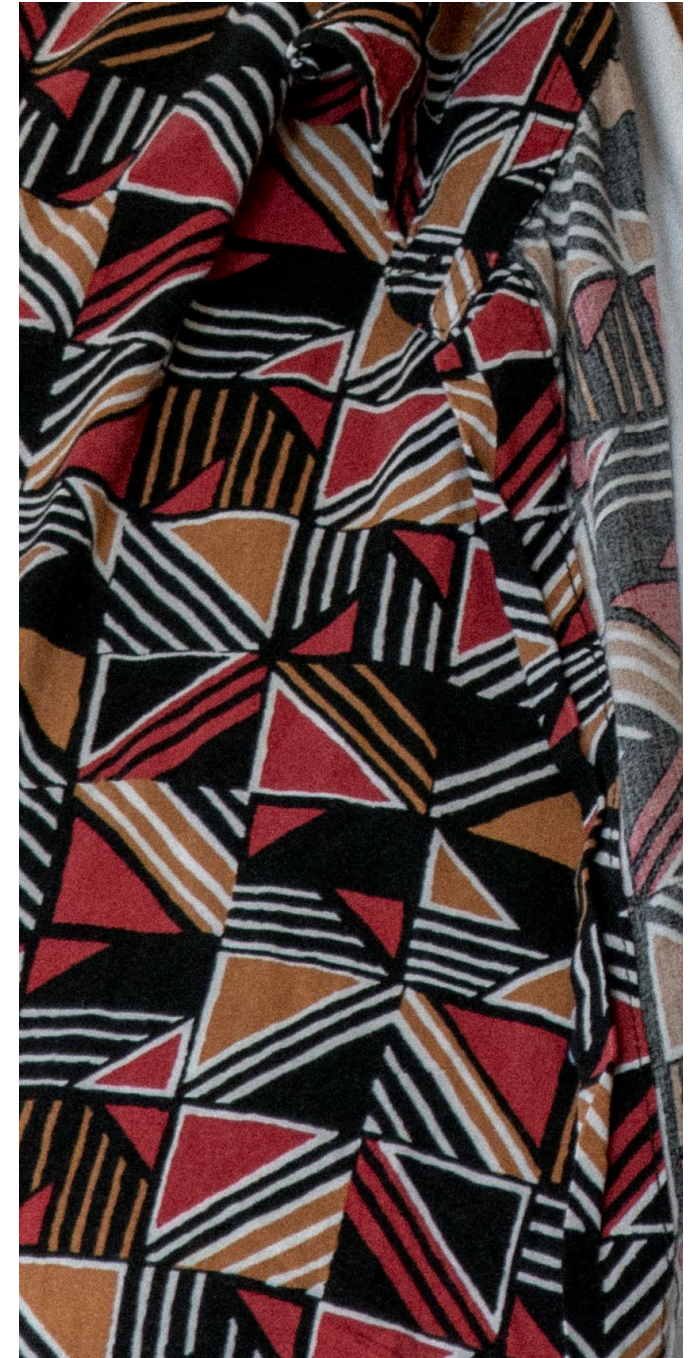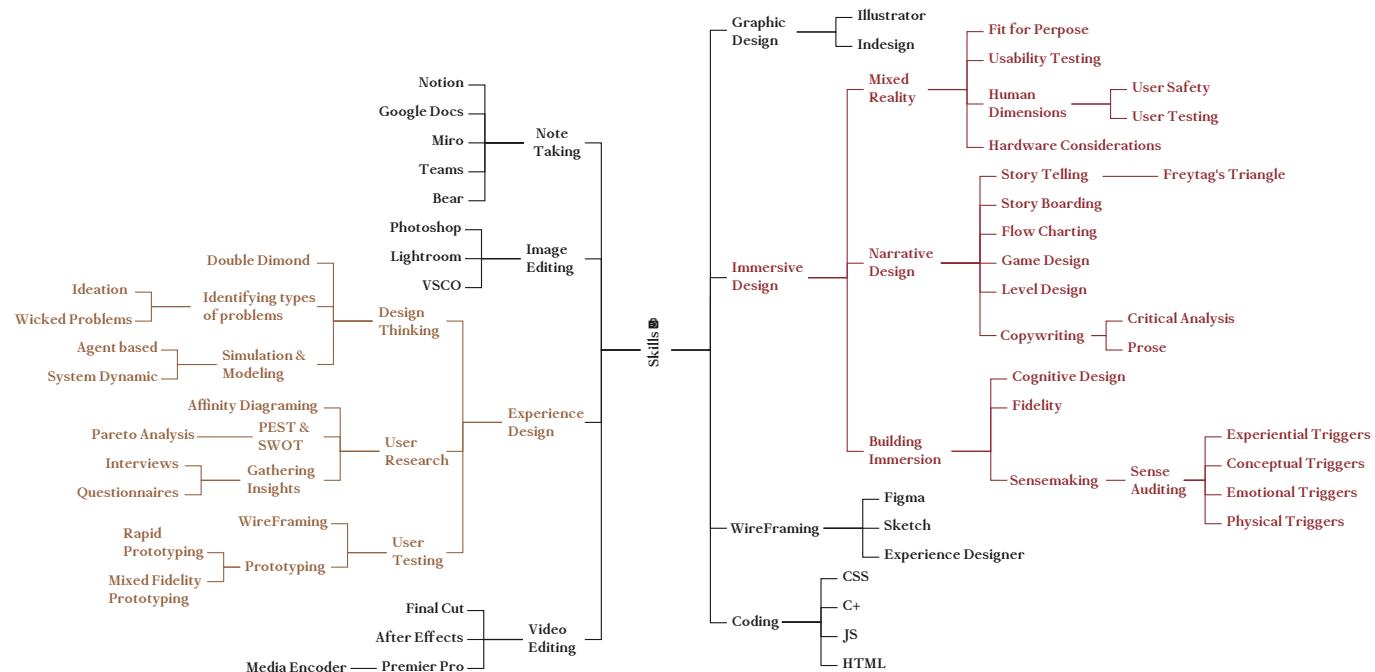—
Hey,i'm Jason
Moisiadis (They/He)

