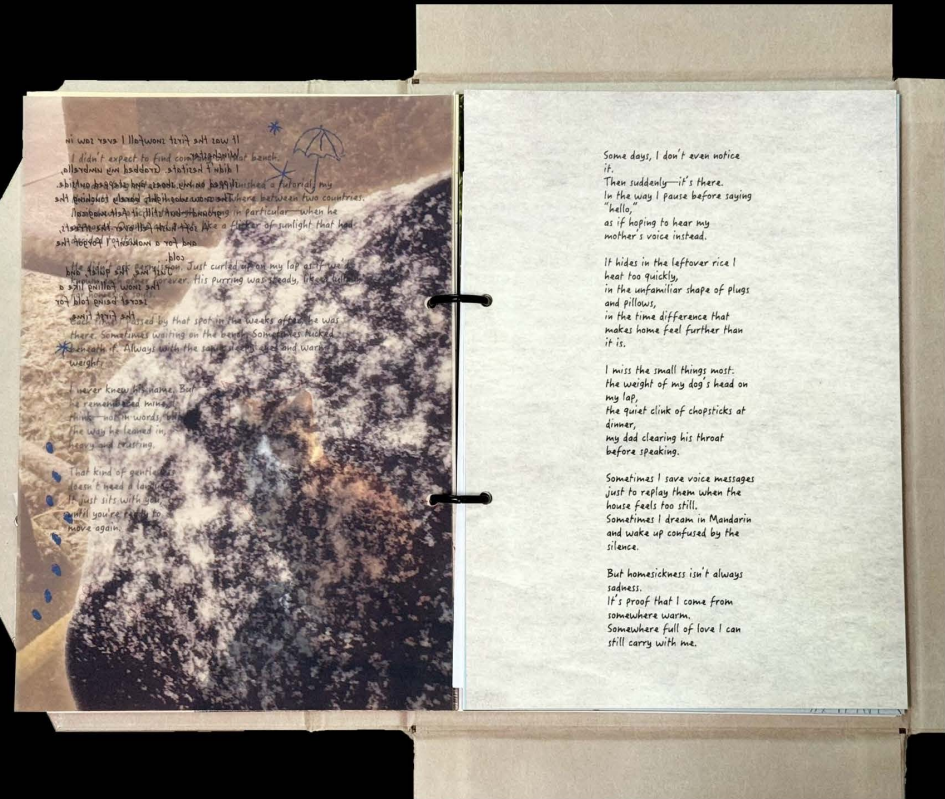


Memory for Later

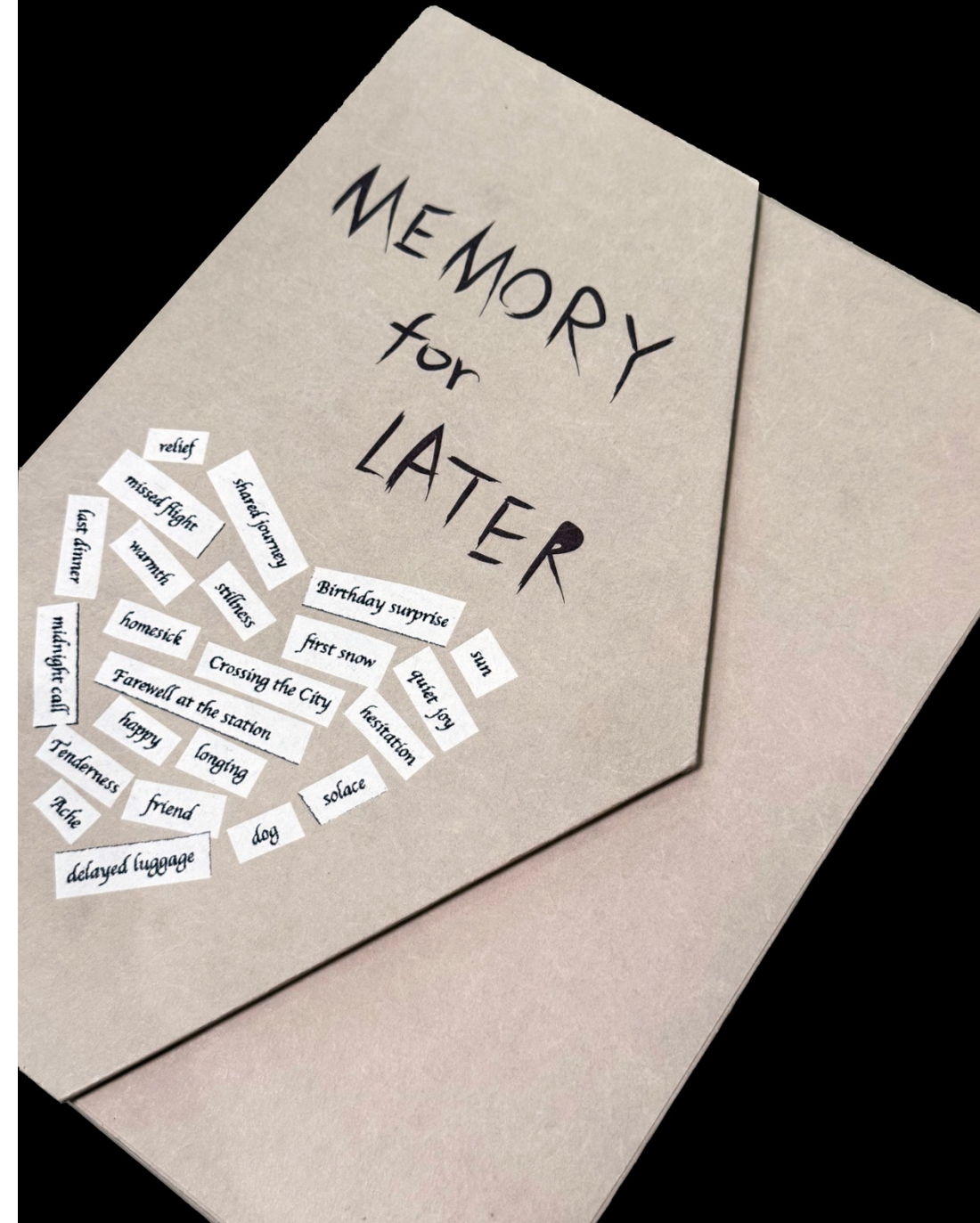


Introduction

Memory for Later is a loose-leaf visual publication that collects small, personal moments from my year abroad. It holds fragments of feelings — joy, loneliness, warmth, and uncertainty — preserved without the need for a fixed order.

Pages are designed to be touched, rearranged, and read in different sequences, echoing the way memories surface: scattered, layered, sometimes incomplete. Through collage, handwriting, and mixed materials, I trace moments like my first snow in Winchester, late-night calls with friends across time zones, and the quiet streets my mother discovered during her visit.

This project is not about explaining everything. It is about keeping what I cannot always say, storing it safely for the person I might become.

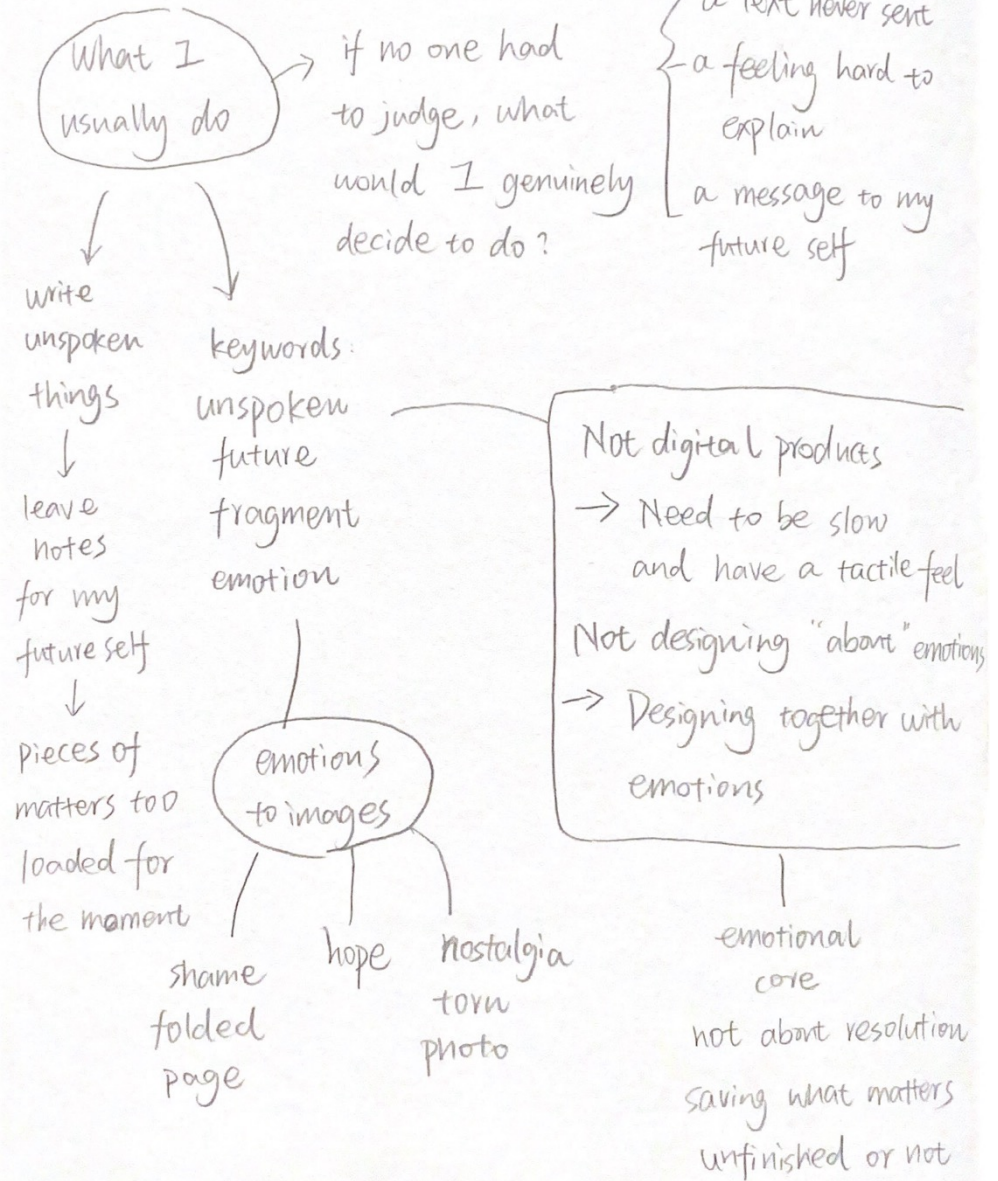


Brainstorm

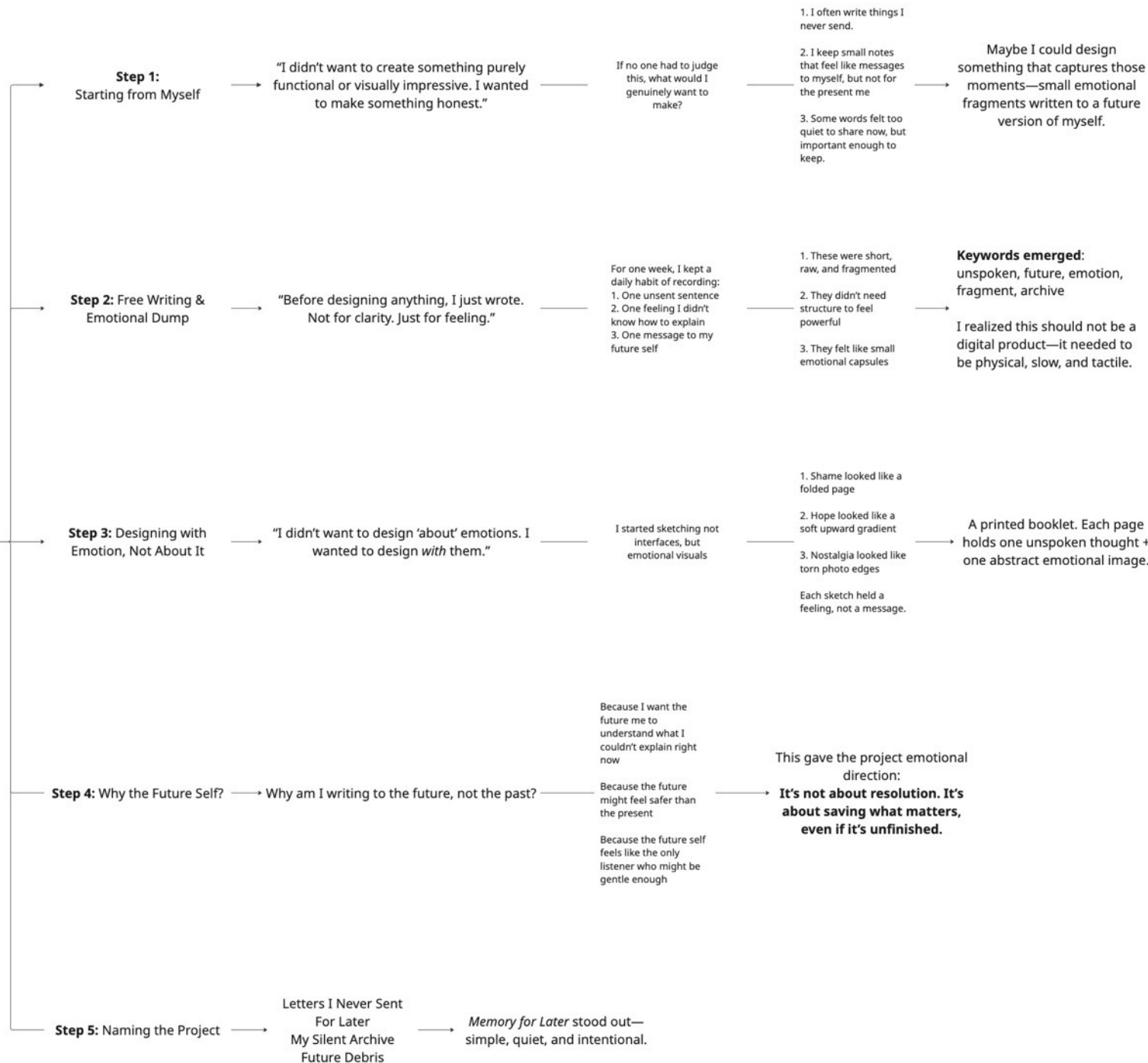
This mind map captures the early brainstorming process for *Memory for Later*.

