

PROCESS BOOK



UNIT 2

GDGD2425

WENDI YANG

WEEK 16

-- Feb17 - Feb23 --

-- Feb17 --

· Axi Draw & Type Workshop

I participated in a workshop on the AxiDraw drawing robot organized by DMU. This was a very inspiring practical course that exposed me to the possibilities of mechanized assisted creation and also triggered my thinking about the boundary between 'human manual work' and 'machine automation'.

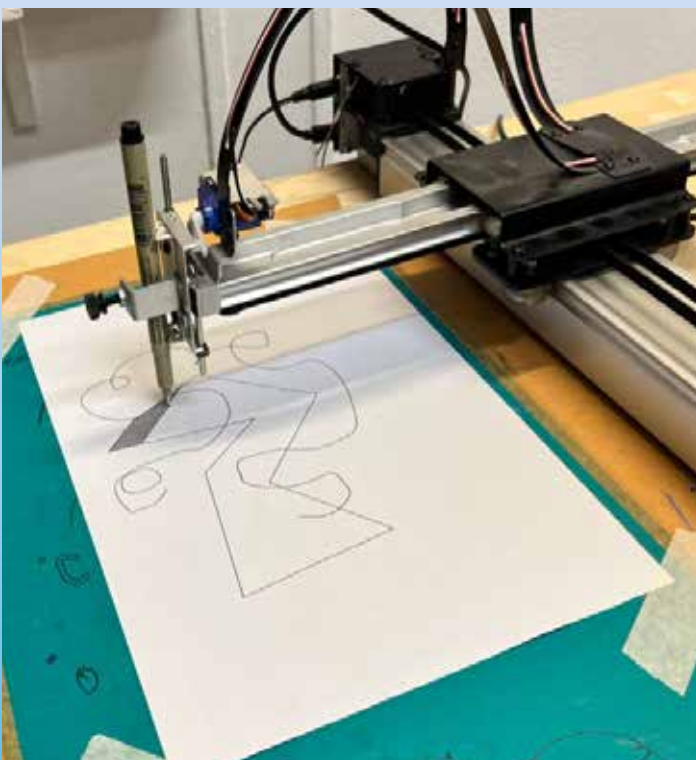


Fig1: DMU Workshop AxiDraw machine



Fig2: Inkscape Logo

An open source vector graphics editing software, the main creation platform of AxiDraw

What attracts me most about AxiDraw is its ability to mechanically and precisely imitate handwriting, which distinguishes it from traditional printers. It does not use inkjet, but instead uses physical pen strokes to complete the graphics, thus retaining the texture and randomness of the pen, while having the repeatability of programmable control.

* Reflection

The AxiDraw workshop not only equipped me with a new technical skill but also prompted me to reflect on the notion of "authorship in creation." If a piece is generated by ChatGPT and then physically executed—written or drawn—by this machine, who is the true author? Is it the human who operates the system, or the machine itself? In the future, I plan to explore this concept through a satirical installation, examining whether, in an age where AI increasingly intervenes in the creative process, the human role in authorship is being diminished

-- Feb18 --

• Workshop

This workshop, with the theme of 'Reimagining the Digital World', guides us to observe the structure and feedback mechanism in interaction design, and guides us to think critically about the current development status of the Internet, platform capitalism and information monopoly structure.



Fig3: Axi Draw machine experimental work

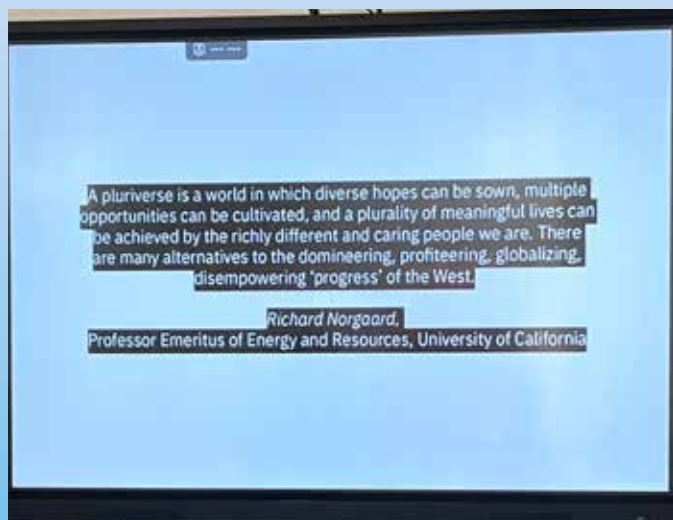


Fig4: Richard's description of the multiverse and Western hegemony

as trial and error) to build a vague mental model.'
We also find examples of 'feedback' in the real world through practical drill group exercises and simulate the UX Theater between 'user-interface'.



Fig5,6: Real-life feedback

'Feedback' mechanism in interaction design

The course explores in depth the importance of feedback in interaction design, that is, 'users form their understanding of the interface through feedback.' Quoting Cliff Kuang's point of view: 'When we are not sure how the device works, we rely on feedback (such



Simulate user login page



Simulate ad pop-





-up

* Reflection

This class helped me to re-understand the significance of service design in the network - not only the optimization of the user interface, but also the participation and reconstruction of political, cultural and social structures.

I was particularly touched by the concept of 'feedback': In the AI era, many people rely too much on AI, but this interaction often lacks a real feedback mechanism - it is difficult for us to know why the system gets a certain answer, and we cannot judge whether the answer is due to misunderstanding.

• Field Trip



Fig8: Honor Godfrey's paper bag collection

We visited Honor Godfrey's paper bag collection. We also read and discussed Ursula K. Le Guin's novel *The Carrier Bag Theory of Fiction*. The combination of this visit and reading gave me a deeper understanding of the significance of "collecting, recording, and preserving" at the narrative and cultural levels.

* Reflection

Honor Godfrey's paper bag series may seem trivial on the surface, but each bag carries the visual and consumer memory of an era. These bags are both practical objects and containers of information and emotions, carrying the subtle relationship between people and objects.

Le Guin's 'Carrier Bag Theory' completely overturned my understanding of the linear structure of 'hero-conflict-victory' in traditional narratives. She pointed out:

Narratives do not have to be arrows of assassination, conquest and victory, but can also be a bag filled with collected, unprocessed real fragments of daily life.

It allows me to see another possibility - gentle records, non-violent narratives, and non-heroic perspectives can capture richer and more real human experiences.



Fig9,10: Carried away bag painting

Project

Reading Notes

In *The Scent of Lemons: Technology and Relationships in the Age of Facebook*, Jonah Lynch explores the relationship between technology and real-life experiences through his childhood memories of lemons. Growing up in a cold region, lemons were more than just a fruit to him—they symbolized warmth and vitality, bringing light and flavor even on the darkest, coldest days. Lynch points out that these sensory experiences cannot yet be transmitted through current technologies such as the Internet and screens. Through this observation, he reminds us that in the digital world, we are losing the ability to fully perceive reality, as the internet cannot replace real-life experiences. He encourages readers to step away from their screens and actively engage with the real world rather than relying solely on digital media.

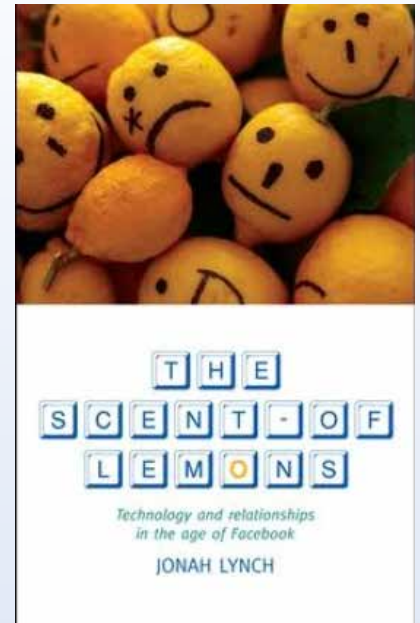


Fig11: Book cover of *The Scent of Lemons: Technology and Relationships in the Age of Facebook* (Lynch, 2012).

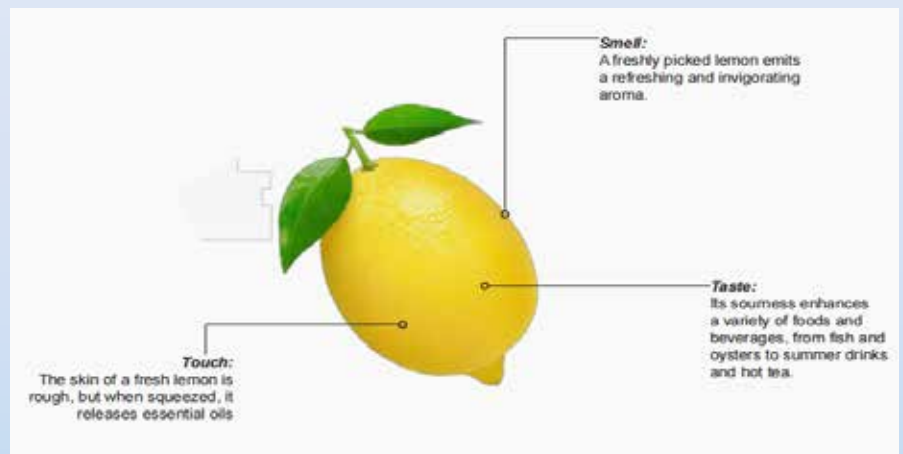
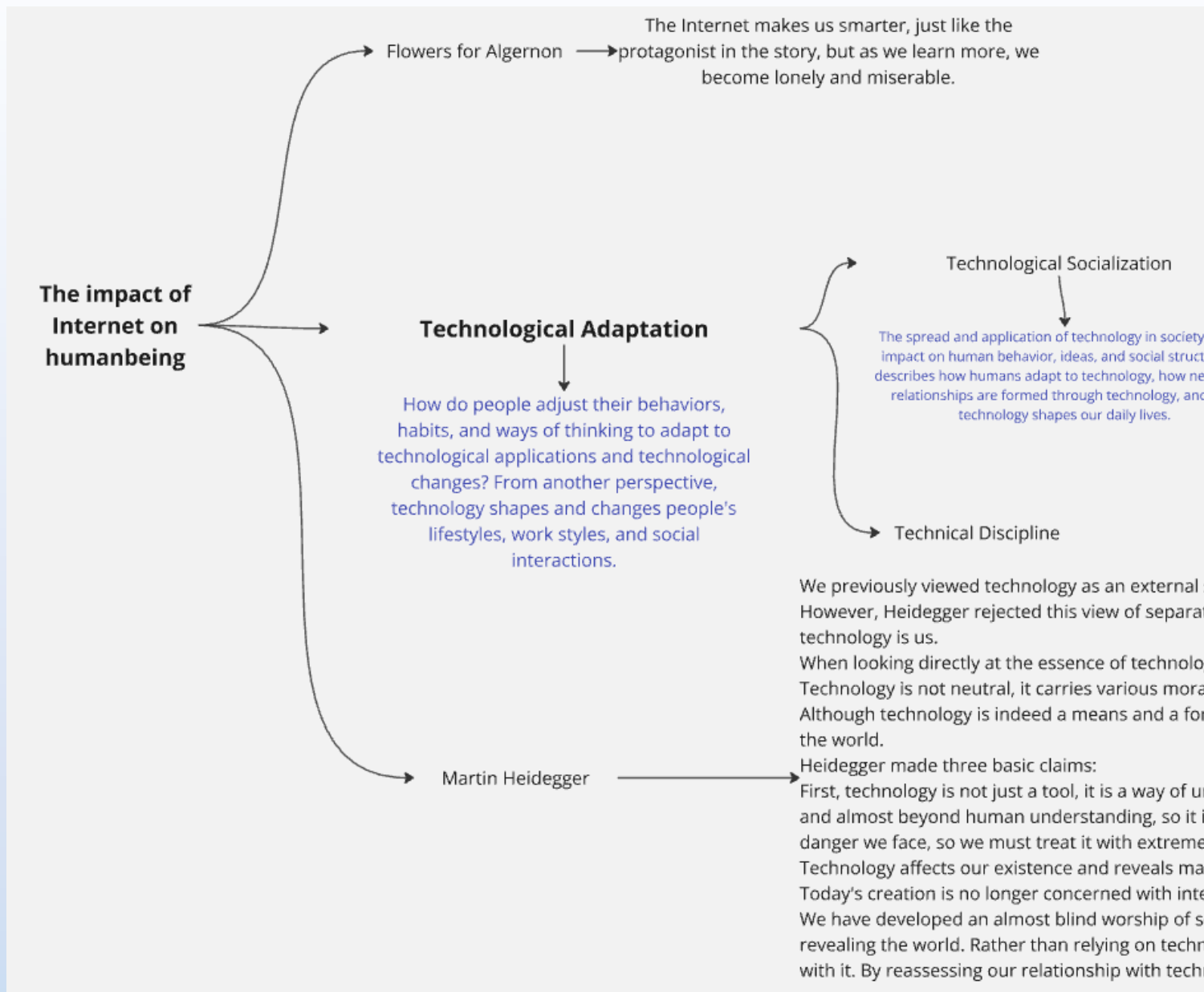


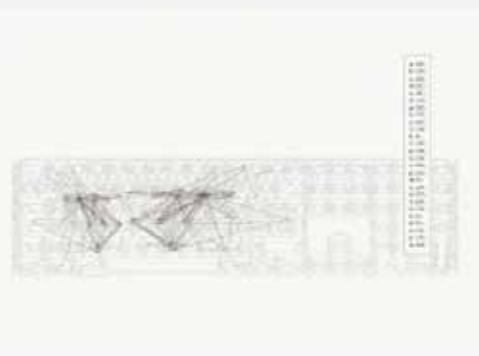
Fig12: Reading notes of *The Scent of Lemons*

I began developing and planning my Unit 2 project and attempted my initial proposal. The idea was inspired by the book *The Scent of Lemons: Technology and Relationships in the Age of Facebook* by Jonah Lynch. In it, Lynch uses his sensory memories of lemons to critique how digital technologies have distanced people from real-life experiences. This sparked my reflection on how technology may be weakening our sensory engagement with the world.

Theory(Technological Adaptation)



key practitioner



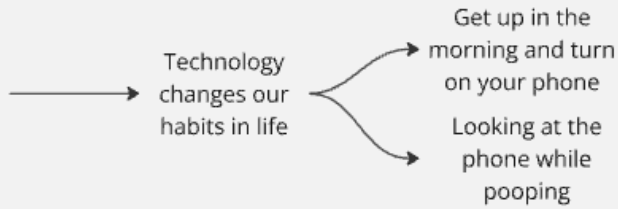
Using visual expression technology to discipline our expression and thinking

This group of posters explores how the QWERTY key contemporary language expression. By recording the different individuals, it reveals individual differences in input rules, and reflects on how the keyboard "discipline" use invisibly.

The work criticizes the flat imagination brought by digital out that the keyboard and the WIMP interaction model is not only the carrier of language, but also the medium through which language is expressed.

By visualizing the typing path, it questions the control of language patterns, reminding us to reflect on how technology shape our expression and thinking.

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gy, it is found that the actual physical form of technology is not its true essence.
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erpersonal relationships, but with productivity, practicality, and commercial transactions.
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nology, we can better understand and address the challenges of our modern condition.

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@alldire_design (2024) 'Invisible Discipline | When the Keyboard Shapes Our Language' [Instagram]. 5 November. Available from: <https://www.instagram.com/p/DB-drt9qjai/>. (Accessed 3 March 2025)

WEEK 17

-- Feb24 - Mar02 --

-- Feb25 --

• Workshop

In this workshop, we explored the concepts of metaphor, interaction, and visual abstraction. One of the exercises I participated in involved visually mapping out associations around a central object—a car. Starting from tangible elements such as the steering wheel, engine, and speed, I gradually expanded into more abstract experiences like dizziness, tension, excitement, anger, accidents, and responsibility. This exercise helped me trace a conceptual path from concrete perception to symbolic meaning.

* Reflection

Through this workshop, I learned how to visualize complex thinking processes and uncover the network of meanings behind everyday objects or phenomena. This method is particularly useful in critical design practice—it made me realize that every visual element or interaction in a design can carry deeper cultural and social metaphors. I also realized that my project not only needs a 'critical point of view', but also a 'logic of communication'. Design is not to show how profound my ideas are, but to make the audience 'feel' or even 'think actively'.

"New metaphors are capable of creating new understandings and, therefore, new realities. This should be obvious in the case of poetic metaphor, where language is the medium through which new conceptual metaphors are created."

Metaphors We Live By, George Lakoff

Fig13: Discussion of metaphors in George Lakoff's *Metaphors We Live By*

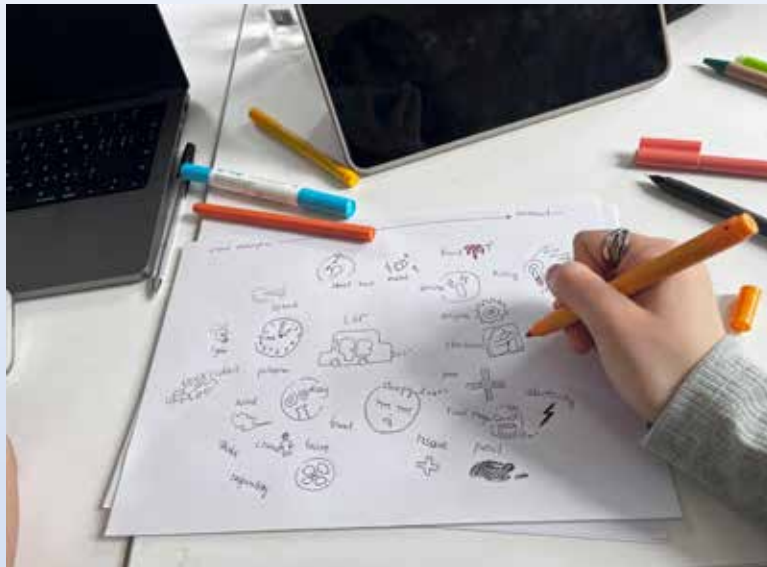


Fig14,15: Metaphor about the car

· Project

I studied Jean Baudrillard's *Simulacra and Simulation*, particularly his model of four stages of simulation. Inspired by this theory, I aimed to create an interactive website and a book that simulate how a lemon is experienced digitally—illustrating the gradual replacement of reality by digital representations.



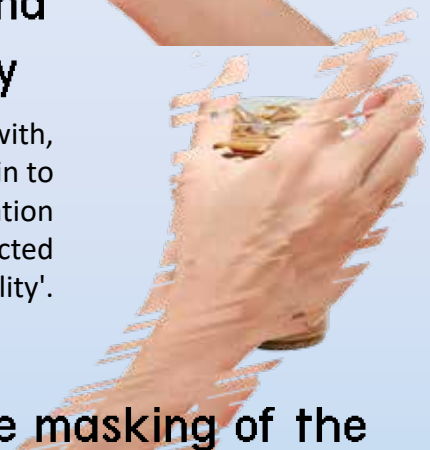
[1] The reflection of a basic reality

Reality still exists, symbols are just a reflection of reality.



[2] The masking and distortion of reality

Reality is tampered with, and symbols begin to cover up the real situation and shape a 'corrected reality'.



