



## PERSONAL AIM

This project explores the ideas surrounding makeup in cosmetic terms, "such as lipstick or powder applied to the face, used to enhance or alter the appearance" (OED, 2020) along-side the make-up of an individual "the composition or constitution of something": identity make-up. Hence, my project title 'Identity Makeup'.

**The aim is to start a movement towards the alteration of the perception of beauty and an attempt to change what the makeup industry promotes as 'beauty'. I want to take a step towards accepting all forms of beauty, embracing differences and celebrating individuality.** Makeup trends from social media, magazines and so on, subsequently and sunconsciously lead people to show less identity and expression of self through makeup as they are following trends.

During my design research I found that the ability to fully express oneself usually comes once totally confident with one's identity. This is true of the positive attitudes that subcultures such as drag queens have towards self-expression.

Expression of self-identity through Makeup is present, however social media is creating a more artificial relationship with makeup where people use it to look like others, and as a method to conceal themselves, rather than express who they are. This was backed up in my research survey which concluded that **86% of people use makeup to conceal rather than express who they are.**

## DESIGN RESEARCH

### DESIGN RESEARCH, FORM EXPLORATION

I explored the face as a form through my design research to see if I could give the form a spatial identity.



Plaster of Paris cast of face. I love the fragility of this cast, representing the fragility of identity.



Concrete cast of face. This is more of a textured cast, giving the face a different dimension as it shifts the focus onto the materiality instead of the form.

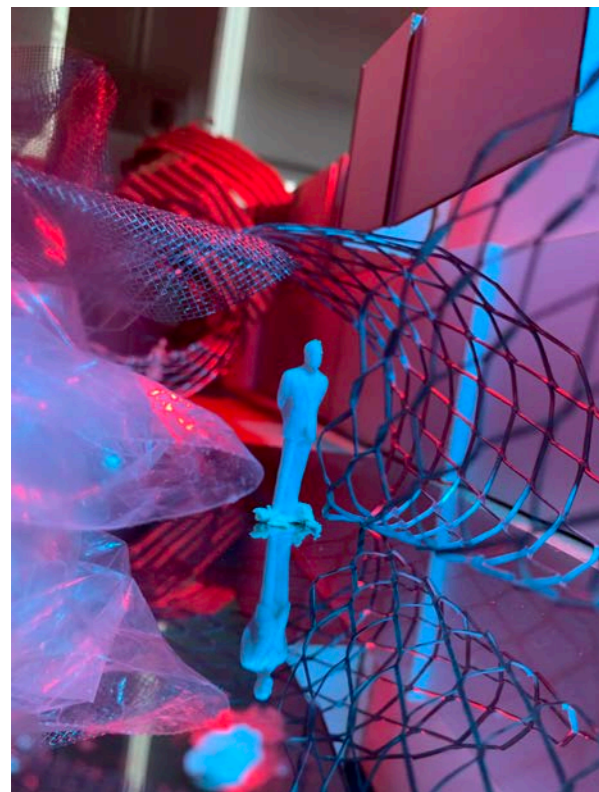
# IDENTITY MAKEUP

Iona Wilson

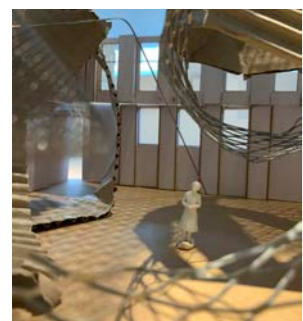


The cast of the face before it was removed from the polystyrene face. I used paints to attempt to detract away from the face, to try and shift the focus from the form to the surface.

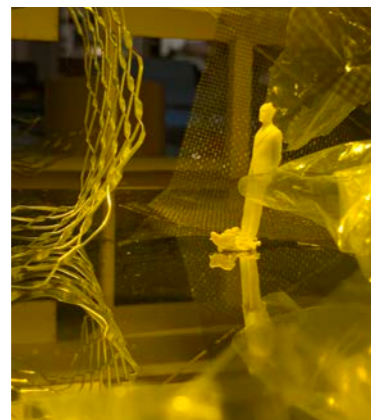
## LIGHT EXPLORATION



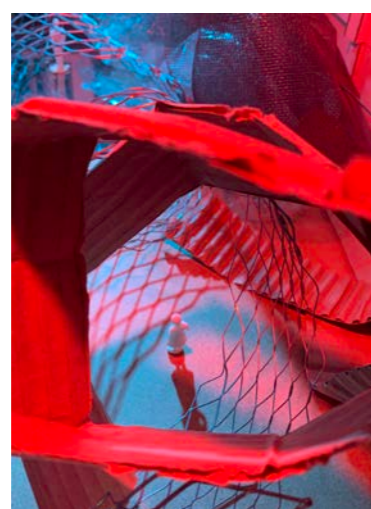
Blue and Red filters and mirror, create a more dynamic and exciting space



White light



Yellow filter



Blue and Red filters, the change of camera angle helps pick up the impactful shadows

## MATERIAL/TEXTURE EXPLORATION



This model has more of a focus on creating spaces as well as layering textures and colors



This model focuses on textures and materials



Layering more textures which have created a more active space



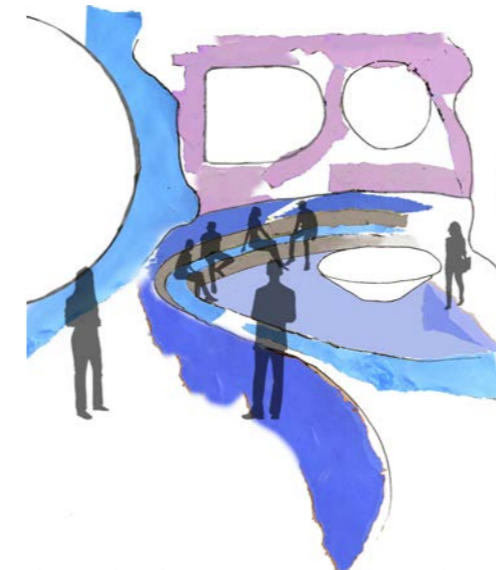
This model focuses on textures and materials



