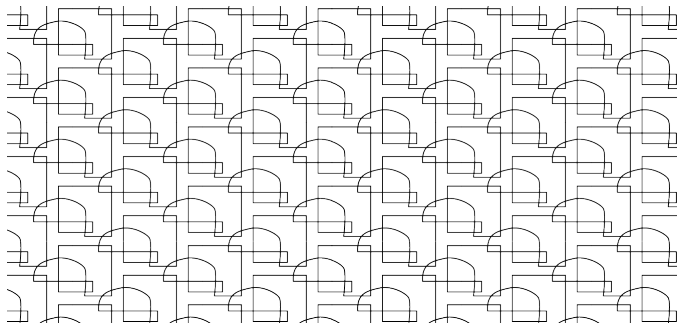


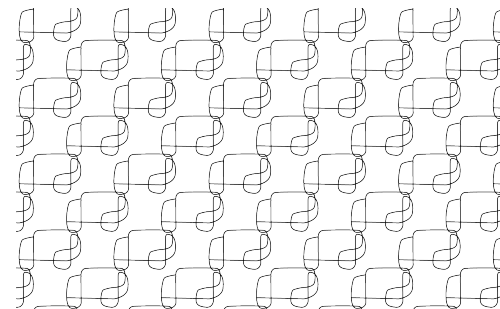
Edo Paulus, Luna Maurer, Jonathan Puckey, Roel Wouters (2013) *Conditional Design: Workbook*. Amsterdam, Netherlands: Valiz.

This project is closely related to the process control as described in the *Conditional Design Workbook* (Edo et al., 2013). In the *Method of contextualising*, I was fascinated by the perspective that design influences human behaviour. During the first week's experiment, I designed only plots and used a simple design of dots and lines to test whether participants drew the lines as intended. As embodied in the previous methods of iteration, I focused on designing the process rather than the final visualisation during the first week of the experiment. It was interesting to see that this produced results that I had not anticipated, and it made me realise again the validity of *Conditional Design*. On the other hand, I pondered whether the participants' creations could be deemed their own design. My conclusion was that while I designed the plot, the lines drawn by the participants were their own. Therefore, during the second week, I shifted my focus from participatory design to using the experiment's results to improve my own design.



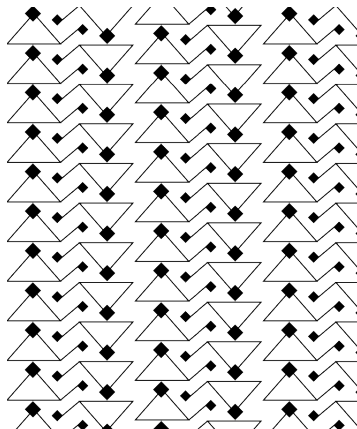
Norman, D. A. (2013) *The design of everyday things*. London: MIT Press.

As a result of the first week's experiment, I found it difficult to encourage people to behave as intended. This led me to the decision of deepening my knowledge in the study of human behaviour and gaining a perspective on cognitive psychology and human engineering. In the first chapter, Norman (2013) argues that designs that do not consider human needs and behaviour cause great discomfort to users. Certainly, in the context of product design, understanding user behaviour is important. However, I wondered about its significance in graphic design. While road sign design carries the risk to human life, this experiment did not involve such high stakes, allowing me to be a little more adventurous. As I delved into the study of design that influences people's behaviour, I still sought successful examples. However, theories like Affordance and Gestalt have already shed sufficient light on the relationship between design and human behaviour. I did not believe that this short two-week project would unveil any new theories that could significantly alter human behaviour. Therefore, in the second week, instead of revisiting already-explored areas, I decided to explore new avenues based on the findings obtained in the first week.

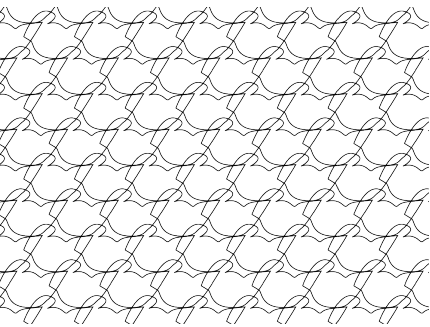


**Carelman, J. (1989) *Catalogue D'Objets Introuvables*.
Paris, France: Librairie generale francaise**

This artwork has inspired me not to overly emphasize perfection and functionality, and has highlighted the importance of enjoying design. The *Masochists' pot* by Carelman (1989) exemplifies this notion with its handle and spout located in the same part of the pot, causing hot water to be poured on oneself when attempting to pour. Following Norman's (2013) argument, it may be considered a completely impractical and unnecessary object for everyday life. However, I found "joy" in observing Carelman's (1989) work. Despite disregarding practicality, the playful designs and witty ideas amused me. I acknowledge the significance of problem-solving and contributing to society through design, and I do not intend to dismiss that. Nevertheless, even if social impact cannot be quantified with data or numbers, I believe that the value of design lies in entertaining the viewer and providing a sense of satisfaction. As a result, I shifted my perspective on the so-called "failures" of the first week and embarked on a journey to explore how I could utilize those outcomes to design something that would bring me joy.



