# Scenography Stage Design Realisation

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# Roles that I'm interested in

# Set Design

Research, experimentation and ambition all contribute to a visual portfolio which must include:

- Annotated Script
- Character Analysis
- Your process workbook
- Visual research and mood boards
- Initial sketches, design proposals and
- sketch models
- A 1:25 Scale Model showing your Final Set Design
- Provision of appropriate ‘build’ information plus instructions for Set Painting/Scenic Art

- **TASK DESCRIPTION**
- You are responsible for the creation of the physical space in which the action of your performed scene takes place. Your output contains all the scenery, furniture, props, appearance and overall look of the stage or set. Set design is also known as scenic design, theatre design, theatrical design and stage design. Set design or scenic design have become more popular in current terminology because they can be applied to television as well. A related and more recent term, scenography, encompasses the sound, costume, lighting, and all other technical designs of a theatrical production.
- The set/scenery you design should not exceed sixteen square metres in area and a physical height of three metres. Consideration should be given to virtual set extension via greenscreen. You can of course select your own dimensions within these parameters.
- It is necessary to produce a full scale set at this point. Sketch models, scale models and samples that clearly indicate the look and feel you want the scene to convey are also required.

This is the role that I’m most interested in, I want to challenge myself for this module. Set design has so many elements it will give me a greater understanding of the industry.

# Set dressing

- Research, experimentation and ambition all contribute to a visual portfolio which must include:
- Annotated Script
- Character Analysis
- Your process workbook
- Visual Research and Mood boards
- Initial Sketches and Design Proposals
- A final set dress design with reference material
- A Final Design for the visual appearance and functionality of any personal prop(s) with reference material.

**TASK DESCRIPTION**

When it comes to keeping audiences entertained, suspension of disbelief is absolutely critical.
This suspension is enabled through your role as a set dresser. Every object within a shot must be carefully placed and look as if it is part of a living, breathing world. Your task is to meticulously place each object so that it doesn't look out of place in the context of the scene or the director's artistic vision.

Having selected the scene from The Adding Machine, you are required to produce a set dressing proposal and related props for the characters therein. The set dress or personal prop(s) you design must take on-board Rice's stage directions. It is necessary to produce full scale set dresses at this point, models or samples that clearly indicate the look and feel you want the scene to portray. You are expected to create a minimum of two props that will be handled by the chosen character

# Scenic art

Research, experimentation and ambition all contribute to a visual portfolio which must include:

Annotated Script
Character Analysis
Your process workbook
Visual Research and Mood boards
Initial Sketches and Scenic Design Proposals
A final scenic composition with reference materials and look book.
A Final plan for the scenic design, timings and associations with visual elements and supporting reference material.

