



ZIYAN ZHANG

SELECTED WORKS

FROM STORYTELLING
TO RESPONSIVE SYSTEMS—
THEN BEYOND THE SCREEN.

Exploring creative AI, interactive narrative,
inclusive communication and embodied media.

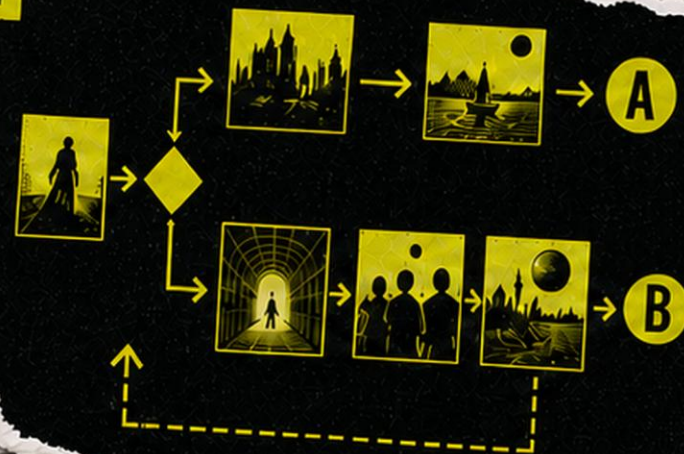
POSTGRADUATE
APPLICATION
PORTFOLIO

2026 EDITION /
ISSUE 01

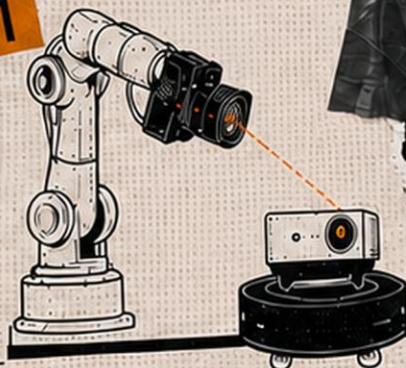
12 PAGES

TELEVISION & JOURNALISM
× AI PRODUCT DESIGN

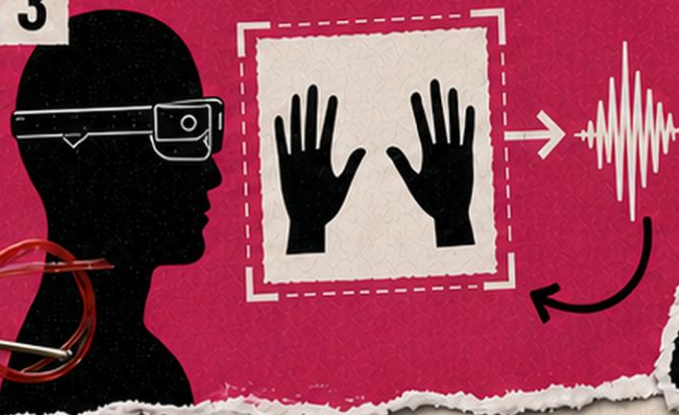
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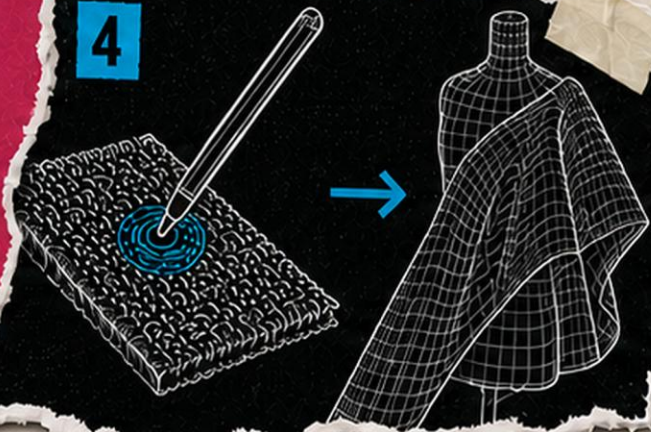
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3



4



HUMANS SEND INTENT. MACHINES RETURN ANSWERS. I WORK IN THE GAP BETWEEN THEM.

I work across communication research, AI product systems, interactive narrative and embodied media. Across four projects, I translate observations into rules, prototypes and tests—making machine decisions visible while returning human experience and choice to the system.



