

## Project B

# Part 3 Process Book

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# Proposal Development

# Career Plan

Going over my short-term goals in Project A, numerous thoughts come to my mind in terms of what type of designer I would like to be. First off, I'm reminded of how it can be rather difficult to just judge designers just based on looking at their work. Sure, there are some designers that have visually stunning pieces, but I don't feel like that is the only thing I should rely on.

One of my stated short-term goals in Project A, is to create a body of written work that would better showcase my thinking process around design and how it intermingles with the outside world. I believe that design isn't just how it looks or how one person interacts with it, but rather how it mixes in with the greater culture.

So in terms of positioning and differentiating myself from other designers, I would like to be the type of person who can both design and write. I love writing and the social sciences, and it would be unwise to have artifacts that don't reflect this particular interest. Sure, I do think that visual experiences should speak for themselves, but I think I'm hurting myself by hiding a lot of the thinking behind these works.

Another short-term goal of mine is to work on projects that align with my core principles. I think it would be foolish to passively wait until I find a job or a company to start working on such a project. It would probably take too long when I could make something happen now. So I do think that I might have to invest time in a passion project in order to convey the type of designer that I am.

Apart from more direct ways to brand myself like logos, stationery designs, and business cards, I think a passion project could help communicate a number of things. Namely, the type of projects I'm interested in, what type of effect I would like to have in the culture, and what type of skills I'm proactively developing.

# Proposal 2 - Brainstorming



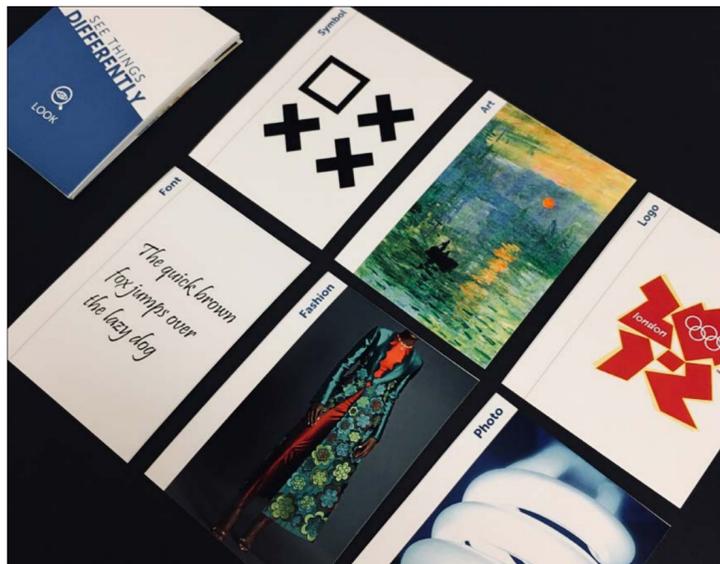
I think one aspect of my portfolio that I would like to emphasize more is the interactive side. I've had a very enlightening time also taking ITGM course at SCAD which renewed an interest in interactive and game design. I feel like it's important that the pieces I create have value in their use where a person can create their own experience rather than passively accept a message from a designer.

As such, the game I created "See Things Differently" is a good example of the type of work that I would like to do in the future. It shows off my values of promoting understanding by allowing people to share what meanings they assign to visual objects like photographs, typefaces, symbols, and more. Instead of forming one-way communication between designer to an audience, this game could create back-and-forth communication between different people through its interactive properties.

However, I think the project is fairly underdeveloped in terms of the visual and physical experience. One thing that I would like to do is to rehaul the graphic elements including the card designs and logo designs. Plus, to have this be a polished experience, I think it should include packaging that includes instructional material and a place to store the cards when not in use.

On top of the actually printed design of the box and cards, is there any physical or interactive aspect that could add to the meaning of the game? For example, if the box had a holographic or iridescent quality that could change visually depending on the angle a person views the box. Or perhaps there can be an element of ambiguity that could also allow a person to apply their own meanings to it, just like the cards in the game.

Since I see this game that has value as a learning tool, I'm thinking a good companion to this game



# Proposal 2 - Brainstorming

would be an informational artifact like a pamphlet or website. These could help explain the specifically educational benefit of this game. Granted, I don't think these materials should necessarily be part of the game since those playing it are probably not the audience to benefit most from them.

Revisiting this project could also help me reevaluate assumptions or methods from the first time around. For example, I can still critically look at the rule set, the physical properties of the cards, or the content embedded in the cards. Is there anything that I should look into that can help me better convey my motivations behind this passion project?

Given the suggestion of using augmented reality, I'm not certain if an obvious way of implementing the technology comes to mind. I think one idea would be to reverse the usage of the cards where the "decider" draws one Describe Card and the other players have to draw an image on their phones that they think matches the Describe Card. Then, the phone can automatically upload the image which revealed to the decider. In a sense, this makes the game similar to the game "Drawful." It can also add visual meaning in the sense that through the lens of the phone, the decider can start seeing what the other players can see.

As I observed in my previous project "Balik" I do want to implement augmented reality if it adds to the meaning and interaction of the artifact. This is in contrast to adding it for the sake of adding it when a purely physical experience could be the most effective in carrying out the purpose of the game.

*Original process book of "See Things Differently":*

<https://drive.google.com/file/d/1O5uZ4sAG-RSe3eOBhFi9GyJmczUyq3ZB/view?usp=sharing>

# Proposal 2 - Questions for Myself

Are the contents of the cards optimal?

Can the rules be changed to better achieve the purpose of the game?

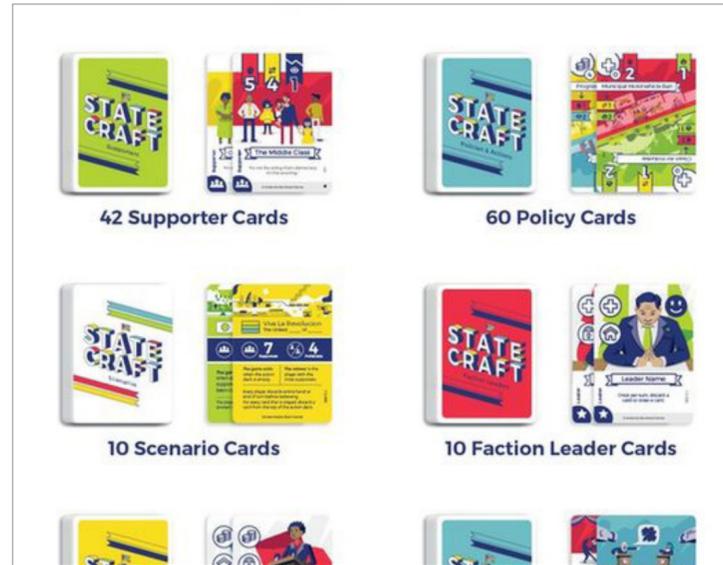
How to best convey the instructions of the game? More than a sheet of text.

