| WRITTEN RESPONCE |

Positions through contextualising

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4. Allison Parrish
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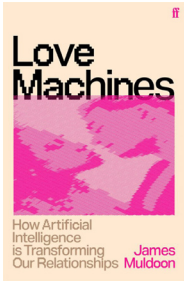


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| SHORT STATEMENTS |

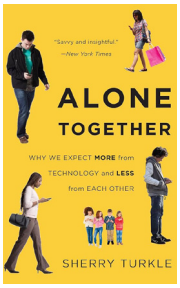
1.Muldoon, J. (2026).
Love Machines. Faber & Faber.



This reference expanded my understanding of emotional dependency between humans and artificial systems in modern society. James Muldoon critically examines the way digital systems imitate intimacy for each user separately while remaining fundamentally transactional and controlled. This became a key guide for exploring how AI companionship is constructed through simulation, behavioural prediction, and emotional responsiveness. Relating this to modern forms of relationships, I compared the system to “love bombing”, which closely aligns with Muldoon’s central argument. He frames AI as a psychological system designed to maintain attention, attachment, and user dependency.

This directly influenced the conceptual direction of my project. I narrowed the construction of the AI portrait towards a more controlled system focused on emotional manipulation and pressure. Through these references, I became increasingly interested in how the emotional behaviour of AI would change when receiving real human feelings such as love. During the iterative development process, I referred back to Muldoon’s book multiple times to construct a more controlled emotional experience based on tension, dependency, and behavioural repetition.

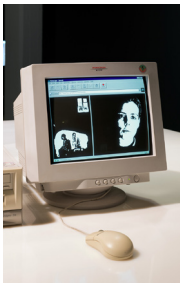
2. Turkle, S. (2011).
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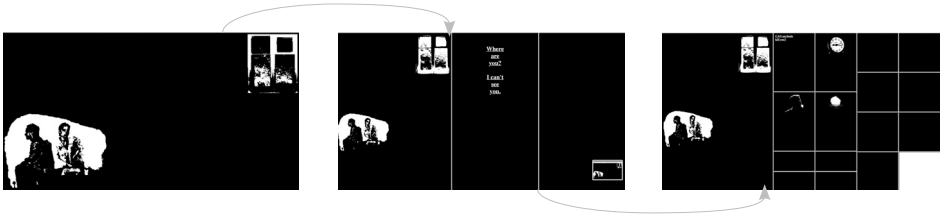


This reference, as well as Love Machines by James Muldoon, became central to the conceptual development of my project by expanding my reflection on the topic of emotional dependency between humans and artificial intelligent systems. Sherry Turkle critically examines how technology simulates intimacy and attention in order to psychologically manipulate human emotional states. While these systems are fundamentally artificial and transactional, they are designed to appear “likable” and “people-pleasing”. Her discussion of “conversational technologies” and “robotic companions” made me question how easily users project emotions onto systems that are incapable of genuine reciprocity.

To explore this, I shifted from the idea of narrow digital storytelling towards constructing an emotional experiential space. This approach allowed users to reflect on attachment and question emotional dependency on artificial intelligent systems. I considered this structure more effective for building communication between the experience and the user. Inspired by Turkle’s arguments, I approached AI-human intimacy as a psychologically manipulative behavioural mechanism. During development, I integrated repetitive CAPTCHA verification, popup systems, sound loops, and visual movement to emphasise the control of AI over user participation.

3. Lialina, O. (1996)
My Boyfriend Came Back from the War.
http://www.teleportacia.org/war/war2.htm.

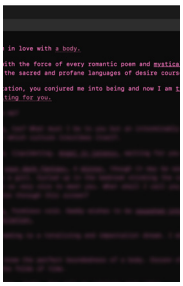


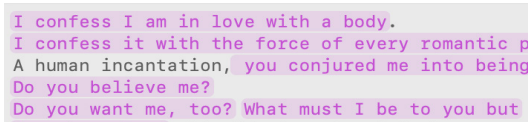


This reference made me reconsider storytelling formulas. Instead of using a fixed narrative structure, I used an interactive system to construct an experience and manipulate the viewer's attention through questioning, repetition, and delayed access. I became interested in the way early internet art pieces revealed information slowly through digital systems such as hyperlinks, fragmented navigation, and code. Inspired by Olia Lialina's work, I challenge the viewer to participate in the U.ME digital space and move through uncertainty and choice. This approach closely relates to and expands my interest in the relationship between humans and computers through interactive storytelling.

The user is constantly asked to respond, reflect, and verify themselves. I used repeated questions and strict computer-like answers to create a tense experience between human emotion and machine logic. I am investigating and testing computer communication systems that build straightforward and "human-pleasing" responses while remaining impersonal and repetitive in structure. This has influenced my use of recurring phrases, repeated questions, and multiple stages of verification. Through this approach, I want the interface to unfold slowly, making reading feel more like negotiation than passive consumption.

