

## INTRODUCTION

My current research explores how the same action can create different emotional meanings in different contexts. My research focuses on how emotions are formed, not only by the action itself, but also by how we perceive the action through the situation, form and environment. Design can not only help express emotions, but also be used as a tool to study how people's own perceptions create emotions.

Back to the process of gradually establishing my ideas, my first inspiration came from a personal experience, eating potato chips. I tried to record the subtle emotional changes in the process. Through the change of facial expressions and movements. I create shapes, and then changing the shape, I realised that design can make emotional feelings visible, which makes me curious about how to express emotions through visual forms. Then, through research, I found that it was difficult for autistic children to express their feelings. Then I tried to express their feelings with animation, which were often difficult for them to describe. My goal is to make invisible emotions visible. However, I soon realised that this method was difficult to prove, and the connection between theory and practice was weak: it focussed too much on the presentation of emotions rather than understanding how emotions were created.

After reading Johanna Drucker's *Graphesis: Visual Forms of Knowledge Production* (Drucker, 2014), I realised that images not only convey meaning, but also create meaning. This helped me understand that design is not only a way to express ideas, but also a way to think. Since then, I began to use animation and visual experiments to explore how emotions are created through visual forms. Another turning point came from reading Bruno Munari's *Speak Italian: The Fine Art of Gesture* (Munari, 1958). This book made me realise that gestures do not have a fixed meaning. The emotions they present depend on their context and culture. This view makes me think about "action" in a new way. I began to be interested in the relationship with action and context. As a result, my current research problem has been formed: how to create different emotional meanings for the same action in different visual contexts?

Next, in my project, I further explored the emotions that action brings to the audience, and this emotion is something created through perception and context. Based on this, in my publication, readers participate by turning pages and moving silhouettes, which not only explores the emotional changes of the same action in different contexts, but also reflects the creation of emotions for such "contexts" through the audience themselves. Here, emotions become visible as the relationship between "action, context and viewing". Therefore, my practice has shifted from focussing on presenting emotions to designing situations where emotions can be created.

## CONTEXT AND POSITIONING

### Emotion as Perception, Not Expression

At first, my research focused on the changes in my mouth, fingers and eyes when I ate potato chips. I try to convert these actions into symbols to present emotional changes. Then I recorded the emotional changes of that period of time into "emotional score". This segment

of emotion was visualised, but I don't think the purpose of simply expressing emotions is to study emotions.

Then I read Naoki Higashida's *The Reasons I Jump*, which describes how autistic children express their emotions through actions. Reading this book inspired me to pay more attention to subtle movements and regard them as a form of emotional expression. The descriptions of gestures, sounds and physical feelings in Higashida's writing reveals that emotions can exist in actions, not things that must be explained by words. When he describes "jumping" as an excited and happy mood, it is different from the emotion that others see what they reflect. So I intuitively described his mood in the form of stop animation.

Next, I read Temple Grandin's *Thinking in Pictures* (Grandin, 2006), which showed me that many people understand the world through visual thinking. For her, "thinking" itself is a kind of "seeing". Grandin described how she visualised concepts into dynamic images, which helped me connect emotions with the process of visualisation. She not only uses images to describe ideas, but also does think through visual forms. I was inspired by this. Thinking about this way of perception is indeed connected with design practice. How can I not only describe or present them in the form of vision, or vision can be a way to help me think about senses and images. There is also Jonathan Hodgson's film *Feeling My Way* (Hodgson, 1997). His works combine real images and hand-drawn illustration to convey emotions and inner experiences. His animated rhythms can convey emotions even without words. What touched me most in this work was Hodgson. He edited the fragmented images of life together and added paintings to make the feelings more intuitive. He created a "visible form" of emotion through the tension between the subjectivity of hand-drawn imagery and the objectivity of real footage, which echoed my motivation to externalise feelings through animation in early experiments. Through this work, he inspired me that the visual presentation of emotions does not need to depend on the content of characters or plots, but can also be generated simply through rhythm, colour and visual rhythm itself.



