

positions through contextualising





iterative illustrations

translated from personal photographs

medium: red color pencil on translucent paper

23 / 04 / 2024

These were the iterative outcomes from the "Positions through iterating" brief, which I choose to experiment with further.

The illustrations and the particular execution style used, are the results of a process involving around 200 iterations. The observations made were as follows:

- illustrations as a valid research method for graphic communication design
- Illustrations used as a graphic communication tool or medium
- Illustrations as storytelling
- Relevance or reportage illustration and semiotics
- World building and graphic journalism
- Simplification of complex data though my illustrative approach
- Engaging, interactive and playful
- Layering, opacity, scaling, merging

1. Benjamin, W. (1986) **'The Work of Art in the Age of Mechanical Reproduction'** Illuminations. New York: Schocken books. pp. 219-253.

In his book, the author explores the **evolution of the mechanical reproduction** in art and how this **negatively impacts the authenticity** and **aura** of the original work. **I don't** necessarily **agree with** the authors views. **In the case of my illustrative iterations** as well, which involve hand sketches of photographs that I've taken, the **hand made imagery** offers a **very personal touch** to the viewers, which in my opinion makes the **aura and authenticity of the original work much deeper**.

2. Calvino, I. (1972) **Invisible Cities** Orlando: Harcourt Brace & Company. Italy: Vintage Digital. Vintage classics. pp. 5-35.

Similar to how this book is a **collective description of imaginary cities** and their **unique perspectives on human desires** and **urban lifestyle**, my **illustrations** also **offer a personal outlook** on my life. This outlook mostly consists of urban architecture, different cultures and new experiences. In the way the author has used vivid writing to evoke the reader's; Likewise through my illustrations, I wanted to **convey the emotions and sensations** that I experienced while capturing said photographs of these places/ things. It's interesting how, this book and my iterative illustrations, both are **shaped by internal interpretations of external realities**.

3. Embury, G. and Minichiello, M. (2018) **Reportage Illustration**. 1st. London: Bloomsbury Publishing.

I find it **fascinating** how **reportage illustration** is actually quite personal, it is like looking at a captured moment **through the eyes of the artist**. I also find it intriguing how these are **crowded yet organized illustrations**. I considered **why people** would want to **see reportage illustrations** of wars or other chaotic events, **when** in today's age, **there** are high definition **camera** which could literally capture any exact moment to the tiniest detail. I believe it is because reportage illustrations have a **lot more character, emotions** and thus **connect** with the viewers on a much deeper level.

references

4 Bradley, S. (2016) **An Introduction To Semiotics- Signifier And Signified**; Vanseo Design, 29 March. Available at: <https://vanseodesign.com/web-design/semiotics-signifier-signified/> (Accessed: 27 April 2024).

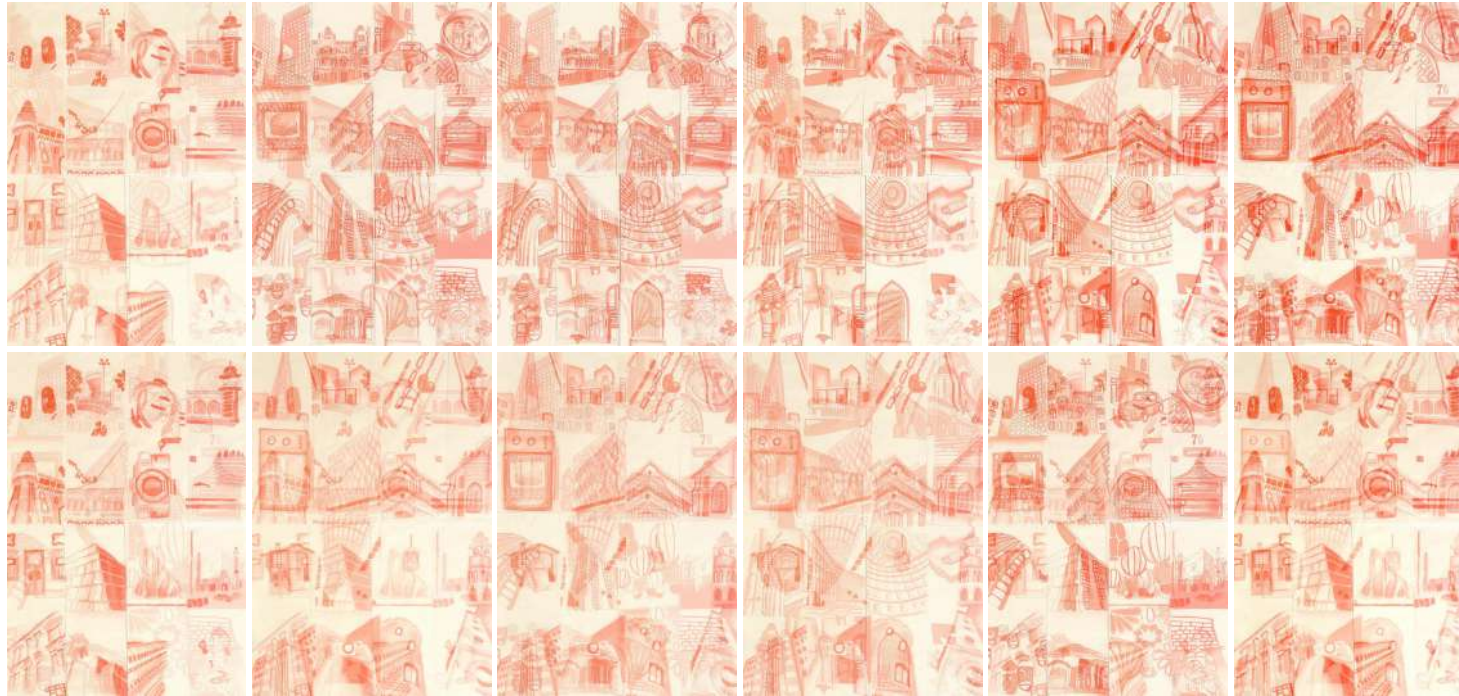
semiotics is the act of **assigning** a **signifier** to the **Signified**, leads to the **limiting** of **new/ different interpretations** of the signified in question. **My illustrations** as well, which in this case are the signified, **intentionally have no** labeling or **signifiers**, so that the **viewers are free** to **interpret** these hand drawn imagery. The idea behind purposely not assigning signifiers was to allow the view to **experience** a similar **curiosity/excitement** that I experienced while being in the reality of that illustration (which was when I clicked the photographs from which each illustration was translated).