My Skill Set ⚖️

I've mapped out some of the important skills and tools that I've used and am familiar with. This is definitely a simplified view without overlapping nodes from one side to the other, but should still be helpful to get an idea!

Notion
Google Docs
Miro
Teams
Bear
— Note Taking

Photoshop
Lightroom
VSCO
— Image Editing

Double Dimond
Ideation
Wicked Problems
Identifying types of problems
Agent based
System Dynamic
Simulation & Modeling
— Design Thinking

Affinity Diagraming
Pareto Analysis — PEST & SWOT
Interviews
Questionnaires — Gathering Insights
— User Research

WireFraming
Rapid Prototyping
Mixed Fidelity Prototyping — Prototyping
— User Testing

Final Cut
After Effects
Media Encoder — Premier Pro
— Video Editing

Experience Design

Skills 🏛️

Graphic Design
- Illustrator
- Indesign

Immersive Design

Mixed Reality
- Fit for Perpose
- Usability Testing
- Human Dimensions
  - User Safety
  - User Testing
- Hardware Considerations

Narrative Design
- Story Telling — Freytag's Triangle
- Story Boarding
- Flow Charting
- Game Design
- Level Design
- Copywriting
  - Critical Analysis
  - Prose

Building Immersion
- Cognitive Design
- Fidelity
- Sensemaking — Sense Auditing
  - Experiential Triggers
  - Conceptual Triggers
  - Emotional Triggers
  - Physical Triggers

