

# Leonor Peereboom

Portfolio PDF

## Hi, I'm Leonor

Welcome to my digital bedroom

I'm a 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.

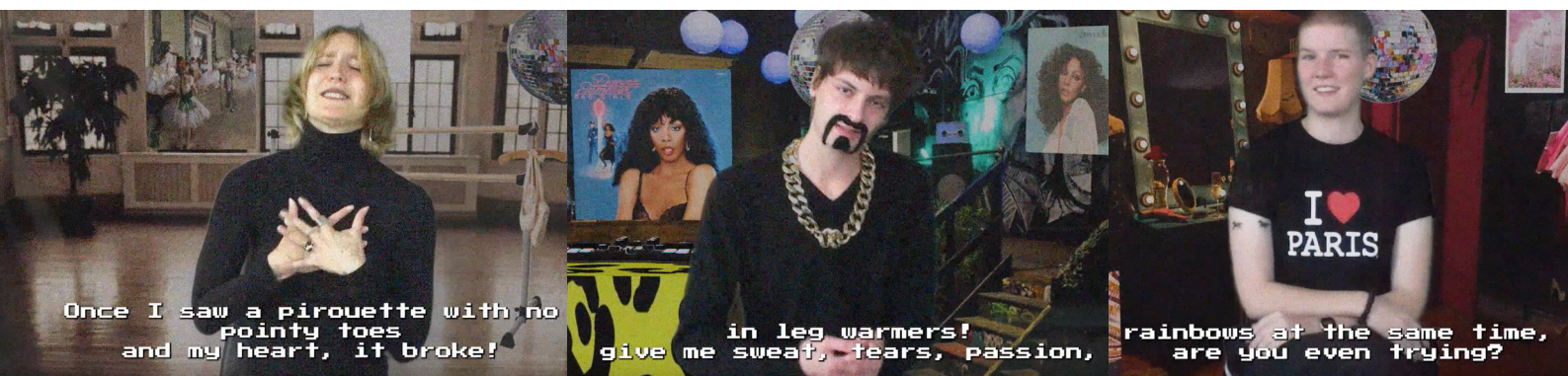
