such as a detailed 3D model like in my case (consisting of different materials, a highly porous structure and a varying form) can oftentimes be easily interpreted through

illustrations or any kind of visual representation, as opposed to a 3D software.

#### Queneau, R. (1998) Exercises in Style. London: John Calder. pp. 19–26

The way the author has used different lenses through which he narrates the occurrences of the same event, employing words and different styles of writing as his tools; made reading every style of writing feel like a different experience which I found to be quite intriguing. Similarly, whilst interpreting my chosen snippet of a 3D model, using different methods of illustrations as my method/tool, I myself felt different thoughts and emotions while doing each iteration. Some made me laugh, some were painstakingly detailed, some pictures were nostalgic, some patterns were relaxing while some patterns were never ending. This made me understand how just changing the approaches of illustrating, although using the same tool (at least 50 iterations were made using a fine tip black marker), and using the same form (shape within which I was iteration); can completely change the way one experiences the illustration. These 100 iterative illustrations were a great way for me to realize the significance of different illustrative styles and its impact on the viewer (and maybe even the maker).

### 2 texts outside the reading list:

#### Gannon, Rachel, and Mireille Fauchon. (2021) Illustration Research Methods. Bloomsbury Publishing Plc. ProQuest Ebook Central. pp. 12-23

I found it compelling how the authors emphasizes on the importance of rigor, originality and research in the illustration practice. Initially I was under the impression that illustrations are just two dimensional "drawings" or "sketches" of a given subject, But after this experiment of doing a 100 iterative illustrations myself, I came to the understanding that illustrations are also a crucial way of communicating and further, a way of simplifying communication and content. It is also a means to provide different narratives, for instance, while my peers viewed some of my illustrations, some found it funny while some found it crazy. One illustration can be interpreted in so many different ways depending on how the artist chooses to illustrate it. I find that quite exciting , because this changes my initial view that illustrations are just limited to two dimensional sketches. Furthermore, as a designer, I was made conscious of the social impact that illustrations can have, i.e. even just a change in the illustrative approach or tool, changes the viewers readability of the illustration. I was able to make these inferences due to the rigorous nature of this iterative experiment.

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- 2.2.2 Janis, I., Alias, M., Zulkipli, M., Sukki, F. (2020) 'Using Illustrations to Make Decisions on the Most Appropriate Qualitative Research Methodology: The Industry 4.0 Scenario', International Journal of Qualitative Methods, Volume 19: 1–16. Available at: <https://doi.org/10.1177/1609406920907247>**

From the above reference, what I found to be true in my experience as well, was when the author talks about how illustrations contribute largely to effective decision making and information delivery. Moreover, the author also mentions how illustrations act as assistance for novice researchers in determining ontological and epistemological stances, along with choosing apt methods/methodologies more effectively. Being a novice to illustrating myself, doing it a 100 times definitely made the process of choosing a specific method/ approach much more efficient for me. It made me feel more confident in the fact that I have considered several methods and approaches before making my final decision, even though the method I chose was actually my first iterative illustration (the publication of the 100 iterations presented, does not reflect the order in which they were drawn). Moving forward I will definitely make use of illustrating as a research tool.

## **2.30 2 texts from design projects:**

- 2.3.1 Bjarke Ingels (2016) VIA 57 West. Available at: <https://big.dk/projects/via-57-west-2350> (Accessed: 20 April 2024).**

In his project "West 57th", Bjarke Ingels talks about his building design process does not involve "some extensive sculpting exercise" but rather his process consists of a series of simple and logical diagrammatic iterations. In all his architectural projects, he considers diagrammatic iterations to be a crucial design tool. Being an interior architect myself, I too strongly believe in the practice of sketches and iterations while designing anything. However, until this experiment (of doing about 200 illustrations) I didn't realize that illustrative iterations can be such a useful design tool even in graphic communication design. Moreover, I now think that purposeful experimentations (i.e. iterations) should be a crucial part of every design process. I say this because, when I practice through quick iterations, I have the freedom of testing out and creating several different approaches to the same "snippet". In today's world where there is an abundance of visual design and data around us, as a designer it becomes more challenging to have a "new", "different" or a completely original perspective/design. This is when iterations become a powerful and helpful designing tool.

- Oakes, I. (2018) Behance. Available at: <https://www.behance.net/gallery/71888565/mountains> (Accessed: 20 April 2024).**

After observing Izzi Oakes' illustrative iterations of mountains, I noticed how she first choose a component (i.e mountains) and completely simplifies it by making a simple line illustration of the same. This act of taking something complex and breaking it down or simplifying it into a basic illustration and then proceeding to make iterations out of that using different approaches is a simple but very effective tool that I learnt from Izzi's work. Parallel to Izzi's process, I too used a similar approach in my work, wherein I simplified my "snippet" into 100 iterative illustrations and narrowed down to one approach. I then continued to make 70 more iterations using this approach. This entire process has made my develop a new approach of illustrating which im quite fascinated by.

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