WireFraming
- Figma
- Sketch
- Experience Designer

Coding
- CSS
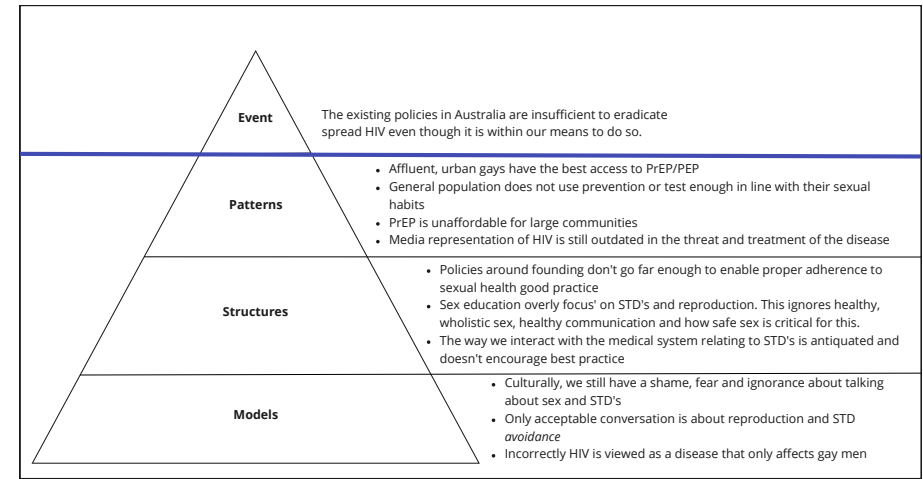- C+
- JS
- HTML

Work Examples
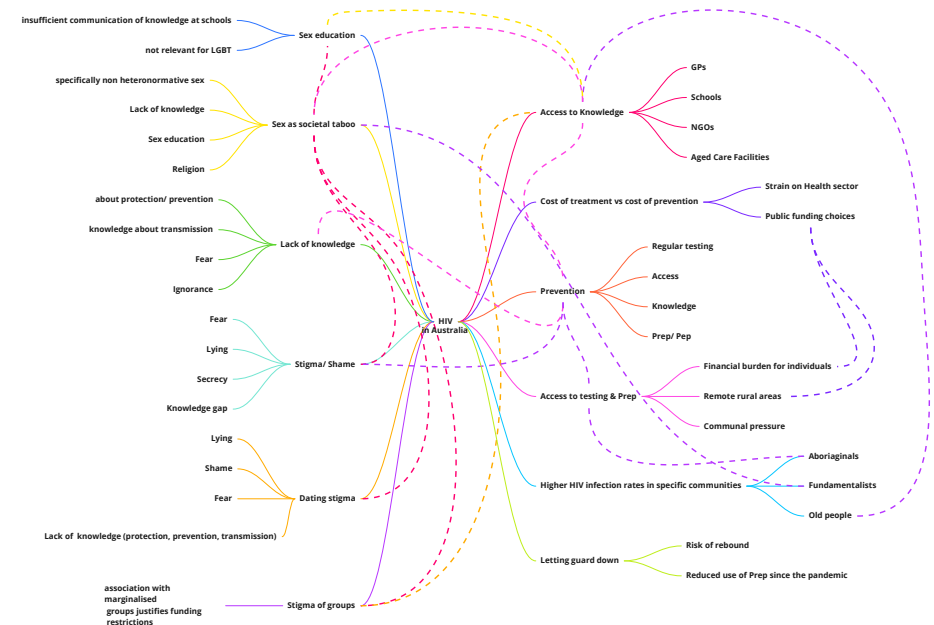
Understanding Problems

An important part of being a designer is the ability to break down and understand the factors that come together to create complex or even wicked problems. Considering problems not only as a whole object but as a series of bite-sized structures.

One of the projects I worked on was understanding the problem of HIV in Australia, particularly the use of Pre-exposure Prophylaxis (PrEP) in Australia. Through detailed research, we found that to prase an effective solution for HIV we need to intervene within the underlying factors of Ineffective Sex Education, Unequal Access to Medical Care in Regional Areas, Cultural Stigma and Shame. Without taking the time to understand these factors and bring them into consideration when building a larger intervention we will ultimately fail to properly solve any problem we come up against. Perhaps even making it worse for some or all.

HIV in Australia, A breakdown of the problem

Event — The existing policies in Australia are insufficient to eradicate spread HIV even though it is within our means to do so.

Patterns
- Affluent, urban gays have the best access to PrEP/PEP
- General population does not use prevention or test enough in line with their sexual habits
- PrEP is unaffordable for large communities
- Media representation of HIV is still outdated in the threat and treatment of the disease

Structures
- Policies around founding don't go far enough to enable proper adherence to sexual health good practice
- Sex education overly focus' on STD's and reproduction. This ignores healthy, wholistic sex, healthy communication and how safe sex is critical for this.
- The way we interact with the medical system relating to STD's is antiquated and doesn't encourage best practice

Models
- Culturally, we still have a shame, fear and ignorance about talking about sex and STD's
- Only acceptable conversation is about reproduction and STD avoidance
- Incorrectly HIV is viewed as a disease that only affects gay men

The Cultural Icebergs Model after Edward T. Hall

HIV in Australia, Root Causes and Related Complex Problems

From Problem to Solution

Based on a pain point in my life, We were asked to design an augmented reality experience to address that pain point. I wanted to challenge myself to design something without the use of any kind of head-mounted display or phone first interaction, and just have fun with it.

