2024

how
readers
of
image
based
content
can
be
given
agency
in
the
construction
of
a
narrative

an
iterative
&
process
lead
project
by
Sanjana Rajesh

Contents

01 Translating three dimensional graphics into two dimensional illustrations

Personal statement

When I began this iterative process, my main area of enquiry was exploring the relationship between 3D and 2D as well as the translation from three dimensional graphics to two dimensional graphics. Further, I analysed how the meaning or context 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 storytTelling 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.

The following are six textual and design project references that I found to be useful to my area of inquiry and research.
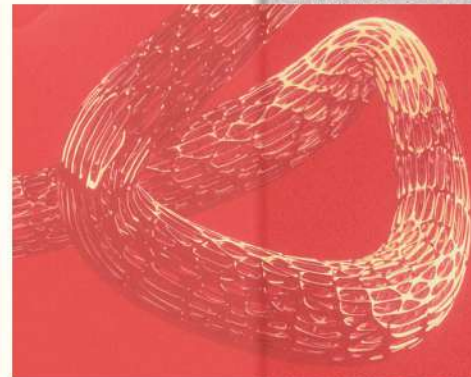
3D graphic

Publication 1: A 100 Iterations
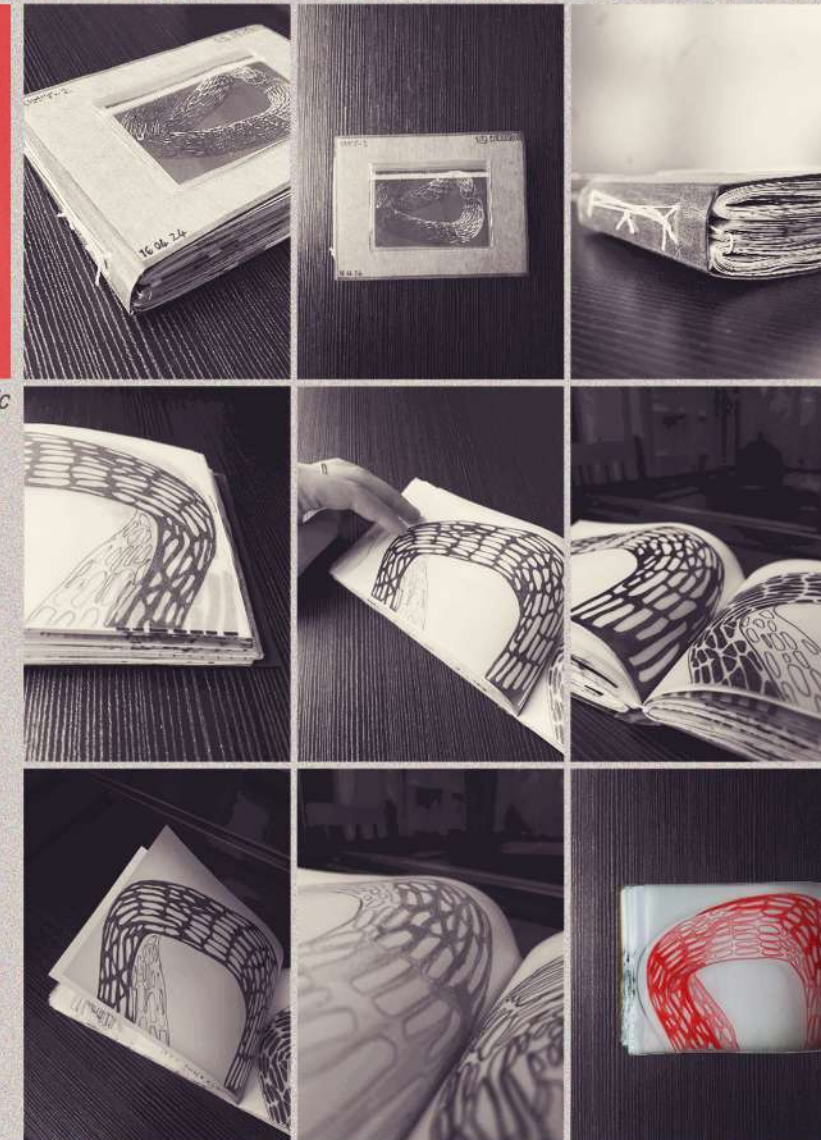
Chosen iteration

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

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

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.

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).

