

2 Sketchbooks

Project 1

Ge Linling 35902329

Sketchbook 1



This is a book designed for CHANEL NO.5, with a perfume bottle embossed on a black box. The 300-page book, which not only has a white cover like SHEILA HICKS and is printed with no ink at all, but also carries enough information to be completely unPDF, is the most manual and digital-free book Irma Boom has ever done.

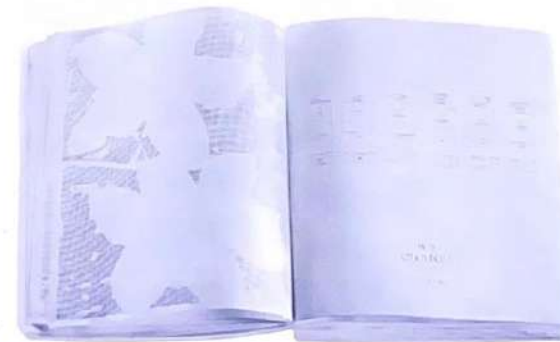
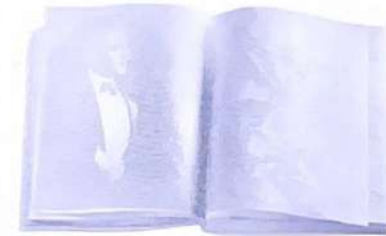


This book uses images and words to tell how CHANEL NO.5 perfume was created and how it went through the historical process to become what we see today. The book uses a pressing mechanism to create an embossed effect on the paper surface, so that the reader can see the contents of the page by looking for an angle and using light.

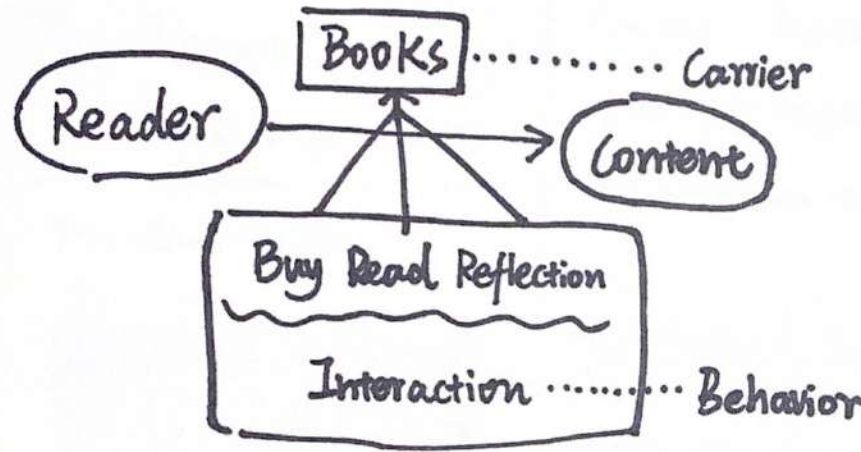
NO.5 CULTURE CHANEL

Irma Boom

Created to coincide with the Chanel exhibition at the Palais de Tokyo in Paris, the book tells a story in embossed text on paper that only not renegades the question of what words and images are, but also challenges the form of the book.



Sketchbook 1



Books are the medium for readers to communicate with their content. Readers interact with the content of books through buying, reading and reflecting on books. Therefore, the core of book design is the designer's design of the interactive behavior between readers and content, no matter what from the book is presented in, it is the carrier of interaction.

Irma Boom first clarified the interactive goal of readers being able to evoke the real feeling of textile fabric through visual and tactile guidance when reading books, and then tried a variety of means, and finally chose to wear the edge of the paper, and designed different edges for each book in the series to present the special charm of the book for readers.



Source: New from book design from the perspective of interaction design.

Sketchbook 1

The Elements: A Visual Exploration Theodore Gray



Purpose: Interactive and educational digital book for exploring the periodic table with multimedia elements.

High-Resolution Visuals: Zoom in to explore element textures in incredible detail.

3D Interactive Models: Rotate and examine atomic structures dynamically.

Audio Integration: Sound effects related to elements (e.g., burning hydrogen, metallic clangs)

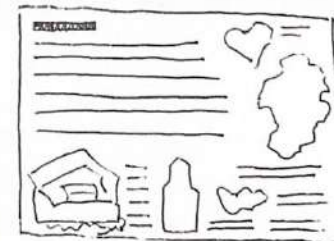
Live Data Feeds: Real-time updates on atomic properties like density and melting points.

Periodic Table Navigation

Dynamic UI & AR Elements

Experimental Simulations

Alternative Organizing Principles

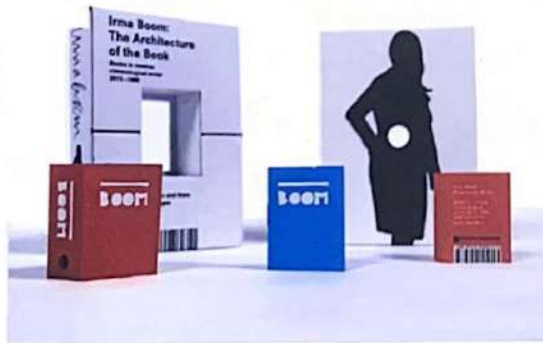


Sketchbook 1



Reference: [https://www.behance.net/gallery/132876791/The-Fundamental-Guide-to-Apologising-\(Sincerely\)](https://www.behance.net/gallery/132876791/The-Fundamental-Guide-to-Apologising-(Sincerely))

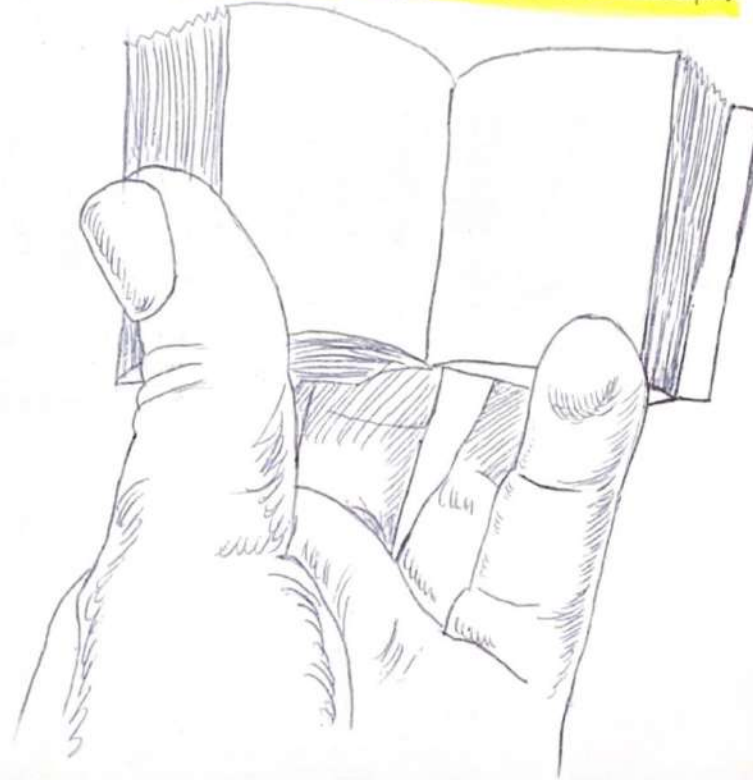
Sketchbook 1



This book has a mini size, breaking away from the usual book dimensions. Its smaller scale creates a different reading experience, making the way people hold and flip through it feel unique.

