

IN THE SHELTER

Cecilia Jin Liu

21012648

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Concept page:

This project explores domestic violence and familial power imbalances in childhood trauma for different individuals and examines how they find their place in a broken family environment: 'From an individual's childhood perspective, how they escape pain and heal themselves by projecting their emotions onto (household) objects.' how these objects affect their self-identity and sense of security.

I interviewed four people from around me as individuals for my research for this project.



Audience page



Untitled, Doris Salcedo, 1995



Doris Salcedo



Doris Salcedo | Untitled, 2003

Doris Salcedo is an artist whose work confronts political violence and social trauma. By transforming everyday objects, she creates powerful installations that make the viewer think deeply about issues of violence, loss and memory. Furniture is the most iconic medium in her work. It is important to Doris Salcedo that the work allows the viewer to think about issues and observe the world from a different perspective. As the philosopher Theodor Adorno said, **'We should all see the world through the eyes of the victim'**. What are the people living under the divide experiencing? What does the world look like when it is turned upside down?

Another famous work is an installation made of 1,550 old chairs. Salcedo says 'Seeing these 1,550 wooden chairs piled up between two buildings in the centre of Istanbul made me think of mass graves and the nameless victims. I think of the chaos and absence caused by violent wars. Through these chairs, I wanted to express an element that is present in all of us. In war, both the victims and the perpetrators experience war in the same way. So I am not narrating a particular story, but presenting an experience.'

In this way the artist alludes to the consequences of the violence of war. Such piles of personal belongings are also reminiscent of the countless shoes found in concentration camps at the end of World War II. Salcedo revives this suppressed memory.

Audience:

The audience group I focus on in this project are those who have experienced violence in the home - whether it be actual physical injury or prolonged mental control and domestication. They are often vulnerable within the family structure, with their identities and rights constantly compressed or even stripped away, often trapped in silence, shame or isolation. My project seeks to provide these groups with spiritual solace and a space for identity, so that they can feel that they are not the only ones fighting against violence, and that suffering can be experienced, seen and expressed together.

In the work of the artist Doris Salcedo, I have found a path of expression that is very inspiring for this audience. As she puts it, she is not narrating a specific story, but rather presenting a 'shared experience'.

In my project, I try to draw the viewer's attention back from the macro trauma to the family, from the perspective of vulnerable individuals such as children, to reveal how violence quietly penetrates into their lives through furniture, dolls, clothes and other objects in the hidden space of the home. These seemingly mundane objects are also important 'objects of attachment' for them to project their emotions, escape from reality and rebuild themselves in their childhood or relationships.

First individual: (Cecilia Jin Liu) Me



The first individual is about my own experiences as a child. As with the previous CEP project, the inspiration for the concept of this project started with myself.

I grew up in a divorced family. After my father remarried, my stepmother took care of me gently at first, but soon revealed her true nature after the wedding. Whenever my father was not at home, she would engage in domestic violence—locking me in a small, dark utility room to face the wall, and even physically abusing me by slapping me. The prolonged abuse left me claustrophobic, and the darkness and enclosed spaces caused deep psychological trauma.

However, going to my grandmother's house every weekend became my safe haven. There, I felt warmth and family love like never before. My grandma used to be a factory weaver, and even after she retired, she still often knitted and mended clothes for me. These fabrics became my emotional support. I fell in love with clothing and learned sewing and knitting from her. It not only became a way for me to relieve stress, but also helped ease the pain caused by my stepmother's abuse. For me, interacting with needles, buttons, and balls of wool felt like communicating with them emotionally—it brought me comfort and strength.



Second individual: Sean

Sean was raised by his father alone, but lived in the shadow of violence. His father, who had to endure the high pressure of the workplace and frequent late-night social engagements, would come home every night in a drunken and angry state, taking out his humiliation at work on Sean. The pointy leather shoes he wore to work became Sean's greatest fear: the pain he felt when he was kicked by the tips of the shoes, encased in hard metal sheets, and the sound of the metal clashing with the floor.

He realised that his father was unable to bend over because of his weak legs, so the bottom of the wooden table and under the wooden chair became his safe zone. Curled up in the small space, listening to the curses overhead and stumbling footsteps, Sean learnt to be silent. Sometimes after waiting too long, he would fall asleep under a table or chair; these shadowy corners were more reassuring to him than his own bed.

Thrid individual: Coco Wu



Coco Wu's life has almost never been in her own hands. From an early age, her parents decided her school, her hobbies, and even the way she dressed. Her parents saw this as 'love', but to Coco Wu she was just a projection of their unfulfilled dreams, an accessory to their status. She's like a doll in a window that's been dressed up.

Family dinners are supposed to be cosy moments, but for Coco Wu they become meetings about her parents' "growth plans". All that is talked about during the meal is her future plans, from changing schools to choosing a major, all of which are arranged by her parents before she is informed. This stifling feeling left her unable to find her identity and autonomy at the family dinner table.

Every word of instruction from her parents and every clash of knives and forks during meals made her nervous. This chronic repression led to difficulties in her adult life to feel comfortable eating with others at the table. She prefers to eat alone, or even enjoy her food on the bed in her room, because it gives her a sense of her own space and control over her food.

Fourth individual: Lily Gao

Lily Gao suffers from Intimacy Anxiety Disorder, experiencing cold sweats, shaking hands, anxiety, and even somatisation reactions when she has intimate contact with men, preventing her from having a normal relationship. The root cause of this stems from an unintentional childhood witnessing—one day while playing hide-and-seek with her friends, she hid behind the curtains and saw her father embracing another woman through the gap. She had always known that her parents' relationship was strained, and that they were only staying together to give her a “complete” family. But witnessing that moment firsthand was too much for her to bear. Since then, every time she tries to form an intimate relationship with a man, that image reappears in her mind, triggering an instinctive resistance.

Even though she resents her father for his betrayal, deep down she still longs for his love. In the sixth grade, her father was hospitalised for a long time due to a serious illness and could no longer hold her. During that period, she would curl up on the sofa, watching TV, and remove the cushions to build a space around herself—as if searching for a substitute for her father's embrace. Being wrapped up in that small space made her feel safe, even if only for a moment.



