

# **Formative Assessment Presentation**

**Photography Display**

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# Context

## Game Plan

- Introduction
- Origin
- Progress Report
- Documentation
- Plans going forward
- Thanks
- Questions

# Introduction

## What am I actually doing?

As it stands, my piece will explore the archived work of photographers who worked in Glasgow and the central belt, such as Robert Trotter, George Oliver and if I get the clearance, undocumented photographers like Robert G Taylor, whom I found in my initial concepts research stage, with particular consideration of where I grew up, Clydebank and Dumbarton and its industrial past.

The piece will use projected motion graphics to explore physical archive prints displayed in a gallery space, along with an interactive display table with user-triggered animations that reveal more work/media/information.

# Origin

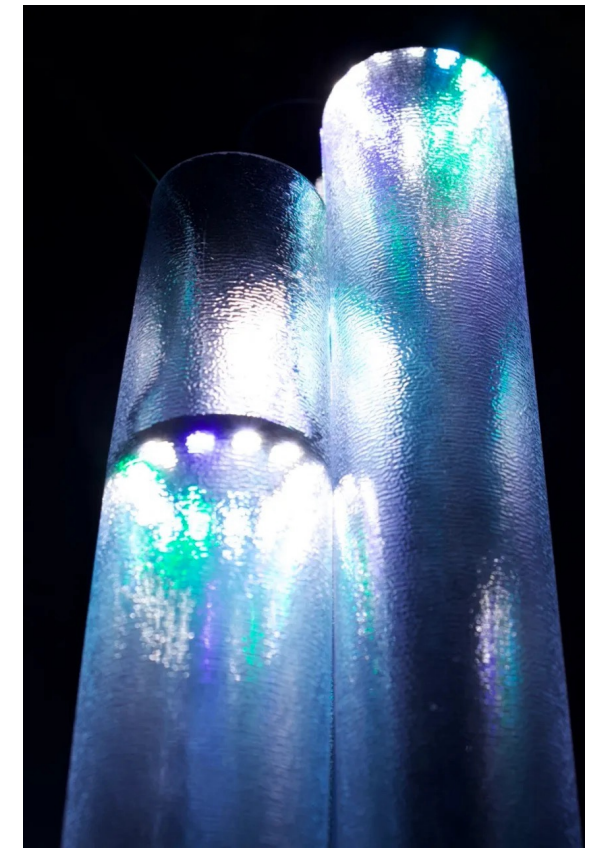
## What would be fulfilling?



The Brexit Chair



The Eye Test



The chandelier

What I've come to realise with this project is that it started purely from a very logical way, and it has given me the chance to explore aspects of myself and my own history artistically.

When starting this project, I thought about what I enjoyed, what excited me, and what I want to be doing after I graduate.

I enjoyed the reaction, the engagement, and the emotions that art and design can elicit from people. I wanted to produce a piece of work that spoke to people.

I looked back at the previous work that I believed did that.

# Progress Report

## Where I'm at

The initial stages of this project were informative, even if I won't be continuing with the object/heirloom-oriented storytelling as I had envisioned.

Before the group tutorial, I was trying to start and complete a whole exhibition myself; I was contacting the public, gathering objects and stories, and developing ideas without a clear direction for what I wanted to do. I felt that I had to do something.

After the tutorial, I took on board the sentiment that doing less does not mean it is worse; by taking a few things out of the equation, I can then spend that time bringing the final piece(s) to a higher standard.



