

This portfolio documents and presents my body of practice developed through the PhD by Project at the Royal College of Art, alongside the written thesis.

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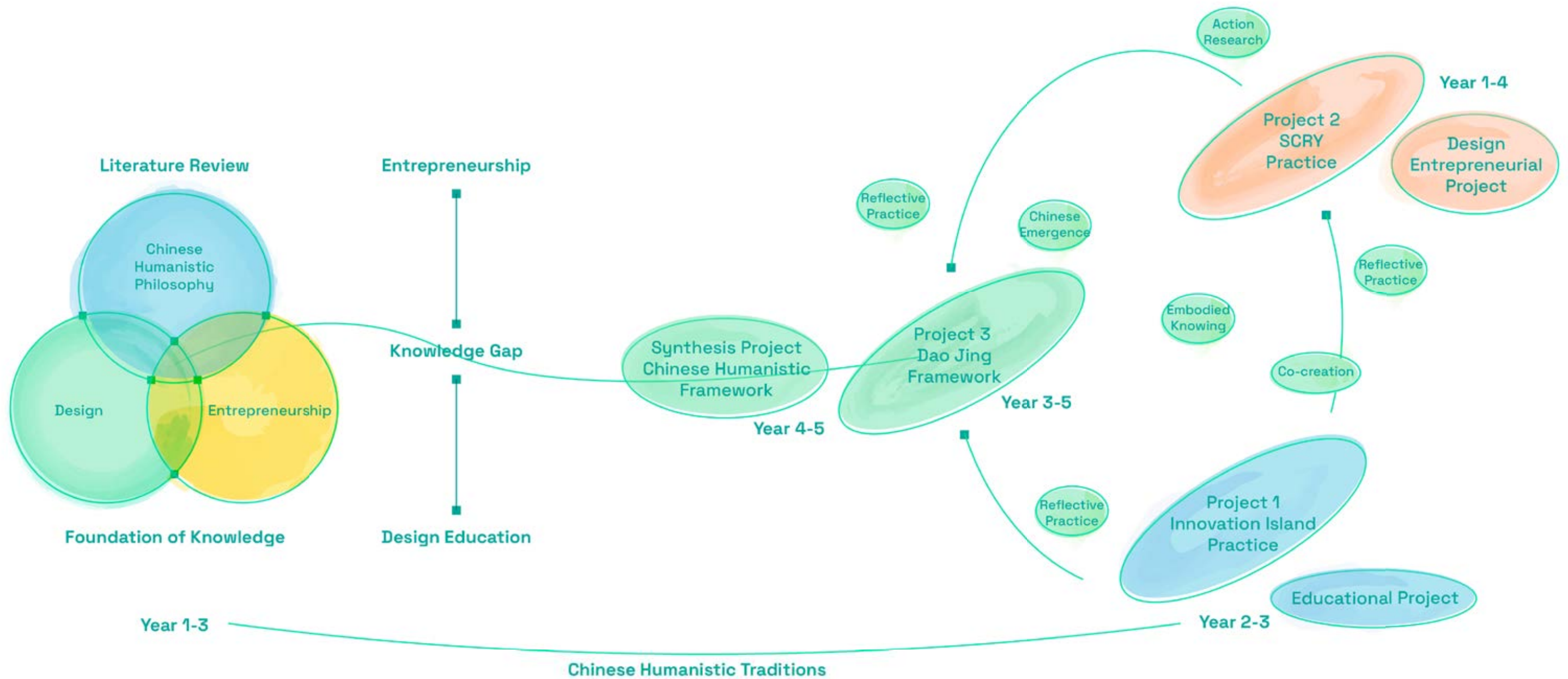


Fig. 1 Research Flow, ©Shuxin Cheng, 2026, all rights reserved

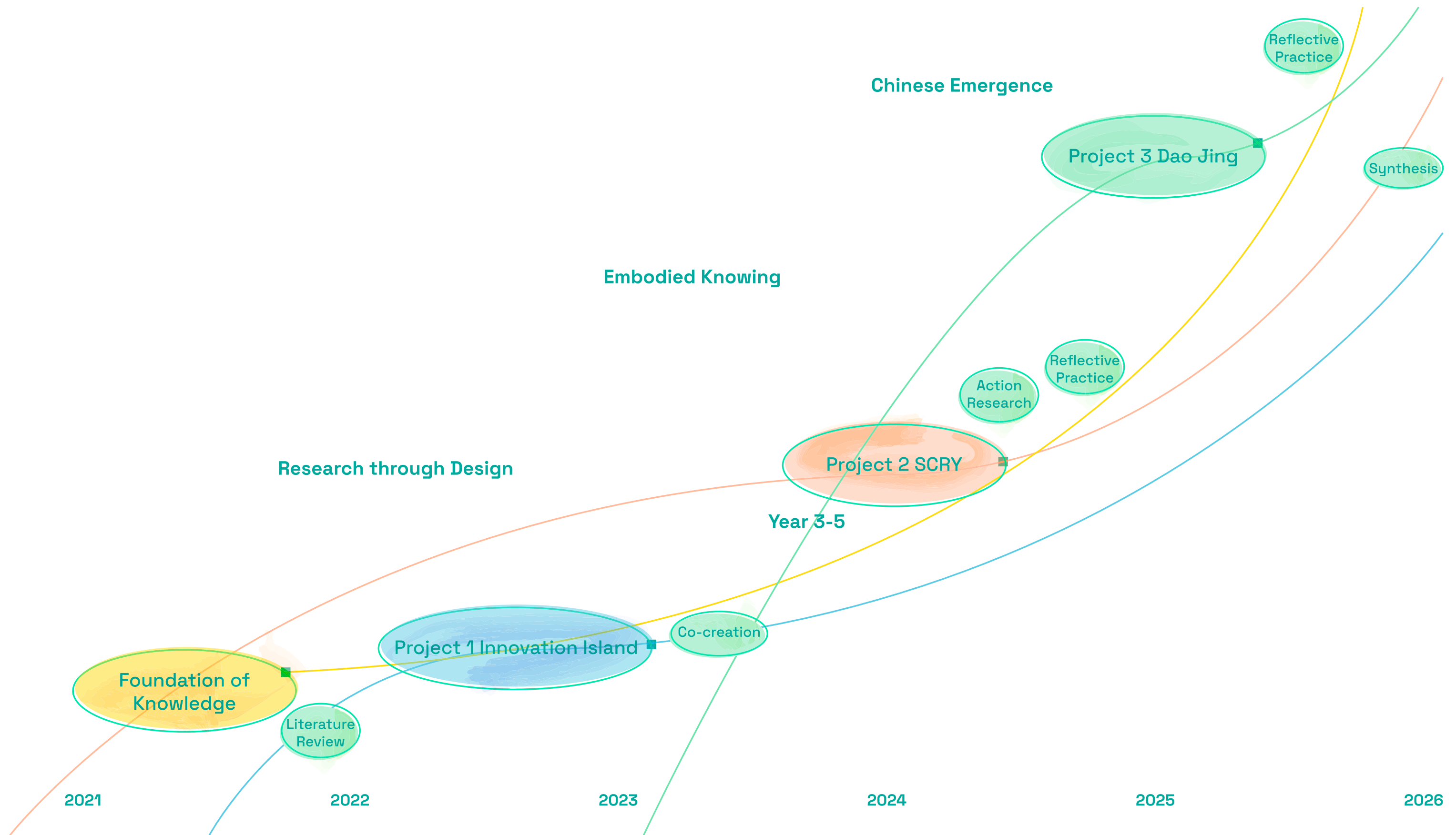


Fig. 2 Timeline of the Research, ©Shuxin Cheng, 2025, all rights reserved

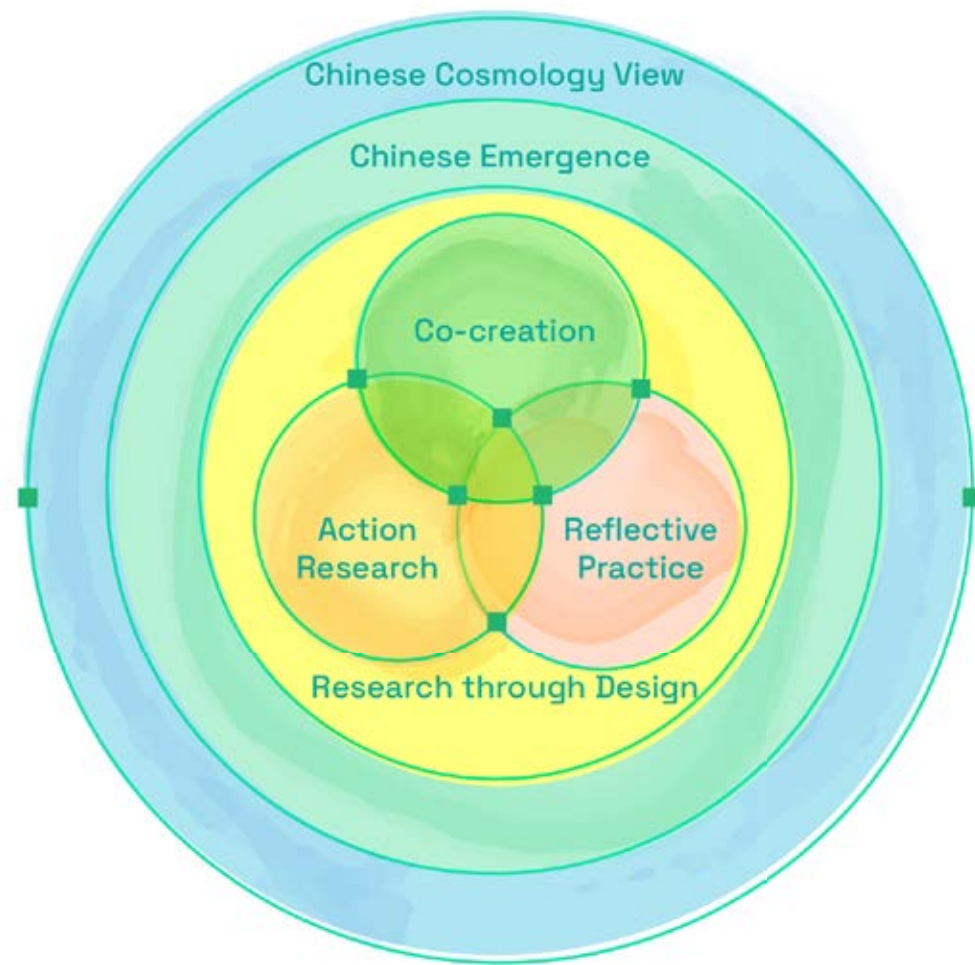


Fig. 3 From the Cosmology View to Methods in the Research



Fig. 4 Galaxy Doodle

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Design Education Project 1

The Evolution of the Innovation Island Project

Phase 1

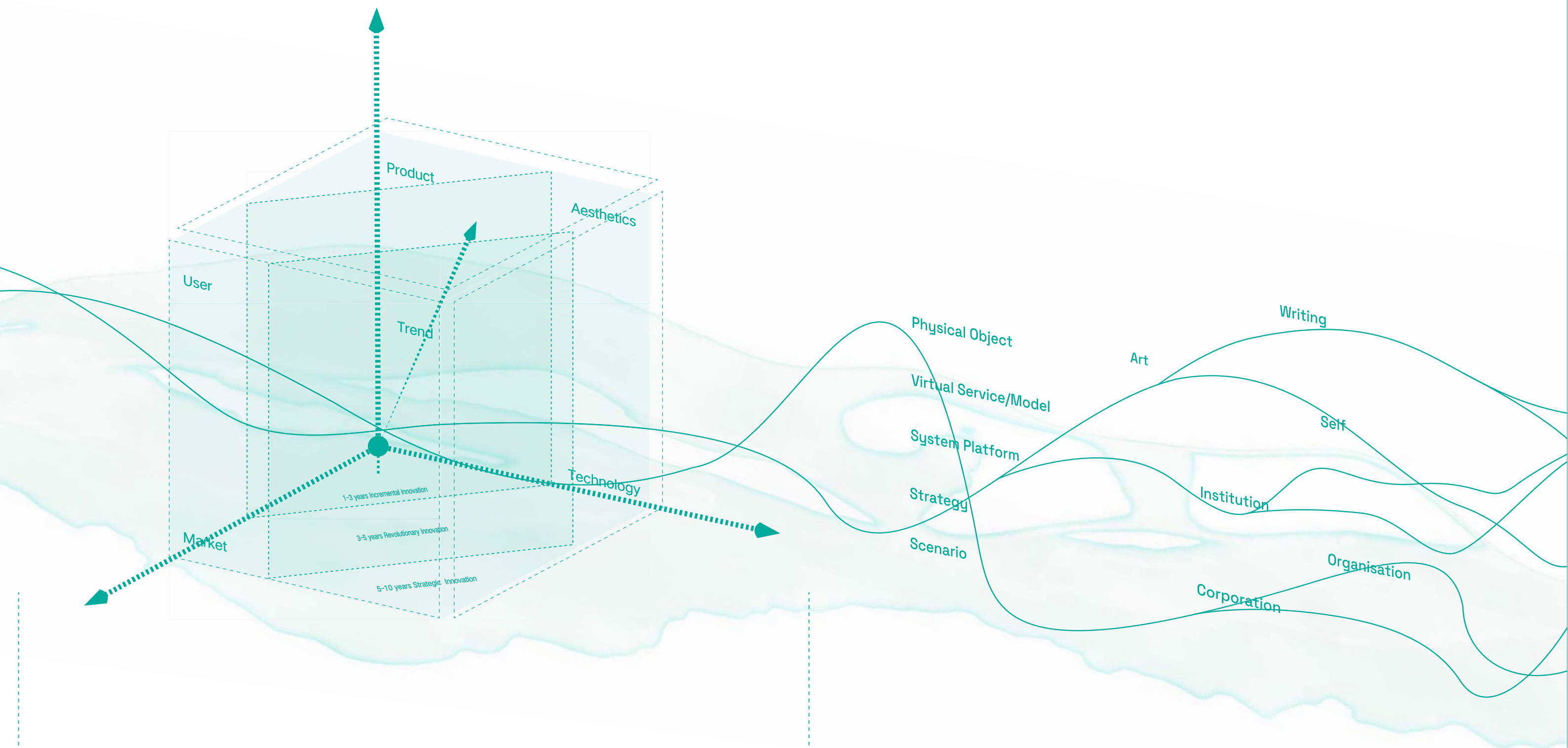
Chinese Humanistic Values:

Anthropocosmic Unity
Be like Water
Continuity of Being
Chinese Emergence
Dao
Embodied Knowing
Finding one's Place in the World
Non-action
Selfhood as Creative Transformation
Unity of Knowledge and Action

Before starting my doctoral studies, I began teaching at the Central Academy of Fine Arts in 2018. When starting my PhD journey in 2021, I decided to review my practice in design education, particularly by analysing the Chinese humanistic approach I have taken to facilitating designers' growth towards design entrepreneurship. This project presents a co-creation workshop process that empowers design education by providing an exploratory approach to addressing market complexity and giving designers feedback. This educational exploration aims to explore the space between the audience and the creators.



