

MONSTER

Surface is Everything

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“Most consumers don’t want design innovation...  
they want their garments to get them laid”<sup>1</sup>

-Nicole Phelps, Director, Vogue Runway

Humor is imperative in fashion design. Life is too short and people are too imperfect not to be laughed at. There's too much difficulty and pain in the world, and if fashion can alleviate that pain from one person, for one second, it has done enough.

Current menswear takes itself too seriously. Menswear critics, bloggers, and designers often think of design as a measurement of the construction quality of the products. I believe that construction exists only to support the message of a product. If the construction of a product is all the product has to say, it's probably not a product worth listening to.

Thus, there's a gap in the market for expressive and humorous menswear, which I'm trying to fill. These products must be well constructed so that they are considered a part of the menswear market. But they should be free from the American menswear traditions that have prevailed for centuries and still reign today. In infiltrating the menswear market, the products will be better able to reconfigure it.

The current positioning of masculinity in American society has led to an uncomfortable double standard in which men are allowed to be interested in fashion while still retaining their fragile masculinity. Unfortunately, they can't be interested in fashion design that's less than conventional, as it's seen as feminine. I hope to use my designs to free menswear from the fragility and toxicity of masculinity.



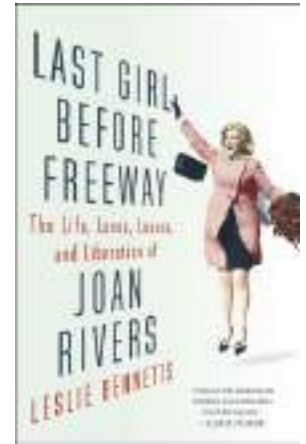
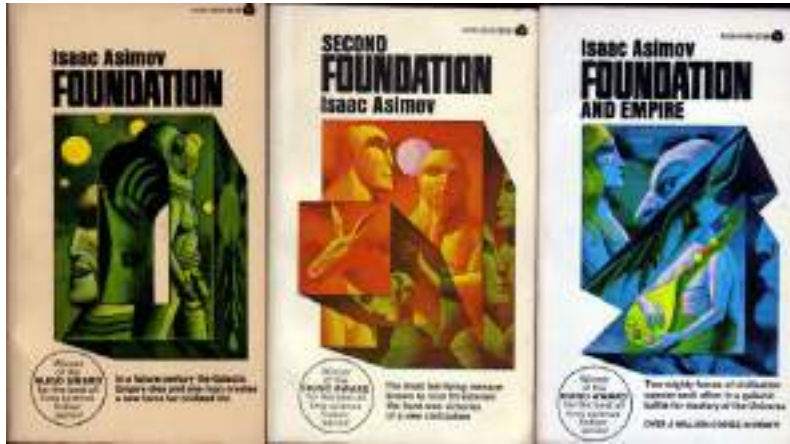


# DESIGN CRITERIA

How the product should look:

- FUTURISTIC FUTURISTIC FUTURISTIC
- HYPERSATURATED HYPERSATURATED
- DIGITAL DIGITAL DIGITAL
- PSYCHEDELIC PSYCHEDELIC PSYCHEDELIC
- REFLECTIVE REFLECTIVE REFLECTIVE
- INTERNETRIBAL INTERNETRIBAL
- GARISH GARISH GARISH
- GLAMOROUS GLAMOROUS GLAMOROUS
- MULTI-LAYERED MULTI-LAYERED MULTI-LAYERED
- UNCONVENTIONAL UNCONVENTIONAL UNCONVENTIONAL
- MINDFULLY MAXIMAL MINDFULLY MAXIMAL
- INCONGRUOUS INCONGRUOUS INCONGRUOUS
- GENDERLESS GENDERLESS GENDERLESS
- CRYSTALLINE CRYSTALLINE CRYSTALLINE
- FUNCTIONAL FUNCTIONAL FUNCTIONAL
- LAYERABLE LAYERABLE LAYERABLE
- MIXED-MEDIA MIXED-MEDIA MIXED-MEDIA
- IRIDESCENT IRIDESCENT IRIDESCENT
- EFFERVESCENT EFFERVESCENT EFFERVESCENT
- HUMOROUS HUMOROUS HUMOROUS
- IMPOSSIBLE IMPOSSIBLE IMPOSSIBLE
- QUEER QUEER QUEER

My designs are always informed by what I'm reading when I'm not working. Below, some selections on what I've read over the course of this product design and take aways from the texts:



### *Foundation Trilogy* by Isaac Asimov

This sci-fi series provides a very rich world for the user to immerse themselves in. Full of inspiration about what the future could look like.