Ceci n'est pas une pipe.

5 Everyday Practice (2024) **Golden Silver Town**. Available at: <https://everyday-practice.com/golden-silver-town/> (Accessed: 8 May 2024).

In this project, through the **intention** of having the public **create** various **different renditions** using the same **interchangeable elements/ structures**, the designers are able to analyze and **understand new perspectives** of what their (the public's) idea of an ideal structure might include. Similarly, using the **visual communication tool** that I have created, I want people to be able to make their **own graphic journey** or in other words, to be able to **build their own world**. To elucidate further, the consistent modular shape of all my **iterative illustrations** can **allow** people the **freedom to connect** them to each other in any possible direction and arrangement, which in turn results in various **unique renditions**.

6 Greeland, K. (2014) **ART HAUS ~ Psychogeography**; Wordpress, 4 June. Available at: <https://arthausdotme.wordpress.com/psychogeo/> (Accessed: 27 April 2024). I'm very curious about the way the artist has used the concept of **psychogeography in art**. I believe Psychogeography, i.e. the study of how **geographical surroundings**, locations can **impact human behavior** and **emotions**, is completely relevant to my process in many way. Through the translation of my photographs (consisting of various geographical surroundings and locations) to **iterative illustrations**, I am **prompting** people to **interpret** them however they like, while tapping into their thoughts and emotions. Much like how the author has made use of layered visual references to geographical spaces, I have also created layered iterations using my illustrations. In conclusion, being from an **interior architectural background** (and someone who is passionate about **combining spatial experiences with graphic design**), I definitely find the concept of Psychogeography to be thought provoking and relevant to my work.



concept development (1.0)

Layering, transparency & combinations

medium: red color pencil on translucent paper

30/ 04 / 2024

These iterations are the results of layering various combinations of the illustrations whilst adjusting their opacity, to see how it affects the narrative. The conclusions made was that:

- it wasn't a very clear perspective, it would help if I played more with scale as opposed to just the transparency,
- it could be interesting to overlay these translucent illustrations on other backgrounds to change the point of view
- The resulting images act as the catalyst for storymaking or world building by the viewers





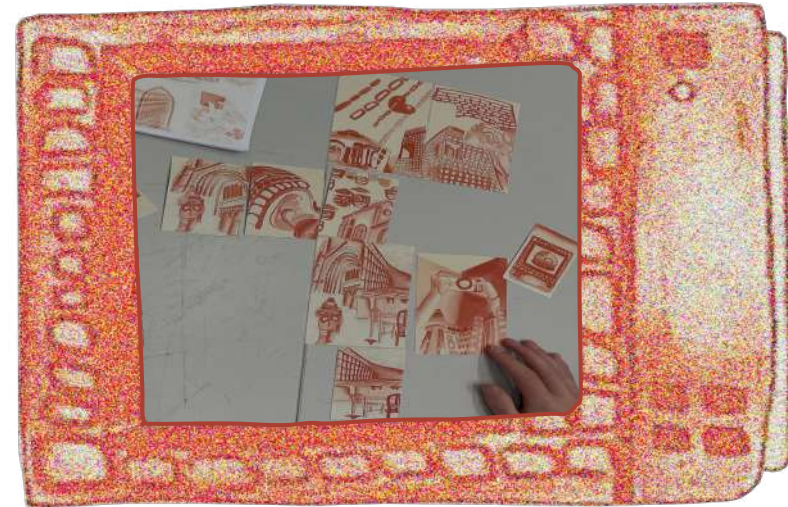
concept development (2.0)