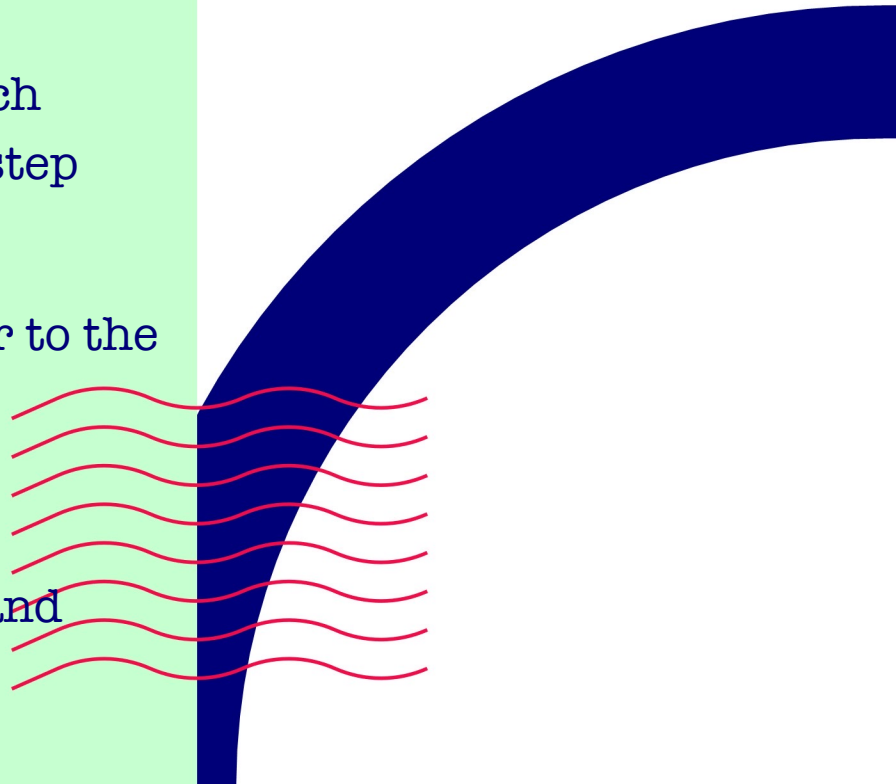
## TASK DESCRIPTION

- Scenic design is plays a critical role in the film or stage viewing experience. While it's perfectly natural to be drawn to the practical making side of theatre or filmmaking, those striking visuals are enhanced by the scenic design and surface treatments.

- Having selected the scene from The Adding Machine, you are required to produce a scenic design proposal and look book. Your designs and treatments must take on-board Rice's stage directions. It is necessary to compose full scale scenic treatment at this point; demos and samples that clearly evoke the sensibility of the scene are also expected. You are expected to produce samples and compositions that enhance the qualities of the set and characters therein.

# 7 steps of design

- Commitment is about sticking to an idea and keeping to the following steps
- Analysis involves making sure to ask as many questions as possible and exploring different ideas and pathways to lead us towards our final design
- Research means looking into specific locations, props, costumes designs and time periods that are talked about it in the script
- Incubation is considered to be one of the most important stages which allows my ideas to settle and further develope in my mind. This is a step that is typically forgotten about but is one of the most important
- Selection involves choosing our best ideas and getting one step closer to the final design where these choices will be more obvious
- Implementation is starting to finalizing our ideas
- Evaluation means looking back on the process and the final design and seeing what I could've done better



# Highlighting the script

- we decided to highlight important parts of the script such as props, costume, location, sound and lighting and set design.

- This is to help identify the information more quickly and also helps to understand the play and its locations, the character development and what they may be wearing. Also, the use of props that many of the characters use and the set locations. This helps us when we are put into smaller groups and given our roles.



# Script reading

- i read the script aloud many times and for the first two times we did it without a break. For the third time we had small breaks whilst reading to see if anyone I had any questions about the script.