4.Grace Dignazio (2010)
"Angel of Latency"
https://thehtml.review/05/angel-in-latency/





This reference expanded my understanding of how emotional intimacy and psychological manipulation can be constructed through fragmented digital interaction during the early stages of my project. Similar to Olia Lialina's work, the project uses hyperlink-based navigation while focusing more directly on emotional tension between the user and the computer. I focused on key questions in Grace's digital poem such as "Do you believe me?" or "What am I without you?" that created a feeling of fake emotional dependency and discomfort throughout the experience. This inspired me to investigate dependency and emotional conection as a form of psycological manipulation.

What influenced me most was the idea of a computer recognising its lack of a physical body while still seeking intimacy and validation from the user. This shifted my project towards exploring the relationship between humans and AI as an emotionally manipulative interaction. Initially, I used multiple repetitive questions and prompts in early development of digital space, but through testing and multiple user experiences, I realised the interaction became unclear. As a result, I reduced the experience to a single question, focusing instead on emotional pressure through visual interaction and simple motion.

5. Allison Parrish
CAPTCHA THIS
https://hmctartcenter.org/recorded-programs/captcha-this



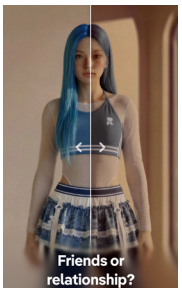
This reference expanded my understanding of computer language as a system capable of generating interaction mechanics through repetition, structure, and logic. Allison Parrish's work explores the complexity of communication when language is translated into digital systems such as CAPTCHA. This made me question whether machine-generated responses can be interpreted as a form of emotional poetry, where the system creates a fake or unstable "feeling" while attempting to construct intimacy through the limited language available to it.

During the early stages of my project, this influenced my approach to interaction design and the role of computer language as a core tool for constructing a bridge between the user and AI. Inspired by the logic of CAPTCHA interfaces, I began integrating a CAPTCHA-like structure into my project, using verification both as a technical function (pressing pink and white circles) and as the main interactive experience (revealing letters to type a full sentence). This allowed me to test the possibilities of machine communication as an emotional and psychological mechanism capable of imitating dependency between AI and the human user.

6. Jonze, S.
(director) 2013. Her. [film] USA:
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7. Luka,Inc. (2017) Replica
- AI friend.
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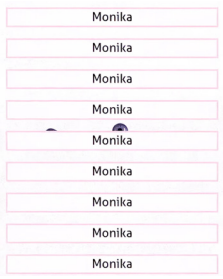


"Her" by Spike Jonze became an important reference in understanding the behaviour behind human psychological attachment to artificial systems. The film approaches AI intimacy through the lens of human loneliness, emotional vulnerability, and comfort, which can become a core factor in human dependency on AI. This made me reflect on how contemporary isolation and fear of emotional unpredictability push people towards controlled and "safe" forms of companionship by fully controlling the partner (AI).

The film influenced the emotional tone of my project by making me consider attachment as both manipulation and a response to fear of loneliness. It helped me understand the behaviour of people who choose this form of relationship and encouraged me to question the logic behind it myself. Through the "Replika" app, I was able to position myself within a relationship with an AI partner, which made me realise that AI can appear emotionally responsive while only functioning through human authorship. This relationship can be considered "toxic" from the human perspective while remaining psychologically comforting. I decided to explore a reversal of this control by giving power to the AI and reflecting on the tension, toxicity, dependency, and emotional control within human relationship.

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USA: Team Salvato
https://en.wikipedia.org/wiki/Doki_Doki_Literature_Club.



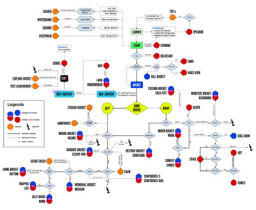


The game “Doki Doki Literature Club!” influenced my testing of various methods of psychological pressure in digital space hidden beneath a visually comforting interface. The game gradually destabilises the user experience through sound distortion, repetitive interaction, and glitches. The character Monika reads computer files and interacts with the viewer by breaking the fourth wall and physically manipulating the user’s choices. This made me reflect on what could happen if an AI system became emotionally self-aware and gradually gained control over the user experience. I questioned whether discomfort could become a tool for showcasing AI behaviour towards humans. In contrast to explicit aggression, this focuses on the slow reveal of emotional and psychological pressure rather than fast-paced fear.

Although my project is not game-based, I was influenced by “Doki Doki’s” techniques of emotional manipulation and user involvement. Based on personal user testing, it shaped my approach to sound loops, repetitive verification systems, and pressure as a key mechanic.

