

## Bibliography

Higashida, N. (2007). *The Reason I Jump*. Translated by D. Mitchell and K. Yoshida. London: Sceptre.

This book is the beginning of my project. It is also the most important reference. The author writes in the first-person voice as an autistic person. He tells why some actions look strange to others, but they have meaning to him. One sentence stayed in my mind. He says, “When I jump, it feels like my feelings are being pulled up into the sky.” This sentence made me think in a new way. I saw that emotions are not always shown by the face. People should not try to fit all emotions into one fixed rule. Some feelings are quiet. Some are shown by how the body moves, not by how the face looks. I made a stop-motion video based on this idea. In the video, the boy jumps. He claps his hands. He grows wings. He flies into the sky. This is not something real. It is a picture of how the feeling might look. I do not want to explain autism. I do not want to make it simple. I want to show respect. I want people to feel the emotion from the inside. This book gave me this idea.

Drucker, J. (2014). *Graphesis: Visual Forms of Knowledge Production*. Cambridge: Harvard University Press. (Chapter: Designing Graphic Interpretation)

In *Graphesis*, Johanna Drucker gives one important idea. She says images are not just empty shapes. They do not only carry meaning. They can also make knowledge.

This idea made me think about my own work. I saw I was not only showing a story. I was not only turning words into pictures. I was using pictures to build a way to understand something. In the chapter “Designing Graphic Interpretation”, Drucker writes about how pictures can build meaning. She says pictures can help people explain and understand things. This gave me a strong base for my project. It helped me see my stop-motion video as a kind of visual thinking. It is not only a drawing of *The Reason I Jump*. It is a way to show how the feeling inside that moment works.

This also helped me accept that images can be unclear and personal. I don’t have to explain everything. For the kind of feelings described by autistic people—feelings that don’t always follow standard ways of expression—this flexible and open visual method feels more honest.

Hodgson, J. (1997). *Feeling My Way*. [video] Directed by Jonathan Hodgson. Available at: <https://www.dailymotion.com/video/x8harh> [Accessed 28 Apr. 2025].

Jonathan Hodgson’s short film *Feeling My Way* uses collage, drawing, and photos. It shows how a person feels during daily life. The film does not have a clear story. It uses pictures to show feelings in a free and open way. This had a strong effect on my project. His film helped

me see a new method. I saw that I can use pictures to show what is inside the body or the mind. I do not need to use words. I do not need to follow a fixed plan. I can just show the feeling. In my project, I use stop-motion animation. I show what an autistic writer says about jumping. He says it feels like being pulled into the sky. This feeling is hard to say in words. It has movement. It has strong emotion. Hodgson's work helped me focus on the feeling. I saw that a picture can show a mood. It can be seen and felt without words.

McLuhan, M., & Fiore, Q. (1967). *The Medium is the Massage: An Inventory of Effects*. Berkeley: Gingko Press.

In *The Medium is the Massage*, Marshall McLuhan and Quentin Fiore share one key idea. They say the medium is not just a tool. It is also the message. The book uses strong images and short lines. It shows how the way we send ideas can change how people feel and think. This idea made me look at my own project again. At first, I wanted to use facial expressions or simple drawings to show emotions. But later, I chose stop-motion animation. I wanted to show how a boy feels when he jumps. He says it feels like going into the sky. I thought animation was a better way to show this. It moves through time. It has rhythm and change. It lets the viewer feel the emotion step by step.

McLuhan's idea helped me see something clear. The form I use will change how people feel. Animation is not just a look. It is also a way to shape emotion. It helps make the feeling more real.

Lan, X., Wu, Y., & Cao, N. (2023). Affective Visualization Design: Leveraging the Emotional Impact of Data. *IEEE Transactions on Visualization and Computer Graphics*.

This review paper gives a strong base for my project. It supports how I use pictures to show personal feelings. The paper explains two simple ideas. One is using visuals to show emotion. The other is using visuals to make people feel emotion. The second one is called affective visualization design. In my stop-motion animation, I do not show data. I work with a short line from a book. The writer says jumping feels like being pulled into the sky. I try to turn that feeling into moving pictures. I do not try to explain it with facts. I use visual design to help others feel the same emotion. The paper says emotions can help people remember things. They can help people pay attention. They can also help people understand others who are often not seen.

Ahmed, S. (2017). *Living a Feminist Life*. Durham: Duke University Press. Introduction, pp. 1–18.

