

Appendix E

Prototype 2

This appendix is composed of a reproduction of *Lost and Found* magazine (E.1) and some materials from its creative process (E.2). These are exploratory drawings, storyboards, and a dimensions sheet.

E.1 Lost and Found magazine

Description

A prototype for a children's magazine issue composed of multiple publications of different formats.

Lost and Found is composed of six sections, in no particular order, except for 'Start Here', which should be read first:

'Start Here'

'Lunchbox'

'Key Bag' (two versions)

'Bags'

'Retainer'

'Make-up Pouch'



Figure 42 – *Lost and Found* sections are designed to be presented together in a container. Each section was developed from specific items found in the Porto Metro Lost Property room.

Start Here



Figure 43



Figure 46



Figure 44



Figure 47



Figure 45

Figures 43 to 47 – 'Start Here' is a booklet meant to provide context for the group of apparently unrelated sections in *Lost and Found*. It is a layered rendering of a Porto Metro carriage, its passengers, the objects they leave behind, the platform and the Lost Property room. A character based on the real-life person responsible for tending to this room addresses the reader and provides a short description which aims to guide the reader, much like an editorial.

It is printed in full colour on tracing paper, to feature transparencies and holes in the layers. It was printed digitally, and paint was applied to the back of each sheet to provide opacity.

Lunchbox

Figures 48 to 51 – This section draws from a metal lunchbox filled with small toy cars, in which the exterior does not match the content, generating surprise. For this section, I wrote an introductory essay on the toy car, miniatures and collections, followed by a short comic which is an adaptation of the real-life anecdote of how Matchbox brand toy cars came to be. A prompt at the end, along with a matchbox sized rectangle, invite the reader to place toys on it to see whether they might fit.

This section is at the sketch stage. It's printed in one colour on paper, and its mountboard covers are laser cut.



Figure 48



Figure 49



Figure 50



Figure 51

Lunch Box Car Collection

A car is a heavy complicated machine, full of parts made of smaller pieces of all sort of materials, connected and articulating with each other. Most of the machine is hidden under a glossy neat layer that can be decorated and designed in endlessly different ways. And here is a car the size of a thumb, looking as real as if it had somehow been shrunk. We can still imagine all those parts under the neat exterior, now microscopic. Miniatures have always been, and will always be an amazing thing to hold.

They are also perfect for collecting – usually cheaper than bigger toys, made in different shapes and colours. And you don't need a garage for these, a lunchbox will do.

How do you store your collections?

Do you play with them or do you have them on display?
What makes your collection different from someone else's?

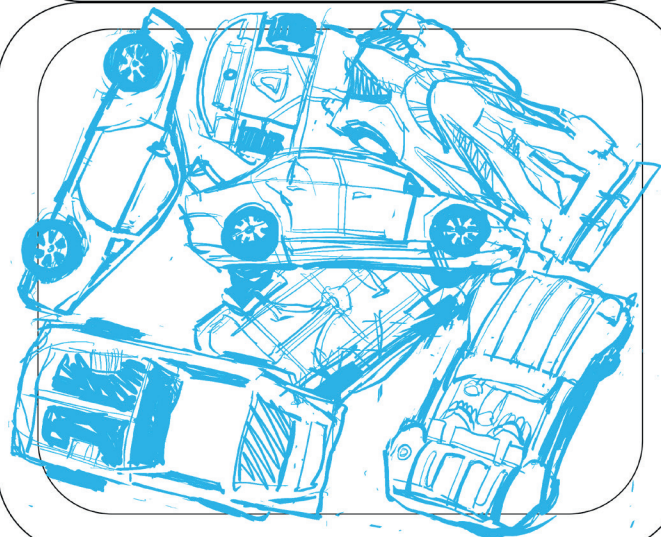


Figure 52

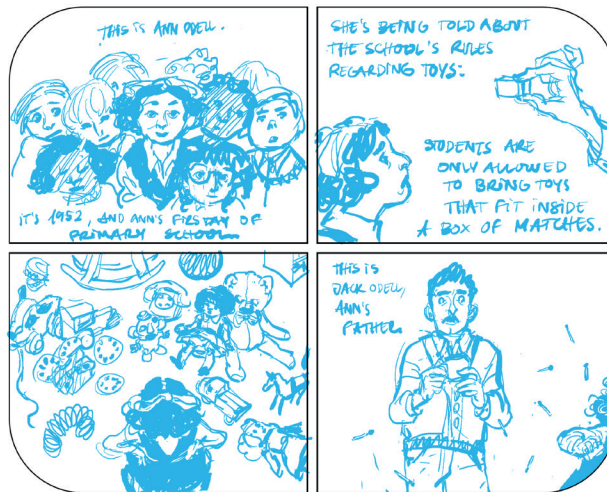


Figure 53

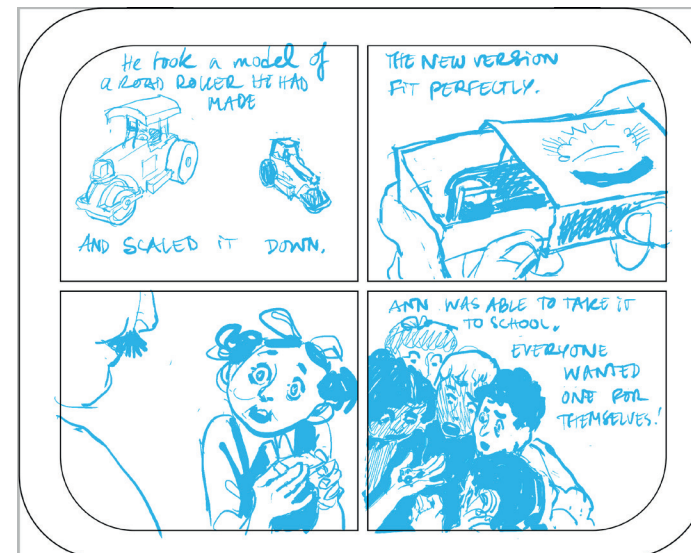


Figure 54



Figures 52 to 54 – 'Lunchbox' spreads



Figure 55

Key Bag

Figures 55 to 58 – 'Key Bag, version 1

This section is a puzzle inspired by a bag full of keys with tags.

