

PORTFOLIO

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2024

10035563

final exam

SHUSHI QI

prop design



virtual movie make



video game design



interior design



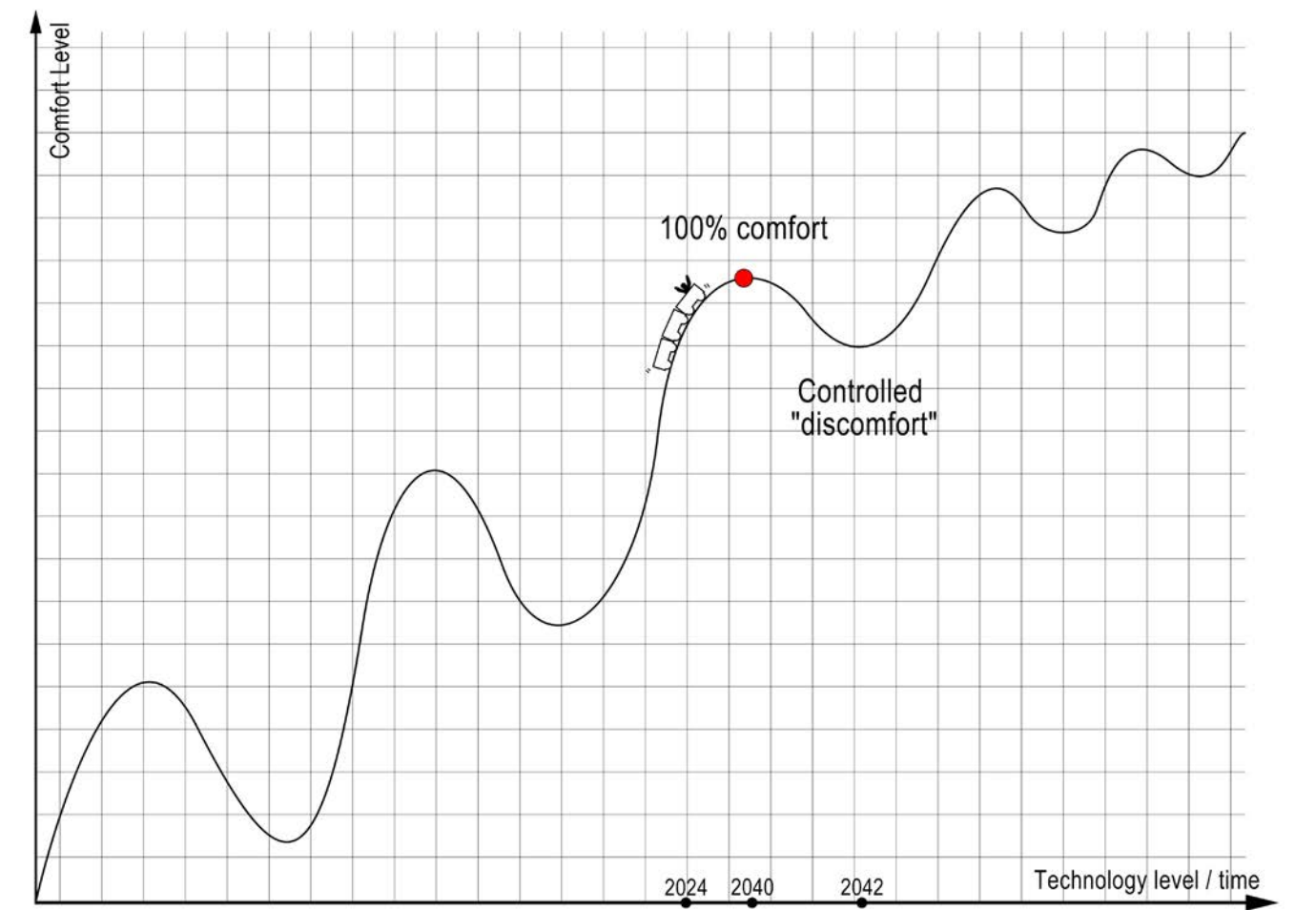
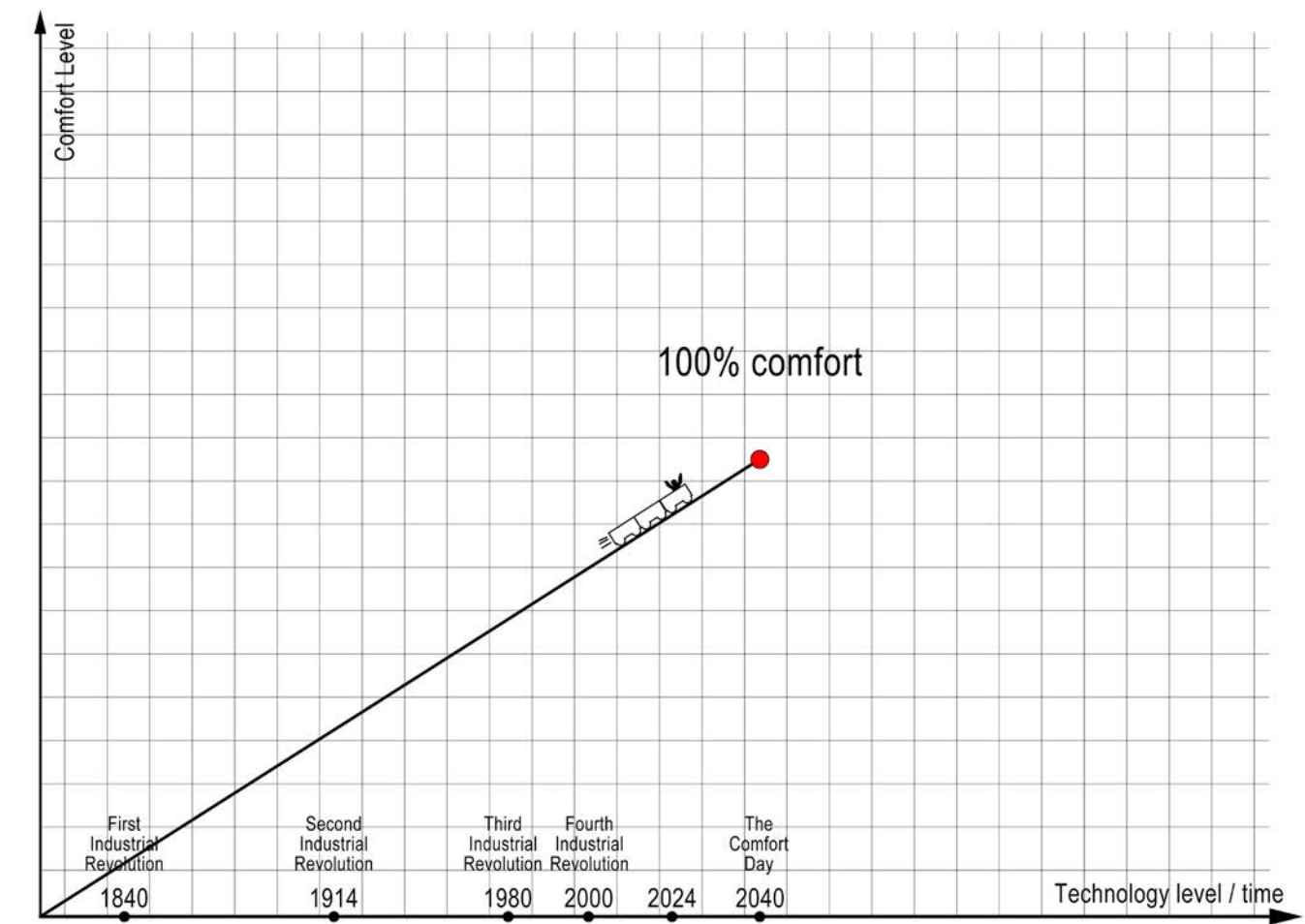