Publication 2: 64 illustrative translations
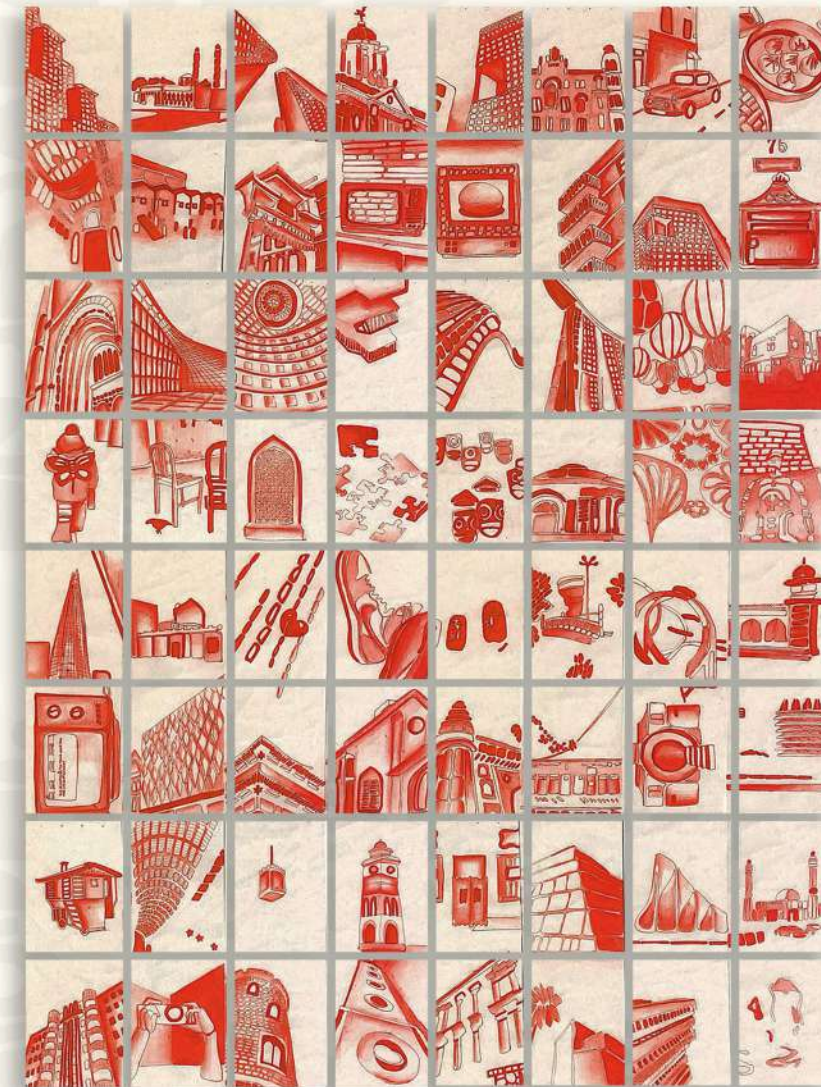
Peer interaction
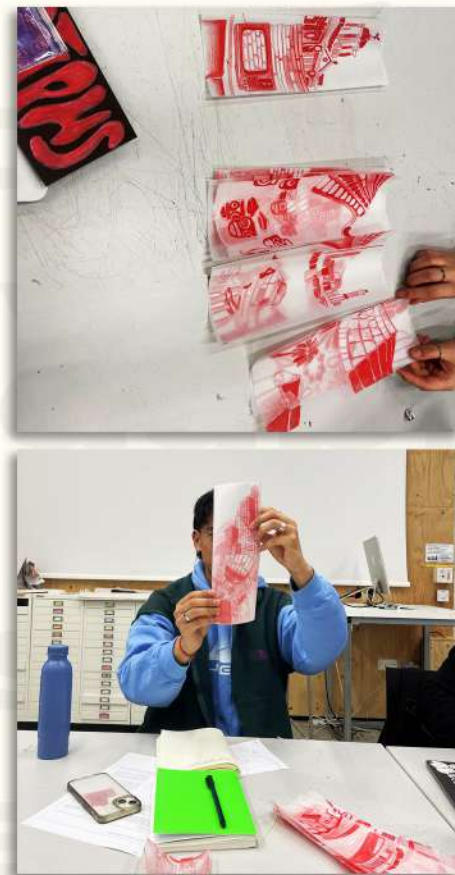
3. Gannon, Rachel, and Mireille Fauchon. (2021) Illustration Research Methods. Bloomsbury Publishing Plc. ProQuest Ebook Central. pp. 12-23

I found it compelling how the authors emphasize 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.

4. 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 explains that his design process isn't about complex sculpting but about simple, logical diagrammatic iterations. He values this method across all his projects, and as an interior architect, I also believe in the power of sketches and iterations. Through an experiment of creating 200 illustrations, I discovered that iterative sketching is equally valuable in graphic design. Iterations allow me to explore multiple approaches freely, which is especially useful in a world overflowing with visual data. In this way, iterations are essential for finding fresh, unique design perspectives.

5. 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/10/1177/1609406-920907247

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

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.

After observing Izzi Oakes' illustrative iterations of mountains, I noticed how she first chooses 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.