It features a container, an introduction, keys, tags, rings and location descriptions. The reader is prompted to make sense of all the elements, connecting keys to the locations they might give access to.

Two versions were developed, each one offering a variation on the same experience. Both versions were screen printed onto cardboard and mountboard, and the keys, rings and tags are laser cut.



Figure 56



Figure 57



Figure 58



Figure 59

Figures 59 to 62 – 'Key Bag', version 2



Figure 60



Figure 61



Figure 62

This bag was found under a seat after a busy summer day. No one's come to Lost Property to claim it. Inside it are six very different keys, key rings and tags with mysterious labels. People usually keep keys at hand and on a keychain, not in an old bag. It's very odd. We might never know who this person might be, or why they have access to such different locks. I'd love to find out what the keys open, though. Would you like to take a closer look? .You might be able to figure this out

Figure 63

Figures 63 to 64 – 'Key Bag' texts

A small dark room between two sculpture studios. The only light coming into it comes from two facing doors, and it allows you to faintly see that the walls are white. The wooden doors are connected by a sort of bridge or slab, and the floor on each side is a clay pit, from which sculpture students can come and collect clay as needed. The room is damp and smells earthy. People don't like to linger here. I wonder how deep the pit is.	In the middle of a large living room there is a long and thin glass enclosure. The glass is tinted greyish blue. Inside, there is a long, thin pool. The floor around it is about an arm wide and covered in tile. The pool doesn't have stairs and is deep enough that you have to stand on your tip toes to keep your head above the warm water. It's meant for swimming, not standing still. When it's dark, blue light comes from inside the pool and dances around the room.
There is an area for you to stand and look, with a glass barrier keeping you from going further. Beyond it, there is orange sand, heaping towards the back, and the back wall is covered by a faded picture of a desert horizon. To the left there is a waving fibre glass man in front of a jeep, dressed in camouflage. To the right, there are real cactuses and fake boulders. An unconvincing coyote and a rattle snake hide among them.	A small octagonal room, at the end of a creaky staircase. The floor is made of thick wood planks, and there are wood beams across the ceiling. There are three large windows, rounded at the top. The walls are light green with white borders, and there is a hand painted banner at the very top, all around, showing little figures playing. There's an armchair near one of the windows. The more you look around, the more little details you find.
A thick concrete room, with slanted walls and a strip of windows all around. It looks unfinished, with steel rods sticking out here and there. In the middle, there is a deep, dark rectangular well with a knee high rim. It's dusty and makes you feel uneasy. The room is perched on top of a high-rise concrete column, and to get here you go up an open stairwell that wraps around it. You mustn't look over the railing.	This is a small passage leading to other rooms, but it's been crammed with shelves and cabinets. The walls are grey and it feels very tight in here, it's impossible to move without bumping into the furniture. The shelves are packed with preserved animals that didn't make it into the main exhibition, some are hidden at the back. The cabinets are glass, and inside are endless rows of tiny birds, all similar but different.

Figure 64



Figure 68



Figure 69

Bags

Figures 65 to 69 – ‘Bags’ is a cardboard slate which features, on one side, a set of bags. On the other, a text reflecting on our relationship with bags. The former simulates the shelves from the cabinets in the Lost Property room. Each bag is removable, and when flipped reveals its contents. An attempt was made to generate surprise in the reader through false expectations based on the bags’ exterior. The bottom right bag’s back is blank and a prompt inside its empty space on the slate suggests the reader might depict what they’d like to find inside it.

This section is screen printed onto mountboard and much of it is laser cut.

Bags

You are ready to leave the house and have something you'd like to take with you. Maybe you know there is something you are going to pick up on the way. So, before heading out, you grab a bag.

What bag is it? Where did it come from? What material is it made of, what colour is it? What has it got printed on it? How much weight will it hold, how big of a thing can it carry?

It's very easy to lose a bag like this, I suppose. Often, it's not something you got because you liked it, often it will have come attached to something else that held your interest. It was probably brought home by someone else, or came from another house holding something borrowed, its origin might have been forgotten. It is kept while it's useful and discarded without a second thought once it rips.

You might have a bag you treasure. Maybe one that you bought or was gifted, one that looks great, that is sturdy and durable, or matches your outfit. Maybe it says something about you that you find to be true or that you would like others to know. That bag, you'll wash and mend. And you'll remember it when you get up to head back home.

Figure 70 – 'Bags' essay



Figure 71

Retainer

Figures 71 to 76 – The cover pattern and the booklet's shape mimic those of the real box this section is based on. Inside there is a text about retainers alongside a realistic rendering of one, a section about the practice of vegetable moulding, a 'whodunnit' puzzle and a non-fiction section about strange teeth found in nature.

This booklet is at the sketch stage and is printed digitally in two colours on paper.