Fig.1 Feeling my way

Later, I found that a book influenced me, Maurice Sendak's *Where the Wild Things Are* (1963). Its visual logic shows how emotions developed through changes in space, tone and rhythm. In the book, Max's room is transformed into a wilderness landscape, and anger and surprise are visualised into environmental experiences. This book also uses a lot of page-turning rhythm, frame expansion and wordless cross-page to create emotion and narrative tension. This allows readers to "feel" rather than "read" emotions in visual changes. This also

affects my later influence on how to carry out publication and website design, so I use the way to involve the audience.

These readings made me understand that design can also work in this way: as a process of understanding emotions through visual experience. Design not only conveys emotions through symbols, but also directly evokes emotional reactions through form and movement, while viewers inject meaning into the work through perception. The ideas of John Berger and Roland Barthes echo this, meaning is not conveyed to the viewer by the author, but created through perception and interpretation. Combining these sources, I realised that emotion is not a fixed inner state, it is a relational and perceptual process.

### Form Creates Meaning: From Representation to Construction

After gradually understanding emotions as a perception process, I began to reflect on the role of the "form" in my design. Is it just a carrier of emotions? Or is it the mechanism by which emotions themselves are generated? In *Graphesis: Visual Forms of Knowledge Production*, Johanna Drucker believes: "Reading graphical environments in analog or digital space and spatialising arguments through graphical means are two aspects of graphic interpretation. The first is a form of critical literacy, the second is a compositional activity." (Drucker, 2014, pp.181). She also emphasised that visualisation itself participates in the generation of knowledge: "We have to find graphical conventions to show uncertainty and ambiguity in digital models, not just because these are conditions of knowledge itself that gets embodied in the process has values whose cultural authority matters very much." (Drucker, 2014, p.190–191). Therefore, this makes me think further about the visual form, which can also create meaning. The process of cognitive and emotional change can also be the change of form itself. After many dialogues, I understand that my project should not only show such a shallow level, but also reflect the theory. Then I began to think of visual design itself as a way of thinking. Then, the "Dear Data" project of Giorgia Lupi and Stefanie Posavec gave me a new way to understand "emotional visualisation". This two artist sent

each other hand-drawn data postcards within 52 weeks to record their daily emotions, social interactions and personal experiences. They show it with hand-drawn symbols, colours and rhythms. The data in these postcards is not a cold and objective collection, but an extension of emotional traces and personal stories. As they wrote in the project description, their drawing is a way of "thinking through drawing and feeling through visualisation". This method has a deep influence on me. Instead of measuring emotions like scientific experiments, I prefer to experience the flow of emotions through visual forms like Dear Data. The structure of my publication is inspired by this: it does not try to explain emotions, but invites readers to feel how emotions are created. Feedback is also presented in the work at the same time. My work builds a relationship network of visual communication through the cycle of "action–perception–response". Similarly, my publication



Fig.2 Dear Data

emphasises allowing readers to feel emotions through participation and contrast, rather than simply explaining it with numbers. This thought echoes Marshall McLuhan's argument in *The Medium is the Massage*, 1967. He pointed out: All media work us over completely. They are so pervasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered. The medium is the message. Any understanding of social and cultural change is impossible without a knowledge of the way media work as environments. (McLuhan, 1967, p.26). This position emphasises that the media is not only a carrier of information, but also reshapes the way we perceive, think and feel. For example, dynamic images, printed publications and interactive forms will reorganise our sensory balance and change our understanding and perception of emotions in different ways. In the follow-up research, I explored this point in the form of publications. In my publication, I put the same action into different visual contexts, movie scenes and daily environments and let viewers participate by turning pages and moving paper silhouettes. In such a process, they can experience how emotions change with visual settings, mainly through context. And the viewer himself also makes the viewing process a part of the context. This helps me think more deeply about how the form constructs the meaning.