**Halberstam, J. (2011) *The queer art of failure*.
Durham, NC, USA: Duke University Press.**



In relation to Carelman (1989), Halberstam (2011) gave me a new perspective on the value of failure. Given my background in Japan, it seems to me that the emphasis is on results rather than process, and that research topics are valued for their social outcomes. For example, the relationship between human behaviour and design, which I was interested in this time, has also been studied a lot in relation to the marketing field. That is why I found myself a little disappointed with the results I got when I did the first week's experiment. They were not what I expected. This is because I realised how difficult it is to encourage people to behave in the way I intended by my design. However, I changed my view that my unintended consequences in the experiment were not a failure, but rather a source of creativity, as Halberstam (2011) describes. Therefore, I iterated the production of images in the second week based on the plots that showed particularly varied responses in the analysis of the experiment's results, in order to test how creative I could be myself. I found that after more than 30 iterations, visuals emerged that I had never thought of before. I analysed that this is the process that allowed me to embody Halberstam's (2011) claim.

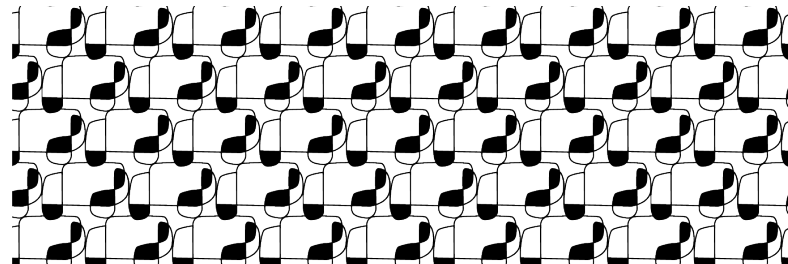
**Munari, B. (2008) *Design as art*.
London: Penguin Classics.**



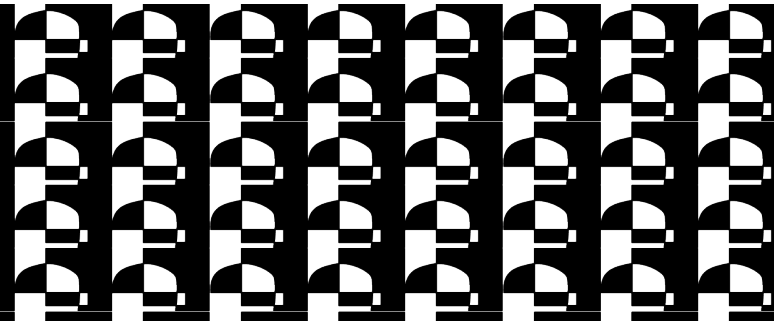
In his chapter "What is a Designer?" (2008, p.32), Munari advocates for functional design that addresses social issues and cultural context, but he also embraces approaches that prioritize aesthetics and inspiration. For example, the *Tempo Libero* (1997), designed in collaboration with *Swatch*, has a collapsed dial and its functionality as a watch is ignored. However, it features an aesthetically stimulating design that creates a genuine desire for the product. I have realised that people would feel suffocated if they lived their lives focusing only on convenience, practicality, and functionality. I have studied sociology as an undergraduate and have spent my time taking a perspective on how we can solve social problems. I realised during my course that I had a tendency to get caught up in this sense of justice. I found that Bruno Munari strikes a good balance between a social perspective, aesthetic sense, and innovative ideas. Therefore, I approached this project with the intention of enjoying the development of ideas, which is still an area where I lack experience. I based my ideas on the results of the experiments I conducted in week two.

**Buren, D. (1985) A ROOM IN A ROOM
(CABANE ECLATEES No.7).**

Analysing the results from the second week's experiments, I was thinking about how I could develop them. Then, looking back at my project, I realised that I found enjoyment and interest in patterns in *Methods of investigating, translating and iterating*. I decided to do iterations of patterns in order to design something that entertained me. After further researching works with patterns, I found in particular Daniel Buren's art theory of *Deconstructing Space and Time*, in which Buren redefines the structure of space and time while using stripes and geometric patterns to create new meanings for the work as the audience views it. I try to create new meanings in my work. What do the patterns I create make the viewer feel and question? During the second week of the tutorial, I received feedback that not only I, but also others, were able to enjoy the patterns. However, rather than just ending up with a self-satisfying project, I would like to consider further developments: what if, as Daniel claims, changing the patterns I create causes a change in impression or behaviour in the viewer? I have realised that there is room for more research into the meaning and impact of patterns, and I would like to continue my exploration. (208words)



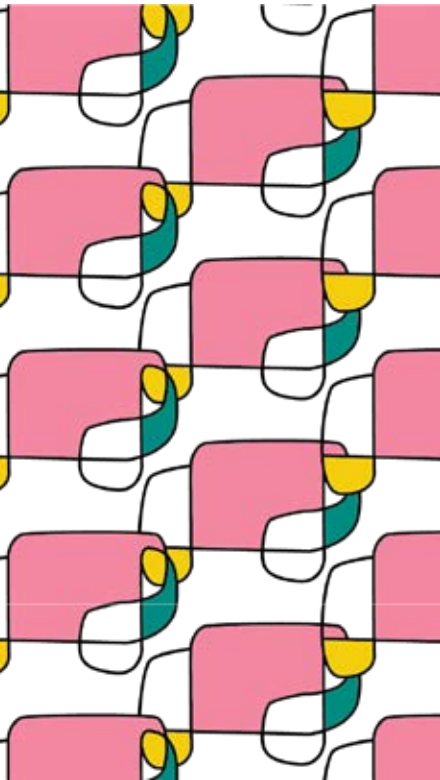
A short statement



My initial exploration of the relationship between human behaviour and design led to unexpected results. Despite using a simple design with dots and lines and providing participants with a plot to connect them, more than half of the 100 plots did not work as intended. This led me to question my understanding of design and prompted me to conduct research to improve the experiment's success rate. During my research, I began to question whether functionality and outcomes should be the sole focus of design. I found myself drawn to designs that were entertaining without necessarily being functional, such as the objects designed by Carelman (1989). This realization made me appreciate the value of celebrating "failure" in design and exploring the potential of unexpected outcomes. To test Halberstam's (2011) theory, I iterated on new designs based on the plots that didn't work in the initial phase. The second week's results produced animal-like figures or geometric patterns that I hadn't anticipated. I interpreted this as a positive outcome of the *Conditional Design* method. This iteration led me to ponder the meaning and impact of the accidental designs that emerged using the *Conditional Design* method, particularly the geometric patterns. Could I include the playfulness expressed by Carelman and Munari in this? I intend to expand on this exploration in my future projects. (219 words)

Posavec, S. (2021) *Updating Happiness*.