# Progress Report

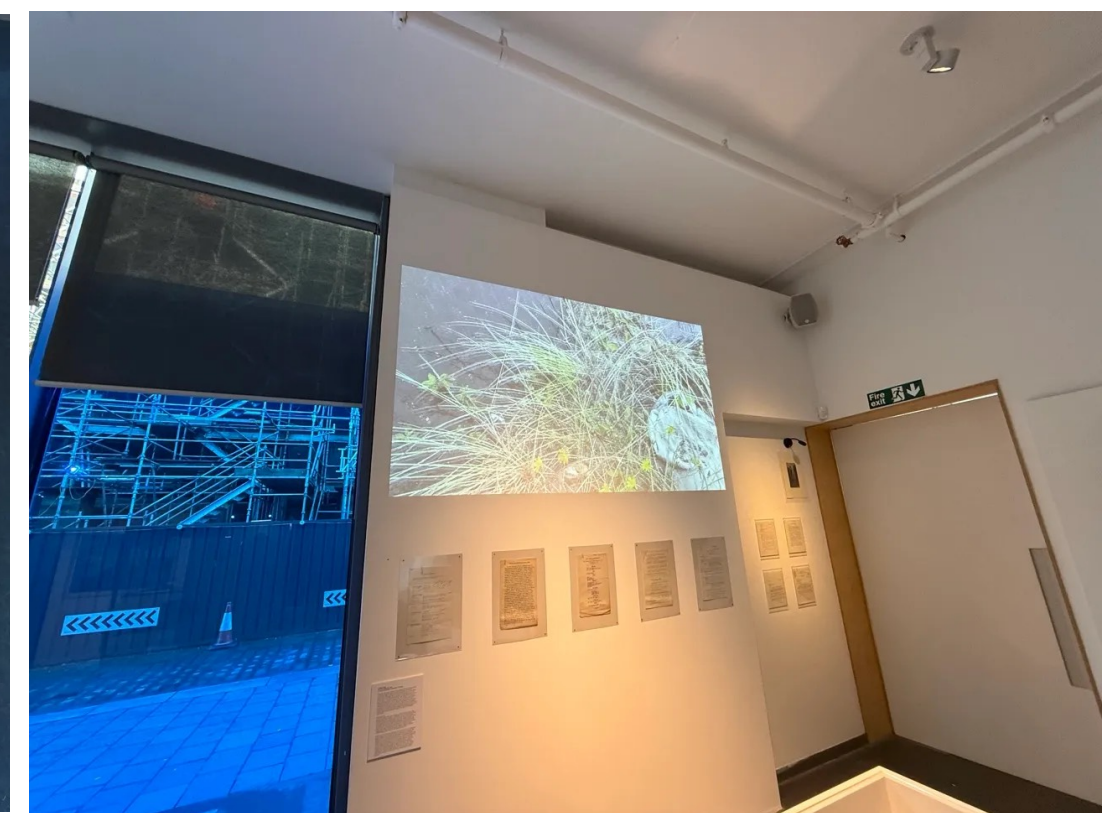
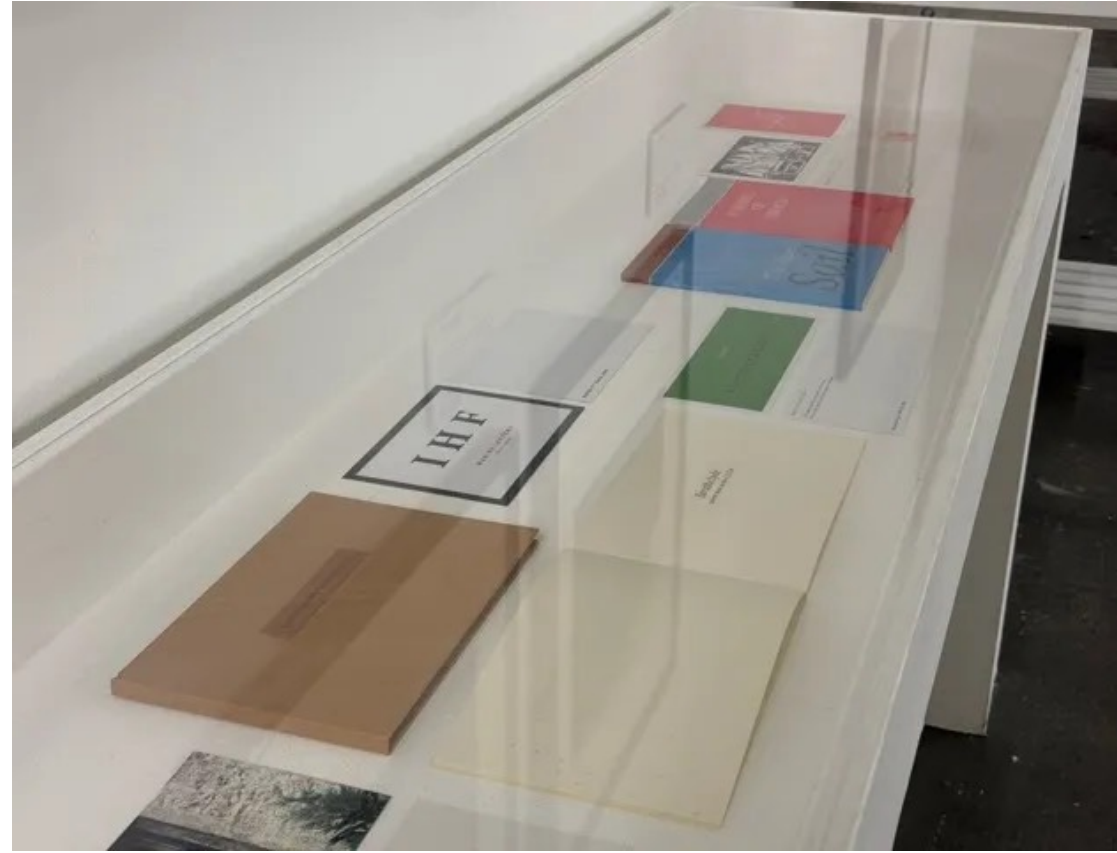
## Where I'm at

After my previous object-oriented idea shifted into the current photography archival work, the overall project became clearer in my head. I was trying to drive one idea to its conclusion without practising the creative process. Still, the information and research I gained in those initial stages have informed my practice for the foreseeable future.



