

Student Name: Millie Jones (2403702)

Knowledge and Understanding Skills: 20%

Guidance specific to task (from the brief):

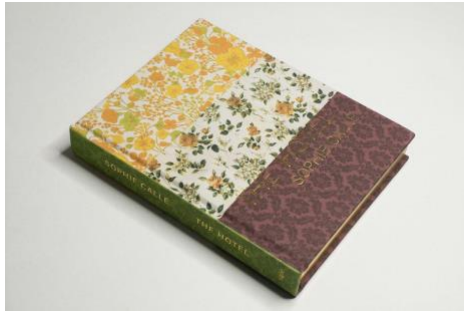
Your evaluation should show clear understanding of the history, function, practical development and production of the photobook through a range of critically understood examples. The analysis of these will highlight the functions and strategies employed by the photographer and your interpretation of their communication of meaning through the publication.

Using examples (3 max), explore your understanding of the history, function and practical development of the photobook. Your analysis should highlight the strategies used by the artist/photographer to communicate their message. Include visuals (500 – 1000 words)

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Photobooks can be a way beyond simply presenting a collection of photographs as they can function as physical objects that can communicate meaning through sequencing, materiality, interaction and structure. The format of a photobook allows an artist to control how a viewer experiences the work, encouraging a slower and more personal engagement than perhaps a gallery setting or online viewing. Throughout this module, I have become particularly interested in photobooks that use interaction and materiality to shape meaning, especially in relation to memory and viewer participation.

One photobook that has influenced my thinking is *The Hotel* by Sophie Calle. The book's patterned cover was particularly influential in shaping my approach to the exterior design of my own photobook. Rather than functioning as a purely decorative surface, the cover reflects the interiors and decorative spaces documented within Calle's work, extending the conceptual language of the project beyond the images themselves. This demonstrated to me how the exterior of a photobook can begin communicating meaning before the viewer has even opened it. In response to this, I adopted a similar approach in my own practice by selecting a pink gingham fabric cover, using pattern and materiality to reinforce the themes of childhood, femininity, and memory explored within my work. Calle's book showed me that cover design can operate as a conceptual device, where material choices become integral to the communication of the project rather than simply aesthetic additions.



The Hotel, Sophie Calle

Another example that has informed my understanding of photobooks is *Mrs Merryman's Collection*. This book is relatively simple in appearance, yet highly effective in the way it encourages the viewer to physically engage with it. One of the most important aspects of the book is the concealed letter at the end, which requires the reader to unpick stitching in order to access it. This transforms the act of reading into something more deliberate and intimate, making the viewer feel directly involved in uncovering meaning. The book explores the connection between the artists grandmother and herself even though they never met, using found materials and written text to create a relationship between absence and presence. This strategy is relevant to my own project because I have been interested in requiring the viewer to physically interact with the book in order to access or reconstruct meaning. In my photobook, readers are able to remove images from sleeves and combine them with different landscapes, creating new relationships between figure and environment. This interactive approach reflects how memory itself is often fragmented and reconstructed.





Mrs Merryman's Collection, Anne Sophie Merryman.

A final example is *A Hundred Thousand Billion Poems* by Raymond Queneau. Although not strictly a traditional photobook, it demonstrates an important strategy in book design through its combinatorial structure. Each page is cut into strips, allowing the reader to rearrange sections and create countless variations of poems. The meaning of the work is therefore never fixed, instead it is generated through the reader's participation. This has strongly influenced the practical development of my own photobook, of separating figure and image. By doing this, the viewer can either reconstruct my original childhood image or create entirely new combinations. Similar to how the varying strips of text in Queneau's can lead to creating various text combinations. Queneau's book highlights how the structure of a book can become part of its meaning, rather than simply acting as a container for content.



A Hundred Thousand Billion Poems, Raymond Queneau.

These examples demonstrate that the history and function of the photobook can extend far beyond documentation. Artists use sequencing, materiality, interaction, concealment and structure to communicate ideas in ways that are not possible through single images alone. Through analysing these works, I have developed a stronger understanding of how a photobook can operate as both an object and an experience. This has directly influenced the practical development of my own project, where the physical act of layering, removing and reconstructing images is central to communicating themes of memory, absence and disconnection.

Cognitive and Intellectual Skills: 30%

Guidance specific to task (from the brief):

Your research report should critically analyse the theories and concepts explored in your photobook, as well as the techniques it employs. Focus on developing a reasoned and informed debate rather than simply describing the work. Your analysis should lead to clear, valid conclusions, considering the form of the book, the reading experience it creates.

Avoiding description, critically analyse the theme/ context you explore within your photobook. Your critical analysis should demonstrate your cognitive and intellectual skills in how you have understood the subject and made work as a response to it. Consider how the form of your book communicates meaning in relation to the subject of exploration. (500 -1000 words)

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My photobook, *Reimagining Me*, explores the significance of memory within childhood photographs and questions whether the emotional value of an image lies in the person within it or in the environment that surrounds them. By removing myself from archival family photographs through AI, I began to consider what remains when the central figure of the memory is no longer present. If the person is detached from the scene, does the environment still hold the same meaning, or does the absence create a sense that something essential has been lost?

The project began with an interest in using childhood photographs to reflect on identity and continuity over time. I was drawn to the idea that the person I am today remains connected to the child represented in those images. However, when revisiting my family archive, I realised I could remember very little about many of the specific moments depicted. This raised questions surrounding the reliability of memory and the role photography plays in preserving it. If I cannot recall the event itself, what gives the photograph significance? Is it the setting, the event, or simply the fact that I can still locate myself within the frame? In this sense, the archive revealed itself not as stable evidence of memory, but as a fragmented and unreliable record.