This is one of several pieces in an exhibition focusing on emotions, particularly joy during the COVID-19 pandemic. Posavec (2021) created an original questionnaire based on questions asked by the Office for National Statistics (ONS) to measure well-being and developed different designs based on the responses. I created a visual system that generates various designs depending on the answers. This work influenced me, and I attempted to create patterns to visualize emotions based on the questionnaire. I asked participants to choose a pattern and a colour associated with each emotion and represent it visually. However, my intention was not data visualization but rather to challenge the idea of whether design can be utilized for communication, as argued by Suga (2021). When I saw *Updating Happiness*, I did not have any personal reaction beyond “observe and enjoy”. That’s why I opted for a wearable medium capable of facilitating interactive communication.

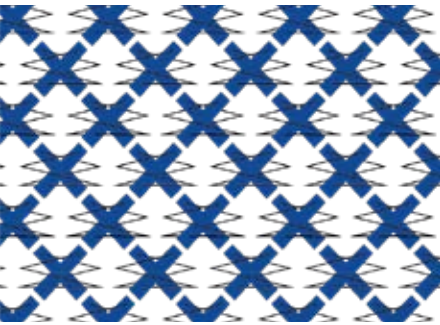


MAMIMU (2021) MAMIMU x Dr Tara Swart for ITV Creates.

MAMIMU, an artist and tutor at the London College of Communication, has made it her mission to spread 'optimism' through her designs. MAMIMU (2021) collaborated with neuroscientist Dr Tara Swart to visualise which colours and movements make humans more optimistic. While it was a learning experience for me in terms of using science to visualise emotions, I questioned whether the work made me feel optimistic. Certainly, the bright colours and movements were enjoyable to look at, and if I could have been in the space of this work, I would have enjoyed myself. However, I realised that simply looking at it through a digital screen was not enough. This realisation led me to decide to incorporate a physical experience and tactile perspective into the project. Based on this realisation, I chose to use non-digital media after realising through further experimentation that the sensations received are very different when a pattern is printed on paper compared to when it is printed on fabric or a 3D object.



Suge, S. (2021) *Cognitive design: Can behavioural and decision cues be designed?*



In a lecture at Tama Design University, Suge argues that what we designers are doing is not merely creating posters or other productions, but rather that designers are attempting to design cues that generate information, such as actions and decisions, through their creations. This concept forms the foundation of my entire project. My intention was not solely to entertain the viewer by creating patterns that satisfied me, nor was it to use patterns for data visualizations or to merely raise issues through my work, as is often the case in graduate school. This is because I firmly believe that simply raising issues does not solve them. Moreover, I believe that designers should play an active and central role in initiating and encouraging action, rather than remaining on the sidelines.

Hence, I aimed to use patterns as design cues to prompt the audience to take action, with the ultimate goal of fostering communication through my designs. The final outcome was not only the creation of patterns that visualized emotions, but also the establishment of new forms of communication between individuals through the wearable patterns I designed. This project challenged me to go beyond mere visualization and transform them into effective communication tools.

**Adams, E. and Van Gorp, T. (2012) *Design for Emotion*.
Oxford: Morgan Kaufmann.**

The book focuses on the influence that design has on people's emotions and has helped deepen my understanding of designing to provoke emotion. As stated, 'Emotion can be an effective tool for persuading us to shift our attention and change our behaviours' (pp. 137), behaviours and emotions are closely intertwined. I realized that during the first phase of the experiment, I had attempted to change behaviour but had overlooked the crucial aspect of "emotion", which was a preliminary step. With this realization, I decided to shift the focus of the latter process in my project towards design and the emotional perspective.

While the authors described design strategies to influence people's emotions, I had doubts about the existence of a unified set of values, as emotions when viewing design are subjective and diverse. Certainly, colours such as red and orange can create a warm impression, but does this apply to everyone? That is why, similar to *Updating Happiness* by Posavec (2021), I endeavoured to realize different values for different individuals using patterns.

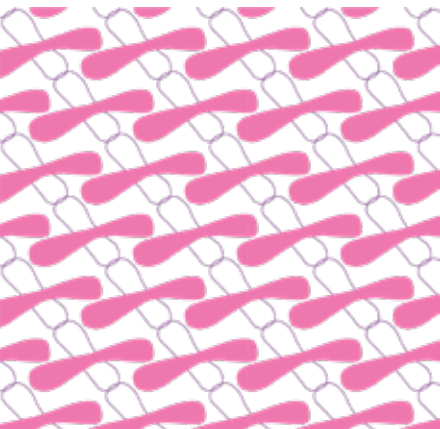


Blauvelt, A. (1994), *An Opening: Graphic Design's Discursive Spaces, Visible Language*, Vol. 28, pp.205-218

Blauvelt states that it is important to critically and actively examine the "limits" of graphic design because the activity of graphic design is historically relative and ever-changing (pp. 216, 1994). The "limits" to graphic design that I have experienced since coming to the UK are that many designers' work has gone beyond simply conveying information or offering a critical perspective to their audiences. While design can indeed encourage people to view issues critically and visualise them, I wondered if that alone was sufficient.