analysis

# The adding machine









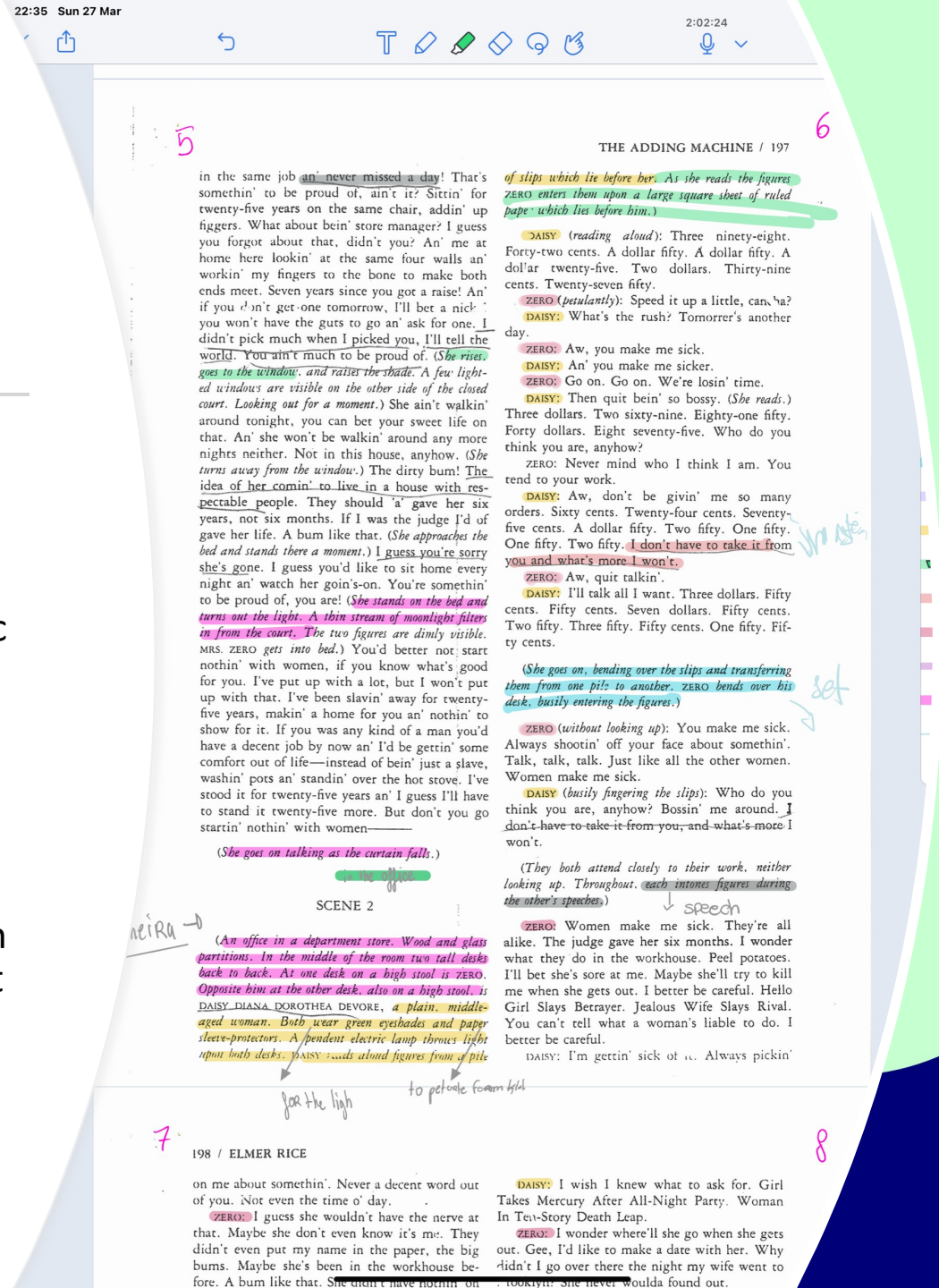


- The story revolves around Mr. Zero, an accountant. He discovers that an adding machine will replace him after 25 years at work. He snaps and kills his boss out of anger.

- Adding Machineis a 1923 play by Elmer Rice, is considered a foundational text for Expressionism, a literary movement that is concerned with human emotional responses .

# Analy script

- I wanted to show how I annotate my script I start off by assigning character to have a specific colour this helps me because I'm dyslexic so I can easily spot who's talking. I then identify locations certain elements in sets and any other important information that they may give me I also annotate in certain characteristics,Motion or anything that could reflect in the set And then in grey I write any questions that I have that .