Focusing on sonic and haptic feedback to bring the user to the object of their task. I brought together my initial concepts into a list of basic requirements and then built User Journey maps to understand the needs of the experience, iterating until we defined its final form. A sonic field that the user treaded through as the primary interaction. With a more visual watch-based experience if they needed more instruction to get to their task.

It was a really fun experience that created an app that wasn't the most practical in the end but was definitely interesting, with the possibility of it being pretty fun and maybe even useful with a few further tweaks.

Defining:
I wanted to build a solution around a real problem I was facing:

"I have trouble remembering to take my medicine at the the same time every day and sometimes am unsure if I even took it or not."

This seems like a pretty straightforward place to start designing from but to help unpack and expand this problem I decided to go through two user centred design two methods which will help shed light on possible ways to solve the problems which would have been missed otherwise. I decided on using "how might we" and "As a _" to gain a sense of the different perspectives of the people who are using this solution and forming a sort of checklist of functionality that I could solve. They're both linked in the appendix. After completing the last two methods I brought together key take aways and wrote them onto cards to then create an affinity diagram collecting emergent themes together to create three preliminary solutions.

After collecting the themes together into solution clusters I tried to imagine a simple User Journey Map of each solution to get an idea of how a solution might function further into the future and decide on one to continue on with.
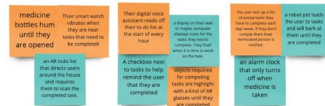
Initial Affinity Diagram
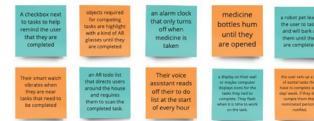
## Preliminary Clusters

User Journey

Reflection on the Iteration of User Journey One
Adding in the voice assistant to the solution though helpful in being specific about the task, just verges onto the handholding side a bit too much. It also takes away from the immersive nature of the solution and renders it just a speaking todo list. I think conceptional having that spoken interaction style is really great but shouldn't be the first interaction with the user.

Having the singing just start at the start time makes sense and matches the current mental model of calendar appointments and such, but I think we need to add in a break point if they don't want to complete the task so that we limit the sense of users being forced into task completion. When they start the task then the task sings out to the user, what if your favourite workout song lead you to your sneakers and starts pumping you up for the gym.

Designing solutions that fit into the existing network of devices around the user is generally a good choice. But it also adds limitations to how you implement solutions within the larger frame work of a voice assistant. For the sake of the assignment I think there needs to be more separation from a voice assistant add in.
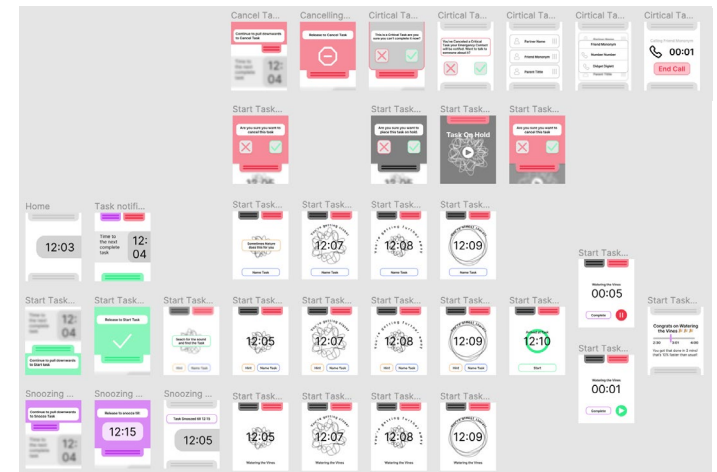
Conveying Narrative

In this work here I came up with an original story. Initially in the form of a script, and then translated that script into a game. Specifically, the game had to be told in a way that was non-linear, in that there is not just one set path for the player to go down.

The challenge is how you communicate that on paper in a way that makes sense. Following the framework of Freytag's Triangle, I broke down the narrative into small detailed story beats. Outlining decisions and the simple results of these decisions. I then took that framework and graphed it out in brief detail so that the structure of the narrative is there just without the same level of detail. Allowing us to understand the structure through the graph and the fuller narrative in the list.