MINIBOOK

« IRMA BOOM: BOOK MANIFEST »



Sketchbook 1



This is a fun typeface design and a meaningful experiment with materials and style. While studying and exploring this typeface, I used oil pastels to draw it, which made me feel very relaxed. This experience gave me the idea to create a book with a style that makes people feel calm and comfortable when they read it.

A small, colorful, hand-drawn illustration of the text "everything MUND@NE" in a playful, stylized font, similar to the one above but smaller.

Fresh Link Stitch
 Instant Zine
 Double Pop up
 Pamphlet
 Accordion Book.



Bookbinding workshop

Sketchbook 1



"Everything Mundane"

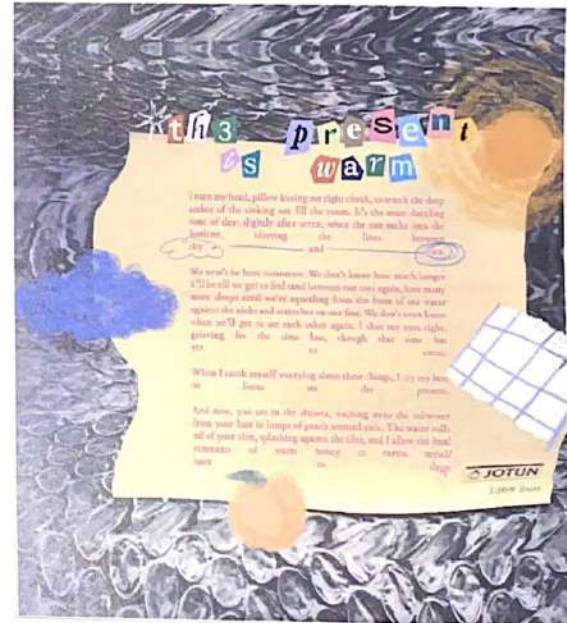
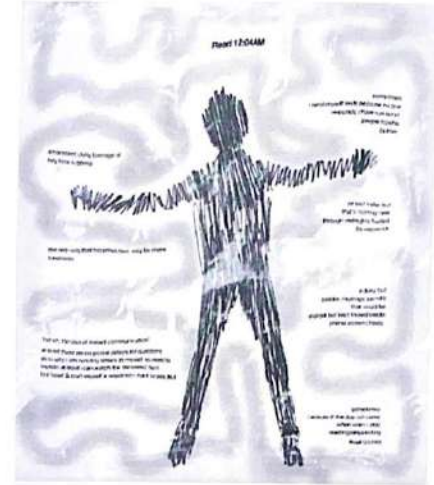
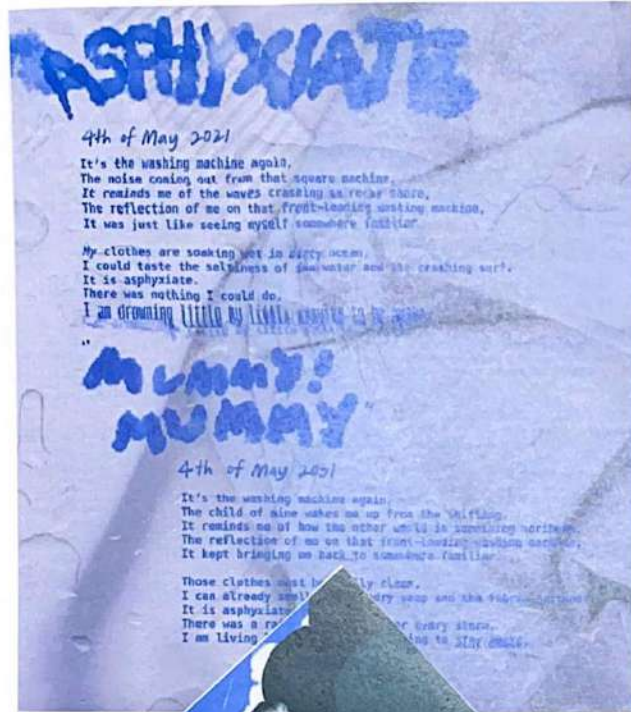
An archive website for illustrated written pieces inspired by audios of mundane tasks.

These visual styles are all ones that I really like. They look bright and light, creating a pleasant and enjoyable feeling without being dull or boring. Through this ~~research~~ research, I realized that visual presentation plays a crucial role in how people engage with a text. The original content felt difficult to understand, and its layout made it less inviting to read. To improve this, I explored ways to adjust the typography and structure while adding illustrations to create a more engaging and

accessible experience. This process made me think more about how design can influence comprehension and emotional response.



