



**Digital Design & Art
Portfolio**

Hi I am Leonor....

About Me



Welcome to my digital bedroom

I'm Portuguese and Dutch, and very much a third-culture kid. I grew up in six different countries and moved seven times before landing at Design Academy Eindhoven.

My creative path started with making little games on Scratch as a kid, and now I work with Blender, Unity, Unreal, and HTML to create videos, installations, and web games. My projects are colorful, glittery, and playful, but they also carry a layer of social commentary. I like to design embodied digital experiences that invite people to reflect while having fun.

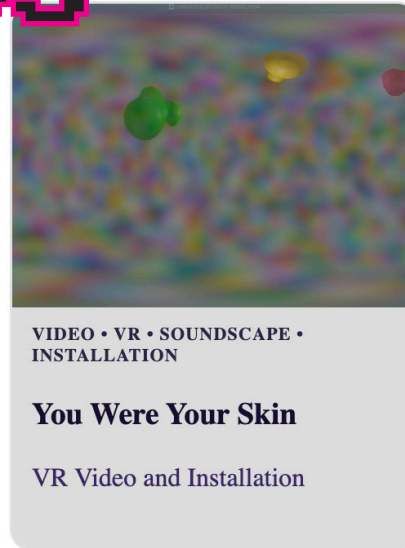
For me, the digital realm is my bedroom, the perfect playground as it lets me combine imagination, critique, and connection.

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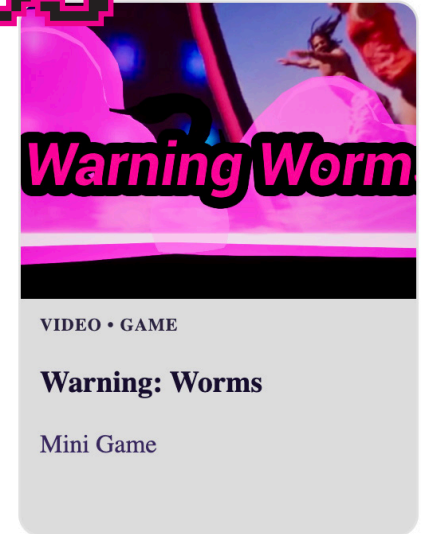
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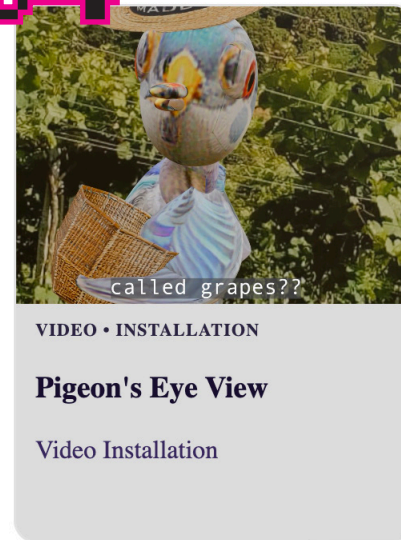
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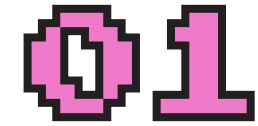


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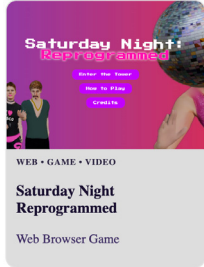


04





Saturday Night Reprogrammed



Web Browser Game

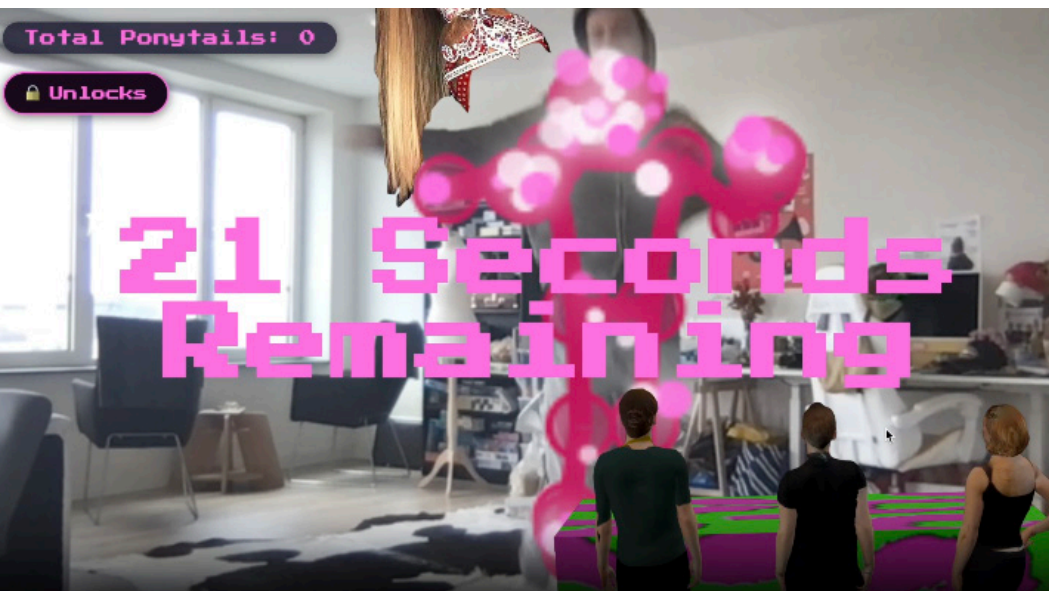


Project text

Saturday Night Reprogrammed is a Web browser-based experimental game that critiques how dance is seen, scored, and systematized in real-world competitions. This project is rooted in Freestyle Disco Jazz, a dance genre that originated in the UK during the post-disco/ Saturday Night Fever era. However, this style of dance is judged with biases that value costume, technique, and performance over self-expression. This work draws directly from research into Blackpool's competitive freestyle scene and the broader systems in place that regulate dancers movement.