SCAN TO VIEW MY
PORTFOLIO WEBSITE

ROLES ACROSS THIS PORTFOLIO



PROJECT LEAD



AI PRODUCT
MANAGER



FIRST AUTHOR



REPORTER



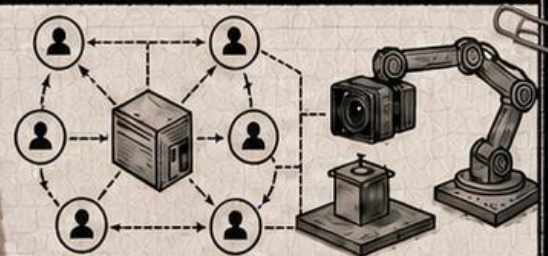
MOVING-IMAGE
CREATOR

CONTENT

03-04

ISEE

FROM ENTERPRISE RESEARCH TO A
SIX-AGENT ADVERTISING WORKFLOW



05-06

NARRATIVE SINGULARITY

A GENERATIVE SYSTEM FOR
BRANCHING INTERACTIVE STORIES



07-08

SEEING THE VOICE

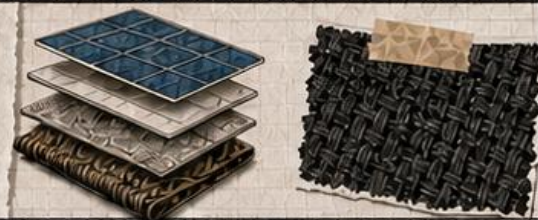
MULTIMODAL COMMUNICATION
THROUGH SIGN, SPEECH AND AR



09-10

TACTILE × STYLE3D

RECONNECTING DIGITAL FABRIC
WITH EMBODIED PERCEPTION



11

MOVING IMAGE

SELECTED DOCUMENTARY
REPORTING AND
AI-ASSITED WORKS



OBSERVE



TRANSLATE



PROTOTYPE



TEST



REFLECT

PROMPT ≠ PRODUCTION.

A PRODUCT AD IS NEVER JUST A PROMPT.

ISEE / PROJECT LEAD / DEC 2023-DEC 2025 / APPROX. 12-PERSON TEAM
30 BRANDS / 3 CITIES / 3 METHODS

1 METHOD: NOTE-TAKING



CAPTURE CONTEXT.
DEFINE OBJECTIVES.

2 METHOD: FACTORY OBSERVATION



OBSERVE REAL FLOW.
MAP CONSTRAINTS.

3 METHOD: SAMPLE INSPECTION



CHECK DETAILS.
ENSURE QUALITY.

EIGHT-STAGE PRODUCTION MAP

- VISUAL THINKER ★★★★★
- DETAIL OBSERVE ★★★★★
- SYSTEM ORNISER ★★★★★
- CALM UNDER PRESSURE ★★★★★

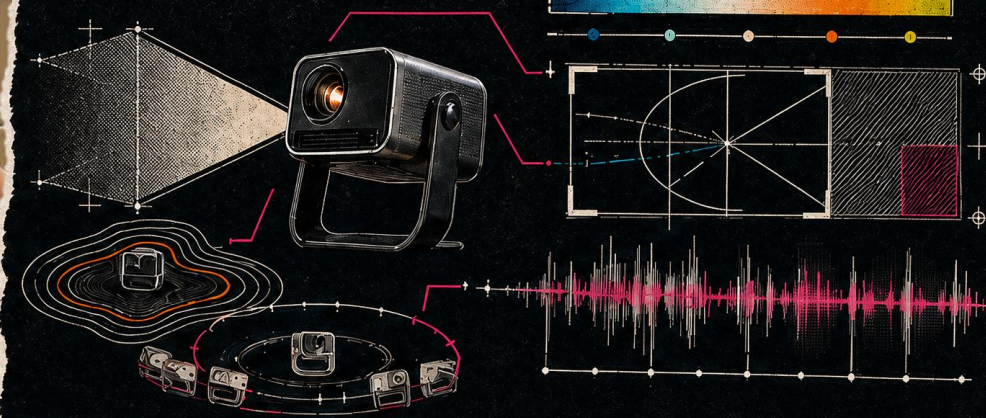


ISEE AN AI-AGENT PRODUCTION SYSTEM FOR AD VIDEOS

It connects requirement analysis, campaign planning, scripting, previsualisation, physical shooting, 3D reconstruction, visual generation, editing and distribution. As project lead, I coordinated the transformation of these production operations into a connected workflow, combining repeatable physical capture with flexible generative production.

ANALYSE THE VIDEO. TRANSLATE THE PARAMETERS.
COORDINATE THE PRODUCTION.