What is the process of unboxing to game setup?

What will an educator or researcher need to know if the game is appropriate for their use?

What medium and form factor is most appropriate for the game and packaging?

# Proposal 2 - Inspiration



**Play is a powerful teaching tool**

Through computer science, your students can learn to code and then code to learn:

 Design thinking	 Spatial awareness	 Scientific thinking
 Mathematical reasoning	 Creative storytelling	 Computational thinking

# Proposal 2 - Concept

## Passion Project

Revamping my “See Things Differently” card game project to include a more visually meaningful design including logo, card style, and packaging. This should also include additional resource materials for describing the value of this game for educators and other professionals.

## Communication Goals

To present “See Things Differently” in a polished form, showcasing my interaction skills, graphic design skills, and core values as a designer.

## Intended Audience

The intended audience is people who would be playing the game. A secondary audience includes educators or researchers who are looking to this game as a tool for future use. Another secondary audience would be employers in the interactive design or game space.

## Significance

This game would be significant for those seeking an educational activity that would enable learning about each other. They can learn the basics of semiotics in a very accessible, personable way.

## Context

The game would be used in a casual, educational, or focus group type setting with multiple people participating. The resource materials would be for professionals researching the game online or in printed material form.

# Brainstorming

# Brainstorming

## Why this project?

- passion project
- greater goal of facilitation and two-way communication through design // not one way
- promote understanding
- useful for UX, research, marketing professionals
- reflecting personal values as a designer
- positioning myself for these areas: education, interaction, gaming, facilitation, research

## What does this project need?

- branding - definable + distinct logo, visual style, interaction style?
- packaging - functional + adds to the meaning // space for two packs of cards, instructions
- website - explanation of the game/benefits to potential customers
- articulation about the benefits - more than just instructions // what value does this have? value proposition

# Brainstorming

## Who is this for?

- cast a wide net or for a specific audience?
- professional researchers?
- children? age range?
- educators?
- is the person buying or facilitating this activity the audience for this
- things to consider - visuals, language, branding, manner of presentation

## Media Ideas

- augmented reality
- lenses - zoom, blur,
- differently tinted plastic
- holographic
- lenticular printing - image changes based on viewing angle
- gifts
- iridescent printing
- imagery involves some sort of physical sliding, folding, silhouette/cutouts // see children's books
- should the media relate to the mechanics of the activity

# Brainstorming

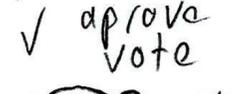
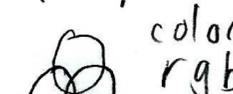
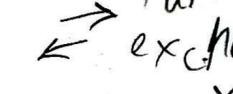
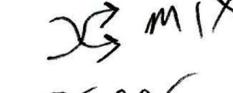
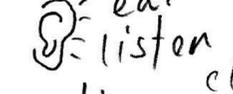
## Word Association

see vision perspective language  
 visual angle difference color  
 blind speak discuss communicate  
 exchange trade glance facilitate  
 synergy diversity origin culture  
 words picture image sight  
 interpretation meaning definition  
 view hindsight 3d stereoscopic  
 panorama wide left right tunnel  
 pinhole periscope binoculars  
 telescope compass contacts lens  
 nearsighted listen internalize  
 collaborate debate conflict  
 harmony rgb cmk pixels  
 building blocks light waves

## Word Association

ultraviolet infrared x-ray  
 bones inside internal value  
 thoughts opinions rants person  
 subjective objective assumed  
 taken-for-granted consensus  
 toleration co-exist shades  
 splitting hairs agreement conviction  
 tension friction texture sandia  
 smooth composition mix overlap  
 tint static contrast exclusion  
 division segregation reconciliation  
 common ground spectrum half  
 gradient blur gray area hazy  
 multiply agree to disagree

## Visual symbol association

 eye	 split
 magnifying glass	 approve vote
 wavelength	 mental exchange
 glasses lanso	 color mix rgb
 perspective	 pixels
 speaking opinion	 enable turn on
 discussion debate	 exchange
 overlap	 mix
$\neq$ difference	 ear listen
$+$ addition combination	 distance/deser
 spectrum	 merge
 light rays	 swirl

# Inspiration

# Inspiration



The reason why I found this interesting was that it's a card activity for the sake of collaborative learning and knowledge forming rather than being a game necessarily. For that reason, it is in a similar category to my idea. There is a utilitarian aspect to this that makes it seem good to work ideas out and discuss with others. A way to visually convey things without having to draw or comp things out every single time.



This ReMory game project has different levels which remind me of tests in an educational setting. The idea of levels makes me think whether my project should have specific categories for different cards. The visual design is clear, approachable, and bodes well with different card face content. Also, the packaging is fairly nifty form as a box with a string to carry the entire box.

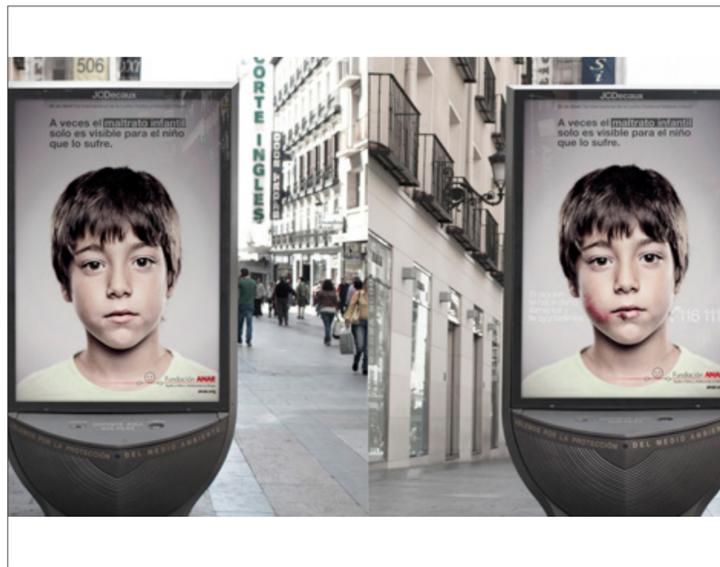


I appreciate the abstract symbols in the game packaging. Already, I'm trying to decipher what they are, projecting my own perspective onto them. A similar treatment on my project could help prime people for what they are supposed to do in the activity. Also, there could be two boxes. One with symbols evocative of images (visual language) and another one with symbols evocative of words (written language). The pairing of the two is central to the project's purpose.