### *Last Girl Before Freeway: The Life, Loves, Losses and Liberation of Joan Rivers* by Leslie Bennetts




Despite her many setbacks and seeming career-ending failures, Joan Rivers never gave up, and never stopped taking life as the joke that it is.

### *Neuralink and the Brain's Magical Future* by Tim Urban

This long-form article profiles Elon Musk's newest venture Neuralink in stunning detail. The future of humanity isn't as simple as it is now...



# QUANTITATIVE

Country ?	Acquisition		<input type="checkbox"/>	Operating System ?	Acquisition	
	Sessions ?	↓			Sessions ?	↓
	120	% of Total: 100.00% (120)			240	% of Total: 100.00% (240)
1.  United States	107	(89.17%)	<input type="checkbox"/>	1.  iOS	76	(31.67%)
2.  Australia	3	(2.50%)	<input type="checkbox"/>	2.  Macintosh	71	(29.58%)
3.  China	3	(2.50%)	<input type="checkbox"/>	3.  Windows	60	(25.00%)
4.  Japan	2	(1.67%)	<input type="checkbox"/>	4.  Linux	19	(7.92%)
5.  Brazil	1	(0.83%)	<input type="checkbox"/>	5.  (not set)	10	(4.17%)
6.  Germany	1	(0.83%)	<input type="checkbox"/>	6.  Android	4	(1.67%)
7.  France	1	(0.83%)				
8.  United Kingdom	1	(0.83%)				
9.  Turkey	1	(0.83%)				

# MARKET

Designing without numbers is pointless. The more statistics a designer has, and the larger the sample size those numbers come from the better. I upgraded the data that Google Analytics was gathering on my website for this collection and the new data gave me some great information on my consumers. First, about 60% of them are using Apple products. This suggested that all products in the collection should be designed to fit Apple products. Secondly, approximately 85% of my web visitors were coming from American cities (5% suburbs). This suggests that my designs must be made for the life of an urban resident, a person who uses and loves Apple Products.

# ANALYSIS

# MY HEROES:



**Ettore Sottsass**, *Industrial Designer*

His most famous works include the Carlton Room Divider, his Valentine Typewriter, and his Telefono Enorme. He is influenced by his use of bold lacquered color and his recreations of conventionally functional objects in fun design oriented color-ways. Interestingly, he disliked having his products read as “consumerist” which lead him to design more experimental/non-consumerist objects later in his life.



**Ross Lovegrove**, *Industrial Designer*

His windmills are an interesting take on a boring, utilitarian structure. His water bottles do the same for a conventional and already known object. His Solar Tree is an intriguing way of dealing with street-lights in an attractive and sustainable way. He's influenced by organic forms and structures.



**Zaha Hadid**, *Architect*

Known at her school as “the inventor of the 89 degrees,” Hadid’s work often combined striking curves and shocking angles to create architecture that is unlike much of the other architecture in the world. Like many futurists, Hadid seems uninterested in rectilinear forms. Her work tends to stick with the generic materials palette of futurism, with glossy blacks and whites and matte grays with pops of color throughout. More than anything, her other nickname “queen of the curve” seems to describe her work quite

# WHY THEY MATTER

**Karim Rashid, *Industrial Designer***



His website is a great introduction to his aesthetic and branding. His fan is an example of how he reshapes everyday objects to make them look extraordinary. His life table is a great example of his color sensibility. Rashid's sources of inspiration seem pretty varied, from curvilinear to geometric structures. His choice of materials is usually pretty straightforward, either going for a matte rubber material or a glossy colorful material. He's also influenced by psychedelic art, op-art and pop-art.

