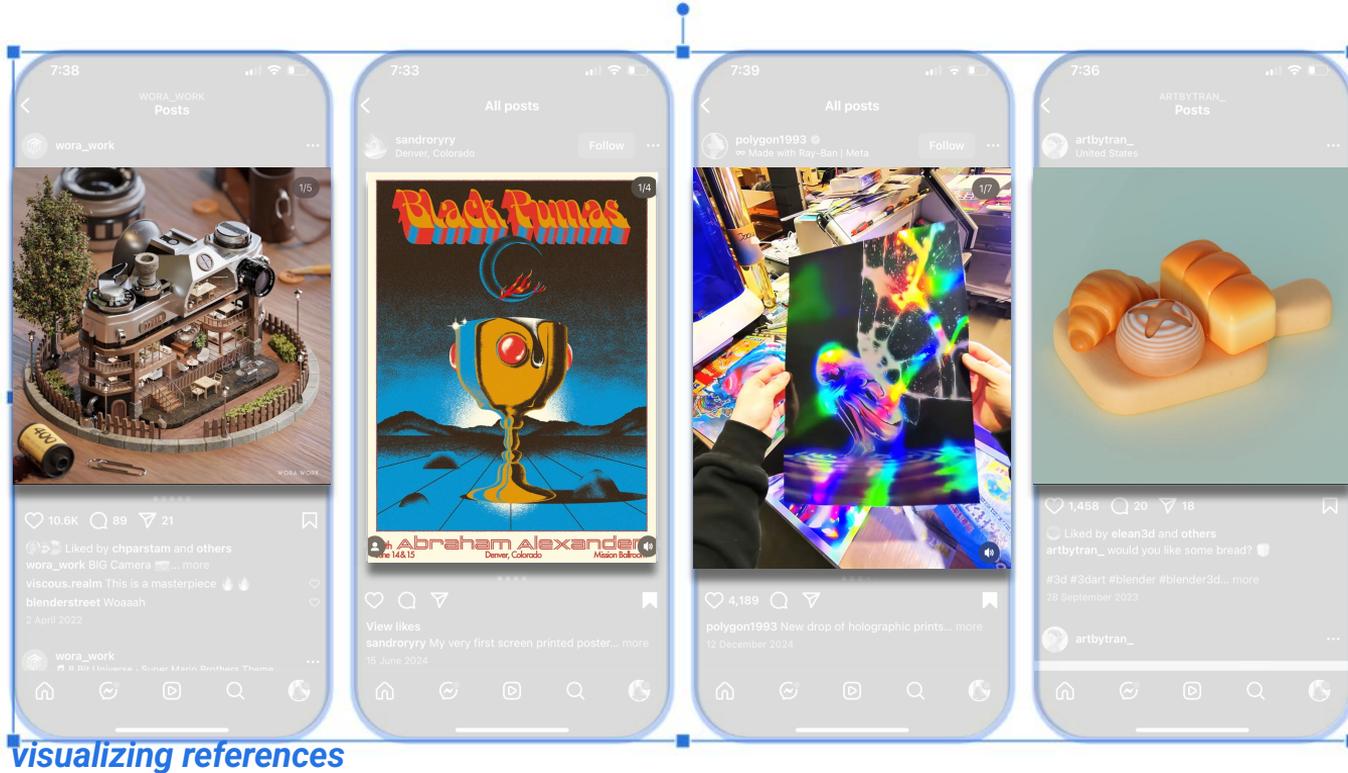




*how can readers of image based content be given choice
in the construction of a narrative ?*

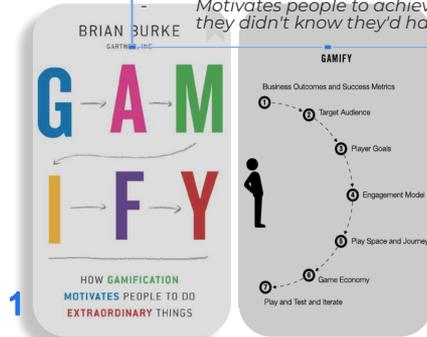
re-articulated ?

- *Focus on the interactivity/ functionality of the tool*
- *Illustrations?*
- *Different topic instead of interiors spaces?*



references

- eg: winning badges for every achievement
- Engages more people and acts as a motivational factor
- Technological gamification overcomes barriers of scale, time, distance, connectedness and cost
- Motivates people to achieve goals they didn't know they'd have



1

- Diferrence between products designed for users VS for performing set functions
- Good and poor interaction design
- eg: voice mail system which is confusing, difficult and inefficient VS the marble answering machine which is familiar, simple and one-step sanctions involved



2



3

- It's the visceral responses encourages the authors transition from screen to real spaces.
- Moving beyond process alone, materiality was becoming the art's final manifestation.
- However, materiality is more than physical presence and the things of construction and fabrication. The work needs to be touched by the viewer.



Fig. 21. Screen (Rogian/Reese, 2007)



Fig. 22. Screen (Rogian/Reese, 2007)

multicolored hand wipes over the digital surface to reveal the coding of the image; landmark below tracing the worker's trajectory (Mar. 21, 2012, 2:56)

references

- *Subversion of Traditional Displays*
The unconventional use of elements such as smoke emission and interactive signage challenges traditional notions of advertising and exhibition design. This aligns with innovative graphic communication strategies that aim to surprise and captivate viewers.
- The stand's design invites the viewer to enter, interact, and explore, making it a precursor to experiential graphic communication.



- Subversion challenges and transforms existing social dynamics, often through interactive digital media. This approach, explored across Design, Human-Computer Interaction, and the Maker Movement, emphasizes three key design aspects: (i) drawing inspiration from cultural artifacts, (ii) repurposing and rearranging technologies in fabrication, and (iii) fostering critical reflection. Three design examples illustrate these principles.



project proposal

In line with my previous enquiry, I would like to focus a **modular and reconfigurable design system** that allows clients and designers to collaboratively create non-linear narratives with image based content. This system challenges traditional hierarchies in design by providing both parties equal creative power. The proposal methods are thus rooted in **subversion, interactivity, and experimentation**.

- **AUDIENCE?**
- **PLAN:**

Subversion:

- **For example**, using transparent or opaque 2D overlays combined with 3D elements that can open up or pop out. These layers can be rearranged, flipped, or swapped to create different sequences and storylines.
- Also by introducing randomization mechanisms where certain elements can be shifted to disrupt predictable storytelling.



Reconfigurable 2D/3D Spaces

- **For example**, pages that transitioning from a flat medium to a dimensional representation (similar to architectural models).

Power Dynamics in Design

- **For example**, a section where one party starts the narrative, and the other reshapes or "responds" to it, highlighting the dynamics of control and collaboration.

Prototyping and Participation

- By conducting live experiments and encouraging people from different backgrounds to participate directly in reshaping narratives, collecting feedback, and developing the product.
- Also by providing blank spaces or removable/replaceable sections in the medium where users can propose additions or modifications to the narrative.

