<INTER>ACTION
PHASE 02—UX DESIGN

INDEX

JACOB WOOD

RELIGIOUS

ABOUT

Age: 36, 17/06/1986
Sex: Male
Nationality: British
Location: Oxford, England, UK
Occupation: College professor
Characteristics: Charismatic, learned, caring, kind

BIOGRAPHY

Dedicated to culture and the humanities, Jacob Wood became a college professor. He is known for being extremely demanding, but his discussions of religion and philosophy reflect his charisma. His experience in history and symbology reflects a good understanding of semiotics, which results in a willingness to interpret everything he sees. He was raised in a religious family, whose teachings affect his adult life. The notion that organized religions are historically in constant conflict, perpetually creates a crisis of faith, despite always staying true to the core of his education in the belief in a higher entity.

GOALS

—Reflect on the inherence of religion to the human race.
—Reflect on possible changes in the religions he knows.
—To oppose the religious notion of "human being" with new conceptions about the future.
—Challenge his own belief.

PAIN POINTS

—Complexity of the subject.
—Difficulty in separating from his own religious conviction.

PERSONALITY

Contemplative ———————●——— Outgoing
Extraversion

Relaxed ———————————●— Easily stressed
Neuroticism

Impulsive ——————————●— Organized
Conscientiousness

Competitive ————————●—— Team working
Agreeableness

Conservative —————————●——— Liberal
Openness
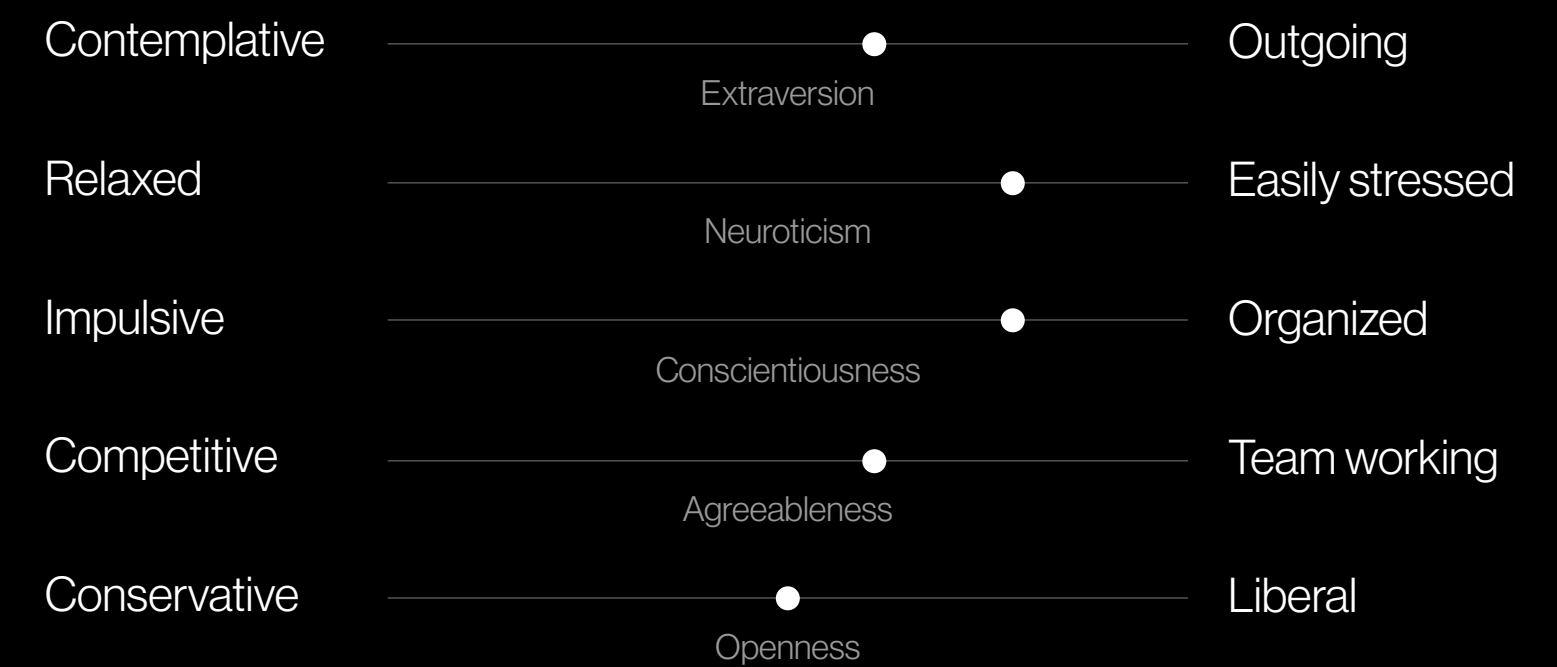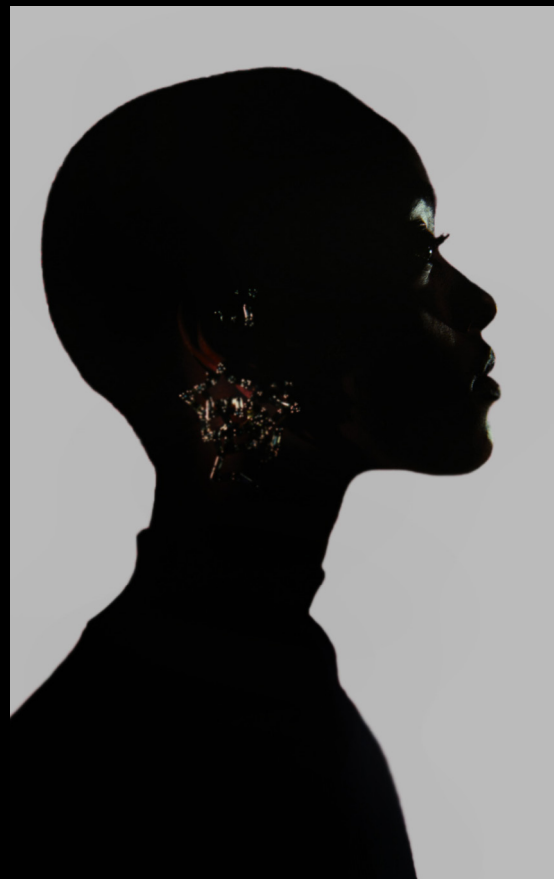
SIENNA JONES