Starting from the idea of “unsaid words,” I broke down the connections between emotions, events, and my future self, expanding into key themes such as time, fragments, pause, vulnerability, and preservation. It is both a map of feelings and a guide for creation, helping me return—through repeated refinement—to the heart of the project: leaving behind the memories I cannot yet put into words, for the future to find.

Brainstorm - Memory for later



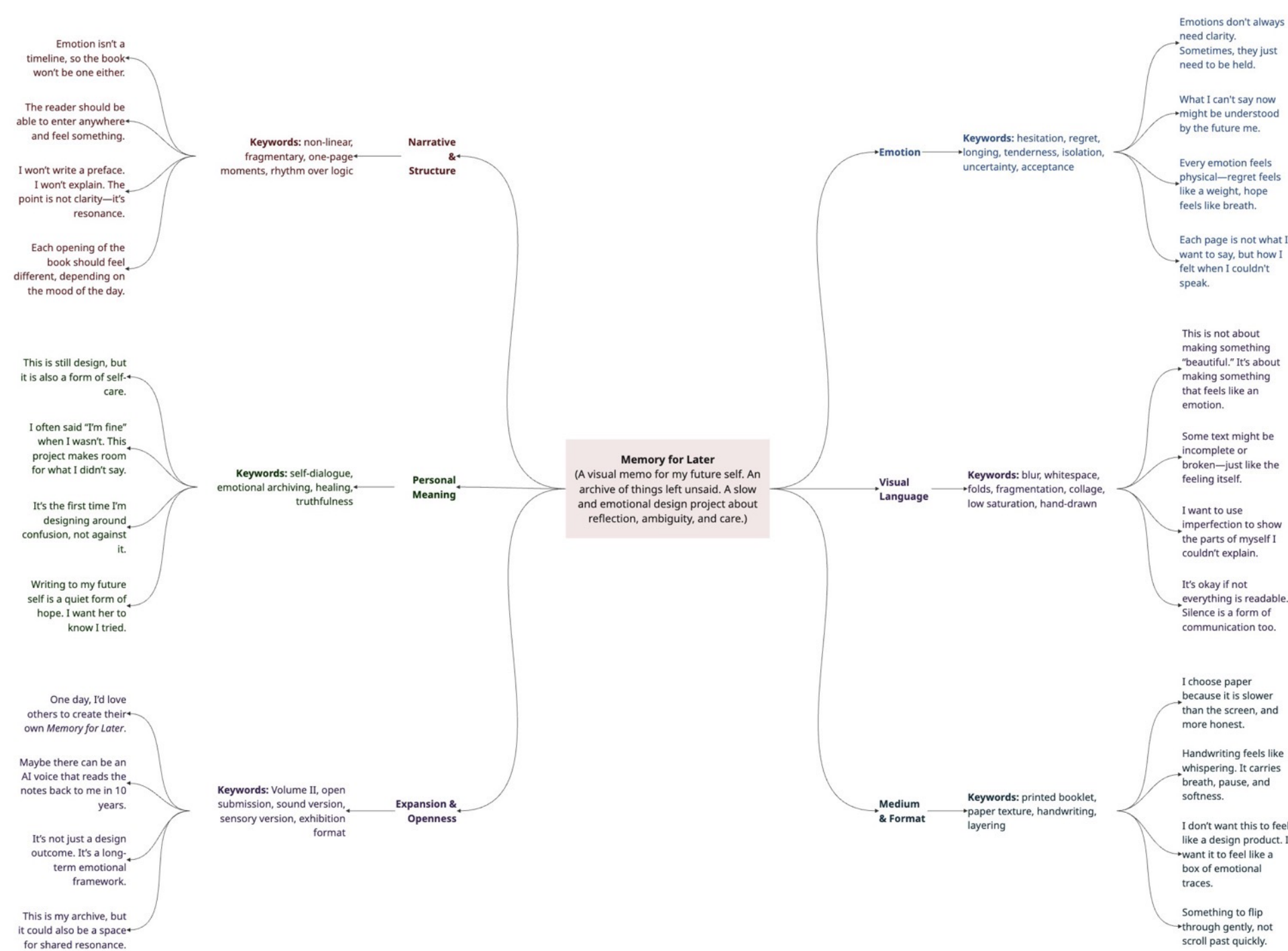
How I Arrived at *Memory for Later*



This diagram maps the conceptual journey of my project, from personal reflection to a defined design direction. It begins with asking what I would genuinely want to make if no one were judging, leading to a focus on unspoken feelings and emotional fragments addressed to my future self.

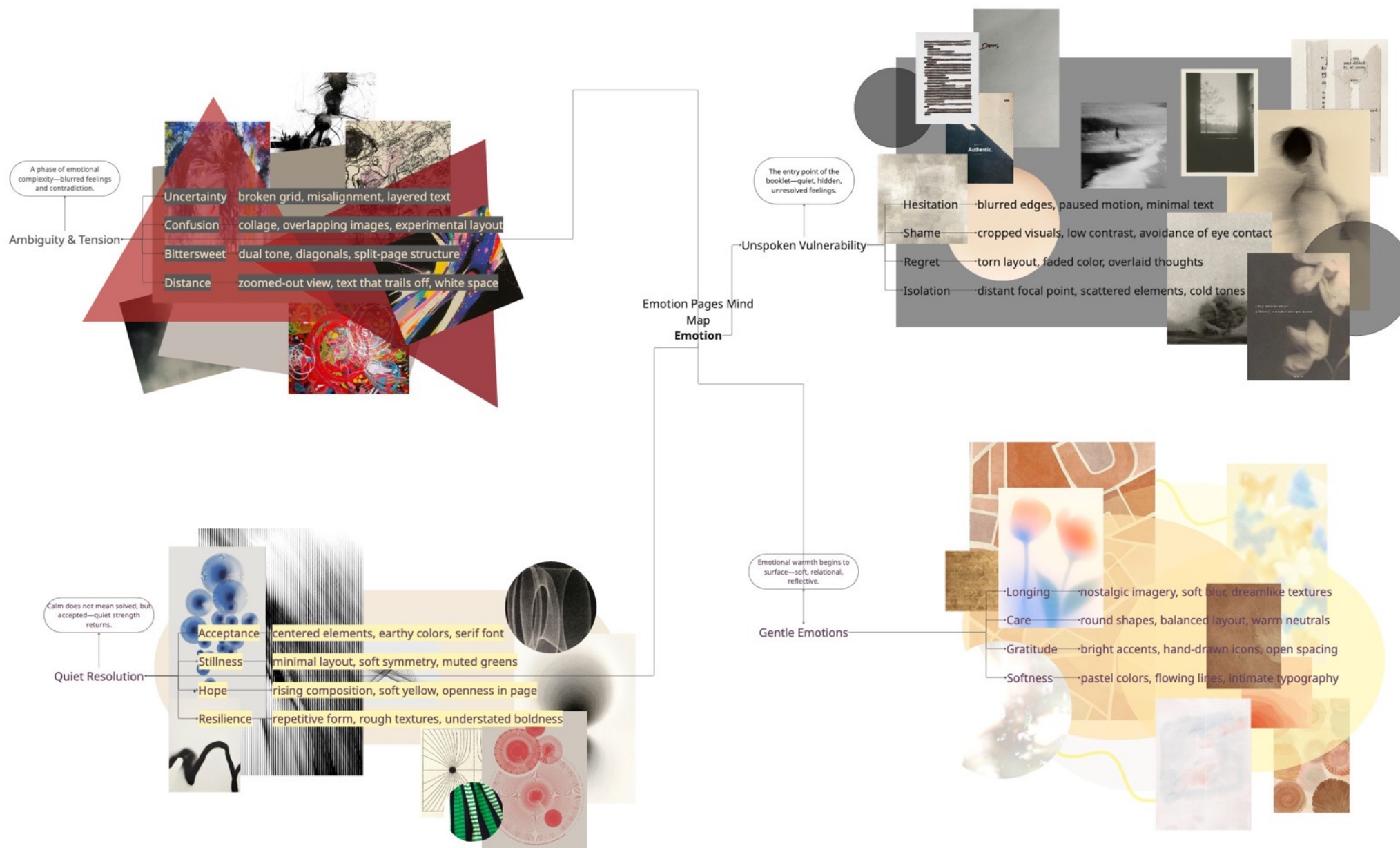
Through free writing and emotional dumping, I realised that these moments didn’t need structure — they were powerful as short, raw capsules. This shifted the project away from digital formats and towards something physical, tactile, and slow.

Rather than designing *about* emotions, I designed *with* them, letting each page hold one unspoken thought and one abstract image. Choosing to write to the future rather than the past gave the work its emotional core: it is not about resolution, but about saving what matters, even if it remains unfinished.



This mind map breaks down the core elements that shaped *Memory for Later*.

It explores six interconnected aspects—Narrative & Structure, Emotion, Visual Language, Medium & Format, Personal Meaning, and Expansion & Openness. Each branch captures both the conceptual direction and the emotional intention behind the project, from the decision to design with emotions rather than about them, to the choice of tactile materials like paper and handwriting. Together, these notes form a creative framework that balances honesty, vulnerability, and space for future growth, ensuring the work remains open, resonant, and deeply personal.



This mind map visualizes the emotional spectrum behind *Memory for Later*, translating feelings into visual and design cues. It is divided into four emotional phases: Ambiguity & Tension, marked by uncertainty, confusion, and bittersweet distance; Unspoken Vulnerability, where hesitation, shame, regret, and isolation shape quiet, hidden visuals; Gentle Emotions, expressing longing, care, gratitude, and softness through warm, open layouts; and Quiet Resolution, where acceptance, stillness, hope, and resilience emerge in calm, grounded compositions. Each cluster connects specific emotions to visual strategies—color, layout, texture, and form—forming a framework for how emotional states become tangible in the booklet's design.

Research

Zine-Making & Emotional Archives

https://madzines.org/?utm_source



This research explores the history and contemporary expression of zine culture, particularly its role as a medium for emotional marginality and personal narratives. According to Madzines.org: "MadZines are not meant to explain. They are messy, affective, embodied, and resisting institutional tidiness." Zines are highly personal, rooted in punk, queer culture, and DIY resistance, often using collage, photocopied textures, irregular layouts, and handwritten text.

This "non-systematised" approach gives me a visual vocabulary for embracing fragmentation, repetition, and messiness—qualities that allow emotional ambiguity and incompleteness to surface in my pages.

Design Impact & Visual Experiment

- Overwrite one page at different times using pen, pencil, and highlighter—simulating "blurred memory."
- Collage pieces from old notes and diaries to create visual "emotional gaps."
- Add an anonymous letter page with unsourced lines and let viewers identify a resonant one, then write on the back "who it might be for"—a projection-based emotional dialogue.

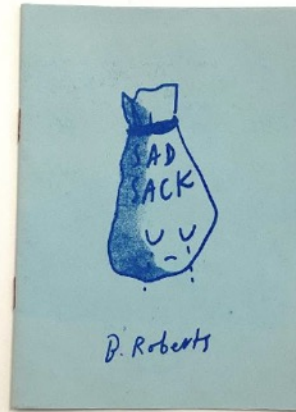
Instead of using a physical sketchbook, I chose to record my research and process digitally. This allowed me to combine text, images, and design references in a flexible and layered way, reflecting the fragmented and evolving nature of the project. I documented critical developmental moments through annotated screenshots, moodboards, and experimental layouts, capturing not only the visual direction but also the emotional reasoning behind each decision. By working digitally, I was able to edit, reorganise, and respond to ideas in real time, which mirrors the iterative and reflective approach of my design process. All of these records form part of my ongoing visual archive and are presented as part of my final submission.

Research

Visual Diary & Mental State Representation

Jac Batey's Sad Sack blends sketching, short phrases, and intuitive layout to record emotional states like anxiety, loneliness, and unease. She describes the process as: "Drawing was the one place I felt like I could articulate what I was thinking and feeling without having to actually talk to people. Fortunately, as I started to draw all of the sad things I had been thinking/telling myself, I started to feel more inspired and wanted to draw a lot more, which made me feel, well not happy, but like the fog was lifting a bit." It functions as a daily, unfiltered emotional log.

