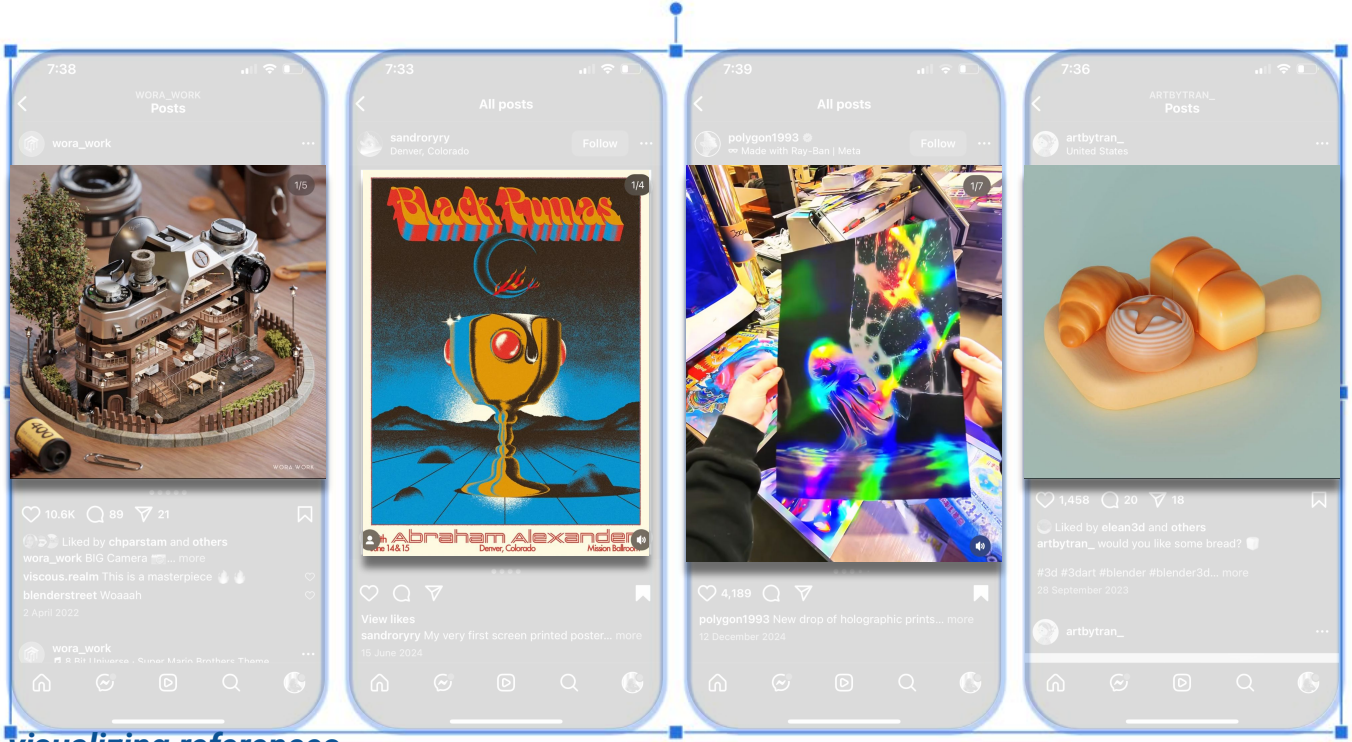
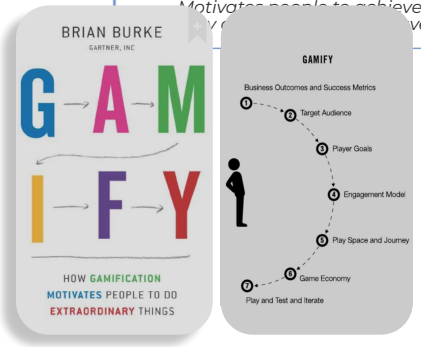