The winding, intersecting, different color lines remind me of some of the components of my game in a way. For example, people's thought processes are distinct, but through the activity, they intersect and change courses. Plus, a group discussion can be complex, hard to follow, and can turn every which way.

# Inspiration



Lenticular printing allows for different images to be contained in the same frame based on the viewing angle. This has been done to great effect in different advertising campaigns when things like motion video are not available. I feel this highly relates to the ideas contained in the project about seeing things differently based on one's perspective.



Like Lenticular printing, iridescent surfaces change based on the angle. For this, it's specifically about the color. The exact colors also depend on the lighting in the surrounding area, the context. So for these materials, the colors and their arrangement are almost never the same in all situations.



As mentioned in Steven Covey's book, the Young Woman/Old Woman illusion shows how different people can both be correct about interpreting a visual object but have completely different viewpoints. To me, this is a central idea to my project. So a way of conveying this same ambiguity through the visual design, rule set, or presentation should make the overall meaning stronger.



Acetate lens can be a nifty way to embed hidden messages. In this way, you're making the audience see things through a particular perspective that they might not have been able to see before. So this can work as a metaphor for the purpose of the project. Other lens ideas can include augmented reality, corrective lenses, materials that cover up selected areas.

# Exploration

# Typefaces

I have an opportunity to find better solutions to the typography and typeface choice for this project. Before, I merely selected the typeface to be approachable and not too intrusive about communicating its meaning. So in a certain sense, modernist typefaces seem to be an option for this artifact.

However, I want to play around more with the concept of “ambiguity” as opposed to clarity. For this reason, several postmodernist typefaces from the late 1980s and early 1990s might bode well with the concept of the artifact, encouraging open interpretation. On the other hand, these typefaces might seem unapproachable and make the artifact too alien. Especially when the point of the activity is meant to be inclusive.

Are these too overbearing on the design?

## See Things Differently

Helvetica Neue - I’m not seriously considering this typeface. However, do want to evaluate how it could connect. The typeface can be used in a universal manner, so that it doesn’t interfere with the meaning of the content.

## See Things Differently

Template Gothic - This typeface is meant to showcase imperfection. Much like how our ability to define and assign meaning to visual objects is imperfect.

## See Things Differently

Dead History - This typeface unique in that it contains elements of both serif and sans serif type. This lead an ambiguity about how to categorize it, possibly creating different opinions about what it actually is.

## See Things Differently

See - This typeface resembles a dot matrix printing style and also reminds me of color blindness tests. I think that the fuzziness intrigues me relating to the fuzziness in meaning for visual objects.

## SEE THINGS DIFFERENTLY

Simcha - I’ve begun thinking about the idea of emphasizing shapes within letter forms. This reminding an audience that shapes, when tweaked a little bit, can turn into letters which carry on additional meaning.

## SEE THINGS DIFFERENTLY

Paradox - This typeface has pieces taken out, meaning that the letters are never truly complete. However, our minds “autocomplete” the image, seeing a letter where there technically isn’t one to begin with.

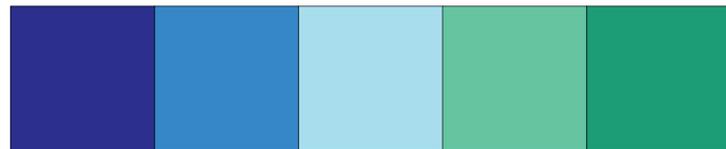
## See Things Differently

Blur - This typeface is subtly different from very legible grotesque typefaces in that it is blurred slightly. This makes me interested in the idea of taking something familiar/taken for granted and having to realize it’s a little different.

## SEE THINGS DIFFERENTLY

Lombok - What interests me about this typeface is that the geometric nature allows the letter forms to be created in ways totally different from how we usually write these letters

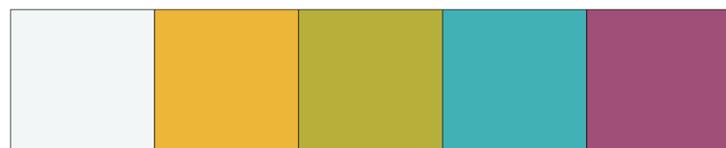
# Color



This is most similar to the original color palette of See Things Differently. The idea behind this was to have the colors blue and green reference the idea that several cultures don't have a separate concept to differentiate blue and green. However, these are enough to separate different card decks.



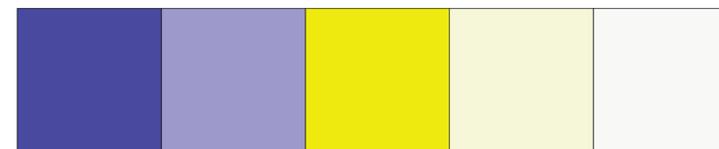
This palette is a reference to the RGB color model. Since the point of the artifact is to discuss how you see things, the colors reference the primary colors that can cause perception of all colors.



This set is composed of "in-between" colors between the standard color names (ROYGBIV) that people are used to. This is intended to play up the more interpretive aspects of the artifact. A person can either see yellow or orange based on their differing perspective.



This set of all grays is meant to highlight the very broad nature of color naming. How a shade close to white and shade close to black can be both referred to as "gray." This exposes both visual and linguistic ambiguity.



These particular colors are taken from a deuteranopia color blindness set. The idea behind this is to highlight differences in perception with the added benefit of those who have deuteranopic vision might find the artifact more accessible.



These are meant to reference paper and ink colors, representing visual print and textual print. This can reflect the focus both on the pairing of imagery and language within the artifact.

# Naming

Just for good measure, I wanted to see if there are any better names for the artifact itself. Coming up with the most optimal name wasn't the biggest priority when creating "See Things Differently." I think the title works in the sense that it uses a common, easy-to-remember phrase that relates to the purpose of the artifact. However, it's quite a long title and it might be difficult to refer to that artifact by that phrase. While writing about the artifact, it didn't seem like an object.

So I want to see if there were any names that make it more clear that this is an object. Names that I think would be successful are ones that convey the nature of encouraging seeing and describing. Though I think it might be cool to reference terms used in semiotics, it runs the risk of seeming too technical rather than approachable. So perhaps something that uses plain language would be better.

