

Assignment Coversheet

Please complete **one** copy for each assignment & attach securely to your coursework submission

Student Name: **Luyue Wang (Andrea)**

Student ID: **21005253**

Assignment (Group) Tutor Name: **Rachel Davey**

Unit Assignment Title: **Major Project**

Course: **Illustration and Visual Media**

Year: **Year 3**

Deadline Date: **Wednesday 14th May 2025 by 3:00pm (15:00) GMT**

Workflow Blog address: <https://ivory-lettuce-7c3.notion.site/1627a8c5318b81d68e84c0995afeb044?v=1627a8c5318b81069e08000c4aa7a0b7>

YouTube or Vimeo URL:

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Brief Synopsis

This unit is based on past experiences, considering my position as an artist and creating works that reflect my interests, direction, and abilities. Over the past three years of creation, I have explored my skills in 3D modeling and art installations. The final major project unit allowed me to develop towards my personal career goals or graduate study direction, creating a series of works to help achieve these aspirations. All aspects are represented, from exploring themes to the project process, including material research, critical reflection, and evaluation.

My final work returned to exploring identity, using my mother as inspiration to explore how middle-aged women shape a more complete version of themselves. This work was ultimately presented through 3D animation, showcasing how individuals gradually find self-awareness and independence beyond their roles in life.

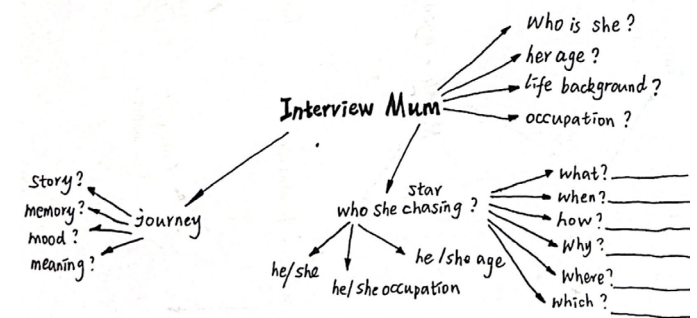
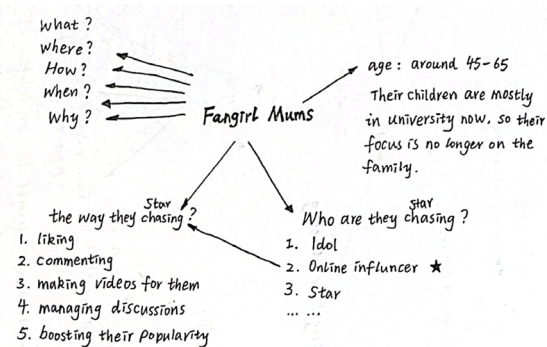
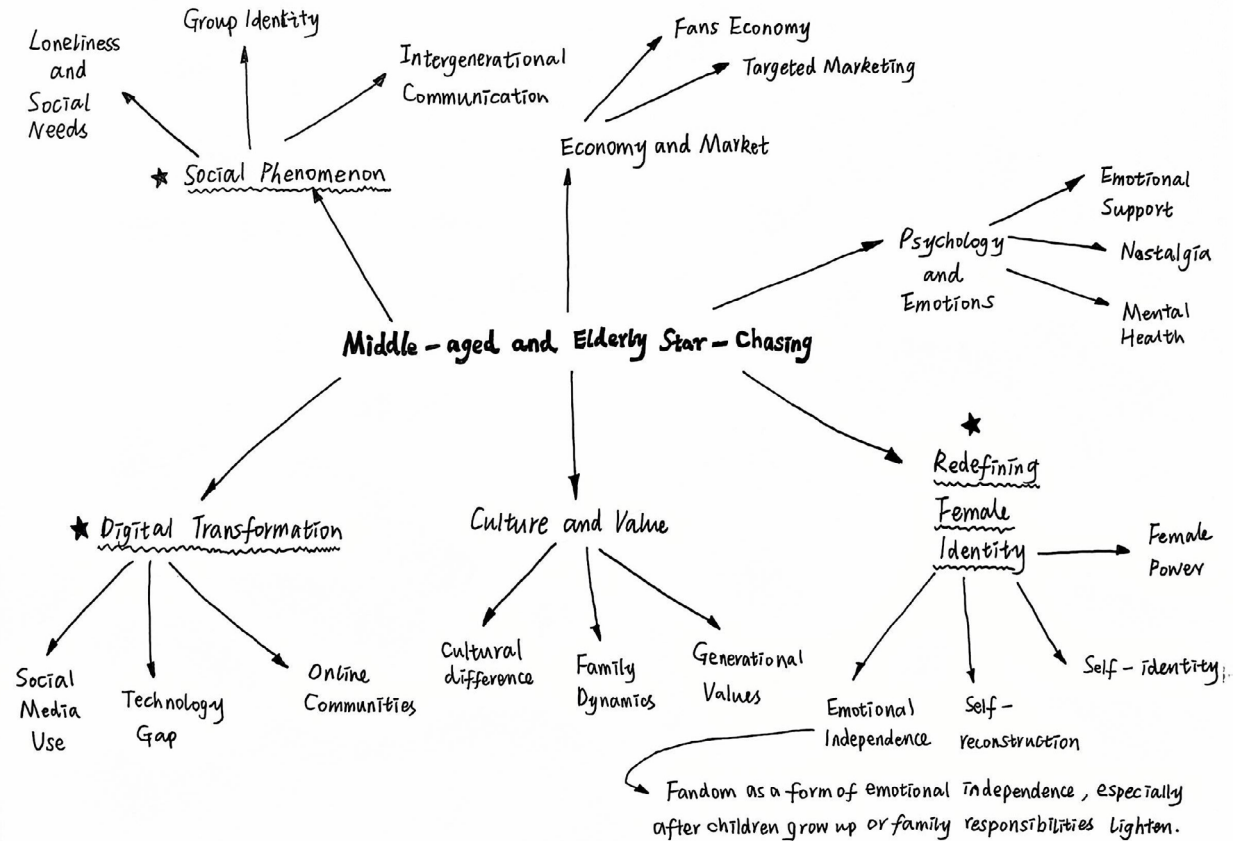
Stage 1: Disseminating Research ENQUIRY

Inspiration & Mindmap

My inspiration came from a video call with my mother. Her reaction surprised me when I casually mentioned an influencer she had recently started following on TikTok. She became excited and spoke about them non-stop. I instinctively began recording the screen, struck by how vibrant and expressive she became. It was a moment that felt both joyful and unfamiliar, revealing a side of her I hadn't seen before. This encounter made me reflect on how middle-aged women, like my mother, seek emotional connection and personal identity beyond traditional family roles, especially in digital culture.



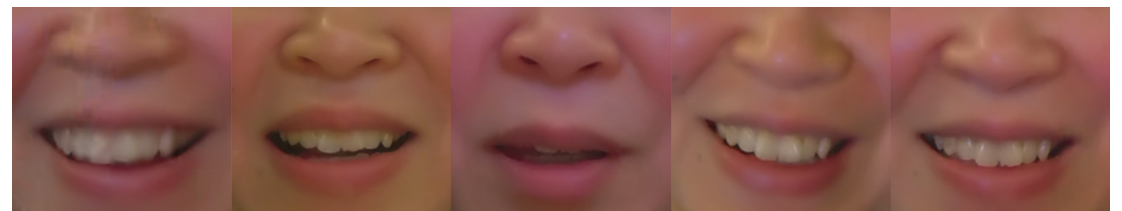
Screenshot – my mom



ENQUIRY

The Smile Collection Album

I created a collection album by capturing my mother's smiles during her fan activities. Each smile represents the emotional changes and psychological responses she experienced at different moments. Through this album, I aim to present the deeper emotional and psychological dynamics behind what seems like a lighthearted form of entertainment. It is not just a record of her smiles, but an exploration of her emotional investment, identity, and adaptation to social media interaction as an individual engaged in this behavior.



ENQUIRY

Proposal

After determining the general theme of my project, I began working on the proposal. This process helped me clarify my work's core motivations and research direction. It became a structured way to organize my thoughts and define my intentions. Writing the proposal allowed me to articulate the concept and vision of the project more clearly, enabling others to understand and imagine the form and experience of the work I envision.

With the guidance of my tutor, I learned to break down my ideas into several key sections, such as Research and Concept, Methods and Approach, Why This Matters, and Information Sources. Each component provided a clear framework for thinking through the project, helping me build a strong logical foundation while maintaining creative freedom. This structured approach led me to a deeper understanding of my project. It helped me further define my role as a creator, not only as a storyteller, but also as a connector.



Major Project's Calendar ★

	Early (1st - 10th)	Mid (11th - 20th)	Late (21st - the end)
Jan.	<ul style="list-style-type: none"> - project planning, timeline creation - begin collecting - brain storm key theme 	Hoarding & Holding - collect <ul style="list-style-type: none"> - research - interview - documenting 	★ 24 Disseminating Research <ul style="list-style-type: none"> - present early findings
Feb.	<ul style="list-style-type: none"> - conduct interviews with participants from mother communities - begin storyboarding ideas (3D video, installation) 	<ul style="list-style-type: none"> - continue collecting stories and materials - experiment with interactive installation prototypes and test tools (3D modeling software, Arduino) 	<ul style="list-style-type: none"> - refine the project scope based on collected data and initial experiments - identify any additional skills or training needed to proceed
Mar.	★ 5 Your Practice <ul style="list-style-type: none"> - begin creating the first draft of visual materials (videos, stills, 3D models) - focus on integrating participants stories into the creative process. 	<ul style="list-style-type: none"> - deep dive into "Your practice" - share progress, receive feedback 	<ul style="list-style-type: none"> - finalize initial prototypes of the interactive installation. - test installations with small audiences and document their reaction.
Apr.	<ul style="list-style-type: none"> - revise and refine visual material based on test audience feedback - work on the final edit of video recording and 3D elements 	<ul style="list-style-type: none"> - fine-tune the interactive elements and ensure technical stability - prepare "show-up" 	★ 23 Show up <ul style="list-style-type: none"> - present - gather feedback
May.	<ul style="list-style-type: none"> - incorporate final feedback and polish all elements of the project - ensure all technical consideration. 	★ 14 Hand in <ul style="list-style-type: none"> - prepare for submission 	

<p>You and your work</p>	<p>This project focuses on my mother's unique journey of rediscovering her identity through internet fandom, using it as a starting point to explore how the broader group of "mothers" can break free from traditional roles (such as wife and mother), address their personal needs, and fulfil emotional satisfaction. This theme aligns closely with my broader creative practice, which often revolves around personal identity, social roles, and self-expression, with a particular focus on the internal struggles of individuals and their interactions with the external world as they seek to define themselves in a complex society. Through the lens of internet fandom, this project reflects on how mothers navigate and redefine their roles in modern digital culture, highlighting the tension between self-assertion and societal expectations.</p> <p>On a practical level, I have accumulated extensive experience in interactive media, visual storytelling, and cross-media creation. I excel at using personalized narrative forms to evoke deep emotional resonance and engagement from audiences. This project will further enhance my storytelling skills by addressing complex social issues with more nuanced and emotionally rich expressions. I plan to integrate video documentation, interactive installations, and experimental visual presentations to convey this story <i>provocatively</i>, expanding its scope from an individual experience to broader social phenomena and further advancing my cross-media creative capabilities.</p> <p>In terms of research context, this project fills a gap in existing discussions by focusing on the identity transformation and emotional expression of mothers within the culture of internet fandom. While there are numerous projects exploring identity shifts and individual transformations, this project uniquely combines personal experience with social phenomena, examining the awakening of mothers in the digital age. This perspective, which extends from individual to collective experiences, gives the project distinctive research value and social significance. Through this project, I aim not only to deepen public understanding of the mother demographic but also to offer new perspectives for identity studies.</p>	<p>Methodology</p> <p>This project will combine various forms, including video documentation, interviews, interactive installations, 3D modeling, and experimental visual presentations, to explore how mothers rediscover their self-identity through internet fandom. I will observe and record my mother's behaviors and emotional changes during her fandom journey. I will capture her transition from the traditional maternal identity to a self-explorer. Additionally, I plan to interview other mothers with similar experiences, collect their emotional needs and social recognition, and analyze common phenomena within this group.</p> <p>I will collaborate with members of the mother fandom community, and their personal stories will become an essential part of the project. When conducting interviews and video documentation, I will obtain written consent from participants to ensure transparency and ethics in the research process. As the project may involve sensitive emotions and identity topics, I will consider privacy protection and emotional respect when designing the research and presenting the content, ensuring no negative impact on participants.</p> <p>To complete this project, I may need additional training in video production, data analysis, and interactive installation development. If necessary, I will obtain the required permissions or training to engage with specific groups or conduct professional filming. Through systematic research and multimedia creation, I hope to present the self-exploration journey of mothers in the fandom process and inspire more people to pay attention to the social significance behind this phenomenon.</p>	<p>Market, audience and public engagement</p> <p>This project can be showcased in galleries or cultural art exhibition venues. Through its unique cross-media creative approach, it will attract audiences interested in contemporary society, identity, and emotional expression, particularly those drawn to themes of how mothers redefine their roles within internet culture.</p> <p>The project's market extends beyond the art world to a broader public audience, especially those interested in women's psychological transitions, family role transformations, and sociocultural phenomena. To better promote and publicize the work, it will leverage social media, online platforms, and art exhibitions. By utilizing the influence of these platforms, the project aims to engage a younger generation of viewers.</p> <p>The primary target audience includes adults interested in emotional expression and social phenomena, as well as family members and sociological researchers intrigued by the transformation of maternal roles. Through interactive installations and on-site video presentations, audiences will be invited to participate, resonating with their own experiences with their mothers or reflecting on their roles and emotional journeys. This participatory approach will further strengthen the emotional connection of the work, fostering meaningful discussions and reflections. Additionally, this interactive design and presentation method introduces a new model for cross-media creation, encouraging greater public engagement with artistic works and social issues.</p>
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Project Title (Working)	Fangirl Mums
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KNOWLEDGE

Sven Windszus

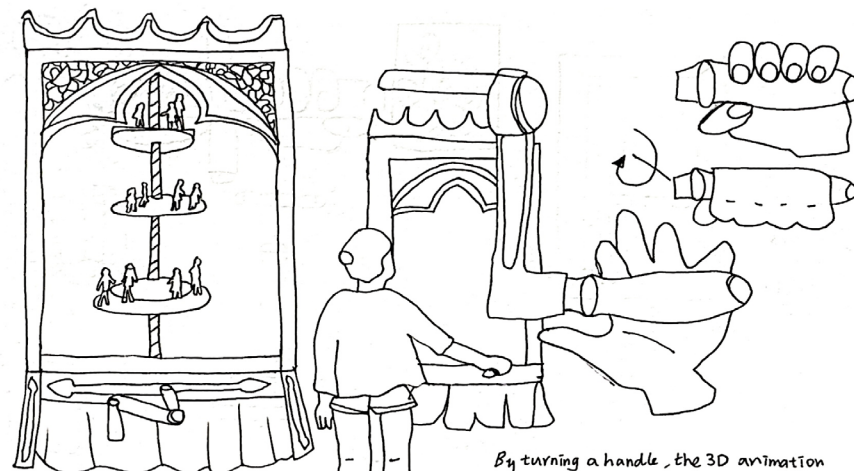
Sven Windszus is an artist known for seamlessly integrating video art with installation. Through thoughtful interactive design, he turns audience behavior into an inseparable part of the artwork. In his pieces, viewers are no longer passive observers; they become active participants, creating a continuous feedback loop between themselves and the work.

Inspired by this approach, I plan to use Blender as a virtual tool to construct the space of a “fangirl mum.” This will not only reconstruct a physical environment but also visualize her psychological space. I hope to invite the audience into her world, not as distant spectators but as if they, too, are drawn into the emotional field she inhabits. Ultimately, I aim to create a video and installation hybrid fostering both sensory and cognitive resonance. By doing so, the seemingly light-hearted topic of middle-aged celebrity fandom becomes a lens through which to observe contemporary emotional structures and digital culture.

Sven Windszus, *it's a girl*, 2024

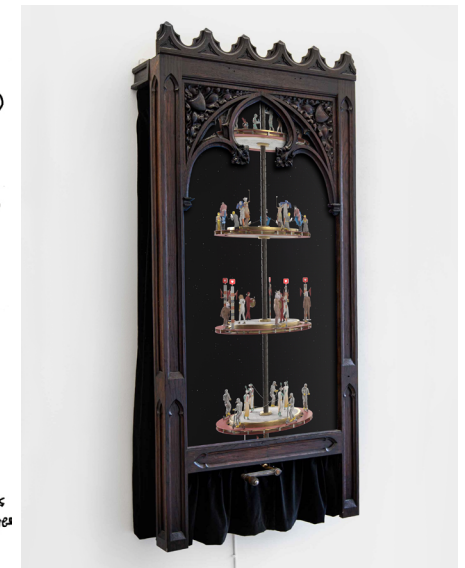


Sven Windszus, *crank of forgiveness*, 2022



Crank of forgiveness
interactive video installation

By turning a handle, the 3D animation follows the same rotational trajectory. As the handle is turned, the animation changes in sync with the handle's movement.