Input Information



Innovation Geometry

Output Information

Fig. 5 Innovation Geometry Flow, @Shuxin Cheng, 2023, all rights reserved

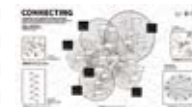
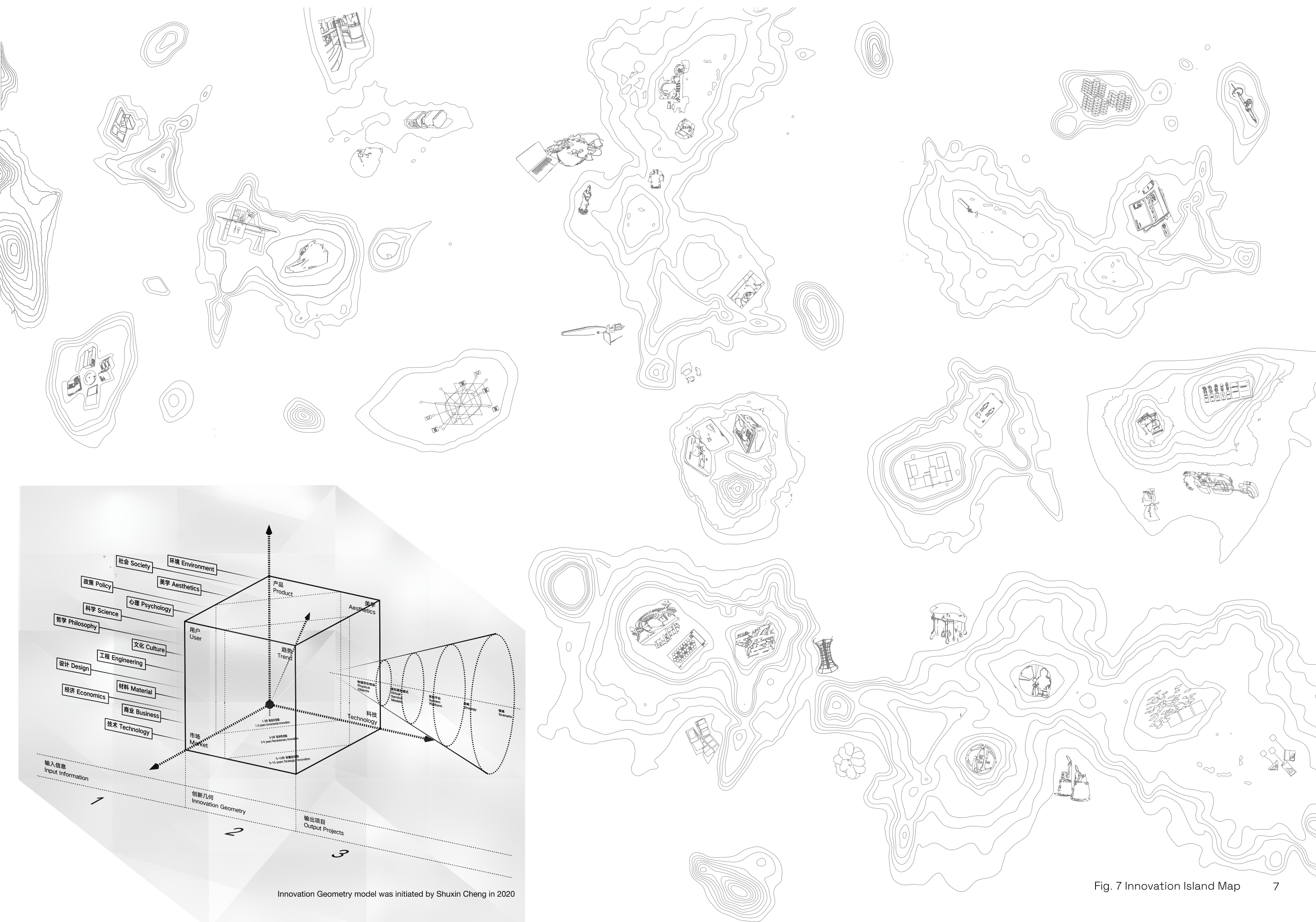
Re - Epoch 再纪元 王彤悦 任宇晴 王继耀 刘禹含 	Ripple 涟漪 刘珍妙 韩汶书 雷溪杰 	A Guide to Self Help for Inclusive People 融入盲自教指南 吴清童 唐子璇 王天 	Virtual Social Metrics 虚拟社交度量衡 何可馨 	Rewalk 言说之“地” 王宇迪 	MEO 米偶 吴丹 李妹慧 李然 吴林昊 	Fingertip Mapping 指尖映射 田慈雨 	Odor Coordinates 气味坐标 李晨雷 刘一霖 王彤悦 	Subcultural Community 亚文化社区 何可馨 	Continuous Isomerism 连续·异构 于子迪 	Fluid 流动 董佳奇 	Subcultural Clothing Illustrated Books 亚文化服饰图鉴 冯浩帆 
The Memory of Insurance 记忆保险 齐祥 	Hygi - Flake 药理学可视化工具 李晨 	Tears Guide 眼泪指南——心理疗愈辅助工具设计 王嘉 张涵天 徐浩源 	NANO 养胃袖珍快餐 于子迪 	Awayvirus 儿童防疫教育工具 齐祥 	Body Sound 声体·身音 王彤悦 谢天舒 索析如 	Future Gan Design Tool 未来对抗生成网络设计工具 魏子雄 	AVATARS AVATARS 魏子雄 	Before The Tide Recedes 潮汐退去之前 李江青 	Cross Border Creativity 跨边界创造力 楼松台 	Particles In Sleep 睡眠颗粒 邢馨心 	
Skin Whispering at the Moment 此刻皮肤呢喃 高孟琪 	The Domesticated Organic City 被驯化的有机之城 程璐薇 	Bionic Rescue Auxiliary Tool 仿生救援辅助工具 李森祥 任宇晴 刘日臻 	Negative Space Shelter 负空间庇护所 郭雨琦 	Breathing in the Clouds 呼吸云霭——个人水经济 高孟琪 	Disaster Prevention Exercise 防灾大演习 简白 	Soundscape 声展 陈心怡 谢珂雯 	Silk Road Order 丝路指定 明昊辰 姜艺佳 魏子雄 	My Favorite 收藏夹 陈心怡 	Pack My Knowledge PKK+ 王天 冯昭涵 杨惠文 		
Material Bypath 物质旁路 张乐 	Senna 型材制造 魏子雄 	Energy Horizon - Low light Energy Probe 能源视界——低光探测针工具 张乐 陈佳立 高孟琪 曹泽华 王宇迪 	Molding Black Box 模造黑箱 张乐 	Reinvent Reminder 重构提醒——感知日常物的信息提醒 齐祥 	Space Conqueror 太空征服者 魏子雄 	Pressure Flight 压力飞行 齐祥 	Cosmic Sound Independent Brand CS时空声音独立品牌 任宇晴 王彤悦 刘雨宁 王叶桐 				
Virtual Game Trade Platform 虚拟游戏贸易平台 齐祥 李晨 	The Self As The Other 作为他者的自身 王宇迪 	Search Neutral 搜索中立 曾楚尧 	River 河道 魏子雄 郑萌泽 戴凉岩 汤济民 皮萌 	Let's go Let's go 韩汶书 李一诺 戴乐源 仇博谦 	NEWBORN NEWBORN 马海薇 王思懿 	My Parallel World 平行世界的我 杨佳宁 董小荷 胡霖 闫品怡 	Predictive AR Experience 预见AR体验 张萌萌 				

Fig. 6 Students Design Projects



Innovation Geometry model was initiated by Shuxin Cheng in 2020

Fig. 7 Innovation Island Map



Fig. 8 Innovation Island Workshop, RCA Research Biennale, 2023



Fig. 9 Innovation Island Workshop, RCA Research Biennale, 2023

Sub RQ 3 (Practices): How can an educational process, an entrepreneurial organisation, and a value framework, rooted in Chinese humanistic thought, be designed to facilitate the transformation of conceptual design ideas into entrepreneurial practices?

Innovation Island—the Educational Project Phase 1 in London

To explore the first element of Sub RQ3, this project revolves around how design concepts generated within academic institutions can thrive in the uncertain market realities. The metaphor of surviving and thriving in unknown islands and oceans is employed to represent the challenges of the real world.

This project takes co-creation as the core method. It explores how to stimulate the social connectivity of design thinking through the interaction between the non-professional public and design students' works in design education.

In the summer of 2023, I hosted the Innovation Island workshop at the Royal College of Art's Research Biennale. I invited the public audience to participate in my Innovation Island map to express their thoughts on how to help the student projects survive on the islands, as a metaphor for reality. With the Chinese humanistic perspective, I documented the process and understood that the process of cultivating it is already achieving the goal of promoting innovation and critical thinking.

Research Objectives: To explore how non-professional audiences can provide feedback and recreation proposals for students' design works through participation in co-creation workshops, thereby involving an external perspective in design education.

Location: Royal College of Art Research Biennale, Copeland Gallery, 133 Copeland Road, SE15 3SN, London, United Kingdom

Date: June 22 - June 24, 2023



Fig. 10 Innovation Island Exhibits, RCA Research Biennale, 2023

Co-creation Process:

Students from the Innovation Design pathway, whom I taught in previous years, created fifty designs that were showcased as a set of cards. Participants began by selecting one to three projects from the collection and placing the chosen cards onto designated locations on the Innovation Island map. Based on these works, the audience was invited to share their suggestions, reflecting on what adjustments or improvements would be needed if the design projects were to be implemented in real-world contexts. At the exhibition site, they recorded keywords or created iterative design sketches on post-it notes, contributing their insights through discussions and drawings with me.



Fig. 12 Workshop in London

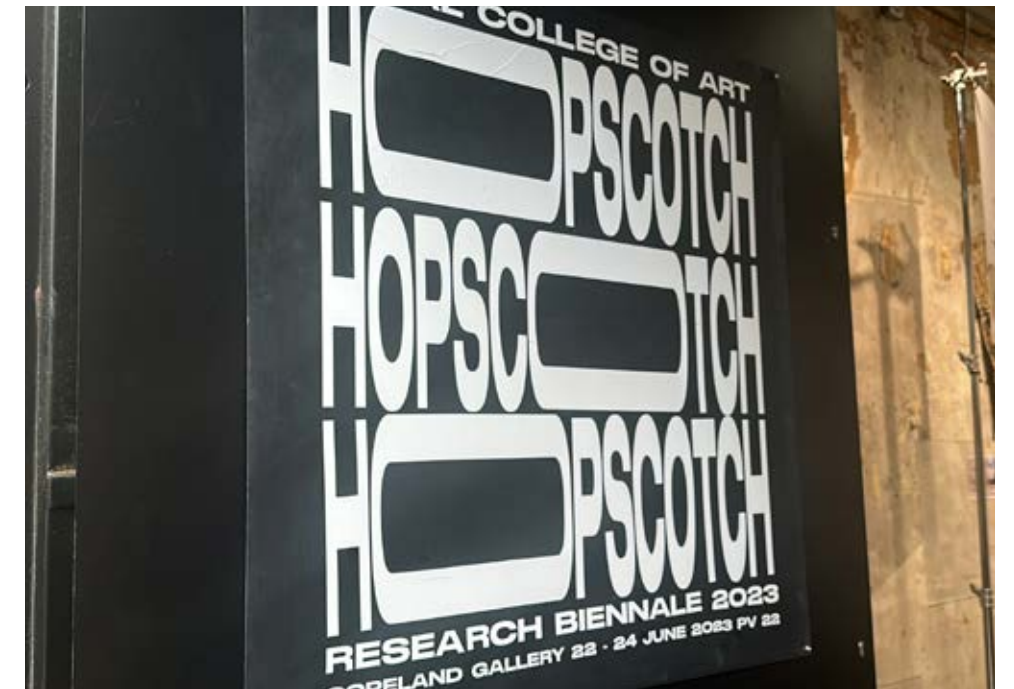


Fig. 14 Poster of the @Royal College of Art Research Biennale, 2023

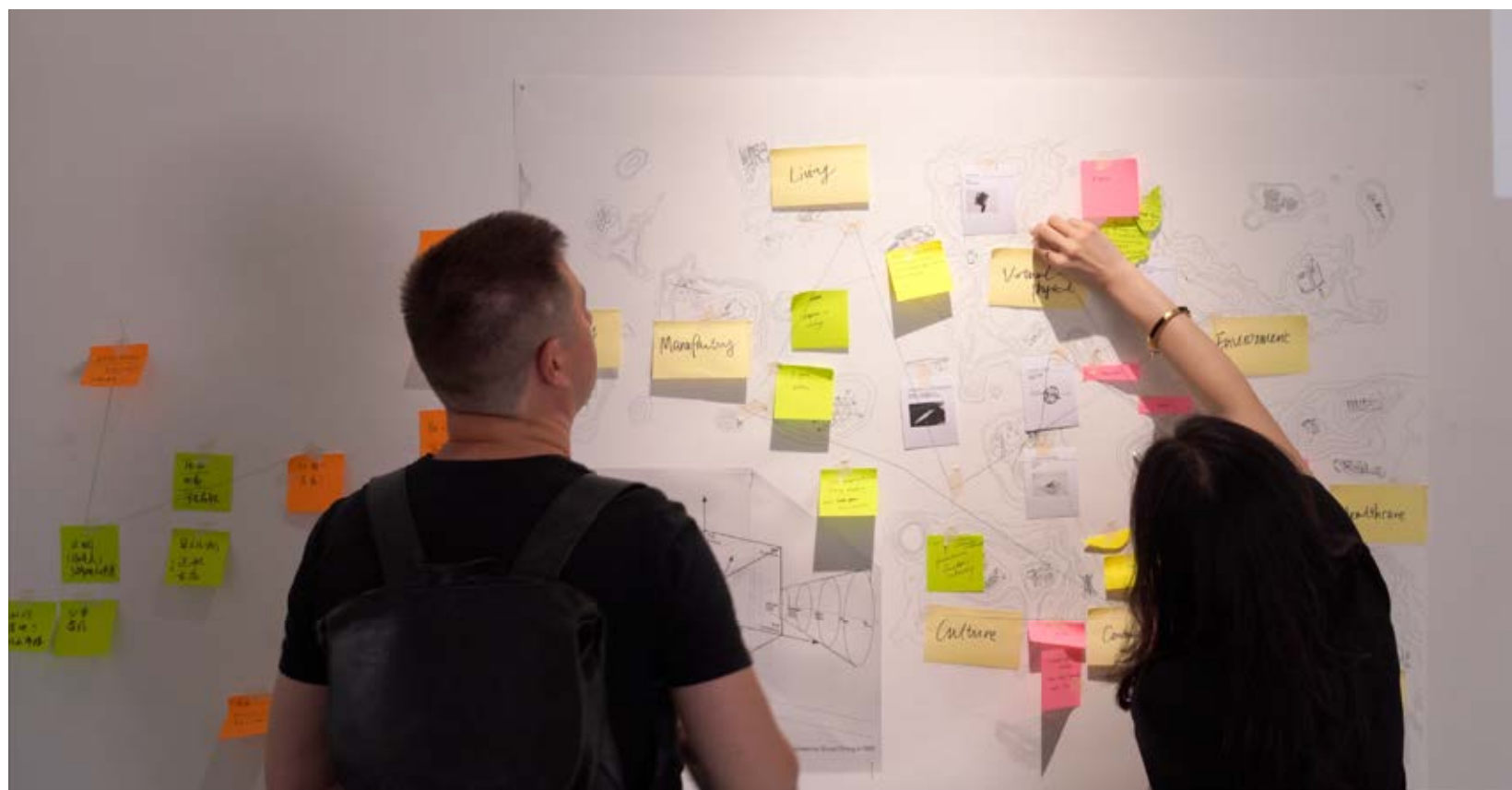


Fig. 13 Workshop in London

Participants: There were 6 participants in the workshop.

1) Genders: 2 Males and 4 Females.

2) Age Range: 22 – 40 years old.

3) Occupation Distribution:

Participant A is an artist and astrologer.

Participant B is a doctoral candidate in the field of computer art.

Participant C is a professional singer.

Participant D is a project event manager.

Participant E is a professional designer.

Participant F is a professional musician.



Fig. 15 Project 1

Project 1: Transforming from Virtual to Reality

Participant A is an artist and astrologer with a background in philosophy, and the design work she selected is the Virtual Social Metrics project. Participant A wrote down keywords such as number, time, distance, and frequency. The Participant proposed a strategy to translate this virtual project into real health metrics, thereby bridging the gap between virtual concepts and real-world applications. She suggested that, from the virtual to the body, the motivation behind this project may be healthy. This can help connect interpersonal communication in the virtual world with healthy relationships in the real world. The upgrade of this project is expected to take about three months to complete.