**See Things Differently**  
**Semiological**  
**Sign Speak**  
**Conversigns**  
**See n' Speak**  
**I Saw the Sign**  
**Different Views**  
**Opticonversation**  
**Open Sights**  
**Cards for Understanding**  
**Picturesque**  
**Ambigimagery**  
**Viewiful**  
**Perspeck**  
**Multiview**  
**Eyesaying**  
**Eyespeak**

**VZUL**  
**VizYOUal**  
**Vyzuel**  
**V!\$U^7**  
**Di-Vision**  
**Polyview**  
**Polysemy**  
**C/PEAK**  
**General Eyes**  
**Poly See Me**  
**Your View on This**  
**You See, I See**  
**UCIC**  
**UNIC**  
**Made You Look**  
**Look. Discuss.**  
**Interprimages**

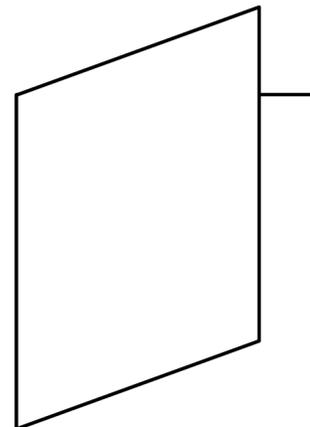
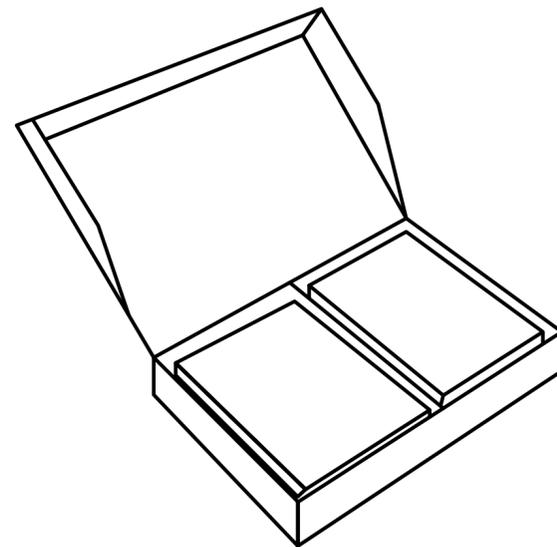
**Mouth Eyes**  
**Let Your Eyes Explain**  
**Your Eyes Explain It All**

# Artifact Pieces

For the sake of simplicity, I'm thinking that the included pieces that I'll be making for this project will be the artifact box, cards, and instructional manual. Though there are different things that I can add to this such as promotional print materials or a website. However, I think this might distract from having a solid artifact in its base form.

Boding well with the concept of "minimum viable product," I think the box, cards, and instructions is the minimum amount of materials for the artifact to be considered complete.

Visual design should feel appropriate in a classroom and focus group setting. I'm trying to figure out the balance been something more adventurous and something more understandable by a broad audience.



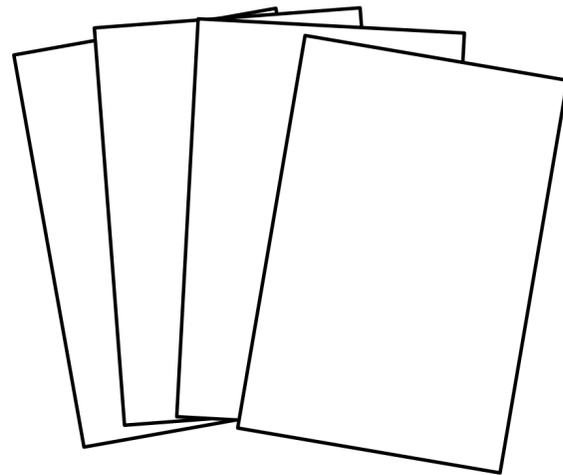
## Box

- Should be able to contain two decks of cards and the instructions.
- Preferably containing both decks in one box rather than using two boxes.
- The outside should display the logo of the game. Perhaps also a short description of the artifact and details about the activity. For example, 3+ players, suitable for all ages, etc.
- Possible Idea: Having the box imagery be unreadable or abstract until it revealed through means like lenses, acetate, augmented reality, etc. Though the title should always be in plain view.

## Instructions

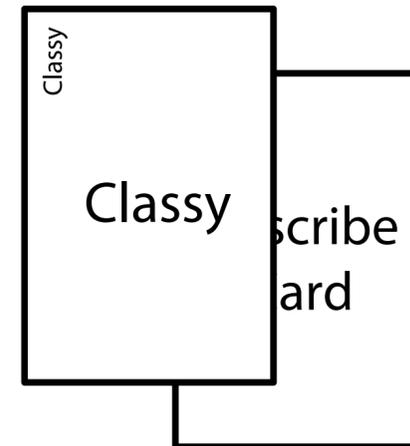
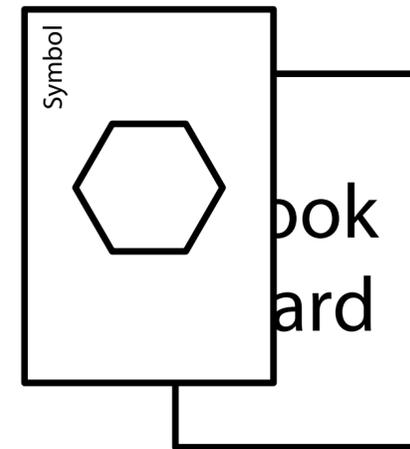
- Details how a group of people interacts with the artifact.
- Should be a physical object that can be clearly read.
- Possibly includes some context about the artifact's purpose of teaching visual meanings and understanding the thought process of other people.
- Possible Idea: Having a fold-in or diecut manual that reveals hidden imagery/text when manipulated.
- Possible Idea: AR video with a demonstration of the activity brought to life

# Artifact Pieces



## Cards

- Two different cards in two different decks. Each deck should be clearly differentiated on both sides of the card.
- Standard card size.
- Any text on the front of the cards should be readable when in a “hand” of multiple cards.
- I’m thinking that any unique interactions regarding the cards should not be vital to the normal usage of the cards. I wouldn’t want an app or extra materials to be a requirement to use the artifact.



## Look Cards

- Front side has a visual object such as photograph, painting, fashion, logo, or color.
- The front side should also have a label of what type of visual object it is.
- The back of the card should have imagery or labeling that clearly shows that it is a Look card.

