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Visual Identity Round 1

Concept 1: Loading/Saving spiral wheel

Taking reference from digital loading spiral icons. Creating/finding a bespoke typeface that takes influence from these icons.

Constructive & Digital typeface.
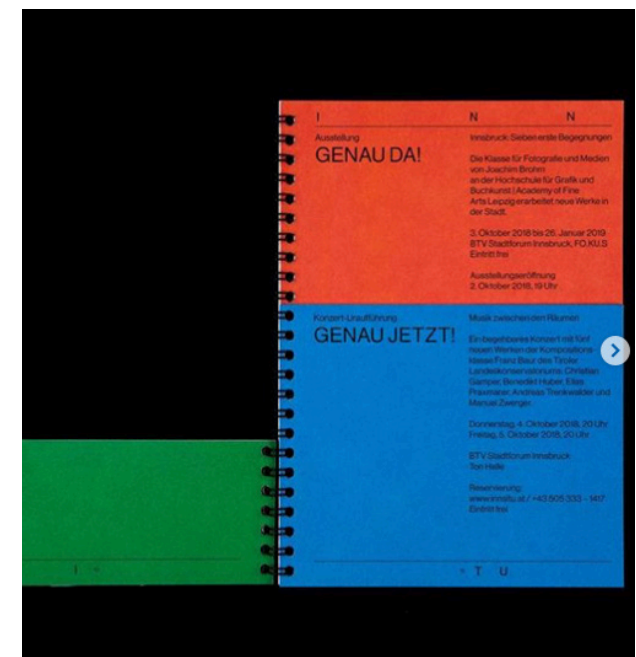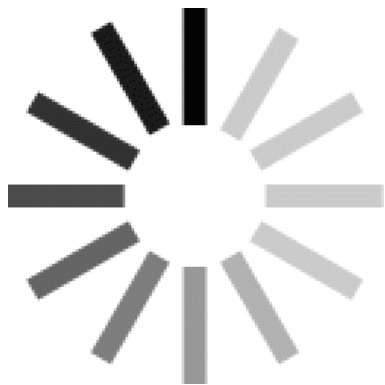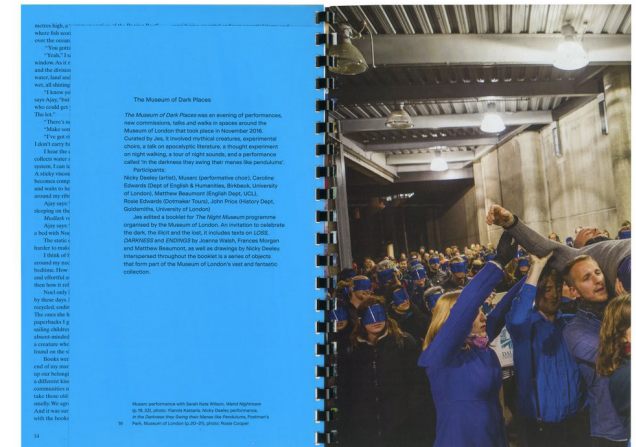Large scale exhibition graphics.

Concept 3: Juxtaposition

Creating the right balance between an academic publication and interactive/engaging contemporary book

Minimalist loading bar graphic.

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	3

MCA
CHIC
AGO

CIRCULAR
TRANSITIONS

A Mistra Future Fashion
Conference on
Textile Design and
the Circular Economy

23–24 November 2016
Chelsea College of Arts
& Tate Britain,
London

ual: university of the arts london

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	4

Typographic Research:

Taking reference from digital loading spiral icons.
Creating/finding a bespoke typeface that takes influence
from these icons.

Constructive & Digital typeface.
Large scale exhibition graphics.

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	5

Typeface 1: SM Hauser
Designed by Open Studio

CHECK
POINT
SAVED

*Used as a Display typeface and accompanied
by secondary neutral typeface for copy.

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	6

Typeface 1: SM Hauser
Designed by Open Studio

Check Point Saved

Check Point Saved

Check Point Saved

*Used as a Display typeface and accompanied
by secondary neutral typeface for copy.