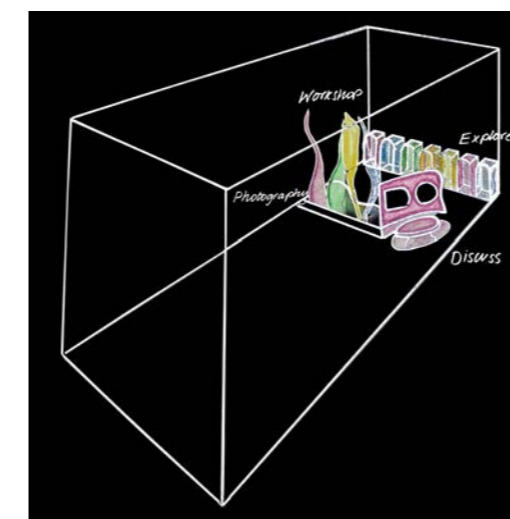
Use of color and textures, creating interesting shadows and reflection

## SPATIAL CONCEPTS

### DISCUSSION SPACE



The curved enveloping seating aims to encourage discussion between customers

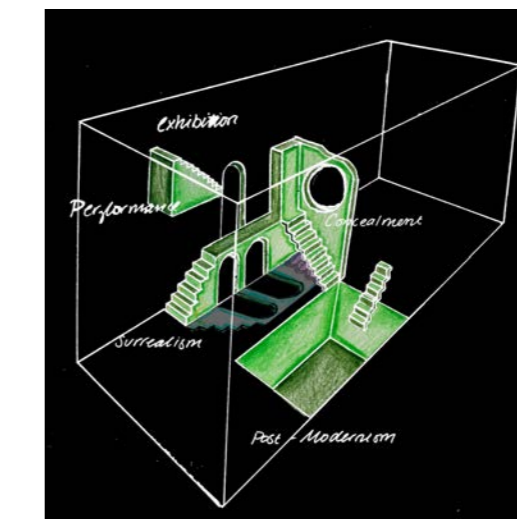


Makeup stations at the back to encourage people to experiment with makeup.

### CONCEAL SPACE

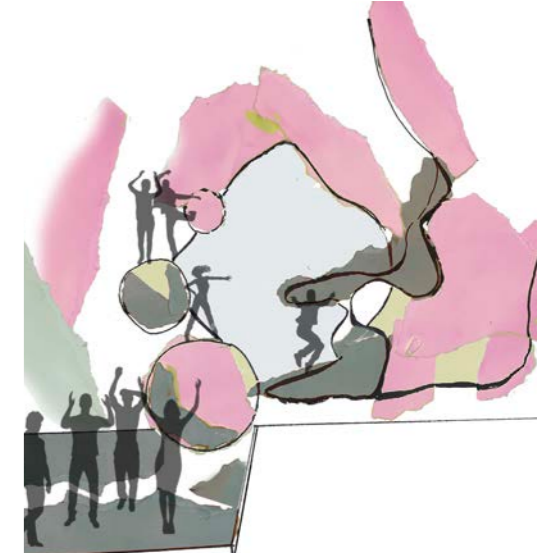


One color manifesting the one dimensional feeling of the current makeup industry. Stairs that don't lead anywhere showing the absence of a positive future the current makeup industry has if we don't create a cultural change.

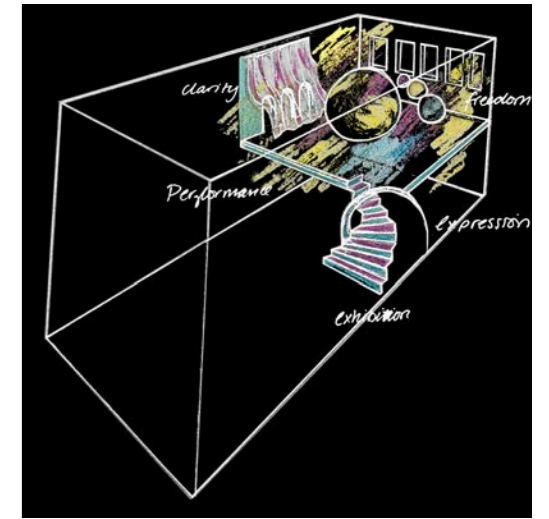


Different levels to create performance platforms.