Using AI to remove myself from the images transformed familiar childhood scenes into strange and unsettling spaces. Empty slides, beaches, gardens and domestic interiors became eerie and incomplete, as though something should be present but is no longer there. The phrase “remove the child from the image” became conceptually important to the work, functioning both as the literal Photoshop prompt used to generate the imagery and as an act of critical removal. Through this process, absence itself became the subject of the project. Informed by Hito Steyerl’s writing on the manipulated image and image absence, I began to understand that what is removed from an image can carry as much significance as what remains visible. My

physical absence within the AI-generated scenes ultimately serves to reinforce my prior presence.

The photobook is intentionally constructed as an experience rather than a passive viewing object. Rather than presenting the photographs in a fixed sequence, I physically separated the AI-generated landscapes from the isolated figures of myself into two distinct sections. This allows the viewer to actively reconstruct the original images by layering the two components together or alternatively create entirely new combinations. The book therefore performs memory rather than simply depicting it. It requires the reader to physically engage with the material, mirroring the way memories are continually reconstructed, fragmented and reinterpreted over time. This interactive and object like structure also connects to the childlike, tactile nature of interactive books, reinforcing themes of play, discovery and childhood experience.

Materiality further supports the conceptual framework of the book. The tracing paper onto which the isolated figures are printed reflects the faded, fragile and unstable nature of memory. When separated from the landscape image, the figures of myself appears detached and ghost like; when layered back together, the original memory is temporarily reconstructed. This continual process of separation and reconnection reflects the unstable way memory operates. The loose, moveable components of the book intentionally resist the fixed permanence of traditional binding, instead creating an object that feels fragmented and unsettled, much like memory itself.

The title *Reimagining Me* emerged naturally through the book making process, as suggested by tutors early in the project who advised that the appropriate title would develop alongside the work itself. The title reflects both the literal act of reimagining archival images through AI manipulation and the conceptual act of reimagining my own childhood memories through physical reconstruction. It also acknowledges that memory is never entirely truthful; like the archive itself, it is selective, unstable and open to reinterpretation.

Ultimately, *Reimagining Me* is not only an exploration of my own childhood archive, but a broader reflection on the instability of memory and the fragile relationship between identity, place and recollection. By separating person from environment and inviting the viewer to reconstruct or rearrange the imagery themselves, the photobook questions whether memory resides within the individual, the space or somewhere in the unstable relationship between the two. Moving forward, I see potential to expand the work through larger scale editions or more immersive installation formats, but in its current handmade form, the crafted and personal nature of the book remains integral to its meaning, operating as both a photobook and an intimate memory object.

Practical Skills: 40%

Guidance specific to task (from the brief):

Present your book professionally, carefully considering how you deploy methods, technical processes. Your methods should synthesize the form of your book and the context/meaning of your subject. Your book should demonstrate proficiency, selection in editing and flair. The decisions you make should be as product of significant research into book production and design. Within your evaluation, ensure to provide examples of book dummies to show the developments in your practical processes. These decisions should be as product of significant book design planning including alternative idea generation.

Evaluate the methods and technical processes you have employed in the making of this body of practice. Explain your process for making your book, consider how editing/ design/ typography and format speak to the subject matter you have explored. Provide examples of the book dummies you have created over the past semester to show developments in your practical processes. (800 – 1500 words)

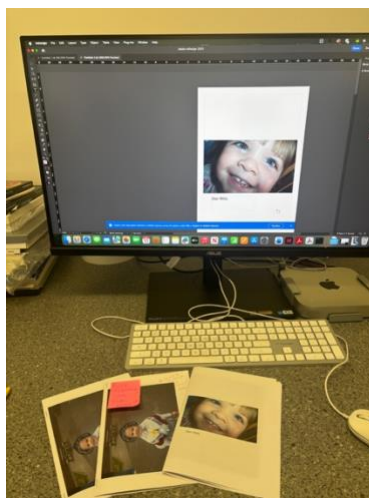
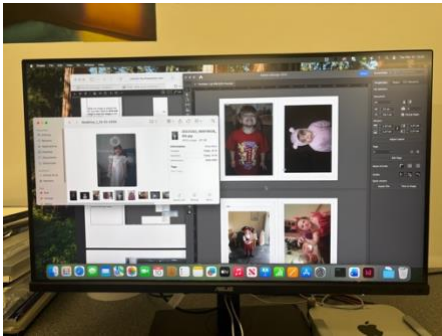
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Throughout this project, the methods and technical processes I have experimented with and used, developed alongside the concept itself. At the beginning of the semester, I knew that I wanted to work with archival childhood photographs, but I was unsure how to transform them into a photobook that would communicate themes of memory, absence and disconnection. As the project progressed, the technical decisions I made became increasingly tied to the meaning of the work, with each stage of experimentation helping me refine both the concept and the physical form of the book.

At the beginning of the semester, after being introduced to the module and to InDesign, I produced several very rough photobook dummies to begin generating ideas and inspiration for the direction of my project. At this early stage, my main aim was simply to familiarise myself with how InDesign functions and to start understanding basic book construction. Using standard paper, staples and simple stitching methods, I created small experimental book iterations.