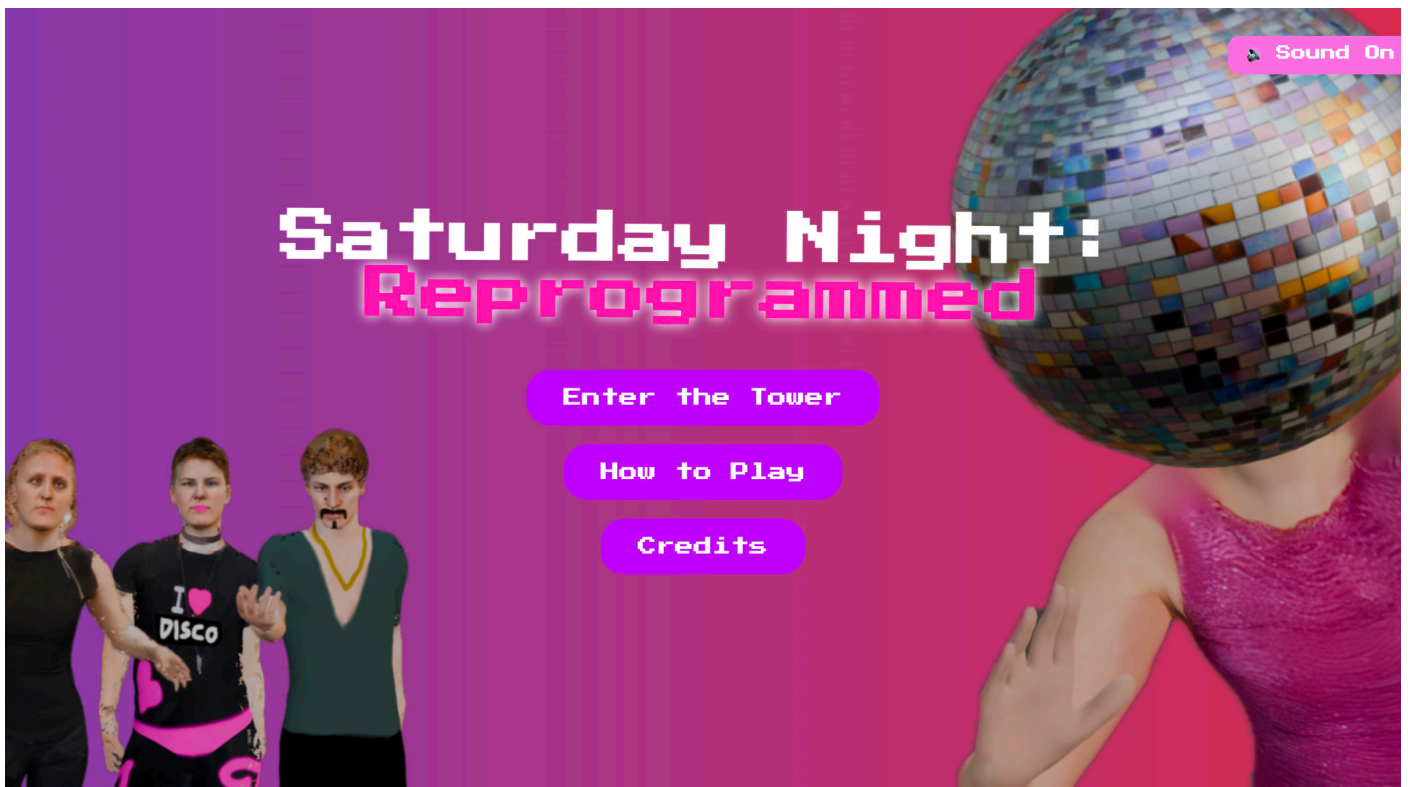
For me, the digital realm is my bedroom, the perfect playground as it lets me combine imagination, critique, and connection.