Types of Domestic Violence

1. Physical Abuse – Hitting, slapping, kicking, or using physical force to cause harm.
2. Emotional/Psychological Abuse – Verbal attacks, threats, isolation, and manipulation that damage self-esteem.
3. Sexual Abuse – Any non-consensual sexual activity or coercion.
4. Financial Abuse – Controlling a person's access to money, employment, or financial independence.
5. Technological Abuse – Using digital tools to stalk, monitor, or harass someone (e.g. GPS tracking, message surveillance).
6. Coercive Control – Ongoing behavior to dominate and isolate someone without necessarily being violent.
7. Stalking – Repeated, unwanted attention that causes fear (e.g. following, excessive messages).
8. Spiritual Abuse – Misusing religion or beliefs to control, guilt, or isolate someone.

Individuals	Types of Domestic Violence
Cecilia	<p><u>Physical Abuse</u>: The stepmother's slapping and confinement in a dark room (deprivation of freedom) constitute typical physical violence and environmental oppression.</p> <p><u>Emotional or Psychological Abuse</u>: Prolonged confinement and verbal degradation led to claustrophobia and loss of self-worth.</p>
Sean	<p><u>Physical Abuse</u>: The father's kicking with pointed leather shoes, causing physical injuries, represents typical instrumental physical violence.</p> <p><u>Coercive Control</u>: The father vented workplace stress through violence to maintain domestic dominance, forcing Sean to hide to escape.</p>
Coco	<p><u>Coercive Control</u>: Parents completely controlled Coco's life choices, depriving her of autonomy.</p> <p><u>Emotional or Psychological Abuse</u>: Rationalizing control as "for your own good" resulted in Coco's loss of self-identity.</p>
Lily	<p><u>Emotional or Psychological Abuse</u>: Parents maintained a false marriage, keeping Lily in long-term emotional conflict (both resenting and craving her father's love). Witnessing her father's infidelity caused direct psychological trauma, leading to intimacy disorders.</p>

Domestic Hard Violence

Artist: **Richard Billingham**

“Ray’s a Laugh”, 1996



Richard Billingham's photographs directly present the physical and environmental nature of hard domestic violence:

The direct documentation of violence: the drunken father, the scenes of physical conflict, and the chaotic living environment in the work are all typical manifestations of hard domestic violence - violence inflicted through physical injury, destruction of objects (e.g., dropping bottles, smashing furniture), and environmental oppression (dirty, crowded spaces).

Visualisation of the system of violence: the camera captures not only momentary acts of violence, but also the everydayness of violence - such as the father's emotional outbursts due to chronic alcoholism, and the mother's aggressiveness due to the stress of poverty, which constitute a continuous cycle of violence.

Billingham transforms scenes of violence into a grim reality through high-contrast colours, skewed compositions, and close-ups - such as the father slumped on a stained sofa or the mother's face contorted in anger - images that are both a record and an indictment of the structures of violence.

From the results of my research, individuals Cecilia and Sean are cases of domestic hard violence in their family environments.

For individual——Cecilia:

Clear presence of hard violence:

Stepmother's physical violence (slapping, locking up in a dark room) meets the definition of hard violence, i.e., inflicting physical harm and fear through physical means.

Power structures: the violence is repetitive and controlling, with the stepmother establishing a position of power in the family through violence, similar to Billingham's father's maintenance of family dominance through alcoholism and violence.

For individual —— Sean:

Direct evidence of hard violence:

The father's kicking and hitting with his pointy leather shoes, causing physical pain and bruises, is typical of instrumental hard violence (the same nature as the father's drunken physical assault in Billingham's work).

Instrumentalisation of violence: leather shoes, a symbol of power in the workplace, are transformed into an instrument of domestic violence

Violent environment: the bottom of the table where Sean hides is both a refuge and a witness to the scene of violence - just like the broken furniture and wine bottles in Billingham's shots, it becomes a material carrier of violent memories.

I mentioned earlier that individuals Cecilia and Sean are cases of domestic hard violence in their family environments.

According to the results of my research on Coco and Lily's childhood experiences, individuals Coco and Lily are cases of domestic soft violence and symbiotic strangulation in their family environment.



Spider (Cell) , Louise Bourgeois, 1997

Domestic soft violence:

Domestic soft violence, also known as psychological or emotional violence, refers to the mental oppression and harm inflicted on family members through words, behaviour and attitudes in the context of family relations, without involving direct physical harm. In intimate relationships, one partner may commit soft violence against the other through emotional manipulation, economic control or social isolation. Examined from a philosophical perspective, soft violence involves issues of freedom, power, and morality. It reveals the underlying controlling and controlled relationship in human behaviour and how this relationship affects an individual's self-perception and free choice.

Symbiotic Strangulation:

'Symbiotic strangulation' refers to a destructive emotional pattern in a family or intimate relationship that is characterised by excessive dependence and control. This dynamic severely limits the autonomy and independence of both partners, leading to psychological and emotional damage.

1. Emotional dependence:

Both partners show a high degree of emotional dependence.

2. Control and Domination:

One partner attempts to control the other's thoughts, behaviours and feelings in order to maintain their own sense of security and dominance.

This control extends to everyday life and major decisions

3. Dynamic Process:

Symbiotic strangulation is not static, but rather an ongoing, evolving interactive process that gradually moves from equilibrium to imbalance.

Over time, what was once a harmonious relationship may deteriorate into a state of mutual harm, where one partner's autonomy is 'strangled'.



For individual—Coco Wu:

Domestic soft violence:

From the perspective of domestic **soft violence**, Coco's parents exerted psychological oppression and emotional manipulation by controlling every aspect of her life—her education, career choices, and even her clothing—under the guise of acting "for her own good." This behavior perfectly aligns with the concept of soft violence as mental coercion through language and attitude. Notably, the symbolic significance of family mealtimes is particularly striking: what should have been warm gatherings became stages for power displays, with the clinking of cutlery serving as an auditory representation of control. This process of manifesting abstract power dynamics in daily interactions exemplifies how soft violence permeates routine family life.

From the lens of **symbiotic strangulation** theory, Coco's family dynamic reveals a progressive escalation of control. Initially framed as protective dependency, the relationship gradually evolved into total domination, ultimately eroding Coco's capacity for autonomous decision-making. This dynamic featured a twisted two-way emotional dependence: her parents derived self-worth from micromanaging her life, while Coco, after years of being stripped of agency, developed learned helplessness, resorting to extreme measures (e.g., eating alone) to reclaim a sense of control. This parasitic dependency vividly illustrates the theory's core tenet of mutual entanglement leading to mutual harm.

For individual—Lily Gao:

Domestic soft violence:

Lily Gao's case highlights the insidious nature of **domestic soft violence**. Her parents' decision to maintain a false marriage "for the sake of the child" constituted emotional blackmail and moral coercion under the pretense of family unity. Though devoid of physical aggression, this deceptive intimacy inflicted profound indirect psychological trauma—consistent with soft violence's definition as harm through omission or concealment.