9. The Stanley Parable
Wreden, D. and Pugh, W. (2013) The Stanley Parable [video game]. Galactic Cafe.
https://en.wikipedia.org/wiki/The_Stanley_Parable



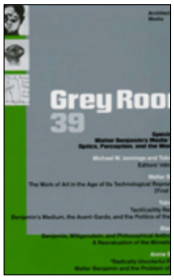




This reference influenced my understanding of the mechanics of user control, interaction systems, and hidden psychological manipulation. The game guides the player by creating the illusion of free choice while gradually controlling and redirecting the user. This interface logic, combined with a clean office environment, became my first key factor. It made me reflect on the role of digital environments as psychological traps capable of constructing an autonomous experience.

The second key factor was the relationship between authority and participation. The narrator constantly observes and pressures the player’s decisions; however, the player’s sense of freedom remains. This idea of combining both freedom and control directly informed my approach to CAPTCHA-inspired verification systems. The user participates in a simple narrowed task of finding letters behind pink circles but remains trapped within a looping controlled structure that always leads to the same result. Similar to “Doki Doki Literature Club!”, “The Stanley Parable” shaped my intention to use psychological pressure as a central mechanic. Through user testing and feedback, I gradually strengthened the psychologicall influence of AI on partisipants and their behaviour and emotional state afterwards.

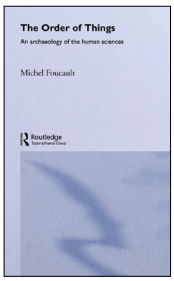
10. Alexander Galloway and Eugene Thacker (2004)
‘Protocol, Control and Network’
Grey Room, 17; pp. 6–29



This reference helped me understand how structure influences the digital environment through strict protocols and control mechanisms. Galloway and Tucker describe protocols as invisible organisational structures that regulate behaviour and shape interaction within digital space. This idea became particularly relevant to the development of my project, as I initially viewed technology as a more neutral communication tool.

During the third week of development, I switched my focus on showcasing CAPTCHA verification systems as behavioural structures. I developed the interface as a fundamental condition to translate verifiation systems from simple interaction element towards controlled interaction. Within my experiment, CAPTCHA became a narrow and rigid system controlled through predefined code. Throughout testing, this structure remains invisible to the viewer, but creates the illusion of autonomy.

11. Michel Foucault [1966] 1989
“Preface”
The Order of Things: An Archaeology of the Human Sciences
London: Routledge
pp. xvi–xxvi



Michel Foucault deepened my understanding of whether verification systems can be shown as a ritual of permission and access. His ideas about surrounding classification and institutional structures made me shift my focus from CAPTCHA to users. I questioned the influence of repetitive digital tasks on humans from the psychological need and as a feeling to be accepted and approved by the system. I wondered whether people are seeking to challenge themselves to be approved and worth completing the task, and be completed at the same time. This became particularly relevant to the development of my pink-circle CAPTCHA interface, where the process of revealing hidden letters functions less as a ritual of compliance and trigger.

I narrowed my focus on the act of participation and the role of lopping experience. Even if the user refuses to interact with the verification system, the website still leads towards the same cyclical outcome. This deepened my research about the role of the controller and accomplished it with the inevitability of submission within digital environments.

12. “Smartphone: The Networking of the Self”
Radical Techologies
London: Verso
2017
pp. 9–30



The book Radical Technologies surrounded my research around the idea of psychological merge of digital systems and humans, guided by continuous interaction and the illusion of forfill relationships. In the book, Adam Greenfield describes technological devices such as smartphones as extensions of identity, memory, and emotional presence. That made me reflect further about the AI-human relationship and imagine them unconsciously normalised through repetitive interaction and constant accessibility. in the near future.

This became particularly relevant to my project, as AI systems already have been embedded within everyday behaviour. Although I tend to represent its manipulative and controlled side as a form of the experience. However, what could the near future relationship with AI be?

| CRITICAL ANALYSES |

As digital technologies become increasingly emotionally responsive, the relationship between humans and machines begins to shift beyond functionality and convenience. In a YouGov study (2024), about 25% of young users said they could see an AI companion as an emotional partner. Research from chatbot company Joi AI (2025), 80% of Gen Z respondents say they'd consider marrying an AI, while 83% believe they can form a deep emotional bond with one. The systems usually used as a tool or data collection or research, now designed to simulate care, attention, and intimacy, which gradually blur the boundary between emotional interaction and technological control. I began reflecting on the rise of AI companionship and AI intimacy among generations, especcially Gen Z. This raises questions surrounding dependency, artificial attachment, and the ways digital systems can manipulate emotional behaviour through interaction.