Experiment: Layering & Transparency
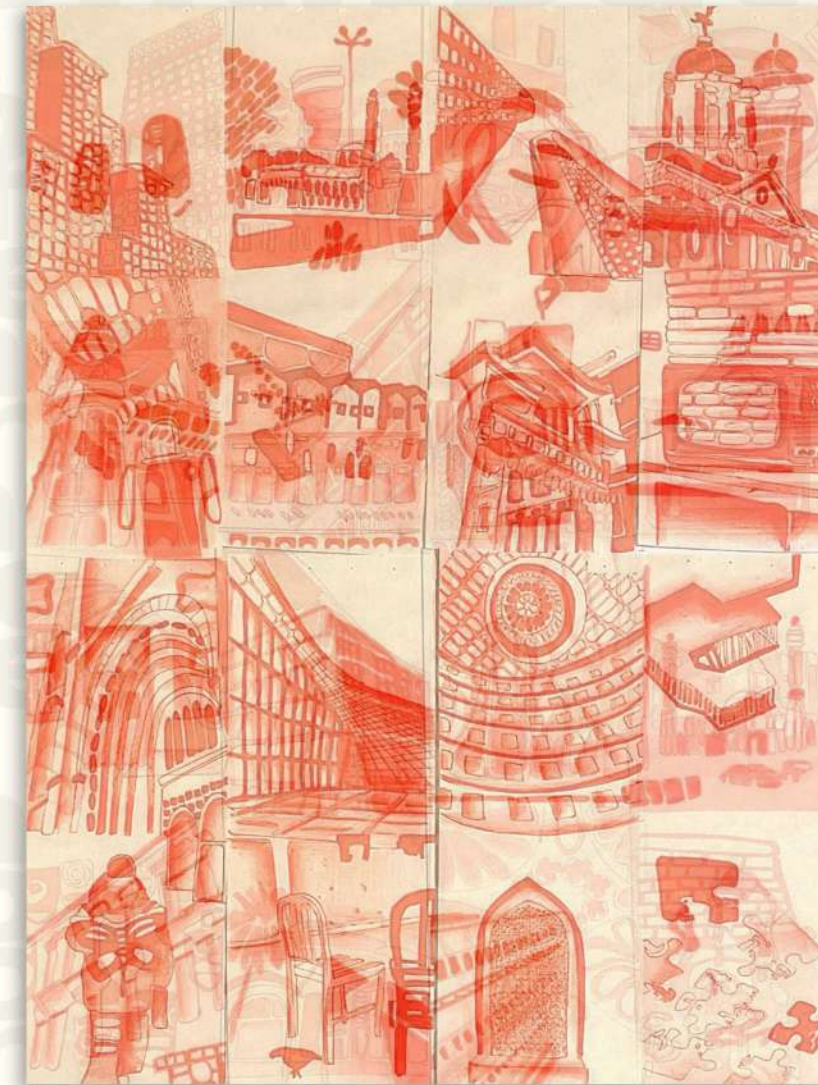
02 How can flexible illustrative systems be used as graphic communication tools to build visual narratives ?

Upon peer interaction, I noticed, everyone's first instinct was to rearrange these illustrations (that I designed using a distinctive illustrative style) and create their own visual narrative. So I decided to research further into the idea of of how using a cohesive hand drawn illustration style, of several different geographical locations, can form such a strong visual narrative.

I also found it interesting how Illustrations we see round us, whether in print or digital form, are typically fixed or static, inviting viewers to interpret them as the creator intended. However, transforming these illustrations into non-static rearrangeable tiles introduces a dynamic, interactive quality. This shift enables countless permutations and combinations, facilitating the creation of diverse visual narratives and opening up new possibilities for interpretation.

Following are six more relevant textual as well and design project references that have helped shape my inquiry to a much deeper level.

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. For instance, taking the same example as the author, where he compares the experience of watching a live theatrical performance against watching a film adaptation in the cinema, and goes on to say that the former experience surpasses that of the

Experiment: variable illustrative system

later; personally I believe both experiences have the power of transporting you into their world, be it through live actors or through breathtaking cinematography and sound systems. In the case of my illustrative iterations as well, which involve hand sketches of photographs that I've taken, the hand imagery offers a very personal touch to the viewers, which in my opinion makes the aura and authenticity of the original work much deeper. To elaborate further, by manually illustrating these photographs, I also specifically choose which parts to illustrate, which makes a more personalized and authentic version of the original work. As a result, the aura the art also becomes more meaningful in a way.

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 (translated from the photographs), I wanted to convey the emotions and sensations that I experienced while capturing said photographs of these places/ things. Just like the author of the book, I realized that I too want people to feel the essence of my illustrations, the essence being consisted of the memories, desires and interpretation of the photographs. In parallel to how the author has written each passage in a different perspective, each of my illustrations also communicate different lenses through which one can experience cities and remember them. It's interesting how, this book and my iterative illustrations, both are shaped by internal interpretations of external realities.