Examined through **symbiotic strangulation** theory, Lily's family exhibited a toxic pseudo-symbiosis. Her father attempted to substitute genuine emotional responsibility with material compensation (e.g., gifting Barbie dolls), establishing a distorted economy of guilt. Meanwhile, Lily's conflicted yearning for paternal love: simultaneously craving and resenting it, trapped her in the classic strangulation logic of seeking security from the source of harm. Crucially, her act of building a "substitute embrace" with sofa cushions superficially resembled resistance but ultimately reflected how acts of defiance are co-opted by the system—a hallmark of symbiotic strangulation's cyclical dysfunction.

Material attachment, emotional projection

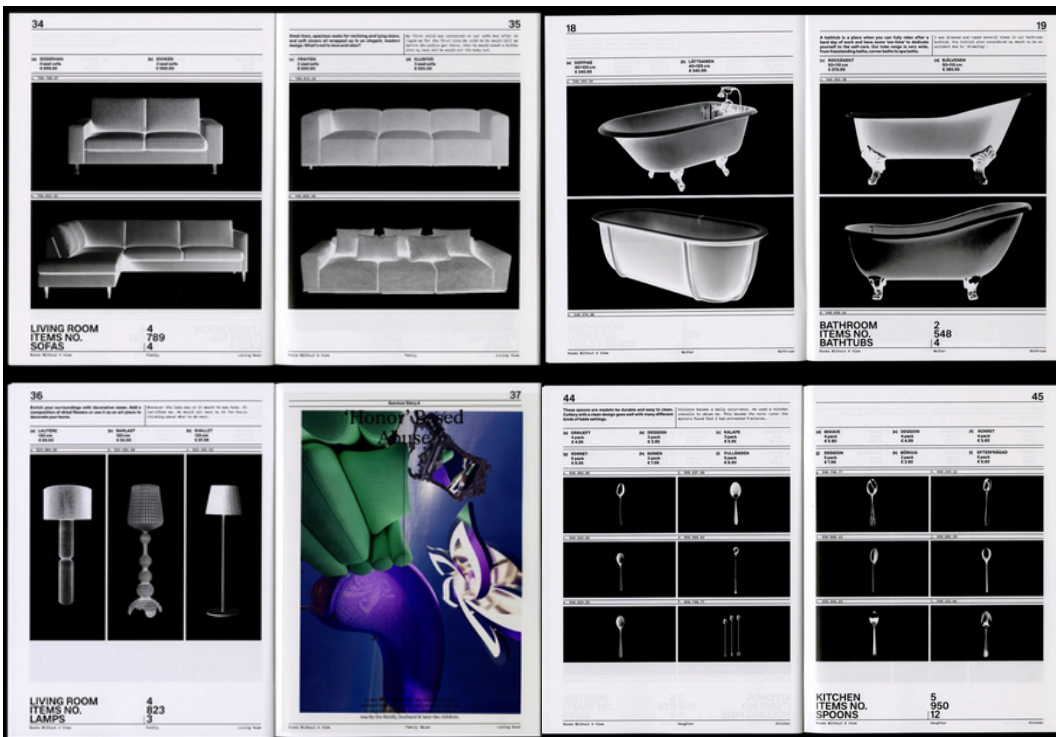
1. Material attachment and emotional projection: household objects as emotional substitutes

In environments of domestic violence and power imbalances, children often lack secure emotional connections and therefore project emotions onto household objects as ‘companions’ or ‘shelters’.

2. Breaking the definition of ‘inanimate object’: redefining the meaning of household objects

In domestic violence, everyday objects can be both instruments of violence (e.g., belts, shoes) and emotional support for children (e.g., dolls, blankets). By anthropomorphising, it is possible to break down the inherent definitions of these objects and reveal their dual roles.

Rooms Without A View, Lana Soufeh



Artist:

Lana Soufeh's project *Rooms Without A View* takes the story of Persephone, the Greek goddess of spring (a tale of love, grief and captivity), and uses the family as a framework to present and explore domestic violence and control. The designer believes that 'the concept of home does not universally inspire a sense of security and protection in everyone'. Therefore, she points out that *Rooms Without A View* deconstructs the assumptions of 'home' in relation to the concept of 'domestic violence' through different rooms and furniture.

The project is presented as a catalogue of home furniture, with each section based on a different room. The designer combines ordinary descriptive instructions with heartbreaking descriptions of the objects to tell the story of each victim. The work's melancholic overtones are further suggested by the monochrome, contrasting catalogue images provided by Berlin-based artist Moritz Jekat. Lana included colourful, surreal images of the rooms made by Moritz, which, she says, 'romanticise the rooms in the home as the fantasies of the victims of abuse.' *House Without a View* contains many links and emergency hotlines around the world that victims can turn to for help.

It is this way of using 'familiar everyday objects' as emotional media and carriers of trauma that inspired me to think about how to use 'household objects' in this project to tell the story of individual childhood trauma and the process of self-healing, and Soufeh's work made me realise that when viewers are confronted with familiar objects such as dining tables, curtains and mattresses, even if they have not experienced domestic violence themselves, they may still be able to relate to them because of their intimacy, and thus understand those seemingly distant but real emotional experiences. This way of expression, using objects as clues and guided by emotions, provides me with a creative path that can more naturally build empathy with the audience.

Joanna Piotrowska is a Polish artist working in the mediums of photography, performance and film, whose work reveals the complex relationship between intimacy, violence, control and self-preservation through the exploration of family relationships, power dynamics and human behaviour.

'Frantic', Joanna Piotrowska, 2014



concepts of the 'Frantic' series:

1. The symbolism of the shelter:

Piotrowska explores the adult fascination with shelters by reenacting childhood games (e.g., building shelters out of sheets, tables and chairs).

These shelters are not only physical spaces, but also psychological sanctuaries that symbolise the individual's efforts to find safety in the midst of domestic violence or power imbalances.

2. Functional transformation of objects:

Everyday objects (e.g., bedsheets, tables, and chairs) are detached from their original function and become materials for constructing shelters.

These objects are given a new meaning as both tools for protection and vehicles for emotional projection.

Joanna Piotrowska's work made me re-examine the complexity of the concept of home.

I pondered the question: if the home is really a safe place, why do we need additional shelter? I realised that these constructed spaces are more than just children's play; they are a form of self-defence, a subconscious response to emotional oppression or controlling relationships. Such seemingly fragile, temporary structures are actually self-protective intentions.

