



Insights from a digital creative journal

Exploring the Creative Process of the game-installation *In[The Hate Booth]*

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ABSTRACT

This article proposes an approach to the creative gesture, particularly in digital art, and the methodologies that provide access to the process of creation. It suggests a study on the development of a digital journal to document and reflect on the creative process, with a specific focus on the *In[The Hate Booth]* project. Through analysing entries in the project's digital journal, the research explores the artistic process and the development of the artwork. The findings highlight how digital journals may ease idea exploration, conceptual breakthroughs, and critical insights of the creative work, also emphasizing the importance of documenting the process for digital preservation.

CCS CONCEPTS

• **Applied computing** → Arts and humanities; Arts and humanities; Media arts.

KEYWORDS

Digital creative processes, online hate speech, serious games, digital diaries, digital preservation

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1 INTRODUCTION

The creative process has long been a subject of fascination and exploration in various artistic disciplines. The practice of documenting the artistic process can be traced back to ancient Greece, where artists like Polyclitus and Xenocrates are known to have left behind texts and documents that discussed the creative process. While they may not have kept diaries or notebooks in the

conventional sense, their writings provided insights into their artistic principles and contributed to the development of the Western canon [1].

The creation records of artists who kept sketchbooks and notes documenting his ideas, inventions, and scientific observations, are widely known, and studied [2]. Throughout history, artists have continued to document their creative processes. Leonardo da Vinci, for example, had notebooks of varying degrees of depth, organization, personal data, and notes on projects. Frida Kahlo, maintained a journal, known for its honesty and introspection, where she recorded her feelings, thoughts, and personal experiences. Van Gogh left an extensive documentation, in the form of letters to his family and friends, which often contained detailed descriptions of his paintings, techniques, and inspirations. Basquiat, Dalí, Picasso, and Warhol, just to mention a few names, all of them kept notebooks that documented their creative process through writing, collages, sketches, drawings, or detailed descriptions of their creations and inspirations [3].

When researching into digital art and the artistic processes involved, we need to consider that technology shapes and redefines artistic practices. Therefore, it becomes important to investigate how digital tools can enhance methodologies, comprehension, and documentation of the creative journey. This study aims to examine the role of the a/r/tographic method, specifically the use of digital diaries in the creative process, with a particular focus on the *In[The Hate Booth]* project. This project explores online hate speech and social engagement through a digital art installation. To gain deeper insights into the creative process behind this project, we have developed a digital creative journal as a means of documenting the author's thoughts, inspirations, challenges, and reflections.

The objective of this study is twofold. Firstly, we seek to understand the creative process theories and the methods involved in the digital artistic creation and research, by analysing important theoretical works in this field. Secondly, we aim to analyse how the use of a digital journal in the *In[The Hate Booth]* project has shaped the creative process, enhancing the documentation of self-reflection, conceptual breakthroughs, and the articulation of critical insights. By examining the recorded entries, we aim to identify the key stages, decisions, and transformative moments that have contributed to the development and to the preservation and re-installation of the artwork.



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2 EXPLORING THE COMPLEXITIES OF THE CREATIVE PROCESS

To approach the creative process, we depart from three premises by Cecilia Salles [4] regarding the creative gesture. The first premise concerns the complexity of this gesture. The concept of creation emphasizes both the artwork and the artist's perception while creating. The artist is no longer seen as a special, enlightened being, whose inspiration arises automatically, divinely, and immediately. An artistic artifact emerges through a complex process of appropriations, transformations, and adjustments.

This first premise resonates with Rita Irwin's emphasis on embracing uncertainty, flexibility, and movement in the creative process [5]. Both Salles and Irwin highlight that the process of creation is not linear or straightforward but rather a complex web of appropriations, transformations, and adjustments. It requires openness to experimentation, allowing for unexpected discoveries and novel ways of thinking to emerge.

