

MA Communication Design – ARTD6116

Self Evaluation / Reflection Form

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Area/Pathway:	Design Laboratory	Unit Title/Code:	ARTD6116
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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/yt4n24>

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)?*

Project 1:

My work 'Machinic Rhapsody' explores how technological advances are redefining human existence and identity, and asks the central question - in the transition from the industrial age to the digital age, are we becoming ghosts in the machine? I chose the "accordion book" format because its unfolding and closing structure symbolises the versatility and rhythm of a rhapsody, as well as the constant interaction and conflict between human beings and technology. Each fold is independent and interconnected, and through the manual unfolding and closing of the pages, the reader is able to actively perceive the rhythmic changes in the content and the flow of ideas, making reading not a passive reception, but an immersive experience of active participation. Sebastião Salgado's photographs had a profound impact on me, especially his use of high-contrast black-and-white imagery to express the powerful forces of nature. Inspired by this, I used the image of a volcanic eruption in the final page, juxtaposing the metaphors of "violence of nature" and "fragility of the ego" to emphasise the contrast between human vulnerability and the potential risks of technological development.

Project 2:

My work 'Invisible Thresholds' focuses on the mundane yet emotionally resonant threshold spaces of 'doors, windows, animals and plants' in my daily walking path. These spaces recur in my daily journey from my student residence to Winchester School of Art, and become the nodes where my inner emotions intertwine with my outer environment. I collected data through photographs and on-site sketches in a psychogeographical dérive, and visualised the emotional nodes in hand-drawn mind maps and digital collages, which were ultimately presented on a large-scale physical map. Theoretically, I was inspired by Merlin Coverley's psychogeographic

analysis of the relationship between space and emotion, and Gary Hume's minimalist reconstruction of the everyday object of the door.

Project 3:

My work 'Awakening Collections' explores how to "open the box" through interactive narratives, so that the objects in the collection (e.g. kinetic sculptures, 19th century satirical prints, scientific models) can stimulate the audience's imagination and emotional resonance. Using flat animation, short video clips, and real-time 3D scanning interactions, I have moved the viewer through multiple narratives ranging from mechanical fairy tales to social satire to micro-science in Mental Canvas animation and AR technology. Visually and theoretically, I was inspired by JM Design Lab's "Alternate Lives of Objects" workshop, where I learnt how to decode objects and tell stories from a new perspective. In addition, Joseph Cornell's Object Boxes series, in which he places ordinary objects in small, confined spaces to create mysterious and accessible micro-narratives, inspired my layered narrative logic when designing 'Open the Lid' in AR environments.

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

Project 1:

In 'Machinic Rhapsody', the strength of the work lies in the relative fit between concept and form. Through the structure of the accordion book, I have echoed the rhapsodic style of multi-paragraphs and strong emotional ups and downs with the theme of "rupture and reconnection" in the process of industrialisation and digitisation. The structure of the accordion book echoes the theme of rupture and reconnection, which strengthens the tension of the critique of technological alienation. In terms of interactive experience, the foldable and expandable page design of my publication allows readers to take the initiative in physical manipulation to grasp the rhythm of perceiving the content, which enhances the user's engagement.

Meanwhile, the shortcomings are in terms of layout and readability, with some pages having too much information density and a single black-and-white vision, which can easily cause visual fatigue. In addition, the handmade craftsmanship is still to be improved, there is a sense of roughness and lack of texture in the details, which needs to be strengthened in the future to enhance the fineness of the craftsmanship. In terms of user feedback, the current test is mainly limited to students around us, and the collection of feedback from a wider range of readers is still insufficient.

Project 2:

In the work 'Invisible Thresholds', the strength lies in the clarity and completeness of the methodology. By wandering around and digging deeper into the emotional triggers in the daily space, the project succeeds in visualising emotions and the visual effect has a sense of realism. A passing door, sunlight through a gap in a flower bush, a swan swimming past the water surface can instantly evoke soft ripples in the heart. Being able to capture and visualise these subtle moments is the part I'm more than satisfied with. However, in terms of shortcomings, the map content is a bit dense, and the concentration of annotations can easily cause reading fatigue, in addition to the lack of interactivity. At present, the work is limited to a static map display, after which interactive forms such as digitisation or AR can be considered to allow the viewer to explore and obtain layered information on their own. Multi-subject perspective is somewhat lacking; the work is based on a single creator's experience and lacks feedback from other path users. Multiple perspectives can be incorporated into the map

structure through interviews or collective wandering to enhance co-creation.

Project 3:

I think the strengths in the work 'Awaking Collections' lie in the multi-layered narrative and the effective integration of multiple mediums, with short videos, animation and 3D scanning technology presenting the audience with a rich experience ranging from mechanical fairy tales to social satire to micro-science, with interactivity and an emotionally resonant experience. However, there are still some technical shortcomings, and AR and 3D scanning are occasionally slow to respond, which affects the user's immersion experience. In addition, the information density of the multi-clue narrative is on the high side, making the audience susceptible to information overload. The next step is to conduct more extensive user testing, improve the interaction technology, and optimise the narrative rhythm and presentation.

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

Project 1:

I would like to explore more colour next, optimising the use of colour and graphic elements to break up a single black and white vision, and guiding changes in mood through the addition of colour. In addition, I would like to embed AR or QR codes in the books to extend the boundaries of the book narrative by triggering additional image or sound content via mobile phones. In addition to hand-folding, I would like to add laser cutting and shaped folds, as well as experiment with different thicknesses and tactile eco-friendly paper materials, to improve the precision and texture of the production process, and to enhance the experience of turning the pages. Conduct multi-dimensional user testing and feedback, not only to collect the opinions of fellow design professionals, but also to collect the sense of experience of non-professional readers, and to observe their pain points and surprises when operating and interpreting the book.

Project 2:

I would like to further extend the sensory experience by trying to capture the sounds and smells of the site and enhance the sensory dimension of the map with visual sonograms and scent markers. In addition, I plan to design multiple themed short routes and create brochures on different topics to guide users to explore deeper. Finally, I will also perform multimodal data fusion by matching physiological data such as GPS track, step frequency, heart rate (which can be captured by a bracelet) with emotional labels, and draw a "body threshold" layer to explore the interaction between physiological responses and spatial emotions.

Project 3:

I want to further enhance the sense of interactive experience, as well as add multiple story lines to the branching narrative so that users could independently choose which story line to explore based on their interests, thus enhancing the sense of immersion. Then I also want to introduce spatial sound and visual linkage design to provide viewers with a more multi-layered sensory experience. This work will further enhance the expressiveness of animation by adding delicate details and strengthening the layers of the foreground and background, enriching the picture space and improving the clarity of the narrative. In addition, we will undertake extensive user

testing complemented by systematic data analysis. Participants will be drawn from diverse age cohorts and cultural backgrounds to ensure that the feedback collected is both comprehensive and representative. Based on the results of data analysis, targeted optimization is carried out.

Signature: Yizhuo Tan