I hope my booklet can function similarly—as an "unexplained diary" where each page captures an emotional fragment. It avoids linear storytelling and lets the viewer experience ambiguity and detachment.



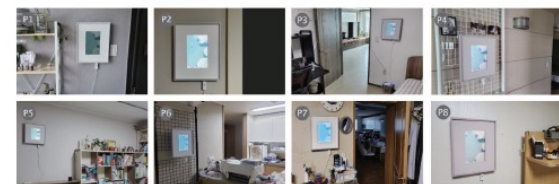
<https://zineopolis.blogspot.com/2019/12/sad-sack.html>

Another good example of using a visual diary as a methodology can be seen in Sad Sack by Blair Roberts. This Risograph zine visualises feelings of 'paranoia', including drawings about wakeful nights, anxiety about going to the dentist and worries about appearance or self-image. (Fig.2) shows a double page spread that illustrates the social anxiety that affects the illustrator when entering a room full of strangers. The text is handwritten with 'stress' double-underlined and 'nausea' emphasized with movement lines to suggest the word is flashing, like a neon sign. The attention that is placed on the text on the left-hand page is contrasted abruptly with the illustration on the right-hand page. The seven strangers are looking away from the viewer with their eyes closed. They are drawn with quiet, gentle expressions and most are smiling. This is a lovely visual rebuff to the text, which appears to represent the illustrator's internal fears.



This reference connects closely to my approach in *Memory for Later*. Jac Batey's visual diaries demonstrate how sketching and fragmented text can hold raw emotions without the need for explanation or narrative. I was drawn to the way her pages resist linear storytelling and instead allow each visual element to function as a stand-alone emotional fragment. In my own project, I use this principle to create pages that act like "unexplained diaries," where meaning is felt before it is understood. The goal is not to guide the reader, but to let them enter at any point and find their own resonance within the ambiguity.

EmotionFrame Project: Multimodal Emotion Logging



Design Impact & Visual Experiment

The *EmotionFrame* prototype demonstrates how multimodal layering can capture feelings as partial, non-verbal, and nonlinear experiences. It blends visual, textual, and gestural inputs to preserve emotions without forcing a single coherent narrative. I adapt this concept into an analogue format by layering paper textures, blurred text, and incomplete drawings. This method keeps emotions open to interpretation and invites the viewer to approach them slowly and reflectively.

EmotionFrame is a hybrid HCI prototype blending webcam, text overlays, tagging, and handwriting to capture emotion temporally and multimodally. The authors state: "Multimodal layering allows feelings to be partial, non-verbal, and nonlinear."

Inspired me to simulate "multi-channel feeling logs" in analogue form—layering paper textures, blurred phrases, and partial drawings to reflect the disjointedness of emotion.

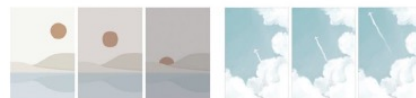


Figure 4. Subtle changes through an animated element in pictures: (left) The sun sets, and (right) airplane flying

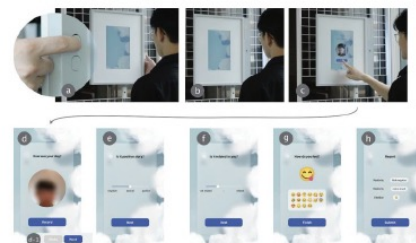


Figure 5. The interaction process with EmotionFrame for journaling, and journaling content

Research

Future Self & Temporal Reflection

https://madzines.org/can-a-self-care-zine-be-a-madzine-a-conversation-with-meg-john-barker/?utm_source

Can a Self Care zine be a MadZine? A Conversation with Meg-John Barker

One aim of the MadZines project is to explore whether zines, and zine culture, can help to expand and enrich discussion about contested issues in mental health.

We are interested in the potential of zines to foster dialogue, rather than seek closure. Mirroring that idea, we have launched a series of MadZine dialogues with people we think have something useful to contribute. Unlike conventional interviews that researchers analyse, our intention is to share these dialogues as part of our ongoing thinking – opening them to other people's thoughts and interpretations.



Meg-John Barker (M-JB) is well-known in queer, sexuality and gender circles and has published many books and zines about mental health, relationships, and self-care. Hel Spandler (HS) is the Principal Investigator on the MadZines project. Hel and Meg-John had a long and wide-ranging conversation about their ongoing relationships with zines. In this blog, we share the part of their conversation which focused on radical self-care zines. We've been reading lots of self-care zines in the project, and we were keen to discuss how they relate to MadZines.



Research on “future self-connectedness” (Hershfield, 2011) suggests that perceiving the future self as emotionally close increases long-term thinking and emotional investment. As Hershfield notes: “The more vivid the image of the future self, the more willing we are to act in its favor.”

I frame my zine as a letter to a future version of myself—motivating the choice of tone, slowness, and emotional honesty. It becomes a long-range communication device rather than a record.

Design Impact & Visual Experiment

Use sealed fold-out pages labeled only with a mood keyword; the inner message reveals a sentence to the future self. Viewers decide whether to open, replicating emotional risk-taking.

Reading one perzine about a mental health struggle we share can give us that sense of not being alone, the permission to claim it ourselves having seen someone else do it, perhaps some ideas about how we might reach greater peace with it, or engage with it to reduce the suffering. It can be so good to go deep into one person's experience if we don't get into comparing ourselves to them. For me there's something valuable in seeing somebody else treat themselves – and their distress – so seriously. It can remind me that it's okay for me to do that too.

This reference to MadZines and the idea of “future self-connectedness” directly informs the thinking behind Memory for Later. The notion of writing to a future self resonates with my project's aim to create printed memos as a form of emotional archive. Just as MadZines use dialogue and slow forms of communication to encourage reflection, my work adopts a similar temporal distance, framing design as an intimate exchange rather than a record.

The visual experiment of sealed fold-out pages also inspired my approach to materiality. I was drawn to the way hidden messages can replicate the risk of disclosure and create an embodied act of choice for the reader. In my project, I use tactility and layered design elements to echo this spirit of withholding and revealing, turning personal memory into a space of dialogue between present and future selves.

Research

Visual Diary & Mental State Representation

<https://arxiv.org/abs/2308.02831>

This research investigates how emotional qualities can be embedded into data visualizations through aesthetic variables such as color, line rhythm, spatial density, and organic movement. Rather than focusing on numerical clarity or efficiency, the paper emphasizes affective response as a central design goal. It proposes a framework in which visual ambiguity or softness might allow viewers to project their own emotional experiences onto the data. One example includes using dispersed dot patterns with low opacity to suggest loneliness, while dense overlapping lines can evoke emotional overwhelm. The authors argue that "effective affective visualization design often depends more on viewers' emotional imagination than technical clarity."

This gives me a methodology for crafting emotional resonance without explicit narrative. By abstracting moods into visual textures—such as visual noise for anxiety or pale colors for detachment—I can create a nonverbal emotional register throughout the zine.

This research highlights how emotional qualities can be embedded into data visualization through aesthetic rather than numerical clarity. By using variables like color, rhythm, and density, designers can create ambiguity that invites viewers to project their own feelings onto the data. Instead of aiming for accuracy, the emphasis is on affective response and imaginative engagement. For instance, dispersed patterns may evoke solitude while dense overlapping lines may suggest emotional overwhelm.

For my project, this provides both inspiration and a practical method. I can translate intangible moods into abstract visual textures, creating a silent but powerful emotional register across the work. Rather than relying on direct storytelling, these strategies allow me to explore how visual ambiguity itself can hold and communicate emotions.

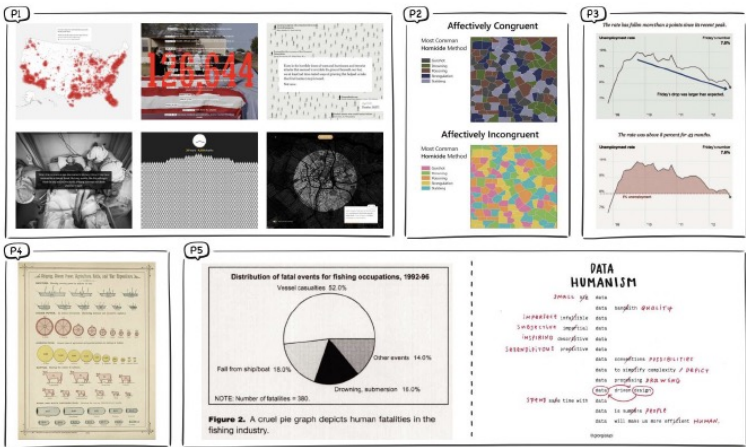
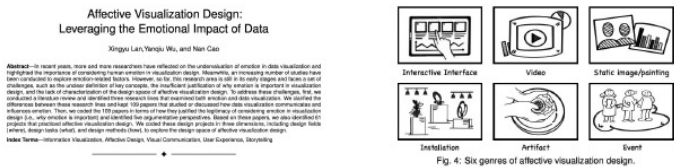


Fig. 2: Examples of the five argumentative perspectives: (P1) affective data stories published by news media during the COVID-19 pandemic [47], (P2) emotional color palettes can facilitate the cognitive interpretation of maps [7], (P3) two objective-looking but rhetorical charts [24], (P4) a vintage pictograph that practiced Victorian values [42], (P5) a "cruel pie" about human fatalities [25] and the call for data humanism [54].



Design Impact & Visual Experiment

Track a week's mood using only abstract graphic elements—such as gradient shapes, visual rhythms, or negative space—and then compare audience interpretations to my personal mood logs. This will help test the communicative power of visual ambiguity.

Research

Emotional Design Theory

Norman, D. A. (2004). *Emotional Design: Why We Love (or Hate) Everyday Things*. Basic Books.



My zine operates predominantly on the reflective level. It is designed not for functionality or clarity but for slow emotional resonance, delayed understanding, and affective ambiguity. Pages are allowed to feel awkward, silent, or unresolved because that is where emotional memory can linger. It helps me resist over-designing and embrace vulnerability in the layout.

Donald Norman's *Emotional Design* framework categorizes user experience into three levels: visceral (immediate perception of appearance), behavioral (usability and function), and reflective (personal meaning and emotional resonance). He emphasizes that "the reflective level is where self-image, satisfaction, and memories reside." This level plays a crucial role in shaping how users interpret and connect with a product or artifact over time. The book draws from case studies and real-world examples, showing how emotional satisfaction often outweighs functional perfection in long-term engagement.

Design Impact & Visual Experiment

One spread in the zine will intentionally disrupt visual flow—misaligned text, almost illegible writing, a half-erased image. Viewers will be asked to respond with their emotional reaction to the discomfort. The aim is to observe how emotional meaning forms in the absence of visual comfort or coherence.

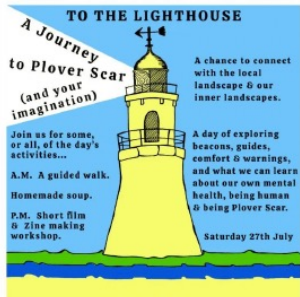
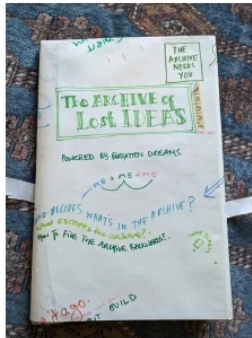
This reading on Donald Norman's *Emotional Design* offers me a theoretical anchor for thinking about affect in my zine. His framework of visceral, behavioral, and reflective levels clarifies why emotional meaning often outweighs technical perfection. I align most strongly with the reflective level, since my project seeks to linger in awkwardness, silence, and delayed interpretation rather than efficiency.

For me, this theory provides permission to embrace unresolved moments and visual vulnerability. It inspires my decision to disrupt clarity in layout and to invite discomfort, because it is in those unsettled spaces that emotional memory can take hold. Norman's insights also help me understand how long-term resonance arises from personal meaning, which directly shapes the design choices in my work.

Research

Archives & Emotions (Cultural Studies)

<https://madzines.org/lessons-from-the-lighthouse-being-human-with-madzines/>



Design Impact & Visual Experiment

I will experiment with torn or scorched page edges, blurred handwriting, and randomly missing sections—inviting readers to “read into” the missing content. A prompt might ask: What do you imagine was here? What does absence make you feel?

Helen Spandler’s work examines how zines function as affective archives—spaces that hold emotional truth through incomplete, broken, or distressed visual cues. She suggests that affective impact often lies in what is not fully legible, noting: “A crossed-out sentence or torn photo often holds more affective truth than its cleaned-up counterpart.” Rather than indexing memory as a fixed record, this approach views archives as dynamic, wounded, and expressive. The study engages with disability, mental health, and queer zine-making as alternative forms of documenting emotion.

This reinforces my interest in treating visual silence, rupture, and residue not as design mistakes but as emotional techniques. I integrate this by allowing pages to be scratched out, scribbled over, or partially erased—communicating feelings that are not stable or resolved. It also gives me permission to “leave things out” and trust the reader to interpret absence.

Helen Spandler’s work examines how zines function as affective archives—spaces that hold emotional truth through incomplete, broken, or distressed visual cues. She argues that affect often resides in what is not fully legible, noting: “A crossed-out sentence or torn photo often holds more affective truth than its cleaned-up counterpart.” Rather than treating memory as a stable record, this approach sees archives as wounded, dynamic, and expressive. The study particularly engages with disability, mental health, and queer zine-making as alternative methods of documenting emotion.