FIVE-DIMENSIONAL VIDEO DECOMPOSITION



- 01 LIGHTING
- 02 COLOUR
- 03 COMPOSITION
- 04 MOTION
- 05 SOUND

THREE KEY FINDINGS

- 01 REQUIREMENTS CHANGED BETWEEN HANDOVERS
- 02 ONE PRODUCTION ROUTE WAS NOT ENOUGH
- 03 OUTPUT NEEDED TO REMAIN EDITABLE

DAILY PRINCIPLE: QUESTION ASSUMPTIONS ✓ SEEK PATTERNS ✓ MAKE CONNECTIONS ✓ ALIGN EARLY ✓ COMMUNICATE CLEARLY ✓ DELIVER IMPACT



ONE PRODUCT. TWO ROUTES. SIX AGENTS.

Physical capture and digital production can run in parallel or in sequence, then converge in an editable post-production process.

As project lead, I shaped the product workflow, multi-agent architecture, prototype and evaluation plan, while coordinating an approximately 12-person interdisciplinary team.

PHYSICAL ROUTE

HUMAN CHECKPOINTS

01 CHOOSE THE PRODUCTION ROUTE

02 SELECT SCRIPTS AND VISUAL DIRECTIONS

03 REFINE EDITABLE MATERIALS AND TIMING

04 APPROVE FINAL PLATFORM DELIVERY

The physical route preserves product materiality and controllable camera movement.

01 MARKETING STRATEGY
Define positioning, audience and goals. Establish campaign direction and key product messages.

02 SCRIPT
Write scripts, shot lists and visual directions guided by the strategy.

03 ROBOTIC SHOOTING
Capture controlled product footage with precision and repeatability.

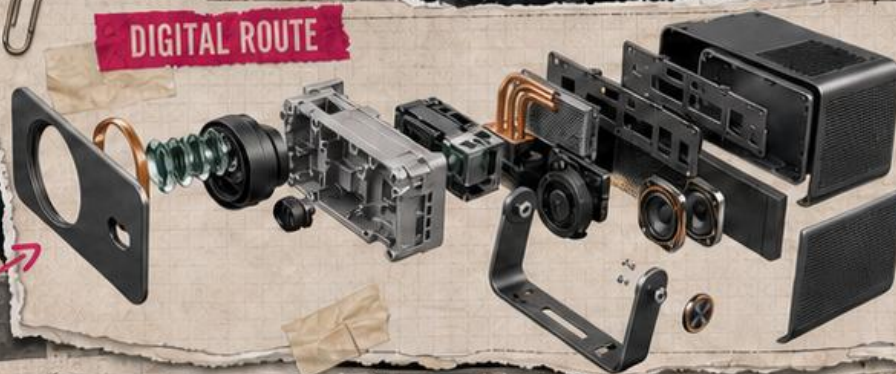
04 AI VISUAL EFFECTS
Generation or enhance visuals with AI for creative variations and environments.

05 EDITING
Assemble selected takes, refine timing, pacing and transitions.

06 DISTRIBUTION
Prepare platform-ready masters and deliver to target channels.

PRODUCT VIDEO

DIGITAL ROUTE



A product image or supplied orthographic views into 3D assets for virtual scenes and visual effects.

THREE VIEWS



CLAY RENDER



WIRE MESH



SYSTEM OUTPUT / ANONYMOUS ADVERTISING DEMONSTRATION

SIX AGENTS, ONE PRODUCTION NETWORK.

→ AUTOMATED FLOW
→ RECOMBINABLE ROUTE
→ HUMAN FEEDBACK

PROJECT LEAD

- ✓ USER-REQUIREMENT ANALYSIS
- ✓ END-TO-END PRODUCT PLANNING
- ✓ MULTI-AGENT WORKFLOW
- ✓ PROTOTYPE DESIGN
- ✓ PROMPT SYSTE
- ✓ MODEL-EVALUARION PLANNING
- ✓ CROSS-FUNCTIONAL COORDINATION
- ✓ DEMO DELIVERY

The six agents are functional modules, not a fixed linear pipeline.

WHAT WAS BUILT

01 ROBOTIC PRODUCT SHOOTING

02 IMAGE OR THREE-VIEW TO 3D RECONSTRUCTION

03 PRODUCT-ADVERTISING VIDEO DEMO

* THE OUTPUT WAS NOT A SINGLE GENERATION. IT WAS A COORDINATED PRODUCTION PROCESS.

PLAY BECOMES PLOT.

THE PLAYER DOESN'T JUST CHOOSE.
THEY **GENERATE** THE STORY.

NARRATIVE SINGULARITY / STORY DESK / 05

AI PRODUCT MANAGER • JUL 2025 – AUG 2026

PROJECT CONTEXT

Narrative Singularity explores how game stories can respond to player behavior without dissolving character identity or world logic.

Player history, current emotion, story progress and character boundaries shape candidate dialogue and plot branches.



MY ROLE

AI PRODUCT MANAGER — OWNING VISION, USER RESEARCH, SYSTEM DESIGN, AND PRODUCT TRANSLATION.