This is interesting because we can use these structures to not only tell stories for entertainment or education. But we can use these principles to design more interesting and compelling experiences for users throughout the design of everyday life. Designing an object or experience not only as a solution to a set of requirements but as an addition to the narrative of a person's life.

THE FIRST ARCH OF THE NARRATIVE —LEVEL ONE ✦

Exposition:
* The Player wakes up in their bedroom; it's early.
* They get dressed and set up the design of their character.
* The Player then grabs their Grandmother's camera bag and heads to the beach.
* Arriving at the beach, they decide on a pathway to follow:
  * Two lead down the cliffside and into the start of the game
  * One keeps them out of the time loop,
    * Out of Loop:
      * They meet a kind stranger who they can talk to:
        * If they do talk, then they warn them of the danger ahead:
          * They have the option to continue anyway, which starts the main game
          * Or grab breakfast with the stranger, which explains the back story of the stranger:
            * Implying at the end of breakfast that they are both them and their Grandmother, ending the game.

* Walking along the Cliffside, The Player starts to take some photos.
* They notice that the world seems to be getting darker instead of lighter.
* After some time, dawn still hasn't broken
* Noticing they're being followed, the Player can either Talk or Run
  * As they Running away down the path the world starts to shift out of focus and everything goes dark
  * If they talk to the stranger, the Player starts to get a similar warning of the danger and the player has the choice to leave without he Stranger or continue on
    * If they go with the stranger they get breakfast and continue down that ending
    * If they continue then they continue taking photos but the world starts to shift out of focus and everything goes dark

Rising Action:
* The Player awakes washed up on the shore.
* It is Bondi Beach but without any sign of human habitation, only a strange dawn light everywhere.
* Searching the beach, they find the Camera but no bag.
* Footsteps are leading off of the beach and into the trees.
* Following the footsteps, they find a shelter with an old lady sitting there.
* Through talking with her, they find out they are lost in Time:
  * She explains that Time is like layers of paint, each moment over the last.
  * During certain times of the year, the layers thin out and become fussy.
  * With the right equipment and a bit of bad luck, it becomes possible to mix the layers together.
  * She explains that Grandmother's Camera is one of these pieces of equipment
    * Explaining that the Camera is Temporally Polarised, allowing it to steal the light from different layers in Time and, depending on a few factors, can have very different effects on the world around them.
  * Objects like the Camera are super rare and have very different properties to each other.
* To get back home, the Player will need to find all the missing pieces from the camera bag and travel through the different layers in Time.
* This all needs to be done before sunrise ends, or else the Player is stuck here.

Climax:
* The Old Lady asks the Player to go clear out a rockslide on the path ahead, and she'll give the Player an item.
* Walking down the path, the Player finds the rockslide and starts a tutorial to get used to the game mechanics.
* The Rockslide setting up a simple puzzle.
* Using the first mechanic of the Camera to reverse Time, the Player clears sections of the rock slide to pass through.
* While avoiding blocking their way back
* After cleaning the level, they head back to the old lady.

Falling action:
* The old lady thanks the Player and gives them a roll of Ektar 100.
* This allows the Player to build a bridge to cross to the next section.
* As the Player heads out, the old lady calls out, telling them to be careful and know that Time is funny enough before you start to play with it, and some choices have consequences you can't quite foresee.
* It is quite common for different objects to fall out of place and not find their way back home. So, make sure to help anyone you can on the pathway as you go.

Denudation:
* Following the path, the Player is back on the beach.
* Looking through the Camera, they realise they're still at Bondi just sometime in the past
* Finding the pathway blocked, the Player uses the Camera to clear the way continuing their adventure and starting level two.

