

“ ”

- 无形的 - *Invisible* -

## — Non-body boundary

Xuanwei Dong (Design Product)

Rui Jiao (Animation)

Jiao Ouyang (Information Experience Design)

# CATALOGUE

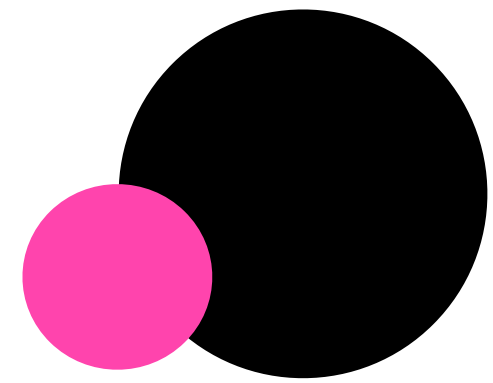
## Term1

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# TERM 1



# CONTENT

- **INSPIRATION**

- Respective inspiration
- Integrate inspiration

- **RESEARCH PROCESS**

- Research Questions
- Reference
- Primary Research
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- **OUTCOME**

- Concept
- Drafting initial design idea
- Detail Introduction
- Installation Plan
- Visual Reference

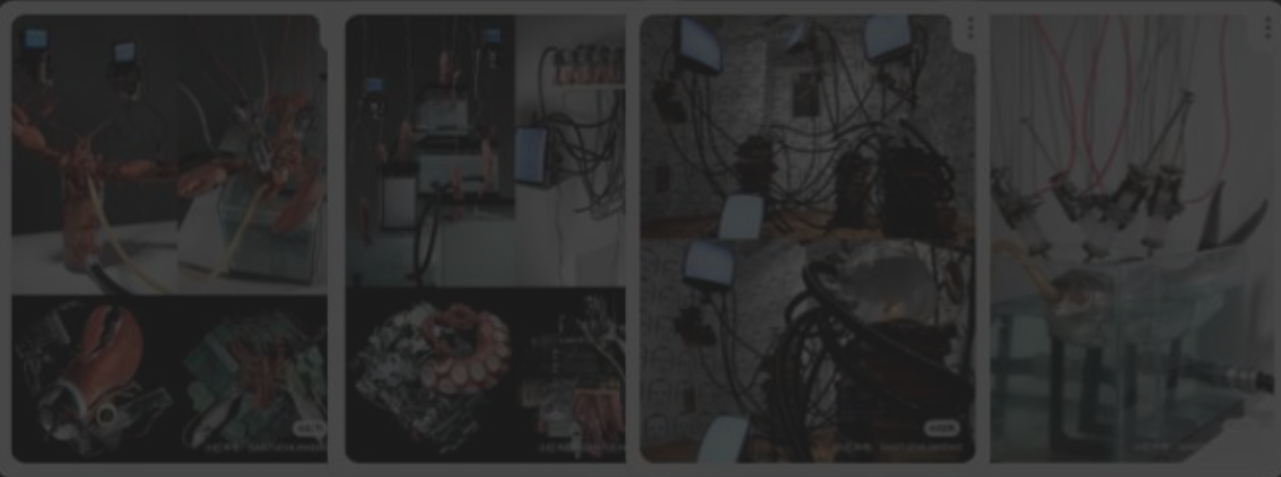
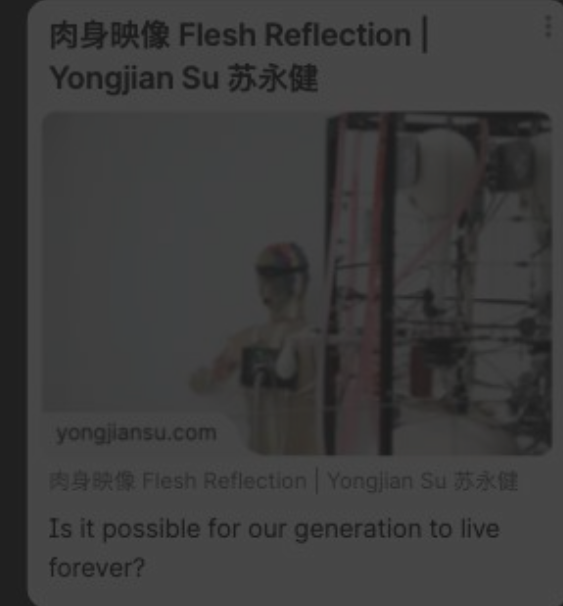
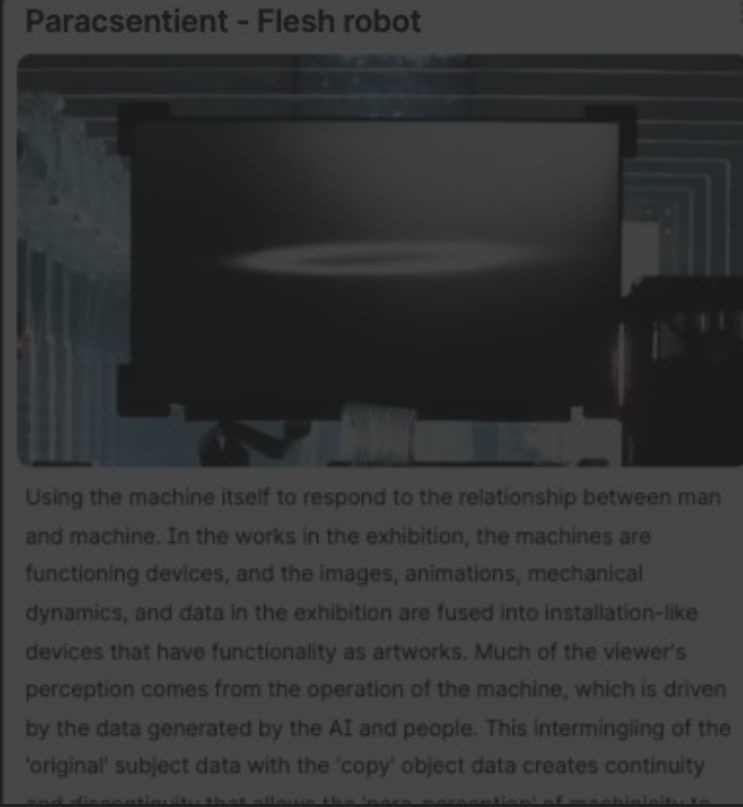
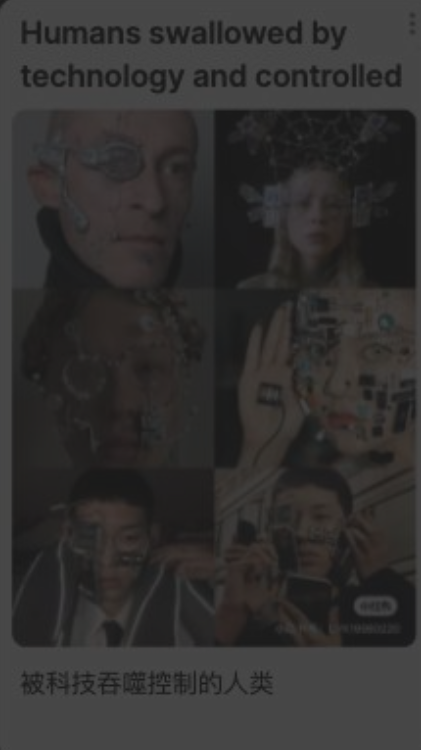
- **TERM1 ASSESSMENT**

- Ethics Review Team Reflections
- Peer Review Team Reflections
- Shaped by feedbacks



# Inspiration

- Respective inspiration
- Integrate inspiration



# Xuanwei

Mind uploading



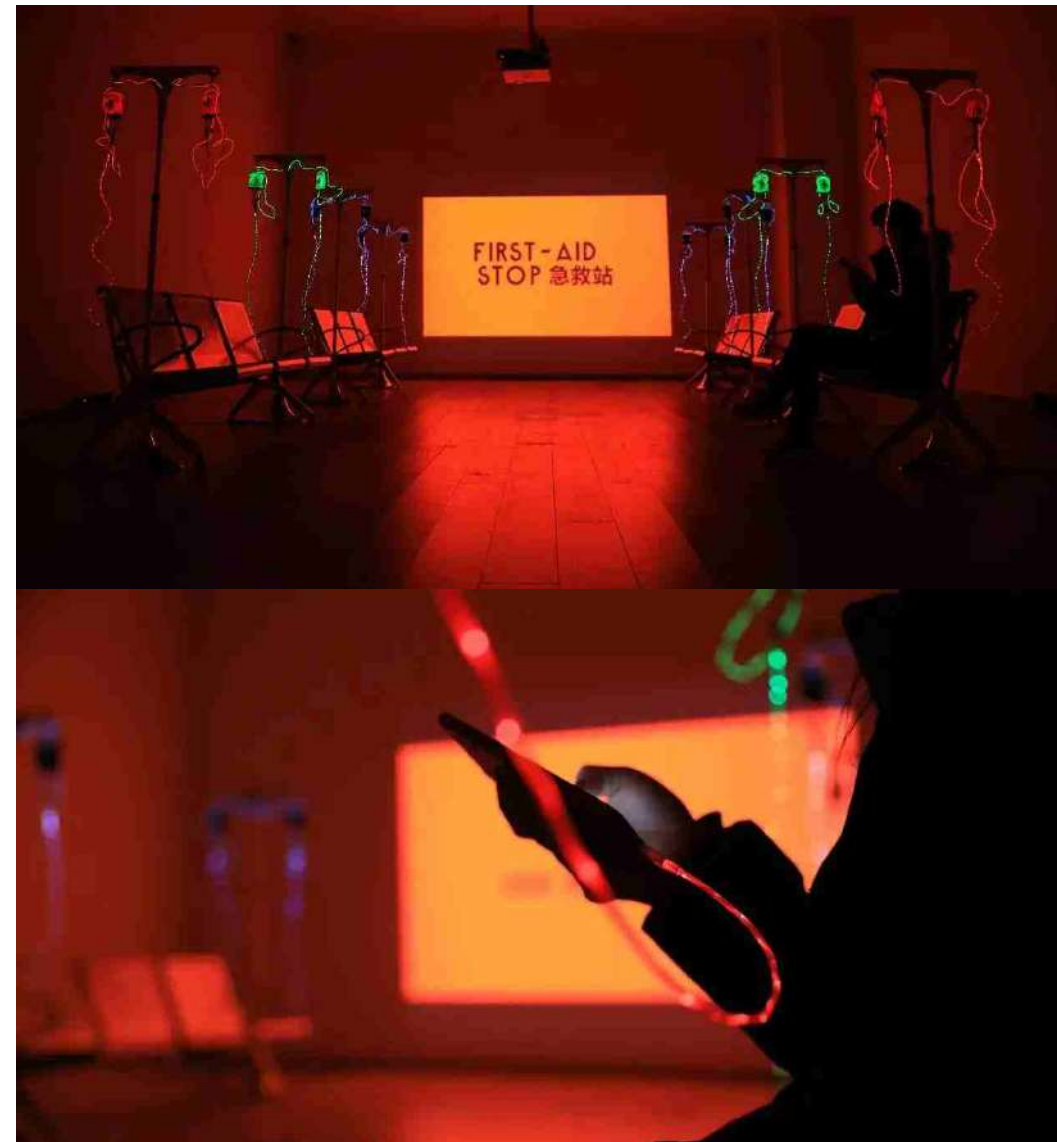
Xuanwei is very interested in consciousness uploading. She proposed that if human consciousness can be uploaded, do we still have life and death? Do we still need physical carriers?

- *Will the physical world and the digital world coexist after consciousness upload?*
- *Can only people who died in the physical world be able to upload their minds?*
- *If consciousness uploading is equivalent to consciousness backup, what if the uploaded consciousness is activated, it is equivalent to having two identical brains with the same mind in the world, can they still be considered one person?*
- *After the consciousness is uploaded, it still has to rely on the physical carrier of the physical world. If the carrier in the physical world is destroyed, will the consciousness disappear? Will the consciousness be unable to control its own destiny?*
- *If the physical world cannot affect consciousness, will consciousness be immortal?*
- *After death, people use consciousness uploading to continue their life, but life will become a string of codes. Does consciousness uploading expand the dimension of life or reduce it to some extent?*

- Boundary of life and death
- Carrier of life
- How Virtual and Real People Coexist

# Jojo

## Evolution in Human Body



Juehui Wu, E-Blood Bag, Installation, Dimensions Variable, 2016

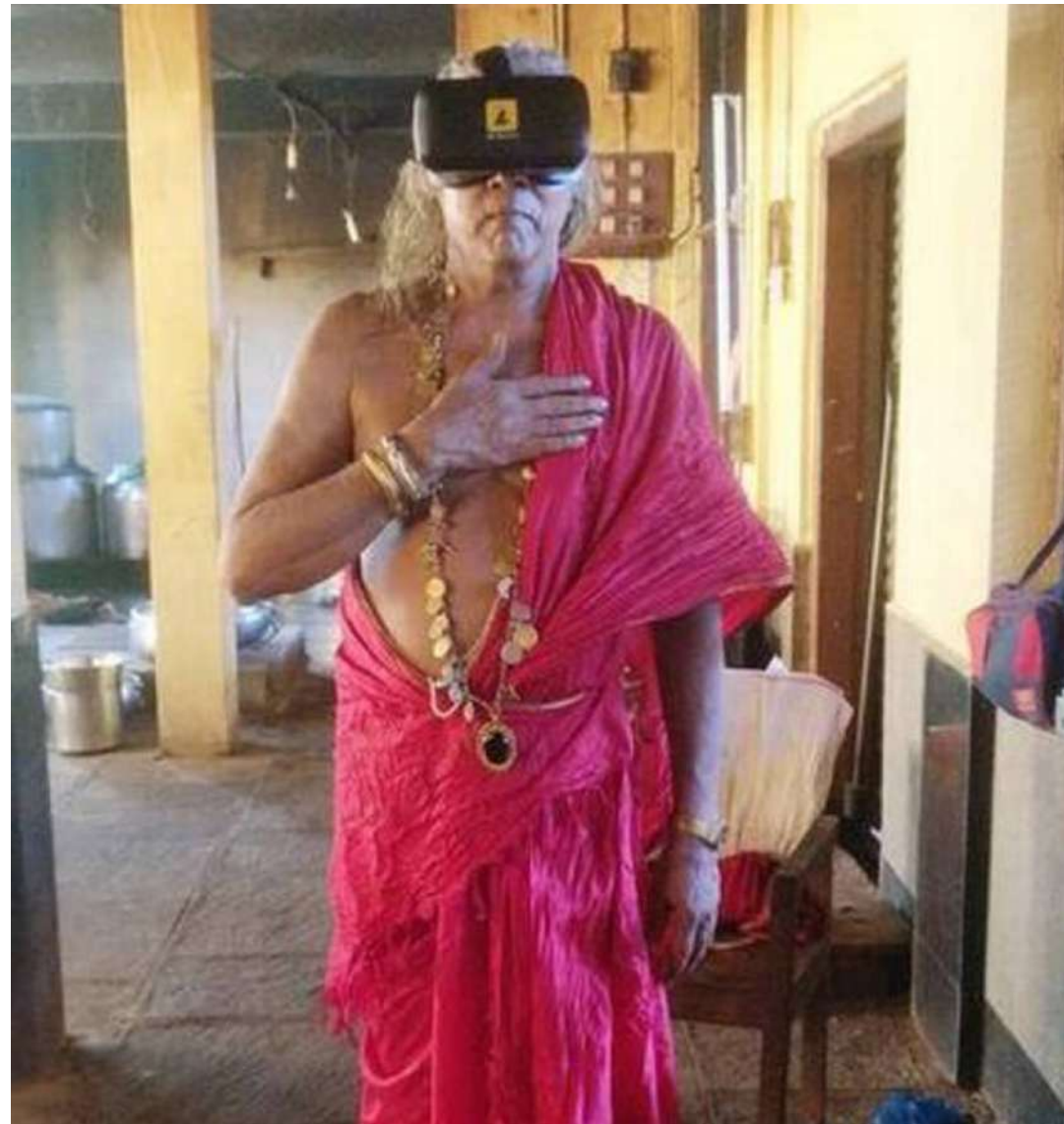
Jojo is very interested in the evolution of the human body. She proposed that humans are adaptive animals. In today's environment of technological and digital impact, the boundaries between humans and electronic devices are becoming more and more blurred. Will electronic devices become part of the human body in the future?

- *Is the posthuman an advance or a degradation of humanity?*
- *What are the boundaries of the body and how does the skin, envisaged as the closest medium to the environment, will adapt to the digital environment of the future?*
- *Will organs exist independently?*
- *Will people be further cyborgianised?*

- How the Body Adapts to Digitalization
- Boundary between people and digital products
- Human body evolution

# Rui

## Digital Religion



Rui proposes that virtual reality makes some religious stories concrete and visualized, but does this visualize the world of people's consciousness, whether it brings people closer to faith or further away?

On one hand, virtual reality may provide a more immersive and engaging way for individuals to experience and connect with religious narratives, rituals, and traditions. By making religious stories more vivid and interactive, virtual reality could potentially deepen one's understanding and appreciation of their faith, leading to a stronger sense of connection to their beliefs.

On the other hand, some may argue that virtual reality could also have the opposite effect. By creating a highly stylized and sanitized version of religious stories, virtual reality may strip away some of the complexity and ambiguity inherent in these narratives, potentially leading to a superficial understanding of one's faith. Additionally, by presenting a pre-packaged and controlled version of religious experience, virtual reality may discourage individuals from seeking out more diverse and challenging spiritual practices.

- Indian VR Qibla
- Visualization of Harvard Shadow Cave Tales
- Does Visualization Make Humans Farther or Closer to Faith?



# Thoughts Integration

In our collaborative efforts, we discovered a common theme that permeated our discussions - **the concept of boundaries and their absence in both the mental and physical worlds of the future**. Our conversations centered around **exploring the tangibility and intangibility of borders**, and the potential impact of technology on their definition and perception.

As we discussed the topic of borders, it became increasingly apparent that the development of digital technology is already changing our understanding of physical borders. With the rise of virtual communication and online interactions, geographical distances are no longer as significant as they once were. This has led to a reevaluation of what constitutes a physical border, and its significance in our lives.

Furthermore, our discussions also touched on the topic of mental borders and how they may evolve in the future. As we continue to develop a deeper understanding of the human mind, the boundaries that define our consciousness may become more fluid and malleable. This has the potential to transform our understanding of what it means to be human and the limitations that we impose upon ourselves.

Overall, our discussions on the topic of borders revealed a shared curiosity about the future and the potential impact of technology on our world. The concept of boundaries and their absence has opened up a new realm of possibilities that we are excited to explore further.

# Integrate inspiration

## Physical Body



The future of the human body is a subject of ongoing debate, with advances in biotechnology, genetic engineering, and other fields opening up new possibilities for physical transformation and enhancement. On a physical level, our ability to clone and grow organs or replace them with machinery is blurring the boundary between life and death, while also extending the boundary of life itself. Medical interventions and enhancements through technology are rapidly expanding, challenging our traditional notions of what it means to be alive or dead.

Potential changes to the human body in the future include the development of new organs and tissues using 3D printing or other technologies, integrating technology into the body through implants or other devices, and altering genetic traits to enhance physical or cognitive abilities. However, ethical considerations must be taken into account. We must ask who will have access to these technologies and what the social and economic consequences will be in a world where some people have access to enhanced abilities while others do not.

Ultimately, the future of the human body is linked to the future of society as a whole. As we navigate the complexities of technological progress, we must remain mindful of the broader ethical and social implications of our choices. We must strive to create a future that is equitable, sustainable, and humane.

