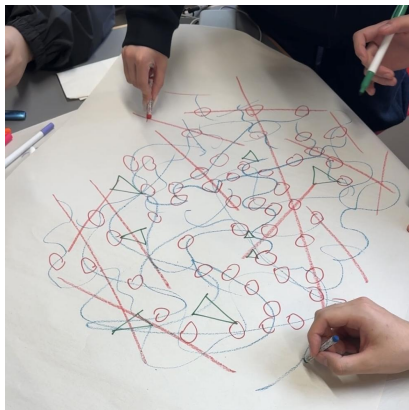


<https://2026.macd.work/cx1a25/#term-1>

In Project1, my team and I co-designed and facilitated a game called Social Drawing, developing an algorithm to visualize social behaviors—such as laughter triggering circles. My goal was to transform invisible social atmospheres into visible diagrams. During execution, I served not only as the rule-maker but also as an observer of the “machine” in operation, documenting how group interactions were translated in real-time through logical rules.

This practice reshaped my understanding of “drawing.” My project sought to transform it into Social Action Painting through rules, documenting collective actions. This endeavor extended Conditional Design from two-dimensional planes into three-dimensional social spaces, making the artwork a manifestation of interpersonal relationships.



My core strength lies in successfully infusing cold logic with warmth through engaging games. In the final visuals, the density and negative space precisely reflect the distribution of speaking power within the group and moments of silence, proving the rules' effectiveness. However, at the execution level, I observed that participants sometimes became overly focused on what to draw in the moment, leading to unnatural social interactions. To some extent, the rules disrupted the very natural interactions they were meant to capture.

Given more time, I would create specialized physical props. These tools could assist rule implementation, reduce cognitive load for participants, and allow them to engage in more instinctive, unfiltered social interaction.

In the “BRICK” project, I aimed to explore how materials function as vessels of time, bearing the shifts in history, technology, and social values through the fundamental building unit of “brick.” First, I established a dual-narrative framework: the past focused on material archaeology at Winchester Cathedral, where I traced the history of repairs using diverse materials. The present shifts to field research on modern architecture in Winchester and London, documenting Clay Brick, Reclaimed Brick, and Concrete Blocks concealed

behind decorative facades. The final output is a monochrome, fold-out brochure. Through typography, I juxtapose the monumental stone of the cathedral with modern industrial bricks, attempting to translate complex material histories into a visually accessible narrative for the public.

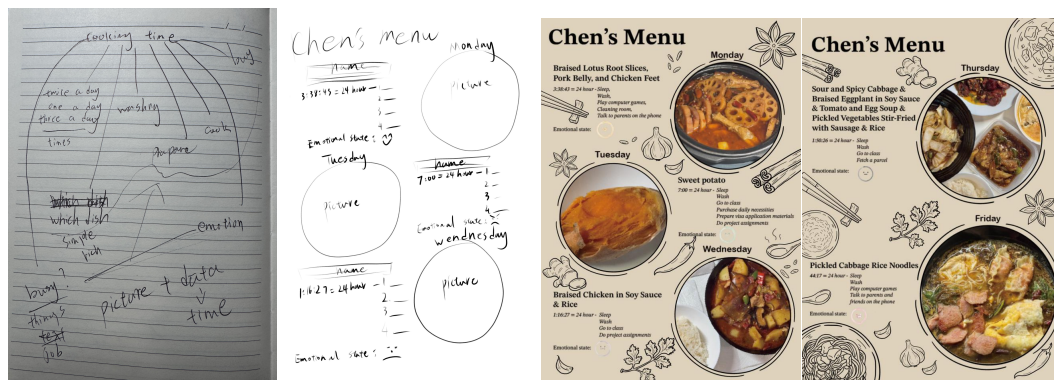


In my design practice, I chose the pamphlet not merely for aesthetic display, but to leverage inexpensive printed materials for broader dissemination of art. By condensing research findings into this portable booklet, my project lowers the reading threshold, enabling audiences without architectural backgrounds to engage in the discussion. Visually, by eliminating color and adopting a unified monochrome palette, I guide viewers to bypass decorative distractions and focus instead on material textures and structural integrity. This approach transcends mere aesthetic choice; it serves as an analytical tool. The evolution of building materials reflects not only technological advancement but also the shifting values of each era.