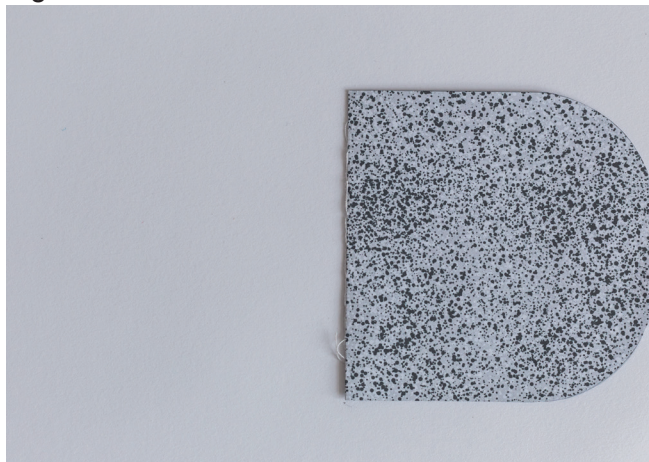


Figure 72

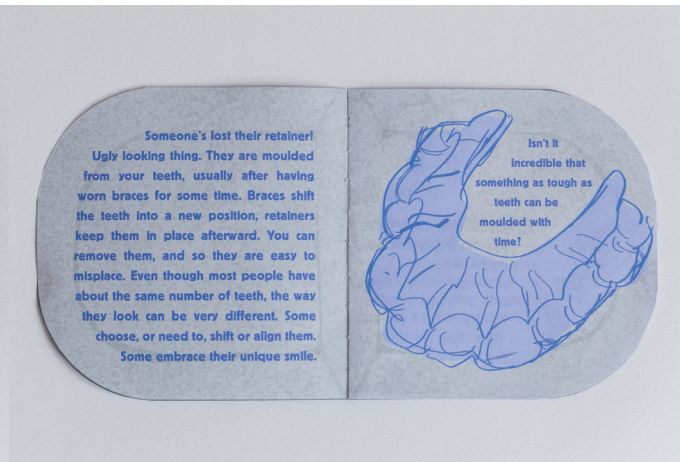


Figure 73



Figure 74



Figure 75

Figure 76
263

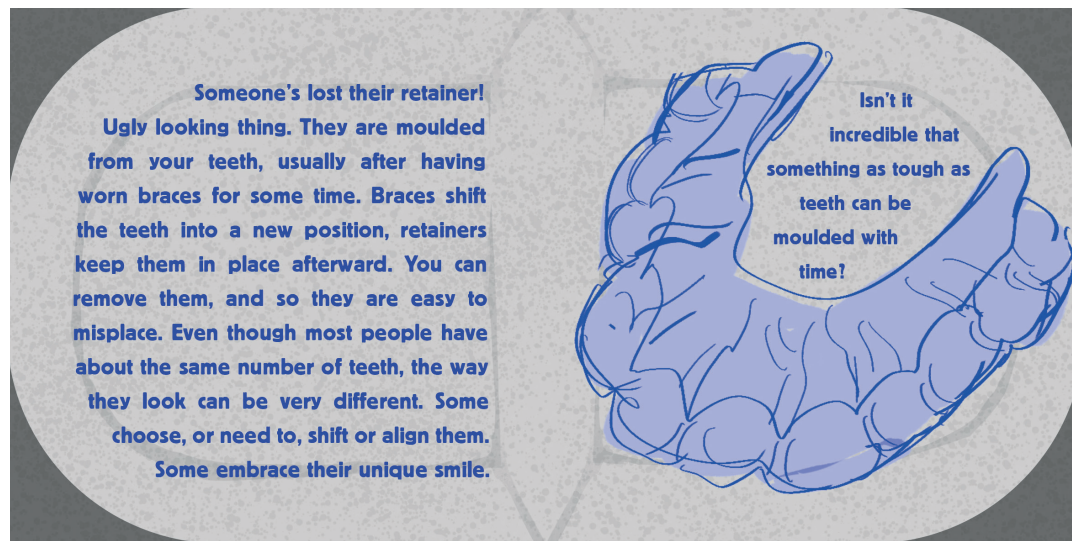


Figure 77

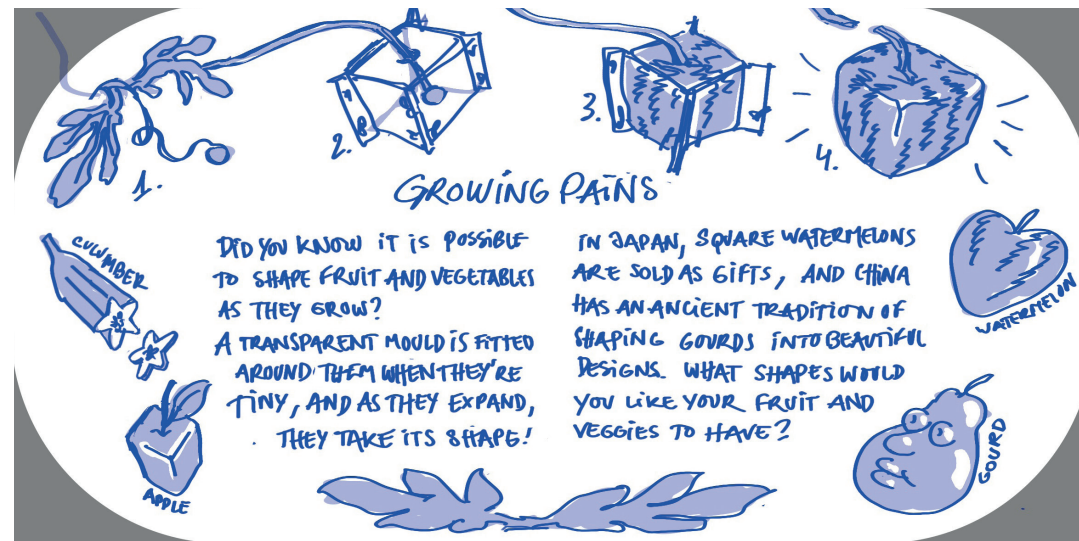


Figure 78

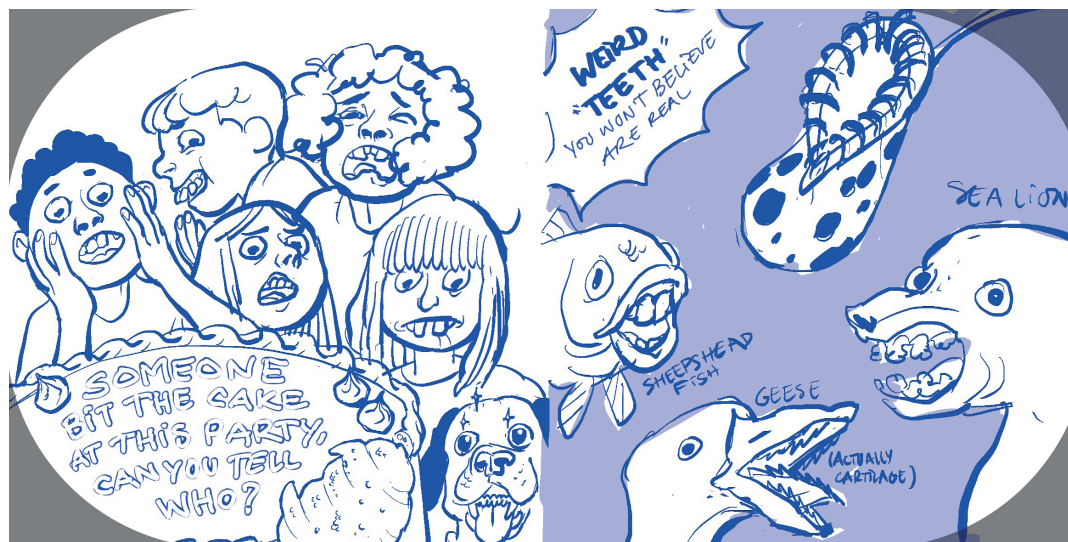


Figure 79

Figures 77 to 79 – 'Retainer' spreads



Figure 80



Figure 81



Figure 82

Make-up Pouch

Figures 80 to 86 – An embroidered make-up bag served as starting point for this section. It is a vertical concertina featuring labeled make-up items, an introduction about our relationship with make-up, a drawing/painting activity in which the reader is invited to paint faces, a non-fiction section on different kinds of professional make-up and an interview of real-life make-up artist Joana da Silva, which I conducted and processed.