# Integrate inspiration

## Mental

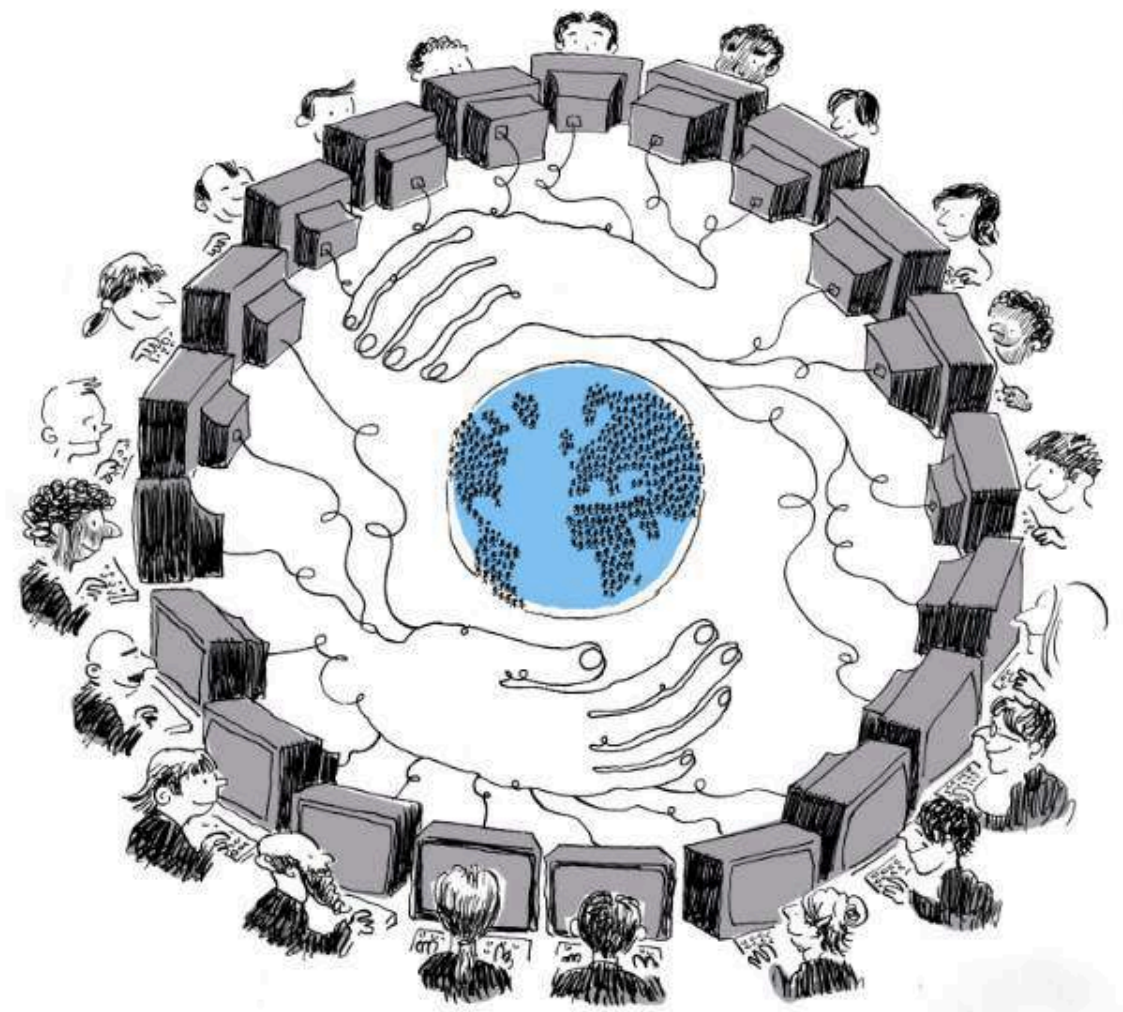


Technology has revolutionized the way we perceive ourselves and connect with others, particularly on the level of awareness. Social media, virtual identities, online communities, and games have opened up new dimensions for human interaction and self-expression, allowing us to break away from the physical boundaries of our bodies and exist in a purely digital world. The body itself may no longer seem essential for life in this context.

However, this paradigm shift also presents challenges, including the possibility of a blurring of boundaries between the real and the virtual. As our identities and relationships increasingly depend on technology, we may begin to question what it means to be human, and how we can maintain a sense of authenticity and agency in the digital realm. Furthermore, the potential loss of physical connection and presence may lead to an erosion of empathy and understanding between people, as well as a fragmentation of social structures. Therefore, while technology has the potential to enhance and expand our consciousness, it also demands that we consider the ethical implications and work towards ensuring that our use of technology supports, rather than detracts from, our humanity.

# Integrate inspiration

## Time and Space



The emergence of high-speed transportation methods has dramatically altered our relationship with space. As we are now able to traverse physical distances in shorter periods of time, our perception and consumption of space have shifted. This is equivalent to a kind of expansion of the boundary between the human body and physical space.

As we continue to advance technologically, we must consider what form the boundaries of human beings will take in the future. Will these boundaries disappear entirely, or will they evolve to encompass new possibilities for human experience and interaction? The question of how we define ourselves in relation to space and technology is becoming increasingly urgent as we confront the challenges and opportunities of a rapidly changing world.

Overall, the intersection of technology, transportation, and human identity presents a complex and dynamic landscape for exploration and inquiry. As we move forward into the future, it is essential that we consider the implications of these changes and work to shape a world that is both innovative and humane.

So, under such a development background, what form will the **boundaries** of human beings exist in the future world, and will they disappear completely?

# HOW WE WILL EXIST IN THE FUTURE?



# Research Question

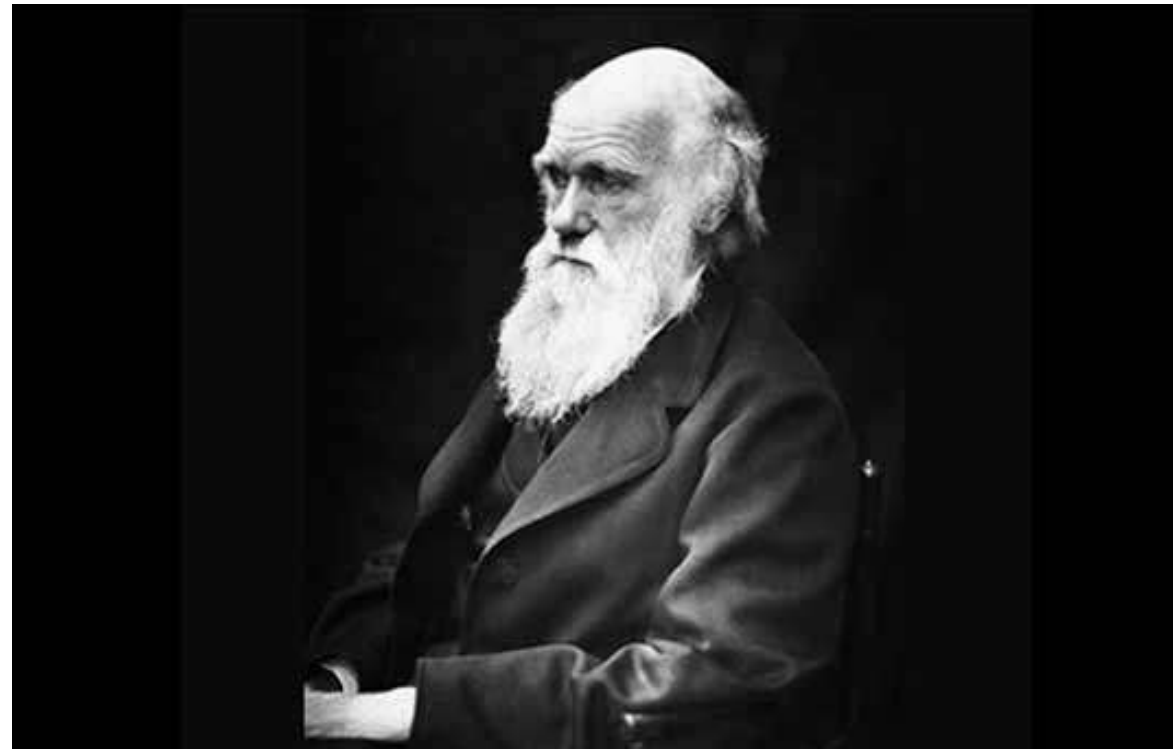
- What is the significance of the existence of bodily **boundaries**?
- What will the **boundaries** mean in the future?
- Will physical **boundaries** disappear?

## Imagine if the physical boundary disappears:

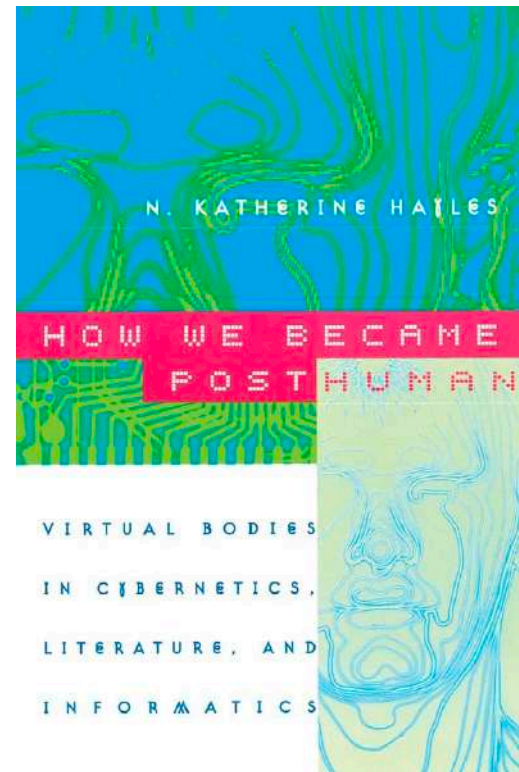
- How will humanity exist?
- Are humans freer or more limited?
- What are the implications for the **boundaries** between people?
- What are the implications for the **boundaries** between people and space/environment?



# Primary Research



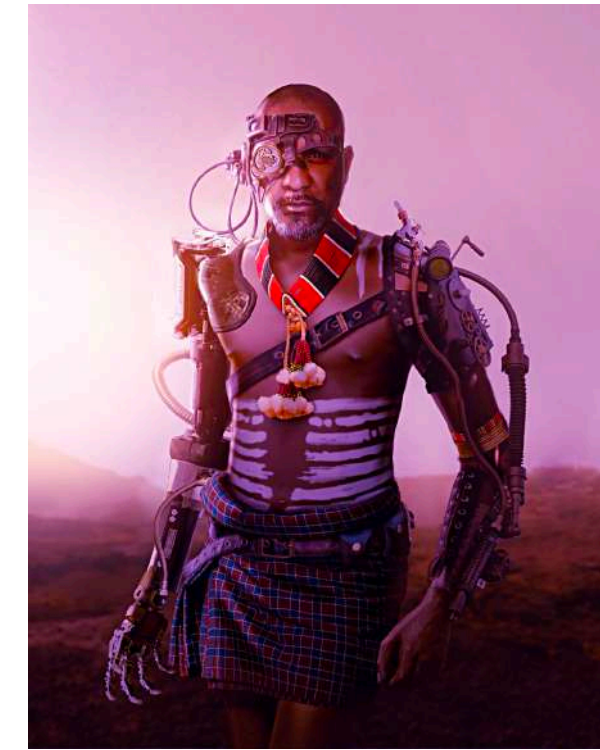
**Charles Darwin Theory of Evolution**



**How We Became Postman**

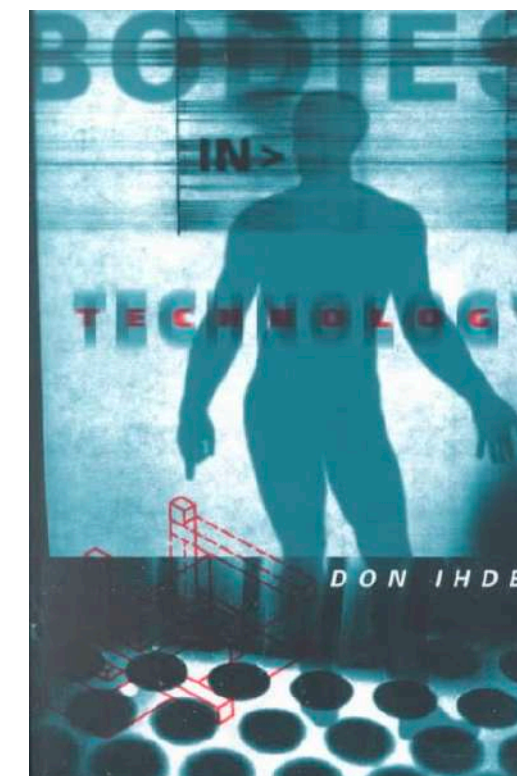
These two documents examine the destiny of the human body in the digital age and speculate about the current era and its future implications.

"The Body in Technology" and "Embodied Cognition" explore the biological, cognitive, and psychosocial dimensions of human-technology interaction. The convergence of biotechnology and computing has propelled us into a new stage of evolution. However, we may face challenges, such as blurred boundaries between life and death from biological transformations, confusion over human-computer boundaries from technological implants, and a lack of clear bodily subjectivity and perception from the symbiosis of real and virtual identities.

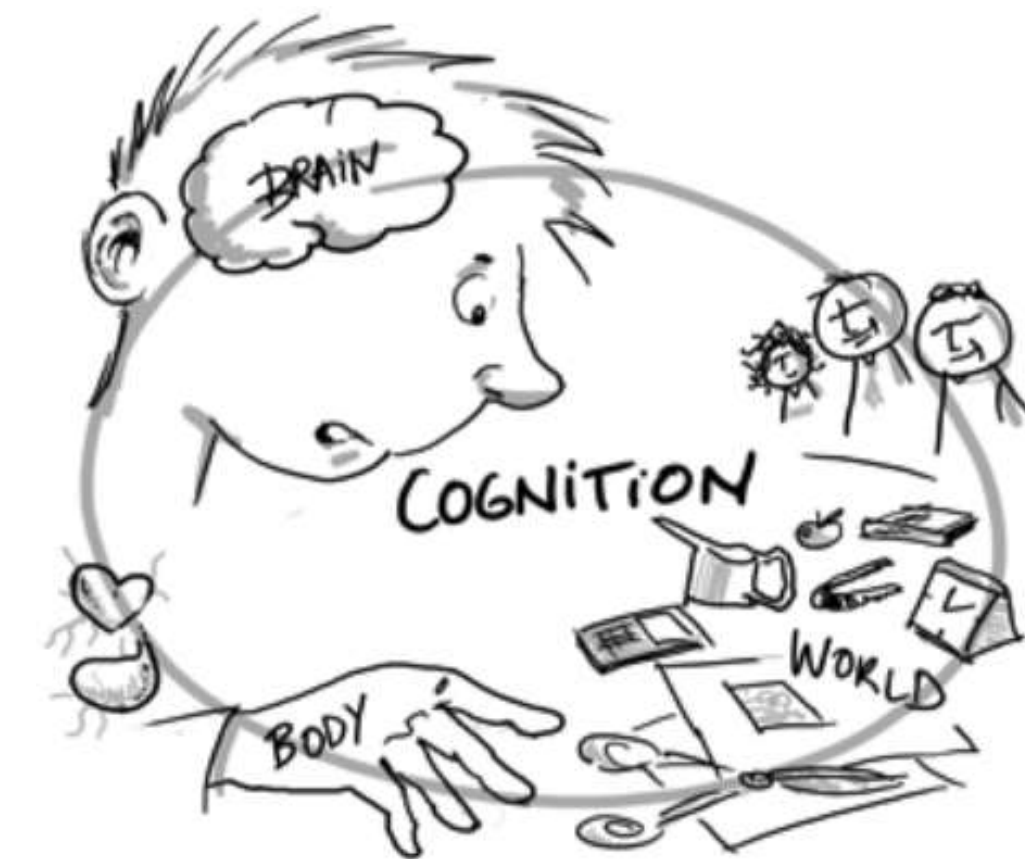


**Cyborg**

Cyborg is a blend of social reality and fiction, reflecting the dynamic interplay between lived experiences, political constructs, and transformative narratives. The cyborg concept challenges traditional boundaries between humans, animals, machines, and even physical/virtual realms. Questions about the cyborg's future identity, limits, and the possibility of a seamless identity continuum arise.



**Bodies in technology**



**Embodied Cognition**

# Reference

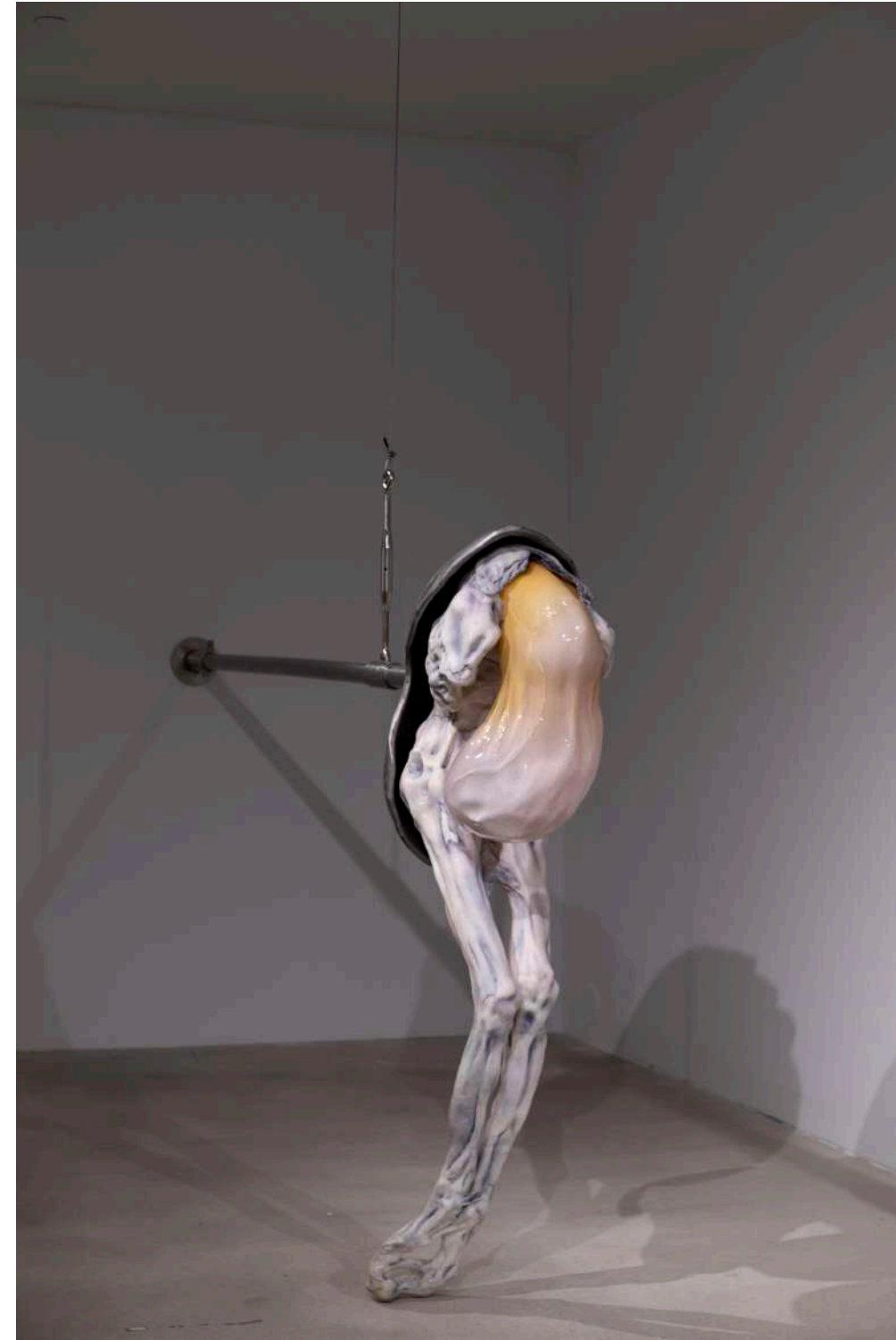
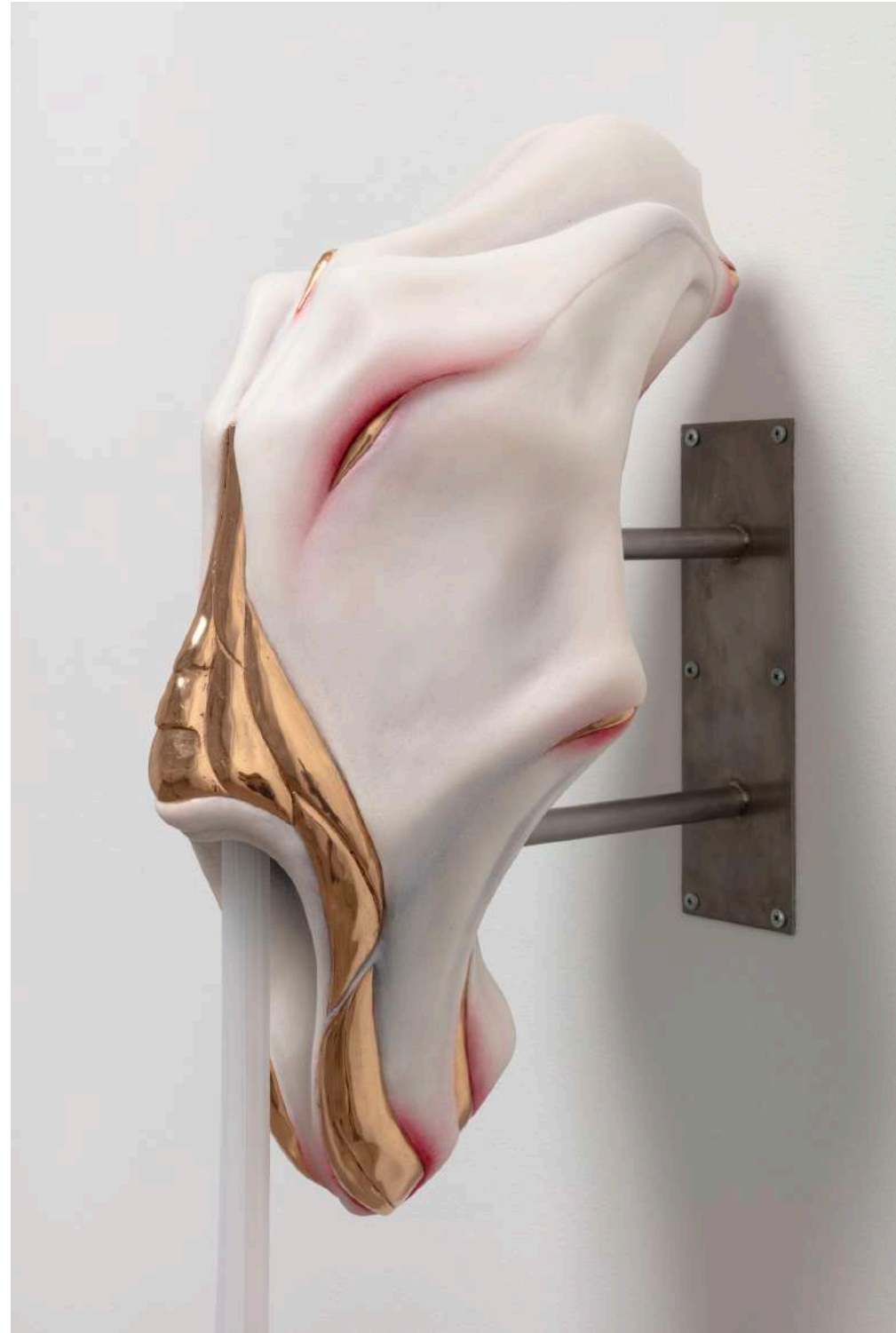
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# Secondary Research



Mari Katayama

Her work focuses on themes such as body image, identity, and her experience as an amputee.