Publication 3:
Illustrative world building
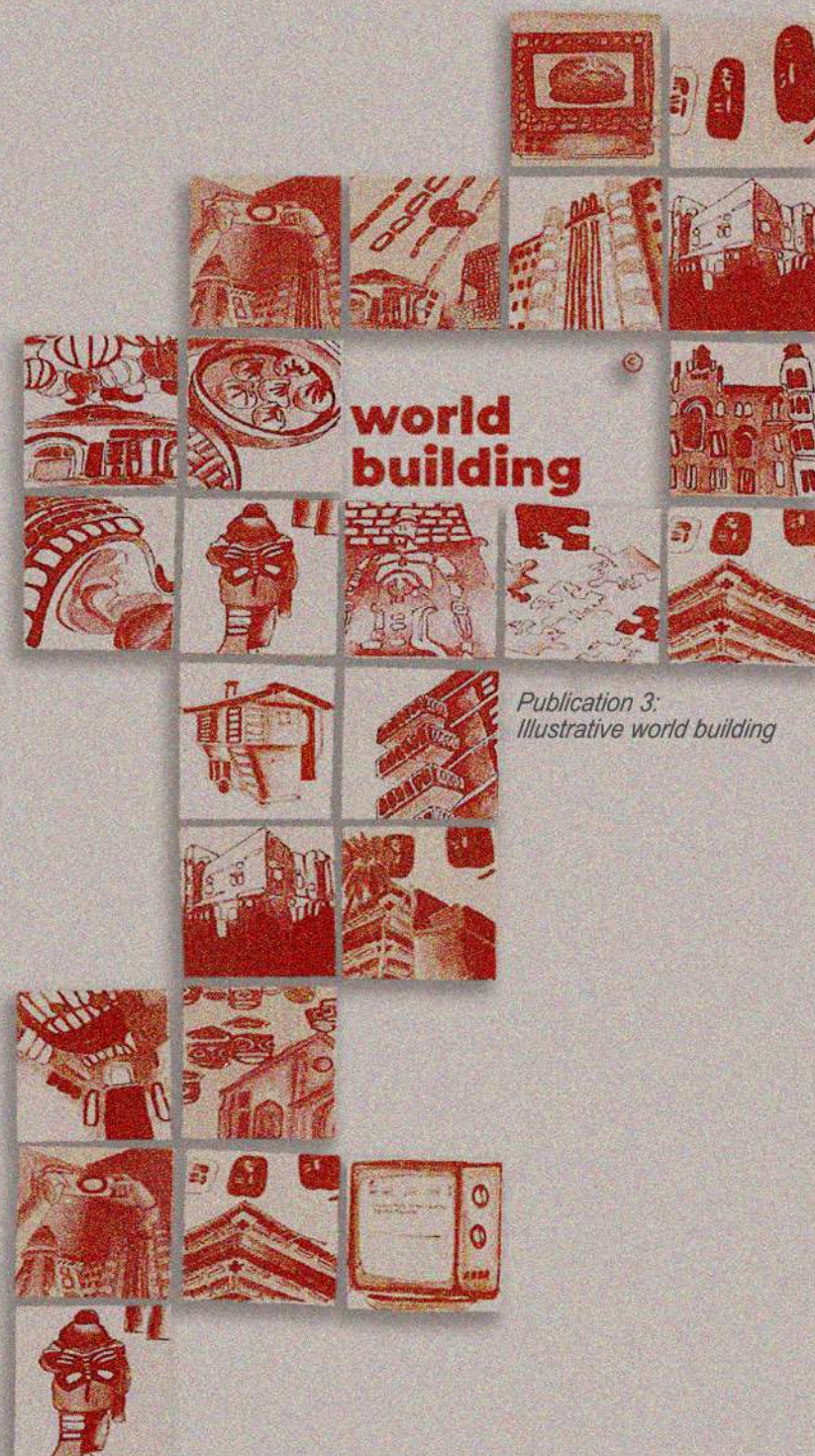
Publication 3:
Illustrative world building

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

From the above reading 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. From what I understand, reportage illustrations are immediate and quick hand drawings of a live event, situation or space, which means that the artist will only drawing elements that are important in their eyes, or catch their attention. For instance, if an artist is documenting a courtroom trial through reportage illustration, so many intangible aspects like emotions and behavior of the subjects in question, would all be annotated and illustrated purely based on how the artists interprets the situation. Thus it means that we are literally looking at the moment (rather an illustration of the captured moment) only through the artist's point of view, but are free to make our own interpretations at the same time.

Furthermore, it can be observed that in reportage illustration, there can even be use of quick hand annotations. After looking more into reportage illustration I learnt that this sort of layering approach, gives a much deeper meaning to the illustration as opposed to a flat two dimensional sketch, it adds details and a much more meaningful narrative. I have adapted a similar approach in my work, however the type of layering I have used, is different from that of typical reportage illustration, in my work, I have layered multiple frames of illustrations to create a new interpretation, while in common reportage illustrations, there are multiple layers within the same singular frame. I also find it intriguing how the use of minimal colors in these illustrations are able draw our attention only to specific things in such crowded yet organized illustrations.

While reading this book, I also 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. This made me realize, what a reportage illustrations provides to a viewer as opposed to a photo or a video of a particular moment, is the personalized point of view, or in other words, reportage illustrations have a lot more character, emotions and thus connect with the viewers on a much deeper level. For instance, the act of translating my photography into these iterative illustrations which are abstracted to some degree, enable people to derive their own meaning from it as opposed

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).

to them view the original captured moment through the photos. This is not only more engaging for the viewers but it also instills in them a sense of creative freedom and originality as each individual would derive their own unique meaning and story. An important aspect of reportage illustration is materiality. Although one might think in reportage illustrations, it can be limiting for artists to make use of quick, easy and mobile drawing tools, I think it's quite the contrary. During my experimentation, the need to make illustrations quickly in a short period of time and using the simple tools, facilitated me to come up with a unique illustrative style.
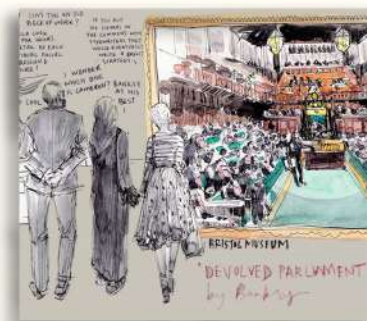
What I understand from the concept of semiotics is that the act of assigning a signifier to the signified, leads to the limiting of new/ different interpretations of the signified in question. In relation to this, my illustrations as well, which in this case are the signified, intentionally have no labeling 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).

