

Three white ceramic vessels, possibly vases or bottles, are arranged on a light surface against a dark background. Each vessel has a unique, irregular opening at the top, resembling a torn or broken rim. The vessels are slightly tapered and have a matte, textured finish. The lighting is soft, casting gentle shadows on the surface they rest on.

TOM MOORE

OBJECT

Brief

To create a body of work consequentially representative of the word object.



Research

Exploring subject matters and existing expressions of Object, I Object, Objectification and Objective.



Urban Nature

Naoko Ito takes organic material such as tree branches and contains them within the confines of man made objects and then reforms them into their natural state.

“New York has a lot of parks but I feel like the park is fake nature. I started thinking about how, especially in the New York area, in urban areas, how people get along with nature. How they contain it.”

- Naoko Ito

Friends

Domenic Bahmann makes use of railway miniatures in his work to provide alternative perspective to common objects within our 1:1 scale lives.





Paloma Wool

Fashion Designer Paloma Wool advertises themselves as a project about getting dressed. Commonly featuring nude models, their work describes the transition and representation of garments in relation to human perception and the body itself.

Single Cloud

Buenos Aires-based artist Leandro Erlich's Single Cloud Collection gives us a surreal taste of what capturing a cloud in glass would look like. Using the artistic method of layering, Erlich's sculptural pieces are given a three-dimensionality. Each "captured cloud" is the illusionary result of numerous panes of glass.





Candy Tape

Mexican visual artist Paul Fuentes makes modern Pop Art by creating mashups of everyday objects with a very colourful and quirky aesthetic. The pieces themselves play with the mind, influencing the perception of everyday objects and the uses surrounding them.

Going Deeper

Taking a deeper look into Paloma Wool and the influences behind the design

**“ Paloma Wool is my name and the name of this ”
project, which is about getting dressed and about
space or ideas that are created around the act of
getting dressed.**

Paloma Lanna - Paloma Wool



“When I started this project I did not want it to be just a clothing brand. It was very clear to me that one of the strengths of Paloma Wool was going to be all the artistic support behind it. That’s why the furniture, the pictures, the web and the videos, all of them have the same importance. I don’t want the garment to stand out. I want everything to be on the same hierarchical level. The act of getting dressed is not about putting clothes on, it’s about all the imagery behind. It says so much about who we are. From the person who doesn’t care at all, to the one that cares a lot. Our aesthetic codes, how we combine colors and so on say so much about us.”

“I abhor the point fashion has reached. It’s very superficial, very vain. Even with that, fashion is an intrinsic part of who I am. It’s very important to me because in the end fashion provides my livelihood. So when I talk about my brand I like to talk about clothes not fashion. They are just garments, individual pieces you wear to express something. Paloma Wool is aimed at someone who is sensitive, who is interested in buying local, an almost handmade product. Productions are very small, just 50 pieces. I don’t think people just buy the clothes, I think they appreciate the project on its own.”

<https://www.freundevonfreunden.com/>



My thoughts...

I love Paloma's view towards the fashion industry. The complete counter culture perspective to her design provides solid foundations to produce unique and compelling projects; encapsulating not just clothing but photography and film.

Producing hand made pieces in small batches allows her to focus on providing a quality garment with cost efficiency for the consumer at the forefront. She is incredibly empathetic to the wearer of her pieces; wanting to provide a unique and personal experience for each individual getting dressed.

For Paloma, her garments are not just an object, they are something far larger than that. They are an outlet of expression provided through narrative and visual representation; not only for the piece itself but also for the wearer.

Identity

The word is changing fast, and people deserve the right to be who they want to be.

**“ The world is very binary, you either have to be male or female. ”
That's why I was subjected to unnecessary surgery, just out of
fear of having a non-binary body. But none of us should be
forced into boxes. Thankfully things are starting to change.**

Hanne Gaby Odiele - Intersex Model



Non-binary

The growing trans and further LGBTQ community have pioneered the term ‘non-binary’, meaning to not necessarily conform to a given gender norm. Brands such as Calvin Klein, Gucci and Maison Margiela have been breaking social norms and blending collections between traditional Male and Female gender.

This is nothing new. Teddy boys and girls shook the 50’s with their choice of fashion, but this time brands are listening and people are calling out for change.

“Growing up and being told I had to be masculine to fit into a body that was completely based off of one organ that I never chose was really challenging. I knew I was a girl, and I knew that from a very young age, and through fashion I was able to transform into the woman I always felt I was inside.”

- Teddy Quinlivan, Model



My thoughts...

I know we are not the first generation to experience this wave of identity crisis, whether it's the teddy boys/girls or David Bowie, it's been and gone all too many times. With the backing of major fashion houses and influencers I hope it non-binary is now here to stay in modern consumerist culture.

Although initiated by consumerism, I very much believe that non-binary fashion has the individuality of consumers in mind. It allows minority groups such as the LGBTQ community to stamp out discrimination and provide individuals in self conflict a means to become who they want to be, without being ridiculed.

We are now living in a world where gender is quickly becoming a spectrum and preconceptions of individually based upon the cards you are dealt at birth is quickly becoming a ludicrous idea. Living is no longer a question of means for many, but an exploration of self identity and expression.

The Idea

Exploring the personal identity's surrounding garments and clothing



The garments that we place upon our body can represent so much of who we are, who we would like to be or where we are going, but we commonly forget their primary purpose as a functional object of warmth and protection.

I would like to explore the further identities of these object which play a great part of our life, fabricating identity within individuals and questioning if these preconceptions should have a place in our modern society.



Garments

Current prototype of working idea

What is Garments?

Serving as a platform to exhibit the opinions and feeling of individuals surrounding a singular piece of clothing, or garment, my piece aims to expand the perception of clothing of one that not only surrounds fashion but more so as an individuals identity.

I would hope that individuals who view Garments would engage with the the people interviewed on a personal level. The imagery sounding Garments provides as a first contact to express the individuals opinions and emotions on face value but it its the interviews that really provides context to the piece.

Web was chosen as the medium due to its ease of accessibility. A simple link can allow vast amount and knowledge or opinion to be transferred and adsorbed. I would hope that Garments could incorporate other mediums such as video and reach further than just the web into the real world with physical objects.

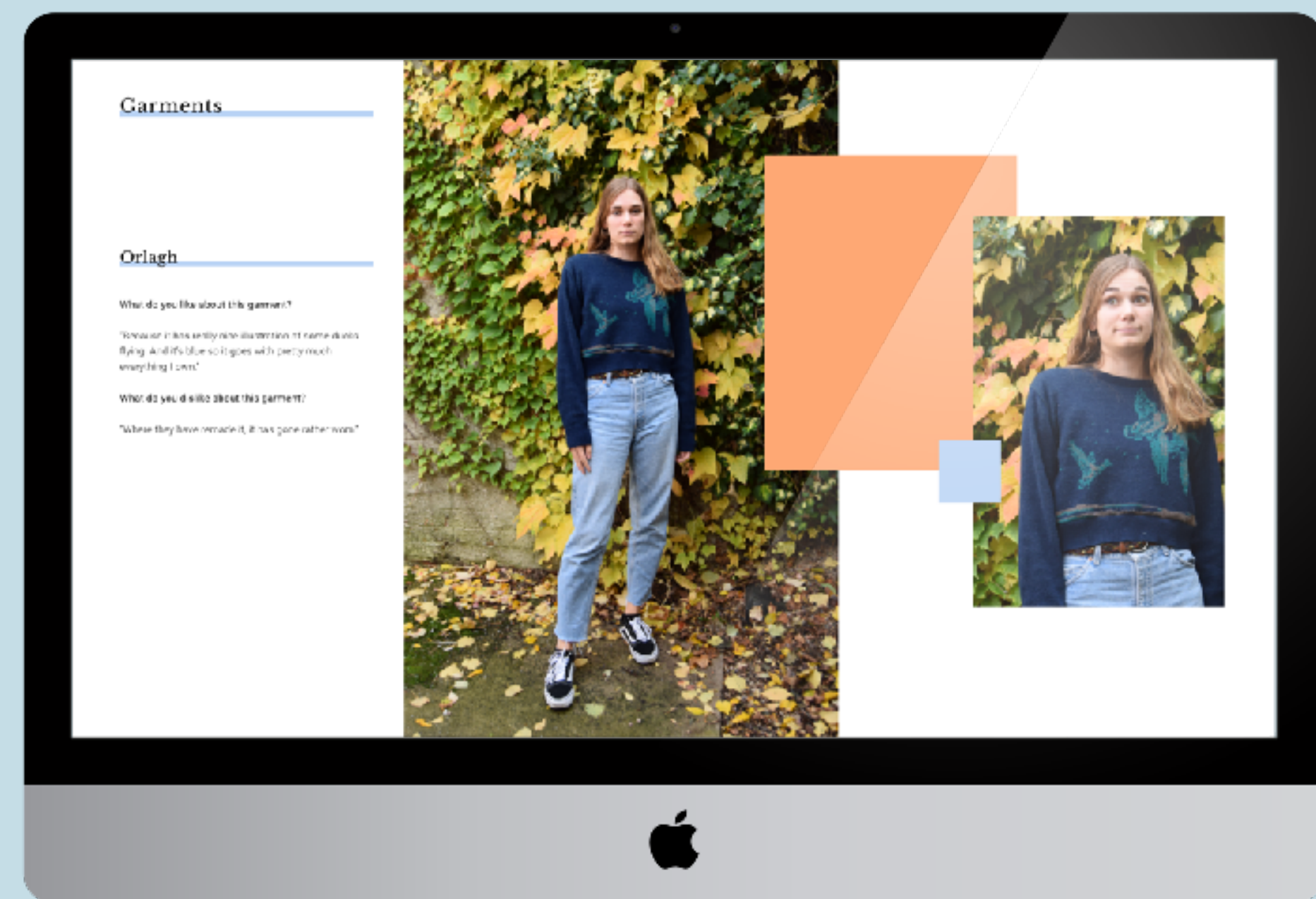
Garments

The Story

Clothing is a fundamental part of a society; the role it plays in making us who we are can sometimes be taken for granted. Objects placed upon our body can mean so much more than just a piece of cloth to keep the elements at bay. We are not only protected from the cold, but protected from becoming just another human being.