# Saturday Night Reprogrammed

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.



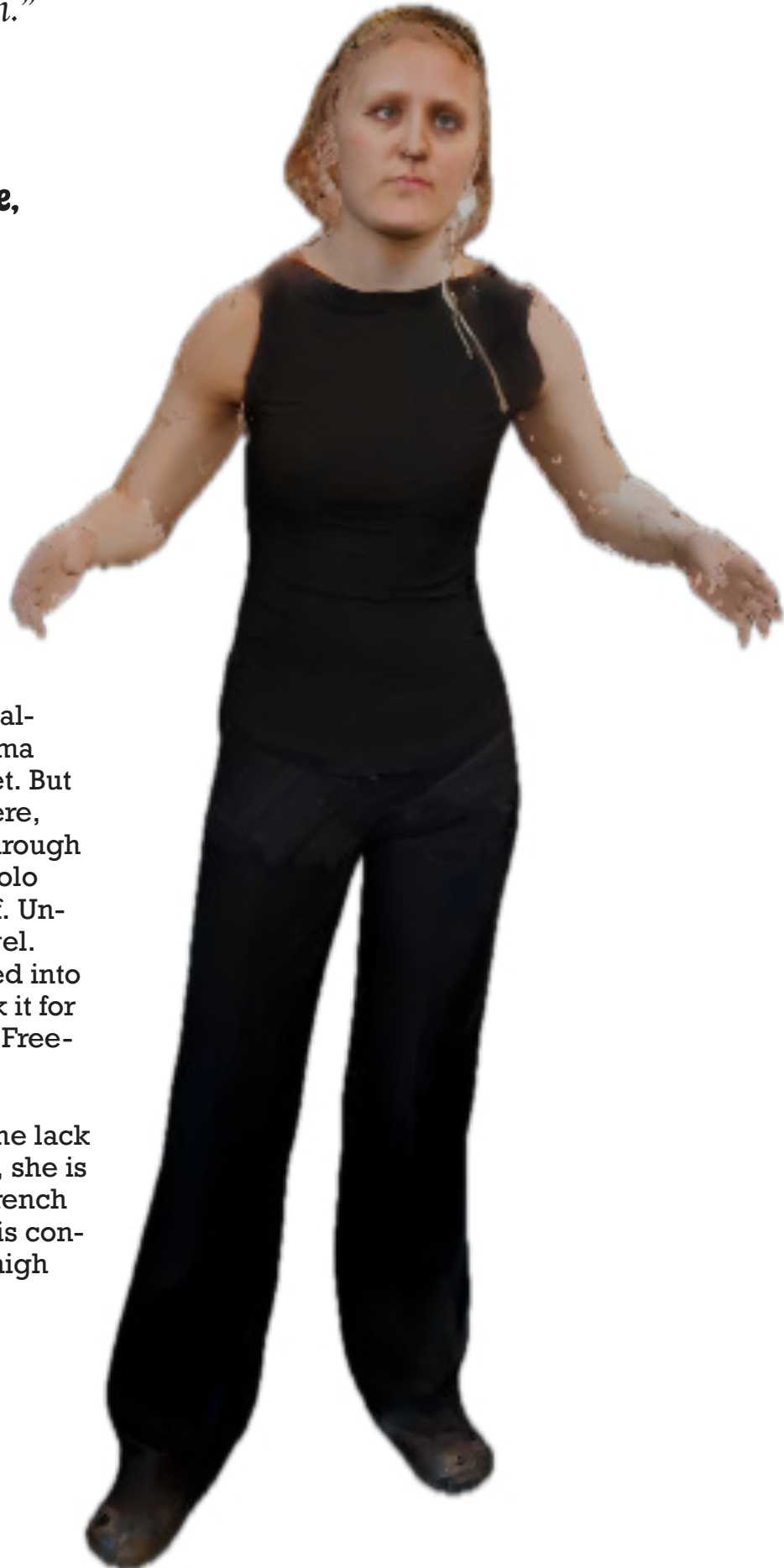
# Ms Jean-Marie

*"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.