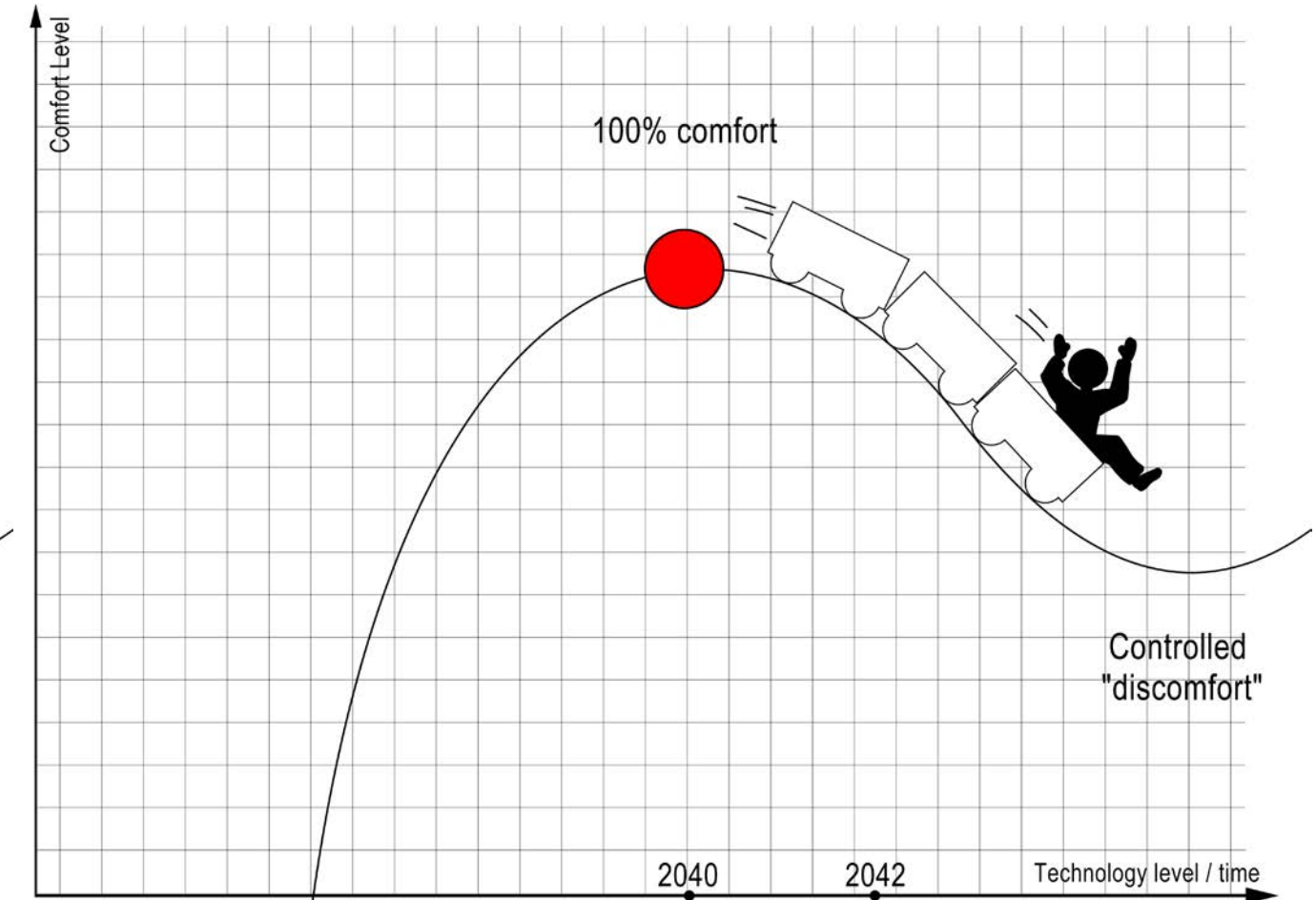
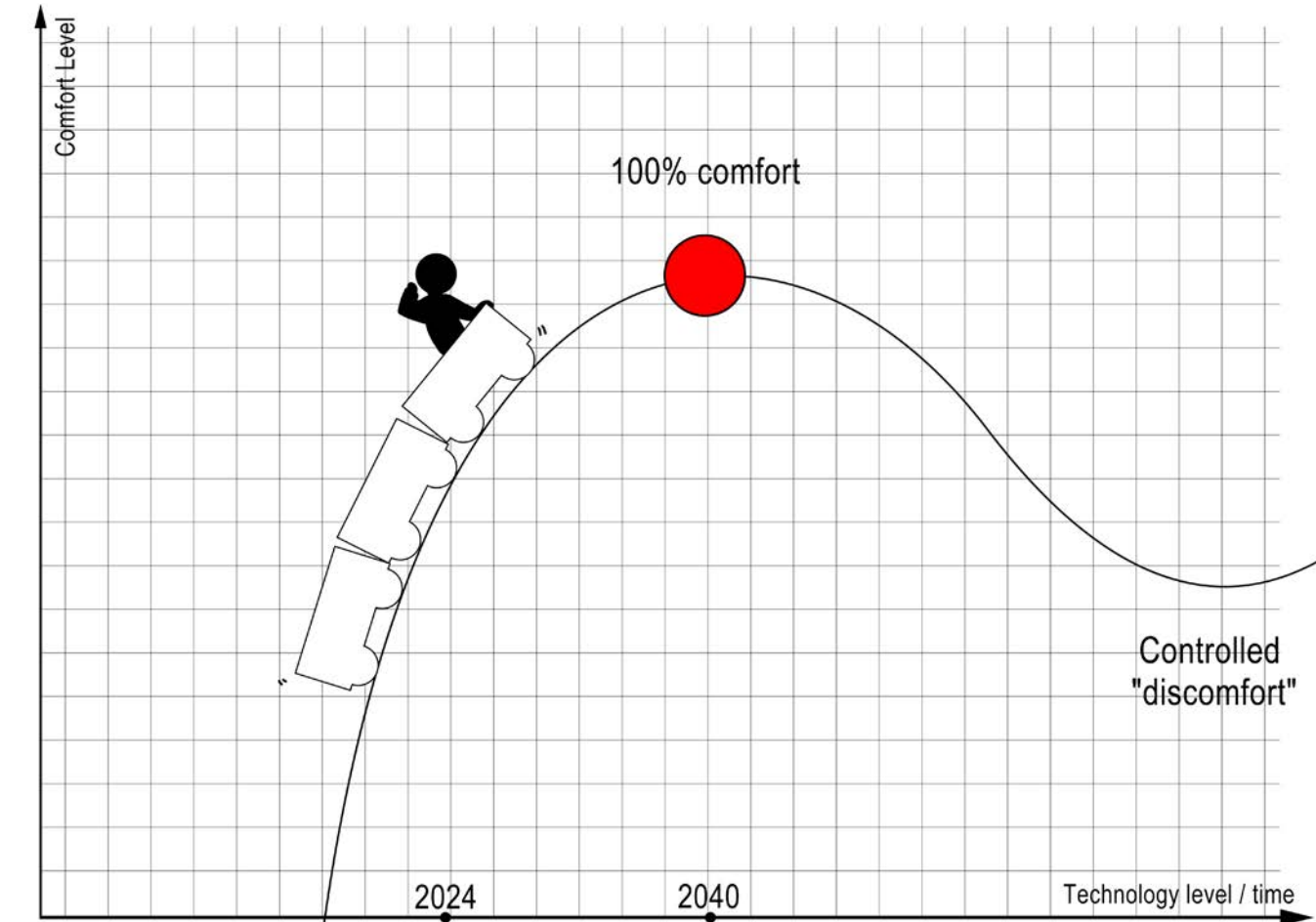
Research Questions