The second premise relates to the transformative and transitory nature of the creative process: it is a continuous activity in which progression and regression are present, and multiple artworks co-exist, in a chain of relationships, forming a closely interconnected network of operations, as an inferential process. By narrating and documenting the genesis of creation, the artist makes the transitory process visible and accessible, not only during the creation, but also in a later stage. This approach helps artists reflect on their choices, navigate through uncertainties, and engage in an inferential process that connects seemingly dispersed elements [5].

The third premise concerns the materiality of the creative gesture, which manifests itself through the traces or marks left by artists during the process. Salles refers to the "documents of the process," which encompass all material records of the creation, regardless of the languages involved. During the construction of the artwork, selections and choices are made [1]. The "documents of the process" (such as drafts, studies, sketches, plans, outlines, scripts, models, rehearsals, contacts, storyboards – it is a never-ending list of possible supports) are tests conducted, in the materiality of the choices, and in the judgments that lead to the selections.

Rita Irwin emphasizes the fluid movements of the process of theorizing and practicing, fostering a deeper understanding of the relationality between ideas and experiences, encouraging the engagement in artistic and creative practices, in a multidisciplinary perspective [5].

Approaching the creative process in digital media art, Marcos highlights the new possibilities of the digital technologies: according to the author, creating digital art involves a deliberate focus on crafting the intended message and desired experience through the artifact and its physical development [10]. The use of computational tools, such as editing software, design programs, programming languages, communication platforms, and collaborative networks, along with the availability of digital information and infrastructure, play a crucial role in supporting the creative path.

Built upon two interconnected cycles: action and reflection on action, the creative process is organized in two cycles forming a continuous loop where the artist engages in active creation, followed by critical reflection and analysis of his actions. This iterative

process allows for constant refinement, improvement, and deeper understanding of the artistic work [10].

Manovich discusses the ways in which digital technologies can influence the conception, development, distribution, and preservation of artworks: (1) expanded expressive potential: allowing to experiment and explore new possibilities for expression. For example, advanced graphic design software enables the manipulation and combination of visual elements in innovative ways, expanding artists' creative repertoire; (2) collaboration and sharing: easing artistic collaboration, even remotely; (3) expanded access to resources and references: enriching the process of creation through online databases, digital archives, and virtual libraries; (4) iterative and experimental processes: engaging in iterative and experimental processes of creation, through rapid changes, undo and redo actions, and a more flexible and exploratory approach to artistic creation; (5) global reach and distribution: online platforms, social media, and digital galleries provide avenues for artists to showcase and share their work with a global audience, transcending geographical limitations [11], [12].

As the creative process unfolds, a particular aspect takes centre stage, shaping the desired user experience. Various trails of development are explored and refined to support ongoing experimentation and the creation of the final artwork. Throughout this journey, there is a constant cycle of reflection and exploration, driven by the potential of technology and digital tools [10], [11]. The materiality of the process is manifested through the documentation of choices, hypotheses, and tests conducted along the way. In digital art, the use of computational tools and collaborative networks expands the possibilities and facilitates the analysis and visualization of data. The creative process is a constant cycle of action, reflection, and refinement, driven by curiosity and by the potential of technology.

3 APPROACHING METHODS OF THE CREATIVE PROCESS

Ethnographic research summons anthropology, incorporating immersive and participatory methodologies as a means of transformation and prior experience, enabling the assimilation of new perspectives and the experimentation of different aesthetic models [7], [16]. The ethnologist seeks to describe what is observed, delving into the field of study, and imbuing the observation with the presence.

Drawing on the French tradition of anthropological research, McAuley distinguishes between participant observation, which refers to a type of full-time formal observation, and direct observation, in which the observer participates in the production process, sometimes assuming a role in the creative process and highlighting the characteristics of each approach [8]. The author concludes that the type of observation implemented by the researcher should consider the demands and characteristics of the research.