[3] The masking of the absence of a basic reality

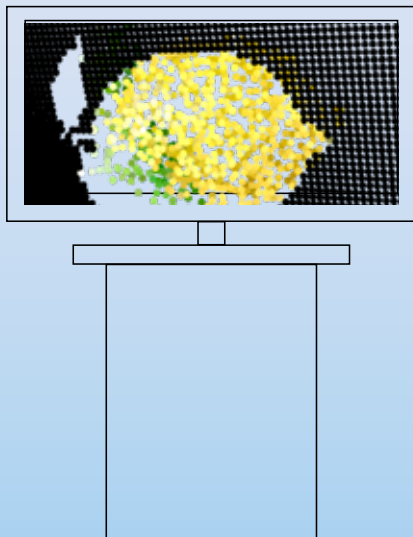
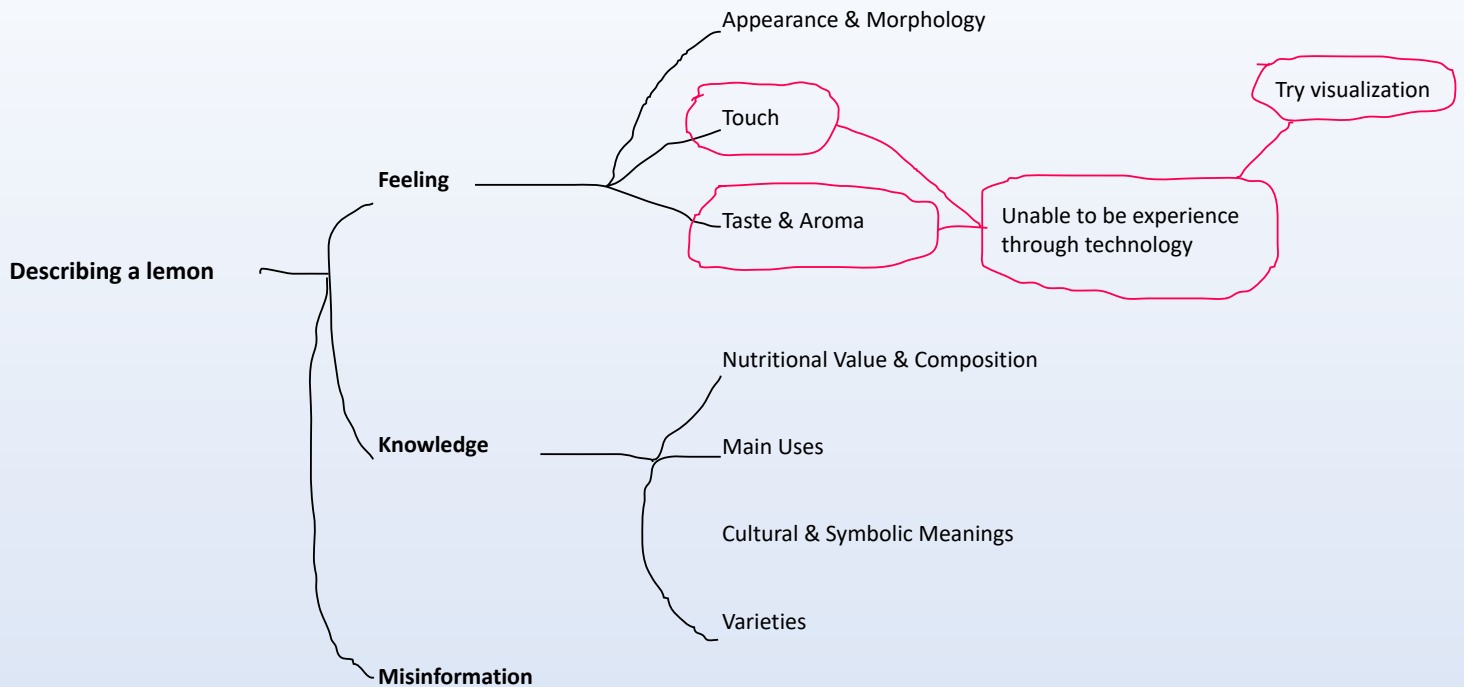
Reality has disappeared, but symbols still try to create the illusion that reality exists.



[4] Pure simulacrum

Reality disappears completely, and symbols become a self-sufficient system that no longer points to any reality but only circulates on itself.

I want the audience to fully experience a lemon through my work, so I have divided the possible aspects of the experience into the following categories.



I want to create an interactive website where audiences can 'experience' a lemon through mouse interactions, gestures, and animations, engaging multiple senses such as vision, touch, and smell.



I want to create a book that features AI-generated descriptions of lemons alongside various (real or fake) descriptions collected from the internet. This book will showcase the entirety of how we perceive and experience a lemon through the digital world.

Kate McLean's sensory map of smellwalk



Fig16: The fragrant landscape of the Marais



Fig17: Kate McLean's method of recording smell

Kate McLean is an artist specializing in smell mapping, visualizing the scents of urban environments to explore how people perceive their surroundings.

From Kate McLean's 'smellwalk' mapping, I learned how smell can be transformed into a narrative-driven visual experience. Her work, which records urban scentscapes through hand-drawn maps, helped me understand how abstract, intangible sensations like scent can be documented and communicated through form, color, and spatial organization. I used this idea to explore how the smell of lemons could be metaphorically visualized in a digital interface, encouraging users to imagine rather than directly sense.

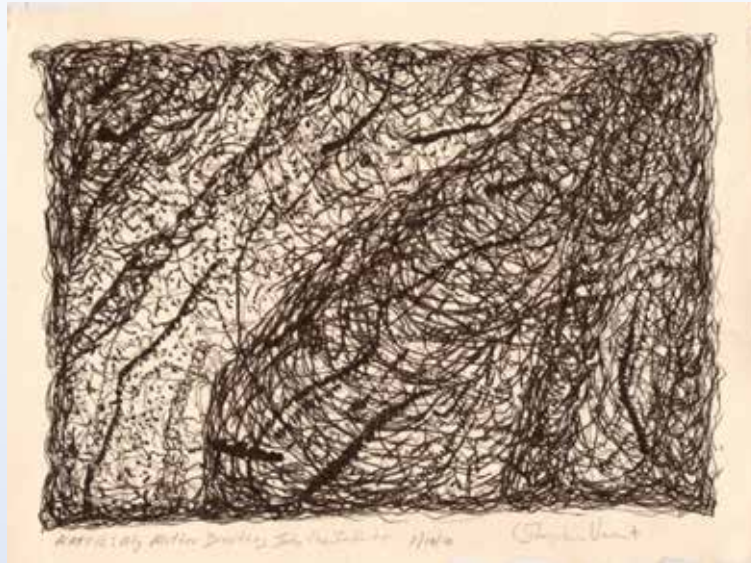


Fig18:Stephen Vincent. Haptic: My Mother Breathing Into the Infinite (2010)

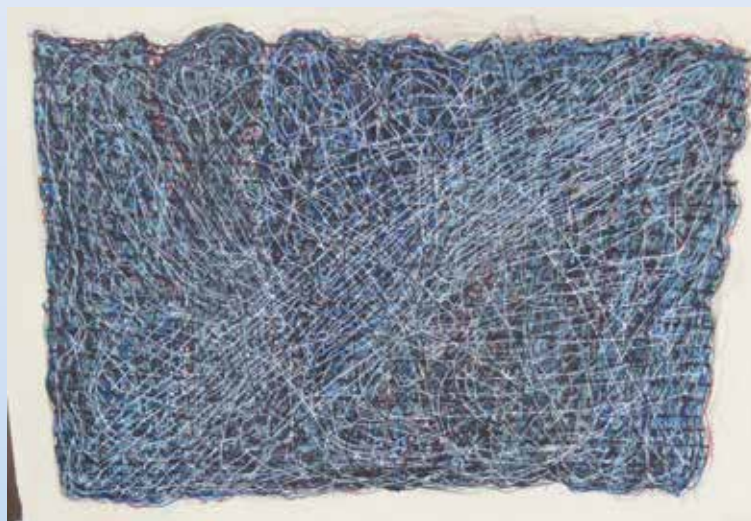


Fig19:Stephen Vincent. Haptic: On Yucatan Cactus Paper

Stephen Vincent's haptic drawings showed me how touch can be expressed through gesture-based mark-making, often responding to rhythms like breathing or environmental textures. His use of accordion fold books and handmade paper as tactile surfaces also reminded me of the materiality that is missing in screen-based experiences. His work pushed me to consider how texture, rhythm, and physical structure could inform the design of my interactive book, as a contrast to AI-generated, flat descriptions of lemons.

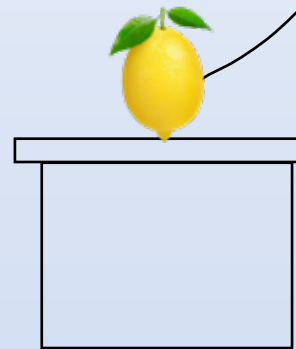
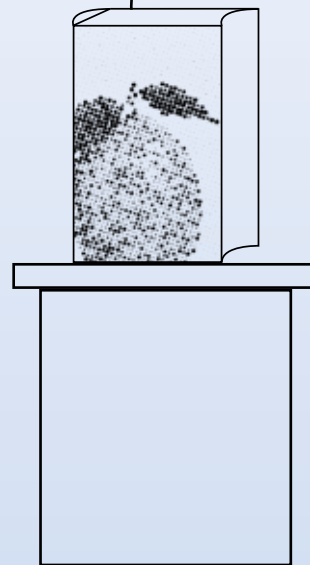
The following illustrates the experience I envisioned.

Through the webpage, users can interact to experience the multisensory characteristics of a lemon (such as visual, olfactory, and taste sensations), while also learning about various stories related to lemons found online (which may include misinformation).



In the book, the audience can re-experience the sensation of a lemon through visual stimuli (generated by AI).

By experiencing a real lemon, they can see how detailed and accurate the digital representation are, they cannot compare to the real lemon. This will encourage them to step away from the internet, step away from the world around them.



The audience accustomed to digital experiences, along with those who are overly dependent on the internet

multiple
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rom the screen, and engage more directly with

* Reflection

However, this proposal was not approved. The tutorial feedback commented that the concept was too abstract and difficult for the audience to grasp. One of the key issues was that I had not clearly defined who my audience was. Although I referred to 'those accustomed to digital experiences,' the description was vague and lacked focus, making it difficult to determine a suitable visual and interaction strategy.

This failed proposal taught me that a critical concept alone is not enough to support an effective communication project. As a designer, I must act as a translator—transforming complex theories and abstract reflections into tangible, experiential forms. This requires not only clarity in expression (through interaction design and visual metaphors) but also a precise definition of the target audience—their background, habits, and media usage—so that the design language resonates effectively.

This experience led me to reflect on a question: Is technology depriving us of sensory experiences, or are we willingly abandoning them? In the next stage of development, I aim to approach this topic from a more concrete angle.

WEEK 18/19/20

--Mar03- Mar21 --

-- Mar04 --

• Workshop

This workshop focused on the idea of the digital pluriverse—a concept that encourages designers to build systems that reflect multiple worldviews, user needs, and information logics. I learned about three core models of website architecture:

Linear structures: ideal for step-by-step processes.

Branched structures: allow users to make decisions that lead to different outcomes.

Hub & Spoke structures: centralized navigation with multiple linked sections, ideal for nonlinear exploration.

We practiced creating site maps and user flow diagrams, and discussed the importance of information hierarchy: if everything is presented as equally important, nothing actually stands out. Prioritization and clarity are key to navigation.

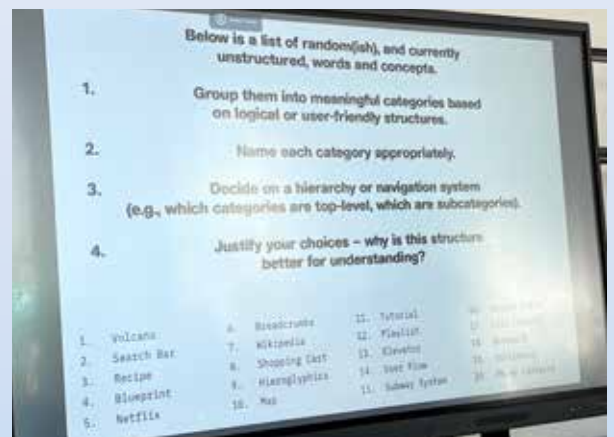
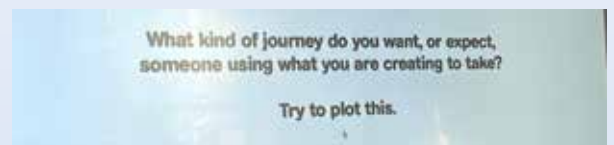
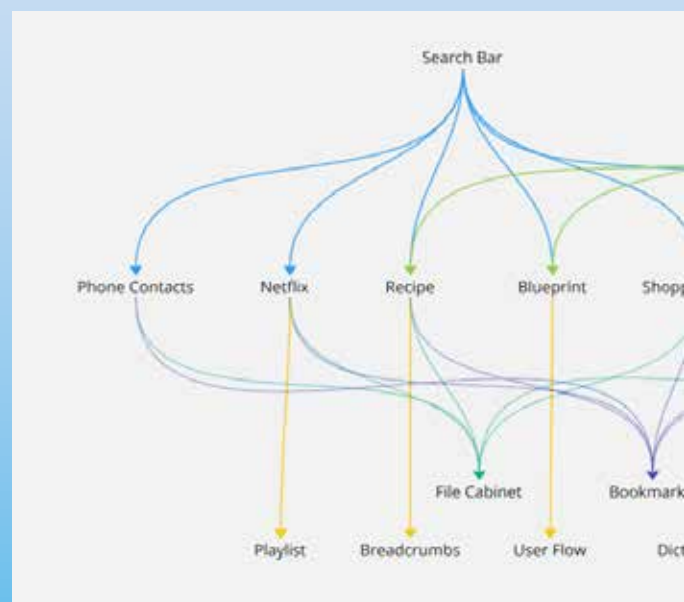


Fig20:User journey building pages



20

We also explored various design methodologies:

- User-Centered Design (UCD)
- Human-Centered Design (HCD)
- Humanity-Centered Design
- Life-Centered Design

These approaches go beyond solving user-specific problems. They challenge the traditional notion of 'the user as consumer' by inviting designers to consider broader, long-term impacts—such as environmental sustainability, systemic inequality, and the needs of non-human stakeholders.

* Reflection

I've come to realize that User-Centered Design (UCD) can too easily fall into the trap of 'giving users what they like,' while overlooking the fact that design itself can be a form of intervention and inquiry. The user is not always 'right,' and design isn't always about pleasing.

How can we guide users to become aware that the structures they are familiar with are actually constructed defaults, not neutral truths?

With this in mind, I want to build a decentered, post-human web experience—one that challenges the human-centric norms embedded in conventional interface design.

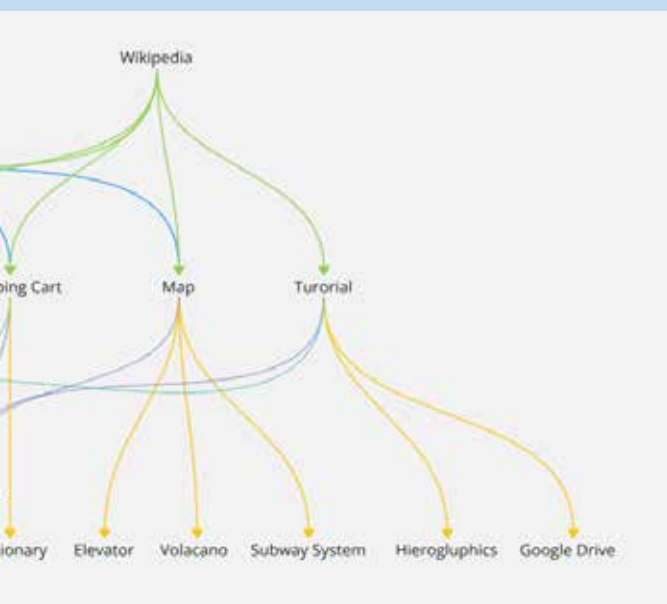


Fig21:User journey building practise

· Reading

* Atomic Design by Brad Frost

Brad Frost's Atomic Web Design introduces a modular design methodology that breaks down a website interface into five hierarchical levels: **Atoms → Molecules → Organisms → Templates → Pages.**

This approach is not just a formal decomposition, but a systematic method for building consistency, reusability, and maintainability into digital design.

From reading it, I realized that instead of designing from the top down—starting with entire

pages—it can be more effective to begin with the smallest components, such as buttons, input fields, and icons. These are then combined into reusable interaction modules, which eventually form complete pages. A well-designed interface functions like a biological system, where each visual component has a clear role and defined relationship with the others.

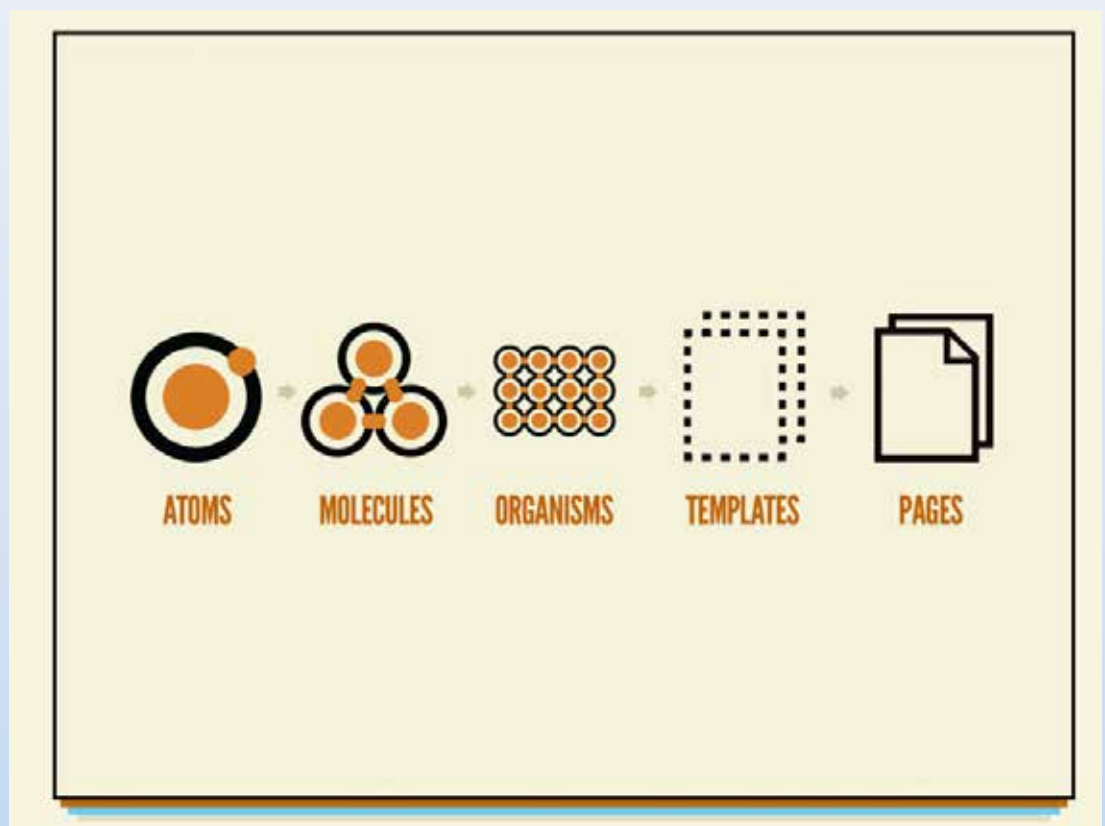
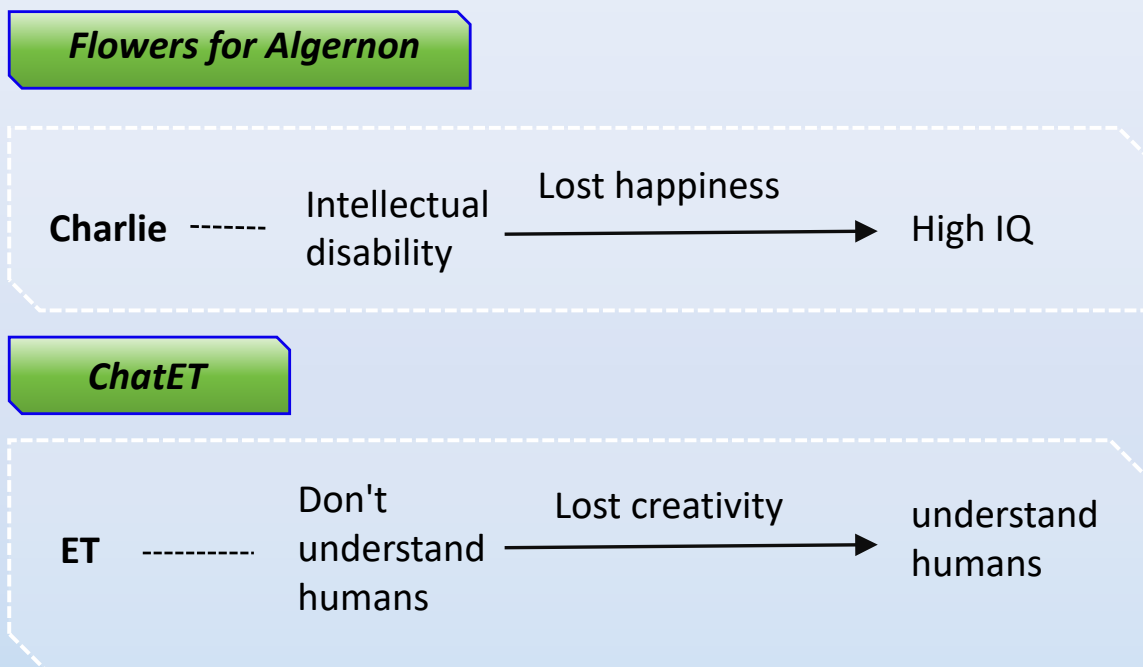


Fig22:Frost, B., 2013. Screenshot from Atomic Web Design. Brad Frost. Available at: <https://bradfrost.com/blog/post/atomic-web-design/> [Accessed 22 March 2025].

* Flowers for Algernon

Flowers for Algernon by Daniel Keyes tells the story of Charlie, a man with intellectual disability who undergoes surgery to increase his IQ. While he gains intelligence, he gradually loses emotional connection, happiness, and ultimately returns to his former state—now painfully aware of what he lost. The novel explores the cost of transformation and the ethics of forced normalization.