### **Gesture and Cultural Context**

As for the initial point of the action itself and context-related content I finally explored, I am because it is Bruno Munari's *Italian Communication: The Art of Gestures* (Munari, 1958). In the book, Munari systematically collected a large number of Italian gestures and showed how their meaning depends on the social and cultural context. The content of this book puts forward a semiotic point of view: gestures are not universal symbols, but symbols shaped by social and cultural situations. Munari revealed that a simple gesture can have very different meanings depending on the context. For example, as described in *Italian Communication: The Art of Gestures*: "The tips of all fingers of one hand are brought sharply together to form an upward-pointing cone. The hand can either be held motionless or be shaken more or less violently up and down, according to the degree of impatience expressed. Very common in Naples." (Munari, 1958, p.22) This gesture, commonly known as "pinching fingers", shows how an action expresses a completely different meaning by tone and situation – from impatience to confusion or emphasis. It clearly shows that the action itself carries multi-level cultural and emotional interpretation. This makes me realise that context has a strong influence on action.

But Alaerts et al. (2011), "Action and Emotion Recognition from Point-Light Displays" tries to measure the accuracy of people's emotional recognition by removing context. This study studies whether emotions can be expressed only through the movement of the action itself, which is obviously possible, while Munari's research shows that meaning is inseparable from context. I began to realise that emotions do not only exist in the body, and the emotions conveyed by actions should also be affected by other factors, such as between context. So through the inspiration of these two, I want to explore the relationship between action and context. My project chooses a single action (running) and puts it in a series of contexts to guide readers to reinterpret it. In the "movie context", the running characters are placed in the film background of love, war and drama. Each of them carries the emotional weight, such



as the emotional coding that has been shaped by the movie tone of the movie. In the "real context", the same character appears in everyday places, such as parks and streets, allowing readers to experience emotions again in a familiar environment. By moving paper silhouettes on the page, readers also personally participate in the construction of emotional meaning. This interactive approach relates to John Berger's idea in *Ways of Seeing*, when he states, We never look at just one thing; we are always looking at the relation between things and ourselves. Every viewing is influenced by our culture and personal knowledge. In the same vein, Roland Barthes, in *The Death of the Author*, makes an interesting argument that meaning belongs neither to the creator but rather is produced through the reader's interpretation. These ideas support my view that the viewer is a co-creator of emotional experience. In the theories of Munari, Berger and Barthes, I began to understand "action" as a visual dialogue – continuous communication between movement, context and perception. This shift from focussing on a single action to understanding its significance in relationships is an important turning point in my research. It makes my work develop from a simple visual expression to a more analytical and participatory design practice.

### **Summary of Contextual Position**

From the beginning to the end, my direction has changed a lot. My understanding of "emotion" has shifted from "expression" to "perception." I started to realize that emotion is not an inner state waiting to be visualized, but something that is created through the interaction between action, form, and context. Naoki Higashida's *The Reason I Jump* and Temple Grandin's *Thinking in Pictures* made me realize that emotion can exist in sensory experience and visual thinking. Jonathan Hodgson's *Feeling My Way* showed me that rhythm, movement, and visual texture can express emotion even without words or story. Maurice Sendak's *Where the Wild Things Are* helped me understand that emotion can also be built through changes in space, color, and visual rhythm, allowing the viewer to feel emotion rather than read it. Based on these influences, I began to see design as a way to understand emotion, not just a tool to express it. Johanna Drucker's *Graphesis* reinforces this view. She points out that visual forms are not neutral carriers but actively participate in the process of generating knowledge and meaning. Giorgia Lupi and Stefanie Posavec's *Dear Data* shows me that visualization can also become a kind of emotional language—the form and rhythm can record subjective experiences and evoke empathy. These theories together help me understand that form itself can generate emotional meaning through interaction and perception. McLuhan (Marshall McLuhan, 1967) proposed the idea that "the medium works over and saturates us at all levels," which further deepened my understanding. The medium is not a passive carrier of information but an environment that reshapes our perception and emotional experience. My project unfolds precisely on this foundation: by placing identical actions within different visual and material contexts, I explore how emotions are constructed during the process of perception. In summary, my research positions design as a "perceptual" and "relational" practice. Design ceases to be a mere vehicle for conveying pre-existing emotions; instead, it becomes the very condition for their emergence. Within my work, emotion is no longer defined as an internal psychological state, but rather as a process co-created through the interplay of form, context, and the act of viewing.