# Documentation

## Building my database of inspiration



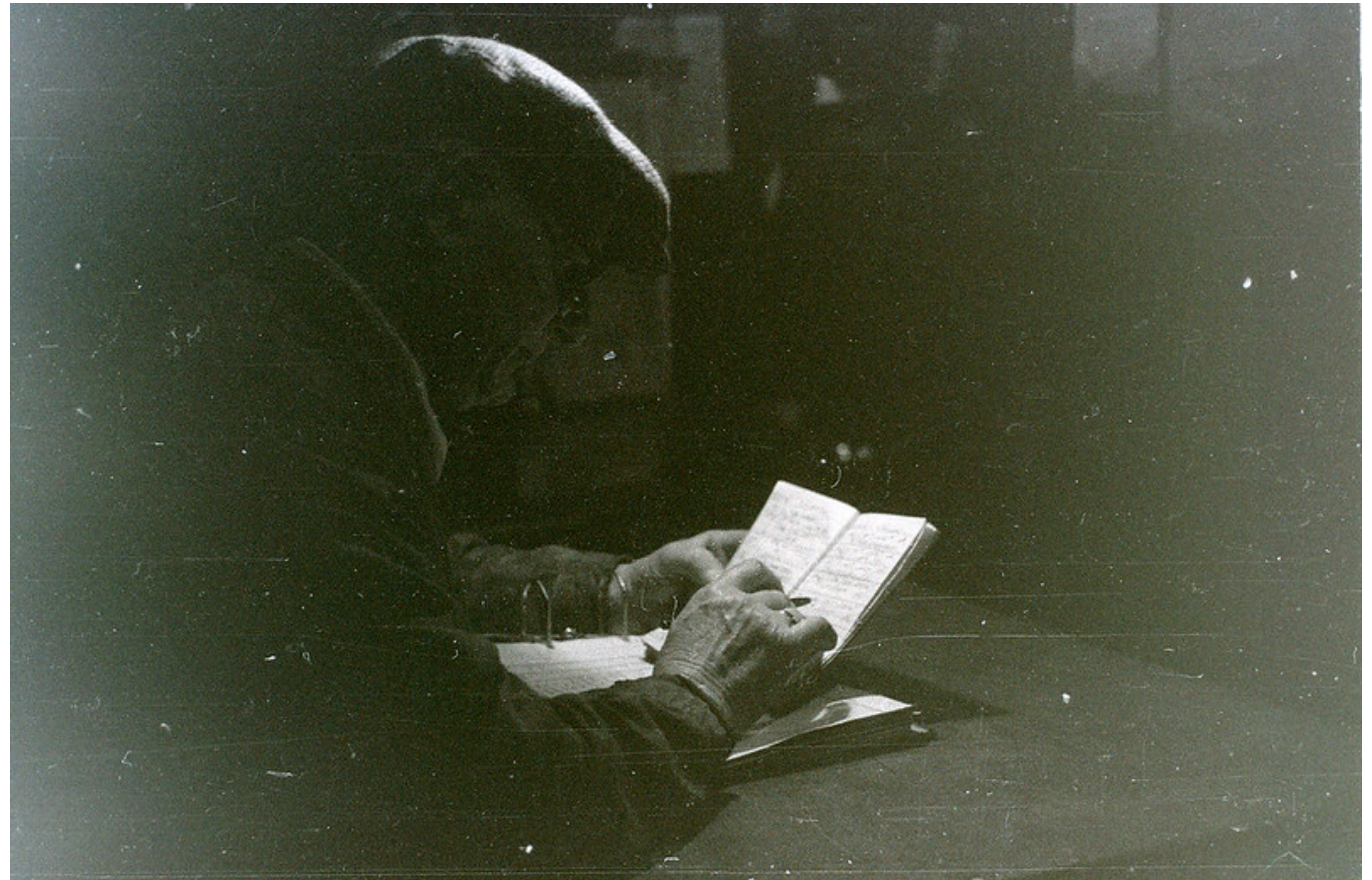
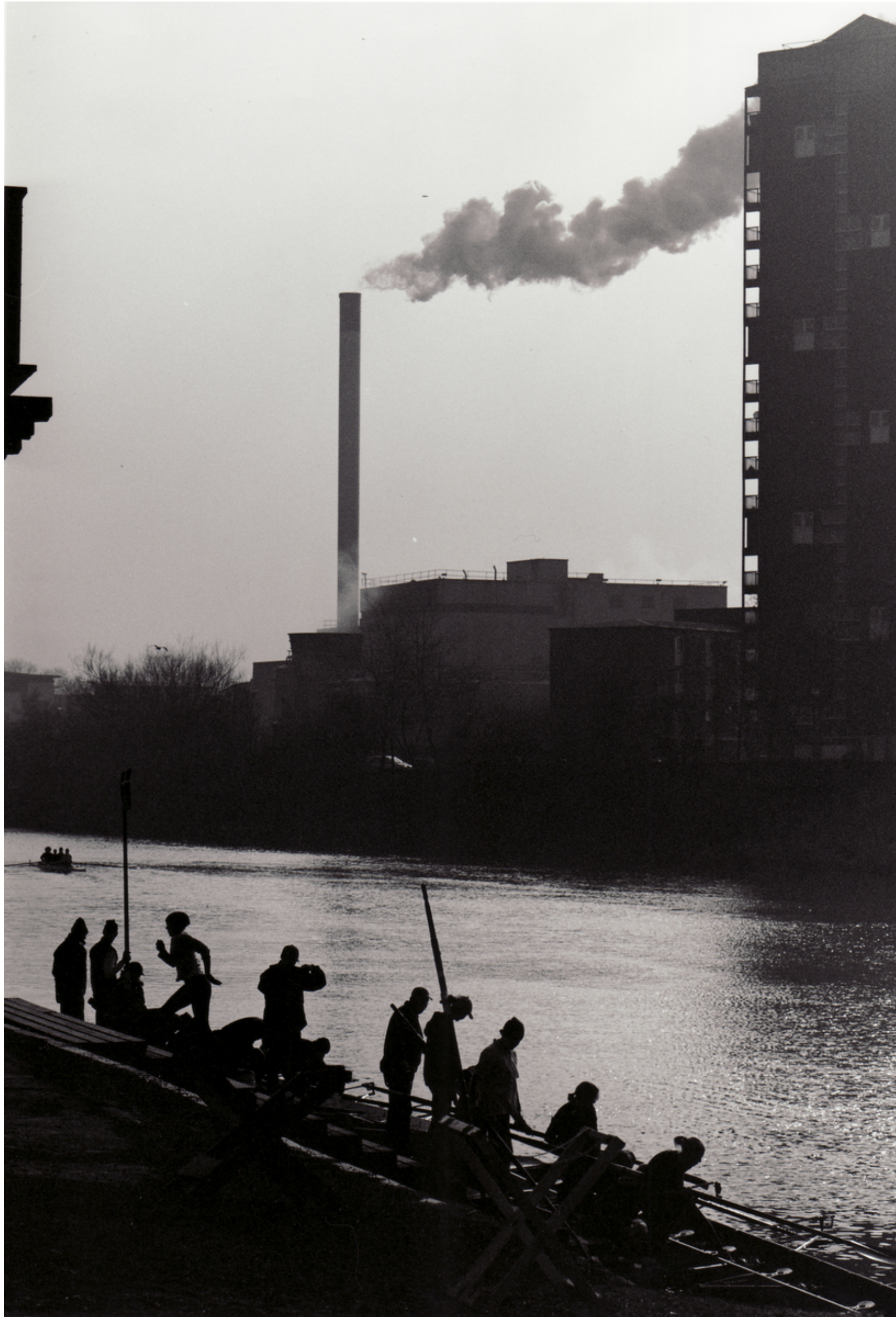
**SEEP**  
**SurvØy**  
**Tenement House**  
**War and Peace of a Garden Exhibition**