It was inspired by her, and so I will use some everyday household objects to build my own shelter. Those things that have always been with us in our daily lives: quilts, chairs, dining tables, become in this process the visual elements of my expressive theme. I didn't necessarily want to create an actual 'space' like Piotrowska, but I thought that I could also present the overall effect through clothes/styling or other ways.

After interviewing those 4 individuals, I did the table of the **household objects corresponding to each individual respectively that I extracted from their story information.**

Individuals	Household object of their emotional projection: Vehicle for describing childhood trauma / proof of being domestically abused	Household object of their emotional projection: Shelter (objects affect their self-identity and sense of security)
Cecilia	small, dark utility room	garment button, woolen yarn, knitting needle
Sean	pointy leather shoes with metal sheets	wooden table and stools
Coco	cultery	bed on bedroom
Lily	curtain	cushions of sofa

The process of finding ways to express the visual effect of final photos



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Sean	pointy leather shoes with metal sheets	wooden table and stools
Coco	cutlery	bed on bedroom
Lily	curtain	cushions of sofa



Afterwards, I will do the set design based on the household objects that correspond to each of the 4 individuals in this table (on page 16)



edith monda is a set designer whose set designs are mainly handcrafted, mostly hand-painted and cut from cardboard. That's why this method of production gives the final effect a sense of childishness and surrealism. Such a method is worth my reference. Not only does this approach help me to better express the theme from a child's point of view, but it is also a sustainable fashion opportunity to make samples or final pieces from used cardboard boxes at home.

The process of finding ways to express the visual effect of final photos



**My Moodboard Tone:
Surrealism, humour, childishness,
a faint sense of sadness**



All photos by Szilveszter Mako. Szilveszter Mako is also a photographer who presents surrealist and fairytale images through a vintage oil painting style.

Set design ref & ideas of individual—Cecilia

Reference:



Household object of Cecilia emotional projection (Vehicle for describing childhood trauma / proof of being domestically abused): Small, dark utility room

Household object of their emotional projection (Shelter / objects affect their self-identity and sense of security): garment button, woolen yarn, knitting needle

I chose to represent the elements of **emotional projection** object on the Set design rather than Styling, Because then I can make a surreal sense of set design, like Tim Walker, and the visual impact will be greater.

Ideas:



1. Frame the house with brush strokes to show a sense of fragility.



2. The space of the paper house, which is narrower than the model, reveals a sense of suffocation and surrealism.



3. Items in the utility room: piles of cardboard boxes, mops/ brooms, sense of dirtiness

Set design ref & ideas of individual—Sean

Reference:



Household object of Seans's emotional projection (Vehicle for describing childhood trauma / proof of being domestically abused) : Pointy leather shoes with metal sheets

Household object of Sean's emotional projection (Shelter / objects affect their self-identity and sense of security) : wooden table and stools

Ideas:



1. A combination of solid stools & pieces of paper / irregularly placed stools



2. Pointed leather shoes (compare pointed leather shoes with flat shoes to show the inequality of rights in family)



3. Use the table as part of the model's body

Set design ref & ideas of individual—Coco

Reference:



Household object of Coco emotional projection (Vehicle for describing childhood trauma / proof of being domestically abused): Cultery

Household object of Coco emotional projection (Shelter / objects affect their self-identity and sense of security): bed on bedroom

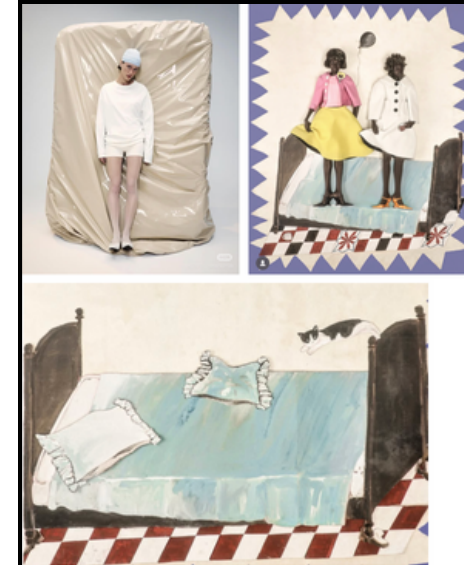
Ideas:



1. Dining table made from paper sheets



2. Giant cutlery to show the sense of oppression



3. Stand up paper bed

Set design ref & ideas of individual——Lily

Reference:



Household object of Lily's emotional projection (Vehicle for describing childhood trauma / proof of being domestically abused): Curtain

Household object of Lily emotional projection (Shelter / objects affect their self-identity and sense of security): Cushions of sofa

Ideas:



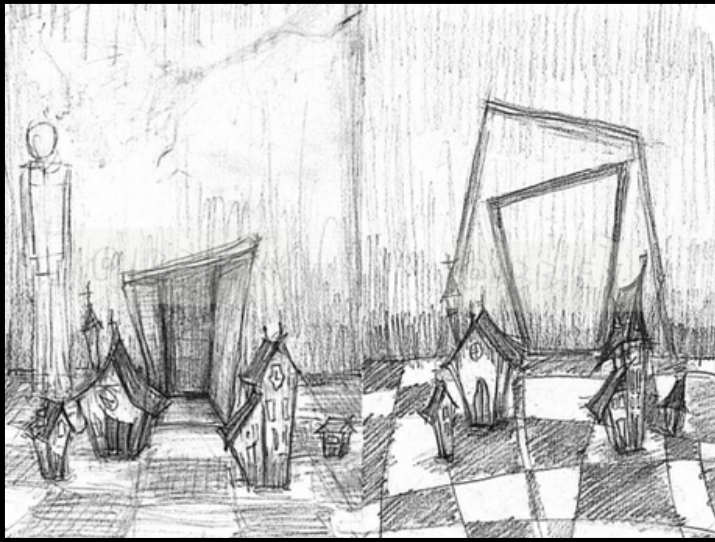
1. Curtains that are hung up high



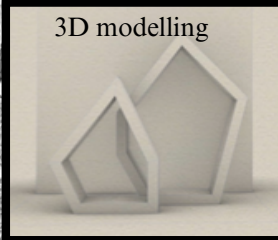
2. Stacked sofa cushions

Set design process of individual——Cecilia

Design draft



3D modelling



For the set design of this project, I sought out a student studying theatre design to collaborate with me. She is Chloe. After I communicated with her upfront about the project and the references I had made for the set design, we met to discuss and start with draft drawings of what we wanted the set design to look like.

