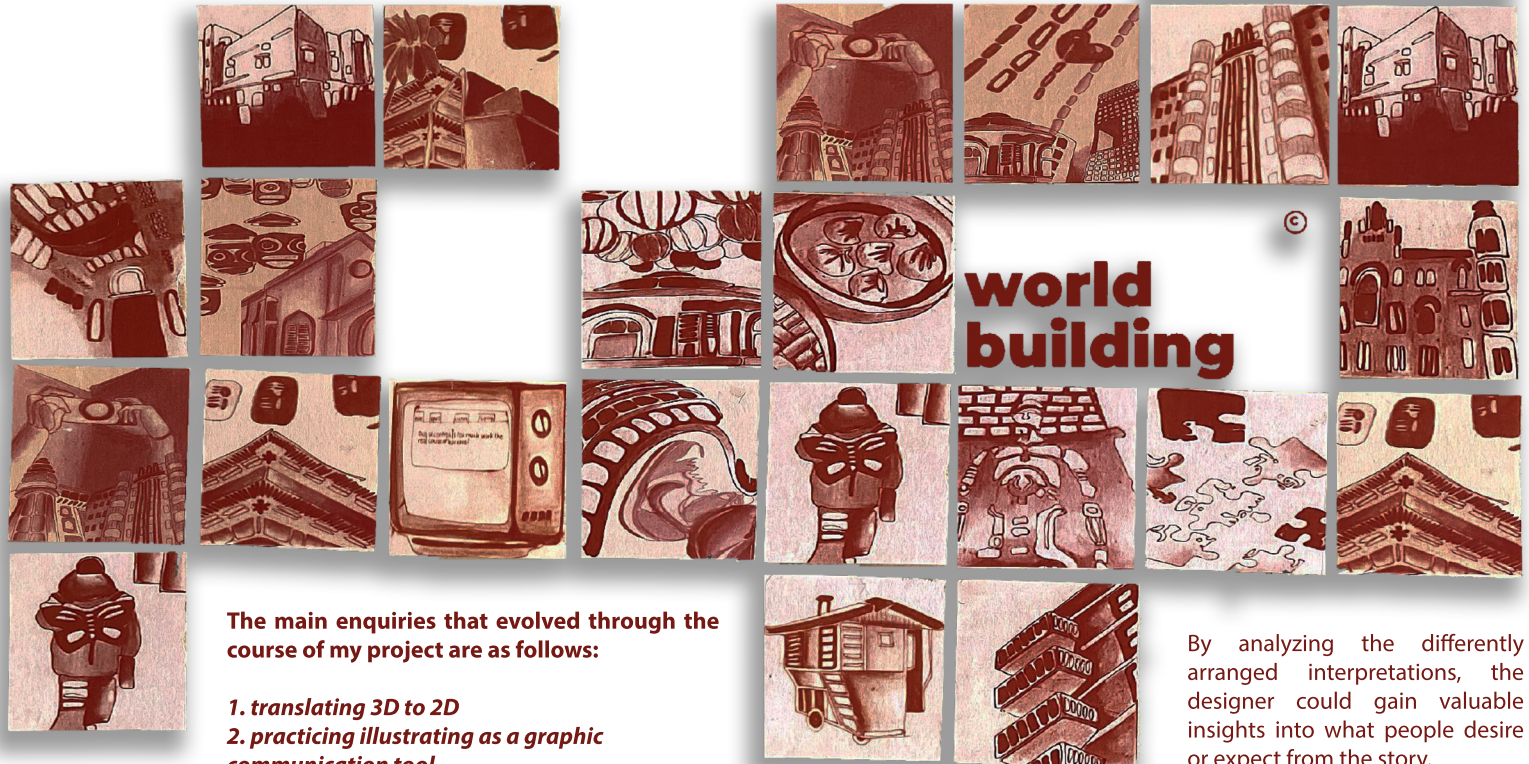**0.00**

Positions through Dialogue

world building ©

The main enquiries that evolved through the course of my project are as follows:

1. translating 3D to 2D
2. practicing illustrating as a graphic communication tool
3. converting static nature of illustrations into flexible
4. using this flexible nature of illustrations as a tool for visual world building and therapy

After engaging in productive discussions with multiple individuals about my project, two of whom specialize in illustrative design and UI/UX design, I found my perspective broadened with various interpretations and questions about my final enquiry—Non-static illustrations. During one of these conversations, while explaining how my project encourages people to build narratives (or world-building) through illustrations drawn from my personal experiences, we realized that this process serves as a kind of bonding activity between the designer and the user.

To elucidate further, I, as the designer, draw upon my own experiences and emotions, capturing them through photographs, which are then transformed into illustrated tiles. These tiles are subsequently arranged by the users, following a system based on how their own experiences and emotions relate to the illustrations. This results in a unique amalgamation of two experiential worlds: the one created by the designer and the one shaped by the user. Each user's personal interpretation leads to distinct, individualized arrangements of the illustrations, underscoring the notion that this world-building process fosters a form of connection between designer and user, as each participant engages with the illustrations in a way that reflects their own lived experiences.

Reflecting further on this concept, I began to wonder how designers might utilize this approach as a research method to gain deeper insights into their users. In the world of design, understanding the user's perspective is often as crucial—if not more so—than that of the designer. The conversations initiated by this world-building activity could serve as a valuable tool, allowing designers to better interpret the psyche of their users. I believe that grasping the mindset of the audience you're designing for is critical to the effectiveness of any design.

Another intriguing idea that surfaced during these discussions was how my project could be used as a research tool to explore numerous possible permutations and combinations of these illustrated tiles. More importantly, this method could be adapted to various contexts. For example, if a designer is tasked with creating a story or film and wants to test which narratives would resonate with their audience, they could present characters or elements as illustrative tiles, much like in my project, and ask participants to arrange their own narratives using these elements.

By analyzing the differently arranged interpretations, the designer could gain valuable insights into what people desire or expect from the story.

Additionally, these conversations sparked thoughts on how altering the color palette or illustrative style to something less personal might actually be more helpful for the users to craft their own interpretations and narratives more freely.

These dialogues also illuminated the value of engaging with individuals from different creative disciplines, as they can inspire unique questions and perspectives that I might not have otherwise considered.