## Ivana Bašić

The body as a revolutionary space, of antagonism and freedom, expression and research, self-definition and power, identity and gender.



Alexandra Bircken

She examines skin, clothing, containers, and architecture in relation to their interior: organs, bones, and invisible functions. The artist creates sculptures and assemblages from diverse materials in which she explores the relationships between space, body, and shell, exposing the interior and examining our notions of corporeality, machines, and human beings.

# About outcome

- Concept
- Drafting initial design idea
- Detail Introduction
- Installation Plan
- Visual Reference

**Traditional animation**  
in the traditional animation narrative, if we want the audience to have an immersive experience it is a hard thing.

**benefit**  
flexible time and editing  
animator can control more thing

**immersion animation**  
The narrative structure is open, and the film is no longer a single creator. The audience participates in the narration of the whole film and creates and tells stories together  
The audience changed from the bystander to the first person perspective, and the panoramic viewfinder frame of the whole scene can be seen to be inoperative  
The audience controls the camera freely, so the editing becomes the scene switching  
Take the scene as the clue to start the narrative, and complete the drive by the scene  
The traditional fragment space-time relationship is not suitable for immersive animation through clip links. The segment space-time structure will affect the audience's understanding of the film and lead to a sense of non immersion  
Therefore, I think immersive animation should present a complete space-time structure to the

**traditional animation**  
narrative aspect  
The narrative mode of traditional animation is linear narrative, with characters and plots. It is closed system, can't interact with audience

**drawback**  
audience like puppet  
can't interaction  
immersion is hard thing

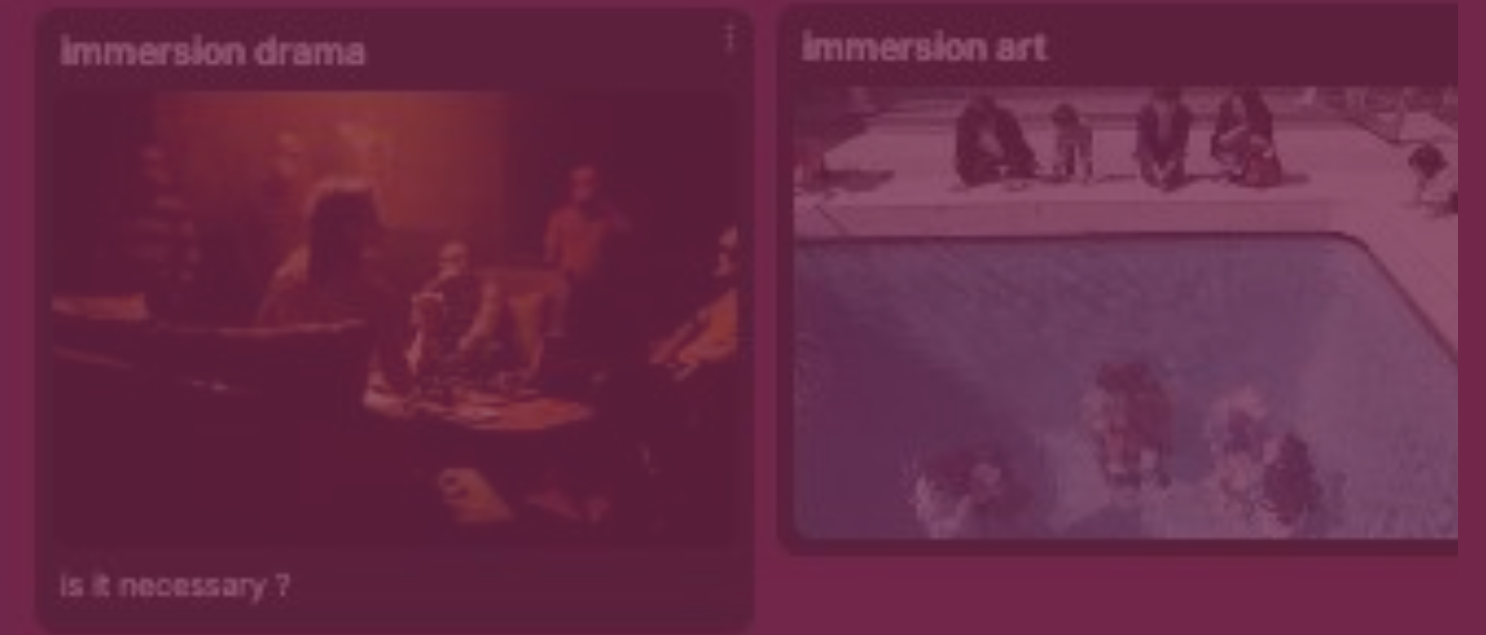
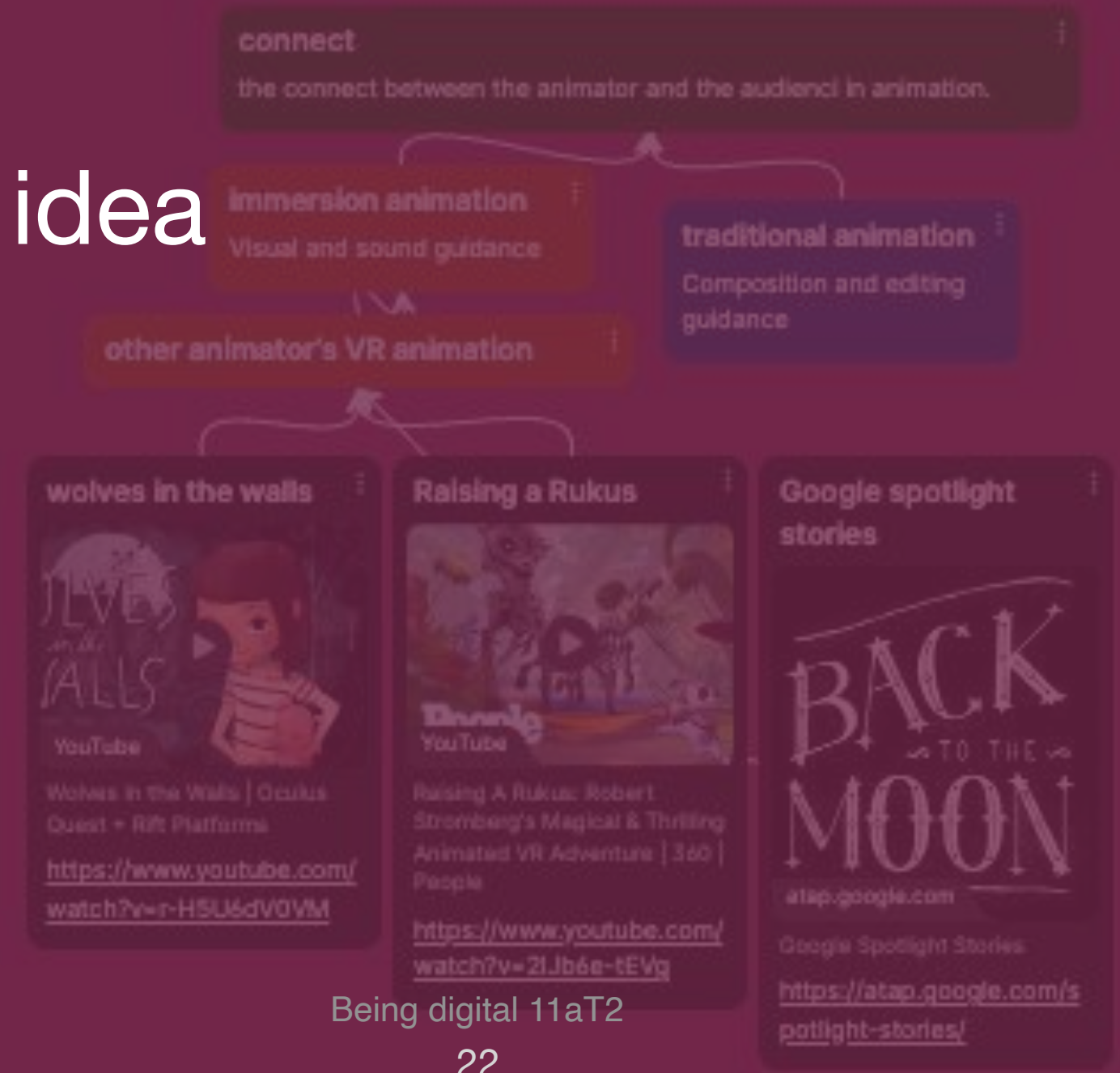
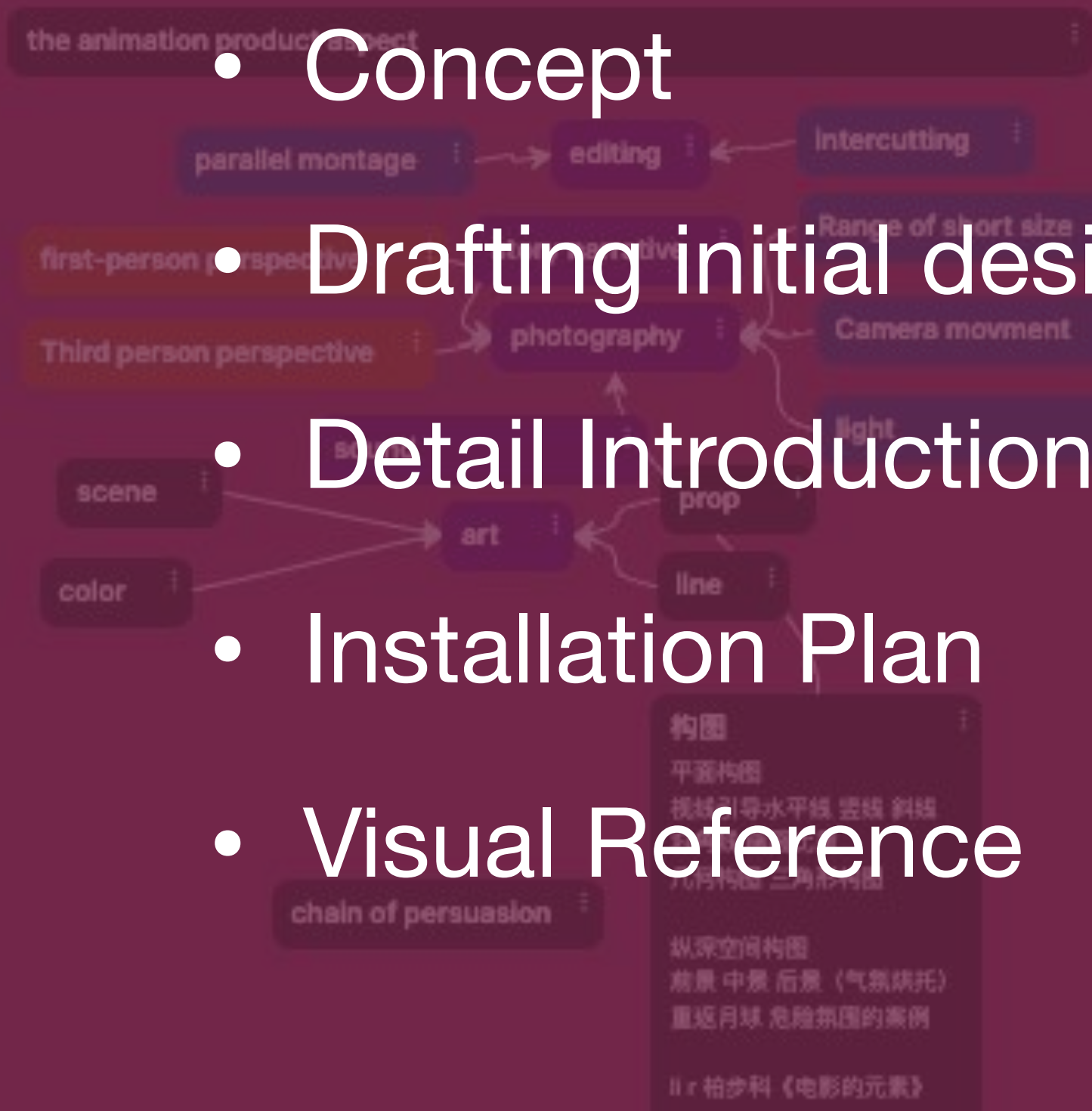
**John Belton**  
Narrative characteristics of traditional American animation  
American Cinema/American Cinema  
New York: Oxford University Press, 1998. 278 pp. ISBN 004466-1.

无法进行声画叠白

**VR animation disadvantage 1**  
This leads to an interesting phenomenon: when we watch some VR narrative works famous for their telepresence, our psychological distance from the film as aesthetic subjects is no closer than watching traditional narrative animation, and sometimes it will be more "dramatic". This may be because when the audience watches traditional narrative animation, they are aware of the existence of this kind of "play", but because of its excellent plot and screen, they spontaneously shelve this sense of mismatch with reality. This "shelving doubt" desalinates the "gap" or "over distance" characteristics of its content, which is why we can find out the appropriate aesthetic distance and easily accept the content of traditional animation, whether reality reproduction or myth science fiction.

**"Psychical Distance"**  
(Edward Bullough)  
[https://home.csulb.edu/~ivancampo/361\\_r9.htm/](https://home.csulb.edu/~ivancampo/361_r9.htm/)  
reason that determines whether we have a sense of substitution.  
In order to solve the "contradiction of psychological distance", Bullough put forward the concepts of "gap" and "over distance", that is, any appreciation activities that exceed the "distance limit" and enter the field of distance loss will not obtain aesthetic feeling.

**critical thinking about immersion animation**  
The simulation experience of immersive animation simulated by physical means is a double-edged sword. On the one hand, it really improves the audience's sensory cognition of immersive experience; On the other hand, the "fourth wall" it breaks may not be able to narrow the psychological distance of the audience. The inappropriate expression of many contents instead emphasizes the existence of the wall, making the audience more likely to fall into the perspective of bystanders and thus generate doubt.

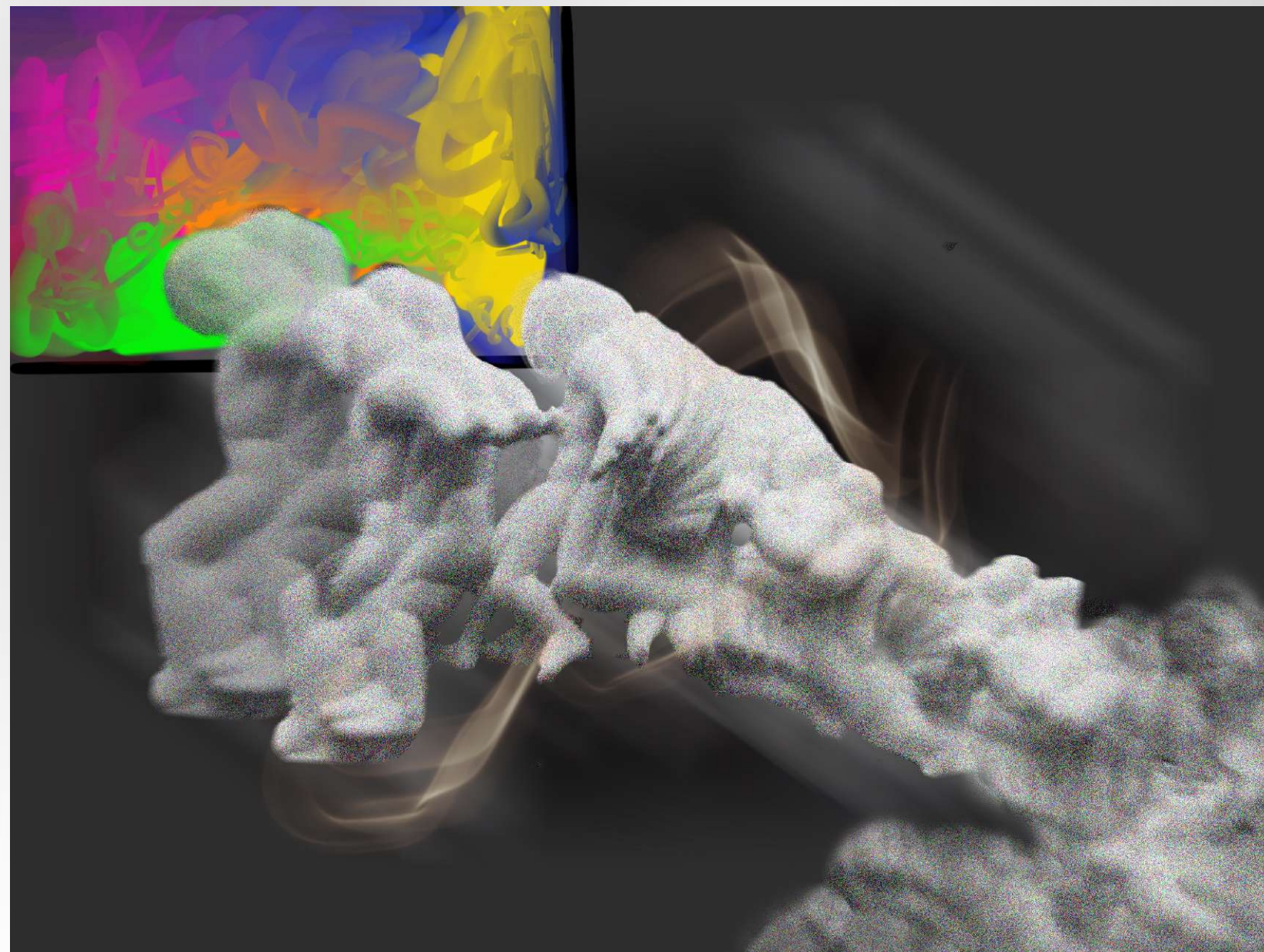


# Concept



## Sculptural installation of a fantasy of future man “ ”

- Doing this to **simulate** the shape of a future boundless human is to **explain the state of a four-dimensional space in a three-dimensional world.**
- It's not a complete reproduction and presentation. It is **an elaboration and explanation of a possibility.**