Six individuals will guide you through their perceptions and identities embedded within one of their specific objects.





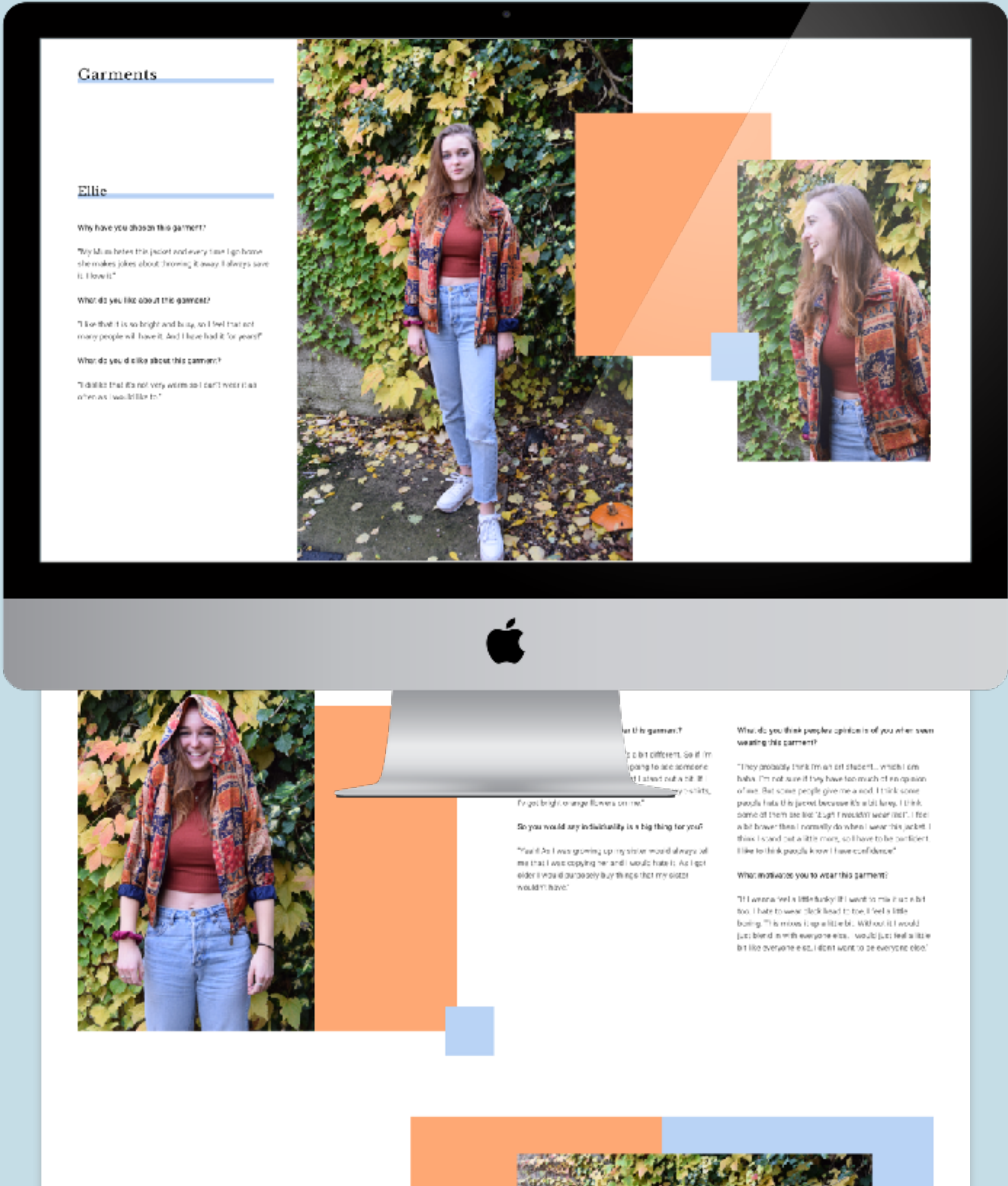
How it was made

A question script was first wrote and then interviews where held with preselected individuals. These individuals were asked to bring an single garment with them to the interview. They were not informed about the project or the meaning of the object prior to the interview to keep the responses to each question organic and spontaneous in nature.

Once the interview was concluded, the individuals were asked to stand/wear their garment in specific ways: serious, funny face, and for them to wear their garment how ever they liked but it could not be its intended way. The out put of this is a small glimpse into the mind of individuals; allowing them to think about the way in which they wear their garment and its uses.

The design

Geometric and minimalistic styling with strict colour pallet allows the main content, the interview and photography, to take front of stage. All of the interviews were laid out in the same style to maintain narrative value throughout the website.



Next steps

Taking Garments to the next level

Next steps

Finish interviews

1

This would allow me to build a greater perspective of peoples individual opinions towards their chosen garment.
This should not take too long, maybe one or two days depending upon scheduling with individuals.

Finish building prototype

2

Transcribing the interviews from recoding onto each uniquely designed page can take a little bit of time. Once this is complete, garment would be a comprehensive piece encapsulating multiple (6) perspectives inside of an appealing aesthetic design.

Explore other output methods

3

I would like to format the interview and photography in methods outside of web design. This could include a zine or book, social media accounts such a instagram and film. Film would give me the greatest workload due to the original medium surrounding web but would be incredibly interesting and engaging as an output.

Idea Development

Building upon the initial idea exploring other mediums of presentation while building upon initial developments with Garments.

Alternative Output Methods

Zine

Producing a Zine would be inline with the current output of the idea; allowing for essay cross over of content but still gain access to a different medium and audience. Web is great but physical would allow me to explore more comprehensive layouts and designs.

1

Collection

Designing a collection would be taking my creativity to a field when I have never been before, this is something that quite excites me. Producing a physical garment to go along with the idea would relate incredibly well and provide a exportable platform for said idea. Limitation of audience would be my largest constraint to consider.

2

Short Film

With the idea being so solidly based in personal testimony it would make sense to provide an actual voice to those individual. Film would give me this opportunity and provide a stimulating and highly accessible platform for the idea. Making the piece will require the largest amount of preparation and post production.

3

Further Research

Building upon the initial idea and exploring short films as an alternative medium.

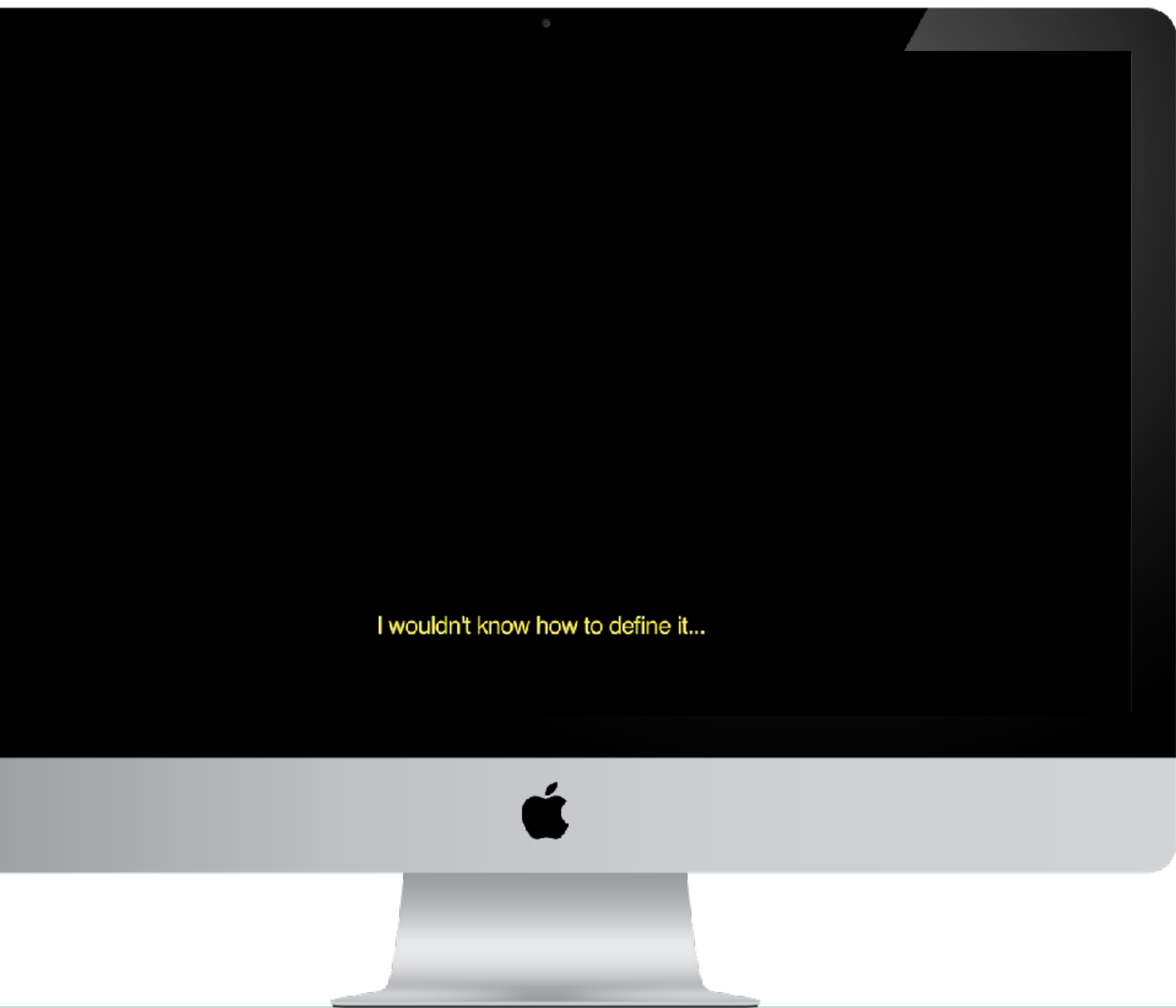


RAVE

Taking users to depths they possibly have never been to, RAVE takes a single individual's perspective and portrays it throughout the piece. The individuals themselves are never really the object of portrayal (although being heavily shown) but the rave itself through all means of the individual's expression.