In the game, players have 45 seconds to freestyle, no choreography, and random unknown music to follow. Their performance is then judged by three AI avatars, each trained to represent different biases found in real judging systems: one prioritizes technique, another favors aesthetics, and the third loves performance. The player is trying to win, but while they do that, they experience firsthand how subjective and flawed the judging of competition dance really is. By digitizing the judging process and making its biases explicit, this game exposes how this ritualistic practice of dance has changed, becoming a biased algorithm.

The Game



The Judges & Their Stories

Mr Diva

"If it sparkles: I'm sold."

Obsessed with outfits, glitter, sparkles.

Born and raised in Blackpool, and with his first job as a part of the costume crew at the North Pier Cabaret Hall, Mr Diva is the love child of Blackpool's pantomime glamour and bootleg disco VHS tapes. A performing drag queen and a megafan of Eurovision, he believes sequins are spiritual. Once invited to the Blackpool dance festival as a stand-in makeup artist, he fell in love with freestyle discojazz's abundance of rhinestones.

Now, he travels the UK in a bejewelled caravan, performing, collecting vintage fake tan bottles and judging any outfit that doesn't blind him under stage lights.



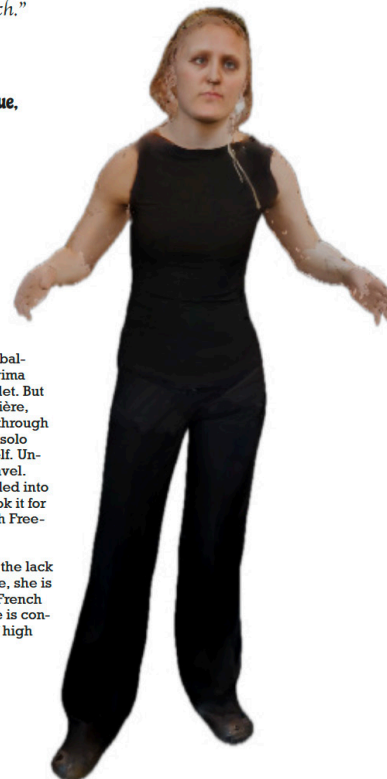
Ms Jean-Marie

"No bent knees on my watch."

All about precision, technique, sharpness, and posture.

Originally a classically trained ballerina, Ms Jeanmarie was the prima ballerina at the Paris Opéra Ballet. But during the annual Gala de Lumière, she was centre-stage, midway through an impossible 64-count fouetté solo when she fell and injured herself. Unable to dance, she started to travel. While backpacking, she stumbled into a Blackpool competition, mistook it for a nightclub, and fell in love with Freestyle Discojazz.

However, she was appalled by the lack of technical discipline, therefore, she is dedicating her life to bringing French rigor to the freestyle scene. She is considered the Marie Antoinette of high kicks.



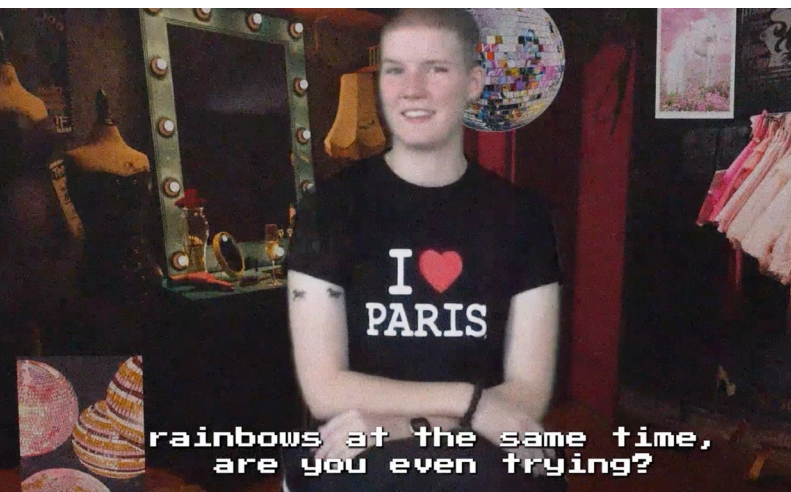
DJ Lovebug

"Dance like it's your last time."

Emotion, connection to the music, passion, eye contact.

DJ Lovebug started scratching vinyls at raves in Manchester's warehouses at 15, playing disco and deep house remixes of Donna Summer. The grandchild of a Paradise Garage dancer, he inherited stories about how disco was about resistance, a way to exist freely and loudly in a world that didn't accept.

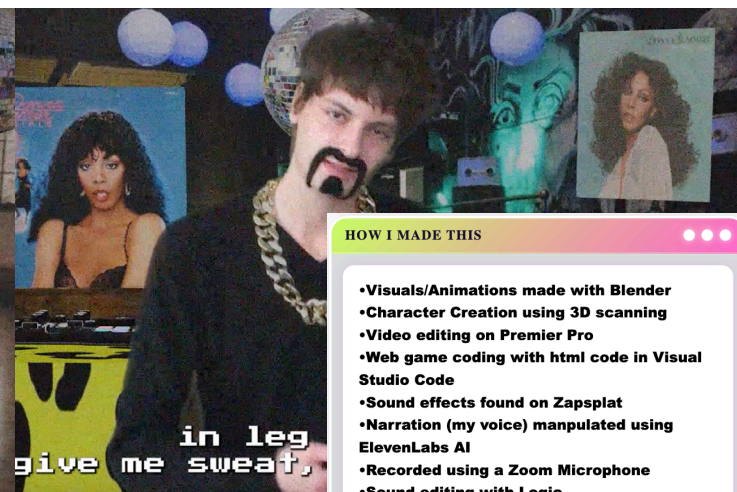
After a brief spiritual journey through the Preston area, he found himself in Blackpool. He saw Freestyle Discojazz and understood its similarities with Disco, so he began working in Blackpool Tower with one mission: to keep the soul of disco alive.



rainbows at the same time,
are you even trying?