**I aim to revisit several exhibitions around Glasgow and Scotland now, with a new drive and focus on what I strive to produce.**



# Documentation

## Archived Photography

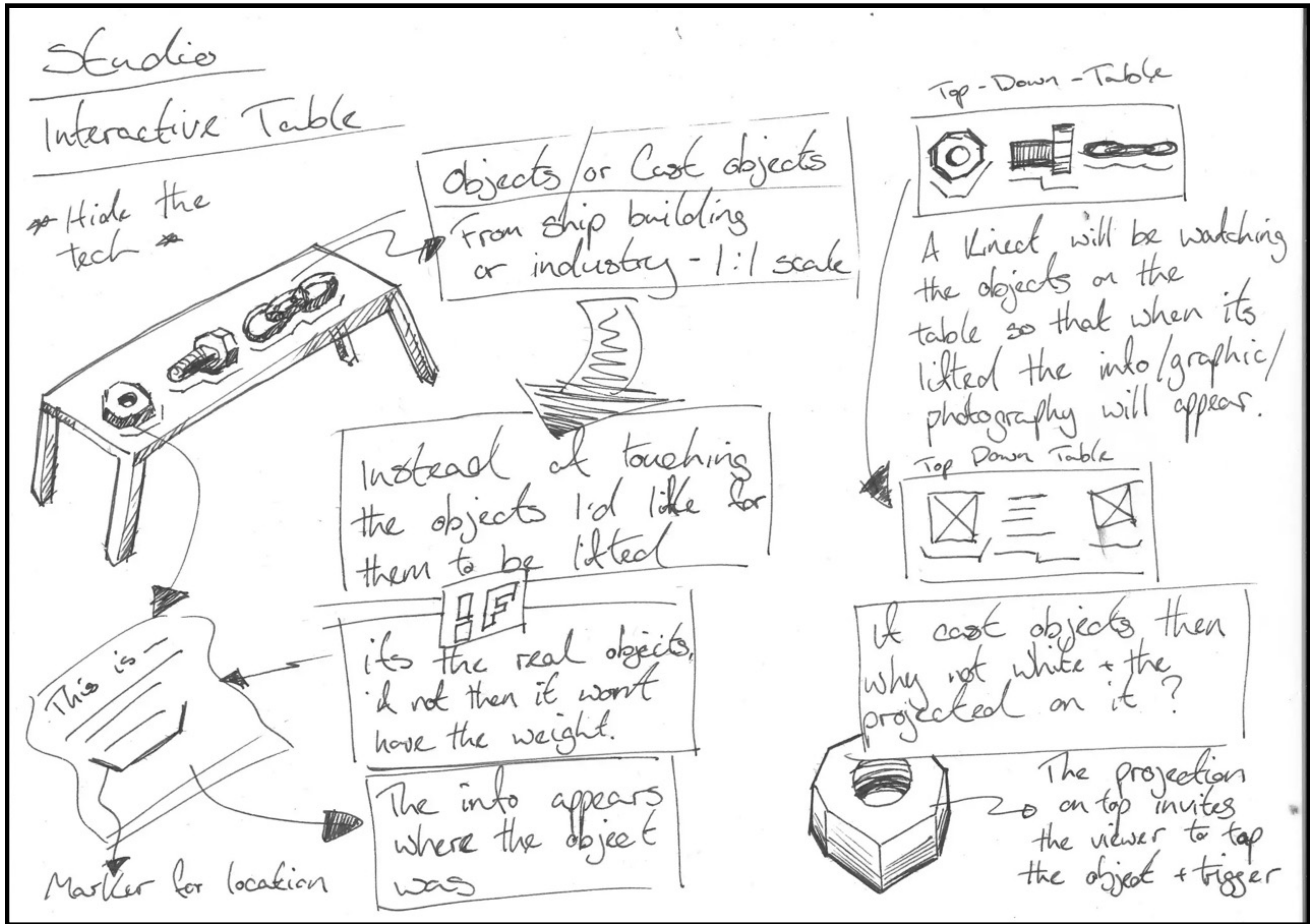


I'd also like to include photography and technical scans from the Tove archives.