ATHEIST

ABOUT

Age: 29, 27/10/1993
Sex: Female
Nationality: British
Location: London, England, UK
Occupation: Doctor
Characteristics: Focused, ambitious, quick-witted, outgoing

BIOGRAPHY

From an early age, Sienna Jones was interested in the areas of biology and chemistry. Her intellect always reflected her academic and professional path, leading her to the field of medicine. In addition, her concerns about society, gender equality and environmental issues have always kept her interested in the fields of genetics and technology. However, her attachment to the sciences culturally distanced her from any kind of religious belief. Despite her concern for the future of humanity, she faces science/technology and religion as incompatible.

GOALS

— Reflect on the future of organized religion as well as its possible disappearance.
—Face a possibility of an alternative future as a way of combining human evolution with other social reconfigurations.

PAIN POINTS

—Separation from any religious belief.
— Difficulty in understanding the conjugation between Posthumanism and the subject of Religion.

PERSONALITY

Contemplative ——————————●— Outgoing
Extraversion

Relaxed ——————●———— Easily stressed
Neuroticism

Impulsive ————●———————— Organized
Conscientiousness

Competitive ————————●———— Team working
Agreeableness

Conservative ———————————●— Liberal
Openness
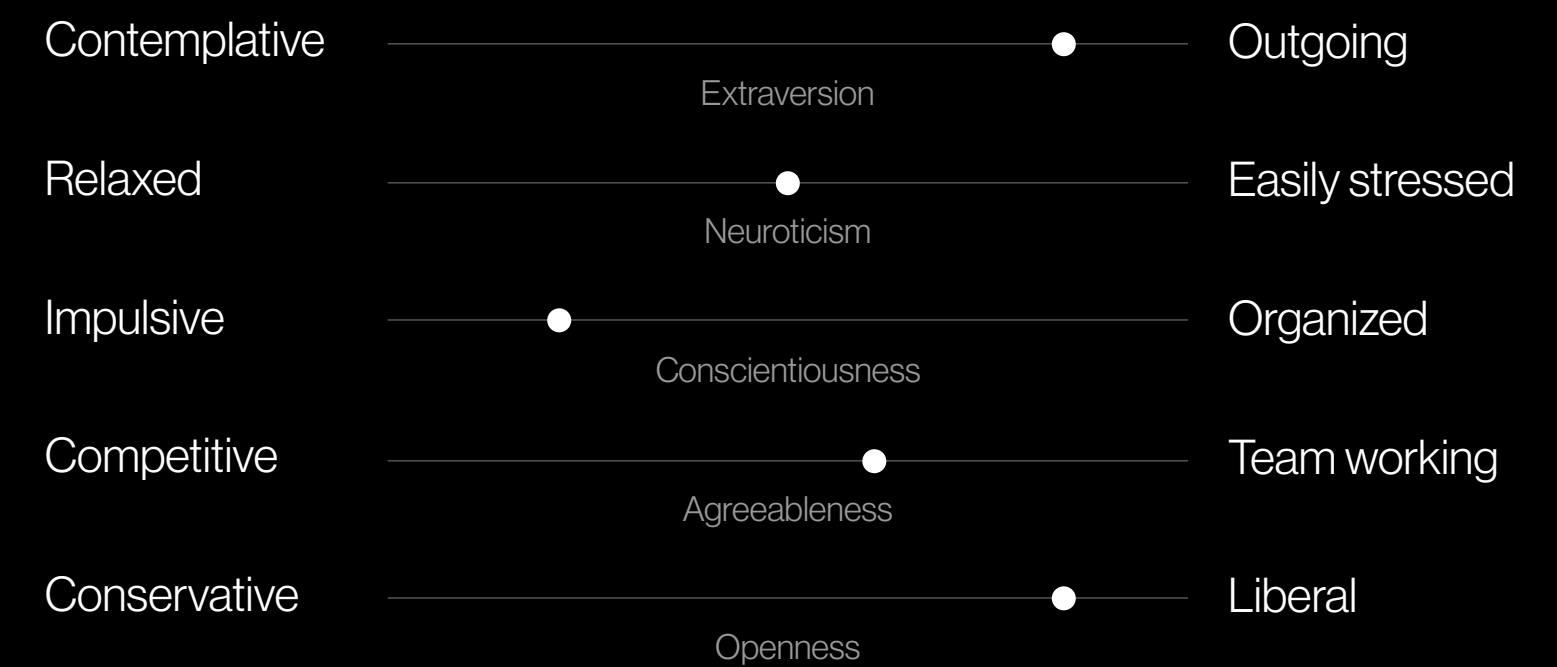
TOM BROOKS

AGNOSTIC

ABOUT

Age: 22, 09/02/2000
Sex: Male
Nationality: American
Location: Concord, New Hampshire, USA
Occupation: Student
Characteristics: Insightful, intuitive, curious, creative

BIOGRAPHY

Since his childhood, a creative personality made Tom Brooks embark on the arts. He started with theater, but quickly showed an interest in the visual arts and design. However, his convictions in the search for knowledge gave him a certain obstinacy in his interest in social problems related to sexual and gender identity, as well as in the problems of capitalism. Such convictions also lead to a certain disbelief in the human race. He sees western religion as a carrier of conflict and patriarchal structures, and therefore defends humanity's departure from traditional dogmas.

GOALS

—Reflect on alternatives to spirituality.
—Reflect on the inherence of religion to the human race.
—Challenge his own social convictions and his beliefs concerning the future of humanity.

PAIN POINTS

—Complexity of the subject.
—Difficulty in suspending disbelief, due to the creation of a religious metaphor to criticize other religions.