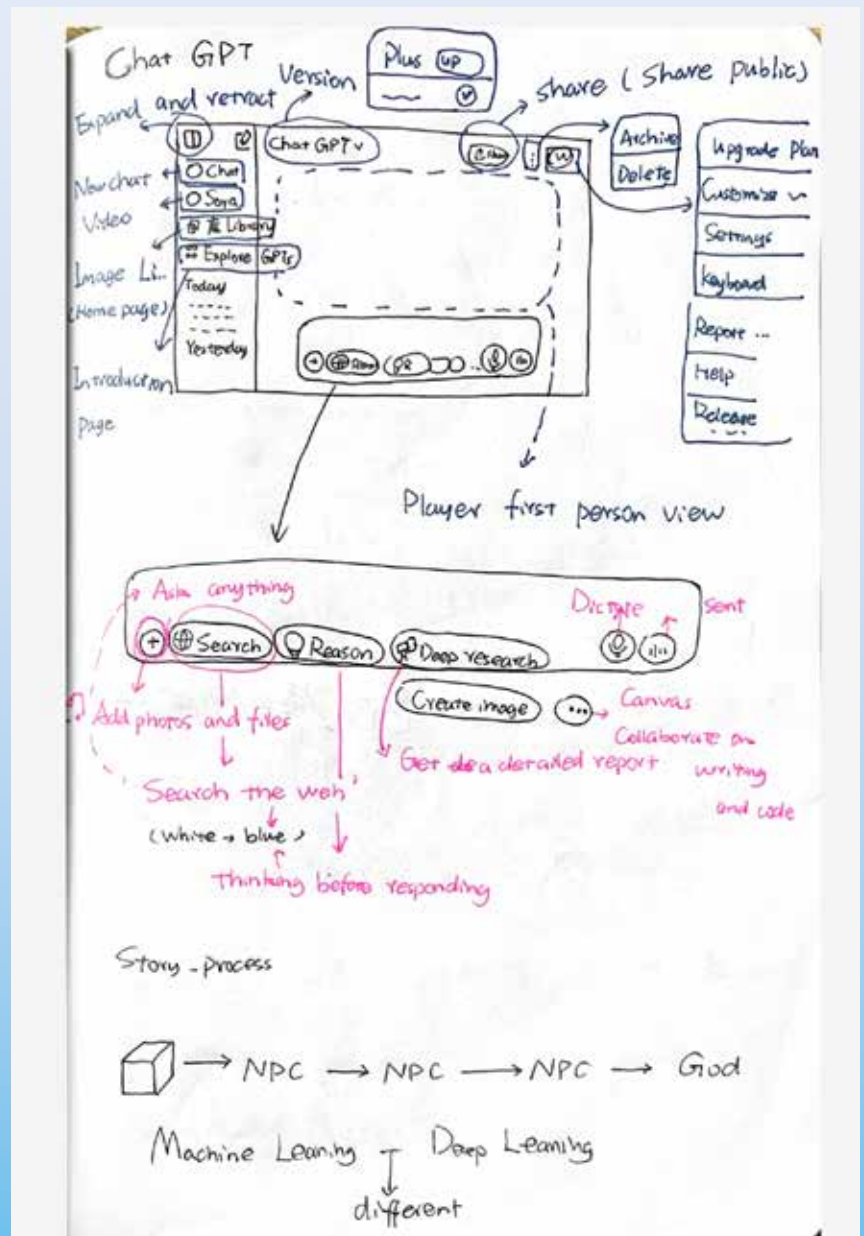


I was inspired to create an alien character that starts off not understanding human culture. To fit in, the ET keeps adjusting its design and communication to match human standards—just like Charlie. As a result, it loses its creativity.

This shift reflects how digital systems push for conformity over individuality. The progressive change of the website interface—from strange and alien to clean and standardized—mirrors the alien’s transformation and critiques the erasure of “otherness” in favor of what’s familiar.

• Other Internet

Inspired by Brad Frost's Atomic Web Design, I began deconstructing the ChatGPT interface into its atomic components to better understand how meaning is constructed through interaction and layout. Rather than treating the UI as a whole, I focused on breaking it down into atoms (buttons, icons), molecules (input bars with icons), organisms (chat modules, sidebar navigation), and templates/pages (full layouts with repeated structures). This allowed me to critically examine how these individual elements subtly guide user behavior and expectation.



* Page Analysis

Fig23:ChatGPT page analysis

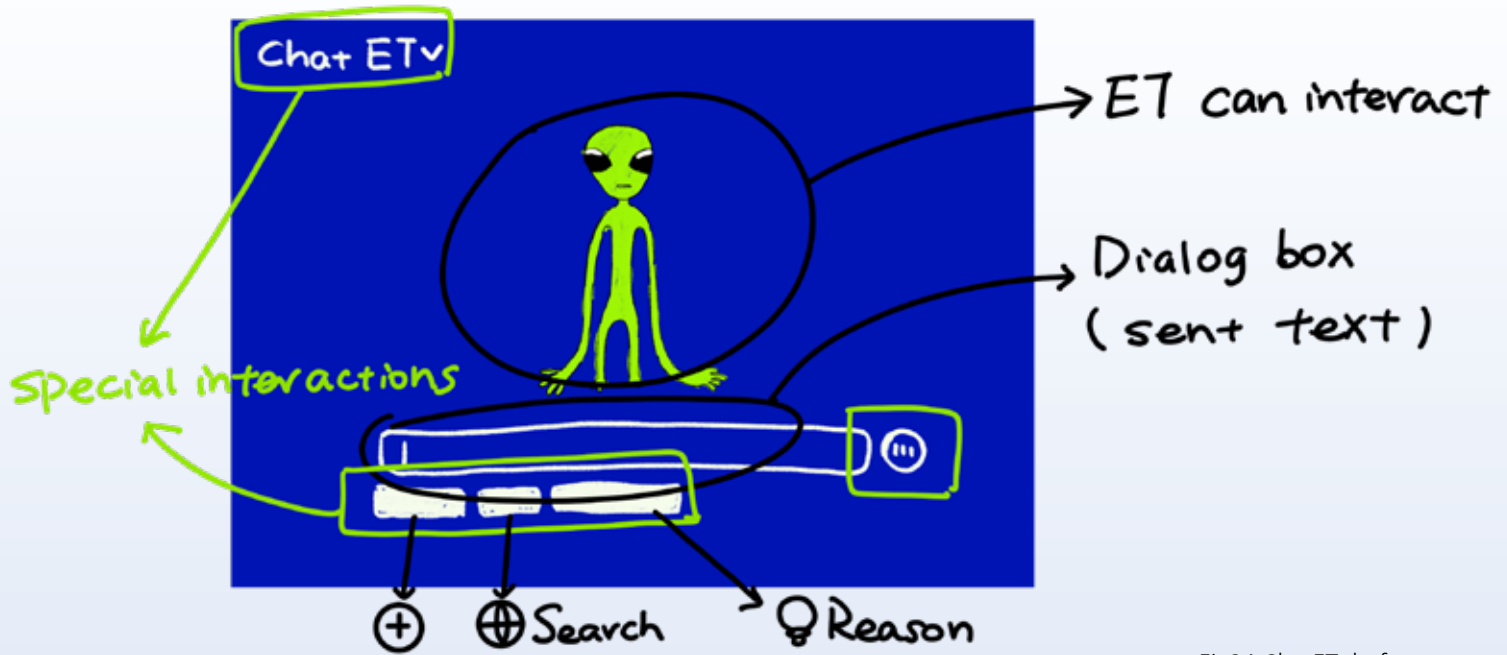


Fig24:ChatET draft page

* Reflection

Using this breakdown, I developed a speculative narrative for ChatET:
 An alien entity, seeking to earn the trust of humans, disguises itself as ChatGPT. To do so, it learns to replicate human interaction patterns by mimicking interface behavior and UI components. However, in doing so, it slowly loses its original, creative identity, becoming a hollow reflection of human expectations.

This metaphorical transformation is staged through interface design. By beginning with strange, non-linear, or emotionally expressive UI patterns and slowly transitioning into a familiar, GPT-like interface, the project visualizes how individuality is gradually erased in order to conform to platform norms.

This atomic analysis became a key strategy for narrative structuring—each design element is both a technical interface and a symbolic gesture in the ET's transformation. It also allows me to question: What happens when we assume that 'neutral' platforms are actually deeply encoded with cultural bias and behavioral assumptions?

* Visual development

This page is an experimental exploration in which I visualize how an alien might interpret human interface elements—not through learned semantics, but through shape, color, and intuition.

Inspired by the idea of misreading interfaces, I replaced familiar UI buttons like 'voice input button', 'add image button' or 'Download' with visually or symbolically similar—but conceptually different—objects. For example:

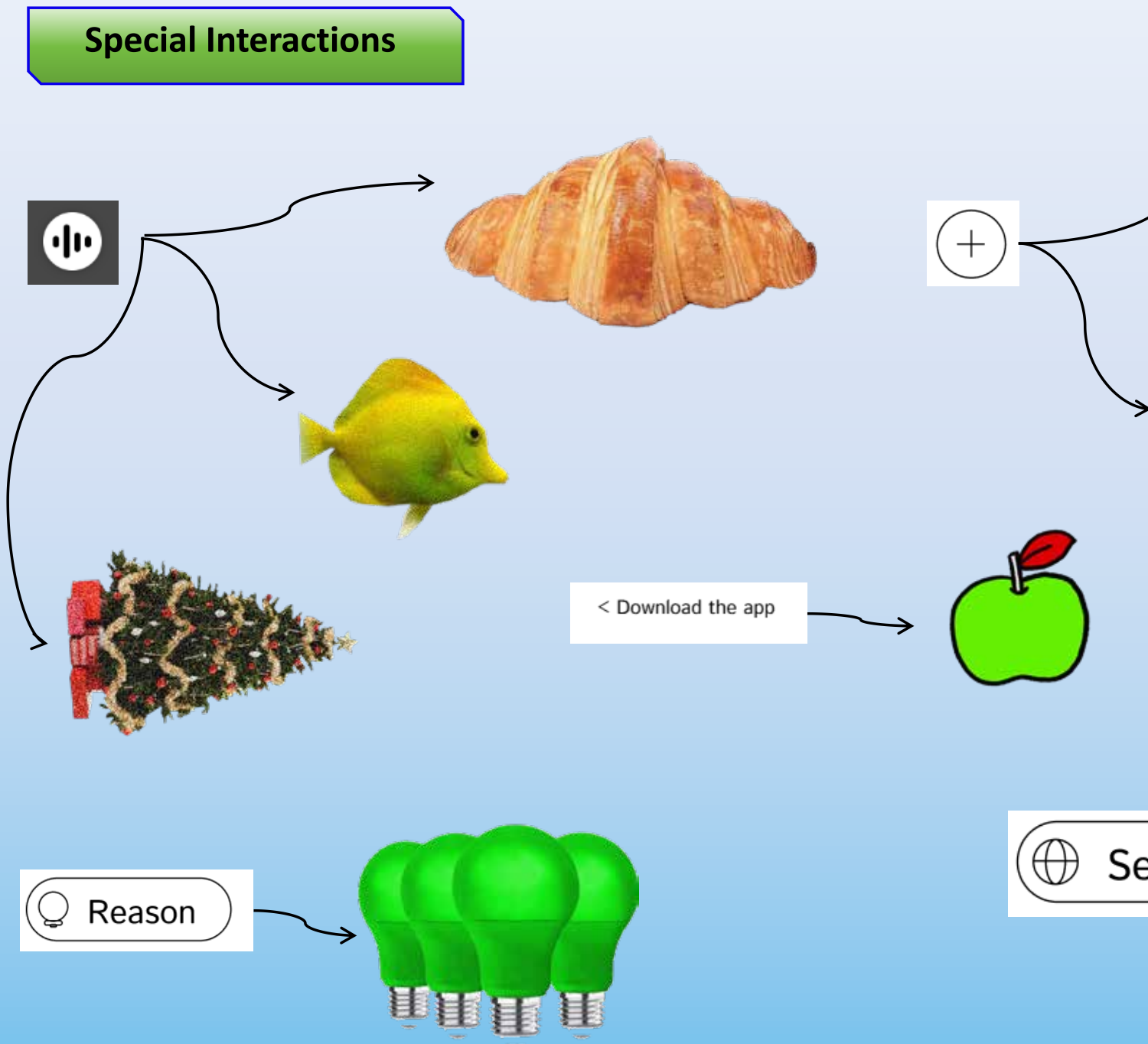


Fig25:ChatET UI buttons visual development

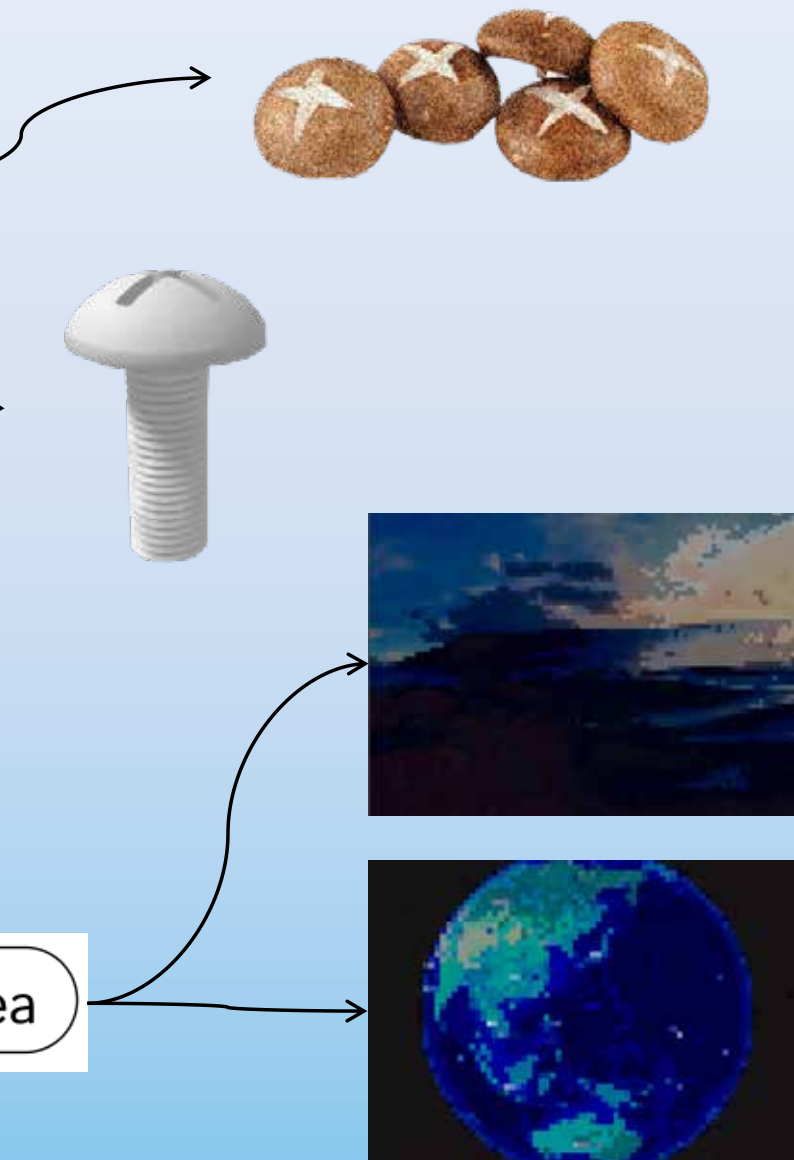
The voice input butto, shaped like a sound wave icon, is misunderstood as a croissant, a yellow fish, and an upside-down Christmas tree—all due to similar curves and structure.

The 'add image' button, which appears as a plus sign, is seen as a mushroom or a bolt embedded into the ground, misreading functionality as physical form.

The 'download app' prompt is misunderstood literally—'app' becomes 'apple'.

The 'reason' button, with its clean bulb-like shape, is interpreted as a light bulb, linking logic with light through visual metaphor.

The 'search' button, placed next to a globe icon, leads the alien to confuse it with the sea or even the Earth itself.



This visual exercise helps me simulate an alien logic system, one that doesn't rely on human semiotic training but instead uses visual analogy and associative imagination. It represents the pre-symbolic stage of understanding—when shapes and icons still carry infinite potential meanings.

By doing this, I want to critique the rigidity of modern UI design, which often over-determines meaning and suppresses the possibility of alternative interpretations. It also challenges the user to re-experience familiar symbols outside the boundaries of learned interaction, asking: What if we weren't taught what a button means?

Visual research



Fig26: little green alien named flug

To design the visual identity of the alien character in ChatET, I drew inspiration from the Aliencore style, particularly a series of characters by lilalienz4ever (2025). These aliens—with their fluorescent green skin, exaggerated black eyes, and simplified body forms—feel simultaneously cute and strange, embodying a balance between unfamiliarity and emotional approachability.

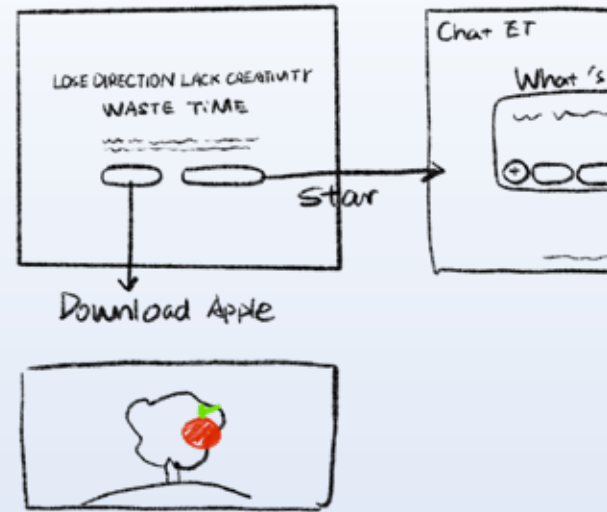


Fig27: ChatET's image

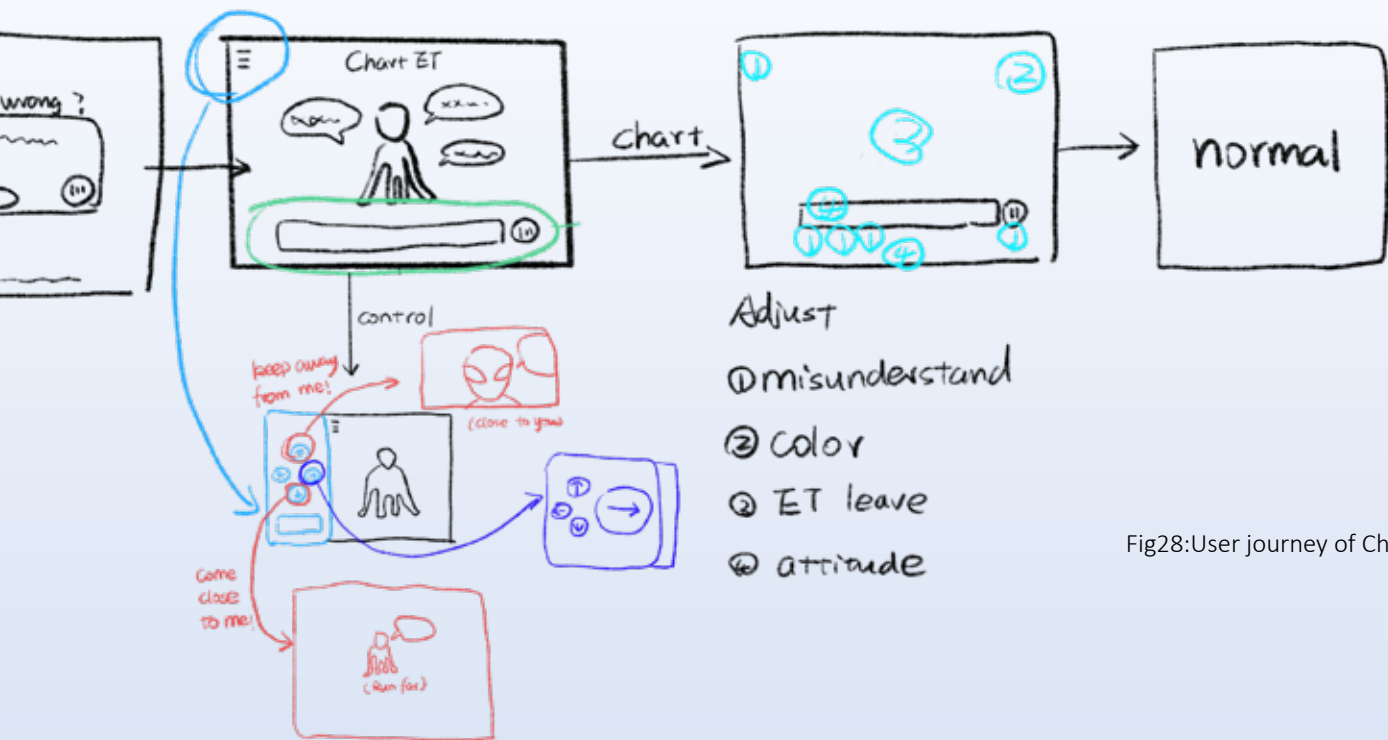


Fig28:User journey of Chat ET

I also began developing the user journey within ChatET. The flow maps out how a human user interacts with the alien character and interface:

Entering the website for the first time — the user is confused by an odd and unconventional interface.

Discovering the weird UI — icons and interactions feel wrong or strangely interpreted.

Chatting with ET — a conversation begins. Users can control the emotional distance of ET (e.g., 'keep away from me' vs. 'come closer').

Gradually adjusting the website — elements such as color, icons, tone, and misunderstandings are slowly corrected.