If happiness is easily accessible in the future, how can video games uniquely cater to people's psychological needs through distinctive experiences?

And in this case, what kind of space can support and complement discomfort ?

FEET FEEL FAKE

In the future, when people have achieved the maximum level of comfort allowed by current technology in their lives, they will begin to pursue a kind of "controlled discomfort". With advancements in immersive software and hardware, this uncomfortable experience can be efficiently obtained from video games.



Part 1



TREAD LIGHT

Prop Design

dirty prop



I combined my previous world construction and research questions, and by making a rough model, I designed a pair of shoes that can feed the temperature and touch of the game world back to the wearer's foot in real time. I combined my previous world construction and research questions, and by making a grass mold, I designed a pair of shoes that can feed the temperature and touch of the game world back to the wearer's foot in real time.

Prop Design



Prop Design

When you put on the shoes and enter the game, through sensors and devices, the shoes will feed back to your feet in real time the touch and temperature of the ground beneath your current game character, giving you an immersive, albeit often "uncomfortable," feeling.



After discussing with Professor Pascal, we decided to name this pair of shoes "tread light", which means to tread carefully and slowly with the foot, and also implies that this shoe can bring different senses of touch to the wearer and needs to be felt delicately.

Effect Real Shot

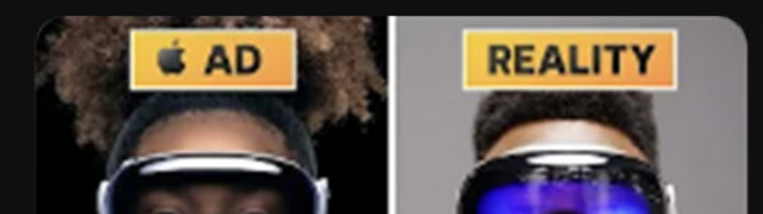


Tread Light | Unboxing & First Impression

Shushi Qi 1.9M subscribers

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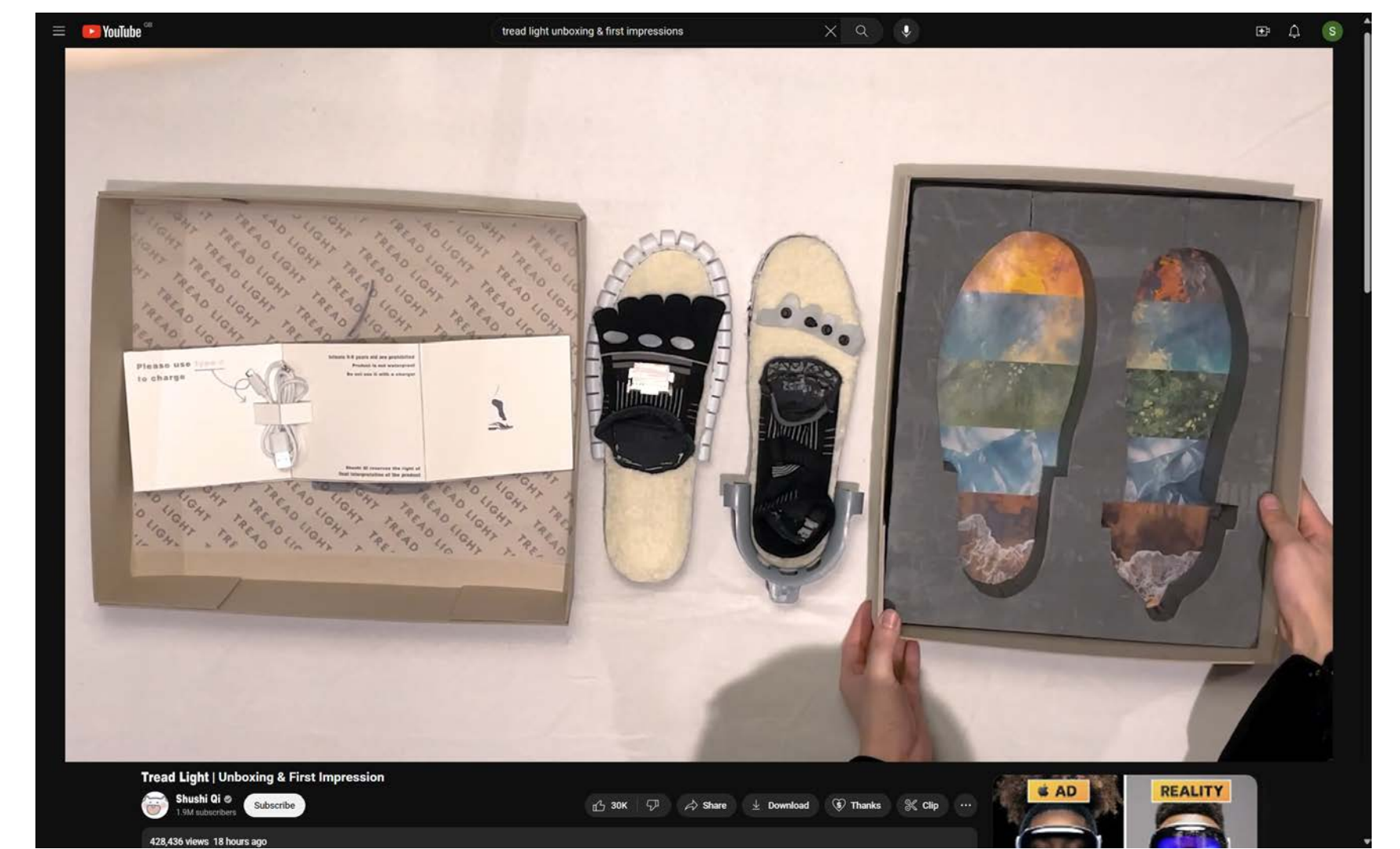
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Tread Light

After discussing with Professor Pascal, we decided to name this pair of shoes "tread light", which means to tread carefully and slowly with the foot, and also implies that this shoe can bring different senses of touch to the wearer and needs to be felt delicately.



Tread Light | Unboxing & First Impression Shushi Qi 1.9M subscribers 428,436 views 18 hours ago

Part 2 Virtual Movie

Then, based on the shoes designed by prop and the world view that goes with them, I tried to make a 90-second short film to make the narrative as clear as possible and further refine the world view.

Script

I tried to design a script to express that with the development of science and technology, people's life in the future will only have a "smooth texture" similar to that made by Apple, and all Spaces are kept at a constant temperature. Therefore, in this single touch and temperature experience, people need to enter the game through the game shoes designed by me to experience the "discomfort" of different textures and temperatures.

Shuqi Qi
The script and filming

I. INTRO & TITLE
Time: 0:00 - 0:05
Character: None
Setting: None
Shot: Medium shot, overhead, panning
Description: The camera flies over the glass exterior of a skyscraper. On one side of the building is a patched material ground, and on the other side is a smooth floor. The title of the short film is displayed.
Sound: Natural sound transitions from the patched material to indoors, where it becomes muffled with a faint mechanical hum.

II. LOOK UP
Time: 0:05 - 0:08
Character: None
Setting: Smooth wall and control panel
Shot: Extreme close-up, fixed
Description: The title disappears, revealing a thermostat display on the control panel.
Sound: Faint mechanical hum continues, footsteps gradually approach.

III. MAIN CHARACTER PAVING BY
Time: 0:08 - 0:12
Character: Shuqi and dog
Setting: Smooth corridor with only wall-mounted thermostats visible
Shot: Medium shot, fixed
Description: In a horizontal space, Shuqi walks from left to right, pulling the dog along. The background wall displays thermostat panels.
Sound: Humming and footsteps.

IV. CROSSROAD
Time: 0:12 - 0:17
Character: Shuqi
Setting: Forest and sky
Shot: Close to medium, camera follows Shuqi
Description: Shuqi walks on grassland. The camera gradually zooms in from full body to feet, showing bare feet stepping on the grass, occasionally picking up some mud.
Sound: Background noise with bird chirping.