Reportage illustration

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. Another aspect of the "Golden Silvertown" project that I appreciated was that when the public create their own configurations of the building, they also get a printed receipt of their creation, inspired by this, I would consider providing some sort of a keepsake that would remind the user of what they just created.

6. Greeland, K. (2014) 'ART HAUS ~ Psychogeography', Wordpress, 4 June. Available at: https://arthausdotme.wordpress.com/psychogeo/(Accessed: 27 April 2024).

The way the artist has used the concept of psychogeography in art, made me quite curious about the concept. 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 iterations. 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 proving and relevant to my work. Another engaging factor about this project is that, when the viewers look at it from different angles or under different lighting,

the images appearing on the main structure keep changing. Comparably, my illustrations as well can be viewed from any direction, leading to numerous permutations of said illustrations.

After understanding that the psychogeographic vision of reimagining cities, originates from surrealism and dadaism (avant - garde movements), where in they experimented with methods to let loose subconscious imagination, I strongly believe that my iterative experimentation with illustrating spatial photographs, also has a similar effect on its viewers/users. To elaborate, when people look at/ play with these illustrations, which are basically hand made imagery of various urban spaces, they too will be urged to subconsciously unlock their imagination. The playfulness of my illustrations would encourage people to freely explore through them whilst forming various unique narratives. I realized that, such a sort of interactive design, could lead to deep emotional responses, for instance a person could either end up feeling gleeful and proud of what they just created or a person could also end up creating a sad narrative from a subconscious memory of their turbulent past. I think that is the specialty of when Psychogeog

raphy is amalgamated with graphic design, it leads to a more psychological/ emotional response. Having majored in behavioral studies of interior architecture (during my undergrad), this concept is definitely riveting to me. It opens up so many new possibilities of using psychological concepts like psychogeography along with graphic design to affect people's emotions and behaviour, this could not only be helpful or therapeutic for some but it could also be a tool for people to express or let out their buried/ hidden emotions and memories.

Another definition of psychogeography, which also applies to my practice, is that it is a complete assortment of creative and playful tactics for discovering cities, encompassing anything that diverts pedestrians from their usual routes and prompts them to perceive the urban environment in a fresh light". Through my graphic communicative tool, I want people to interact with these illustrations and gain new perspectives not just about themselves (through emotions) but also of their surroundings. Especially in a world where people are so addicted to the digital world, this would be an engaging way of getting people excited about exploring real places.

Combining psychogeography with graphic design, evoking emotional reactions, allowing people to express hidden memories.

Peer interaction

03 Can flexible illustrative systems be used as a research method to better understand users ?

So far 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

After engaging in productive discussions with multiple individuals about my project with respect to the above enquiries, 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.

Peer interaction
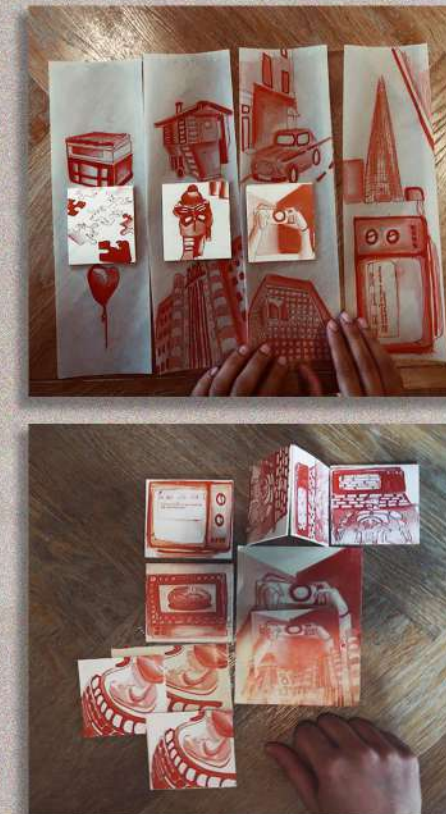
Reflecting further on this concept, I began to wonder how designers might utilize this approach as a research method to gain deeper insights into their users. In the world of design, understanding the user's perspective is often as crucial—if not more so—than that of the designer. The conversations initiated 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 permu

tations 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.

utilize this approach of a flexible illustrative system as a research method to gain deeper insights into their users

04 Designing non-static communication tools that facilitate a continual rebuilding or reconfiguration of spaces

Throughout this exploration, I noticed that the keywords that revolve around my project are constant, which are: 3D, static, illustrations, spaces, psychogeography, re-arranging, world building and re-configuring. However, this part of the project developed a new perspective in terms of my enquiry. My previous exploration lead me to the enquiry of "Converting the static (where static refers to a fixed meaning) nature of illustrations into a variable system and thus using them as a tool for world building". I then began experimenting with 3D forms to deepen my research. After several different experiments over the last few weeks, my research questions consequently evolved.