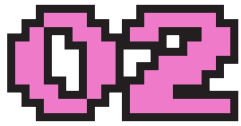
Once I saw a pirouette with no
pointy toes
and my heart, it broke!



in leg
give me sweat,

HOW I MADE THIS

- Visuals/Animations made with Blender
- Character Creation using 3D scanning
- Video editing on Premier Pro
- Web game coding with html code in Visual Studio Code
- Sound effects found on Zapsplat
- Narration (my voice) manipulated using ElevenLabs AI
- Recorded using a Zoom Microphone
- Sound editing with Logic
- AI Training made with Teachable Machines
- AI data - Photos/Videos taken by me or found



Set[s] for Life



Web Platform

SIGN IN

Set[s] for Life

Your Digital Bedroom

Continue with Google

Email

Password

Sign in

Create account

Please enter a valid email address.

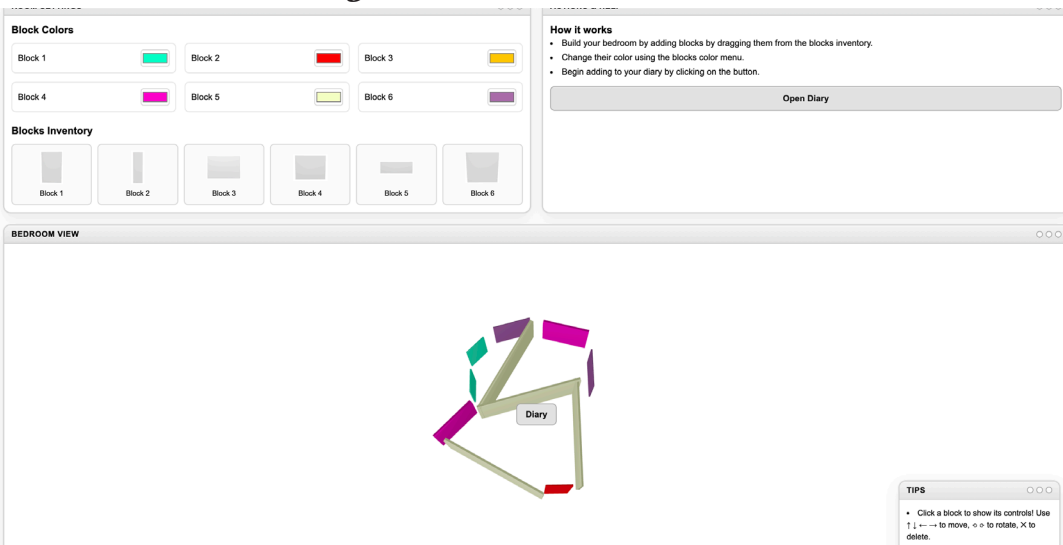
Project text

Set[s] for Life is a browser-based spatial archiving platform that re-imagines how personal collections are stored, displayed, and experienced. Instead of arranging information in linear lists or grids, the project invites users to build a customizable digital bedroom, an interior world where memories, objects, and fragments of daily life accumulate over time. Inspired by platforms like Are.na, but reinterpreted through a more spatial lens.

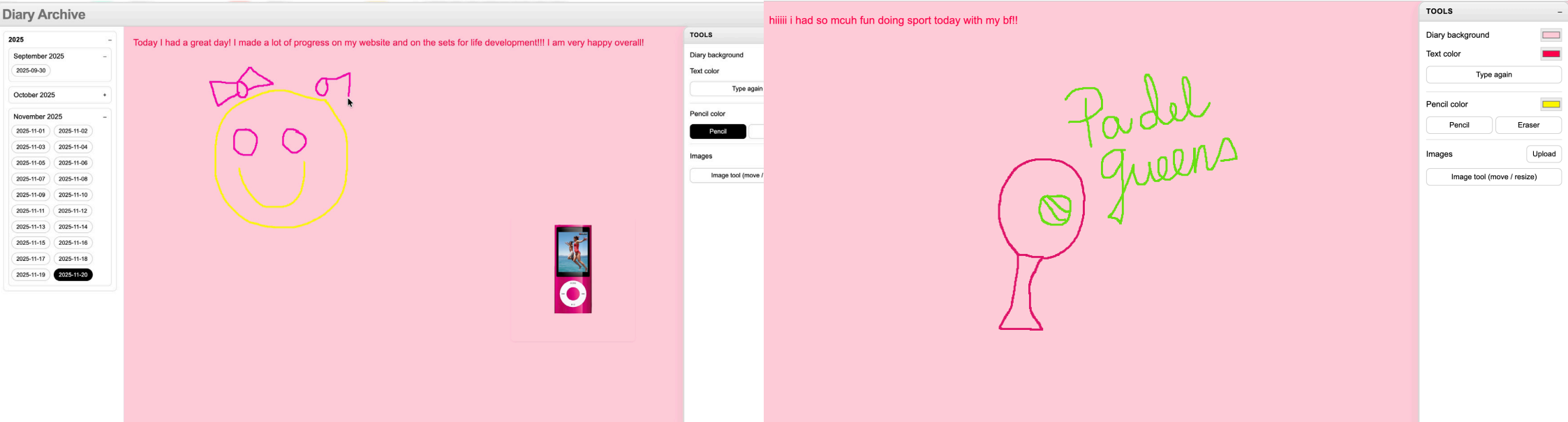
At the core of the platform is a daily diary system. Each morning, a new entry opens, prompting the user to write, draw, or upload images that map their day. Over time, these entries form a living, navigable archive that can be revisited and/or eventually placed onto the walls of the user's digital bedroom. The project examines how categorization, memory, and personal expression shift when the archive becomes a room rather than a file structure.