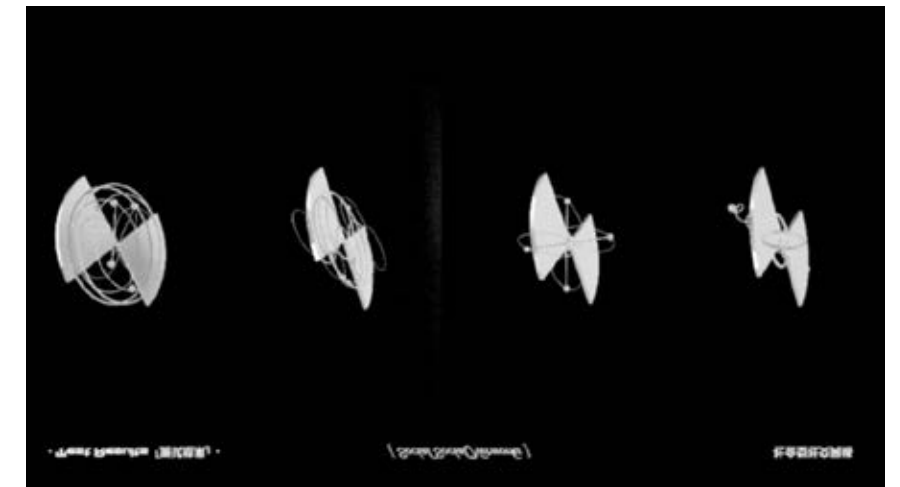


Fig. 16 Virtual Social Metrics, @Kexin He, 2022, all rights reserved

Virtual Social Metrics: Virtual Social Metrics: This project aims to explore relationships in the virtual world, inspired by methods for perceiving psychological social distance in offline social interaction, and to examine emotional social distance in the virtual world, which inspires people to think about new interactive relationships among human beings in online activities.



Fig. 19 Project 3

Project 3: Environmental Protection and Trans-disciplinary Inspiration

Participant C is a professional singer. She chose the project of Breathing in the Clouds, which conceived a production system that extracts water resources from the air. She tried to transform the fictional design project into a product in the market. In this imagined Island, she proposed a resource exchange mechanism, making the island not just a survival space but a miniature model of an ecosystem.

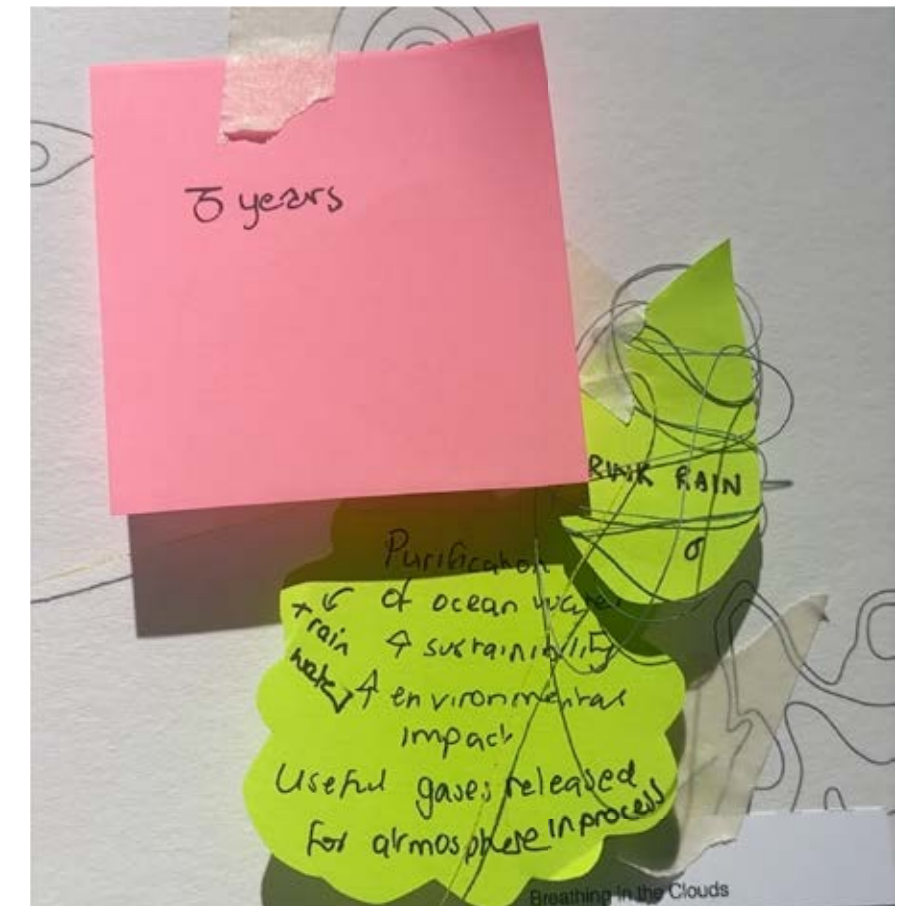


Fig. 20 Notes by Participants



Fig. 21 Project 4

Project 4: Guarding Memory and Continuing Culture in NFT

Participant D is a project event manager. She chose the Memory Insurance project as her foundation project. Her idea was to transform this project into a community culture by collaborating with charitable organisations to create Memory NFTs in the metaverse, making the preservation of memories a community co-creation activity. She took the original project as the idea-tion starting point. She changed the original idea of scent and merged it with the concept of NFT.



Fig. 22 Scent Memory Insurance, @Xiang Qi, 2021, all rights reserved

Scent Memory Insurance: This project is originally a service that uses scent as a medium to help people influence their memory and emotional experience by storing scent capsules through the olfactory senses, from a focus on treating illness to one on prevention. From the age of one to five, scent is important for awakening and enhancing deep memory. The scent is retained separately for five years, and the device amplifies it to enhance memory and transform emotions.



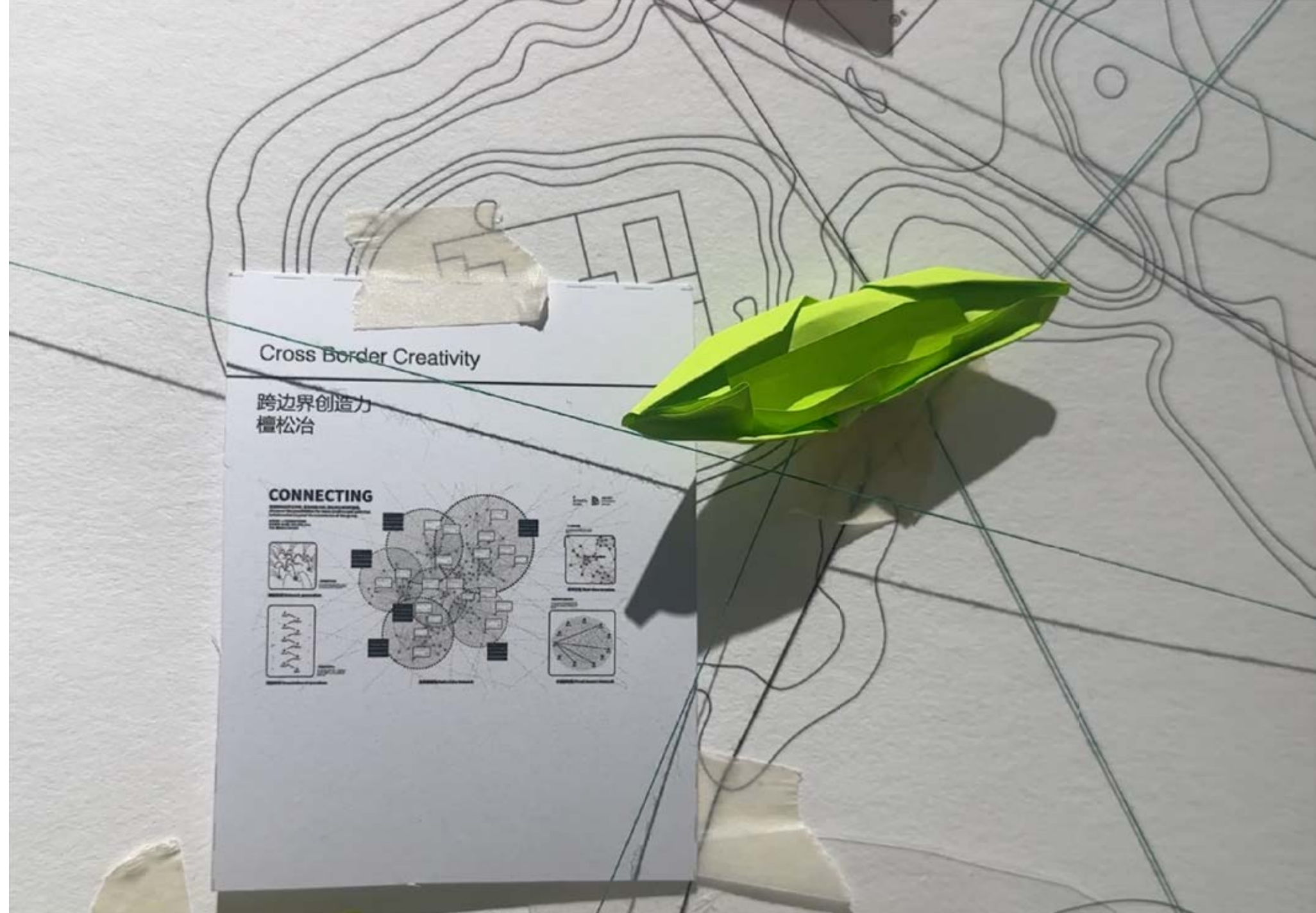


Fig. 23 Designed by Songye Tan

Project 5: From Connected Wisdom to Creativity

Participant E is a design director of an international company. She extended the Cross-Border Creativity project to address the importance of cross-disciplinary approaches to environmental and social issues. Her design resembles a small boat navigating the Innovation Island, full of unknowns and challenges, symbolising our exploratory and experimental spirit when we face complex social issues.

Cross-Border Creativity: This project aims to develop a systematic method for achieving creativity. Various boundaries divide people into different groups, limiting the exchange and sharing of knowledge and views. However, the development of artificial intelligence has replaced much repetitive work and freed people from complex tasks. This project aims to foster cooperation to realise cross-border and cross-group knowledge exchange and sharing. Information will connect different groups through a decentralised flow mode to identify new contradictions and conflicts, and to establish cross-group cooperation on this basis.



Fig. 24 Project 6

Project 6: Linking Context to Product

Participant F is a professional musician. He selected the project: Senna, a 3D-printed footwear platform created by Zixiong Wei in 2018 that transformed the traditional shoe-making industry. Participant E further developed this for the healthcare industry, introducing customisation in orthopaedics.

When understood as a simulated ecosystem, the workshop encouraged participants to question: Does this game necessarily require winners and losers? How to define necessary resources when success is not predetermined? What forms of value can emerge beyond conventional measures of achievement? These questions made me rethink the workshop's core concept: in an open, unpredictable environment, how do we perceive crises? Through this process, participants could explore and further develop students' design projects in a tangible way within an unpredictable environment. These interactions became part of the projects' evolution and design learning process.



Fig. 25 Designed by Zixiong Wei



Fig. 26 Workshop in London

Design Education Project 1

The Evolution of the Innovation Island Project

Phase 2



Fig. 27 Workshop in Beijing



Fig. 28 Materials of the Workshop

Innovation Island—the Educational Project Phase 2 in Beijing

The second phase of the Innovation Island workshop was held at the School of Design, Central Academy of Fine Arts (CAFA), and continued to raise the question of how to facilitate the development of design concepts generated within academic institutions to thrive in an unknown market.

The metaphor of surviving and thriving in unknown islands and oceans is employed to represent the challenges of the real world. Through a series of tools, workshop participants were invited to use symbolic materials such as wooden blocks, coloured paper, metal wire, and fabric. Each tool represented a key dimension for evaluating the design. The factors include sustainability, functionality, aesthetic expression, energy efficiency, and economic benefits. Workshop participants were grouped in teams.



Fig. 29 Maps of the Workshop



Fig. 30 Maps of the Workshop

Research Objectives: This project explores the development of a design concept through interactive discussions and small-group collaboration. To explore how design students think about other designs and further simulate their entry into the real-world process.

Location: Workshop at the Cumulus Beijing Conference, 4th floor classroom, School of Design, Central Academy of Fine Arts, No.8 Huajiadi South Street, Chaoyang, Beijing, China.

Date: November 22, 2023

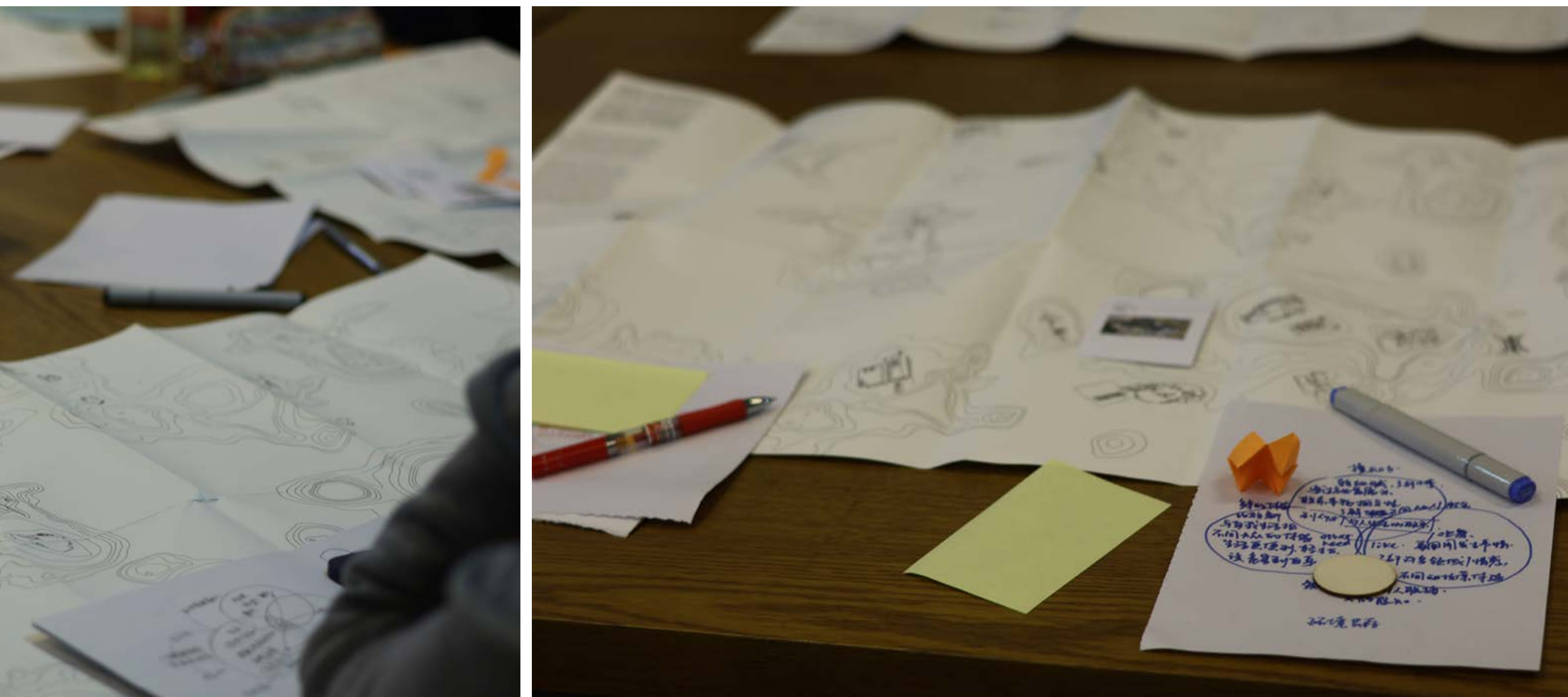


Fig. 31 Maps of the Workshop

Participants: 35 participants signed up for this workshop. 4-5 people grouped as a team. All the participants were Cumulus Beijing Conference attendees, and their majors were in art and design. One participant was a professional designer, one was a design professor, and the others were students at the Central Academy of Fine Arts.