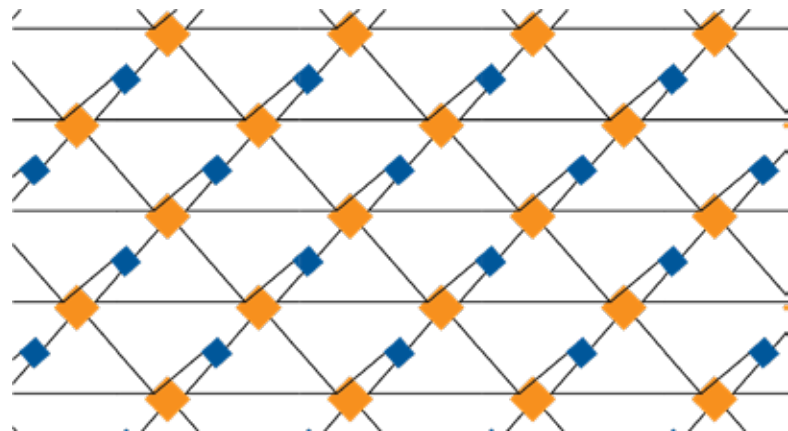
When I attended the graduation exhibition at the Royal College of Art last year, I found the concepts to be noble and well-researched. However, I questioned how many people would truly understand and incorporate these concepts into their lives. My experience during postgraduate studies has made me realise that we exist in an affluent and restricted environment, where we have the financial resources to pay high tuition fees and access to education. In this context, we often overlook the existence and perspectives of approximately half of the world's population (UNESCO, 2022) who do not pursue university education.

Therefore, I aimed to consider how we can closely link this project to people's lives and even to "action", rather than it being a project driven by self-satisfaction.

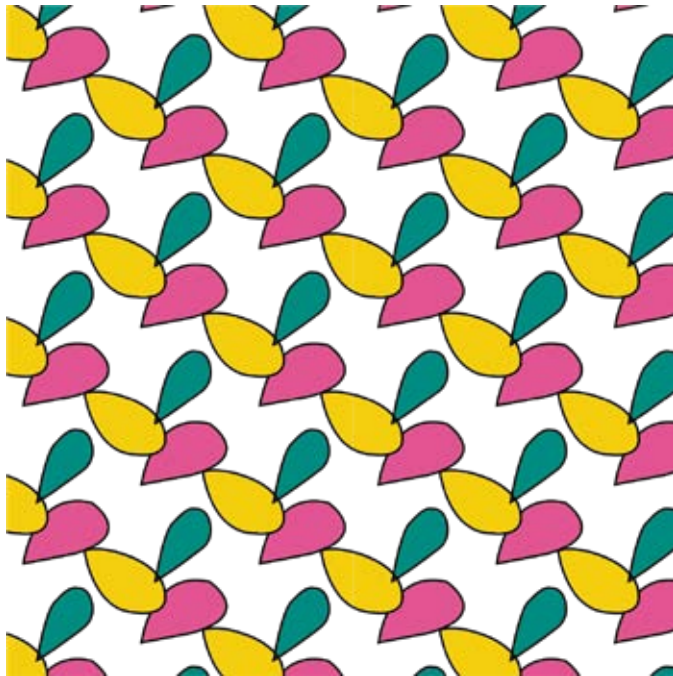


Reinfurt, D. (2019), *A new program for graphic design*. New York, NY, USA: Inventory Press.

Gestalt theory is an important and fundamental concept in graphic design. However, reading this book once again prompted me to question the relationship between pattern form and psychology, applying the methods of *Conditional Design Workbook* (Edo et al., 2013). My pattern designs, similar to Daniel Buren's patterns, do not inherently possess meaning within the form itself. Hence, I became interested in the impression that the pattern would create on the viewer. Through my experiments, I observed that altering the size and shape of the pattern influenced the viewer's perception of the pattern. This realization led me to understand that gestalt changes in accordance with purpose, which Reinfurt (2019) referred to as "organic development". Moreover, it made me recognize that gestalt should be transformed based on the desired function of the audience, just as the form changes when the function changes. From that point, I made the decision to approach the project not solely from a subjective standpoint, but to also incorporate an objective perspective.



Posavec, S. (2021) *Updating Happiness*.

