

Making & Technical Process



Clay modeling process



Back view showing embedded magnet



Clay objects suspended on braided red rope



Air-dried object



Testing magnetic light activation

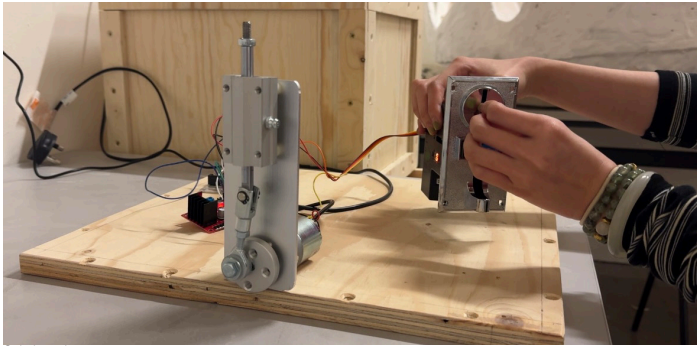


Object approaching painting to trigger light

I hand-crafted a series of clay objects based on lost items from childhood and dream fragments. Some of these are woven into the red rope system, while others are embedded with magnets to activate the LED lights behind the paintings. These objects function not only as narrative symbols—representing loss, retrieval, and emotional resonance—but also serve a practical role within the interactive installation. When the audience brings the object close to the designated area, the light turns on, evoking a dreamlike response.

Making & Technical Process

Mechanical System and Technical



Coin insertion test
Test video: <https://vimeo.com/1084727302>

Mechanical System and Technical



Overall light effect on painting panel

Coin acceptor: CH-926

Control system: Arduino + L298N

Power: 12V linear actuator

Lighting: magnet-activated switch lights (installed behind paintings or inside sheep)

Challenges & solutions:

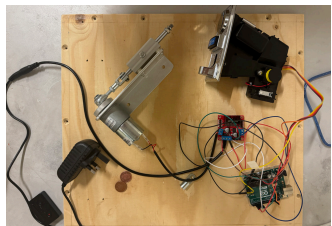
Stabilizing coin detection

optimized Arduino code (mainly addressing signal reception issues, with multiple rounds of revision and testing supported by the workshop technicians)

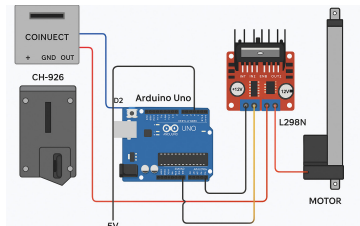
Lighting placement & planning

carefully designed switch and bulb positions to ensure precise installation

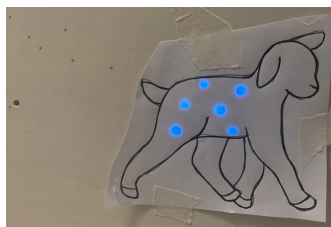
Lighting in sheep sculpture



System assembly overview



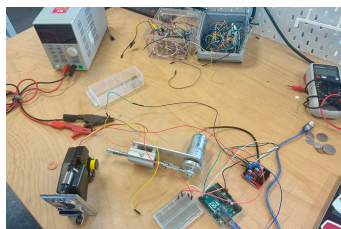
Circuit diagram



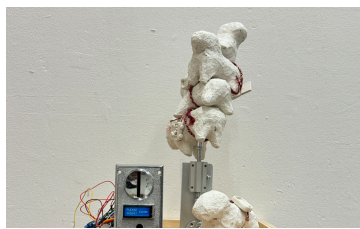
Light test on sheep template



Wiring and magnetic switch detail



Wiring and testing process



Sheep connected to actuator



Drilled panel layout (no lights)



LED module test

Process Reflection

Throughout the creative process, I went through many experiments and adjustments, each step deepening my understanding of the work.

Initially, I tried 3D printing the sheep, but soon realized that its cold, industrial surface didn't fit the atmosphere of memory and dreams. I switched to papier-mâché, shaping each piece by hand, where every imperfection carried warmth and emotion.

Lighting design was another major challenge. I spent a long time considering where to place the lights and magnetic switches and how they would interact with the scene. At first, the lights were set as stars, but they lacked narrative meaning and were purely decorative. Later, I explored placing lights around the objects, but struggled with how to disguise the magnets and where to place the switches for emotional impact.

In the end, I embedded the switches inside the objects and placed the lights on the sheep. When the objects were placed on the sheep, the lights turned on, creating a scene that felt almost mythical. I was reminded of the Nine-Colored Deer—the glowing sheep became not only a symbol of childhood and dreams but also of mystery. This solution gave the installation clearer logic and strengthened its sense of narrative.

These experiments taught me that the meaning of making is not just about completing a work, but about finding a connection with the audience, the materials, and myself through constant adjustment.