Viewers feel as though they are inside of the experience itself, being acknowledged by every individual who comes in contact with the camera; directly addressing the users inside the lens as if to entice them to the very place being shown in the piece.

<https://vimeo.com/295238558>



PALOMA WOOL - 2015

Promoting the garments of Paloma Wool, the film features an individual wearing many of said garments while the individual monologs. This monolog is completely contextualised by the subtitles due to the audio and lip sync coming from a tack of bird song.

The piece lures viewer away from context and more so into the fine details of the piece; presenting an almost non-serious and playful nature to the narrative portrayed.

<https://vimeo.com/136301127>



(Lundhags) A Nordic Skater

The piece allows views to sit back and experience what they are being shown from the comfort of their chair; not being forced to engage with the individual but instead allowing to be carried on the wings of the bird such as in the beautiful drone shots.

The theme doesn't necessarily act as the focal point of the piece but instead the individuals life as the drift in and out of said theme; this provides empathy and self reflection to viewers.

<https://vimeo.com/297673643>



Life Is A Dream

Well scripted audio and fast obscure cuts give Life Is A Dream a very global perspective for viewers; providing perspective to dream states inside of the individuals mind.

The obscure traveling throughout the piece provides great connotation to the individuals thoughts. This is contrast with shots of the user providing the narration pulls the viewer between reality's.

<https://vimeo.com/275930417>



The Sartorialist - Personal Portraits

Although the main purpose of the film is to highlight the work of Scott Suchman, it does so by focusing on his subjects instead. Using their voices and their thoughts surrounding experiences that they have had with his work.

The camera itself is almost forgot about as it moves through the spaces capturing the people narrating. This gives viewers a almost entity-like perspective of the whole situation, just as if you were in the minds of the individuals themselves.

<https://vimeo.com/50405555>



JOAN MIRO TRIBUTE

The square aspect ratio of the piece provides great focus for viewers by building the scene shot by shot. Slowly zooming out of the surroundings and into the foreground the camera contrasts with the audio of the narration and the music to enlighten the viewer with knowledge.

The narrative of obscurity to a focused state, without blurring the views vision through the camera very much aids in the tension, dragging the viewer into the narrative and out the other side.

<https://vimeo.com/162382719>



Wes Anderson / Color

Less so of an exploration into existing examples of documentary-style pieces but more so into visual identity, the piece provides context to how Wes Anderson achieves his unique style. This is done so by not only his entering of objects within the frame but also colour pallet of his films.

All costumes, props and environments are palliated to a clear visual identity within a single colour pallet. Doing so immerses views within the single intended narrative produced by the director; providing a lasting memory to each viewer coming in contact with the piece.

<https://vimeo.com/182987900>

Key learnings...

The perspective of the camera and the relationship that the individual and user have through it is key to conveying the correct message for the subtext of the piece.

Content does not have to be necessarily 'real-life' but can come from the thoughts or perspectives within and individuals mind.

Voice overs have to be choreographed to an extent which produces the correct outputs from the individuals; a simple interview would not do the job correctly.

Pieces contain their own fingerprint in relation to visual identity; something which is probably established well before production.

Background music can and will flow from diegetic to non-diegetic dependant upon the perspective of the viewer. Music contrasts with voiceovers and does not overburden the piece.

The piece itself should have its own narrative; bookending the piece for users providing Todorovian gratification.

To do

Art direction and story boards

Outline a loose narrative structure that I would like to take with the piece in the form of story boards and supporting documentation such as loose scripting to guide narration. Exploring other directions such as colour pallet should also be considered at this point.

1

Schedule individuals, props, equipment and location

For the whole process to run as smooth as possible and for the intended vision to be reflected in the output of the piece, maintaining that all the correct parameters of the piece are in place is vital to achieving an adequate scheduling and pace.

2

Editing

Once the piece itself has been shot it would then have to be edited relative to the aforementioned art direction. This process should be allotted a good amount of time should things such as reshoots be necessary.

3

Art direction

Specific influences that will steer the connotations projected to viewers.

“ I guess the most challenging thing in the end for me is to have something that is truthful and personal but not too personal that people feel excluded from it. It’s about finding a way to translate an emotion that feels intimate and specific to your story so that the person looking sees in it their own. ”

Sam Hellmann - Photographer

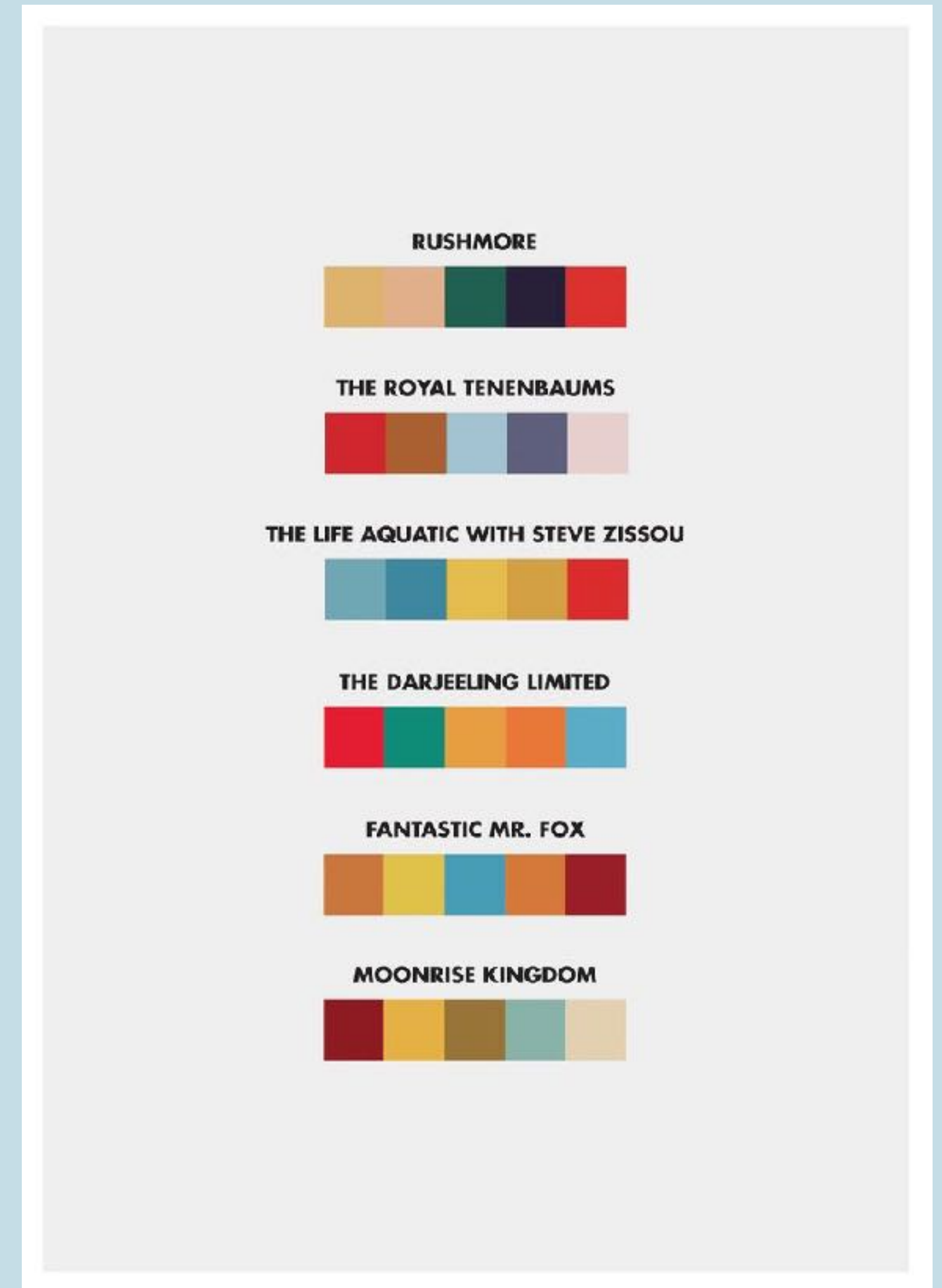


Shooting Square

Using a square aspect ratio, such as in “JOAN MIRO TRIBUTE”, in my opinion provides greater focus and symmetry to an object of interest or focus within a shot. Shots can then provide greater balance that contribute to an overall piece that flow seamlessly without diegetic distraction at the edges of view.

Definitive Colour Pallet

I would like my piece to follow a pre-set colour pallet. Using Wes Anderson, director for films such as Grand Budapest Hotel and Fantastic Mr Fox, Wes follows a strict colour pallet through out a singular film. This is translated into location, set, props, costume and post production colouring. Do so provides a great sense of continuity and helps to not only preserve a sense of visual identity to the pice but also to covey deeper meaning within colour theory.