As I already knew I wanted to work with childhood photographs, I used selected images from my archive to create these early dummies. Although basic in form, these initial experiments were valuable in helping me begin visualising how my archival

material could function within a book format and provided a starting point for the later conceptual and structural development of the project.



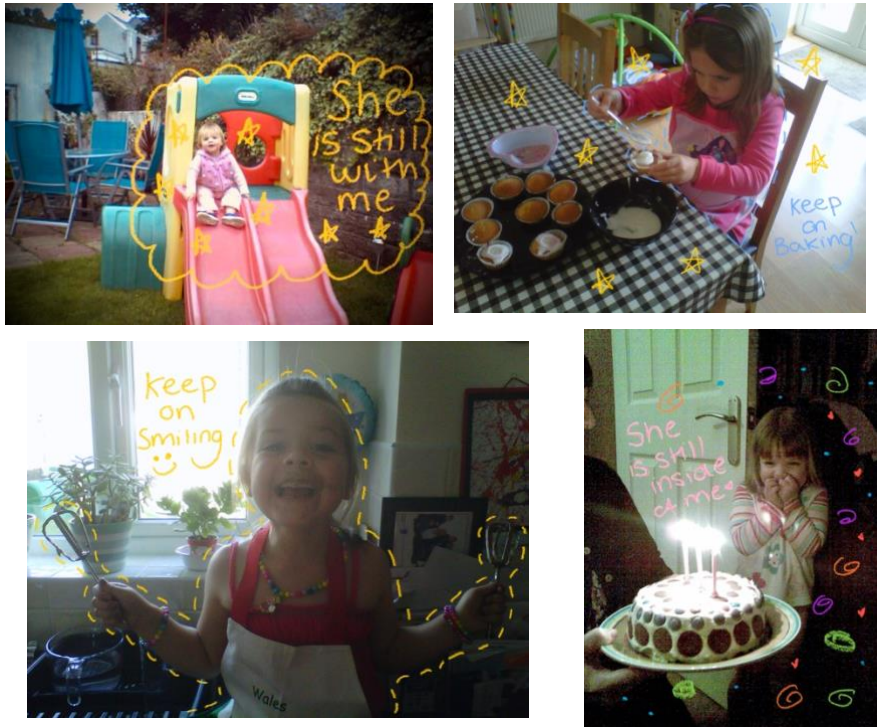
My first book dummies

At this stage, I also began sourcing visual inspiration through Pinterest and became interested in examples of handwritten text and sketches overlaid onto childhood photographs. I found this approach visually interesting, particularly because the phrases and annotations reflected themes similar to those I was hoping to communicate through my own archival material.



Inspiration from Pinterest

I experimented with this method by using the drawing feature on my iPad to overlay handwritten marks and text onto my photographs in an attempt to achieve a similar aesthetic. However, after receiving feedback, there was a general consensus that this approach did not communicate my intended ideas as effectively as I had hoped. As a result, I moved away from this direction, which led me towards experimenting with AI and Photoshop as alternative methods of manipulating the archival imagery.



Experimentation with text

The turning point of the project initially began through editing photographs in Photoshop. I selected a body of childhood images and used AI tools to remove myself from them. Using prompts such as “remove the child from the image,” I created empty, AI-generated landscapes where my figure had once been. These resulting images became central to the concept of the project, as they raised questions around whether the memory within a photograph lies in the person, the environment, or the connection between the two. Editing therefore became more than a technical process, it was a conceptual tool that allowed me to physically remove myself from my own memories.



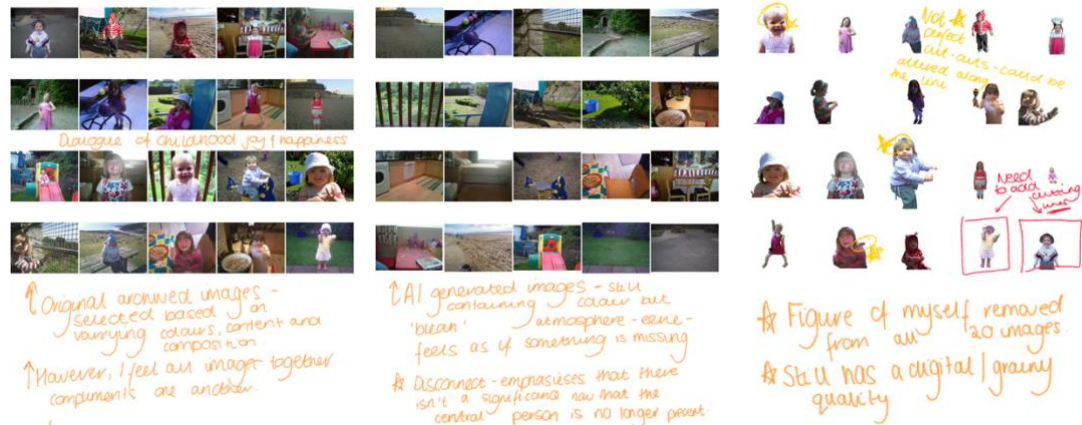
First result from removal of myself using AI prompt ‘remove the child from the image’

This then led me to question whether there was a way to represent myself separately from the original image and present the two components as distinct layers: the AI-generated empty scene and the isolated figure of myself. This became a turning point in the project, leading me to develop a full body of work based around this process of separation. From there, I began considering how materiality, paper stock, layering and interaction could be used to translate this act of removal, separation and reconnection into photobook form.