15,000+ PLAYER REVIEWS & COMMUNITY DISCUSSIONS

I reviewed more than 5,000 player reviews and community discussions across Steam and other game platforms, focusing on how players described choice, replayability and narrative consequence. Rather than treating individual comments as statistical proof, I clustered recurring frustrations and translated them into product questions.



FINITE BRANCHES

Players hit the end of meaningful choice too quickly.



CONVERGING OUTCOMES

Different choices lead to the same few end states.



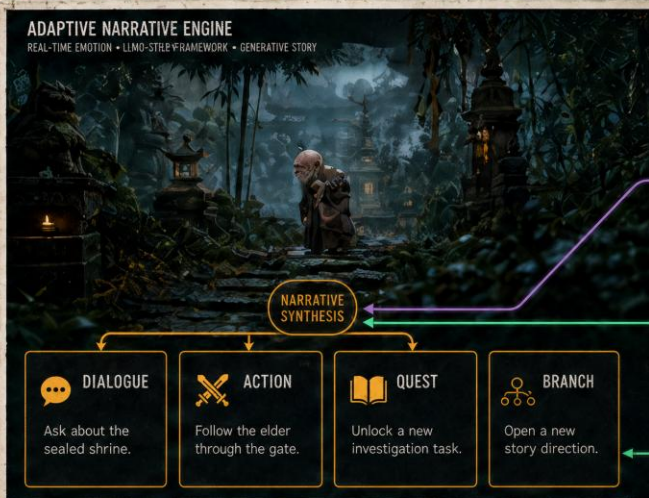
FORGOTTEN PLAYER HISTORY

Stories forget who the player is between sessions.

THE PROBLEM: FIXED-CHOICE NARRATIVE



THE OPPORTUNITY: ADAPTIVE NARRATIVE

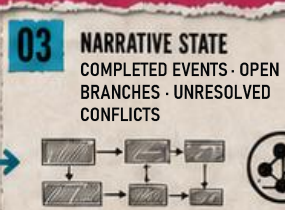


DESIGN QUESTION

HOW MIGHT A GENERATIVE NARRATIVE ADAPT TO THE PLAYER WHILE PRESERVING CONTINUITY, AUTHORSHIP AND CHARACTER INTEGRITY?



THE FOUR STATE LAYERS



MY TRANSLATION WORK

- WHAT SHOULD PERSIST?
- WHAT CAN CHANGE NOW?
- WHICH RULES ARE AUTHORED?
- HOW ARE INCONSISTENT OUTPUTS REVISED?

AI PRODUCT MANAGER

- Drove research and system framing across narrative, emotion and player history.
- Defined state-layer model and narrative synthesis logic.
- Partnered with design, engineering and writing to align constraints, quality and player intent.
- Translated complex logic into usable product capabilities.

PRODUCT INSIGHT

INFINITE BRANCHES ≠ MEANINGFUL NARRATIVE.
PERSONALISATION MUST BE CONSTRAINED, TRACEABLE AND CONTINUOUS.



OUTPUT TYPES



* THE DESIGN PROBLEM WAS NOT HOW TO GENERATE MORE BRANCHES,

BUT HOW TO PRESERVE CONTINUITY WHILE THE PLAYER CHANGES THE STORY.

✓ NARRATIVE SINGULARITY

NARRATIVE SINGULARITY

LISTEN. READ. WRITE.

PLAY → PROFILE → NARRATE.

NARRATIVE SINGULARITY / ENGINE ROOM / 06

THE ENGINE LISTENS BEFORE IT WRITES.

A THE ENGINE ROUTE

→ LISTEN

THE ENGINE GATHERS SIGNALS

PLAYER BEHAVIOUR

What the player does.
Actions, choices, exploration, timing.

PLAYER BEHAVIOUR

What the player likes.
Themes, playstyle, World affinity.

PLAYER BEHAVIOUR

How the player feels now.
Sentiment, stress, engagement curve.

→ READ

THE ENGINE UNDERSTANDS CONTEXT

SCREENPLAY / GAME CORPUS

A living library of story assets, scripts, lore, world events and gameplay knowledge.

EVALUATION LENS

Four-dimensional narrative evaluation checks every candidate for fit and value.

→ WRITE

THE ENGINE GENERATES IN PARALLEL

01 BEHAVIOUR TRACE

What the player just did, in sequence.

02 PREFERENCE ANALYSIS

What the player tends to favour over time.

03 EMOTION ANALYSIS

How the player feels, what matters now.

04 DIALOGUE GENERATION

Lines that characters could believably say.

05 PLOT GENERATION

Event chains and outcomes that move the story.