Centre Framing

Again borrowing from Wes Anderson's style of directing, I would like to utilise 'centre framing' within my piece; this means that the object of focus (or person) is perfectly aligned centre in the shot. Doing so provides structure to a piece and provides and almost robotic feel, definitely not natural but almost a perfect scenario. These shots can be broken up with flowing non-centred shots to connote confusion or a frantic feel to a piece.

Diegetic Sound

Using the example “RAVE” you can hear how sound from the environment in one shot is transfer to another while the environment still matches the rhythm. This transfer of diegetic sound immerses viewers in a scene while still keeping the narrative interesting. I would very much like to output my background music in the same way as this.





Voice Over

Using a narration voice over track allows the viewer to almost invade the thoughts of an individual possibly being displayed in shot or is the focus of the piece; giving them a God perspective over the narrative. I would like to use this to provide context and explanation to happenings on screen while still providing an mostly natural and individual scene visually.

Storyboards

Proposed narrative via storyboards.

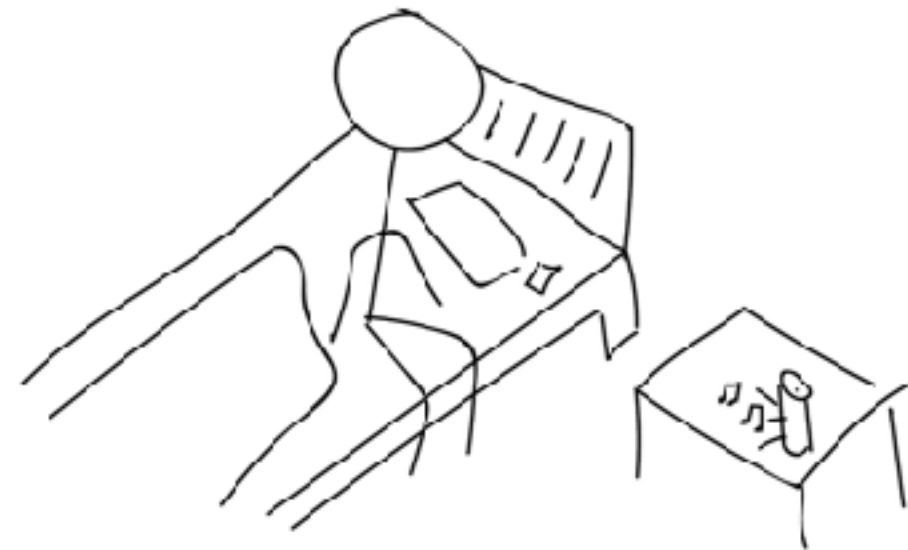
Artboard 1



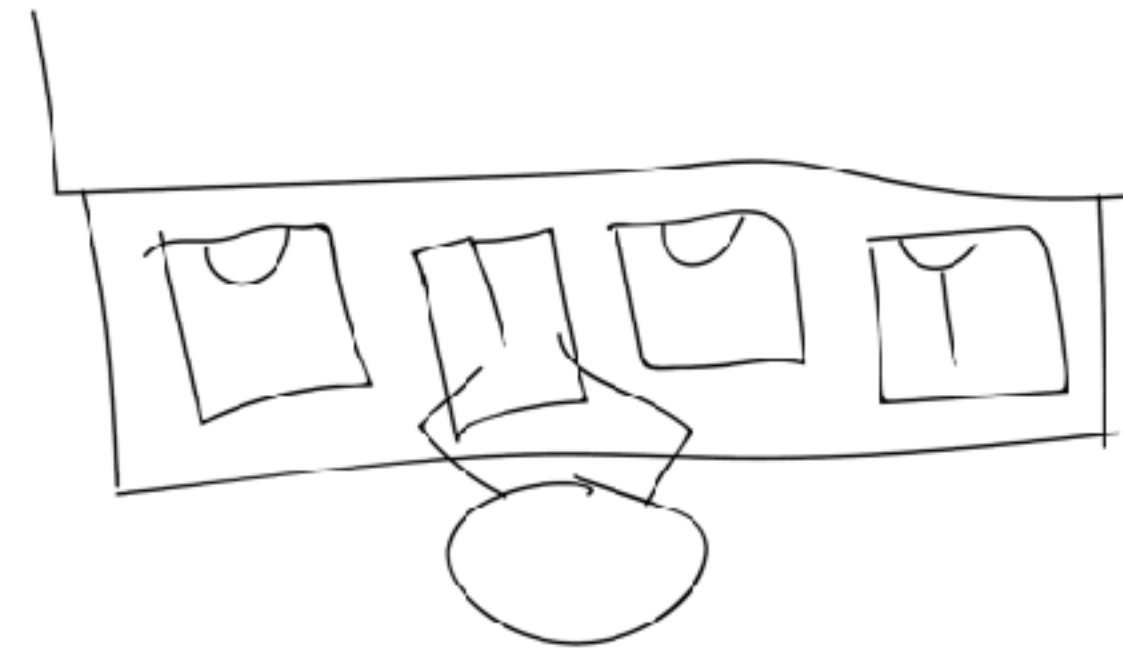
1. Fade in from black to establishing shot of individual asleep in their bed. Phone vibrates and individual wakes to silence the phone. Just natural sound from the room can be heard i.e. the phone, outside world. Pacing of cuts is slow but picks up pace with the rate of the individual.



2. Once awake we focus to the individual interacting with the phone. It lights up their face as the focal point of the shot. Individual selects music which can be heard from the speaker. This music is degetic but remains so throughout the whole piece.

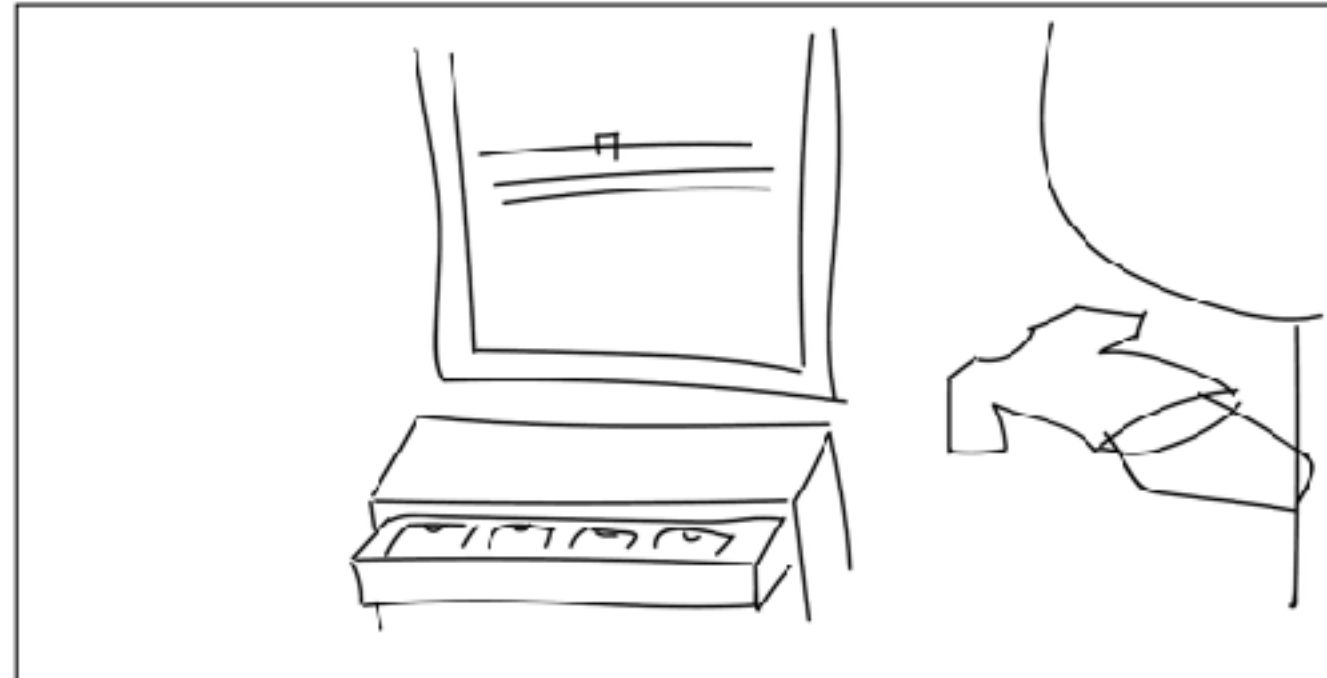


3. Go back to establishing where individual is getting out of bed. Camera does not track the individual but remain fixed. Cuts start to pick up in tempo.