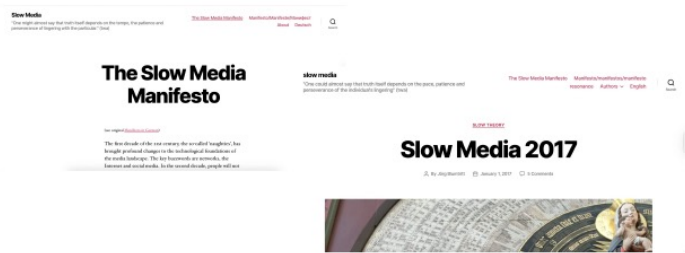
This resonates with my project’s interest in absence, silence, and the fragility of memory. I see design not only as a tool for clarity but also as a way to leave traces of rupture and incompleteness. By integrating visual gaps—scribbled-over text, blurred images, or erased fragments—I can communicate emotions that are unresolved or unstable. This also gives me permission to “leave things unsaid,” trusting the reader to engage with what is missing.

Research

Slow Media & Tactile Design

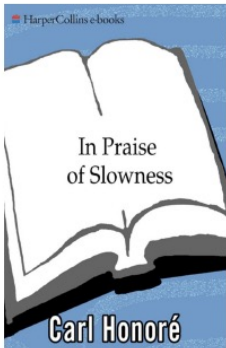
The Slow Media Manifesto advocates for a return to mindful, sensory-rich, and temporally decelerated forms of communication. It emphasizes materiality, reflection, and care over immediacy, speed, or virality. One core idea is that "slow media are those that invite us to linger, touch, and think again." This approach critiques the overstimulation and disposability of digital culture, arguing for experiences that unfold over time and embrace imperfection and repetition.

My zine explicitly resists fast-paced interaction. Each page is intended to feel like a small pause, a residue of thought. This research validates my decision to use physical materials, repeated marks, and time-based layering. It also justifies "slowness" as both a method and a message.



My notes

Honoré, C. (2004). In Praise of Slow. HarperOne
<https://www.slow-media.net/>



terms: "We are moving from a world in which the big eat the small to one in which the fast eat the slow." That warning resonates far beyond the Darwinian world of commerce. In these busy, bustling times, everything is a race against the clock. Guy Claxton, a British psychologist, thinks acceleration is now second nature to us: "We have developed an inner psychology of speed, of saving time and maximizing efficiency, which is getting stronger by the day."

But now the time has come to challenge our obsession with doing everything more quickly. Speed is not always the best policy. Evolution works on the principle of survival of the fittest, not the fastest. Remember who won the race between the tortoise and the hare. As we hurry through life, cramming more into every hour, we are stretching ourselves to the breaking point.

Before we go any further, though, let's make one thing clear: this book is not a declaration of war against speed. Speed has helped to remake our world in ways that are wonderful and liberating. Who wants to live without the Internet or jet travel? The problem is that our love of speed, our obsession with doing more and more in less and less time, has gone too far; it has turned into an addiction, a kind of idolatry. Even when speed starts to backfire, we invoke the go-faster gospel. Falling behind at work? Get a quicker Internet connection. No time for that novel you got at Christmas? Learn to speed-read. Diet not working? Try liposuction. Too busy to cook? Buy a microwave. And yet some things cannot, should not, be sped up. They take time; they need slowness. When you accelerate things that

should not be accelerated, when you forget how to slow down, there is a price to pay.

The case against speed starts with the economy. Modern capitalism generates extraordinary wealth, but at the cost of devouring natural resources faster than Mother Nature can replace them. Thousands of square miles of Amazonian rainforest are cleared every year, while over-trawling has put sturgeon, Chilean sea bass and many other fish on the endangered species list. Capitalism is getting too fast even for its own good, as the pressure to finish first leaves too little time for quality control. Consider the computer industry. In recent years, software manufacturers have made a habit of rushing out their products before they have been fully tested. The result is an epidemic of crashes, bugs and glitches that costs companies billions of dollars every year.

Then there is the human cost of turbo-capitalism. These days, we exist to serve the economy, rather than the other way round. Long hours on the job are making us unproductive, error-prone, unhappy and ill. Doctor's offices are swamped with people suffering from conditions brought on by stress: insomnia, migraines, hypertension, asthma and gastrointestinal trouble, to name but a few. The current work culture is also undermining our mental health. "Burnout used to be something you mainly found in people over forty," says one London-based life coach. "Now I'm seeing men and women in their thirties, and even their twenties, who are completely burned out."

The work ethic, which can be healthy in moderation, is getting out of hand. Consider the spread of "vacationitis,"

The concept of *Slow Media* resonates strongly with my project's intention to create an emotionally reflective publication. Just as the manifesto emphasizes lingering, materiality, and mindful pauses, my work seeks to slow down communication by turning unspoken emotions into tactile and temporal experiences. The idea of resisting fast-paced consumption validates my decision to use fading ink, erased marks, and layered pages—gestures that require time, patience, and attentiveness from the reader.

Carl Honoré's reflections on slowness inspire me to treat absence, delay, and imperfection not as flaws but as part of the message. This allows my zine to function as both a method and a metaphor: a visual space where memory unfolds slowly, encouraging readers to touch, wait, and interpret. In this way, *slowness* becomes both a design principle and an emotional strategy that shapes how my audience engages with what is "left unsaid."

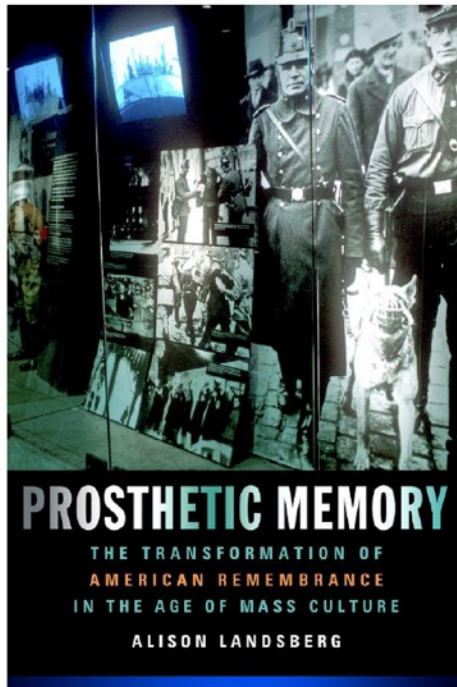
Design Impact & Visual Experiment

One visual test will involve using water-soluble ink or slow-fading pigment, allowing a phrase to disappear over several hours. Another will create a page with multiple folding sequences, asking the reader to interact slowly and curiously.

Research

Memory Studies & Embodied Time

Landsberg, A. (2004). *Prosthetic Memory: The Transformation of American Remembrance in the Age of Mass Culture*. Columbia University Press.



Alison Landsberg's concept of "prosthetic memory" describes how mediated experiences—like cinema, books, or physical objects—can implant memories that feel real even if not personally lived. She writes that "prosthetic memories are adopted as the result of a person's experience with a mass cultural technology of memory." This theory acknowledges how memory can be transferred, altered, and deeply felt through designed forms.

My project becomes a kind of prosthetic memory object. Even if the feelings it contains are mine, the visual form allows others to project their own experiences into it. The zine becomes a shared temporal space—an emotional echo.

OTHER TIMES, OTHER MEMORIES

Taking on memories of events through which one did not live is not in itself a new phenomenon. Like Bess, people at other historical moments—albeit through different means and mechanisms—have been able to "remember," and thereby be interpellated by, events of the distant past. Rather than offer a catalog of previous forms of public or cultural memory, I instead point to two specific historical moments in which memory or memorial practices assumed broad social significance. In part, I hope to underscore the idea that "memory" is not a transhistorical phenomenon, a single definable practice that has remained the same over time. Rather, like all other modalities, memory is historically and culturally specific; it has meant different things to people and cultures at different times and has been instrumentalized in the service of diverse cultural practices. At times, these shifts in the meanings of memory and in the shape of memorial practices have been catalyzed by technological innovation. But despite these shifts, certain common threads are detectable in both the social conditions that called for memory and the role that memory was asked to play. In the broadest possible sense, memory in its various forms has always been about negotiating a relationship to the past. More specifically, in the two moments that I discuss here, Europe in the Middle Ages and the United States and Europe in the nineteenth century, memory was invoked as a strategy for consolidating important new group identities. Furthermore, certain elements that enable identity formation through memory appeared in both these periods, such as a reliance on affect and experiential practices in fostering memory. A brief examination of these earlier forms of memory facilitates both an appreciation of these recurring features and a more precise understanding of the novelty of prosthetic memory in the twentieth century.

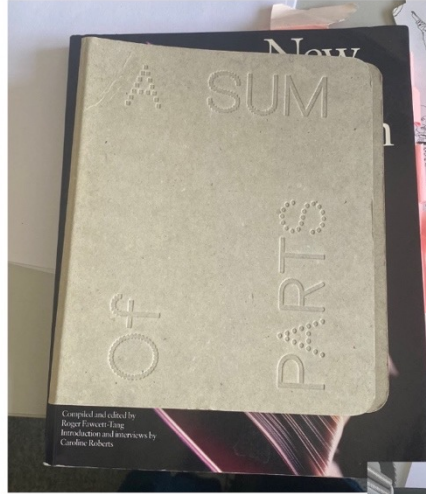
Design Impact & Visual Experiment

Include a page that mimics a family photo or diary but is entirely fictional. Let viewers question if it's "real" and reflect on how memory is constructed through material cues.

Alison Landsberg's concept of *prosthetic memory* explains how cultural forms like cinema, books, or designed objects can implant memories that feel vivid and real, even if they are not directly experienced. This idea highlights how memory is not fixed but can be transferred, reshaped, and emotionally inhabited through mediated forms.

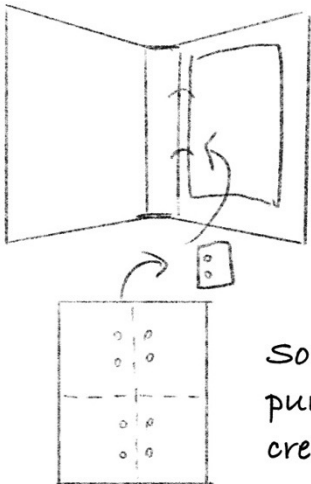
In relation to my project, I position the zine itself as a prosthetic memory object. Although the emotions originate from my own lived experience, the tactile and visual design allows others to read into it, projecting their own histories and feelings. This transforms the zine into a shared temporal space, functioning as an echo of collective remembrance.

Research



Breaks the monotony of uniform page sizes, adds a sense of spatial surprise when flipping through; the binder format allows content to be reorganized, fostering interactivity

Two-ring binder with hard cover, offering both durability and flexibility for adding or rearranging pages



Some spreads use folded A3 sheets, hole-punched and inserted into the A5-sized book, creating playful shifts in scale and proportion



Relevance to Memory for Later: Works like a container for memories — folded large pages hide longer narratives, revealed only when unfolded; the binder structure mirrors the fluid, reconfigurable nature of recollection

The book Danny recommended gave me some important inspiration. The embossed cover design highlighted for me the role of tactility in visual communication, showing how material details can strengthen the theme of memory. At the same time, the use of folded A3 sheets inserted into an A5 binder struck me as particularly interesting. The shifts in scale create rhythm and surprise during the act of turning pages, hiding longer narratives within folds and revealing them only when unfolded.

This structure connects closely to my project *Memory for Later*. Memory is rarely linear; it is often folded, concealed, and constantly reconfigured. The binder format suggests flexibility and rearrangement, mirroring the mutable nature of recollection. The folded pages act as layers of memory, requiring a moment of unfolding to disclose deeper feelings and stories. By borrowing from this design method, my project emphasizes not only the preservation of fragments but also the act of revelation, turning the visual archive into an experience that is at once tactile and temporal.

Research



What draws me most is how it changes the reading rhythm. Each sheet becomes a moment of pause, a quiet veil between the reader and the next page. Turning it feels like lifting a layer of thought — revealing something that was always there, but slightly out of reach.

For my project, this quality speaks directly to the feeling of unspoken words and half-formed memories. I want to use tracing paper as a way to hide and reveal, to let the reader experience the slow uncovering of meaning. Some pages might only show fragments through its surface, encouraging curiosity, while others will fully unveil what has been concealed. In this way, the material becomes part of the storytelling — not just holding the content, but shaping how it is felt.



When I hold tracing paper in my hands, it never feels like just paper. The semi-transparent surface always carries a sense of hesitation and promise — as if something is there, but not fully ready to be seen. I like how it softens whatever lies beneath, letting colors and shapes blur together in a gentle haze.

The book Danny recommended to me introduced the idea of using tracing paper as a design material. What fascinated me most was how it reshapes the rhythm of reading. Each translucent sheet becomes a quiet pause, a veil between one page and the next. Turning it feels like lifting a thin layer of thought, revealing something always present yet slightly hidden.

For my project *Memory for Later*, this quality connects directly to the feeling of unspoken words and half-formed memories. Tracing paper allows me to hide and reveal, letting the reader experience memory as something fragmented, fragile, and slowly uncovered. Some pages might only show faint traces beneath the surface, while others fully expose what was concealed. In this way, the paper itself becomes a part of the storytelling, shaping not only the content but also how it is emotionally felt.