**Verner Panton, *Furniture Designer***



He created sci-fi futurist furniture that managed to survive. One of the greatest challenges in designing "futuristic" things is that the future comes and the objects look retro, or lose their sense of the future. While I wouldn't say Panton's objects look futuristic anymore, they have still retained qualities that make them aesthetically appealing, which I think is all they need to do. He is influenced by "Organic forms and vibrant colors"

**Neil Poulton, *Electronics Designer***



His 'Rugged' External Hard Drives for LaCie are probably his most iconic design, as I can imagine most people familiar with the tech industry can recognize them. His lighting designs are minimal, modern, and tend to have a sculptural nature. Poulton's work is pretty standard for futuristic designs, utilizing glossy surfaces, organic shapes, and the occasional pop of color for work that is more interested in being playful.

# THE LGBT RIGHTS MOVEMENT

## THE INTERNET AS A TOOL FOR THE CREATION OF COMMUNITY

The explosion of progress made by the LGBTQ rights movement is unheard of in the history of social movements.

Internet-based communications technologies have been another driver of the LGBTQ rights movement. These technologies wouldn't have been possible were it not for generations of LGBTQ computer scientists and mathematicians. Arguably, we queers owe our lives to them. As such, I wanted to focus my research on the work of Alan Turing, one of the earliest computer scientists, who helped win World War II and was punished by the UK when they discovered he was gay.

## THE “WHITE PICKET FENCE HOMOSEXUAL”

The sudden exponential social progress LGBTQ+ people have made was won by sacrificing that which differentiates LGBTQ communities and bringing the ideals of our community closer in line with those of a heterosexual nuclear family. This notion of Americanized homogeneity has been described as “white picket fence homosexuality”. I design my products to help queer communities retain their aesthetic voice and their aesthetic history, while hopefully carrying that voice towards a better future.



# THE BRIEFCASE:

Since its beginnings in the 1st century, the briefcase has been associated with work and the protection of that which is precious. A large part of the history of the briefcase is in its name: it is an object for protecting documents, which were considerably more precious prior to the invention of the printing press.

That which is precious has changed in American culture. Ask any person emerging from an office, and they'll likely tell you the most important things they have on a daily basis are their computers, phones, and tablets. So why not reinvent the briefcase, which is a historic symbol of the ideal "white picket fence" man, for the radical LGBT consumer?

## A BRIEF CASE



# MATERIALITY

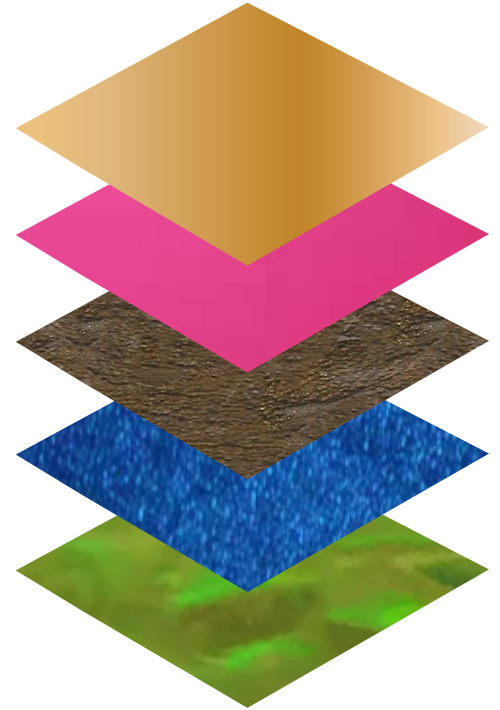
“AURUM” SHANK BUTTON (INSET)

