

PORTFOLIO

ALIREZA
ASNAVANDI

PROJECTS

in chronological order

- 1** *We Were There , Differently*
- 2** *Traumatized Fish: A Body that Remembers*
- 3** *The Mustache*
- 4** *Remortal: A Spiritual Journey*
- 5** *Set the Fire*
- 6** *Agent I: A Location-Based AR Puzzle Game*
- 7** *Freelance Character Design*

We Were There, Differently

Interactive prototype developed at HEAD Genève for AI in Families. The project explores how physical interaction can carry memory and emotional attachment through a pair of magnetic objects whose light and magnetic behavior change over time based on patterns of use. Built with ESP8266, electromagnets, and LEDs, it treats touch itself as a form of relational memory.

[*full documentation on Github*](#)



Interaction Sequence

Before separation, two users handle the objects together through touch, rotation, and magnetic contact during conversation.

together.



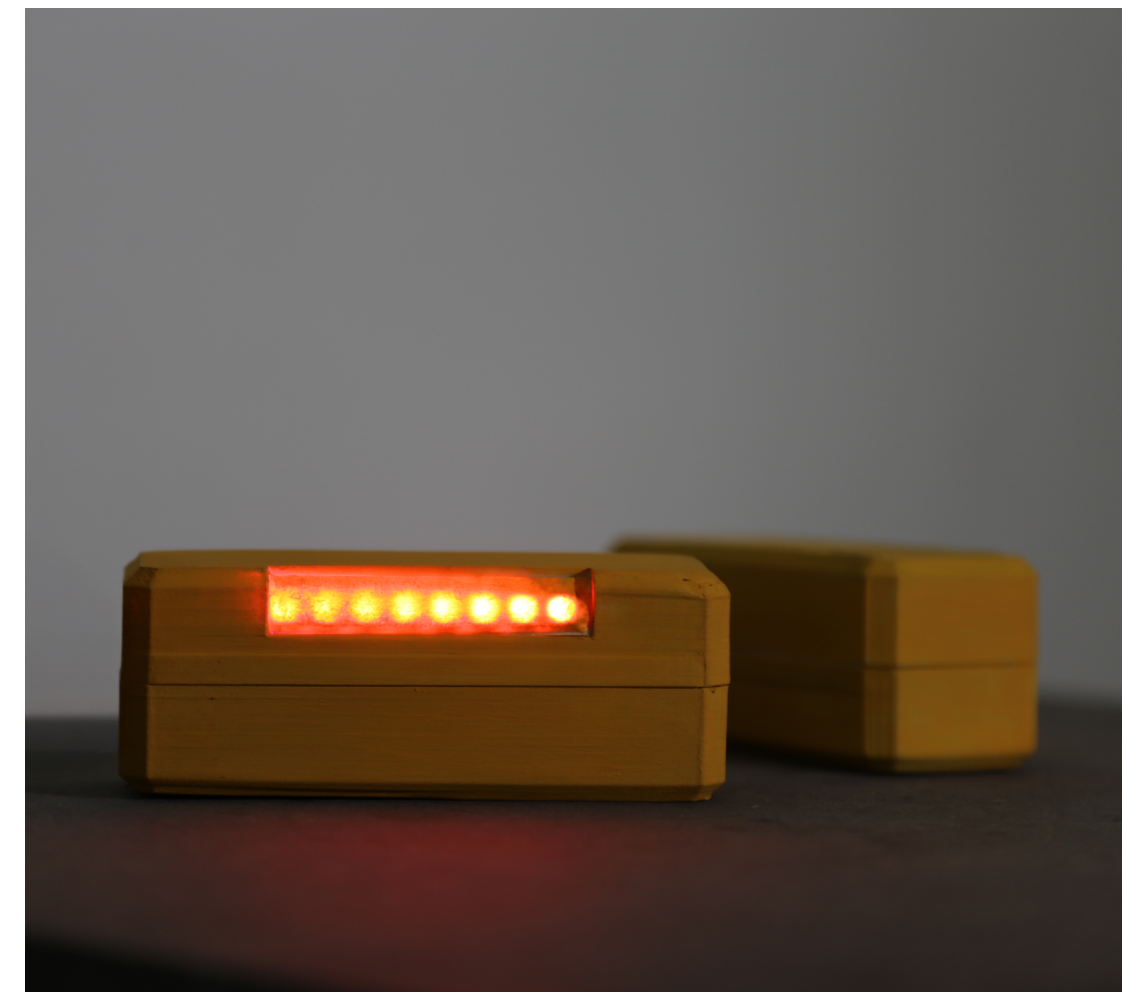
After separation, each person keeps one object, extending the shared interaction into an individual experience.

apart.



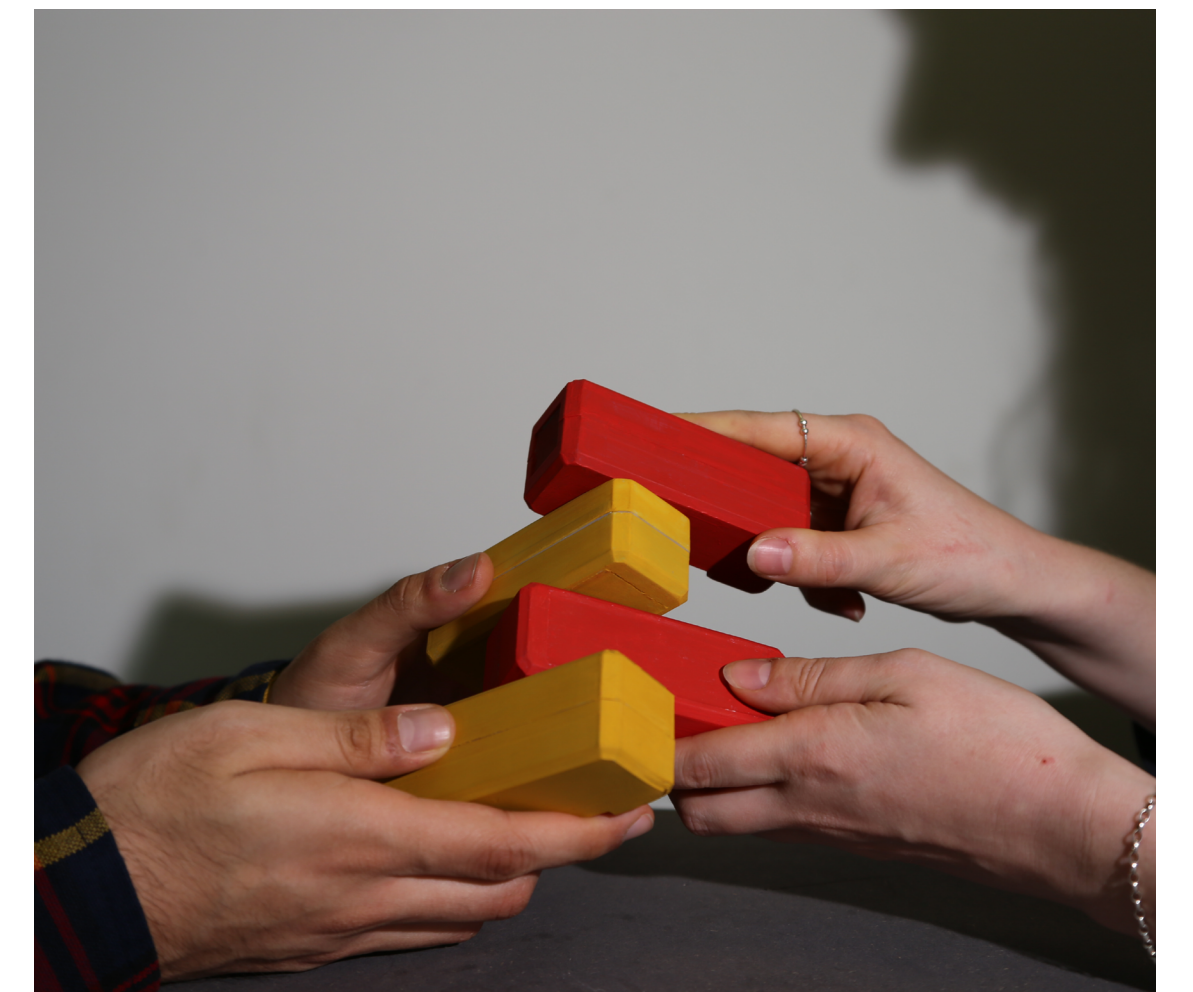
Light and magnetic behavior gradually shift according to frequency and duration of use, treating interaction itself as memory.

over time.