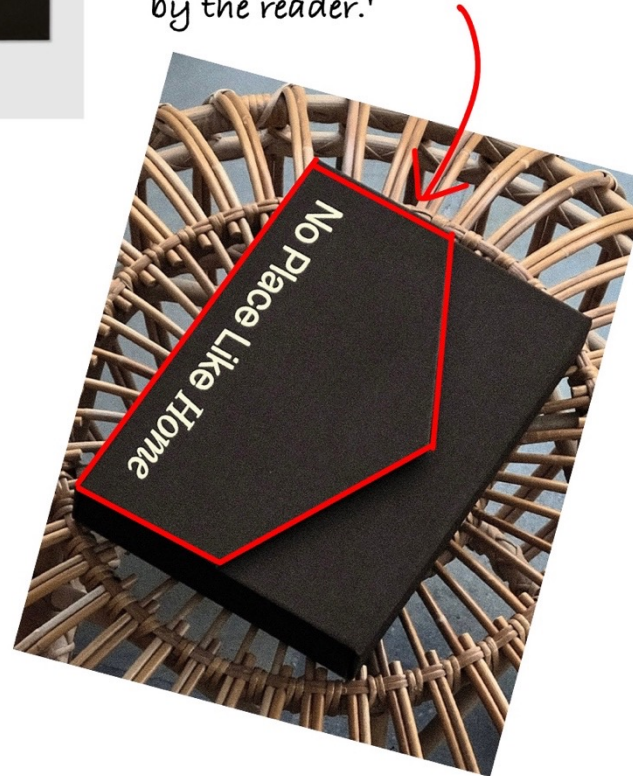
I imagine the semi-transparent surface as carrying both hesitation and promise—like a memory that exists but is not yet ready to be confronted. By softening the images and words beneath, the material creates a blurred, tender atmosphere, echoing the subtle weight of things left unsaid.

Research

The design inside also gave me a lot of inspiration. Maybe I can try to incorporate such elements as well.



The polygonal flap echoes a folded letter or memo, hinting at the private, unspoken messages preserved inside—waiting to be gently unfolded by the reader.'



When I saw it, I thought of my own project immediately. For *Memory for Later*, this shape could feel like opening a sealed memory—one that stays hidden until the moment I'm ready to face it. The folds remind me of how memories can be fragmented and pieced back together, and the act of opening becomes a gentle threshold between my outer world and my inner one. It's not just a cover, it's part of the story.

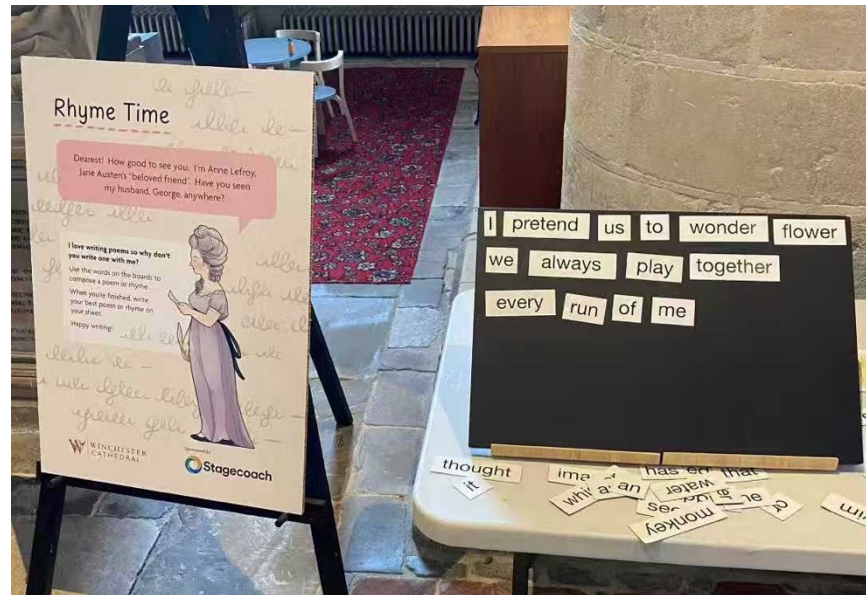
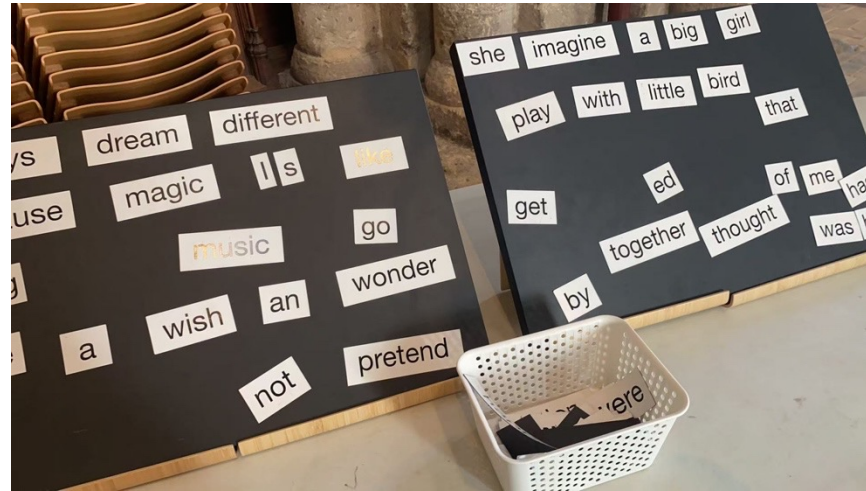
I was immediately drawn to the design of this book cover. The irregular polygonal flap feels like a folded letter or a sealed memo, carrying a sense of privacy and intimacy. It suggests that something unspoken is being preserved inside, waiting to be gently unfolded by the reader. For *Memory for Later*, this design resonates deeply: opening the cover could be experienced as opening a memory, one that stays hidden until the right moment to face it.

The folds also remind me of how memories work—fragmented, concealed, and then pieced back together over time. It turns the simple act of opening into a threshold between inner and outer worlds. More than just a protective layer, the cover itself becomes part of the narrative, embodying the very idea of memory as something tactile, fragile, and carefully revealed.

Research



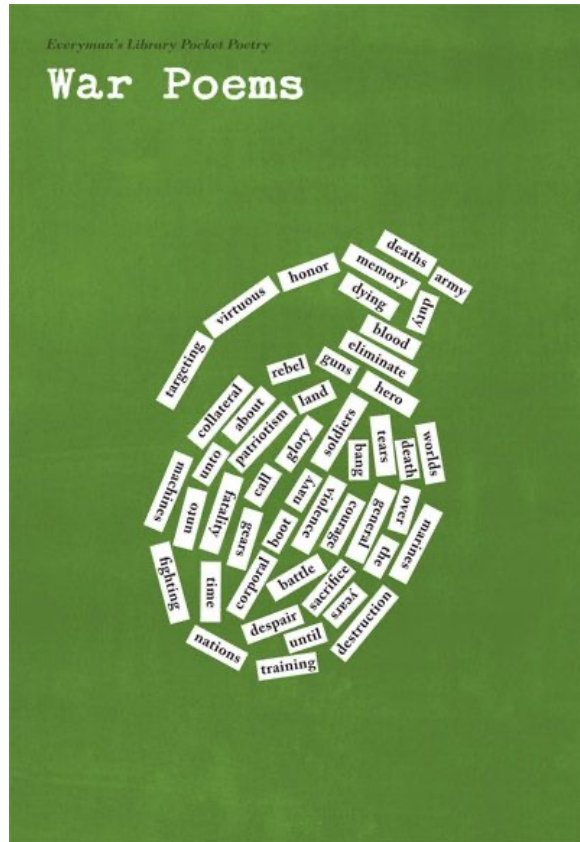
Winchester Cathedral



During my visit to Winchester Cathedral, I came across a Jane Austen-themed activity that invited visitors to create their own short poems using word magnets. I was struck by how simple fragments of language could be rearranged to form new meanings, much like how memories often come to us in scattered pieces that only make sense when reassembled.

This experience became an inspiration for my project. I recreated the idea in a more personal way by hand-cutting words, attaching them to soft magnetic sheets, and placing a magnetic layer on the back of B5 pages. In this way, the words could be freely moved and recombined, allowing readers to interact with memory fragments and form their own poetic expressions. It became not only a design element but also a way of capturing the fluid, shifting nature of remembering.

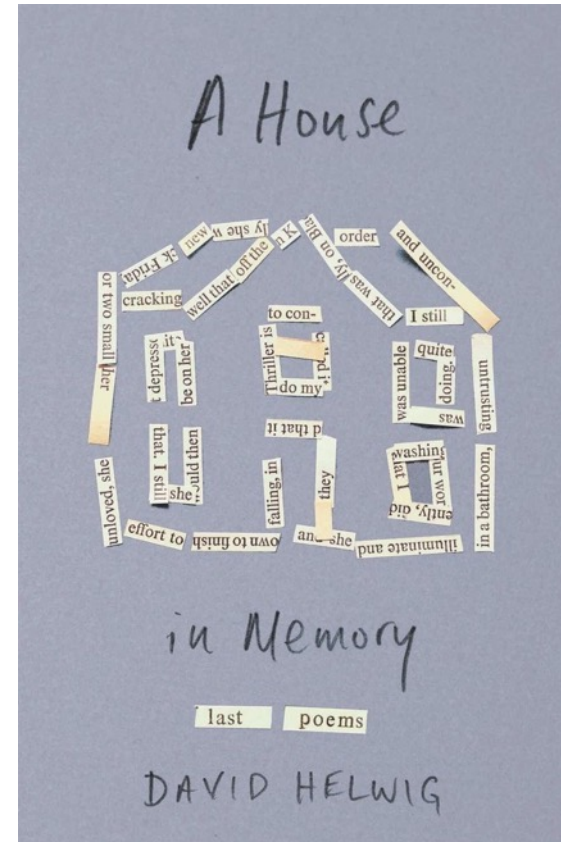
My Inspiration



<https://www.pinterest.com/pin/804174077254694286/>



<https://www.pinterest.com/pin/804174077254694296/>



<https://www.pinterest.com/pin/804174077254694280/>

War Poems (left)

The scattered arrangement of words on the green background inspired me to think about how memory itself is fragmented, with each word acting like a trace of experience. This visual strategy echoes the way my project collects fragments of thought and unspoken feelings, leaving them open for interpretation and reconstruction.

But You've Been So Out of Touch (middle)

The playful yet emotional composition, combining hand-drawn elements (the phone) with cut-out typography, reflects a sense of distance and longing. This inspired me to explore how text and image can be layered in a way that communicates emotional absence, yet also suggests a possibility for reconnection.

A House in Memory (right)

The use of cut-out words to form the outline of a house resonated deeply with my project's theme. It shows how material fragments can be assembled to reconstruct a sense of place or belonging. This inspired me to think about how my own work could use physical arrangement and collage to transform private memories into visible, tactile forms.

Layout



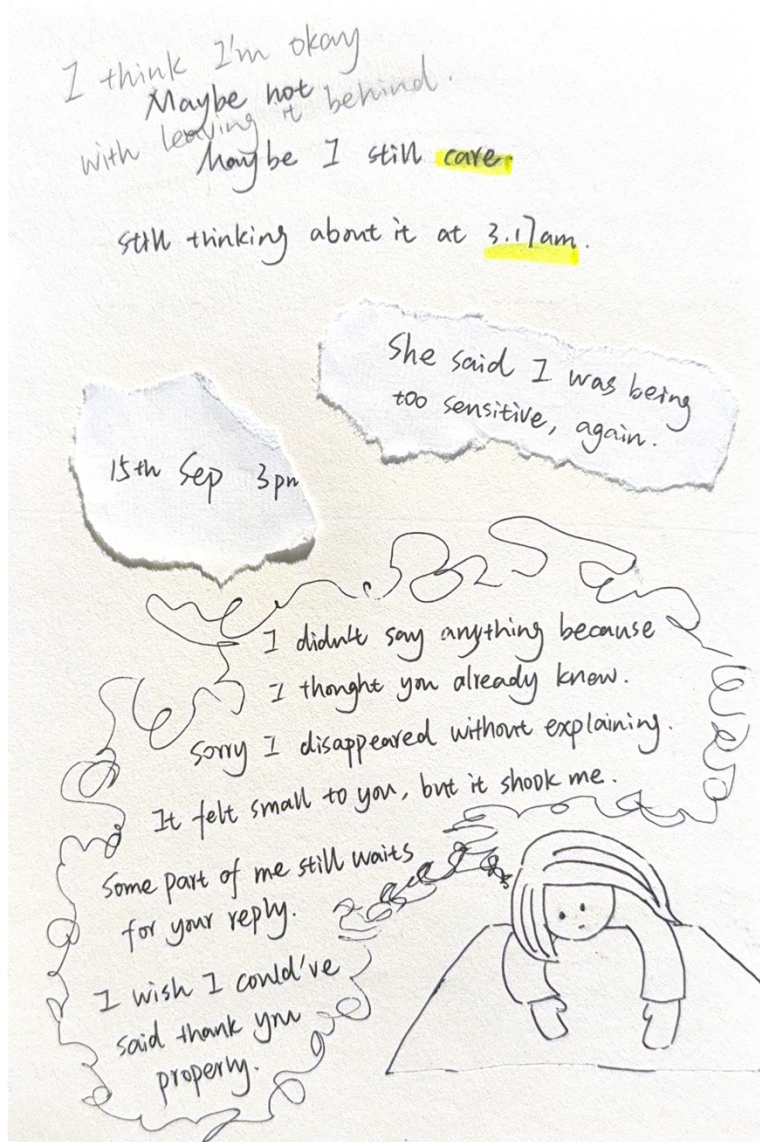
My draft

This sketch is my first attempt to map out the structure of the book. It doesn't feel like a strict table of contents to me, but more like a map of memories. Each page represents a small fragment—sometimes it's about friends, food, family, or schoolwork, and sometimes it's just scattered images and words. There isn't really a fixed order, because memory itself doesn't follow one. It always comes in pieces, overlapping and shifting as I try to put them together.