### EXPRESS SPACE

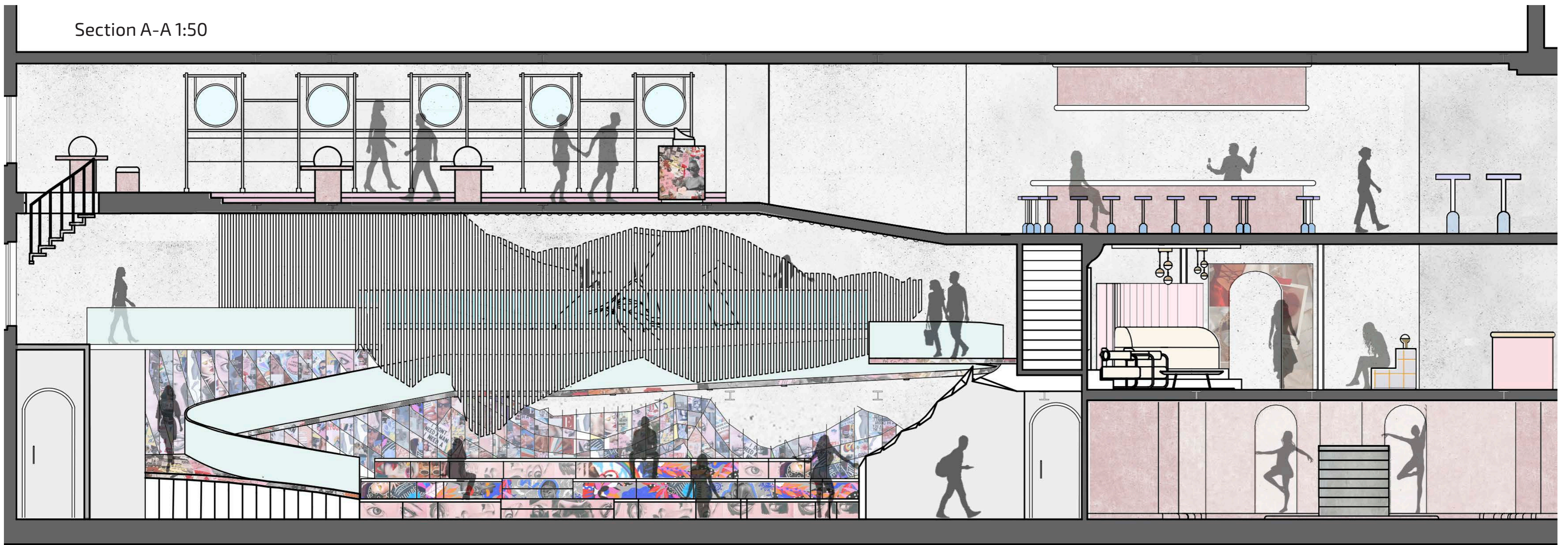


Organic and fluid shapes used to convey a more expressive and free atmosphere

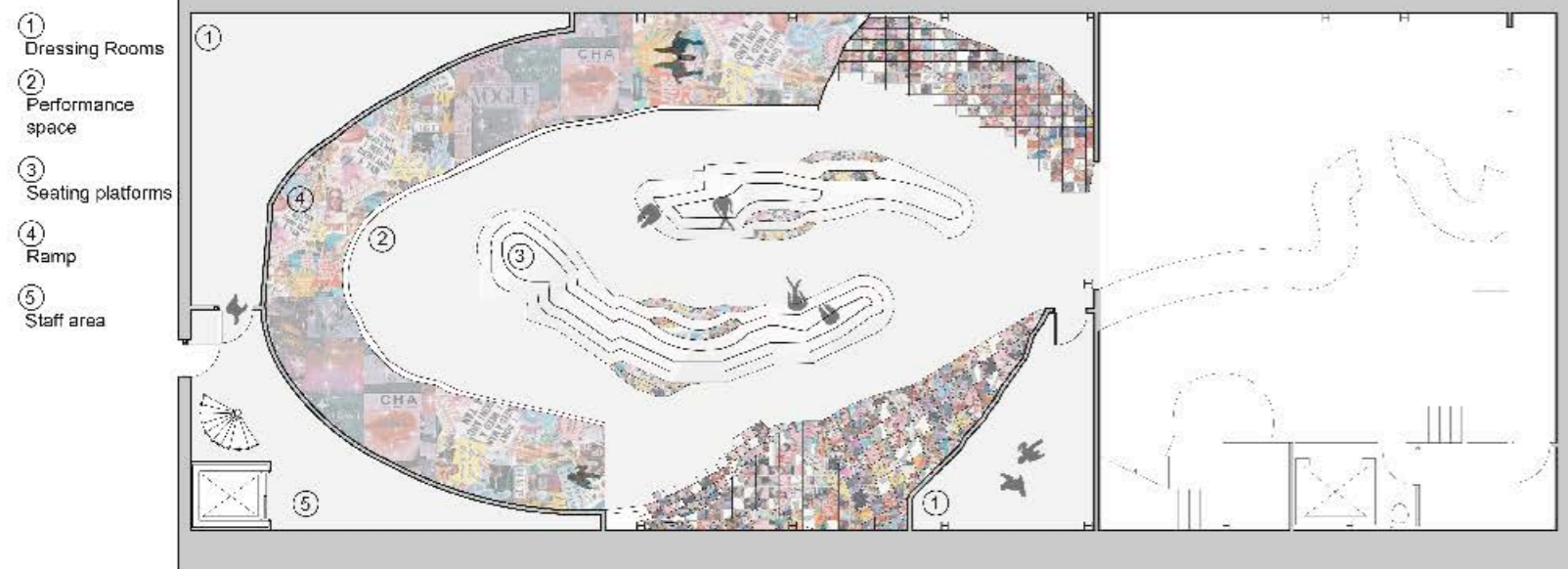


Stairs upwards to communicate the feeling of moving forward, leaving the past behind you and moving into a new, inclusive, expressive, celebratory industry.