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	7

Typeface 2: TT Firs Neue
Designed by TypeType

CHECK POINT SAVED

*Used for both Display & Copy typefaces. (£30 per weight)

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	8

Typeface 2: TT Firs Neue
Designed by TypeType

Check Point Saved

Check Point Saved

Check Point Saved

*Used for both Display & Copy typefaces.

Loading/Saving Icons
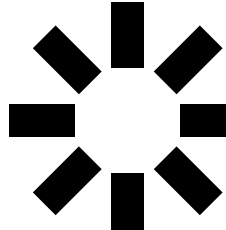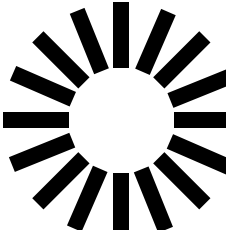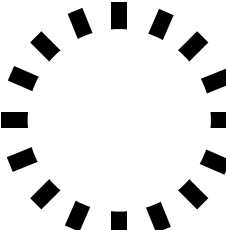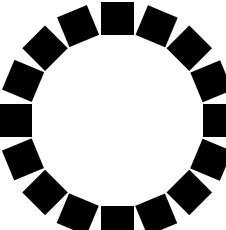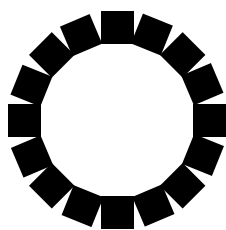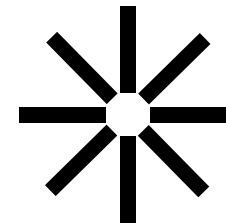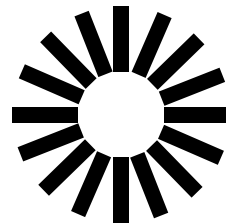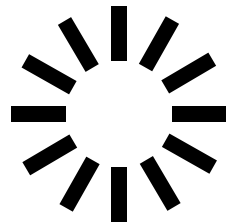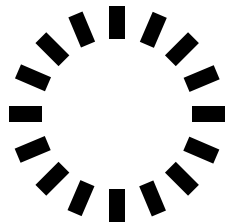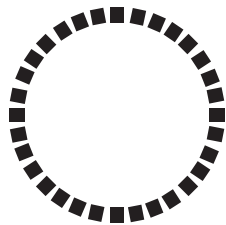
*Stroke weight to correlate with stroke weight of typeface

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	10

Typeface 1: SM Hauser

CHECK
POINT
SAVED

Loading/Saving Spiral incorporated within the
title of the show. Replacing 'C' and 'O'.

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	11

Typeface 1: SM Hauser

CHECK
POINT
SAVED

Loading/Saving Spiral incorporated within the
title of the show. Replacing just the 'O'.

Typeface 1: SM Hauser

CHECK POINT SAVED

Introducing ideas of movement through stroke

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	13

Typeface 2: TT Firs Neue

CHECK
POINT
SAVED

Loading/Saving Spiral incorporated within the
title of the show. Replacing 'C' and 'O'.

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	14

Typeface 2: TT Firs Neue

CHECK POINT SAVED

Loading/Saving Spiral incorporated within the title of the show. Replacing just the 'O'.