## CRITICAL CASE STUDIES

**Case Study 1** — Alaerts et al. (2011), “Action and Emotion Recognition from Point–Light Displays”

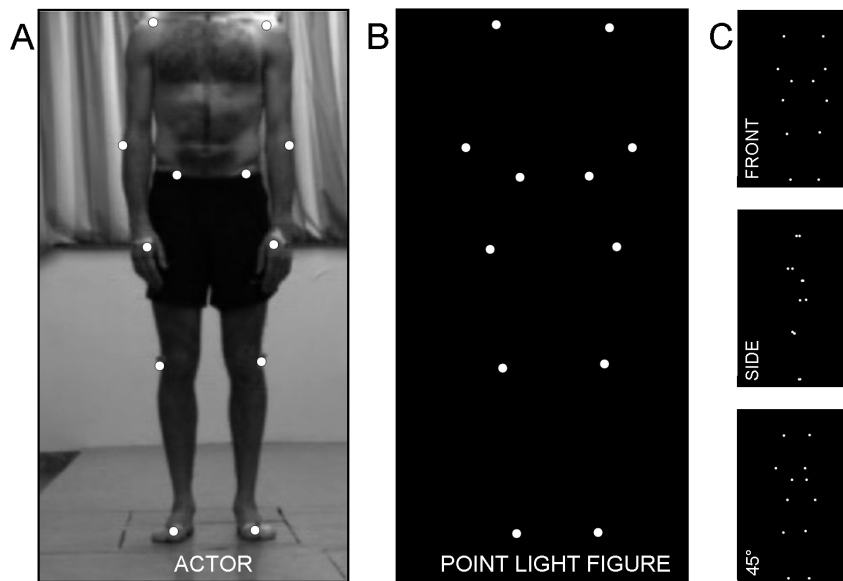


Fig.3 Action and Emotion Recognition from Point–Light Displays

This research is an important reference for me to study whether actions can express emotions. The difference between this experiment and mine is that they study that the action itself can convey emotions. And they mainly focus on the study of An Investigation of Gender Differences. In their experiment, the researchers used a point–light display, placing small white dots on key joints of the human body to test whether people could recognise emotions from movement alone. Participants were asked to recognise emotions such as happiness, sadness or anger without any facial expressions or narrative background. The results show that even if the character is simplified to only a few moving points of light, people can still recognise emotions. However, I found that the scientific accuracy of this method is both powerful and limited. Alaerts and others simplified emotions into measurable exercise data. In order to pursue clarity, they removed factors such as context, sound and environment. This makes the experiment ignore the social, cultural and perceptual dimensions that shape the emotional experience.

For me, this became a new starting point. My project takes the opposite approach rather than removing context, it reintroduces it and explores its emotional role. Alaerts et al. (2011) describe their study as aiming “to investigate whether gender differences exist in the recognition of emotions from point–light biological motion displays” In this sense, my work extends the open discussion of Alaerts and others, and leads it to the visual and cultural dimensions that scientific models often ignore. This contrast highlights the different ways of research and design to deal with emotions. In scientific psychology, emotions must be isolated, refined and measured; in design, emotions can be situational, vague and participantable. Therefore, my project positions design as an open experiment to explore how emotions emerge in the relationship between form, movement and context.

By treating emotions as a perceptual event rather than a fixed category, design opens up a space that not only "measures" meaning, but also "creates" meaning. As John Berger writes in *Ways of Seeing* (1972), "We never look at one thing; we always look at the relationship between things and ourselves" (Berger, 1972). This view is directly related to my criticism of Alaerts et al. (2011). Barrett and Kensinger (2010) also show that emotion recognition depends strongly on context. Their findings support my design-based idea that emotional meaning is dynamic, shaped by perception, and not fixed inside the body. It is shaped by perception, not stored inside the body. Scientific methods make it measurable by separating emotions, while design makes it meaningful in a specific context. My project proposes that emotions cannot be fully understood through simplification alone, but can only be understood through "relation" by examining how posture interacts with space, memory and perception. In this way, perception itself has become a kind of design: a process of observation, interpretation and creation of meaning.