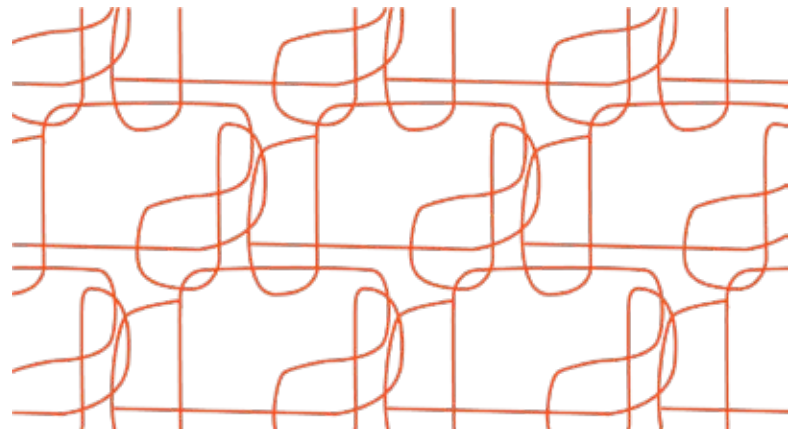


Posavec is a designer and artist who takes an experimental approach to using data, aiming to make it more accessible to audiences of all ages. Her method of expression goes beyond mere visualizing data; it also focuses on creating visually pleasing representations using colourful shapes, patterns, illustrations, and even 3D objects like necklaces. For instance, her project *Dear Data* (2014), done in collaboration with information designer Giorgia Lupi, utilizes the analogue medium of letters to gather and visualize data about their lives. This approach stands in stark contrast to the data visualizations of historical figures such as William Playfair, who employed techniques like line, bar, and pie charts to visualize economic data in the 18th century, or John Snow, who used maps to identify the sources of cholera outbreaks in the 19th century. In fact, the clever use of colour and form in Posavec's visuals is somewhat reminiscent of the aesthetic appeal found in Nightingale's "coxcomb" colour graphs, which visualized causes of deaths from the Crimean War in the 19th century. The amalgamation of ideas in Posavec's work, dealing with digital data but employing analogue mediums like letters, along with her visually and aesthetically pleasing approach, sets her work apart from other data visualizations. While data visualization is often associated with reports presenting vast amounts of data, Posavec tackles subjects that are relevant to people's lives, such as happiness. It is precisely because these subjects are relatable that she utilizes pop and accessible visuals to communicate them effectively to audiences of "all ages."

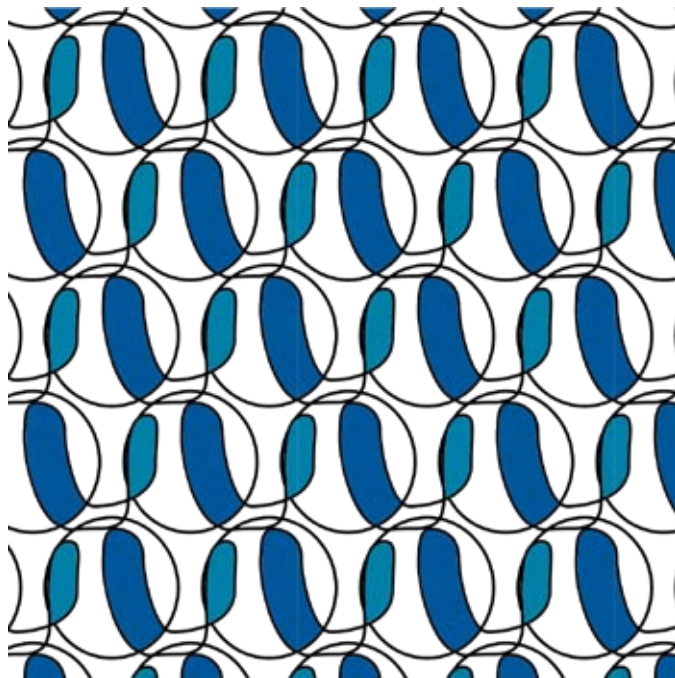
In an interview with *Design Week* (2015), Posavec reveals that during her postgraduate studies at Central Saint Martins College of Art and Design, she was inspired by fellow students to develop an interest in creating visual rules, similar to the work of John Maeda. This is likely why her work exhibits an inherent “organic” quality in its design, as she herself designs the rules governing the visuals, as described in *Conditional Desig Workbook* (Edo et al., 2013). However, unlike John Maeda, Posavec does not come from a scientific background. She also possesses a deep understanding of literature, as exemplified by her project *Writing Without Words* (2009), which visualized the text of Jack Kerouac’s *On The Road*, demonstrating her ability to reflect a story through visualized data. The combination of her storytelling skills and her design of systems for creating visuals establishes her design style as truly unique.

Posavec states that she uses quantitative representations rather than relying on typography or images in her work to maintain objectivity. However, can it be argued that the visuals she chooses, including the colours, shapes, and typography, to represent the data are not subjective? To what extent can data visualizations truly be objective? This perspective led me to challenge myself to refrain from designing the data myself based on the participants’ responses, as it would reflect my subjective interpretation. Instead, I devised a process in which I presented design

options and allowed the participants to choose, although subjectivity could not be completely eliminated. Another distinction between Posavec and myself is that my goal is not solely data visualization but rather focused on communication through data visualization. While her work is enjoyable to look at and learn from, I questioned how to effectively communicate with it. This led to the emergence of my Line of Inquiry: “Can we use patterns to visualize emotions and create cues for effective communication?”



Suge, S. (2021) *Cognitive design: Can behavioural and decision cues be designed?*



Suge, who teaches as an associate professor in the Department of Integrated Design at Tama Art University, specializes in designing for the realms of action and will through the concept of “Cognitive design” based on human perceptual abilities. The research explores the design of constraints to bring out human creativity. For example, in Suge’s *Designing the Gaze* (2023), icons reminiscent of human faces are placed on each object to guide the viewer’s gaze. Why are people guided by the gaze? This is probably because the direction of gaze is revealed by the positional relationship between the iris and the white part of the eye, which is also a human characteristic. Additionally, when people see a line drawn in an interrupted manner, they try to imagine the destination of the undrawn line. This is an example of the successful use of *Gestalt theory*, which states that the psychophysical forces caused by visual patterns, as well as any stimuli, modify space, rebalancing or derailing it (Reinfurt, 2019, pp126). Suge consistently designs cues that generate information, such as people’s actions and judgments.