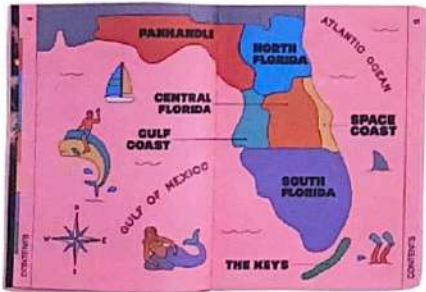
Sketchbook 1



Sketchbook 1

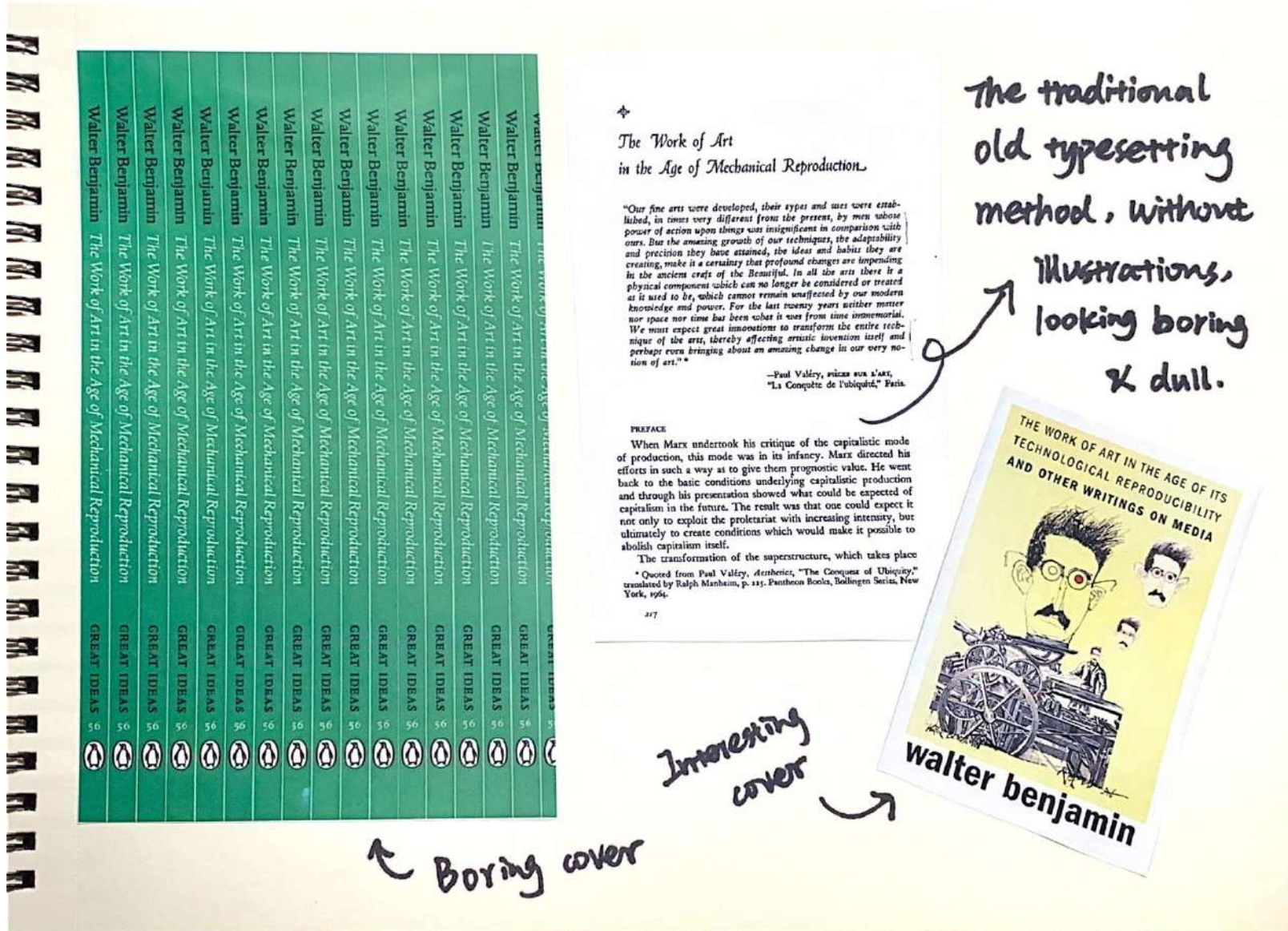


INTRODUCTION	12
PANHANDLE	18
NORTH FLORIDA	100
GULF COAST	166
CENTRAL FLORIDA	248
SPACE COAST	318
SOUTH FLORIDA	380
THE KEYS	474
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INSIDE: Live mermaids, many, many manatees, miles of beaches, film-friendly nudists, smokin' stogies, hotly contested Cuban sandwiches, so much citrus, heaps of Hemingways, Amish in paradise, alligators and gator nuggets, drag queens, bikini-clad coleslaw wrestlers, parading pirates, airborne mullet fish, worms a-gruntin', the creature from the Black Lagoon, and at least two Bigfoots.

Sketchbook 1



Reference: https://www.goodreads.com/book/show/2474084.The_Work_of_Art_in_the_Age_of_Its_Technological_Reproducibility_and_Other_Writings_on_Media

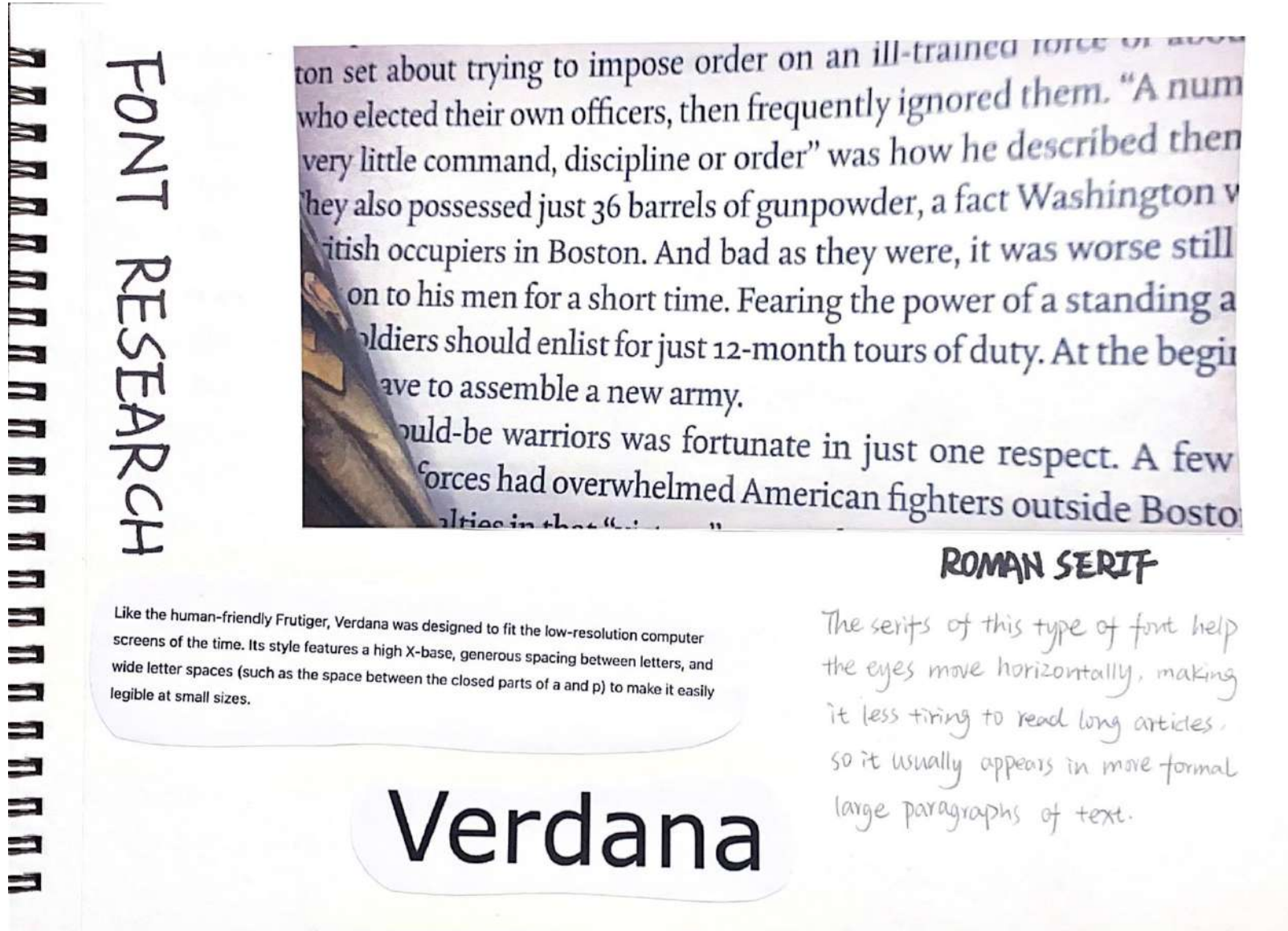
Sketchbook 1



Sketchbook 1



Sketchbook 1



Sketchbook 1

"When there is a lot of text, it is most appropriate to use serif or sans serif fonts, because at this time you need the reader to focus on the content, not the font."