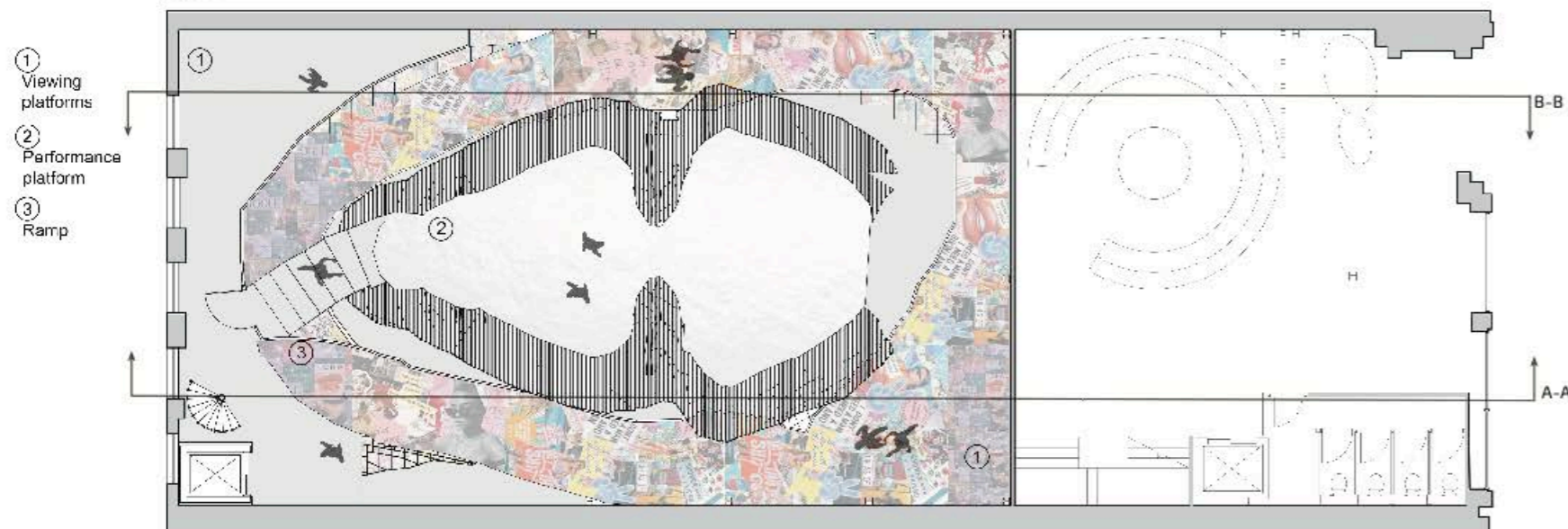
Section A-A 1:50



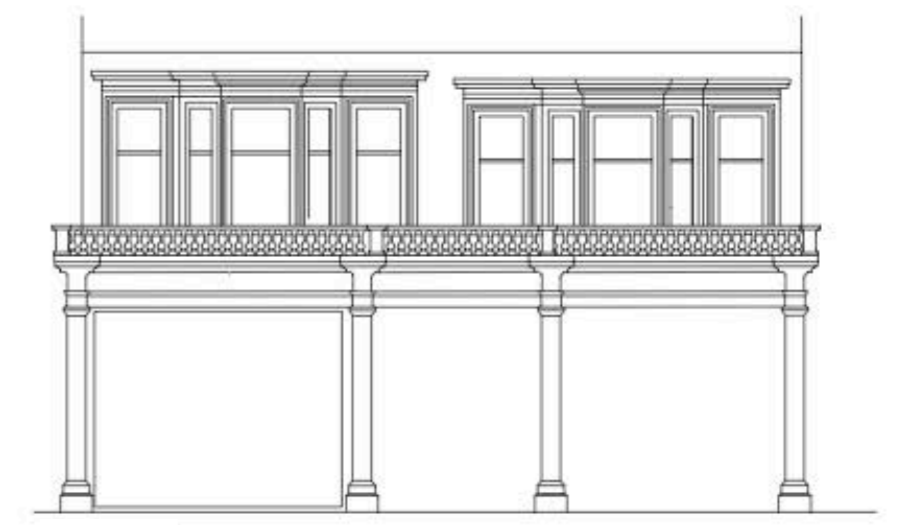
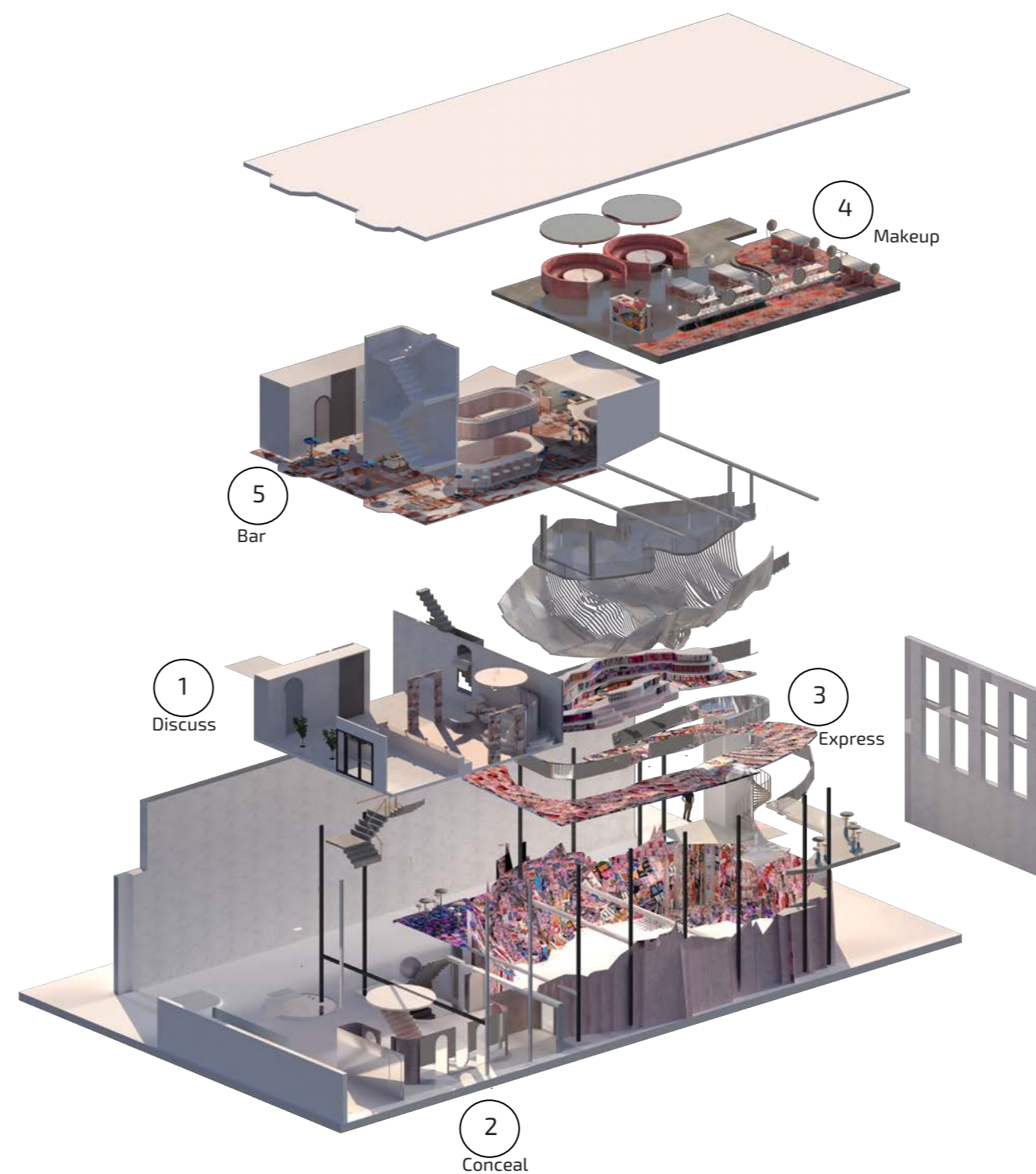
Plan ground floor  
1:100