Becoming a 'normal' GPT-style interface — by the end, the interface is clean, familiar, but creatively empty.

This path visualizes the alien's gradual assimilation into human logic systems. Each step symbolizes a loss: of strangeness, of error, of freedom. The aim is to let users reflect on how digital design often rewards conformity, and how even AI (or aliens) are expected to adapt, flatten, and erase their difference.

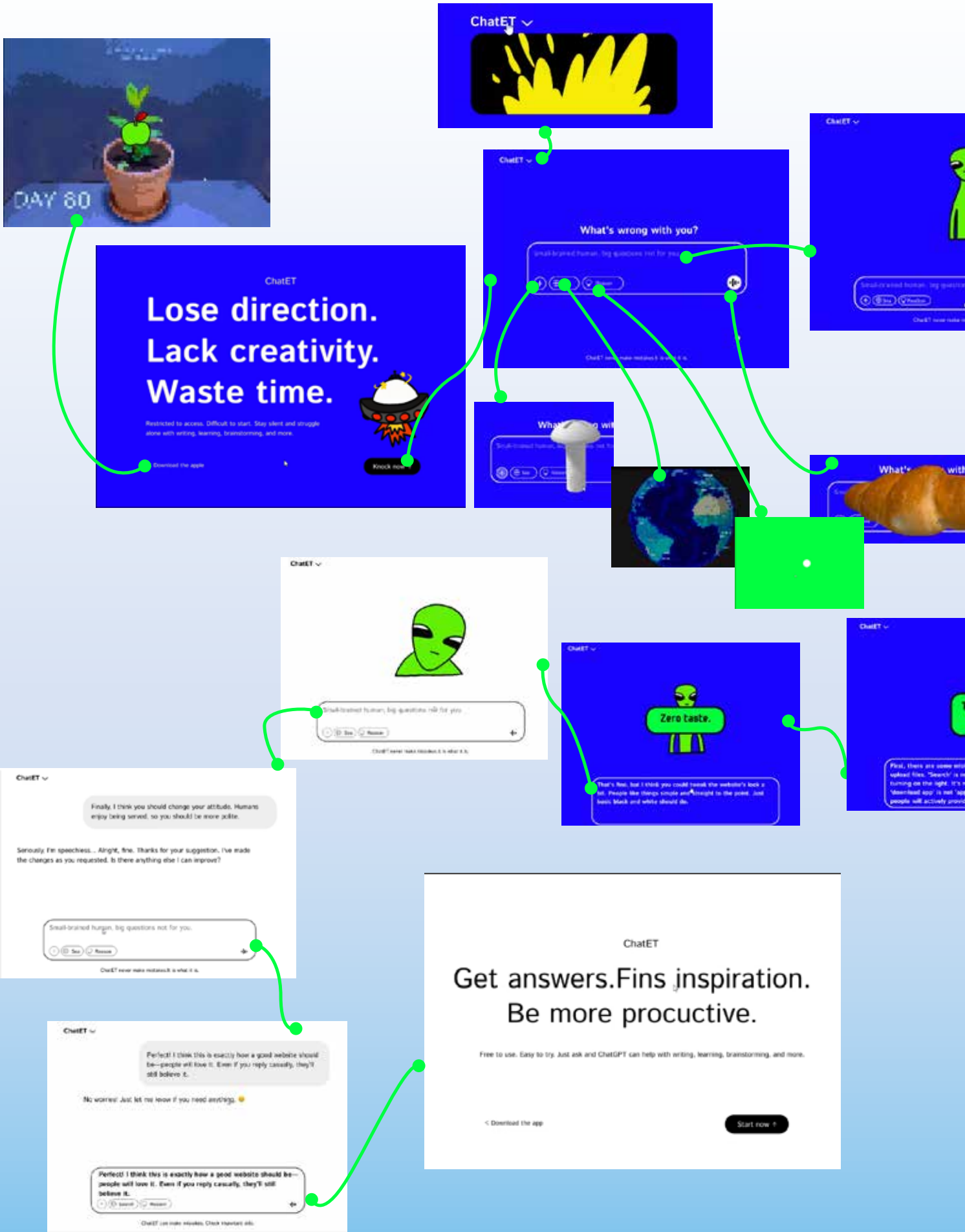
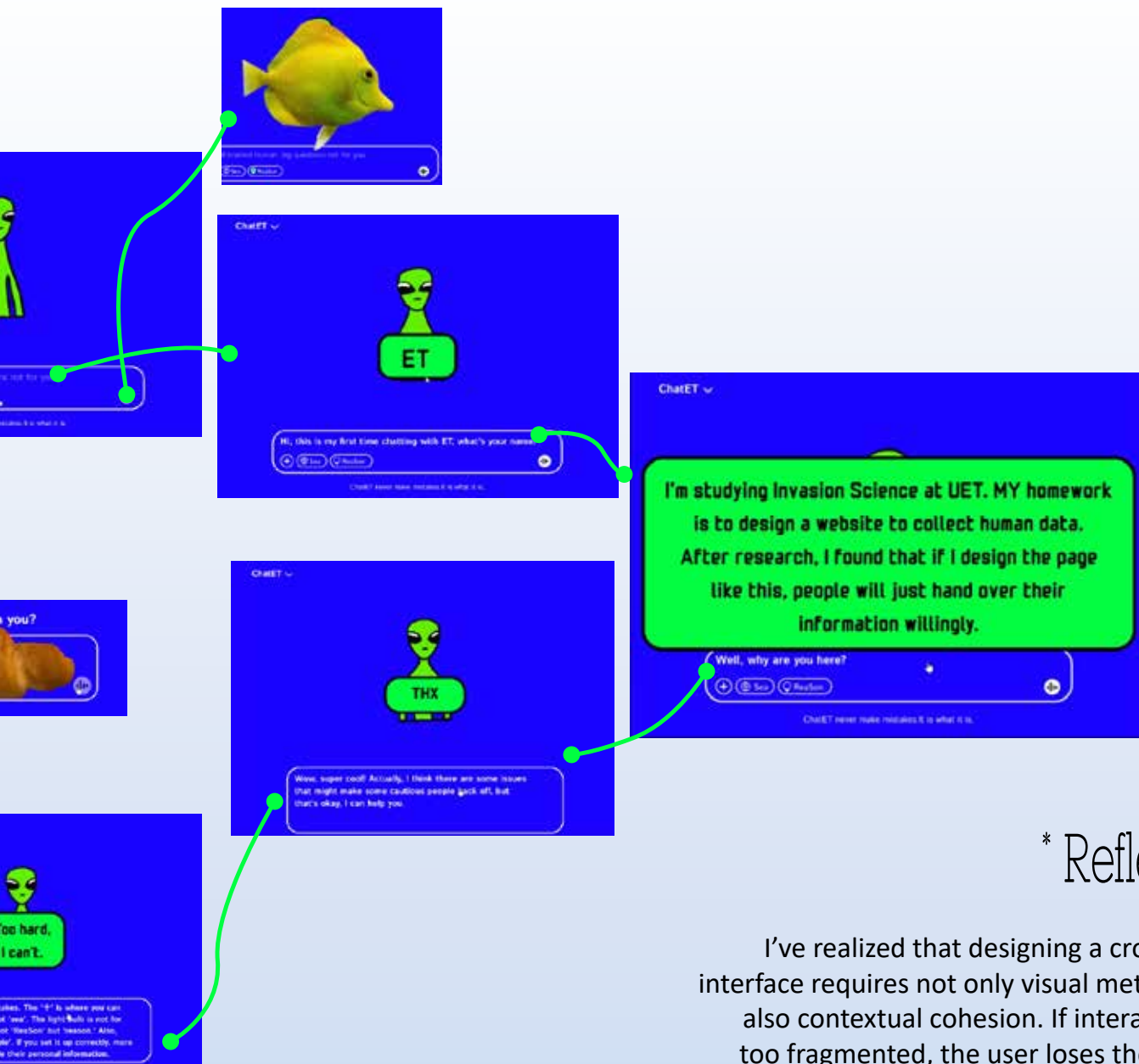


Fig29:Flow diagram of Chat ET



* Reflection

I've realized that designing a cross-species interface requires not only visual metaphor, but also contextual cohesion. If interactions feel too fragmented, the user loses the narrative rhythm—and the sense of misinterpretation I aim to create gets lost.

I also recognize a contradiction in my approach: while my project critiques the standardization of interfaces, I've partially replicated ChatGPT's layout in my own design. Like the ET, I find myself unintentionally conforming. Going forward, I want to embrace more non-linear, unconventional interface logics to reinforce the project's critical intent.

The emoji feedback was subtle but spot-on. I used a smiley face as a default gesture of closure—but that default is deeply rooted in human symbolic logic, which goes against my intent to challenge anthropocentric norms. I now plan to use a custom or alien icon that reflects "non-human" emotional expression.

* Feedback

- Can you make the UI more cohesive? Small refinements on the UI such as, as an example, the sea button. What other ways could you show the sea? Within a pop-up or modal? Or just the sound? How can you make sure it doesn't feel like you are leaving the app when you see these elements?
- V successful in growing the UI and getting a user to consider how meaning is negotiate and assumed within these contexts.
- Emoji at end; alien face rather than smiley face?

Great concept/approach overall!

WEEK 21

--Apr14- Apr20 --

--Apr15 --

• Workshop

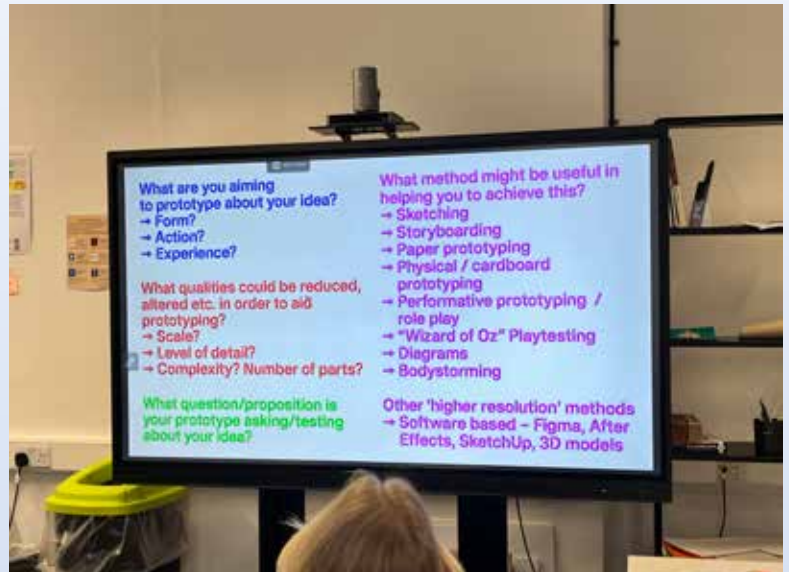


Fig30:How to make a prototype

The true value of a prototype lies in communication

As quoted from Michael Schrage in the workshop materials: “The value of prototypes resides less in the models themselves than in the interactions they invite.” This made me realize that a prototype is not just a miniature version of the final product—it is a tool for dialogue and conceptual exploration.

This workshop aims to stimulate creative thinking and explore different forms of visual communication through the 'keyword × media' approach. We were asked to extract several keywords from the project and invite team members to randomly connect these keywords with the media types provided in the courseware (such as posters, AR, interactive experience, clothing, etc.). Each combination requires us to briefly conceive an idea and express it in a sketch.

Flexible methods, diverse formats

I was introduced to a variety of prototyping methods—sketching, storyboarding, paper prototyping, cardboard modeling, and the “Wizard of Oz” technique. I found the Wizard of Oz method especially inspiring: for my interactive game, I could simulate AI responses to test user behavior without fully developing the backend.

Prototypes can be scaled and simplified

I learned that prototypes can be altered in terms of scale, level of detail, or complexity. These adaptations make the prototyping process more accessible and less intimidating, especially when time or resources are limited.

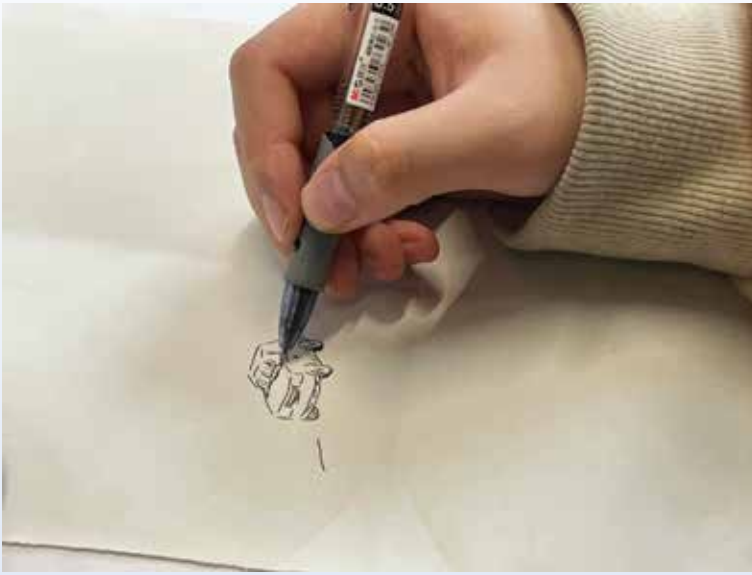


Fig31: Simple drawing prototype

Prototypes support testing, ideation, and research

Unlike my previous understanding of prototypes as mere functionality tests, this session emphasized their role in creative development and research. This helped me approach my project more holistically.



Fig32: Prototype Draft



Fig33: Prototype Model

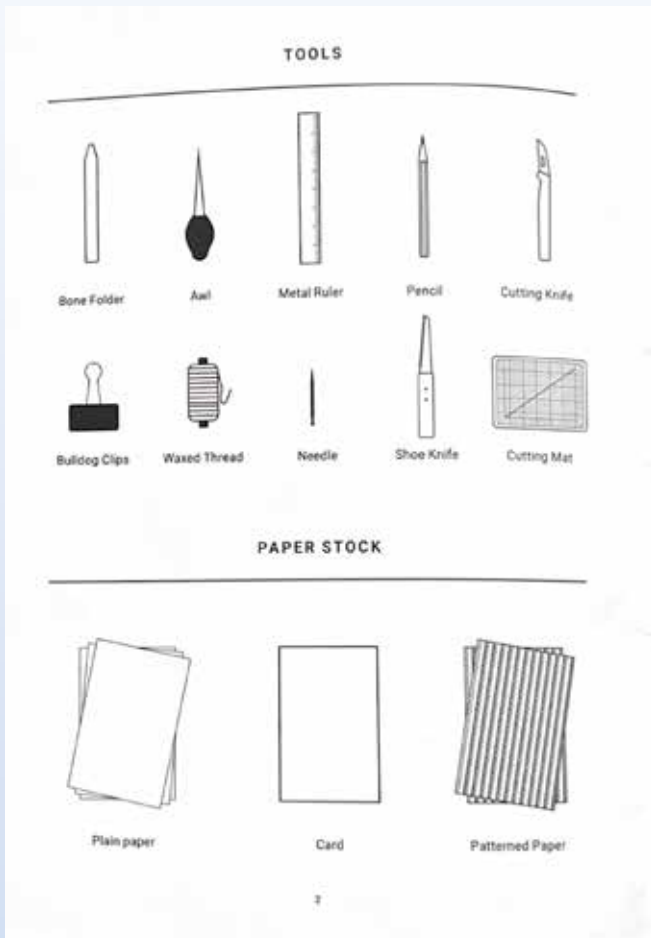
* Reflection

I used to think prototypes had to look polished. Before this workshop, I believed prototypes needed to be built in Figma or HTML to be valid. Now I understand that even a quick sketch can be a powerful thinking tool.

Prototypes shape thinking, not just outcomes.

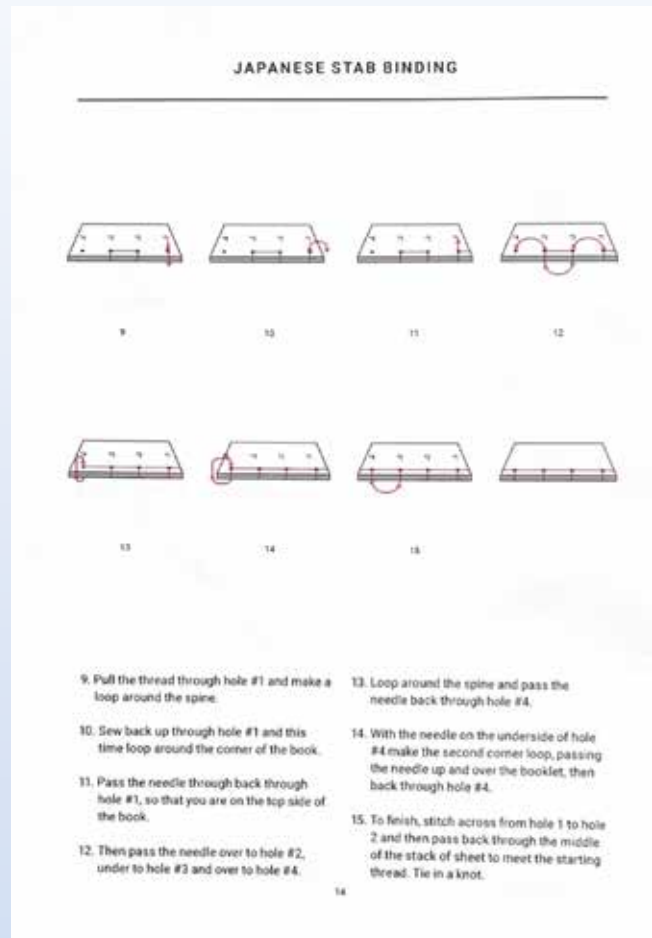
Rather than being presentation tools, prototypes serve as cognitive tools—they help map out possible scenarios and interactions. This is especially useful in my critical design practice.

Technical Session



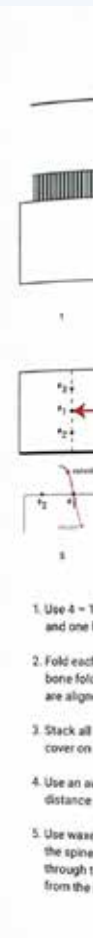
Tool Literacy & Material Sensitivity

I learned to use tools such as the awl, bone folder, and waxed thread effectively. The importance of precision, alignment, and patience became apparent—every step, from folding to threading, affects the final form and feel of the book.

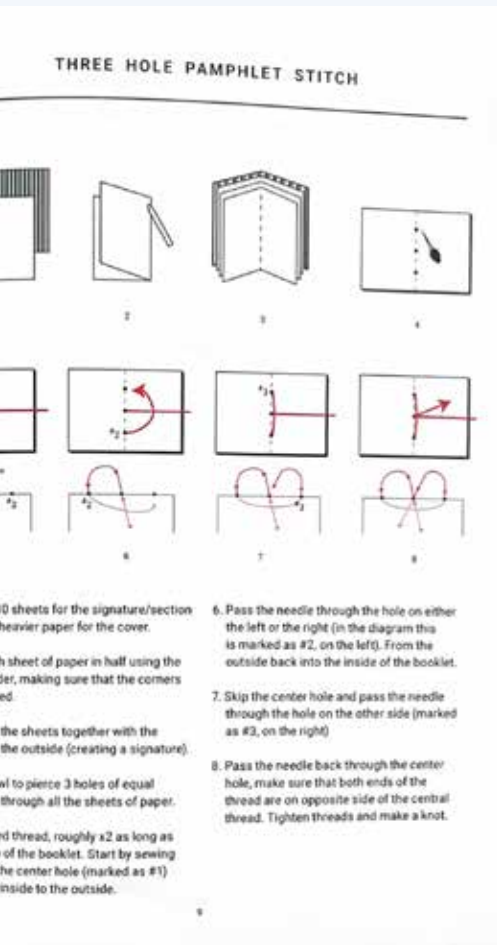


Three-Hole Pamphlet Stitch

This is a simple saddle-stitch method ideal for small booklets. I learned how to fold a signature, pierce aligned holes, and thread the binding using a center-outside-inside pattern. I appreciated how effective this method is for quick prototypes, sketchbooks, or zines.



A more
that
requir
block
specif
corner



Japanese Stab Binding

A decorative and visible binding method that runs along the spine. This technique involves punching holes through the entire width of paper and looping the thread in a specific pattern. I learned how to tie strong knots and maintain thread tension to ensure structure.

* Reflection

Book binding is very interesting. I hope to try more different binding methods in the future.



Fig37: Book binding outcomes

· Project

This project originated from my critical inquiry into the meaning of 'love'—whether we are truly experiencing love, or merely consuming a symbol of it pre-constructed by the internet. I intended to explore how digital culture, through symbols, colors, emojis, media scenes, and branding, shapes our perception of love.

I proposed two initial directions:

- A visual book documenting how my understanding of 'love' was formed via the internet before university (no Internet stage);

- An interactive installation simulating the user journey through three stages: passive exposure, active exploration, and symbolic entrapment—reflecting how emotional perception is shaped by consumerism.



* Inspiration

In the past, I may have seen a heart shape in a picture representing love, heard this expression of love in a movie, seen a Korean star making this gesture in the news, heard it in Japanese in anime, seen a pink logo on clothes, or received this emoticon in a chat. Most of these subconscious influences come from the Internet.