Foster proposes a new paradigm for the artist's intervention, particularly regarding the processes through which artistic practice is defined and the way of working in public space. The author argues that artists, like ethnographers, can engage in a process of immersion and fieldwork, actively observing and participating in diverse communities and contexts, offering insightful perspectives on the complexities of the world, by adopting an ethnographic lens [9].

Ethnographic and autoethnographic data, based on anthropology, are thus considered privileged materials for accessing the artistic process, as they allow an approach to the object of study that is not merely observational [4] [7]. The researcher immerses in the process, obtaining a revealing perspective that influences, in a bidirectional system, the artistic act. It is worth noting, however, that the interest in the artistic process does not occur at the expense of the artwork but is understood as part of the birth, creation, and development of the creative act.

In the case of practice-based research, artistic works are also research works. The artist is not only an artist, but also a researcher, assuming a dual role, and attempting to produce knowledge from the artwork. The somatic data of the researcher: the researcher's corporeality, sensations, and emotions about the field are recognized as sources of information [7].

A methodology of practice-based artistic research can be understood as an extension rooted in the paradigm of art-based research, emphasizing the importance of critical inquiry, experimentation, and engagement with social and cultural contexts. Within this paradigm, we can find different methodological approaches such as *a/r/tography*, proposed by Springgay, Irwin, and Kind [6]. It is predominantly an exploratory work in which creative, communicative, and exhibition processes allow the research to evolve.

The paradigms of practice-based artistic research encompass the notion of the digital artifact as a result of the artistic process which plays a vital role in generating new knowledge [15]. How can we assess the validity of an artifact to determine if it can serve as the basis for research and, consequently, produce knowledge? According to Biggs, this validity is recognized when the artistic object can generate results and knowledge [15]. It may happen that multiple artifacts, in juxtaposition, create a situation in which meanings are constructed and communicated. In fact, in this perspective, knowledge arises from questioning artistic practices.

The description of an artistic installation usually arises from an investigative process based on practice, assuming itself as part of the creation. Adérito Marcos defines the creation process in digital art as conducive to the development of new aesthetic discourses, new artistic experiences, applications, and technological meanings, where senses are revealed through successive interpretations. According to this author, there are six phases in the creative process: (1) concept sketching; (2) narrative sketching; (3) experience sketching; (4) aesthetic meditation (5) aesthetic apprehension; (6) and technological innovation [10]. These six phases are intertwined with the research process: concept manipulation, experimentation, and effective construction/materialization of the artifact. In this sense, while immersed in the creative process, digital artists can engage in a mode of reflection, rethinking concepts, and consequently redefining their meaning and form.

Envisioned by this approach, the description of the artistic object assumes itself as one of the facets of practice-based research, in a process that involves both making art and writing about the creative process. These are interconnected aspects that create additional meanings [6]. *A/r/tographers* integrate theory, practice, and creation through their aesthetic experiences, which can be translated into the description of an artistic installation, integrated into a practice-based research process. Research in digital media art

involves the concept of the researcher-creator, a hybrid being, as defined by Lucia Santaella, placing experimentation at the core of the process [14]. In this sense, the description of the artistic project can be a type of achievement that can be shared with the scientific community. However, the digital artifact that underpins practice-based research must be innovative and capable of producing meaningful knowledge [15].

4 TRAILS AND TRACES: DOCUMENTING THE CREATION

Artists have long recognized the significance of documenting the creative process to enhance the artistic practices and gain deeper insights into the work. Salles underlines the existence of the objects of analysis as an index of the presence of personal and unique forms of organization, the artist's method [4]. Different methods can be adopted by artists depending on what they are producing, and there can even coexist a combination of different methods.

The documents of the process, also known as indices of the creative path or the trails left behind by the artistic gesture, are used by Salles to refer to general instruments of analysis of creation, regardless of the languages in which they are inscribed [4]. According to the author, understanding the creative process can be achieved through the marks left by artists. These documents often serve as records of the artist's perception during the process of realizing the artwork. Within these records, ideas, reflections, or inspirations can be found, reflecting the artist's observations and discoveries.