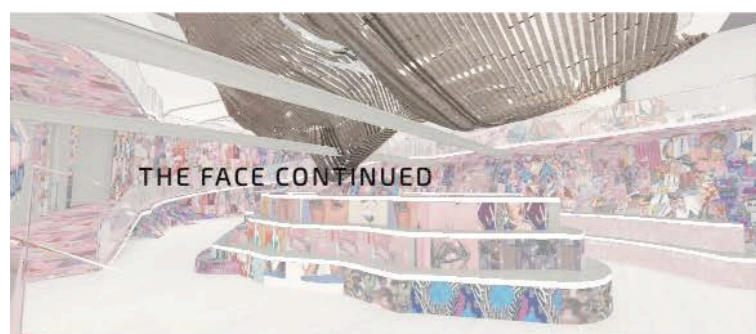


Plan first floor  
1:100

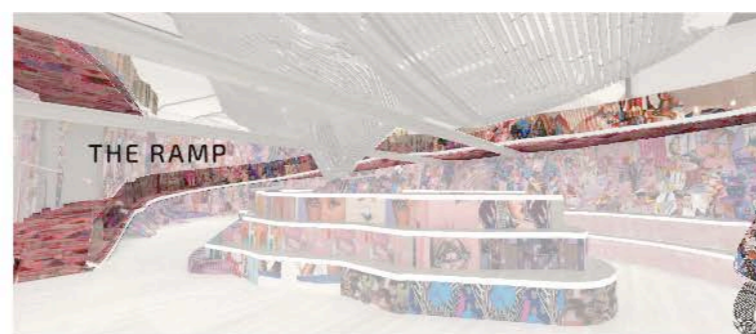
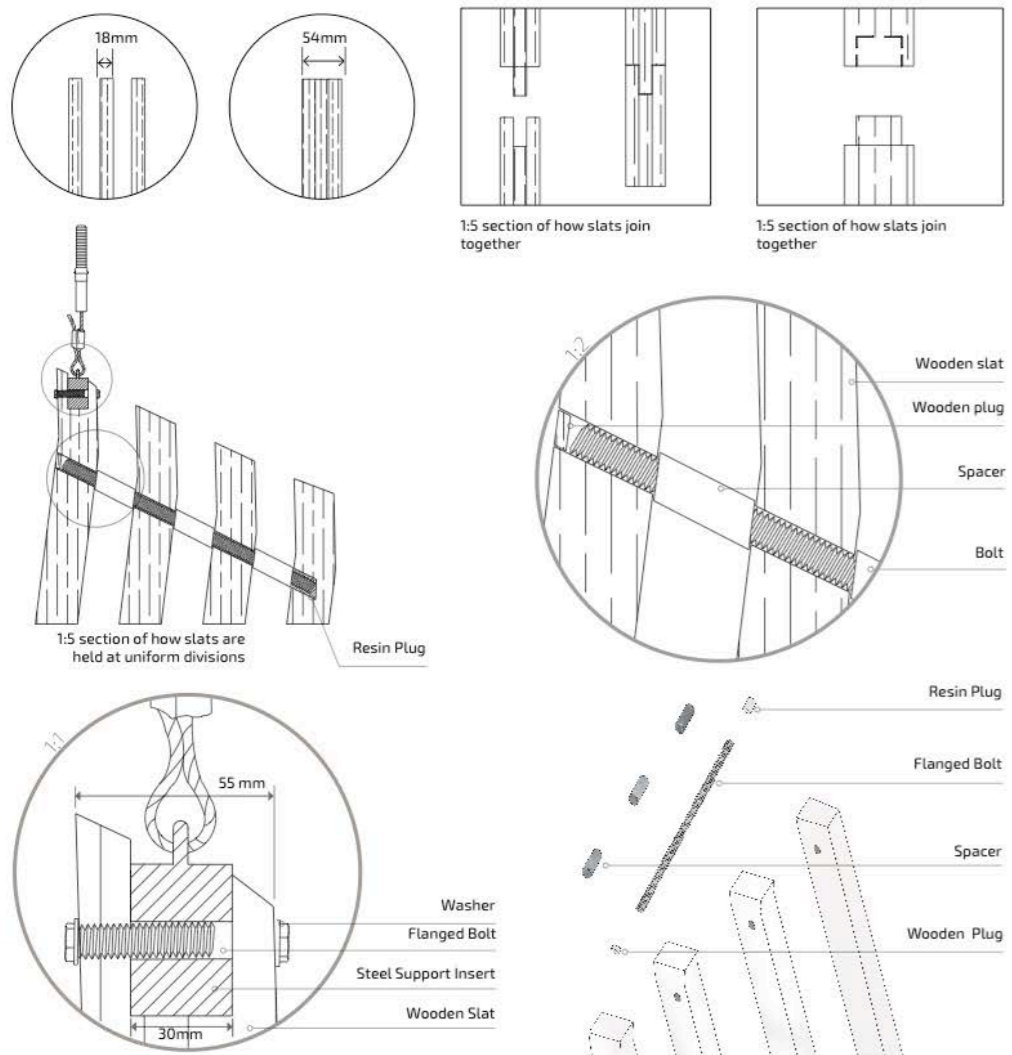