1. For the individual Cecilia(me)'s set, we decided to make three paper and three-dimensional houses of different shapes and sizes.
2. The 3 small houses are smaller than people and the small house is able to convey the story of the individual Cecilia who is locked up by her stepmother in a dark and small utility room.
3. Chloe modelled the set design of the houses using 3D modelling software, so that we could see the general rendering in advance, and it would be easier to modify during our development process.



components

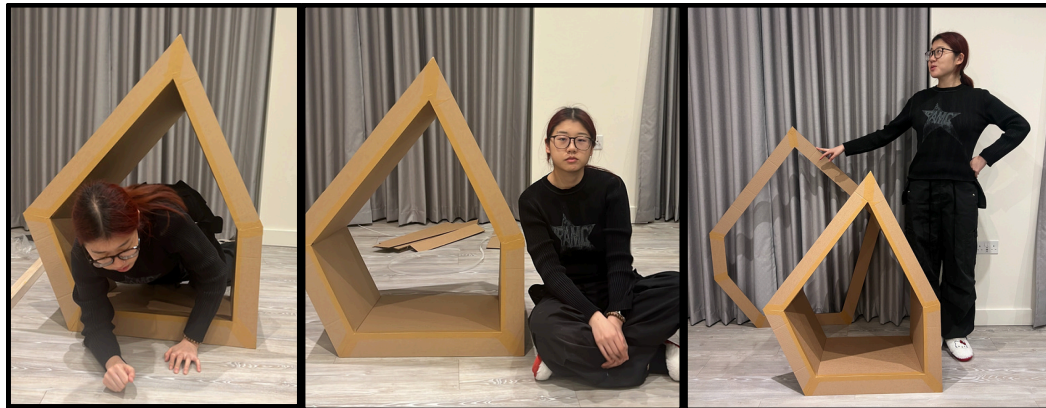
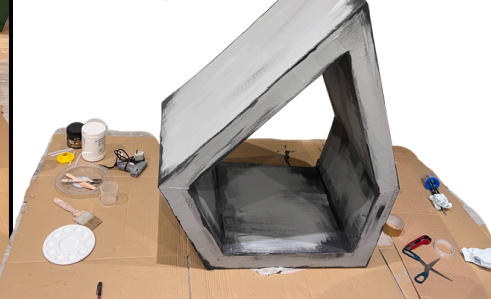
4. We started by purchasing the cardboard material from Amazon and checking that it was stiff and thick enough to stand up the tiny house we were making.

Chloe booked a laser cutting workshop at her school where we laser cut the large cardboard into the different parts of the small house. Once the cutting was done, all that was left to do was to put it together and build it into the shape of a house. Of course the process was arduous: carrying large cardboards, cutting for long periods of time, avoiding dimensional deviations, and experimenting with different thicknesses.

Set design process of individual——Cecilia



← The final built and coloured set props (for Cecilia's setting)

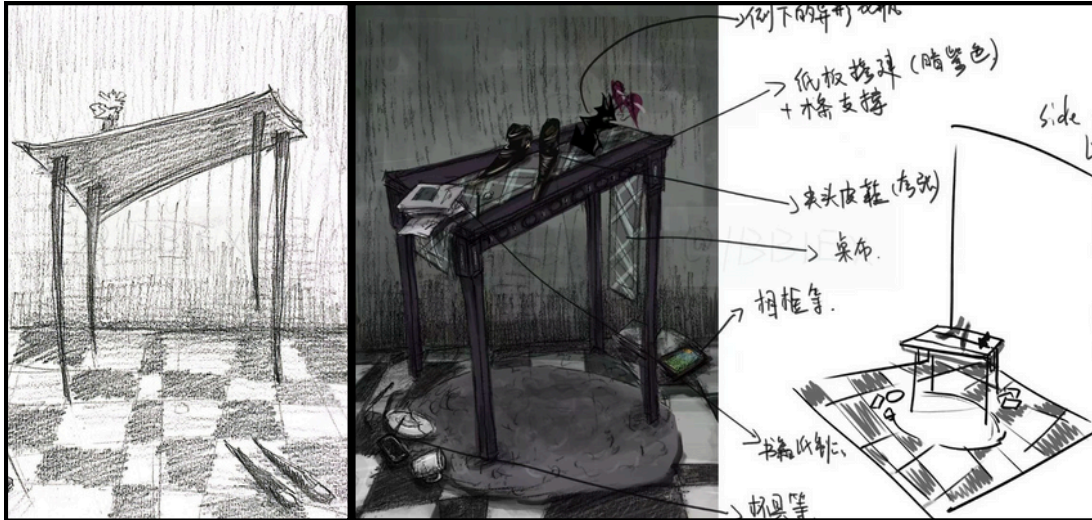


1. After building the basic framework, we will first test whether the size of the person can just fit into the small house, to make sure that the size and proportion of the house is okay, before we will go on the colour.

2. When colouring this set prop, we used black and white and grey to colour it. The grey and black were used to outline the shadows of the house, so that when the light hit the set prop, the little house would not be flat, but could highlight the three-dimensionality.

Set design process of individual——Sean

Design draft



1. For the individual——Sean's set, we decided to make wooden table that is bigger than normal table and similar height with human. This big table is what sends the message that for Sean, a table where he can hide from his father's domestic violence is a source of security and a shelter.



← The final built and coloured set props (for Sean's setting)



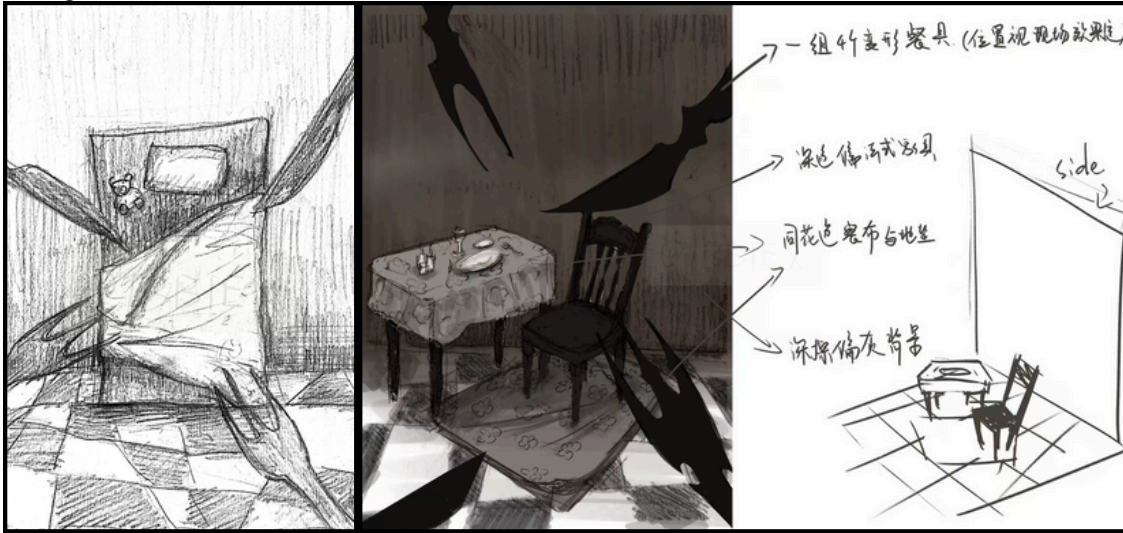
2. We intended to make a table of 1.6 metres in height and the whole table was made of cardboard. However, a problem arose when we were building the table after laser cutting the parts and realised that the cardboard was not hard enough to support the weight of the 'table top', nor could it stand upright at a height of 1m6m without collapsing.