Character: Two individuals
Setting: Varied textured ground (stone, sand, puddle)
Shot: Medium shot, slight bird's-eye view
Description: Both individuals enter the frame from off-screen, then run in another direction.
Sound: Main song continues.

V. PREPARING FOR A JUMP CUT
Time: 0:17 - 1:00
Character: Shuqi and dog
Setting: Blurred indoor and outdoor space
Shot: Close to medium shot, fixed angle, upward view
Description: Shuqi and the dog arrive at a sports field. Shuqi stops, picks up a ball, and throws it forward before leaping in an arc. The dog follows.
Sound: Main song continues.

VI. JUMP CUT
Time: 1:00 - 1:03
Character: Shuqi and dog
Setting: Blurred indoor and outdoor space
Shot: Close-up, side view, fixed angle
Description: Shuqi leaps forward in an arc, throwing the ball, while the dog follows.
Sound: Main song continues.

VII. JUMP CUT
Time: 1:03 - 1:07
Character: Shuqi and another person
Setting: Virtual space, transparent park
Shot: Close-up, top-down, fixed angle
Description: Shuqi jumps forward, reaching the highest point and changing scenes. Crossing a small river, Shuqi then runs out of the frame, followed by the pursuer jumping over the river and continuing the chase.
Sound: The main character landing triggers the start of the second part of the refrain.

VIII. JUMP CUT
Time: 1:07 - 1:10
Character: Shuqi and another person
Setting: Tree trunk
Shot: Close-up of legs and feet, fixed angle
Description: The chase continues, with Shuqi and the other person running past a tree trunk, then disappearing into the distance.
Sound: The refrain continues.

IX. WALKING IN SHOES
Time: 1:10 - 1:16
Character: Shuqi and another person
Setting: Tree trunk
Shot: Close-up of legs and feet, fixed angle
Description: Shuqi, tired from running, sinks into the sofa for a rest. All furniture lacks texture, and the sofa features a temperature control system.
Sound: Main song concludes.

X. WALKING IN SHOES
Time: 0:17 - 0:22
Character: Shuqi and dog
Setting: Smooth, futuristic, blurred indoor and outdoor space
Shot: Long shot, fixed
Description: Shuqi walks the dog. The ground is green with no texture, and people occasionally jog past on a grey, futuristic road. In the distance, a thermostat display is visible on the wall, with sunlight-like lamps on the ceiling.
Sound: Footsteps.

XI. VARIATION
Time: 0:22 - 0:25
Character: Shuqi and dog
Setting: Realistic smooth green ground
Shot: Close-up, over the shoulder
Description: Over-the-shoulder shot, focusing on the ground texture as the dog walks ahead. Suddenly, a hand reaches out from off-screen and taps Shuqi on the shoulder.
Sound: Background music starts as the tap happens.

XII. THE CHANGE POINT
Time: 0:25 - 0:28
Character: Shuqi and hand
Setting: Virtual ground (undetermined scene)
Shot: Close-up, over the shoulder (same as previous shot)
Description: As the hand taps Shuqi's shoulder, the scene switches abruptly. The dog disappears, and Shuqi, with a shocked expression, breaks free and starts running away.
Sound: Background music continues.

XIII. JUMP CUT
Time: 0:28 - 0:32
Character: Two pairs of feet
Setting: Virtual ground (undetermined scene)
Shot: Close-up, horizontal fixed
Description: One pair of feet quickly runs from left to right, kicking up some texture, followed by another pair of feet.
Sound: Energetic music with footsteps and ground texture sounds.

XIV. WALKING IN SHOES
Time: 0:32 - 0:35
Character: Shuqi and dog
Setting: Blurred indoor and outdoor space
Shot: Medium shot, moving camera, following Shuqi and the dog
Description: Shuqi and the dog run through various rooms in the house, from the studio to the kitchen, living room, and bedroom. The settings lack texture, and the background occasionally flickers with temperature control indicators.
Sound: The refrain continues.

XV. JUMP CUT
Time: 1:03 - 1:07
Character: Two individuals
Setting: Textured ground
Shot: Upper body close-up
Description: Both individuals lean on their knees, panting. A gaming score pops up above Shuqi's head, refreshing the record. He then wearily declares victory to the pursuer, before the camera leans to Shuqi, beginning to take off his shoes.
Sound: Main song.

XVI. JUMP CUT
Time: 1:07 - 1:10
Character: Shuqi and dog
Setting: Home environment
Shot: Medium to wide shot
Description: Shuqi, tired from running, sinks into the sofa for a rest. All furniture lacks texture, and the sofa features a temperature control system.
Sound: Main song concludes.

XVII. WALKING IN SHOES
Time: 0:35 - 0:42
Character: Two pairs of feet
Setting: Blurred architecture
Shot: Close-up, focusing on stairs
Description: Both individuals rapidly descend a staircase.
Sound: The fast-paced refrain continues, along with footsteps and ground texture noises.

XVIII. WALKING IN SHOES
Time: 0:42 - 0:44
Character: Shuqi and dog
Setting: Subway station sign, street view
Shot: Medium shot, fixed angle
Description: Shuqi and the dog run into the subway station, disappearing down the stairs.
Sound: Main song continues.

XIX. WALKING IN SHOES
Time: 0:44 - 0:48
Character: Shuqi and dog
Setting: Inside the subway
Shot: Side view, subway cross-section
Description: Shuqi and the dog run inside the subway car as it moves.
Sound: Main song continues, with added subway noises.

XX. JUMP CUT
Time: 0:48 - 0:52
Character: Shuqi and dog
Setting: Home environment
Shot: Medium to wide shot
Description: Shuqi, exhausted from the run, sinks into the sofa for a rest, while the dog lies down beside him. All furniture lacks texture, and the sofa features a temperature control system.
Sound: Conclusion of the main song.