39-41 GEORGE STREET

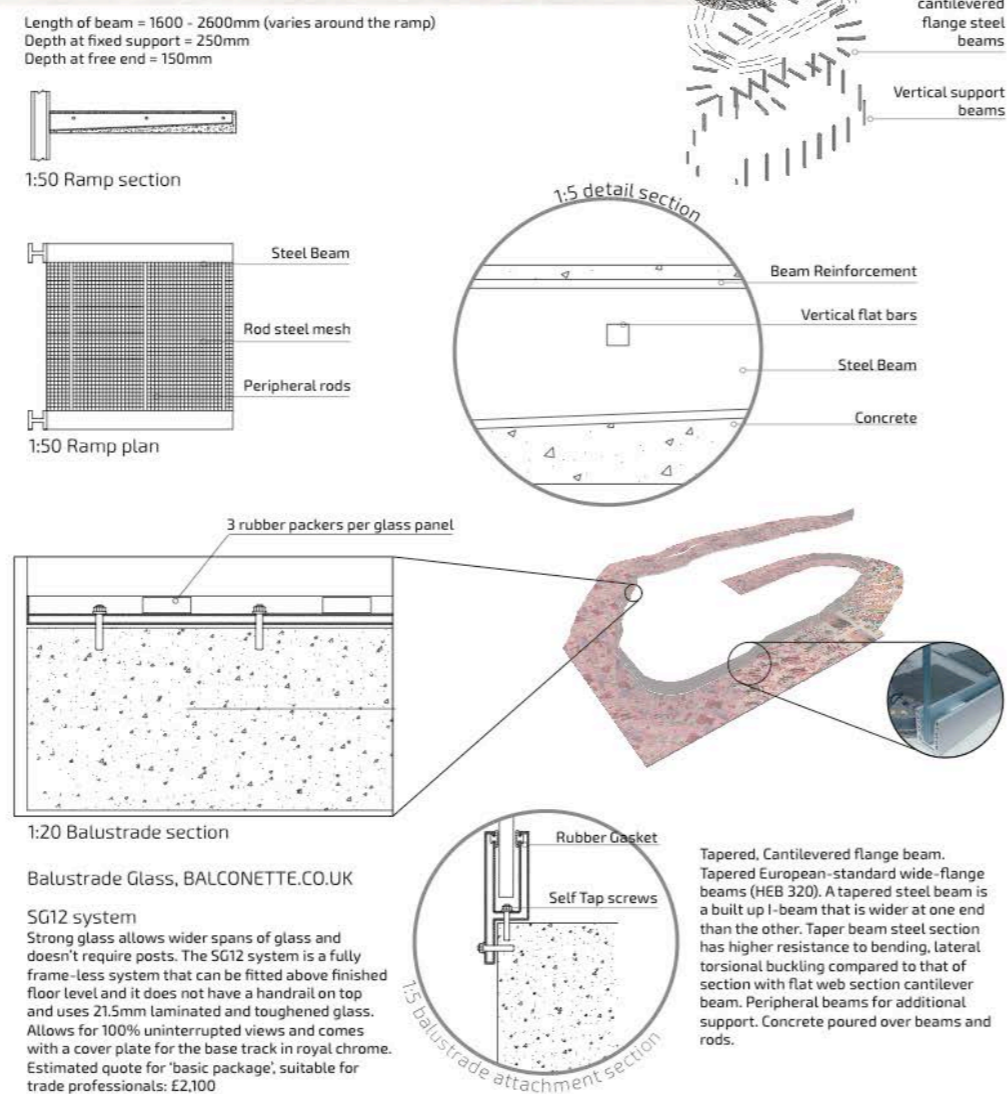




THE FACE CONTINUED



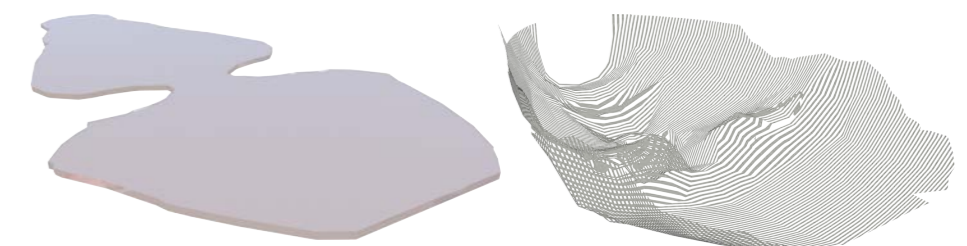
THE RAMP



THE 'EXPRESS' SPACE



THE 'EXPRESS' SPACE ELEMENTS



**Performers platform**  
This platform sits in the face and allows performers to dance in the face whilst the customers use the ramp to get a wrap around view of the performance.

**The Face**  
This hangs in the space, creating the surrealist landscape and allowing room for a performance platform. It formed by slats, allowing but distorting the view to the performance platform within.



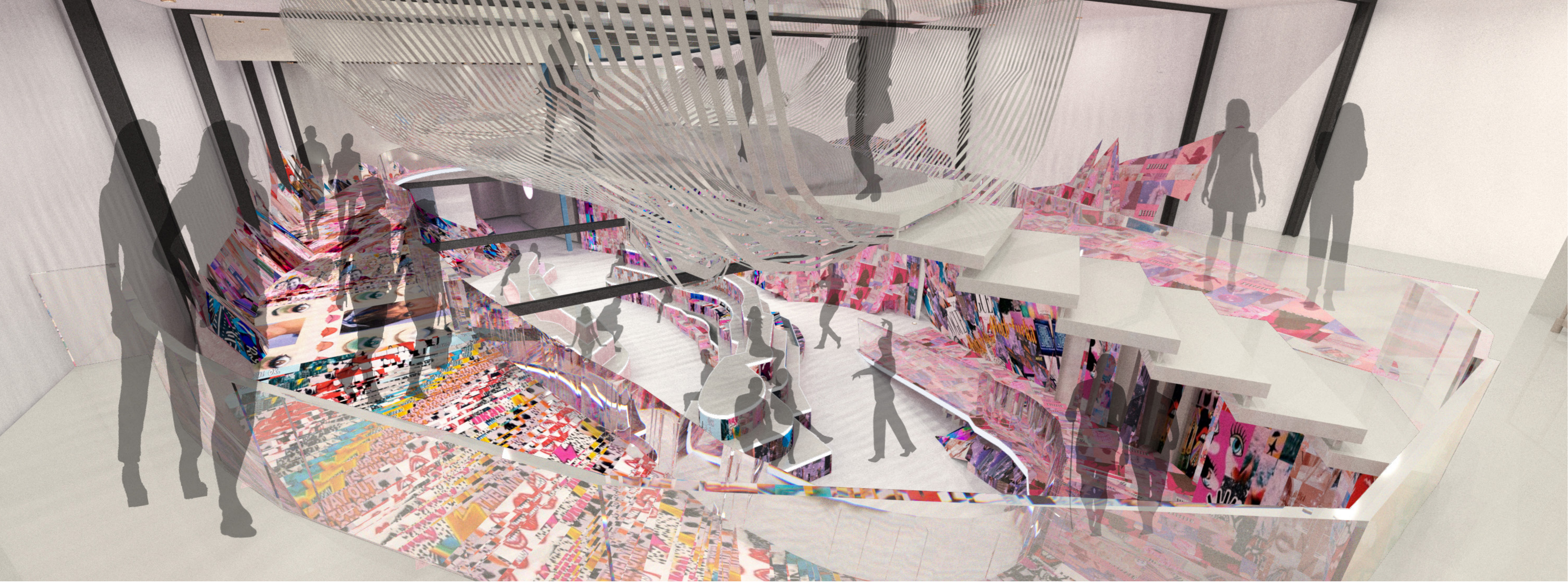
**The Ramp**  
The wrap around ramp mirrors the shape of the outline of a face, this maximises the views of the performances on the ground level and in the face, with level viewing platforms.