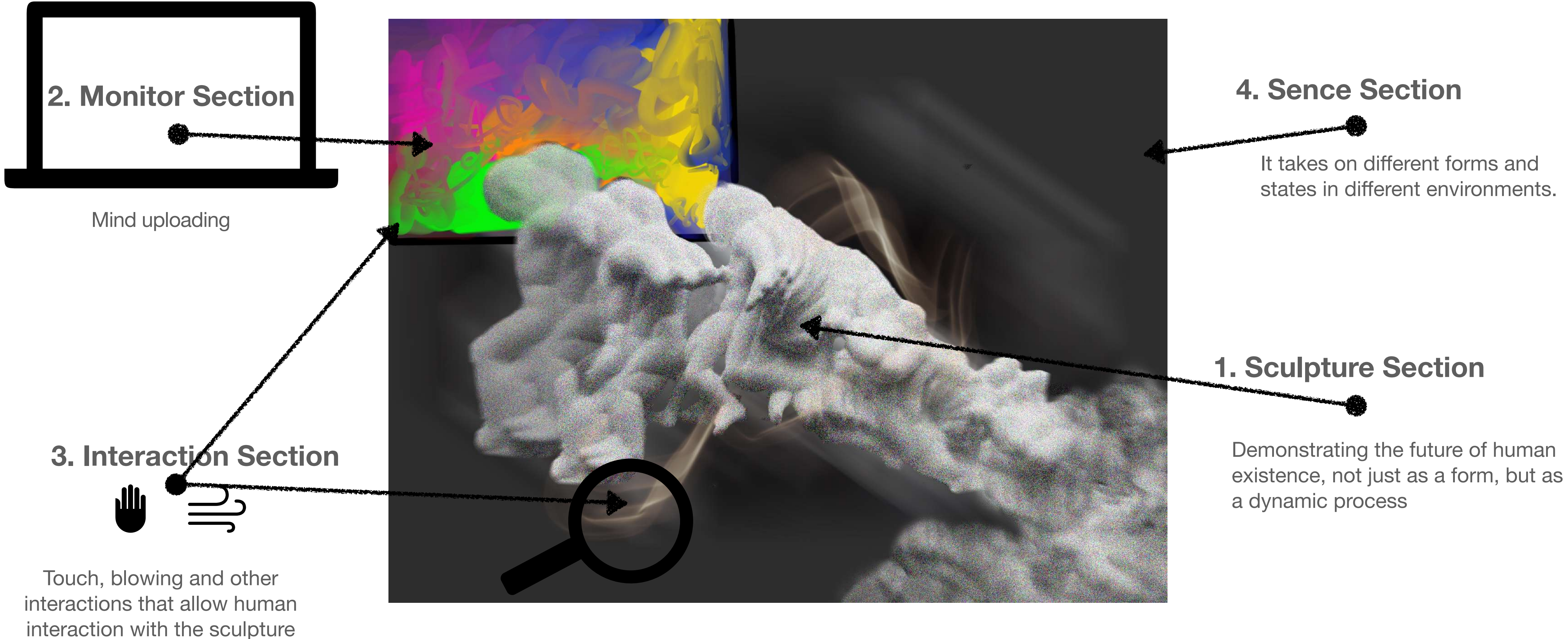


### *Some points in the imagination of this sculptural installation:*

- *The Perception of Time and Space after no boundaries.*
- *The externalization of mental boundaries after the absence of borders in the body (how the intimate realm of the mental dimension is revealed?)*
- *How will people interact with each other?*
- *Even if people lose their boundaries, they still exist in themselves. Will they face some physical discomfort? (like phantom limb pain)*
- *What will the human form be like after the absence of boundaries?*

# Drafting initial design idea

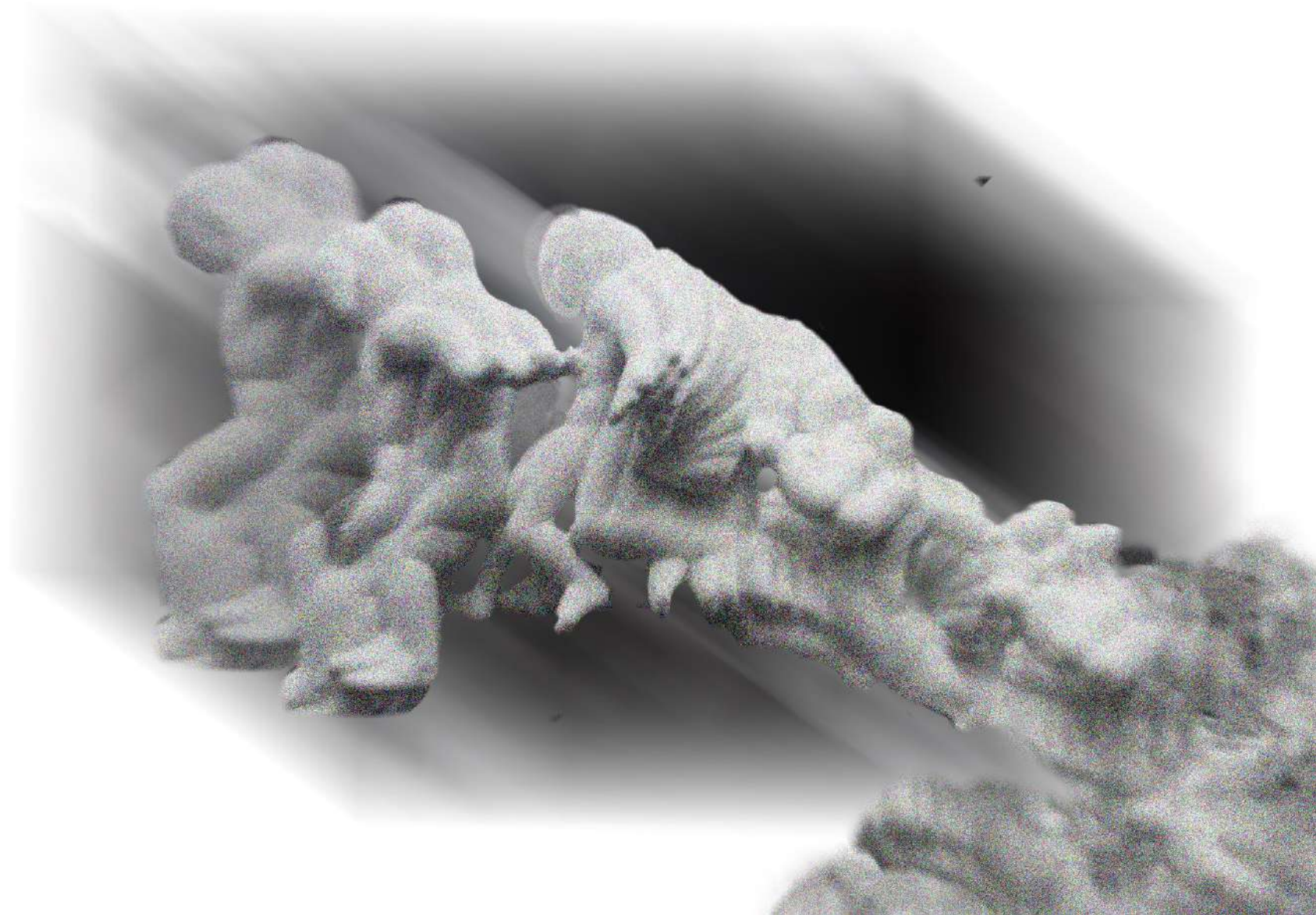
A sculptural installation, supported by video and interaction.





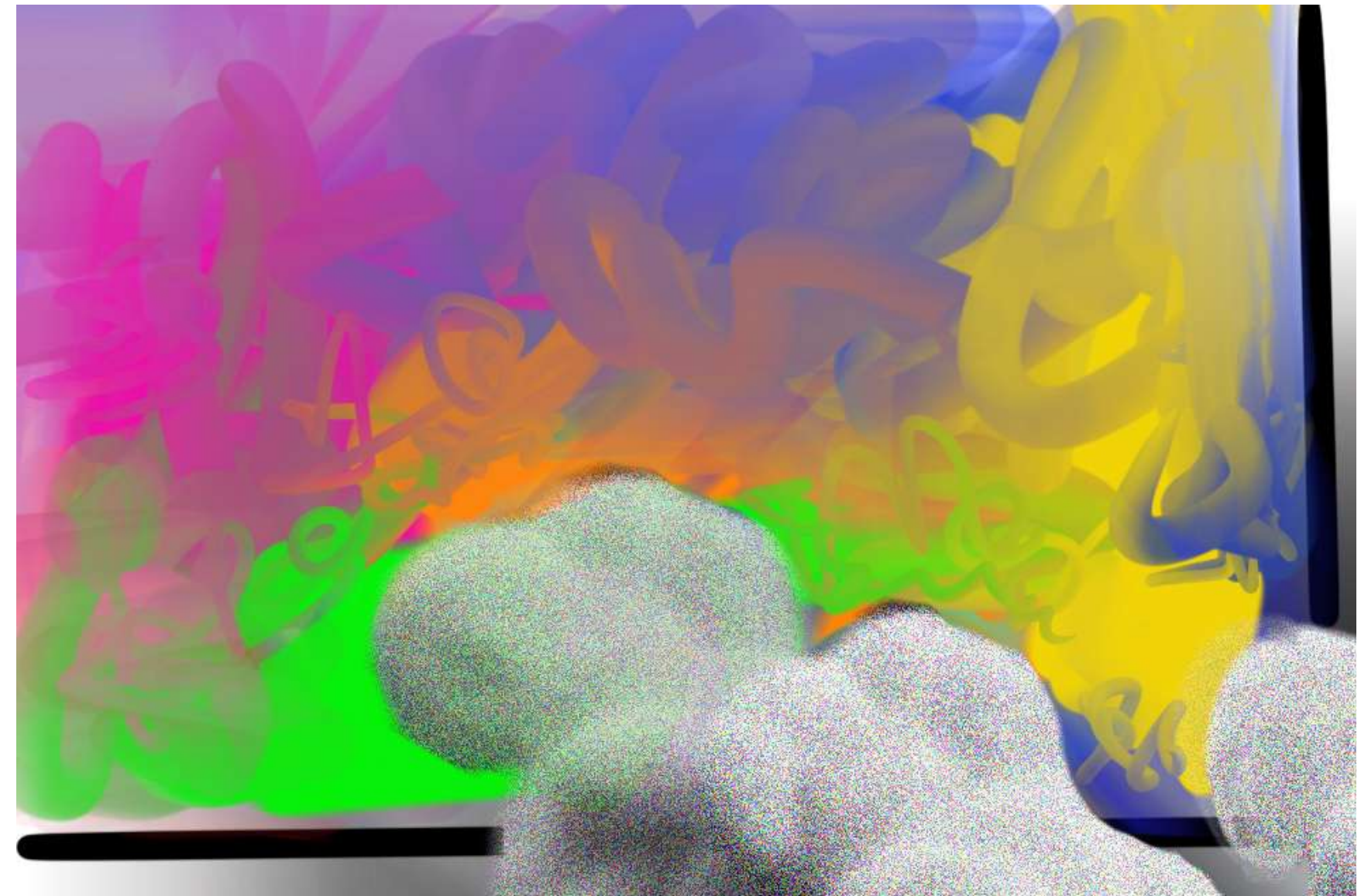
# Detail Introduction

## 1. Sculpture Section



We want to use the concept of four-dimensional forms to articulate a sense of the invisible in time and space. And we intend to use different materials to distinguish its different moments and to express the externalization of its invisible state. So the sculpture is therefore made up of different materials.

## 2. Monitor Section



This part is about the monitor, which will show its changing mind and emotions, it is a kind of manifestation of mind uploading.

### 3. Interaction Section



For the interaction part, we are still thinking about it. Firstly, it is possible to interact with the screen. When a person is close to the sculpture, it affects its ideology (e.g. mood swings/change of color). Secondly, because the sculpture is made of different materials, some specific parts can be changed according to the interaction with the audience, it can give feedback (e.g. when someone greets him, the body-sensing device recognizes this and blows out gas back, the audience feels the wind).

### 4. Sence Section

This part is about the spatial scene, we are considering its relationship to the spatial environment. It takes on different forms and states in different environments. We will set a specific spatial environment for it.



# Installation Plan

**Sculpture size:** 1.2\*1.2\*1.8m

**Materials:** Plaster/Cement, Metal frame, Translucent, Fabric/Felt, Plastic, Wood, Latex, Clay, etc.

**Sensors:** Servo, Kinect Motion, Ultrasonic, Wind pressure sensor, etc.

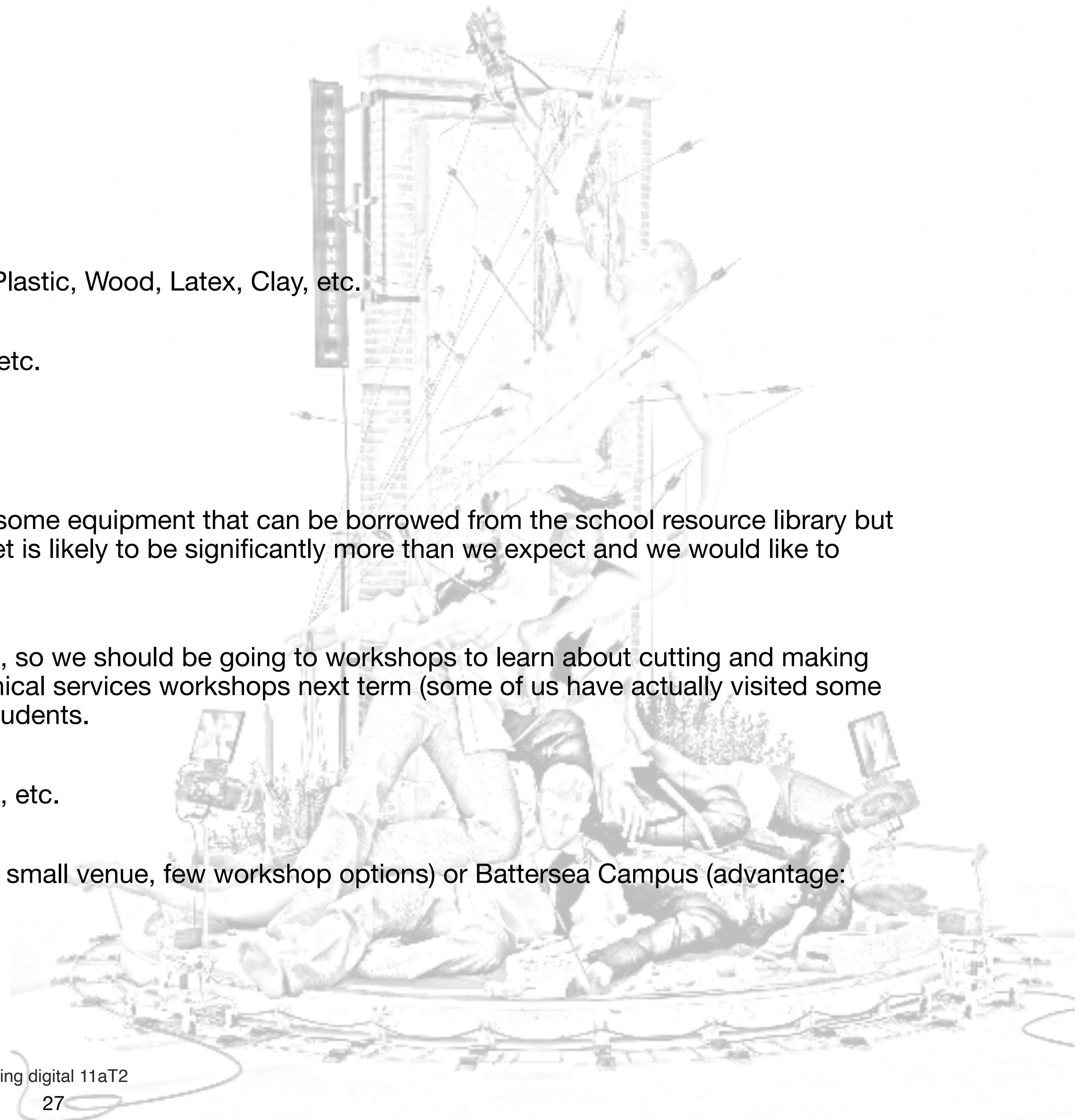
**Others:** 10inch display\*1, 20inch display\*1

**Budget:** We can't predict the overall cost at the moment. There is some equipment that can be borrowed from the school resource library but there will be a time limit, which has some trouble. The whole budget is likely to be significantly more than we expect and we would like to know if we can apply for a school budget.

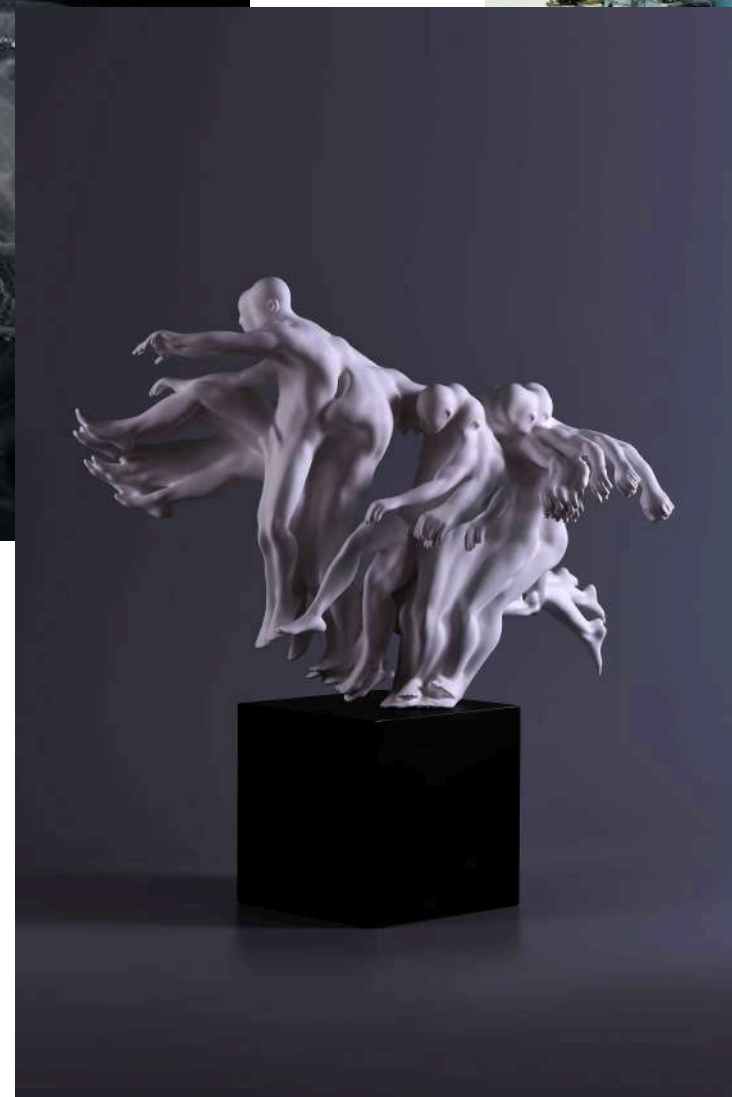
**Team Skills:** None of us have any experience in making sculptures, so we should be going to workshops to learn about cutting and making forms from some materials. We will be keeping an eye on the technical services workshops next term (some of us have actually visited some of them). We will also be looking for advice from fellow sculpture students.