So we decided to make the 'legs' of the table out of wooden sticks, which would be hard enough to support the table. As a result, after we purchased 4 wooden sticks, we found that they were too long and even exceeded the height of the backdrop, so we hurriedly ordered a hand saw to cut off the part of the sticks that exceeded the length of the table. This was obviously a very difficult challenge. It took us 15 minutes to saw off one of the 4 sticks in total, and it required a lot of strength. A new order for a more expensive and sharper saw was placed, which was slightly quicker, but still took a few minutes to saw one off.

After sawing the sticks again, it was time to join the cardboard 'table top' to the stick 'legs' and then it was ready for colouring.

Set design process of individual—Coco

Design draft



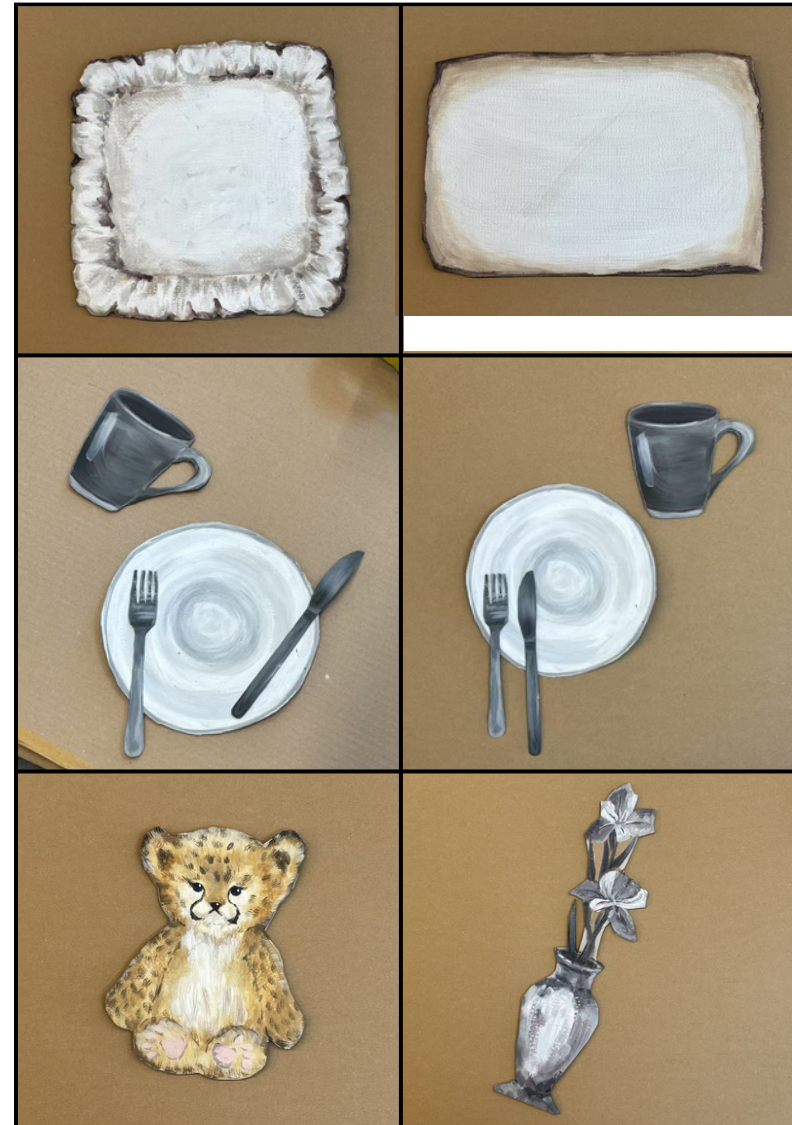
The final built and coloured set props
(for Coco's setting)

1. For the individual—Coco's set, we decided to make 'Stand up paper bed', and 'Giant oddly shaped fork'.
2. The 'Stand up paper bed' conveys the message that the individual Coco uses the bed in her bedroom as a dining table, and as a source of security and shelter for her.
3. The 'Giant oddly shaped forks' can convey the message that Coco is controlled by her parents, especially when eating at the dinner table with her family, her parents always have the power over her position, so the fork is more like a strange/deformed maternal and paternal love, and also a weapon to hurt Coco.



4. After we took the cardboard and cut out the shapes of the bed, sheets and fork, it was a case of carefully drawing the textures on the items, making sure that they appeared to be paper textures but with the texture of the 3D items highlighted. Colouring took a lot of time, and at the end, a cardboard stand was made behind the painted set props so that the 'bed' could stand up.