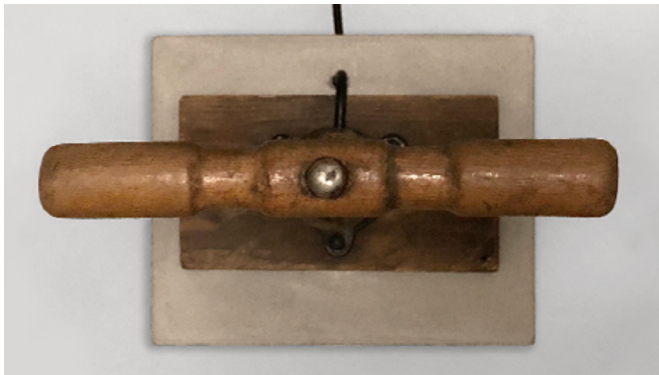


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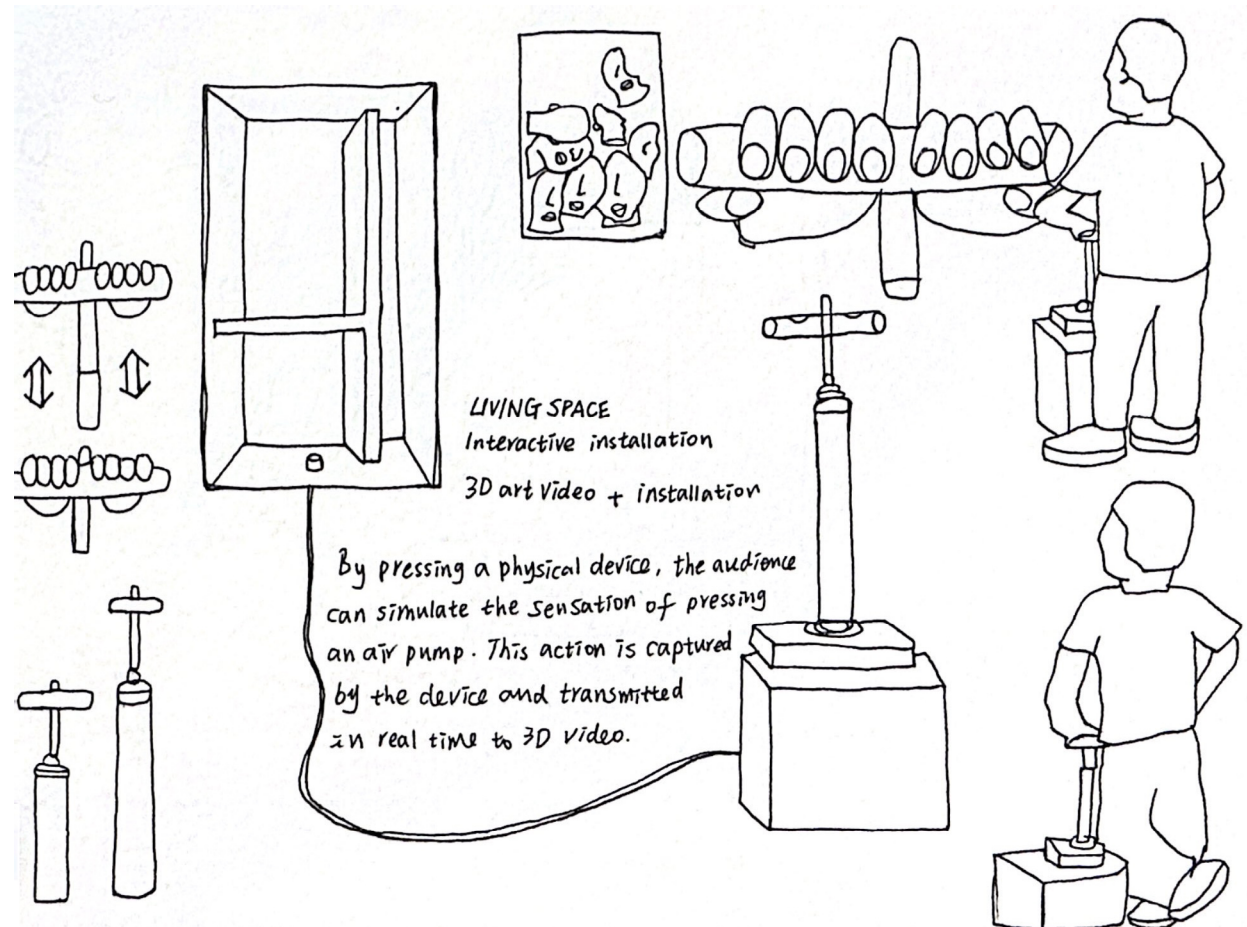
Sven Windszus

Sven Windszus uses 3D modeling in LIVING SPACE to build virtual environments alongside physical installations that echo the digital world. His exploration of how repetitive actions interact with installations is especially insightful. A simple gesture can trigger light, projection, or sound changes, transforming the entire atmosphere.

Inspired by his work, I also aim to blend video and installation to explore the relationship between audience and artwork. For example, I plan to let physical actions such as pressing or rotating directly affect virtual elements like 3D animations, allowing viewers to shape the experience through interaction.



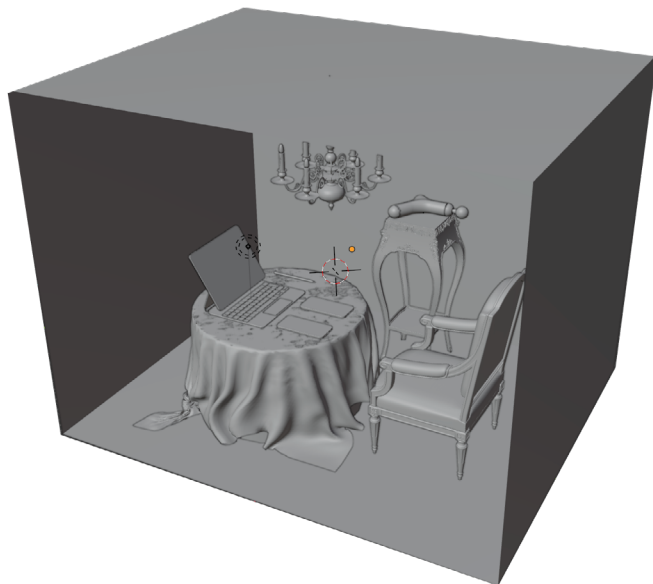
Sven Windszus, *LIVING SPACE*, 2020



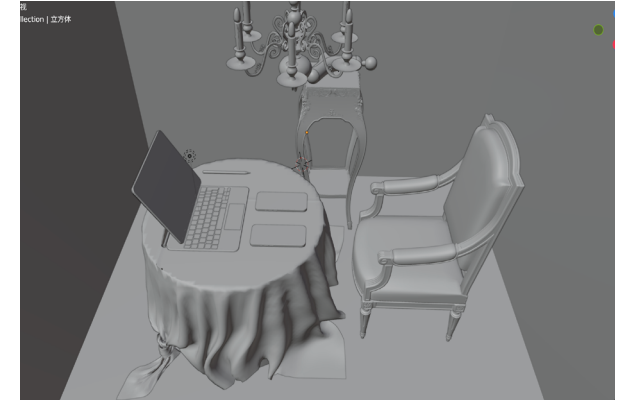
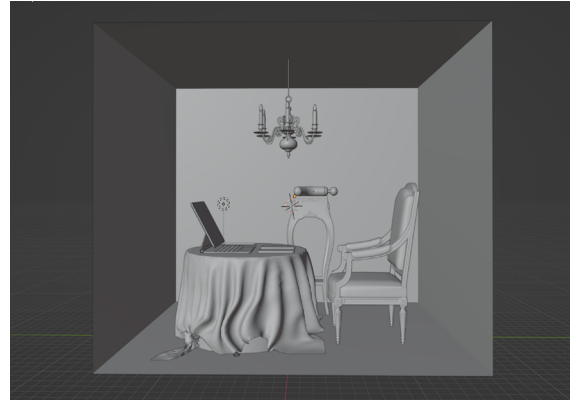
KNOWLEDGE

Blender

I used Blender to create a simplified version of a "fangirl mum" space, recreating the everyday scene of my mother following her favorite celebrities at home. There is a small table and a chair in this virtual environment, her personal "fandom station." On the table are two smartphones, an iPad, and a massage gun. By constructing this space, I aim to visualize the sense of ritual embedded in middle-aged women's fan practices. The space is not just a physical setting for her actions but also a container for her emotions and desires.



"fangirl mum" space

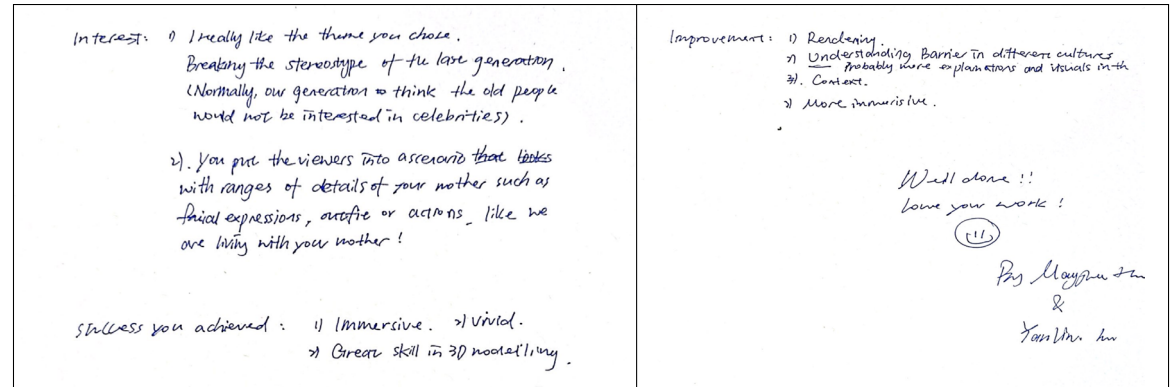


COMMUNICATION

Feedback

At the research outcome-sharing session on Friday, I not only had the opportunity to present my research process but also gained more profound insights into my peers' creative approaches. This exchange made me realize that everyone chooses different materials and mediums to express their concepts. This led me to reflect on how I could be more experimental in selecting materials for my physical installation and whether combining different textures could create new sensory experiences.

Additionally, I received feedback on immersive interaction and 3D rendering. How can I make the audience more deeply immersed in my work? Can motion capture, real-time feedback, or dynamic lighting and shadows enhance interactivity? Arduino has proven to be a powerful tool in this process, allowing me to simulate effects before completing the installation and explore the relationship between light, space, and dynamic elements. I hope to integrate this feedback into my research, pushing the boundaries between physical materials and digital interaction for a more comprehensive exploration.

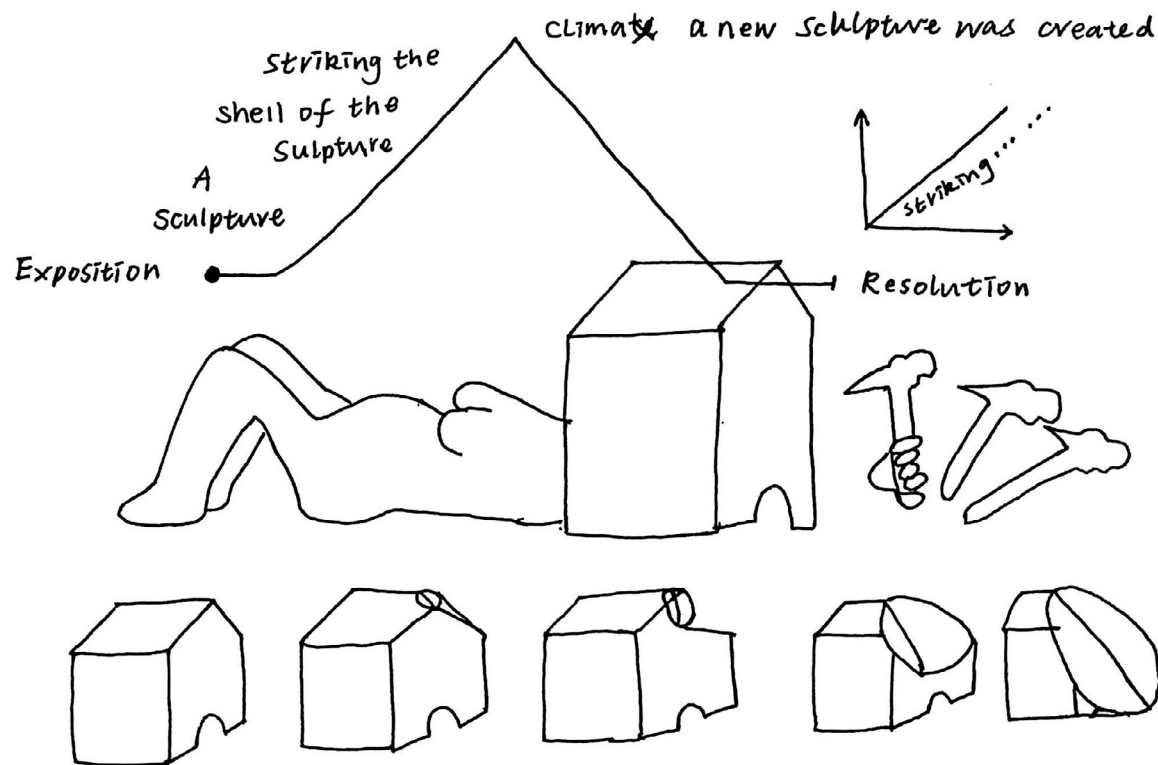


Stage 2: Your Practice, In Practice

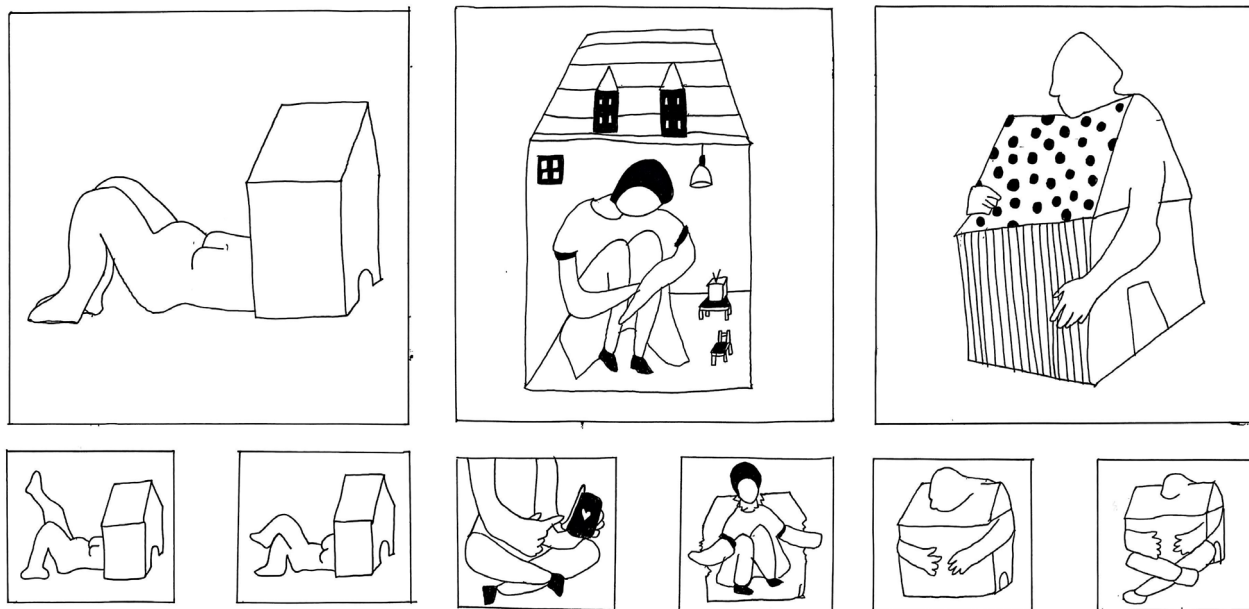
KNOWLEDGE

Concept

Since this theme revolves around how a mother breaks free from the family's title, I want to focus on shaping her image and exploring how she relates to the element of "home." Within the family structure, how is she defined, and how does she break free from these definitions? This is the core idea I aim to explore. To find the right expression, I began with simple illustrations to explore her state: whether she is enveloped by family, hidden within it, or lingering at the edge, seeking escape. I questioned whether to depict her form concretely or reduce it to symbolic abstraction.



Louise Bourgeois, *Untitled print from an etching series, 1990*

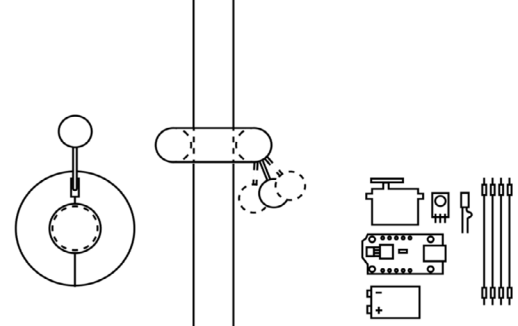


Your Practice, In Practice

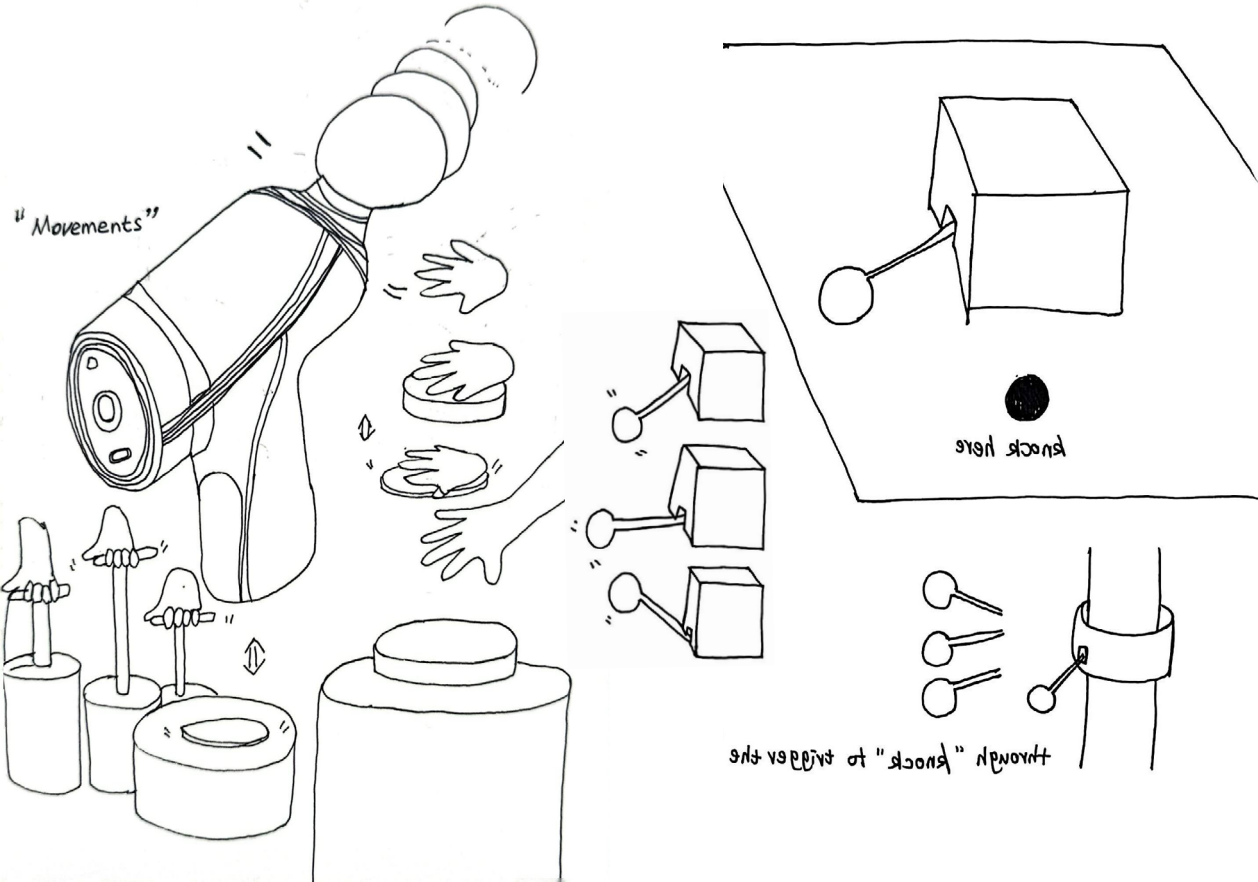
KNOWLEDGE

Interaction Design

Zoë Schnegg's interactive work *Knock Knock* deeply inspired me. The installation detects and mimics the rhythm of a person's knock, creating a continuous, dynamic interaction. This feedback mechanism led me to consider whether the rhythmic pulses of a massage gun could also become part of an interactive installation. By incorporating it into the work and combining it with repetitive movements, new ideas might emerge from this unexpected convergence.