The act of creation, seen as an ongoing process of construction, formation, and transformation, embraces its materiality and navigates various paths through the manipulation of this materiality. The creator effectively manages the obstacles and limitations that arise along the way. Simultaneously, the path's definition encompasses the management of emerging possibilities and ideas that arise during the artistic object's materialization.

Sketches, logbooks, digital diaries, notes, and other documents that record lines of thought during the creation process are the support that allows understanding the creative gesture. These documents do not need to adhere to temporal linearity, establishing themselves as maps of thought. It is an open system that exchanges information with its environment, and can be used in the service of self-knowledge, for documentation, as well as communication and interaction between the author and the surrounding environment [4], [13], [18], [19].

The practice of reflecting on the process and on the key decisions made by artists often serves to help bring out the research dimension of a project [18]. Digital diaries serve as a repository of ideas, inspirations, sketches, and reflections, providing a tangible record of the evolution of the work. The act of writing or sketching in a journal facilitates idea generation by allowing to externalize and visualize thoughts and inspirations. Moreover, through this process it is possible to create a platform to critically reflect upon the creative choices and evaluate the progress [17]. Reflective practices may enable to identify strengths, weaknesses, and areas for improvement.

The specificity of digital art brings forth a series of challenges, with one of the main concerns being preservation. Unlike traditional art forms, digital art is normally characterized by its

ephemeral and mutable nature. Richard Rinehart and Jon Ippolito explored the preservation of digital art, delving into topics such as the documentation of creative processes, preservation of interactive works, and management of digital archives, emphasizing the significance of documenting the creative processes involved in digital art [21]. This includes documenting codes, software, hardware, configurations, and other aspects of the creative process. Adequate documentation serves as a foundation for future understanding, allowing for the potential reproduction or recreation of the artwork, including strategies for capturing and preserving interactivity, audience participation, and the immersive experiences offered by these artworks.

Rinehart and Ippolito discuss the management of digital archives, recognizing the importance of archiving, storage, and migration of digital artworks over time. This includes capturing information about the tools, techniques, and workflows employed by artists in the creation of their works. Such documentation provides insights into the artistic intent and can aid in the preservation and interpretation of the artworks.

By using digital diaries to record thoughts, ideas, and reflections throughout the creative process, artists/researchers can explore and document the work, and at the same time address the complexities and requirements of preserving digital art in a rapidly changing technological landscape. These diaries serve as a space for self-reflection and documentation of the development of the artistic work, enabling critical analysis of creative choices, identification of significant insights, and evaluation of progress.

According to Alves da Veiga the Digital Creative Journal departs from the concept of graphic book, as an hyperwritten record that documents an evolving creative project [19]. It serves as a tool for exploration, self-discovery, and communication, allowing for experimentation reflection, record achievements, express frustrations, and capture inspirations. It becomes an archive that showcases the artist's evolution, highlights turning points in the learning process, and serves as a resource for future artistic endeavours. To Salles, the diary is understood as a storage space that acts as an aid in the process of materializing the artwork and nourishes both the artist and the creative work [4].

The Digital Creative Journal captures not only internal information generated by the artist, such as sketches, reflections, and self-critiques but also external information like references, multimedia elements, and interactions with other individuals [7], [19]. It is a living and evolving record of intentions, processes, thoughts, inspirations, developments, dialogues, and public interventions. It is updated periodically to reflect the progress of the creative project and allows the artist to explore new ideas and solutions while maintaining a non-eliminatory record of all possibilities and paths, facilitating self-evaluation, the revisiting of abandoned ideas, and the validation of the present moment. In this sense, it is as an integral part of the project, supporting the research and scientific writing stages.