PERSONALITY

Contemplative ——————●———————— Outgoing
Extraversion

Relaxed ——————————●———— Easily stressed
Neuroticism

Impulsive ——————————●———————— Organized
Conscientiousness

Competitive ————————————●—————— Team working
Agreeableness

Conservative ———————————————————●— Liberal
Openness
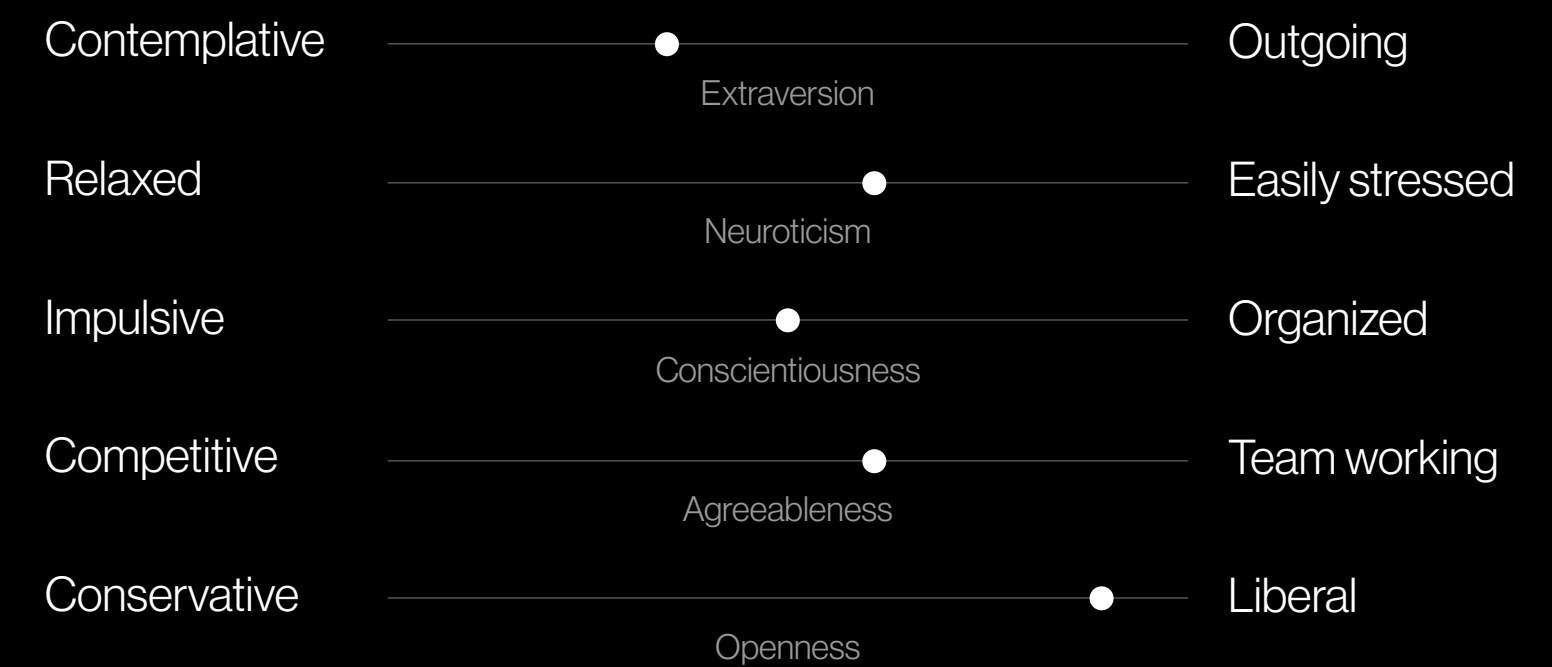
JACOB WOOD

RELIGIOUS

Age: 36, 17/06/1986
Sex: Male
Nationality: British
Location: Oxford, England, UK
Occupation: College professor

Scenario: Jacob was raised by a religious family, so the dogmatic morality inherent to his beliefs dictates his social behaviour. However, the notion that organized religions are historically in constant conflict, perpetually creates a crisis of faith. He might interact with this interface not only as a way to challenge his own belief, but to reflect on the possible changes in the religious practice, as well as on the inherence of faith to the human race.

