This report is based on the DIEP reflection model and provides a systematic review and reflection on my learning process, design practices, and personal performance in this module. Through reviewing the learning tasks, blog records, practical exercises, and reading materials of RRR1-RRR6, I gradually realized that this course is not simply about teaching web design or technical skills, but rather reshaping my understanding of the essence of design and personal design practice through keywords such as "process," "condition," "relationship," and "uncertainty.

The most important new understanding I gained in this module is that design is not result centric, but a continuously generated and evolving process. I gradually realized that my biggest transformation was not in "mastering how much design or technical knowledge", but in a renewed understanding of the essence of design and my own design approach. Looking back at my learning and practice from RRR1 to RRR6, I have shifted from a reliance on "outcome orientation" to a sustained focus on "processes, conditions, and relationships". In my reflection on RRR1's learning, I mentioned the key cognitive shift of 'process is product'. Especially in the practice of web programming and interaction design, I deeply realized that design is not a static result completed in one go, but a system that is constantly updated due to user input, time changes, and device differences. Every debugging, modification, and failure actually constitutes a part of the design. But this transformation did not make me feel relaxed from the beginning. On the contrary, in the initial stage of learning, I felt anxious and uneasy about this design approach of "constantly modifying without seeing clear completion nodes". Compared to the previous results oriented tasks that could quickly determine whether they were completed, this open process made me doubt whether my progress was lagging behind, and even worry that my work was "not complete enough". However, it was in this discomfort that I gradually realized my long-standing reliance on "completion" as a design habit that needs to be reflected upon. When I began to accept uncertainty and see failure as part of the process, my desire for control over design actually weakened, and my patience for exploration gradually increased. In addition, in the group rule drawing exercise, we created unexpected but logically related graphic results by using simple circles and lines and working together under established rules. This experience made me truly understand for the first time that 'logic is not a limitation on creativity, but an important tool for generating complexity'. Design is not expressed intuitively, but can generate results with internal order through condition setting and systematic thinking. I also learned that design does not start with ideas, but with the process of observation, experience, and input. In RRR5, I went to Cambridge for on-site observation, perceiving and recording urban spaces, architectural details, street slogans, museum displays, and public grasslands through walking, filming, sketching, and written records. This process is not aimed at "completing the work", but simply collecting experiences and feelings. For example, I have noticed how slogans on the street communicate with passersby in a humorous way, and I have also experienced the rhythm changes brought about by stopping and resting on the grass. These seemingly everyday moments constitute my initial understanding of how the environment communicates with people. This learning experience made me realize that the starting point of design is not necessarily a problem statement or functional requirement, but may just be a quiet observation and recording. This also made me re-examine my way of obtaining design inspiration. Through this observation practice, I gradually realized that design observation is not equivalent to finding "interesting images" or

"usable inspiration materials", but rather a sensitive training of communication methods in daily environments. For example, street slogans are not simply information transmission, but a communication behavior with emotions, attitudes, and context; The display sequence and spatial layout in museums also invisibly guide viewers' viewing rhythm and understanding path. These experiences led me to shift from 'how the environment is designed' to 'how the environment engages in dialogue with people', and further understand that design is not always explicit, sometimes it is hidden within our everyday experiences that we take for granted.

This series of learning experiences has prompted me to rethink my past design habits. In the past, I often understood design as "finding the optimal visual solution" and overlooked the generation mechanism and thinking path behind design. In this module, I realized that my previous attitude towards design was superficial, but now I understand that design is more like a response than a one-way output. In RRR2, I analyzed the theory of affordance. By comparing the iPhone, iPad, and MacBook, I understand that different media and interface designs actively "guide" user behavior. This made me realize that design is not neutral, but always shapes usage and communication patterns through form, structure, and interactive suggestion. This understanding further deepened my understanding of 'design as a relationship' - design does not exist independently, but exists within the connections between people and technology, people and information, and people and the environment. At the same time, in my reflection on RRR3 reading, I realized that technological development does not necessarily bring freedom and happiness. On the one hand, technology improves efficiency, but on the other hand, it may also exacerbate anxiety, isolation, and emotional loss. This made me reflect on whether I had overly focused on "functionality" and "new technology" in my design, while neglecting human emotions, experiences, and genuine feelings. This understanding also prompted me to reflect on my previous understanding of "rationality" in design decisions. I used to tend to believe that as long as the structure is clear and the functionality is complete, the design is already "good" enough. However, through the study of this module, I gradually realized that this judgment standard to some extent ignores the user's true feelings, and may even mask the pressure or rejection brought by the design. If design only pursues efficiency and logical rationality, but lacks understanding of the complexity of human emotions, the relationships it establishes are often fragile and short-lived.

Overall, the greatest value of this module lies in changing my design thinking approach, not just improving my skill level. Through continuous reflection on writing, I gradually learned to connect personal feelings, theoretical concepts, and practical design behaviors, rather than viewing them as independent parts of each other. In RRR4, I learned through studying prototyping methods and the book "Sprint" that prototyping is not meant to "demonstrate completion", but to "verify hypotheses". This viewpoint has had a great impact on me. In the past, I used to be afraid of incomplete works in design and pursued visual refinement, which led to investing too much time in the early stages. And now I am gradually learning to accept the "imperfect" prototype, seeing failure as a necessary process rather than a manifestation of insufficient ability. I understand that sometimes completion is more important than perfection. The mind map about Empathy in RRR6 is a crucial cognitive summary for me in this module. In the process of sorting out "Feel/Think/Do/Need", I began to face a problem. Many of my designs in the past were actually

made for myself rather than for users. Although I also conducted research or collected data, they often stayed at the surface level and ignored the motivations and emotions behind user behavior. Through this reflection, I gradually realized that empathy is not a phased task, but a design attitude that requires constant practice. It requires designers to continuously listen, revise assumptions, and accept that their judgments may be biased. This understanding greatly changed my understanding of "good design" and made me more cautious and conscious about future design practices.

So in future design learning and practice, I plan to improve from the following aspects. Firstly, at the methodological level, I will place greater emphasis on process documentation and reflection. Whether it's prototype sketches, code iterations, or failed attempts, I consider them as part of the design outcome, not just as' intermediate steps'. This not only helps me to have a clearer understanding of my thought process, but also helps me present a more complete design logic in my portfolio. Secondly, in design practice, I will consciously introduce conditional thinking and a systems perspective. By setting rules, constraints, and variables, explore how design can generate diverse results under different conditions, rather than blindly pursuing a single 'optimal solution'. I will also consciously introduce empathy methods, such as user interviews, situational simulations, and experience maps, instead of relying solely on personal judgment to make design decisions. In future practical applications, I hope to truly implement empathy methods as routine steps in the design process, rather than just staying at the conceptual level. For example, in the early stages of the project, understanding user backgrounds through brief interviews or informal communication, and using experience maps to track changes in user emotions during the design process. I also realized that empathy does not mean catering to all user opinions, but making more responsible design choices based on understanding differences. Finally, in my future learning and career development, I hope to continue to pay attention to the emotional dimension and ethical issues in design. Technology and tools are always means, not ends. A truly valuable design should be able to establish connections, resonate, and have a positive impact on the real world.