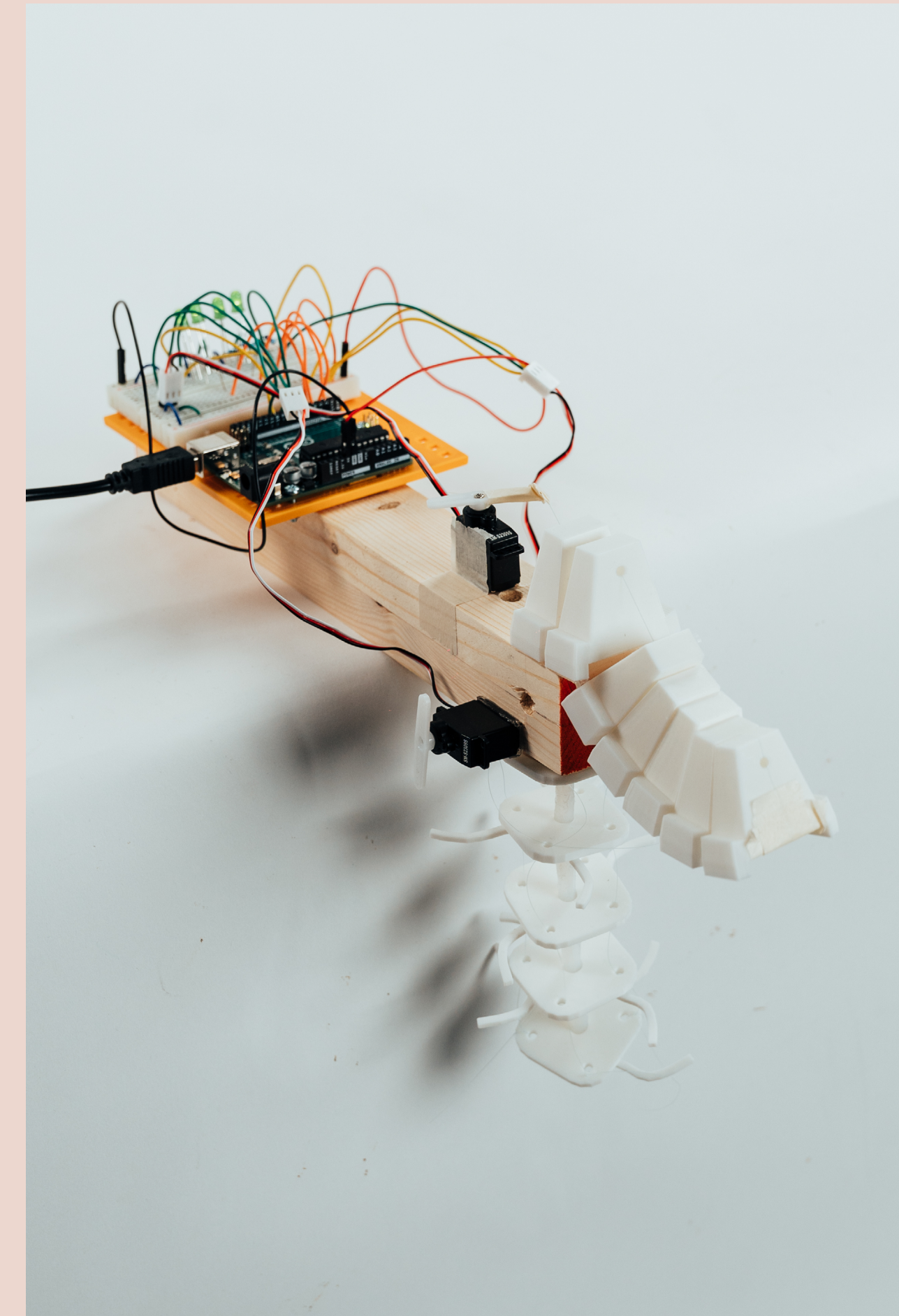
When the two objects meet again, interaction can gradually restore their responsiveness.

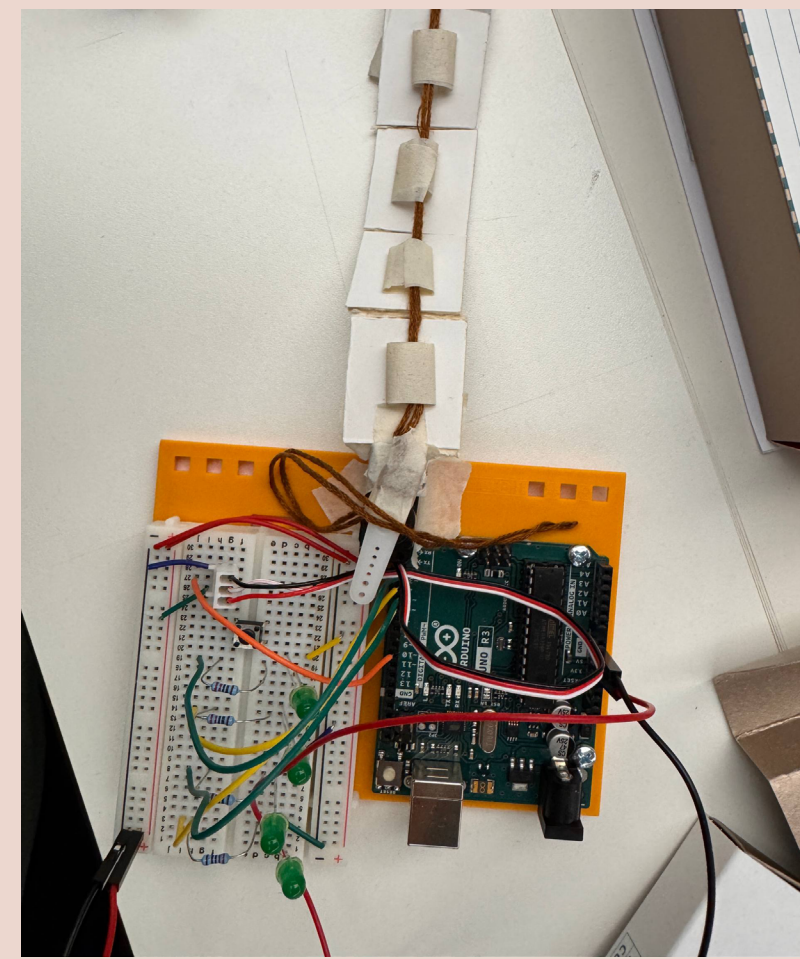
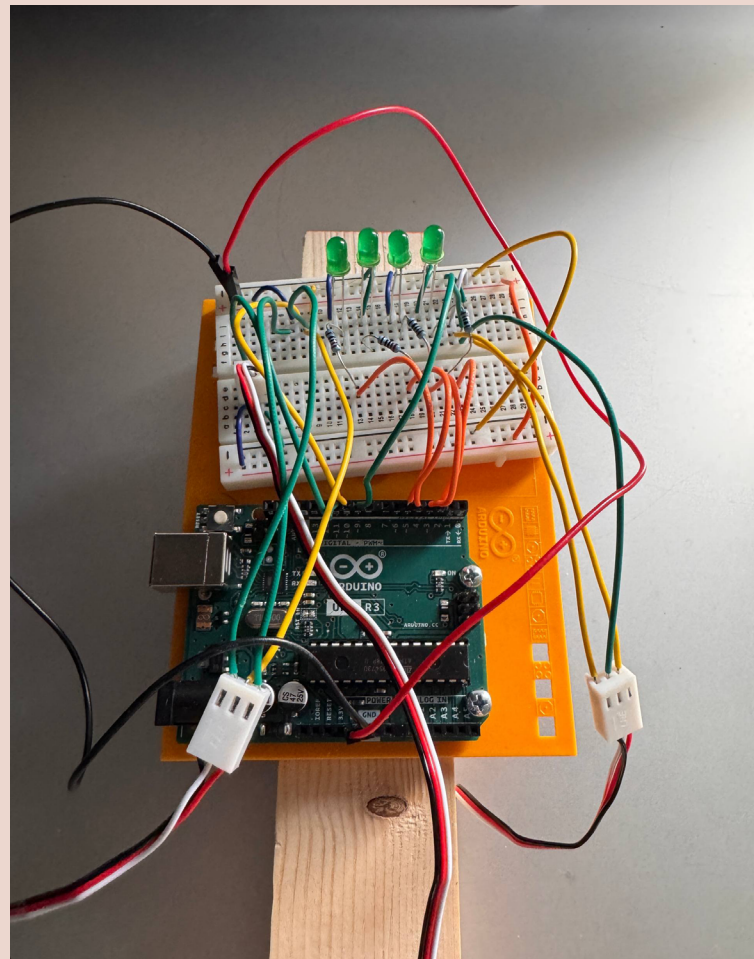
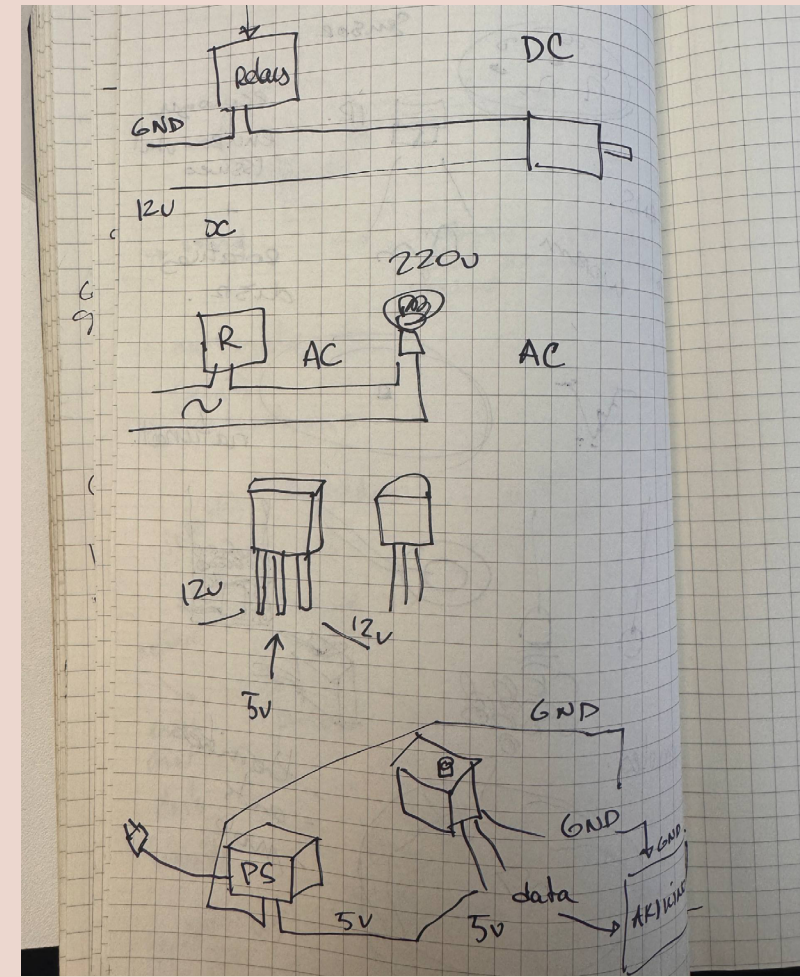
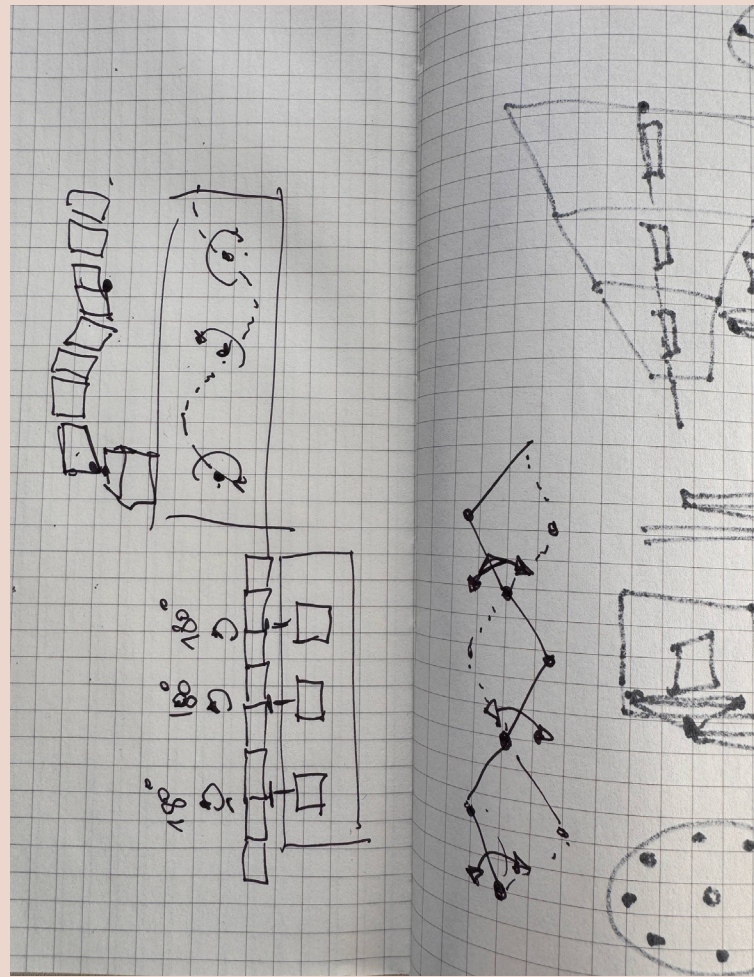
reunion.