5 THE DIGITAL CREATIVE JOURNAL AS PART OF A MEDIA ART PROJECT

Cecilia Salles highlights the documents of the process as traces left by the artist during the creative process, which provide means

to capture fragments of the functioning of creative thought [4]. The notebook, or digital journal, starting as a field of multiple possibilities of what the artwork may become, is also a space for experiences and unveiling, a procedural document, as well as a cognitive artifact that enables transformation, and creative abilities. It is, in fact, the materialization the creative process itself and accompany the movement of artwork production.

The creative process begins by exploring a universe of ideas. Everything is possible. The artist makes choices and selects movements from an initial moment of questioning, relationships, and solutions. The documents of the process [4], enable capturing fragments of the functioning of creative thought through a critical-interpretive accompaniment that establishes connections among these documents left by the creator.

In the process of creation of the installation presented in this article, the document of the process was the digital journal. It served as a means of documenting and reflecting on the various stages of the creative and research process in media art, allowing to record and track inspirations, triggers, intentions, conceptualizations, prototyping efforts, testing outcomes, and interventions.

5.1 A/r/tography and digital diaries

According to Sullivan, the field of visual arts is an eclectic and hybrid discipline centred around artistic creation [20]. Research in this field is based on both knowledge and experience. It is through artistic practice that research questions, problems, and contexts emerge, leading to new purposes and possibilities in the research process.

Recognizing the significance of a methodology for research in digital art is crucial for the development and sharing of research findings on a specific topic. Concepts like a/r/tography and Practice-Based Research play essential roles in establishing an effective research methodology within the realm of creative arts, particularly in digital art.

The methodological concepts proposed by a/r/tography involve continuity, living questioning, continuous experiences with unexpected outcomes, metaphor and metonymy as symbolic processes of signification, openness to change, and reverberations that favor new meanings and excesses [6]. Additionally, this methodology incorporates the concept of *métissage*, a crossing of heterogeneous elements, including materials, technologies, and potential users, within the process [5].

In this sense, a/r/tography identifies seven distinct, iterative, and generative phases or stages in the process of creative research: inspiration, trigger, intention, conceptualization, prototyping, testing, and intervention [6]. Veiga further enhances the a/r/tography methodology by proposing the development of a Digital Creative Journal, that accompanies the artist/researcher throughout the process of creating and researching in digital media art [19]. In this process, the artist/researcher engages in introspection and self-examination to gain a deeper understanding of the creative vision. The artist's ongoing questioning and reflection contribute to the evolution and refinement of the creative process. By critically engaging with the initial vision and ideas, it is possible to incorporate new insights, perspectives, and feedback into the creative practice. This iterative process of reflection and external engagement helps



Figure 1: The first entry of the digital creative journal. Source: author.

shape the direction and development of the artwork, allowing to refine the artistic expression and respond to the dynamic interplay between their inner vision and external influences.

Incorporating the digital diaries into the methodology of a/r/tography allows to emphasize the importance of reflection, documentation, and critical engagement with the artistic and research process [19]. The digital journal enhances the a/r/tography methodology by providing a digital platform for working in digital media art to document the creative and research processes. It acts as a valuable resource for the artist to revisit and review the progress and making connections between different stages of the project.

6 THE MEDIA ART PROJECT IN[THE HATE BOOTH]

During the first year of the Ph.D. program in Digital Media Art, a digital journal was created to support the development of a Digital Media Art Project (Figure 1).

The technological support for the journal is flexible [19]. The freedom to choose different technological tools and platforms allows to adapt to the individual preferences and workflows.

In this case, *Google Docs*, a program by *Google* for iOS, was chosen. It offers a versatile and accessible platform for creating and documenting the creative process. Its cloud-based nature allows for easy access and collaboration, as multiple users can access and work simultaneously, making it a suitable choice for collaborative projects. The program's features, such as text editing, formatting options, and the ability to insert images and links, provide a flexible and interactive medium for recording and organizing inspirations, and reflections. Additionally, the cloud storage capability ensures that the journal is securely stored and easily accessible from different devices, providing convenience and flexibility from various locations.