Simulation & Modeling
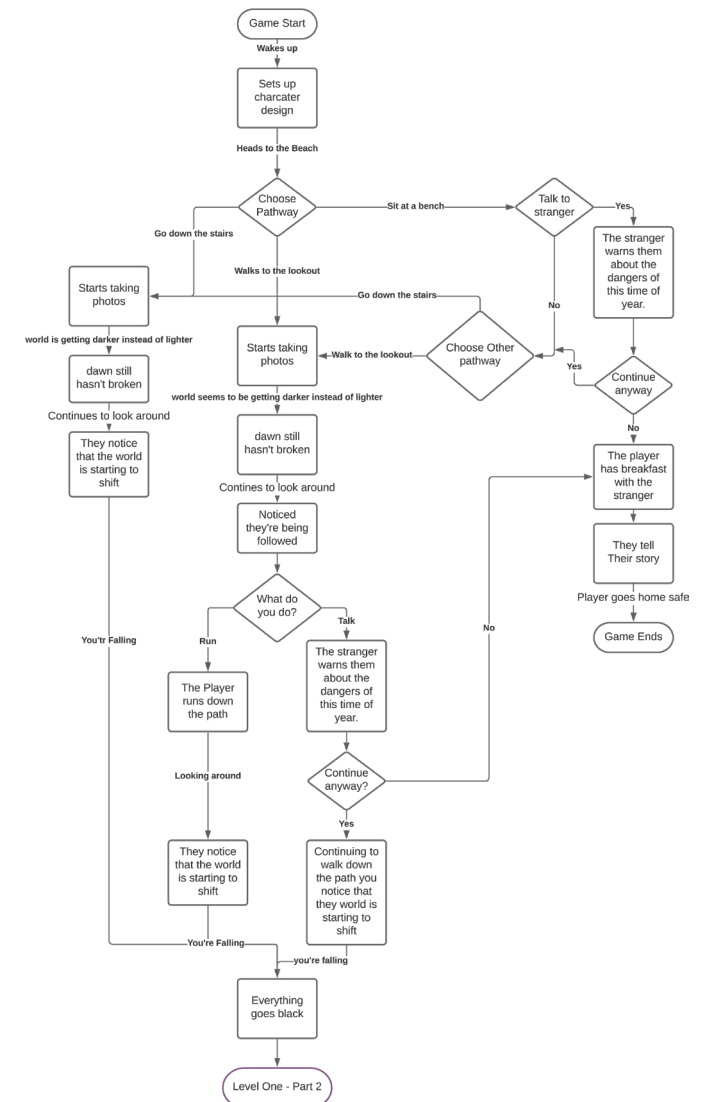
As a precursor to my work on understanding HIV in Australia, I worked on simulating HIV infections in Sydney. Particularly I looked into how PrEP affordability affected the rates of HIV infections, while also considering how other forms of protection affect infection rates.

It is a really serious topic to be looking into, but I had a lot of fun working out the interconnectedness of each particular aspect of the problem. Basing the figures for my calculations on peer-reviewed papers,

Through this process, I was really challenged on what the biggest problems in the space were. I found that we had really effective tools to prevent transmission, but it was the lack of proper adherence that was behind the number of infections that we saw. That affordability makes an impact but without proper education on the existence and use of these prevention measures, affordability almost doesn't matter. This encouraged me to let the data define the insights rather than my own bias, through which we can discover the problems underneath our problems.

Writing

Lastly, I wanted to bring out some examples of my writing. Some are more creative and others are more formal essay-type writing.

I find deep value in the aspects of being a designer that requires analysis and creativity. Being able to tell a human story that is based on a hard list of user needs. A designer brings both of these together in all of their work, and I think it is important to show that capabilty.

Salt, a poem

There is a peace that only kindness knows
A wholeness that doesn't appear full formed
But crawls like some evil thing
back flat, matt black, sealing clung
Waiting behind your head as you sit unaware
First third framed over,
A murderer, monster, slasher..
// I can almost hear the strings strum stoking fear//
Like sunflowers waves of hair stands back
knowing what the body or mind can't yet reaching out towards, that
All at once the creek cracks

It knocks you off your feet when you see it there
You expect to see the camera lift:

rain rain the blood stain
Strings trashed and plucked
A spray of red tomato guts
the story ends and all is undone
For what?

*

Air rushes in as lungs expand
I breathe like a drum at first,
hard and fast and in fear of falling out of time
Then it rolls, constant as the sea,
Sometimes hard, others soft with tickles at the edge
// salt on the nose //

I let my eyes loosen their grip on darkness
and— there isn't dread
there isn't even red.

it sits uncomfortable at first,
but something speaks true.
Eyes move from chest to chin, over cheek
into his eyes no longer overcast
or shadowed dim
It wasn't terrible how mine mind had pictured before
He smiles open and welcomes me into something comfortable
Head tilting to the left as if to say "yes"
With green eyes and soft lips, He tells me "it will be", and all at once it is

Something tears and part of me moves back,
it hates comfort and shrieks,
sharp and jagged beneath skin,
stretching and pulling it mouths:
"I don't need this"

He moves fast, and in one complete sweep,
I'm held, together for now,
Warmth fills me again, slowly,
wandering out from my little toe it finds the rest of me.
I hold myself together there, muscle to bone,
mind to wet flesh, spirit to tip of nose.