At the start of *Living a Feminist Life*, Sara Ahmed writes that emotions are not only something inside a person. They are also shaped by culture, social life, and relationships with others. This idea made me think about why autistic children are often misunderstood. The problem may not be how they show their feelings. It may be that we do not know how to read them. Or we are not ready to try. My animation is based on a moment from *The Reason I Jump*. In that book, the writer says that jumping feels like being pulled into the sky. I turned this feeling into a series of actions and images. I want the viewer to see the jump. I also want them to feel why he chooses to jump.

Mitchell, W. J. T. (2005). *What Do Pictures Want? The Lives and Loves of Images*. Chicago: University of Chicago Press. pp. 28–56.

In his book, Mitchell says that pictures are not just containers of meaning. He says they have their own wants. Pictures want to be seen. They want to be understood. They can also carry feelings. He says pictures are not only tools to help us understand. They are also a way to show ideas and emotions. This changed how I looked at my work. I often thought my animation was too simple. I was not sure if it explained why someone with autism might jump. But Mitchell helped me think in a new way. A picture does not need to explain everything. It can speak by itself, especially when it shows a feeling. In my animation, the character jumps. He claps. He flies into the sky. The background changes into soft shapes and colors. I did not add any words. I wanted people to feel the emotion by watching.

Haraway, D. (1988). *Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective*. *Feminist Studies*, 14(3), pp. 575–599.

In this text, Donna Haraway talks about “situated knowledges.” She says all knowledge comes from a specific place. There is no view from nowhere. There is no truly neutral or all-seeing view. This idea changed how I thought about my project. My animation is based on a moment from Naoki Higashida. He is a writer with autism. He says jumping feels like being pulled into the sky. He also says it feels like turning into a bird. I made a stop-motion animation to show this moment. I did not try to explain why he jumps. I wanted to show what he feels. Haraway helped me see this in a new way. I do not need to speak for all people. I do not need to explain things in a scientific way. I can start from one person’s story. I can show what he feels using pictures.

Sendak, M. (1963). *Where the Wild Things Are*. New York: Harper & Row.

Maurice Sendak's picture book *Where the Wild Things Are* changed how I see emotion and imagination in images. The book tells a story about a child. After he gets angry, he enters a fantasy world. He meets wild creatures. Then he comes back home. The book does not explain the child's feelings with words. It shows them through movement, pictures, rhythm, and changes in scenes. This idea connects with my project. I do not want to explain why an autistic child jumps. I want people to feel the jump. I use simple actions and a changing background. I want to show joy, lightness, and the feeling of going into another world. Sendak's work helped me trust a childlike drawing style. It can show serious emotions. It can be honest and strong. It helped me keep using this kind of image to show a small but real feeling.

Ørsted & Mads Berg. (2019). *Is This My Home?* [Illustrated video]. Behance. Available at: <https://www.behance.net/gallery/78363295/OErsted-Is-This-My-Home>

The illustration project *Is This My Home?*, created by Ørsted in collaboration with illustrator Mads Berg, gave me a lot of inspiration. This work talks about climate change and the feeling of belonging. But it does not use complex language or long explanations. Instead, it shows a shift in emotional state through soft, childlike drawings, gentle color transitions, and slow movement. This way of "using movement to carry emotion" is very close to what I try to do in my animation. The visual style also inspired me. I use simple, soft, playful but honest drawings to respond to how the autistic author Naoki Higashida describes jumping—he says it feels like being pulled into the sky. I do not explain the action. I try to let the viewer feel it through the image. *Is This My Home?* helped me see that a visual style that looks light and childlike can still show something deep and real. It helped me believe that this kind of visual language can express complex inner feelings.

Grandin, T. (1995). *Thinking in Pictures: And Other Reports from My Life with Autism*. New York: Vintage Books.

In *Thinking in Pictures*, Temple Grandin writes about how she sees and understands the world. She is a person with autism. She says she thinks, remembers, and feels through pictures, not through words. She says that many autistic people find it hard to use words to

show emotions. But they can feel and respond more easily through images. This kind of picture thinking helps them understand feelings and the world around them. This book gave me ideas for my project. I made an animation. It does not use words to explain what jumping means in *The Reason I Jump*. It uses pictures and movement to show the feeling of being pulled into the sky. Grandin's writing helped me see that pictures can be a better way to show emotions. It also helped me choose a simple, childlike drawing style. This kind of drawing is clear and honest. It helps show real feelings.