Set design process of individual——Coco



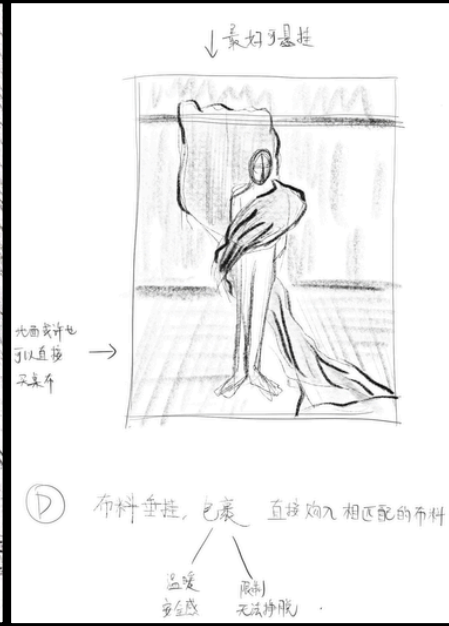
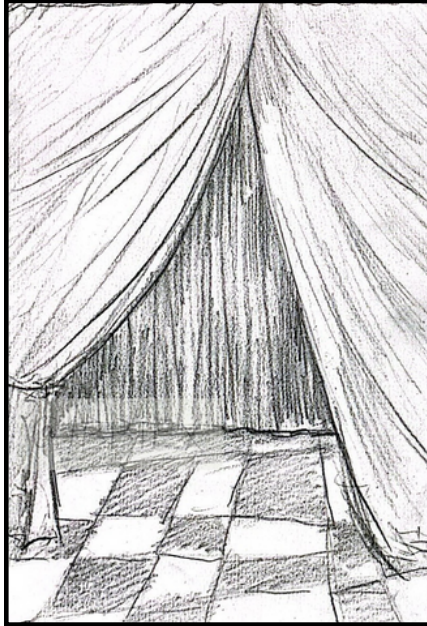
5. We then realised that the ‘bed’ was very empty, as it was too big, so it looked blank, so we planned to add some household objects that would make the ‘bed’ look more sophisticated and cosy, like coco in her own room. It’s like coco is in her own room where she can enjoy her food and be alone, and have control over her food.

We added items: two pillows, a set of cutlery, a doll and a flower vase. What you can notice here is that the same knife and fork set props we made on the previous page were sharp and oddly shaped, but here they are normal and soft. At the same time, it means that coco can find a sense of belonging only when she eats on the bed in her own room, so the whole is cosy.

You can see that the styles of the set props ‘bed’ and ‘giant fork’ are completely opposite.

Set design process of individual——Lily

Design draft



For the individual——Lily 's set, We bought a sheer curtain from Ikea to use as a set prop. The reason why we chose a slightly sheer material was because I wanted to convey the idea that Lily and her parents were pretending not to know that there was a crack in the family's relationship, even though they knew it was already there. Like the day of the traumatic incident, although Lily witnessed it while playing with the curtains, she both 'hid' herself and, as if she didn't, wished that she hadn't seen anything. So in this situation of family atmosphere trouble, each member of the family pretends that nothing has happened, just like the translucent curtains, which block the sunlight but not all of it. It's a very subtle feeling.

Backdrops for Setting Design

Painted by Matthew



1. I searched for an artist called Matthew and rented a backdrop from him, his backdrops are purely hand painted and in a surrealistic style. At first I wanted to hand paint the backdrop with my set designer, but due to time constraints and the fact that we couldn't find a fabric that was that large and at a good price to paint.

All photos by Szilveszter Mako.



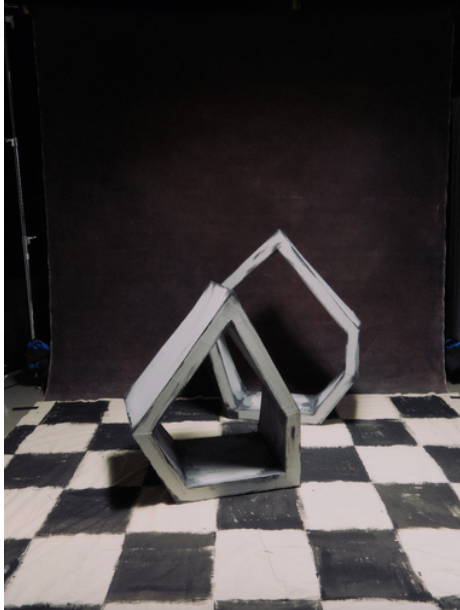
I envisioned the final background effect to look something like this, which would show off the texture of a retro oil painting, and better reflect the childlike sense of fun we had making the props.



2. According to the photographer I referenced earlier - Mako, to add more of a surreal homepage and oil painting feel, we chose to add a checkerboard patterned backdrop to place on the ground. This backdrop was hand-painted by us.

Final Set Design

1. For Cecilia:



2. For Sean:



Details:



3. For Coco:



4. For Lily:



Back Drops:



Garments Choices for Styling of Cecilia

designer: iitsnan



designer: Sally



designer: Sally



Household object of their emotional projection (Shelter / objects affect their self-identity and sense of security): garment button, woolen yarn, knitting needle

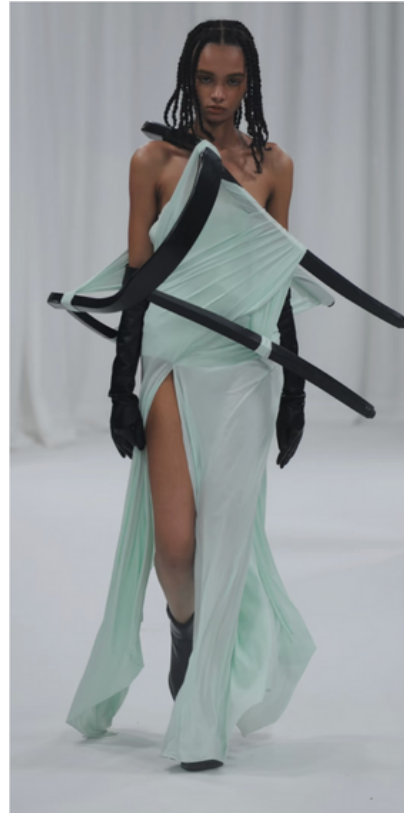
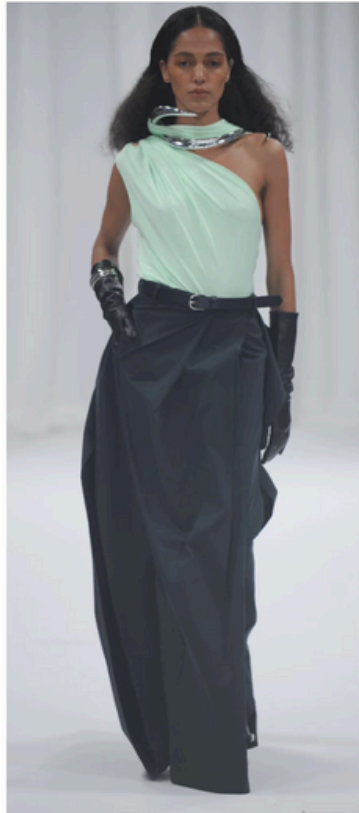
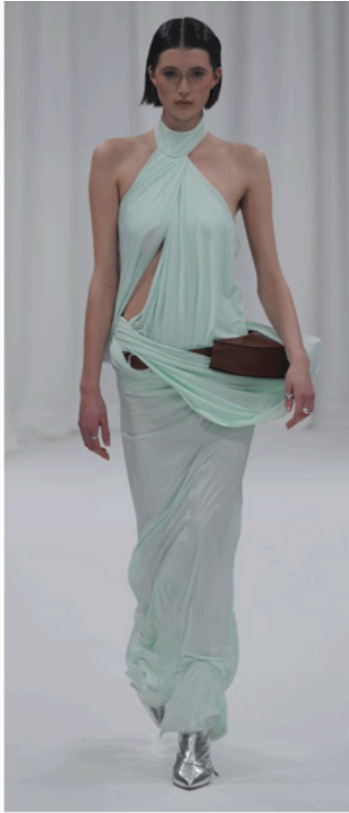
Unlike previous projects, this time I chose to contact some designers for clothing that fit my theme and then asked them for a loan of clothes for the shoot.