Released in an early development stage to a group of around fifteen testers, Set[s] for Life is an ongoing exploration into what a truly spatial archive might be, it continues to evolve. This project is a collaboration with Roosa Laine, a Finnish designer and 4th Year student of Design Academy Eindhoven.

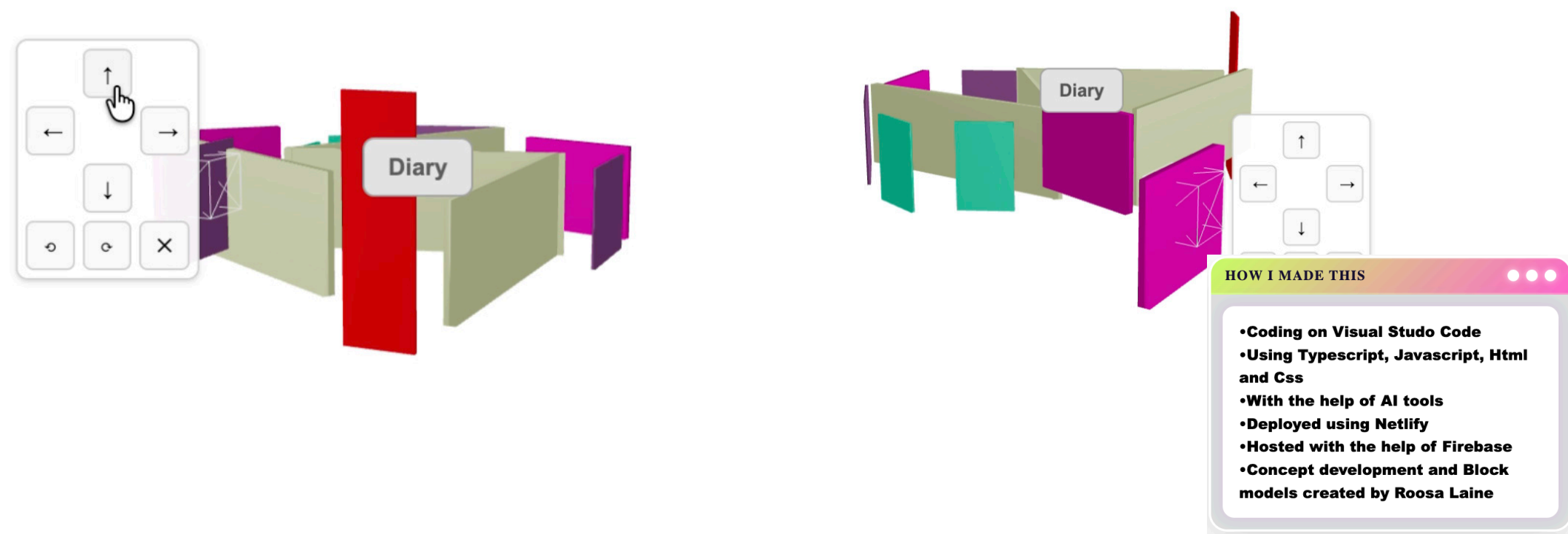
The Main Page



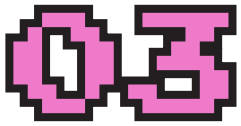
Diary Archive



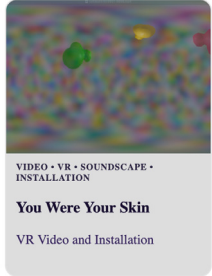
Bedroom Editor



- HOW I MADE THIS
- Coding on Visual Studio Code
 - Using Typescript, Javascript, Html and Css
 - With the help of AI tools
 - Deployed using Netlify
 - Hosted with the help of Firebase
 - Concept development and Block models created by Roosa Laine



You Were Your Skin



VR Video & Installation



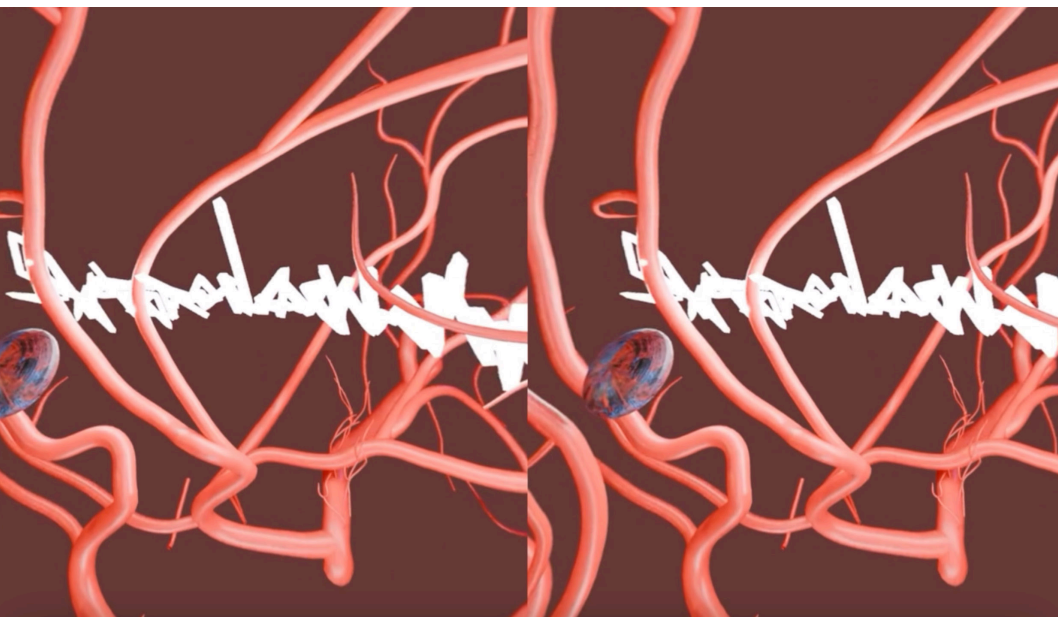
Project text

You Were Your Skin is a immersive mixed-reality installation where the audience steps into the skin, to explore it as a living, layered system. Combining physical structures, VR, narration, and sound, the work explores the skin not only as biological site but as a space of memory, touch, and decay.