1. Facilitating Rebuilding Instead of Building:

In line with my experimentation, my enquiry explores how we can shift focus from designing static -communication spaces to creating non-static environments/communication tools that facilitate a continual rebuilding or reconfiguration of these spaces.

2. FlipSpace, a re-configurable design book:

The image above presents how my concept is executed visually. It shows an interactive interior design book called "FlipSpace" that allows for a unique way of visualizing different room configurations. Traditional books always have two sides once opened, however, the book I have designed, would have 3 opening sections. The 3D book is bound on two edges (thus leading to 2 different spines essentially) and is divided into two sections (one section would be flipped upwards while the other towards the left), both of which can be flipped independently—one half features different wall designs, while the other dis

Publication 4: FlipSpace
(A re-configurable design book)

plays floor layouts. This setup enables the user to mix and match various combinations of walls, floors, and other interior elements to visualize and explore different room designs while also providing an interactive and quick way to reconfigure room aesthetics.

This approach emphasizes the design of tools and frameworks that prioritize flexibility, user agency, and iterative transformation, enabling a more sustainable, participatory model of space-making and visual communication.
Additionally, this project is designed to be more accessible for users who don't know how to use 3D software by helping them to easily visualize their own spatial configurations. However, in contrast to this concept, there are several apps and games that are designed to allow spatial customizations with lesser limitations. Which brings me to my chosen reference i.e. "Home Improvisation: Furniture Sandbox". It is a game that allows interior customizations.

3. Chosen Reference and how it creates tension with my work:

Home Improvisation (Steam, 2024) is a furniture-building simulator that lets you decorate an entire house. One of its features being: none of the furniture comes with instructions! It allows one to discover the intended design or make complete original work. It also allows to design and build virtually through a VR headset, so that users can work together locally and online to build unique creations.

The game "Home Improvisation: Furniture Sandbox" (Steam, 2024) mainly focuses on static arrangements—once the furniture is assembled and placed, it generally stays fixed unless the player manually changes it. This encourages a traditional, static design process, where spaces are built or decorated once, with occasional adjustments, rather than promoting continual reconfiguration.

This contrasts with my enquiry of "Facilitating Rebuilding Instead of Building," which contradicts the above by suggesting a shift from static, fixed designs to dynamic environments that are designed for ongoing change and evolution.

Publication 4: FlipSpace
(A re-configurable design book)

this
encourages a
traditional static
design process where
spaces are built
or
decorated
once
for one
final result
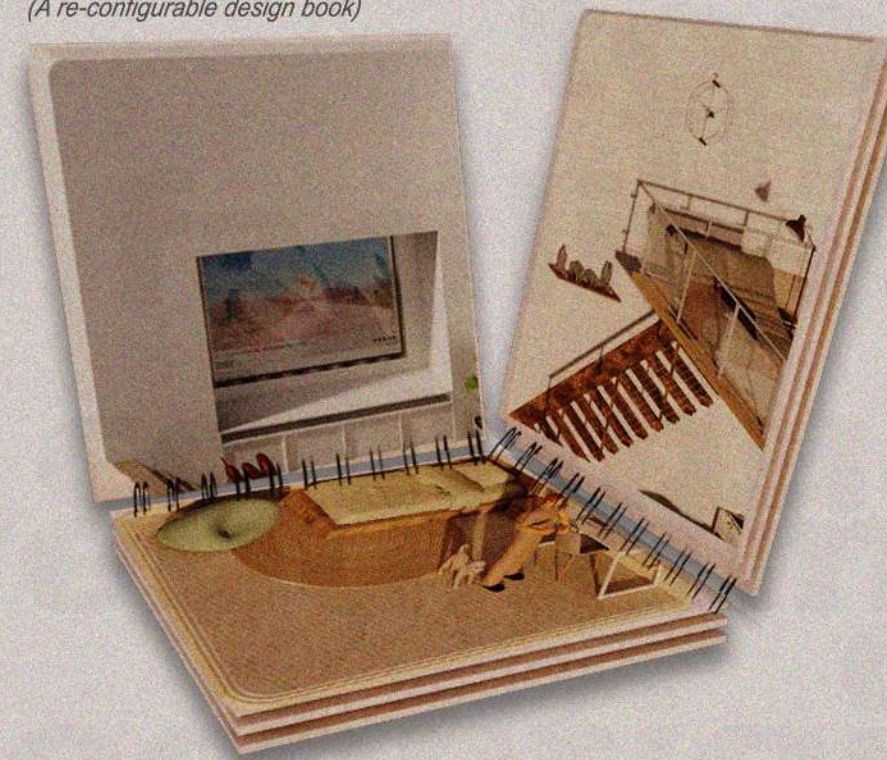
Reference: Home improvisation

To implement this approach, my focus is on creating tools or modular systems that make it easy for users to continually re-build, reconfigure, or adapt spaces in real-time, based on changing needs or preferences. These environments are inher-ently flexible, designed to evolve rather than simply exist in a final, static form.

