

5000 Written Work

My practice has gradually evolved from exploring how information constructs meaning to how technology mediates emotion. Across three interconnected projects — Zipper as Symbol, collaboration, and Digital Jade Nurturing — I have been investigating the relationship between design, belief, and touch: how the surfaces we design, both physical and digital, shape our perception of value, intimacy, and connection.

The first stage of my research, Zipper as Symbol, began with a fascination for the everyday object as a metaphor for information layering. The zipper, a device that connects and separates, became a way to visualise how contemporary products conceal systems beneath their surfaces. Through scanning and dissecting ordinary commodities, I examined how meaning is produced through accumulation — packaging, labels, textures, and language — each acting as a layer of information that constructs trust and desirability. The zipper, in this sense, functioned as a conceptual hinge between what is seen and what is hidden, inviting reflection on how design structures perception.

This line of inquiry naturally expanded into my next project, collaboration(eg: Apple x Nokia), a fictional co-branding experiment that explored how trust operates within capitalist visual culture. Here, the focus shifted from the object itself to the system that gives the object meaning. Drawing from Baudrillard's concept of the simulacrum and Guy Debord's Society of the Spectacle, I investigated how brands manufacture belief through repetition, consistency, and the aesthetics of smoothness. The project mimicked corporate design language — product brochures, press images, and user manuals — to exaggerate how information stacking creates an illusion of authenticity. What emerged was a critique of how consumers no longer buy things for their use, but for the symbolic trust that surrounds them.

Yet, while the branding project dealt with collective systems of illusion, it left me wondering: what happens to emotion within these smooth systems? This question led to the third stage of my research — Digital Jade Nurturing. The project turns the lens inward, shifting from external critique to intimate reflection. Inspired by my grandmother's gesture of gently rubbing a phone screen to feel closer to me, I began to question how digital interfaces have transformed touch into data. Through this gesture, I recognised the loss of friction — the tactile resistance that once carried emotional weight.

Thus, Digital Jade Nurturing becomes both a continuation and a turning point. If the Zipper project revealed how information layers construct meaning, and collaboration exposed how smooth systems manufacture belief, then Digital Jade Nurturing seeks to reintroduce friction as care. Across these stages, my focus moves from the material to the emotional, from critique to repair — tracing how design, in its pursuit of seamlessness, might also rediscover the textures of human connection.

Brands and Collaborations



Statement

This project critically examines how brands construct perceived value through layered visual and narrative design. Drawing on Baudrillard's theory of simulacra, I explore why consumers are often drawn not to a product's functionality, but to the symbolic language it carries—logos, packaging, and stories of exclusivity. To exaggerate this mechanism, I created fictional brand collaborations, pairing luxury brands like Apple, Gucci, and Balenciaga with everyday objects such as plastic gloves and outdated mobile phones. Each product is presented with hang tags, user manuals, and product catalogues, simulating the full ecosystem of a real brand. The final outcome features a co-branded product brochure between Apple and Nokia—two icons representing different eras of technological imagination. By closely mimicking commercial brand language, this project pushes the illusion of value to its limit—inviting the viewer to reflect: when we consume, are we buying the product itself, or the constructed value behind it?

Reference

1. Kosuth, J. (1965) *One and Three Chairs*. [Conceptual artwork] Museum of Modern Art, New York.

Joseph Kosuth's *One and Three Chairs* presents a single object through three parallel forms — the physical chair, a photograph of it, and its dictionary definition — exposing how meaning is distributed across material, visual, and linguistic systems. This conceptual strategy had a deep impact on my project. In my early explorations, I considered how a zipper might serve as a metaphorical tool for “unzipping” layers of meaning within consumer goods. Kosuth's work prompted me to ask: could I apply a similar logic to the everyday products we consume? Could I dissect the multiple realities embedded in a single object — not just what it is, but how it is made to feel and function symbolically?

This led me to develop a four-tier interpretive framework for unpacking commodity meaning:

Surface — what we first see (brand, packaging, image);

Experience — what we are made to feel (emotions, rituals, atmospheres);

Object — what the item materially is (its physical, industrial truth);

Structure — why we are made to want it (socioeconomic and symbolic systems).