visualizing references

references

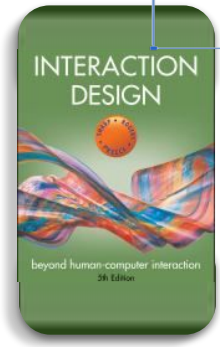
1

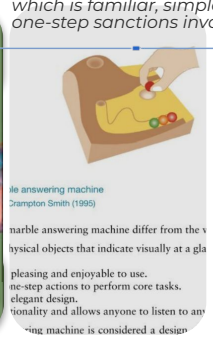
- eg: winning badges for every achievement
- Engages more people and acts as a motivational factor
- Technological gamification overcomes barriers of scale, time, distance, connectedness and cost
- Motivates people to achieve goals



2

- Difermce 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





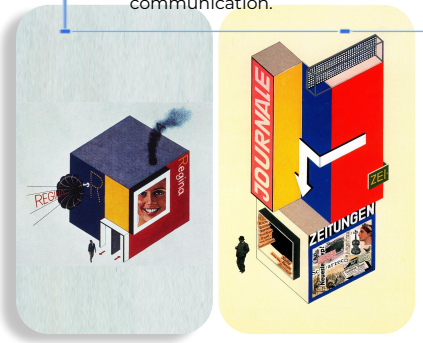
3

- 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.

references

4

- *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.



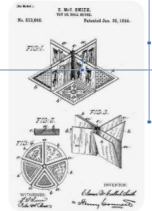
5

- 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.

visual references

Work – Books

ABCs of Special Collections: P is for



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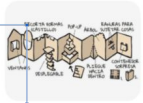
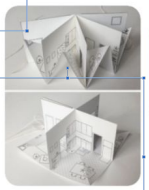
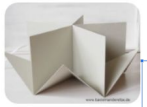

Pinterest


Origami Popup Book Video Tutorial

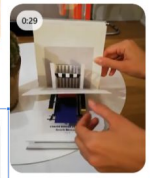


POP–UP book – design & process - Robert...
Behance

Jack Tung Zine Jia - Design brochure idea...

Designing with Letterpress

A Pop Up Book Design Even Google Can...



Chaises by Dominiqu...

Templates and...
no.bu.ru

Crime Zine - Trevor Yardley-Jones
Behance

Interactive Posters: Shoot

why doesn't much exist for adults

reference 6

1. Complexity vs. Readability: many adult readers prefer **cohesive, well-developed narratives** over fragmented, multiple-choice structures.

2. Production Challenges: Writing a novel with **multiple endings** requires significantly more effort than a traditional book. Publishers may see CYOA for adults as **a risky investment**—more writing, more editing, but potentially fewer sales.

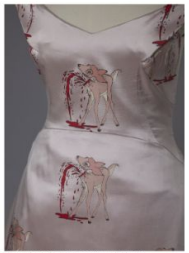
3. The Digital Alternative: Video Games & Interactive Fiction: **Video games** (like *The Witcher*, *Disco Elysium*, *Detroit: Become Human*) and **interactive fiction** (like *Bandersnatch* on Netflix or Twine-based games) have taken over the role of non-linear storytelling for adults. These media provide **richer, immersive decision-making experiences**, making print-based CYOA feel outdated for many.

Some examples of CYOA for adults:

- *To Be or Not to Be* – Ryan North (a CYOA retelling of Hamlet)
- *Romeo and/or Juliet* – Ryan North
- *Pretty Little Mistakes* – Heather McElhatton (CYOA-style literary fiction)
- *You* – Austin Grossman (a novel about video games with interactive elements)
- *Choose Your Own Misery* series – Mike MacDonald &

reference 7

The final section, Subverting the Body, features work from the likes of Vivienne Westwood (surprise surprise), Jean Paul Gaultier and Giles Deacon, whose controversial 2007 'Who Killed Bambi?' dress will be on display.