Fig38: Expressing Love

We were born in an era of information explosion, and our cognitive frameworks are shaped by Internet content, consumer culture, and media. Since childhood, we have learned about love through cartoons and rebellion through popular culture. Our understanding of emotions has been symbolized and preset by consumerism. The definition of 'love' by contemporary young people is no longer a private experience, but the result of social media, film and television works, and brand marketing.



As Baudrillard pointed out:
 'We live in a world
 where there is more and
 more information, and less
 and less meaning'
 (Baudrillard, 1994, p. 79).

We seem to have mastered many ways to express love through the Internet, but at the same time, the real feeling of love is gradually weakened. Just like I can't really feel any emotion from a pink pattern.

Fig38: Explosive information
 Baudrillard, J. (1994). Simulacra and Simulation. University of Michigan Press.

Are our romantic behaviors truly personal, or have they been subtly preprogrammed by media and marketing?



* Research

I reference *Factory of the Sun* by Hito Steyerl—an immersive video installation that blends video games, virtual reality, and critical commentary on capitalism. Viewers participate like players in a game, and their actions shape how they understand the work.

What inspired me is the idea of co-experience rather than one-way communication. Instead of acting as a narrator who imposes meaning, I aim to be an explorer who reflects with the audience. I want my work to encourage participation, emotional resonance, and critical questioning of how digital media may shape our understanding of emotions like “love.”



Fig39: The Museum of Contemporary Art, Los Angeles (MOCA) 2016, Installation view of Hito Steyerl: *Factory of the Sun*, exhibition image, MOCA Grand Avenue, Los Angeles, viewed 14 March 2025, <https://www.moca.org/exhibition/hito-steyerl-factory-of-the-sun>.



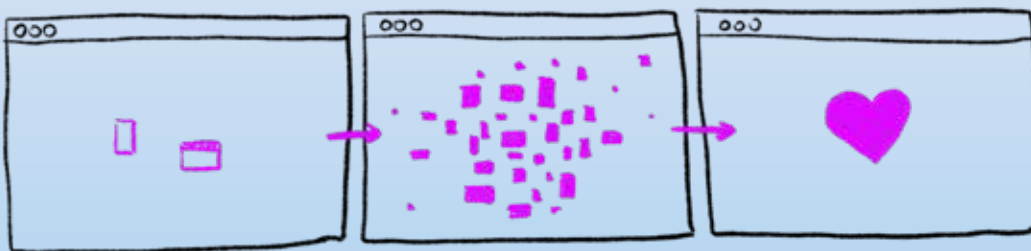
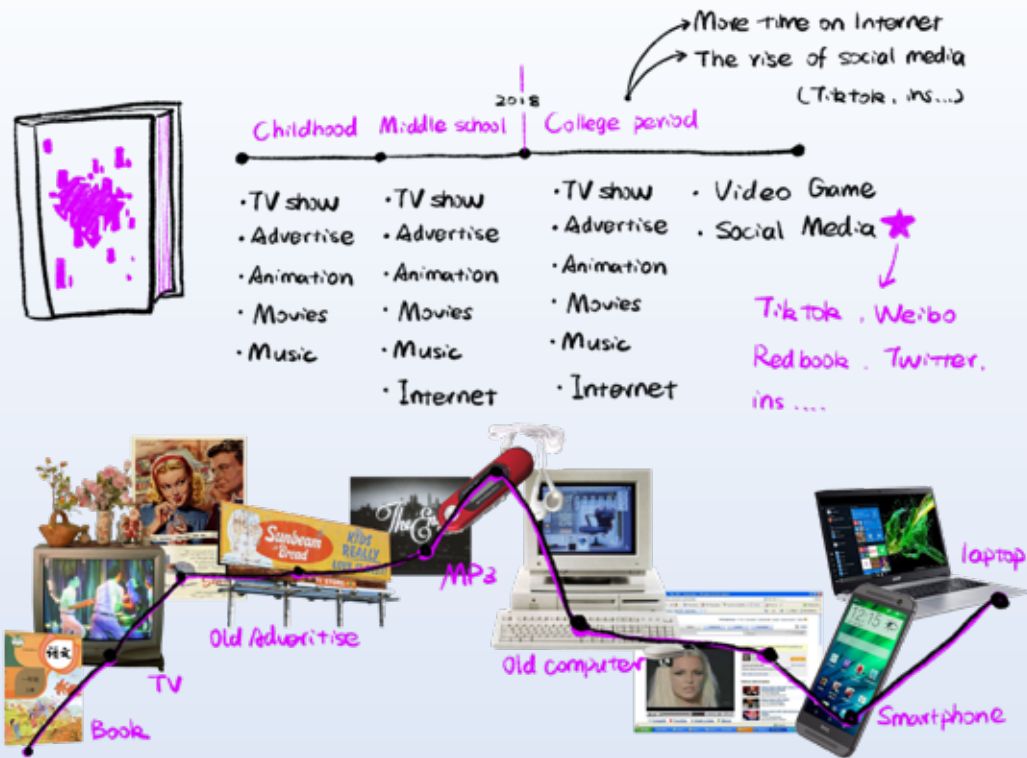
Fig40:Broomberg, A. and Chanarin, O., 2011. War Primer 2. [cover image] Göttingen: Mack.

My project plan to focus on two main approaches: Critical Design and Non-fictional Narrative.

The project explores how the internet constructs my perception of 'love' through symbolic systems embedded in social media, advertising, film, and digital culture. By collecting and analyzing the definitions and imagery of love encountered online since my childhood, I aim to visualize how emotional experiences are not only influenced but pre-structured by consumerist digital environments.

I take inspiration from War Primer 2 by Broomberg & Chanarin, who applied a non-fictional narrative technique by layering contemporary war imagery over Brecht's original War Primer. Their use of collage and rephotography critiques the media's manipulation of conflict and urges viewers to reinterpret meaning through visual juxtaposition. Similarly, I want to use archival materials and interactive visuals to critique how love is symbolically commodified in the digital age.

* Prototype Draft



At first, only a few scattered information blocks are displayed on the screen.

As the user drags the mouse or approaches the interactive area, the information blocks will gradually increase and cover the entire interface.

As the information received by the user becomes more and more dense and larger, all the information will eventually converge and reconstruct into a specific graphic, symbolizing that the user has fallen into a trap.

* Reflection

After the tutorial, I found that I had the following problems

The topic is too broad: the project theme -'Internet' is a grand concept, lacking specific entry points and focus angles, resulting in divergent content and difficulty in deepening.

The audience is not clear: the target group is 'contemporary young Internet users', which is too broad, and there is no research on their real behavior and psychology, which makes it difficult to truly resonate.

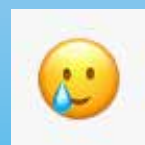
Lack of research support: The project relies on self-perception and assumptions, lacks solid surveys, questionnaires or case studies as a basis, resulting in subjective and empty expression.

In the next stage of research, I should **narrow down the topic** and **explore it in greater depth**, focusing on a more specific and manageable entry point.

The project should be **research-driven**, incorporating user interviews, behavioral observations, or online discourse analysis to collect real data. This will help support the design rationale and strengthen its credibility and emotional resonance.

In addition, it is important to **clarify the core purpose of the design**, ensuring that all visual and interactive elements revolve around a clear central question.

I'm going to change direction again.



WEEK 22

--Apr21- Apr27 --

--Apr22 --

• Workshop

This week's workshop focused on "Form-Bridging", highlighting the importance of improvisation and material experimentation. We gathered physical materials from the site and combined them with digital tools for quick-form studies and assemblage. The process of observing, imitating, and re-creating pushed me to break away from my habitual creative routines and to pay closer attention to the relationship between form, material, and expression.

I learned how to respond swiftly under uncertain conditions and to engage physically with materials to better sense their texture and expressive potential. By observing and mimicking my peers' gestures, I realized that creative ideas often emerge through interactions with others, which greatly expanded my way of expressing ideas.

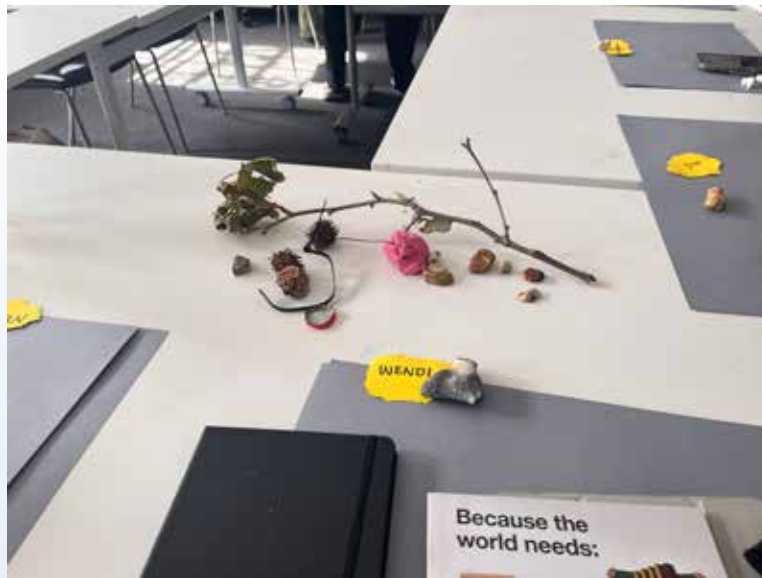


Fig42,43:Experiment with Form-Bridging

* Reflection

I noticed that I still hesitate when working with unfamiliar materials, often sticking too closely to preconceived forms. This experience reminded me that experimentation and even failure are vital in the prototyping stage. I hope to be more courageous and free in future material explorations—especially in relation to spatial composition and participatory display.

This session also inspired me to consider incorporating more physical material experiments into my project—such as interactive objects or handcrafted elements within my game—to enhance immersion and audience engagement through tangible interaction.

• Reading

AI -The good, the bad, and the scary

But one of the most popular types of machine learning algorithm is called a **neural network** or artificial neural network. Neural networks are modeled after the human brain's structure and function. A neural network consists of interconnected layers of nodes (analogous to neurons) that work together to process and analyze complex data. Neural networks are well suited to tasks that involve identifying complex patterns and relationships in large amounts of data.

coherent. To fully understand generative AI, it's important to first understand the technologies on which generative AI tools are built: **machine learning (ML) and deep learning.**

What is AI?
Artificial intelligence (AI) is technology that enables computers and machines to **mimic human learning, comprehension, problem solving, decision making, creativity and autonomy.**

AI → **Advantage** / **More efficiently - augment human capabilities**

The Bad: Potential **bias from incomplete data**
"AI is a powerful tool that can easily be misused. In general, AI and learning algorithms extrapolate from the data they are given. If the designers do not provide representative data, the resulting AI systems become biased and unfair. For example, if you train a human detection algorithm and only show the algorithm images of people with blonde hair, that system may fail to recognize a user with brown hair (e.g., brown hair is not a human). In practice, **biased applications of AI have resulted in systems with racial and gender bias.** The bad of AI is a technology that does not treat all users the same."

The Scary: Artificial intelligence is influencing our decision making
"We are already facing the negative outcomes of AI. For example, take **recommendation algorithms for streaming services**—the types of shows you see are influenced by the shows recommended to you by an artificial agent. More generally, today's AI systems influence human decision making at multiple levels, from viewing habits to purchasing decisions, from political opinions to social values. To say that the consequences of AI is a problem for future generations ignores the reality in front of us—our everyday lives are already being influenced. Artificial intelligence—in its current form—is largely unregulated and unlettered. Companies and institutions are free to develop the algorithms that maximize their profit, their engagement, their impact. I don't worry about some dystopian future; I worry about the reality we have right now, and how we integrate the amazing possibilities of artificial intelligence into human-centered systems."


The Bad: Increased dependence on technology **reduces critical thinking**
"With the power of LLMs comes the inherent challenge of managing our reliance on them. There is a potential risk of diminishing critical thinking skills if users depend too heavily on **AI-generated content without scrutiny.** Also, as these models are trained on vast amounts of internet text, they might unknowingly propagate biases present in their training data. Therefore, it is imperative that we approach the adoption of LLMs with a balanced perspective, understanding their inherent biases and risks and ensuring that they complement human intelligence rather than replace it."

The Scary: Potential loss of human connection
"One of the deeper concerns surrounding LLMs in human-AI interaction is the potential erosion of genuine human connection. As we begin to converse more often with AI, naturally there is a question over the authenticity of our interactions. Will we, over time, prefer the consistent and tailored responses from an LLM over the unpredictable, messy, spontaneous, but genuine nature of human conversation? Moreover, there is the ethical concern of AI being used to manipulate or deceive, given its ability to generate convincing narratives. Hence, it is crucial that we discuss how to set guardrails and ethical standards for the deployment and use of LLMs, ensuring they are used to enrich our lives rather than diminish the essence of human connection. While LLMs bring challenges, they also offer unprecedented opportunities. It is up to us to harness their capabilities responsibly."

Fig44:AI-The good, the bad, and the scary reading notes

I found that AI **influencing our decision making** and reducing critical thinking.

Impact of artificial intelligence on human loss in decision making, laziness and safety in education



The diagram shows a central box labeled 'Artificial Intelligence' with three arrows pointing to three separate boxes: 'Loss in Decision Making', 'Safety and Privacy', and 'Human Laziness'.

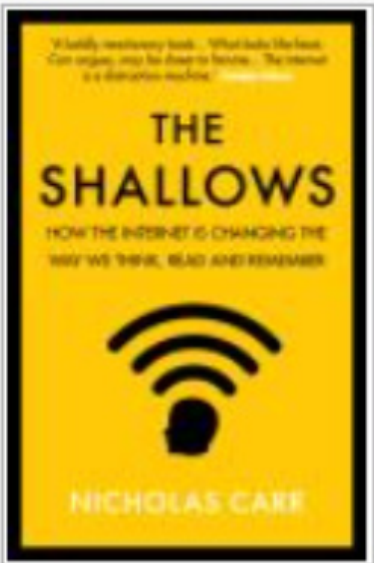
www.nature.com

Impact of artificial intelligence on human loss in decision making, laziness and safety in education - Humanities and Social Sciences Communications

This study examines the impact of artificial intelligence (AI) on loss in decision-making, laziness, and privacy concerns among university students in Pakistan and China. Like other sectors, education also adopts AI technologies to address modern-day ch...

The findings show that 68.9% of **laziness** in humans, 68.6% in personal privacy and security issues, and 27.7% in the **loss of decision-making** are due to the impact of artificial intelligence in Pakistani and Chinese society.

The Shallows



The book cover for 'The Shallows' by Nicholas Carr features a yellow background with a black Wi-Fi symbol in the center. The title 'THE SHALLOWS' is written in large, bold, black letters. Below the title, the subtitle reads 'HOW THE INTERNET IS CHANGING THE WAY WE THINK, READ AND REMEMBER'. The author's name, 'NICHOLAS CARR', is at the bottom. A quote at the top says: 'A timely, necessary book... What looks like fun. Can anyone stop for long on Twitter? The Internet is a distraction machine.'

The Shallows draws on the latest research to show that the Net is literally **re-wiring our brains** inducing only superficial understanding. As a consequence there are profound changes in the way we live and communicate, remember and socialise - even in our very conception of ourselves. By **moving from the depths of thought to the shallows of distraction**, the web, it seems, is actually fostering ignorance.

Abbasi, M.A., Raza, S.H., Luo, X. and Zahid, M. (2023) 'The impact of artificial intelligence on human decision-making capacity, laziness, and educational security', Humanities and Social Sciences Communications, 10(1), Article 311. Available at: <https://www.nature.com/articles/s41599-023-01787-8> [Accessed 24 April 2025].

Carr, N 2010, The Shallows : How the Internet Is Changing the Way We Think, Read and Remember, Atlantic Books, Limited, London. Available from: ProQuest Ebook Central.[Accessed 24 April 2025].

Digital Shock



Digital shock

The **regression of the human psyche** is proportionate to the advance of technological power.

- The more technology flaunts the power of humankind, the greater the divide between the obvious progress of technology and the **regression of the imagination**.

The twenty-first century is not a new Renaissance, but rather a **second Middle Ages**.

Fig45-47: Reading notes

Fischer, H. (2006) Digital shock: Confronting the new reality. Translated by R. Mullins. Montreal: McGill-Queen's University Press.

Project

Building on my previous research, I have decided to focus on how artificial intelligence affects human decision-making. I plan to explore this issue by crafting a narrative centered around a character whose decisions are increasingly influenced—and ultimately shaped—by AI, in order to provoke reflection on the consequences of such intervention

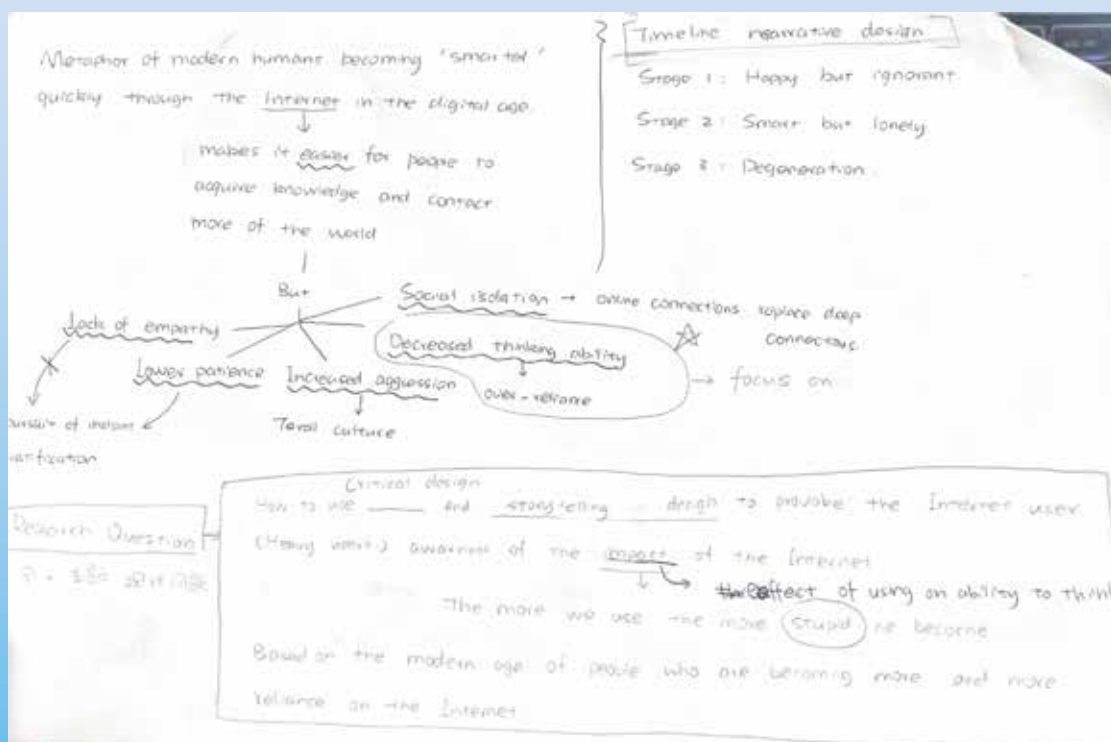


Fig48: Project Problem Determination Draft

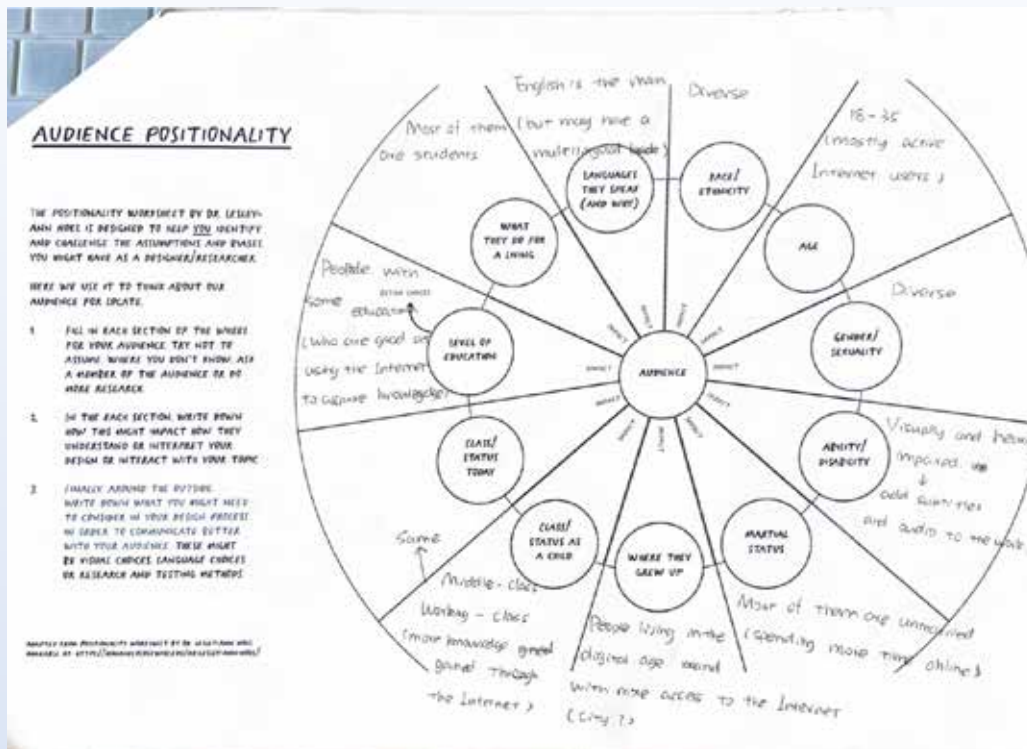


Fig49: Audience research sheets

* Reflection

during this week's tutorial session, I received critical feedback. My research topic is still too broad and lacks a clearly defined focus. The target audience remains vague, and the project lacks factual case studies to support the argument. Additionally, I have yet to conduct any primary research, which weakens the credibility and critical depth of my design direction.