Traumatized Fish: A Body That Remembers

Interactive prototype exploring fear as a gradual process of damage rather than a single dramatic reaction. Inspired by marine biology and trauma theory, the project translates repeated stress into a mechanical system where sound slowly degrades the creature's movement, light, and responsiveness over time. Built through soft robotics, Arduino-based control, and browser-based sound analysis, it stages fear as accumulated memory rather than visible spectacle.





System and Development

Sound acts as the main trigger. Each activation causes the creature to freeze, lose capacity, and move closer to irreversible shutdown.

The upper body follows a memory model, gradually slowing after repeated triggers. The lower body reacts immediately without memory, creating a contrast between accumulated and short-term fear.

The final prototype was developed through mechanical movement tests, progressive degradation coding, and form studies exploring different body morphologies, skin qualities, and the separation between memory and immediate-response zones.

The Mustache

Interactive installation developed at HEAD Genève as part of the Oracle of Suits project. Visitors use a razor-shaped controller to “shave” a misplaced moustache from the King of Hearts and follow it through a series of playful card-based stories. The project combines historical anecdotes about playing cards with gesture-based interaction, using a humorous narrative to explore identity, rejection, and hidden histories.

[*full documantation on Github*](#)



Interaction and Development

Visitors begin by picking up a razor-shaped controller and shaving the King of Hearts' misplaced moustache. Once removed, the moustache escapes through the deck and guides them through a series of playful card-based scenes. The interaction was developed through research, gesture experiments, and user tests, refining the final shaving gesture into a simple and humorous way of revealing hidden stories.



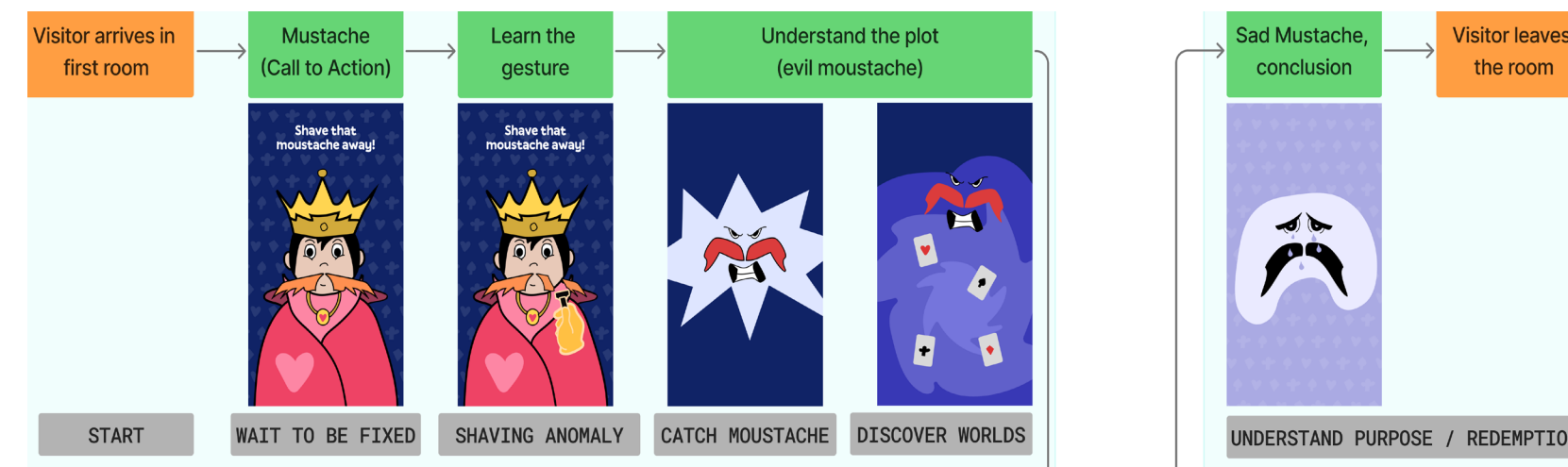
playtest a



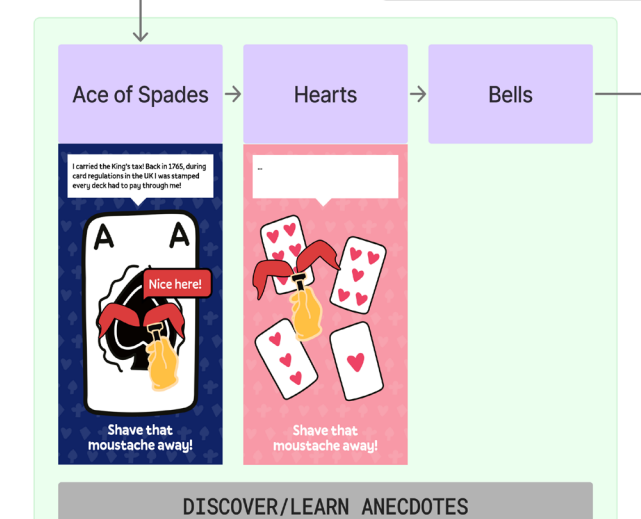
playtest b



scenography.



user journey.



Remortal

A Spiritual Journey

Remortal is a narrative-driven game project that evolved from an augmented reality runner into a symbolic journey about mortality, trauma, and the desire for immortality. Structured through a series of distinct chapters, the project connects environment, mechanic, and story progression to the protagonist's changing emotional state.