CONTROLLED OUTPUTS

Filtered, safe and consistent.
Ready for the game.

E ENGINE BOUNDARY

INPUTS (ENTERING THE ENGINE)

01 WORLD SETTING

Locations, lore, factions, rules.

02 PARAMETER CONFIGURATION

Tone, intensity, content limits, length, style.

03 PLAYER BEHAVIOUR

Live actions, choices, exploration, interaction logs.

B DYNAMIC PLAYER PROFILE

ANONYMOUS PLAYER DOSSIER

SOURCE TRACES (LIVE)

1 Behaviour

Last 7 days

2 Preference

Long-term

3 Emotion

Current

PERSISTENT TRAITS (LONG-TERM)

Narrative Tone 0% 100%

Challenge Preference 0% 100%

World Affinity 0% 100%

Social Tendency 0% 100%

Risk Appetite 0% 100%

TRANSIENT STATE (NOW)

Dominant Emotion

Tense / Anxious

Engagement High

Focus Story / Mystery

Stress Level 62%

C FOUR-DIMENSIONAL EVALUATION

01 NARRATIVE STRUCTURE

Does it fit the story?

- ☑ Cause & effect
- ☑ Pacing
- ☑ Character arc
- ☑ Tension curve

02 CULTURAL CONTEXT

Is it appropriate?

- ☑ Setting logic
- ☑ Faction norms
- ☑ History alignment
- ☑ Language tone

03 COMPLIANCE

Is it safe & within rules?

- ☑ Content policy
- ☑ Safety limits
- ☑ Exposure level
- ☑ System rules

04 EMOTIONAL VALUE

Does it matter to the player?

- ☑ Relevance
- ☑ Emotional impact
- ☑ Novelty
- ☑ Memorability

D BRANCH CONSISTENCY REVIEW

CASE FILE: YURIKA KASUMI

CURRENT GOAL

Find her missing brother in the Blackpine Vale.

KNOWN INFORMATION

- Brother taken by the Iron Veil.
- Last seen near Old Watchtower.
- Iron Veil distrust outsiders.
- Mountain pass is blocked.

CANDIDATE ACTION

Sneak into the Iron Veil camp to look for clues.

CONSISTENCY GATE

Checked by the four-dimensional evaluation.



PASS

Action is consistent.
Proceed to generation.

REVISE

Action breaks consistency.
Revise or reject.

F ITERATION LOG

01 ROUND 01 / SIGNAL

We capture what the player does, likes and feels.



02 ROUND 02 / STORY

We interpret and generate candidates across five threads.



03+ ROUND 03+ / EXPERIENCE

We deliver, observe, learn and evolve the next state.



THE LOOP NEVER STOPS.

ACCESSIBILITY REQUIRED MORE THAN TRANSLATING WORDS;

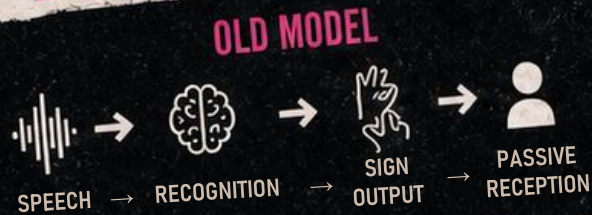
IT REQUIRED PRESERVING
INTENT, EMOTION AND AGENCY.

Seeing the Voice is an AR-based multimodal communication system for people with hearing loss.

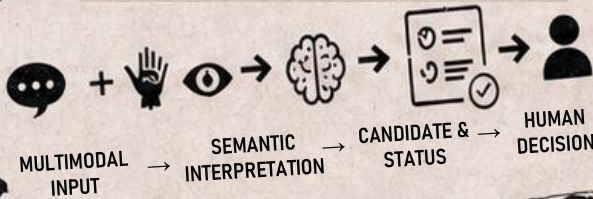
It began with an AR prototype for converting speech into sign-language output. User and scenario research exposed a narrower assumption: communication could not be reduced to word substitution. Sign language carries spatial grammar, context and affect, while device cost, latency and uncertain recognition shape whether a system is usable at all.

I helped reframe the product as a bidirectional multimodal channel rather than a one-way assistive display.

FROM ONE-WAY TRANSLATION TO SHARED CONTROL



VS



AR PROTOTYPE

ONE VOICE IS NOT ENOUGH.

EDUCATION



MEDIA



PUBLIC SERVICE



RESEARCH FINDINGS

MEANING Semantic intent rather than word-by-word replacement

EXPRESSION Movement, rhythm and affect

CONTEXT Education, media and public service

ACCESS Device, network and cognitive burden

AGENCY Confirmation, correction and choice of output mode



ROUTE A · SPEECH / TEXT TO SIGN

A RECOVERABLE MULTIMODAL LOOP KEPT USERS IN CONTROL WHEN RECOGNITION WAS UNCERTAIN.