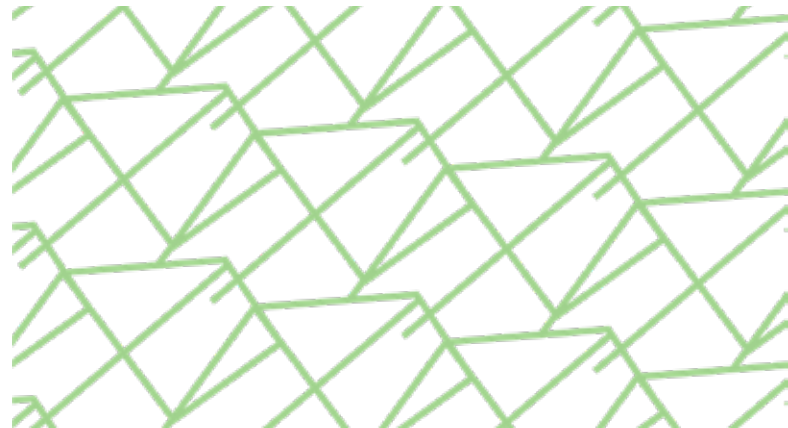
It can be seen that Suge has been heavily influenced by Sato, as he was a student in the laboratory of media creator Masahiko Sato, who is a professor at the Tokyo University of the Arts. Sato is known in Japan for producing many hit commercials in the 1990s, notably for supervising the NHK educational program *Pythagoras Switch*, which offers viewers a new “way of thinking.” There are two main points

relating to both Sato and Suge. The first is the analogue or Lo-fi nature of the method. Japan transitioned to terrestrial digital broadcasting in 2003, which made it possible to have more video and audio information at once, resulting in higher quality television images and higher sound quality. On the other hand, this educational program is expressed mainly through simple visual information with almost no narration. This minimalist way of expression is also strongly expressed in Suge's work. Design is not just about using difficult software to create something complex. The second commonality is the focus on "observing everyday life," visualizing the sense of difference found in it, and leading people to new perspectives and ways of thinking. This largely reflects the practice of observation (2017), a method that Suge argues is a key element of his work. We take in a lot of visual information every day, discard it, and pick up only the information that seems important to us. However, by practicing "observation," we can focus on small discrepancies in the visual information that has been unconsciously let go of in our brains.

I am now working on my own project. Therefore, let me "observe" the small discomfort I felt with Suge's project. When the audience sees Suge's design, the judgment is given to the audience. One could say that there is no clear goal there: what does Suge want the audience to feel, discover, and make decisions about? In my project, I want

to examine whether it can provide clues to communication beyond that. Or is it conceited of me as a designer to try to influence human behaviour and even communication? Indeed, "if designers attempt to persuade audiences through visual messages without properly understanding who they are designing for, inappropriate outcomes can result" (Forlizzi and Lebbon, 2002). However, challenging this difficulty is what Blauvelt describes as actively examining the "limits" of graphic design (pp. 216, 1994).

How can I design the clues that lead people to help them think and communicate further?



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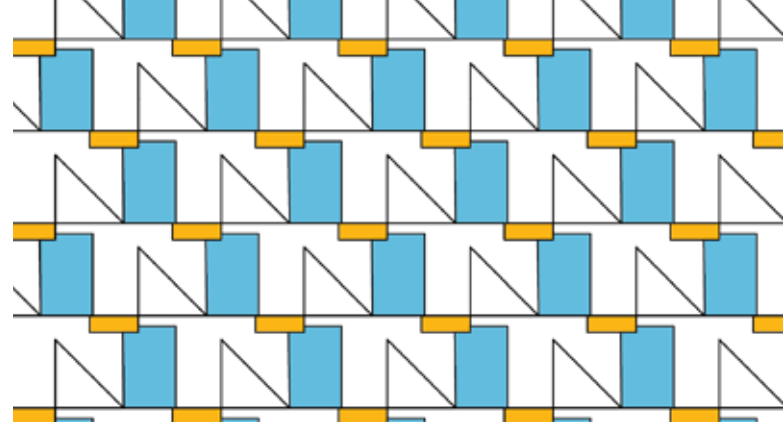
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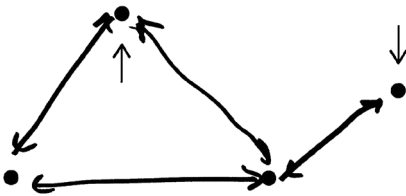
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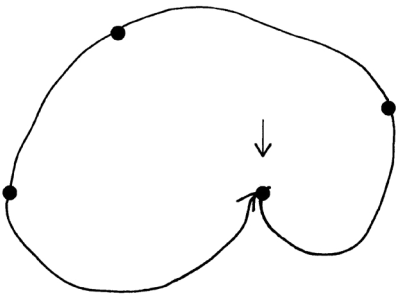
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WRITTEN COMPONENT

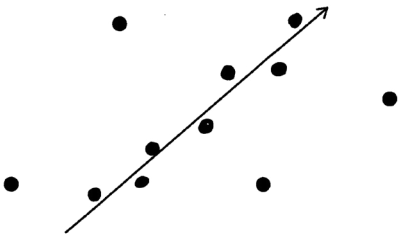
Can I visualise emotions and create conversational experiences through pattern design?