# 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.



# 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.

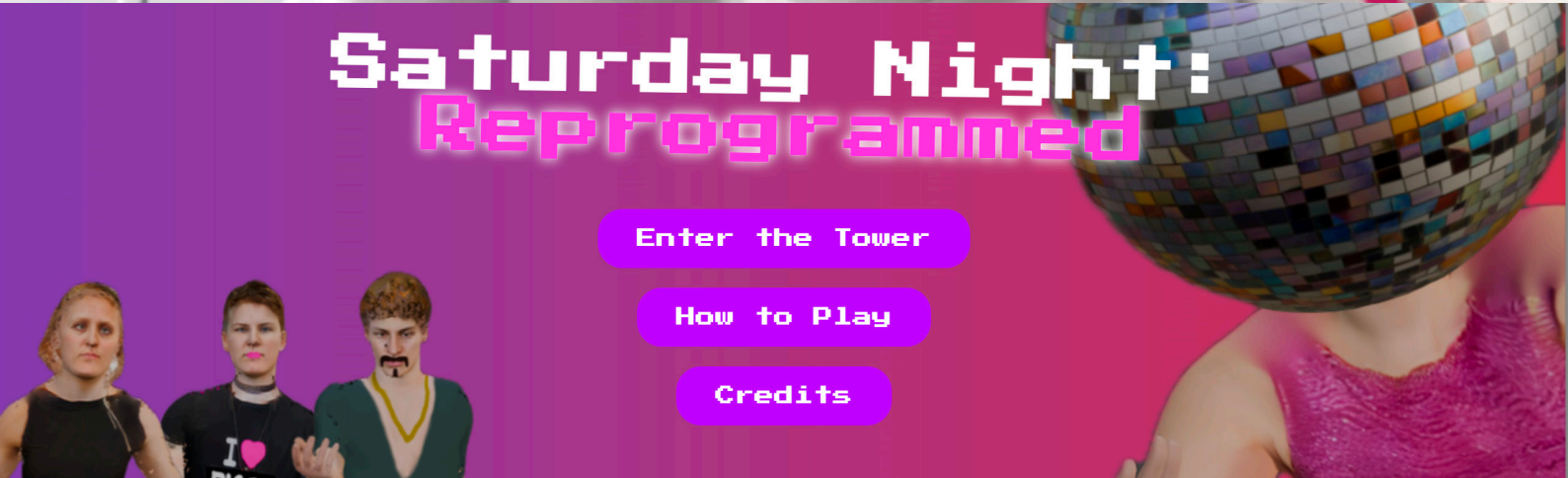
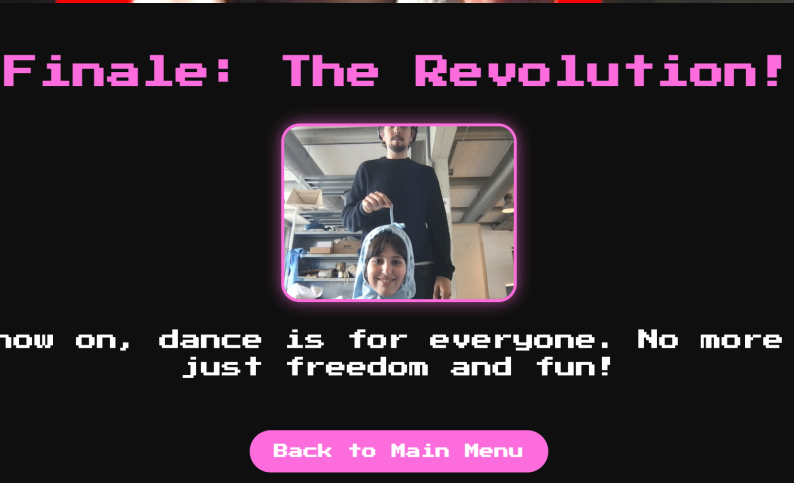
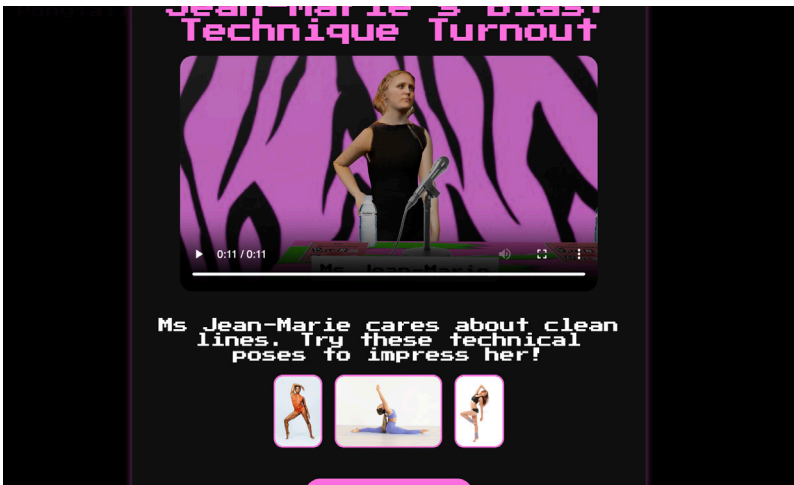


intro video and ending video





# THE GAME




# Pigeon's Eye View

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.

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.