1) **Gender:** 7 Males and 28 Females.

2) **Age Range:** 20 – 30 years old.

Design Process: Participants were grouped in teams to reconstruct design concepts from the fifty design projects created by the Innovation Design programme students. They use the provided materials and tools to generate applicable scenarios or recreate new ideas.



Fig. 32 Project 1



Fig. 33 Project 2

Project Analysis

In the second phase of the design education project, Innovation Island, most participants were design students from the School of Design. Compared with feedback from the London workshop, which involved public audiences outside the design world, their iterations were more practical. In contrast, design students in the school system were more focused on the conceptual aspects of projects.

For example, Participants A and B were both students at the School of Design, the Central Academy of Fine Arts. Participants A and B, along with the other two, formed a group. They designed a musical school and community based on two design cards: the Land of Words and Ripples. They regenerated the virtual platform for people seeking similar minds in Ripples and gave it a con-



Fig. 34 Participants of the Workshop

text of musical education. The team emphasised creating a tree of inspiration as the symbol of this community.

The Land of Words, as a cultural project about the memory of the old city, can also serve as a new perspective on this music school or community. Previous student work became inspirational cards that would be helpful for conceptual divergence in the design of teaching activities.

Participant C was a professional designer. He shifted the focus from abstract concepts to generating consistent purchasing behaviour from potential users as the main point of survival in the Innovation Island. He felt pressure to say that making money should be the key thing. Some participants said that when they saw the tools of these workshops, their group had some understanding of these basic materials as the five fundamental elements, such as earth as life and desire, gold as rights, water as a law of society because it is fluid, wood as productivity or technology, and fire as a feeling of warmth as a benefit. This feedback also inspired me to prototype the workshop tools later on.

Participant E said that the implementation of tools brought human abilities into play. Although artificial intelligence tools could support people in working more efficiently in some ways, some tasks cannot be replaced, such as theatre rehearsals, which require human-to-human collaboration. Participant F's team focused on the theme of health from a traditional Chinese medicine perspective. They placed the healthcare industry at the centre of the map and identified other key aspects surrounding it.



Fig. 35 Participants of the Workshop



Fig. 36 Participants of the Workshop



Fig. 37 Participants of the Workshop



Fig. 38 Participants of the Workshop



Fig. 39 Innovation Island Exhibition, 2023



Design Education Project 1

The Evolution of the Innovation Island Project

Exhibition Format

The Innovation Island Exhibition was a physical representation of the co-creation process. The exhibition was held from April 1 to April 23, 2023, in the Central Academy of Fine Arts Museum's ground-floor exhibition hall. As the curator and lead of the project, I used this exhibition as a research field to collect public feedback, creating an environment for students to absorb audience feedback on their projects. Students' projects were clustered into eight innovative opportunities sections, such as Environmental Coexistence, Ubiquitous Education, Digital Parallel World, Artificial Intelligence Collaboration, From Cure to Prevention, Stepping Manufacturing, Cultural Environment Rebuilt and Space Daily, while deepening the value of design-driven innovation methods (Cheng, 2023). Fifty design projects I supervised were exhibited in each section, presenting a continually evolving future envisioned by young designers.