Zoë Schnegg, *Rings About Town: Knock Knock*, 2022

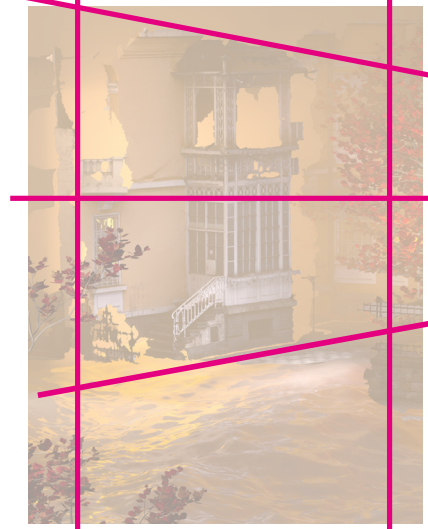
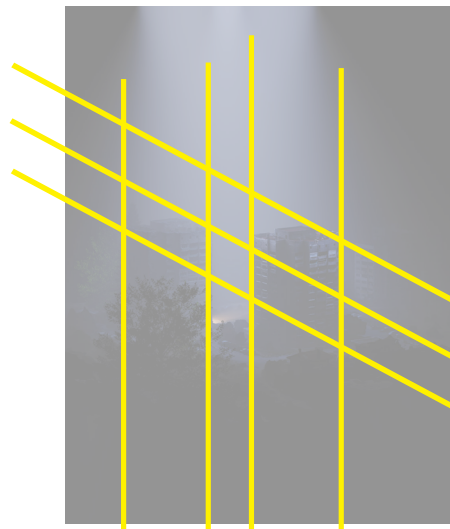
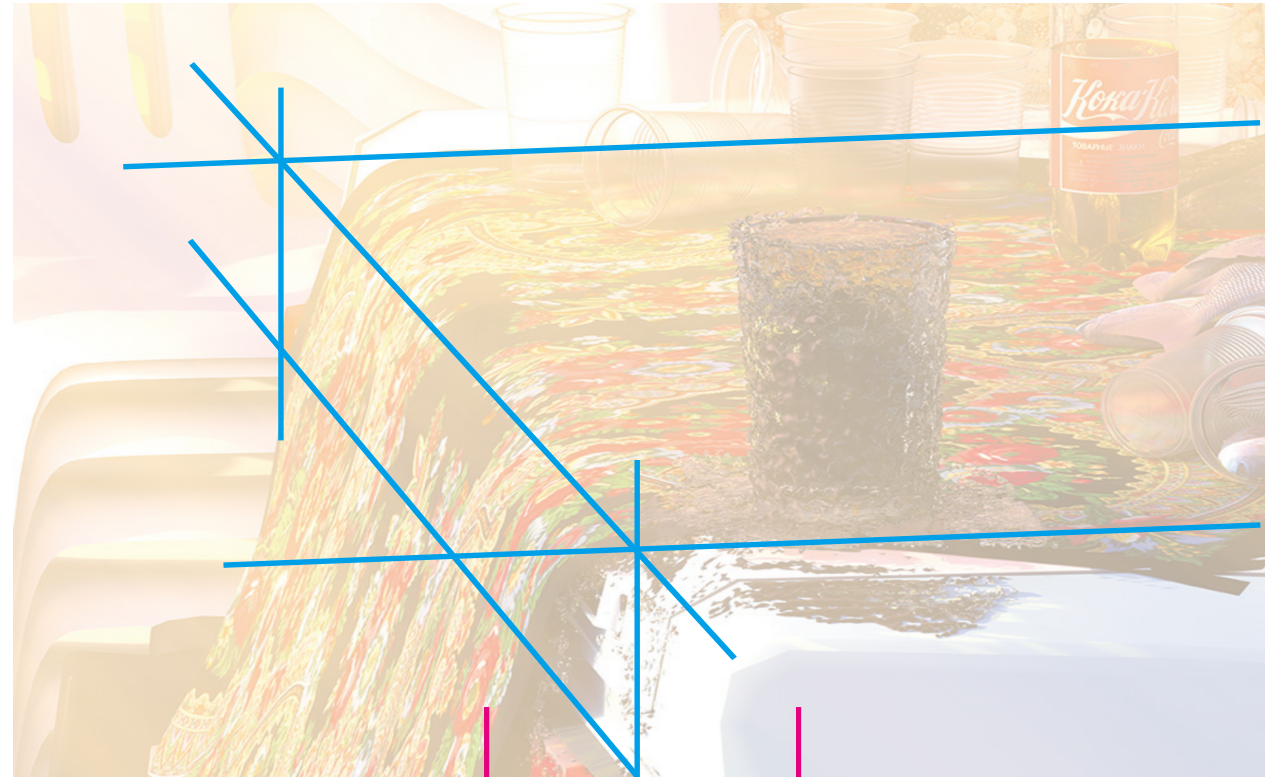


KNOWLEDGE

George Staminov

George Staminov's 3D interior works, especially *ЮНАК*, left a deep impression on me. He skillfully blends elements of Baroque, Renaissance, and early Medieval styles to create spaces that feel both lavish and historically rich. His command of structure, perspective, and atmosphere has been a major source of inspiration for me. It made me consider whether I could design a unique aesthetic for "fangirl mums." Drawing from pop culture, I could explore visual styles such as retro-futurism or surrealism to construct a distinct emotional space. This approach would enhance the immersive storytelling and offer a more intuitive way to present their psychological states and cultural identities.

George Staminov, *ЮНАК* [ju'nalɤ] - *YONAK*, 2018



KNOWLEDGE

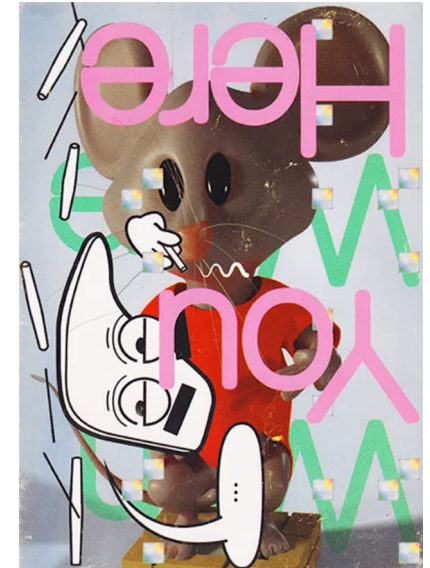
Richard Wilkins

Rachel recommended that I research Richard Wilkins, which led me to discover his work, *I Want You*. In this piece, he uses 3D modeling and animation to place a virtual character, a "mouse," into real-world settings, creating a narrative that blurs the line between the digital and physical worlds. This inspired me to consider whether I could design a character IP for fangirl mums and build different stories around it. The character could symbolize their emotional states and social identities, illustrating how they navigate reality and fantasy.

Jinhui Wang

Jinhui's work seamlessly integrates photography and 3D modeling, blurring the boundaries between reality and the virtual world. This approach explores visual effects and serves as a conceptual intervention, prompting viewers to question their perception of truth in an era where digital technology increasingly shapes our understanding of what is real. From this perspective, the **Fangirl Mums** project could adopt a similar approach by merging real-world scenes with 3D modeling, further emphasizing the themes of "reality" and "emotional projection."

Richard Wilkins, I Want You, 2018



Jinhui Wang, Not Dreaming, 2021

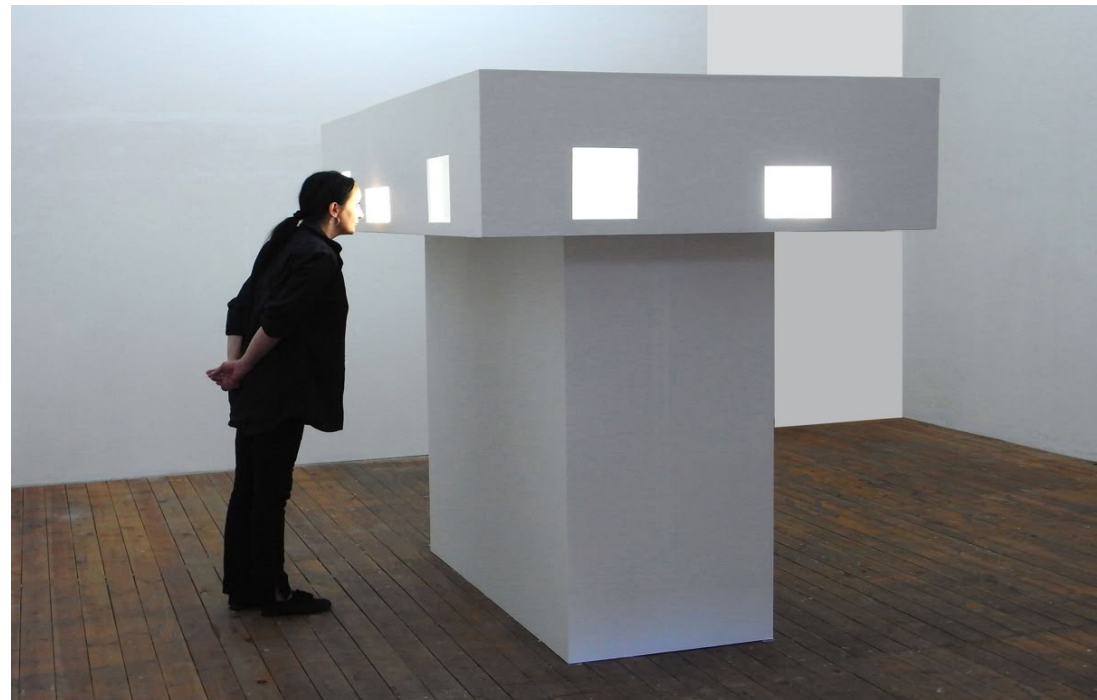


KNOWLEDGE

3D Video + Interactive Installation

Regarding form, my current thinking is to create a virtual space about fangirl mums, using 3D video to reconstruct their world and express their psychological state and daily environment. For the interactive installation part, I plan to continue exploring the concept of “repetitive action.”

The combination of 3D video and interactive installation is particularly well-suited for this project. On one hand, 3D video provides a stable visual framework that helps me shape emotion and atmosphere. On the other hand, the interactive installation allows the audience’s actions to become part of the work, directly influencing their viewing path or rhythm, which breaks the traditional one-way viewing experience. This combination allows the creator to retain narrative control while giving the audience a sense of autonomy and physical engagement. Instead of passively receiving the story, the audience “enters” the characters’ life, psychology, or struggles. This approach helps me further explore the themes of immersion, control, and fantasy, making the content and form of the project more cohesive.

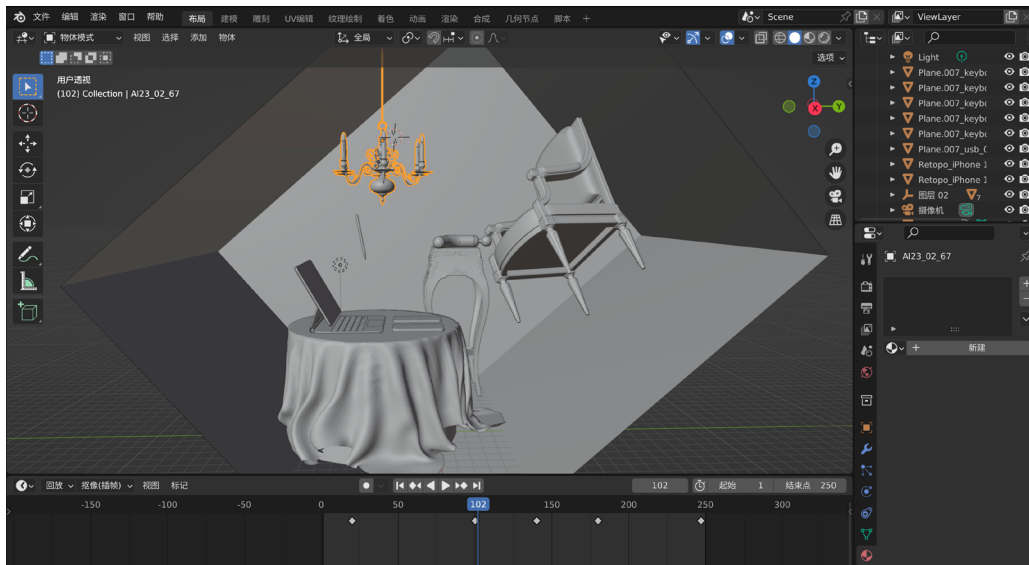


PROCESS

Time as Material Workshop

“Time as Material” was a workshop that helped me see my work from a temporal and dynamic perspective. The tutor asked us to quickly write down verbs that came to mind. I chose the verbs “rotate,” “shift,” and “fall,” and used them to rethink my existing video piece.

Instead of treating the space as a static container, I reimagined it as a floating, weightless environment. Objects like phones, massage guns, and chairs were animated to slowly spin or drift through the air. This gave the objects a sense of agency and created a surreal, dreamlike atmosphere that blurred the boundary between reality and imagination. It invited the viewer into an emotional space disconnected from everyday logic.

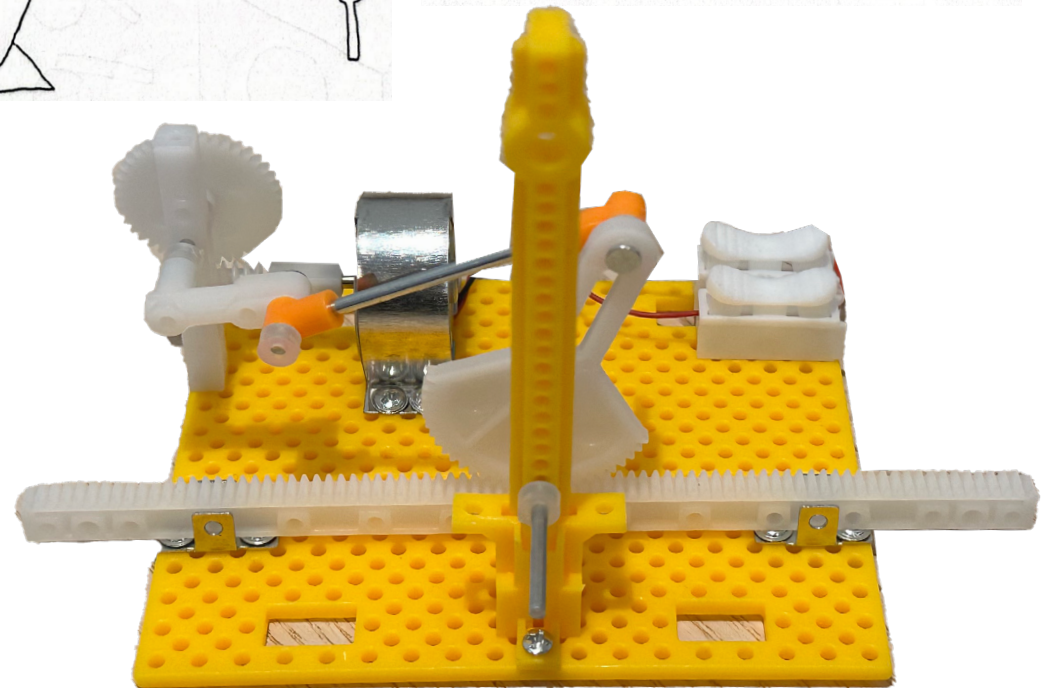
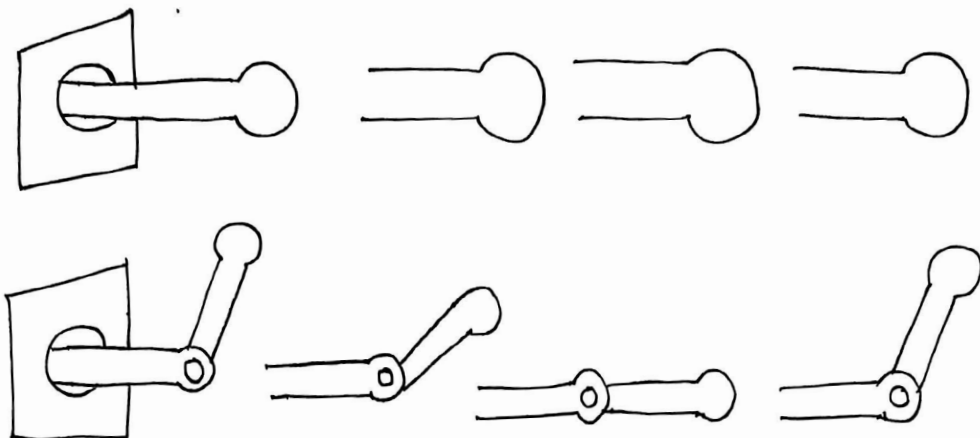
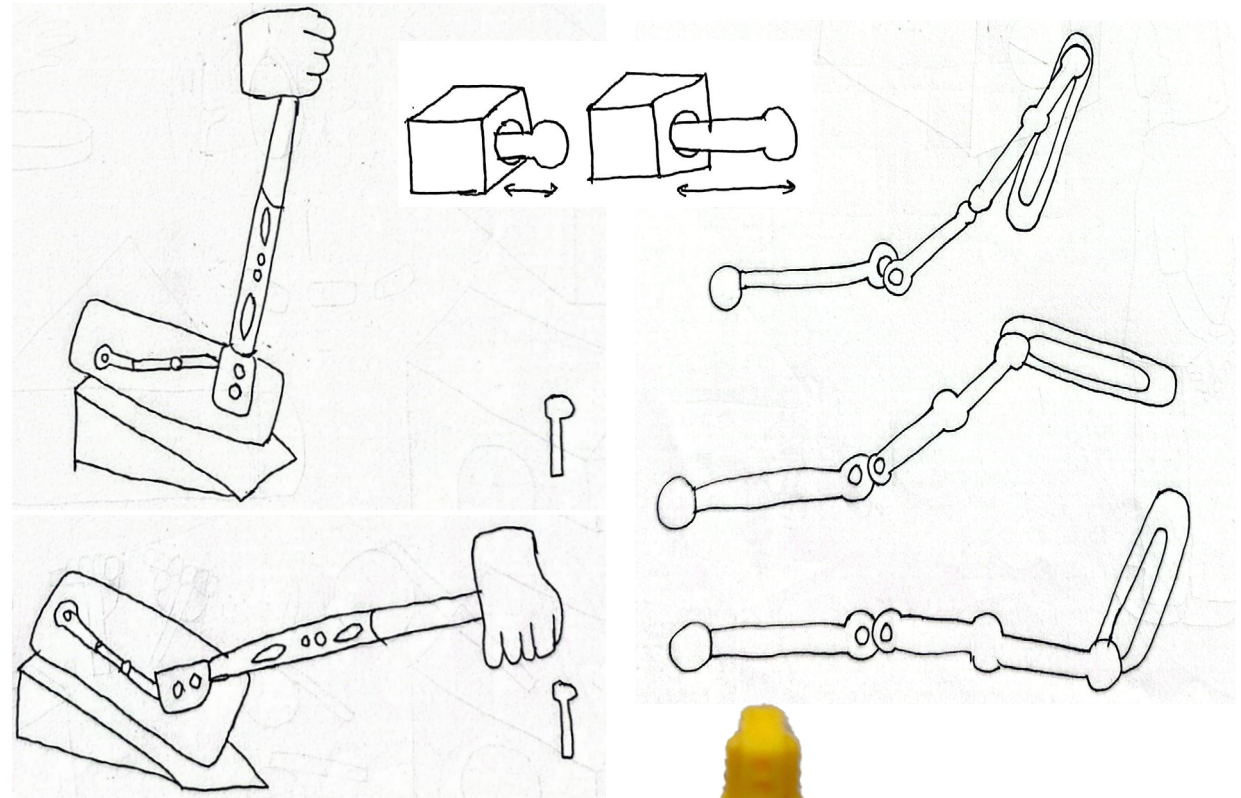


PROCESS

Design Process

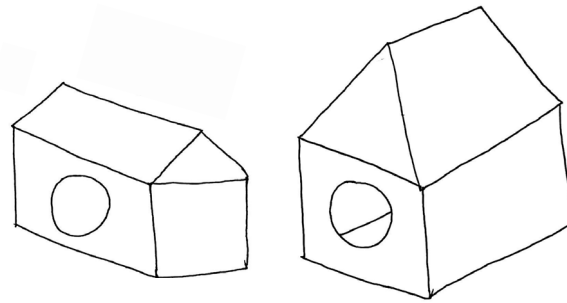
Based on earlier research into repetitive movements and the motion of a massage gun, I realized that the combination of rhythm and mechanicality can evoke a physical and emotional perception. This led me to explore the idea through a robotic arm, using it to simulate the massage gun's repetitive motion and reflect the persistent dedication in fan behavior.