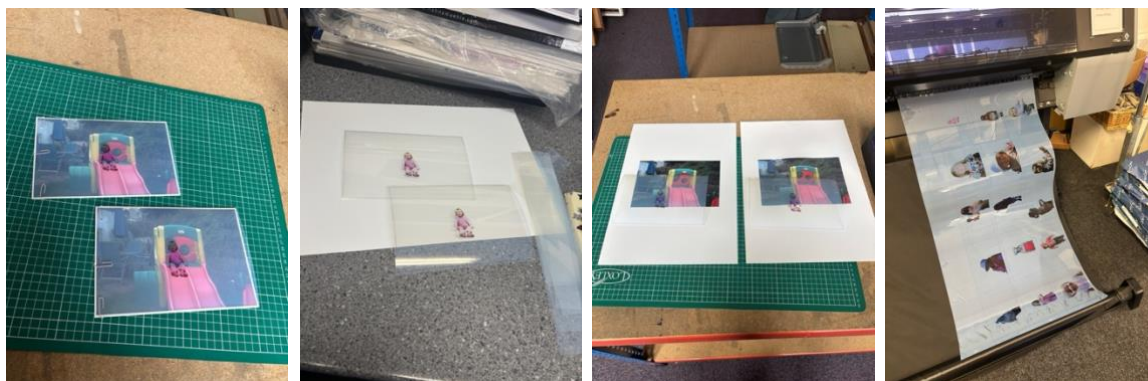
Example of reconstructing original image to two separate layers

Once I had established a body of reconstructed images, I began organising them into folders and narrowing down which photographs were most successful. My original aim was to create a body of twenty images, as this number reflected my age and felt like a significant amount for a photobook. Although I later selected only eight images for the exhibition, I still wanted the book to contain a wider body of work. Editing and sequencing became an important part of this stage, as I had to consider which images worked well together in terms of colour, content, composition and age.



Complete body of work in contact sheet form.

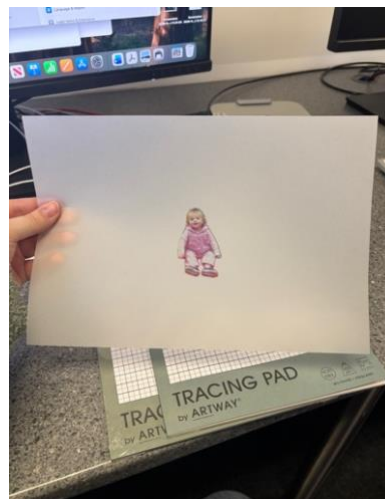
Material experimentation was one of the most significant parts of the project. Initially, I explored gloss and matte paper, acetate and tracing paper. Gloss paper felt appropriate for printing my images because it resembled traditional family album photographs, connecting to the domestic and nostalgic qualities of the work. However, when I experimented with acetate, I found that it did not communicate the themes of fading memory and disconnection as effectively as I had hoped.



Comparison between gloss and matte paper and acetate experimentations.

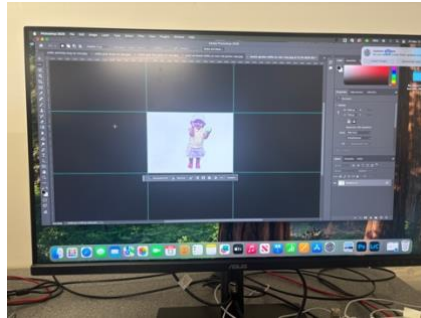
Tracing paper became the most successful material within the project. I first printed the isolated figures of myself onto tracing paper and then placed them over the original or AI-generated background images. This immediately created a visual separation between the figure and the environment, while still allowing them to reconnect when layered together. The translucency of the tracing paper reflected the faded and fragmented quality of memory, making it conceptually much stronger than acetate. The physical layering of the tracing paper over the background image

became one of the defining methods within the project and later influenced both the exhibition and photobook design.



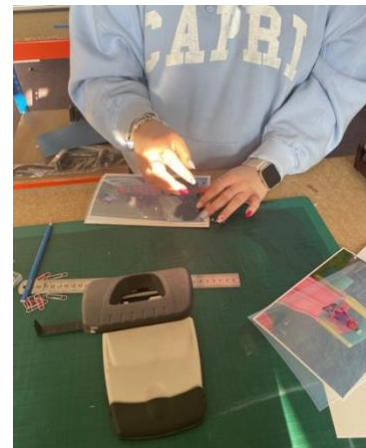
Tracing paper experimentations

I also had to consider the practical process of preparing these images for print. Because the isolated figures had no background, I had to add cutting guides in Photoshop using vertical and horizontal lines. This ensured that I could cut the images accurately and consistently at A5 scale. Working at A5 became an important design decision, as it allowed the images to feel intimate and personal, while still being large enough to engage with physically.