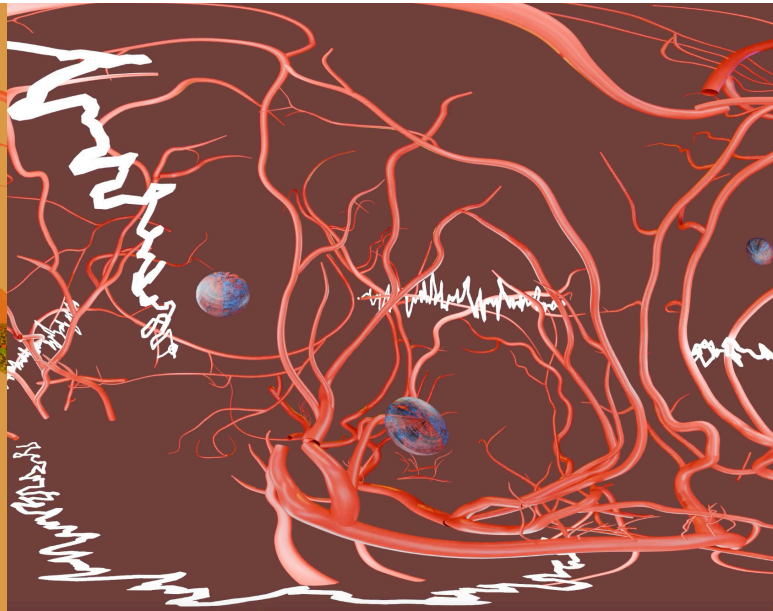
Participants are guided through the installation by holding onto suspended veins. At the same time, they walk through and interact with tactile structures, which represent the skin layers: the hypodermis, dermis, and epidermis. Each layer is constructed from materials chosen to mimic the texture of its respective skin layer: foam mats for the first layer, webbed cord for the second, and bubble wrap for the third. These materials are intentionally industrial, and construction materials, pointing to the skin as a site of structure and repair.

Through this experience, the viewer becomes their skin, as the VR immerses them in an abstract cellular world while listening to a voice narrating the descent and eventual death of a skin cell. The work is based on cellular biology and posthuman embodiment. It treats the skin as a site where, through this embodied interaction, you experience this unique form of decay.

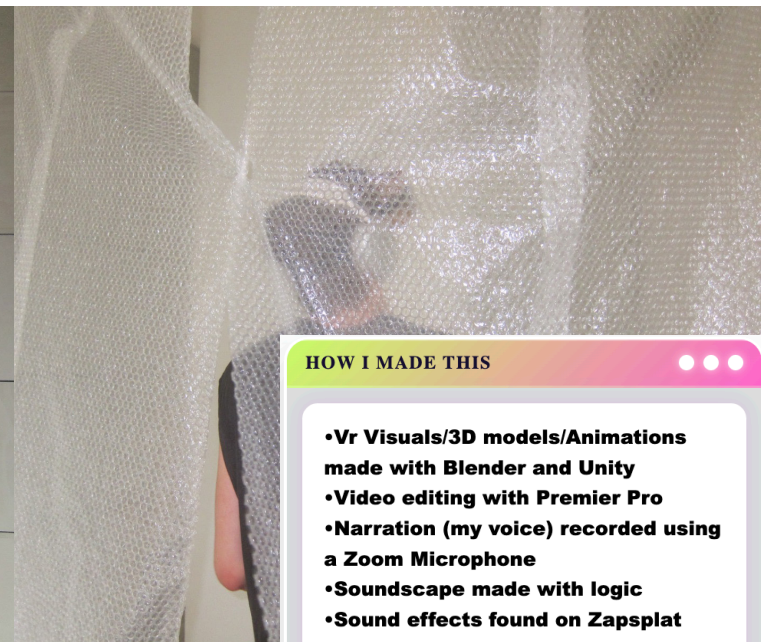
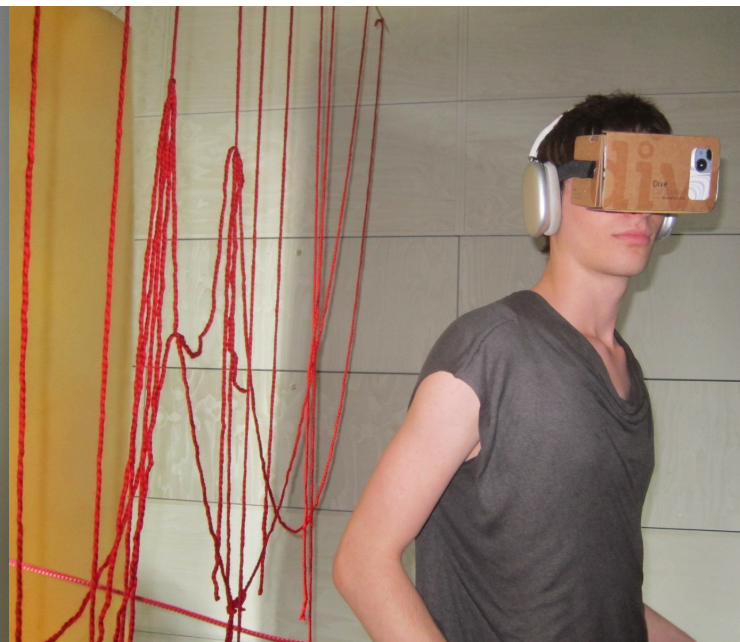
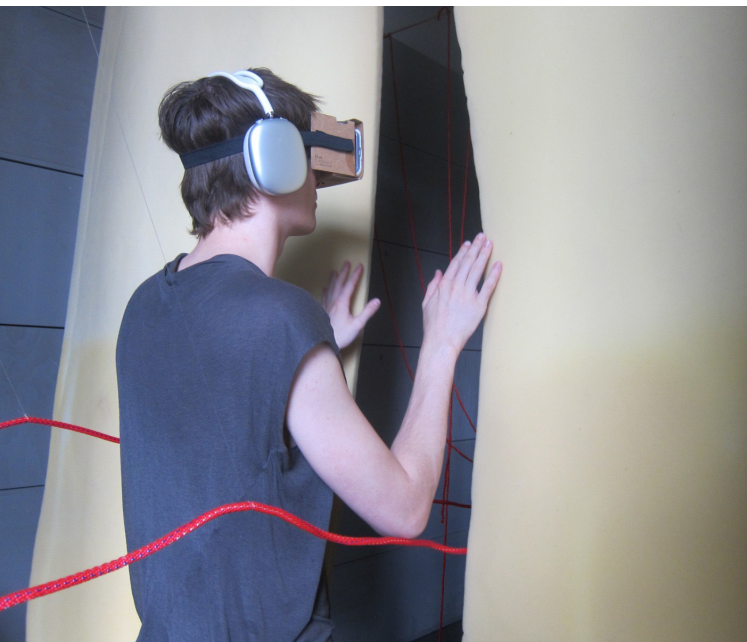
VR Experience