SYSTEM OVERVIEW

The bidirectional pipeline uses language models to encode the semantic and acoustic features of speech and text, while computer vision extracts hand, arm and body motion, including amplitude and frequency, from sign input. Both are mapped to a shared semantic representation, then reconstructed by modality-specific decoders as animated sign language, text or synthesised speech.

MY CONTRIBUTION

As AI Product Manager, I translated the multimodal technical route into product requirements: what each input should capture, what must remain visible to a user, how outputs should differ by recipient, and where human correction must interrupt automated inference.

REFLECTION

Inclusive technology should not ask users to adapt to an impressive device. It should make uncertainty visible, preserve multiple ways to communicate and respect the user's right to correct the system.

THE GOAL WAS NOT TO MOVE DATA FASTER. IT WAS TO LET MEANING SURVIVE THE JOURNEY.

HEARING SPEAKER · SPOKEN / WRITTEN INPUT

SHARED SEMANTIC PACKAGE

- INTENT
- KEY ENTITIES
- ACTION RELATIONS
- EMOTIONAL PARAMETERS
- CONTEXTUAL CUES

SIGN-EXPRESSION PARAMETERS



HAND SHAPES



BODY/ARM POSITIONS



FACIAL EXPRESSIONS



SIGN-ACTION GENERATION



AR OVERLAY / DIGITAL-HUMAN SIGN / TEXT SUPPORT

HUMAN CONTROL
(AT ANY STAGE)

CONFIRM

CORRECT

CLARIFY

SWITCH

FALL BACK

TRIGGERS

- LOW CONFIDENCE
- MISSING CONTEXT
- UNRELIABLE KEY ACTION
- CONNECTION FAILURE
- USER STOP

DEAF SIGNER · SIGN INPUT

SHARED SEMANTIC PACKAGE

- INTENT
- KEY ENTITIES
- ACTION RELATIONS
- EMOTIONAL PARAMETERS
- CONTEXTUAL CUES

TEXT RECONSTRUCTION



SPEECH SYNTHESIS



HEARING LISTENER · TEXT + SYNTHESIZED SPEECH



ROUTE B · SIGN TO SPEECH / TEXT

RESPONSIBILITY



DEVICE



EDGE



CLOUD



HUMAN

Device, edge and cloud services work together, with user confirmation ensuring reliable results.

TEXT CAN'T FEEL.

WORDS CAN NAME A MATERIAL. THEY CANNOT FULLY SPECIFY HOW IT RESISTS, BENDS OR DRAPES.

B

TWO INPUTS, ONE INTENTION



TEXT — CONCEPT / STYLE / APPEARANCE

HAPTIC STYLUS — FORCE / TORQUE / POSITION / VELOCITY OVER TIME

TOUCH X • 6-DoF POSITIONAL SENSING • 3-DoF FORCE FEEDBACK • 1 kHz

D

PUBLISHED PAPER

Research on the Impact of Tactile Interaction Paradigm on the Controllability of Visual Generation Creativity in AIGC

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(p.1)

GATED FUSION

$$K_i = W_{K_i} D_i, V_i = W_{V_i} D_i \quad (4)$$

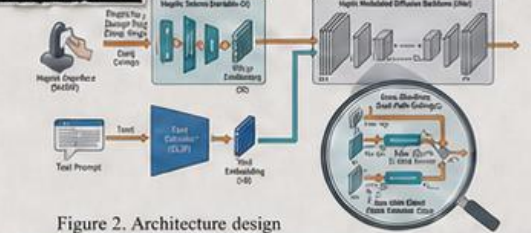
$$K_h = W_{K_h} D_h, V_h = W_{V_h} D_h \quad (5)$$

$$O_{\text{text}} = \text{Softmax} \left(\frac{Q K_i^T}{\sqrt{d_k}} \right) V_i \quad (6)$$

$$O_{\text{haptic}} = \text{Softmax} \left(\frac{Q K_h^T}{\sqrt{d_k}} \right) V_h \quad (7)$$

$$O_{\text{fused}} = (1 - \beta) \cdot O_{\text{text}} + \beta \cdot O_{\text{haptic}} \quad (8) \quad (\text{p.3})$$

ARCHITECTURE



(p.4)