I started sketching and testing different forms. One idea features a robotic arm rotating around a central object, tapping rhythmically. Another involves multiple synchronized arms generating programmed, drum-like feedback. These installations echo fandom's repetitive gestures and aim to create a bodily resonance in viewers.

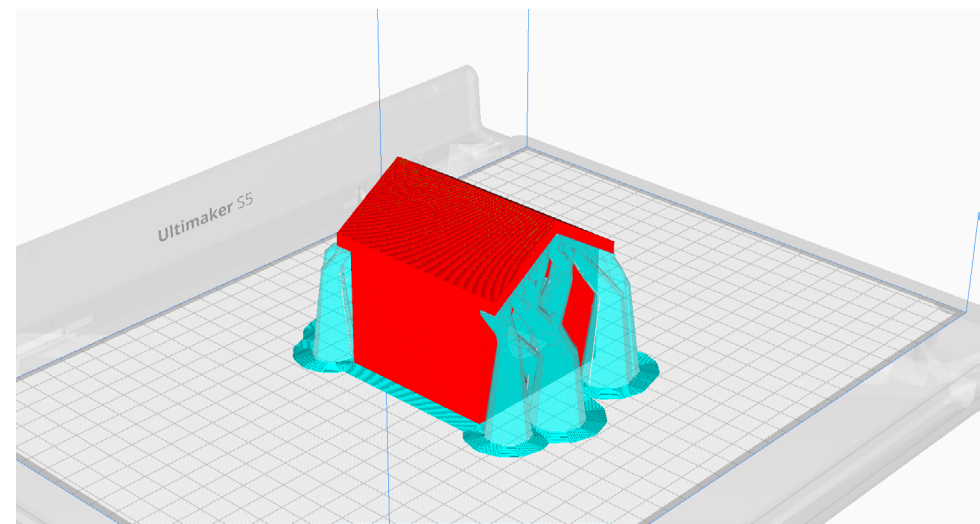
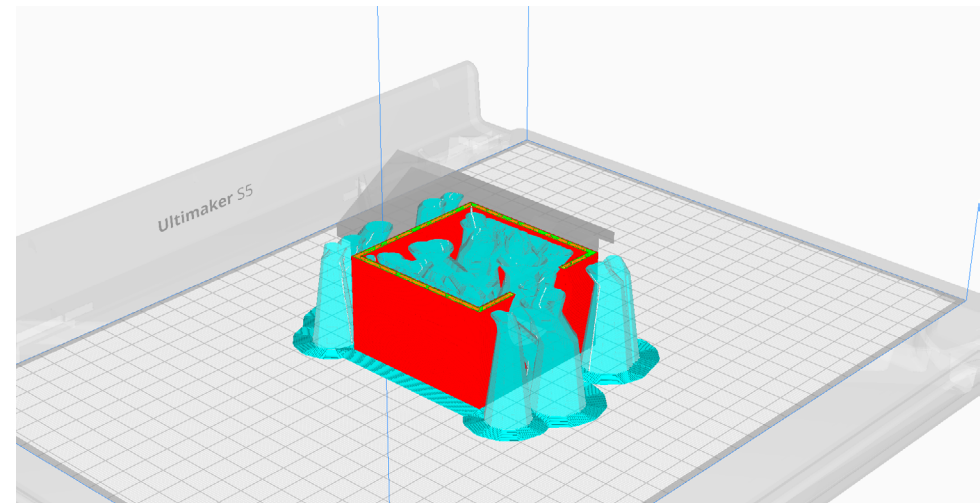
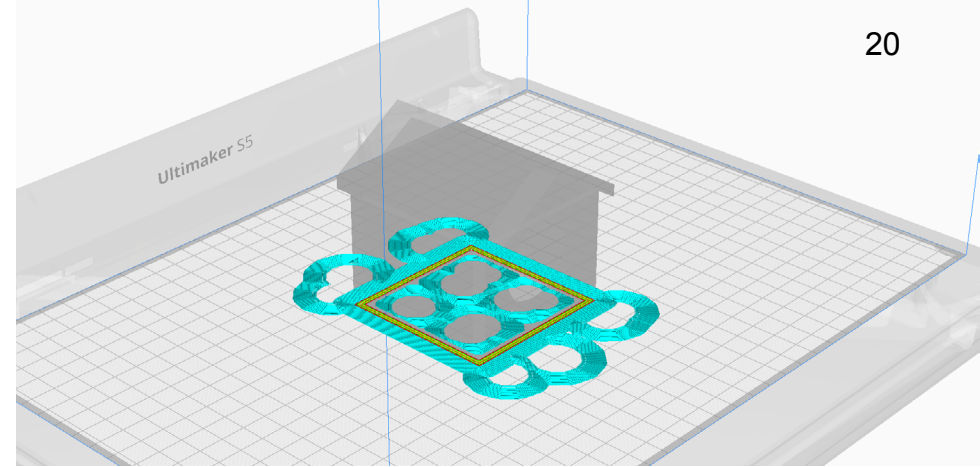
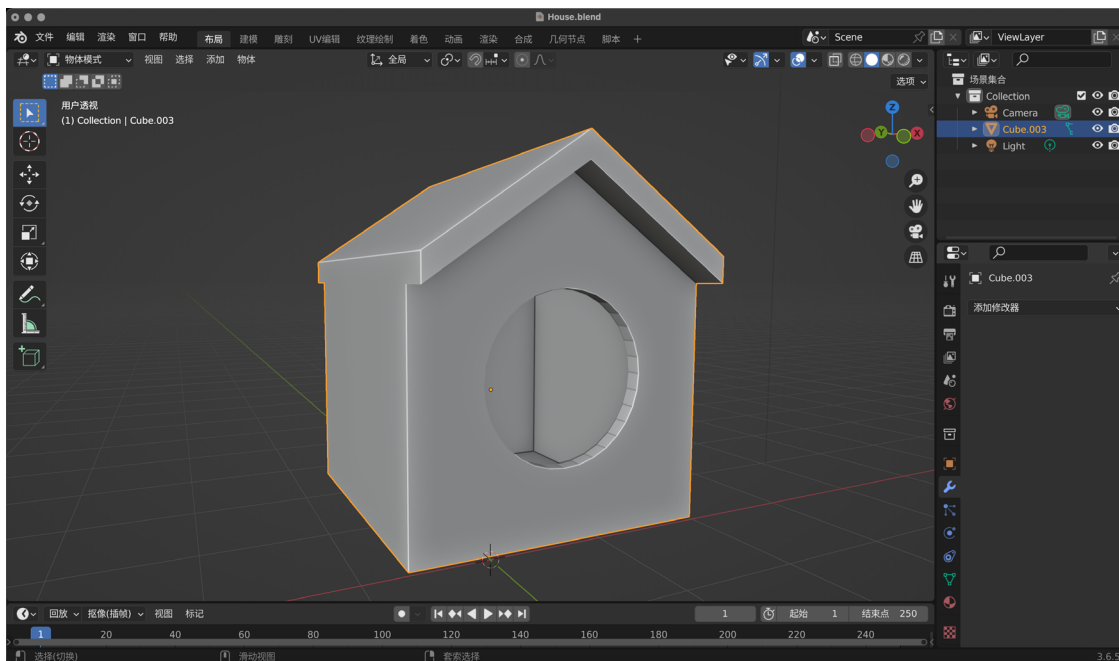


PROCESS

3D Printing Workshop 01



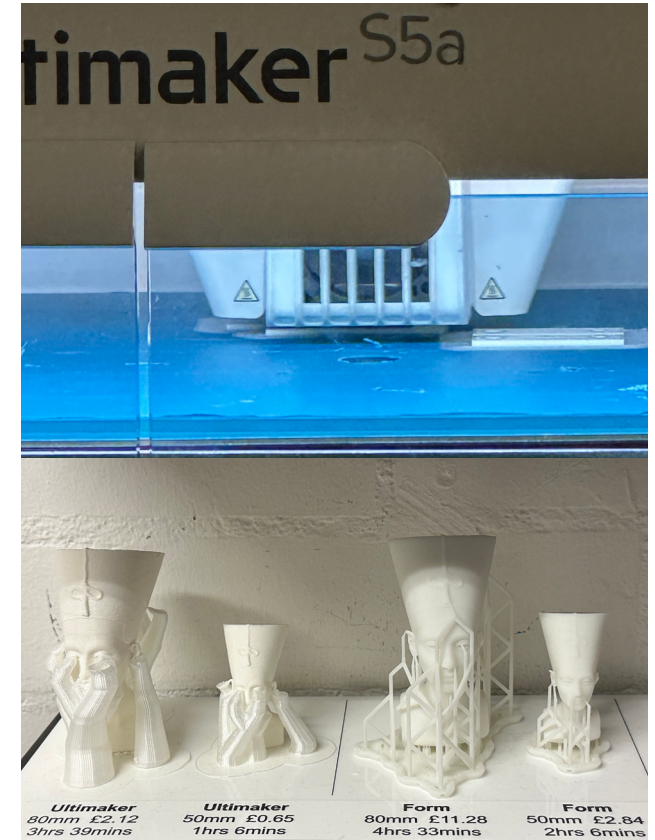
I first considered using the school's 3D printing equipment to simulate the wooden house installation. I carefully followed the guidelines from the 3D workshop and designed and optimized the model in Blender. Then, I imported it into Ultimaker Cura for slicing. Cura simulates the printing process with a detailed layer-by-layer preview, showing the print path and infill pattern. It also estimates print time and material usage based on layer height, infill density, and support structures. These preparations allowed me to anticipate the outcome and make adjustments to ensure the texture, detail, and structural integrity met my expectations.



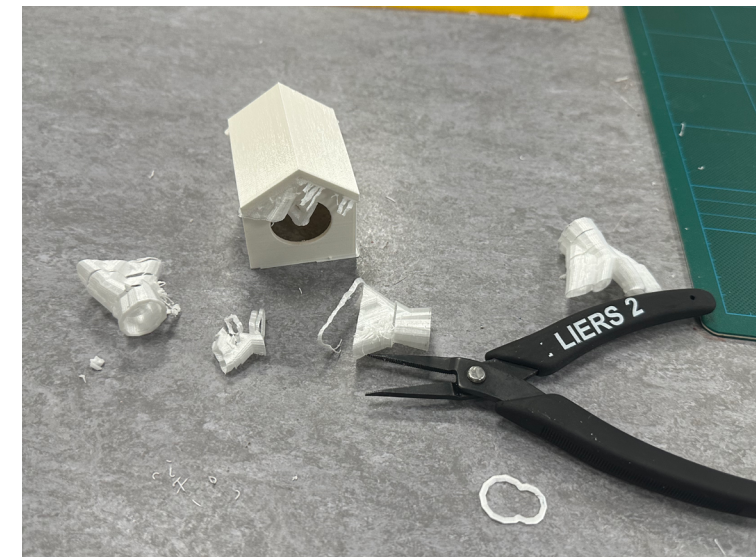
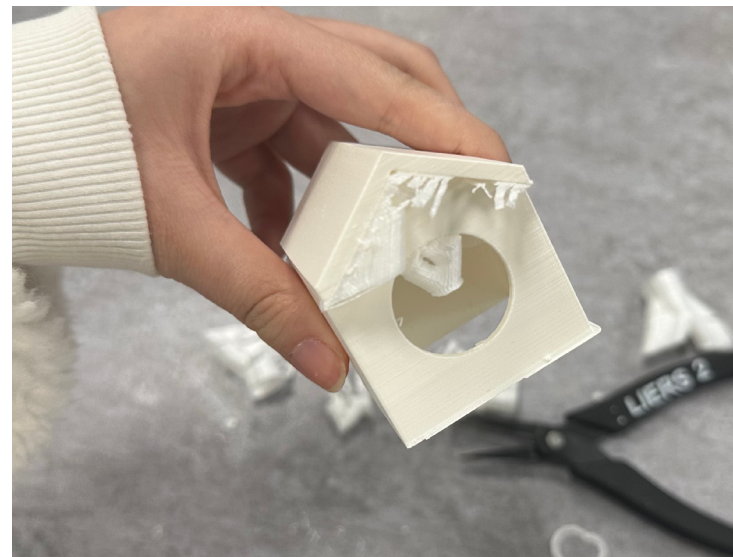
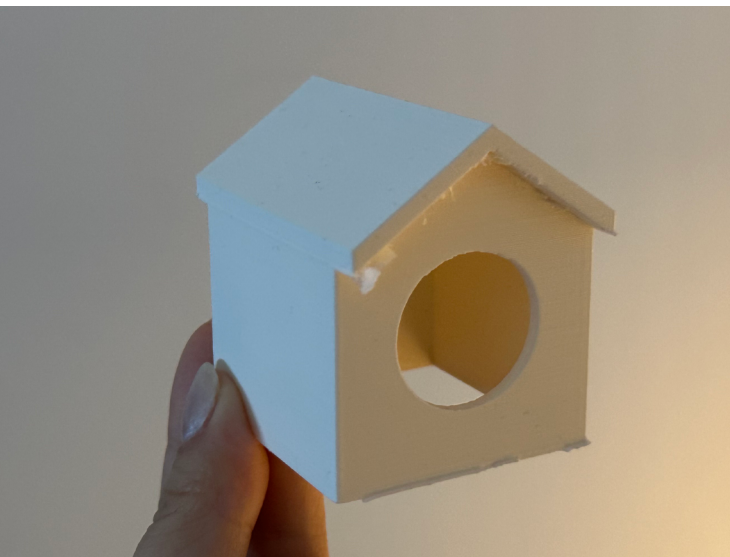
PROCESS

3D Printing Workshop 02

Since this was an experimental piece, I chose white filament to keep the focus on the form rather than color. Due to time constraints, I decided to print a very small model, but even at this reduced scale, the printing process took nearly six hours. Considering the advantages and limitations of each technique, I need to evaluate the visual and functional requirements of the final installation. During the session, the technician mentioned that laser cutting could be a more efficient option if I intended to create objects with a very angular or geometric design. This insight prompted me to reflect on the best approach for fabricating an installation piece the size of a human head.



<i>Ultimaker</i> 80mm £2.12 3hrs 39mins	<i>Ultimaker</i> 50mm £0.65 1hrs 6mins	<i>Form</i> 80mm £11.28 4hrs 33mins	<i>Form</i> 50mm £2.84 2hrs 6mins
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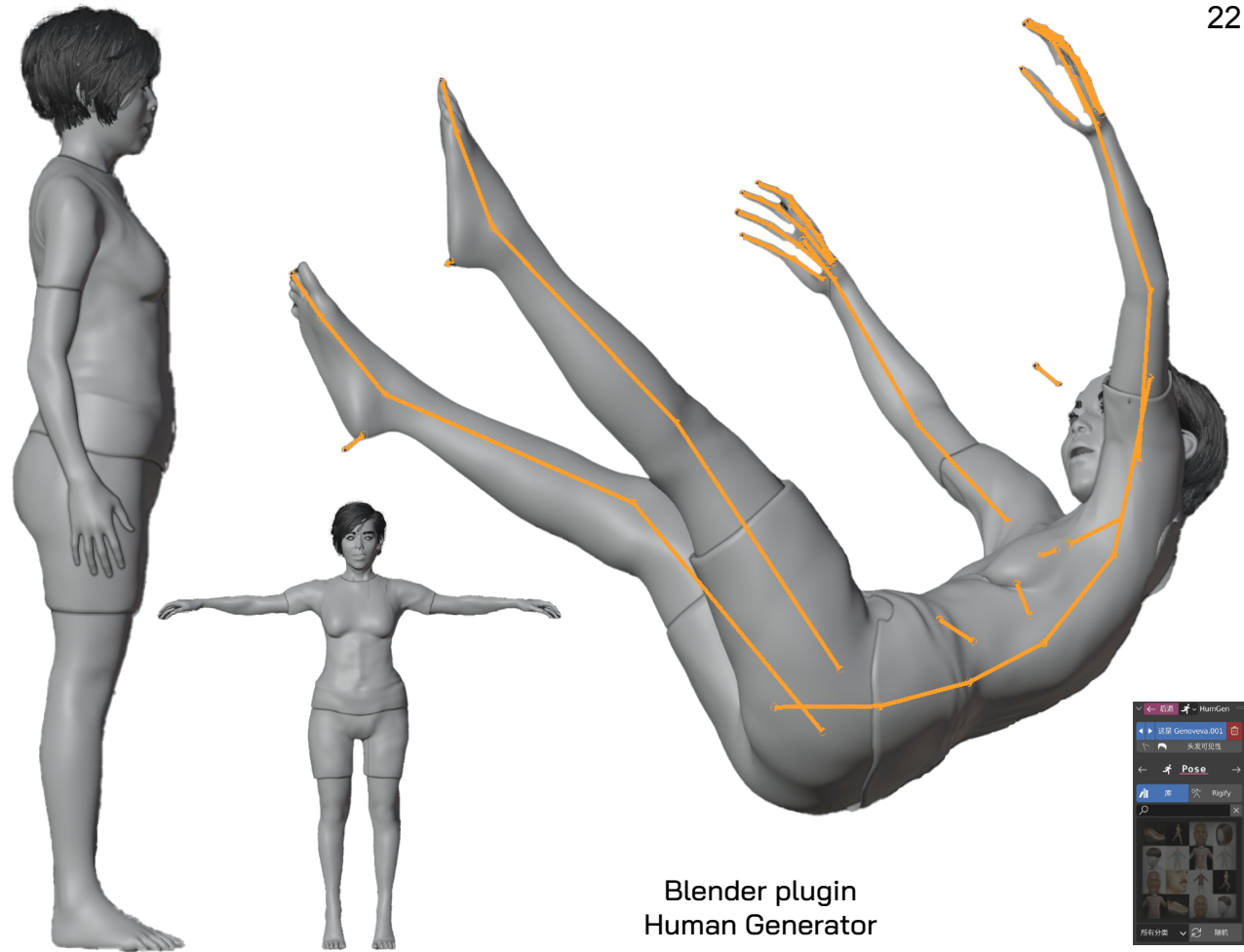