In the past, due to the problem of screen resolution, some people suggested that sans-serif fonts should be used on the internet. However, as screen resolution increases, it is no problem to use serif fonts in appropriate places. On some content-heavy blog sites, Times New Roman with serifs is even used as the main text.

In short, in most cases, clarity and readability must be the first priority for the main text."



「How to use English fonts and typesetting」

Sketchbook 1

So I don't take any special credit for running the race. If anything, most of the credit belongs to my friend Scott Dinsmore, who encouraged me to run it and then played a huge role in getting me to the finish.

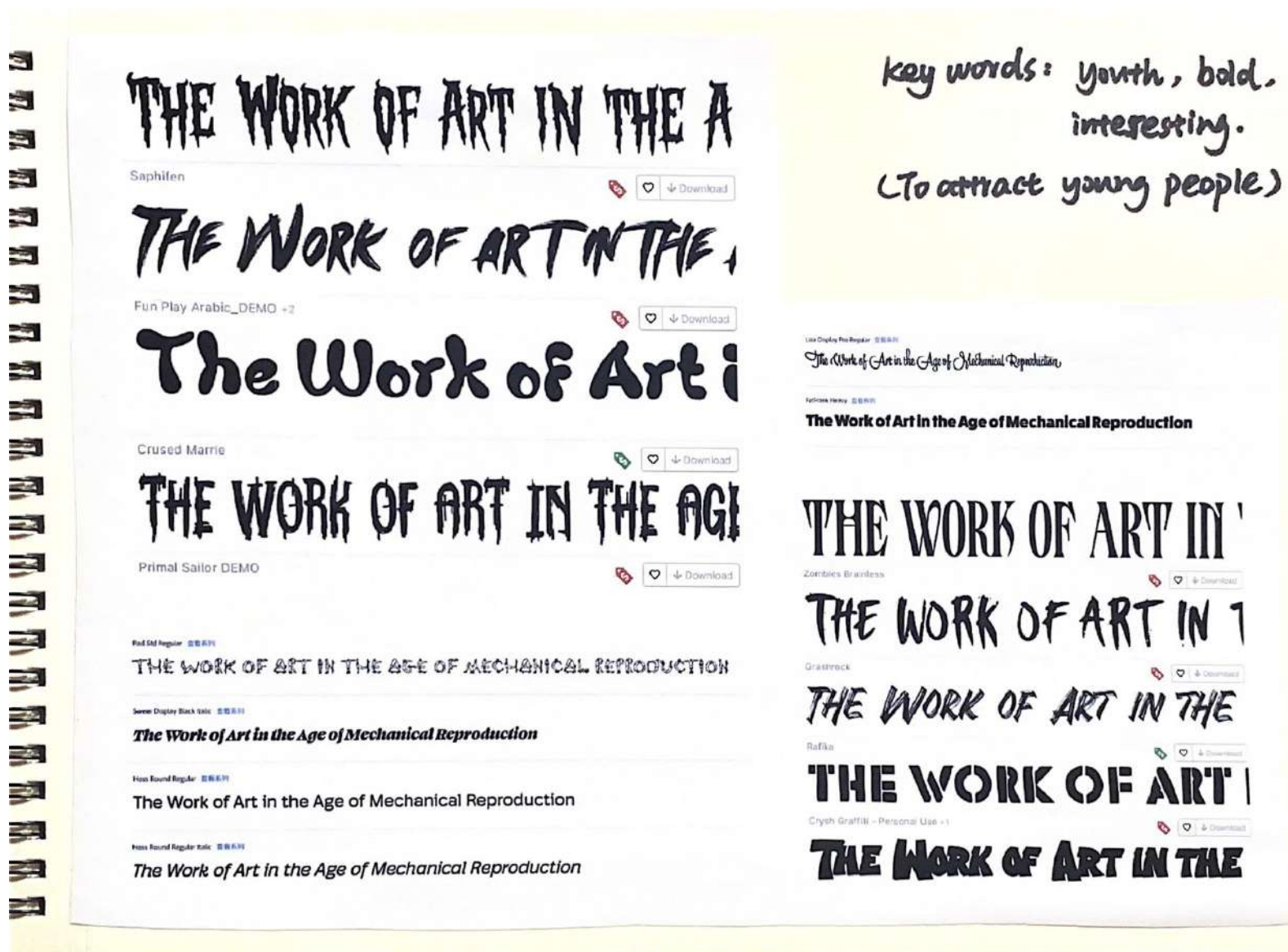
Pay attention to the length of the text

The length of the text refers to how long the text extends on the screen. Generally speaking, 50-75 characters are suitable for Western text. Of course, the larger the screen, the wider the range.

A line of Zenhabits has 73 characters, which is about 16.5 cm. This length has been shown to be the most effective in helping readers ~~reading~~ read according to their trajectory testing.

Too long or too short text length will disrupt the reader's reading rhythm.

Sketchbook 1



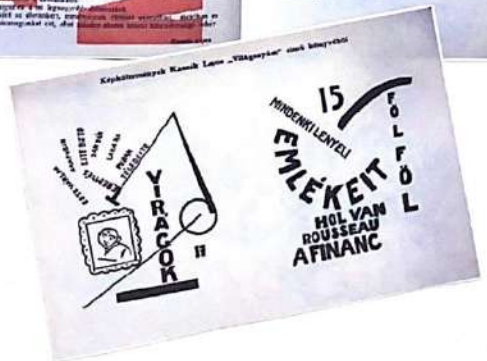
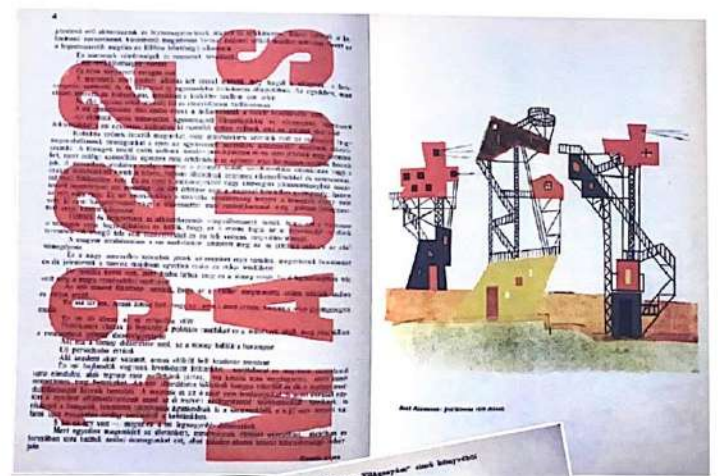
Sketchbook 1

10 TOP TIPS FOR DESIGNING AN EBOOK ★

- ① Stick to those brand guidelines
- ② keep the front cover simple, yet eye-catching
- ③ Think about your eBook thumbnail
- ④ Use different font sizes to guide your readers
- ⑤ Don't forget the images
- ⑥ Use Custom Graphics
- ⑦ White space is your best friend
- ⑧ Don't go too overboard with ~~too~~ lots of colours
- ⑨ Make it shareable
- ⑩ Make it unique