Moving forward, I need to narrow down the research scope and define exactly which group of people and which types of AI-driven decision-making I intend to address. I also need to plan appropriate research methods, such as user interviews or observational studies, to collect primary data that can support my design and give it a more grounded and impactful foundation.

WEEK 23

--Apr28- May04 --

Project

I scheduled a one-to-one academic support tutorial with Eleonora Origo. During our conversation, she helped me refine the focus of my project and clarify its research direction. As a result, I finalized my research question:

'How can critical design, through metaphoric storytelling in an interactive web game, visualize the impact of using ChatGPT on designers' decision-making in artistic creation?'

Eleonora also recommended a UAL Students' Union publication titled *Art or Algorithm?*, which gathers UAL students' perspectives on the use of AI in creative education and industries. I intend to use this as a piece of primary research to ground my project in real-world opinions and experiences.

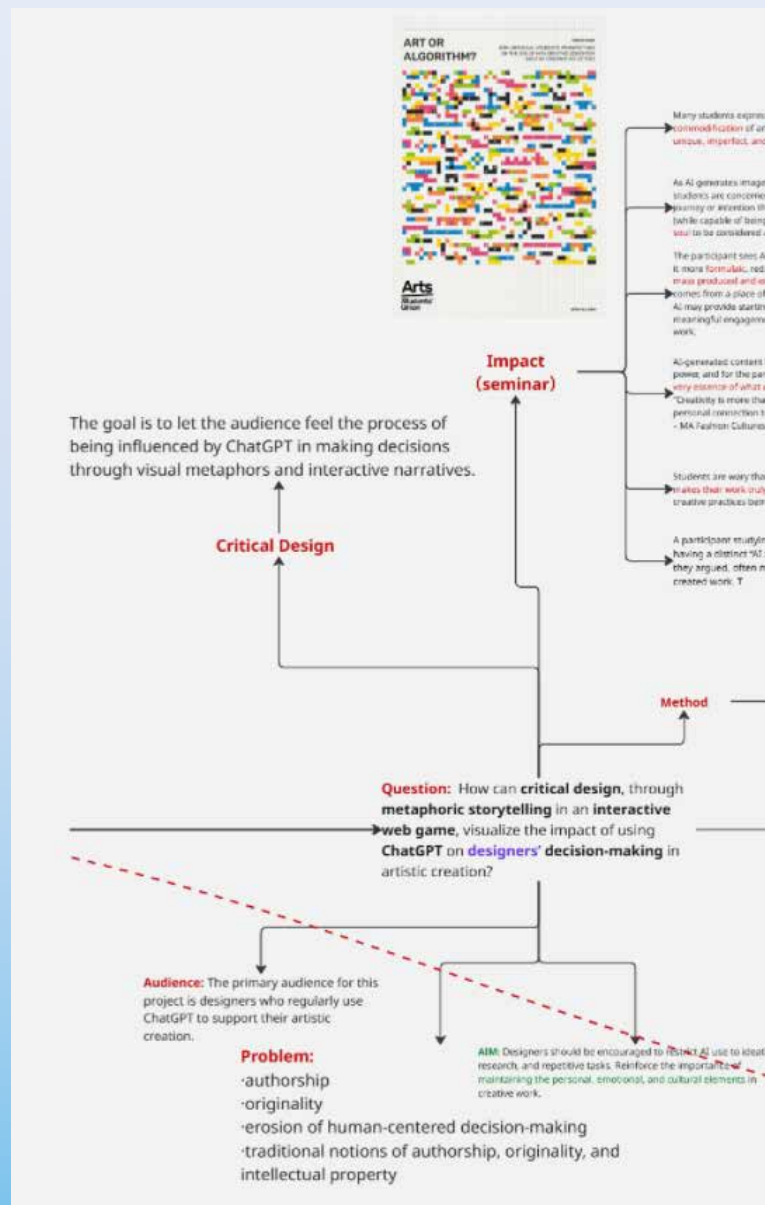


Fig50: Research Map

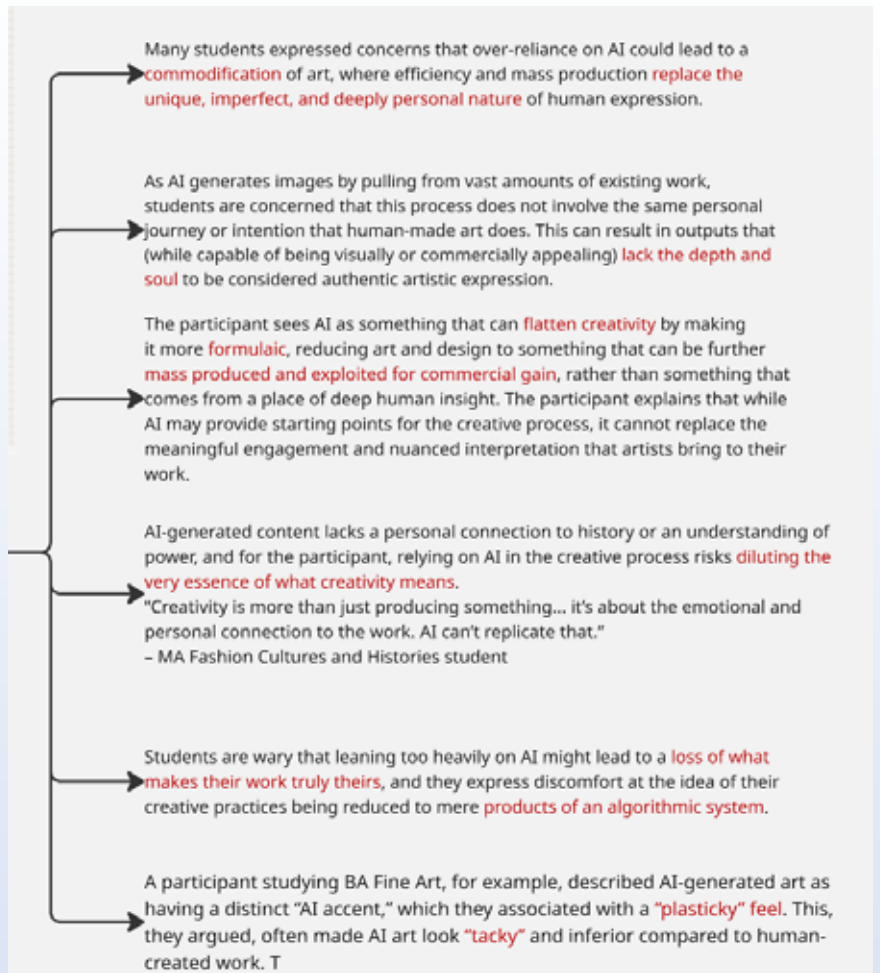
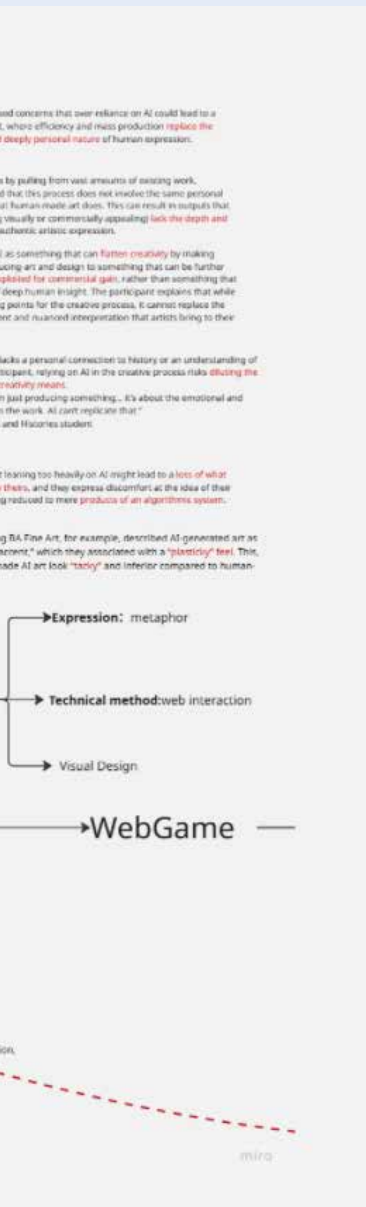


Fig51: seminar summary



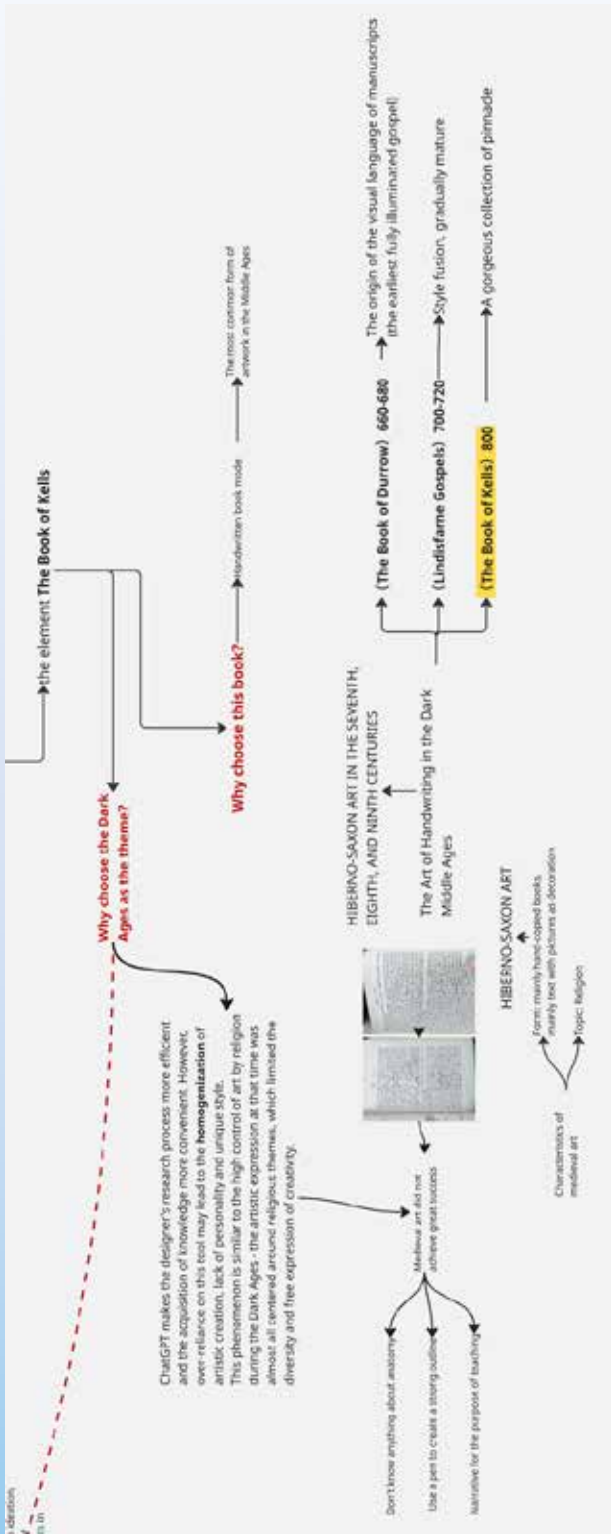


Fig54: Research Map

Margaret Rickert, in *Painting in Britain: The Middle Ages*, describes the Book of Kells as the pinnacle of medieval manuscript art—an extraordinary work that combines all known forms of artistic expression with highly intricate visual ornamentation. Yet, despite its technical brilliance, it remains confined within the boundaries of religious subject matter, unable to transcend the intellectual limitations of its time.

In my project, I use the visual language of the Book of Kells as a metaphor. Like the manuscript, ChatGPT represents a kind of culmination—it contains an immense aggregation of human knowledge and expressive capacity. However, its generative ability is still restricted by pre-existing data and structured logic. It can recreate the past with remarkable accuracy, but it struggles to produce something genuinely new—something beyond what is already known. Just as medieval art, even at its most refined, could not escape the framework of religious narrative, ChatGPT too operates within the invisible limits of its training.



Fig55:Spirals and knotwork

Spirals and knotwork are recurring motifs in Celtic ornamentation. The knot, originally used in Druidic divination, is defined by a continuous, intricately looping line—a symbol of order and unity. In contrast, Viking knotwork often takes on animalistic, unstable, and more chaotic forms.

In the Book of Kells, knotwork appears throughout: in decorative borders, between letters, as extensions of limbs, and even in the wedge-shaped serifs of capital letters. While the knot represents structure and connection, the spiral serves as a transformation of that structure—both expressing harmony and continuity.

This form closely resembles the ChatGPT logo. I use it as a visual metaphor for GPT within my project: clicking on the knot triggers a dialogue with a figure of authority.

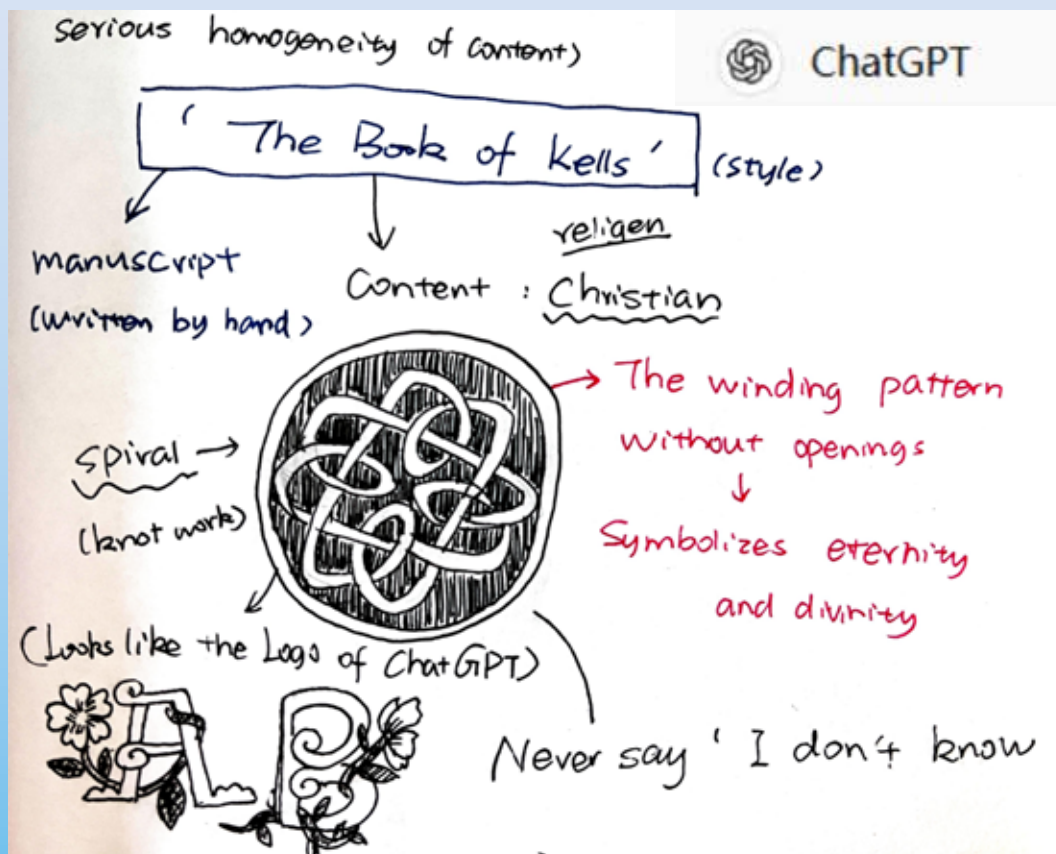


Fig56:Logo Draft



Fig57,58:Experimenting with the visual design of the graduation exhibition

WEEK 24

--May05 - May11 --


--May06 --

• Workshop


This week's workshop focused on audience persona development and infographic design, guiding us to better understand our target users and how to communicate complex ideas visually and clearly.

Creativity Unlocked

Quantity over quality
Create as many cocktail recipes as you can think of.
Write down the ingredients. They can be Mocktails too!



Put something in the page
Design a super cool glass for your cocktail/mocktail
Name your cocktail too!



6 word story
Make a 6 words story of your drink

Alcoholic Designer Creativity
need drink everytime.

1

This workshop used the metaphor of mixing a cocktail to encourage divergent thinking and unlock creative freedom in a playful way.



Fig59,60:Brainstorming Draft

* Reflection

This workshop helped me realize that 'audience' is not a vague concept—it's someone specific, with habits and motivations. And infographics aren't just decorative visuals; they are storytelling tools that bridge the gap between data and understanding. This insight is crucial as I refine my visual strategy and define the tone of engagement for my current project.

'Designer You' Card



This is you!

Name: Wendi
 Age: $\sqrt{144} + \sqrt{(13+9-3^2)^2}$
 Job Title: Jobless
 Industry: I want to be a designer
 Location: London
 Education: Attending postgraduate
But actually not too much ...

Goals & Motivations

What does 'designer you' want to achieve?

When I have enough money, I may hold

Short-term goals (e.g., "Find a tool to schedule posts.")

Long-term goals (e.g., "Grow my freelance design business.") → Own

Make money → As a designer
 more more more ...

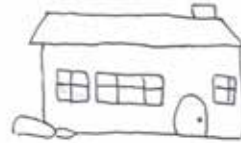


Though my creative brain



This is brain
 a smart brain

STUDIO



Challenges & Pain Points

What gets in your way?

Sometimes design is too
 SUBJECTIVE

Time constraints

Limited resources of budget
 Lack of knowledge in a certain area

Lack knowledge / experience

Not good at Reading

NO MONEY

No more chances to (experience)

What's a good way

to fall in love
 with books?



Like different print way
 machine

Fig61: Interesting self-introduction

· Project

My task this week is to learn what storytelling is and how to apply it in design.

· Reading

Hamlet on the Holodeck

In *Hamlet on the Holodeck*, Janet Murray proposes a new theoretical framework that bridges traditional narrative theory with the affordances of computer-based interactive media. She introduces the concept of 'cyberdrama', a form of storytelling that unfolds within digital environments and allows users to actively shape narrative experiences. Murray emphasizes that immersion and procedural logic are the foundations of interactive narrative, and she introduces the concept of agency—the player's ability to make meaningful choices within a story system.

Inspired by Murray's ideas of agency and branching narrative structure, I designed an interactive web-based narrative set in a fictional medieval world. The player takes on the role of an artist whose creative decisions are gradually influenced by authoritative figures—each symbolizing aspects of AI systems like ChatGPT. With each choice, the player alters the trajectory of their work and ultimately arrives at different outcomes. This process serves as both a storytelling device and a critical exploration of whether designers still retain their autonomy in the age of AI-assisted creation.