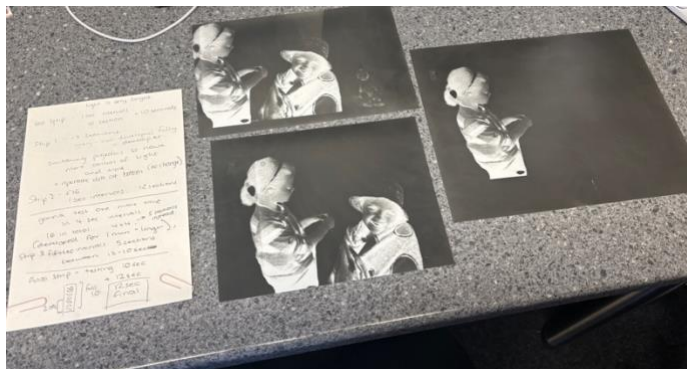
Adding cutting lines around figures of myself on Photoshop

As the project progressed, I began thinking more carefully about the structure and format of the photobook itself. Initially, I felt ring-bound approach would work well with my images, however after discussions with tutors and further experimentation, I realised that the concept would benefit from a more interactive and playful structure. This led me to begin making more refined physical book dummies



Ring binding experimentation

At one point in the module, during lecture feedback sessions, I was encouraged to experiment in the darkroom using the digital material I had been producing. The suggestion was to create eerie prints of myself emerging from or surrounded by dark space. Although these outcomes did not directly influence the final direction of the project, I still found the experimentation valuable, as it contributed to the technical and practical development of the work. Exploring the darkroom expanded my understanding of alternative image-making processes and encouraged broader experimentation within the project.



Darkroom printing experimentation

During a tutorial with Daf and Joe, we discussed an idea that went on to inspire the final form and function of my photobook. At this stage, with a clearer concept and more developed body of work, the conversation shifted towards how the book itself could operate as an interactive object rather than simply a sequence of printed images. Together, we explored the possibility of separating the AI-generated landscapes from the isolated figures of myself into different sections of the book. This would allow the viewer to physically engage with the work by reconstructing the original images or creating entirely new combinations. This idea became the foundation for the final design of the photobook, as it directly reflected the conceptual themes of memory, disconnection and the separation between person and environment, while also connecting to the playful and tactile nature of reconstructing my childhood memories. This led me into creating iterations and dummies of this new photobook form/concept.

My first dummies were very rough and made using paper and tape. I experimented with a three-page spread that folded in on itself twice. This structure allowed the book to contain two separate sections, one with the AI-generated landscapes and another with the isolated figures of myself. The intention was that the viewer could take one image from each section and bring them together in the centre of the book to reconstruct the original image or create a new combination. This linked directly to the themes of memory, separation and reconstruction that sit at the centre of the project.



Planning new book structure- dummy made with paper.

These early dummies were important because they allowed me to test how the book would function physically. At this stage, I was not focused on typography or colour, instead I wanted to understand whether the interactive structure would work. The idea of the viewer actively removing and layering images also connected to the childlike and playful qualities of interactive books from childhood, which became an important influence within the project.

After these initial paper dummies, I began producing more durable prototypes using mountboard. I purchased mountboard and inexpensive wallpaper to test how a sturdier version of the book might function. I cut three A4 sections of card and used narrow strips of card between them to act as hinges, following a similar method to a bookbinding tutorial I had found online. I wrapped these sections in wallpaper, leaving a border that could fold neatly around the boards. Although the wallpaper created some creasing and air bubbles, the structure itself was successful because it allowed the book to fold in and out effectively.



Outcome of structure idea for the book.

I then began exploring materials that could cover the outside of the book. I experimented with colourful fabrics and fat quarters that featured childlike patterns. These materials felt appropriate because they linked visually to the themes of childhood and play. Although these experiments were not refined, they helped me understand how colour and pattern might influence the overall appearance and tone of the final book.



Thinking of patterns and colour for book cover.

Another important technical development was the introduction of sleeves and pockets. I wanted the images to be removable so that the reader could physically interact with them. To test this, I used cut-up plastic sleeves, masking tape, card and concertina-folded paper. These experiments allowed me to understand how the images could be stored, removed and reorganised within the book. The sleeves also connected to the idea of family albums, where photographs are often placed into pockets or inserts.



First sleeve/pocket experiment.

As I refined this process, I found that using concertina-style hinges between the pockets worked particularly well. These hinges allowed the pockets to expand depending on how many images they needed to hold. They also made the structure more flexible and functional. I experimented with different gaps between the pages and found that leaving only a very small gap between the card sections made the book fold much more effectively.



Making pockets using card – more refined approach.

Towards the end of the process, I began experimenting with ways to create a frame in the centre of the book where the separate images could be layered together. I explored pop-up structures and then moved towards creating a more refined window frame. By cutting out an A5 section from card and creating a 2 cm border around it, I was able to create a frame that could hold the tracing paper figures and background images together. Using concertina hinges again, I developed a structure where the images could be slotted in from the top. This became one of the most successful aspects of the book because it physically allowed the separate elements to reconnect.

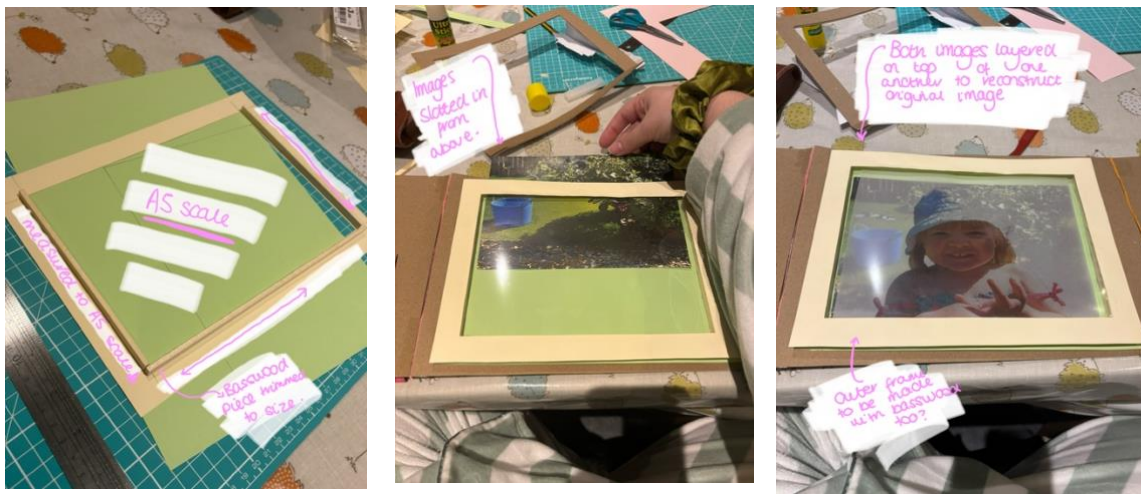


Frame for centre of book experiment.