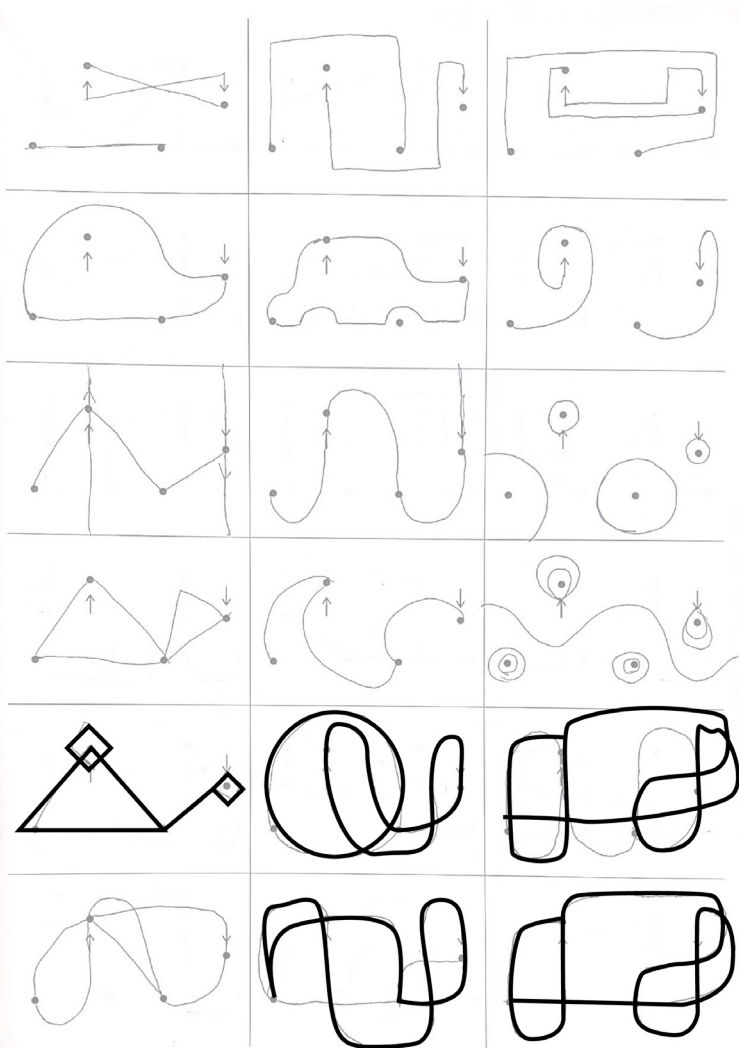


I was interested in whether graphic design could design experiences beyond just conveying information or giving people a critical perspective. This is because, in Methods of contextualising, I found it interesting that people's behaviour changed because of the designs we put in the stairs.



According to Suge Shunichi, who is researching cognitive design, he argues that "we designers don't just create things like publications, we designers try to design clues that generate information, such as behaviour or decisions". In his work, he designs an experience that indirectly guides the audience's gaze by these visuals. Influenced by his work, I also experimented with how I could design people's experiences using simple visuals of dots and lines.

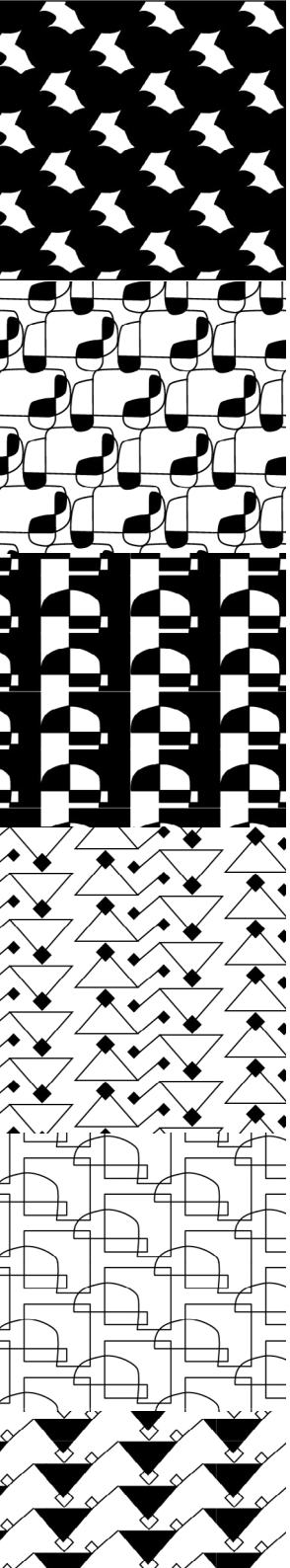




Some people drew the lines as I intended, others drew multiple lines, varied the thickness of the lines, or drew objects other than lines. Although the results were not what I had originally intended, I found a lot of creativity in the "failure" of this experiment.

As Jack Halberstam argues here, I decided to appreciate my "failure". Then I tried to see how creative I could be with the plots which I labelled as 'failures'.

