

Reflection on audience engagement

Audience feedback

1. The website probably needs more text to explain how to use it.
 2. Maybe you could try a sharper and more abstract visual language.
 3. It would be good to show more translations of different emotions.
 4. How can digital interaction “express” emotion without making it either too fixed or too vague?
 5. The visual language could be richer. I’d like to see more unexpected ways of presenting it — for example, during the interaction, it could feel like the brain is opening up, or the body is becoming uncontrollable.
 6. Having to enter different webpages separately feels a bit inconvenient. Maybe you could try using 3D modelling to make the experience more immersive, but then it might lose some of the interactivity. So maybe you need to think about what matters more in the final outcome: communicating the idea clearly, or keeping the interaction itself.
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For this stage of my project, I showed my work to my sister and two of my friends. Sharing the website with them was really helpful, because it allowed me to see the project from the perspective of people who were not involved in the making process. Their feedback helped me understand not only what was already working, but also what was still unclear or underdeveloped.

One of the most direct comments was that the website needs more written guidance to explain how to use it. While I was already familiar with the interaction, I realised that a first-time viewer might not immediately understand how to begin or what they are supposed to do. This made me think more carefully about accessibility and audience entry point. If the interaction is too unclear at the beginning, people may not stay long enough to experience the emotional system behind it. So one important improvement is to add clearer text instructions or a more intuitive opening interface.

Another strong point from the feedback was that the visual language could become sharper, more abstract, and more unexpected. My sister and friends felt that the current presentation could be pushed further visually, especially if I want to express emotions in a way that goes beyond familiar digital symbols. They suggested that the work could show

more surprising forms of emotional translation, for example by imagining the brain opening during interaction, or the body becoming uncontrollable. I found this feedback very useful because it reminded me that emotion does not always need to be represented through obvious facial or symbolic signs. It can also be shown through distortion, rupture, tension, and unpredictable movement.

They also encouraged me to show a wider range of emotional translations. This connects closely to my own question: how can digital interaction “speak” emotion without making it too fixed or too vague? I think this is now becoming the core challenge of my project. If I make the emotional outputs too clear, they may become simplified and lose complexity. But if I make them too open, the audience may not understand them at all. This balance between specificity and ambiguity is something I need to explore more carefully in the next stage.

There was also feedback about the format of the work. My friends mentioned that entering separate webpages can feel slightly inconvenient, and suggested that maybe a 3D environment could make the experience more immersive. At the same time, they also noted that this might reduce the interactivity of the current format. This raised an important question for me about my final outcome: what matters more in this project — delivering the concept clearly, or creating an interactive experience? I do not think the answer is fully decided yet, but this feedback helped me understand that medium is not neutral. The form I choose will directly affect how the audience reads and experiences the work.

Overall, this feedback made me realise that my project has a strong direction, but it now needs clearer guidance, richer visual experimentation, and a more resolved decision about its final medium. In the next stage, I want to develop both the emotional range and the visual language further, while also thinking more carefully about how audiences enter and experience the work.