“NUCLEAR SKY” METALLIC EMBROIDERY

“SPARKLING SOIL” PATENT LAMB

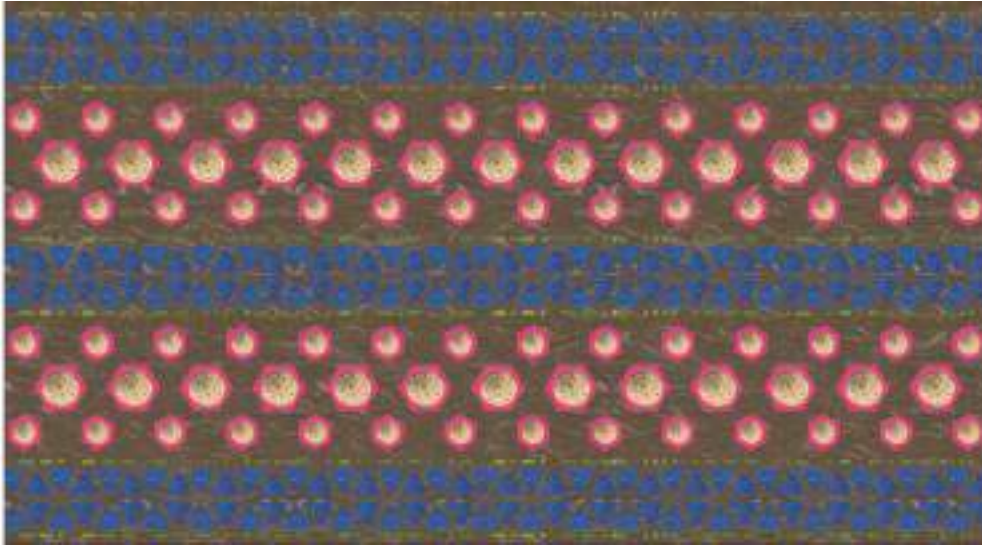
“AZURO” METALLIC CALFSKIN

“RADIATION” PLASTIC LENTICULAR FILM



These materials were selected for their reflective and vibrant qualities. These are qualities that are not conventional of menswear, and as such it's important to bring them to the menswear market. The “Sparkling Soil” patent lamb is closer to an earth-tone that would be expected of the men's accessories market, but the finishes on the leather lend it a surprising rigidity and reflectivity that is unexpected of leather products in the men's accessories category.





"GODS JRCA  
CQHJ UAKL"