The process of writing the digital journal was guided by seven milestones: inspiration, trigger, intention, conceptualization, prototyping, testing, and intervention. Although the process was not

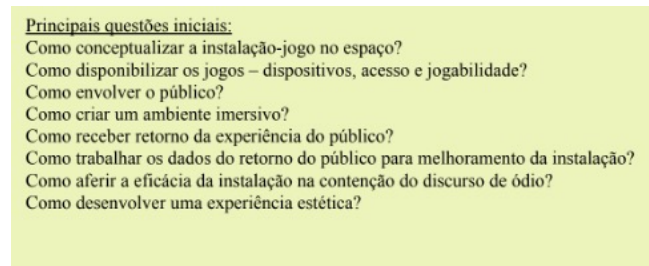


Figure 2: Example of inquiries in the digital journal. Source: author.

linear, these milestones align with the creative cycle proposed in [10], and they reiterate the premises stated in [4] at the beginning of this article: the complexity, the constant construction and transformation, and the unpredictability of the creative gesture. Along the project, initial choices and certainties are reconsidered, and changes in the initial direction may occur, while maintaining the intentions and fundamental concepts of the artistic project.

Although the configuration of entries is intended to be as free as possible, Veiga emphasizes the importance of noting the stage to which each entry belongs, whether through keywords or numbering, according to the chosen method [19]. Additionally, it is recommended to describe the type of entry, such as narrative, aesthetic, work in progress, resources, challenges, difficulties, progress evaluation, and other relevant elements. These annotations should be made systematically and consistently to facilitate the identification of each entry when revisiting the journal.

6.1 Inspiration, trigger, and intention

The initial entries focused on inspiration and intention, setting the objectives of developing an installation-game that combines aesthetic enjoyment and reflective experiences related to the research topic of hate speech in online gaming. As the process unfolded, several challenges emerged, such as conceptualizing the installation within the physical space, providing accessible gameplay, engaging the audience, creating an immersive environment, gathering feedback, utilizing data for improvement, assessing the effectiveness of the installation, and ensuring an aesthetic experience.

Throughout this iterative process, choices were re-evaluated, and new directions were taken, while staying true to the fundamental concepts and intentions of the artistic project (Figure 2).

The first phase of the project involved an exploration of artworks that were actively engaged with social causes. The objective was to gather inspiration and insights for the development and exhibition of the installation-game. In this pursuit, we delved into exhibitions that showcased the intersection of video games with broader societal contexts.

One such exhibition was held at the Museum of Modern Art (MoMA), where we revisited and studied the curated collection of video games. These exhibitions not only celebrated the artistic value of video games but also shed light on their potential for social impact. By analysing the diverse range of games on display, we gained a deeper understanding of how games can transcend



Imagem 3: Bury me, my love @arte

O jogo foi inspirado por uma mulher síria chamada Dana, que tentou chegar à Europa em setembro de 2015. O título do jogo em inglês vai buscar a sua génese à língua árabe, na qual a expressão é utilizada, em momentos de despedida, para pedir-lhes que se cuidem e não morram (Arte, n.d.).

Esta obra nasce da intenção de engajar o utilizador, para além do entretenimento, chamando a atenção para a causa dos refugiados, as motivações e dificuldades que estão subjacentes à decisão de deixar o seu país e partir para a Europa. A partir desta experiência, de acordo com Maurin (2018) os jogadores podem conhecer as histórias e experiências de refugiados na sua jornada de migração, perceber como é feita a comunicação online entre os sírios e desenvolver competências empáticas ao assumirem o papel de outra pessoa.

Figure 3: One journal entry in the digital journal made during the inspiration and trigger stages. Source: author.

entertainment and serve as vehicles for storytelling, exploration, and even activism.