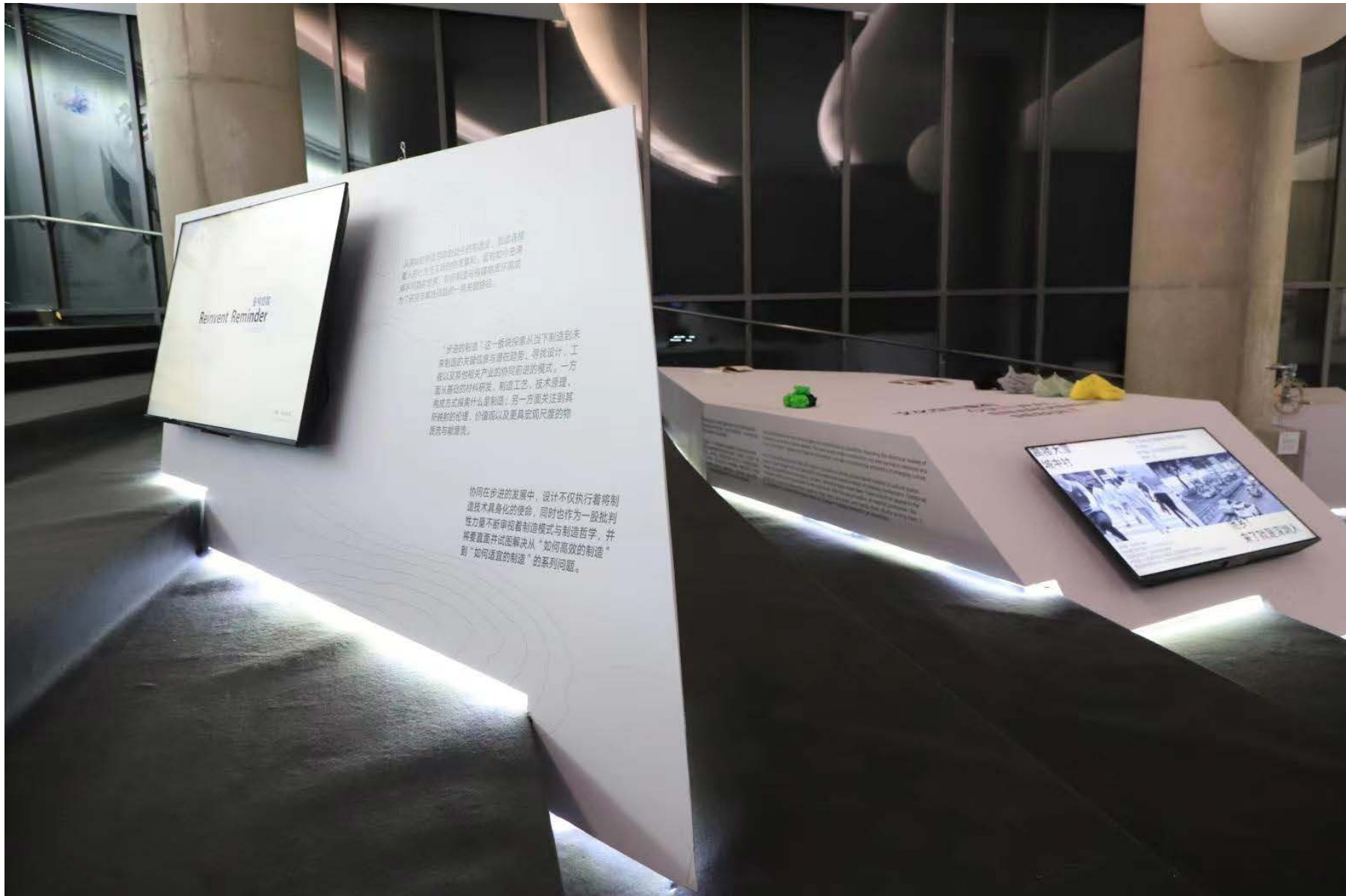


Fig. 40 Islands
Fig. 41 Islands
Fig. 42 Islands



Fig. 43 Innovation Island Exhibition, 2023

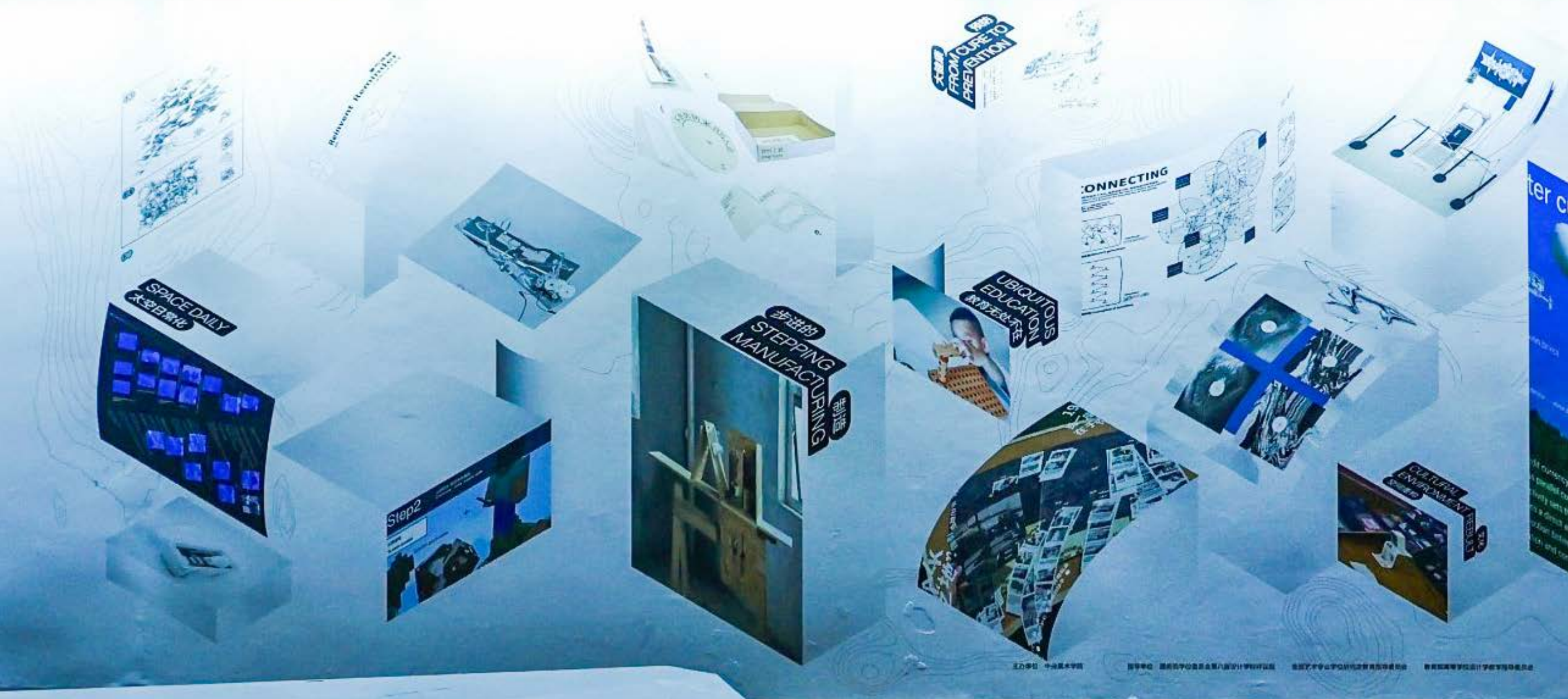


Fig. 44 Innovation Island Exhibition, 2023

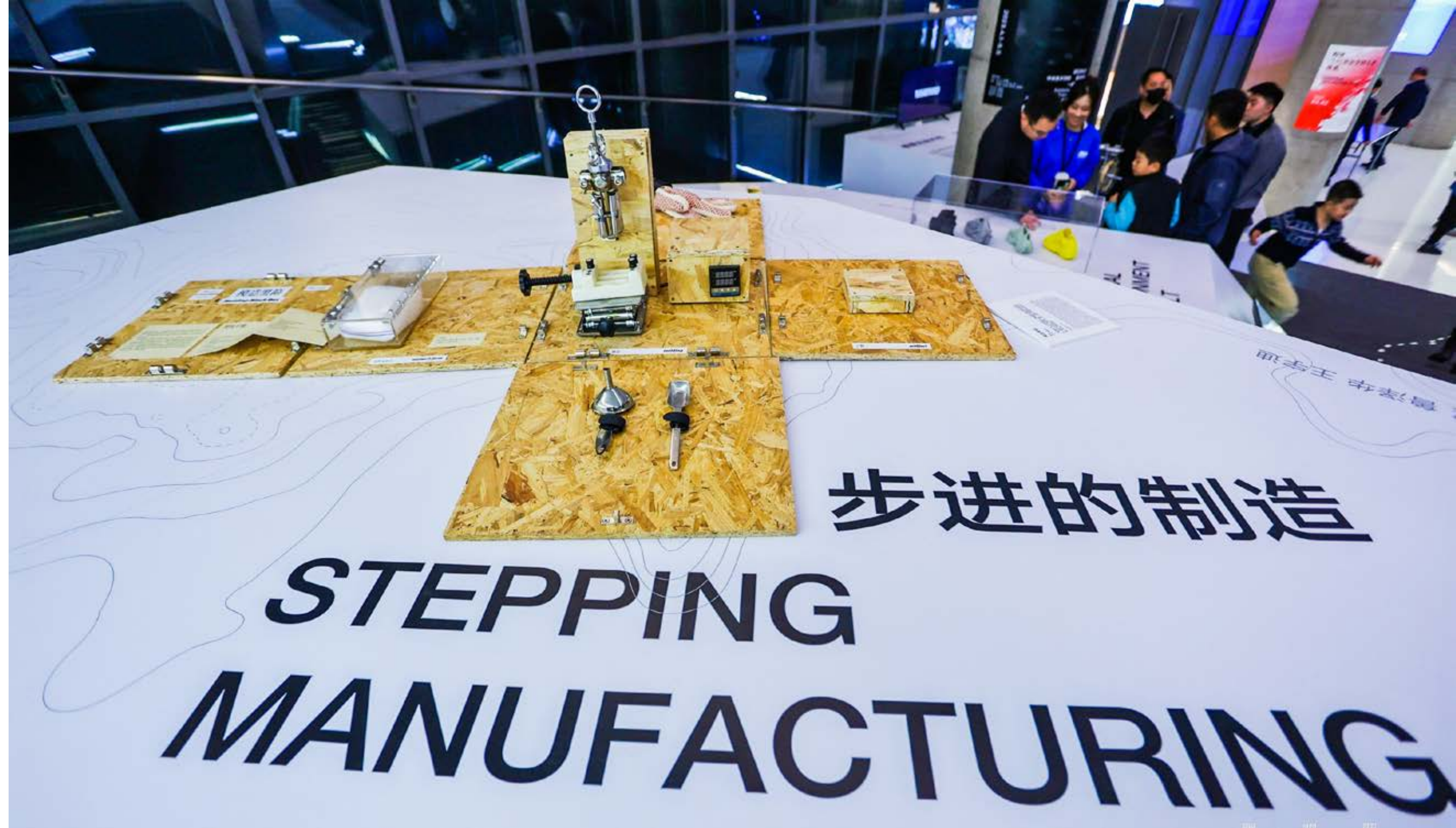
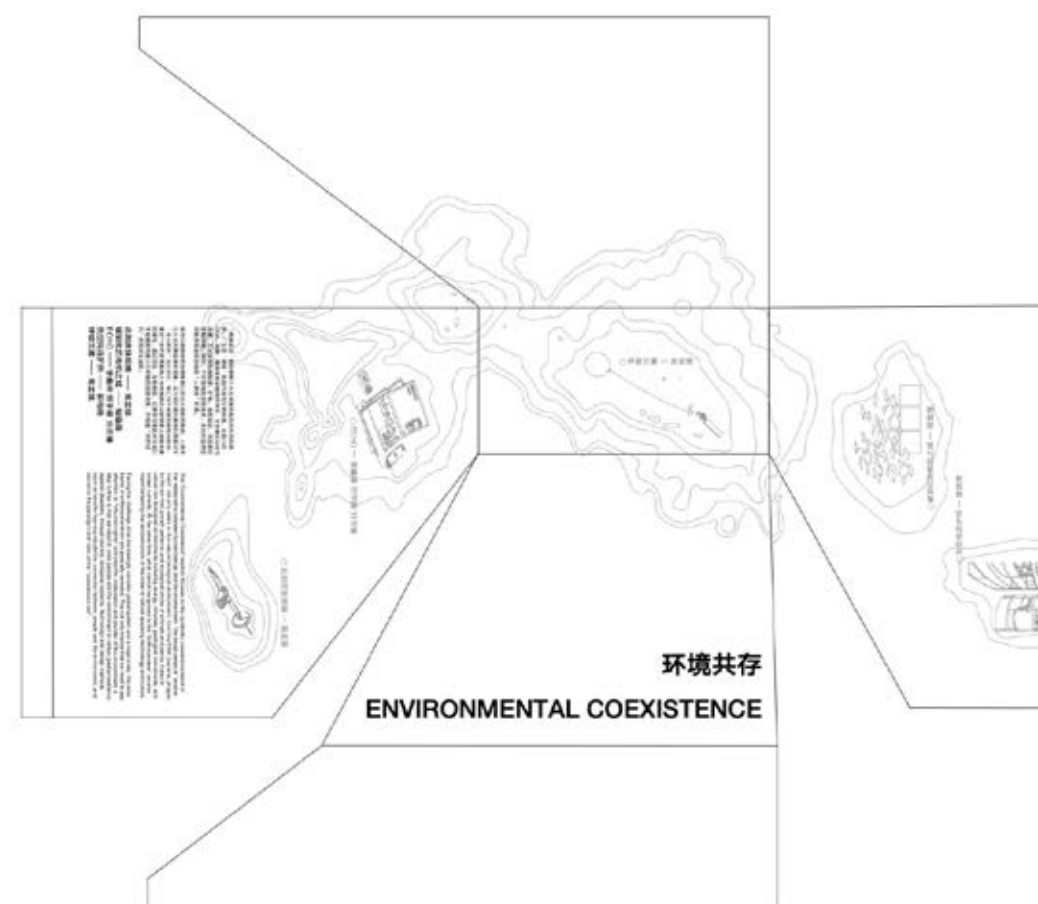
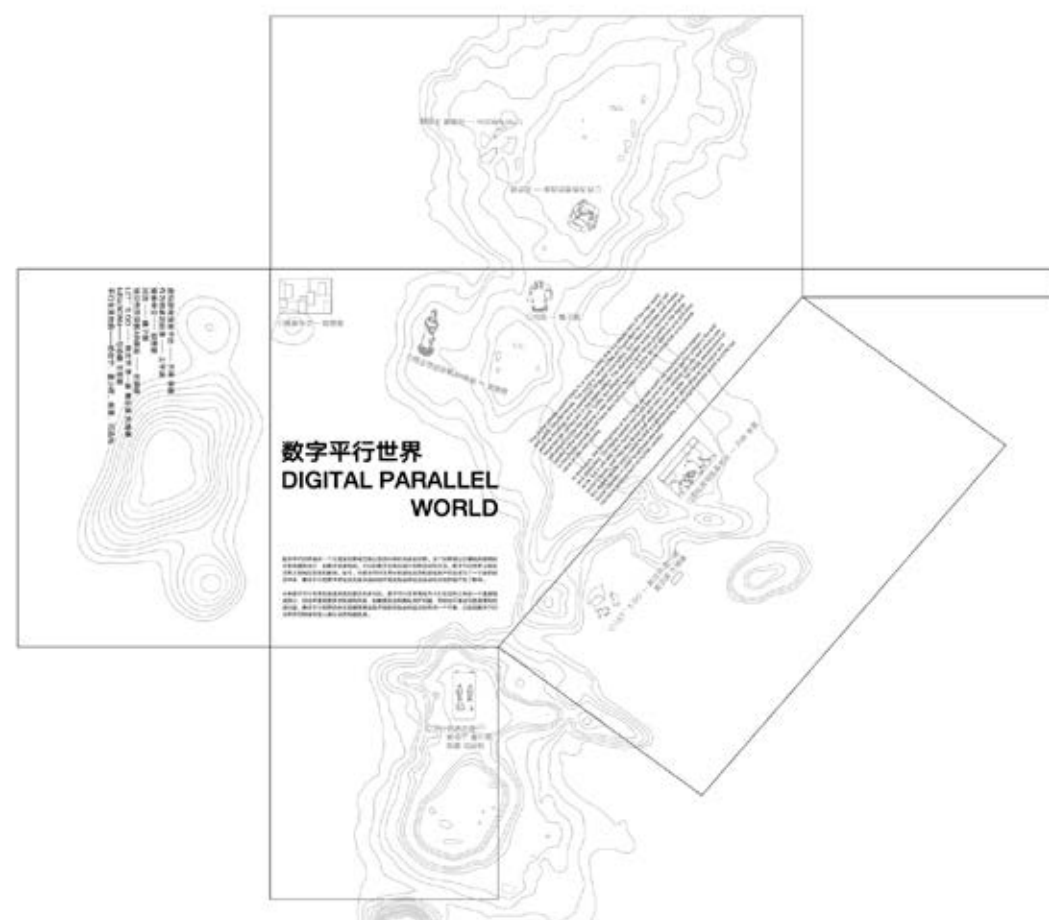
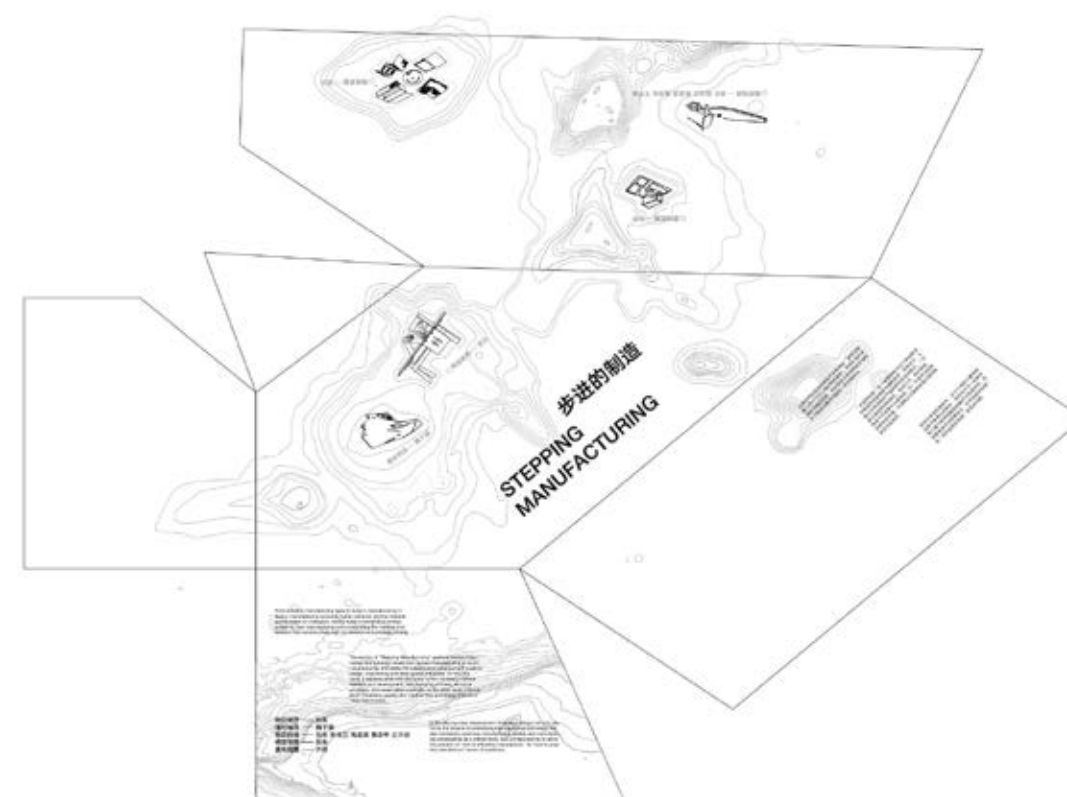
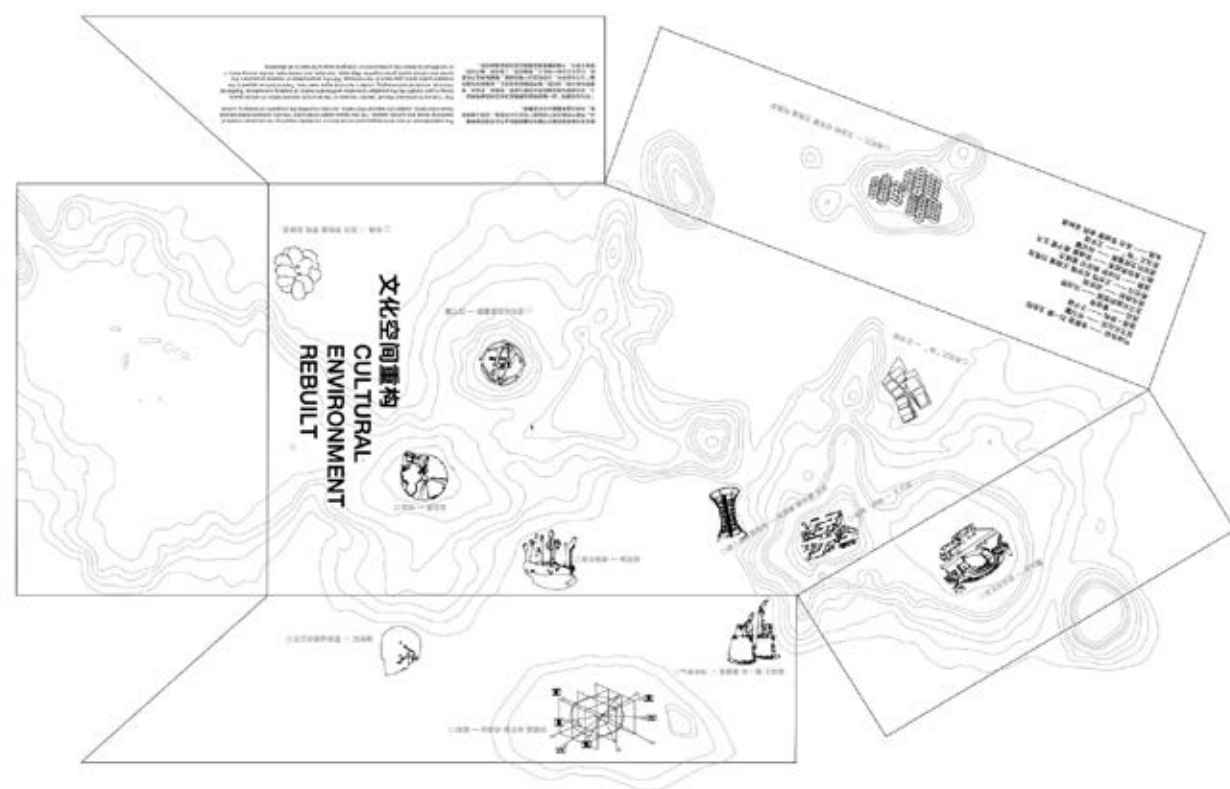


Fig. 45 Innovation Island Exhibition, 2023



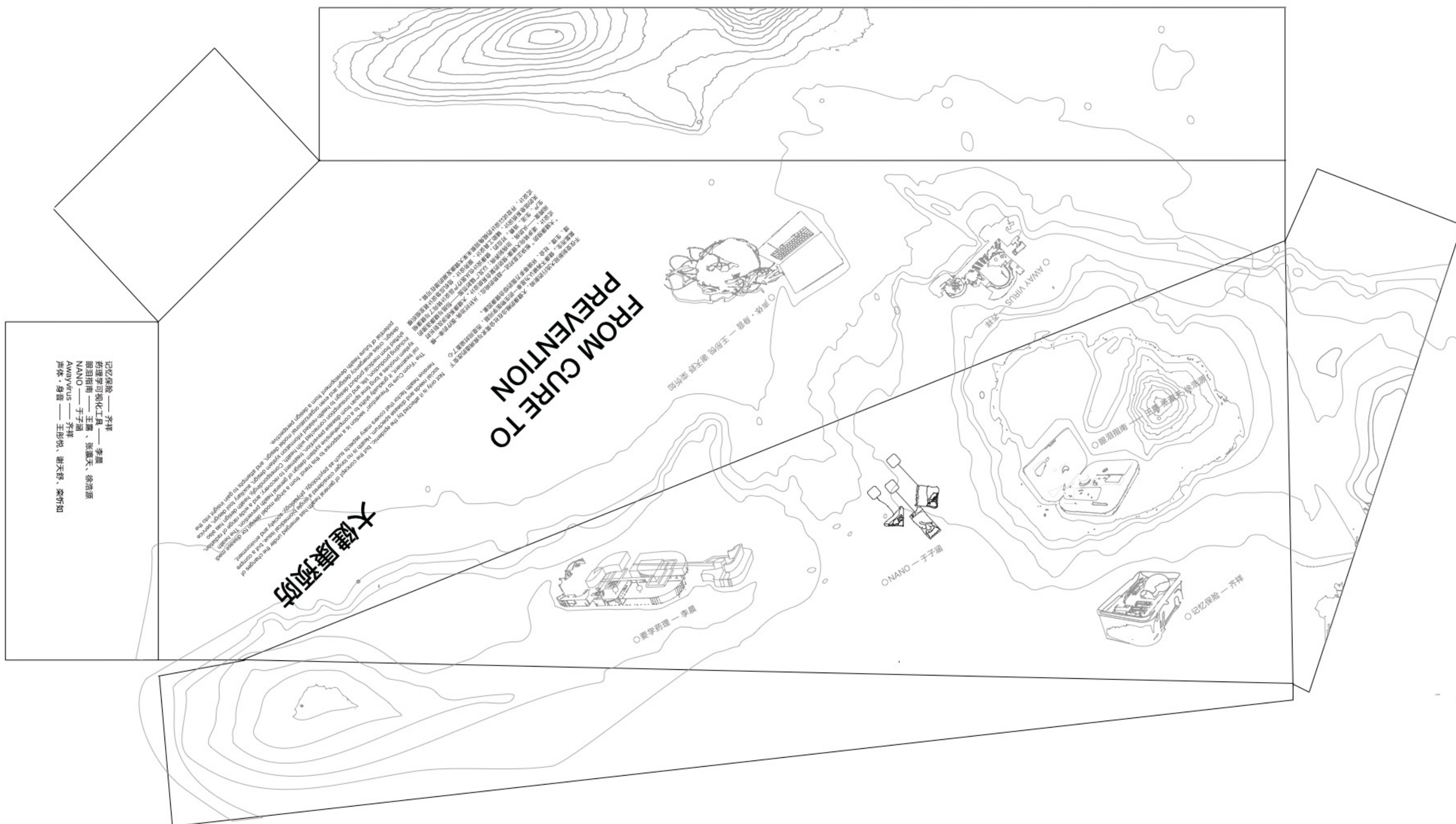
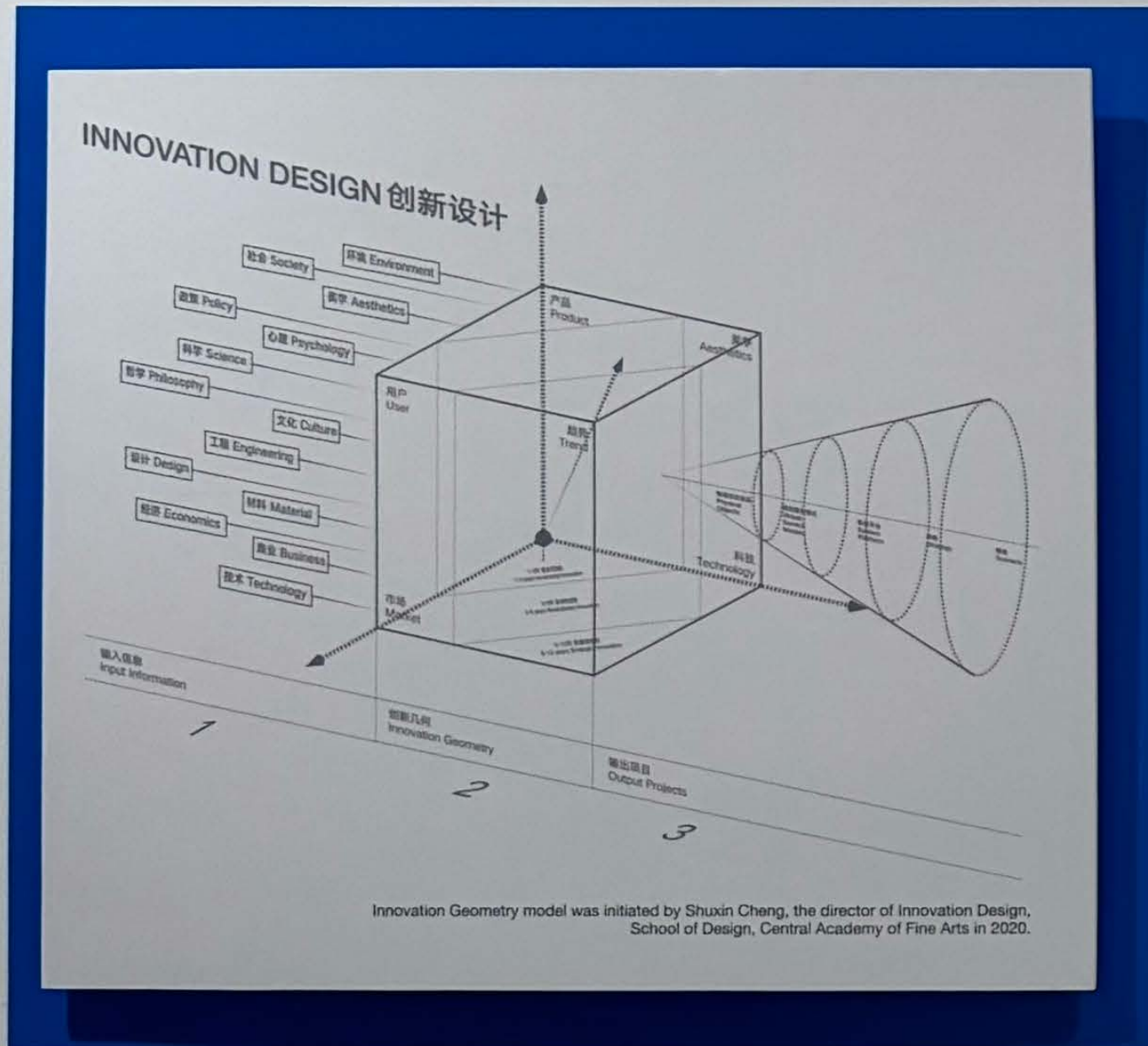