Reflecting on the entire project, my strength lies in successfully linking fragmented geological information to specific historical events and clearly presenting this contrast in the design. However, upon deeper reflection, I identified significant weaknesses and blind spots in my practice: while the current booklet is logically coherent, its perspective is overly macro-level. I realized my work lacks a human dimension—specifically, the perspectives of laborers such as restoration workers and stonemasons. While I referenced recycled bricks and restoration for longevity, treating the use of original materials and preservation of existing structures as part of sustainability, I still lack a deeper understanding of the underlying systems knowledge.

Based on this assessment, I will pursue the following improvements moving forward: I will no longer rely solely on visual documentation but will incorporate records of tactile sensations, odors, humidity, and other sensory elements. For instance, I will attempt to describe the scent of lime mortar in damp environments and the historical tactile residue preserved on the rough surfaces of bricks. In summary, while the BRICK project has achieved its intended goals in visual communication and historical research, it still has significant room for improvement in terms of humanistic sensitivity and critical depth.

In the “Cooking Time” project, I documented my cooking activities over five days of the week. As someone who practices preparing one meal daily, this cooking process is not a trivial chore for me, but rather the only certain anchor point in my day. My core practice involves transforming this invisible daily activity into visual data. I collected five days of data: dish contents, preparation and cooking times, primary daily activities, and emotional states. The final output was not a traditional chart, but a Chen's Menu. Within this menu, I performed semantic substitution: the space originally marked for price was replaced with specific time costs, while dish descriptions were replaced with the day's life trajectory.



This design practice is not merely data visualization but an exploration of time itself. My project does not emphasize the drudgery of labor; instead, it redefines cooking as an act of self-care against a society obsessed with efficiency. Through documentation, I discovered that cooking duration accurately reflects my life state. Here, the Menu is not just a food list—it is proof of my existence. The Activity List beneath each dish forms the script of my daily life. I treat time as an invisible protagonist, discovering: Cooking Time = 24 hours - (Sleep + Hygiene + Obligations). Only this remaining time truly belongs to my life.

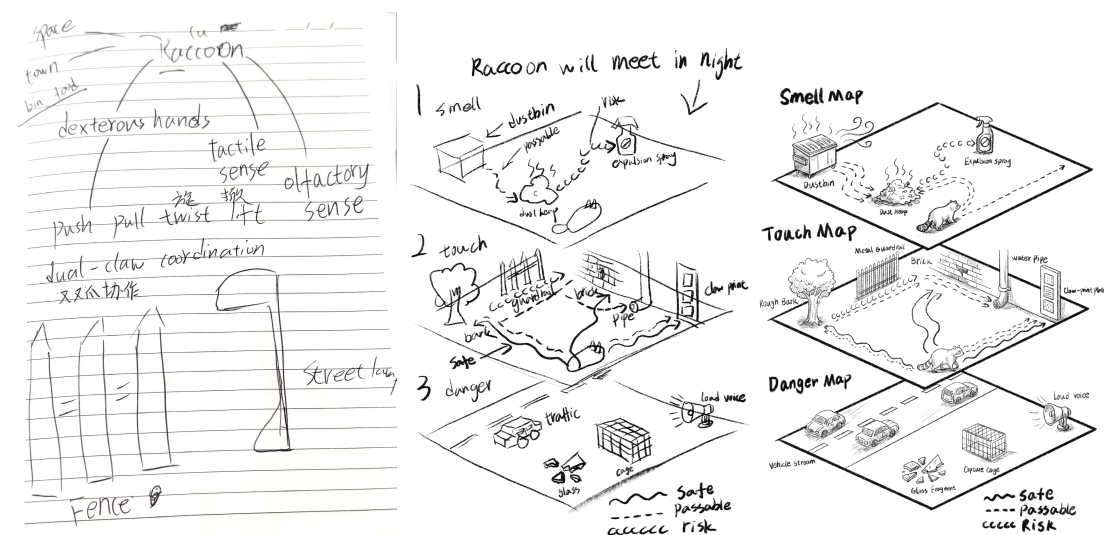
Reflecting on my design execution and personal practice, I have identified the following strengths and weaknesses: My strength lies in successfully leveraging the accessible medium of menus to create a powerful cognitive

dissonance through the strategy of substituting time for price, thereby intuitively prompting viewers to critically examine their time allocation. My weakness lies in the narrative's exclusivity and one-dimensionality. The sample's reliance on my unique dietary habits limits public empathy, risks overlooking real-world differences among diverse groups, and may even mislead interpretations of healthy lifestyles. Furthermore, the work currently exists solely as a static display, lacking interactive interfaces that allow viewer engagement. This hinders its evolution from a “personal record” into a “framework for social reflection.”