PROCESS

Character Design

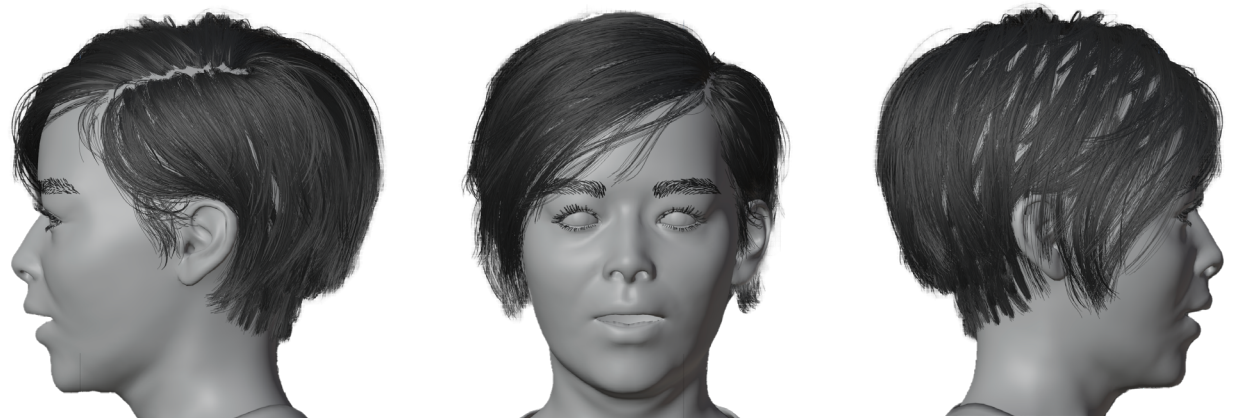
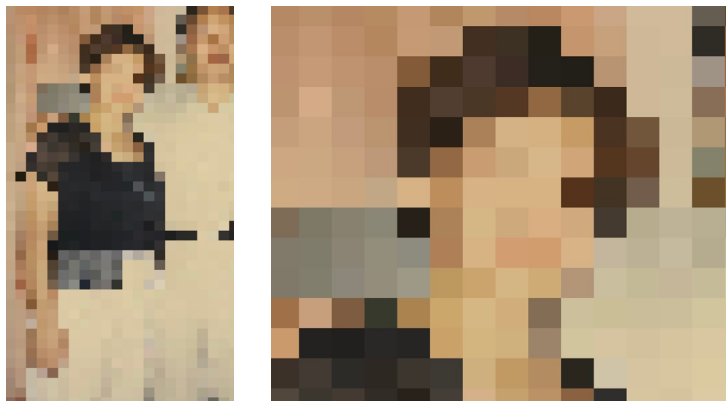
Before starting the modeling process, I focused on designing the appearance of the “mother” character. I referred to photos of my mother in her youth, drawing on features like her hairstyle, facial structure, and overall demeanor. I used the Blender plugin Human Generator to assist in creating the character. This tool allows detailed customization of facial and body features such as wrinkles, skin texture, age, and body type, helping me create a realistic model.

Using a Human Generator saved me time in the early stages, allowing me to concentrate on expression and emotion. After modeling, I rigged the character and tested movements like sitting, walking, and touching objects to enhance her emotional presence.



Blender plugin
Human Generator

My mom

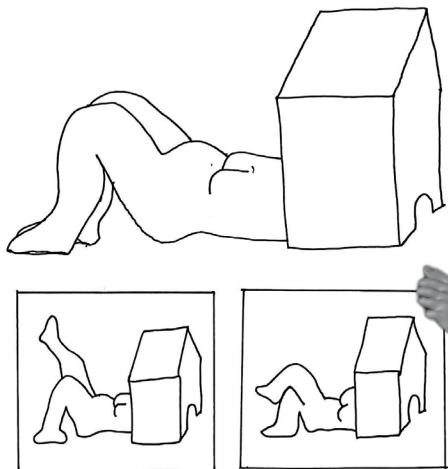


PROCESS

Scene Design

Based on merging the mother's body with the house, I used Blender to visualize this abstract idea. The mother's head is placed inside the house in the model, while her body floats outside. I adjusted their proportions to create a strange sense of visual harmony.

This setup carries symbolic meaning and reflects the complex relationship between the mother and the home. She is at the center of the family, representing stability. Yet, her body does not belong to the space, as if pushed out or trapped at its edge. The house is not completely enclosed, but acts as a shelter and a constraint. Her body shows slight tension and instability, emphasizing her uncertain presence.



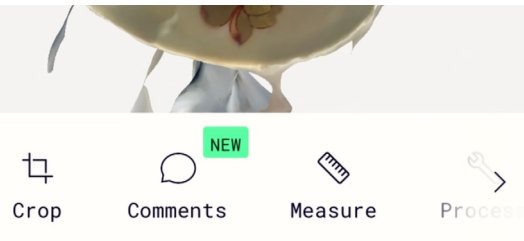
Your Practice, In Practice

PROCESS

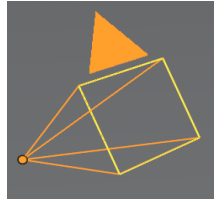
3D Scanning

This time, I used 3D scanning to support my modeling process. I aimed to spark new ideas through the authentic textures and forms of real objects while more truthfully presenting the emotional weight they carry. I used the mobile app Polycam to scan household items and imported the models into Blender for further refinement.

Unlike traditional modeling, scanning preserves imperfections such as scratches, wrinkles, and signs of aging that hold personal history and emotion. In the final scene, I placed these objects floating in midair. By removing them from their familiar context, I intended to create a sense of disorientation and dreamlike suspension. Their arrangement reflects emotional tension, evoking fragmented memories, dislocated identity, and family's invisible but persistent presence.

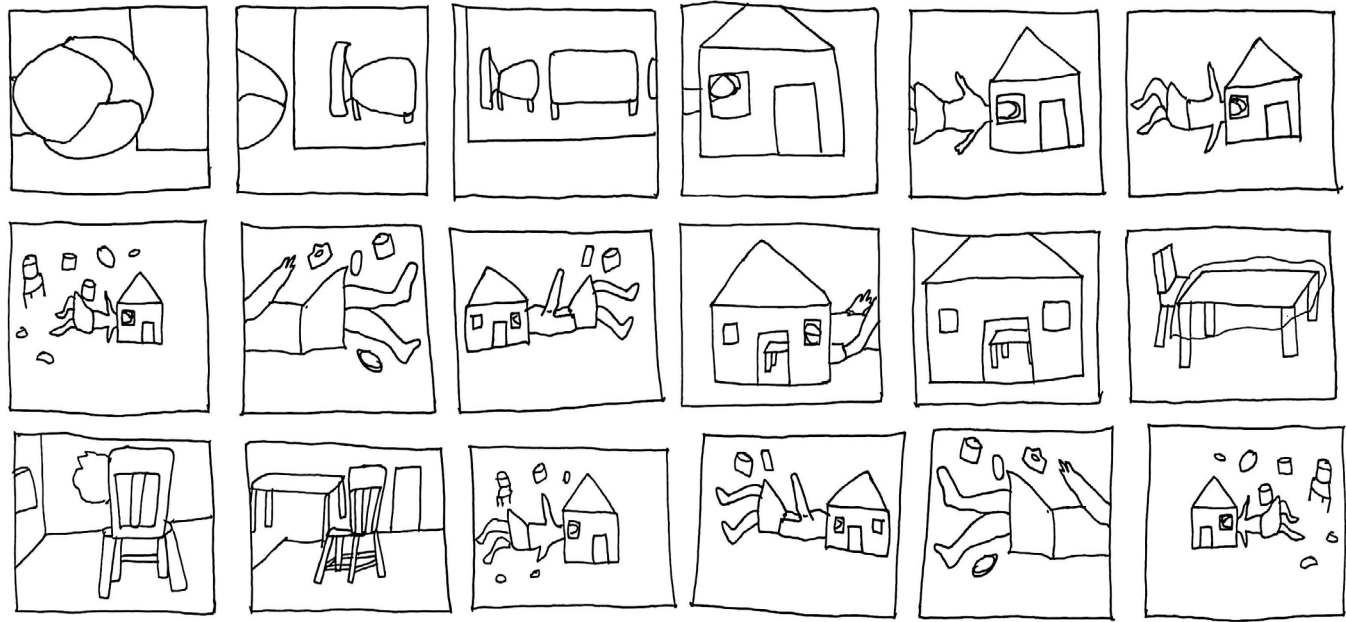


PROCESS

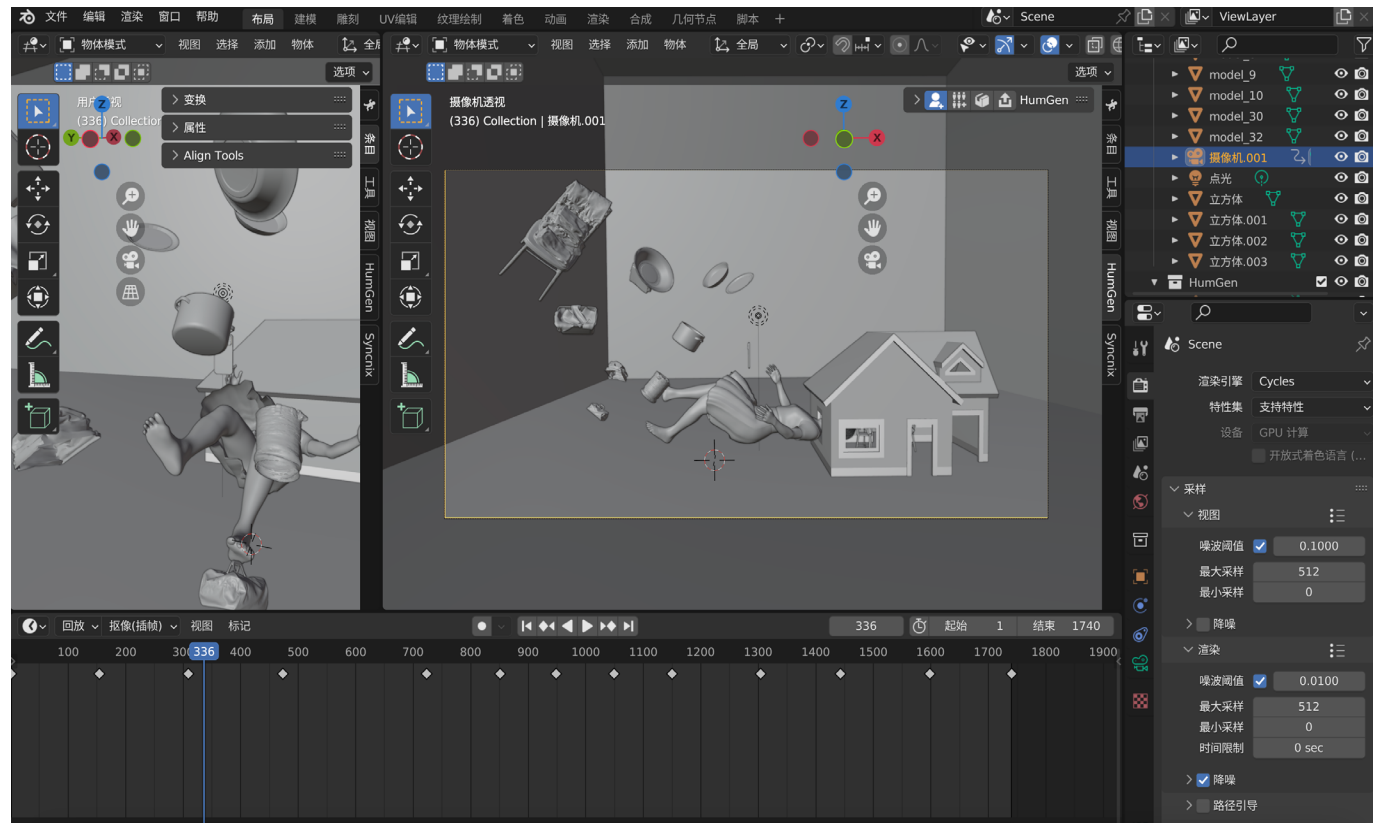
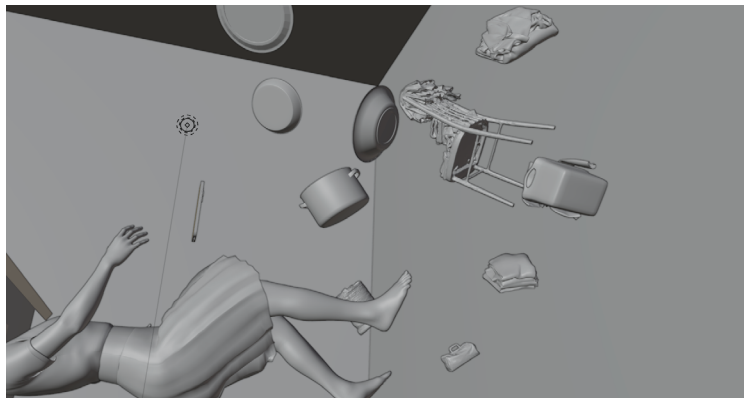


Camera Animation

After completing the basic modeling, I moved on to designing the animation. To better present the relationship between space and character, I focused primarily on the camera movement in Blender, using an "observer's" perspective to shape the narrative logic of the entire animation. Before production, I sketched out a storyboard to plan each shot's emotional trajectory and spatial arrangement.



During the production, I developed the animation around three key concepts: gaze, drift, and pull closer. Through these visual languages and lighting setups, I aimed to guide the viewer through the construction and objects within the space and the emotional stories behind them.



COMMUNICATION

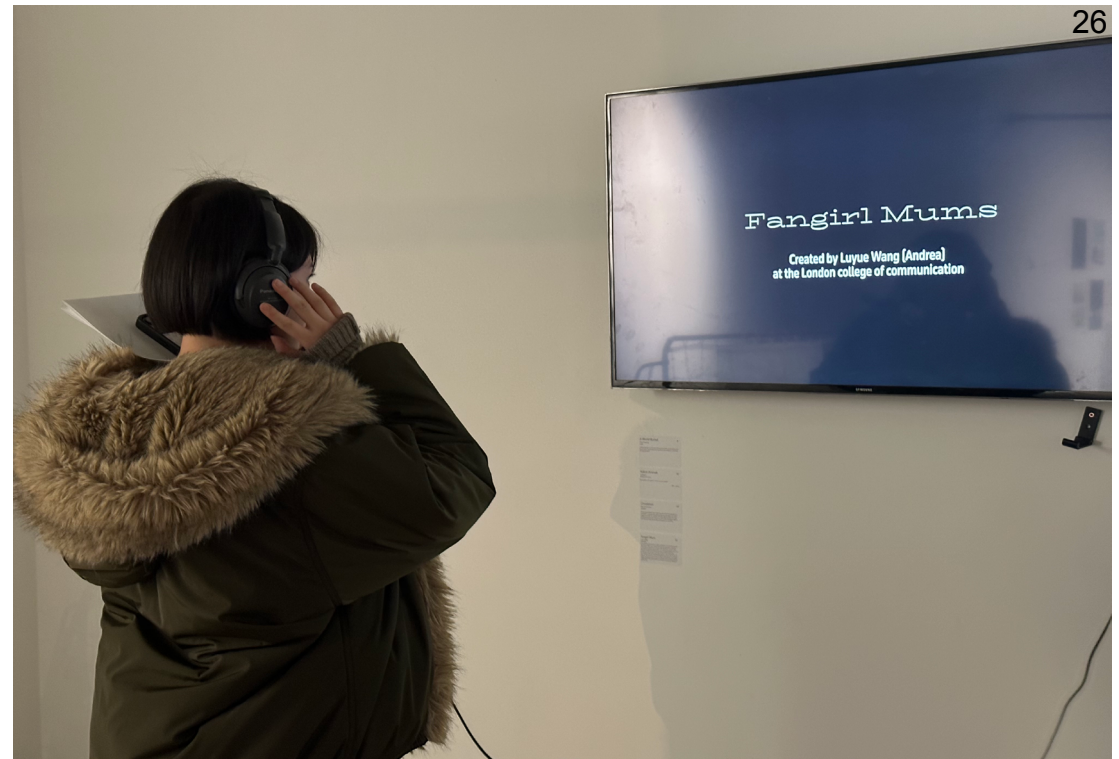
Work In Progress Exhibition at Copeland Gallery

In this exhibition, I only showcased the 3D modeling and animation part. It was a great opportunity to share the work halfway through the project. Although it wasn't a finished piece, this experimental presentation gave me valuable insights. Seeing the audience's reaction to the animation, I realized the importance of leaving space for open interpretation. Viewing my work externally helped me notice details I might have overlooked during the creation process. This made me realize how emotions and narrative threads evolve based on different interpretations from the audience.

Feedback

After this exhibition, I made an important decision: I plan to focus more on the modeling aspect for the final submission. Although I previously tried several interactive and installation elements, I realized that immersive storytelling through screens requires much more time to develop and present a better animated narrative. Therefore, I decided to focus more on this aspect.

However, this doesn't mean I've completely abandoned interactive installations. I realize that combining screens with interactive elements is a field worth exploring. Still, due to time constraints, I need to concentrate on the modeling work for now to ensure feasibility and quality.