### **Case Study 2 — Bruno Munari, *Speak Italian: The Fine Art of Gesture***

Bruno Munari's *Speak Italian: The Fine Art of Gesture* (1958) not only brought visual inspiration to my practice, but also provided a conceptual basis for my research. In the opening pages, Munari appears to suggest that individuals are ostensibly able to "speak without saying a single word, only through the movement of the hands, the face, and the body" (Munari, 1958). He systematically collected many Italian gestures, from daily small movements to more exaggerated body postures, and attached a simple explanation and its cultural background to each gesture. These illustrations are not only humorous and interesting, but also form a "visual language dictionary", showing the complex cultural relationship between action and context.

One of the pages impresses me deeply, which is the "CHE VUOI?" or "What do you want?" gesture. That is the famous "pinch fingers" posture: the fingertips of all fingers touch each other in the air, and the wrists are gently raised. Munari wrote: "The fingertips form an upward cone which may remain still or move up and down. The speed of the movement depends on the degree of impatience. This is a gesture frequently used by Neapolitans." (Munari, 1958). This example made me notice that the same action can have completely different emotional meanings in different contexts, such as impatience, confusion or emphasis. It made me reconsider the openness and multiple meanings of movement. *Speak Italian* is an important turning point in my research process. I realised that an action itself has no fixed meaning. Its significance is determined by the social environment, cultural background and perception of the viewer. For example, actions such as raising hands, turning around or moving fingers, their emotional meanings will be completely different because of the location, audience and atmosphere. This made me realise that emotions are not something that exists inside the body, but are created through the interaction between action and the environment. Munari's classification method also inspired my publication design. I



Fig.4 *Speak Italian: The Fine Art of Gesture*

choose to focus on a recurring action – running, and study how different emotional feelings this action will bring when it appears in different visual contexts (such as movie scenes, streets, parks or night spaces). Unlike the "gesture dictionary" made by Munari, my work turns "action" into an emotional experimental tool. By repeatedly placing and re-watching the same action, I hope to reveal how emotional meaning is generated step by step. Munari also made me rethink the design process. He shows many gestures side by side, so that readers can find differences and meanings through comparison. This made me realise that design is not only a tool for expression, but also a research method. Inspired by this, I added an interactive section to my publications, allowing readers to turn pages, move silhouettes, and personally feel and test emotional changes.

In general, Speak Italian helped me turn "gestures" from a way of expressing emotions into an experimental space for emotions to be generated. Here, design is not only a process of structure and reflection, but also an experience for the audience to participate and create meaning together. Munari's research made me understand that the meaning of visual language is never fixed, but is constantly reshaped in the intertwining of culture, context and perception.

### **Case Study 3 — Barrett & Kensinger (2010):**

#### **Context and Emotion Perception**

Lisa Feldman Barrett and Elizabeth Kensinger's paper "“people routinely encode contextual information while perceiving facial expressions of emotion,” supporting the idea that emotion perception depends on situated conceptualizations of sensory information" (Barrett and Kensinger, 2010 ), provides important psychological evidence to prove that emotions cannot be perceived out of their context. Their experiments showed that when participants were asked to label the emotions presented by a face, they could better remember the details of the surrounding background than participants who were only asked to judge whether the face was pleasant or unpleasant. As the author wrote, “Context often influences emotion perception in subtle ways, sometimes without the perceiver’s awareness.” “Perceiving facial muscle movements alone may not be sufficient to perceive emotion, because emotion perception is not determined by facial movements alone but by the context in which they occur.” (Barrett and Kensinger, 2010).

This discovery challenges the long-standing structural hypothesis that specific facial features



Fig.5 Context and Emotion Perception

directly correspond to basic emotions. Barrett and Kensinger show that people automatically take in contextual information when they look at emotional expressions. They further pointed out that removing this situational level "eliminates an important factor that usually affects the emotional perception process". In other words, emotions are not simply extracted from facial features; they are constructed in the explanatory process in the context. As Barrett and Kensinger explained, These findings are consistent with the conceptual–act model of emotion, in which emotion perceptions are situated conceptualizations of affective information that is available in the sensory world.(Barrett & Kensinger, 2010).

