

THESIS

Around Media & Narration

Topic and research question(s)

Linked Collection

a literary form in which seemingly separate pieces are subtly connected through recurring motifs, characters, or clues, creating a cohesive whole. as a narrative form, In design, it parallels systems where fragmented elements are unified by interactive or conceptual links.

Narrative Agent

an active element within a story system that contributes to the construction or delivery of the narrative—this can include characters, spaces, interfaces, or even rules. It emphasizes the shift from passive backdrops to active contributors in storytelling.

Transmedia Non-Linear Storytelling

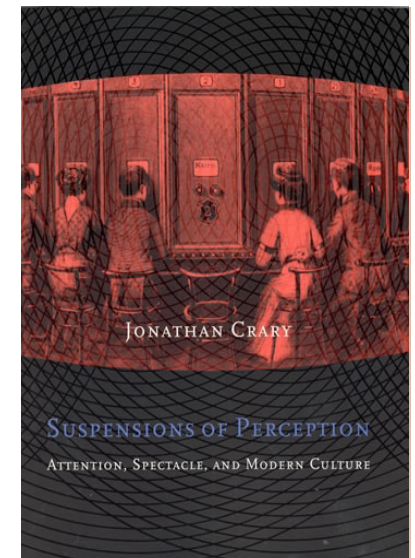
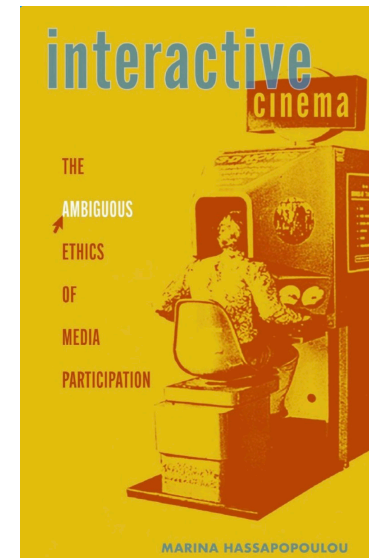
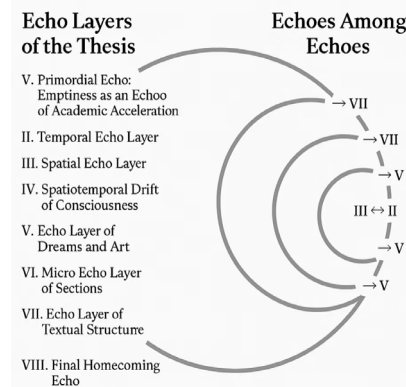
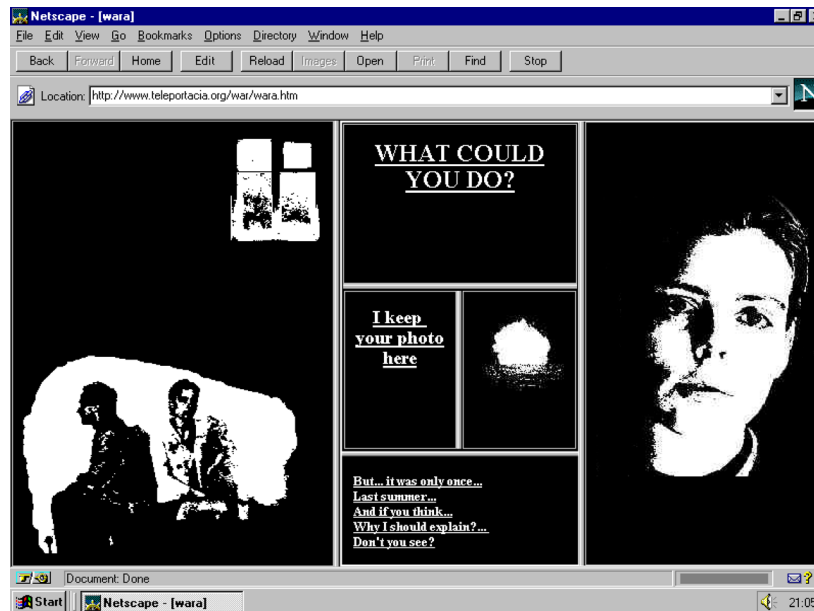
storytelling structure where events are not presented in chronological order or in single medium, allowing users to navigate or assemble the story in various sequences

How can multi-modal media forms—**across installation, video, interfaces, or external environments**—collaborate within a single project to construct a coherent but non-linear narrative world?