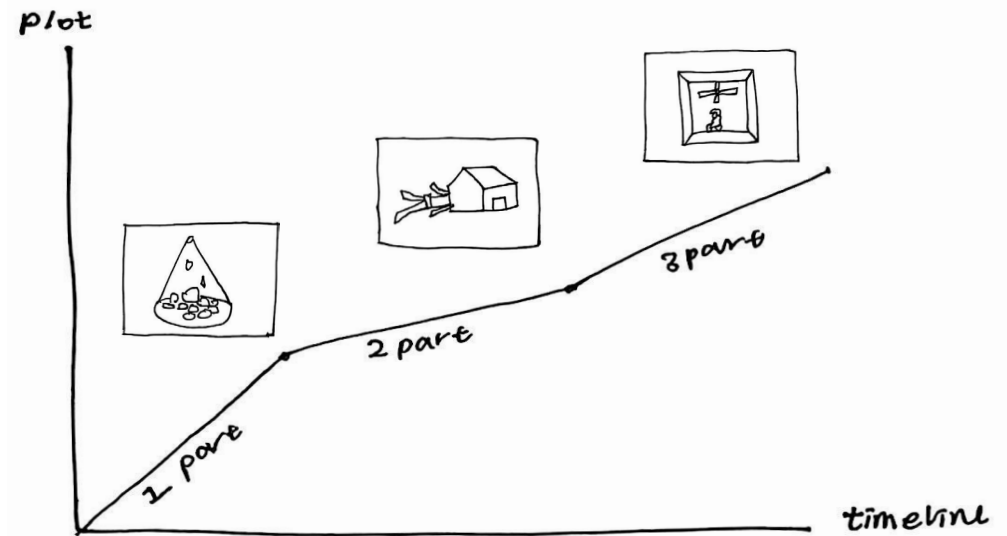
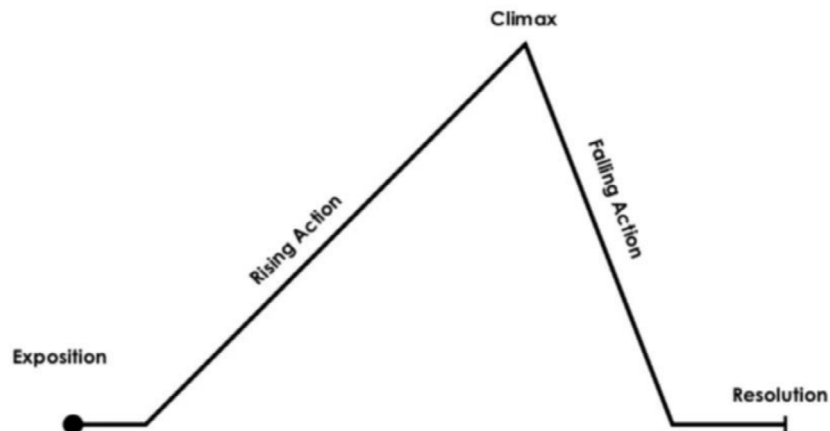


Stage 3: Show Up & Show Off!

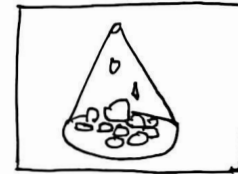
PROCESS

Stories in Structure

While rethinking the story, I realized it is a deconstruction and reconstruction of "identity." I divided the story into three stages. In the first stage, objects symbolizing the role of "mother" slowly fall from the sky. The fall of these objects acts as an emotional summoning, drawing the audience into her life trajectory. In the second stage, the mother's head remains in the home. This surreal image creates a sense of oppression. It provokes reflection on the dependency between the mother role and domestic space. She is defined by titles, by being watched, as if her identity only exists in the kitchen, living room, and bedroom. In the third stage, when the space changes, we see her concentrating on something she genuinely interests. Now, she withdraws from functional roles and becomes a complete individual with self-awareness. This three-stage structure strips away layers of social identity and restores the real, undefined "her."



1 First part of the story.



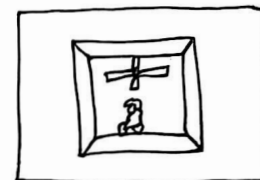
Some objects commonly used by mothers while doing housework or found in household scenes. The sound matches the household ~~see~~ related sound made when that specific object is dropped.

2. Second part of the story.



The mother's body hovers inside the house, prompting the audience to reflect on the relationship between mother and home.

3. Third part of the story



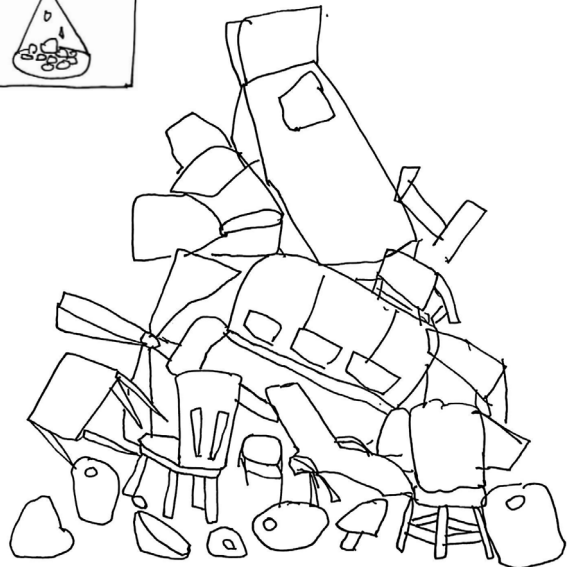
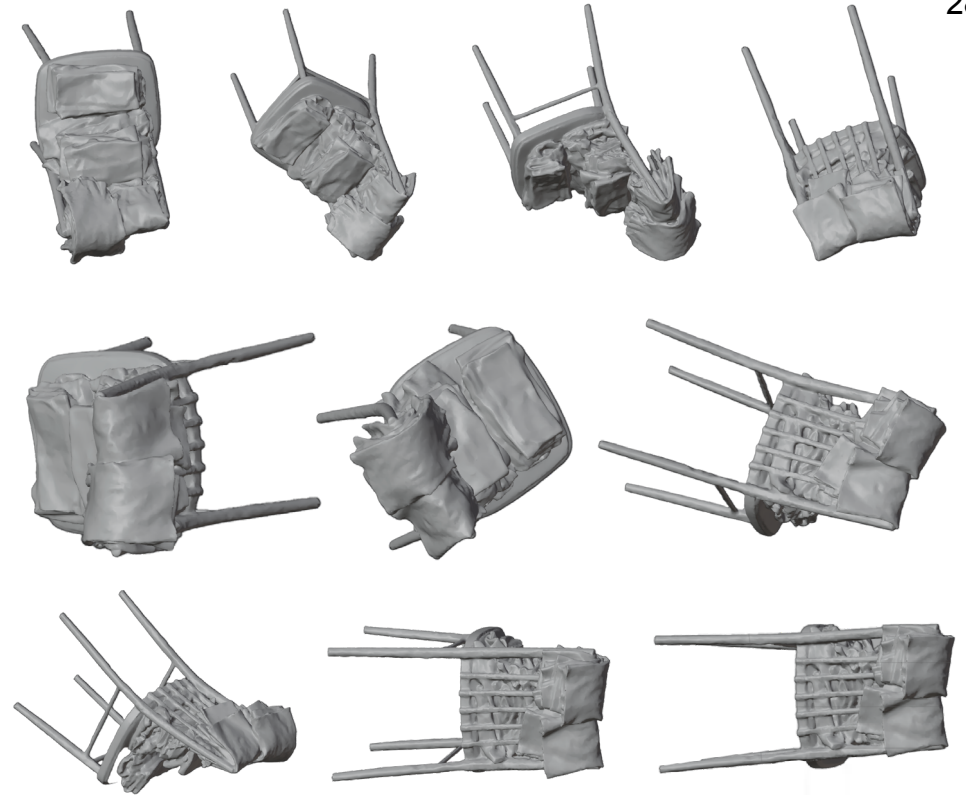
Throughout the animation, the mother never does any housework; instead, she is fully absorbed in the activities that interest her. She works with dedication and focus, as if discovering or exploring the many faults of herself as a middle-aged woman.

PROCESS

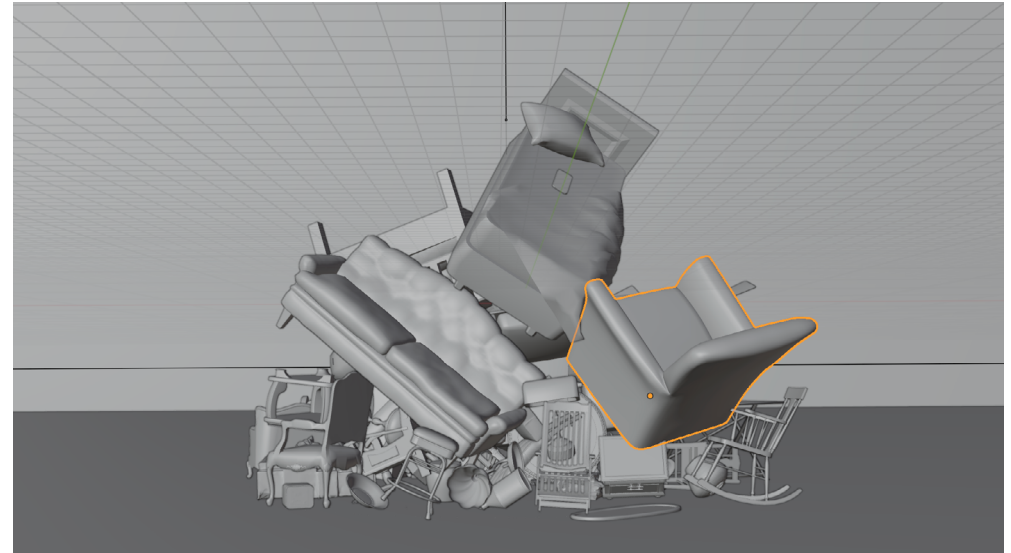
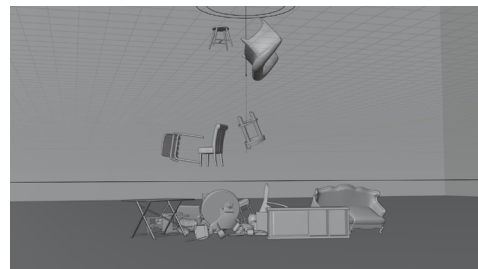
Scene Design

After seeing Ed Atkins' exhibition in London, I was deeply struck. His work *Entropy of a Biased Coin* made me reconsider the narrative potential of "space." He used a vast 3D environment to simulate objects falling from the sky, accompanied by changes in weather and lighting, which gave the entire piece a strong sense of emotional flow.

As a result, I adopted the element of "falling" in my work. I used it as the opening scene, the introduction to the story. In the space I designed, objects associated with the identity of a mother slowly descend from above, gradually filling the environment. These objects serve both as symbols and as accumulations of emotion. As viewers enter the space, they are enveloped by the atmosphere these objects create, which evokes a perceptual resonance.



Ed Atkins, *Entropy of a biased coin*, 2020



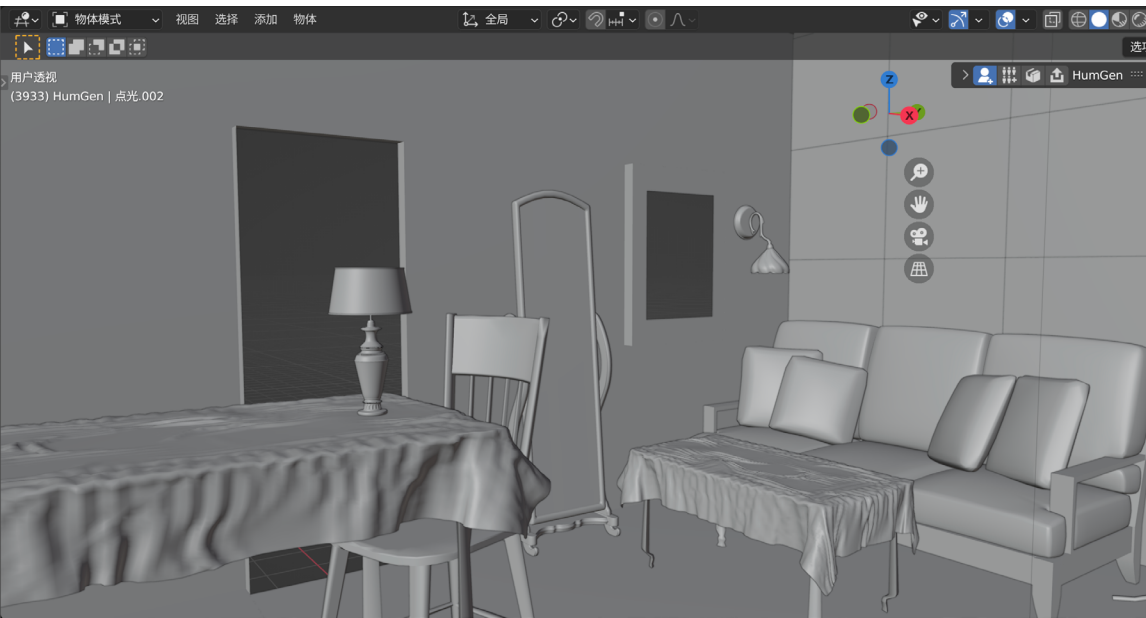
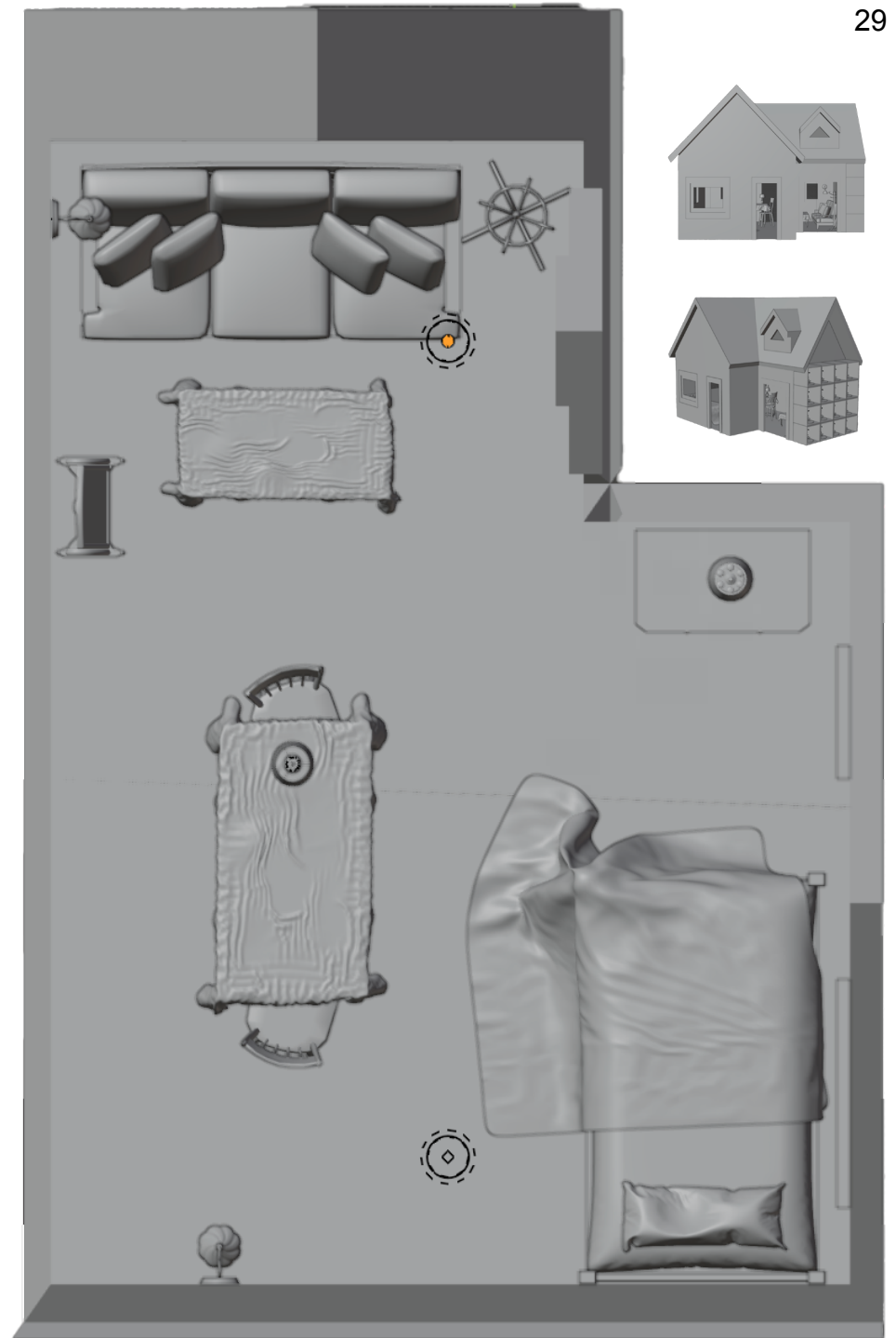
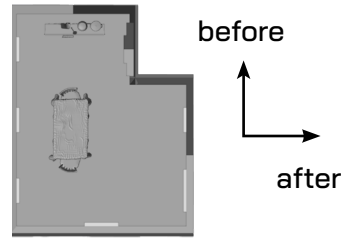
Show Up & Show Off!

PROCESS

Scene Design

In my previous design of the house interior, I gradually realized that the space still felt a bit empty and lacked details that could carry emotion and memory. Rachel recommended that I look at the artist Jinhui Wang's work *Not Dreaming*, which gave me new inspiration. She uses atmospheric interior modeling to turn the space into a narrative tool in her work.

Influenced by this, I considered whether I could add more memory-like elements into my house space. For example, some old objects, furniture with visible signs of use, or even sound and lighting elements. These additions would enhance the spatial depth and better support the emotional background of the mother character, making her world more layered and real.



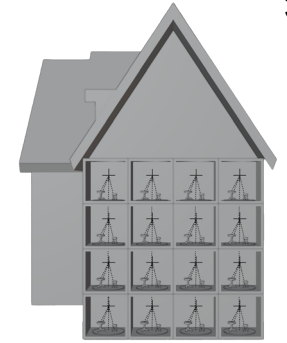
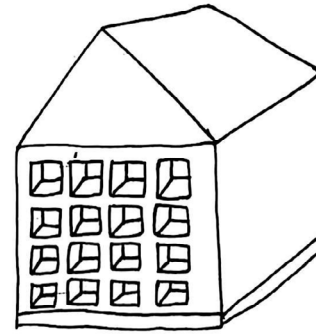
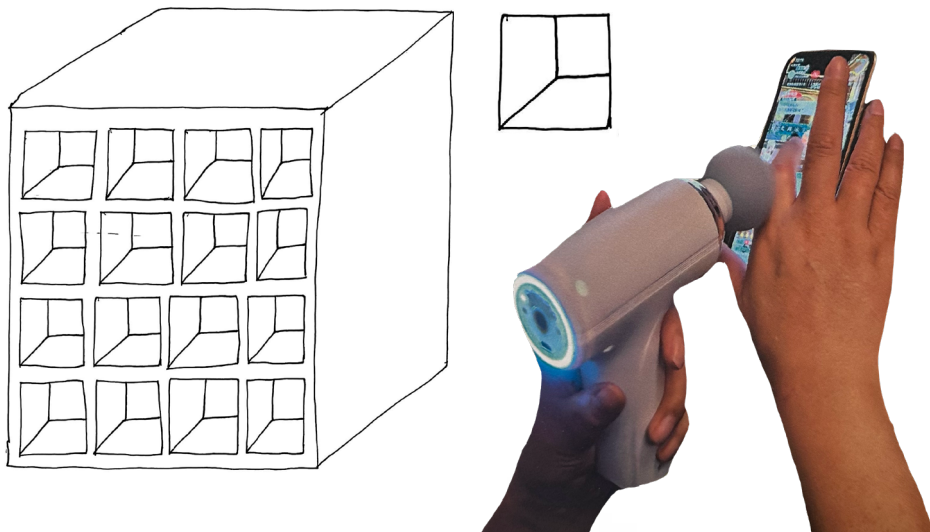
Show Up & Show Off!