**Software skills:** Arduino, Touchdesigner, Processing, Zbrush, C4D, etc.

**Location:** White City Campus (advantage: close by; disadvantage: small venue, few workshop options) or Battersea Campus (advantage: more workshops, larger venue; disadvantage: far away)



# Visual Reference

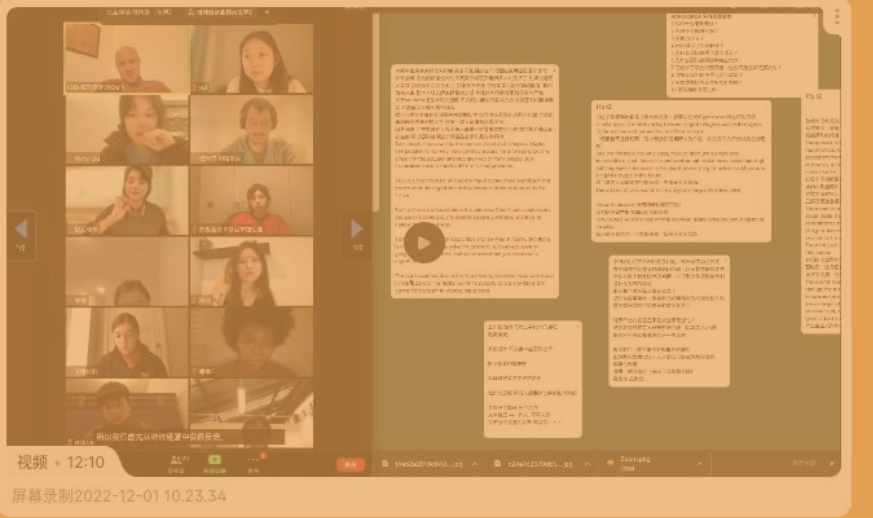


我们会彼此带来不同角度的思考，打开新思路。并且在调研阶段，大家会有自己领域的见解与理论支持，但可能也会在产出阶段对于作品的形式或受众人群等问题发生碰撞，但这也是让我们开阔思维以及尝试不同形式作品的好机会。

Actually, art is a mythology, one around people. That's like a physical space. I know like Hindu mythology, it's a circle is actually very important as like your personal space or boundary.

Mythologies where the circle and the boundary is like protection from evil spirits like assault circles and things so it's which is quite done diversion. But that's just what it made me think of.

Share these things with us however you wish but visuals will always be welcome! I will send a calendar invite now as well

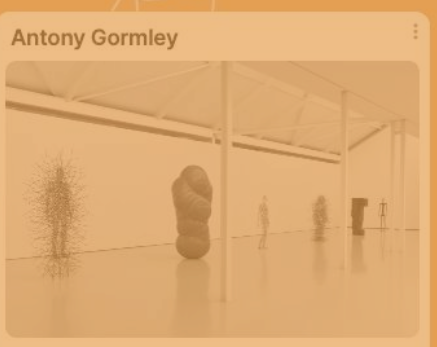


- ACROSSRCA 同行反馈提示
- 1 你对什么印象深刻？
  - 2 你对什么感到困惑？
  - 3 你担心什么？
  - 4 团队做出了哪些假设？
  - 5 为什么团队选择了这个项目？
  - 6 为什么团队选择这种响应方式？
  - 7 它提出了哪些伦理问题，这些问题是如何解决的？
  - 8 该项目如何处理单元学习成果？
  - 9 项目计划如何支持项目的实现？
  - 10 团队如何协同工作？

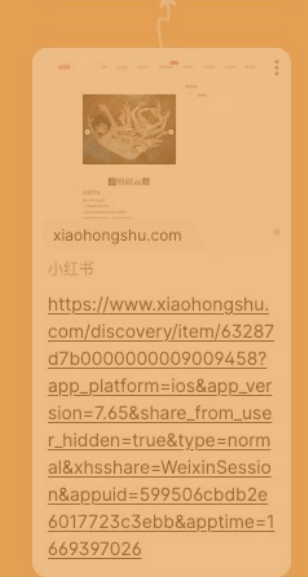
速度



空间(关于雕塑)



幻肢



**ACROSSRCA Peer feedback prompts**

What were you impressed by?  
 What were you confused about?  
 What were you concerned about?  
 What assumptions have the team made?  
 Why have the team chosen this project?  
 Why have the team chosen this form of response?  
 What ethical questions did it raise and how were those addressed?  
 How does the project address the unit learning outcomes?  
 How does the project plan support the realisation of the project?  
 How is the team working together?

**11b t2**

We all think it's a very interesting topic, and we're all very interested in it. 总体讨论的是当人类可以被改造后的伦理问题。例如像这种手段被资本主义控制后：金钱，道德，权势地位，人口年龄，种族，性别等等一切都会被变成评判的标准，谁可以使用这项技术，使之变得更好。

The general discussion is about the moral issues when humans can be transformed. For example, when this kind of technology is controlled by capitalism: money, morality, power status, population age, race, gender and so on, all these will be judged by who can use this technology and make it better.

在这个项目叙事中分为了三个部分，第一部分讲述的是数字痕迹，比较像人类的大数据隐私被集中掌握在了某一公司手中，表现数字痕迹的存在，如何通过数字痕迹对人进行改造。第二部分应该是当人们认可这个行为并且接受，第三部分是准备通过一些故事引起人们对这件事情的反思。

The narrative of this project is divided into three parts. The first part tells about digital traces. It is like that the big data privacy of all mankind is concentrated in the hands of a certain company, showing the existence of digital traces and how to transform people through digital traces. The second part should be when people recognize the behavior and accept it. The third part is to use people's reflections on their own behavior to make some changes. But its actual development, it can be towards the development, when digital privacy is controlled by a small number of people, it is bad. The overall idea of this project is positive and optimistic. For example, through the number of traces, certain defects of the disabled can be known and positive transformation can be carried out. But in fact, there are corresponding, can be a good development, can be bad development, when the privacy collection is in a small number of hands, good or bad is unpredictable. 产出由四人同步完成

- 1 由数字痕迹和数字痕迹可以被操作和塑造为切入点引发对后人类发展进化的点感到非常影响深刻
- 2 对产出部分 第二阶段的共存部分感到一些困惑 第二阶段的共存感觉是一个非常宽泛的话题 甚至已经是存在的了 不太清楚你们第二阶段的侧重点是 共存的可能性还是共存带来的问题或者只是单纯的在整个项目叙事中的承上启下
- 3
- 4 团队假设了在未来虚拟和现实完全融合的一种情景
- 5 我认为现在的生活很大一部分也在依赖于数字世界 我想在未来这个边界越来越模糊可能也是一种必然 数字资产 元宇宙 还有一件健康监测的软件和设备等
- 6 我认为这种响应方式是非常好的 循序渐近 由浅入深 可以将观众完全代入他们设想的问题和可能性当中去引发一些思考 这种线性发展的形式在向观众传达方面有非常大的优势
- 7
- 8 Experimenting storytelling through a linear progression
- 9 他们目前只有项目概念上面大框架的构想 具体的实现形式 都还没有非常细化的计划和设计
- 10 合作推进

1 The point of post-human development evolution triggered by digital traces and digital traces can be manipulated and shaped as entry points is very influential

2 I am a little confused about the second stage of the output. The coexistence of the second stage is a very broad topic and even exists. It is not clear whether your focus in the second stage is the coexistence of the past and the future, or the coexistence belt, or just a link between the past and the future.

3

4 The team posits a scenario in which the virtual and the real are completely merged.

5 I think that a large part of our current life is also dependent on the digital world. I think that in the future, this boundary will become more and more blurred, which may also be an inevitable trend.

6 I think use Experimenting storytelling through a linear progression from the shallower to the deeper, and can gradually lead the audience to think about the issues and possibilities they imagined to trigger some thinking.

7

8 我有一点担心就是 At present, they only have the idea of the big data privacy of all mankind is concentrated in the hands of a certain company, showing the existence of digital traces and how to transform people through digital traces.

9 Experimenting storytelling through a linear progression

10 Cooperation promotion

# Term 1 Assessment

## Ethics Review Team Reflections

## Peer Review Team Reflections

## Shaped by feedback

对数字难民的关注令我印象深刻 可能目前这个问题在我周遭还没有非常显著 但是像智能化的生活其实已经在影响很多人的生活了 比如说老年人买菜 我奶奶不会用手机 生活非常不方便 可能买菜也是困难的事情 我相信在未来 数字与现实越来越紧密之后 可能这种问题会更加显著与严峻 对于outcome还是非常的困惑 不太明白具体的解决方法 以及面对的具体群众 和准备怎么缩小数字鸿沟

I am deeply impressed by the concern for digital refugees. Maybe this problem is not very, very obvious around me at present, but the smart life has actually affected the lives of many people. It is inconvenient and it may be difficult to buy groceries.

I believe that this kind of problem may become more significant and severe after the digital and reality become closer and closer in the future.

I am still very confused about the outcome. I don't quite understand the specific solutions, the specific people I will face, and how to narrow the digital divide.

I am worried that the groups I face are too wide in reality, and there is no way to effectively solve the problem, such as age span or geographical humanities, and some people are just resistant to digitalization.

The team assumes that in the future world, everyone must participate in digitalization. The digital world must exist, so it is inevitable and caring for the team to choose this project

**11a t3**

讲述了数字难民和真正难民的关系，数字原住民和generation 1 的关系。 It talks about the relationship between digital refugees and digital natives, digital natives and generation, and how to cope with it. (但感觉不是很明确，绝大部分都是调研以及介绍，并没有个人的一些思考与见解)

(But the feeling is not very clear, most of them are surveys and introductions, and there is no personal output or summary understanding)

But they were interested in the idea that every digital native could become a digital refugee in the future

对于想要实现帮助数字移民这一主体者不太明确

The subject of who wants to help digital immigrants is less clear

research question没有明确的规定范围

如何处理数字难民跟原住民的关系

How to deal with the relationship between digital refugees and indigenous peoples

减少数字难民的一个教育系统，适用于全年龄段

数字难民和数字原住民的差距始终存在。基于现在的时间点我们这一代属于数字原住民，但是如果和未来的世代相比较，我们很有可能变成数字移民或是数字难民。

The gap between digital refugees and digital natives is always there.

Based on the current point in time our generation belongs to the digital natives, but if we compare it to future generations, we are likely to become digital immigrants or digital refugees.

So at different points in time in digital development, everyone can become a digital refugee.

Being digital 1 to 2

而且我认为如果想要解决数字难民的问题或是想要缩短数字难民与数字原住民的差距是非常不现实的问题，是不是太过于理想化了？

I think your concept of the outcomes is not clear.

And I think it's a very unrealistic problem to try to solve the problem of digital refugees or to try to close the gap between

我对所提到的痕迹告知未来的人类是什么样子的很感兴趣。他们提到了当虚拟即实时，人类同时居住在两个世界。这是对人在现实世界的存在与数字化身存在的讨论，当数字世界与现实世界的边界越来越模糊时，两者的存在将会互相影响。

I was interested in what the traces mentioned informed the future of what shape humans would be like. They talked about humans inhabiting two worlds at the same time when the virtual is reality. I think this as a discussion of human existence in the real world and digital physical existence. When the boundaries between the digital world and the real world become more and more blurred, the existence of both will influence each other.

How will the human shape evolve when digital technology comes to a degree? Will the digital body replace the human being itself? Will the future shape of the human being have an influence on the self-perception of human beings?

他们想象了一个人和机器结合的未来。这让我想到Donna Haraway的《赛博格宣言》。赛博格则打破了人、动物与机器之间的界限，乃至打破了物质与非物质之间的界限

They imagine a future in which human and machines are combined. It reminds me of 'A Cyborg Manifesto' by Donna Haraway.

Cyborg breaks down the boundaries between man, animal, and machine, and even the boundary between the material and the immaterial.

Based on this it is possible to think: What is the future identity of Cyborg? Will gender disappear in a future where everyone is a Cyborg? Will Cyborgs further become an 'identity unity'?

我认为用科幻叙事阐述这个主题是一种非常好的表达形式。当我们看一些过去的科幻片时，里面所讲的未来正是我们现在所处的时间点，并且有些已经成为的事实。所以我认为在对未来的幻想叙事中，很有可能某一天会成真。

I think that using fiction narratives to describe this theme is a great expression (yi ke si puruai xin).

When we look at some of the older science fiction films, some of the future that they talk about is exactly the point in time that we are in now, and some of it has already become a fact.

So I think that in a fictional narrative of the future, there is a high possibility that one day it will come true.

全年龄段的 可以上手的入门课程教育系统

系统设计 可以是小白更好上手

数字教育的重要性

处理难民与原住民的关系

他们的态度 所有人都要参与数字化的时间

拆成三个部分 分工合作

从年龄层 每一代人 不同人群

关于这个话题的文章 概念等...

不同的时代有不同的数字问题，对于数字原住民而言可能存在过度沉迷网络的问题，对于数字难民而言存在与数字社会脱节的问题，对于数字移民而言他们是处在怎样的地位

那么整个项目重点落在哪里？

是针对数字难民，想要解决数字难民的问题还是针对数字难民与数字原住民的数字差距？

对于产出的设想是不是太过于理想化？

是否想针对特定人群来解决问题 (比如老人/小孩)

能否对体验式教育进行进一步说明

数字时代-数字难民的数量日益增加

因为数字发展过快，人人都有可能成为数字难民

数字化教育

设想：教育系统 (适应于全年龄阶段)

概念性 思辨类

数字难民和数字原住民的差距始终存在。基于现在的时间点我们这一代属于数字原住民，但是如果和未来的世代相比较，我们很有可能变成数字移民或是数字难民。

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# Ethics Review Team Reflections

With the development of digital technology, people's definitions and feelings of body boundaries have been slowly changing. For example, on the physical body level, our organs can already be cloned and cultured or replaced by machinery, which is a blurring of the boundary between life and death. It's a widening of the boundary on the life level of the body.

In terms of awareness, we now have social media, virtual identities, virtual communities, games, and so on. There are also some fantasies about future consciousness uploading. These have largely achieved the restoration of physical reality in the virtual world. When we use them, our consciousness is equivalent to breaking away from the physical boundaries of the body. We have become invisible and exist in a purely digital world, and the body seems to be no longer just needed for life.

In terms of space, with the emergence of various high-speed transportation methods. The time and space we need to consume in physical space are greatly reduced. This is equivalent to a kind of widening of the boundary between the human body and space in the physical aspect.

So we start thinking, against this background of development. In what form will the boundaries of human beings exist in the future world? Will it disappear completely? What will be the form of human existence after the body boundary disappears? What are the possible problems faced by the disappearance of body boundaries? Does the disappearance of physical boundaries make humans freer or more confined?

# Peer Review Team Reflections

Three of us come from different majors and our backgrounds are also different. So when we work together we divide up the work, each of us working from our own area of expertise, bringing up ideas, and then discussing them. We want everyone to be involved in all parts of the process, even if it's something that one person isn't good at. We are a team and we don't want to make it feel disconnected.

Xuanwei is more focused on asking questions. Based on her background in product design, she cares about solving existing practical problems and she has a user feedback mindset, which makes her better at thinking about the meaning of a project from the audience's perspective, which is important for a project.

Jiao mainly does research and information gathering, looking for relevant references and artworks. I focus on the work itself in connection with the concept and its logic. I am also available for a technically experimental test.

Rui's strong points lie in analysis and storytelling. She integrates existing content to come up with a key point for output and thinks about how to deliver the information better. She has some ideas for the output, which she will then practice in visual and auditory ways.

This means that we will have different creative ideas and logic from different backgrounds, which is challenging but also brings a lot of advantages. We will bring different perspectives to each other's thinking and open up new ideas. And while we will have insights and theoretical support from our own fields during the research process, we may also conflict with the output or the audience, but it is also a great opportunity for us to experiment with different forms of work.

# Shaped by feedback

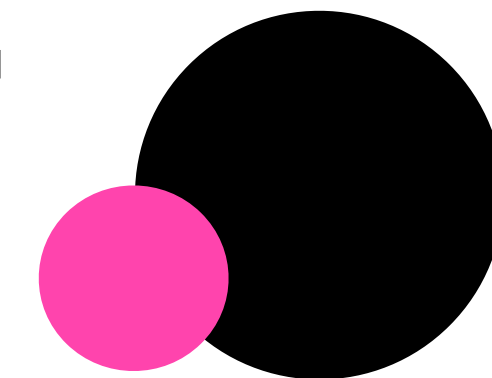
To overcome the limitations of time, space, and budget, we have opted to transform our sculptures into digital versions for ease of display. Creating digital sculptures also allows for testing and experimenting with different materials in real-time, which is helpful in achieving the desired aesthetic effect. By creating a virtual model of the sculpture and then simulating the appearance of different materials on the model without the need for physical materials. This saves time and money on material costs and is also easy to edit and adjust as needed, making the creative process more flexible.



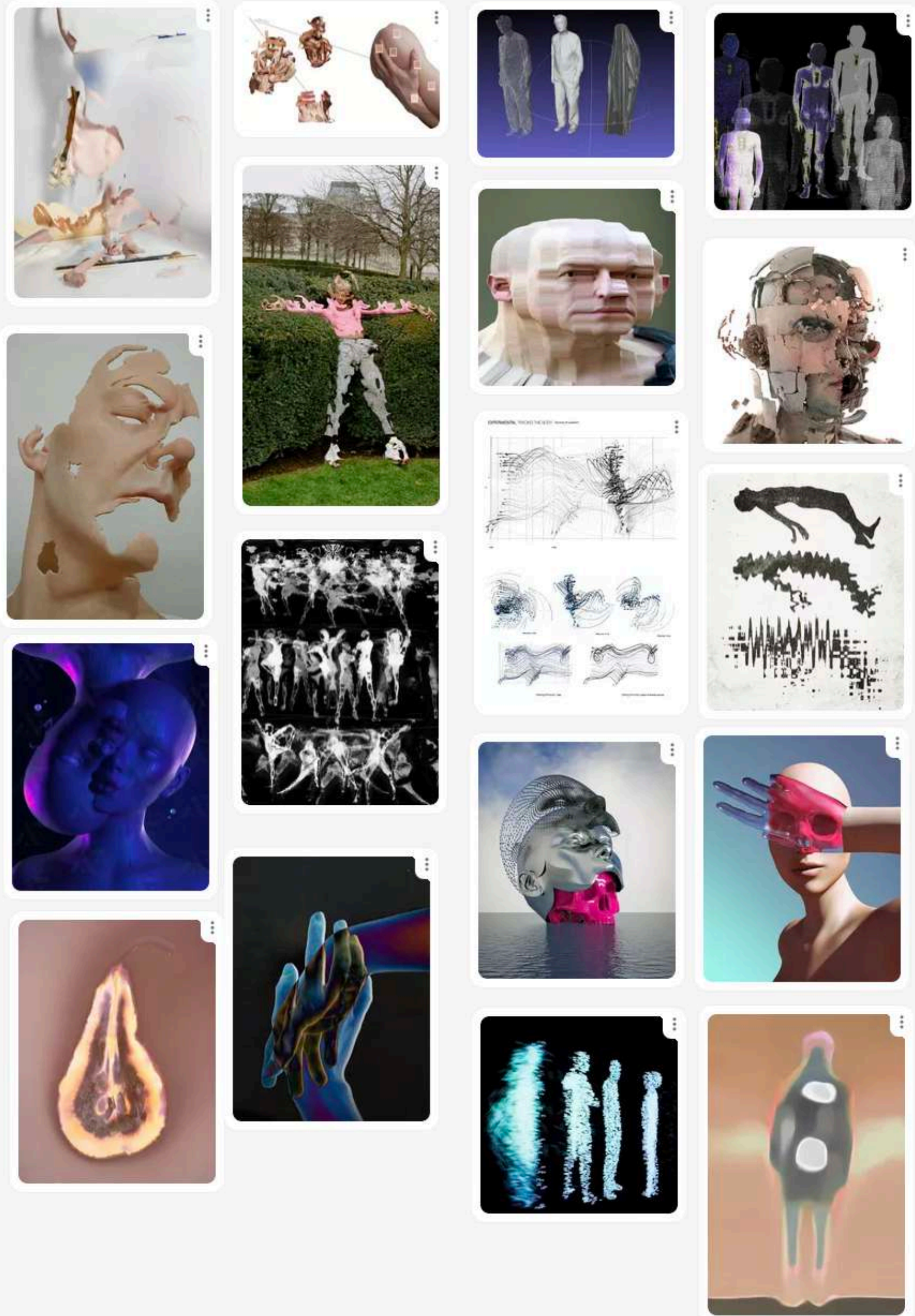
# TERM 2

- **MOODBOARD**
- **SKETCH**
  - Rui's sketch
  - Xuanwei's sketch
  - Jojo's sketch
- **MODELING**
  - Rui's modeling
  - Xuanwei's modeling
  - Jojo's modeling
- **FINAL MODELING**
  - First practice model
  - Second practice model
  - Rendering
  - Final output