Lupi, G., & Posavec, S. (2016). *Dear Data*. New York: Princeton Architectural Press.

*Dear Data* showed me that pictures can express personal and detailed feelings. They do not need words. In the book, two designers draw by hand. They use drawings to record how they feel and what they notice in daily life. This gave me the idea to use pictures in my own project. I want to show how an autistic person feels. Their style is simple. It looks a bit childish. But it still shows emotion clearly. This helped me feel sure about my own drawings. I use movement and simple images. I try to show the feeling of jumping in *The Reason I Jump*. I do not want to explain what the jump means. I want to show how it feels.

## Critical Analysis

### Thinking in Pictures

In *Thinking in Pictures*, Temple Grandin shares how she sees and understands the world as an autistic person. She is a professor, writer, and autism advocate. Her main idea in the book is simple but powerful: many autistic people do not think in words. They think in pictures. For her, pictures are not extra tools. They are the main way she understands life, solves problems, and shows feelings. She says, "I think in pictures. Words are like a second language to me."

This idea is not only in the topic of the book. It also appears in how she writes. Her language is very clear and full of detail. She often uses images from daily life to explain emotions. For example, she says honesty looks like "a hand on a Bible in court." She says joy feels like "a calf jumping in springtime." These examples help the reader feel emotions, not just read about them. The book becomes more like a visual story than a written one.

This idea influenced my own project in a deep way. I made a stop-motion animation. In this animation, I show one moment from *The Reason I Jump* by Naoki Higashida. In that book, the writer says he jumps because it feels like "being pulled up into the sky." I did not want to explain why he jumps. I wanted to help others feel what he feels. Grandin's book helped me believe in using visual feelings instead of spoken reasons. I chose to use movement, colors,

and changes in space to show lightness and joy. In my animation, the boy floats upward. He grows wings. He rises into a soft, spinning sky. This shows the kind of inner world Grandin also describes in her own way. She says she sees daydreams like “Technicolor movies in my head.”

Grandin also gave me the courage to use a simple, childlike drawing style. Her writing shows that pictures do not need to be perfect to be true. They just need to be honest. In my animation, the drawing is not realistic. But the feeling is clear. I chose this style because I wanted to connect with emotion, not accuracy.

Thinking in Pictures changed how I think about design. It showed me that pictures can speak as clearly as words. Sometimes, they can speak better. The book helped me understand that design is not only for explaining ideas. It is also for sharing how something feels inside.

### Dear Data

At the start of this project, I looked at how people show feelings on their faces. I focused on how faces change when eating. I used myself as an example. I ate crisps and watched my face. I drew simple shapes based on how I looked. I wanted to show how feelings change over time when someone eats something.

Then I learned something new. Many autistic children cannot tell what a person feels by looking at their face. This gave me a new idea. I wanted to make something to help them. I thought about making flashcards with drawings. These would show faces and link them to feelings. But later I felt that this idea was too simple. Feelings are not always easy to show with one picture. Faces can be hard to read.

At that time, I found a project called Dear Data. Two designers made this project. Their names are Giorgia Lupi and Stefanie Posavec. They sent each other postcards for one year. On each card, they drew pictures based on things they did or felt during the week. Some drawings showed habits. Some showed thoughts or moods.

They did not use computers. They drew everything by hand. They made their own shapes and lines. Each person had a different way to show the same thing. Their drawings were like a secret code. Each picture told a small story. They used images to show how they felt. They did not use many words.

This made me think again about my own project. I started to see pictures as a way to share feelings. Not to explain, but to show. Not to teach, but to let someone feel it. Dear Data showed me this.

Later, I read a book called The Reason I Jump. The writer is a boy with autism. He said that jumping feels like “being pulled up into the sky.” This sentence gave me a strong image in my mind. It did not tell me why he jumped. It told me how it felt. I wanted to make something that shows that feeling.

So I changed my project. I stopped making flashcards. I started to make a stop-motion video. I drew a small boy in a simple style. The boy stands still. Then he jumps. Then he floats. Small wings grow on his back. The sky changes from soft blue to bright colors. There are no words. There are no labels. The only things that change are the colors, the movement, and the feeling.

This idea came from Dear Data. That project helped me understand how to use pictures in a new way. It showed me that we can turn personal moments into images. These images can help others understand how we feel. I did not copy the style. But I followed the same way of thinking. I chose to focus on feeling, not on facts. I tried to make a picture of what emotion feels like.