

### Checklist

1. I have identified this sub-question, theme, and concept for development through practice.

My core research question:

Appreciate a gentle, rebellious masculinity through bodily perception in an immersive experimental environment based on autoethnography and free immersive interactive rooms that layer materials and space?

Sub-questions:

1. Can people really feel a gentle rebellious spirit? This project creates a unique space where the first half of the video is a unique atmosphere of society's repression, oppression of men.
2. Does this engagement prompt people to rethink what it means to be male?
3. can the world of vintage and nature be a place to show gentle, artistic masculinity?

Selected research directions for my research title:

"Tender Rebellion: Immersive Body Perception of Social Repression and Masculinity"

"Tactile Gender: An Immersive Experiment of Reinventing Masculinity in Material and Space"

"From Masks to Flower Clothes: Perceiving Masculine Flexibility and Resistance through Immersive Spaces

Title of my research:

Sensory Narratives and Gender Reconstruction: An Immersion Experiment in Masculinity from Social Disguise to Tender Rebellion

Logical Overview:

The conflict between an individual's ego-ethnographic experience and socially structured oppression is externalized into material and spatial expression. The focus is on how sensory mechanisms and material practices can evoke "gentle masculinity". The project can be understood as a linear narrative chain: social masks → physical oppression → gentle rebellion → reconstruction and liberation of gender temperament.

2. Variables of practice:

My practice is to find out how societies in different countries, cultures and social backgrounds perceive male masculinity and male oppression, and these variables can be compared and referenced to each other, which will help me in my further research. And in combining abstraction with the spirit of rebellion, the variables are different natural plants and vintage styles from different periods. These practical variables I will utilize in the immersive interactive video.

3,4&5, I can talk about their connection, I intend to incorporate my own experiences into my design by using an autoethnographic research methodology, which I express by experimenting with interactive video design, creative visuals, sound and art concepts.

## Immersive Interactive Video Project Idea: "Flexible Rebellion: A Journey of Reinventing Contemporary Male Identity"

### I. OVERVIEW

This video is an immersive interactive video work, in which the viewer is not only a passive viewer, but also participates in the reflection on the construction of contemporary male identity through the interaction between space and video. The video unfolds in the structure of "to raise and then to lower", the first half of the video presents the social repression of men in different cultures, while the second half uses art and nature as the carrier to show a gentle but powerful rebellious spirit. Through the combination of visual, auditory and spatial experiences, the work aims to stimulate the audience's deep resonance and rethinking of male identity, gender norms and cultural oppression.

### II. Structure and Content

#### [1] Introduction

Upon entering the space, the audience will be surrounded by a low-saturation, grayish-cold-toned image scene. The space echoes with a low, fractured narration a series of self-reports, social commentary or media sound bites from men in different countries, depicting the gender pressures and normative constraints they experience in their upbringing, society, family, and education system. The male characters in the images are fixed in various identity templates: tough, no words for pain, no crying, must succeed, must not fail.

#### [2] Counter-examples

Through a series of quick and strong counter-examples, we show the typical oppression of men from different countries and cultures, such as:

- Japan: heavy "social animal" culture and emotional suppression in the workplace;

- China: the template of male role models under the intergenerational expectation of "career first"; - China: the template of male role models under the intergenerational expectation of "career first"; China: the template of "career-oriented" male role models under intergenerational expectations;

These materials are interspersed with data, media language and interviews, allowing the audience to immerse themselves in how the "pressure of masculinity" is shaped and internalized from within the culture.

#### Third, autoethnographic narrative

In order to break the distance between the viewer and the issue, the video adopts the method of autoethnography, integrating the creator's own experience with two clothing design projects, which serves as a turning point for emotions and thoughts. Through the combination of first-person narration and visualization, the video tells:

First Project: SOCIAL EUPHORIA SYNDROME

Second Project: THE CURSED CAGE OF NO DANCING

#### Visual and Emotional Transitions

In the second half of the video, the color tone is gradually warmed up and softened, the natural growth of plants is strengthened by slow-motion and macro shooting, and elements symbolizing "vitality" and "mobility" such as natural fabrics, trees, water and breathing appear in the visuals, and the design of clothing shifts from constriction to draping. The design of clothing has shifted from constriction to draping, softness and reconfigurability. The change in visual language is not only an aesthetic relaxation, but also a reconstruction of values: releasing men from the myth of "toughness and unbreakability" and moving towards a kind of flexible rebellion, which is not a passive retreat, but an active rejection of the limited identity template, and an embrace of vulnerability and mobility.