Continuing the practical experimentation around the central frame of my photobook, I began testing the use of basswood to construct a more durable frame structure for the middle section of the book. Layering basswood with acetate and card, I created a frame with an opening at the top, allowing the images to be inserted from above from the pockets positioned either side of the frame. This enabled the two separate layers (the AI-generated landscapes and isolated figures) to be brought together in the centre to reconstruct the original image or create entirely new layered combinations.

I found this experiment highly successful, and it became a key development in shaping the final form of the book. The act of physically bringing the images together within the frame inspired the title *Reimagining Me*, which directly reflects both the interactive function of the book and the conceptual process of reconstructing memory and person through imagery.

Although my exhibition work had been titled 'Remove the Child from the Image', referencing the AI prompt used to generate the body of work, the title *Reimagining Me* felt more appropriate for the photobook. It better reflects the interactive and reconstructive nature of the book format, while also connecting conceptually to the themes of memory and recontextualisation. As the project progressed, this shift in title also began to inform broader typographic and design decisions for the final book.



More frame experimentation

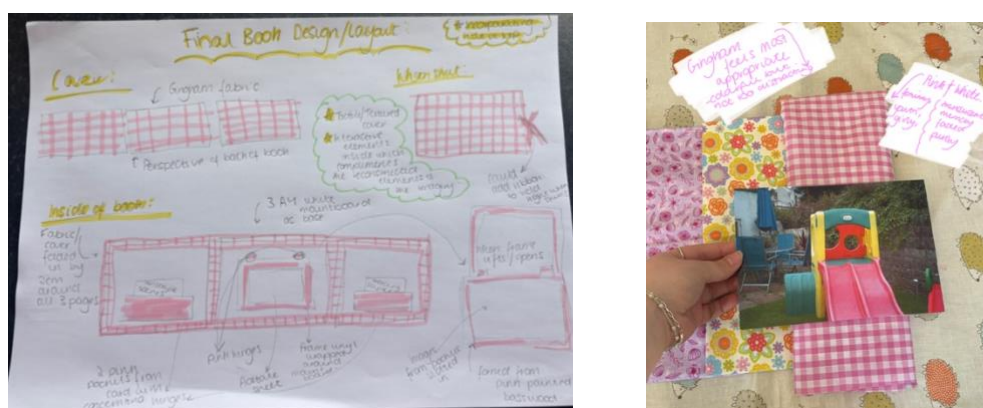
Following my previous frame experiment, I explored an alternative approach using an opening and closing mechanism rather than inserting the images from the top. Using a card frame structure, acetate sheet, and two hinges, I created a lifting front panel that allowed the viewer to place the images into the centre before closing the frame back down. Basswood strips were added to reinforce the A5 frame area and clearly indicate where the images should sit, maintaining consistency with earlier structural experiments. I found this method more successful than the insertion approach, as it allowed the layered images to sit flatter and function more effectively together. This experiment informed the next stage of development, where I planned to remake the

structure using more durable materials such as basswood or mountboard to create a more refined final outcome.



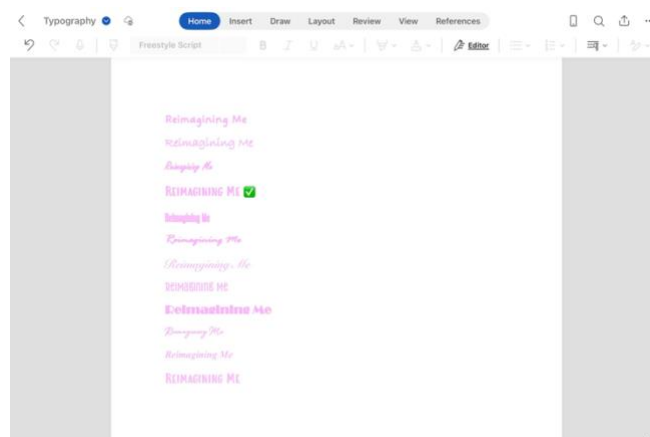
Making interactive frame using hinges & card then more durable with mountboard

After revisiting the prototype dummy with the pink gingham cover, I concluded that this was the most appropriate material and colour direction for my photobook. Although I tested several alternative fabrics and patterns, the pink and white gingham provided the strongest balance between visual subtlety and conceptual relevance, avoiding designs that felt overly childlike or distracting. The pattern connected to themes of femininity and childhood which was reinforced by the recurring presence of pink clothing within the archival images, while also drawing inspiration from the patterned cover of Sophie Calle's *The Hotel*, where material design connects to the conceptual language of her project. Conceptually, the pink referenced youth, femininity and personal identity, while the white connected to the faded, fragile quality of memory and echoed the tracing paper used throughout the book. As a result, I decided to carry this pink and white palette throughout the photobook, applying it to the cover, frame, pockets and hinges, with white mountboard forming the base structure. Restricting the design to this limited palette ensured visual cohesion and prevented the colourful imagery from being overpowered, allowing all aesthetic decisions to remain intentional and conceptually driven.