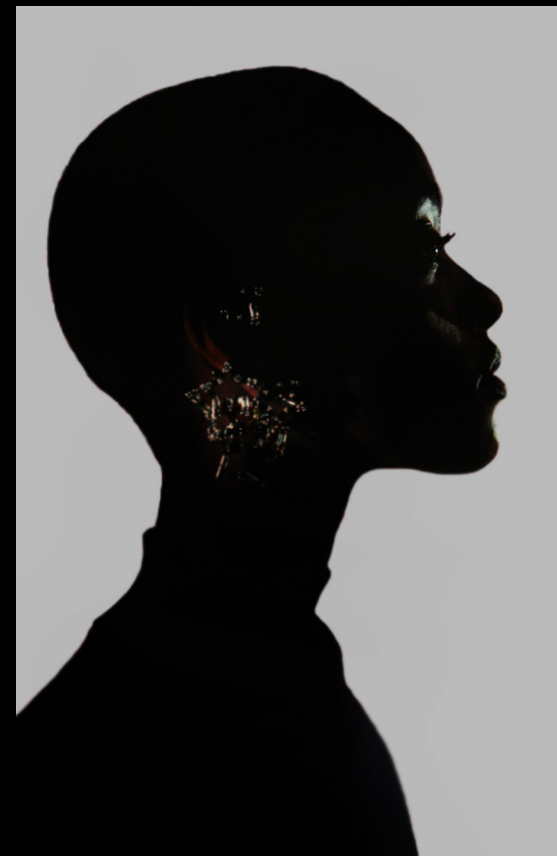| PHASE	Preface	Narrative/fiction		Prologue
TASKS	This phase works like the preface of a book, an initial moment that establishes a mindset and stimulates curiosity. It is a kind of initiation ritual in which the user has to face the first conditions necessary to start his "crossing" through the interface. The aim is to separate them from reality in order to achieve belief in the narrative.	This phase materializes the fictional hypothesis of the narrative that intends to establish a set of conditions and uses storytelling to create a unified belief. The user proceeds to explore the interface and its content. This is the longest phase and includes the climax of the fiction. The practices of diegesis and worldmaking are relevant at this stage, to enable the creation of an alternative reality.		After the user has "crossed over", this phase represents the conclusion of the narrative. It works like the prologue of a book and the goal is to keep the user perpetually suspended. They are already completely separated from reality and in the acceptance phase, to analyze the implications and consequences of the fiction. It is a phase of reflection.
THOUGHTS	"I heard about this, but I'm not sure what it is about yet."	"Religion is something inherently human, so what will happen to it as we evolve?"	"Wow... this is kind of intense... I hope there is a way to access some parts directly."	"Dear Lord! It's intriguing to think about the human race this way."
EMOTIONS	Expectant	Interested	Overwhelmed	Intrigued
OPPORTUNITIES	The initial content is conveyed in a simple and direct way, to establish the mindset for what follows. The user has the opportunity to initiate the "crossing".	The narrative visually transports the "scriptures", enabling a more linear interpretation or an exploratory "crossing", as in a religious book. The "scriptures" can be interpreted in a non-linear way so that they all make up parts of the worldmaking and so that total suspension of disbelief is possible.		After the narrative climax, the user is invited to reflect on various subjects through suggestion and suspension. They now have the opportunity to expand their knowledge and various possibilities within the subject.

(Additional THOUGHTS/EMOTIONS for the Prologue phase):

"What will happen to our faith? I believe it will endure, in spite of some differences."

Determined

SIENNA JONES

ATHEIST

Age: 29, 27/10/1993
Sex: Female
Nationality: British
Location: London, England, UK
Occupation: Doctor

Scenario: Sienna's attachement to the sciences distanced her from any kind of religious practicies or faith, since she understands science and technology not only as incompatible but also as diametrically opposed to religion. Therefore, she might explore the interface as a way of reflecting upon the future of organized religions (or its possible disappearance), as well as a way of combining future alternatives with several social reconfigurations.

PHASE	Preface	Narrative/fiction	Prologue
TASKS	This phase works like the preface of a book, an initial moment that establishes a mindset and stimulates curiosity. It is a kind of initiation ritual in which the user has to face the first conditions necessary to start his "crossing" through the interface. The aim is to separate them from reality in order to achieve belief in the narrative.	This phase materializes the fictional hypothesis of the narrative that intends to establish a set of conditions and uses storytelling to create a unified belief. The user proceeds to explore the interface and its content. This is the longest phase and includes the climax of the fiction. The practices of diegesis and worldmaking are relevant at this stage, to enable the creation of an alternative reality.	After the user has "crossed over", this phase represents the conclusion of the narrative. It works like the prologue of a book and the goal is to keep the user perpetually suspended. They are already completely separated from reality and in the acceptance phase, to analyze the implications and consequences of the fiction. It is a phase of reflection.
THOUGHTS	"I don't know if I buy it... or is this like a more spiritual approach?"	"As science develops, I think religion might eventually disappear." "Normally when we picture the future, I guess we don't think about any specific belief." "There are many possibilities if we think about the future of humanity this way!"	"It's such an uncommon approach. Is there a way for me to read more about this?"