## The final surface design mock-up

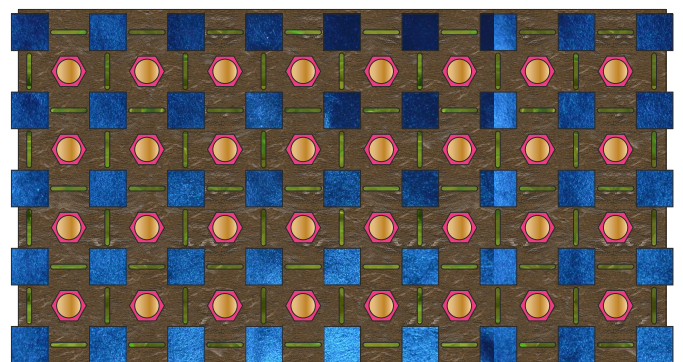
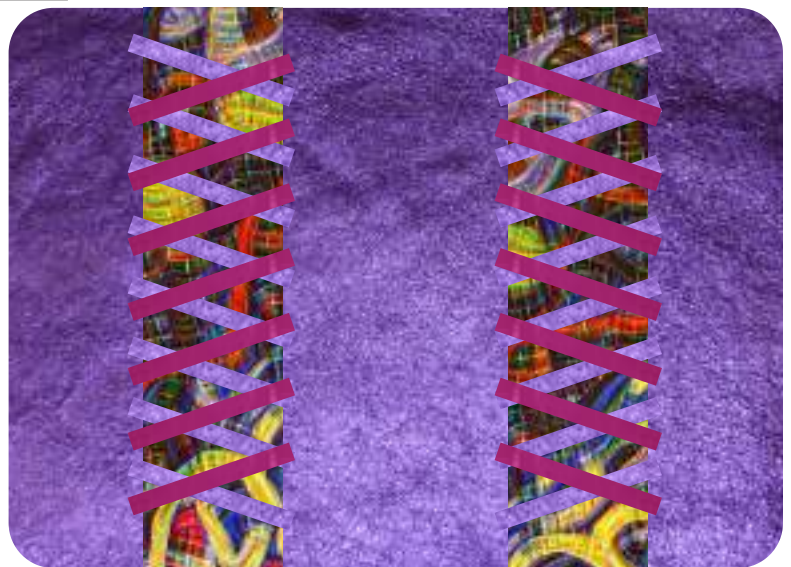
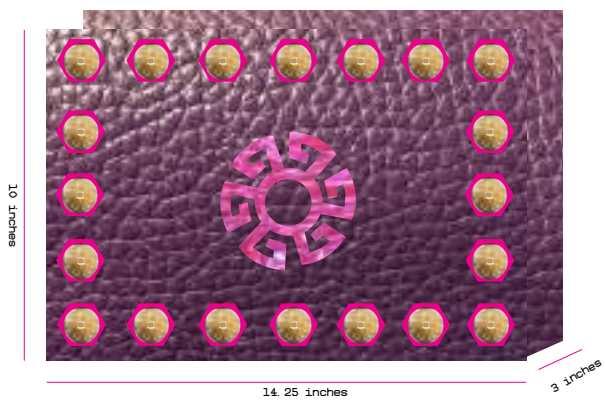
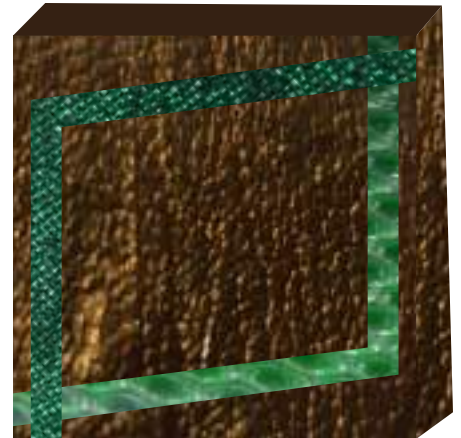
Upon finalization of materials, the process to create the above surface design that covers the body of the bag begins. The repetition of the hexagonal hot pink embroidery stems from the hexagonal nature of the cast button design which is set in the embroidery. This hexagon is broken into metallic blue equilateral triangles, and carried across the surface of the bag both to evoke the symbol of the pink triangle.

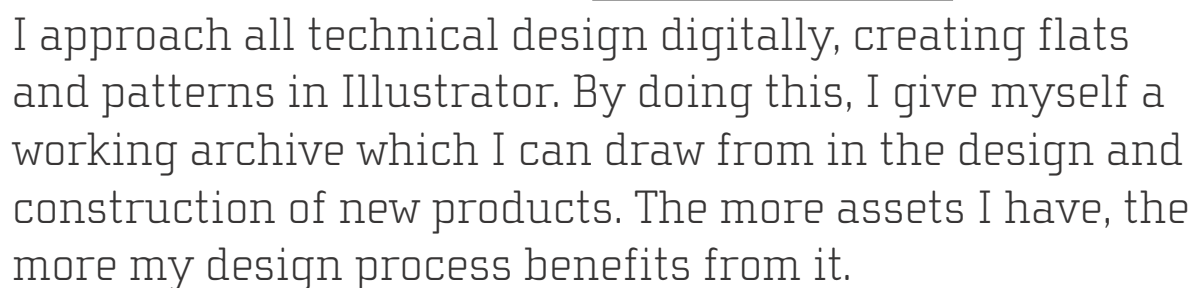
The green plastic dots and dashes motif derives from the expression "I LOVE YOU MR TURING" which was encrypted through the enigma cipher. The resulting gibberish was translated into Morse code and these dots and dashes were added as a motif to the bag. While the phrase "I love you" may not seem radical to contemporary viewers, love between two men would certainly have been radical when Turing was working on breaking the Enigma code.

# SURFACE DESIGN

MÖBIUS: Surface is Everything

# INITIAL SKETCHES





## MÖBIUS: Surface is Everything

# THE UNIVERSE

## BUILDERS



**GEORGE LUCAS**, *Director*

There's money to be had in every universe. No filmmaker realizes this more than Lucas, who created well past the parameters of what he needed to make the *Star Wars* franchise the smash-hit it is today. The key to the success of Lucas' films is that they don't stop with what they need to make the film, they design the universe the film is set in, creating a fully immersive experience for viewers.