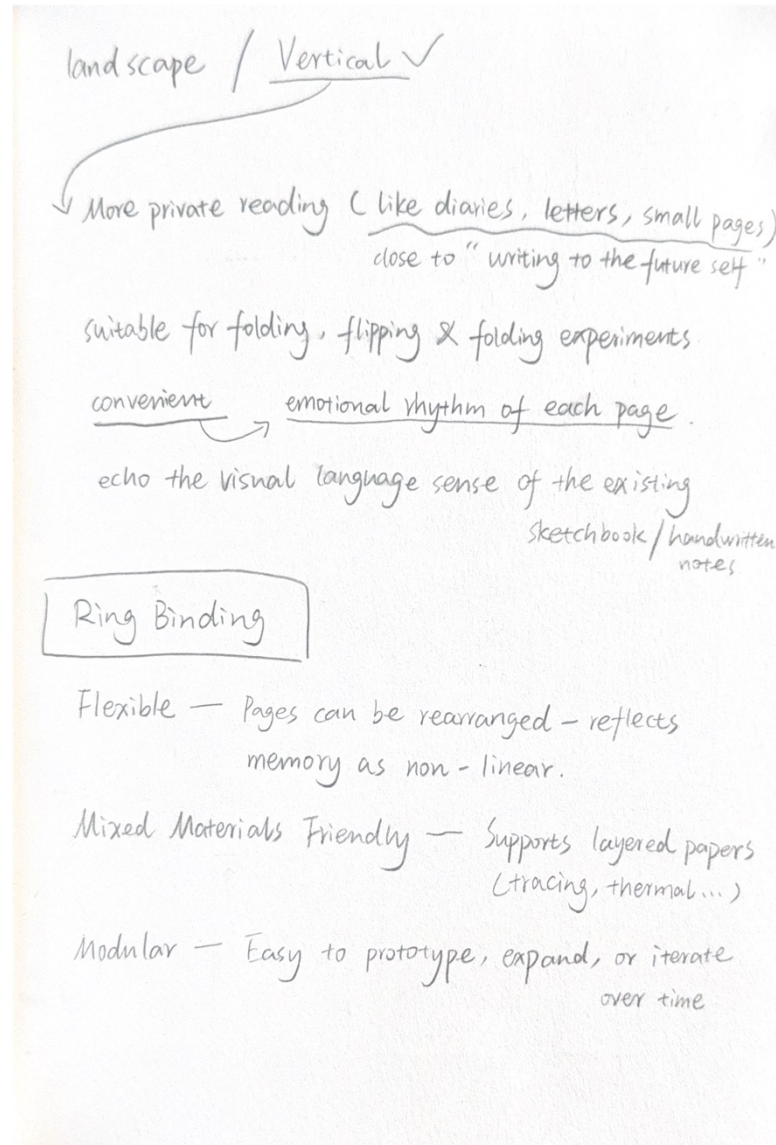
While drawing this, I was also thinking about the rhythm between pages. Some are filled with small details from daily life, while others are intentionally left empty, giving space for a pause. I want to experiment with folded pages, inserts, and overlapping materials too, because they remind me of how memories appear—sometimes clear, sometimes hidden, waiting to be uncovered.

For me, this book isn't just something to read and finish. It's more like an unfolding process, a slow experience that holds my emotions in fragments. It records my own unspoken thoughts, but also opens a space for others to sense what is left unsaid.

Experiment



My attempt



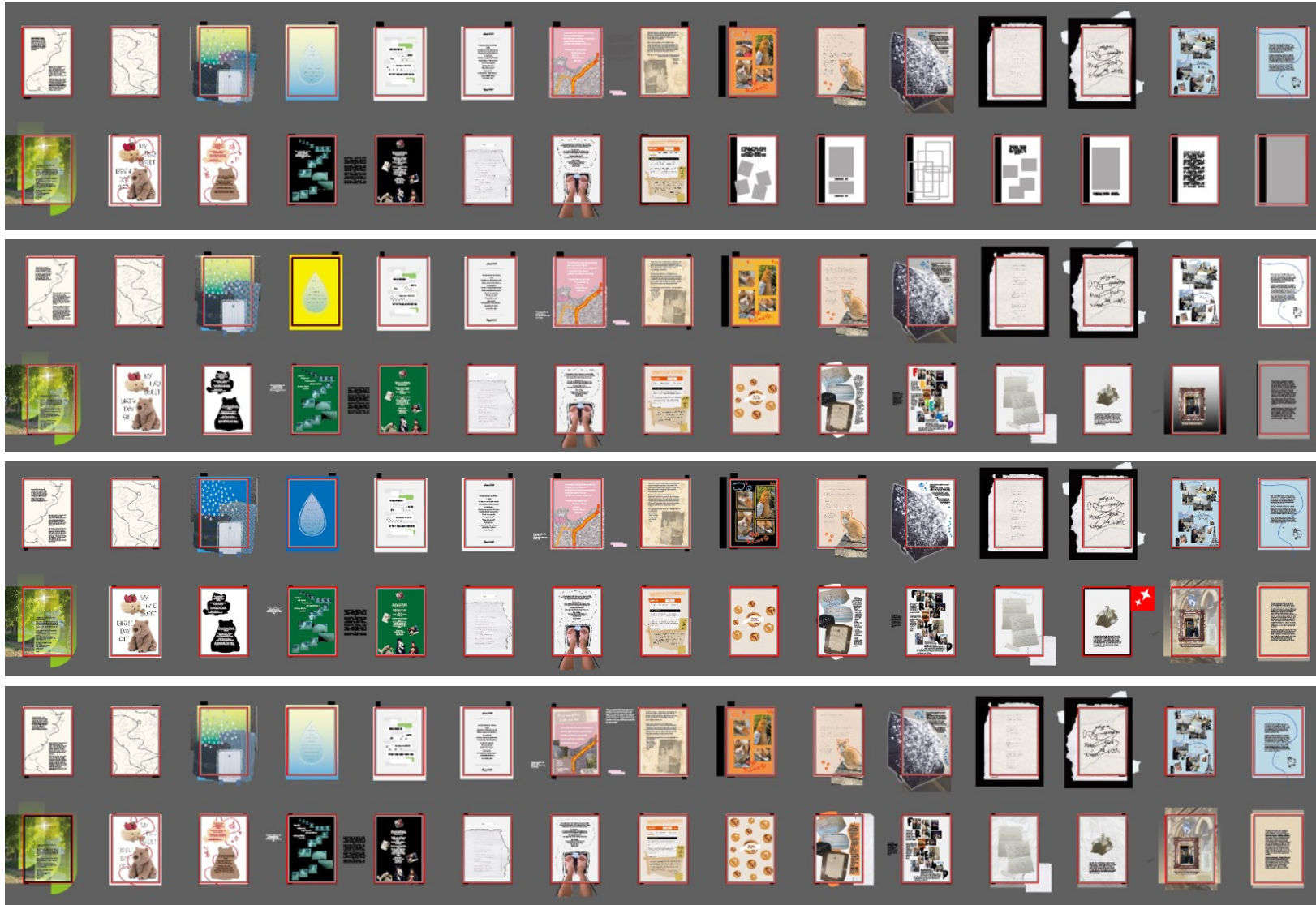
My notest

In this experiment, I was interested in how fragments of thought and unfinished words could be translated into a visual form. I began by collecting sentences that felt incomplete, things left unsaid, or notes written at late hours. Some of them are messy and fragile, almost like whispers caught on paper. By tearing pieces, layering scribbles, and adding small drawings, I tried to capture the sense of something intimate yet unresolved.

At the same time, I explored the physical format of the book itself. I tested vertical layouts because they reminded me of diaries and letters, something that feels private and close to the act of writing to oneself. Using ring binding gave me freedom to rearrange pages, reflecting how memory is rarely linear. I was also curious about how different papers, especially tracing sheets, could create layers of rhythm, hesitation, and pause between thoughts.

What I found is that both the content and the structure of the book can mirror the experience of remembering. It is not about presenting a polished narrative, but about allowing gaps, hesitations, and shifts in rhythm to remain visible. The experiment helped me see how design choices—like format, binding, or material—can become part of the storytelling itself, shaping how memory is held and felt.

Process



My attempt

After completing my initial sketches, I moved them into Illustrator to start experimenting with digital layouts. At first, I worked in a very low-fidelity way, just placing elements roughly to test how the pages might connect and flow. This stage was more about translating the hand-drawn ideas into a digital space, letting me see the overall rhythm of the book.

As I continued, I began refining the details—adjusting colors, patterns, and content placement. Some pages looked very different on screen compared to paper, so I had to keep revising and trying new combinations. Each small change brought a new atmosphere, sometimes even making me question my earlier choices.

This shift from rough layout to more polished design wasn't only technical. It also became a way of clarifying my thoughts and emotions. The constant process of revising and fine-tuning taught me patience, and showed me how design can slowly build its own rhythm and tone through iteration.