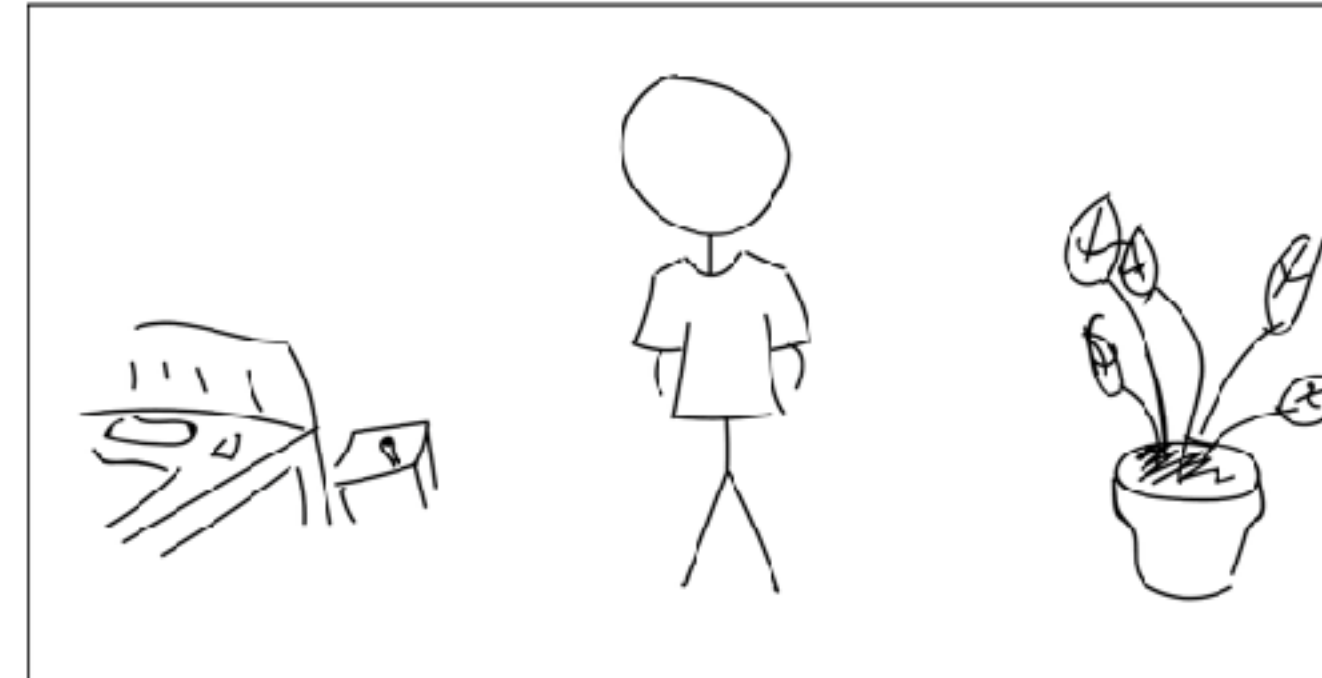


4. Cut to overhead of individual opening up their draw and picking through clothes. individual closes draw and then walks away. Camera is fixed and there before individual is.

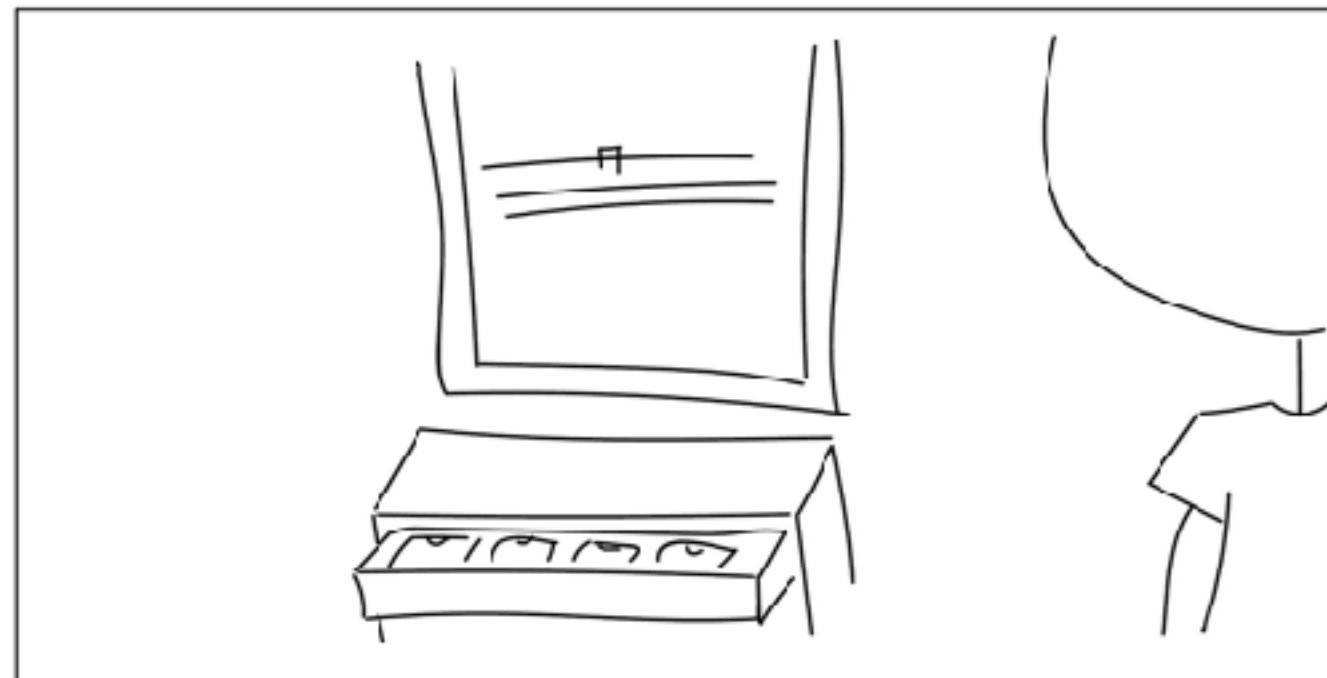
Artboard 2



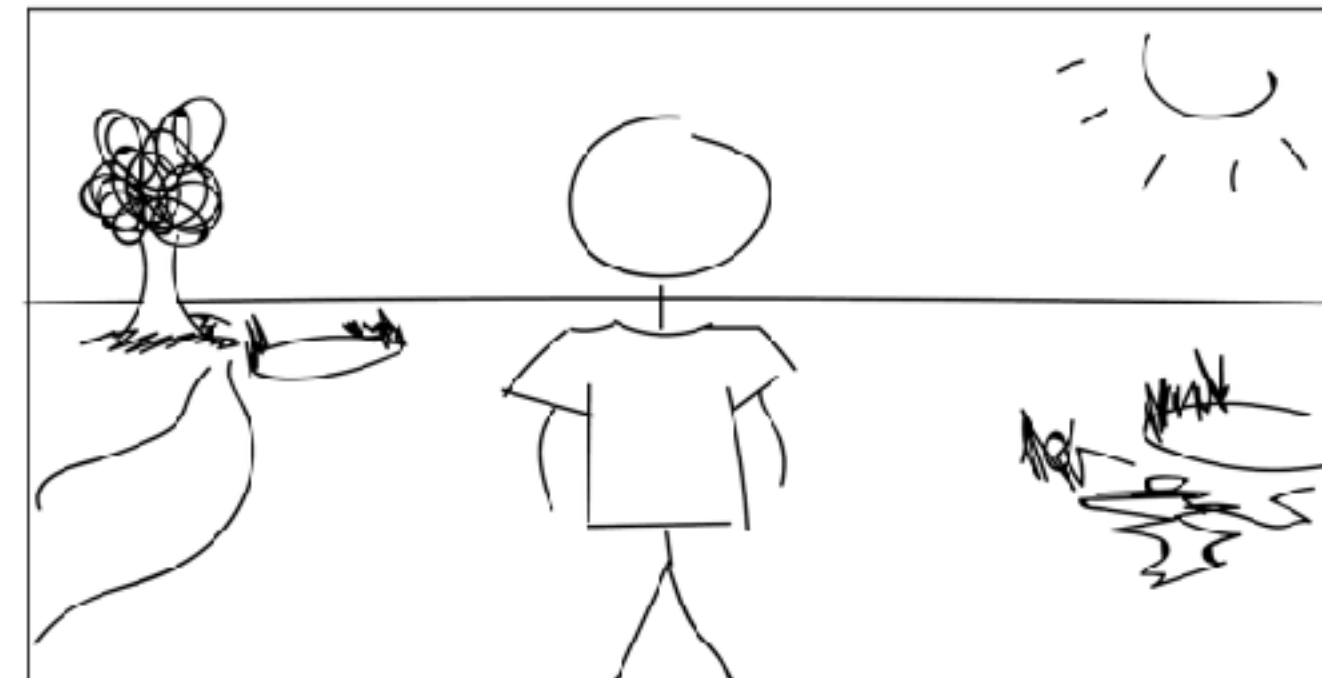
5. Over the shoulder to individual silhouetted by morning light from window. Individual is putting on garment and only get 1/3 the way through before cut happens.



6. Cut to individual standing and addressing the camera personally. Scene takes place in the individual's mind but happens in the same reality. Camera remains fixed but shot jumps out through different shots of individual wearing different garments. Shot connotes the individual thinking of different options of garment. Shot from unique angle in room.