EMOTIONS

Disbelieving   Skeptical   Engaged   Excited   Ambitious

| OPPORTUNITIES | The initial content is conveyed in a simple and direct way, to establish the mindset for what follows. The user has the opportunity to initiate the "crossing". | The narrative visually transports the "scriptures", enabling a more linear interpretation or an exploratory "crossing", as in a religious book. The "scriptures" can be interpreted in a non-linear way so that they all make up parts of the worldmaking and so that total suspension of disbelief is possible. | After the narrative climax, the user is invited to reflect on various subjects through suggestion and suspension. They now have the opportunity to expand their knowledge and various possibilities within the subject. |

TOM BROOKS

AGNOSTIC

Age: 22, 09/02/2000
Sex: Male
Nationality: American
Location: Concord, New Hampshire, USA
Occupation: Student

Scenario: Tom's obstinacy in his convictions about humanity lead him to the understanding of western religion as a carrier of conflict, and the separation from traditional dogmas is part of his area of interest. He might explore this interface not only to reflect on alternatives to spirituality, but also to challenge his own beliefs concerning the future of humanity, as well as reflect upon the inherence of faith to the human race.

PHASE	Preface	Narrative/fiction			Prologue
TASKS	This phase works like the preface of a book, an initial moment that establishes a mindset and stimulates curiosity. It is a kind of initiation ritual in which the user has to face the first conditions necessary to start his "crossing" through the interface. The aim is to separate them from reality in order to achieve belief in the narrative.	This phase materializes the fictional hypothesis of the narrative that intends to establish a set of conditions and uses storytelling to create a unified belief. The user proceeds to explore the interface and its content. This is the longest phase and includes the climax of the fiction. The practices of diegesis and worldmaking are relevant at this stage, to enable the creation of an alternative reality.			After the user has "crossed over", this phase represents the conclusion of the narrative. It works like the prologue of a book and the goal is to keep the user perpetually suspended. They are already completely separated from reality and in the acceptance phase, to analyze the implications and consequences of the fiction. It is a phase of reflection.
THOUGHTS	"Not sure what this is about, but is it useful to think about the future like this?"	"Hope all conflict disappears. Maybe there is another way to perceive spirituality."	"This seems complex! I don't know if we should use religion to criticize religion."	"It's a beautiful way to explore the future while reflecting about the present as well."	"Is it over already? Is there a way for me to explore this possibility further?"
EMOTIONS	Skeptical	Stimulated	Doubtful	Fascinated	Curious
OPPORTUNITIES	The initial content is conveyed in a simple and direct way, to establish the mindset for what follows. The user has the opportunity to initiate the "crossing".	The narrative visually transports the "scriptures", enabling a more linear interpretation or an exploratory "crossing", as in a religious book. The "scriptures" can be interpreted in a non-linear way so that they all make up parts of the worldmaking and so that total suspension of disbelief is possible.			After the narrative climax, the user is invited to reflect on various subjects through suggestion and suspension. They now have the opportunity to expand their knowledge and various possibilities within the subject.

USERFLOW
STRUCTURE

The interface is organized around a main interaction—the fictional narrative. The narrative is conveyed by a set of scriptures that metaphorically represents a religious book, a new testament of a posthuman unified belief. It intends to transport its message not only by its content but also by the symbolic structure of the userflow. A total of seven "books" (seven hermetic principles, seven days of creation, the number seven is even referenced 52 times in the biblical book of Revelations, the Apocalypse—seven signs, seven churches, seven stars, seven hills, etc) with a main exploration of five books and an immersive exploration (five parts of the human body, five senses, five scriptures of the Pentateuch).