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	15

Typeface 2: TT Firs Neue

CHECK
P●INT
SAVED

Introducing ideas of movement through stroke

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15

PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	16

Typeface 1: SM Hauser
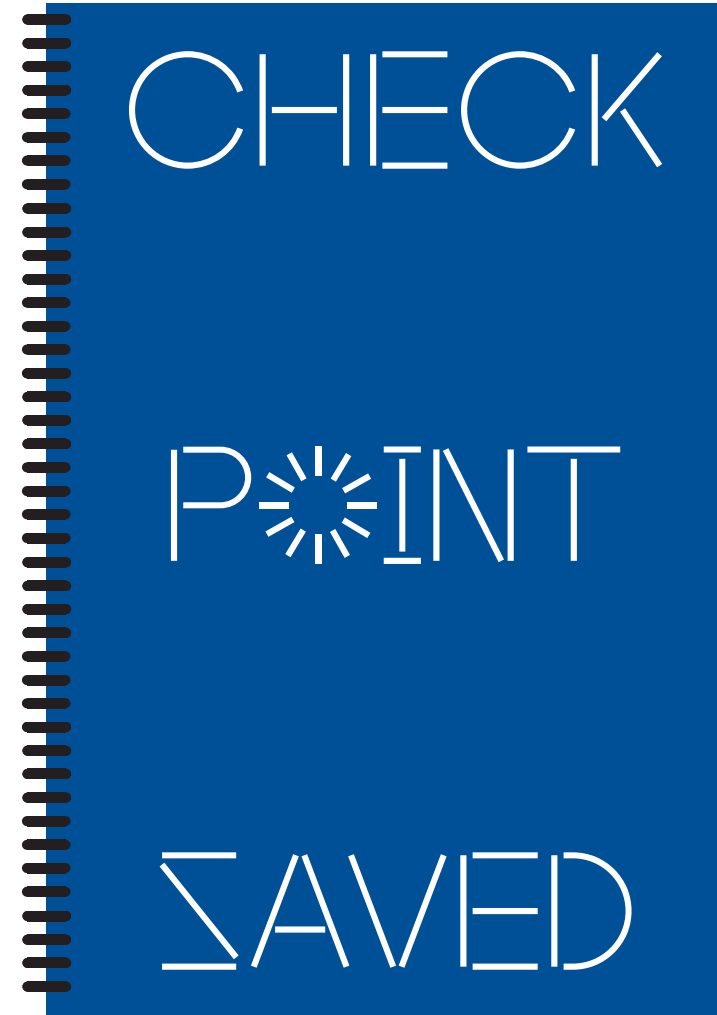
Centre Aligned

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	17

Typeface 1: SM Hauser

Large scale bleed over. Presentation purpose

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	18

Typeface 2: TT Firs Neue
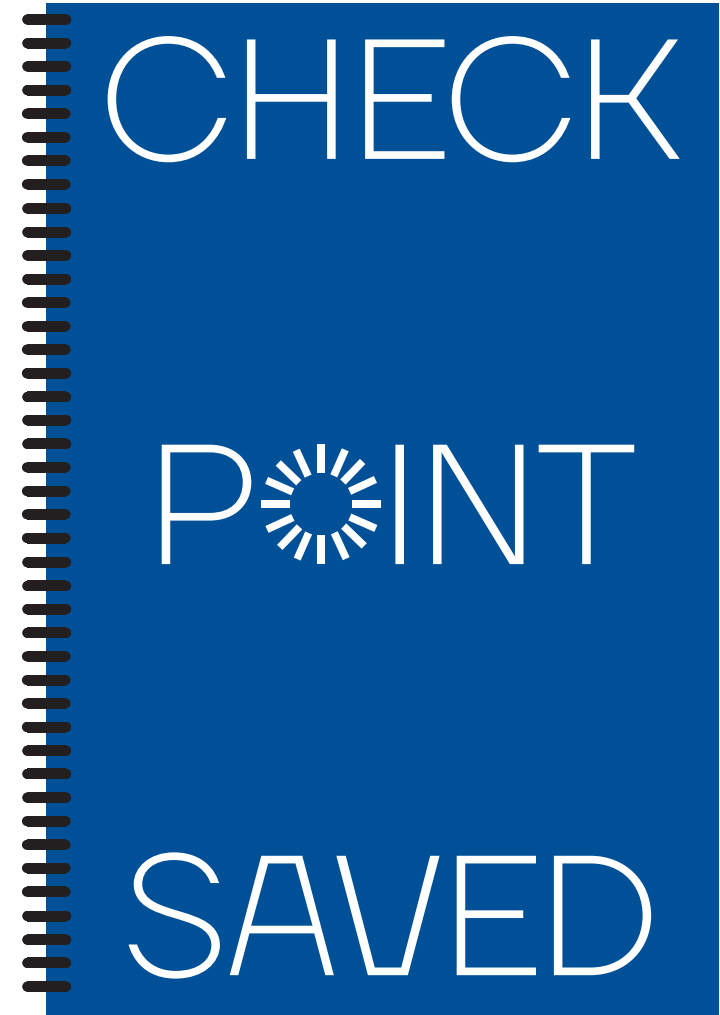
Centre Aligned

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	19

Typeface 2: TT Firs Neue

Large Scale Icon

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	20

Spiral Bound - 3 Horizontal Formats