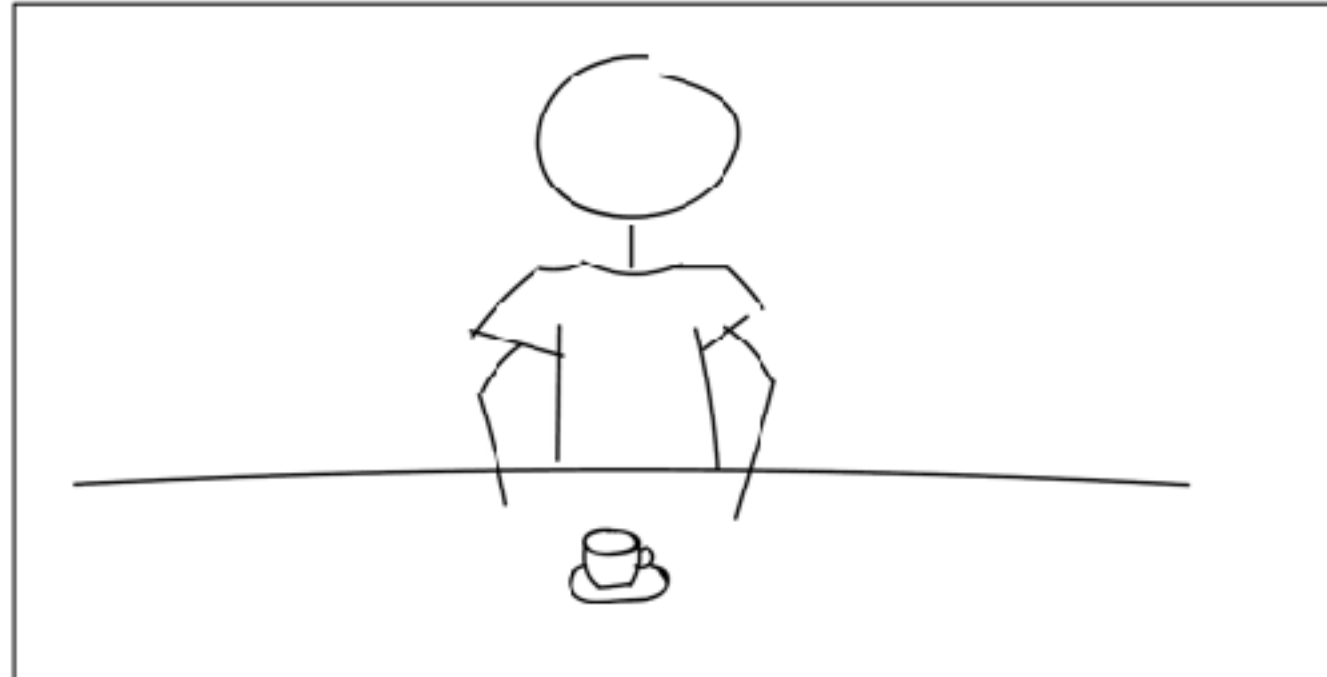


7. Cut back to silhouetted shot but individual is in the final 1/3 of putting on the chosen garment. Individual pauses and does not move before the shot cuts to the next.

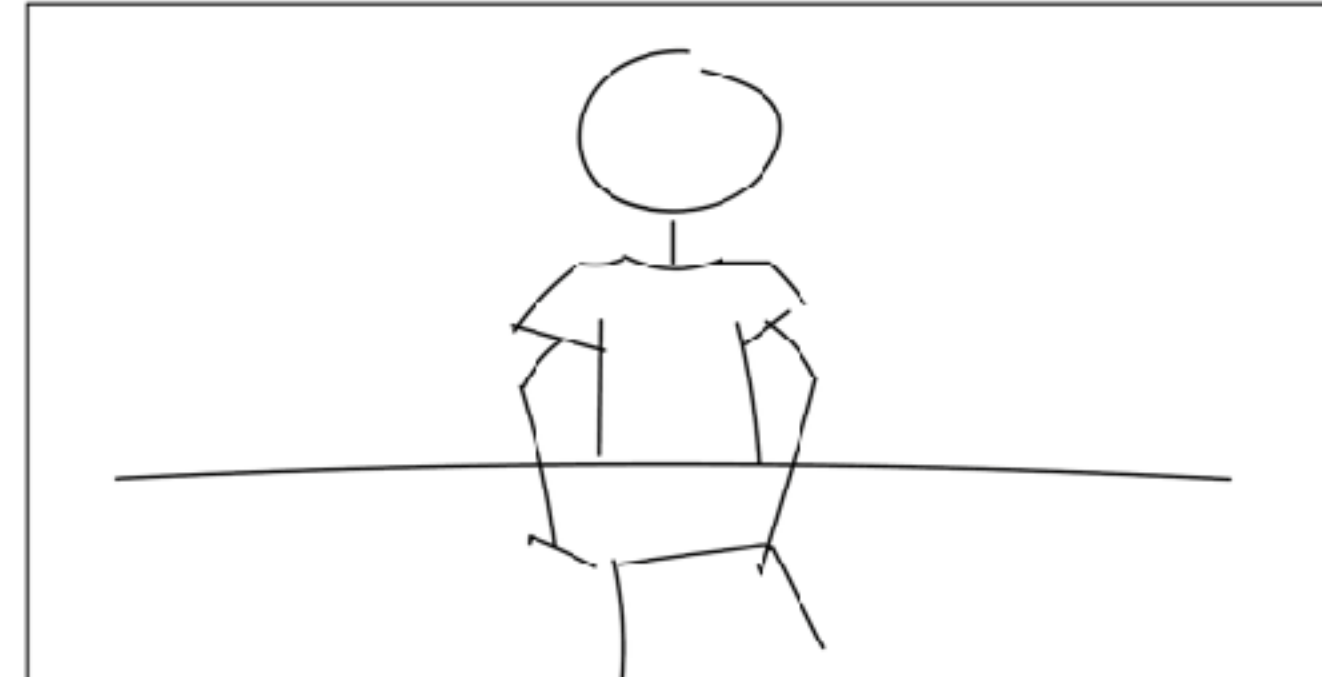


8. Cuts to change of location (in park) where user is either facing away/towards camera in fixed position. Shot denotes the individual's mind racing though were they might be wearing the garment in that given day. Audio from the location cannot be heard, just the sound diegetic sound of the music coming from the speaker. Individual does not acknowledge the camera but is more focused on the location.

Artboard 3



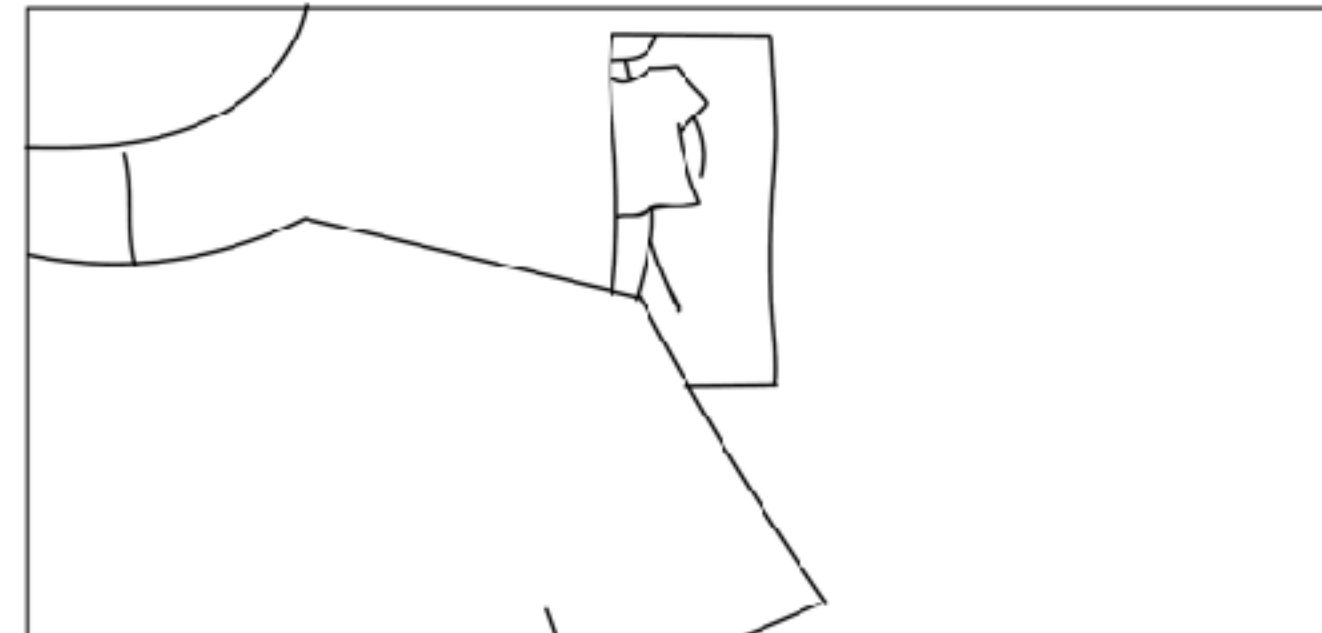
9. Same concept as the last but in cafe.



10. Same concept as the last but doing work in uni.



11. Cut back to reality where individual is assessing the individual garment in a mirror. Camera is at perspective where individual can only be seen in mirror.



12. Camera cuts back to over the individuals sholder. Sholder is now in focus and the individuals reflection is out of focus.

Artboard 4



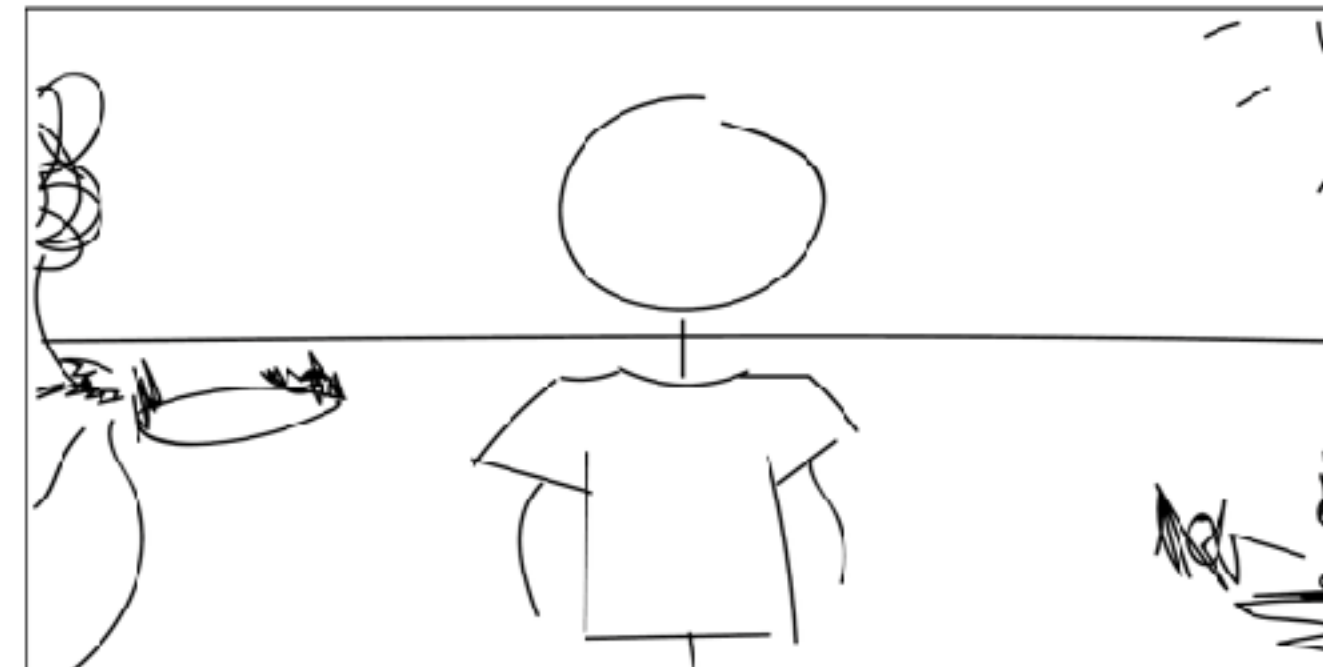
13 Jump cut to a macro shot of the chosen garment and the material it is made from, this shot would possibly not be fixed and may cut to different parts of the garment from the same level of magnification.