XXI. JUMP CUT
Time: 1:00
Character: Shuqi and dog
Setting: Home environment
Shot: Medium to wide shot
Description: Shuqi, exhausted from the run, sinks into the sofa for a rest, while the dog lies down beside him. All furniture lacks texture, and the sofa features a temperature control system.
Sound: Conclusion of the main song.

XXII. JUMP CUT
Time: 1:03 - 1:07
Character: Two individuals
Setting: Textured ground
Shot: Upper body close-up
Description: Both individuals lean on their knees, panting. A gaming score pops up above Shuqi's head, refreshing the record. He then wearily declares victory to the pursuer, before the camera leans to Shuqi, beginning to take off his shoes.
Sound: Main song.

XXIII. JUMP CUT
Time: 1:07 - 1:10
Character: Shuqi and another person
Setting: Tree trunk
Shot: Close-up of legs and feet, fixed angle
Description: The chase continues, with Shuqi and the other person running past a tree trunk, then disappearing into the distance.
Sound: The refrain continues.

XXIV. WALKING IN SHOES
Time: 1:10 - 1:16
Character: Shuqi and another person
Setting: Tree trunk
Shot: Close-up of legs and feet, fixed angle
Description: Shuqi, tired from running, sinks into the sofa for a rest. All furniture lacks texture, and the sofa features a temperature control system.
Sound: Main song concludes.



Tough Reality



Greenscreen Shot



Rendering smooth scene



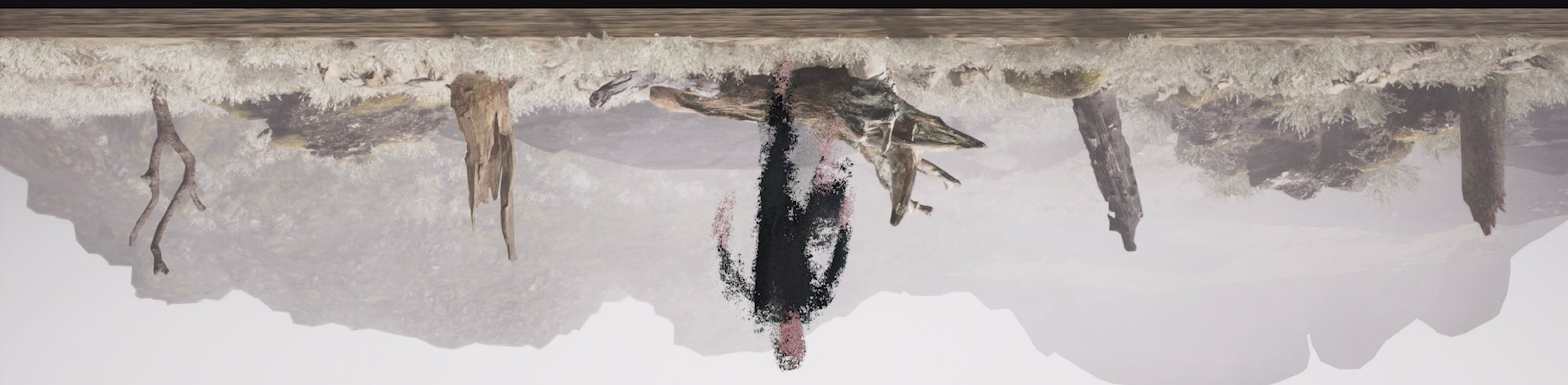
The Mixed version



Storyboard



Virtual Movie



https://drive.google.com/file/d/1XhutBvbRvWHldsrd-td1Te8_Zk6lrzPx/view?usp=sharing

Part 3

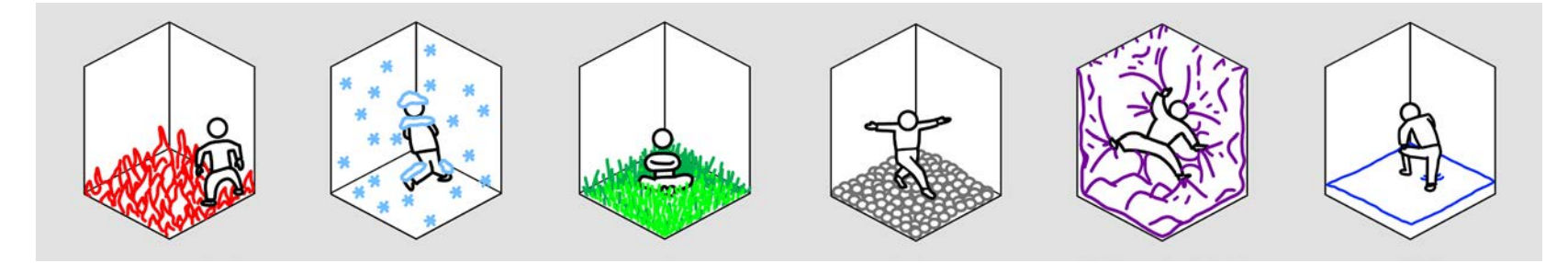
Video Game & Space Design

video games, characterized by their high degree of personalization, customization, convenience, efficiency, low cost, and minimal impact from time and space, are perfectly suited to meet people's future demand for "controlled discomfort".

Video games can briefly satisfy people's desire for 'discomfort', but in real life, this discomfort remains a luxury.



Starting from tactile sensation and temperature, gradually extending to customized "discomfort" experiences. At the same time, integrating spatial elements to fulfill different needs from individuals to groups, establishing gaming objectives, incorporating design strategies from casinos and theme parks, employing game theory to design reward-punishment mechanisms and spatial logic, and attempting to ultimately create a discomfort experience gaming arena.