USERFLOW
NARRATIVE

Preface

Exploration

Epilogue

BOOK 3

PREFACE / BOOK 1

BOOK 2

BOOK 4

BOOK 6

EPILOGUE / BOOK 7

BOOK 5
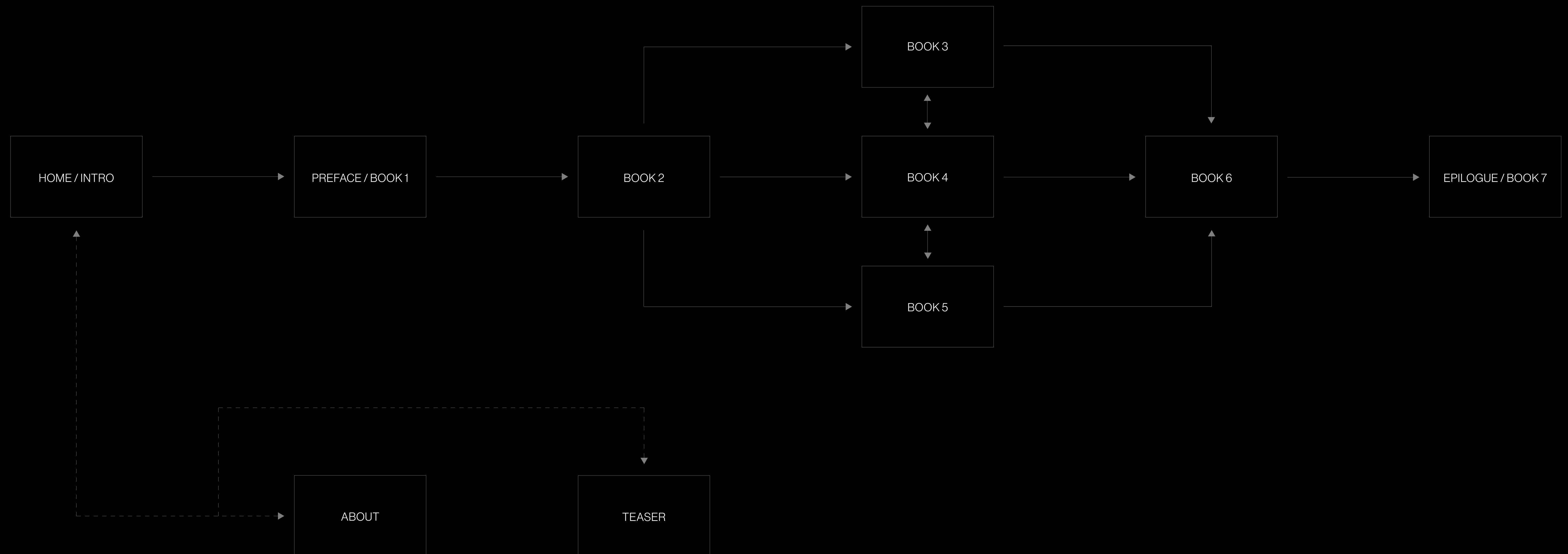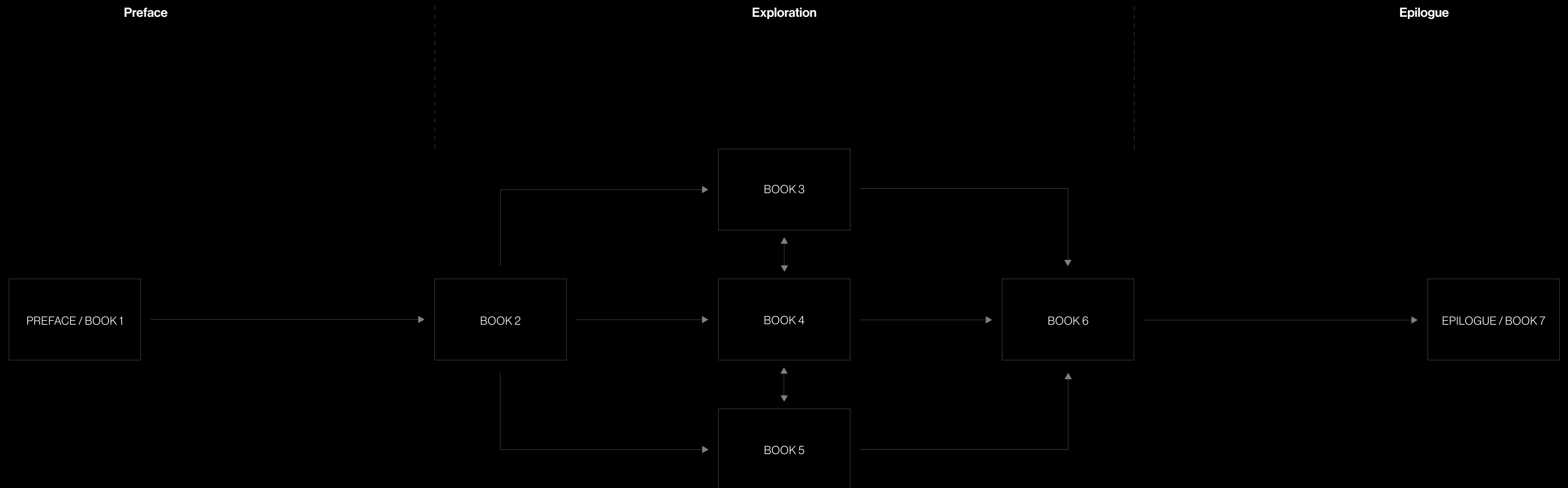
The homepage gives way to the first phase of the fiction, a preface that materializes as the first book of the testament. It represents a kind of initiation ritual in which the user has to face the first conditions necessary to start their "crossing" through the interface. It works as a kind of "Genesis".