**Face Inverse**  
This was created so the face hanging in the space looked more harmonious with the building rather than fighting with the right angles of the building. It also helps achieve the surrealist dream scape.



**Ground level seating**  
These seating benches take form from a continuous line drawing of my face that I did. These structures allow people to sit and enjoy being in the space as the performance happens around them. They are also able to move through the space with performance if they wish.

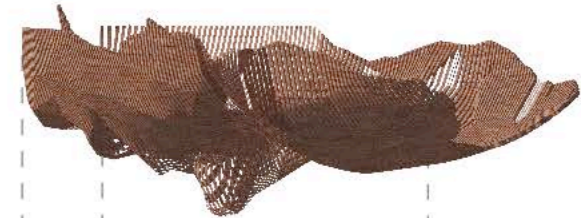


**THE FACE CONSTRUCTION**

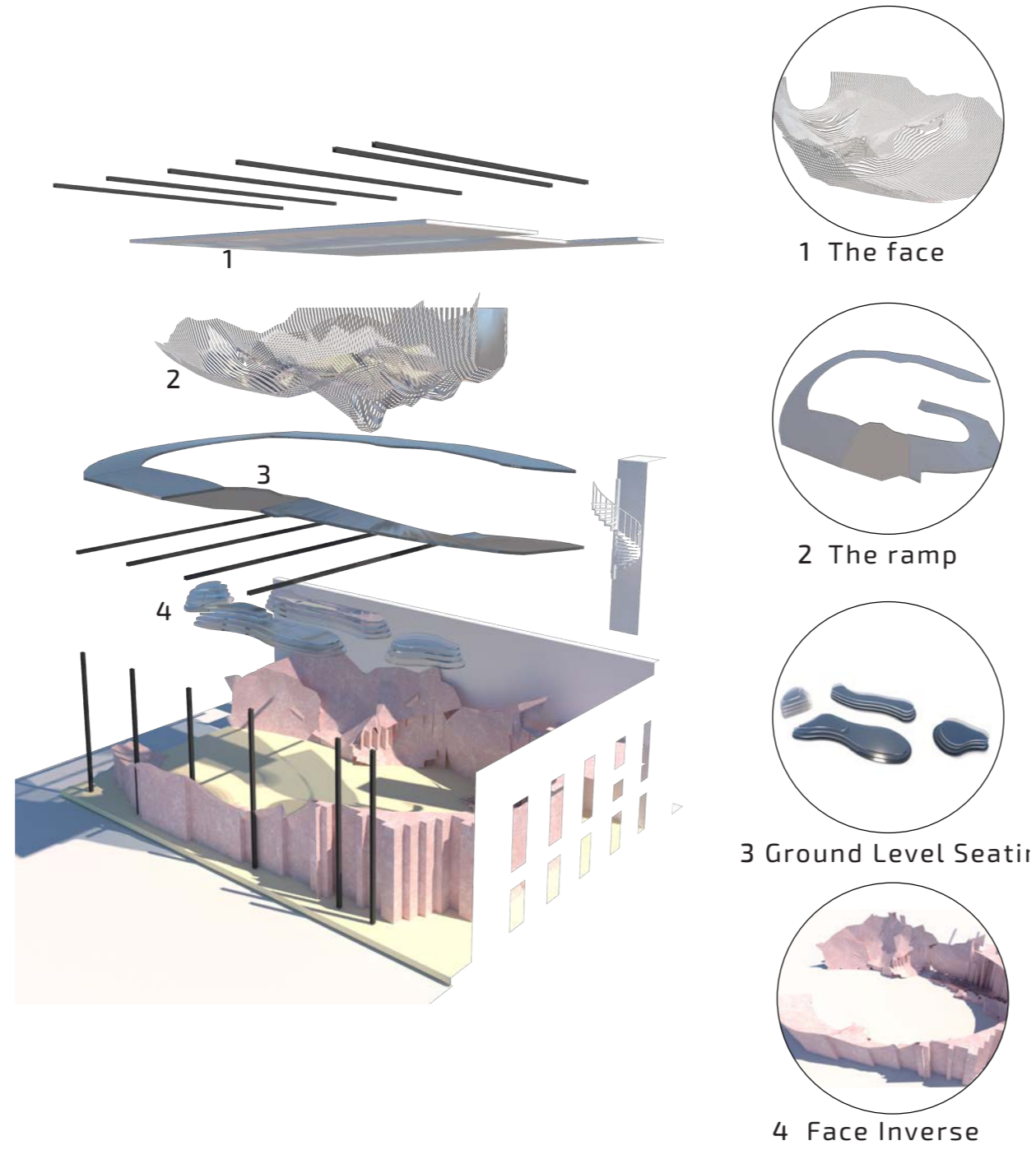
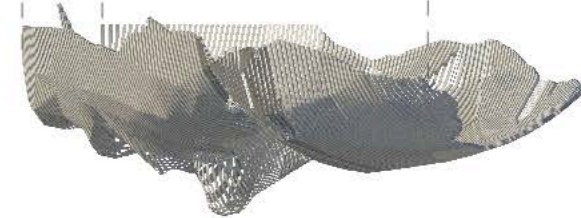


This numerical control CNC machine each slat will be created. As seen from the diagram on the right, each piece will be manufactured into three pieces for easy installation.  
 Weight: Depends on wood species (timber birch), moisture (45%) and volume m3 (lxxwxl) (different for each slat) = 59.45 kg est