Additionally, we explored the "Playmode" exhibition at Museum of Art, Architecture, and Technology (MAAT), where the integration of games took on distinct purposes and narratives. The exhibition emphasized the multifaceted nature of games as tools for escapism, social interaction, and critical reflection. It showcased how games can challenge societal norms, subvert traditional game-play mechanics, and provide platforms for meaningful dialogue on important issues.

We also dedicated our attention to the exploration of serious games and installations that tackled important social issues. Among the examples we studied were "Bury me, my Love" by Florent Maurin and "Vagamundo: a migrant's tale" by Ricardo Miranda Zuñiga (Figure 3).

The public art project "Vagamundo: a migrant's tale", designed for street interaction, was one of the main triggers for the *In[The Hate Booth]* project (Figure 4). In this game/installation, Ricardo Miranda Zuñiga explores the situation of undocumented immigrants in New York through a mobile cart resembling an ice cream kiosk. Participants are invited to play with the goal of winning the game. At the end, they can choose between discriminating against new immigrants or helping newcomers. If the participant chooses discrimination, they receive an extra level of border patrol, where they can shoot at undocumented immigrants. If they choose to help, they receive a list of books and contact information for non-profit organizations dedicated to assisting new immigrants.

According to the game creator, the project aims to achieve two objectives: to engage in dialogue with public space and to prompt reflection on the difficulties that undocumented immigrants face



Figura 1: quiosque de gelados com o jogo 'Vagamundo: a migrant's tale' (imagem @ Ricardo Miranda Zuñiga website)

Figure 4: Journal entry about the "Vagamundo: a migrant's tale" by Ricardo Miranda Zuñiga. Source: author.

during their journey across the border, as well as in their initial adaptation in the United States.

The project is based on a series of interviews conducted by the creator with recently arrived Latin American immigrants in the United States. The computer, monitor, and joystick are placed inside a cart similar to the mobile ice cream kiosks that are abundant on American streets, often operated precisely by undocumented immigrants.

By immersing in these works, we sought to draw inspiration from the innovative approaches employed by artists and game designers and the ways games are used to evoke emotional responses, fostering social connections, and critically examining the very foundations of play. These experiences acted as references for shaping the conceptual framework of our own installation-game, which aimed to address the issue of hate speech in online video games and gaming communities while offering an engaging experience for the audience.

6.2 Conceptualization and prototyping

Subsequent entries in the digital journal were dedicated to the conceptualization and prototyping phases. The conceptual, technical, and functional development considered three main aspects: mechanics, dynamics, and aesthetics (Figure 5). While the aesthetic component was present throughout all stages of development, it is during the planning of its exhibition that it materializes.

During the conceptualization phase, the focus was on defining the core mechanics of the installation-game. This involved determining the rules, interactions, and goals that would shape the player's experience. The aim was to create an engaging gameplay that would effectively convey the underlying message and themes related to the research topic of hate speech in online gaming.

Simultaneously, the dynamics of the installation-game were explored. This encompassed the exploration of different narrative structures, pacing, and progression to ensure a meaningful and immersive experience for the players. The goal was to strike a

that can be remounted, recreated, or affected over time. A meticulous description serves not only as a record of the process but also as a means of ensuring the artwork's persistence beyond its material version. The digital journal, as a living document, becomes a tool in preserving the essence and evolution of the artwork, enabling its future reconstruction, and providing a deeper understanding of its conceptual and technical aspects.

Within the context of the *In[The Hate Booth]* project, the digital journal serves as a testament to the journey undertaken from the initial inspiration to the final intervention. It captures and traces the remnants left behind during the investigative process, including intentions, processes, thoughts, and interactions, contributing to the construction of knowledge and the improvement of artistic practice. By acknowledging the importance of precise documentation and the preservation of digital creations, this doctoral research project ensures that the artwork can transcend its physical manifestation and continue to exist in a meaningful and accessible form.

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