VR Video Stills

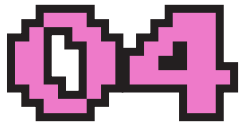


IRL Installation

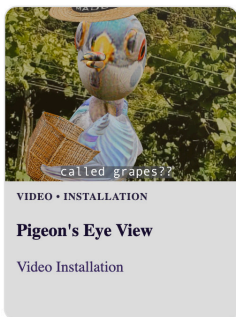


HOW I MADE THIS

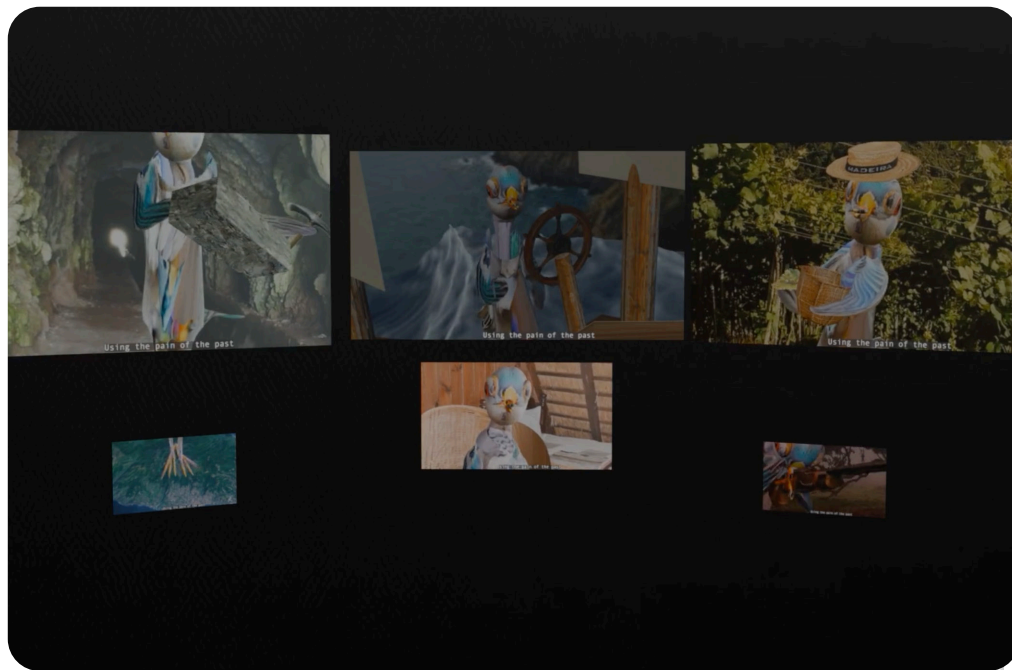
- Vr Visuals/3D models/Animations made with Blender and Unity
- Video editing with Premier Pro
- Narration (my voice) recorded using a Zoom Microphone
- Soundscape made with logic
- Sound effects found on Zapsplat
- Materials bought and suspended from the ceiling in a Room at Design Academy Eindhoven



Pigeon's Eye View



Video Installation



Project text

Pigeon's Eye View is a 3D animation and installation project that explores Madeira's history and culture through the perspective of the Trocaz pigeon, a native species deeply tied to the island. The work draws on research into Madeira's colonial past, cultural practices, and ecological systems, informed by interviews with family members, conservationists, and agricultural experts.