My Role:

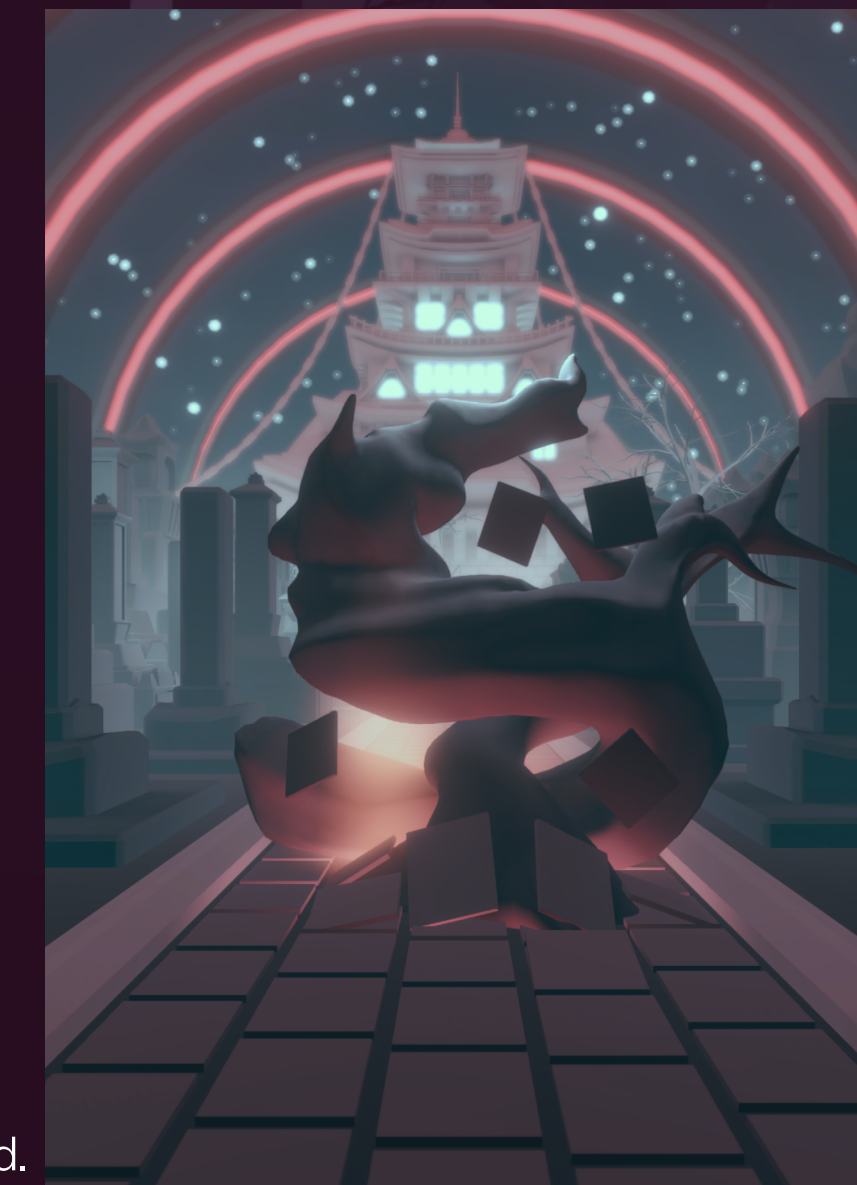
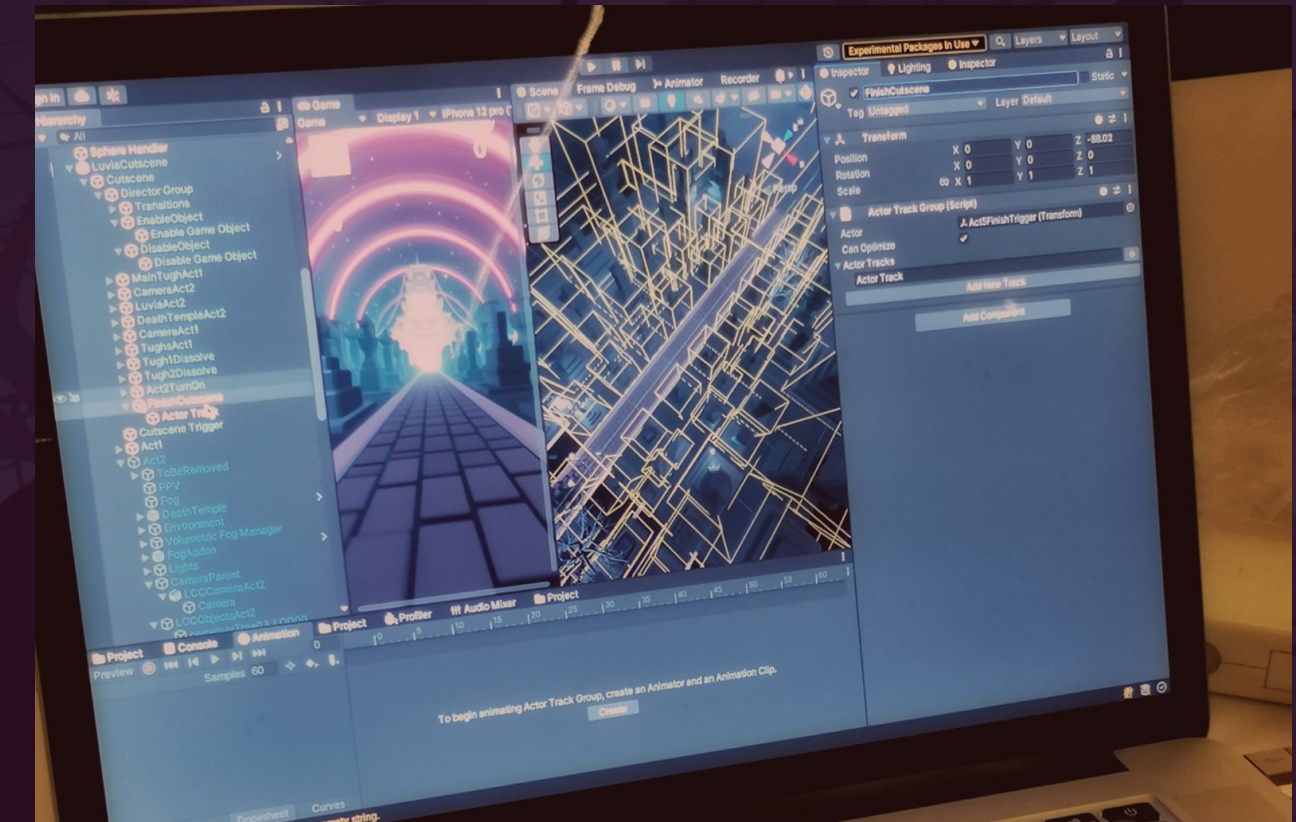
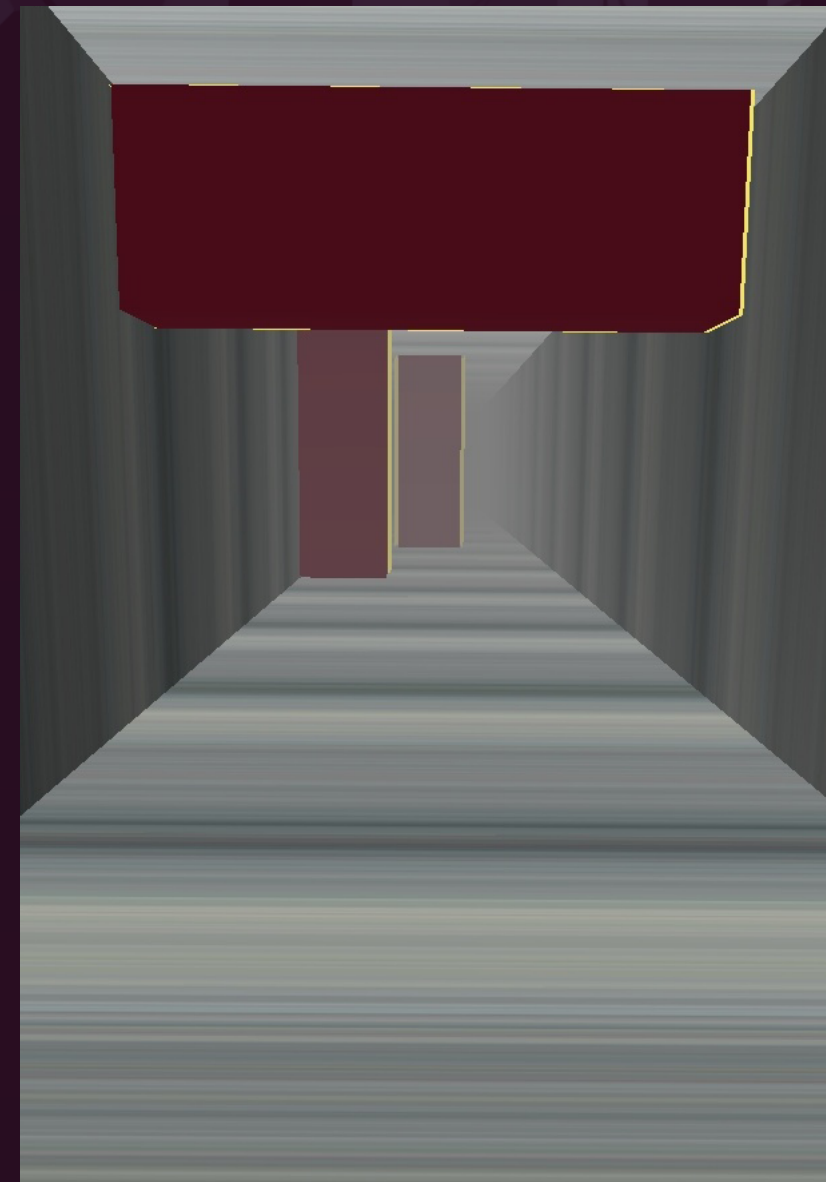
Visual lead, worldbuilding, environment and creature design, level visualization, gameplay concept development, storyboard and cutscene