This was initially developed with screen print in mind, but was ultimately inkjet printed in full colour on paper. The 'eyeshadow' circle in the drawing/painting activity is meant to be screen printed in water soluble graphite ink, which the reader can dip into and use with a damp brush.



Figure 83



Figure 84



Figure 85

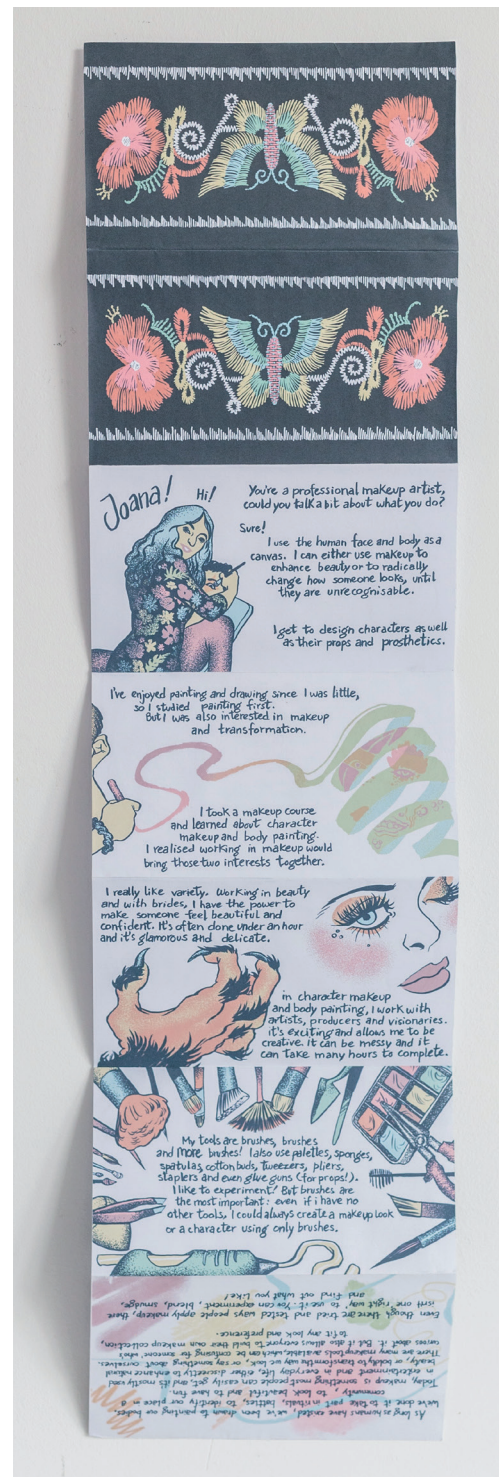


Figure 86



Figure 87

As long as humans have existed, we've been drawn to painting our bodies. We've done it to take part in rituals, battles, to identify our place in a community, to look beautiful and to have fun.

Today, makeup is something most people can easily get, and it's mostly used in entertainment and in everyday life, either discreetly to enhance natural beauty, or boldly to transform the way we look, or say something about ourselves. There are many makeup tools available, which can be confusing for someone who's curious about it. But it also allows everyone to build their own makeup collection, to fit any look and preference.

Even though there are tried and tested ways people apply makeup, there isn't one 'right way' to use it. You can experiment, blend, smudge, and find out what you like!

makeup bag



Figure 89

Figures 88 to 97 – 'Make-up Pouch' content

So many colours!



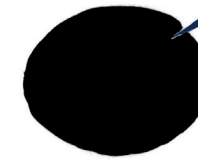
Did you know
BATMAN wears
eyeshadow?



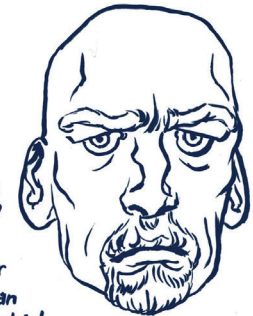
Great, I didn't
have time today.



Can I have one
of those stickers?



Oh, look!
People are volunteering
for a makeup session!
Do you have your paints,
brushes, markers, pens or
pencils with you? You can
also use this eyeshadow, which
you can turn into an eyeliner by
dipping a wet brush into it!



Go on,
then.

Figure 90



My daughter is
going to love this!



DO YOUR
WORST!



Always wanted
to try it!

Figure 91

editorial

Professional make up

Special
effects



Everyday makeup looks are usually subtle and chosen according to a situation—a wedding or a party call for different looks. Editorial makeup is something you might not wear everyday that's created to fit an outfit, a clothing line or a theme. It aims to be striking and beautiful.

Sfx makeup is what turns actors into creatures, or makes them look wounded, scarred or aged in movies and shows. It goes beyond paint and uses moulds, silicone, latex and rubber, even robot parts to create prosthetics, which need to be convincing. Some actors have had to sit in the makeup chair for over 8 hours!



Figure 92



Stage
and
theater

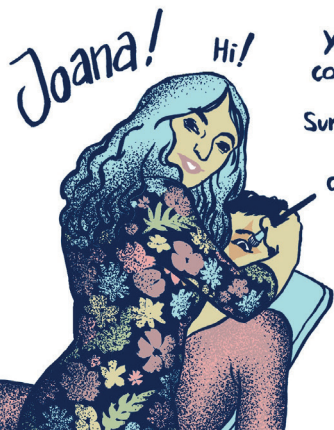
Stage and theater makeup can serve to enhance a performer's beauty or to transform them into character, using paint, props and prosthetics. But because it is usually made for an audience sitting around a large room, it has another concern: to help identify a character, their features and expressions at a distance. It exaggerates the features and uses bright colours and strong contrasts.

