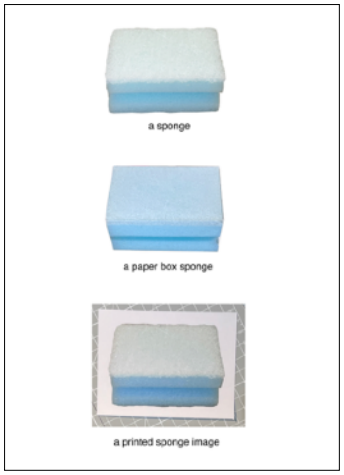
△3 · Week 1 draft

Cecilia (Runlan)

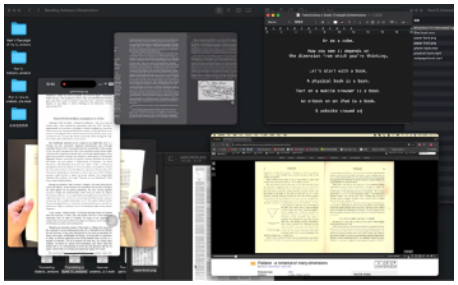


the multiple dimensions of an object

Since Unit 2, I have been continuously exploring the dimensional changes between objects, images, and texts. In this process, I enjoyed using physical materials as media to test whether the meaning of the same object remains unchanged when presented in different ways, just like *One and Three Chairs* by Joseph Kosuth. As I play between the transformations of space, interface, and object, and think about how objects carry multidimensional experiences, the novel *Flatland* naturally became my source of inspiration and the subject of my early experiments. However, rather than focusing on the content of the novel, I became more interested in the thoughts that arise from my reading experience: reading takes place on the two-dimensional surface of a three-dimensional object, while it is a four-dimensional event. In this sense, the dimensions carried by the medium of the book itself seem even more intriguing than its contents.



One and Three Chairs



the same book across different medium

As Marshall McLuhan stated, *the medium is the message*. As my visual experiments developed, the act of reading the same book through different mediums and formats constantly expanded my understanding of both the book and reading. Through continuous iterations, I finally focused my perspective on reading itself, exploring how reading happens across different dimensions. Nowadays, we access information through screens, which means the word “reading” has already moved beyond its original associations with *text* and *book*, becoming a new way of perceiving.

Ulises Carrión wrote in *The New Art of Making Books*: *In the old art the writer writes texts. In the new art the writer makes books.* I believe this can be paralleled with the role of the graphic designer: In the new art, the graphic designer designs reading rather than merely designing layout.

Therefore, throughout this unit, I have consistently aimed to emphasize the materiality of creation. I believe that both “designing reading” and “reading” involve constructing relationships—between text (or image) and text (or image), between text (or image) and people, and between people themselves. I have been trying to use physical images to *deconstruct* the boundaries between dimensions, allowing reading to become a fluid and expanded event. My intention is to invite the audience to reflect: in this era of rapidly developing digital technology, how might reading take on new forms



transfer the physical creases from a book onto blank pages

through different individual interpretations? When reading is no longer only about text and images, how can we create new connections with what we read? And when reading functions as a form of decoding, how might we read the things that surround us?

In the process of triangulating, I adopted research methods that new to me to support my exploration. In the past, I tended to look for references that were closely related to my enquiry in order to build a coherent and fluent argument. However, this time, by exploring the tension between the references and my own work, I realized that encountering different voices allows me to repeatedly clarify the concepts I want to express. This process effectively helps me strengthen and affirm my statement.

In this unit, as a reader, I explored the potential of reading as an event through different media and approaches. At the same time, as a designer, I invited the audience to read my reading, aiming to evoke diverse interpretations. I believe that this dual position embodies the kind of human connection that occurs through the reading, and I also believe that such connection is essential to graphic communication design.

Carrión, U. (1975) 'The New Art of Making Books', *Kontexts* No. 6-7. Available at: *https://www.serraglia.com/wp-content/uploads/2018/05/Ulises-Carrion-The-New-Art-of-Making-Books1.pdf* (Accessed: 20 Oct 2025).

Kosuth, J. (1965) *One and Three Chairs*. Available at: *https://www.moma.org/collection/works/81435* (Accessed: 29 Oct 2025).

McLuhan, M. (2001) *The Medium Is the Message: An Inventory of Effects*. Berkeley: Gingko Press.