From AR runner to narrative structure

The project began as an AR runner focused mainly on movement and visual atmosphere. During development, this format felt too limited to carry the emotional weight of the idea. The project gradually shifted toward a chapter-based narrative structure, where each environment introduced a different mechanic and a different relationship to life, death, and immortality. This change made the experience less about continuous motion and more about symbolic progression.

ar prototype

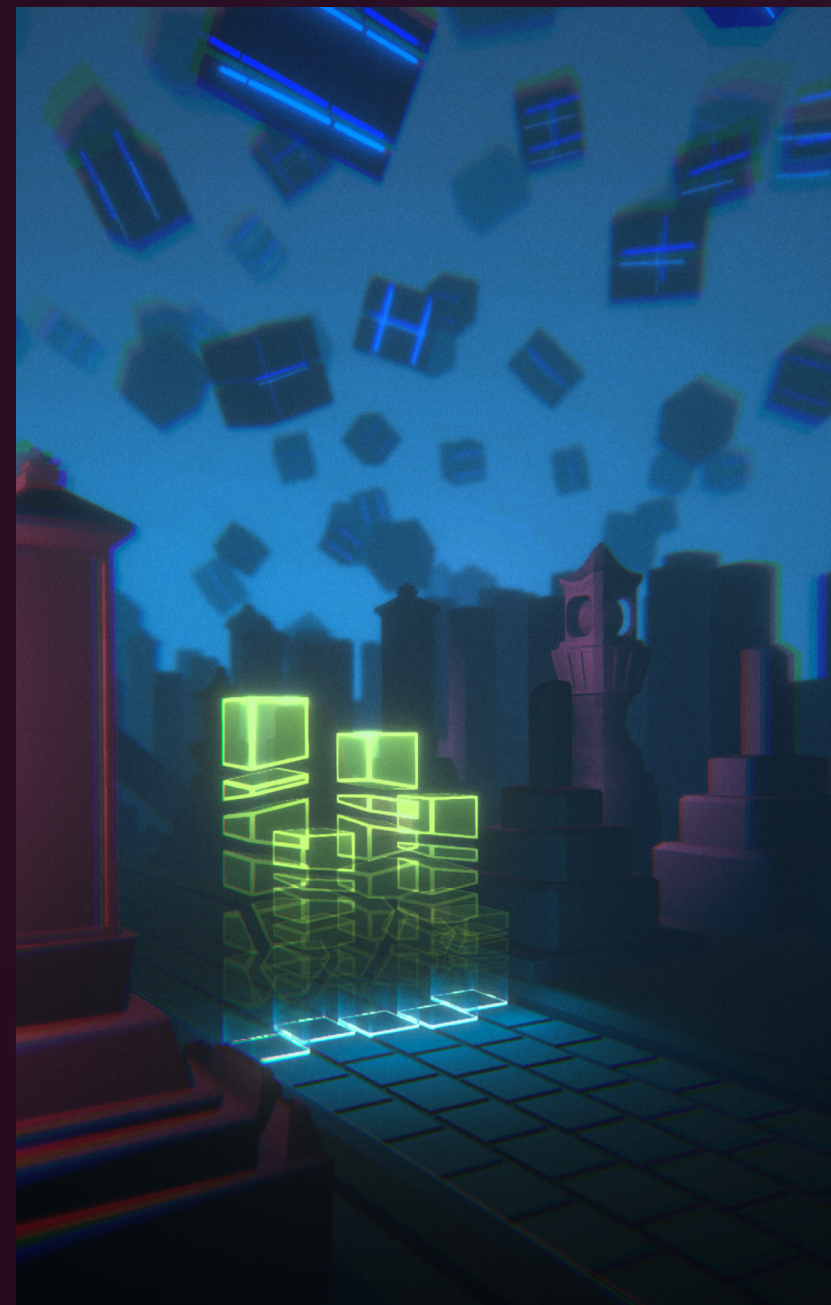


the world.

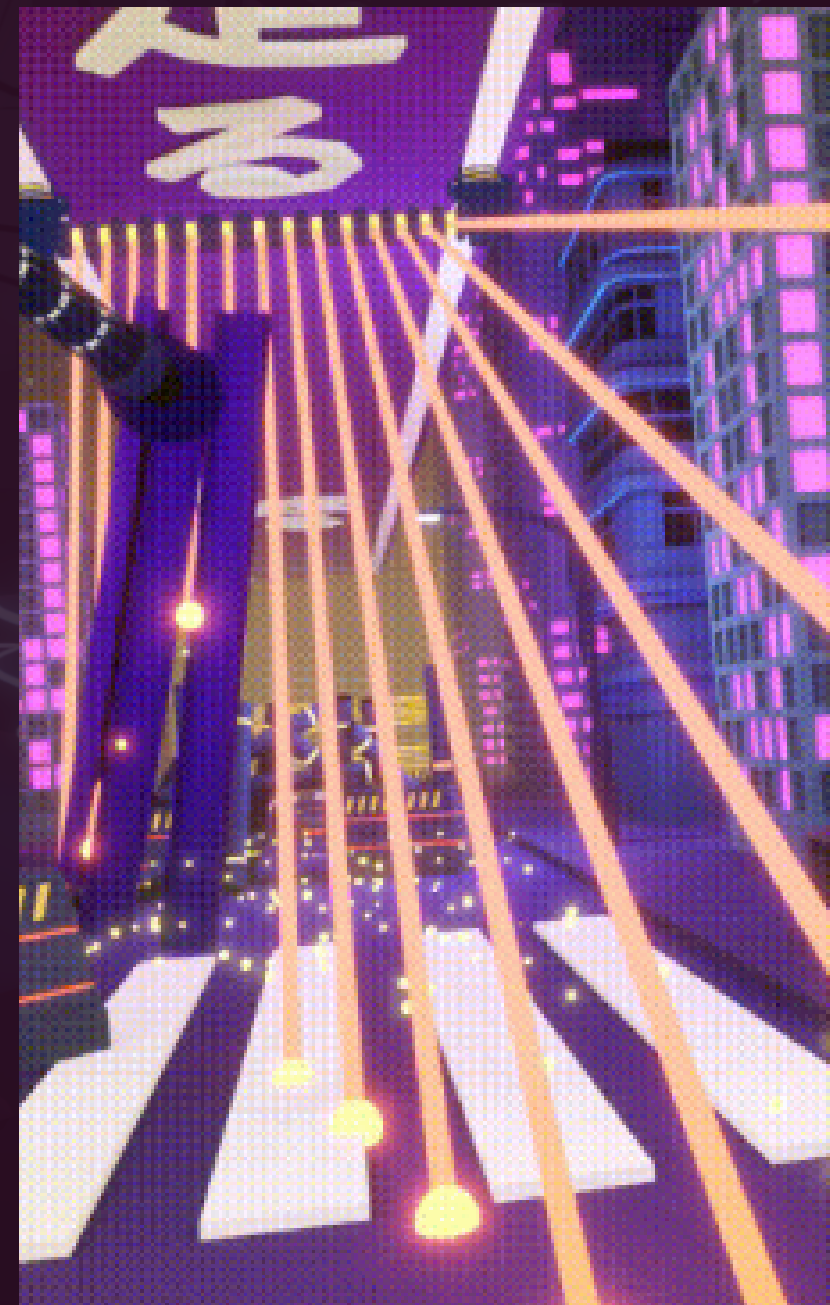
Mechanics and meaning

Each chapter was designed with its own visual world and gameplay logic, using mechanics to reflect the emotional and symbolic meaning of the scene.

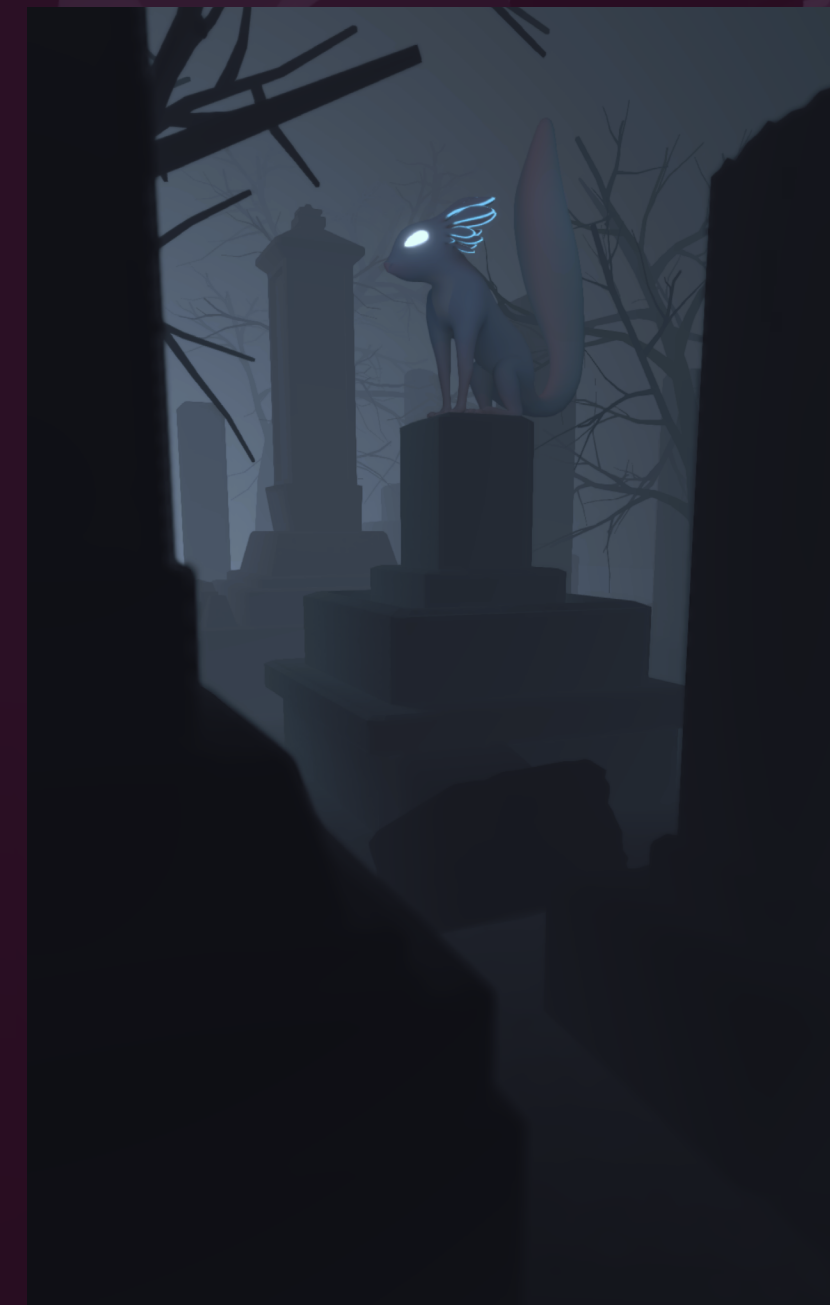
A more intense and unstable sequence shaped by conflict and the desire for peace.