EXPERIMENT

This paper uses 3D Systems Geomagic Touch X as the six-degree-of-freedom force feedback input device [10]; the computing platform is the NVIDIA A100 GPU cluster. A dedicated evaluation set, Phys-Texture-2K, was constructed, containing 2,000 groups of sets with clear physical attribute annotations and corresponding mechanical signal sequences. The models analyzed can be as follows: ① Phys-Texture-2K; ② Contrastive multi-conditional human control networks; ③ Guided and haptic guidance constraints in the nonlocal field [12]; ④ T2I-Adapter: a lightweight visual-oriented adapter [13]; ⑤ Haptic-Fusion: the dual-path gated attention haptic-fusion model proposed in this paper. (p.4)

PHYS-TEXTURE-2K

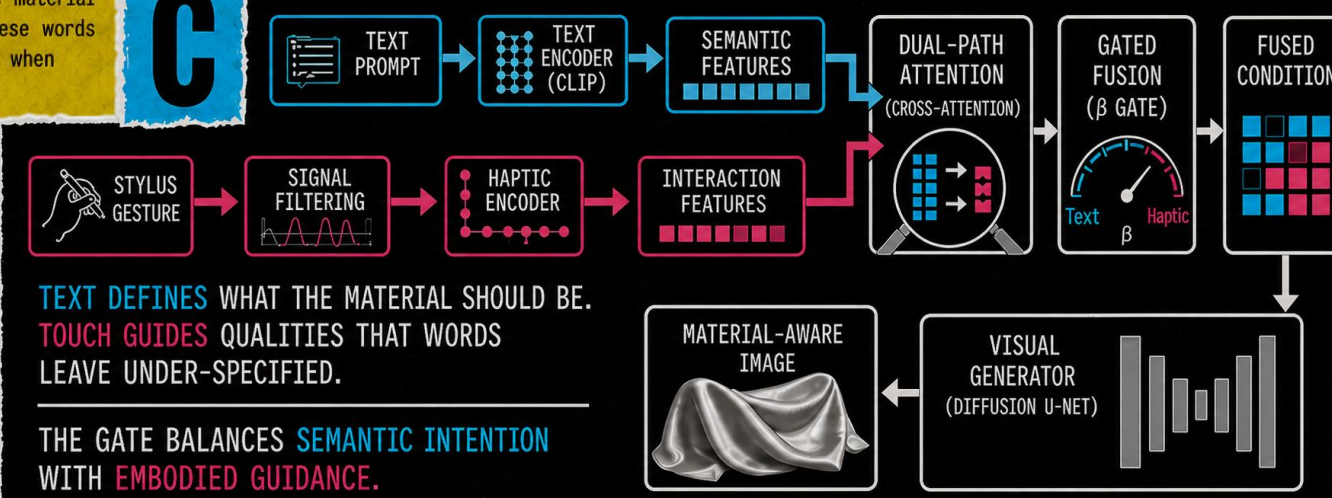
32 PARTICIPANTS WITH DESIGN BACKGROUNDS

HAPTIC-FUSION REPORTED PCS 0.892

A CAN EMBODIED HAPTIC INTERACTION IMPROVE CREATIVE CONTROLLABILITY WITHOUT REPLACING SEMANTIC INTENTION?

Text-guided generation compresses continuous material experience into discrete descriptors. Yet these words rarely specify how a material should respond when pushed, pulled, bent or released.

C



TEXT DEFINES WHAT THE MATERIAL SHOULD BE. TOUCH GUIDES QUALITIES THAT WORDS LEAVE UNDER-SPECIFIED.

THE GATE BALANCES SEMANTIC INTENTION WITH EMBODIED GUIDANCE.

RESEARCH FRAMING • TEXT-HAPTIC FUSION LOGIC • INTERPRETATION OF CONTROLLABLE VISUAL GENERATION

TOUCH BECAME A CREATIVE CONTROL SIGNAL—THEN A PRODUCTION-ORIENTED MATERIAL INPUT.

09

HAPTIC-GUIDED AIGC

FIRST & CORRESPONDING AUTHOR

FEB 2026

ICSPML 2026

DOI 10.54254/2755-2721/2026.31732

I TRANSFERRED HAPTIC-INTERACTION RESEARCH EXPERIENCE INTO STYLE3D INDUSTRY PRACTICE.