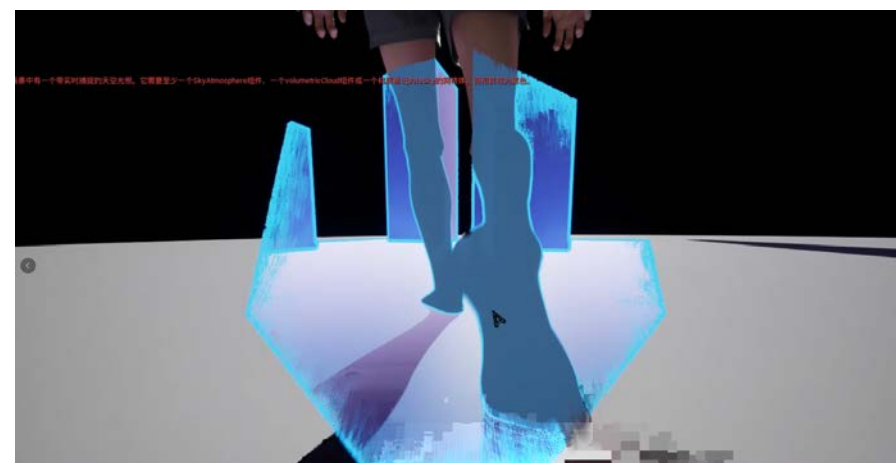
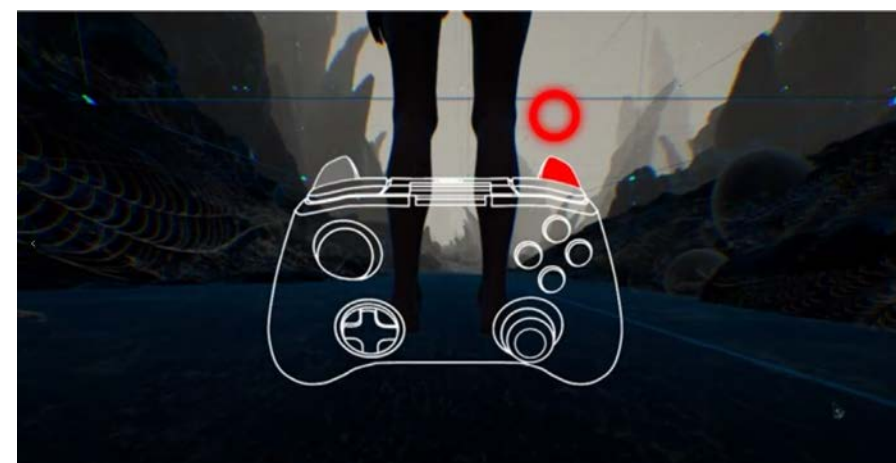
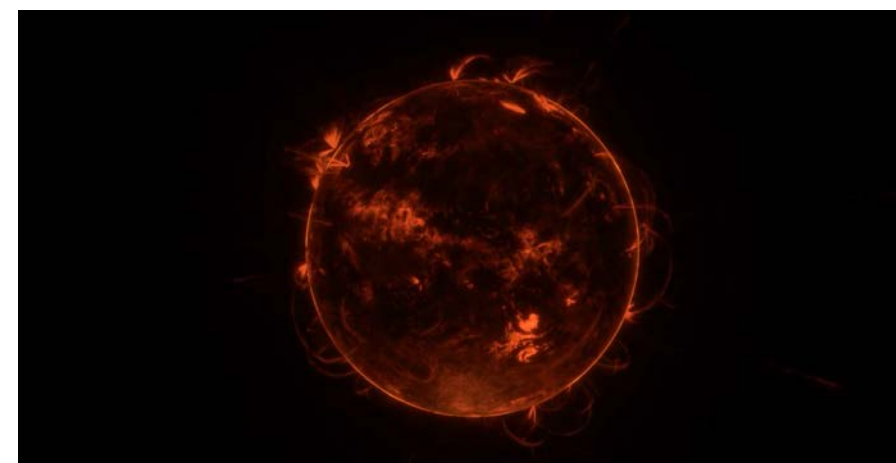


I designed a physical space, a 5-star luxury discomfort experience palace, where in this completely smooth and temperature-controlled future world, selling the only uncomfortable physical experience, for gamers who play video games, immersing them physically in the uncomfortable scenes of the video game.

Meanwhile, online shopping has replaced traditional brick-and-mortar retail, turning Harrods into a tourist attraction that needs new businesses to move in.



©https://th.bing.com/th/id/R.c86fbd89ee58f21c12fba83ab7989105?rik=60B3XGo63TiPug&riu=http%3a%2f%2fwww.linkshop.com.cn%2fupload%2farticle%2f2017%2f20171013153355_2187.jpg&ehk=09FpMmzNBsaeU2fM1Wxc7jvi8uEHwYslgy0hN%2f6u6u8%3d&risl=&pid=ImGRaw&r=0



I designed several different loading pages, which can be used to prepare the atmosphere of the game when loading

I designed and built a UI to guide the player, which would appear on the screen after a few seconds of the character not accepting the correct instructions.