### V. Conclusion and Interactive Guidance

At the end of the video, the viewer is guided into an open space where unfinished paper dolls, silhouettes of freely collageable clothing and natural materials are hung on the wall, allowing the viewer to "redress" the body image of the representative male, forming a multifaceted visual expression. The video also poses a question for the viewer to think about and choose to answer: "What do you think a man can look like?" These responses will be projected in a loop as part of the project and become a dynamic and updated part of the exhibition. Rather than exposing the problem or attempting to dismantle the complex social structure, this video explores a non-confrontational, warm approach to resistance through the triple dimensions of emotion, culture, and design. Through flexible aesthetics and immersive spatial experiences, the video evokes the viewer's awareness of the "cultural violence" behind the construction of gender, and provides a gentle but firm path of remodeling.

# SOCIAL EUPHORIA SYNDROME



This is a project about social euphoria syndrome, and I was inspired by some situations in my daily life and through some research and my own perception in my daily life, I developed some social phenomena, people in many situations need to wear fake smile masks, even though you may be sad or miserable inside, but you have to appear happy. Most of the time, we have no other choice, we need to wear fake smile masks to complete some things in our life. The old community on the street and the dilapidated interface managers do not use the money to rectify and repair the heart in the proper place. They use the money to hold some activities which are very lively and festive in the eyes of outsiders, instead of solving the fundamental problems.

On the one hand, the curtain material can reduce pollution and be reused. On the other hand, this kind of cloth can fit the things in the grand scenes in the theme. I used the Peking Opera facial mask elements in the Peking Opera elements to make patterns on the organza. I tried to make a lot of torture on the models by using the close elements on the backs of Peking Opera figures in Beijing Opera. I used hollowed-out treatment and transparent beads and pearls to make eyes and tears. I also used red curtain for large-scale celebrations to make the feeling of smiling mouth to make money management on the models.





## THE CURSED CAGE OF NO DANCING

As a fashion student, I often cooperate with models and other dancers in my study, so I often observe their life and study closely. Many of my male friends are delicate and very soft, and they like shiny things, which is different from the masculinity that men should have in the secular eyes. I found that as dancers and models, men who do what they love in this circle would be ridiculed by others, and there would be a lot of questioning and abuse in the society, as if anything different from the established impression would be despised. After communicating with various male dancers, they described the harm of secular eyes, such as the social incomprehension and discrimination against them, and the restraint and restriction of most people on their own development. I reified them as elements of clothing.

Other people's comments feel like an invisible time to criticize them, there is an invisible gender limit over them, so I transform these elements into clothing elements in my design, just like the cage shelf, restricting their elegant dancing. So I made two frames that were welded together with steel bars, and I painted them red, like warning lines and to suggest that it was the rules of the world that would limit their movement.

Questionnaire: Influence of Vintage Clothing and Botanical Elements on Men's Soft and Rebellious Spirit

1. Do you think adding soft elements (e.g. silk, floral patterns) to men's clothing can break the traditional image of masculinity?

- A. Can
- B. No
- C. Not quite sure

2. With retro-style clothing, do you think it can reflect the soft personality of men?

- A. Yes
- B. No
- C. Maybe

3. How well do you accept vintage style clothing?

- A. Very much
- B. Generally
- C. Not too much

4. If you wear vintage style clothing, which design would you choose?

- A. The streamlined designs of the 50s and 70s
- B. The exaggerated wide-shoulder designs of the 80s
- C. Some combination of modern and retro styles

5. Do you think botanical elements (e.g. floral embroidery or plant motifs) make men's clothing look more feminine?

- A. Yes
- B. No
- C. Not sure

6. What kind of use of botanical elements do you prefer?

- A. Simple embroidery or line patterns
- B. Intricate floral prints
- C. Botanical elements woven by hand

7. What do you think is the most important way in which the "spirit of rebellion" is reflected in modern men's fashion?

- A. Not being limited by traditional gender
- B. Challenging the traditional style of clothing
- C. Pursuing individuality and independence

8. Would you think it is a good idea to add more feminine elements to men's clothing?

- A. Yes
- B. No
- C. Don't really care

9. What do you look for most when you buy clothes?

- A. Design sense
- B. Comfort
- C. Practicality

10. How do you think men can wear vintage style clothing without looking too feminine?

- A. With simple accessories
- B. Choose loose or neutral styles
- C. Don't add too much decoration

6. I have already determined the information and data that I will collect from the audience, and I will collect the data in the form of a questionnaire. I hope to find out the audience's thoughts on the male rebellious spirit and the connection between softness and nature and vintage after the immersive interaction, and I hope to find out more about the voices of different people, so as to promote a better and deeper research for the project.