If Kosuth's chair speaks through object, image, and definition, then my booklet acts as a scanner —pulling apart belief layer by layer, to reveal how meaning is not found, but designed.

2. Debord, G. (1994) *The Society of the Spectacle*. New York: Zone Books. (Originally published in French, 1967)

In *The Landscape Society*, Guy Debord states that ‘the landscape is not only a collection of visual images, but also the product of social relations that are deformed through the mediation of images.’ (Debord, 1994) This insight accurately captures the essence of the contemporary brand association mechanism: it does not create functional products, but rather consumable ‘visual social relations’. (Debord, 1994) This insight accurately captures the essence of the contemporary mechanism of brand association: it does not create functional products, but rather consumable “visual social relations”. In my project, I have modelled the linguistic system of co-branding (e.g. Apple × Nokia) - hang tags, illustrations, instructions, numbering mechanisms, etc. - to construct an ‘illusory structure that can be trusted’. ". These visual symbols do not point to the object itself, but to a symbolic identity that is viewed and purchased. Inspired by Debord, I no

longer see 'design' as a tool for conveying meaning, but as a machine for creating 'viewability'. In this landscape society, co-branding is a performance of power: it creates a sense of belonging, scarcity and belief through visual logic. I chose to use simulation to make this language of landscape self-revealing and self-exposing, thus leading the viewer to reflect on the 'reality' of what they are viewing.

3. Baudrillard, J. (1994) *Simulacra and Simulation*. Ann Arbor: University of Michigan Press. (Originally published in French, 1981)

In *Simulacra and Simulation*, Jean Baudrillard points out that we are living in an era of "symbolic substitution of reality" - where goods are no longer meant to be used but rather to "look like they are worth consuming". to "look like they are worth consuming". He calls this mimetic consumption:

a "hyperreal system" that no longer consumes objects, but rather images, signals and brand illusions. This perspective reveals the logic of contemporary consumer culture: it is no longer the object itself that we buy, but the "meaning" it carries.

As the project progressed, I shifted my perspective from "deconstructing objects" to "constructing illusions". I began to realize that the most powerful thing in consumption is not the product itself, but the trust system constructed by the brand. Co-branding is one of the most typical mechanisms: it creates a "new narrative worth believing in" by grafting the language systems of two brands together. So I constructed pseudo-branding systems (e.g. Apple x Nokia, Gucci x Bic) and designed a complete visual grammar around them - hang tags, illustrations, numbers, manuals, etc. These symbols are not decorative, but mimic the way in which a brand's language is used.

These symbols are not decorative, but institutional components that mimic "trustworthiness". If the zipper is a metaphor for the opening of the structure, then the association is a pseudo-construction of the structure itself, making us think we are buying a product, but in fact we are buying a whole set of symbols that are being manipulated in a sophisticated way.

As Baudrillard says, "The simulacrum no longer conceals reality, it conceals the fact that reality no longer exists." The goal of my design is not to expose the fakeness of the brand, but to realistically create a structure of visual illusions that allows the viewer to be like a detective who is torn between "believing" and "questioning". The viewer, like a detective, is left to wonder between "believing" and "questioning", thus pondering the consumer illusion created by the

capital behind the co-branding.

In addition, unlike Consumer Society, which focuses on the symbolic logic of the commodity, Simulacra and Simulation goes further, suggesting that “the production of meaning has become radically detached from the object”. This led me to revisit the “hangtags” and “brochures” of the project: they do not point to the product itself, but rather to the construction of a space that can be forwarded, recognized and consumed indefinitely. Brand co-branding here no longer refers to the object itself, but to a space of thought.

Therefore, Simulacra and Simulation not only provided the theoretical background for my project, but also fundamentally influenced how I constructed my design strategy: from function to symbol, from content to illusion, from deconstruction to construction. It inspired my final idea - not to tell the audience “this is not real”, but to let them detect it in a highly realistic imitation. Instead of producing a brand, it replicates how capital creates symbols that are “worth having” to lure consumers.