Sketchbook 1

MA
(using form and text as an
experimentation and statement
of their principles)

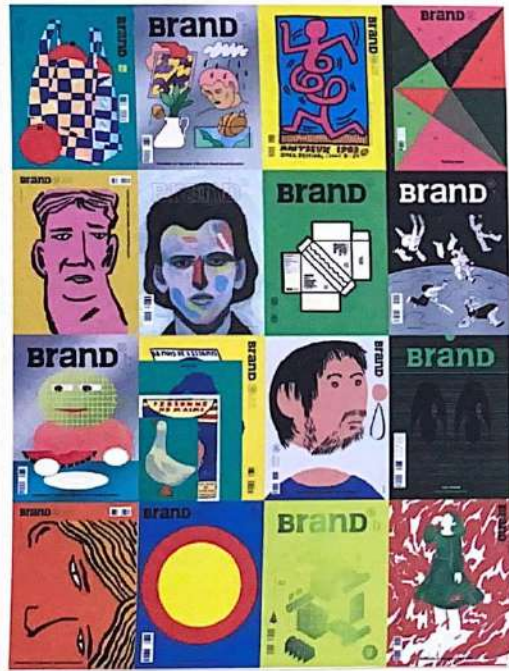


Design as Medium

Sketchbook 1

Brand

It explores design trends like colours, fonts and materials.
(It fits my design aesthetic).



MODERN BOOK FORMATS FOR YOUNG READERS

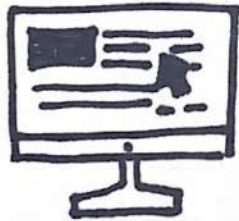


Interactive E-books

Digital books with multimedia elements like audio, video, and animations to enhance reading experiences.

- Apple Books (Enhanced Books)
- Kindle's interactive books
- Google Play Books interactive reading features.

Books designed as web-based reading experiences with a modular layout, allowing readers to navigate context fully & flexibly.



Modular Web Books

- MIT Open Publishing
- Digital storytelling platforms like the Pudding



Visually-Driven Books

Books that combine illustrations, infographics, and minimal text to present complex information in an intuitive way.

- Information is Beautiful - David McCandless
- The Infographic History of the world

Small-sized books designed for portability and quick reading, catering to fast-paced lifestyles.



Mini Pocket Books

- Penguin's Little Black Classics
- Japanese Bunko-bon (light, compact book format)



Cross-Media Publications

Books that integrate multiple formats like print, audio, and digital media for an immersive storytelling experience.

- Harry Potter enhanced digital editions
- S. by J.J. Abrams & Doug Dorst (a mix of printed annotations and digital elements)

Sketchbook 2

About Us

The Pudding explains ideas debated in culture with visual essays. We're not chasing current events or clickbait. We choose topics where visuals inform *and* entertain. We've been in the business of bringing you stories you didn't know you needed since 2017.

The Pudding is the perfect example of a web-based presentation of text content that not only breaks the limits of traditional books, but also makes reading more lively and interesting through interaction, data visualization and dynamic effects. Such publication form is exactly the form I want to produce, so it has become the direction of my study and research.



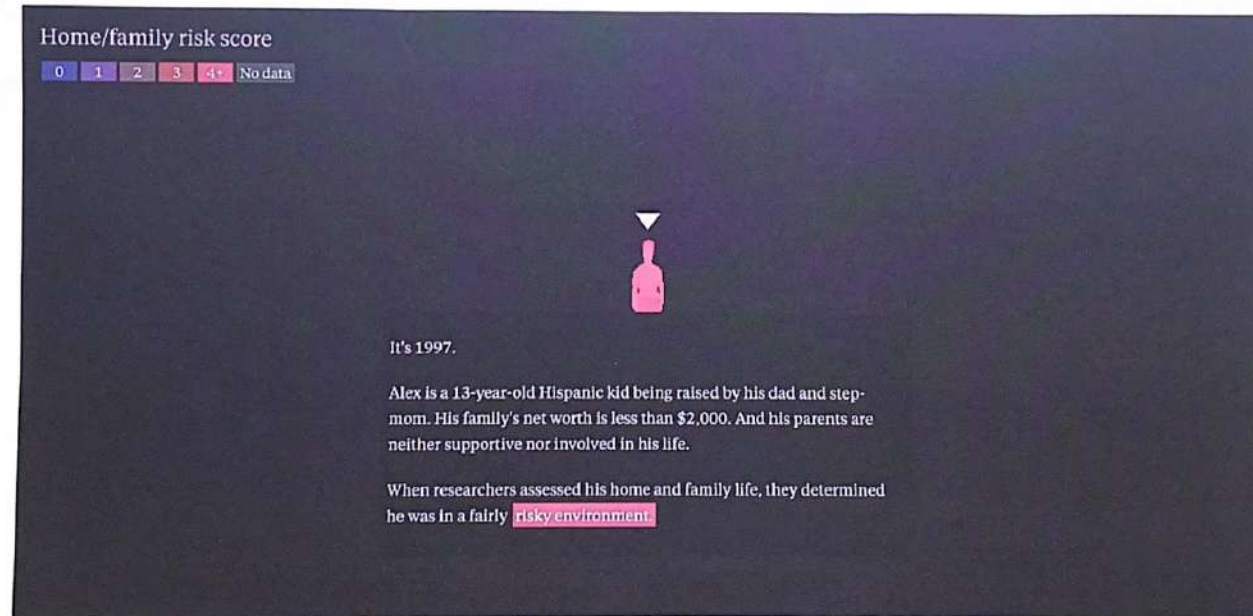
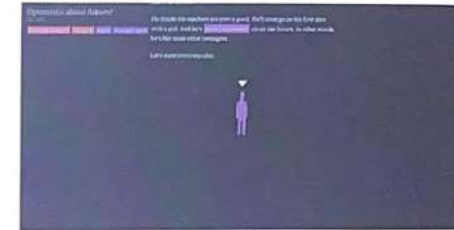
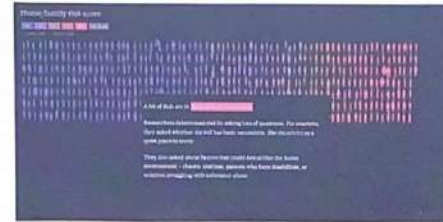
Sketchbook 2

teens into adults

The Pudding

Watch hundreds of teenagers
grow up into adults - and see
how their lives turn out.