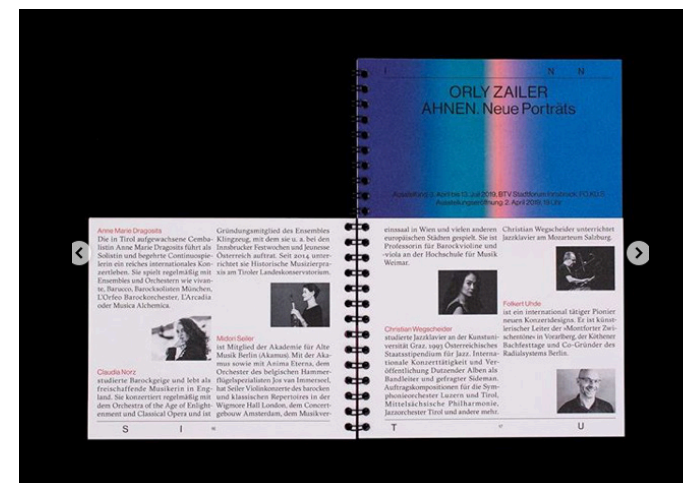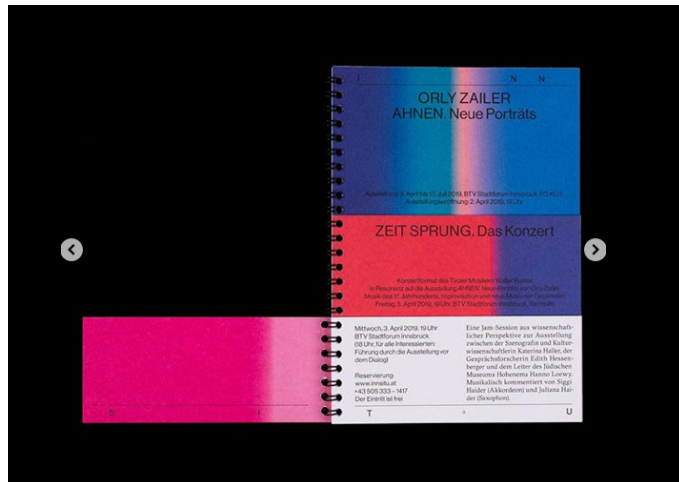
Minimal Loading Reference - Each section of catalogue (Interactive)

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	21

Adam Procter
Programme Leader
BA Games Design and Art

Adam Procter is a highly experienced design educator, having taught design in higher education for more than 15 years. He keeps his practice current by working with organisations to help foster digital design solutions in the form of games, apps, and how to improve user experience as a designer, researcher and practitioner. A number of these projects are for global brands such as Deefax, Wiley, NATS, TKMaxx and FatFace. Adam is currently undertaking a practice based Web Science PhD investigating new types of digital tools to enhance design education.