Final sketch/ design of book layout and deciding pattern/ colour scheme

At the beginning of the project, during a tutorial with Ryan, Joe and Lucy, I asked how I might arrive at an appropriate title for my work, and they advised that it would likely emerge naturally as the concept and design of the project became more resolved. As the project progressed, the title *Reimagining Me* felt the most appropriate for the photobook, as it reflects the conceptual focus of reconstructing and reworking childhood memories through image manipulation and physical interaction. The book explores the detachment of person from place in order to question whether the individual gives significance to the environment, with the layering of separate image components allowing memories to be visually ‘reimagined.’ The title also draws inspiration from Chino Otsuka’s *Imagine Finding Me*, adapting her use of “imagine” to reflect my own reconstruction of childhood memories and past imagery. In terms of design, I decided that displaying the title in pink text on a white strip of ribbon across the cover would unify the front cover and reinforce the established pink and white colour scheme, and after experimenting with different typefaces, I concluded that Modern Love in all capitals was the most appropriate choice due to its playful character, which complements the tactile, interactive and childlike qualities of the photobook.



Typography experimentations

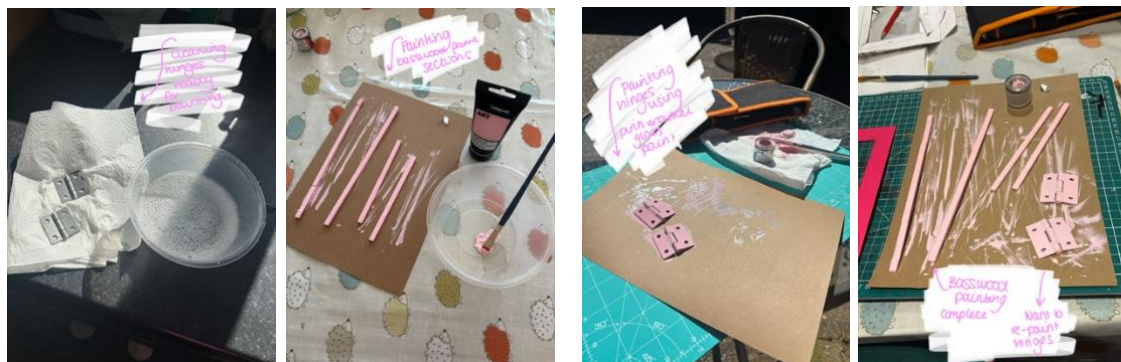
PROCESS OF FORMING FINAL BOOK:

Because I had carefully planned the materials and construction process in advance, with a clear step-by-step approach in mind, assembling the final form of the book became a far more manageable and efficient process. I began by constructing the individual structural components, starting with the central frame, which I cut from mountboard at A5 scale with a 2cm border. I then assembled the image pockets, measuring them at 25cm in length so that they occupied a substantial portion of each page and avoided excessive white space. Using thicker pink card, I created concertina fold hinges to support the pockets and allow all 20 images to sit securely within each section. Before assembling the cover, I tested adhesive methods on small offcuts of fabric and mountboard and found that double-sided tape produced a cleaner and more precise finish than glue.



Forming frame base, pockets and adhesive testing

I then prepared the metal hinges by cleaning them in warm soapy water prior to painting. The pre-cut basswood strips, which would form the central A5 frame support, were painted pink with acrylic paint, and the top strip was carved to accommodate the hinges so that they would sit flush and reduce bulk. My initial attempt to paint the hinges directly with enamel paint was unsuccessful, resulting in a clumpy and uneven finish. After researching the issue, I learned that the hinges would require priming and spray-painting for a smoother result. Fortunately, I had spare hinges available, allowing me to repeat the process successfully.



Prepping hinges and basswood strips

The frame itself was wrapped in glossy pink vinyl, which adhered cleanly to the mountboard and allowed for accurate folding around the edges. Prior to wrapping the final frame, I practised the folding sequence using scrap paper to ensure precision. An acetate sheet was then cut slightly larger than A5 and attached to the frame front to create a refined framed appearance.



Vinyl wrapped frame prepped

Following this, I cut three pieces of white A4 mountboard to form the main structure of the book. Using a previous dummy as reference, I measured and cut the pink gingham fabric cover, leaving a 4cm border around the structure to allow for neat folded edges. The fabric was then secured to the mountboard using double-sided tape, at which stage I was able to visualise how the central frame would sit within the book and felt confident in the developing outcome.



Starting to form cover and base and visualise centre of frame

Once the main structure was complete, I attached the pockets, basswood strips, and re-painted hinges before securing the hinged frame into position. This mechanism functioned successfully, allowing the frame to open and close while enabling the images to be inserted and removed with ease, reinforcing the intended interactive nature of the book.