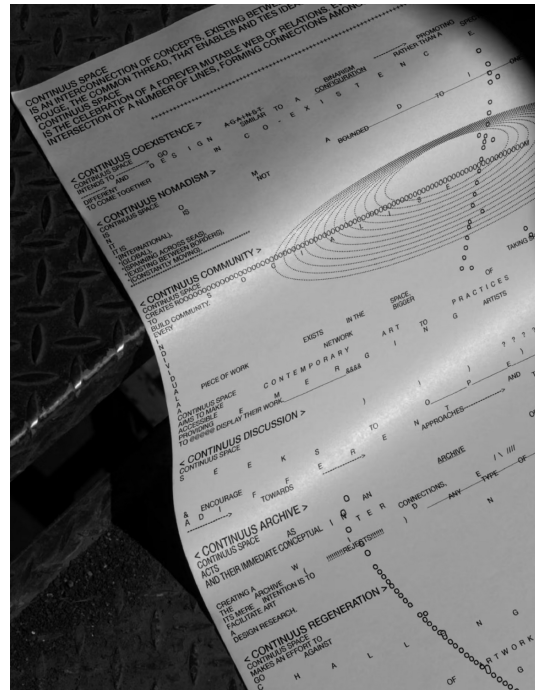
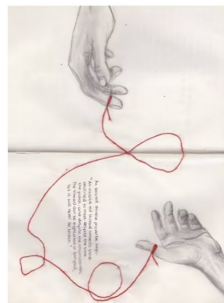
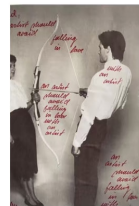
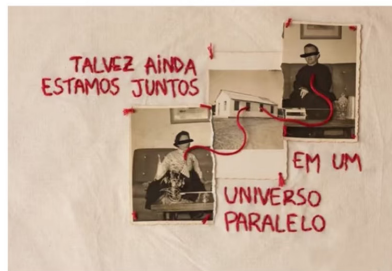
In what ways does this form of linked transmedia storytelling, inspired by literary “linked collections,” enhance users’ comprehension and emotional immersion across both diegetic and non-diegetic layers? It really does?

References / Methodology

1. Field Observations: Visit art museums and interactive exhibitions to observe how audiences engage with spatial or multimodal narratives. Record behaviors, reactions, and modes of interaction.
2. Case Studies: Analyze two key art forms—metagames and net art—to explore how non-linear storytelling is constructed and experienced. Revisit previous examples and remake or reinterpret them using different technologies to compare how interactivity alters the narrative function. Play and record all those processes.
3. Reading & Theoretical Reference: Study literary forms, Linked Collections as frameworks for fragmented storytelling. Incorporate design theories related to transmedia storytelling, information architecture, and narrative agents.
4. Interviews: Conduct interviews with writers/designers and audiences/users to understand their intentions, interpretations, and experiences with multi-platform or interactive narratives.
5. Self-Trials & Prototyping: Experiment with creating your own narrative works using varying levels of interaction, immersion, and media combinations (e.g., installation, video, web, public interfaces). Reflect on how each version changes narrative reception.



Graphic design choices



<https://pengyunqicheapball.myportfolio.com/cyber-isolation>



Or ju\$t aN InterACTive WeB??!..>>

Schedule / Goals

June

define research questions and framework;
literature review (KEEP DOING);
read some linked collections (KEEP DOING);
select case studies and start playing and recording(KEEP DOING);
visit initial exhibitions(KEEP DOING);
reach out to interview participants

July

Korea/Japan

conduct field observations;
analyze net art and metagame cases;
document audience interaction;
interviews(KEEP DOING)

August

China

organize observation and interview data;
start self-trials and prototyping;
test different levels of interaction and narrative forms

September

October

writing

November

final edits,
conclusion writing,
formatting,
printing