The design process in the app "Home Improvisation" (Steam, 2024) starts like any other, i.e. with an empty room/ space upon which users would began de-signing/ interior decorating as per the space they want. This would indirectly steer them in the direction of typical interior design concepts and wouldn't really en-courage them to think beyond that. Unlike the app, the book "FlipSpace" due to its modularity and diverse interior styles, would actually encourage the users to design more unique configura-tions.

The below images are some photos of the prototype that I de-signed of the re-configurable in-terior design book called "Flip-Space".

4. Comparative analysis be-tween the game "Home Im-provisation: Furniture Sand-box" and the book "FlipSpace"

In retrospect the VR game "Home Improvisation: Furniture Sandbox" and my reconfigur-able book project were both de-signed with the intention to pro-vide users with interactive ways to explore and customize interior spaces, but they differ signifi-cantly in terms format, technolo-gy, and user experience, which could lead to some friction in how they approach the goal of interior design. Below is a brief comparative analysis on how:

4.1. Technology vs. Physical In-teraction:
Home Improvisation uses virtual reality for an immersive 3D design experience, allowing users to manipulate room ele-ments in real-time.
While the design book is a phys-ical tool, offering a hands-on, low-tech experience by flipping pages to mix and match room configurations.

4.2. Customization Level:
The VR game offers nearly un-limited customization, allowing users to adjust dimensions, tex-tures, and placements in a dy-namic environment.
The design book is limited to the pre-printed options, restricting customization to the available combinations.

4.3. User Experience:
Home Improvisation offers a fully immersive, 3D experience where users explore rooms interactively.

While the book provides a 2D, top-down view, giving a more abstract visualization of room designs. Similar to how designers refine their ideas through sketches and models, users of the book can experiment with combinations and reconfigure their design repeatedly. This provides a low-stakes environment for iteration without the complexities of undoing or modifying digital layouts, which can feel intimidating for novices.

4.4. Audience & Accessibility:
The game appeals to tech-savvy users familiar with VR, requiring specific hardware, thus limiting the diversity of users The book is accessible to a broader audience, offering a simple, tactile design solution without the need for technology.

4.5. Medium:
Home Improvisation is a digital game with VR integration, allowing interaction in 3D space via various devices.

The design book is a physical medium that users manipulate manually to visualize different room setups.

4.6. Design Approach:
The game supports a more finalized, one-time design creation, while the book presents evolving concepts, and a more iterative approach to design.

This comparative analysis also reflects a position that values the diversity of communication tools, showing how different mediums (digital and/ or analog) can shape user engagement, perception, creative interaction and discussions in interior design or other applicable fields.

this game encourages a traditional, static design process, where spaces are built or decorated once for one final result

05 How can readers of image based content be given choice in the construction of a narrative ?

I began this project by creating unique illustrations of my photographs from various locations. This resulted in engaging, interactive tile-based iterations that conveyed my personal perspective while simplifying the complex data within the photographs, drawing a parallel between my work and reportage illustration (Embury and Minichiello, 2018). Upon peer interaction, noting that people tend to rearrange these illustrative tiles to form new narratives, I consequently moved to my next area of enquiry i.e. using illustration as a tool for world building, allowing individuals to craft visual stories that mirror their thoughts and emotions by rearranging this illustrative tiles. This action of worldbuilding using illustrative tiles gave rise to the analogy of transforming static illustrations into a variable system, enabling people to build and customize their own visual worlds through an iterative project.

The essence of my work revolves around the enquiry of how readers of image based content can be given choice in the construction of a narrative. We see it in games, we see it in books like the "Choose Your Own Adventure" series (Anderson, 2024), but we haven't seen it as much in the world of image and illustrations, so my intention is to create the tools that allows said readers to have agency, as a kind of "Choose Your Own Adventure" (Anderson, 2024) but through image content.

To further my intention, I shifted focus towards the rebuilding/ reconfiguring aspect of the illustrations (whether 2D or 3D).
Which brings me to my final outcome "FlipSpace"(re-configurable interior design book). FlipSpace embraces user-centered design by allowing users to become co-creators rather than passive recipients of pre-designed spaces, this in turn stimulates creativity.