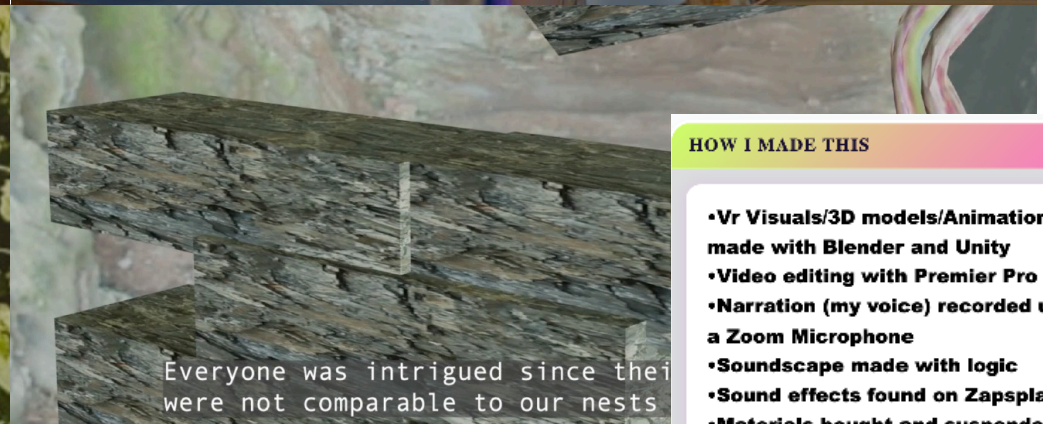
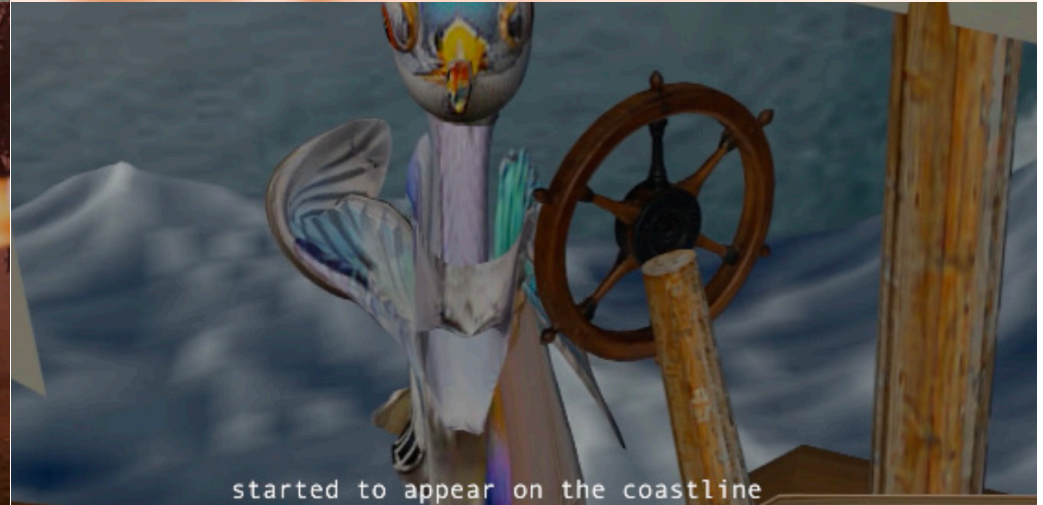
In the animation, the Trocaz pigeon performs human actions that mirror cultural traditions and practices which are part of Madeira's identity to reflect the species' vulnerability to human activity. These animations were synthesised by recording my own movements with Rokoko motion capture, which are then translated onto the pigeon's armature in Blender.

IRL Installation



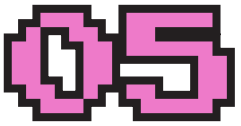
By placing the pigeon in human roles, the project reframes Madeira's history, seen through a nonhuman lens. It highlights how the survival of the Trocaz pigeon is entangled with the island's colonial legacy. Ultimately, Pigeon's Eye View reveals the interconnectedness of residents, wildlife, and landscape. Offering, with 6 screens to mimic a bird's-eye view, perspective on Madeira's past and present.

Video Stills

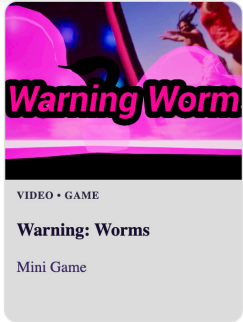


HOW I MADE THIS

- Vr Visuals/3D models/Animations made with **Blender** and **Unity**
- Video editing with **Premier Pro**
- Narration (my voice) recorded using a **Zoom Microphone**
- Soundscape made with **logic**
- Sound effects found on **Zapsplat**
- Materials bought and suspended from the ceiling in a Room at **Design Academy Eindhoven**



Warning: Worms



Mini Game



Project text

Warning: Worms is an in development collection of mini games built in Unreal Engine, featuring custom Blender made models and textures inspired by early-2010s internet nostalgia. Sparkly worlds, plastic like and familiar objects like the worm-on-a-string.

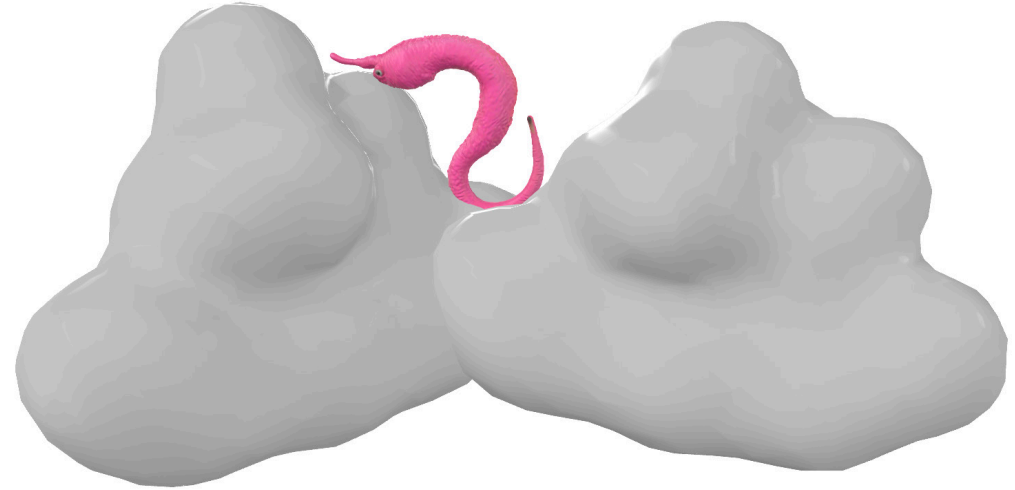
In the first mini game, players are dropped into a glittering landscape with no instructions. Approaching the oversized pony at the center triggers the game and the worms begin falling from the sky. The player must collect ten glowing worms to complete the level. The experience is intentionally simple and funny, embracing visual chaos and discovery.