## Describe Cards

- Front side has an adjective such as soft, dirty, feminine, or classy.
- The front side should also have the same word in smaller scale on the top-left hand side of the card
- The back of the card should have imagery or labeling that clearly shows that it is a Describe card.

# Rough Card Iterations



In these early iterations, I'm basically trying to find ways to communicate a few different things. One is the melding between written language and visual imagery, thus the example with the eye composed of typographic elements. There's also an example with the word "look" with eyes as the Os.

I also wanted to play off different elements that remind me that vision is imperfect. Thus, the examples of letters overlapping each other, producing blur, or having images and text be composed of dots rather than solid forms. This also has the benefit of looking like an eye or color blind test.

Lastly, I wanted to try some more straightforward iterations that use very simple abstract, but clear imagery to get the point across. These are fairly accessible but more expected.

# Refinement

# Iconography



I saw a pattern of concentric shapes and instantly got inspired. I wanted to play off using this shape as a flexible foundation to create other imagery. I noticed that it can start out looking like an eye. However, if I took pieces off that shape, it can look like different sets of sound waves. This can represent the part of the activity after people look at the cards to voice their opinion about how to describe it.

Through these explorations, I wanted to also avoid unintentional imagery that I saw including cross-hairs, honeycombs, radioactive symbols, spider-webs, etc. Since this imagery is getting abstract and simple, I have to be careful that these forms are still clear and communicate my intended meanings.

I decided to use the deuteranopia color palette to reference difference in perception. Both in terms of color blindness, but also contrasting opinions since purple and yellow are opposite of each other.

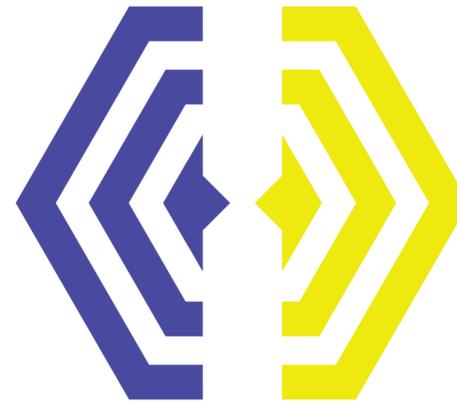
# Iconography



**1. Look**  
(eye)



**2. Label**  
(speech waves)



**3. Listen**  
(ears)

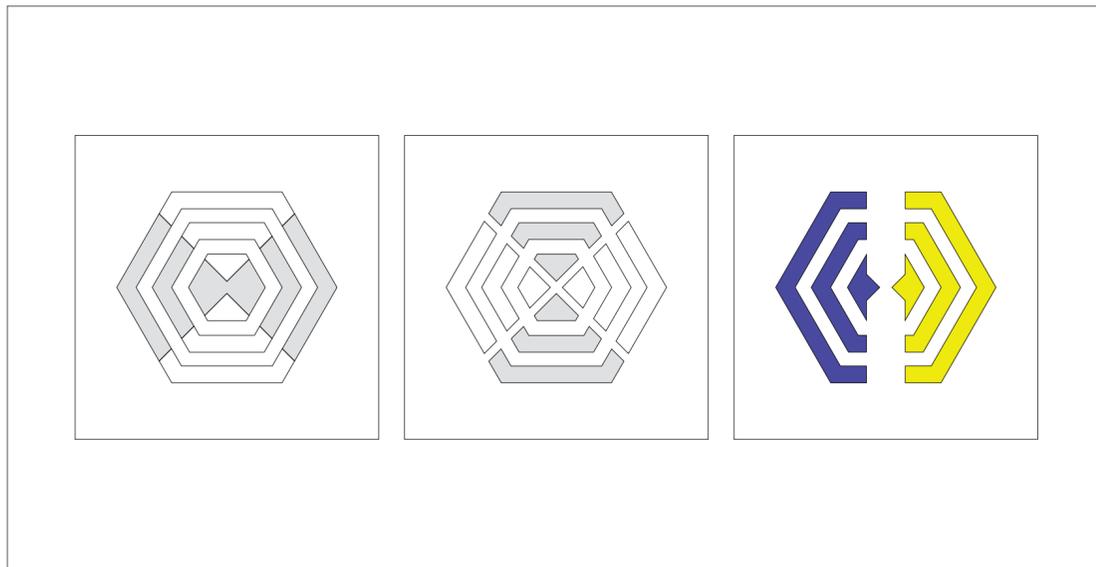
With this, I wanted to emphasize the different steps when using the artifact. That people have to look at a card and then talk about what they think it means. However, I think this also missed an important step which is the listening aspect of the activity.

Therefore, I thought it was necessary to manipulate the same shape to represent an ear to represent the part of the process where people listen to each other about how they interpret visual objects.

As far as the colors, I went from gray to progressively more colored. The “Look” stage is more neutral, still forming one’s views. The “Label” stage shows people starting to express their views. The “Listen” stage shows two different views fully expressed but also co-existing.

For the sake of alliteration, I changed the terminology to Look, Label, and Listen. So although the rules of the activity will require more in-depth descriptions, I’m starting to think that this icon and labeling scheme can make the steps and the purpose of the game much more apparent from first glance.

# Cutout Simulation Test



With the hexagon imagery, I wanted to see if a cutout/die-cut design would be possible. So I printed out examples of the icons and cut out pieces of them. My hope was that I could devise a way that the three different sheets of paper be layered on top of each other.