Publication 5: FlipSpace
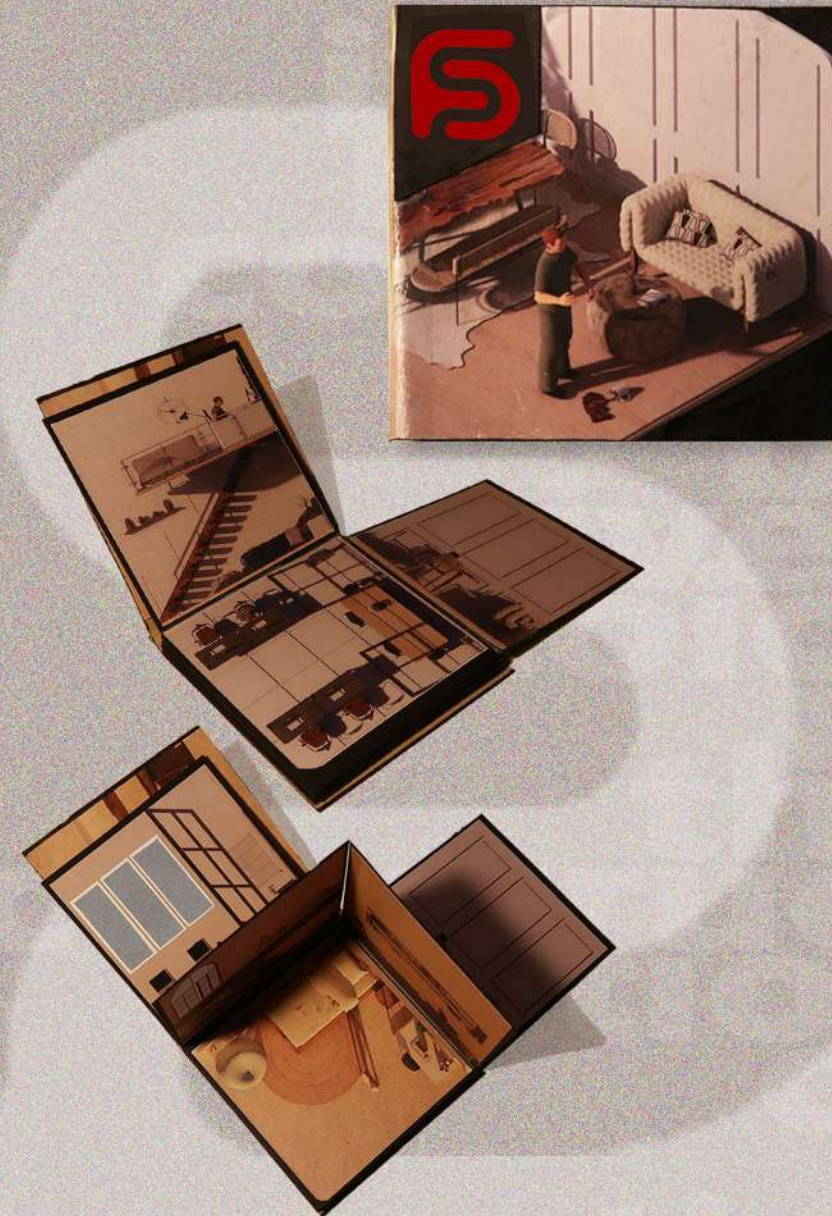
The way I have designed the book plays a crucial role in implementing the above approach. It bridges a unique take on book-making with spatial visualization by transforming a traditionally linear, static medium into something dynamic and interactive. Usually books are made to be narrative driven, however my concept turns the book into a creative tool—the reader is not merely consuming content but actively creating and exploring new configurations by flipping the sections independently.

Upon further research, I learnt about modular storytelling where in (much like in my book as well) the user navigates through possibilities and combinations rather than following a set path, encouraging interaction over passive consumption.

This clearly challenges the typical expectation of a book as a finished product, instead framing it as a framework for iterative creativity

Thus "FlipSpace" is a hybrid between 2D and 3D (as it uses 3D models, presented in 2D form, but in a 3D book) this happened unintentionally but somewhat gave rise to really interesting

thoughts for me. Typically, in my field i.e. interior architecture, we make use of technical drawings (that are 2D) like floor plans, elevations, section etc. to describe 3D spaces, but my book allows non familiar users (users who don't know how to read architectural drawings) to physically construct a 3D environment (due to the two way folding nature of the book) using 3D spatial illustrations, bridging the gap between 2D graphic representation and the perception of 3D space.

From a graphic designer point of view, using 2D elements to build 3D interpretations posed more interesting observations like: How flat graphics can convey depth, perspective, and spatial relationships effectively; How my book "Flip Space" emphasizes communication design by not only expressing ideas but enabling user participation in creating meanings or experiences.

In conclusion, apart from giving agency to readers of image based media, my concept also rethinks the role of books and design tools in shaping how we interact with spaces and ideas, making the process more user-centered, iterative, and creative.

Publication 5: FlipSpace

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

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

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

4. 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/10.1177/16094069209072 47

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

6. Oakes, I. (2018) Behance. Available at: https://www.behance.net/gallery/71888 565/mountains (Accessed: 20 April 2024).

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

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

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

10. 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).

11. Everyday Practice (2024) Golden Silver Town. Available at: https://everyday-practice.com/golden-si lver-town/ (Accessed: 8 May 2024).

12. Greeland, K. (2014) 'ART HAUS ~ Psychogeography', Wordpress, 4 June. Available at: https://arthausdotme.wordpress.com/ps ychogeo/(Accessed: 27 April 2024).

13. Steam (2024) Home Improvisation: Furniture Sandbox. Available at: https://store.steampowered.com/app/35 7670/Home_Improvisation_Furniture_ Sandbox/ (Accessed: 17 October 2024).

14. Anderson, N. (2024) Dscout. Available at: https://dscout.com/people-nerds/new-s pin-on-journey-maps (Accessed: 18 October 2024).

the end