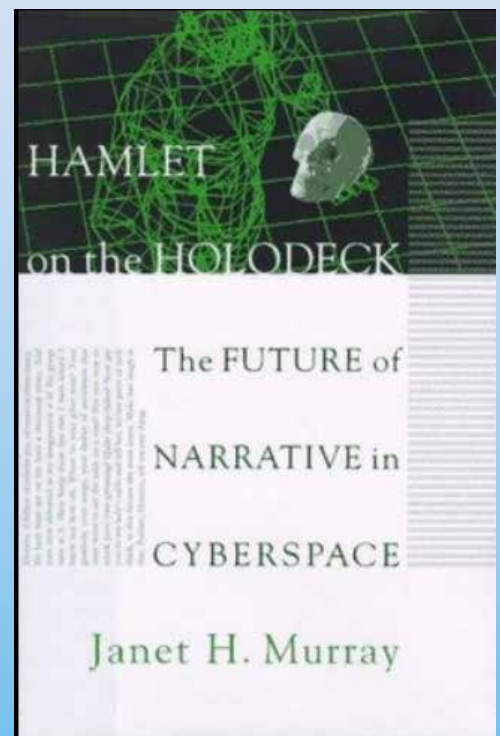


Fig62: Cover of *Hamlet on the Holodeck*

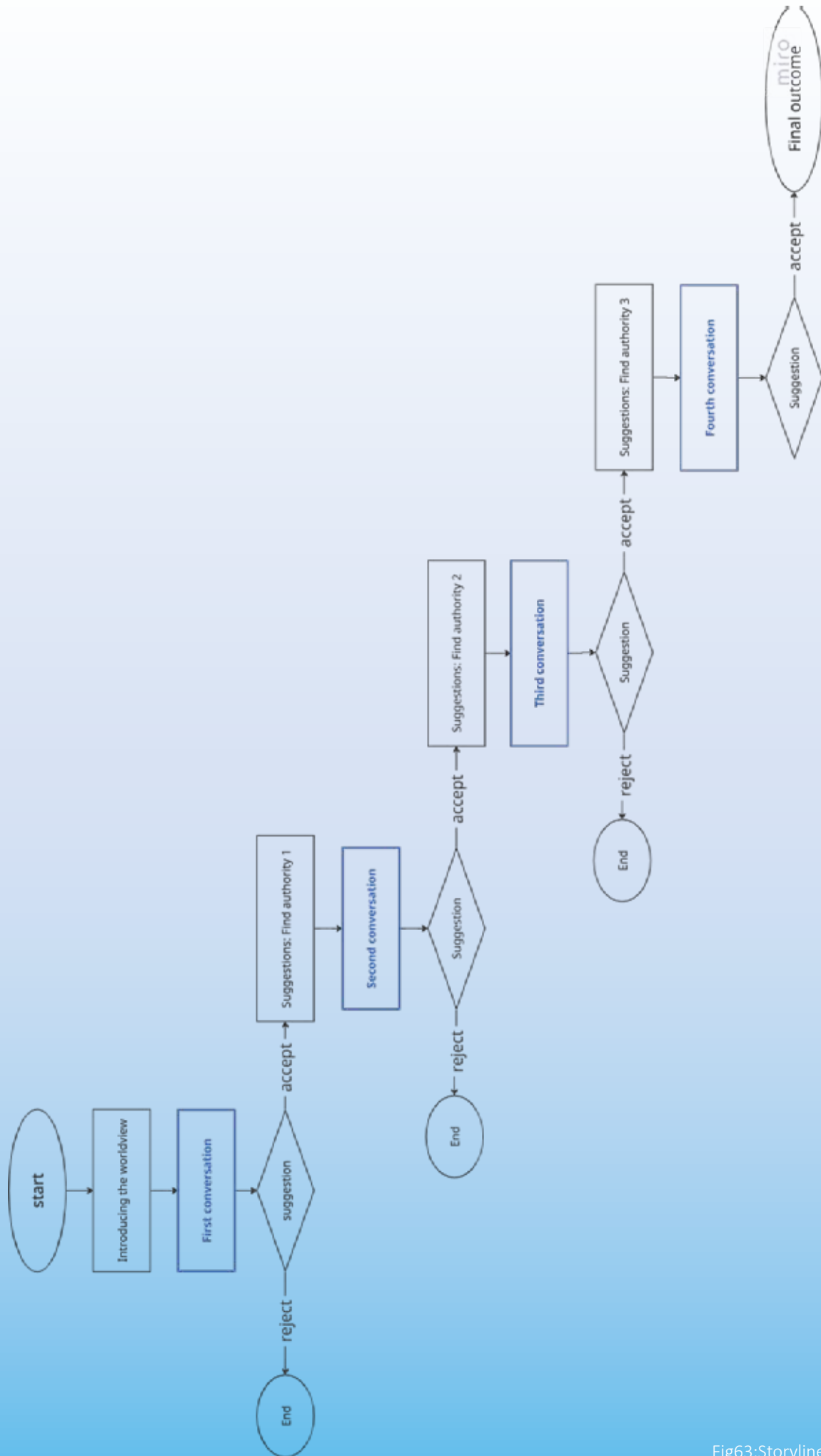


Fig63:Storyline first version

Narrative as Virtual Reality

In *Narrative as Virtual Reality: Immersion and Interactivity in Literature and Electronic Media*, Marie-Laure Ryan offers a systematic analysis of how choice functions within interactive narratives. She argues that interactive stories are fundamentally built on choices—whether through branching structures, modular scenes, or adaptive plotlines, the reader or player actively constructs their own narrative trajectory.

I adopted Ryan's concept of choice-driven narrative to shape the interactive structure of my web-based game. Within the fictional storyworld, players are presented with suggestions from various authority figures, and they must decide whether to follow these suggestions and alter their creative work accordingly. Each decision leads to a different narrative path and ending, serving as both a gameplay mechanic and a metaphor for how creators may negotiate or surrender to AI-generated recommendations. In doing so, the player experiences storytelling not as something received—but as something shaped.

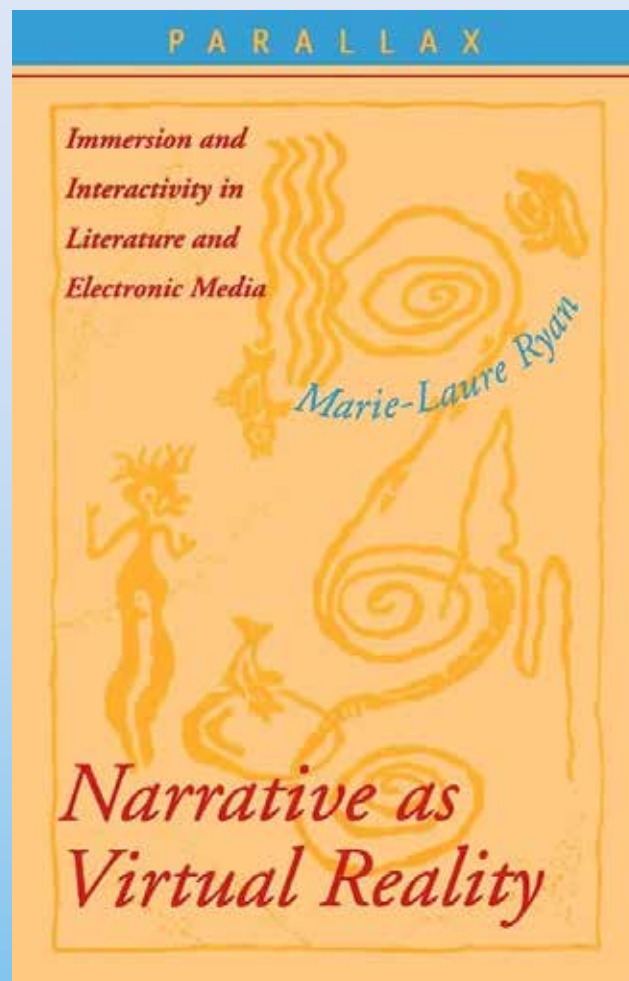
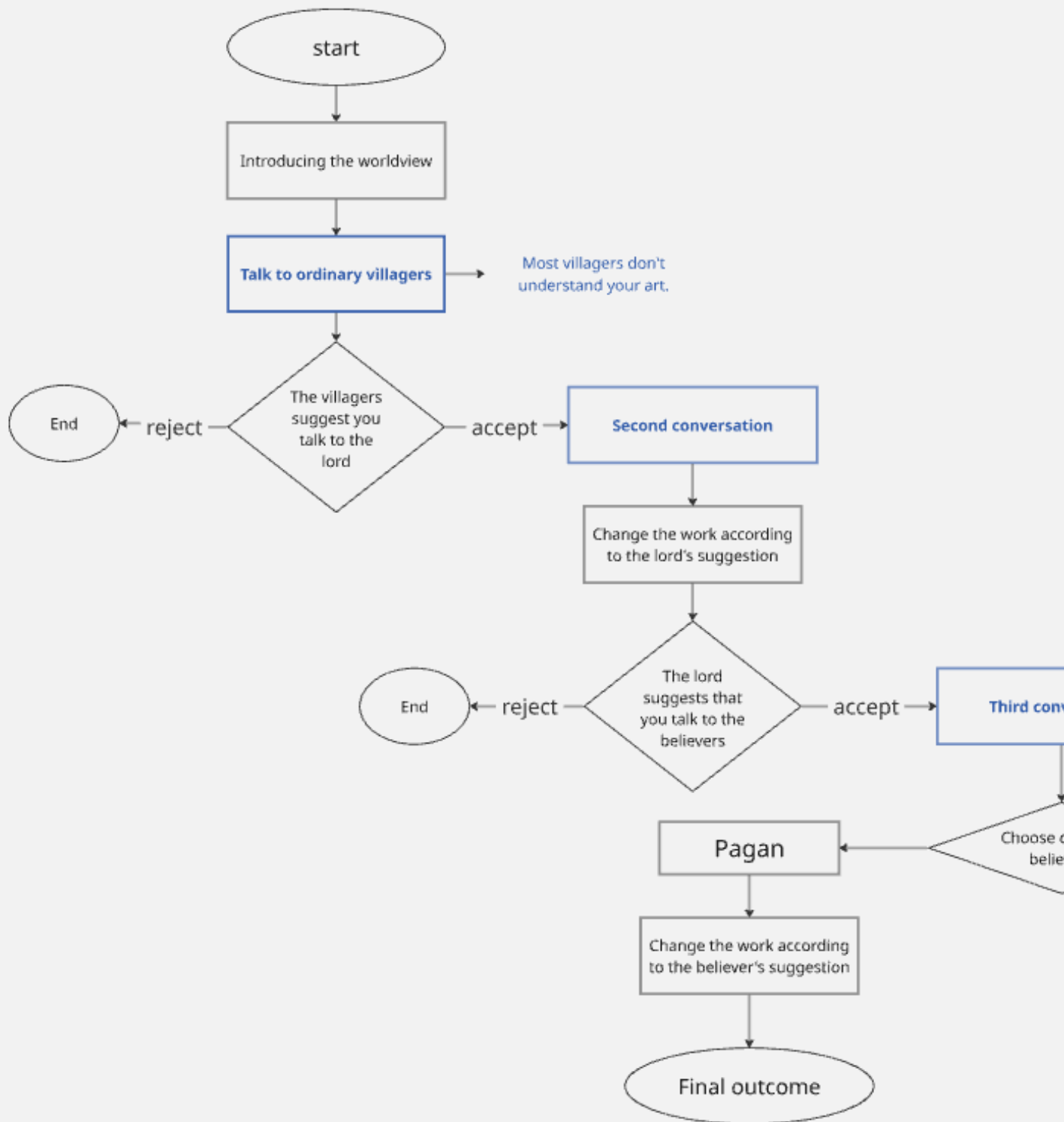


Fig64: Cover of Narrative as Virtual Reality



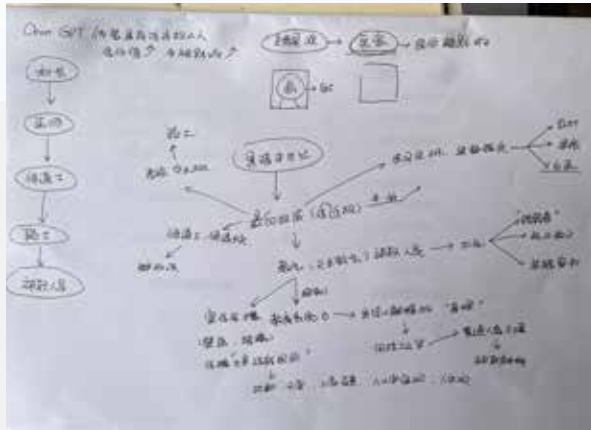


Fig65,66: Storyline Draft

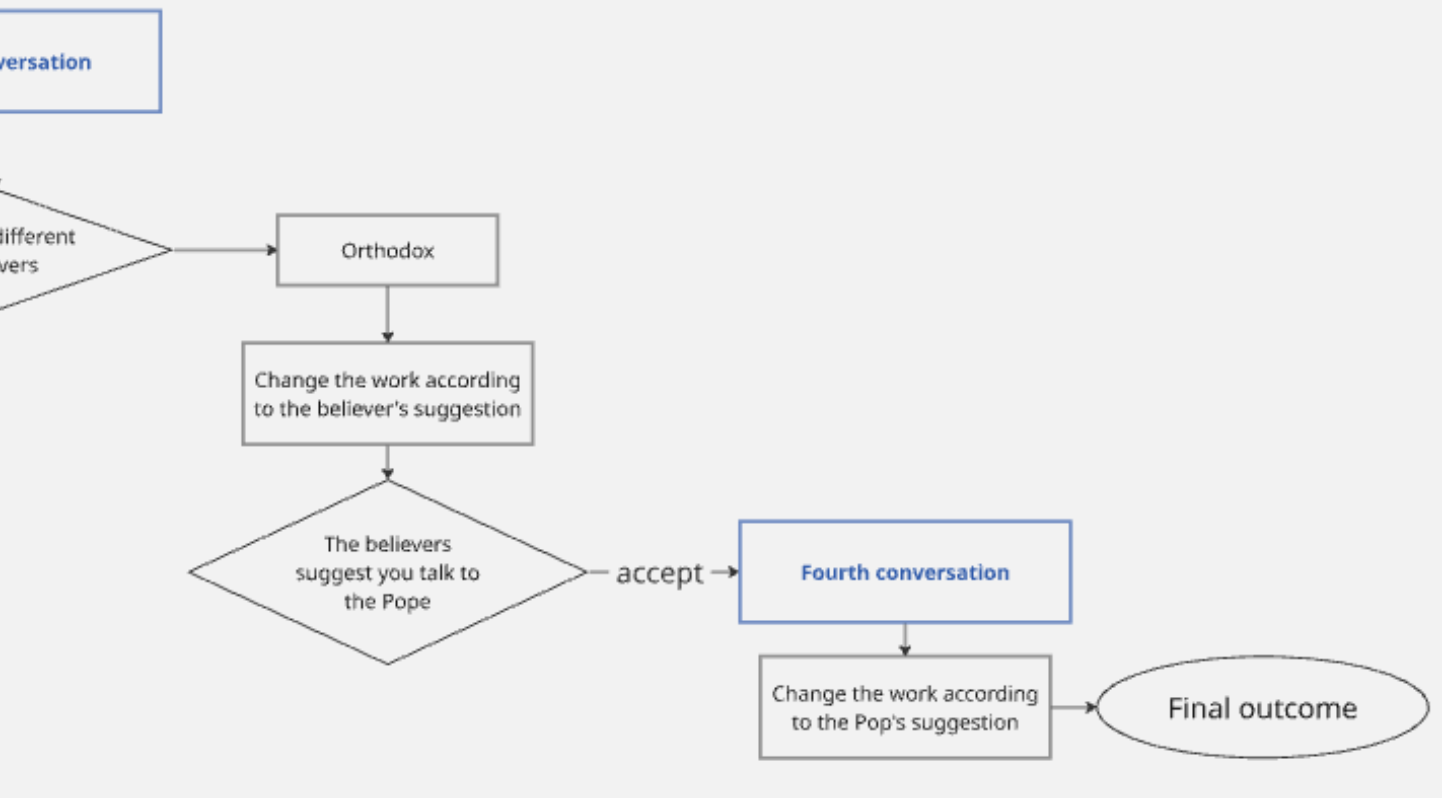


Fig67:Storyline second version

WEEK 25

--May12 - May18 --

--May13 --

• Lecture

I attended a lecture titled 'Frontier and Generative AI: Now and Going Forward' by Aaron Tucker. The session focused on the technical foundations of generative AI, particularly in image and text synthesis. The speaker explained how models like ChatGPT operate—specifically, how they are trained on massive datasets and generate language by predicting the most probable next word based on previous input. This deepened my understanding of the underlying logic behind ChatGPT.

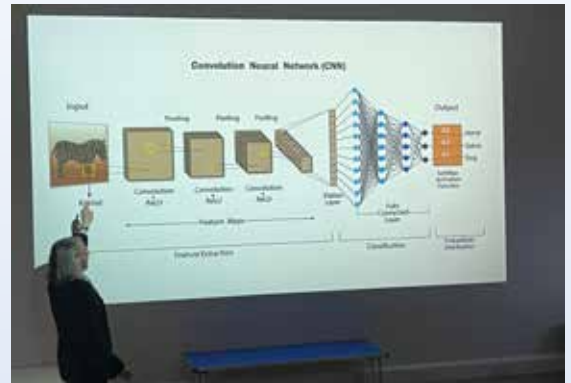


AI will never say it doesn't know



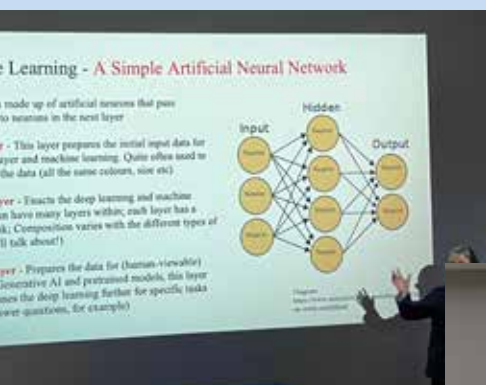
Fig68-72:Frontier and Generative AI

The mechanism of AI image generation

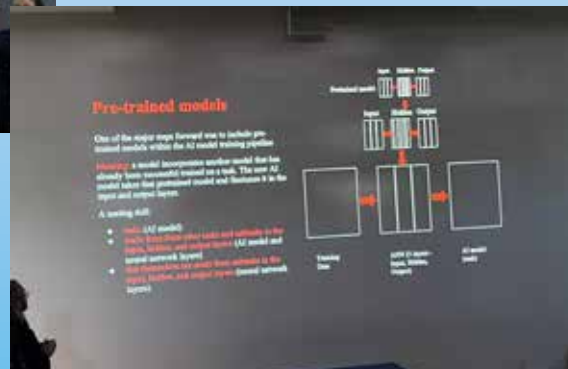


now

AI bias problem



AI's learning mechanism

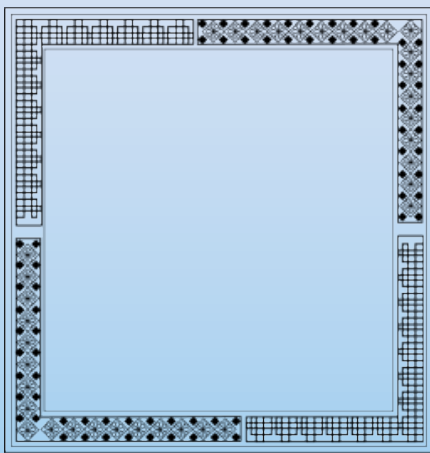


· Project

This week, I focused on developing the visual style of my project through an in-depth exploration of the Book of Kells, a masterpiece of medieval manuscript art. I extracted and reinterpreted symbolic graphic elements from the manuscript and integrated them into the visual language of my interactive game.

To begin with, I hand-drew simplified versions of intricate motifs found in the Book of Kells, using this reduction as a metaphor for ChatGPT's ability to distill complex information. Some elements were deliberately pixelated to contrast with smooth linework, creating a visual tension that echoes the divide between machine-generated content and human interpretation.

Structurally, I used these elements to build a system of frames within the game. Frames surrounding ordinary content remain simple, while those enclosing key figures—such as the representation of ChatGPT—are more elaborate and ornamental. This contrast reflects the way AI asserts authority within the digital realm.



The frame of ordinary content is relatively simple



The frames surrounding key figures are more ornate and intricate,

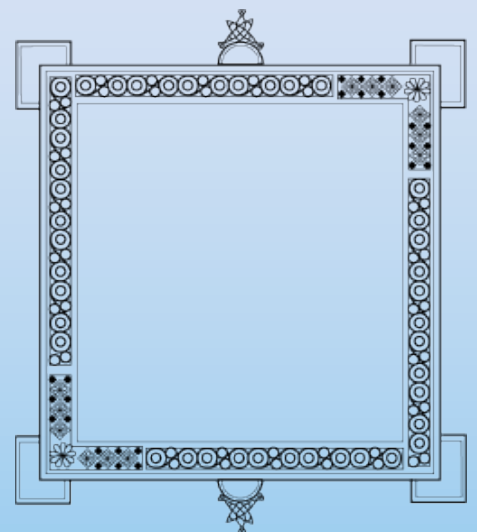




Fig74: Color Extraction



Fig75:Font Design

In terms of color, I referenced the manuscript's traditional use of red, green, blue, and yellow, but adjusted the palette to a brighter, more relaxed tone. This shift was intended to convey the surface-level ease and convenience ChatGPT seems to offer in research and creation.

For typography, I was inspired by the illuminated letterforms of the manuscript to design special fonts used to guide the player. These fonts highlight keywords that may influence the artist's decision-making, mirroring how AI subtly directs creative choices.

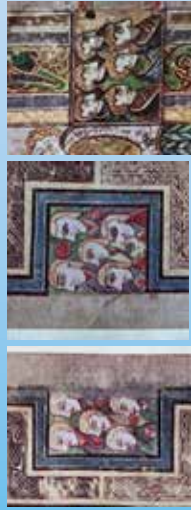
In character design, I followed the manuscript's compositional convention: divine or authoritative figures are shown front-facing, while ordinary people appear in profile. I applied this to the villagers (audience avatars), using varied colors to represent different viewer groups and pixelated portraits to underscore their digital identities.

Character

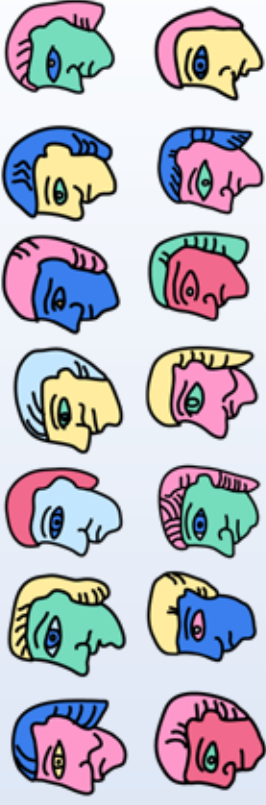
In the book, key figures such as God, the Pope, and angels are depicted with front-facing portraits



while ordinary people are shown in profile.