Essays

Work

Students

30
15

PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	22

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Essays

Work

Students

10 **Charles Barlow**
28 **Project**: Driftwood

www.sketcheze.com
sketcheze.barlow

11 **Jade Carter**
28 **Project**: Kaboodle

www.jadegotcreative.com
jadegotcreative

12 **Milosz Cienkus**
30 **Project**: The Veiled Cities

www.miloszcienk.us

13 **Elfi Collings**
30 **Project**: The Veiled Cities

www.sketcheze.com
sketcheze.barlow

14 **Aimee Debarr**
32 **Project**: Citopia

www.debarrdesigns.online
treemendouslytree

15 **Tom Endersby**
32 **Project**: Elateth

www.elateth.com

30 15

PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	23

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jadegotcreative

12 **Milosz Cienkus**
30 **Project**: The Veiled Cities

www.miloszcienk.us

13 **Elfi Collings**
30 **Project**: The Veiled Cities

www.sketcheze.com
sketcheze.barlow

14 **Aimee Debarr**
32 **Project**: Citopia

www.debarrdesigns.online
treemendouslytree

15 **Tom Endersby**
32 **Project**: Elateth

www.elateth.com

Essays

Work

A Selection of students work from BA Games Design and Art 2019

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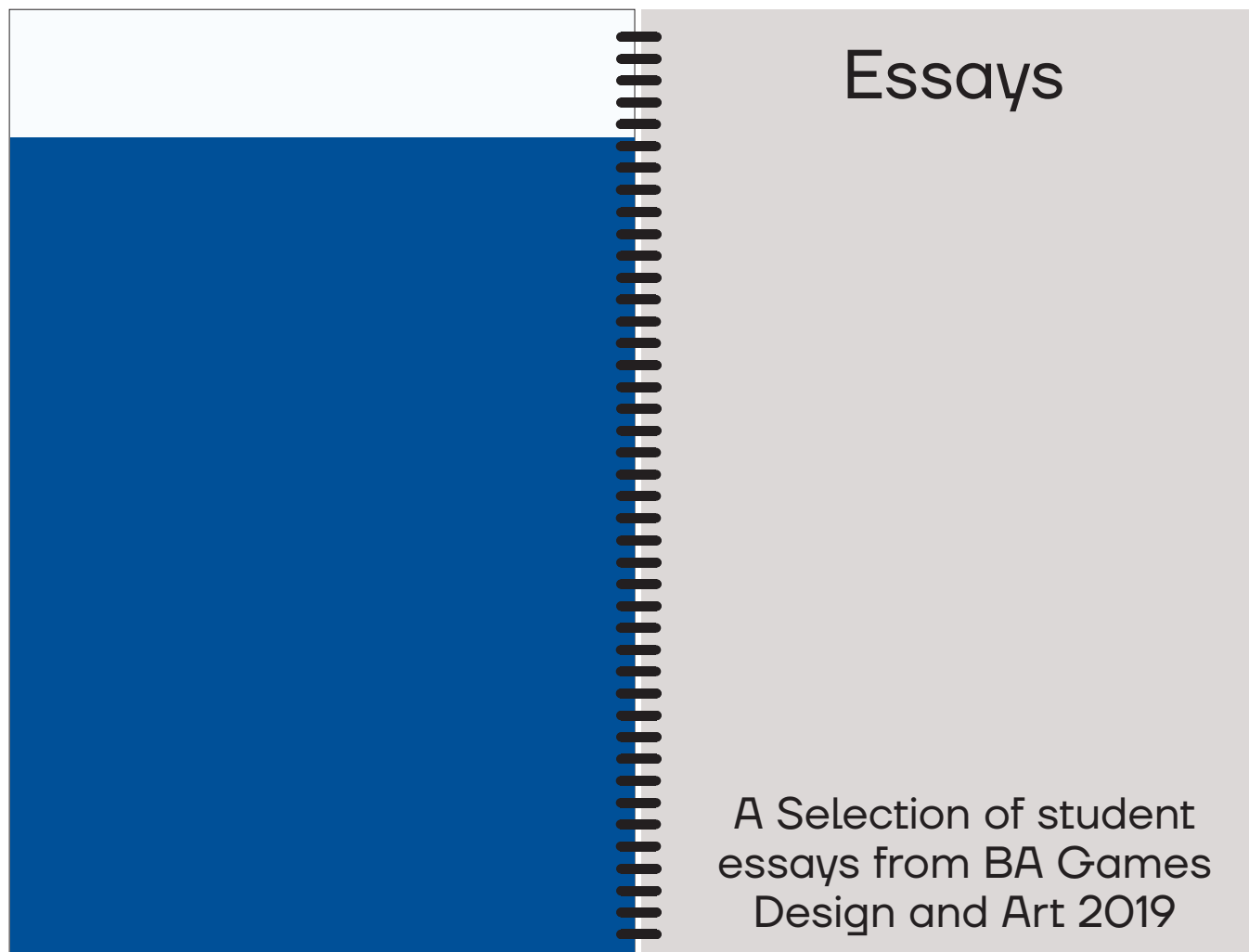| PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	24

Essays

Milosz Cienkus/- Elfi Collings - The Veiled Cities

The Veiled Cities is a narrative based 3D puzzle game in which you take on the role of a solo space farer who crash-lands on a planet where religious war has completely divided its people. Neither side acknowledges the other, leading to the appearance of 2 visions of the same geographical space / the Blue and Yellow cities. Switching between the 2 worlds with the use of your Blue and Yellow capes, uncover the story behind how the people developed such differing views of their world with the help of the Green people / fugitives who remained neutral during the conflict and must hide themselves because their refusal to align with either side is a crime to both cities.