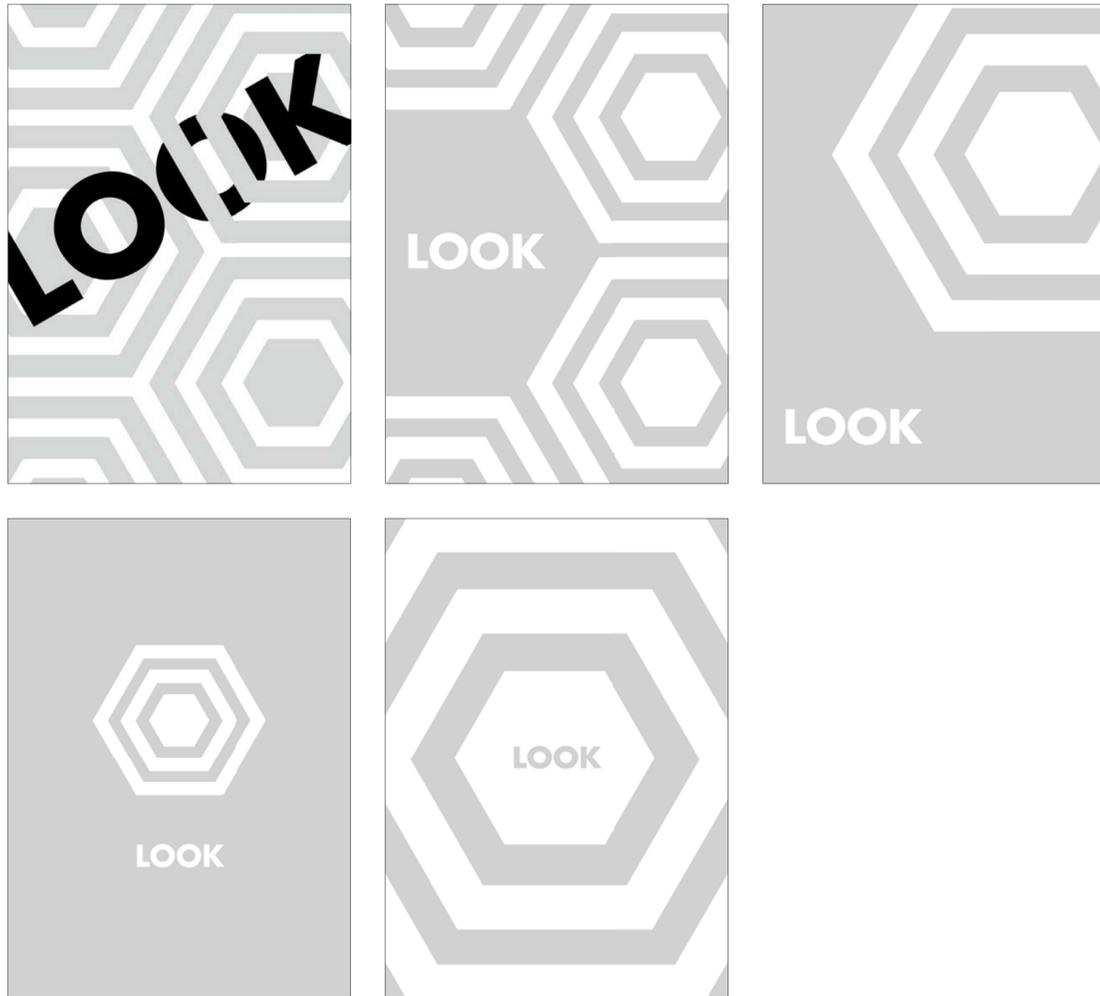
Once layered, the sheets would form the Look symbol. Take the first sheet off, the Label symbol appears. Finally, taking the second sheet off would reveal the Listen symbol at the very end. Luckily, this method seems to work.



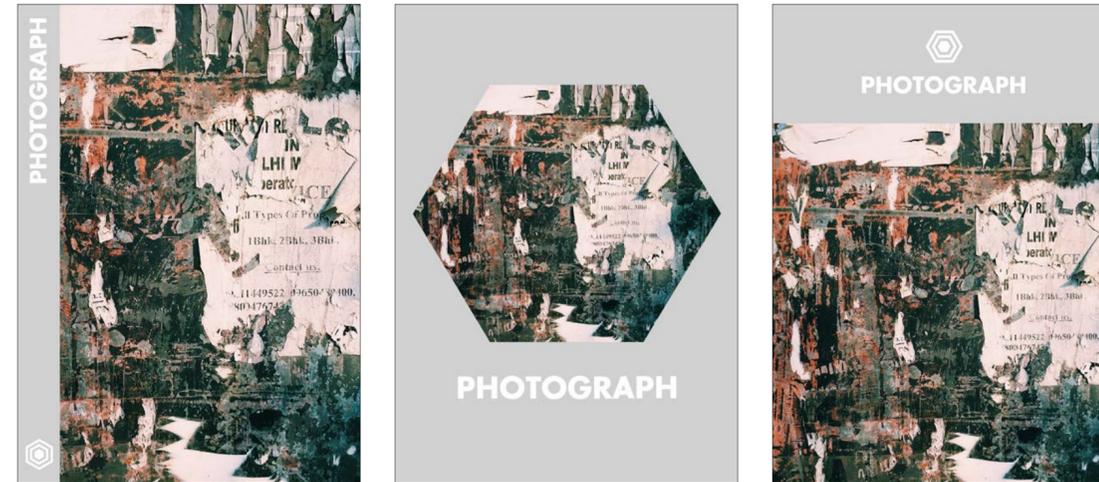
In order to apply this to the project, I'm thinking that I could use this for the instruction manual. As a person reads through the pages, they could see the hexagon progressing through the different phases while they read the instructions.

# Card Design Exploration

Look Card (Back)



Look Card (Front)



Label Card (Front)



# Instructions Spreads Exploration



For the cover, I was highly inspired by branding like 23andMe which takes DNA shapes from its logo and plays around with it in several different ways. So I took my iconography, took it apart, and created a pattern around it. This was also an attempt to be more playful with the imagery since I felt my other explorations (page 31) were getting too serious when I want the game to feel more approachable.

The Intro page is designed to give some context on the purpose of the game in order to better understand why this activity might be useful. Although this is about semiotics, I wanted to introduce the concept in a simple and relatable way.

The majority of the pages are about how a round is run. Each icon corresponds to a different step in the process. Hopefully, this will make it simple to understand the rules and how it relates to its purpose.

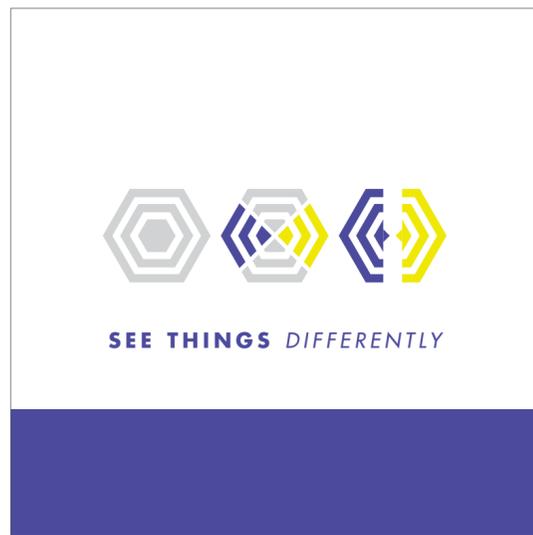
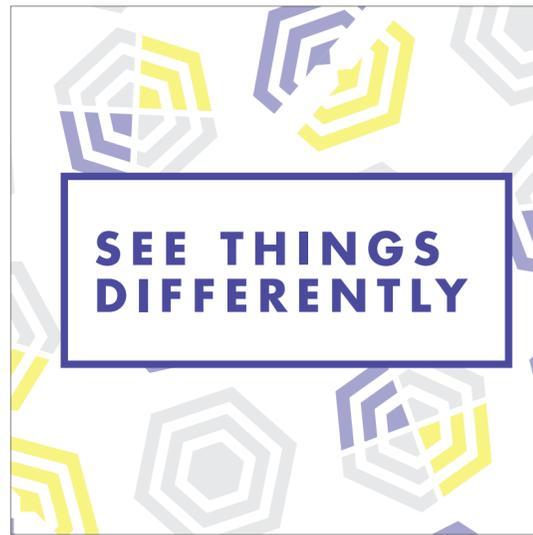
# Instructions Spreads Exploration