**STEVE JOBS**, *Entrepreneur*

Apple devices work well on their own. The user experience is only perfected when the customer is using exclusively Apple Products. While there are many wonderful qualities that could be mentioned about Apple's design team, their deep consideration of The Network Effect is one of their commercially relevant design decisions. Good design should pique the curiosity the customer has for other products.



**J.K. ROWLING**, *Author*

In carefully examining the plot of the *Harry Potter* series, it's clear to see that J.K. Rowling crafted the story from the first book. In doing this she was becoming what George R.R. Martin would call an "architect writer". By carefully planning her universe from the outset, Rowling was able to make it that much more spectacular. In order to build out a successful brand, it should be clear from the very beginning which products and product categories customers of that brand would gravitate towards.



# THE CUSTOMER

## SOME CHARACTERISTICS:

Activist

Loungewear

Queer male

Avid reader

Mid 20s-30s

Sex-positive

Technologist

Environmentalist

Indie music junkie

Drinks: Margaritas

Lives in a big city

Some disposable income

Shops online more than IRL

Hobbies: Who has the time?

Vacations: Other large cities

Doesn't care about most fashion

Buys: underwear, perfume, condoms

Loves his job-despite the long hours

Weekends at a friend's place in Fire Island

Efficiency is of the utmost importance to him

Can be found in a club or bar on a Saturday night

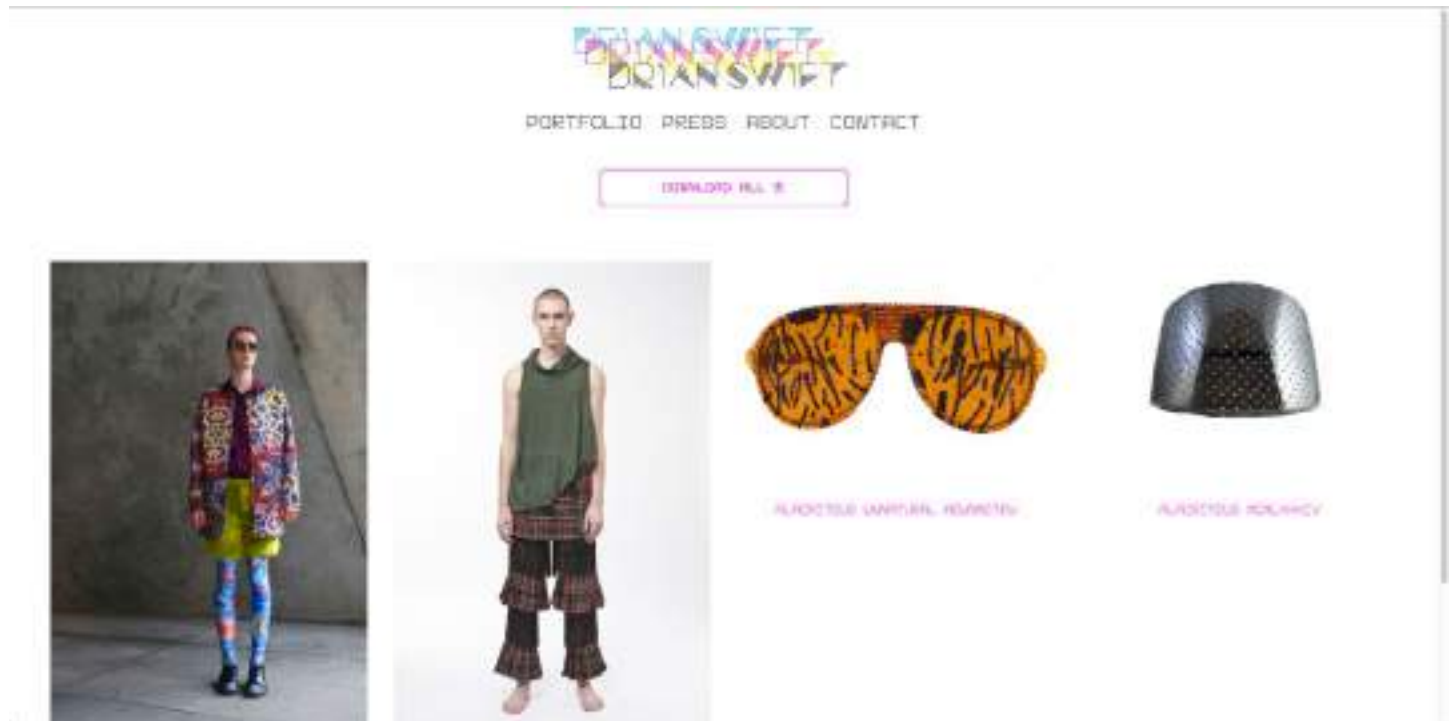
Subscriptions: NY Times, Wired, Apple Music, Amazon Prime,