Body painting is an art form in which non-toxic paint is applied to the body. It can take many forms and it's temporary. It can be used to create optical illusions, like camouflage or a missing head, to transform people into animals, and anything you can imagine, really.



Body
painting

Figure 93



Joana!

Hi!

You're a professional makeup artist, could you talk a bit about what you do?

Sure!

I use the human face and body as a canvas. I can either use makeup to enhance beauty or to radically change how someone looks, until they are unrecognisable.

I get to design characters as well as their props and prosthetics.

Figure 94

I've enjoyed painting and drawing since I was little, so I studied painting first. But I was also interested in makeup and transformation.



I took a makeup course and learned about character makeup and body painting. I realised working in makeup would bring those two interests together.



Figure 95

I really like variety. Working in beauty and with brides, I have the power to make someone feel beautiful and confident. It's often done under an hour and it's glamorous and delicate.



In character makeup and body painting, I work with artists, producers and visionaries. It's exciting and allows me to be creative. It can be messy and it can take many hours to complete.

Figure 96



My tools are brushes, brushes and more brushes! I also use palettes, sponges, spatulas, cotton buds, tweezers, pliers, staplers and even glue guns (for props!).

I like to experiment! But brushes are the most important: even if I have no other tools, I could always create a makeup look or a character using only brushes.

