

**MA Communication Design – ARTD6116**

**Self Evaluation / Reflection Form**

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<b>Area/Pathway:</b>	<b>Design Laboratory</b>	<b>Unit Title/Code:</b>	<b>ARTD6116</b>
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The aim of this self-assessment is for you to reflect on your learning experience during this unit. You should make your points as clearly and simply as possible.

**Copy a link to your website here:**  
**<https://2025.macd.work/lg1u24/>**

**1. Write a short paragraph highlighting the specific issues and context for your work.**

Include the following:

- *What was your work about?*
- *What relation does media/process/method play in respect to your ideas?*
- *What information (visual or written) have you found which has informed the development of your work – (artists, theory, other)?*

This term, I explored how digital storytelling can carry memory, emotion, and theory in different ways. My web-based book reimagined Benjamin's *The Work of Art in the Age of Mechanical Reproduction*, using modular layouts, fragmented text, and layered animations to reflect how aura dissolves in mass reproduction. I wanted users to feel that shift, almost like the text was slipping away as they read.

Inner Currents came from something more personal. I mapped how I feel when walking through Winchester. That project became a kind of emotional diary, visualised through collage, color, and location-based memories. It wasn't just about mood. It was about how space and memory quietly shape each other.

Then, *Voice of the Box* focused on childhood memory and toy therapy, inspired by Margaret Lowenfeld's *Wonder Box*. I experimented with first-person narration from toys, using ambient audio, pauses, and soft pacing to evoke a more vulnerable, quiet form of storytelling. Each project asked what it means to feel something digitally. I was influenced by theorists like Benjamin and Debord, but also by digital experiments like *The Pudding*, which helped me rethink how interaction can slow people down and make them more present.

**2. Evaluate your work and your progress. Include comments on strengths & weaknesses.**

I think one of my strengths this term was how willing I was to try different media and formats, even if I wasn't sure how they'd turn out. I moved from dense theory to sensory collage to audio-driven

narrative, and even though those are very different, they all felt connected in tone and intent. I paid attention to details like voice texture, emotional timing, and the user's reading rhythm. I also invited peers to test my work, especially Voice of the Box, and their detailed video feedback helped me adjust pacing and flow. One person mentioned that "the soft voice made it feel like the toy was really talking to me," which gave me confidence in the emotional tone I was aiming for. Another pointed out that "the slowness actually made me pause and think," which confirmed that the gentle pacing wasn't a flaw but a feature.

That said, some technical parts frustrated me. I often had ideas that I couldn't fully realise because of my limited coding or audio editing skills. For example, I wanted smoother scene transitions and subtler animation in the web book but had to simplify it. Another weakness was how much I took on. I ended up stretching myself thin between the three projects, which meant some corners had to be left a bit rough. Still, the process taught me a lot about how to balance intuition and structure.

### **3. Which aspects of your work would you like to develop further?**

I'd really like to keep going with Voice of the Box. The idea of toys holding emotional memories feels very open-ended, and I'd love to turn it into something more collaborative. Maybe it could become a platform where people can share their own audio toy stories. I'm also curious about expanding Inner Currents, possibly turning it into a mobile app where people can leave emotional traces on real maps.

Technically, I want to improve my skills in animation and sound design. Some of the scenes in my current work feel a bit static or rough, and I want to make the whole experience more fluid and responsive, especially for mobile users. Lastly, I'd like to experiment more with ambiguity. I keep wondering how much I can leave unsaid and still make people feel something. That's the part of digital storytelling that I find myself coming back to again and again.

Signature: Linling Ge