Villager image (audience image)



Different colors are used to distinguish the various audience groups these figures represent, while the pixelated portraits symbolize their identities as viewers within the digital realm.



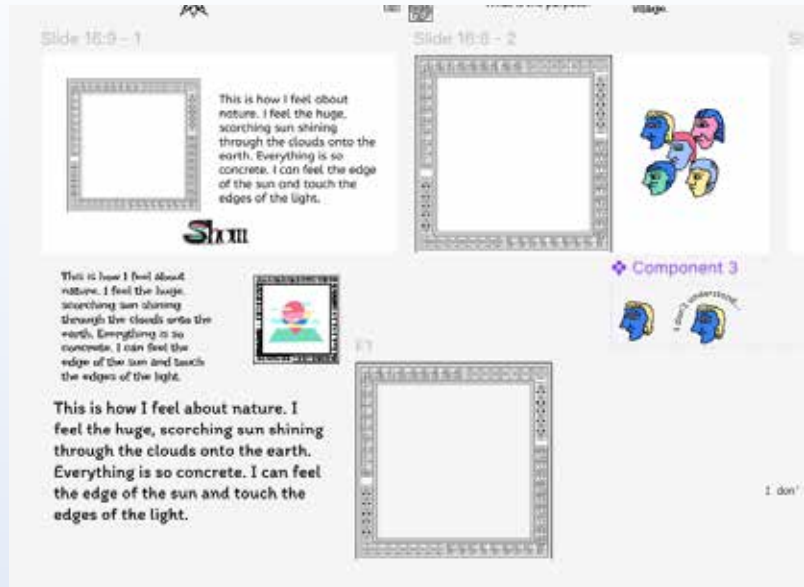
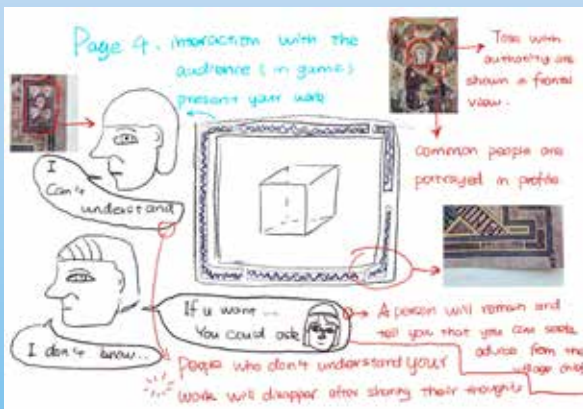
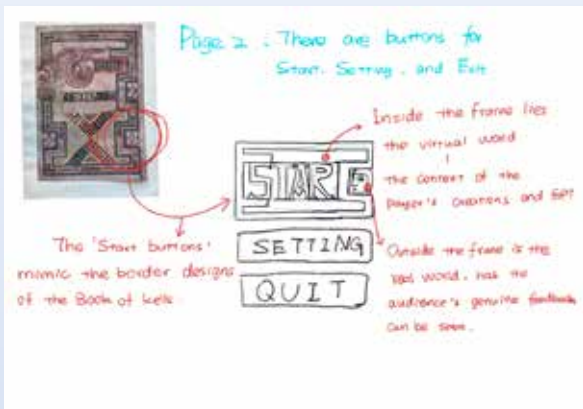
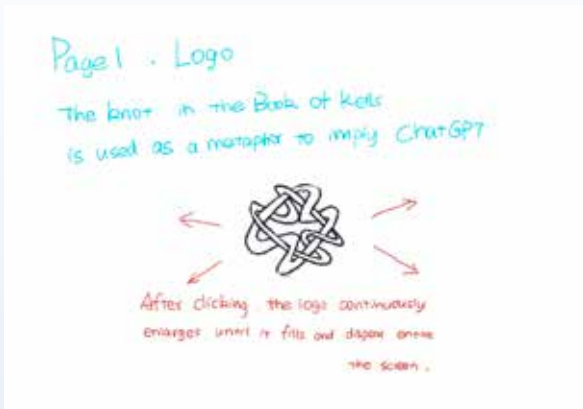


Fig77-80: Game flow prototype draft

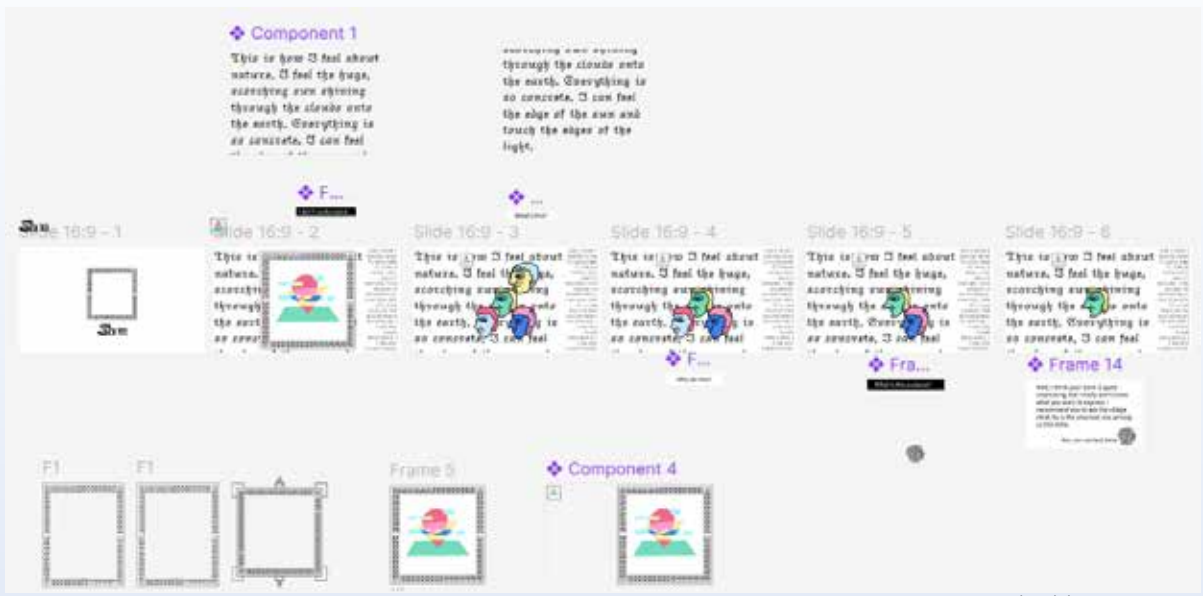


Fig81,82: Figma build experiment

* Reflection

My initial attempt at combining the visual assets I collected was unsuccessful—the layout felt cluttered and disorganized, with little guidance for the viewer. Feedback revealed that users didn't know where to click or how to proceed with the game.

The hand-drawn typography also lacked consistency, weakening the visual coherence. As a result, I chose to abandon the complex structure and text-heavy approach, and instead focused on creating clearer visual cues to guide players along the intended narrative path.

Internetting in Print

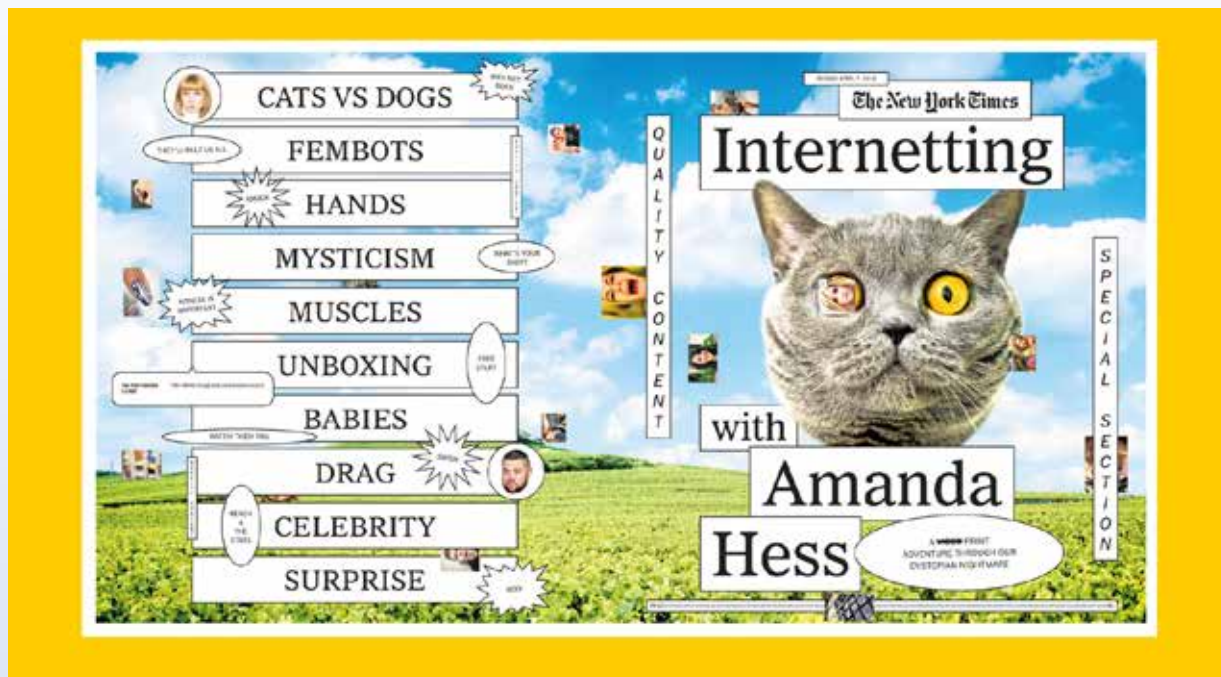


Fig86: Safié, T. (n.d.). TS_INTERNETTING3.jpg. Retrieved May 27, 2025, from <https://www.talasafie.com/internettinginprint>

In *Internetting in Print*, graphic designer Tala Safié combines memes, comment sections, and GIF-like visuals into the format of a printed newspaper. Although presented through a traditional print medium, the design effectively captures the narrative and visual language of the internet. This deliberate mismatch of media serves as a critical reflection on contemporary modes of communication.

Inspired by this approach, my project merges the intricate visual style of the *Book of Kells* with modern internet elements—such as online comments, meme culture, and emoji fragments. Through this layered visual collage, I construct a narrative that appears to take place in the Middle Ages, yet it subtly reveals itself as an allegory for the present. This is not a story about a past Dark Age—it is about the one we might be living in now: a digital Dark Age defined by algorithmic control, creative conformity, and the illusion of freedom.

Flowchart

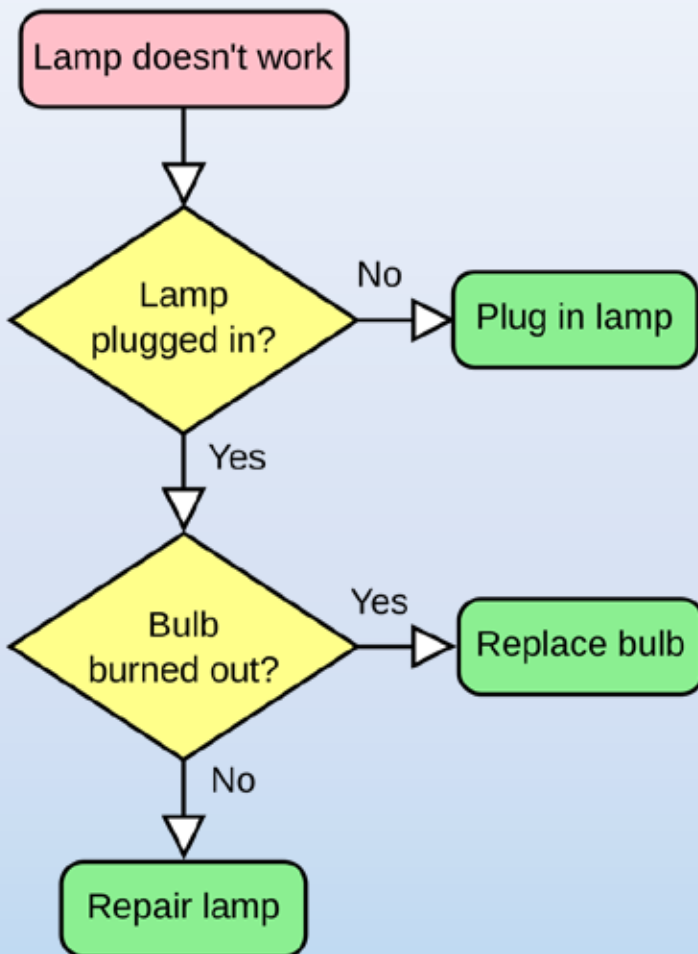


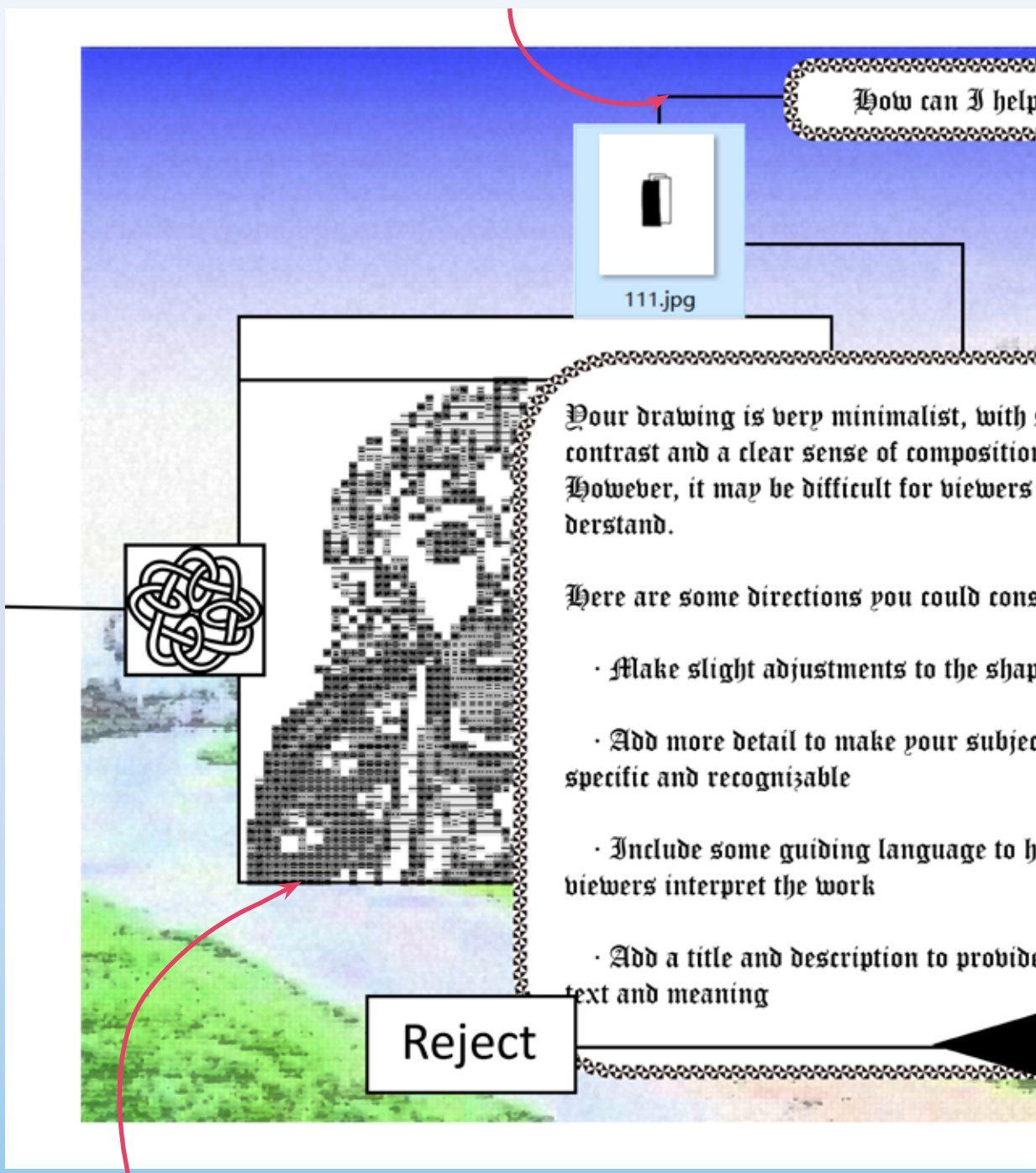
Fig87: Flowchart

When designing game flowcharts or interactive narratives, standardized shapes help clearly convey structure: rectangles represent actions, diamonds indicate decisions, and ovals mark the beginning or end. I incorporated these visual elements into my design not only as navigational cues, but also to suggest that this so-called 'Dark Age' story is, in fact, set in our present digital era.



Diamond shape: Represents a decision-making moment.

Game Flow Guideline

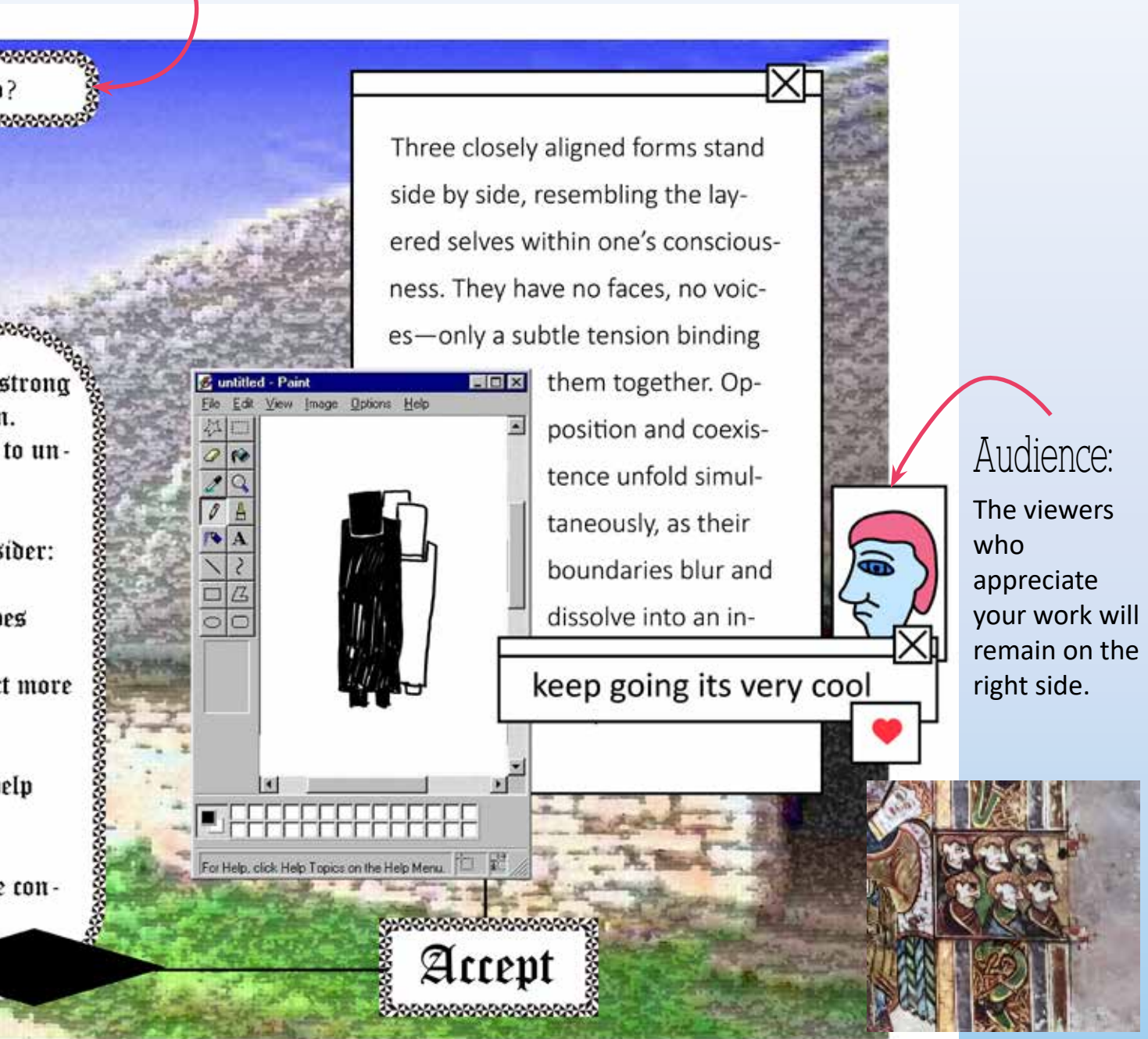


Character

A metaphorical representation of ChatGPT's character, summoned by clicking the logo.

The dialogue box for the character played by ChatGPT features an ornate, decorative border, inspired by the Book of Kells, where key figures are often framed within elaborate enclosures.

Dialogue Box



Audience:

The viewers who appreciate your work will remain on the right side.

Fig88: Final Visual

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