Figure 97

E.2 Creative Process

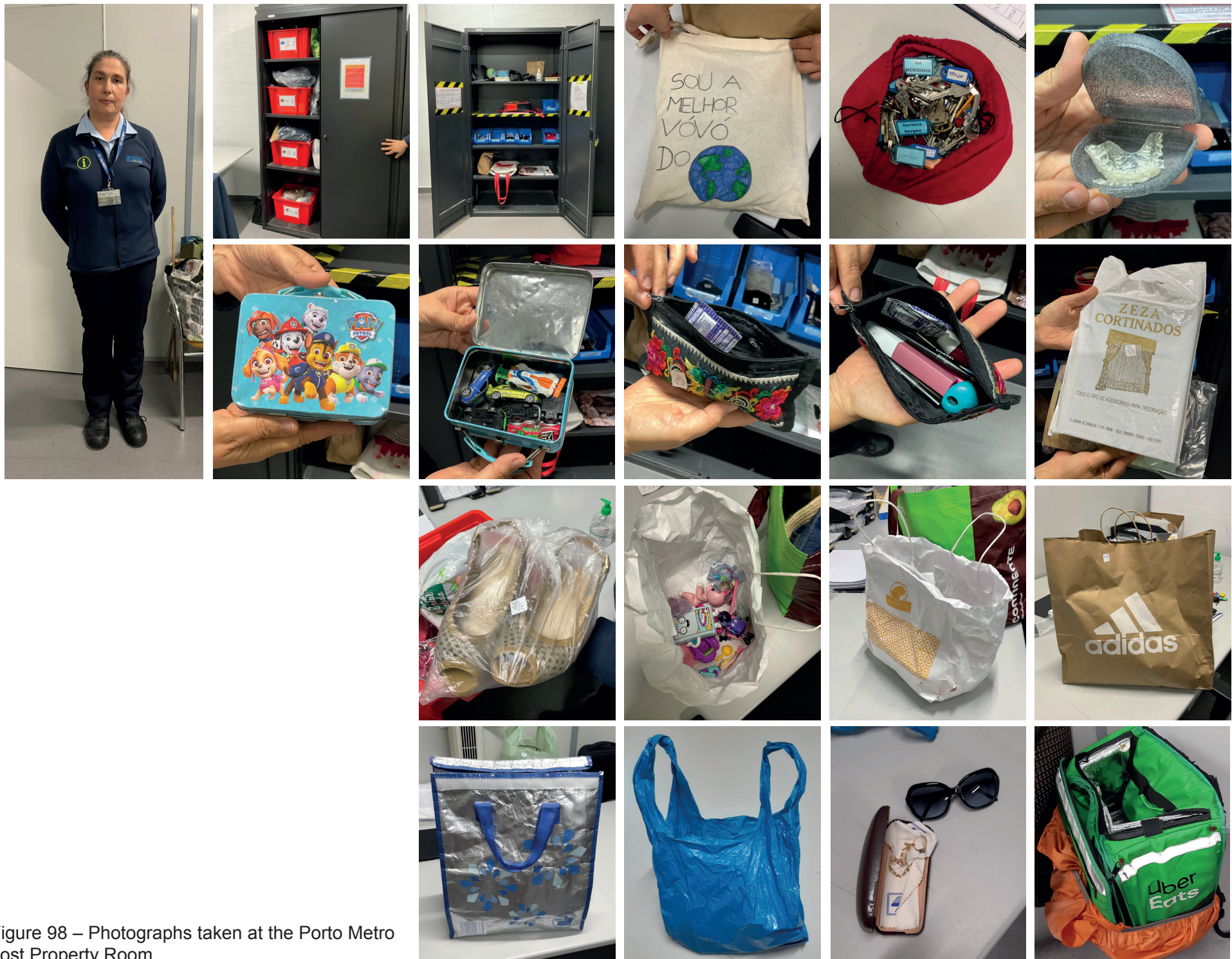


Figure 98 – Photographs taken at the Porto Metro Lost Property Room



Figure 101 – Exploratory drawing