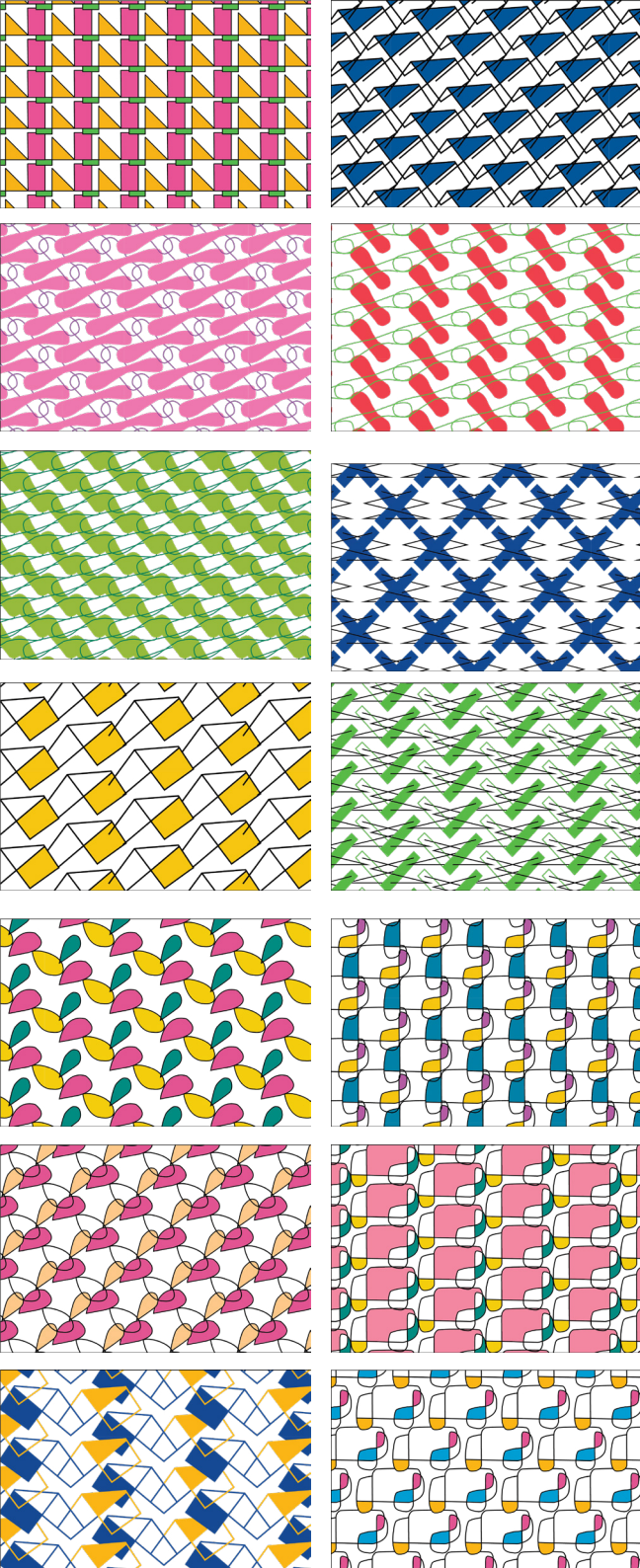
I just did "thinking through making" without setting a solid goal. In the process, I saw some unique shapes. I tried to see if I could use those shapes and develop them further. In the end, it was these patterns that emerged from the exploration.



As stated in *Conditional Design Workbook* (Edo et al., 2013), what designers do is to design the system that makes the tools. I designed the system, rather than designing patterns. Those patterns are an accidental product of the designed system.

These patterns are not inspired by nature, like William Morris or Marimekko, or by objects, such as Paul Rand's abacus patterns.

They are more like the patterns created by Daniel Buren. He is known for covering the space with stripes in installations that alter the audience's perception of space. He says he uses stripes because they don't contain any meaning. It is up to the audience to decide how they read it. Likewise, I don't put any meaning into this pattern. Just as Buren asks the audience through his patterns, what do those meaningless patterns make the audience feel or experience? For me, I noticed that these patterns do not change my behaviour, but bring a feeling of pleasing. And I became interested in the relationship between pattern and emotion'.

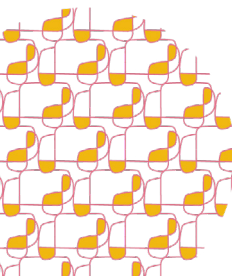
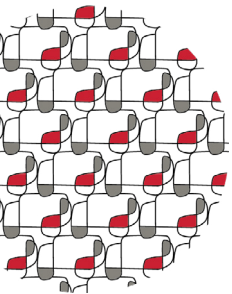
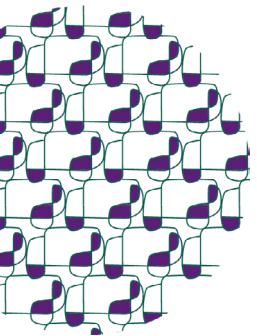
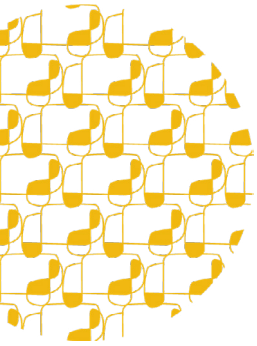
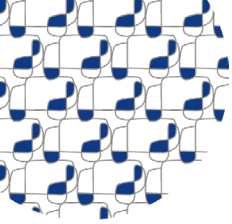


Posavec's *Updating Happiness* (2021) is a data visualisation of the emotion "happiness". She reflects the audience's responses to her visual system, and creates individual patterns.

At first, I wanted to test what patterns would make a positive impression on people, but that approach would have been too subjective, so I decided to ask the audience directly, as Posavec did, and let them choose the patterns.

Which pattern and colour do you choose when you are happy? Or when you are sad?

This was the answers I got. However, data visualisation was not what I wanted to do. I still wanted to challenge myself to see if I could design experiences through patterns.



In the search for ways to create “experiences”, I got this new response from a friend when I printed the pattern on fabric. This comment gave me the idea of designing an experience of “wearing a design to generate conversation”.

However, I found out that printing on fabric was not the best option for my budget and time, so I came up with the idea of badges as an affordable medium that could be worn.

When you are happy, when you are sad, you can wear different patterns depending on your emotions. Perhaps you could experience starting a conversation with someone by asking, “What is that?”

By the way, today I am a little bit nervous, so I am wearing a badge with the pattern reflecting my nervousness.



My final design is not something that will forcefully create behaviour change, like sign design, but I think I was able to explore a design that implicitly encourages an “experience”.

I want to continue my exploration from the perspective of design that turns the invisible into visible such as emotions, and creates communication in the form of conversation.

Line of inquiry: Can I visualise emotions and create conversational experiences through pattern design?

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