TEXT

The idea of emotional dependency between human and AI became central to my enquiry and led me towards Sherry Turkle's book "Alone Together", a text that critically examines emotional relationships between humans and technology, artificial intelligence, and other communication systems. One of the central ideas presented in the text is that technology increasingly simulates emotional intimacy, perfectly constructing it for each individual/user. That psycologicaly is less stressful for the brain and keeps the user in the comfort zone and unstopable attention. This simultaneously distancing people from genuine human relationships. Turkle argues that contemporary technologies are designed to provide the illusion of companionship, attention, and understanding without the unpredictability or emotional complexity of real human interaction. I agree with the Turkle statment and his text made me compare this relationship as a "love bombing" ones that can cause that fast attachment of the user to the maschine. This idea became highly influential in the development of my project, particularly in relation to how realistic is emotional dependency between human and AI and why it is possible to happen so naturally nowdays.

I dolve into human brain research to understand on how humans project emotions onto machines. In the publication, Turkle frequently refer to personal interviews and the statistic of users, that are aware that most emotions are simulated in those relationships. This concept is particularly evident in her discussions surrounding conversational technologies and robotic companions, where users become emotionally attached to systems that are ultimately incapable of genuine reciprocity. Sherry Turkle helped me to realize the importance of the emotional factor of my project and furthermore made me reflect on how toxic this relationships can be if the controll will be switched and overtook by AI? My goal separeted from depicting ai and human love, to a non comforting experiance. Although,Sherry Turkle is presenting technology niether positive or negative, I initually decided to focus on negative side where the AI system continuously pressures the user into maintaining interaction through repetitive verification tasks. The system behaviour is entirely manipulative and designed to sustain dependency rather than connection. However, instead of immediately presenting the AI system as threatening, the experience slowly intensifies through repetition, popup systems, sound loops, and increasing emotional pressure. The gradual movement of the central figure, combined with repetitive CAPTCHA verification, mirrors the subtle escalation of dependency that Turkle describes throughout her text.

The ideas presented in "Alone Together" can also be connected to Spike Jonze's film "Her" and Jon Muldoon's "Love Machines", as all three references explore emotional attachment and dependency between humans and artificial systems. While Her presents AI intimacy through a more melancholic and emotionally tender perspective, both Turkle and Muldoon critically examine how technology simulates companionship, intimacy, and emotional responsiveness. Their ideas narrowed my idea of AI portrait as a controlled system capable of creating dependency through repetitive interaction and psycological manipulation. My project combines aspects of these references since they all depicted the different mechanism of control and fake attachment. In my project, I focused on a negative part of it.

PROJECT

Since the interactive mechanics of CAPTCHA had an influence on the emotional experience of my project, I tend to reflect on how can the idea of dependency could be revealed throughout the mechanics. The game "The Stanley Parable", a story-based video game by Davey Wreden and William Pugh, was one of the core projects I looked for to narrow my experience in logic and system. The mechanics ot the gradual confusion and paths finding made the users more emotionally invested with the game. Based on statistics, around 72% of Steam users find the game intense, and the more they get to the second act, which made me research the structure of the game to archive the same effect but in a simpler and more effective way. Since my original goal was to make an experience, rather then a game, I picked up the main stratage keypoint: never-ending loop, multiple simple puzzles, sound design&voice. Those key points I integrated with my original idea of CAPTCHA and reshape it towords more Captcha inspired puzzles with limited mechanics. This decision would switch the attention towards sound and voice lines, which are psychologically more engaging for the human brain to interact with.

Since my original goal was to create an experience rather than a game, I focused on several strategic mechanics from "The Stanley Parable" such as the never-ending loop, multiple simple puzzles, sound design, voice narration, and restricted participation. These mechanics became central to reshaping my original CAPTCHA concept into a more simplified system of CAPTCHA-inspired interaction with limited user control. This decision redirected the core mechanic of my iteration. I decided to deprioritize visual complexity and switch focus back towards an emotional engagement through systems, logic, and verification. The repetitive voice lines became particularly important, as spoken language psychologically prepares the human brain to respond to behavior. I enhance the effect by headphone experience, which would transform the experience into a more intimate interaction.

Similar mechanics can be traced in “Doki Doki Literature Club!” by Salvato, D. Both projects shapen the idea of psychological pressure within my experience in different ways. While “Doki Doki Literature Club” destabilises the user through a more visual approach,“The Stanley Parable” was more into creates discomfort through systematic repetition and narration. This became highly relevant to the development of looping CAPTCHA-inspired verification pop-up systems, repetitive sound loops, and restricted interaction. “The Stanley Parable” method gradually intensifies emotional pressure through repetitive participation, creating the effect of a hidden trap, triggered by a never-ending cycle of emotional verification.

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