Can be heard saying "do you have a charger? No the new one."



# STYLIST PORTAL

The press and promotion for all of my products always begins with one group of people: Stylists. I love stylists and I know how challenging their work can be for them. It involves coordinating with all of their designer contacts and seeing which pieces they have and which pieces they will have available for a shoot while balancing these pieces with the works of all designers that they're "pulling" from.



**“If something requires a large investment of time—or looks like it will—it’s less likely to be used.”**

Steve Krug

I wanted to make the work of my stylist friends a little easier, so I created a stylist portal on the web. Here, stylists can easily download some or all of the archive images of the designs I have available. If working with me and my designs is easier for stylists, it should follow that they will want to work with me more.



# A DEATH KNEEL: MAGAZINES

Perhaps the term “Death Knell” is a tad too dramatic. But the point still stands. Few members of the target demographic listed on page 17 subscribe to printed forms of media. Their work lives demand constant travel, and since it contemporary business class isn’t exactly glamorous, they have to have some way to keep what they want to read with them. If you asked them, they would also tell you that it’s much more eco-friendly to get your news digitally than to have it printed and delivered to you on a constant basis.

The target demographic gets their fashion information from social media, digital publications, and in person events. Social media and digital publications are a lot more efficient a way for them to digest information. In person events, while they require more effort, are a lot more fun than reading a printed periodical.

This massive shift in media consumption habits has changed the behaviors and expectations of this demographic. They will need the products to cater to them in a way that is instantaneous and flexible. The website will have one-click order options for all styles, with the possibility of 1 hour drone delivery in any major city. Slower forms of shipping and all returns must be free, in order to compete with their Amazon Prime subscriptions.

# IT'S ALIVE!

## Animated Product Videos

Showing videos in a printed text is a pretty tough thing to do. So this space will be devoted to discussing why the videos I make are important in the context of my work.

As mentioned before, the target demographic for my product has been conditioned to respond better to social media and digital publications than to printed ones. Logically, it follows that work should excel in those capacities that its format enables it to. The videos I create attempt to give consumers a better idea of how the product looks in three dimensions. Alternatively, the videos can be used to imbue photos with a sense of depth, dimension, and artistic expression that the still photos simply can't.

While these may seem unconventional in the context of conventional fashion/social media imagery, they have driven engagement with my audience. In fact, upon posting these videos they have been reposted by other popular fashion accounts, bringing in a total of 14,288 views and increasing my follower count close to 15%. While it's important not to get caught up in the shine and fake glamour of social media, videos seem to be a platform that my audience responds well to, so I will continue to try pushing the media for this project.

If you'd like to see previous examples of animated photos I've created to promote my products you can do that [here](#) and [here](#).



# CREDIT WHERE IT'S DUE:

Image Sources: (These are hyperlinks)

[Isaac Asimov's Foundation Trilogy](#)

[Last Girl Before Freeway: The Life, Loves, Losses and Liberation of Joan](#)

[Neuralink and The Brain's Magical Future](#)

[Ross Lovegrove](#)

[Karim Rashid](#)

[Neil Poulton](#)

[Ettore Sottsass](#)

[Zaha Hadid](#)

[Verner Panton](#)

[George Lucas](#)

[Steve Jobs](#)

Text Sources:

BRIAN SWIFT  
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