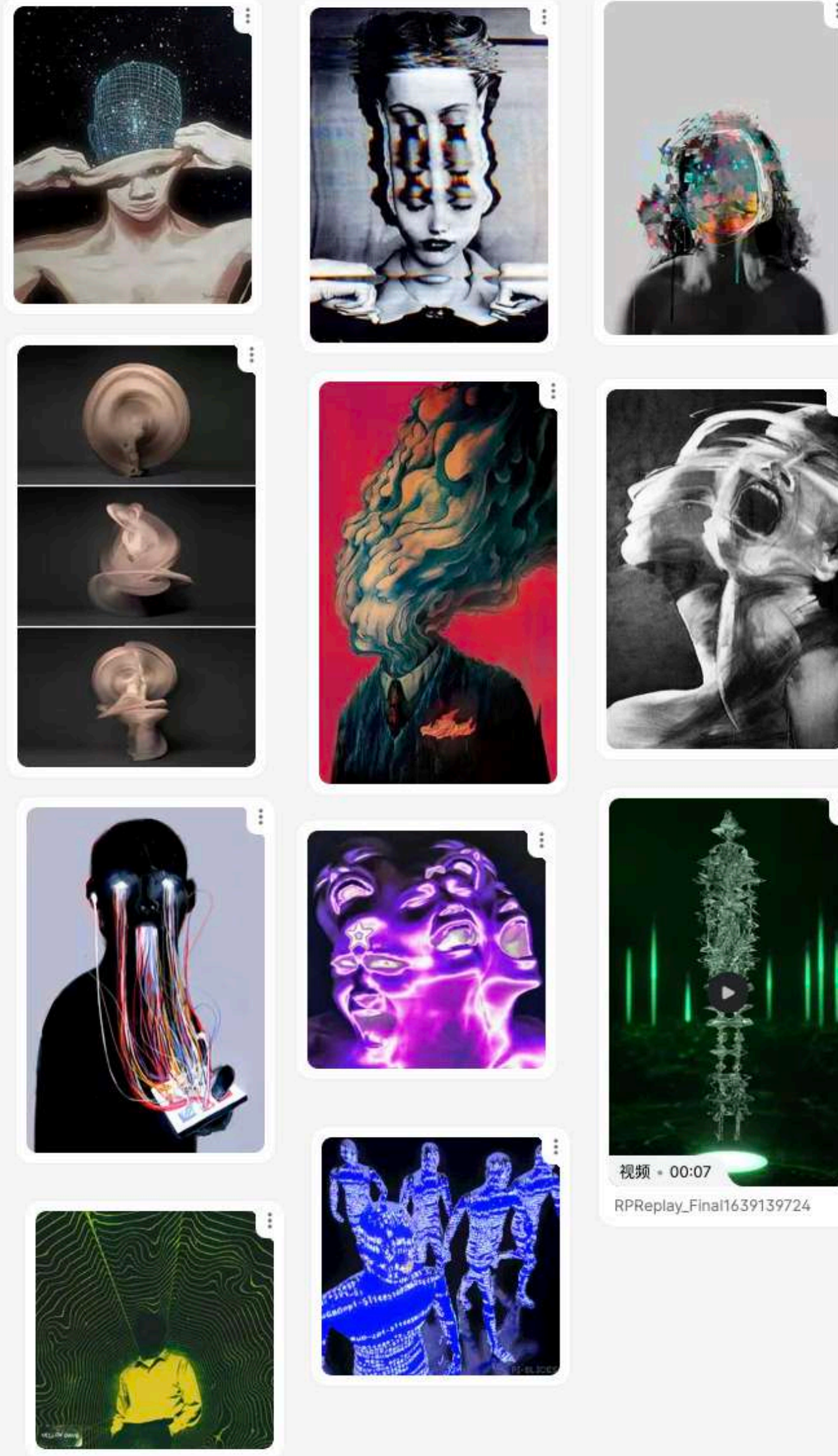
**CONTENT**



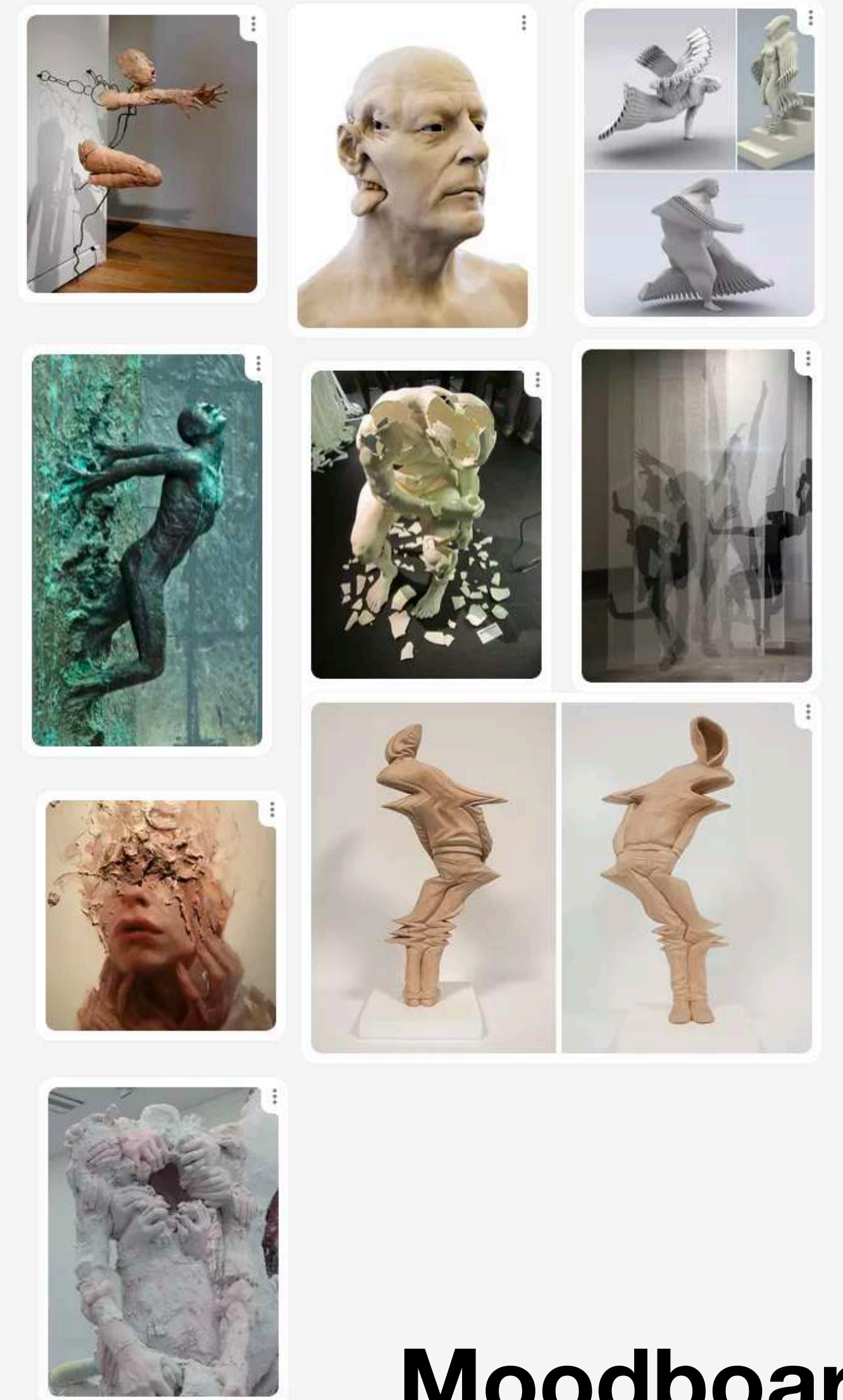
ru reference



Jojo reference



Xuanwei reference



# Moodboard

# SKETCH

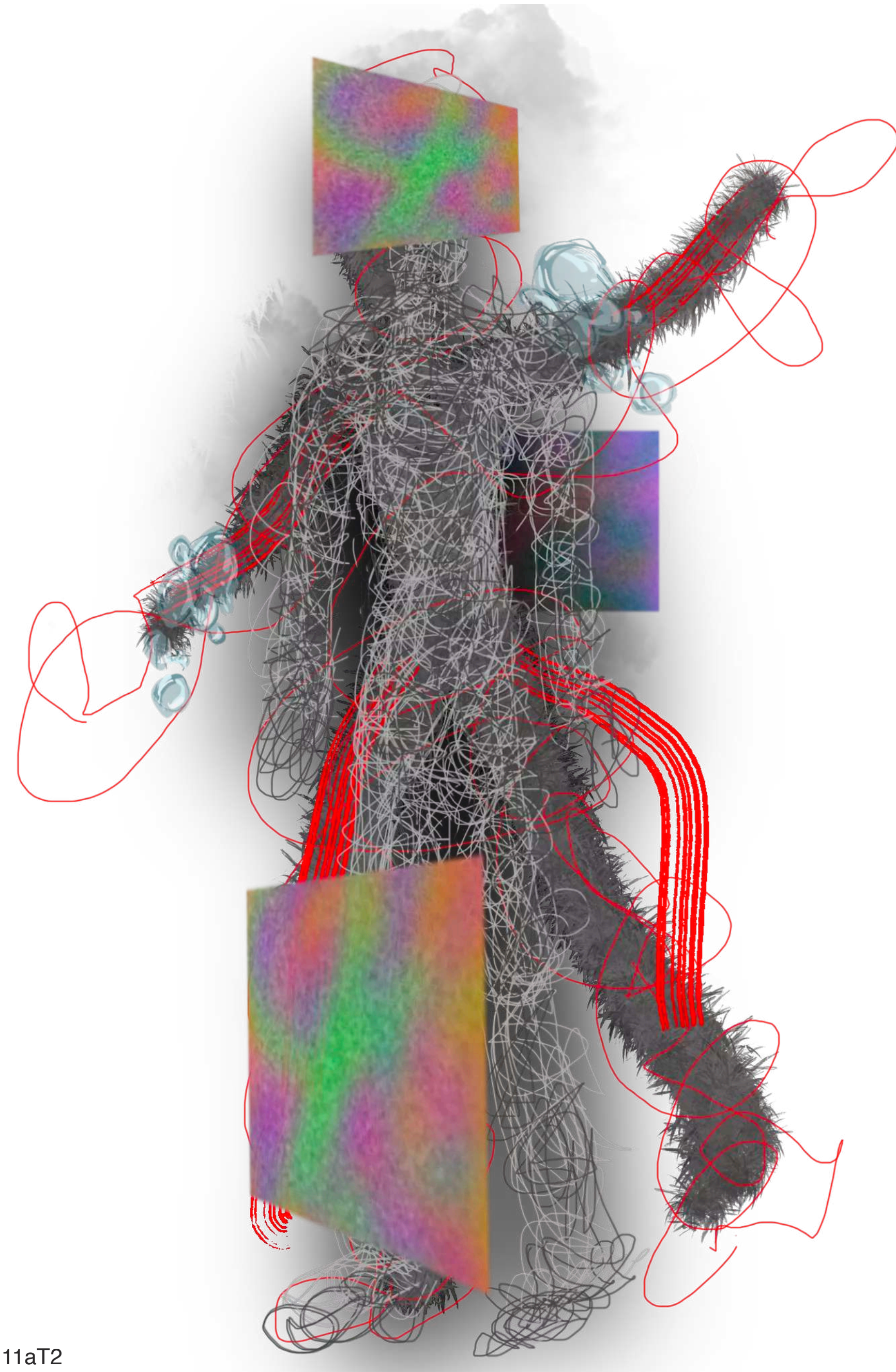
We started our work by deciding to draw our own more ideal model first. Since we actually have a division of labor in the whole project.

Jojo is more of a physical level invisible. Xuanwei is the consciousness level. Rui is about time and spirit So the sketches we made were more focused on our own direction.

By dividing the project into different focus areas, we bring a more nuanced and multi-dimensional perspective to the topic being explored. This can help create a more comprehensive and refined understanding of the topic. By taking into account the unique focus and expertise of each member, this approach can help ensure that each aspect of the model is well represented and that everyone's contribution is reflected in the final product.

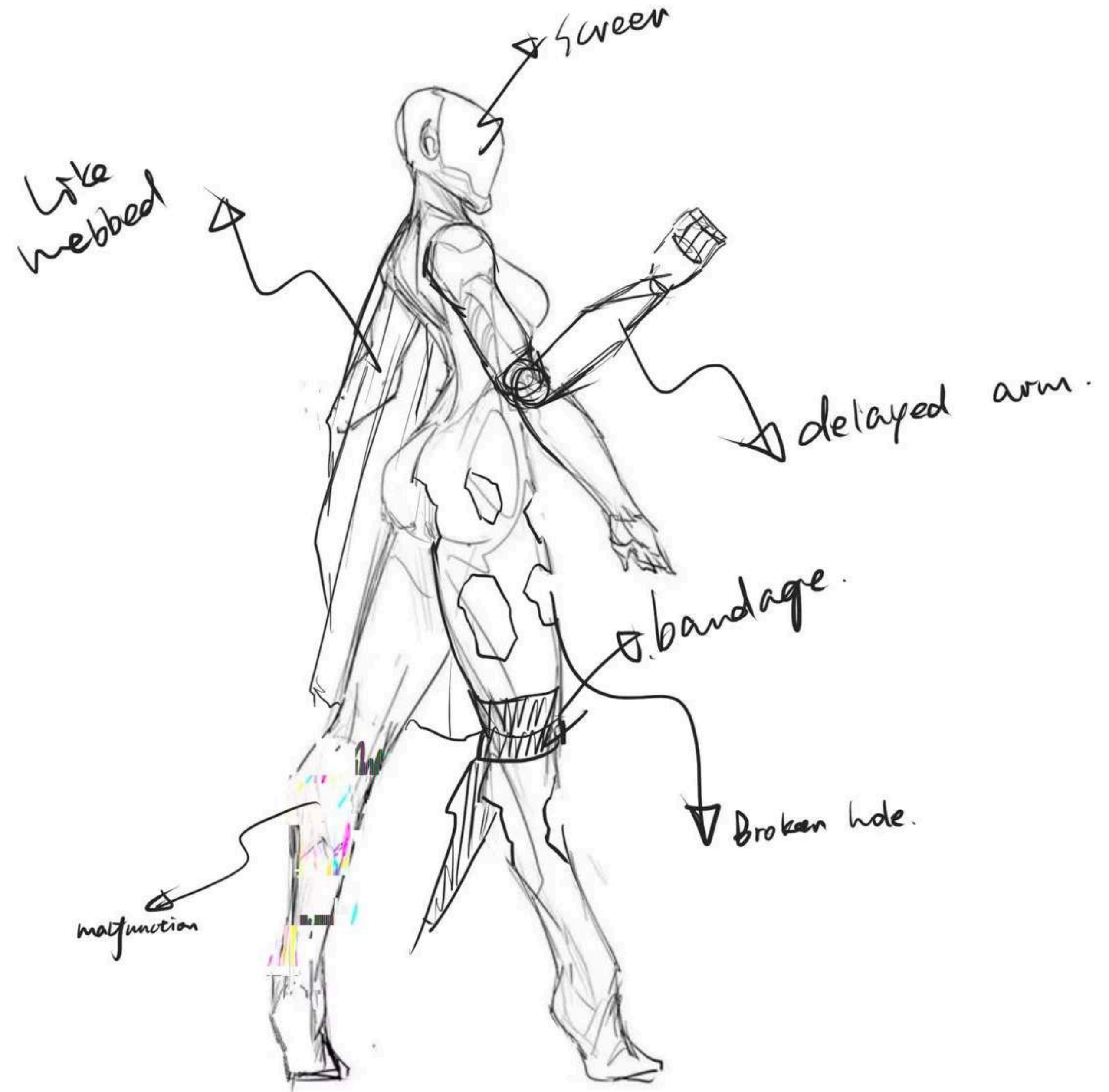
# Rui's sketch

The sketch Rui made is a superimposition of my image in different materials to express the diversity of my existence. For example, there are lines that are twisted, furry, and like a cloud. Rui also designed three displays to allow for some visualization of consciousness or touch during communication, etc.



# Xuanwei's sketch

In the initial sketches, Xuanwei didn't have a particularly idealistic idea of what mind uploading would be like, but she tried to draw what she thought would happen to humans without body boundaries. For example, like the flippers or wings that humans have evolved to have, broken ones and straps are a kind of phantom limb pain that is broken down in the upload.



# Jojo's sketch

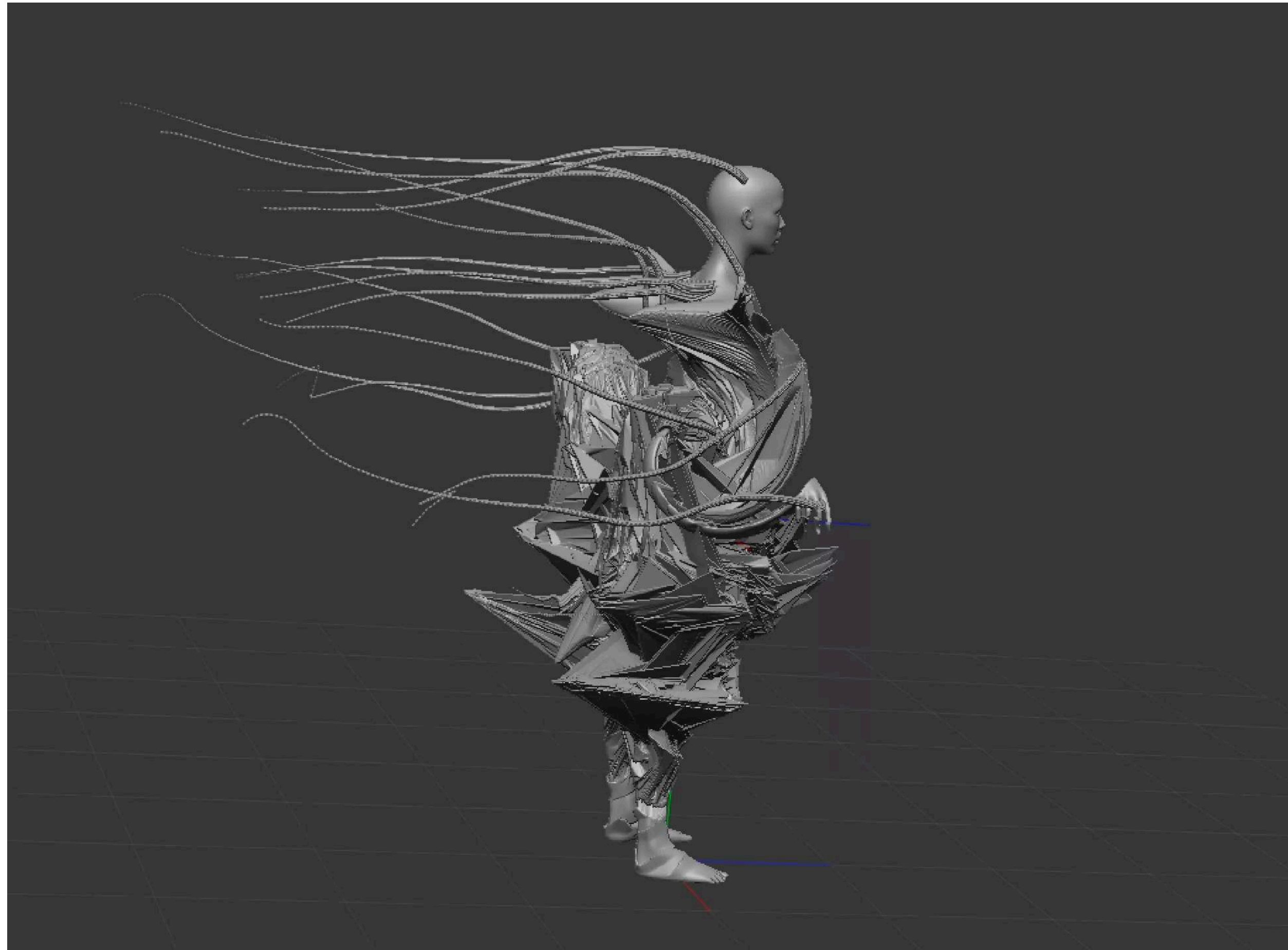
Jojo is considering the presence of people in a borderless situation at the physical level. She was thinking of the future of humans as existing in a continuous form. So she sketched with the same focus on the continuous dynamic form. If look closely you can see a human figure in the middle, which you can interpret as a dynamic figure running/jumping. What surrounds it is an extension of the body due to its dynamism. She wants it is a kind of mobility.