Source: Collection of Royal Pavilion and Museums, Brighton and Hove

Detail from Who killed Bambi dress by Giles Deacon (2007)

Other designers featured in the show include Leigh Bowery, Timorous Beasties, Grayson Perry, Richard Wentworth, Barbara Hulanicki and Simons Browster.

Subversive Design runs from 13 October – 9 March 2014 at Brighton Museum & Art Gallery, 4/5, Pavilion Buildings, Prince's St, Brighton, East Sussex BN1

Source: Courtesy Carpenters Workshop Gallery

Lathe + Rod by Sebastian Brajkovic (2008)

Source: © Kate Jenkins

Woodbare – framed homage to cigarettes by Kate Jenkins

The fearsome Sitting Comfortably, a 1987 chair by Micheal Sanders, is formed from razor wire, and is said to be a comment on the Greenham Common anti-nuclear protests.

Source: © Michael Sanders. All Rights Reserved, DACS 2013

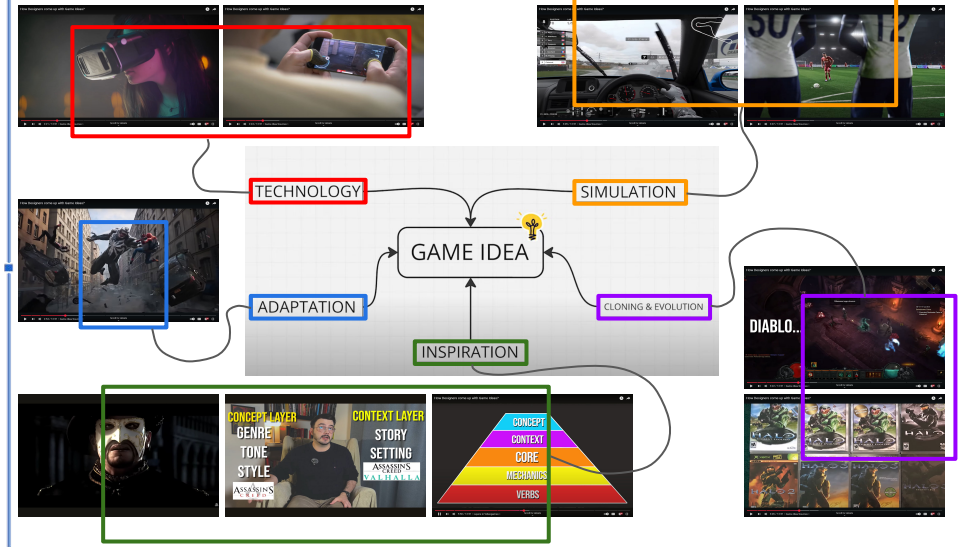
Sitting Comfortably by Michael Sanders (1987)

The Form v Function section calls the idea of designing for purpose most sharply into question. We can some incredible, challenging designs that seem to refute the idea that beauty and utility are essential to good design, such as Tapio Wirkkala's Tutenvaso – crumpled old bags at first glass, which turn out to be ceramic vases.

Source: Image John Clark, Brighton

Tutenvaso Brown and Tutenvaso White by Tapio Wirkkala (c.1977)

reference 8



Lack of Creativity-Inducing Tools for Game Design

1. **Execution Over Ideation**
   - Graphic design tools (Photoshop, Blender, Figma) focus on asset production, not creative brainstorming.
   - Lack of iterative visual exploration, quick experimentation, and non-linear design tools.
2. **Underutilized Modular & Generative Design**
   - Game assets are modular, but traditional tools rely on static workflows.
   - Need for dynamic, reconfigurable, and non-destructive design systems.
3. **UX/UI Tools Lack Playfulness**
   - Tools like Figma prioritize web/app design over game-specific UI (HUDs, in-game overlays).
   - Need for more interactive and game-focused design environments.
4. **Lack of Collaborative & Experimental Tools**
   - Most workflows are linear and individualistic, limiting co-designing potential.
   - Need for real-time shared creation tools for assets, narratives, and evolving aesthetics.
5. **No “Sketchbook” for Game Ideas**
   - Game designers lack a space for freeform, interactive prototyping.
   - Brainstorming is text-based rather than hands-on with mechanics and visuals.