A

HAPTIC RESEARCH EXPERIENCE

TOUCH AS A CONTINUOUS CONTROL SIGNAL

TEXT + HAPTIC INTENT AS DISTINCT INPUTS

CONTROLLABILITY MUST BE EVALUATED, NOT ASSUMED

C

STYLE3D INDUSTRY PRACTICE — EDITABLE MATERIAL LAYERS

WEIGHT

THICKNESS

STRETCH

SHEAR

BENDING

DRAPE

D

DESIGNER REVIEW + MY PRODUCT WORK

REVIEW DIMENSIONS

SEMANTIC FIDELITY

PHYSICAL PLAUSIBILITY

EDITABILITY

CROSS-STAGE CONTINUITY

PROFESSIONAL USABILITY

B

RESEARCH TRANSFER INTO PRODUCT STAGES

MULTIMODAL RESEARCH FRAMING → MULTIMODAL MATERIAL REQUIREMENT

HAPTIC SIGNAL LOGIC → HAPTIC-TO-MATERIAL ATTRIBUTE MAP

CONTROLLABILITY EVALUATION → DIGITAL-FABRIC TESTING + REVIEW CRITERIA

RESEARCH TRANSFER — FROM CONTROL LOGIC TO PRODUCT WORKFLOW

1 INTENT
TEXT + GESTURE MULTIMODAL INPUT
“Heavy, dense, structured drape with crisp recovery and low sheen.”

2 ATTRIBUTE MAPPING
INTENT → NAMED PARAMETERS

WEIGHT
THICKNESS
STRETCH
SHEAR
BENDING
DRAPE

3 DIGITAL MATERIAL
PBR MATERIAL ASSET

4 GARMENT ASSET
CLEAN 3D GARMENT (LEFT HALF)

5 PHYSICAL SIMULATION
SIMULATED PHYSICS (RIGHT HALF)

6 DESIGNER REVISION
ADJUST PARAMETERS & GIVE FEEDBACK

WEIGHT
THICKNESS
STRETCH
SHEAR
BENDING
DRAPE

I TRANSLATED RESEARCH QUESTIONS INTO INSPECTABLE PRODUCT STAGES.

WEIGHT

THICKNESS

STRETCH

SHEAR

BENDING

DRAPE

BASE COLOR

ROUGHNESS

SPECULAR

NORMAL

Simulation Result

Locate Mismatched Attribute

Adjust Parameter

Run Again

Approve Digital Material

MY ROLE ACROSS THE PIPELINE

MULTIMODAL REQUIREMENT FRAMING
HAPTIC-TO-MATERIAL MAPPING
DIGITAL-FABRIC TESTING
MODEL EVALUATION
CROSS-TEAM REVIEW CRITERIA

KEEP DESIGNERS IN CONTROL OF PHYSICAL PARAMETERS AND FINAL ASSETS.

RESEARCH PROVIDED THE CONTROL LOGIC. INDUSTRY PRACTICE TURNED IT INTO AN EDITABLE MATERIAL WORKFLOW.



Before designing AI workflows, I learned to construct meaning through reporting, documentary observation, sound and editing. Working with real people and unfolding situations taught me that a frame is never neutral: attention, sequencing and omission all shape what an audience understands.



This selection connects those foundations with my later work in generative media, where systems likewise decide what to remember, foreground or leave uncertain.

A MICRO-DOCUMENTARY PARALLEL DIMENSIONS



ALIAS · DREAM-MAKING COMMISSION

Inside the cosplay commission community, the film traces the intersections of commerce, identity and emotional companionship.

- BEST COURSE FINAL PROJECT
- THIRD PRIZE, 11TH ZHEJIANG PROVINCIAL COLLEGE STUDENT JOURNALISM FESTIVAL
- ROLE · CHIEF DIRECTOR

B FEATURE INTERVIEW IN CONVERSATION WITH NANPAI SANSHU: LITERATURE TAKES MORE THAN ONE FORM



PUBLISHED BY XINHUANET

A conversation with Nanpai Sanshu on online literature, creative freedom, global circulation and accessible reading.

- XINHUANET HOMEPAGE LEAD
- 1M+ VIEWS
- ROLE · CAMERA & EDITING

C AI CULTURAL PROMOTIONAL FILM THE BEAUTY OF CHINA THROUGH THE SOLAR TERMS



PUBLISHED BY CHINA YOUTH ONLINE

Generative imagery translates China's solar terms, seasonal landscapes and traditional aesthetics into a contemporary visual experience.

- SELECTED FOR THE 2025 POSITIVE ENERGY ONLINE COMMUNICATION AI EXCELLENCE CASES
- ROLE · AI DIRECTOR

D AI SERIAL DRAMA MY CONVENIENCE STORE OPENS INTO A FORBIDDEN CULTIVATION REALM



RELEASED ON HONGGUO DRAMA

An episodic fantasy links an everyday store with a cultivation realm through a human-reviewed generative production workflow.

- NO.1 ON HONGGUO'S NEW DRAMA CHART IN ITS FIRST WEEK
- 40M+ CUMULATIVE VIEWS
- ROLE · AI PRODUCTION

The future, to me, is not something to predict,
but something to prototype.
Perhaps the future begins
where the interfaces end.



SCAN TO VIEW MY PORTFOLIO WEBSITE