The following phase proposes a multiple exploration through five central books/ scriptures. It materializes the fiction's "body". The "scriptures" visually and verbally transport the conditions necessary to the creation of a unified belief. Each book represents a principle and uses symbolic charge to give way to the next. Several courses of reading are possible so that the user does not access all content in a single exploration. An immersive exploration is the goal.

After exploring the five central books, the user is faced with the prologue (the last book). The goal is to keep the user perpetually suspended. They are already completely separated from reality and ready to analyze the implications and consequences of the fiction. It is a phase of reflection, a revelation.

WIREFRAMES

HOME / INDEX / ABOUT

[1]

[2]

[3]

VERY MISTERIOUS
PROJECT NAME

≡

VERY MISTERIOUS
PROJECT NAME

✕

VERY MISTERIOUS
PROJECT NAME

THE CROSSING
THE FICTION

THE EYES
THE TEASER

THE MOUTH
THE PROJECT

ENTER YOUR JOURNEY

ABOUT
THE PROJECT

VERY MISTERIOUS
PROJECT NAME

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THE BOOK

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CREDITS

DESIGN
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TEXT
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VERY MISTERIOUS
PROJECT NAME

THE CROSSING
The Fiction

THE PROJECT
The Teaser
About

[1] Homepage: first moment of interaction, it gives way to the beginning of the user's journey. It also presents right away an ever present index.

[2] Index: present throughout the whole interface, it maps all of its moments. It includes the teaser as an external link.

[3] About: a secondary page displaying all the information relative to the creation of the project.

WIREFRAMES

PREFACE / EPILOGUE

[4]

[5]

PREFACE

BOOK 1

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LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA. MORBI TINCIDUNT ORNARE MASSA EGET EGESTAS PURUS VIVERRA. NAM ALIQUAM SEM ET TORTOR CONSEQUAT ID PORTA NIBH VENENATIS. QUAM LACUS SUSPENDISSE FAUCIBUS INTERDUM POSUERE. NUNC ALIQUET BIBENDUM ENIM FACILISIS

EPILOGUE

BOOK 7

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LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA. MORBI TINCIDUNT ORNARE MASSA EGET EGESTAS PURUS VIVERRA.

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LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA.

VERY MISTERIOUS PROJECT NAME

THE CROSSING
The Fiction

THE PROJECT
The Teaser
About

[4] Preface: first moment of the narrative, it displays the content of the first book and leads to the second one, it functions as the preface of a literary fiction.

[5] Epilogue: represents the last moment of the narrative, the last book. Just as the Preface, it displays the content of the seventh book and functions as a moment of reflection, kind of like a spiritual revelation.

WIREFRAMES

CENTRAL BOOKS

[6]

BOOK 2

THE EXPLORATION

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LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA. MORBI TINCIDUNT

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iaculis nunc sed augue lacus. Duis ut diam quam nulla porttitor massa. Eros donec ac odio tempor orci dapibus ultrices in iaculis. Viverra accumsan in nisl nisi scelerisque eu ultrices vitae auctor. Vel turpis nunc eget lorem dolor sed viverra ipsum. Sollicitudin nibh sit amet commodo nulla. Massa id neque aliquam vestibulum morbi blandit cursus.

LOREM IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT, SED DO EIUSMOD TEMPOR INCIDIDUNT UT LABORE ET DOLORE MAGNA ALIQUA. NAM ALIQUAM SEM ET TORTOR CONSEQUAT ID PORTA NIBH VENENATIS. QUAM LACUS SUSPENDISSE FAUCIBUS INTERDUM POSUERE. NUNC ALIQUET BIBENDUM ENIM FACILISIS GRAVIDA NEQUE CONVALLIS A. SIT AMET

QUAM LACUS SUSPENDISSE FAUCIBUS INTERDUM POSUERE. NUNC ALIQUET BIBENDUM ENIM FACILISIS GRAVIDA NEQUE CONVALLIS A. SIT AMET

[6] Exploration: it represents the body of the narrative and the beginning of a non-linear exploration of the five central books. All books are full of verbal and visual symbolic signification and lead the user across the interface, as an attempt to make them find their own path and their own courses of interpretation. It represents the apex of the narrative.