4. *Ryu, A. (2023) Outlet. [Exhibition] Museumhead, Seoul, 15 December 2023 – 27 January 2024.*

Ryu A.'s exhibition Outlet (2023) was a surreal, playful reconstruction of the relationship between branding, consumption, and desire, and provided a key inspiration for me to conceptualise and deepen my “pseudo-co-branding” project. In this exhibition, Ryu uses the retail space as a ‘stage’, imitating consumer scenarios such as shopping malls, while combining exaggerated brand language, over-packaged goods and unrecognisable combinations of products, successfully creating an illusion of consumption that is both familiar and absurd at the same time.

This is very much in line with the core logic of my project: we both focus on the ‘stacking’ of appearances and meanings, and how brands manipulate consumers' judgement through visual language; Ryu's “goods” often have unknown functions, are named with humour, and are even intentionally misleading, whereas my “goods” have unknown functions, are named with humour, and are even intentionally misleading.

Ryu's ‘goods’ often have unknown functions, are named with humour, and are even intentionally misinterpreted, whereas I ‘superimpose’ the identity of inexpensive items through brand co-branding - tying a disposable plastic bag, glove, or pen to a luxury brand with a high-fashion hangtag, tagline, and description of ingredients to inspire a ‘high-value’ image in the mind of the

consumer. This is to stimulate consumers' misinterpretation of and desire for "high value".

More importantly, Ryu's dramatic approach to display has also greatly inspired my process of image generation and brand language simulation. She uses the visual syntax of the consumer space (e.g., security buttons, price tags, display structures) as part of her artistic language, making 'looking real' the key to a deceptive visual logic. I extend this approach by stacking product illustrations, user manuals, supply chain narratives, etc. to make the whole pseudo-branding system seem plausible, but in fact it constitutes a visual illusion.

Through my research on Outlet, I realised that the absurdity of consumer behaviour is often not due to commodities, but rather to the over-saturation of the 'meaning structures' we assign to them. Therefore, the pseudo-co-branding behaviour in my project is not a parody of the brand, but an attempt to reveal the 'replicability' and 'illusion of trust' of the brand's language itself, which is in deep dialogue with the 'over-authenticity' created by Ryu A. in the exhibition. This is a profound dialogue with the 'excessive authenticity' created by Ryu A. in the exhibition.

5. Foucault, M. (1989) 'Preface', in *The Order of Things: An Archaeology of the Human Sciences*. London: Routledge, pp. xvi–xxvi. (First published 1966).

Inspired by Michel Foucault's idea that systems of knowledge are culturally constructed rather than naturally given, this project explores how consumer goods are visually and structurally organized to shape our perceptions of their value. My question is: when we buy a product, are we

buying the object itself or the system of meanings built around it? Using "zipper" as a metaphor for 'revealing' and "hiding", I deconstruct the object into four dimensions by scanning and layering: surface, experience, object and structure. This approach allows me to analyze how visual packaging, emotional engagement, material properties and the economic mechanisms behind them interact to shape consumption into a multilayered narrative process, and to further question whether these seemingly transparent layers of information are revealing the truth or creating an illusion.

At the same time I began to think about a tool for rearranging meaning, perhaps a booklet: not just a container of information, but a system for reclassifying it.

6. *Metahaven (2015) The Sprawl: Propaganda About Propaganda. [Film].*
Netherlands: Metahaven.

Metahaven's film *The Sprawl* simulates how information dissemination has shifted to emotionally driven, visually manipulated and fragmented narratives in the digital age. Instead of exposing propaganda, they simulate the mechanics of propaganda, allowing the audience to lose themselves in the 'illusion of credibility'. This strategy has had a profound impact on the way I approach the artefactualisation of brand co-branding systems. Instead of satirising brands, I use the language of the brand itself to construct a complete mechanism of trust - hang tags, numbers, illustrations, screenshots from the website, etc. - to form a visual structure that can be "trusted". Just as *The Sprawl* countered propaganda with propaganda, my project countered simulation with simulation, using design to create an illusion, and then using the illusion to make the viewer realise that what they believe in is just a construction of information that has been carefully planned. It is a kind of visual manipulation against manipulation.