A tragic fate awaits the people if they do not reconcile and combine their efforts, so embark on a quest to reunite them by locating and recombining each city/s half of the sacred holy text, which once unified them. Explore the industrial yet gloomy Blue city and the primitive yet opulent Yellow city solving bespoke

Essays

A Selection of student essays from BA Games Design and Art 2019

PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	26

30 15

Elfi Collings

Can games truly be considered stories/ The argument between narratologists and ludologists has been raging since games have existed and has fierce supporters on both sides. The difficulty in defining games as a storytelling medium comes from the unique aspect of interactivity. What/s more, some gamers claim to play for the social aspect, or to satiate an instinctive urge for distraction and physiological stimulation, treating games as a /radically different alternative to narratives as a cognitive and communicative structure/. On the other hand, plenty of gamers play to be engrossed in a captivating story as an escape from every-day life. Many video games are praised for their memorable storylines and ability to provoke strong emotional responses from their players, so who can deny that games can be a form of storytelling, if a non-conventional one/ Truly, there are so
many ways by which game developers deliver us enjoyable experiences through the power of narrative.

Not all games are narrative-focused, but many are.
An abundance of studies have been carried out in this field, one demonstrates that story is something that video game players enjoy, making them feel more immersed in the virtual environment, and keeping them more mentally aroused compared to games with no narrative. In fact, arguably the most popular games today are those with non-linear narratives. This term refers to narratives that can be told in more than one way. They give us the opportunity to wield some power over what transpires in the story, something most of us will seize with both hands, if only because subconsciously we know we lack that power over many aspects of our real lives. Giving us ways by which to alter the plot and the way other characters see our avatar are two elements that many people dream of

being in control of in
the real world, and many games offer this opportunity to craft our ideal self-narrative. But what fun is it to do this in a setting resembling our boring real world from which we are all eager to escape/The Mass Effect games /Bioware, 2007/ throw you into a world of futuristic space faring aliens where political tension is rife and an unknown ungodly power threatens the universe, and you are, coincidentally, the only person who can fix things. You have all manner of sci-fi weaponry at your disposal, a host of alien companions, some of which you can make fall in love with you, and you travel around through space fighting bad guys / or do you/ Bioware games are famous for giving players pivotally important choices which shape the
story. You can use this power for good or for evil, earning paragon or renegade points which affect how NPCs /non-playable characters/ respond to your avatar, known as Shepard. You must make weighty decisions such as whether to spare an alien terrorist who is trying to steer an asteroid into a human colony, or fight him, sacrificing the hostages he has taken whose cells are rigged with explosives.

This format creates ties of emotional investment between the player and the video game world. With great power comes great responsibility, and the player starts to feel answerable for their avatar/s good deeds or crimes. Not only does this contribute to a sense of identification with the avatar, which allows the player to /perceive themselves as more courageous, heroic, and powerful/, it also feeds a feeling of escapism by altering their self-perception. Essentially, the player can craft a story for their fictional reflection which is superior to reality. These are powerful tools for creating an enjoyable experience.

On another note, there is plenty to be said about the storytelling powers of more traditional mediums of gaming / i.e. table-top RPGs /role-playing games/. With the goal of proceeding through a story as the main goal, the

Spiral Bound - 3 Vertial Formats

Minimal Loading Reference - Different places within Catalogue

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	28

Adam Procter
Programme Leader
BA Games Design and Art

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As Programme Leader I am often asked to describe our Games Design and Art programme at Winchester School of Art. One unique piece of this puzzle is that the programme sits not only within an art school, but also within a Russell Group university, which pushes the programmes we develop to challenge the boundaries of each discipline. I believe that the best way to describe our programme is Design Thinking for Games/. /

Design Thinking/might be seen as a buzz word in the creative industries currently, but the underlining principles for us are to use a thoughtful, considered and methodical approach to deconstructing, building and critiquing the world of game making and the games we make during the programme.