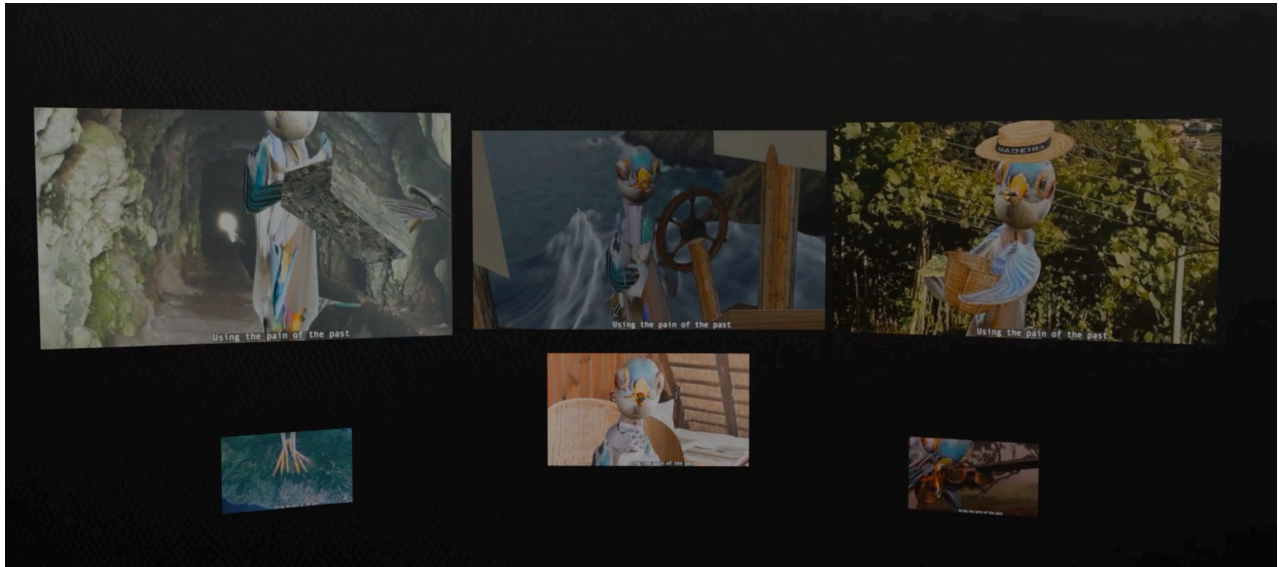


Welcome to  
Maderia

a 741 km<sup>2</sup> island just off the coast of Morocco

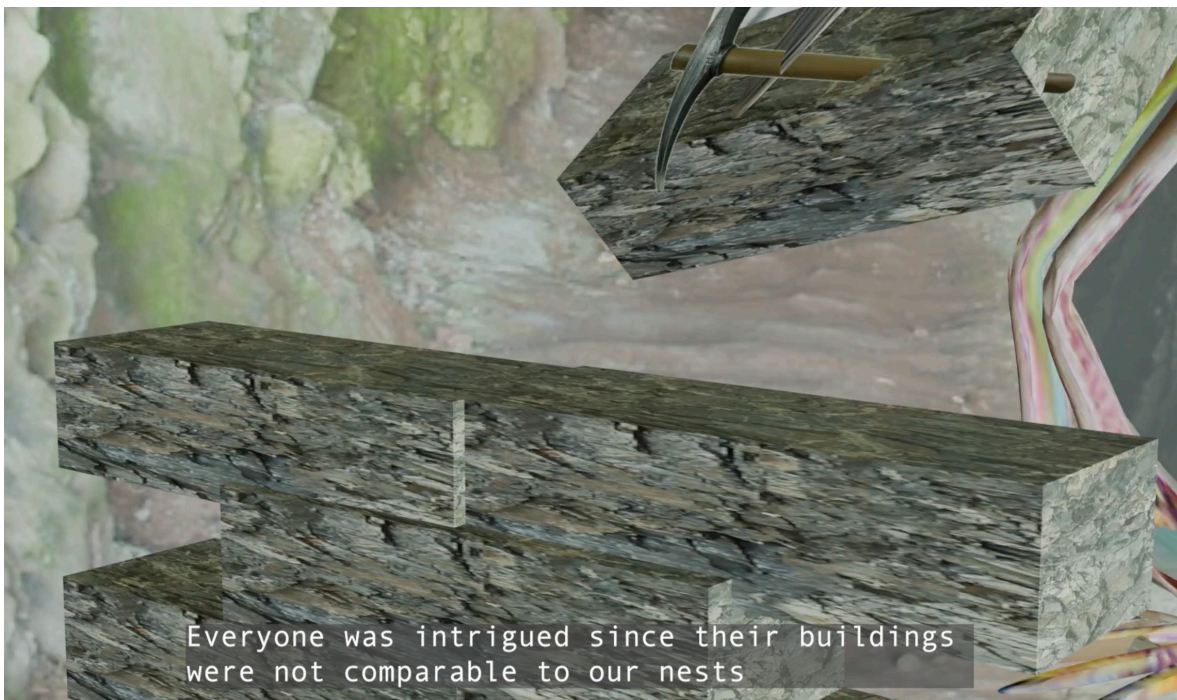


# Installation





# Animation Stills







they did not like us eating their grapes