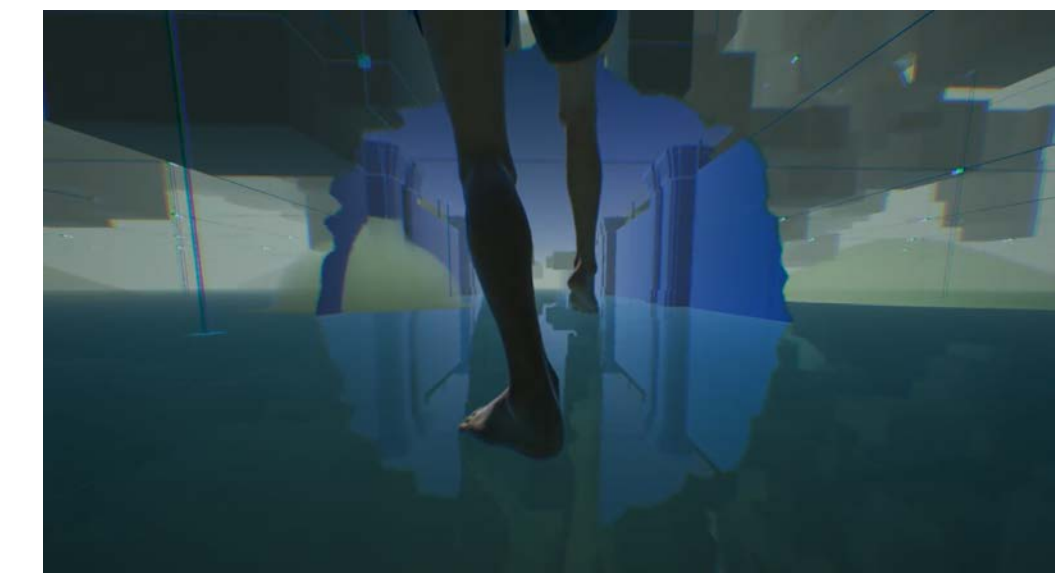
In order to show the relationship with Harrods and simulate the perspective of the outside world that the player can see at any time in the vr game, I created a way to overlap harrods and the game scene



Scene1 Cold



Scene2 Hot



Scene3 Sticky



Scene4 Restraint



Scene5 Insects



Scene6 Sharp



Scene7 Organism

The Screen Shot

https://drive.google.com/file/d/1KqBGAOKGiXJ8XA9FAeF7gjNHv9AZ-vvy/view?usp=drive_link

Special Thanks

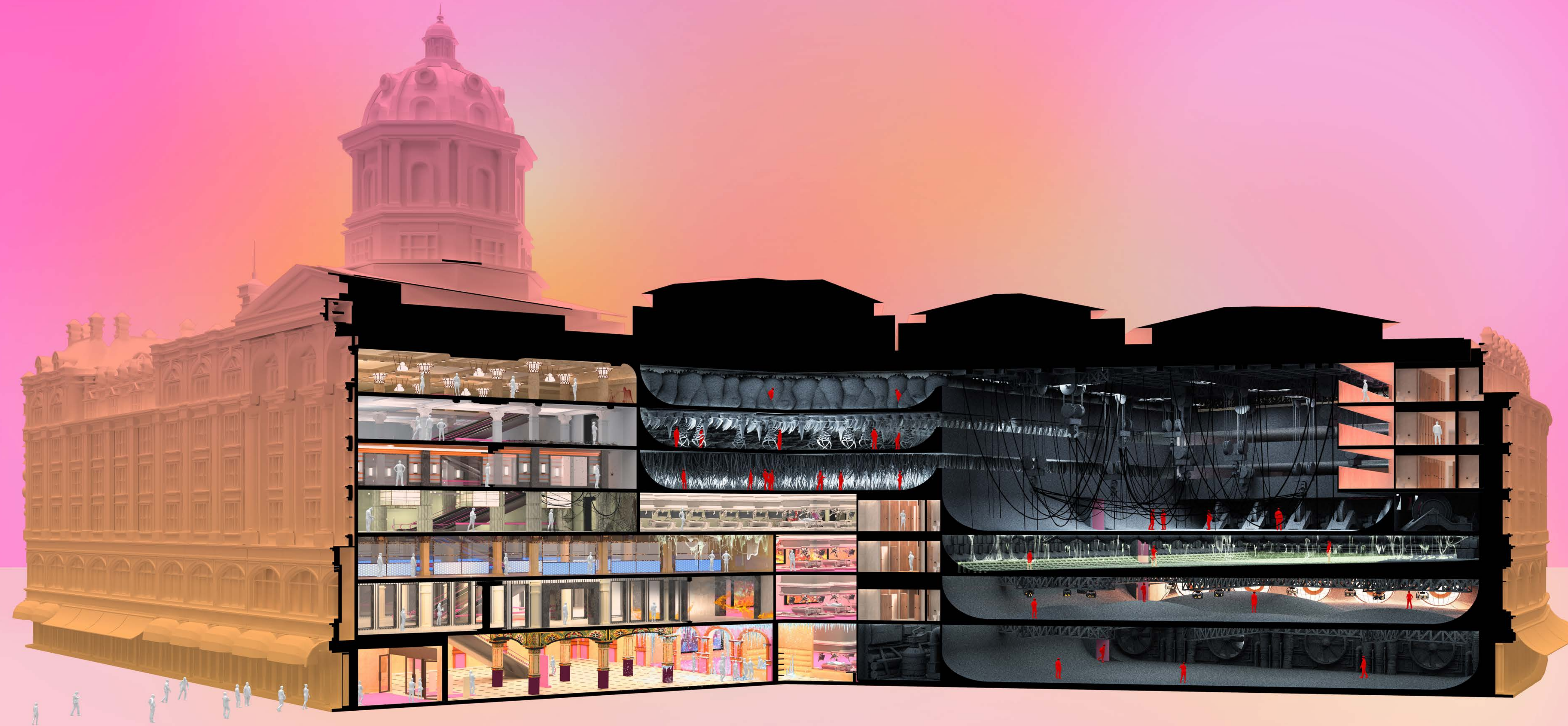
Technical support:
Junjie Fan

Part 4

Cross-section Drawing

Visible and invisible

I designed the gaming areas to be gray and visually neutral, focusing instead on the physical sensations. This way, the gray game areas provide the most professional discomfort experiences, excluding visual stimuli. Meanwhile, the colorful part serves as auxiliary spaces outside of the game, such as transportation, restrooms, emergency stations, and equipment change rooms. Players do not wear VR devices in these areas. Therefore, Shushi retained Harrods' interior design and incorporated new functionalities into them.



Colorful Half



Gray Half



Ground Floor
Cold

First Floor
Hot

Second Floor
Sticky

Third Floor
Restraint

Fourth Floor
Insects

Fifth Floor
Sharp

Sixth Floor
Organism