Scaling, merging & layering

07/ 04 / 2024

These iterations on the left side are combinations involving playing with scale, layering and merging of existing illustrations. The observations made were:

- peer response was very communicative and effective, their first instinct was to play with the arrangement
- The idea that it could be used as a visual communication tool for adults, which can be therapeutic/meditative
- Could be a graphic novel where people could make their own narratives/ story
- Interesting how usually illustrations are fixed but this approach makes it flexible, movable illustrative system
- Could be a visual map of a video game world
- All the illustrations are so different from each other but look like they are from the same unique world



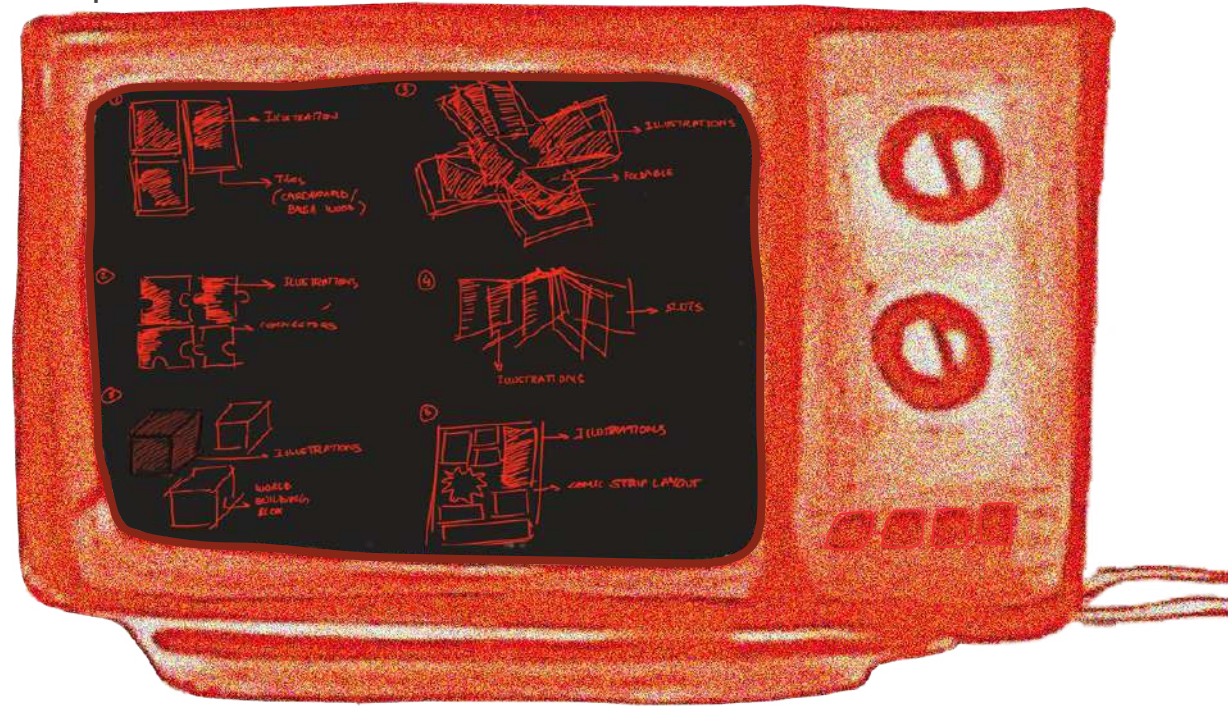
peer interaction

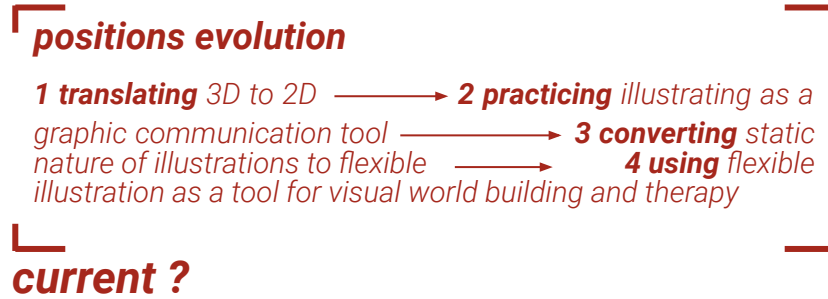
playing with arrangement

documentation

07/ 04 / 2024

concept ideation









**ok thank
you bye** ©