the island was officially pushed too far



United together as one force

**TOTAL DRAMA ISLAND**



*Project Poster*

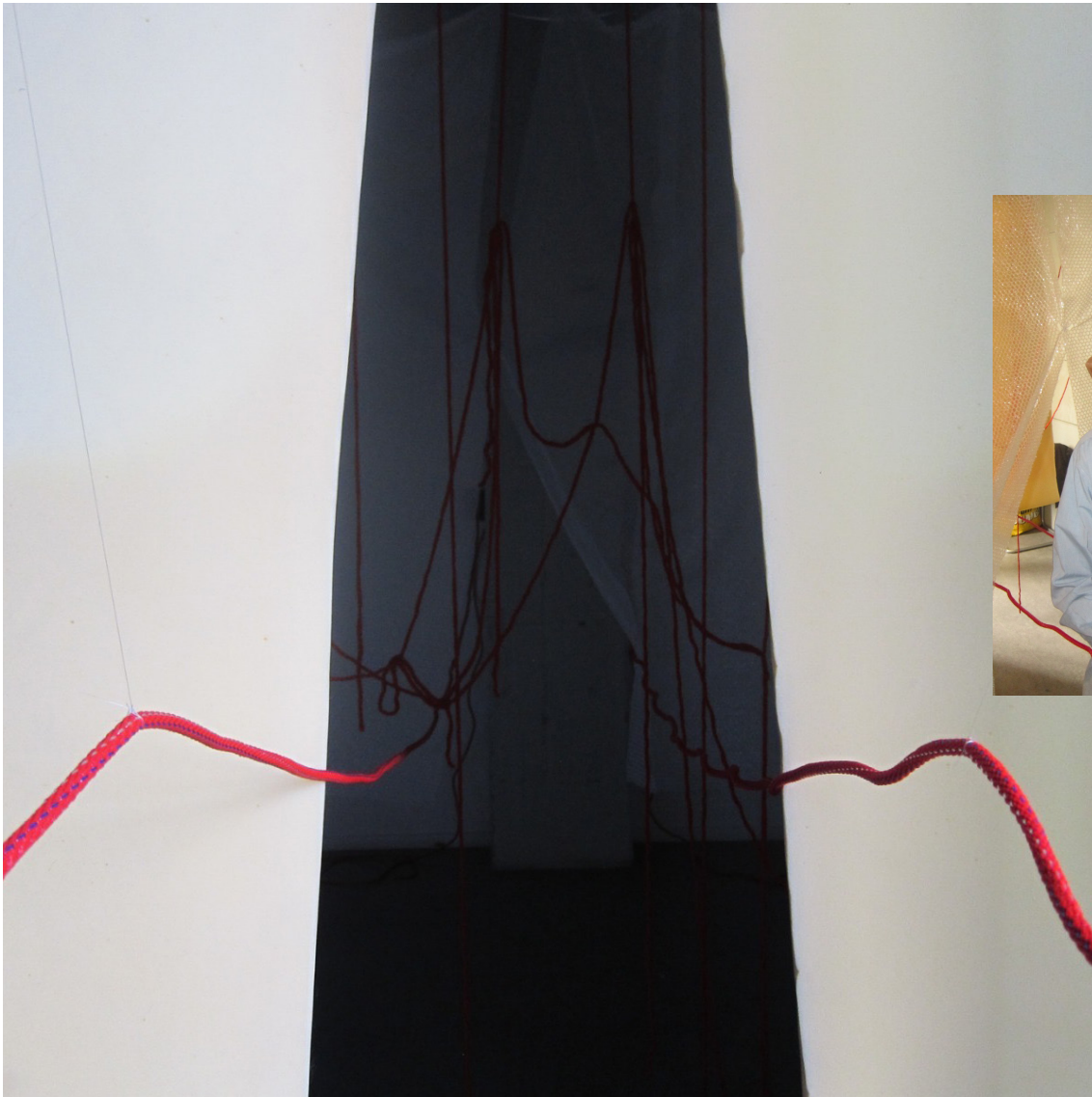


# You Were Your Skin

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.