Fig. 46 Graphics of Innovation Island Exhibition Blocks, drawn by Tongyue Wang and Yuqing Ren, 2023

创新几何模型



创新机遇岛屿



创新设计产出

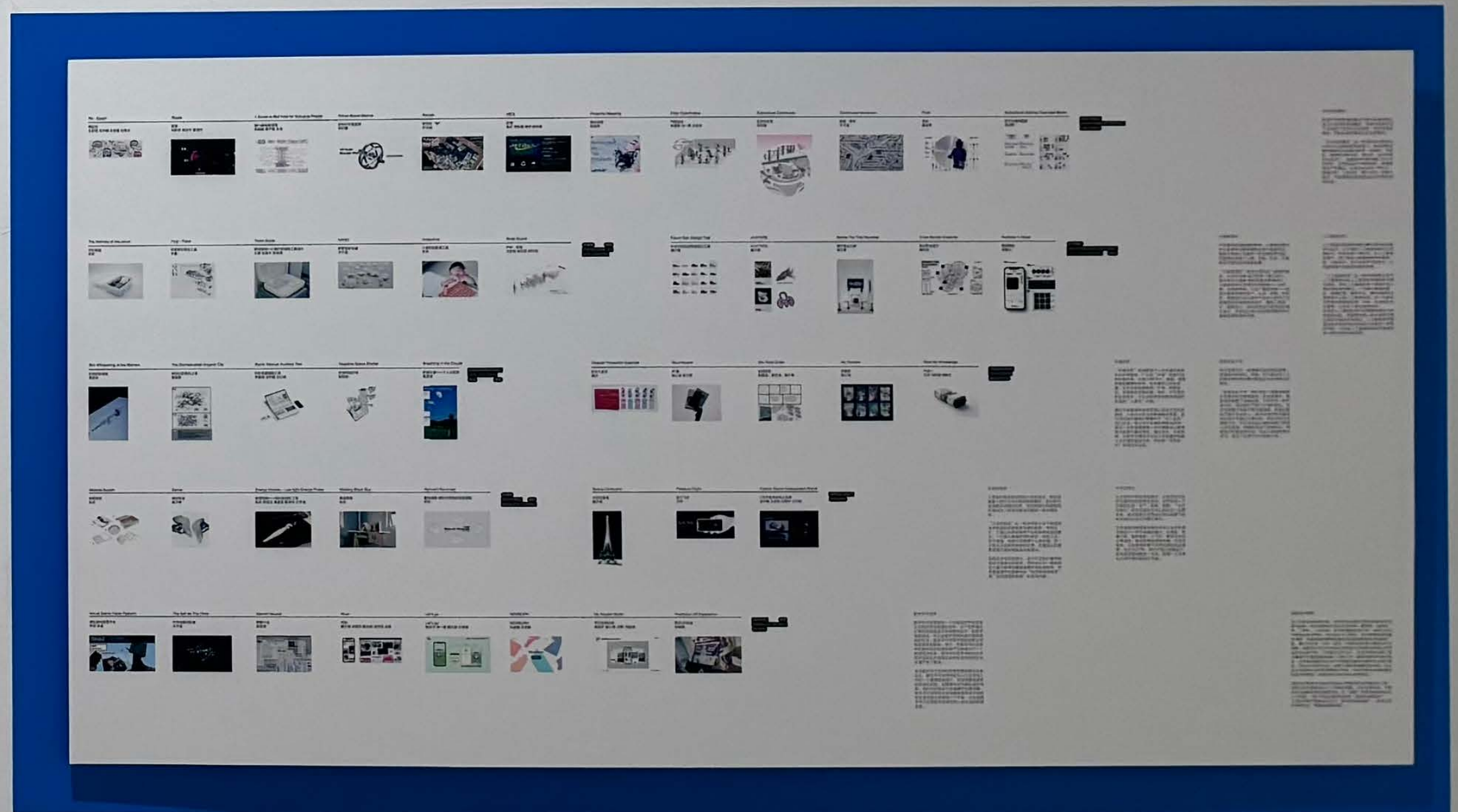
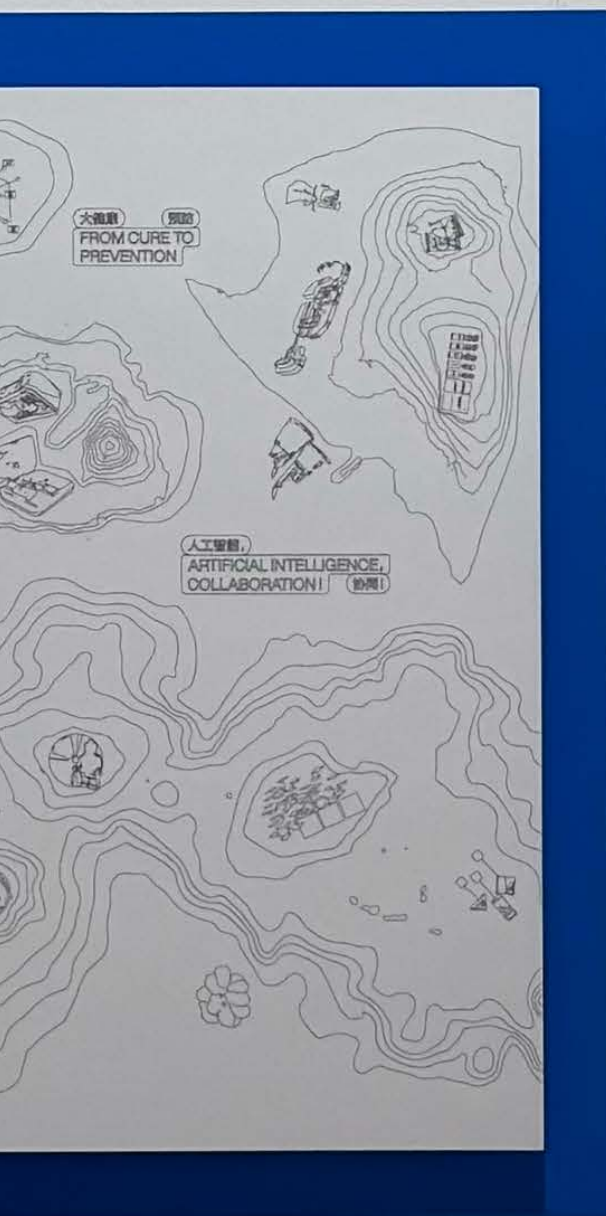


Fig. 47 Innovation Island participated CAFA's exhibition, 2023



Fig. 48 SCRY Shuttle, ©SCRY, photo by Qingshan Wang, 2021

Design Entrepreneurial Project 2

Dao as Creativity—SCRY

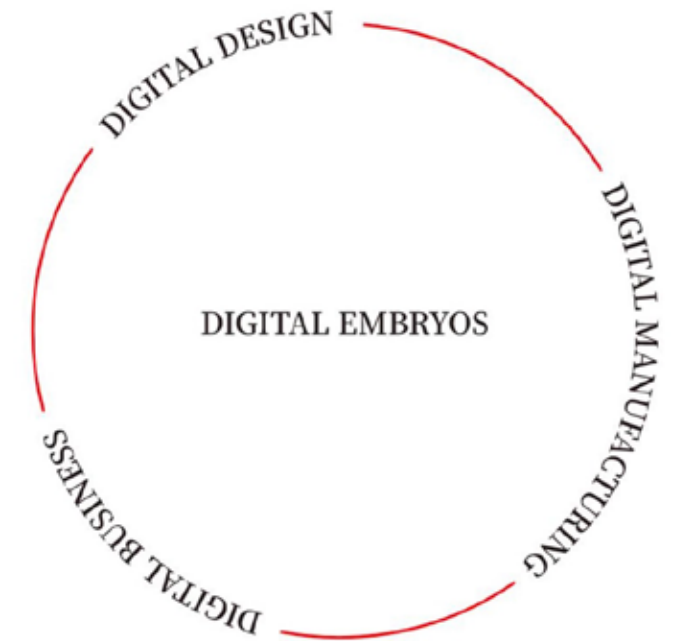


Fig. 49 Digital Embryo, ©SCRY

Sub RQ 3 (Practices): How can an educational process, **an entrepreneurial organisation**, and a value framework, rooted in Chinese humanistic thought, be designed to facilitate the transformation of conceptual design ideas into entrepreneurial practices?

My second practice is SCRY. I conduct action research with the Research through Design approach, focusing on the design of this entrepreneurial organisation. The design entrepreneurship project originated as a startup I co-founded with one of my students in 2020, before beginning my PhD research in 2021. Since then, I have stepped back from the co-founder role and reflected on my practice from a researcher's perspective. More importantly, during this process, I observed that I have adopted a worldview rooted in the Chinese philosophy of becoming to guide my entrepreneurial journey.

Chinese Humanistic Values:

Anthropocosmic Unity
Continuity of Being
Dao
Embodied Knowing
Non-action
Selfhood as Creative Transformation
Tianxia
Unity of Heaven and Humanity
Unity of Knowledge and Action



Fig. 50 SCRY AIGEN-01
Fig. 51 SCRY x Sankuanz, SCRY Core



Universality
In Uniqueness

Daily Uniqueness



Chapter 1

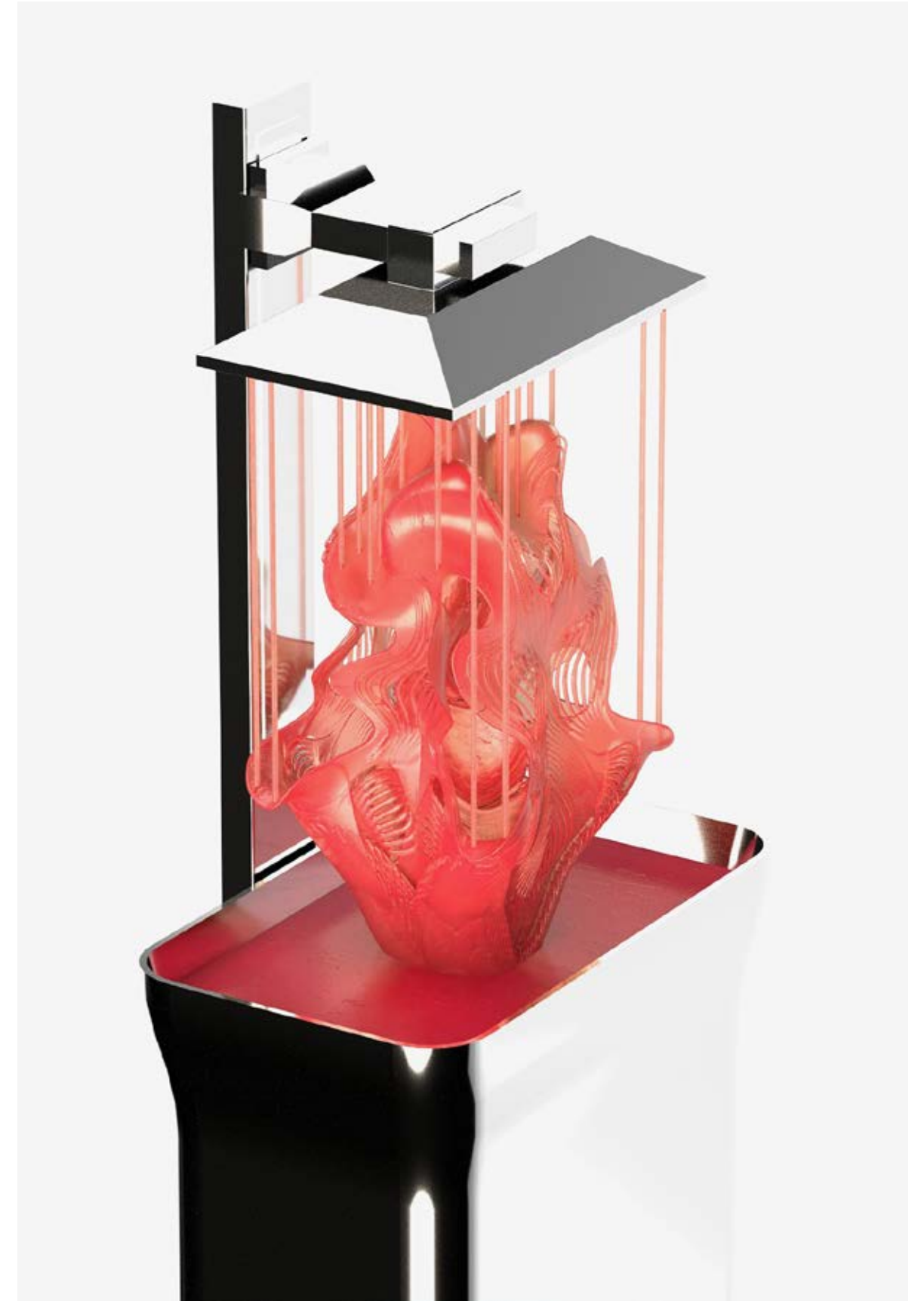


Fig. 52 SCRY Stela
Fig. 53 3D Printing Process



In 2020, Zixiong and I decided to establish SCRY together and launched the Digital Embryo framework, spanning digital design, manufacturing, and business, forming a complete chain from R&D to sales, and released the world's first truly wearable integrated 3D printed shoe in the fashion industry (Hypebeast, 2021). Creating a new product category and bringing it to market is an important driving force for design, combined with technology and the market. SCRY, which won two Red Dot awards in 2023, in both the Innovative Product and Fashion, Lifestyle, and Accessories Award categories, the jury states:

The still young 3D models from SCRY represent a particularly form-fitting way of individualising shoe production. The “Digital Embryo” philosophy combines the digital design of the shoe desired by the consumer directly with the step-by-step and variable digital output. It offers advantages in terms of energy and material use, does not require serial minimum quantities or rigid production facilities, eliminates the need for an assembly line and enables the precise use of materials without waste. The shoe is produced mainly from newly developed polymer materials that are compactly recyclable after use. It was in particular the well-intertwined design of process and product that impressed the jury.
(Red Dot Design Award: 3D Printed Footwear SCRY, 2023)



reddot winner 2023
innovative product



reddot winner 2023
fashion design

Fig. 54 SCRY Shuttle, ©SCRY, photo by Qingshan Wang, 2021



Fig. 55 @SCRY Visual



Fig. 56 @SCRY Visual

Intangible to Tangible

Chapter 2

Fig. 57 SCRY x Heliot Emil
Fig. 58 SCRY Virtual Boots



Untouchable to
Touchable



Fig. 59 SCRY x Iris van Herpen, @SCRY



183.333 mm

As I explore further, I increasingly realised that bridging the gap between design innovation education and so-called successful entrepreneurship may no longer be my focus. Through my continued exploration of Chinese humanistic thought, I have come to a deeper understanding of the core of Chinese humanistic philosophy, Dao.