15 Cut back to 13 but from different angle/part of garment.

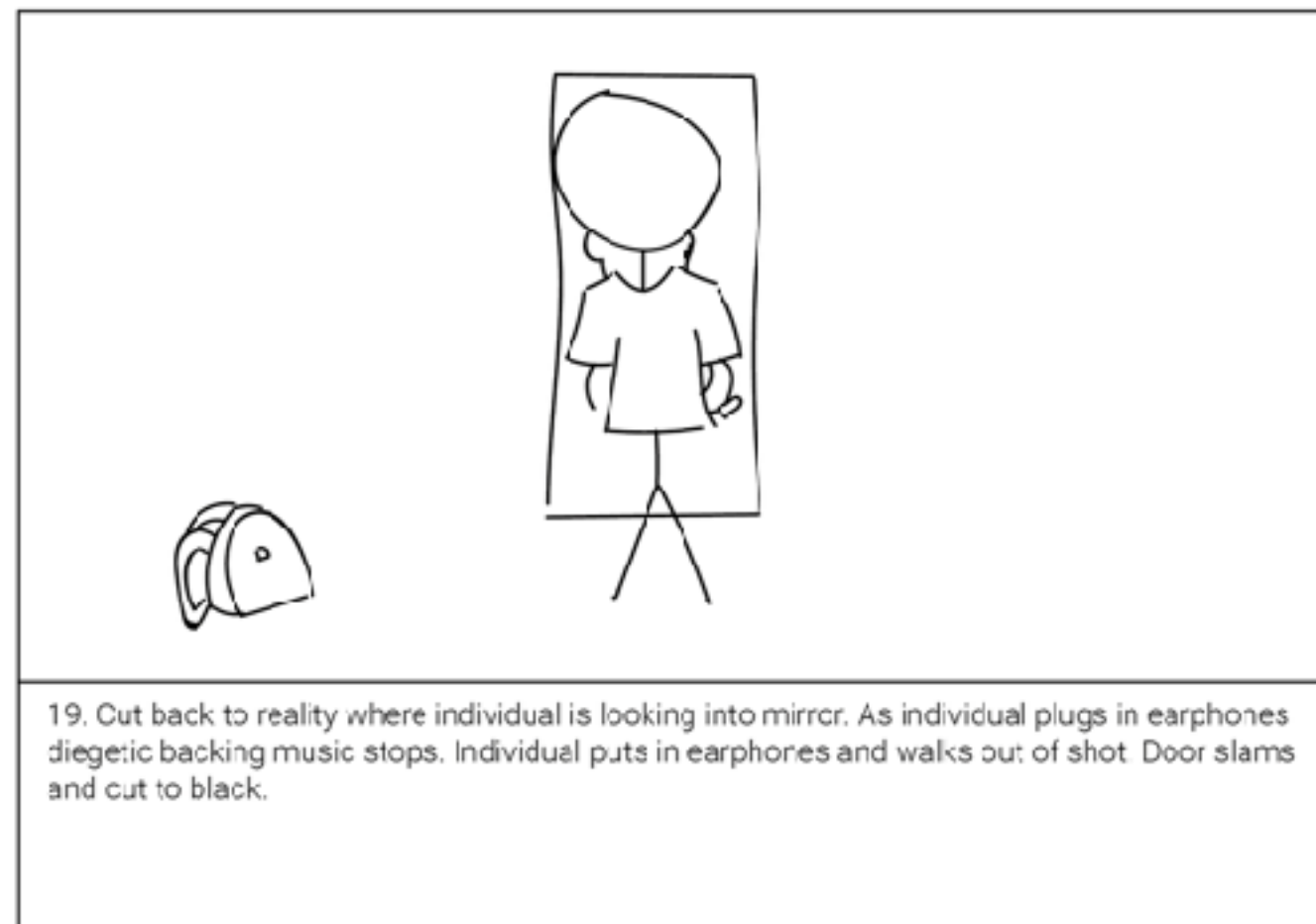
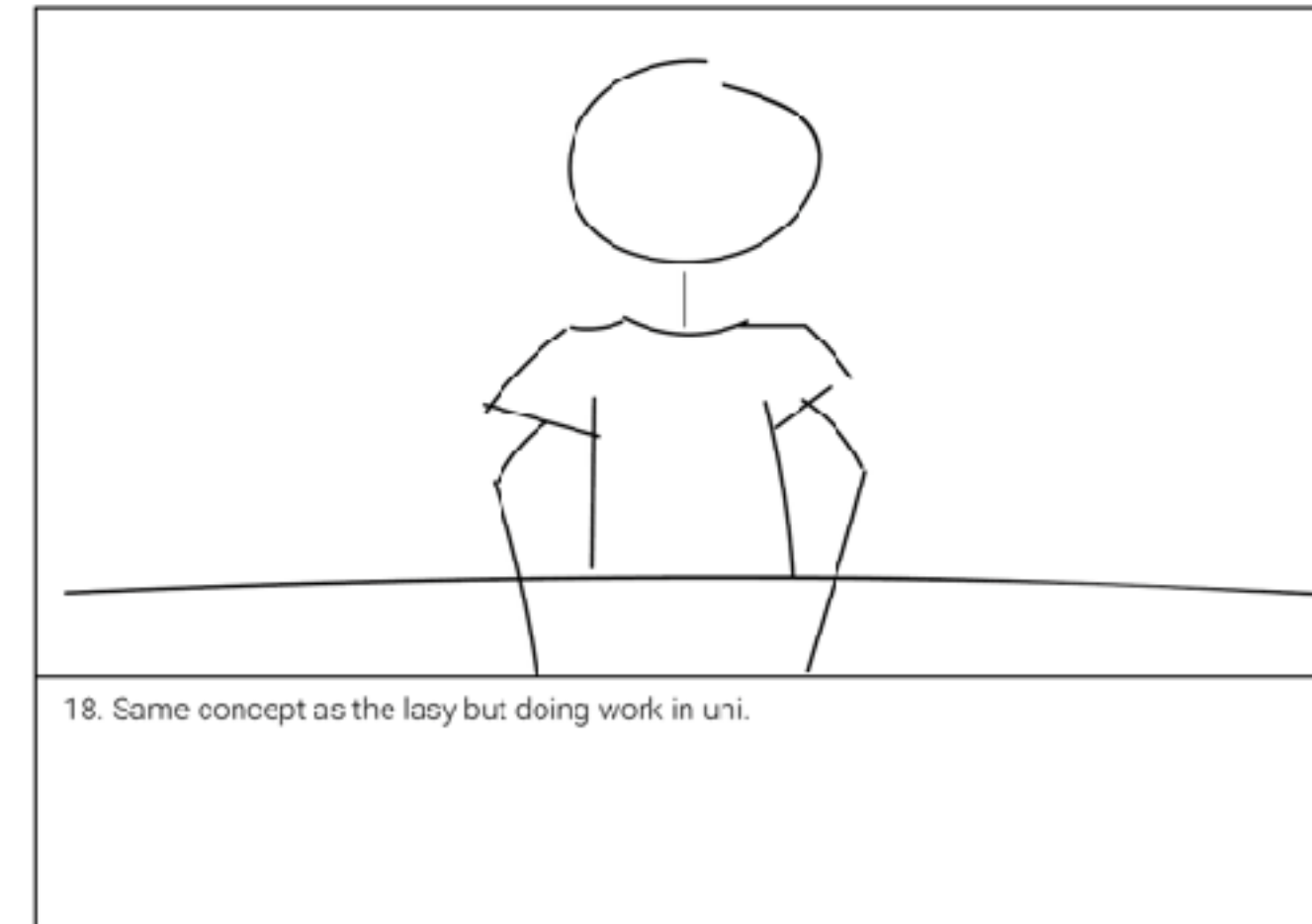


14. Cut to similar shot but is the arm of the individual.



16. Back to shot 8 but slow zoom into the face of the individual. Individual now acknowledges camera and looks into lens towards viewer. Pacing of cuts speeds up.