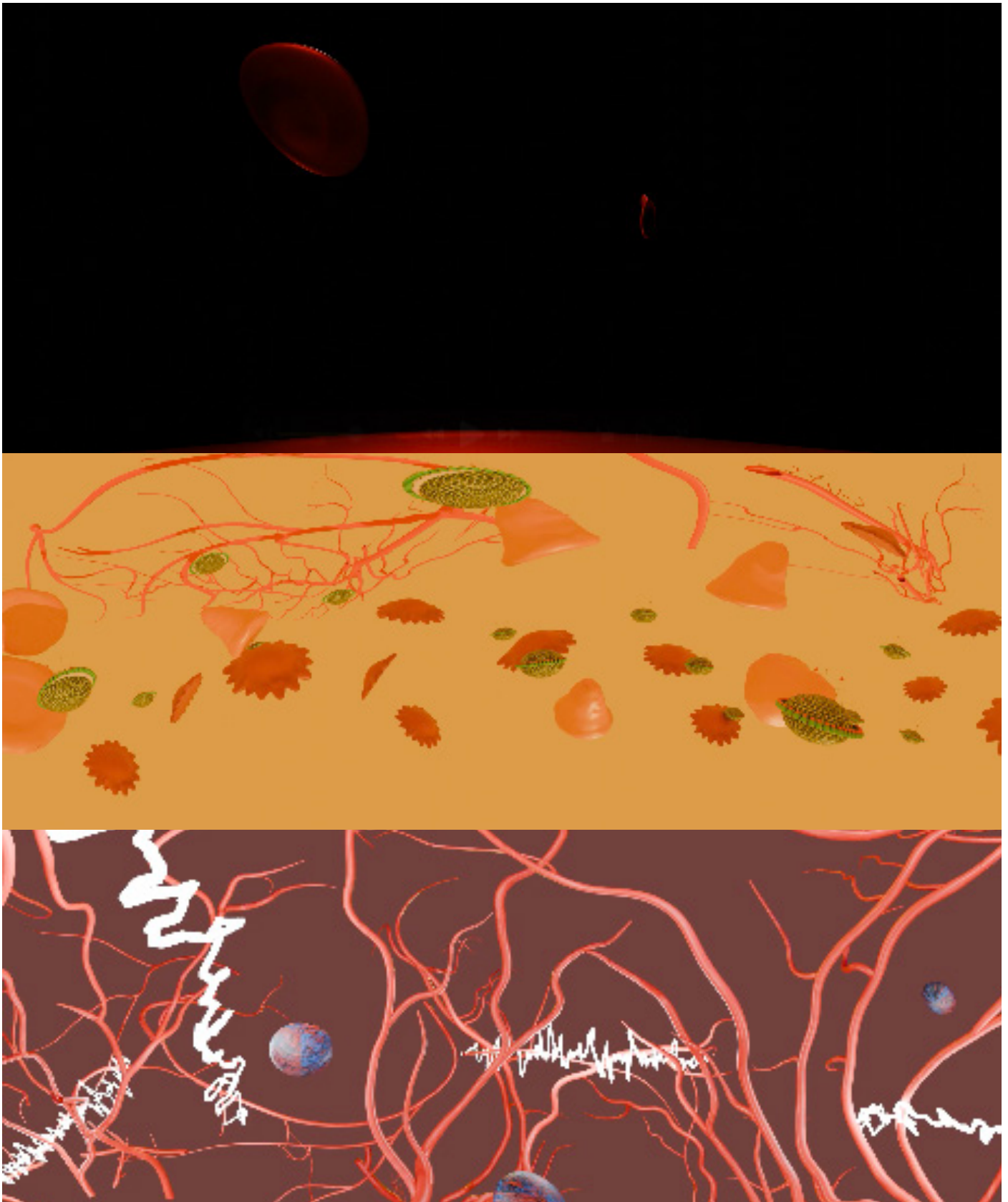


# Installation

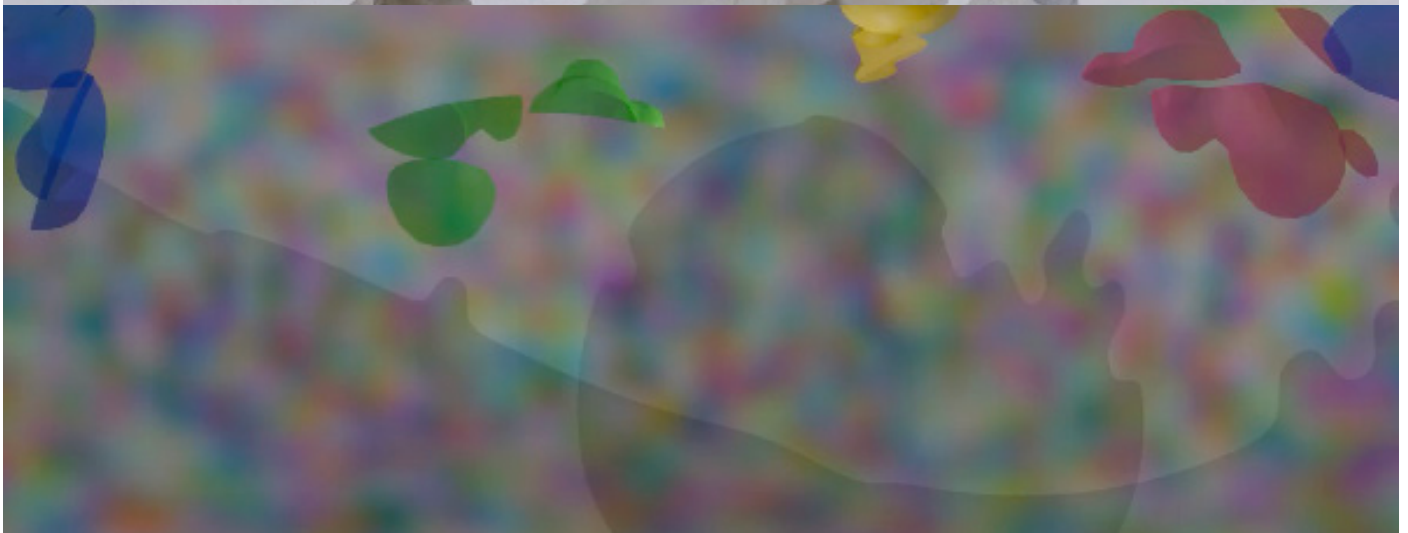




# VR Stills



# VR Stills



*You were your skin.*



# Knock Knock with Leonor

Knock Knock with Leonor is a podcast that explores the concept of home through intimate conversations recorded in people's houses. Each episode offers a personal glimpse into how individuals define and experience home.

The project emerges from Leonor Peereboom's own search for belonging, shaped by frequent moves across the globe and an upbringing in international schools where "home" was often a fluid concept. Using two audio recorders, capturing both the arrival at each home and the conversations that followed.



**Scan to Listen**