SCRY
Stela Basic
Shadow



Fig. 60 SCRY Stela



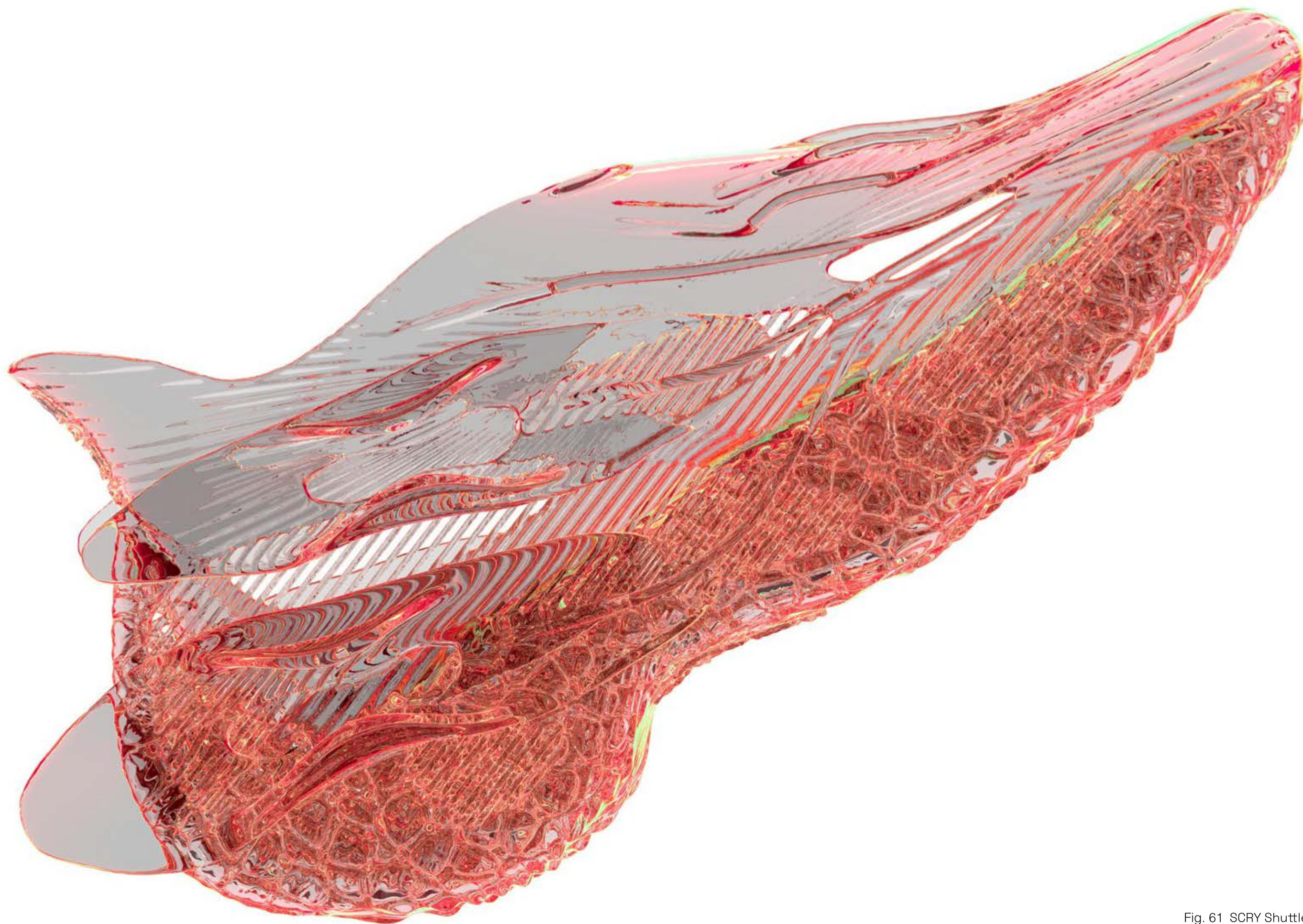


Fig. 61 SCRY Shuttle,©SCRY

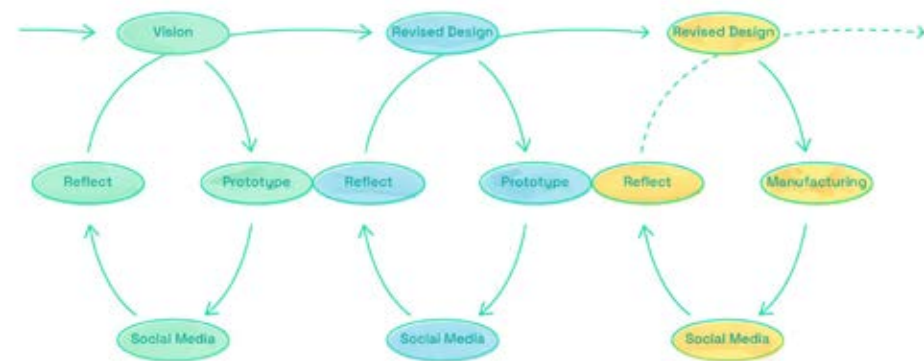


Fig. 62 The Project Loop

I build upon Tu (2012)'s Chinese humanistic method with Argyris (1977)'s Double Loop Learning in Organisations, the framework of Action Research (Lewin, 1946) and the Experimental Learning theory (Kolb, 1984) in this project.

The First Loop—Development of New Products

The First Loop: Vision-driven Experimental Product Design Loop

- 1) Plan: Vision-driven Design
- 2) Act: Rapid Prototyping
- 3) Observe: Social Media Response
- 4) Reflect: Prepare for the Next Round

The Second Layer—Development of Design-driven Entrepreneurship

On top of the Vision-driven Experimental Product Design Loop, SCRY's second layer is to think about the value creation brought by design-driven entrepreneurship from a broader perspective.

Fig. 63 SCRY Draco, ©SCRY





Fig. 6



Fig. 65 SCRY ZERO Visual, ©SCRY

Systhesis Project 3

Chinese Humanistic Framework for Design Entrepreneurship – Dao Jing

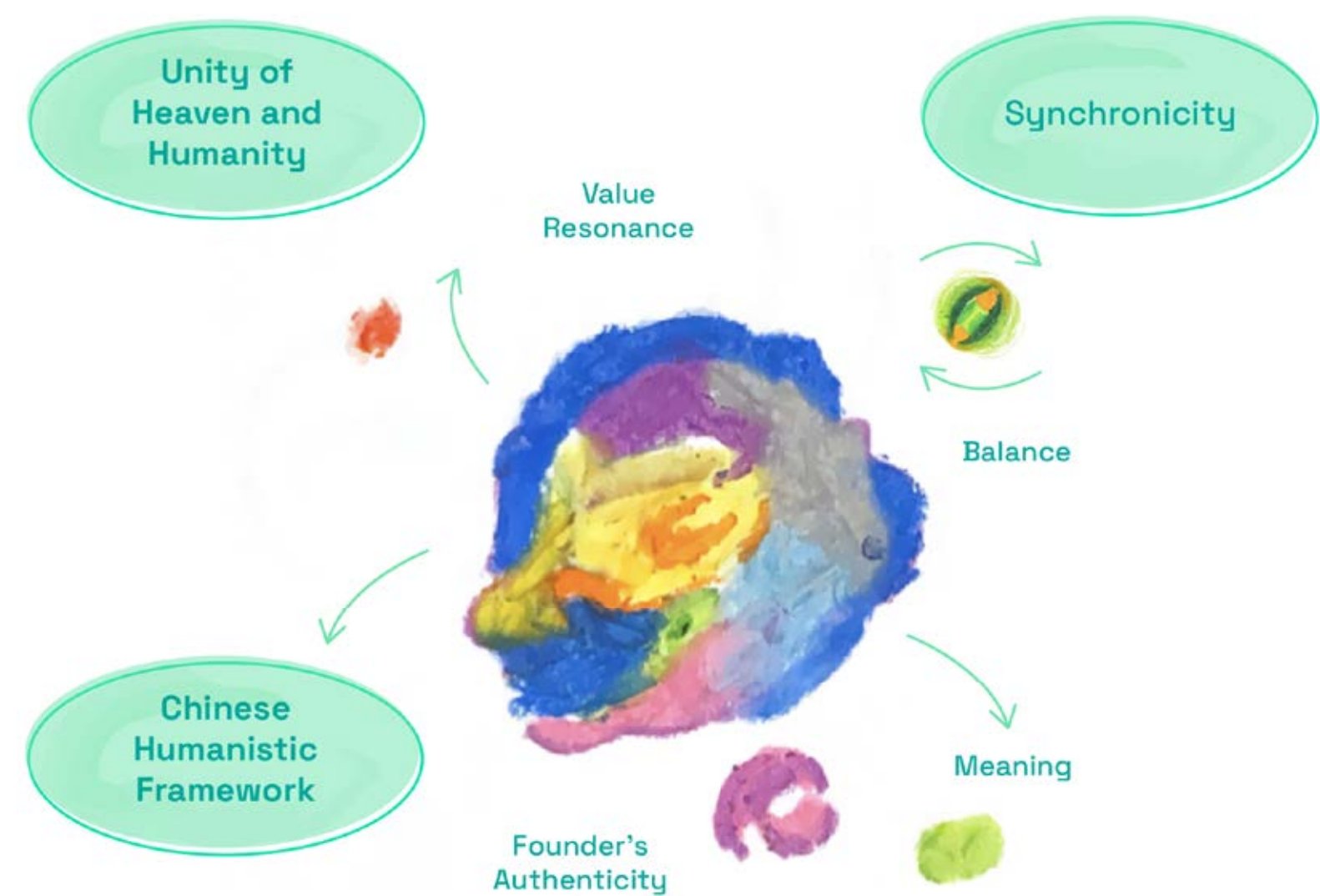


Fig. 66 Dao Jing Framework

Sub RQ 3 (Practices): How can an educational process, an entrepreneurial organisation, and a **value framework**, rooted in Chinese humanistic thought, be designed to facilitate the transformation of conceptual design ideas into entrepreneurial practices?

The Dao Jing Framework is an open-ended value framework of entrepreneurial unfolding. It is a coherent state that designers achieve through personal reflection, collaboration, and unity of natural resonance. In this state, designers no longer dominate the design process but resonate harmoniously with people, materials, contexts and the environment. This framework evaluates not what entrepreneurship achieves, but what it unfolds.

Chinese Humanistic Values:

Anthropocosmic Unity	Synchronicity
Chinese Emergence	The self
Dao	Tianxia
Embodied Knowing	Unity of Heaven and Humanity
Finding one's place in the world	Unity of Knowledge and Action
Jingjie	
Spiritual Humanism	

Philosophy

Science

Technology

Anthropology

Culture

Engineering

Design

Environment

Economics

Business

Psychology

Aesthetics

Project 1 Innovation Island
Design Innovation Education

Synchronicity in Design Entrepreneurship

The Chinese humanistic design entrepreneurship value framework that I proposed introduces another principle, Synchronicity. This sounds similar to serendipity but different. Serendipity is well-suited to the combination of opportunity identification and ideation. Synchronicity is a fundamental basis of logic, articulated by Jung in psychology. Carl G. Jung's principle of synchronicity is distilled from the Chinese classic *Yijing*, which he considers to be the purest expression of Chinese thought (Wilhelm & Jung, 2020, p. 151). He pointed out that, unlike Greek-trained Western thinking, Chinese thinking does not aim purely at grasping details, but sees details as part of the whole. He argued that judgments needed to rely on the irrational functions of consciousness, such as sensations and intuition. He pointed out that the principle of synchronicity included meaningful coincidental events which were connected through simultaneity and Dao (Jung, 2020, p. 101). He believes that the *Yijing*, as the basis of classical Chinese philosophy, is one of the oldest known methods for managing the overall situation and arranging details of the whole universe, including the interaction of yin and yang.



Fig. 67 Galaxy Doodle
Fig. 68 Galaxy Doodle



Fig. 69 Galaxy Doodle
Fig. 70 Galaxy Doodle
Fig. 71 Galaxy Doodle

The Dao Jing Framework highlights the contribution of Chinese humanistic philosophy to design innovation and entrepreneurial practice in terms of values.

Founder's Authenticity: This is about the founder's original intention, entrepreneurial motivation, values, and worldview. This judgment goes beyond credibility and truth. It concerns the founder's authenticity and purity in the consistency of purpose, values, and worldview, as well as the way of making trade-offs that can still be maintained under stress.

Meaning: Meaning can be found at many levels, from the founder to the corporate culture to the lifestyle created for potential users. The ability of organisations to continuously update meaning, from the ordinary meaning of team culture, to the user's future scenarios. Whether entrepreneurial activities have the capacity to continuously create meaning, rather than merely achieving predetermined goals. Human existence is a continuous process of self-transformation, and meaning is continuously generated. This elevates the perspective from a methodological level to a worldview level.

Dynamic Balance: Entrepreneurship can be understood as a process of intervening in the world and emphasising co-inhabiting. Mediate tension with the way of yin and yang.

Value Resonance: The extent to which value propositions are heard, understood, and are willing to be practised together in different groups or fields. Unlike acceptance, it requires the same frequency of value to occur, not just the completion of the transaction. It is the extent to which entrepreneurial practice resonates with values across multiple levels (individual, social, cultural, and environmental).