This involves lots of cultural and contextual conversations, lots of prototyping, user testing and critiquing along with providing space to explore new ideas and themes which games have yet to tackle. This means that each final year/s projects are unique. The students and the programme respond to the current world

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PROJECT	CLIENT	DATE	SECTION	PAGE
BA GAME 2019	ADAM PROCTER	2019	Round 1 - Identity	29

Adam Procter
Programme Le
BA Games Des

Adam Procter i
having taught
15 years. He ke
organisations t
in the form of g
experience as
A number of th
as Deefax, Wile
currently unde
investigating ne
education.

world of games culture through the production of a game artefact. We think of the games produced as cultural objects in themselves, offering not just a great experience but marking a moment in time. Over the following pages you will see a variety of projects that have been made by our students this year. They show the students/ability to work across disciplines within game-making and how this has enhanced our start-up studio culture. The support of students of one another in the studios has been vitally important in enabling them to tackle the mammoth task of making a game on their own.

Games are beginning to be seen as an artform in and of themselves and yet there are only a handful of people you could mention as the Alfred Hitchcock or Stanley Kubrick of the games world. This idea of the /Auteur/ in games has so many interesting avenues and the games showcased here are certainly individual visions in terms of story, communication and execution. At face value the projects could be seen as /just/ indie games, but underneath they are

using games as an art form. I will not discuss in detail all the games as the game makers themselves have done this, but our games this year touch on current topics such as transhumanism, hacking, boredom, music therapy and education through play. This publication showcases the thinking and ideas that have culminated in three years of study and the final year of research and production which went into creating complete games.

The students have created a product which not only speaks to players, but which showcases a range of skills and ability in addition to communicating an idea and experience through great design. Included in the publication are a series of short essays, written by each student, which critically evaluate current theory and current game practices in conjunction with their own game-making/ be that game-addiction, learning though games, the rise of board games or crowd-funding culture alongside game fundamentals such as competitive play. This interplay between the cultural landscape of games and the process of making

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The Veiled Cities

Milosz Cienkus
Elfi Collings
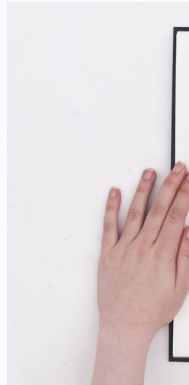
The Veiled Cities

Design by
Milosz Cienkus/
and Elfi Collings

The Veiled Cities is a narrative based 3D puzzle game in which you take on the role of a solo space farer who crash-lands on a planet where religious war has completely divided its people. Neither side acknowledges the other, leading to the appearance of 2 visions of the same geographical space the Blue and Yellow cities. Switching between the 2 worlds with the use of your Blue and Yellow capes, uncover the story behind how the people developed such differing views of their world with the help of the Green people / fugitives who remained neutral during the conflict and must hide themselves because their refusal to align with either side is a crime to both cities.
        A tragic fate awaits the people if they do not reconcile and combine their efforts, so embark on a quest to

reunite them by locating and recombining each city/s half of the sacred holy text, which once unified them. Explore the industrial yet gloomy Blue city and the primitive yet opulent Yellow city solving bespoke puzzles by making use of the world switching mechanic to interact with both visions of the space, which reflect each other in interesting ways. Ultimately, assimilate a potent message about how everyone is the same at the core, and that we are all stronger united /

www.theveiledcities.com
l/ /theveiledcities

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Spiral Bound - 3 Vertial Formats

CHECK POINT SAVED

WSA Degree Show
27-28 June 2019

Private View
Tuesday 26th June
1800-2100

Winchester School
of Art, Park Avenue,
Winchester, SO23 8DL

CHECK POINT SAVED

Hoxton Arches
27-28 June 2019

Private View
Tuesday 26th June
1800-2100

Hoxton Arches,
402 Cremer St,
London E2 8HD

Formats used for other printed material