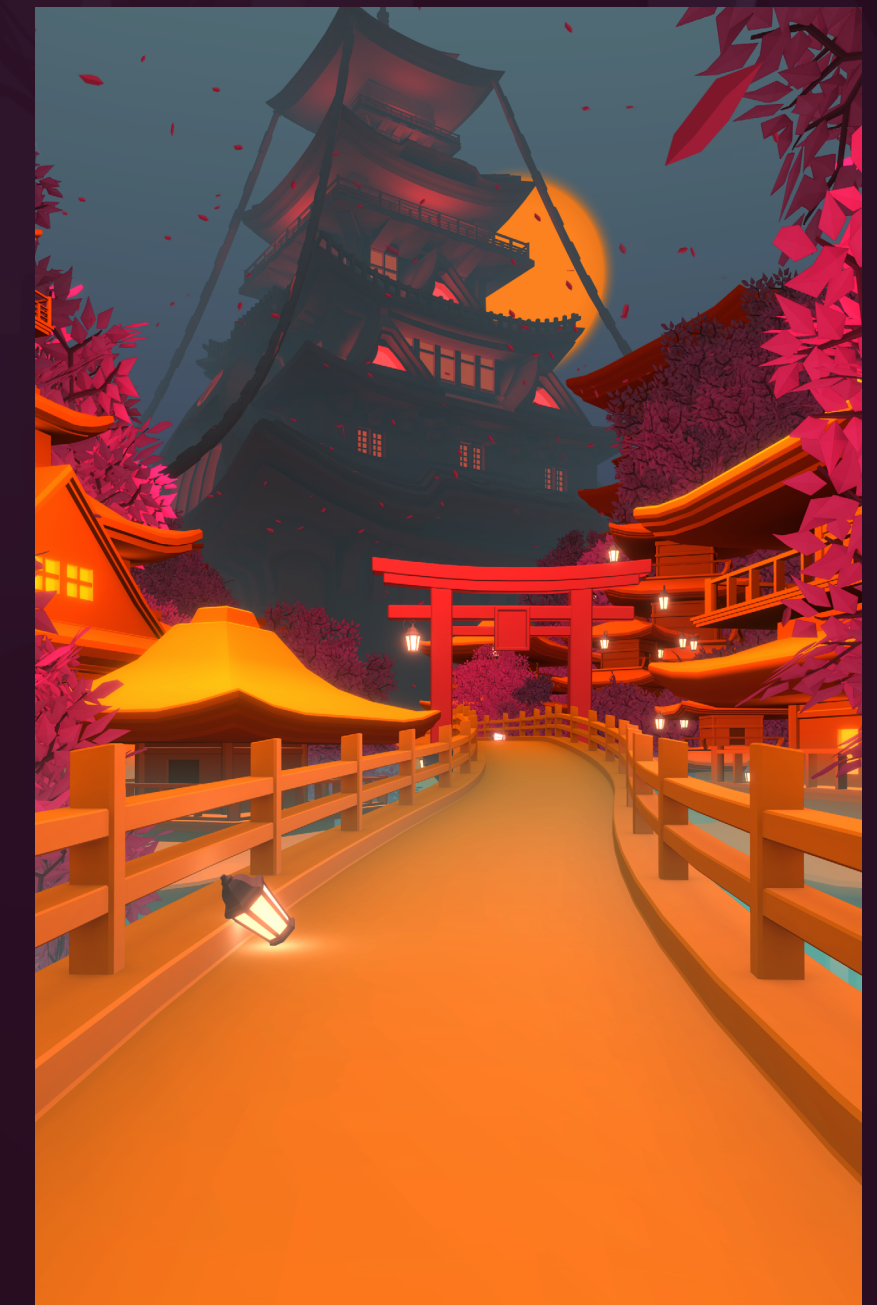
A chapter built around speed, pressure, and repetition, reflecting the emptiness of modern life.

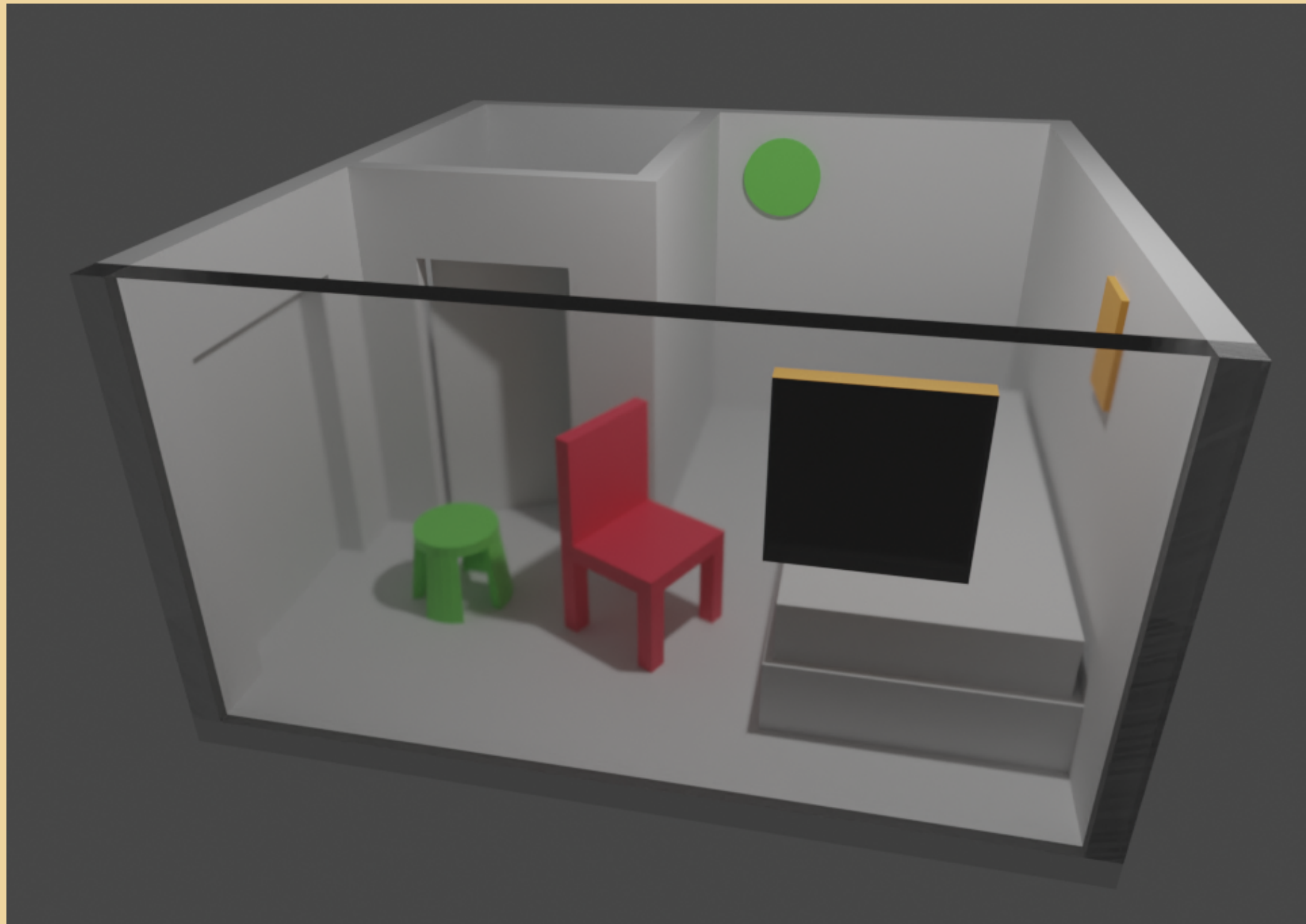


A more reflective chapter confronting mortality directly through atmosphere and slowed pacing.



A turning point where the pursuit of immortality becomes more explicit and obsessive.