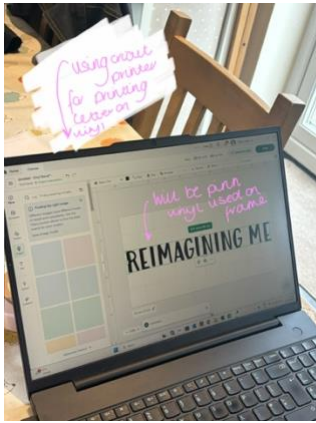




Cover and pockets installed, hinges re painted and frame in place and operating successfully

The final stage involved producing the title ribbon. Using my Dad's Cricut machine, I cut the title Reimagining Me from the same pink vinyl used on the frame and applied it to white ribbon, which was then fixed across the cover. This final addition not only clarified the orientation and opening method of the book but also enhanced the tactile and interactive qualities of the object. The act of physically untying and opening the ribbon further supports the conceptual themes of reconstruction, participation, and memory. With this final detail complete, the photobook was fully resolved and ready for viewing and interaction.





Book completed by using ribbon to tie together

FINAL BOOK:

REIMAGINING ME - FINAL BOOK



Overall, the technical methods I employed throughout this project developed through continuous experimentation, testing and refinement. Every material, structure and process was chosen because it contributed to the themes of memory, absence, childhood and disconnection. The tracing paper, sleeves, removable images and layered central frame all work together to create a photobook that is interactive, tactile and conceptually driven.

Transferable Skills for Life and Professional Practice 10%

Guidance specific to task (from the brief):

Your photobook should meet industry standards in design, development, and production. Plan your workflow according to your chosen publication method to ensure timely completion. Active participation in sessions is essential for sharing your work, engaging in discussions, and demonstrating both employability skills and a strong grasp of the module content. Your evaluation should reflect on your learning throughout the process and highlight the transferable skills you have developed.

Evaluate what you have learnt throughout the process of making your photobook. Pay particular attention to the transferable skills you have developed. (500-1000 words)

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Throughout the process of making my photobook, *Reimagining Me*, I have developed a much stronger understanding of how concept, materiality and form can work together to communicate meaning. At the beginning of the project, I knew I wanted to work with childhood photographs, but I was unsure how to shape this archival material into a resolved and meaningful body of work. Through sustained experimentation, tutorials, peer feedback and exhibition preparation, I was able to refine both the conceptual direction and physical form of the project into a final outcome that feels cohesive and purposeful.

One of the most significant lessons I learnt was the importance of experimentation. Throughout the semester I tested a wide range of materials and production methods, including acetate, gloss paper, tracing paper, vinyl, ring binding, fabric wrapping, basswood, hinges and multiple frame mechanisms. Not every experiment was successful, but each unsuccessful attempt informed the next stage of development. This process taught me that experimentation is essential to creative practice and that ideas rarely emerge fully resolved from the outset. Instead, refinement happens through testing, failure and adaptation. Learning to accept that outcomes would not be perfect first time and allowing myself the confidence to “just try” new ideas became one of the most valuable aspects of the process.

The project also significantly improved my technical and practical making skills. Through constructing the final photobook, I developed greater confidence in measuring accurately, cutting precisely and working carefully with materials such as mountboard, tracing paper, fabric, vinyl, acetate and basswood. I learnt how to construct pockets, hinges and frame mechanisms, and became more confident in producing physical prototypes and understanding how structures operate in three-dimensional book form. These practical making skills have strengthened my confidence in hand crafted production methods and improved my ability to translate ideas into physical outcomes.

Although my final photobook is not as perfectly refined as I may have ideally wanted, I recognise that producing the entire object myself, without professional bookbinding

experience meant that complete technical perfection was never a realistic expectation. Rather than seeing this as a weakness, I understand that the handmade nature of the book contributes to its personal and intimate quality, which aligns with the autobiographical and memory based context of the work, and overall I am pleased with the outcome I have produced.

Digitally, I developed my Photoshop skills considerably. I learnt how to use AI removal tools more effectively, prepare files for specialist printing, create templates for efficient print layouts, add cutting guides and adapt imagery for different materials and formats. I also gained a better understanding of preparing work professionally for print production and trimming, which has increased my confidence when handling digital workflows and technical file preparation.

Another key area of development was my understanding of photobook design and sequencing. I learnt that a photobook is not simply a collection of images placed into order, but an object in which structure, interaction and materiality all contribute to meaning. Through tutorials and experimentation, I realised that the physical format of the book could become integral to the concept rather than secondary to it. This understanding shaped my decision to create an interactive object-like book rather than a traditionally bound publication.

In addition, I developed stronger communication and collaboration skills through tutorials, peer discussions and exhibition planning. Speaking regularly with lecturers and our tech dems such as Ryan, Joe, Lucy, Estefani, Daf and Peter Finnemore allowed me to gain valuable feedback and improve my work. I learnt how important it is to discuss ideas openly, listen to different opinions and use feedback constructively.

Time management and project organisation were also major areas of learning. Balancing the development of the photobook alongside preparing for the exhibition proved challenging, and there were periods where progress on the book slowed due to exhibition commitments. At times this affected my motivation and caused me to lose momentum within the photobook process. Reflecting on this, I recognise that with more time and more consistent pacing, the final book could have been refined even further. However, managing both exhibition and book development taught me the importance of realistic planning, prioritisation and adaptability. It also taught me to remain patient with my process and trust that temporary pauses in progress do not mean a loss of development.

Overall, this project has taught me that producing a photobook requires far more than creating strong imagery. It demands consideration of sequencing, structure, interaction, materiality, technical production and conceptual cohesion. More importantly, it has improved my confidence in experimenting, problem-solving, making and trusting the iterative design process. These transferable skills, ranging from technical software knowledge, physical making, communication and adaptability will be highly valuable in both future academic projects and a wider creative professional practice.