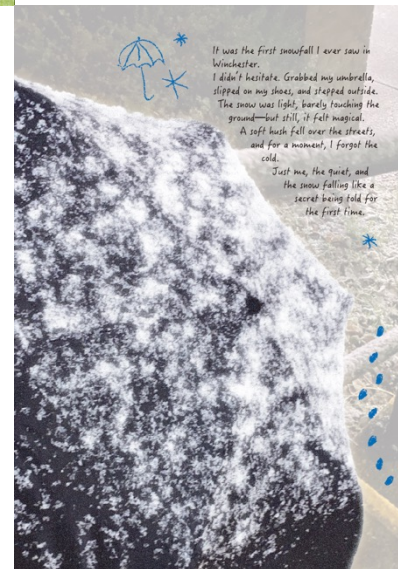
Process



Paper experiment

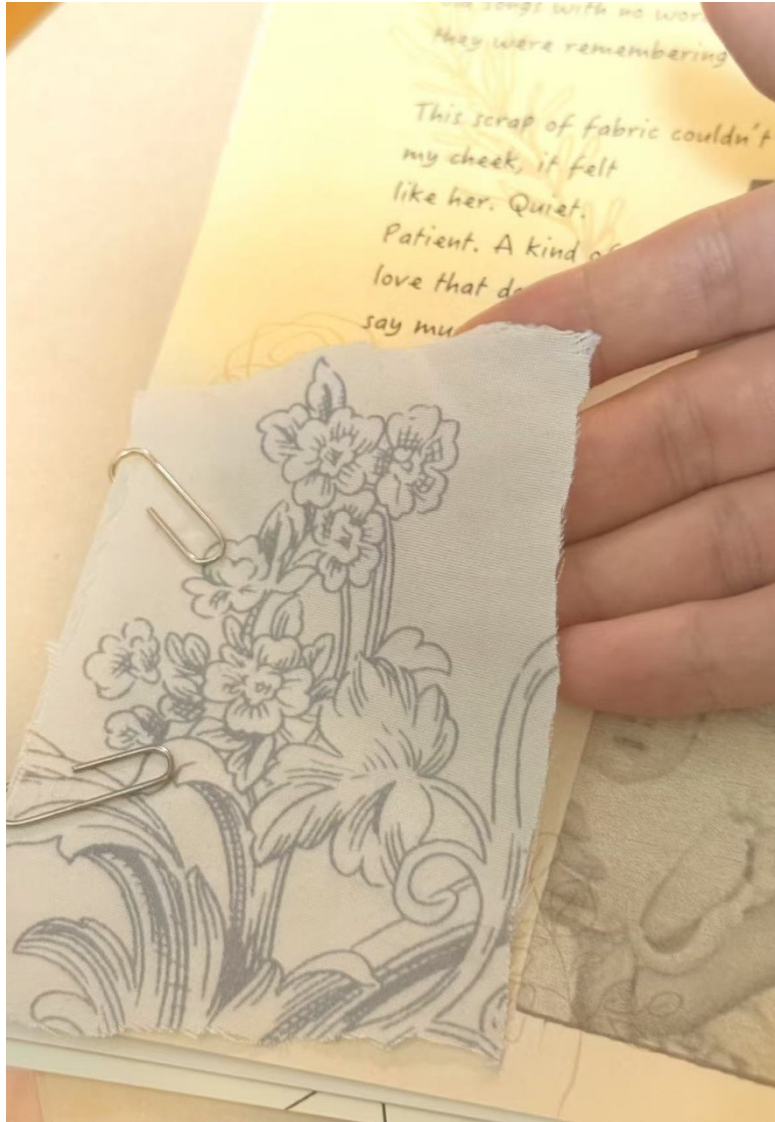


Layouts in illustrator

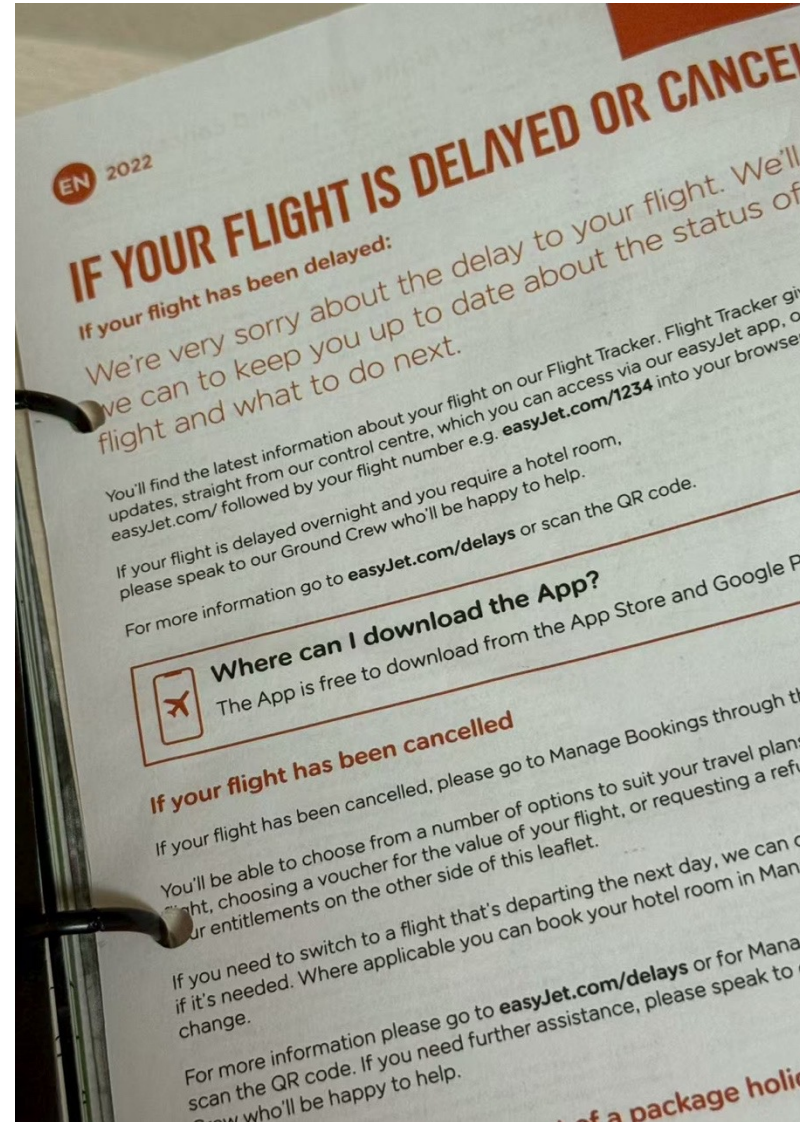


This is an experimental print I made using tracing paper. I overlaid the text and images onto this semi-transparent material, allowing light to pass through and blend with the background imagery. The translucent quality creates a soft, layered effect where the words seem to float above the visuals, while still merging with them. This blurred, overlapping impression feels very fitting for expressing memory—its fragility, its ambiguity, and its layered nature. I was quite pleased with the outcome, as the material not only enriches the visual atmosphere but also enhances the tactile and sensory experience of turning the pages, inviting the reader to engage with light, shadow, and texture in a more intimate way.

Process



Different material experiments

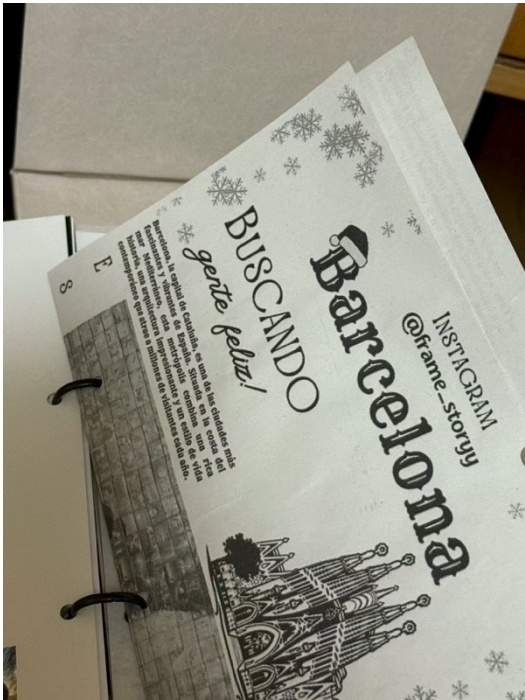


I decided to include these two materials in the book because they both carry traces of lived experience in very different ways. The piece of fabric reminded me of my grandmother; its softness and floral pattern held a sense of intimacy and care, qualities that connect directly to the project's intention of preserving fragile memories. It is not just a visual element, but also a tactile one—inviting the reader to touch, to feel, and to sense memory in a more embodied way.

The flight cancellation notice, on the other hand, comes from a more accidental, everyday situation. It represents interruption, waiting, and the uncertainties of time. By placing it into the book, I wanted to acknowledge how memory is not only shaped by chosen, cherished moments, but also by unexpected disruptions.

Together, these materials expand the scope of the project. They add texture and contrast, making the book feel more like a collection of lived fragments rather than a polished narrative. Their strength lies in how they break the boundary between personal memory and external record, showing that both can coexist in shaping how we remember.

Process



Different material experiments

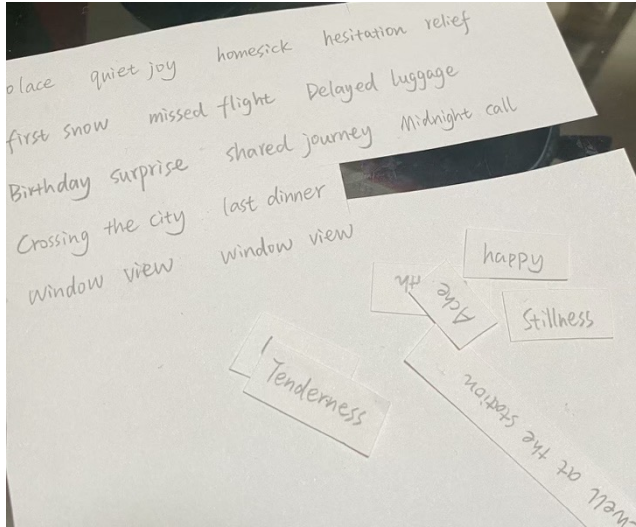


This page combines two layers of meaning: memory and method. The sheet itself was printed for me by a passer-by in Barcelona, turning a fleeting encounter into something I could hold onto. It is not just paper but a fragment of memory, tied to place and chance, carrying the warmth of a small human gesture.

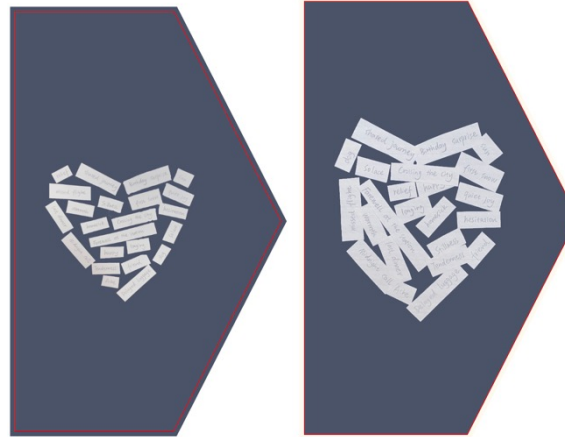
Placing it into the binder was also influenced by my earlier research on binding formats, especially the idea of folding and inserting different paper sizes to disrupt uniformity. By experimenting with this structure, I learned how a binder could act like memory itself—flexible, rearrangeable, and full of unexpected juxtapositions.

Here, memory and design meet: the personal story behind the page gains new context when archived through the binder, and the binder's structure gains emotional weight by holding something so personal. This interplay shows how the project turns ordinary materials into living archives, where memory is preserved not as a fixed record, but as something fluid, tactile, and open to rediscovery.

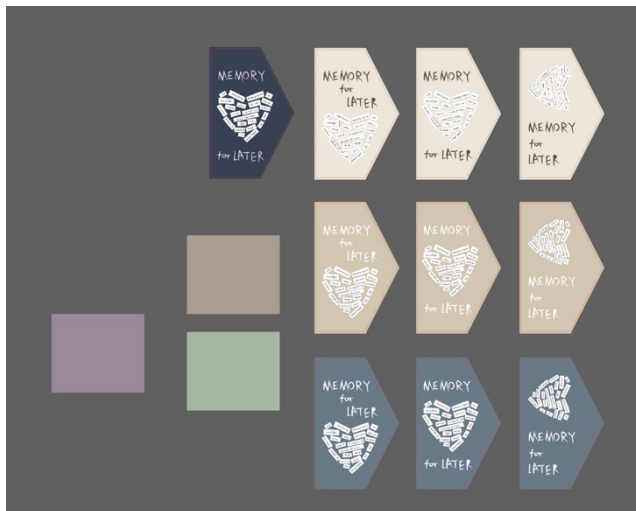
Process



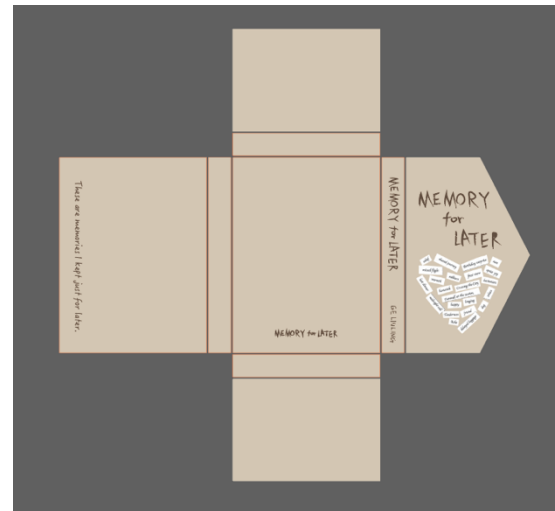
Cover experiments



Words are real photo



Words are made by illustrator

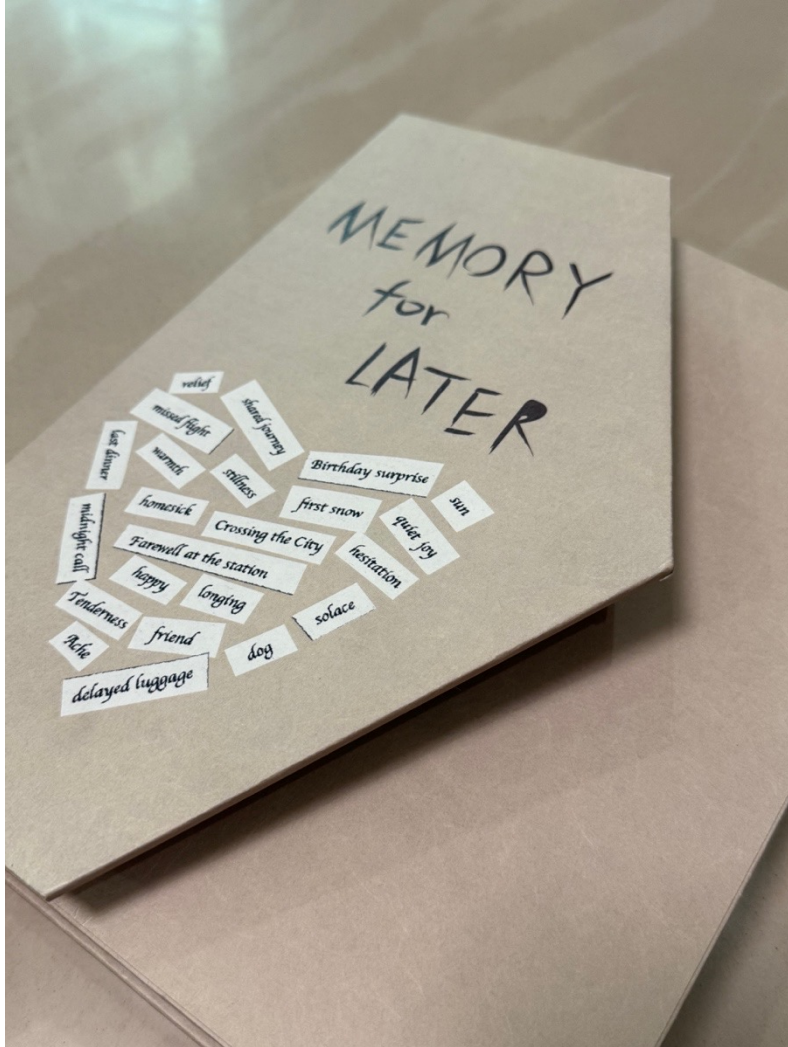


The cover design process began with inspiration from earlier research into experimental publications and visual archives. My initial collage experiments—writing down emotional words, cutting them apart, and rearranging them into shapes—were directly influenced by precedents I had studied, such as zine practices, memory-based poetry covers, and archival design methods. These references showed me how fragmented language can carry emotional weight and be reconfigured into new narratives.

