

POSITIONS THROUGH TRIANGULATING WRITING

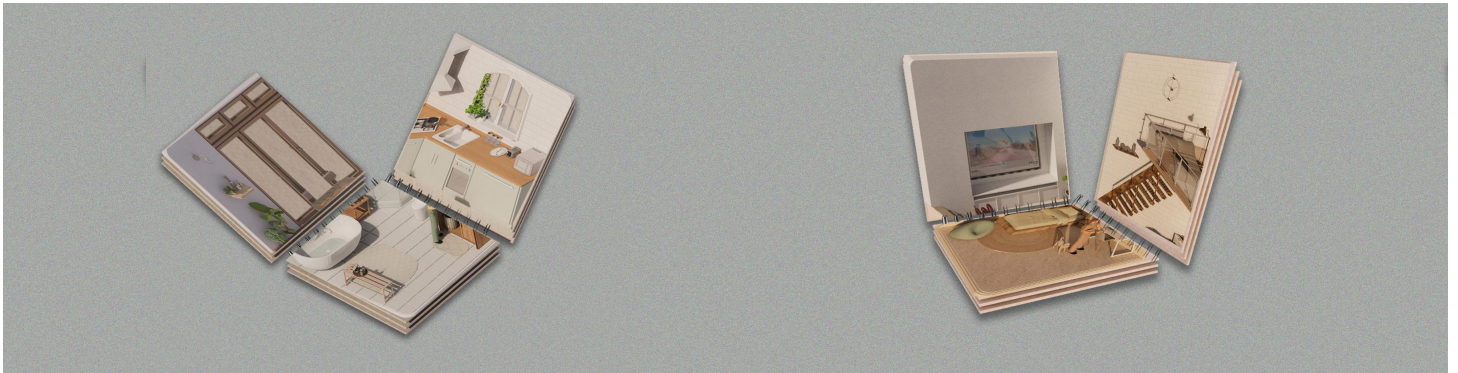
1. Enquiry evolution:

This part of unit 2 involves taking a new perspective in terms of my enquiry. My previous exploration lead me to the enquiry of "Converting the static 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 approaches over the last few weeks, my research questions consequently evolved and finally brought me to my current enquiry, that is

Facilitating Rebuilding Instead of Building.

My current enquiry explores how we can shift focus from designing static spaces to creating environments/ graphic communication design tools that facilitate continual rebuilding or reconfiguration.

2. Enquiry explanation:



To elucidate further, the images to above is a visualization of my concept. It shows an interactive interior design book 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 sides when opened. The 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 displays 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.

My 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, the above concept 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.

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



Home Improvisation 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 their own creative masterpiece. It also allows you to design and build virtually through a VR headset. Users can work together locally and online to build unique (and/ or terrifying) creations

The game “Home Improvisation: Furniture Sandbox” 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 suggests a shift from static, fixed designs to dynamic environments that are designed for ongoing change and evolution. To implement this approach, the focus would be on creating tools or modular systems that make it easy for users to continually rebuild, reconfigure, or adapt spaces in real-time, based on changing needs or preferences. These environments would be inherently flexible, designed to evolve rather than simply exist in a final, static form.

4. Comparative analysis:

In retrospect the VR game “Home Improvisation: Furniture Sandbox” and my reconfigurable book concept both were designed with the intention to provide users with interactive ways to explore and customize interior spaces, but they differ significantly in terms format, technology, 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 Interaction:

- Home Improvisation uses virtual reality for an immersive 3D design experience, allowing users to manipulate room elements in real-time.
- While the design book is a physical 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 unlimited customization, allowing users to adjust dimensions, textures, and placements in a dynamic 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.

5. Critical perspective & conclusion

My final outcome (re-configurable interior design book), I believe, not only facilitates users to easily visualize their reconfiguration process while designing, but (because of its re-configurable nature) it also encourages users to step outside the box in terms of design thinking and thus come up with more unique and/ or uncanny concepts.

Thus my project embraces user-centered design by allowing users to become co-creators rather than passive recipients of pre-designed spaces.

On the contrary to this, the design app "Home improvisation" does not necessarily encourage the creation of unthought of designs. The design process in this app starts like any other, i.e. with an empty room/ space upon which users would begin designing/ 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 encourage them to think beyond that.

In terms of what critical enquiries have arisen post having made the re-configurable book concept physically (and having explored with several different outcomes), I began further exploring the approach of HOW "Facilitating Rebuilding Instead of Building, i.e. shifting focus from designing static spaces to creating graphic communication design tools that facilitate continual rebuilding or reconfiguration" can give birth to newer, unthought of design concepts in the field of interior design.

The graphic communication design tool that I am referring to in the above lines is the re-configurable book that I built. The way I have designed the book plays a crucial role in implementing the above approach. It bridges a unique take on bookmaking 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

The book is also a hybrid between 2D and 3D, this happened unintentionally but somewhat gave rise to really interesting thoughts for me. Typically, in my field (interior architecture) we make use of technical drawings (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 mentally construct a 3D environment (due to the two way folding nature of the book), 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; And how my book also emphasizes communication design by not only expressing ideas but enabling user participation in creating meanings or experiences.

In conclusion, my concept 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.