# Documentation

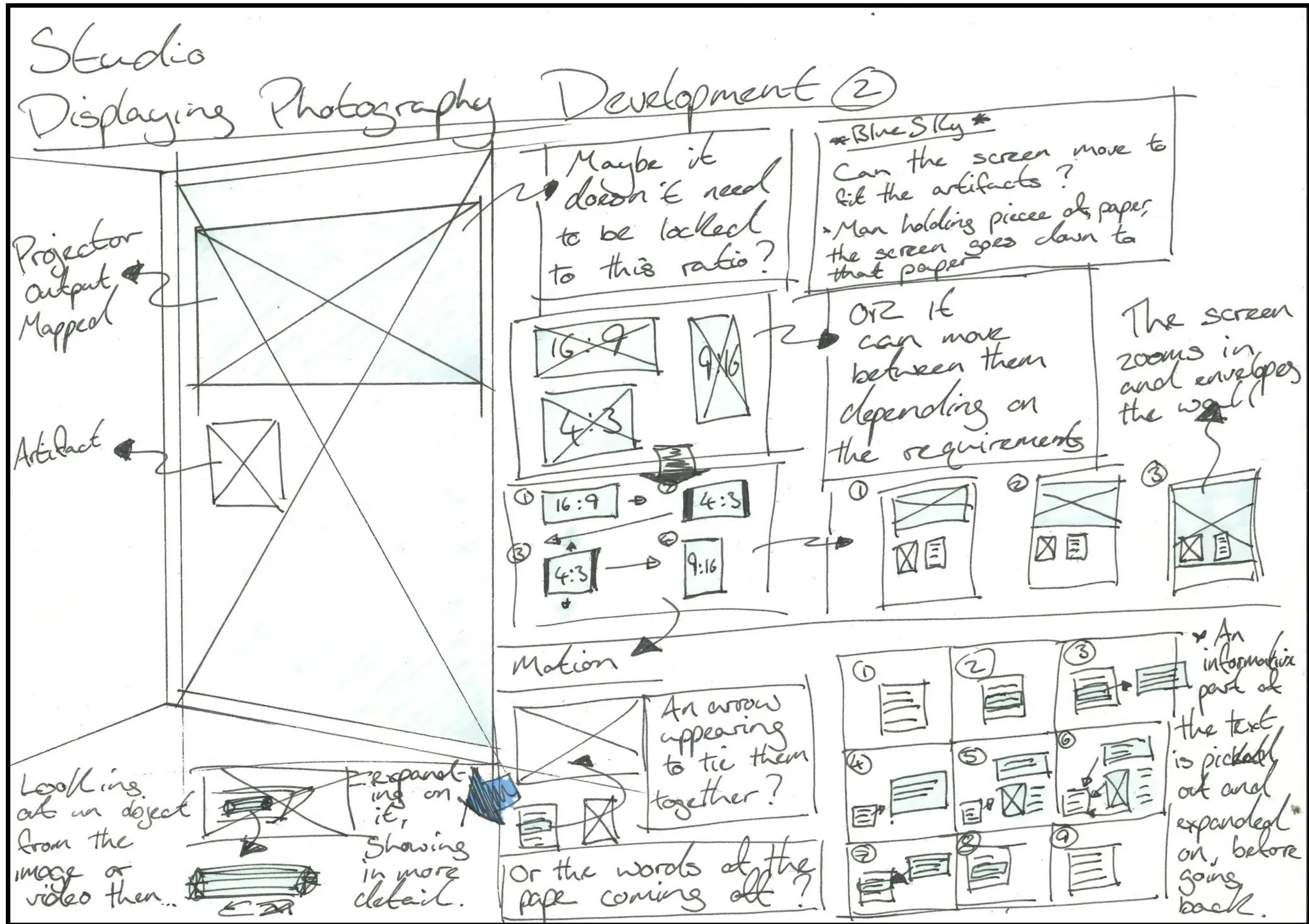
## Interactive table display sketch





# Documentation

## Motion Graphics/ archival display sketch





# Documentation

## Motion Graphics/ archival display sketch

### Studio Motion Graphics

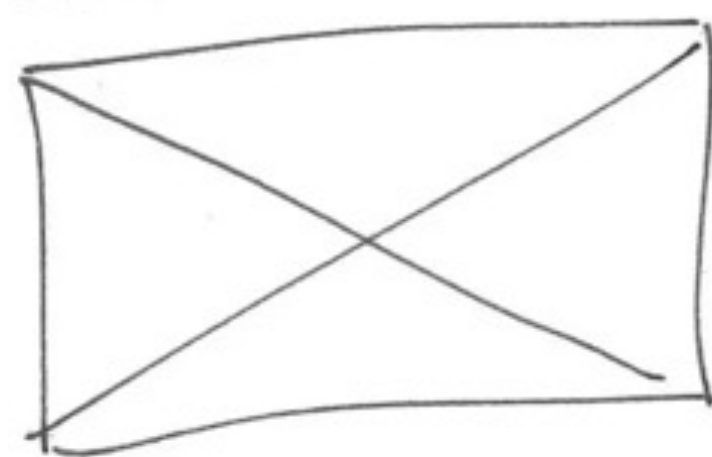
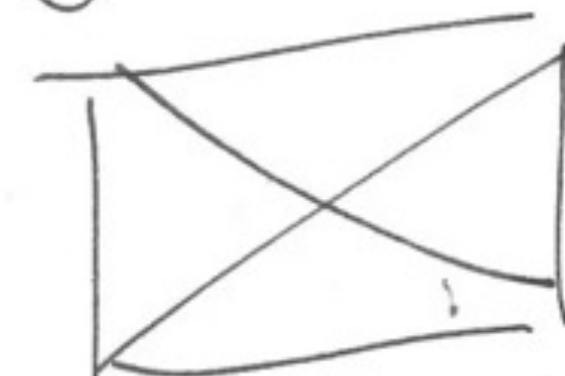


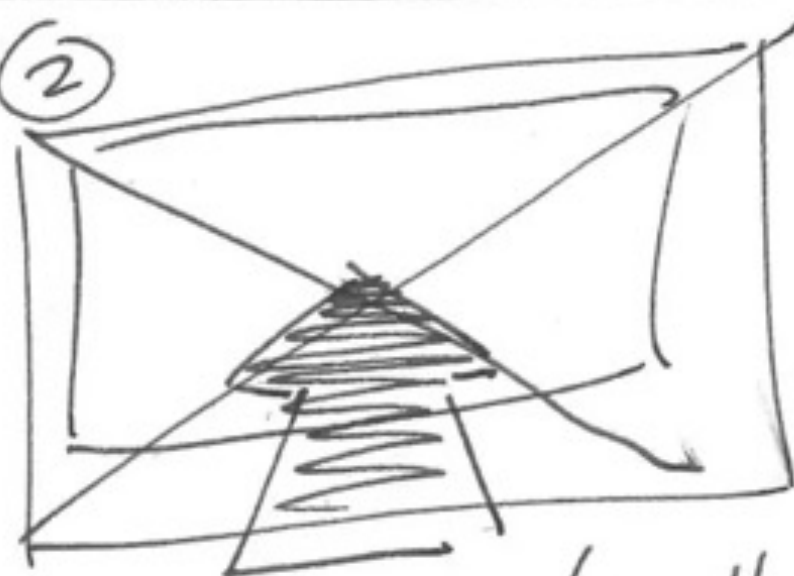
Image on  
the wall,  