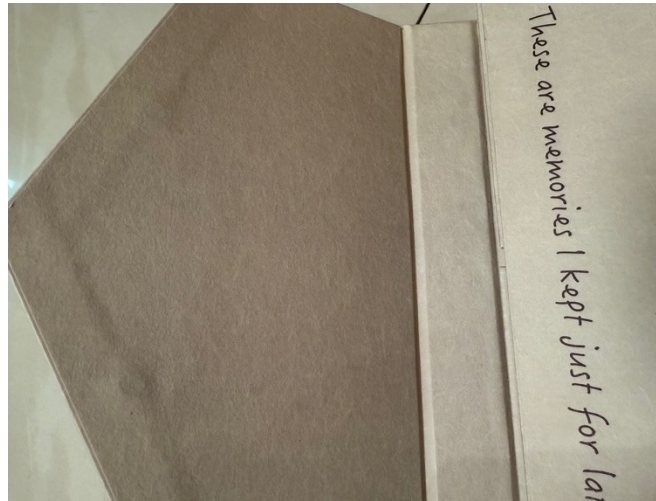
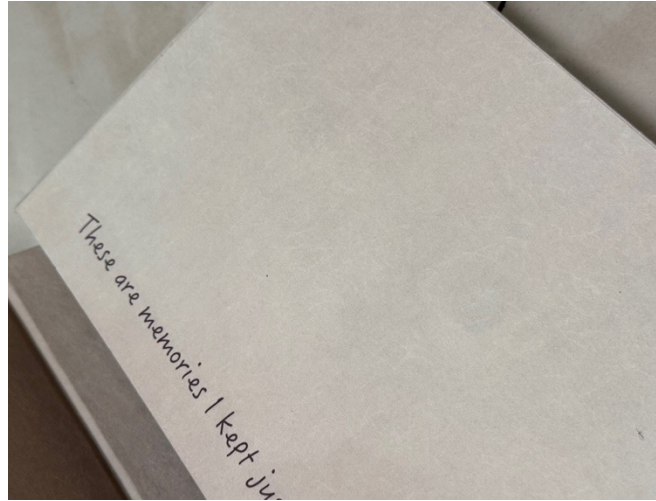
In my own experiments, the physical cut-paper stage emphasized the fragile and scattered quality of memories. However, the photographed results were not visually strong enough for a final cover. To refine this, I recreated the compositions digitally in Illustrator, simulating the cut-paper effect while gaining control over clarity, scale, and color. This allowed me to preserve the handmade intimacy while presenting it in a more polished and balanced form.

By linking research insights with hands-on making, the final cover attempts to embody the essence of *Memory for Later*: memories as fragments, shifting between raw traces and carefully assembled narratives. The design itself becomes a metaphor for how recollections are recorded, reshaped, and carried forward.

Process



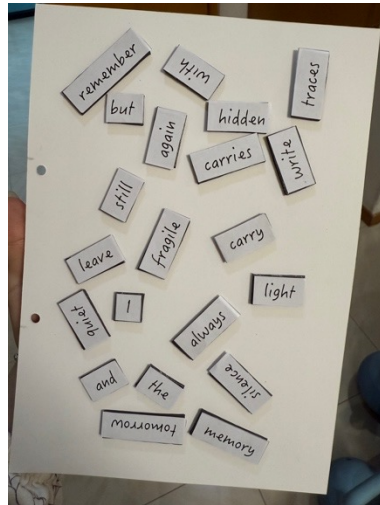
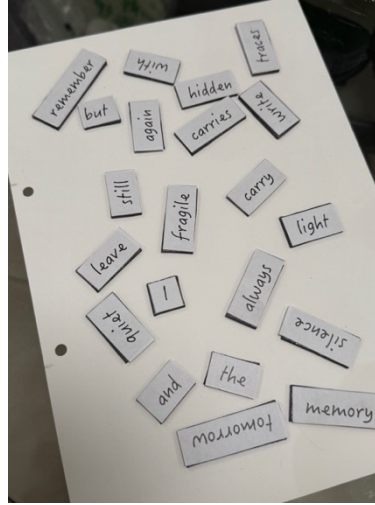
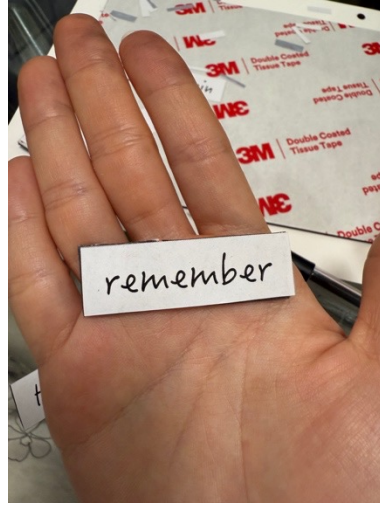
Cover with magnet



The cover is designed with a hidden magnetic closure, which not only protects the content inside but also enhances the tactile experience of opening and closing the book. The magnet ensures a clean, seamless finish without the need for visible fasteners, keeping the form minimal and refined.

Conceptually, the magnetic closure resonates with the project's theme: just as memories are carefully held and preserved, the cover “keeps” the fragments of thought and emotion inside until the moment they are intentionally revisited. The slight resistance and click of the magnet when opening and closing mirror the intimate act of retrieving a memory — private, deliberate, and secure.

Process



Magnet poem

The cover is designed with a hidden magnetic closure, which not only protects the content inside but also enhances the tactile experience of opening and closing the book. The magnet ensures a clean, seamless finish without the need for visible fasteners, keeping the form minimal and refined.

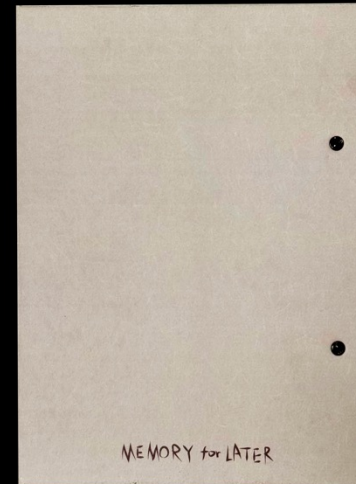
Conceptually, the magnetic closure resonates with the project's theme: just as memories are carefully held and preserved, the cover "keeps" the fragments of thought and emotion inside until the moment they are intentionally revisited. The slight resistance and click of the magnet when opening and closing mirror the intimate act of retrieving a memory — private, deliberate, and secure.

Peer Feedback

"It felt like piecing together fragments of memory. Even though the words were simple, they carried emotion and made the sentences feel personal."

My Reflection

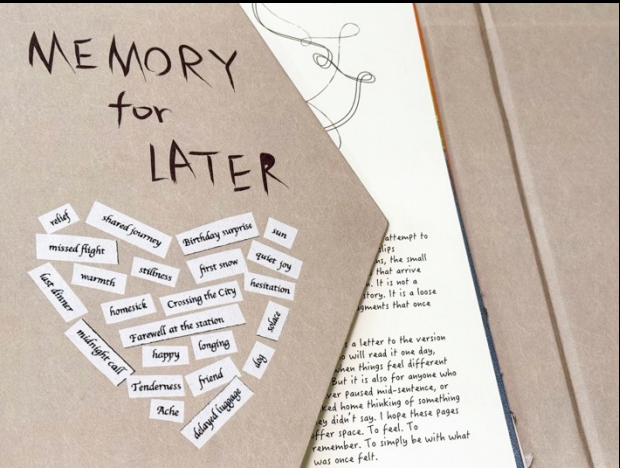
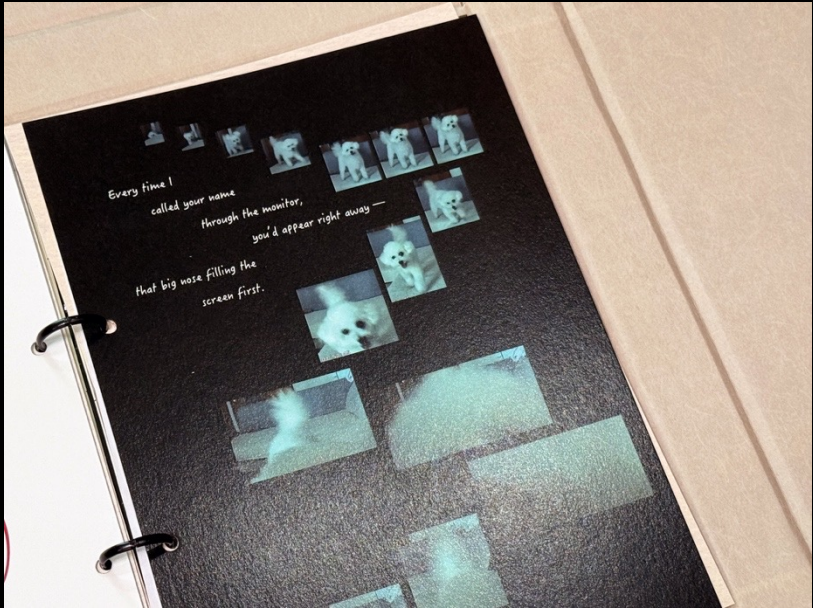
This feedback confirmed that the magnetic words experiment successfully conveyed the theme of fragmented memory. The open-ended format allowed peers to create their own meanings, which resonated with the idea of memory as fluid and unstable. At the same time, the suggestion to expand the vocabulary made me realise that adding more variety could strengthen the interaction. Overall, this experiment reinforced my decision to use reconfigurable design elements in *Memory for Later*.

[illegible]

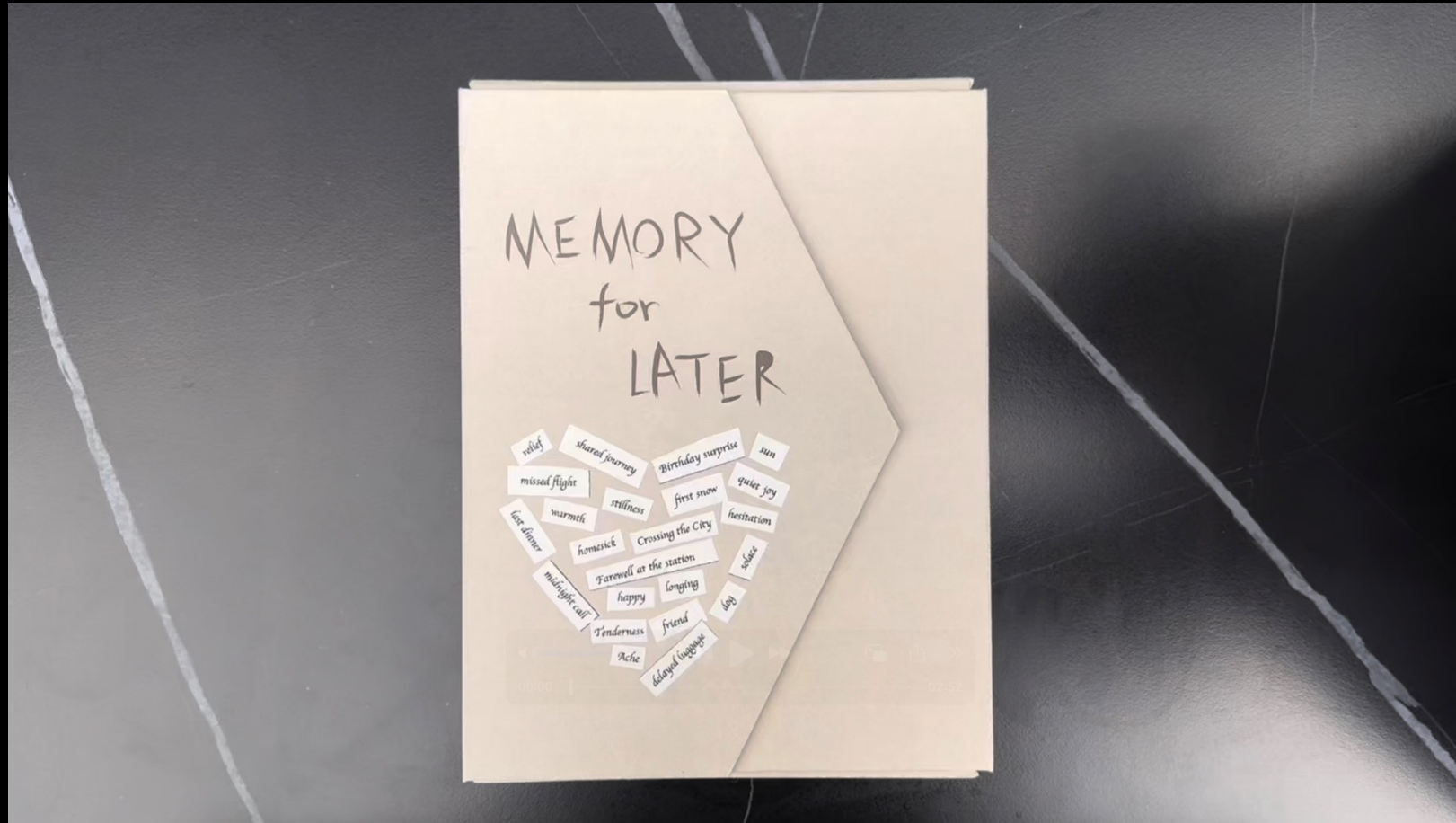
Final Outcome



Final Outcome



Final Outcome



Video, *Flipping Through Memory for Later*
<https://www.youtube.com/watch?v=YIL9QQdGkZ8&list=PLJmMBYsEctDHNDmuizMoZ-Zw6tPLDcYhZ>

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