web-based book



Sketchbook 2

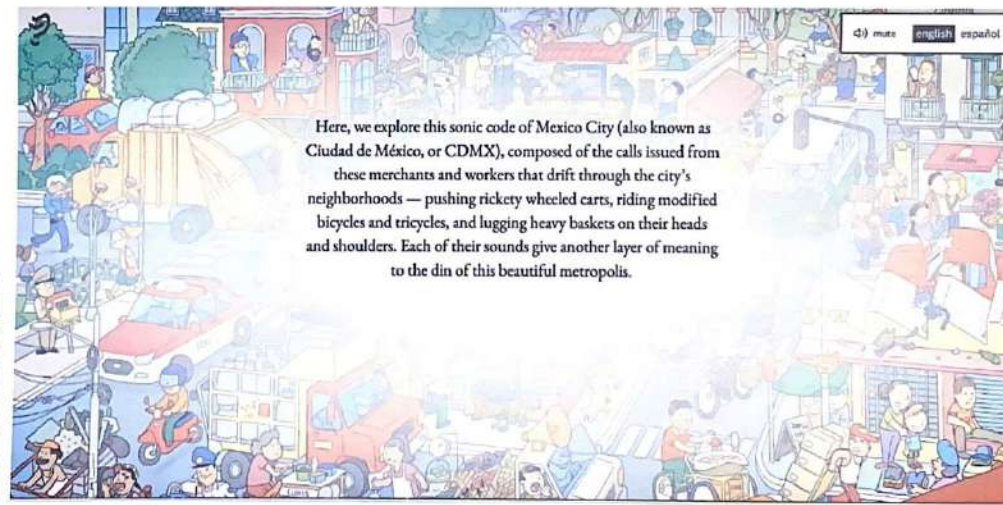


The Sounds of CDMX

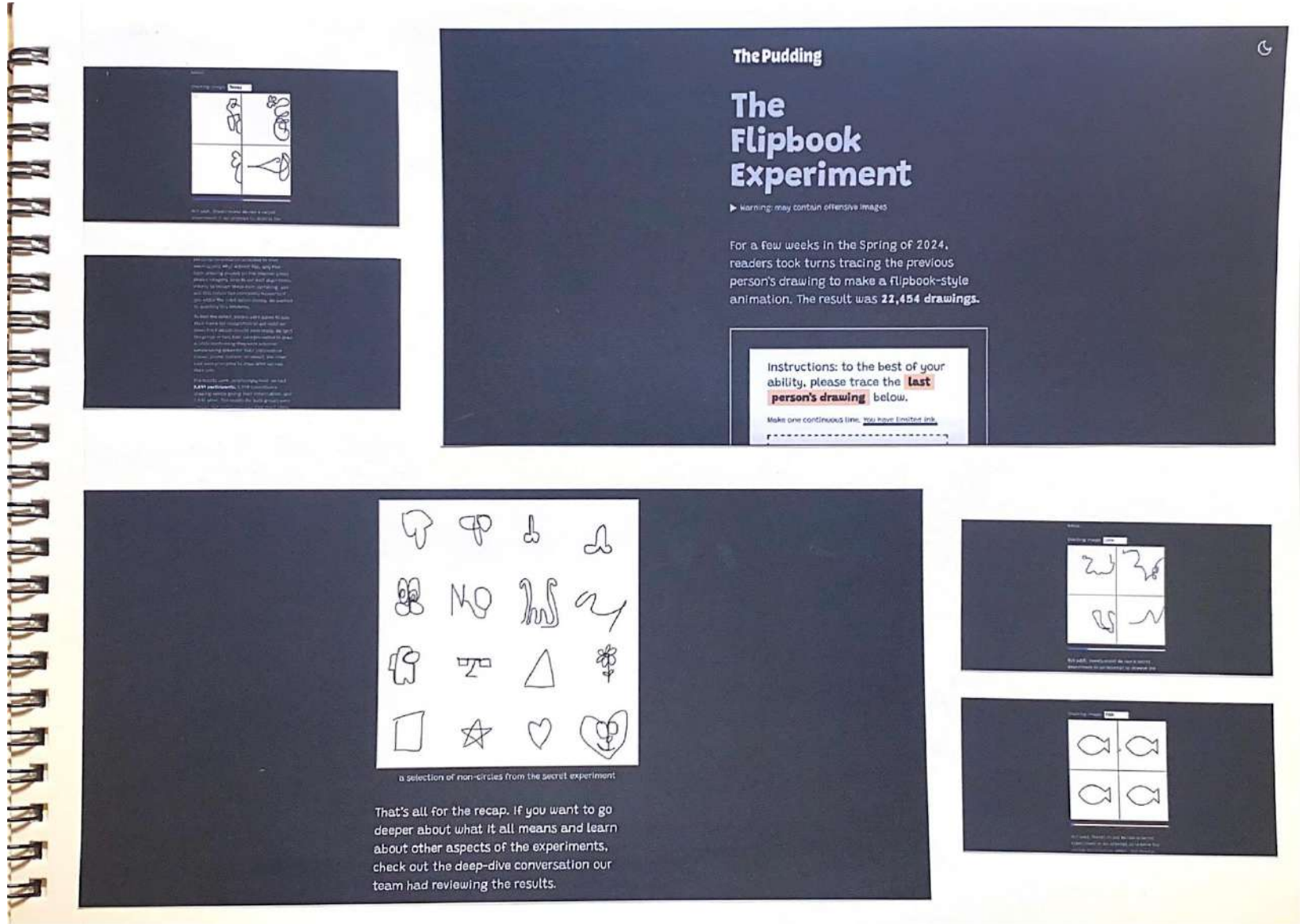
web-based book

How informal street vendors define the sonic landscape of Mexico's capital

audio book



Sketchbook 2



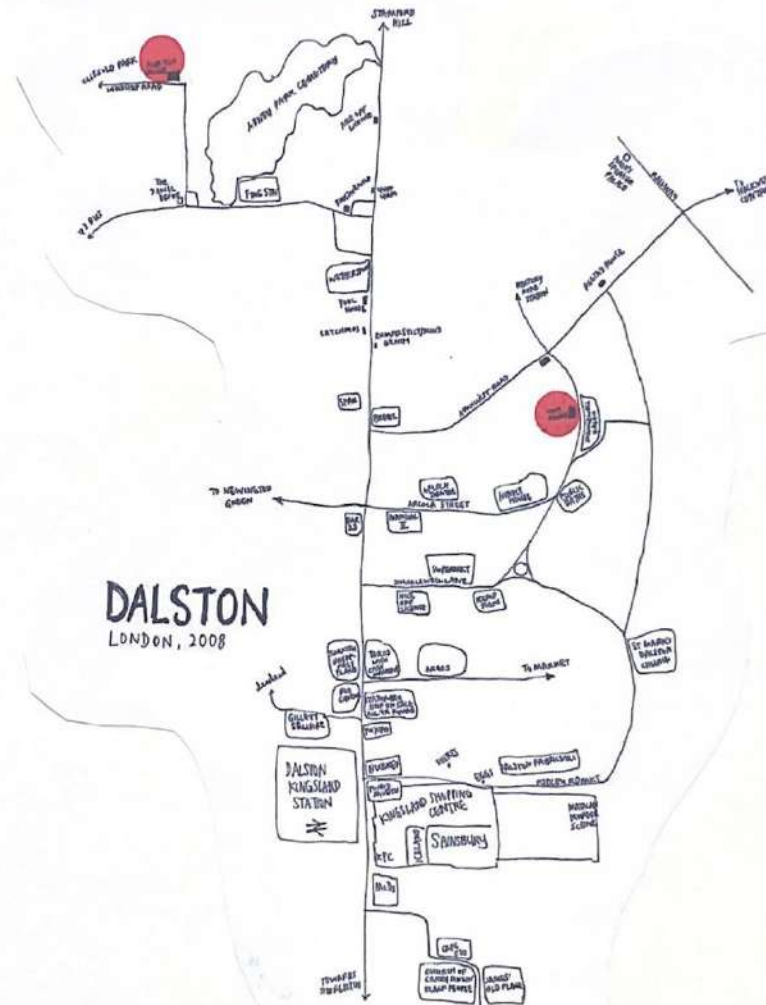
Reference: <https://pudding.cool/projects/flipbook/>