physically  
or  
Image projected  
on the wall

①



Static HQ  
image at  
photography

②

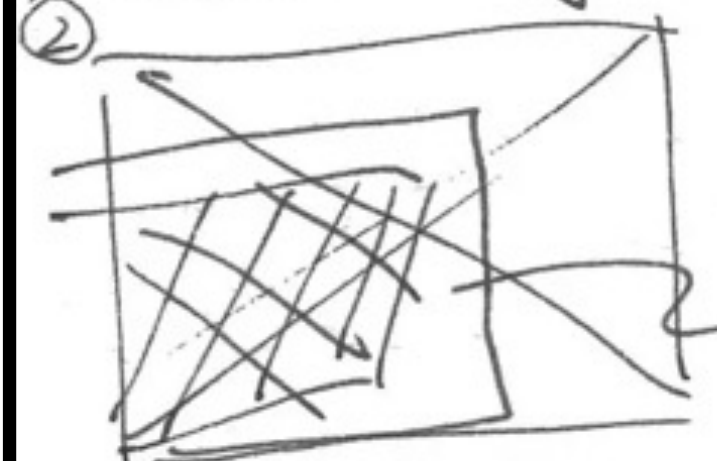


zooming into the  
image ~~gally~~ for  
greater details

### Font - New Science Serif

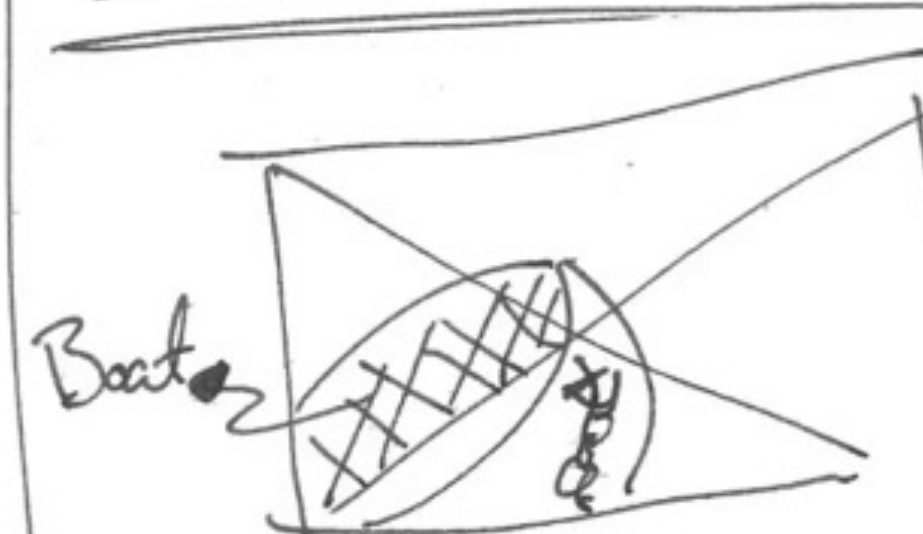


If the image is  
projected then  
can enhance  
the image



Highlighting an  
object in the  
image and  
providing more  
detail.