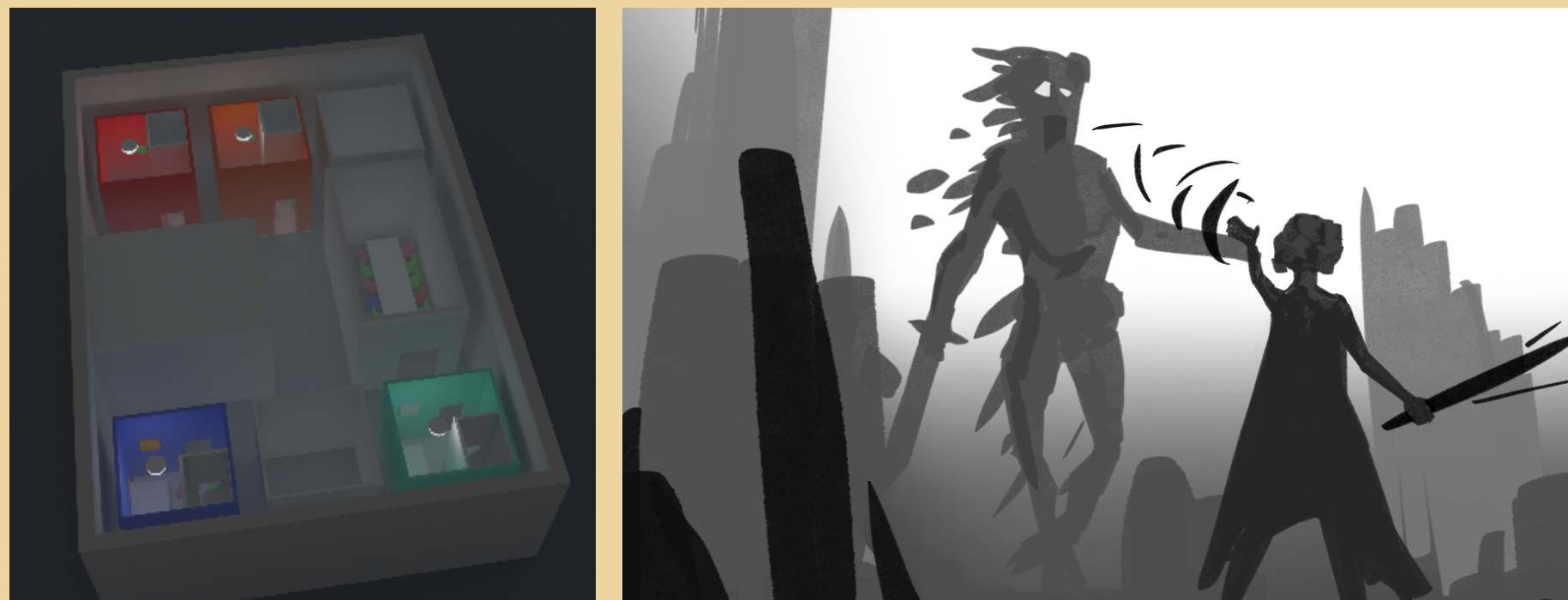




bachelor thesis
video game design
proposed to raise
awareness about
Bipolar disorder

Set the Fire

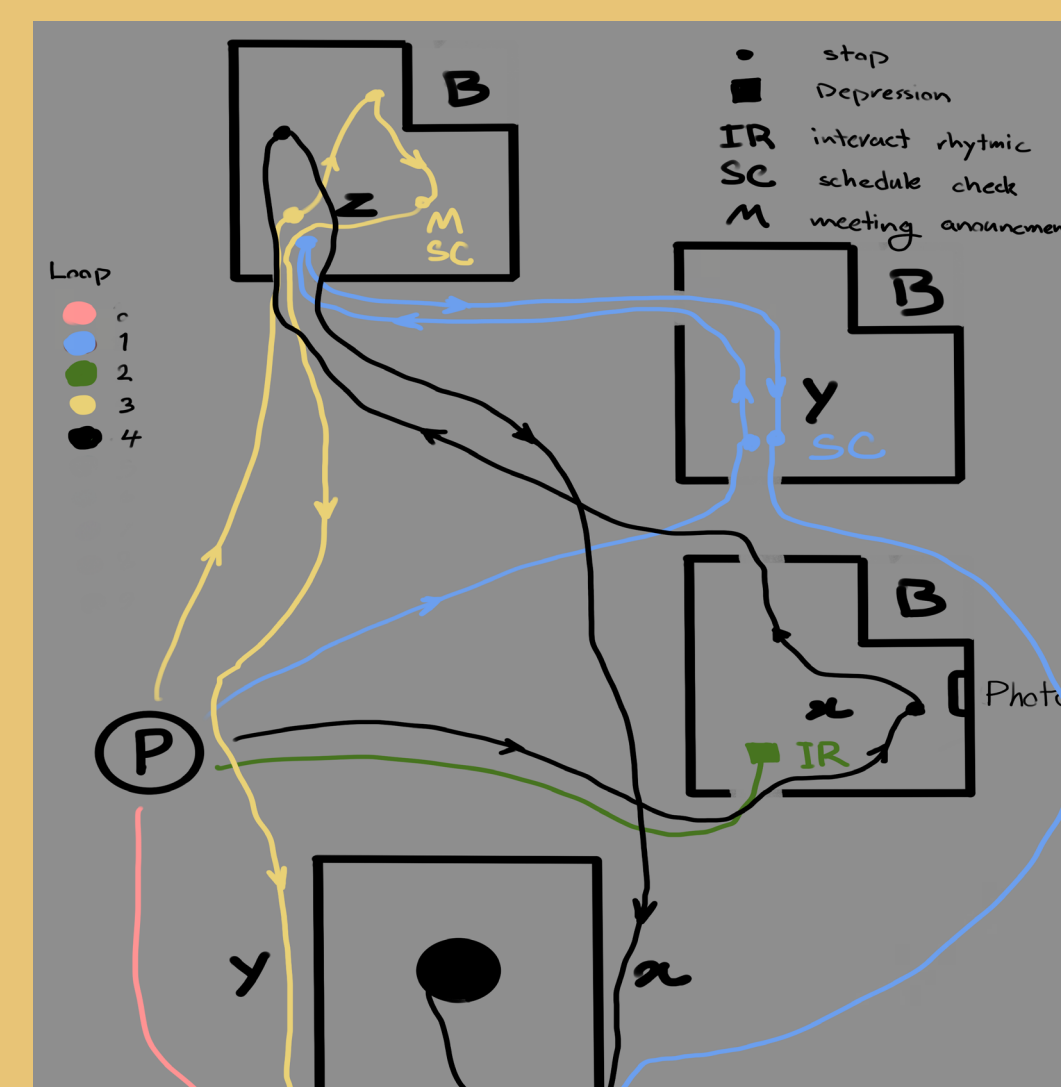
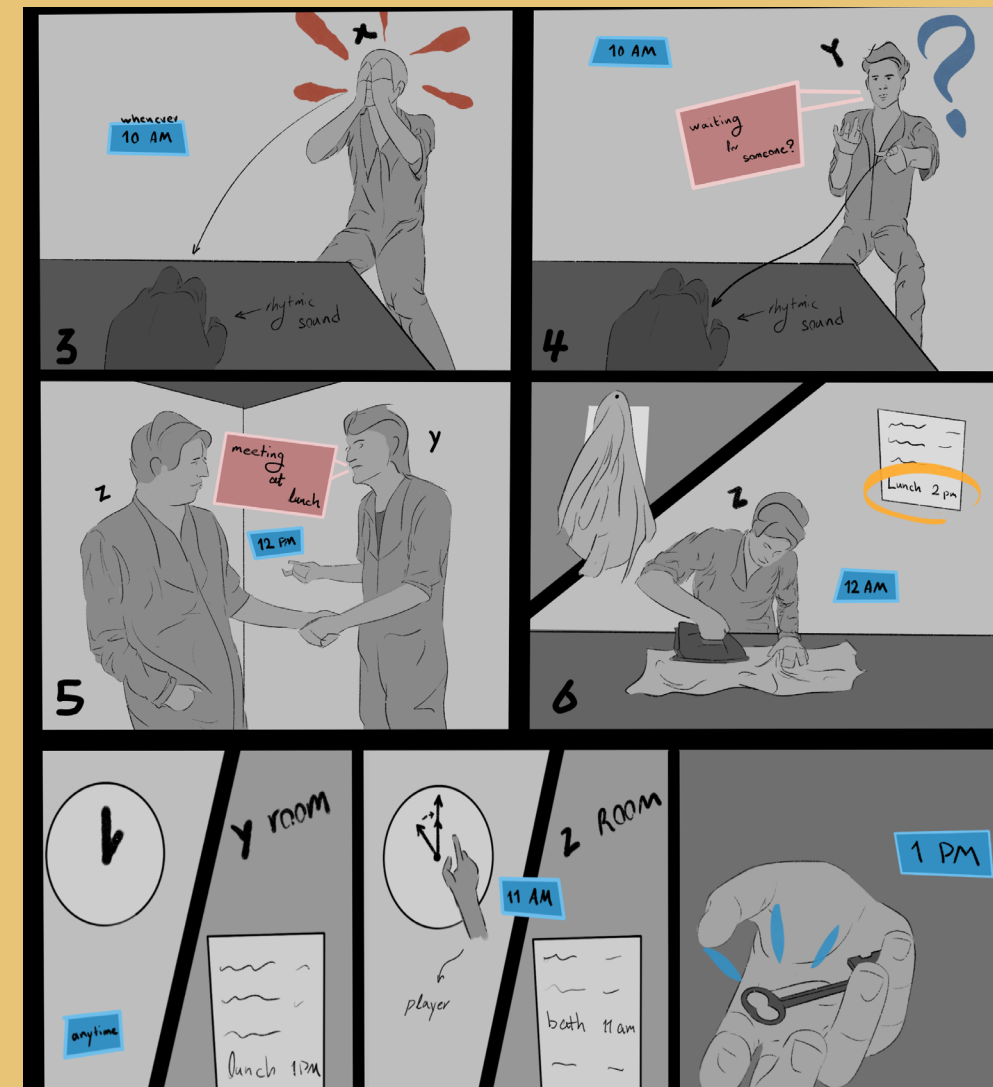
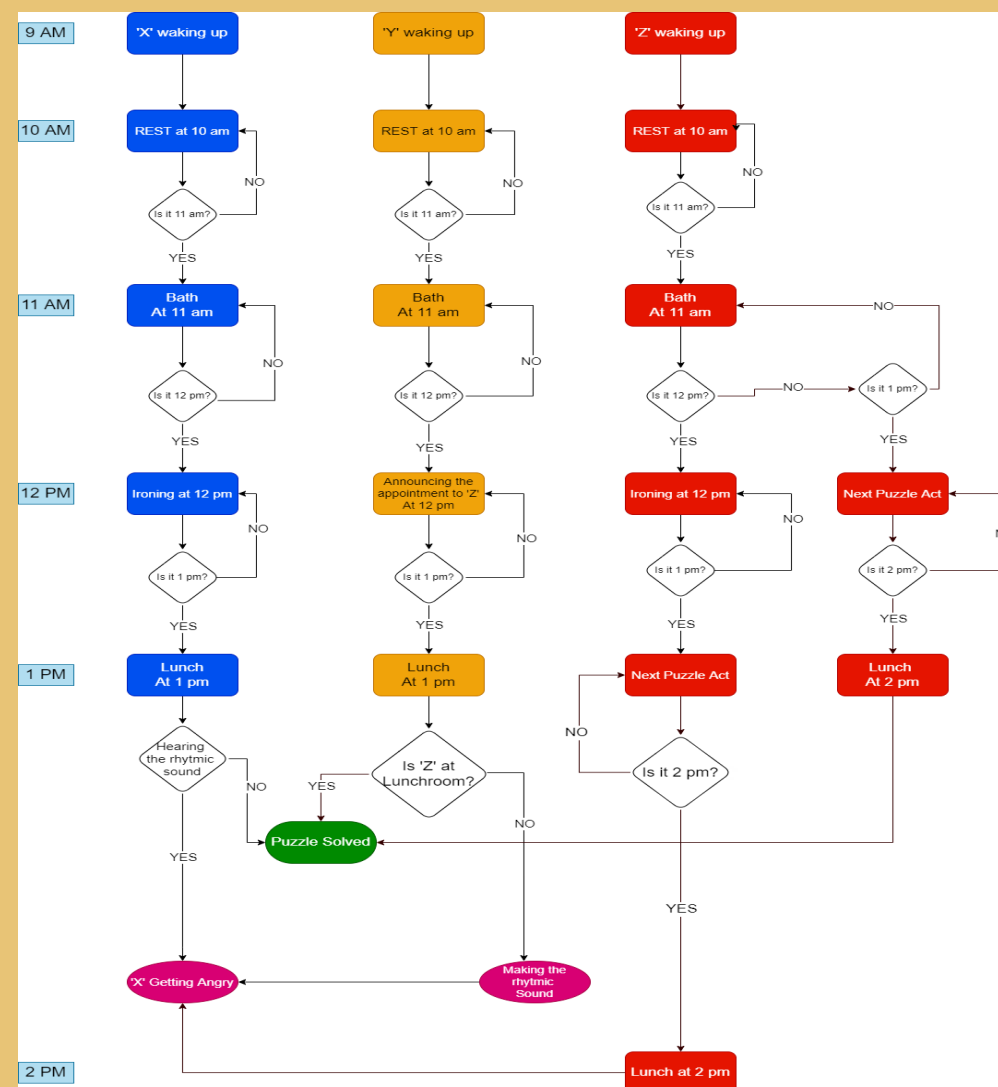
is a first-person puzzle-adventure game that explores bipolar disorder through a repeating institutional environment, memory loss, and escape. The player moves through a prison-like facility where patients are trapped in a daily cycle and forced to forget their past. The protagonist, immune to memory loss, uncovers the system and tries to break it