Sketchbook 2

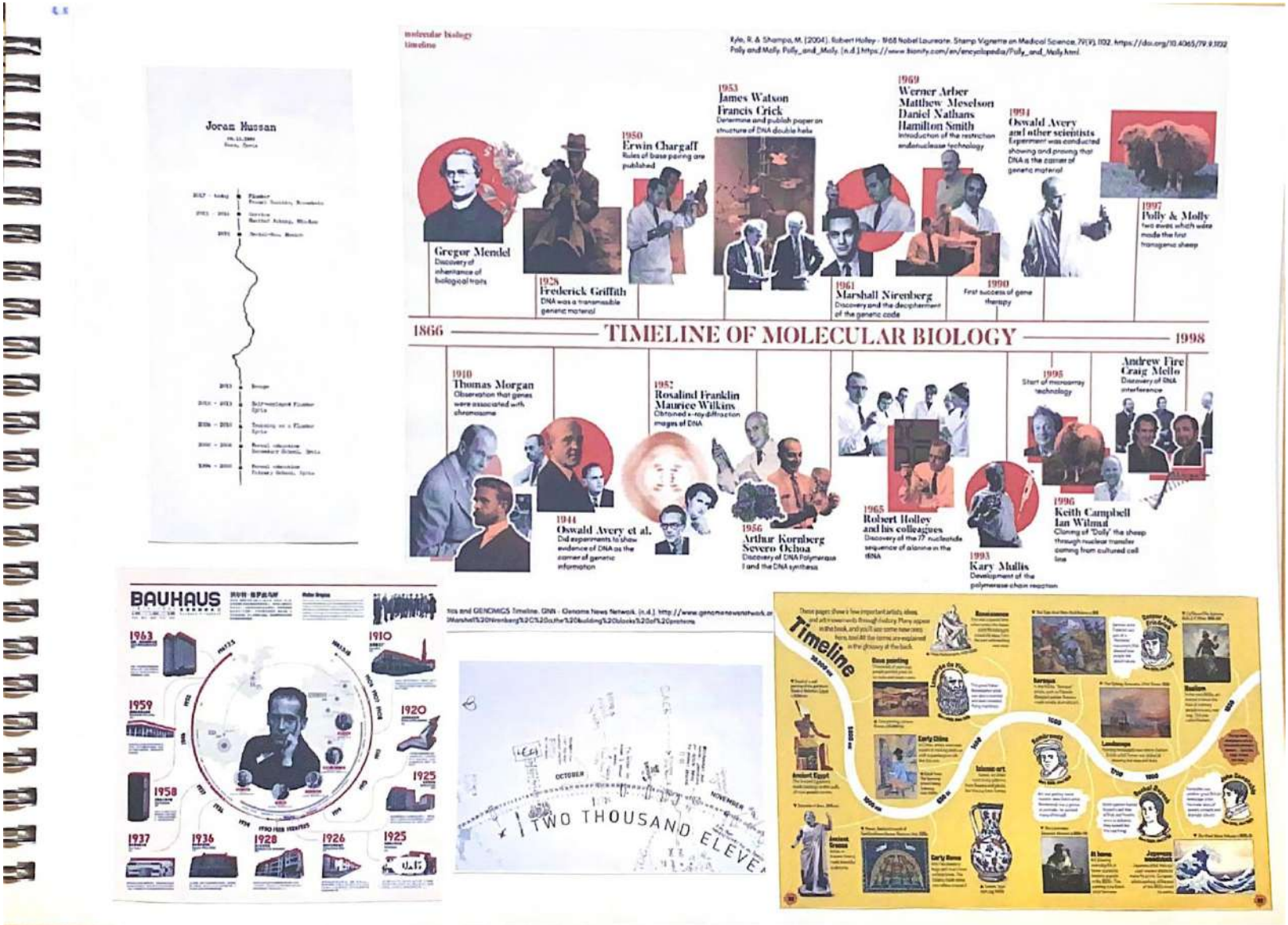
Timeline Research

Because I need to add some timeline to my web-based book to help my users understand the article.

So I hope I can
learn some
knowledge
and get some
inspiration from
some good timeline
works.



Sketchbook 2



Sketchbook 2



Reference: <https://informationisbeautiful.net/visualizations/timeline-of-the-far-future/>

Sketchbook 2



I like the use of collage. I think collage makes the graphics rich and interesting. And it can give people a relaxed atmosphere.

I need to find a lot of collages that I find appealing to me in order to find out what my style is. I also need to learn their design techniques and usage.

Sketchbook 2



Reference: <https://www.pinterest.com/search/pins/?q=collage&rs=typed>

Sketchbook 2



The layout of a block collage like this is also interesting. The feeling can make the whole article look less dull and boring, which is very suitable for young people's aesthetic.