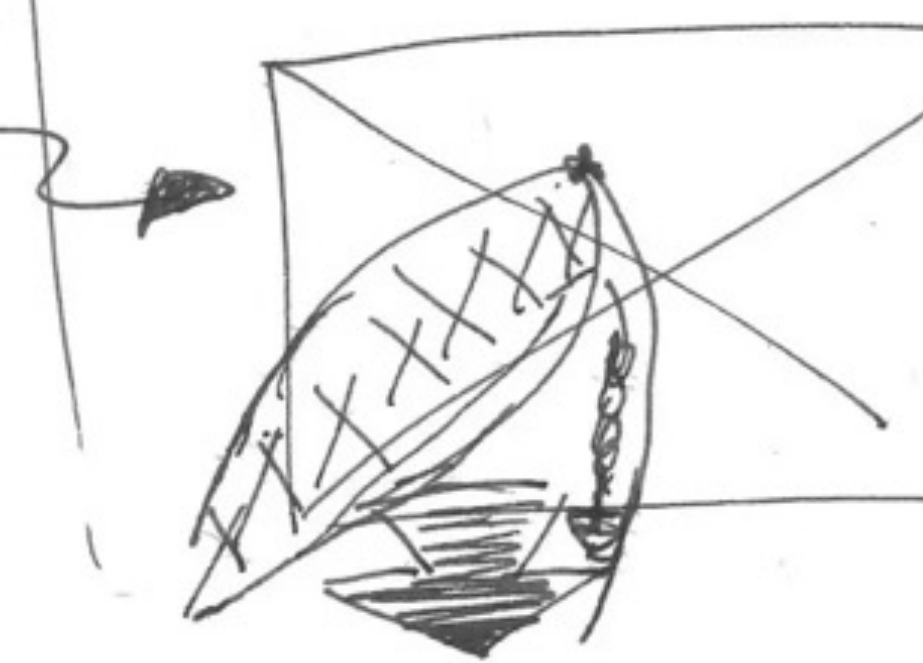
How to traverse the information  
within the image.  
either the animation plays  
or the animation is triggered.



But

How is it  
triggered?

Touch? point?  
Highlight? Controller?



If the animation runs  
or the " " is triggered  
then the object  
comes out the frame  
to highlight as the  
rest of the image  
fades behind.



# Documentation

## Visual style and considerations

Font: New Science Serif

# Clydebank Glasgow

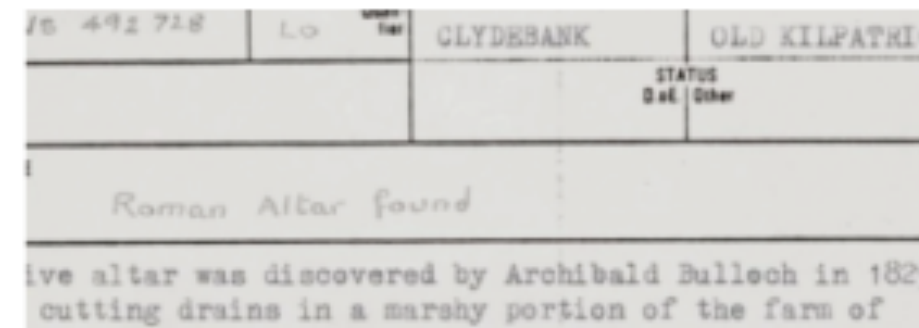
Clydebank (Scottish Gaelic: Bruach Chluaidh) is a town in West Dunbartonshire, Scotland. Situated on the north bank of the River Clyde, it borders the village of Old Kilpatrick (with Bowling and Milton beyond) to the west, and the Yoker and Drumchapel areas of the adjacent City of Glasgow immediately to the east. Depending on the definition of the town's boundaries, the suburban areas of Duntocher, Faifley and Hardgate either surround Clydebank to the north, or are its northern outskirts, with the Kilpatrick Hills beyond.

### Tech Used:

For the projection wall I'll need a projector to cover the whole wall so I'll need a projector strong enough for that, and if there isn't one of them available then I'll get two projectors and have their output overlapping each other and have any interactions between the two of them timed together.

For the table interactions I'll need obviously the objects as well as another projector to project the motion graphics and the info and probably a kinect for the blob detection so that it can either tell when someone has taken an object or simply touched an object.

### Texture:



With the materials used I'd like to present them in a clean clear way but for the materials themselves to be raw metal, wood or paper and the to represent the materials used during this industrial time.

### Colour:



The main colours shown here are to add to the media that will be shown, ideally monochromatic with the light blue being a highlighter colour and a bit of breathing space as the media might be visually dense.

### Light:

For there lighting I'd like to use spotlights to highlight the artefacts and the details within them as well as guiding peoples attention. For the lights ideally like to have them at neutral or cool white to tie in with everything else, 3500K - 5000K.