Summary

My exploration began with a fascination with how everyday objects convey value through packaging. I was captivated by surface design, dividing it into four information layers (Surface Layer, Experience Layer, Object Layer, Structural Layer) and creating a publication—analyzing the hidden information behind objects. Packaging became a way for me to study how information, trust, and desire are constructed visually. Through this research, I realized that design is not merely about decorating products; it can also create beliefs.

This curiosity naturally led me to study brand collaborations. Because, in my view, brand collaborations are the product of layered consumer desires—co-branding: "meaning × meaning."

I began to see co-branding as a kind of enhanced packaging—meaning layered through the fusion of two brand identities. Collaborations like Apple × Nokia or Gucci × BIC reveal how cultural capital flows between luxury and everyday goods, creating a new system of perceived exclusivity. I applied this as a strategy to my fictional co-branded brand, simulating a near-realistic brand ecosystem and creating a co-branded promotional brochure.

Through these experiments, I learned that brand building is an emotional framework: it doesn't inspire desire through product use, but rather through information and illusion. This realization marked a turning point in my practice—shifting from designing the external appearance of products to exploring the internal mechanisms of building beliefs and emotional attachments.



From Symbolic Systems to Emotional Artefacts

My previous branding projects began with an exploration of how companies build trust, identity, and desire through layers of design language. By constructing a fictional co-branding system, I explored how logos, packaging, and visual narratives transform ordinary products into trustworthy objects. Through this simulation, I attempted to exaggerate the mechanisms of brand operation—how surface aesthetics, tone, and material consistency construct emotional reliability. Brochures and packaging became tools for me to question what we are truly consuming: the product itself, or the story surrounding it?

However, in the process, I began to sense an unease lurking beneath the glamorous surface. I realized that the external branding logic I was criticizing also existed within people—within their hearts. In an era where people meticulously craft their online identities, digital profiles, personal belongings, and images are rigorously managed, we too have become self-branded individuals. Every post, every item, every purchase constructs a narrative about who we are. The deeper I delved into brand language, the more I realized its omnipresence in daily life—not only in advertising, but also in self-presentation, emotional expression, and even memory.

This realization marked a turning point in my creative practice. I began to ponder: if brands build value through repetition and perception, what happens when that value is detached from this system? What does it mean to possess an item that transcends market value? My focus shifted from analyzing external belief systems to exploring the intrinsic emotional structures that imbue personal objects with meaning.

Through this introspection, I began searching for tangible objects that embodied this shift—not through design strategies, but through life connections. I rediscovered the jade pendant my grandmother gave me before I left home—an heirloom carrying warmth, protection, and love. Unlike the branded items I had previously studied, its value wasn't constructed, but accumulated through touch, time, and memory. This became a bridge between my previous exploration of symbolic systems and my current interest in the materiality of emotion.

This is an exploration from the outside in. When an object is detached from its original external value, what meaning do people's emotions imbue it with? What more interesting perspectives can I discover from this?

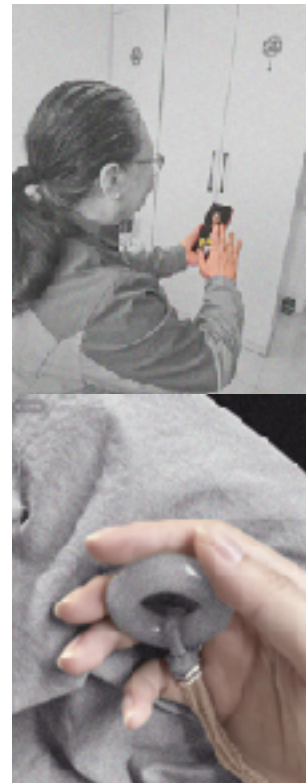
Digital Jade Nurturing

My project Digital Jade Nurturing It stems from a personal memory: when I was a child, whenever my grandmother missed me or wanted to express her blessing, she would reach out her hand and gently, repeatedly stroke the top of my head. The rough, warm texture of her palm, accompanied by her murmured words, carried a direct and sincere sense of affection. Now, living far away in another country, her longing has lost its physical object. Through my family's video calls, I can see her still raising her hand, but now she can only rub her palm again and again across the smooth surface of her phone screen, over my image.

This repetitive motion—half futile touch, half silent remembrance—Her love, like so many digital emotions today, slides helplessly across a smooth, frictionless surface, leaving no real trace.