For the individual Cecilia, I wanted to take the elements of the items that are used as a shelter for the individual and express them through clothing.

As you can see from the pictures, the designers that I contacted to lend me clothes contained elements such as feathers, knitted fabrics, buttons, and woolen items. These clothes help me to express the security, healing and self-identity that these objects bring to Cecilia.

Garments Choices for Styling of Sean

designer: Cece kexin



designer: Sally



Household object of Seans's emotional projection (Vehicle for describing childhood trauma / proof of being domestically abused) : Pointy leather shoes with metal sheets

Household object of Sean's emotional projection (Shelter / objects affect their self-identity and sense of security) : wooden table and stools

For the look of the individual Sean, I wanted to express the elements of the items that are used as a shelter for this individual through the clothes. As you can see from the pictures, the design I contacted for the loan of the clothes, the elements in the clothes are wooden tables and chairs. This kind of clothes can help me to express that for Sean, these household objects help him to escape from domestic violence and bring him a sense of security and self-identity.

Garments Choices for Styling of Lily

designer: Cece kexin



Household object of Lily's emotional projection (Vehicle for describing childhood trauma / proof of being domestically abused): Curtain

Household object of Lily emotional projection (Shelter / objects affect their self-identity and sense of security): Cushions of sofa

designer: Ishan

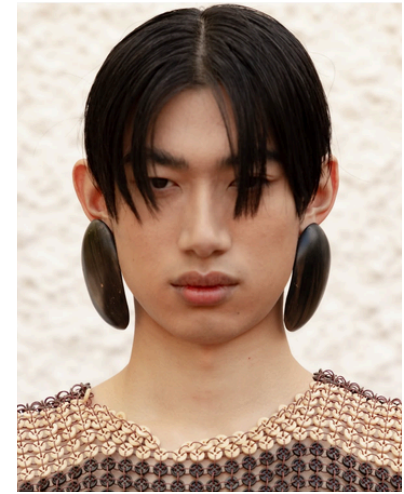


For the look of the individual Lily, I wanted to express through the clothes the elements of the objects that brought her domestic violence and those that acted as a shelter for this individual.

The combination of the first green top and the wooden neck piece is like hanging curtains. And the second black dress has a fabric that looks like the fluffiness of a sofa cushion

Jewellery choices for Styling

All from the Designer: Ivory



I also borrowed some jewellery with a furniture feel, like wooden earrings and rings. And some silver rings that look like stainless steel cutlery. There are also some large wooden rings with silver cutlery attached, they come as a collection. I spent a lot of time looking for the right pieces to move on to the next step of FITTING.

Fitting & Styling for Cecilia

First Look:



Purple stockings + white stockings (two layers)

Black high heels

Feather decoration on the pocket
(I used 3 different coloured feathers to make a gradient effect and then glued them together) The feathers also express the individual Cecilia's desire to escape from the small utility room and be free.



Fitting & Styling for Cecilia

Second Look:



White Cotton Bottoms

Blanket as bag

Feathers as Earrings



Fitting & Styling for Sean

First Look:



Gold Earrings

Left: Wood grain bracelet*3

Right: Wooden Bracelet*1

Wooden Necklace

Gold coloured ring

Black Silk High Heels

The wooden piece around the waist can be seen as a 'round table' (household object).

Fitting & Styling for Sean

Second Look:



The metal jewellery that encircles the neck is sharp and clearly visible with the sharpest part against the neck. This one would express the domestic violence and suppression of the individual Sean being hurt by his father's metal pointed leather shoes. The feather ornament I made is placed next to the metal, as if using the gentle strength of the feather to resist the violence.

Fitting & Styling for Coco

First Look:



Metallic Shiny Bottoms

Black Open Toe Heels

Woodgrain Small Bowl Ring (Small Fork and Spoon Included)

First Look with big hat:



This large hat wraps around the human body like a quilt on a bed and expresses 'shelter.'



Fitting & Styling for Coco

Second Look:



Black wraparound coat in quilted fabric.

Metallic Earrings

Metallic Keys as Belt Chains



Fitting & Styling for Lily

First Look:



Wooden large earrings

Wooden rings (each side)

Pointed Toe Shoes



Fitting & Styling for Lily

Second Look:



Gold coloured single drop earrings

Gold Bangle

Gold Circle Rings

Black feathers on chest

Black Silk Heels





Behind the scene of fitting

Hair & Makeup

reference: curl hair

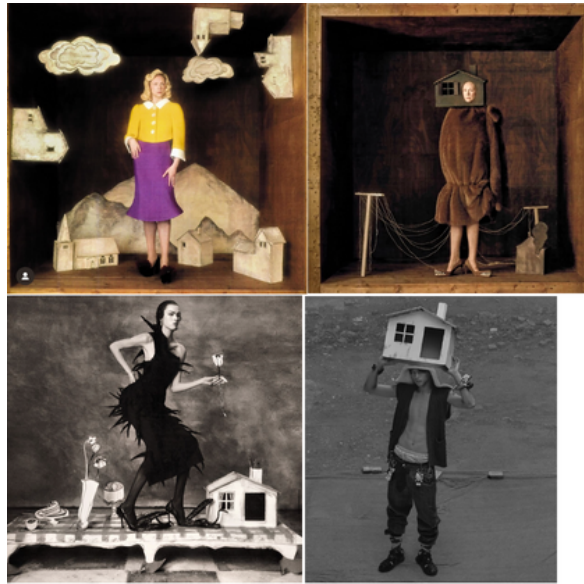


Final MUA

reference Makeup: Lilac + yellow eyeshadow, red lips



Pose ref of Cecilia



1. Side angle sitting inside the frame of the house

Stand in the middle of all the houses and interact with them

Body limbs through small holes in the houses