PROCESS

Scene Design

In the initial research phase, I considered turning the act of “the mother using a massage gun to like videos” into an interactive gesture. This action came from real-life observation. Although it may seem absurd, it is very representative. It reflects a connection between the mother and the outside world. I still find this gesture interesting, so I want to keep it as part of the modeling inspiration.

I set up an enclosed space with only the mother, a phone, and a massage gun. This setup highlights the relationship between her and the objects. In this space, the mother can do what she enjoys, such as liking videos with the massage gun while immersing herself in her world. This gesture is not just a repetitive movement, but also a way for her to maintain a connection with the outside. I hope to use this to explore how she gains emotional satisfaction or spiritual comfort daily.

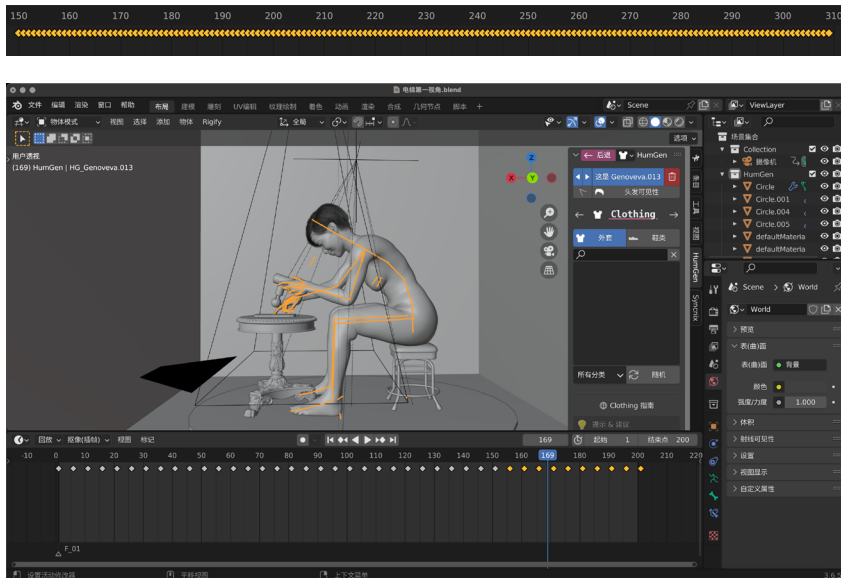


PROCESS

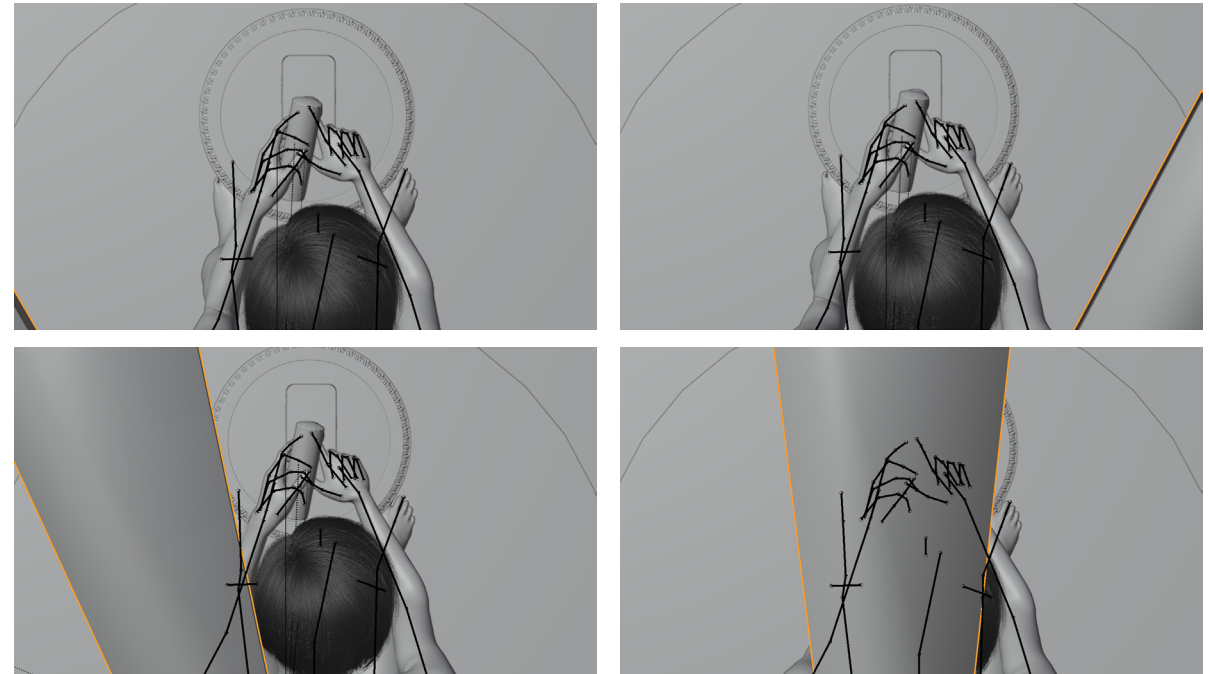
Animation

Regarding the animation, I used Blender directly to rig the objects and set their movements. In this scene, I mainly animated the fan, the hand, the foot, and the massage gun using looping actions.

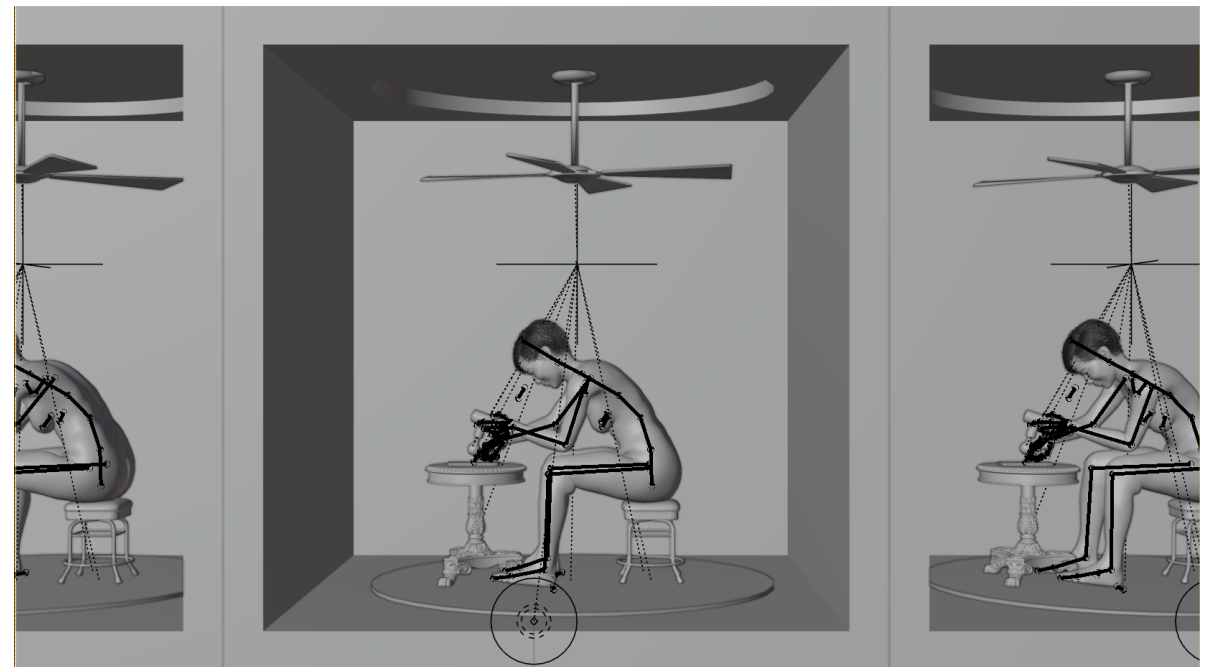
These repetitions are not merely technical choices but an intentional form of expression. For instance, the continuous rotation of the fan, the hand's liking gesture, and the subtle movement of the foot all these looping motions convey a rhythmic sense of freedom. For the mother, these mechanical actions become a fluid interaction with her surroundings, a way to relax and immerse herself in her space.



top view



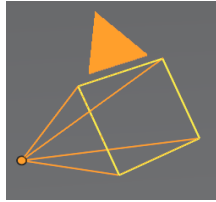
front view



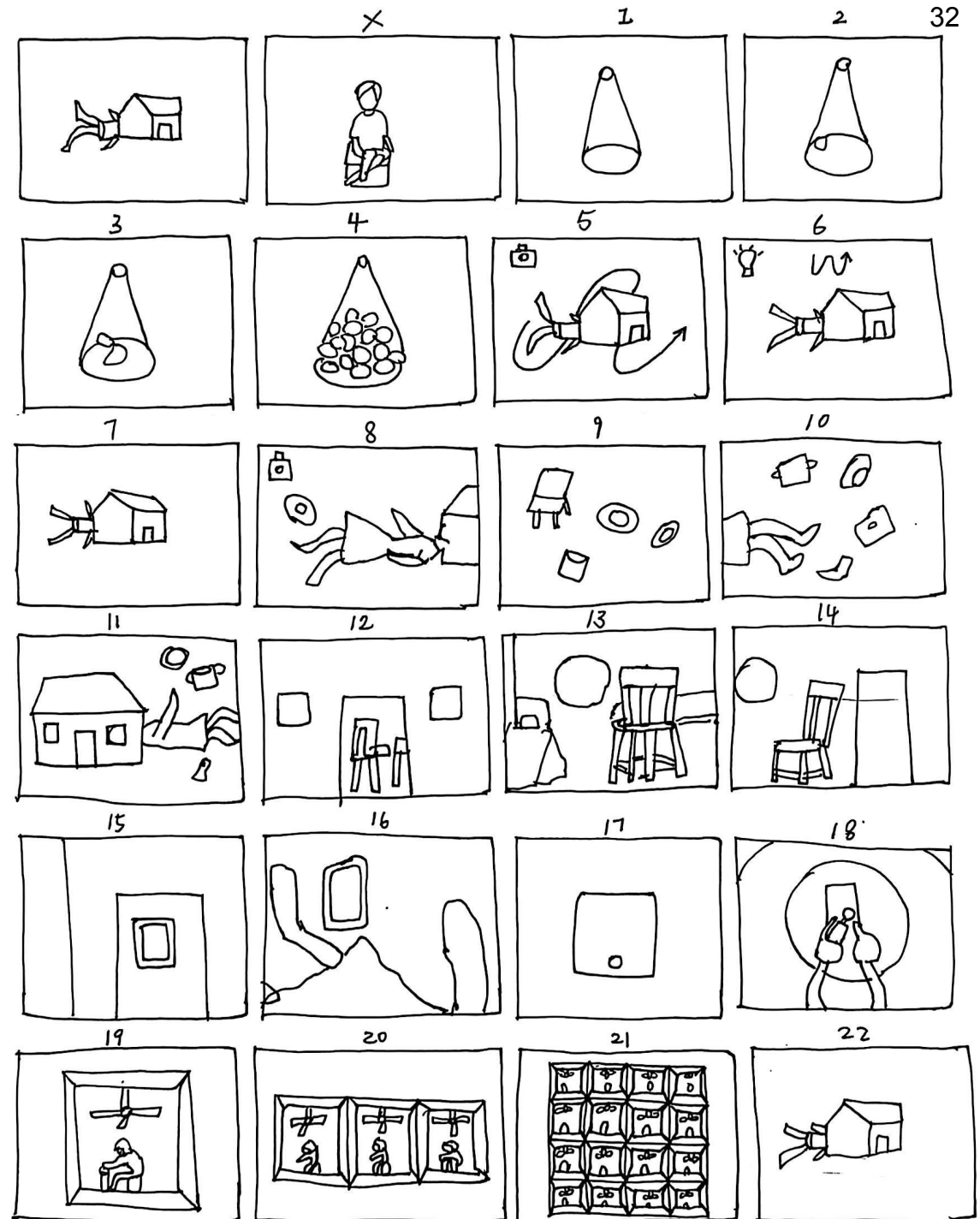
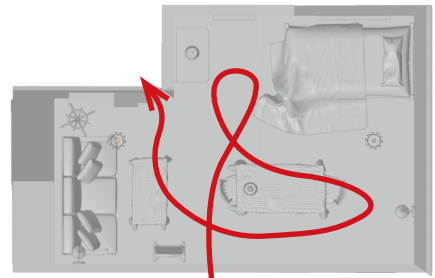
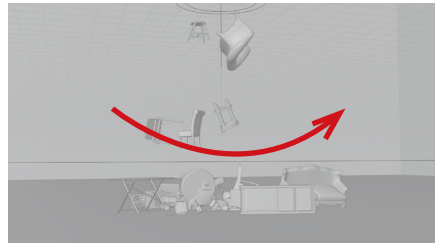
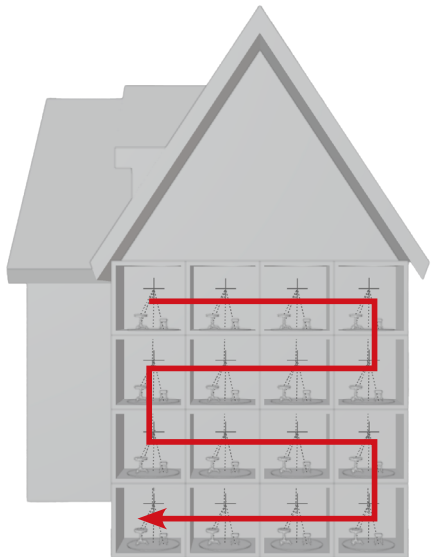
Show Up & Show Off!

PROCESS

Camera Animation



Aside from the modeling animations, the camera animation is also a crucial part of the project. Before I began working on it, I sketched out storyboards based on the scenes I had envisioned and reflected on my previous experiences with camera work. This time I made significant breakthroughs by experimenting with camera techniques I had not used before, such as slow push-ins, low-angle orbits and shifts into first-person perspective. Of course, creating camera animation is a time-consuming process. Deciding on the exact position, movement and pacing of each shot requires careful consideration of character actions, object relationships, spatial composition and changes in lighting.



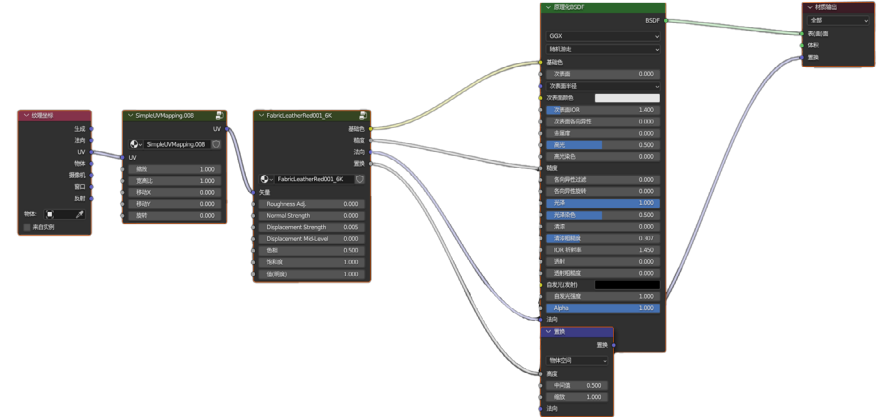
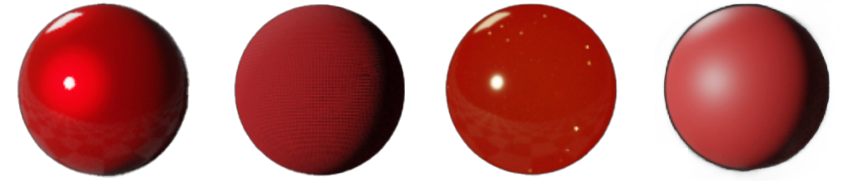
Show Up & Show Off!

PROCESS

Texture

In creating materials, aside from using realistic 3D-scanned textures, I deliberately selected a bold color—red—as the most striking visual element in the scene. Red inherently carries connotations of excitement, energy, tension, and emotional release. In a relatively calm interior space, it is an external projection of an inner emotional state.

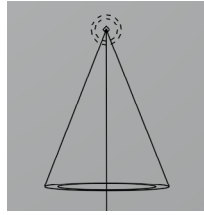
I experimented with various reds, including an industrial-feeling paint red, a slightly orange-tinged grapefruit red, and a darker red with brown undertones. This red only appears on specific objects within the scene, turning them into visual anchors for the viewer and focal points of emotional intensity.



Show Up & Show Off!

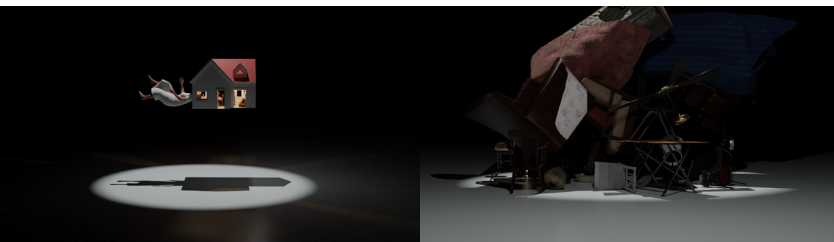
PROCESS

Lighting



Lighting was also a crucial element in the modeling process. The atmosphere of a space is often established through light. I experimented with various types of lighting and arrangements, including spotlights, point lights and area lights, each playing a different narrative role. For instance, I used spotlights to create dramatic focal points, highlighting certain objects and making them stand out. Point lights mimic the subtle glow of mobile screens or small electronic devices. Area lights helped soften the overall space, simulating the diffuse quality of natural light filtering through curtains.

I adjusted the light's color temperature, intensity and shadow sharpness, treating lighting not just as a technical tool but as a storytelling language. Ultimately, in the large scene I chose a powerful spotlight as the main illumination source, angled from the ceiling to create a feeling of being watched or observed within the space.