This research is very important for my own research. Alaerts et al. (2011) proposed a decontextive model which is removing environment, sound and narrative to test whether emotions can be conveyed by movement alone. Barrett and Kensinger (2010) provided a response at the scientific level. Their empirical evidence supports the same idea that I want to test visually: emotions are relational and perceptual, not fixed on form or movement itself. In my project, the same running character is placed in very different visual environments, such as movie scenes, public spaces and daily environments. The research of Barrett and Kensinger found that it supports the theoretical basis of this experiment: the audience's emotional response does not come from the action of running itself, but from how they interpret it through context, memory and association.

Just as the subjects of Barrett and Kensinger unconsciously encode situational clues when perceiving facial expressions, my audience also constructs their own emotional meaning through the perception of the ever–changing background. In both cases, emotions are generated through the behaviour of "situational perception". This scientific framework verifies that the central design argument of my work is that graphic design is not only a way to express emotions, but also a way to study "how perception constructs emotions". Barrett and Kensinger showed that emotional meaning always depends on its visual and context framework. My research extends this discovery to a spatial and participatory form, in which readers become "perceptors" and actively generate emotions through movement and context. By linking psychological research with design practice, my project transforms their cognitive insights into an experiential visual exploration process.

#### Case Study 4 — My Own Project

The fourth case study is my own project. It directly tests how the same action evokes different emotions in different visual contexts. This publication contains two main parts, Film Context and Real Context: In Film Context, I put the same running character in different types



Fig.6 My Publication ( Film Context part)



Fig.7 My Publication (Real context part)



of movie scenes, such as war movies and romance movies. Because each movie scene has its own specific emotional atmosphere and narrative association. Real Context I put the same running character in the real environment of Britain, such as streets, parks and public spaces at night. The publication also contains an interactive part, that is, there is a removable running silhouette in both contexts, and readers can move it between different backgrounds.

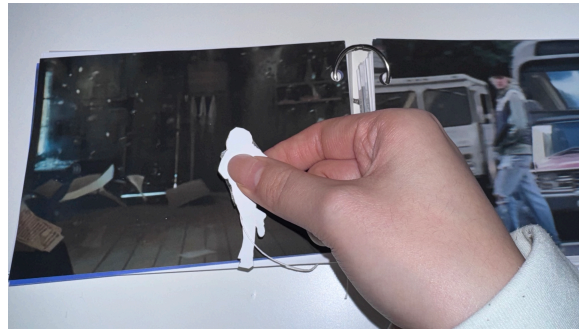


Fig.8 My Publication (interactive part)

This allows them to experiment in person: how the emotional meaning of the same action changes when it is put into a new context. Then when I collected feedback from the audience, I found that their reactions were significantly different. In the movie scene, because the background itself has strong narrative and emotional clues, the running action is often interpreted as tense, urgent or sad, which is more consistent. In the real environment, the reaction becomes more open and diverse. Some people feel peaceful and free, and some people describe the feeling of loneliness or peace. In the real environment, it seems that the

audience is more likely to bring their own emotional resonance into it, so there will be more different descriptions.

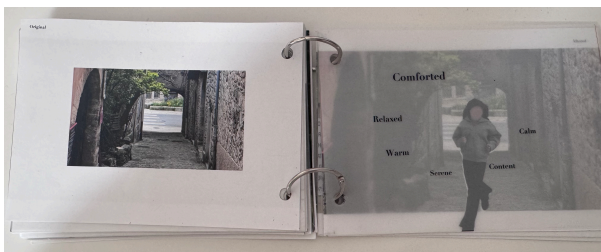


Fig.9 My Publication

Through this experiment, I discovered that emotion is not contained within the body. It is generated through the interaction between perception and relationship. Each reader becomes a co-creator of emotion through their interaction with the figure. Turning pages or

moving the silhouette is not only a physical action but also a reinterpretation of emotion. This project also connects with my earlier theoretical research. John Berger in *Ways of Seeing* (Berger, 1972) argues that seeing is an active process—the viewer does not passively receive meaning but constructs it through the act of looking. Barrett and Kensinger (2010) show that context plays a key role in emotion recognition. Roland Barthes in *The Death of the Author* (Barthes, 1967) also suggests that meaning is not fixed by the creator but is produced through the reader's interpretation. Combining these theories, I transformed my publication into an experiment on emotional perception. It does not create emotions through data or narrative, but allows emotions to be generated naturally through context and interaction.