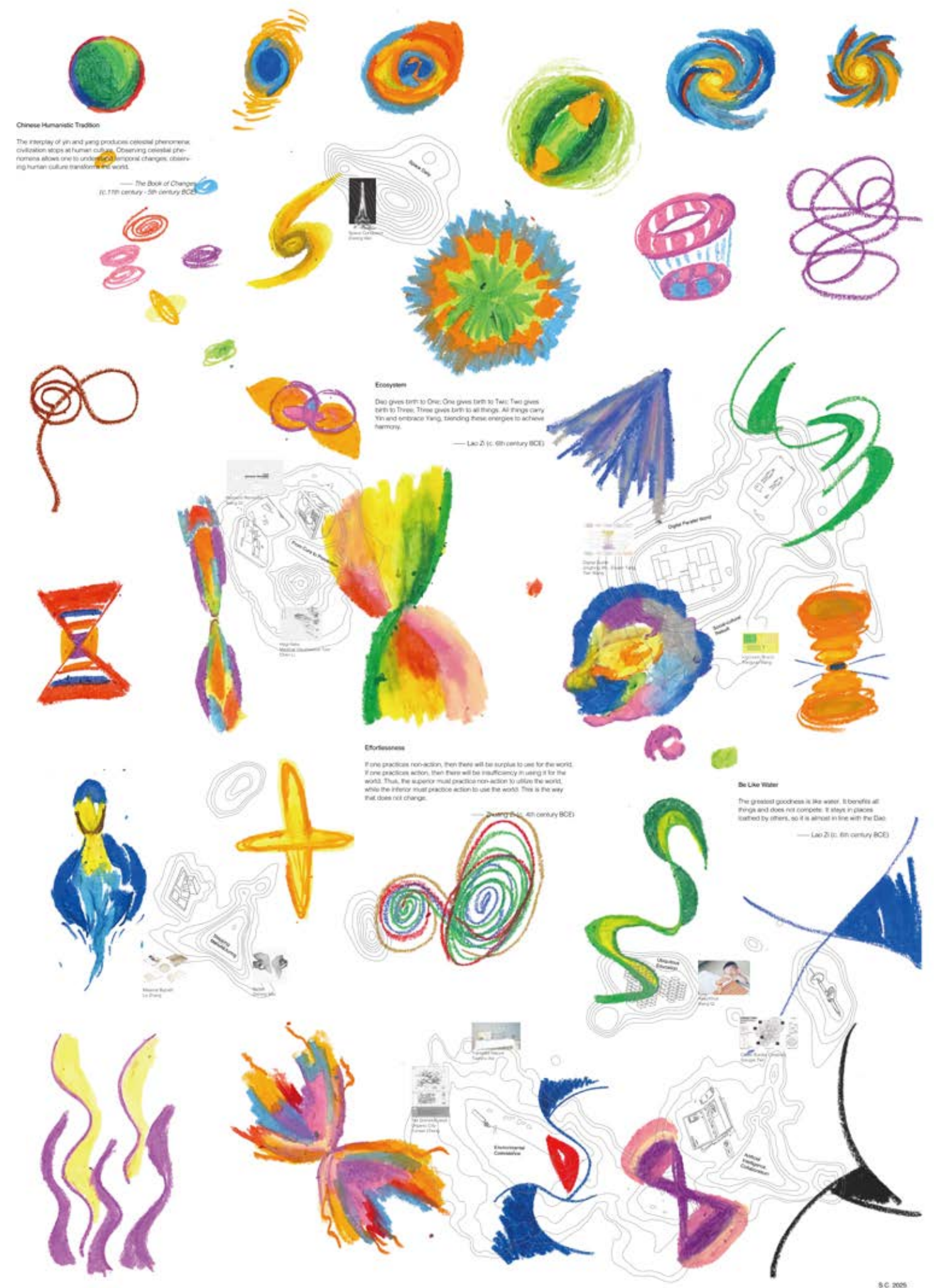


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Fig. 73 Water Flows Down, RCA Research Biennale, @Shuxin Cheng, 2025, all rights reserved



Fig. 74 Water Flows Down, Screen Printing on Aluminum Composite Panel, @Shuxin Cheng, 2026, all rights reserved

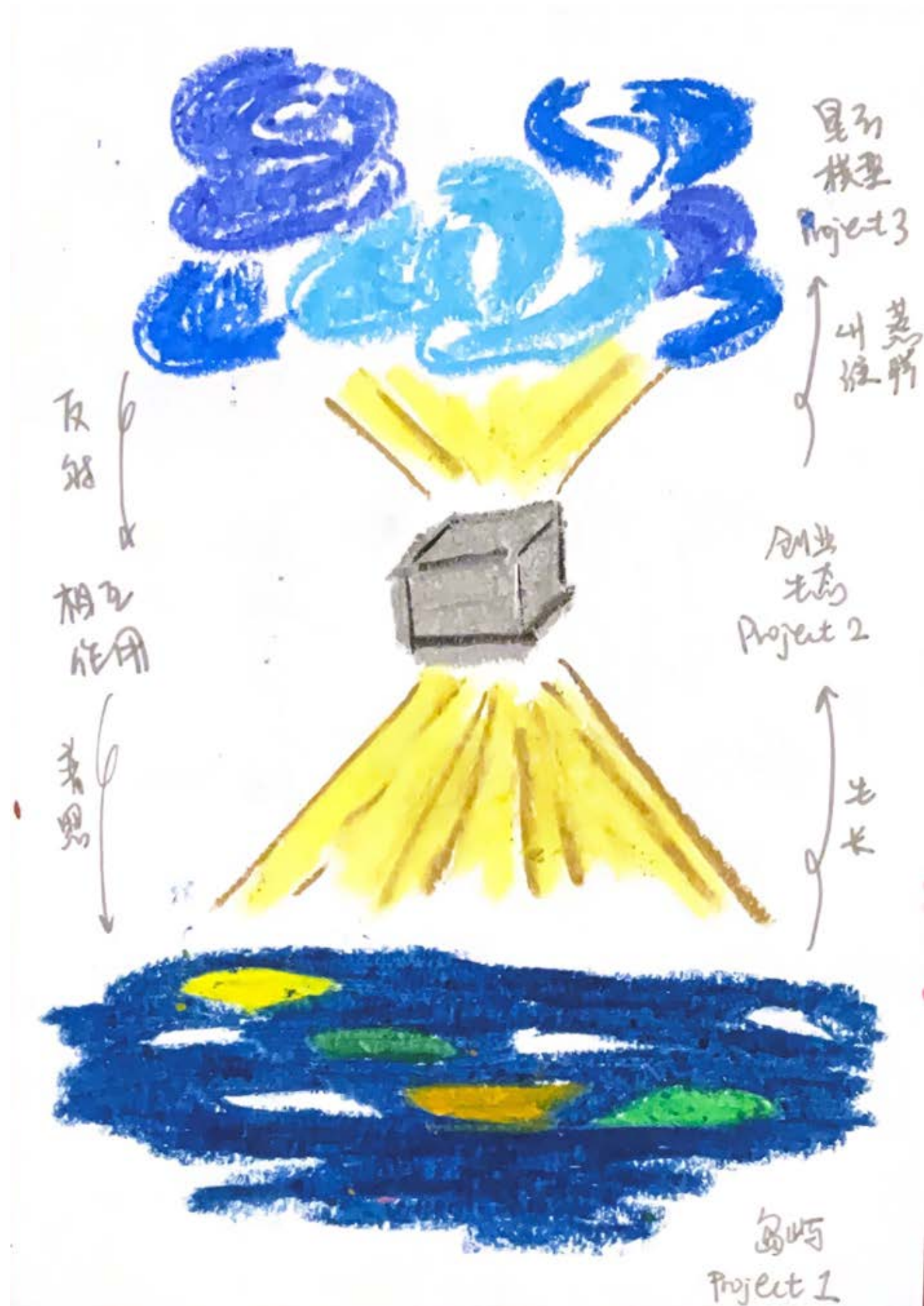


Fig. 75 Project Notes
Fig. 76 Galaxy Doodle

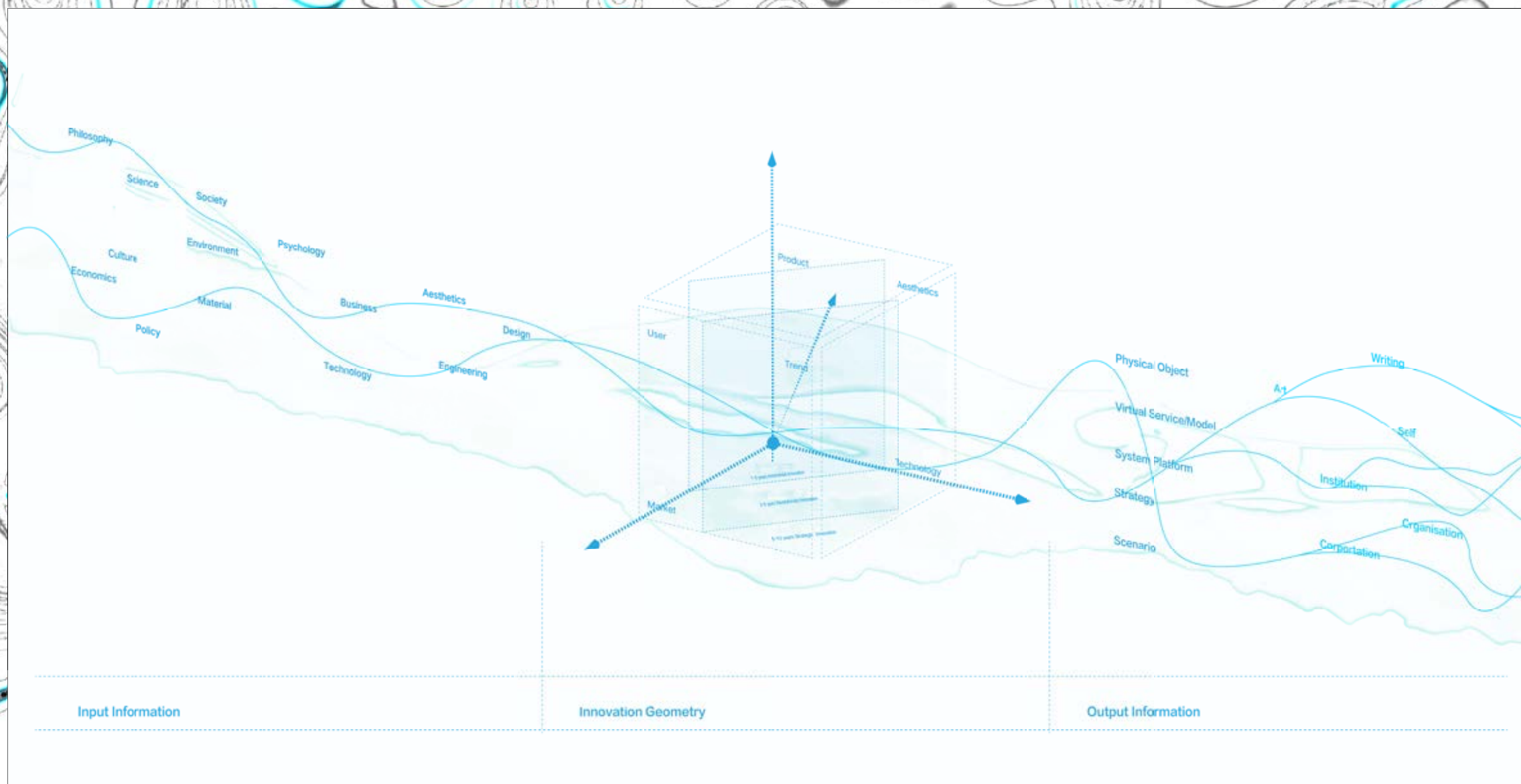




Fig. 77 Galaxy Doodle



Fig. 78 Galaxy Doodle



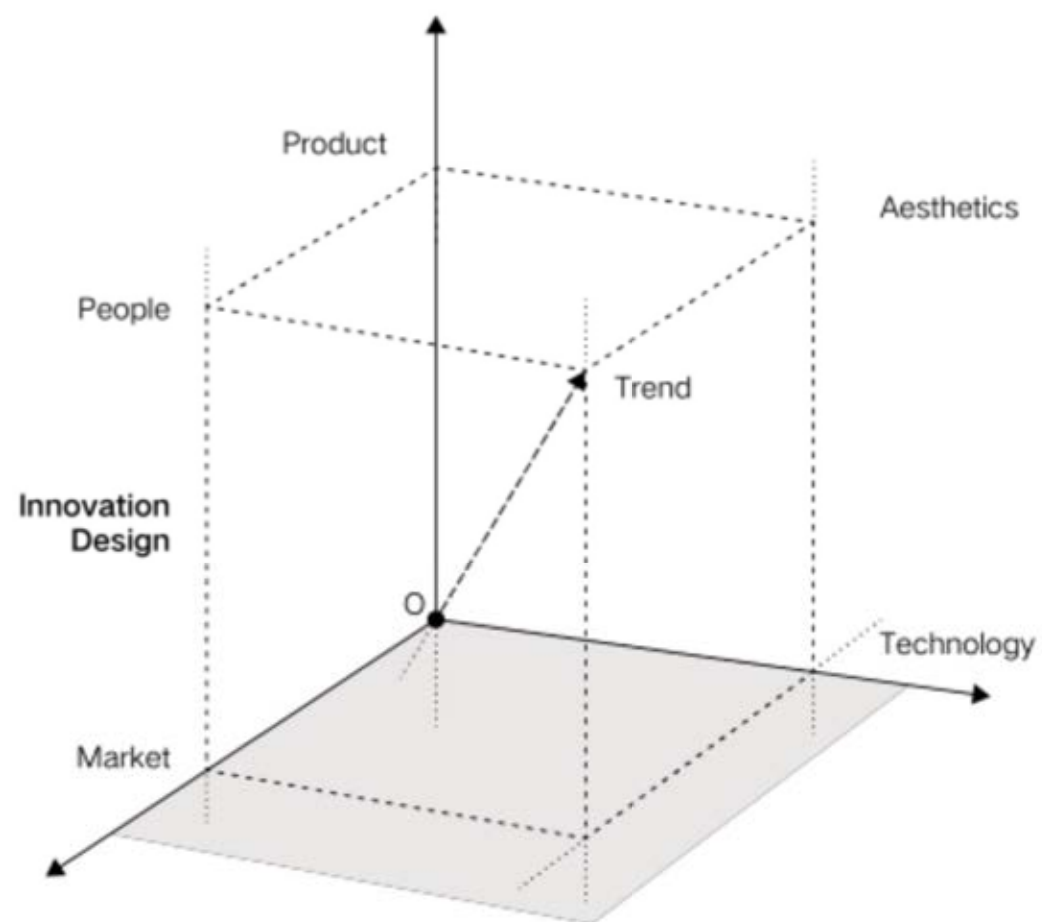


Fig. 1 Innovation Geometry model
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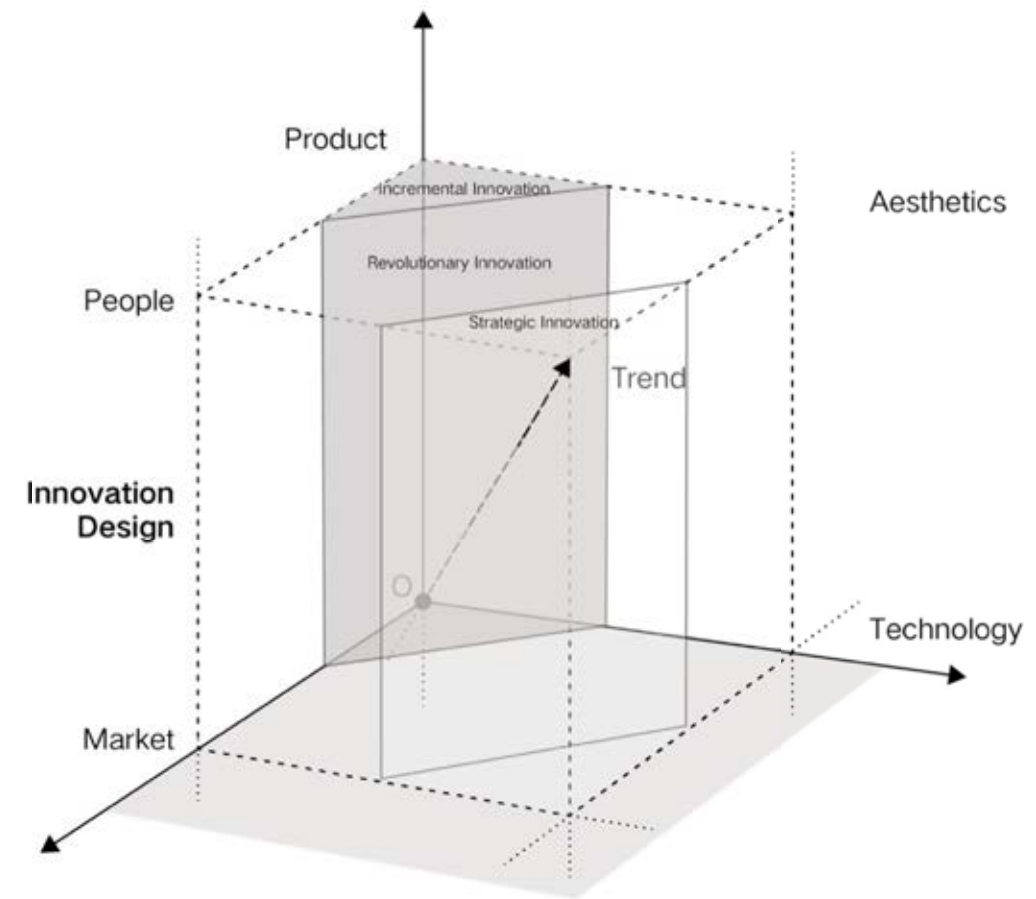


Fig. 2 Innovation Geometry model -
three types of innovation