This is the first of many worm themed mini games that will eventually connect into a larger, multi-level game titled Warning: Worms. Development is ongoing, with new environments and mechanics actively being built to expand this absurd worm filled universe.

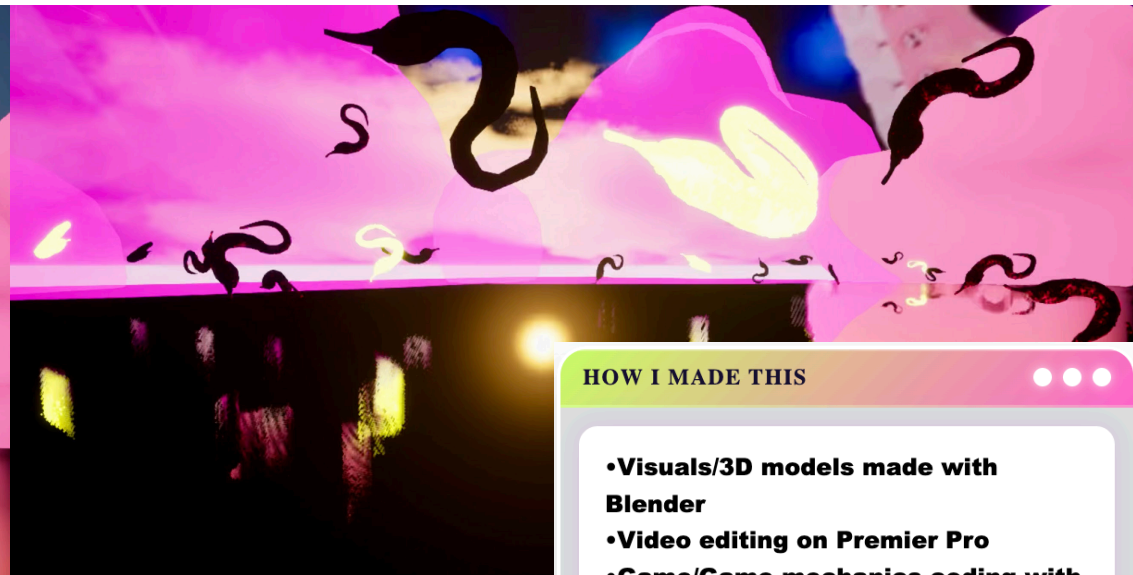
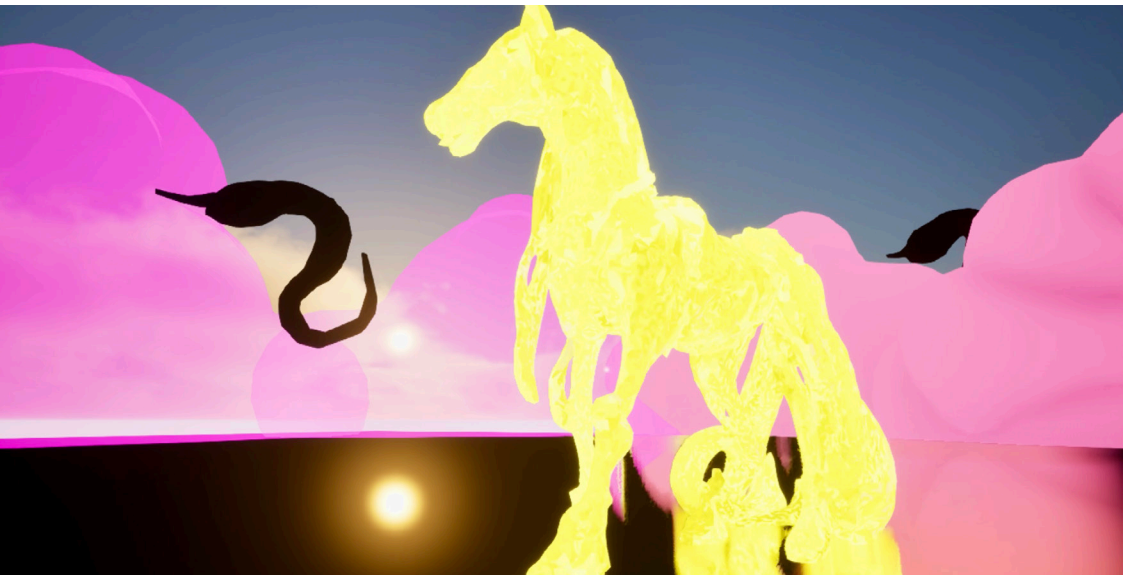
The Worm Model



Game Assets



Game Stills



HOW I MADE THIS

- Visuals/3D models made with Blender
- Video editing on Premier Pro
- Game/Game mechanics coding with Unreal Engine

The End . . . Thank You



To see my work in 3D
Check out my Website

leonorpeereboom.work