It is from this scene that my question arises:

How has the convenience of digital technology, through the elimination of tactile resistance, flattened the depth of emotional experience?



Panyu — The Ritual of Nurturing Jade

Her gesture reminded me of the traditional Chinese ritual of panyu (盘玉), or “nurturing jade.”

In ancient China, jade was believed to possess spiritual vitality—it was not only something to be worn but also something that needed to be cared for. Through the warmth of the hands, the oil of the skin, and repeated daily contact, a piece of cold and hard jade would gradually become smooth, warm, and luminous. This slow, intimate, and repetitive physical interaction was not merely material maintenance but also a form of emotional dialogue. The relationship between the person and the jade deepened through touch and the passing of time. For this reason, jade was regarded as a living object, capable of remembering the warmth of its owner's body and the traces of years gone by.

This idea of “nurturing an object through touch” is deeply embedded in my memory of my grandmother.

When I left home, she gave me her cherished Ping'an kou (平安扣)—a circular jade pendant passed down from her mother. In Chinese culture, the Ping'an kou symbolises completeness and protection. Its circular shape conveys wishes for safety and continuity, while the



hollow centre represents “emptiness,” reminding one to remain humble and open. For my grandmother, the pendant was more than a protective charm; it carried the emotional continuity and blessings of three generations.

When she now touches the screen with her fingertips, her motion is almost identical to the gesture of panyu.

But this time, her tenderness lingers on glass and digital pixels—unable to make physical contact. The relationship that once could be nurtured through touch can now only exist on the digital interface. What was once warm has turned cold.

It is precisely within this rupture that my reflection begins:

How might digital artefacts regain “emotion” and “warmth” within a medium designed for smoothness and control?

Practice Response: The Interactive Prototype of Digital Jade Nurturing

Since my research question focuses on the relationship between digital technology and emotional warmth, I created an interactive installation using TouchDesigner to respond to this inquiry.

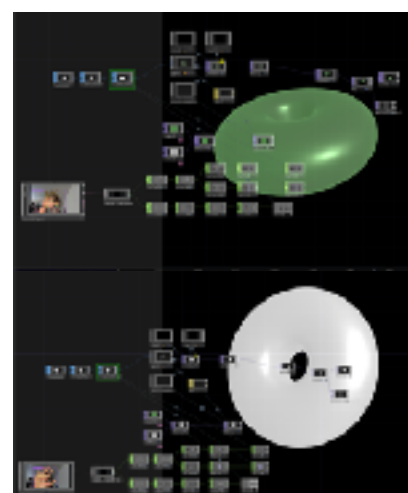
Through a real-time camera, the system detects the movement of the participant’s hands. When the hand appears, a digital jade pendant at the centre of the screen begins to rotate—mimicking the traditional panyu motion. This slow, circular movement translates the physical ritual of caring for jade into a digital form. The installation invites participants to move gently and attentively, to feel the subtle friction generated by their own gestures.

The simple act of extending a hand—hovering, touching, drawing circles—becomes a way of communicating through the screen. The jade is no longer a static image but a responsive, living surface that reflects the participant’s presence.

My initial intention was to make the colour of the jade gradually change over time, mirroring how real jade absorbs warmth and alters through years of touch. However, due to technical limitations, this temporal transformation has not yet been fully realised. Nevertheless, the core idea remains: **nurturing is a continuous process, not an instantaneous one.**

In this way, the experiment responds directly to the call made in *Designing Friction*—to create digital technologies that leave room for humanity. As the text states:

“Digital technology should create environments and situations in which we can truly connect with each other, as well as with the unknown, the uncontrolled, with all senses, all elements, all emotions.”



Emoticons don't have wrinkles — Designing Friction

Luna Maurer's performance *Emoticons Don't Have Wrinkles* articulates a vivid critique of frictionless digital culture.