As mentioned before, I want to use cutouts so that the icons on the left pages build on each other. This needs a consideration of where the cuts are going to be on the other side of the page. This is why the right side of several pages need to be cleared off from any necessary text or images.

However, I think I'm still conflicted about how clean I want the design to be. Often times, I find it challenging to have a simple design without it looking stark and empty. Conversely, attempting to avoid simplicity sacrifices alleviating white space and brings on over-decoration.

# Instructions Cover Alternate Exploration



I think the difficult part about the creating the cover is that it's an initial introduction. Like the box, it's going to be an primer to the overall style of the artifact. So some of these explorations was an attempt to play with the style and how the visual language is set up.

Obviously, I chose to use the iconography as a foundation. Using the hexagon shapes to add to patterns, layouts, or logo-like objects. Most of this was an attempt to experiment and see how far I could take the iconography.

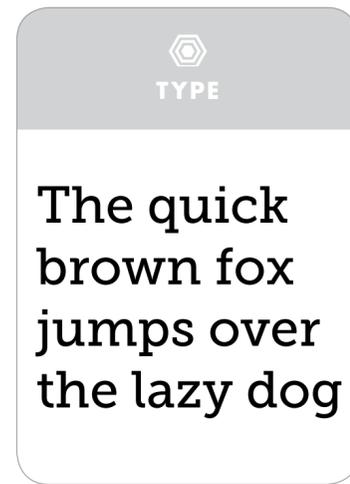
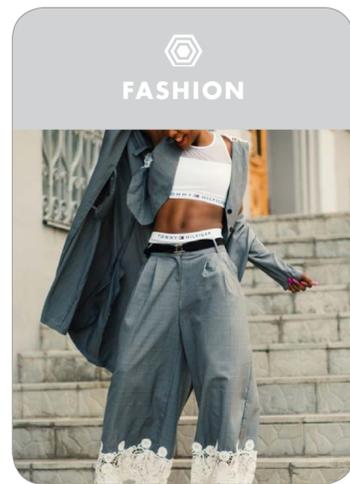
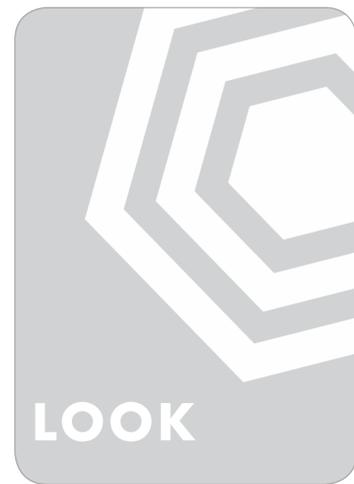
# Box Exploration Mockup



Coming off of the Instructions, I decided that I want the visual look of the instructions and the box to be very similar. There are several options available as design surfaces including the inside surfaces. So I do think that the bottom of the top cover could be a nifty place for messaging the supports the purpose of the game.

Since custom boxes would take too long to order and ship from a company within the course period, I'm going to need to make a physical prototype myself.

# Card Designs Revision



I chose the back covers for each deck due to the feedback I received about keeping the designs clear for the content.

For the Look Cards, one issue that I encountered was that a tall frame didn't bode very well for images like photographs which are usually rendered in landscape orientation. Therefore, many images had odd cropping issues. This is why I thought it might be good to have the labeling on the top in order to create a more square-shaped image frame. Since the Look Cards don't have to be held in a hand of separate cards, they don't need to have text on the top-left of the card.

For the Label Cards, I decided to have them be in color in contrast to the Look Cards. This way, the decks can be easily separated from each other. Also, the colors represent meaning being added to images which don't have inherent meaning on their own.

# Physical Prototyping



Since this was very much a physical piece, I needed to test out the tangible aspects of the artifact before I committed to the designs. As such, I printed out low fidelity versions to get a sense of the dimensions and physicality.

The box especially was a challenge of determining the correct size to house the cards and instructions in an as compact space as possible. Plus, I wanted to practice the correct box folding technique to prevent messing up the final version.



The instructions had to be altered in size in order to fit inside the box and to have readable text. In addition, I attempted the cutout technique to see if it would work cleanly.

Lastly, I wanted to see if the cards felt like they had the correct type scale and could have rounded corners without anything cut off.

# Final Artifact

# Final Artifact



I opted to use Futura as a consistent typeface for all the pieces. Despite my initial explorations, I came to the conclusion that an unobtrusive typeface would be best for this artifact. I mostly used Futura Bold since I feel like the rigid geometrical aspects are softened by the thick lines of the typeface. Neutral but still approachable.

The box was able to house the cards and the instructions in a neat package. With so much emphasis on the iconography, I decided against a particular logo as I believe it would distract from the icons.