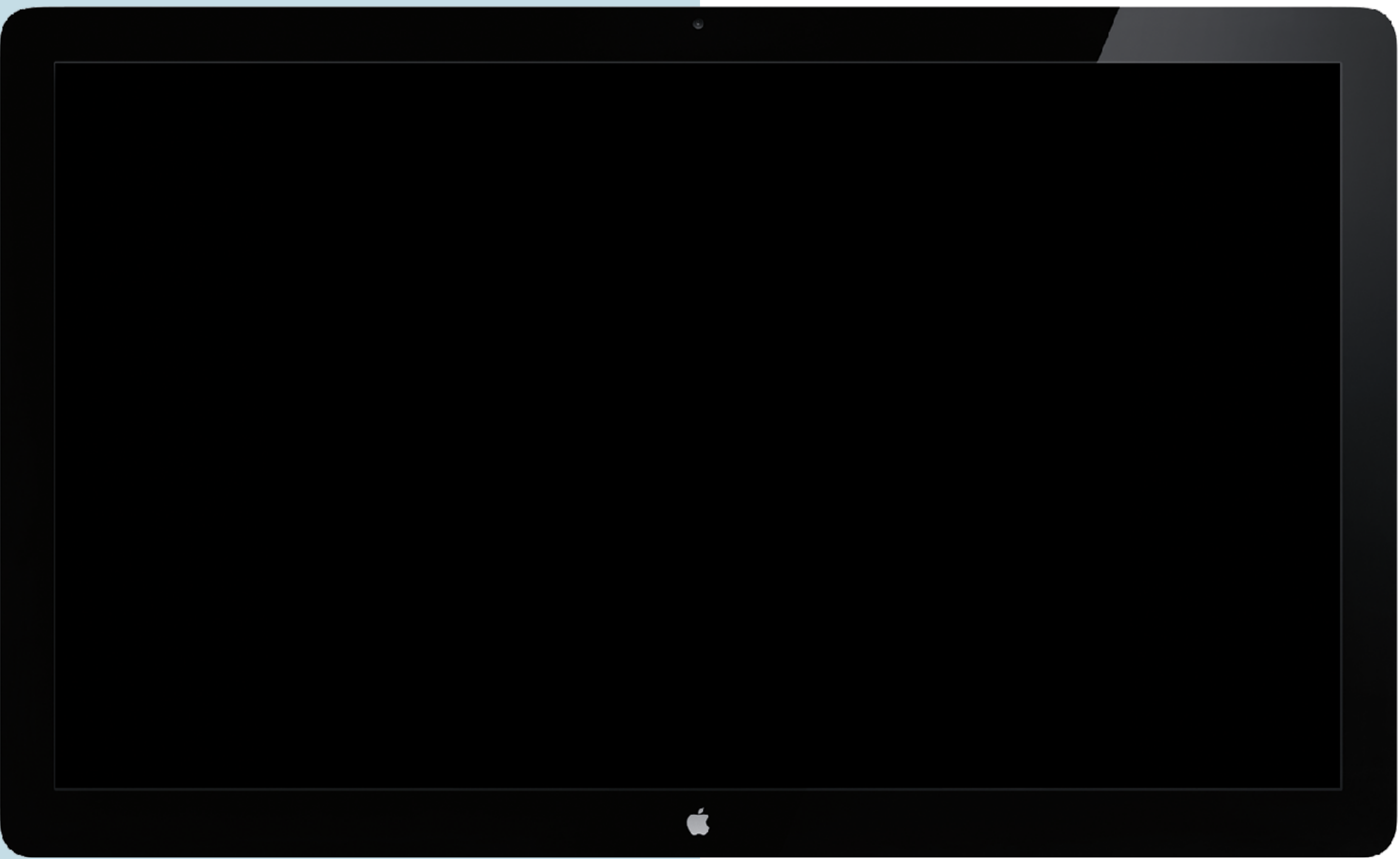
Artboard 5

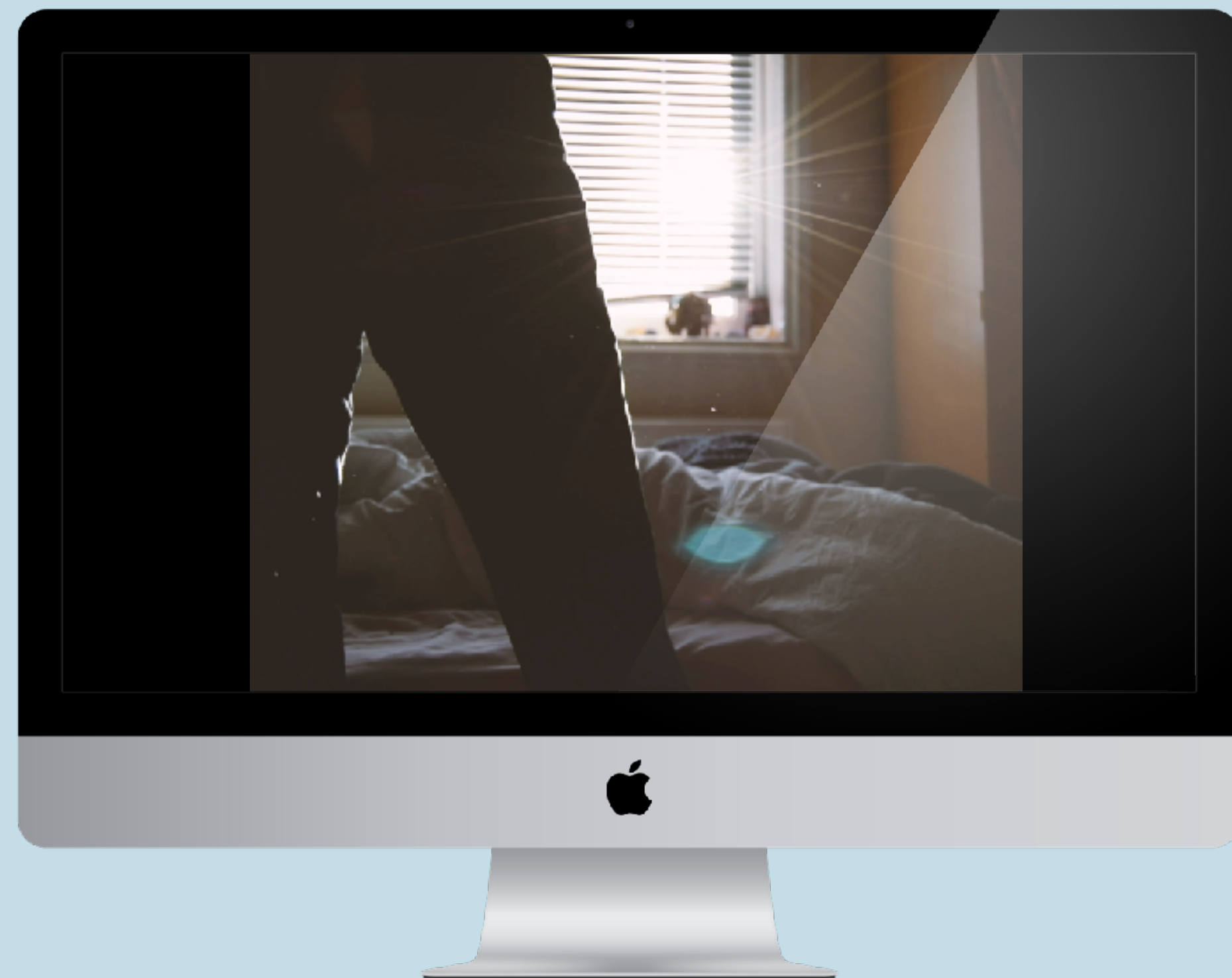


The final product

Final version of the Garments short film.

<https://vimeo.com/331812388>





The production

Shooting Garments went very well. Although we changed the room on the day due to lighting, the shoot itself went very smoothly. Having a clear vision in the story boards allowed for quick realisation when shooting. Planning my shot list in advance maintained that shots we not forgotten and they were executed in the most efficient order relative to natural lighting and location.

Editing Garments was again reasonably easy with the aid of concise story boards. However, the use of a voice over to narrate context for themes did not work out. A voice over was recorded but not added in the final piece. In my opinion I would have had to script the narration which would not produce a natural feeling flow to the theme; making the piece an intrusion of the act of getting dressed rather than an almost conscious perspective (you being in the head of the girl in the film).



The piece itself

I am very happy with how the final piece turned out. Garments gives out all of the themes and emotion that I hoped it would. Having individuals such as friends and tutors to critique with was vital to producing a contextual piece which conveyed the correct messages, without giving too much away.

Project summary

Evaluating the project as a whole.

Go with the flow...

I very much enjoyed how Object evolved as a brief. The brief itself allowed me to investigate a subject which I had been wanting to explore for some time now. Delving into different types of media opened up Object to be a project to showcase a multitude of my different skills. Due to the my pieces for this project being rather open in their connotations, exploring the themes in-depth and the methods I can portray them was key to generating outputs which represented my core ideas for the brief. I found myself at times becoming increasingly antagonised about the state of my final short film and still to this day see it as a piece that can be improved upon. I feel that in the future I will have to be confident at acknowledging end point to my briefs, allowing for greater time management and ultimately greater overall self satisfactions as a designer.

References

Sources of all referenced content within this deck.

References

Paloma Wool

https://palomawool.com/eu_en/about

1

Paloma Lanna Interview

<https://www.freundevonfreunden.com/interviews/paloma-lanna/>

2

Hanne Gabby Odiele Intersex Interview

https://i-d.vice.com/en_us/article/mbdzwj/hanne-gaby-odiele-intersex-awareness-surgery-protest

3

Brands Going Non-binary

https://i-d.vice.com/en_us/article/qv9y3b/5-latinx-fashion-brands-shaking-up-the-gender-binary

4

Gucci Going Non-binary

https://i-d.vice.com/en_us/article/vbep39/guccis-alessandro-michele-talks-gender-bending-beauty

5

References

Teddy Boys and Girls

https://i-d.vice.com/en_us/article/gyqx43/ken-russells-teddy-girls-and-boys

Sam Hellman's Comments

https://i-d.vice.com/en_us/article/59va5q/how-do-you-photograph-love-and-loneliness

Three white ceramic vases of varying heights and widths are arranged on a white surface. Each vase has a unique, irregular opening at the top, suggesting they were handcrafted or broken and then sealed. The background is a dark, solid color, creating a strong contrast with the white vases and the text.

THANK YOU