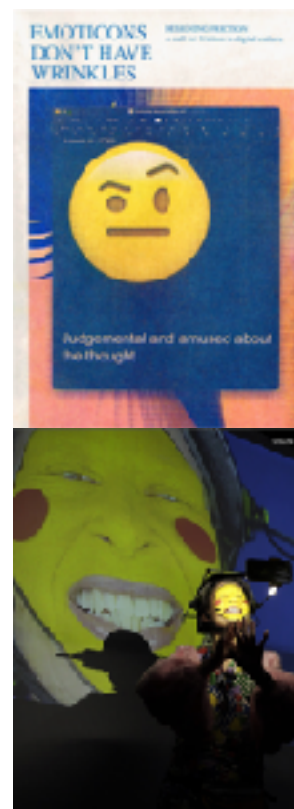
By painting her face a uniform yellow, transforming herself into a giant emoticon, she becomes a living interface—a symbol of perpetual positivity, perfectly smooth and expressive, yet stripped of individuality and texture. The work does not merely describe the issue; it *performs* the consequences of a world where emotion is transmitted through standardised digital symbols.

In the performance, Maurer's body functions as both medium and critique. Her exaggerated gestures, slow movements, and visible awkwardness create a sensory experience of friction that resists digital smoothness. The long pauses and bodily tension make the audience uncomfortable, forcing them to confront their dependence on the seamless immediacy of digital communication. Through this embodied resistance, Maurer's stance becomes clear: to recover emotion from the aesthetics of frictionlessness, we must reintroduce slowness, imperfection, and vulnerability—the very qualities that define being human.

This notion of friction as care strongly resonates with my project Digital Jade Nurturing. Like Maurer, I recognise that digital technology has transformed our interactions with things into interactions with devices, flattening touch into data. The convenience of digitalisation has diminished the emotional depth of our connections by erasing tactile resistance. Instant sharing, cloud storage, and algorithmic “memories” create the illusion of connection but strip away the rituals that once gave intimacy its weight. Emotion, deprived of its texture, becomes a consumable image.

Yet, while Maurer's work reveals this condition through discomfort and confrontation, my project responds through tenderness and restoration. Her piece is oppositional—it provokes awareness through unease. Mine seeks to design an experience where friction becomes gentle, rhythmic, and nurturing. The interactive process is intentionally slow, encouraging participants to pause and feel emotion through duration rather than speed. Maurer reintroduces resistance through the human body; I encode it into the interface itself—through temporal delay, gesture recognition, and the gradual (though not yet realised) colour transformation of the jade.

Both works share the belief that friction is not failure but care—an act that gives emotion time, weight, and attention. Where Maurer disrupts perception through discomfort, Digital Jade Nurturing invites reflection through intimacy.



Designing Friction has led me to consider how digital technology makes our emotions increasingly flat—lacking the physicality, texture, and warmth that once grounded human connection.

It exposes the ideology of seamlessness that dominates design today and calls for resistance, texture, and imperfection to return as design values.

In my own project, this becomes a new question:

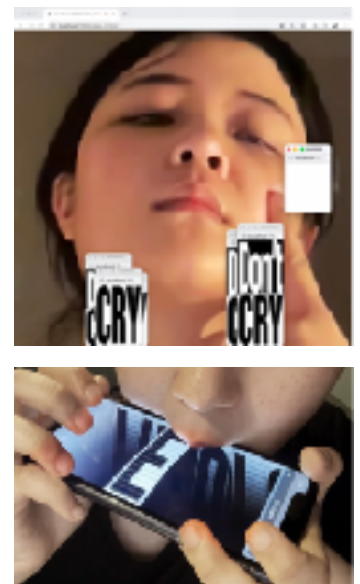
How can digital artefacts, within a medium built for smoothness, regain materiality, emotional texture, and human warmth?

Iterating Digital Jade Nurturing Through the Influence of Yehwan Song

Yehwan Song's work and statement both articulate a critical awareness of how digital technology attempts to compensate for its lack of sensory depth. As she notes, digital experiences can never fully replicate the physical world's tactility, smell, or energy exchange. Instead, the digital world overcompensates—becoming hyper-stimulative and overwhelming, filled with constant motion, colour, and algorithmic distraction. This understanding resonated deeply with my own project, Digital Jade Nurturing.

