

"The book is intended to be read in museums, in libraries, in churches and other public spaces where it could afford multiple-reading situations, where groups of young people and adults would gather in a group to read and discuss its content."

The research followed a pilot project, *This Is a Human Being* (Kramer, 2018), exploring memory culture in relation to drawing as critical thinking. In commemorative workshops participants were introduced to biographies of Holocaust victims from Litzmannstadt ghetto. The participants themselves were retrieving information from an archive and pieced together historic events according to micro-historical perspectives. The topic was also explored in an article that questions the post memory author's dilemma with narrative placement to Second World War narratives (Kramer, 2024).

The initial plan in the B-O-O-K investigations was to use the research material that Kramer had gathered, and to bring forward twelve identities, children who had lived in the ghetto before they were deported. The twelve biographies were meant to give an insight in what living conditions the children from the Litzmannstadt ghetto experienced. It was meant to result in a book where three-dimensional objects could serve as illustrations, and the construction of the book would add to the narration through its very construction.

However, this plan proved to harbour many challenges. If we wanted the content to be understood without previous knowledge of the Holocaust in Litzmannstadt before reading the book, it was necessary to eliminate any possibility of misunderstanding down to detail level. At the same time, it needed to build on design principles; this project belongs to an artistic research project within the Department of Design, UiB.

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A READER EXPERIENCE OF NON-LINEAR ORDER

According reader-response-theory, the reader as an active agent who imparts "real existence" to the work and completes its meaning through interpretation. Modern reader-response criticism began in the 1960s and '70s, with a shifted focus from book to reader (or audience). Would it be possible to have both the design principles for a book and reader reception in focus? With the anchoring of our project in memory culture, there was an intention of avoiding any preconceived notions about the proper way to react to the work the meaning of any text lay not in the work itself but in the reader's transaction with it (Rosenblatt, 1978) ?

Realizing the complexity of the task, Kramer invited Imi Maufe to become the artistic force in the new project, with intention of combining the artist book that gave possibility of discussing with three-dimensional illustrations. An article written by Maufe regarding the development of the artist book will be published in September 2024 in Journal of Illustration.