After completing the paper version, I began to develop a web-based prototype to extend this research to a more interactive environment. First of all, because the paper version is static, it is difficult to show the dynamics of the action itself. Therefore, turning into a digital form will better show the action dynamics itself. Secondly, on the website, the audience can drag the running characters through different backgrounds, so as to experience how emotions change with the context. They can also record and upload their emotional reactions in real time, which together form the growing shared emotional files on the page. I think this website shows a change from "visual presentation of emotions" to "building emotions together through interaction". This mechanism transforms the audience from passive observers to active participants, making the website itself an evolving emotional archive. Through this shift, my project moves beyond visual representation from static images to movement and begins to explore emotion as a collective and relational process. It shows how graphic design can become a medium for emotional dialogue.

## SYNTHESIS

Looking back at the whole process, my practice has been a journey constantly guided by method. I tried to express emotion, but by step by step, my interest drifted towards the processes that generate emotion through seeing and interaction. From decontextualized 'comparisons', to the reintroduction of context and meaning through cultural gestures, to the creation of participatory formats and web-based prototype, I got closer and closer to the question of 'how does emotion emerge through relationships'.

Through reading, discussion and practice, I came to the conclusion that emotion doesn't need to be expressed. What is important is how emotion is generated through seeing and perceiving. This was a turning point in my creative thinking. From the representation of emotion, I came to the study of the process of generation of emotion through visual and design practice. This was influenced by these and those theories. Probably the most extreme two positions were, Alaerts et al. (2011) removed context and rendered emotion as motion data, and Bruno Munari (1958) brought back context and meaning through cultural gestures. My research bridges these two positions. I focus on the perceptibility of action and the relational context.

I understand emotion as a relational and situational phenomenon, not a fixed and internal psychological state. Emotion emerges between the viewer and the visual form. Between the movement and perception. This is also reflected in my publication design. Through the actions of turning pages or moving a paper silhouette, the reader allows the same running figure to express different emotions in different contexts. Emotion is generated through interaction, not displayed. The same logic goes to my web-based prototype. Users can drag the figure through different backgrounds and record their emotional reactions in real time. In this process, design is the site where emotion is generated, not merely expressed. Therefore, design is not only a visual product, but also a sensory research method to explore how perception, rhythm and interaction construct emotional meaning.

At the crossing point of theory and practice, I have reached three understandings. First, emotion is not a fixed state in the body. It is created through the relationships between

perception, context, environment. Second, visual form is not a container for emotion. It is a mechanism through which emotion is generated. Third, design is not only a way to communicate or express emotion, but also a way to study it. Turning creative practice into an experiment of cognition and experience. I also understand that the same action can trigger totally different reactions in different contexts. Emotion is not determined by form. It is constantly re-created in a dialogue of perception.

In the future, I would like to expand the body movements I've been investigating to include more body movements (such as walking, turning, stretching) and examine how the potential of emotion contained in these movements varies depending on the situation. I would also like to continue working on my web prototype for collecting audience feedback and visualizing it in real time as a sort of "emotion map." These directions emerged from my interest in perception and generation, but expanding my research in these directions would also give my work potential social value. In exhibitions or in public installations, for instance, the drag paths and scene changes of the audience could create a sort of live "map of collective emotion," or in a community video workshop, for instance, I could be interested in how the same group action might make people feel differently in different communities (or at different times) and test it out using this system. In this way, perception research can become a type of curatorial or communicative tool.

Emotion is not contained within the body, it is perceived and generated by the flow of action, context, and perception. In this way, design becomes a way of knowing. Through form and participation, it gives us the opportunity to rethink the system of feeling itself. I am no longer interested in representing emotion, but in building relationships through design in which emotion can be perceived. I am no longer interested in fixed meaning, but in how meaning is continually reorganized and reborn through perception. So design is not a way of representation, but an open experiment. An ongoing dialogue of emotion and understanding that unfolds itself through seeing, feeling, and interacting.

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