In her interactive websites, Song transforms digital space into a field of friction. By disrupting the seamlessness of standard web design, she allows users to feel the system again—to sense hesitation, resistance, and imperfection through interaction. Rather than treating the screen as a passive surface, she reclaims it as a site of embodied experience. I find that her work not only critiques digital over-smoothness, but also amplifies the dialogue between human emotion and technological mediation. Her interfaces make us aware that emotion can still be transmitted through code, if we are willing to design for sensitivity instead of efficiency.

This perspective directly informed my own iteration process. Seeing how Song creates intimacy through human-machine interaction encouraged me to position my project within electronic media rather than outside of it. Instead of using digital tools to simulate physicality, I began to think about how digital artefacts themselves could become carriers of warmth and emotional feedback. By allowing participants to “nurture” a digital jade through gesture and time, I aimed to create a form of digital interaction that, like Song's practice, merges emotional resonance with technological presence. Her work thus expanded my



understanding of Digital Jade Nurturing—not simply as a metaphor for care, but as an experiment in re-humanising the digital touch.

SYNTHESIS

Throughout Unit 2, my practice revolved around a core question: how does design shape emotional connections in a digitally-driven world? My focus shifted from researching how brands build trust and desire to exploring how digital design can revitalize interpersonal interactions with warmth, time, and care. My recent project, "Digital Jade Nurturing," marks a more personal and concrete application of this question.

My earlier research focused on brand building and visual systems. I wanted to understand how businesses use design language to build emotional trust. Through a co-branding project, I created a near-realistic visual identity and product system. This allowed me to see how packaging, typography, and storytelling work together to transform a simple object into something of value. But in the process, I realized that brand building goes far beyond the product itself. It also shapes how people present themselves.

Through connections with Δ1 STUDIO, this helped me clarify the direction I wanted to explore —what meaning do people's emotions give to an object when it transcends its original external value?

I began searching my own life for objects that carried emotional meaning beyond their market value. Finally, I found a jade pendant my grandmother had given me. It was a family heirloom, carrying warmth, protection, and memories. When I saw her gently rubbing her phone screen while looking at my photo, I realized it was exactly like the traditional Chinese act of "panyu"—a method of nourishing jade through slow, circular motions. This was a turning point for me. I began to realize that while digital technology makes life more convenient, it lacks tactile feedback and friction. It moves smoothly, but it cannot carry emotion. This led me to think about the relationship between digital technology and human emotional connection.

My project, "Digital Jade Nourishment," was born from this. I created an interactive installation using TouchDesigner software, detecting hand movements through a camera. When participants slowly move their hands, the digital jade begins to rotate and glow. Quick movements are meaningless. This design requires patience; it rewards meticulous attention

and sustained investment. I wanted people to feel how friction—even digital friction—builds emotional connections.

In this process, I began to understand that friction is not a technological flaw, but a form of care. Reading “Design Friction: The Call of Friction in Digital Culture” provided me with the language to describe this idea. The book points out that our pursuit of seamless design erases the resistance that once imbued touch and time with meaning. At the same time, I was also inspired by Luna Maurer's performance art piece "Emoticons Don't Have Wrinkles". She painted her face yellow, like a digital emoji, and performed with slow, clumsy movements. Her work used discomfort to make people aware of how emotions are standardized online. My work takes a different approach. Instead of discomfort, I used gentleness. I invited people to slow down and rediscover emotions through quiet interaction. Both methods point to the same goal: to evoke emotions through friction.

I am also deeply inspired by Yehwan Song's interactive online work. Her work adds "friction" to digital systems while maintaining visual intuitiveness. She doesn't reject technology, but rather seeks to imbue it with more humanity through sensory experience. This philosophy encourages me to remain within digital media, exploring ways to design emotional depth from the inside out.

Looking ahead, I hope to continue developing this connection between digital technology and human emotion. I plan to explore how digital products can regain "materiality"—a sense of texture, friction, and emotion. I also want to experiment with hybrid installations combining digital screens and physical materials. These new studies will focus on how design can express emotion through time, friction, and movement in the digital world.

Overall, my practice has shifted from analyzing how design constructs beliefs to designing how digital systems can carry care. Digital Jade Nurturing embodies this transformation. It reminds me that design is not just communication, but connection. I hope my future work will continue to build spaces where, even when digital touch is transformed into data, it can still convey warmth.

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