pitch the idea.

To test the idea early, I developed and presented parts of the project in a theatrical real-life format. This unusual play-test made the concept faster to follow, more direct, and more personal, while helping me think through pacing, interaction, and clarity before full production.

It became a way to prototype the player experience outside the digital game itself and to evaluate how the core idea could be communicated more clearly.





Agent I: A Location-Based AR Puzzle Game

is an augmented reality detective game combining GPS-based exploration and immersive puzzles. Players solve narrative-driven mysteries by interacting with real-world locations through their mobile devices.

The real-world environment becomes both canvas and clue, transforming familiar streets and landmarks into dynamic, interactive puzzles. Blending immersive AR technology with thoughtful storytelling, Agent I offers a compelling experience where every step taken might lead closer to the truth—or deeper into mystery.

Watch the prototype playtest on
YouTube

Narration Development

1

The first chapter of Agent I guides players through three distinct locations, each offering unique puzzles to unlock subsequent stages. Upon arriving at each site, players encounter specially designed augmented props and interactive environments.

The Multi-Purpose Tablet

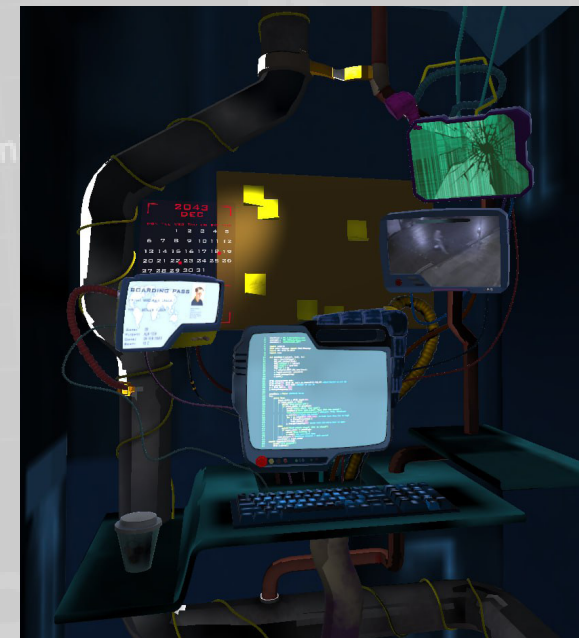
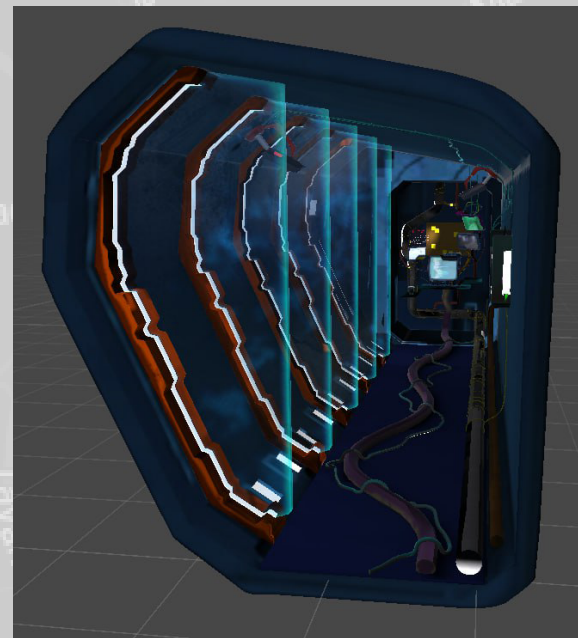
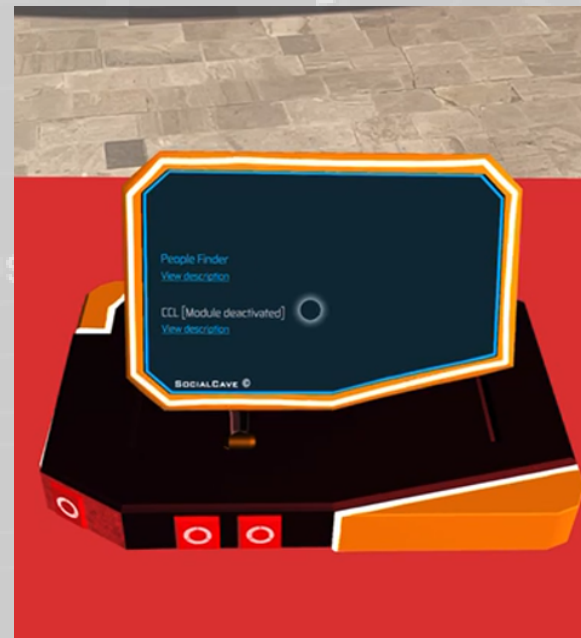
2

The Corridor

3

The Forgery

These visual elements not only mark your progression but also gradually reveal key narrative insights, guiding you toward solving the central mystery of the game.



Freelance Character Design

Selected freelance character design work focusing on silhouette, costume logic, and prop-based worldbuilding to create readable and distinct visual identities.



Selected works in game design, interactive media, and speculative objects.

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[Github link](#)

[Artstation link](#)