# MODELING



## Rui's modeling



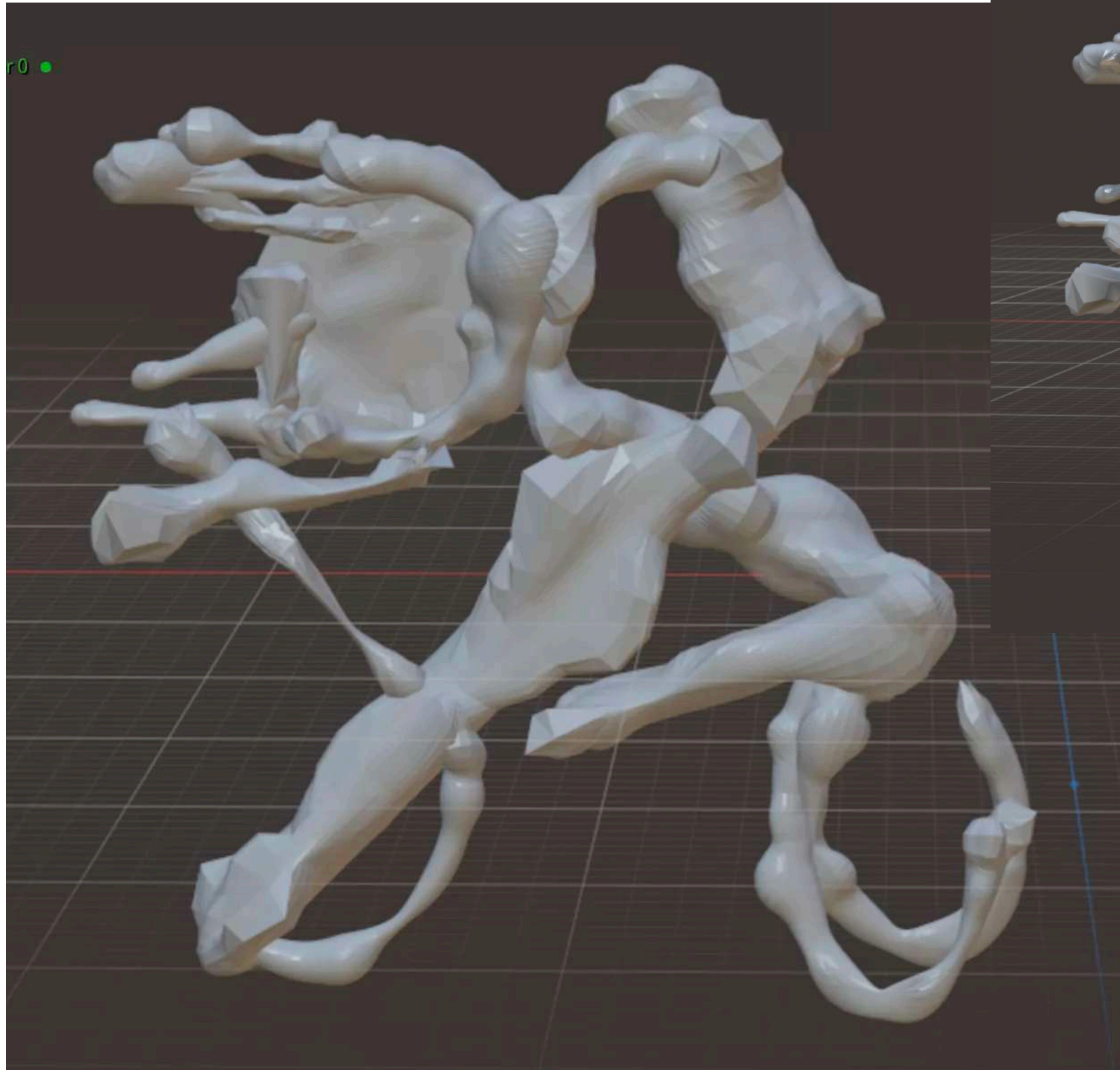
This model is a version of my current test  
I want to increase the effect and mechanism of the  
superposition of different materials when the theme model is  
about to be decided.  
For the current version of this test I mainly want to use the  
tentacles to reflect the dynamics of time and the way of  
communication  
I think the communication of people after the invisible should be  
similar to the current Internet.  
It's a multidimensional jump, with tentacles, multiple information  
inputs, and output at the same time, like Avatar's braids.  
Then I want to use this texture to reflect the possibility of form.

# Xuanwei's modeling

The central idea of this model is centered around the concept of human consciousness being uploaded and digitized without any physical limitations. This process enables the creation of virtual entities that can represent human minds without the need for physical bodies. The process of uploading involves diverging digital blocks of information, which form the basis of creating a virtual representation of the human mind.

The primary focus of this model is on the process of consciousness uploading, which enables the creation of virtual entities without any physical limitations. The potential of this model is to create a digital realm where individuals can exist without being bound by physical boundaries. This concept raises numerous questions about the nature of consciousness, the limits of technology, and the ethical implications of creating virtual entities. Nonetheless, this model offers a new perspective on the possibilities of the digital world, where individuals can exist beyond the constraints of the physical world.

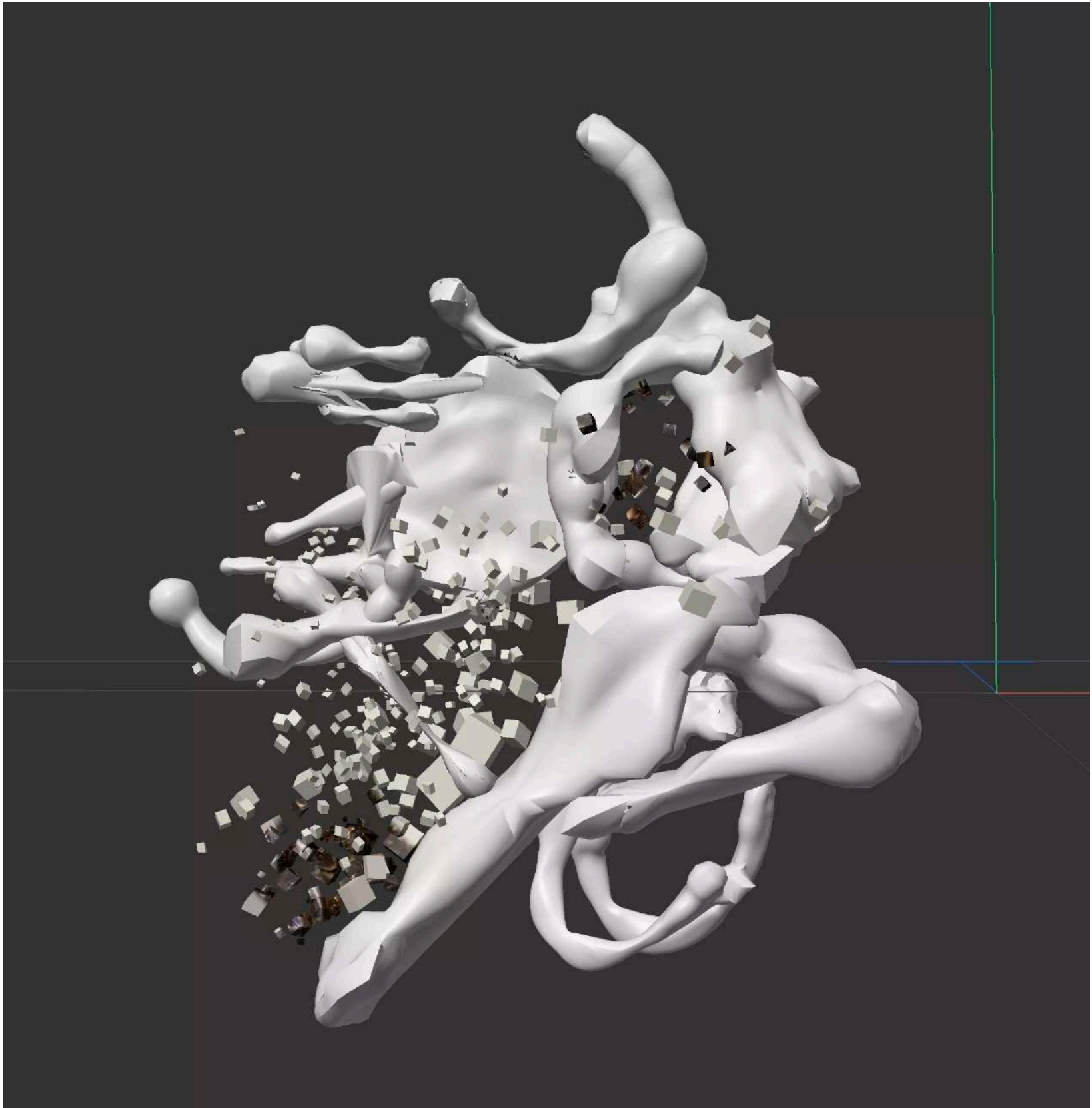
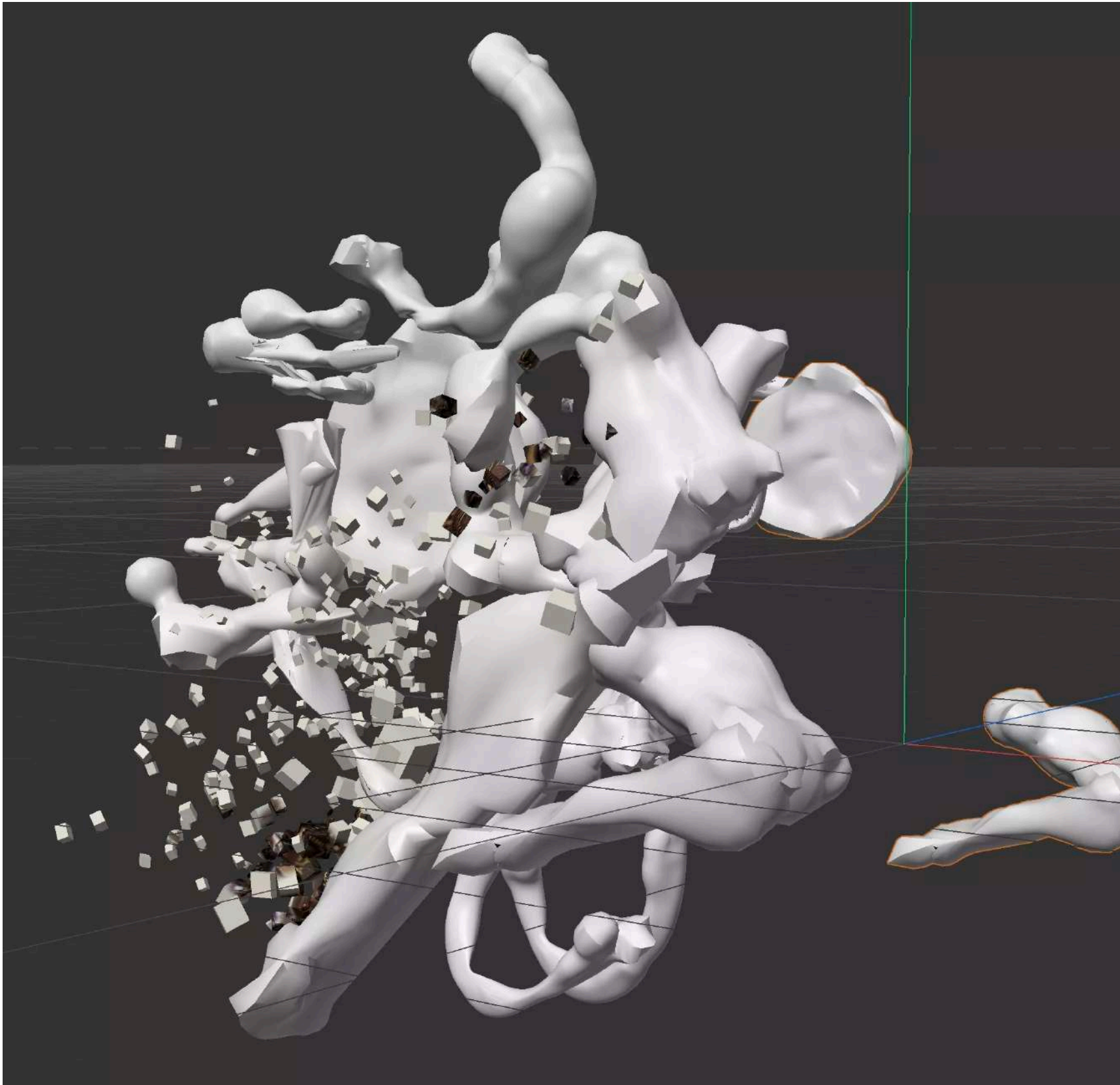
## Jojo's modeling



About the making of the model I basically also reverted to my sketches, and asked some other people's opinions during the making process and made some changes, dropped some repetitive things, such as the rings. I was trying to use it to show off part of the externalization, but visually it was too much.

# FINAL MODELING

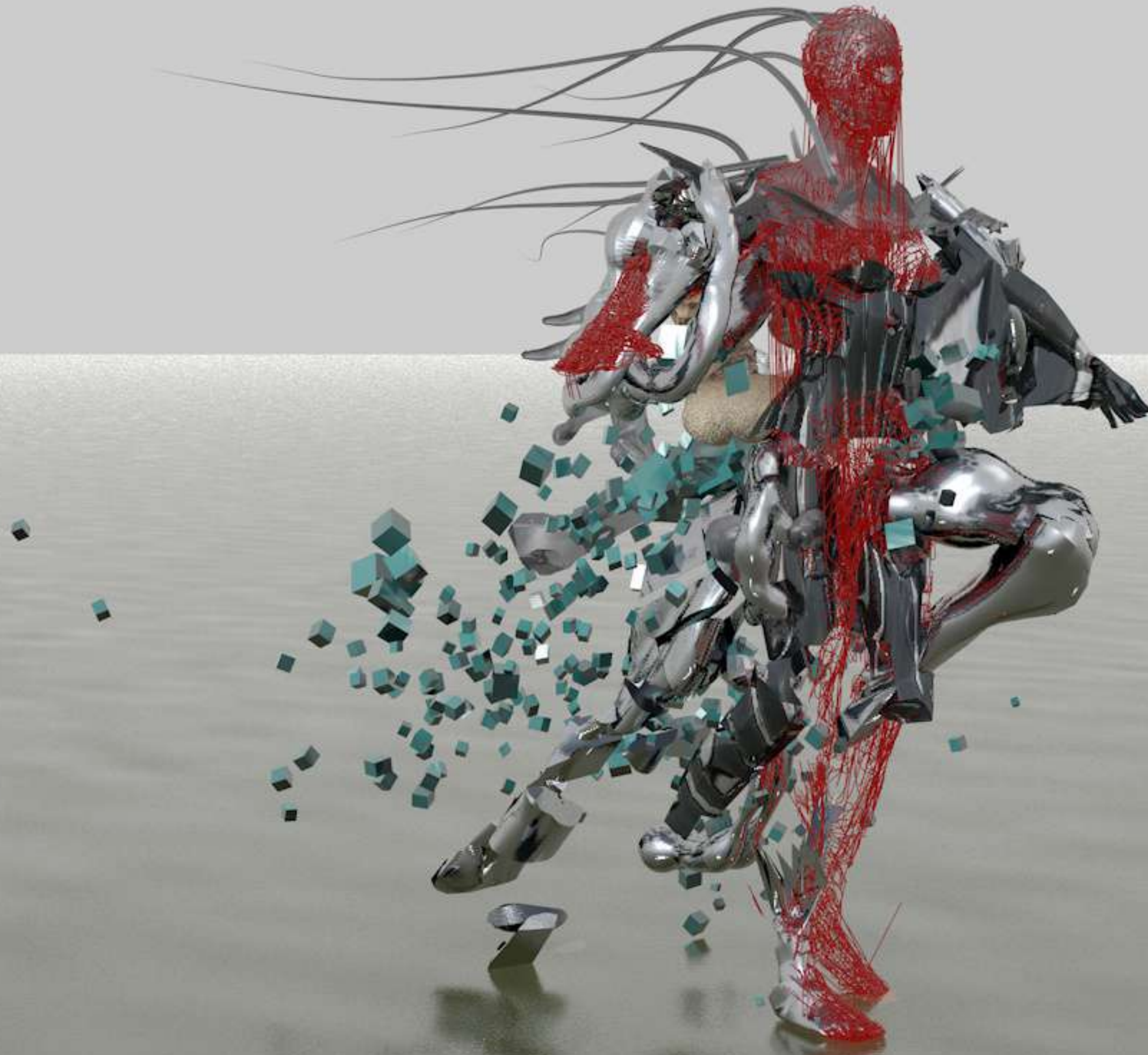
# First practice model (combine Xuanwei and Jojo's model)



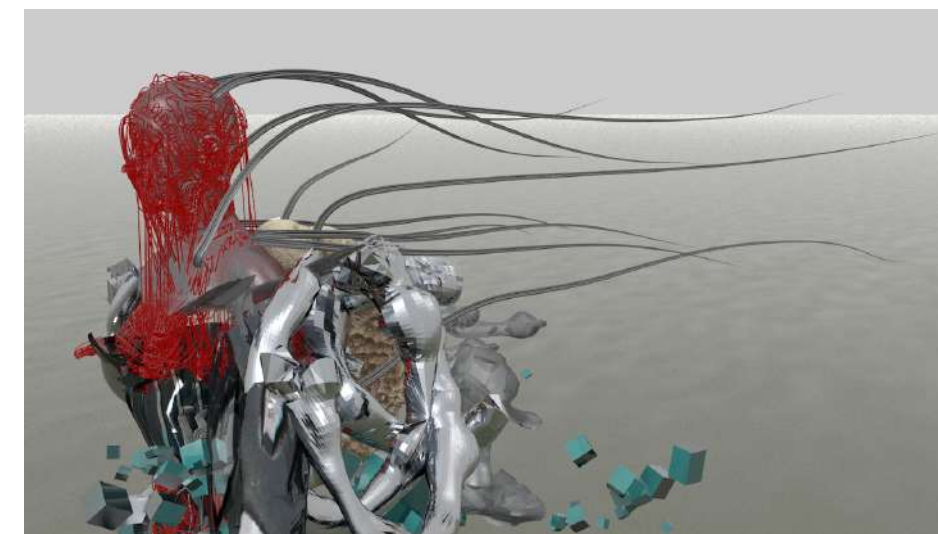
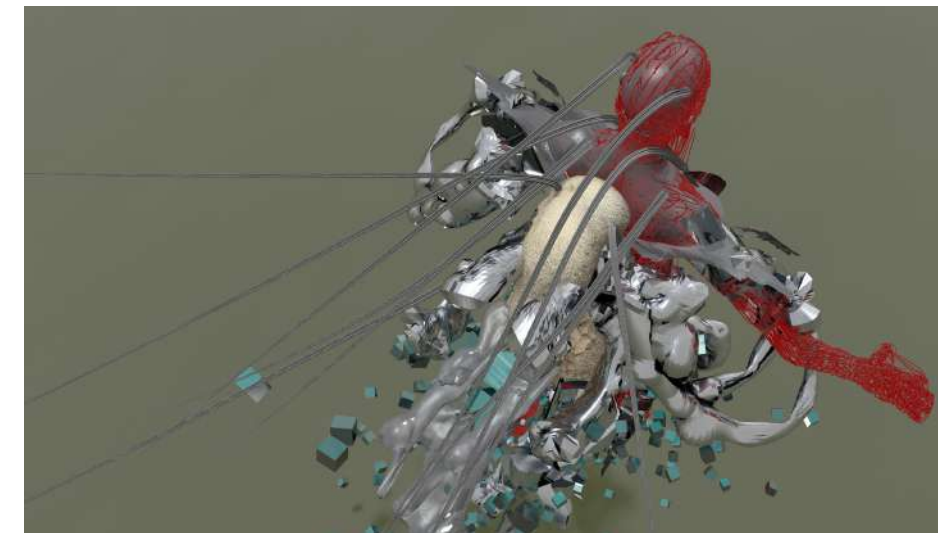
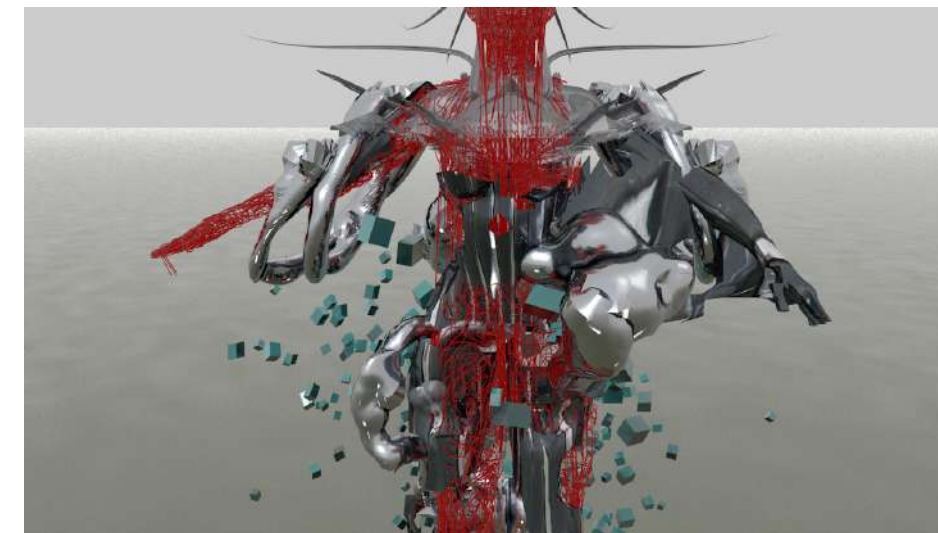
## Second practice model (combine all model)