His arms over them all

In our own fashion of peace

Together—

An Excerpt from my essay "super-position \ true ch'ien"

...Each is seen as a stopping point from which the next epoch is made/ or moves against. Yet, in actuality, there is an infinite number of choices or divisions between each object. Each one real, A turning over of being and not being that shifts away and towards each object; this is the shape of that necessary superposition. Which forms and takes form. That is and isn't and is again.
***
In Lindy lee's 2018 work "True Ch'ien", she illustrates the Zen kōan of that same name through a set of ten large tableaus. The story of The True Ch'ien, is one of a choice being made, of the necessary heartbreak of leaving family for the sake of love, coming apart in that action, on reflecting with time, coming together again to see that in a meaningful way both paths were taken, yet neither can be held above the other. (MCA 2017) In each tableau, we see a ghostly rendering of the kōan. The illustration visible most clearly in the catching of the light as you walk throughout the space. Black ink on black paper. A reading of the work taking time to decipher, the materiality of the work itself rejecting a cursory reading. On walking into the space, my first thought was that these were just a set of blank sheets of paper with burnt holes in them, a motif used by Lindy in her piece "End of Time(flowers fall)" (Bullock, p. 200). Yet, walking through the space, you gather glimpses of the narrative, not hidden but difficult to understand. The work brings you in and forces you to stand close and examine element by element; if you want to understand what is going on here. They are to be read up close and after, seen through the totality of their narrative. In doing so, Lee models the practice of the kōan, a story that rejects a cursory understanding, glimpses of meaning that can be found with close study, while also found through the exploration of it through your entire being. The object of this kōan is the question of who is the True Ch'ien? With the stipulation that you cannot choose one above the other. The nature of the kōan requires you to take the question into your own life, Who is the true Ch'ien of my life?

Looking back at it now all I can see are:
the things that I made,
the people I spent time with,
the ones I loved,
the pain I felt.

And yet, equally so,
there things I didn't make,
speople I didn't know,
ones that I didn't love,
joy I felt.

Alongside the choices that I made-and-re-member are the ones I did-not-make-and-forgot. Yet, they are equally me. Knowing with time, as you come together again, you find the choices you didn't make, out of sight, they have grown and come back with a life of their own. One Ch'ien was bedridden while the other was out in love; by the end they are back together again. The true Ch'ien is neither and both. To be a person in our world is to accept pain and joy; to live entirely in one is a falsehood; To live in both is just to live. But that isn't the answer. In talking about Lee's work, the two Ch'iens are often said to be representations of her want to honour tradition and the need to be her own artist, or, between her Chinese heritage or her Australian home (Macgregor, p. 45). Often it is phrased as a need for one over the oth-er; she is constrained by tradition and freed by her own practice, but I think that is a very western absolutist approach. That we must be one thing or another, to be or not to be, in an awful cliché, but that isn't true. It treats people as binary linear choices that we are or aren't. But somehow, life isn't like that; the choices we make effect our lives, but equally, the ghost of the actions we didn't take effect us; she doesn't need to be not or the other.

The title of the last tableau is "Saving the ghost", who is the ghost that needs sav-ing? Neither one is presented or titled as a ghost before this frame. In the work, we see the two Ch'ien embracing each other. In other tellings of the story, the two become united together again as one being. Yet, In the tableau and her retelling of the story, Lee omits that part of the kōan. In doing so, she removes the obvious reading, that the one at the end is the True Ch'ien, the one that is the amalgamations of either; the Lee that can both honour tradition and be her own art. The ghost is the true Ch'ien, the one who is neither and both. The spirit that has lived with her husband and made a family, and the one who lived in anguish without her love, and the one who expe-rienced both, the one who experienced neither, the superposition of all options know and unknown. Or at least I think so; in reality, there isn't a True Ch'ien, just like there isn't a true Jason or a true Lee.

Yes, I wrote this piece, but in doing so, could I then say that I was the True Jason for doing so?
...

Contact me 🌤️

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