Timber birch

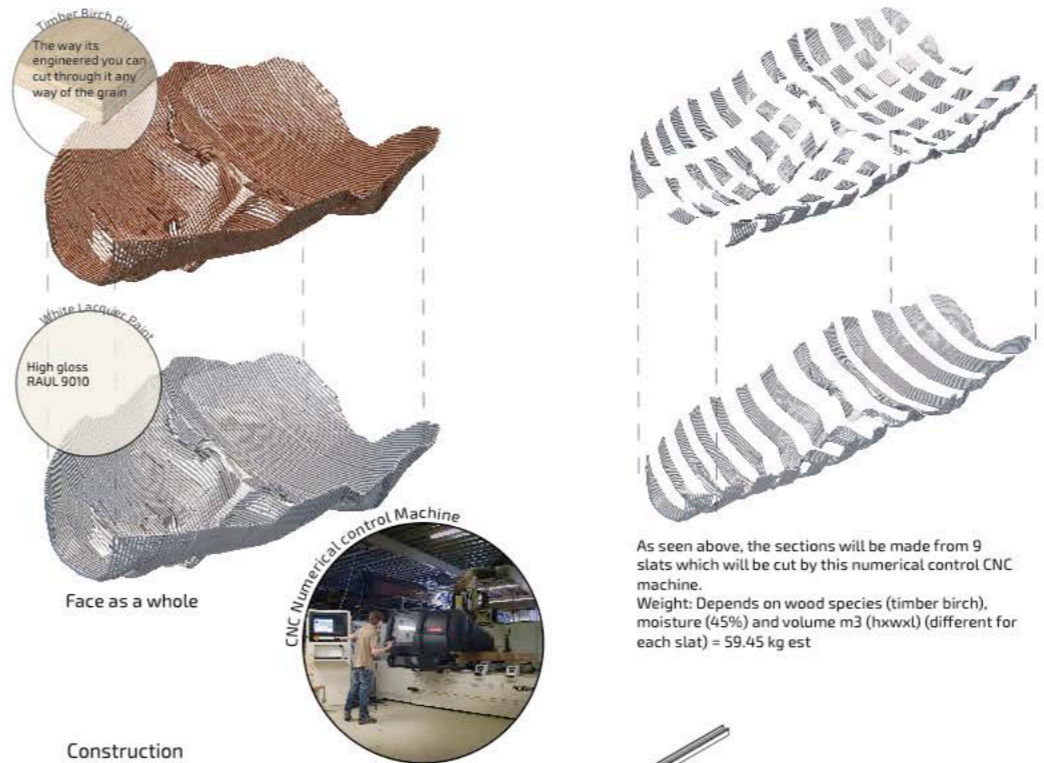


White lacquer paint

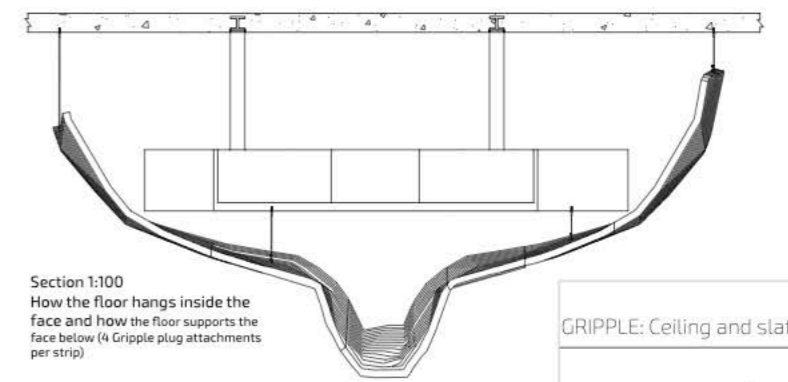
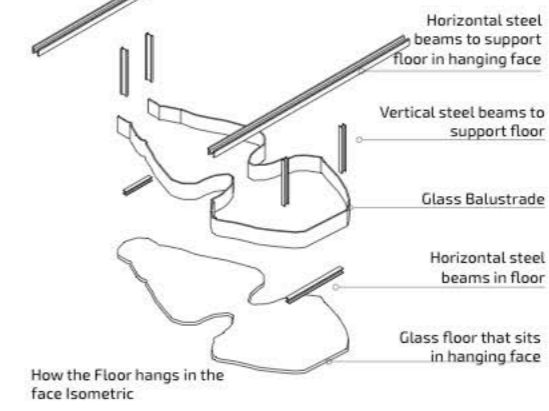
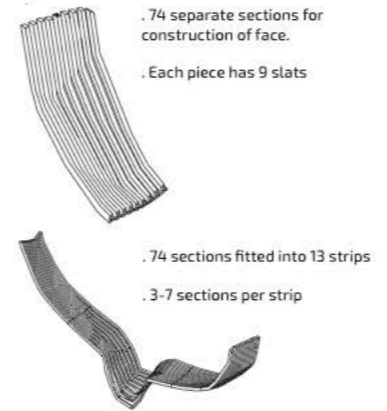


**FINAL DETAIL DESIGN**

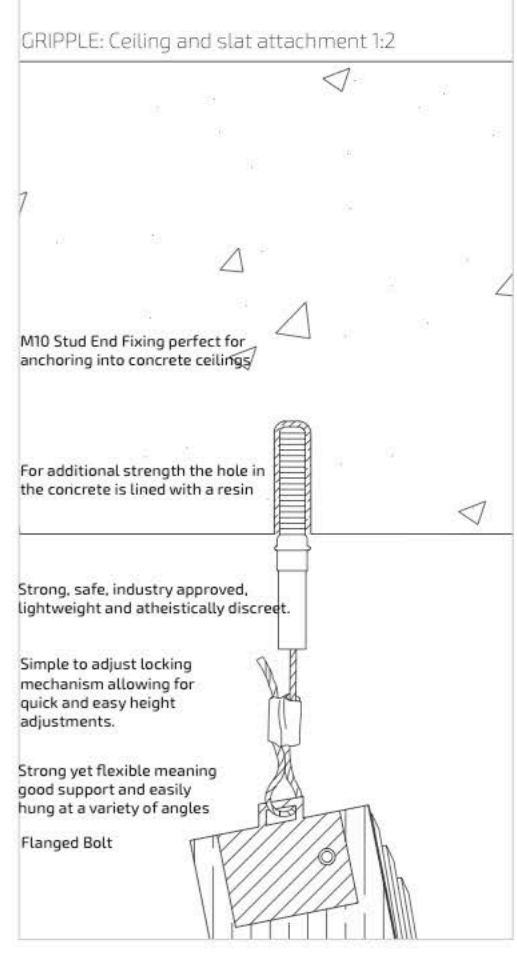
**THE FACE AND THE FLOOR**



**Construction**



M10 2M Length = £46.27  
 M10 1M Length = £41.27  
 26x 1M Length = £1,073.02  
 52x 2M Length = £2,406.04  
 = £3,479.06



THE 'MAKEUP' SPACE



THE 'DISCUSS' SPACE



THE 'CONCEAL' SPACE



THE 'BAR' SPACE



# Project video

- <https://www.napierdegreeshow.co.uk/interior-spatial-design/iona-wilson>