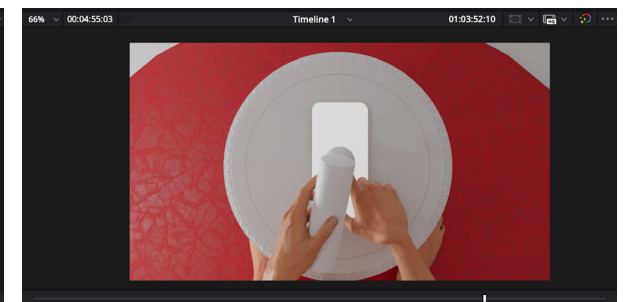
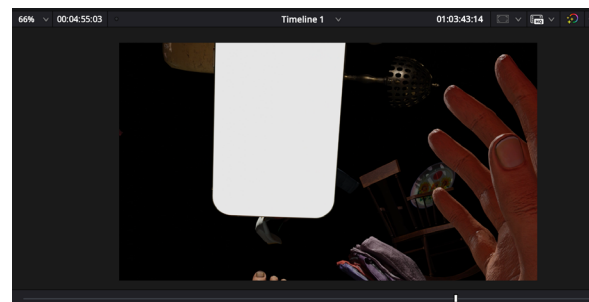
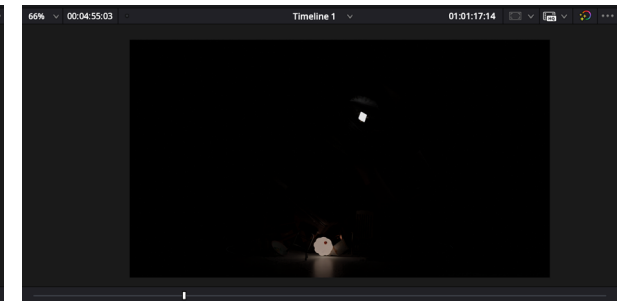
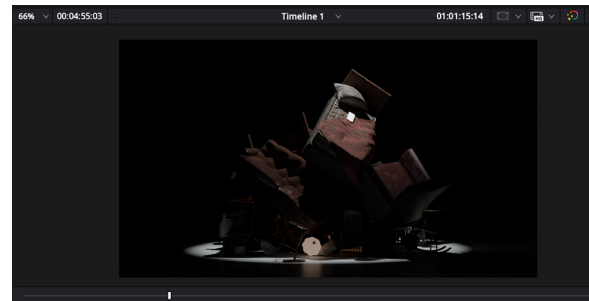
Show Up & Show Off!

PROCESS

Post-production

After completing all the initial modeling, I created a rough cut using black and white versions of the models. The purpose of this stage was to check whether the pacing and overall structure of the film were coherent, ensuring that the transitions between scenes were smooth and the timing of each shot felt appropriate. During a tutorial session with Rachel, she gave me several constructive suggestions. She encouraged me to pay close attention to the transitions between segments, avoid overly loose pacing, and incorporate elements like titles to enhance the narrative structure. She also recommended that I look into student works from RCA and experimental short films from various film festivals.

As a result, I decided to use the mobile phone as a recurring object that would appear in every segment, using lighting shifts to create visual transitions between spaces. This helped unify the scenes not only visually but also emotionally. Rachel's feedback allowed me to foresee and avoid many potential issues. Since rendering the entire 3D environment takes four to five days, discovering problems afterward would have been time-consuming and disruptive to my production schedule. This early rough cut was critical to ensuring everything stayed on track.



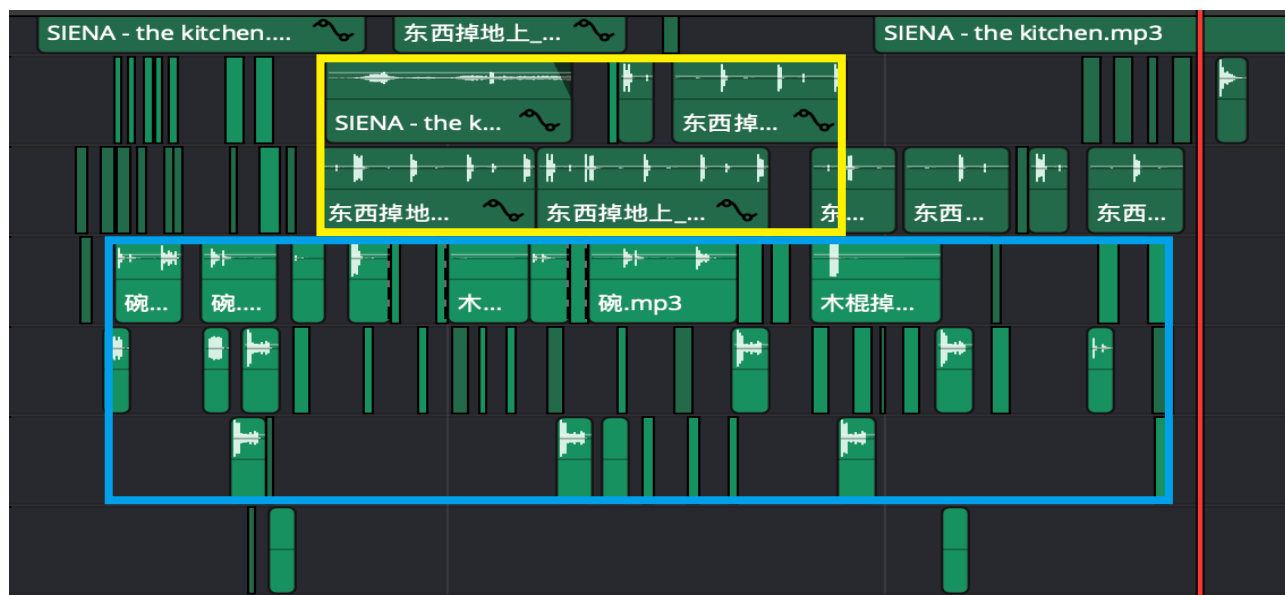
Show Up & Show Off!

PROCESS

Sound Design

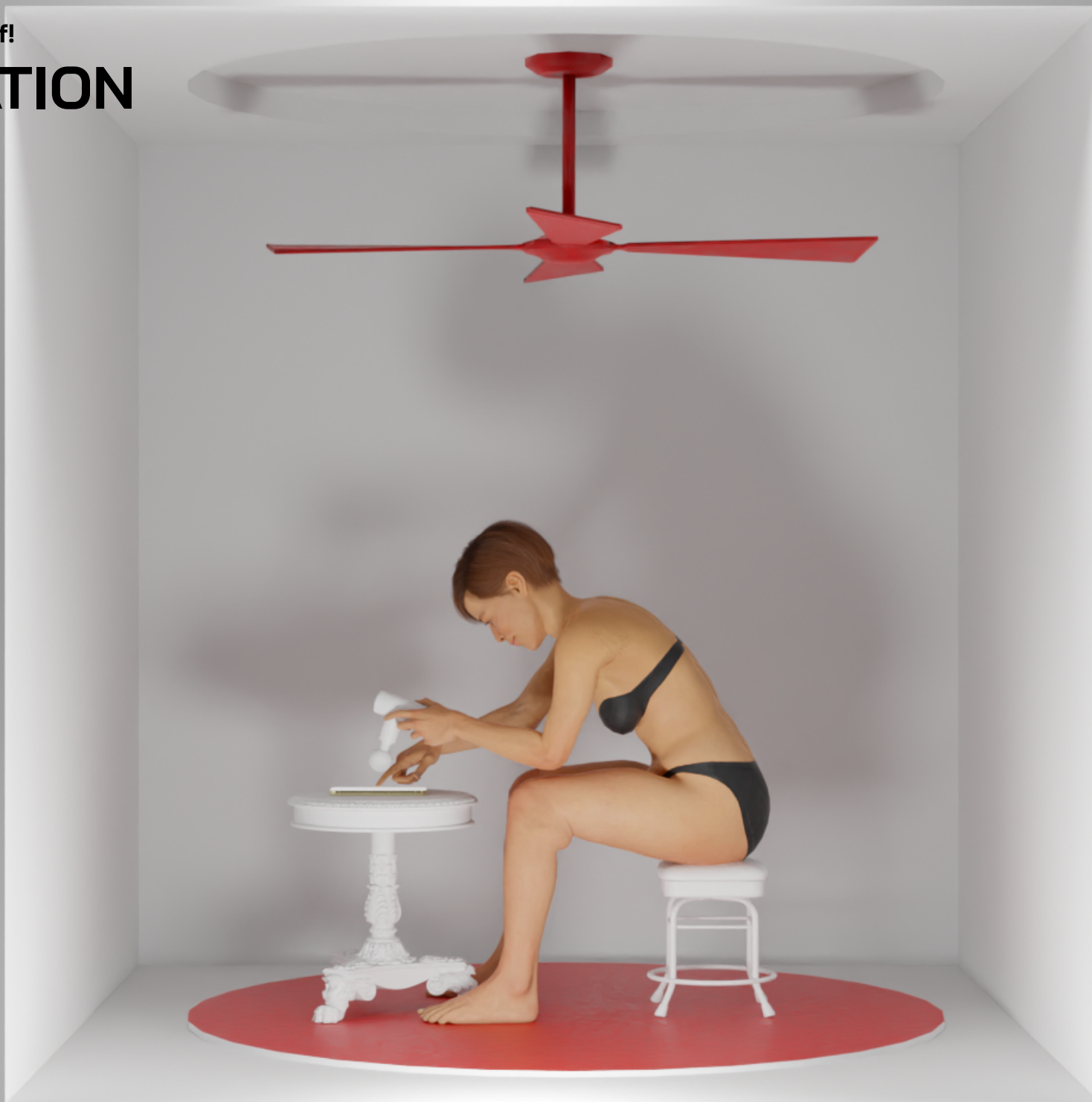
In terms of sound design, I focus on two aspects: the main theme that runs throughout the film and the environmental sound effects created by specific objects or actions. The main theme plays a key role in guiding the emotional tone, matching the visuals while aligning with the rhythm of the animation. I aimed for the melody to be smooth, with a subtle rhythm that doesn't overpower the visuals but subtly creates an immersive experience.

I also paid attention to the authenticity of localized sound effects. For example, in the first scene, where an object falls, I incorporated the sound of it hitting the ground, and the low-frequency hum of the electric fan. In the background music, I also layered fragments of distorted, intermittent human voices, like whispers or memories. The goal is not to convey specific information, but to embed "fragments of information," helping the audience capture deeper emotional cues or themes. This approach allows sound to become a part of the narrative, enabling the audience to sense underlying themes or emotions without feeling lost.

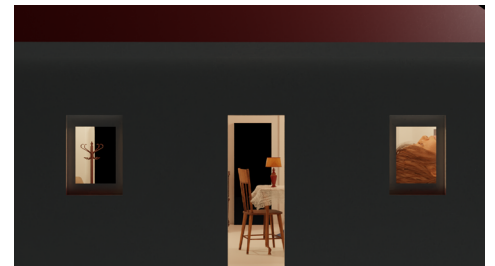
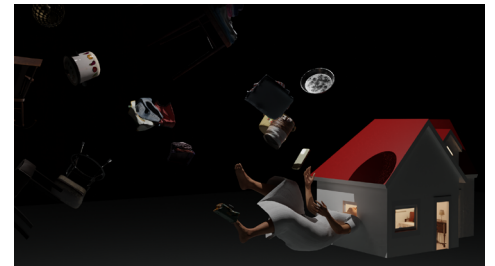
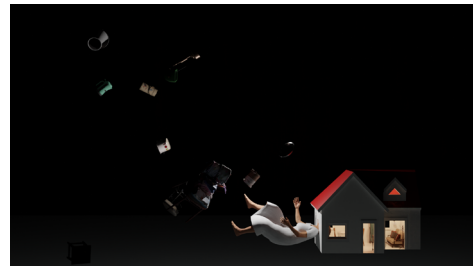
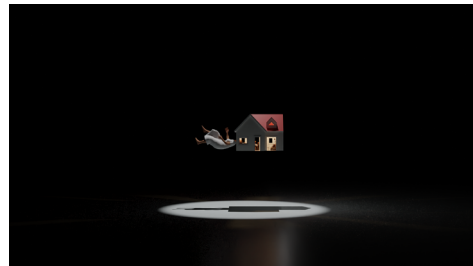
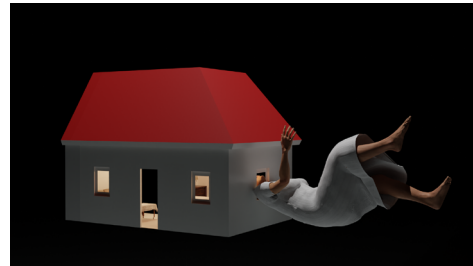
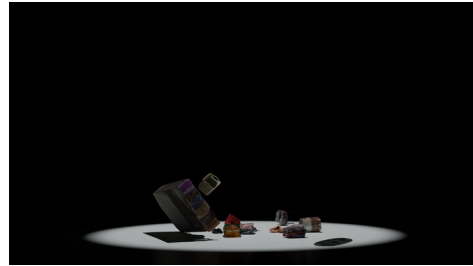
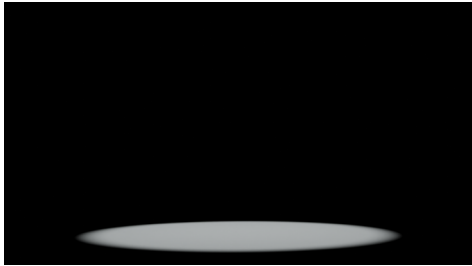


Show Up & Show Off!

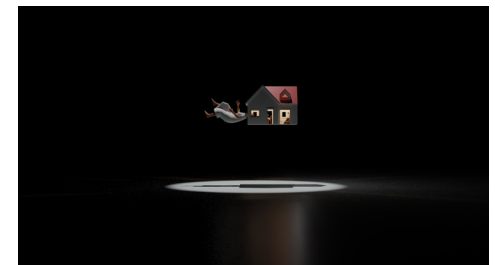
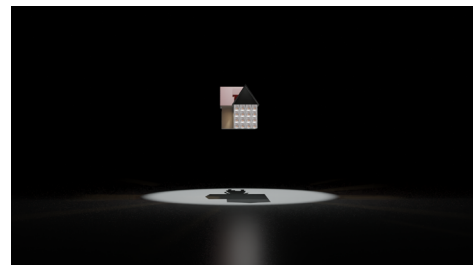
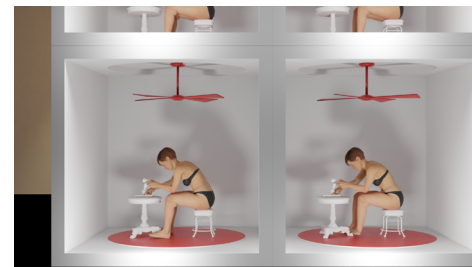
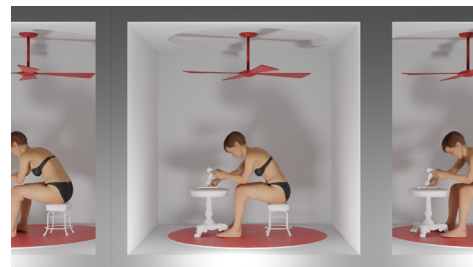
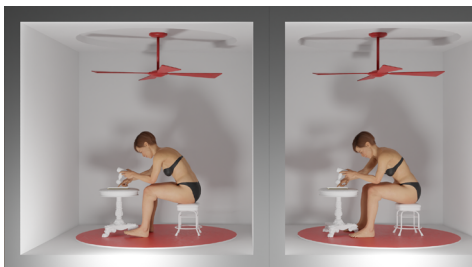
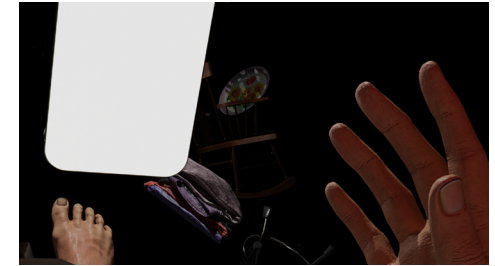
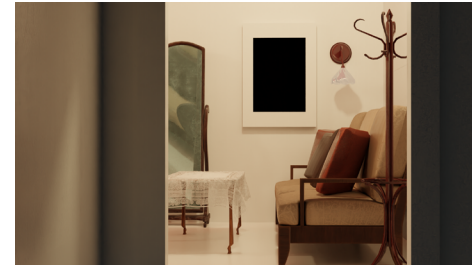
REALISATION



REALISATION



REALISATION



Video Link: https://drive.google.com/file/d/1-7pVr3sP1XNRD1KRivOgCdXoWpsl4DAY/view?usp=share_link

COMMUNICATION

Feedback

In the later stages of the project, we mainly engaged in several rounds of peer feedback and in-depth tutorials with our tutors. These sessions were incredibly valuable, as they helped me view my project from different perspectives and maintain a clear sense of direction throughout the creative process. This was a project I invested myself in deeply. From modeling, texturing, and animation to post-production editing and sound design, I strived for precision and originality in every step. It was also my most demanding and wide-ranging project this academic year.

I'm also deeply grateful to my tutor Rachel, who provided me with timely and precise feedback throughout the year. When I was stuck on specific problems, she could always identify the core issue and help me avoid detours quickly. When I began to doubt my work, she offered encouragement that helped me regain confidence. Her support extended beyond technical guidance and became a kind of creative companionship that shaped how I think and work as an artist.

What to improve?

If I had more time, I would combine some of my previous ideas, especially the concepts I explored in interactive installations. I have always been interested in the relationship between space and the audience. If the viewer's behavior or perspective could be linked to the scene in real time, it might add more layers to the project. At the same time, I would also like to spend more time refining the modeling details. For example, I originally imagined being able to more precisely simulate the thickness of the atmosphere, the sense of air flow, and even the refraction of light as it passes through spaces of varying density. This is not just a project. It feels more like a concentrated response and summary of what the word "creation" means to me during my university years. This is the best Year 3 !

Peer Feedback

Place this worksheet next to your work, along with your given number. This worksheet will be filled in by another student about your work.

Find the work that shares your number. Answer the following questions on a copy of this worksheet that you will find next to their work.

Name of the student who made the work: *Luyue Wang (Andrea)*

Name of the student providing feedback: *Xian Wu.*

How has this work been made? How have its materials and processes been used to convey meaning, or illustrate its subject?

Made by blender

What cultural reference point does it make you think of? (artworks, films, subcultures etc)

It make me think of feminism, Internet live culture, ~~feant~~ critical culture.

What is this piece of work communicating?

This work shows how internet live affect the lives of middle-aged and elderly people. Whether this type of live streaming will change their priorities or values.

What questions are the artist asking? Where do you think the answers may be found outside this piece?

*How can middle-aged women set shape their identity?
I think women can create a "new character" for themselves.
For example become a artist, traveler ...*

Would the work benefit from giving less information to the viewer? Or could it give more?

*Less information can give viewer more space of association.
For example, what are the states of different women in the image.*

Would the work benefit from giving less information to the viewer? Or could it give more?

*Less information can give viewer more space of association.
For example, what are the states of different women in the image.*

What processes, methods or materials might strengthen the work, and why?

*My suggestion is to 3d print the model and make it in real.
Dynamic sculptures can help convey concepts. (arm and hand movement).*

What is the best space or context for this work? Is it a white-walled gallery, or somewhere completely different? How might this affect its audience?

I think the best way is show on the screen, and set up in a dark room.

How has this work altered or developed your understanding of its subject matter?

Feminism is not a independent subject. It related with family, marriage, education, labour and body.

I consider how 'female identities' are created, restricted and recreated within the rules of society.