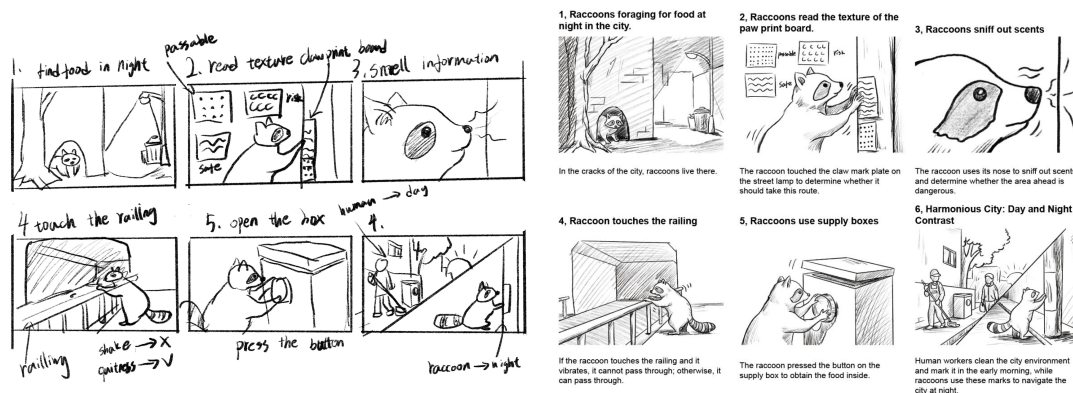
Based on this assessment, if I were to deepen this project in the future, I would enhance inclusivity and interactivity. Perhaps I could design an interactive installation or webpage featuring a blank menu template, inviting viewers to fill in one dish they ate yesterday, its preparation time, and a key event from that day. This would transform the work from a personal narrative into a collective memory. By comparing different people's menus, we could reveal the relationship between social class and temporal freedom.

Ultimately, the sustainability of this project lies not in whether I draw menus daily, but in the sustainable rhythm of life it has taught me. This practice has shown me when I am depleted and when I need healing.

In the Raccoon's Nighttime Wonder project, my starting point emerged from deep observation of online videos, revealing that raccoons are not mere vandals but highly intelligent residents forced to “cross boundaries” due to a lack of communication channels. Thus, I established a design strategy centered on acceptance and communication rather than defense. Ultimately, I mapped out a nocturnal raccoon territory stripped of physical distance—composed solely of scent trails, tactile boundaries, and risk zones—visually reconstructing a sensory urban landscape from a non-human perspective.



The second one uses storyboards to depict the raccoon navigating the city: reading information via paw print panels, confirming safety through tactile feedback, and finally reaching the supply box to obtain food.



This design process represented a fundamental shift in my perspective. By leveraging foundational knowledge of raccoons to create a nocturnal activity map and storyboards, I successfully reconstructed the urban experience from a raccoon's viewpoint. By transforming urban fixtures from defensive structures into communication interfaces, I redefined infrastructure's attributes. Trash bins and fences ceased being cold boundaries, instead becoming conduits conveying safety or hazard signals. This interpretation challenges the stereotype that cities belong solely to humans. Simultaneously, the project exposed blind spots in urban planning—we often overlook the creatures sharing our spaces.

In evaluating project performance, my core strength lies in evidence-based design grounded in biology: leveraging raccoons' tactile and olfactory mechanisms to establish the logical rationale for the pawprint board, while visually deconstructing their perceptual process through narrative visualization. However, limitations stem from a single-perspective bias: excessive focus on the raccoon experience at the expense of human users. The absence of an explanatory system for residents risks triggering panic, revealing a systemic gap in my service design thinking.

For future implementation, I have formulated the following plan: First, utilize visual wayfinding to explain the operational logic to residents, dispel misunderstandings, and elevate the project into a genuine community symbiosis system. Second, deepen material and validation research by incorporating insights from animal behavior experts to test tactile signals that can be reliably recognized by animals across different materials, along with their weather resistance. This will address the current design's overemphasis on visual expression.

Despite room for improvement in human interaction and system maintenance, Raccoon's Nighttime Wonder has convinced me that future urban design must

be inclusive. It should carve out space within the concrete and steel to preserve a shred of dignity and possibility for interaction among our silent neighbors.

Reflecting on these projects, my designs should not merely produce more visually appealing outcomes. I recognize limitations in my own narrative: I often overlook complex variables within systems. Moving forward, I will strive for more inclusive design.