My Design Solution: A modular, playful, and collaborative game design tool that fosters creativity rather than just production.

reference 9

Research Articles

Co-design challenges: exploring collaborative rationality and design thinking in the urban design process

Shohreh Ezzatian & Behnaz AminZade

Pages 763-780 | Received 29 Jan 2024, Accepted 16 Aug 2024, Published online: 27 Aug 2024

Cite this article https://doi-org.arts.idm.oclc.org/10.1080/15710882.2024.2395360 Check for updates

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ABSTRACT

This research investigates the inherent challenges within the urban design process. It argues for the importance of co-design, a collaborative approach involving stakeholders. Through the lenses of 'collaborative rationality' and 'design thinking', the study explores the implementation of co-design. Employing qualitative methods including content analysis and specialised techniques, the research aims to develop a conceptual framework for operationalising co-design during the design stage. This framework emphasises fostering mutual understanding among stakeholders. It will be structured as a multi-level and multi-factorial process, existing within a cyclical model of discovery, ideation, conceptualisation, and evaluation.

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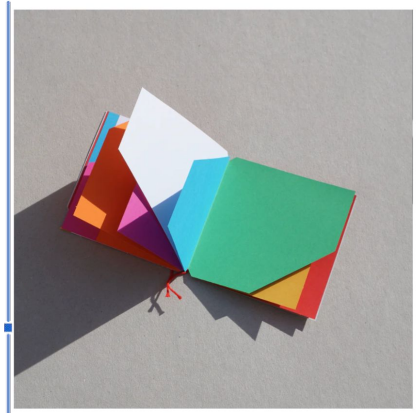
stakeholders

How co-design challenges aligns with my modular and reconfigurable design system in several key ways:

1. **Collaboration & Power Dynamics**
   - My proposal challenges traditional hierarchies in design by giving equal creative power to clients and designers.
   - The research highlights **co-design** as a method for fostering mutual understanding and collaboration among stakeholders, which parallels my vision of shared authorship in narrative creation.
2. **Iterative & Experimental Design Process**
   - My approach emphasizes **prototyping, participation, and live experimentation**, allowing users to actively reshape narratives.
   - The research presents a **cyclical model (discovery, ideation, conceptualization, evaluation)**, which supports my methodology of constant reconfiguration and feedback integration.
3. **Non-linear & Dynamic Systems**
   - My system proposes **randomization mechanisms, reconfigurable 2D/3D spaces, and interactive elements** to disrupt predictable storytelling.
   - The study's focus on **design thinking** aligns with this by promoting an iterative, flexible, and adaptable design process that accommodates multiple perspectives.

reference 10



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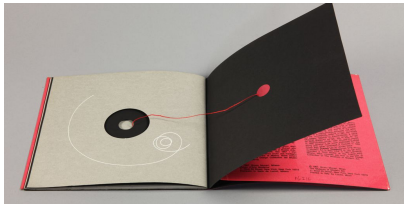

LIBRO ILLEGGIBILE MN 1 by Bruno Munari

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Title	Libro Illeggibile MN 1
Author(s)/Editor(s)	Bruno Munari
Publisher	Edizioni Corraini
Pages	28
Dimensions	100 x 100 mm
Format	Softcover
Year	1984

In 1949 Munari designs for the first time a series of "libri illeggibili" (unreadable books), which abandon textual communication in behalf of aesthetic function only. Paper is no longer the support of the text only, but it also communicates a message through the format, the colour, the cuts and their successions. The elements that usually set up a book (like the colophon and the title-page) are kept off, and the reading seems the execution of a melody, with always different tones during the sequence of the pages.