Sketchbook 2



Sketchbook 2



Childlike drawing practice

Sketchbook 2



Childlike drawing practice

Sketchbook 2

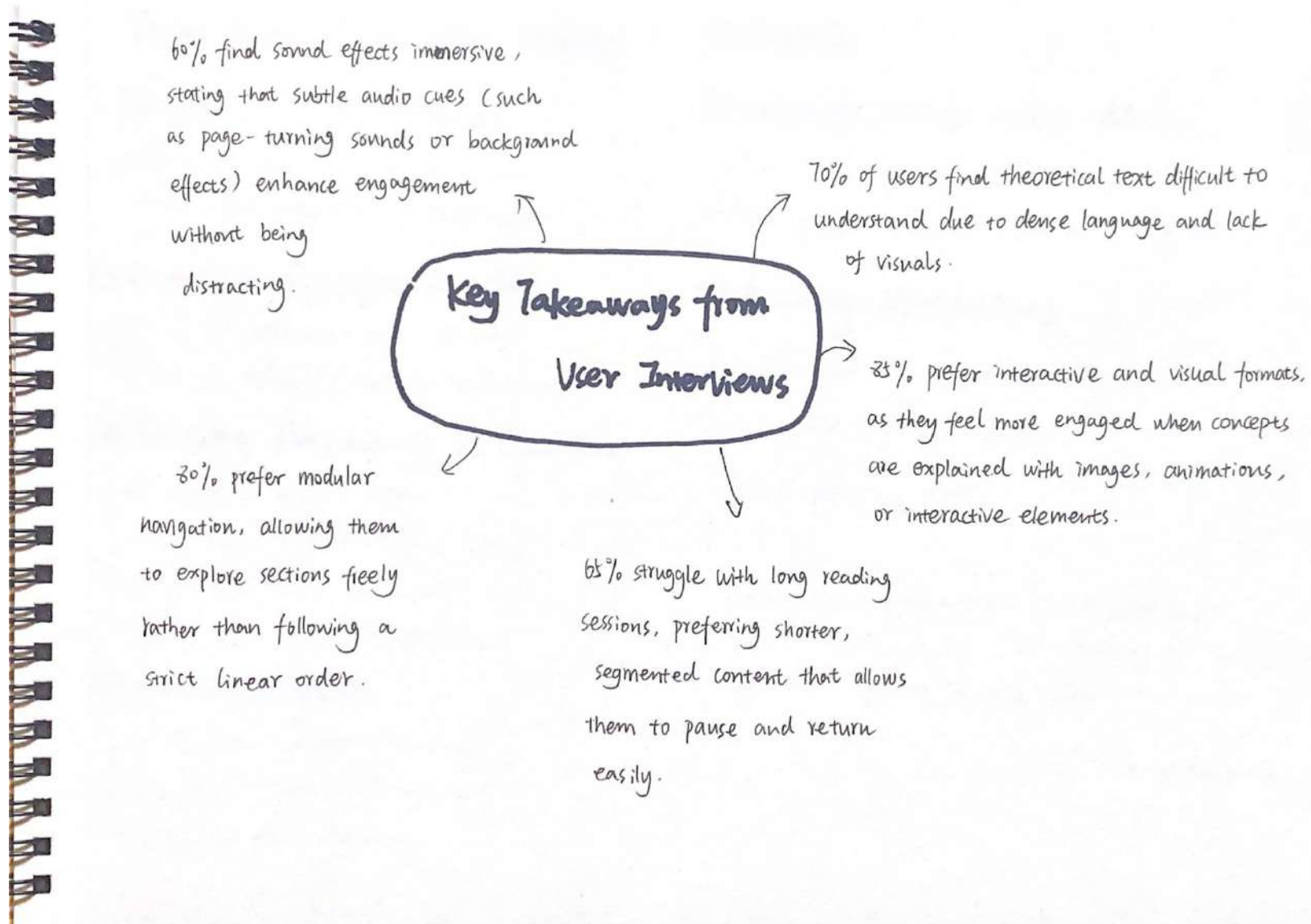
User Interview

1. Can you describe how often you read books or long-form content online?
2. Do you prefer reading on phone, tablet, or computer? Why?
3. What challenges do you face when reading theoretical or philosophical text online?
4. Have you ever read an interactive article or book? What did you like/dislike about it?
5. If a book included visual storytelling elements, how do you think that would affect your reading experience?
6. Would you prefer a traditional scrolling experience, or a more interactive, modular layout where you can choose different sections freely?
7. What do you think about sound effects in reading experiences (e.g., page-turning, background sounds)? Would that enhance or distract you?
8. Do you think a combination of hand-drawn art, real images, and digital effects would make reading more engaging? Why or why not?
9. If you could design an ideal digital reading experience, what would it look like?

The goal of these interviews is to gain deeper insights into how young users engage with theoretical and visual reading content.

17~25
year-old

Sketchbook 2



Sketchbook 2

Young People's Reading Habits - Research

① General Reading Trends

- { 56% read fewer than 3 books/year
- { 15.3% read more than 15 books/year

② Industry-Specific Trends

- { 65.2% of Educators read 10+ books
- { 58.3% of Media professionals read 10+ books

③ Reading Frequency & Duration

- { 2/3 read 3+ days a week
- { 42.5% read 1+ hour daily
- { 40.2% read 0.5-1 hour daily
- { 17.3% read < 30 minutes daily

④ Reading Styles

- { 35.6% prefer immersive reading
- { 28% prefer fragmented reading
- { 22.6% use fast-skimming

⑤ Subscription-Based Habits

- { 19.4% of journal readers reread frequently
- { 14% of knowledge subscribers avoid long texts.

⑥ Reading Motivations

- { 59.8% read for enjoyment
- { 55.2% for self-improvement
- { 38.5% for stress relief

Report: 80% of young people in the workplace maintain reading habits, and people of all ages have different reading habits.

----- China News Network

Sketchbook 2

Gutenberg's design is simple and highly accessible, making it a valuable archival resource. However, its lack of modularity, visual engagement, and interactivity makes it less suited for ~~modern~~ modern digital-native audiences who expect more immersive and flexible reading experiences.

Decorating American Soldiers with the Legion of Honor
Colonel Cary of the U. S. Signal Corp receiving the medals from General Barabois.

"If there be degrees of civility the highest award should be accorded to the medical profession," was said in the London Times in 1916. People don't know whether that was meant quite seriously. Soon they found out. Medical men were figuring heavily in the casualty lists, and more and more stories were coming over of exceptional courage and devotion to duty among the doctors, nurses, and ambulance drivers. Usually, alas, no one but the wounded on the helix of battle knew how to appreciate the deeds of the non-combatants. There was in general no list attached to the records. They were simply records of steady self-sacrifice in the face of the greatest danger.

The Times instance a number of heroic doctors. Captain Chevasse was one of them. Utterly regardless of heavy firing he would time and again rush across the open to dress the wounded. He kept this up all through the engagement and then he himself was wounded in the side by a shell splinter. This injury he sustained while carrying an urgent case into safety, the journey being over 500 yards of shell-swept ground. Afterwards at night he took up a party of twenty volunteers, rescued three wounded men from a shell hole only twenty-five yards from the enemy trench, buried the bodies of two officers, and collected many identity discs—and these things he did although he was fired on by machine guns and bombs.



HARPER & BROTHERS PUBLISHERS
NEW YORK AND LONDON
Established 1817

DEEDS OF HEROISM AND BRAVERY

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Printed in the United States of America
E-V

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Drawn by Joseph Cummings Chase

Private Fred Carney

1st Chevasse, 20th Infantry, Company "D"
He was cited for extraordinary heroism in action between the Argentine and the Miskito. With great coolness and bravery under machine-gun and shell fire, he captured a machine gun and company and assisted in reorganizing the position after the platoon commander was wounded.

"There were Freddy Schreiner and Leo Smith on an 'island platform' of the road, with seemingly nothing left to do but to abandon their ambulances and crawl to safety the best they could. They didn't do anything of the kind. Right out in the open they dugged at every assailable chunk of debris in sight and built a sort of bridge across the forward shell hole and went forward and brought welcome food and water to the marooned detachment. And in their own good time they came back over their 'bridge' again, jumped out and built another 'bridge' of the same kind over the second shell hole, and about dusk, sailed victoriously to their Red Cross quarters unharmed.

"Very rarely there was another day that must be told of. It was the day at St. Souplet when two of the sturdiest residents of the little town crawled back to our lines and told the Mayor of Stouplet that they had just been captured from the Hunland that many civilians, dozens of whom were wounded, were hiding in the cellars of St. Souplet. None of them dared show himself. The German patrols were still pointing about the town and their machine guns were sweeping the village streets. Shells were dropping and death threatened the hidden ones in the cellars in other ways, especially in the form of gas, the poisonous gas naturally tending to work downward to the cellars and other subterranean passages where the men, women, and children of St. Souplet lay hidden.

RESCUES A VILLAGE