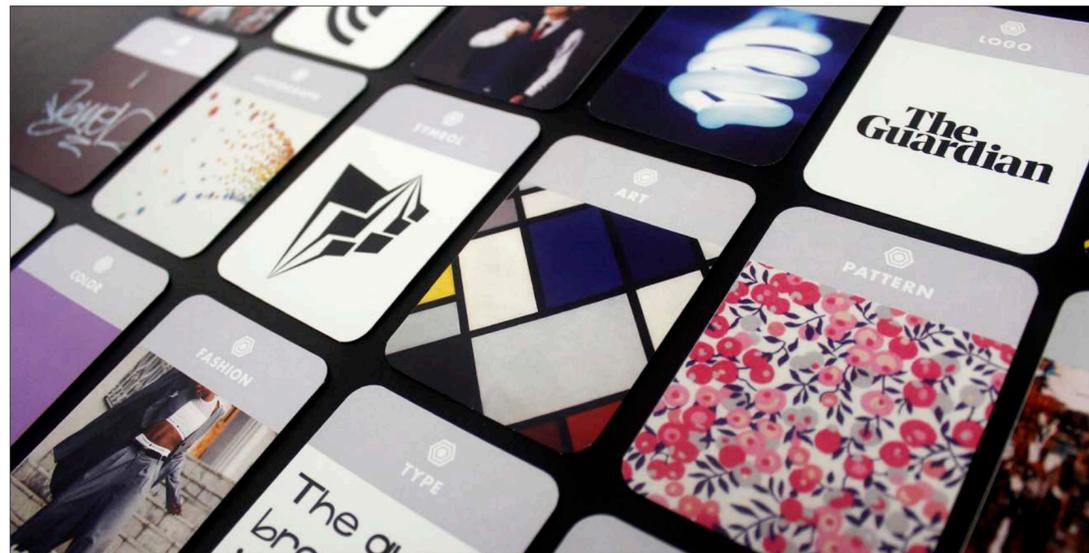
Luckily, the cutout technique for the instructions worked out very well with the pages lining up correctly. However, one thing that I would like to improve upon going forward is making better use of the backside of the cutout. Instead of ignoring it, I could utilize it to add to the instructions. For example, one cutout looks like an hourglass which I could tie in with additional tip text.

# Final Artifact



For the backside of the cards, I made more revisions. I made them even more simple and straightforward. My intent was to make it more apparent that they had different icons and text. This way, the icons seem more informative rather than decorative.

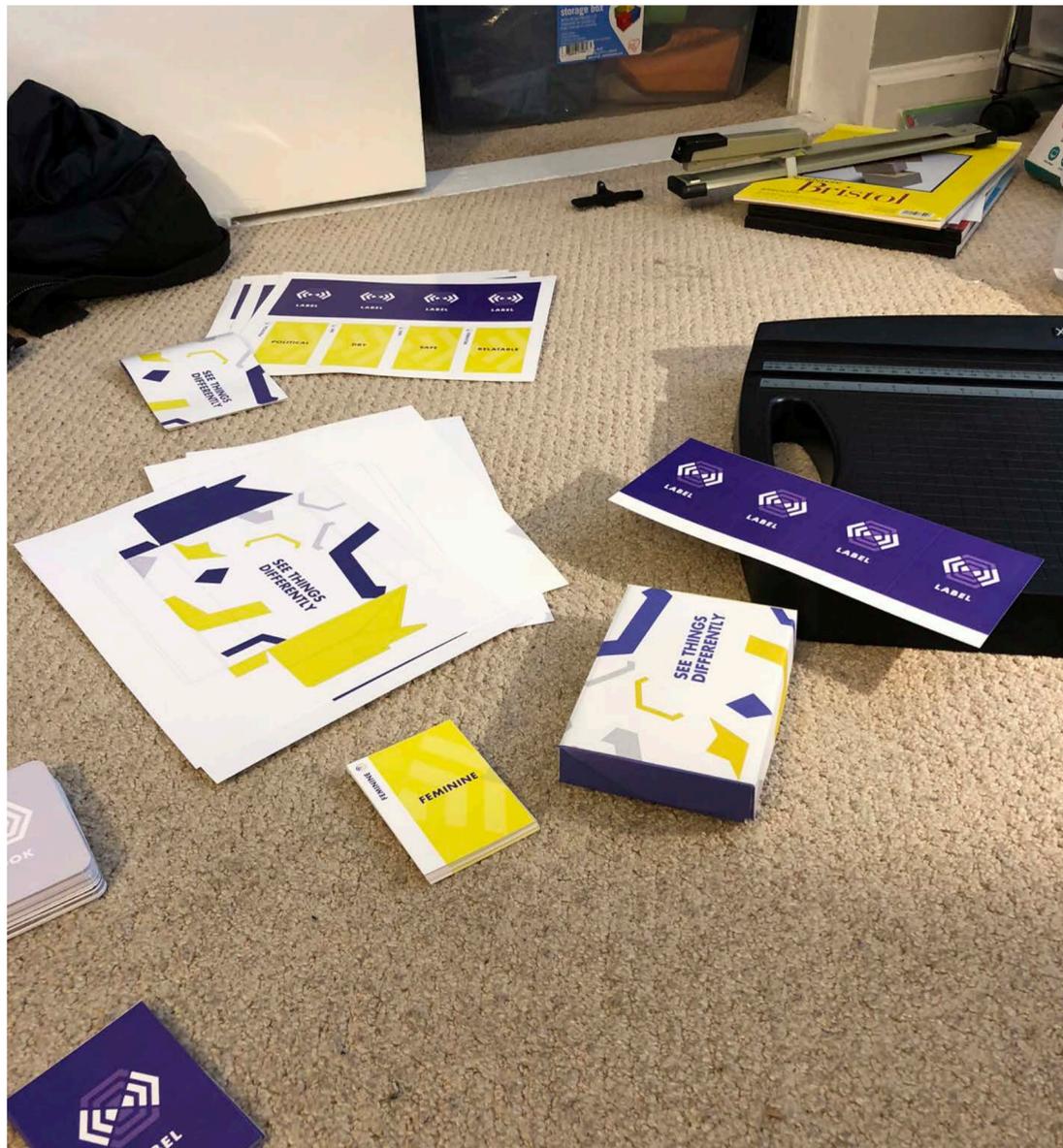
Bear in mind, the box, instructions, and cards were all cut and assembled by hand. So I would still consider these to be prototypes. Therefore, I ultimately would like to order these pieces to be machine made. Therefore, they can be sturdier and more consistent with fewer imperfections.



Going forward, I can see a different box being necessary if there is an expansion back. I think this artifact works as a starter pack. However, I think if a person were to use this tool frequently, they might need a larger vessel for more cards or other types of prompts.

# Conclusion

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To reiterate my career goals and intentions for this project, I wanted revisit See Things Differently and give it the graphical thought I think it deserved. While I focused more on the purpose and interactive design elements when I started this project last Winter, I don't think the visual design was very communicative of anything.

So to put this piece in my portfolio, I knew I had to input more robust graphic design methods and thinking into the project. So throughout this process, I attempted to ensure that the visual elements were more meaningful. For example, the color scheme referencing color blindness, a literal visual perspective difference. Or the iconography which uses the same basic hexagon shape but progressively contorted to change the meaning.

Although the rules and procedure of the game are extremely simple, I do have a strong belief that this artifact could be very useful in semiotics education and interpersonal communication. So by revamping this project, my hope is to have potential employers or partners more immediately understand and appreciate this artifact's purpose.