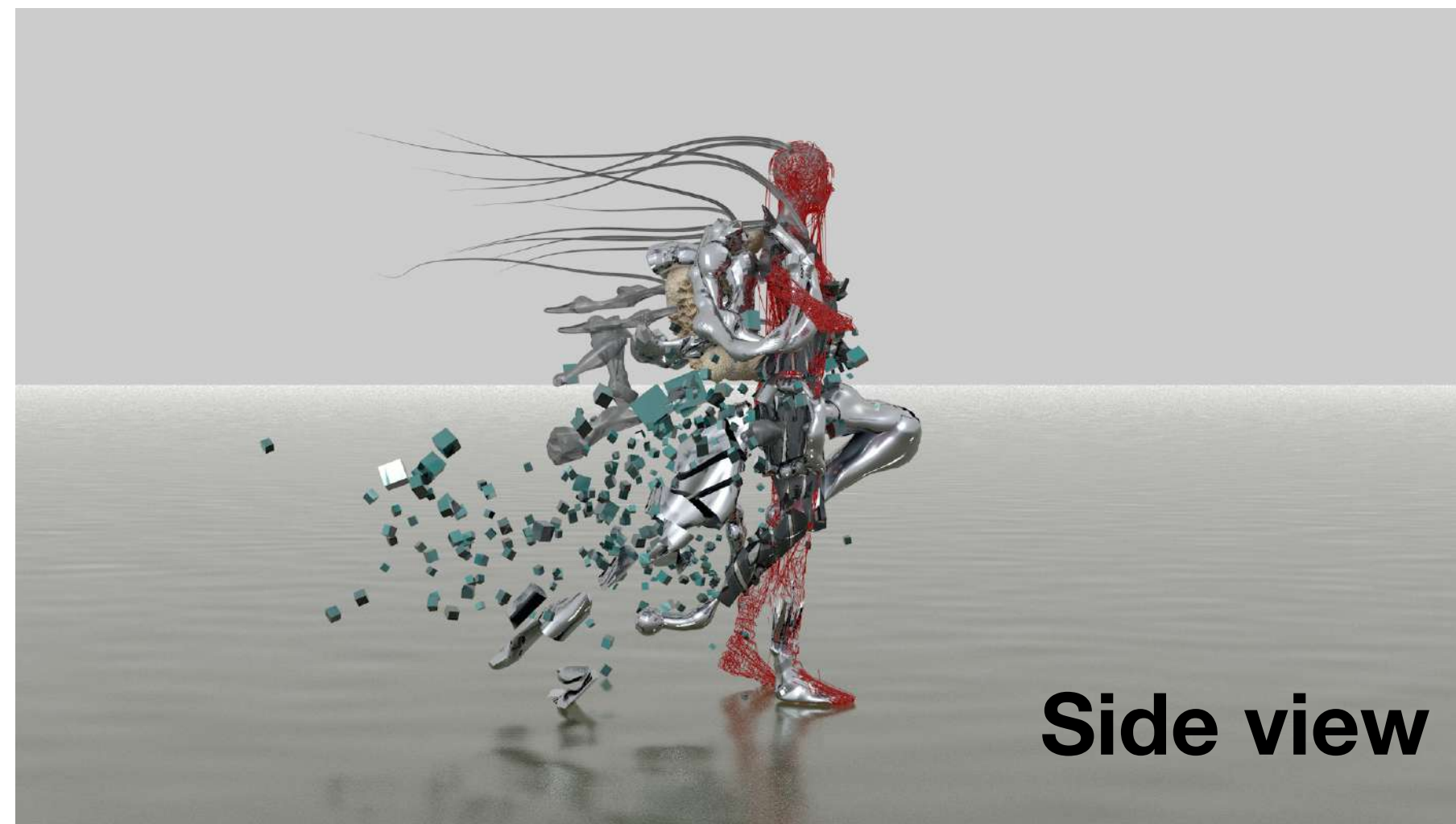
# Rendering



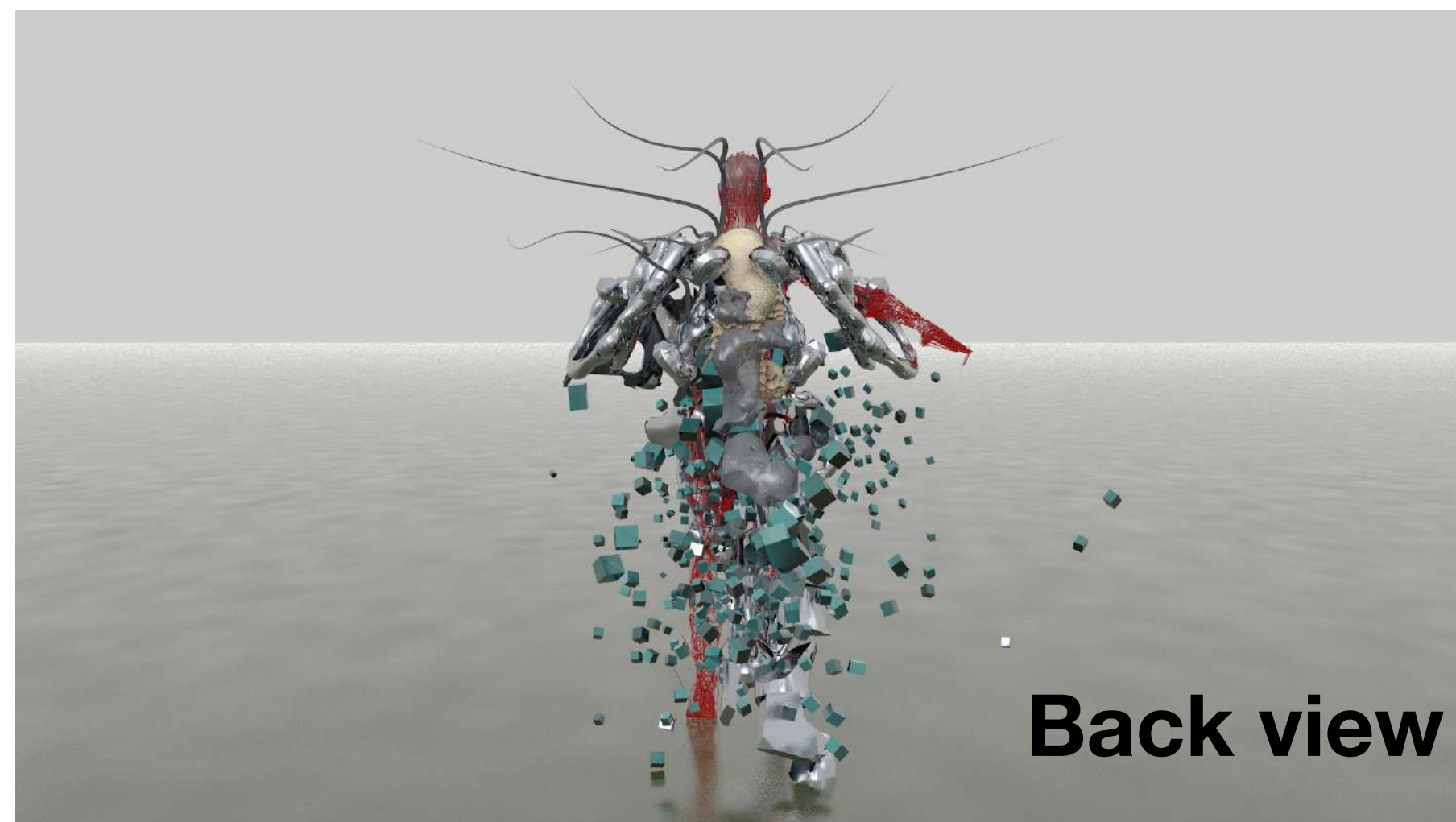
## Detail view



- The water environment in which the sculpture sits represents the birth, it represents a new start.
- The red filigree frame forms the human being itself in the traditional sense.
- The broken metal is a state of running forward, representing the present merging with the future.
- The pixelated squares represent a future that can be combined by yourself, It is an idealization of a fantasy of the future
- The tentacle-like structure is a hypothesis for our future human communication, representing communication and socialization

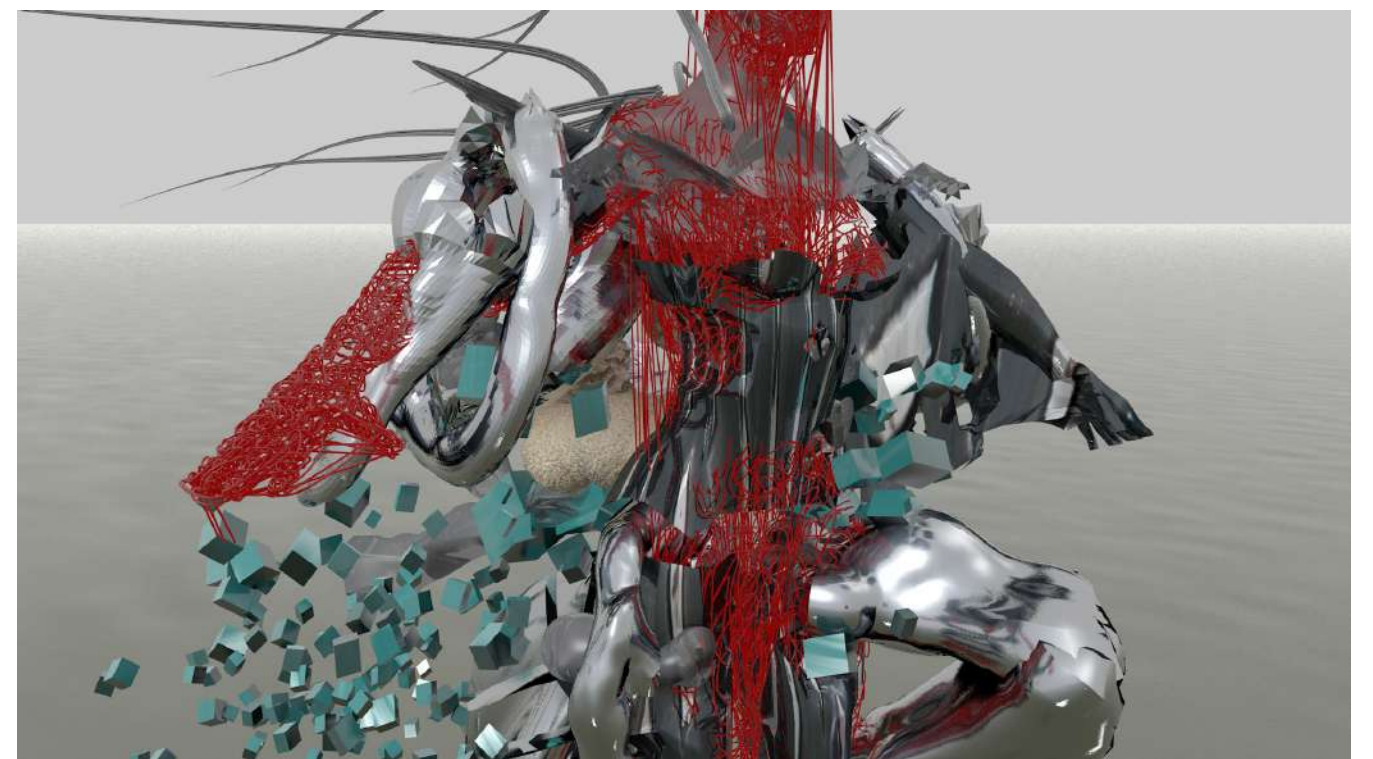
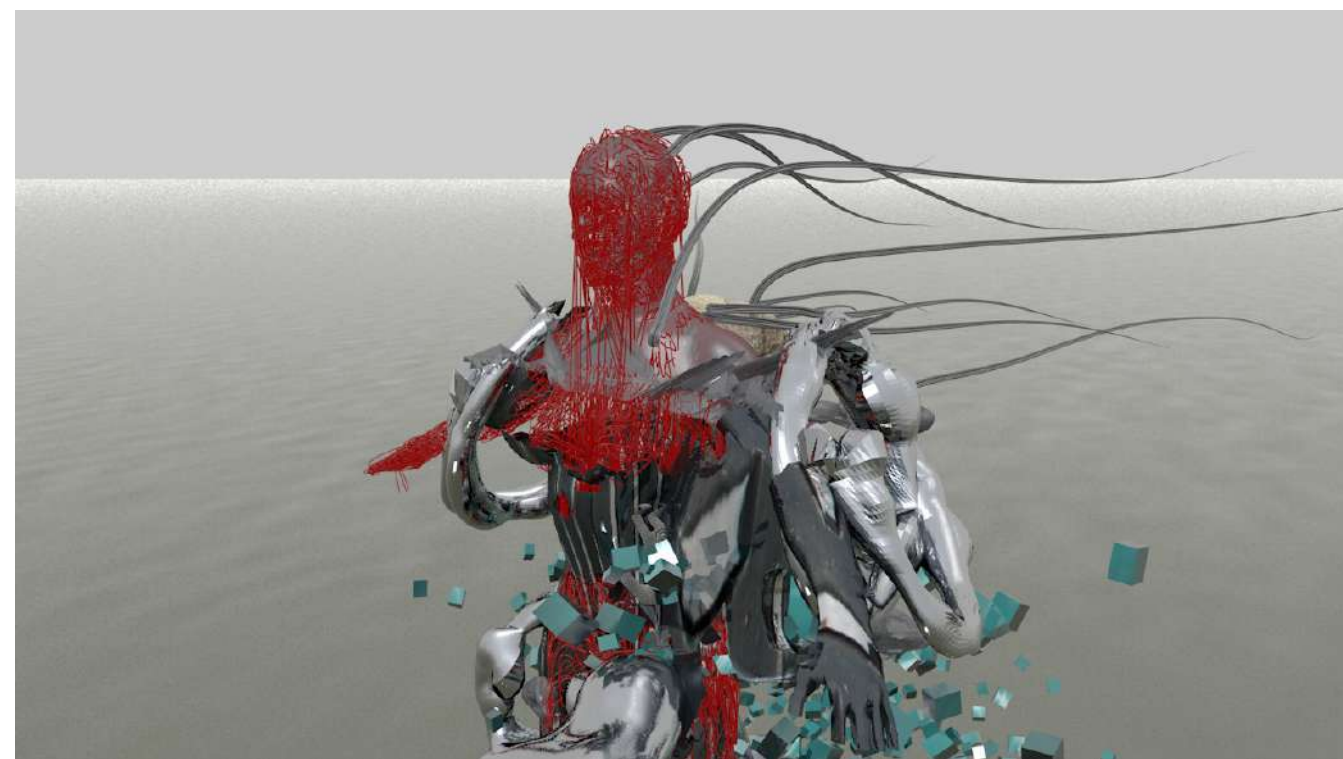
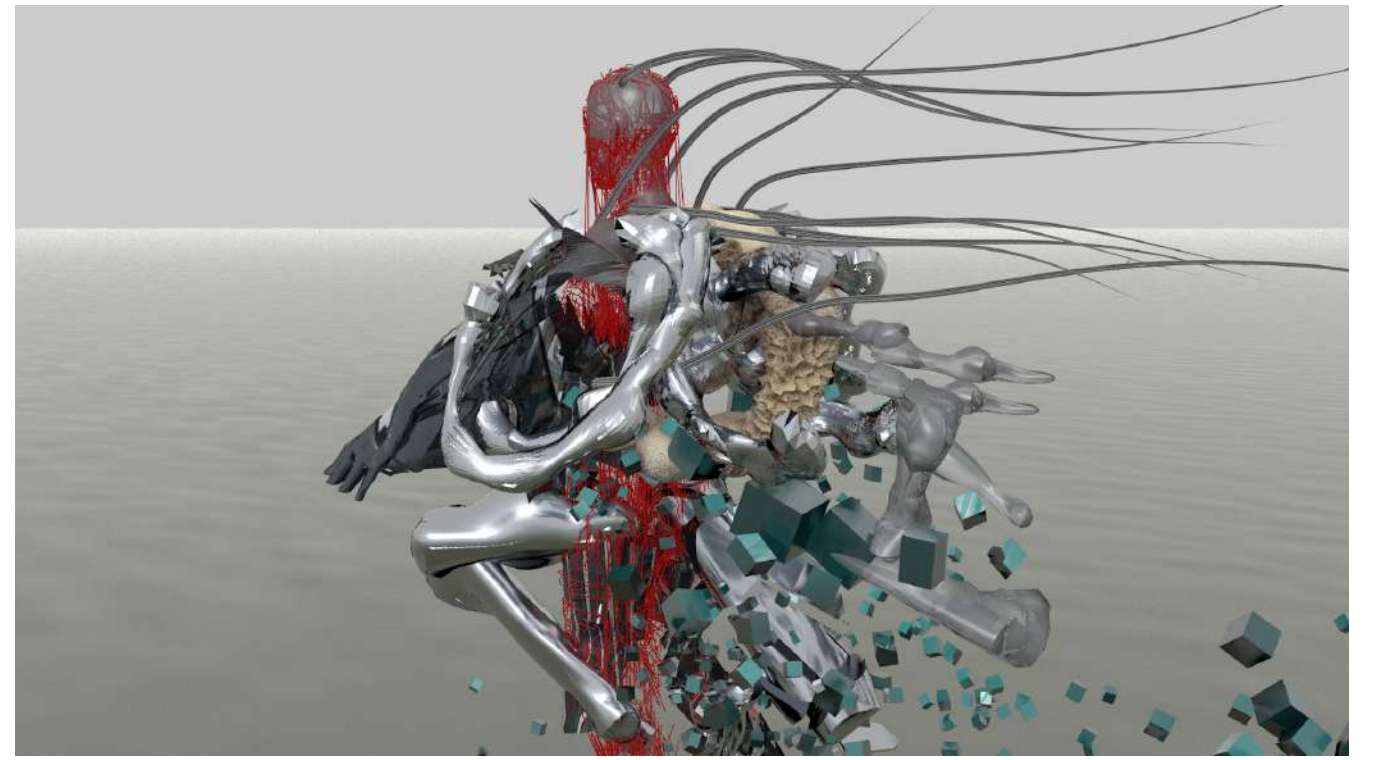


**Side view**



**Back view**





**Final Outcome Movie:** [https://drive.google.com/file/d/1rfgi0CXSWoBOUKvV\\_g1TpB-IX1Fhoe-/view?usp=share\\_link](https://drive.google.com/file/d/1rfgi0CXSWoBOUKvV_g1TpB-IX1Fhoe-/view?usp=share_link)