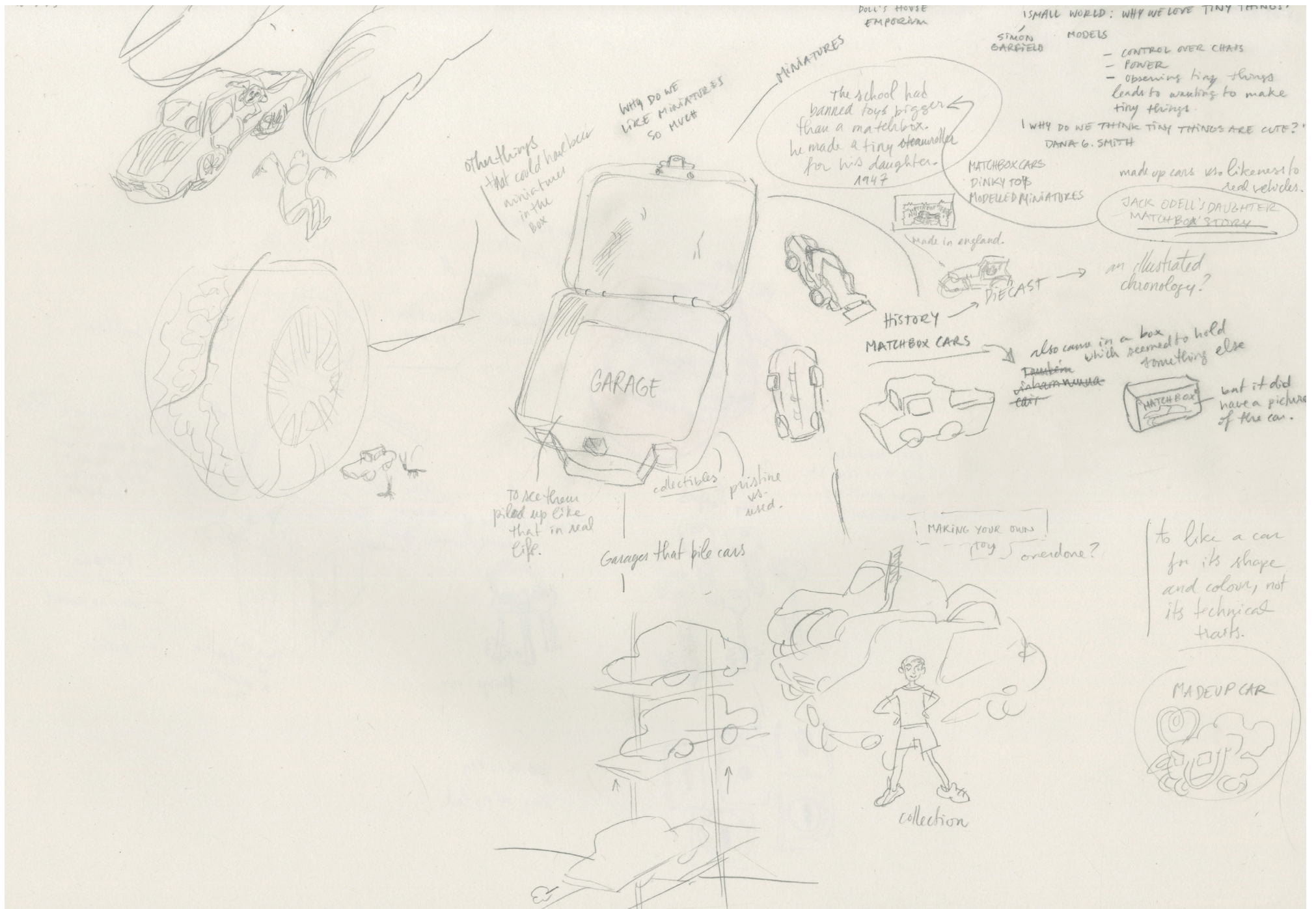


Figure 102 – Exploratory drawing

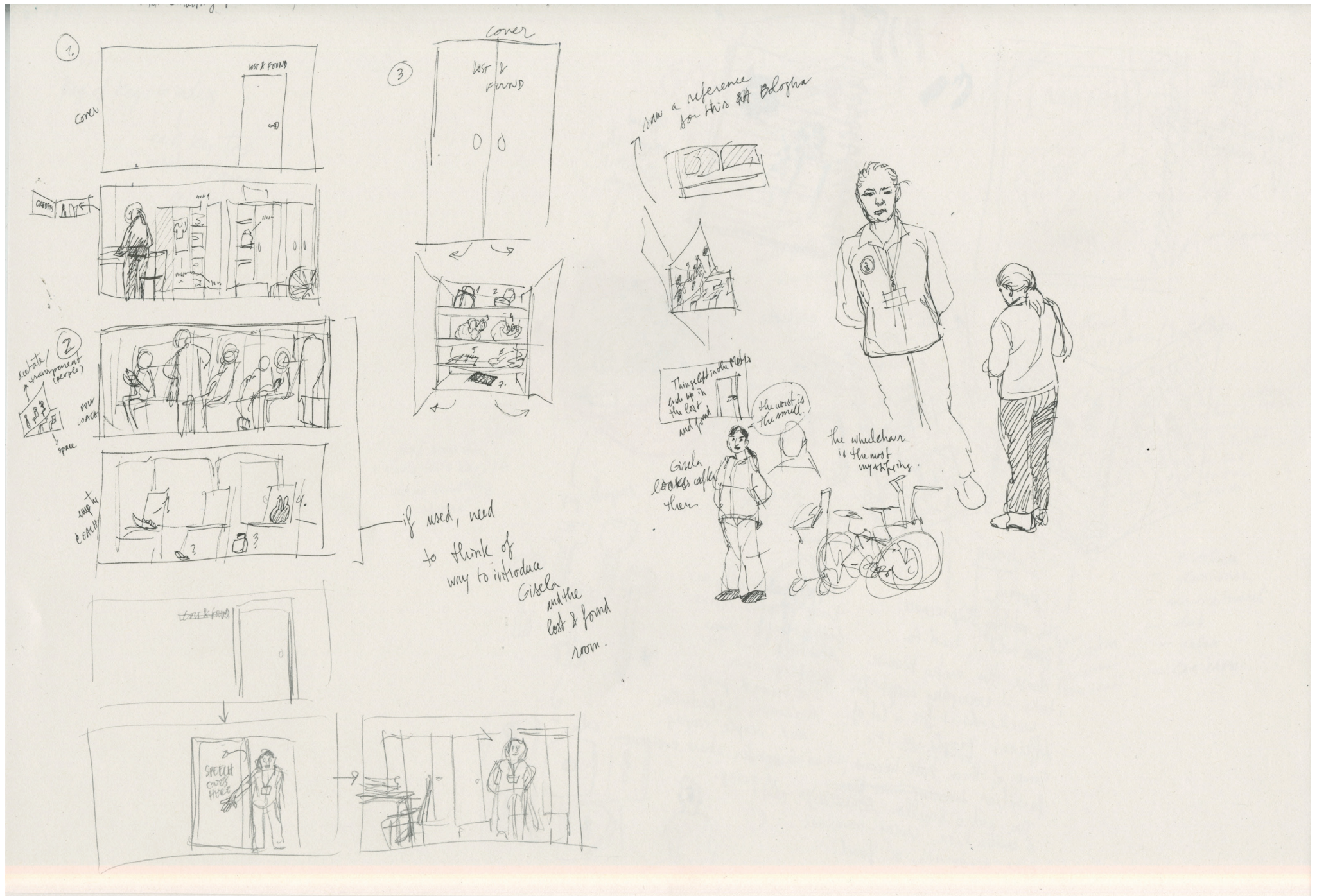


Figure 103 – Exploratory drawing and storyboard

19.03.23 Form.

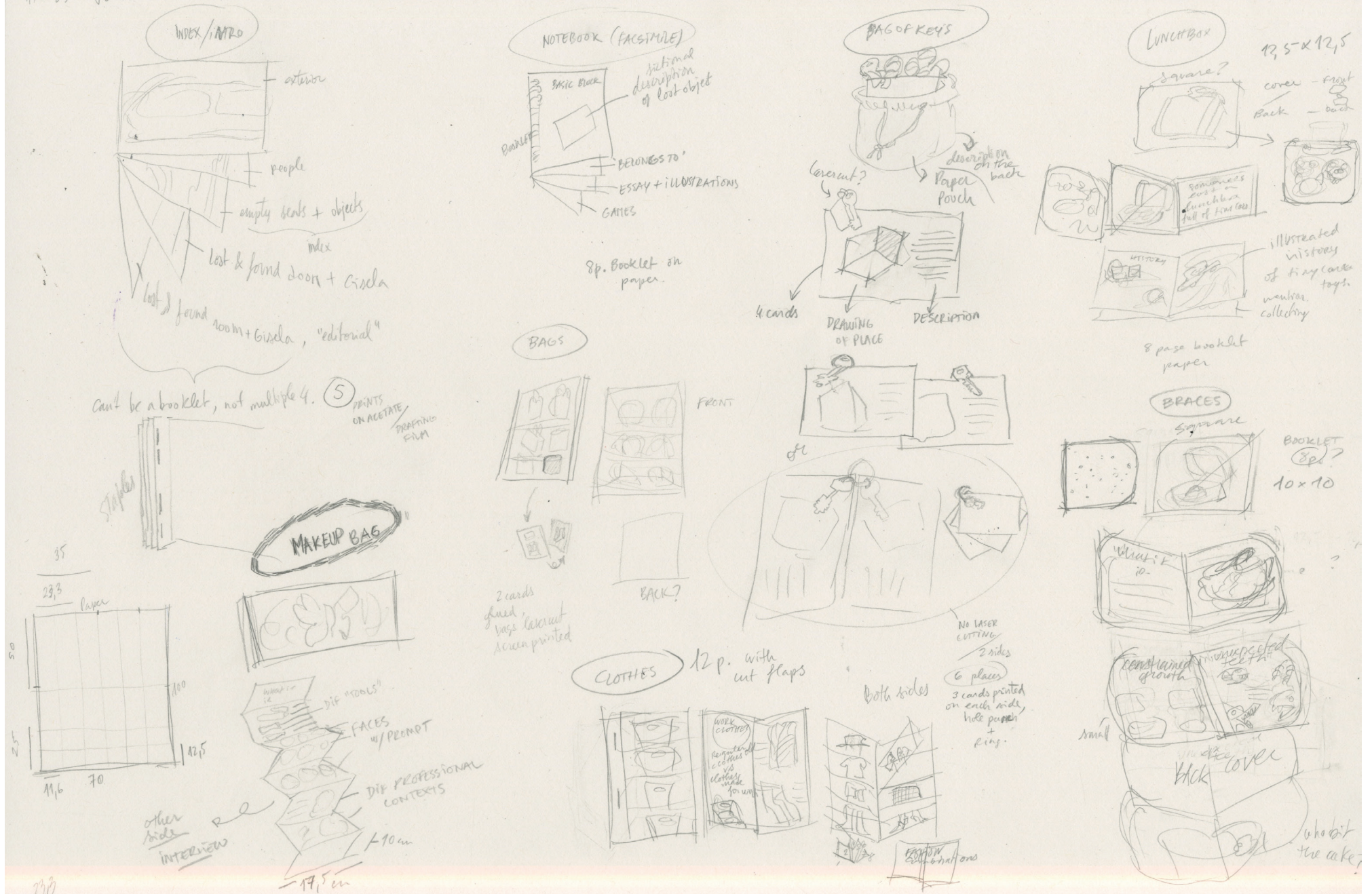