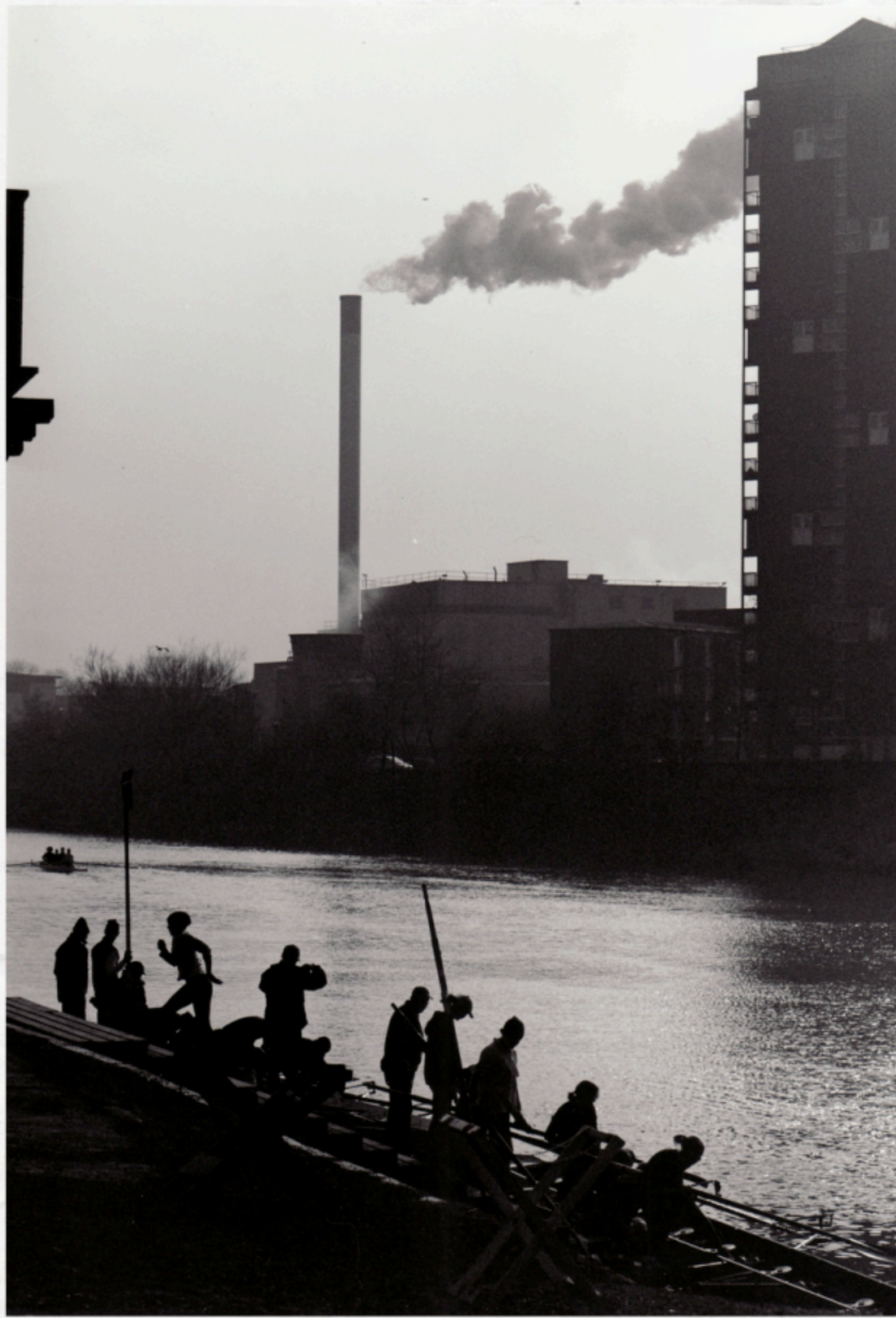
Media Style : Black and White





# Documentation

## Motion Graphic Test





# Plans going forward

## Physical Manufacturing

I am drawn to photography, as I have been with previous projects. I now have a collection of 20th-century industrial photography and also practice it myself. Still, I haven't artistically used a camera throughout this project, and that might be an avenue to explore.

I plan to look more into *Disappearing Glasgow* by Chris Leslie and *Clydebuilt 1 & 2* by Jeremy Sutton-Hibbert, now armed with a new focus.



# Plans going forward

## Make it already

As I have planned and considered, now is the time to start making and exploring the project physically.

The project will look simple, but in that simplicity, there is transparency, so I'll be looking into the smallest details of the motion graphics and the interactive table to show the respect and consideration the objects, the subject matter, and the audience deserve.

I'll achieve this through a classic iterative process until I believe that it will elicit a positive emotional response, or time runs out, whichever comes first.



# Plans going forward

## Physical Manufacturing

As noted in the Visual style and considerations slide (no.9), I would like to use the visual motifs and textures of 20th-century industry to inform the style of my degree show piece.

Using metal for my displays and structures, as well as unfinished wood, or seemingly unfinished wood.

I want to explore the relationship between 20th-century industry and 21st-century technology, the past of the town where I grew up, and the technology I bring into my life, through artistic expression or by displaying the physical aspects of my project.



**Thank you.**



# Questions?