Figure 104 – Format exploration and storyboard

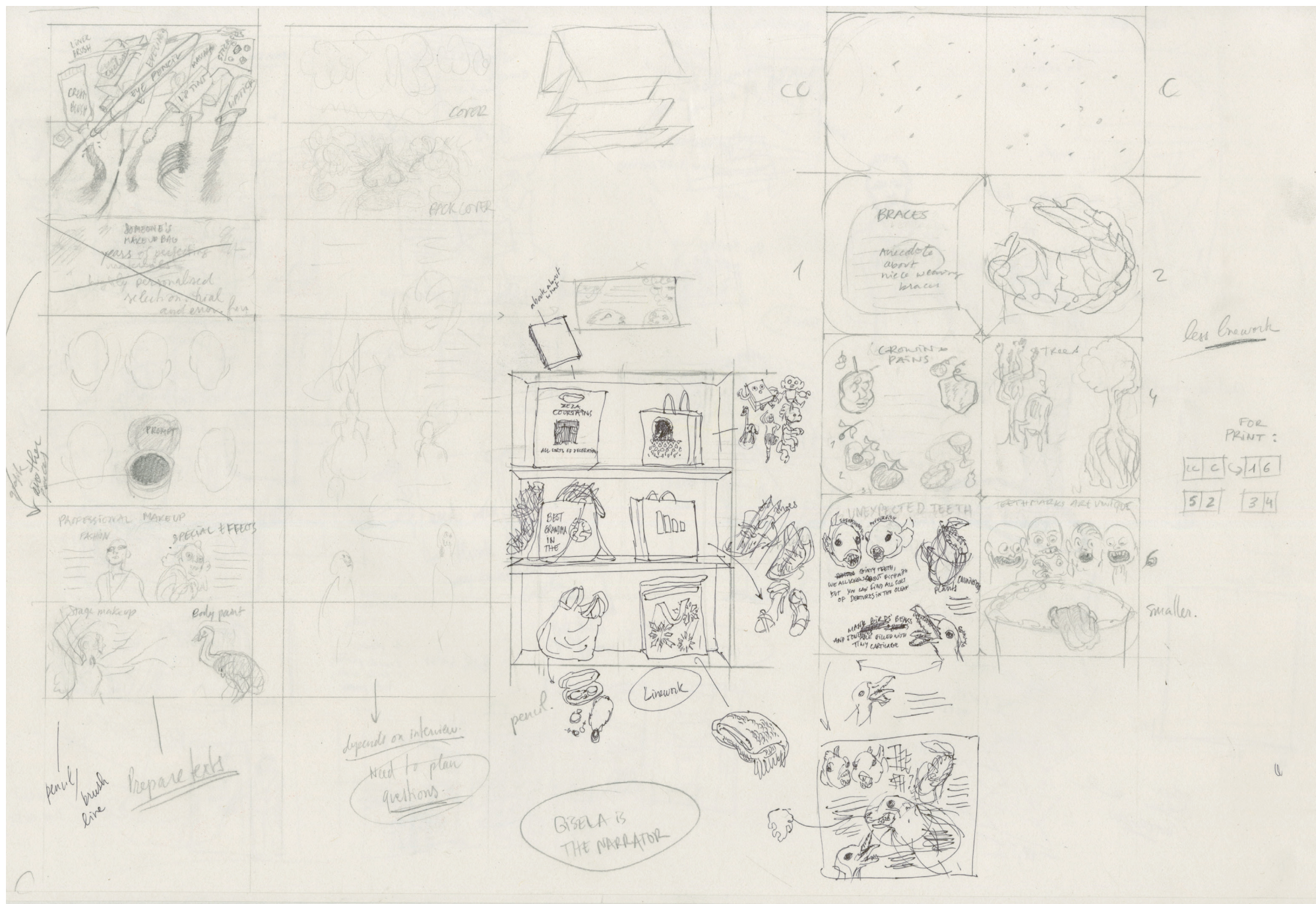


Figure 105 – Storyboards

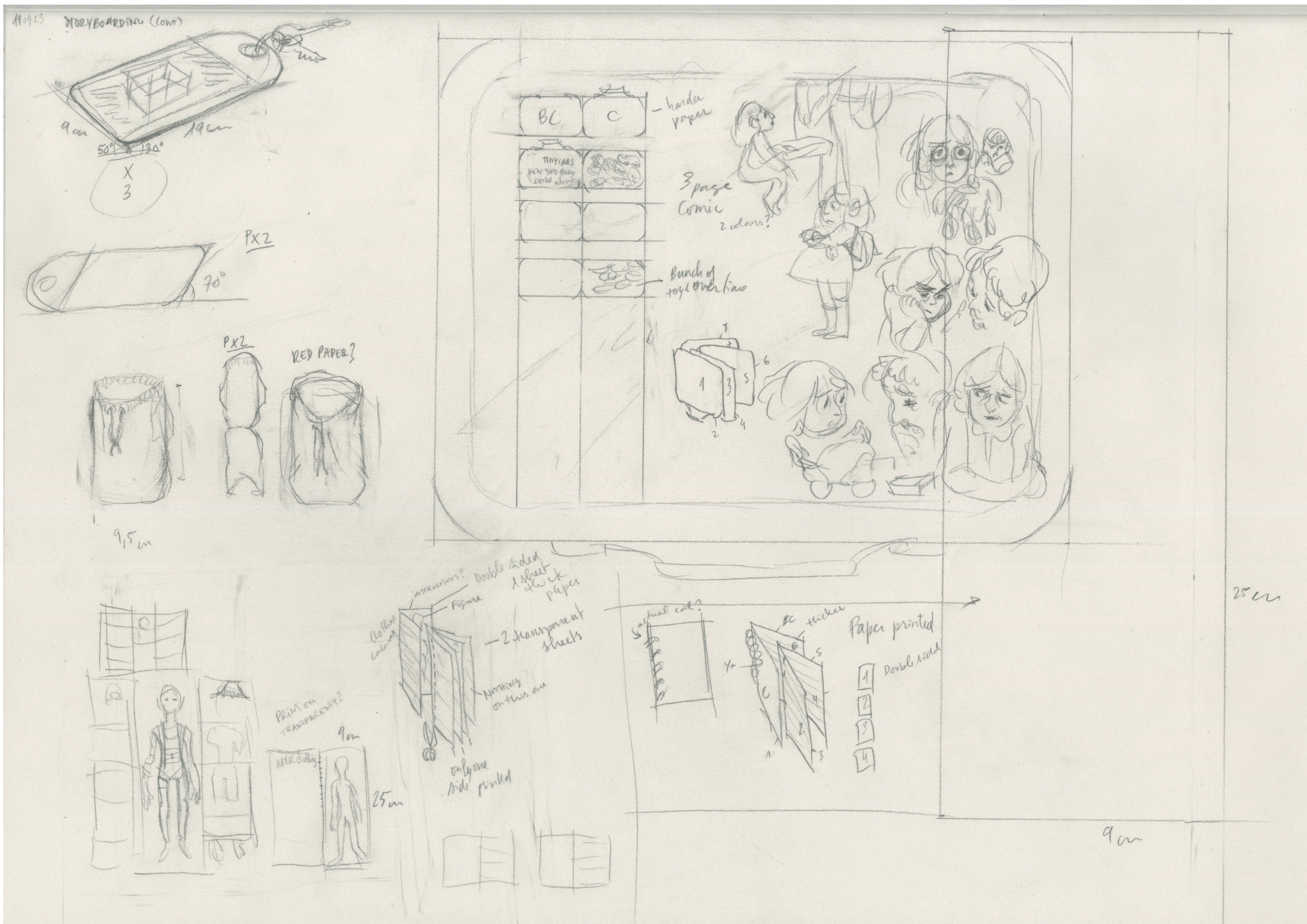




Figure 107 – Dimensions sheet (cm)