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THE ADDING MACHINE / 197

in the same job an' never missed a day! That's somethin' to be proud of, ain't it? Sittin' for twenty-five years on the same chair, addin' up figgers. What about bein' store manager? I guess you forgot about that, didn't you? An' me at home here lookin' at the same four walls an' workin' my fingers to the bone to make both ends meet. Seven years since you got a raise! An' if you don't get one tomorrow, I'll bet a nickel you won't have the guts to go an' ask for one. I didn't pick much when I picked you, I'll tell the world. You ain't much to be proud of. (*She rises, goes to the window, and raises the shade. A few lighted windows are visible on the other side of the closed court. Looking out for a moment.*) She ain't walkin' around tonight, you can bet your sweet life on that. An' she won't be walkin' around any more nights neither. Not in this house, anyhow. (*She turns away from the window.*) The dirty bum! The idea of her comin' to live in a house with respectable people. They should 'a' gave her six years, not six months. If I was the judge I'd of gave her life. A bum like that. (*She approaches the bed and stands there a moment.*) I guess you're sorry she's gone. I guess you'd like to sit home every night an' watch her goin's-on. You're somethin' to be proud of, you are! (*She stands on the bed and turns out the light. A thin stream of moonlight filters in from the court. The two figures are dimly visible.* MRS. ZERO *gets into bed.*) You'd better not start nothin' with women, if you know what's good for you. I've put up with a lot, but I won't put up with that. I've been slavin' away for twenty-five years, makin' a home for you an' nothin' to show for it. If you was any kind of a man you'd have a decent job by now an' I'd be gettin' some comfort out of life—instead of bein' just a slave, washin' pots an' standin' over the hot stove. I've stood it for twenty-five years an' I guess I'll have to stand it twenty-five more. But don't you go startin' nothin' with women———

(*She goes on talking as the curtain falls.*)

SCENE 2

(*An office in a department store. Wood and glass partitions. In the middle of the room two tall desks back to back. At one desk on a high stool is* ZERO. *Opposite him at the other desk, also on a high stool, is* DAISY DIANA DOROTHEA DEVORE, *a plain, middle-aged woman. Both wear green eyeshades and paper sleeve-protectors. A pendent electric lamp throws light upon both desks.* DAISY *reads aloud figures from a pile of slips which lie before her. As she reads the figures* ZERO *enters them upon a large square sheet of ruled paper which lies before him.*)

DAISY (*reading aloud*): Three ninety-eight. Forty-two cents. A dollar fifty. A dollar fifty. A dollar twenty-five. Two dollars. Thirty-nine cents. Twenty-seven fifty.

ZERO (*petulantly*): Speed it up a little, can't ya?

DAISY: What's the rush? Tomorrer's another day.

ZERO: Aw, you make me sick.

DAISY: An' you make me sicker.

ZERO: Go on. Go on. We're losin' time.

DAISY: Then quit bein' so bossy. (*She reads.*) Three dollars. Two sixty-nine. Eighty-one fifty. Forty dollars. Eight seventy-five. Who do you think you are, anyhow?

ZERO: Never mind who I think I am. You tend to your work.

DAISY: Aw, don't be givin' me so many orders. Sixty cents. Twenty-four cents. Seventy-five cents. A dollar fifty. Two fifty. One fifty. One fifty. Two fifty. I don't have to take it from you and what's more I won't.

ZERO: Aw, quit talkin'.

DAISY: I'll talk all I want. Three dollars. Fifty cents. Fifty cents. Seven dollars. Fifty cents. Two fifty. Three fifty. Fifty cents. One fifty. Fifty cents.

(*She goes on, bending over the slips and transferring them from one pile to another.* ZERO *bends over his desk, busily entering the figures.*)

ZERO (*without looking up*): You make me sick. Always shootin' off your face about somethin'. Talk, talk, talk. Just like all the other women. Women make me sick.

DAISY (*busily fingering the slips*): Who do you think you are, anyhow? Bossin' me around. I don't have to take it from you, and what's more I won't.

(*They both attend closely to their work, neither looking up. Throughout,* each intones figures during the other's speeches.)

ZERO: Women make me sick. They're all alike. The judge gave her six months. I wonder what they do in the workhouse. Peel potatoes. I'll bet she's sore at me. Maybe she'll try to kill me when she gets out. I better be careful. Hello Girl Slays Betrayer. Jealous Wife Slays Rival. You can't tell what a woman's liable to do. I better be careful.

DAISY: I'm gettin' sick of it. Always pickin'

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on me about somethin'. Never a decent word out of you. Not even the time o' day.

ZERO: I guess she wouldn't have the nerve at that. Maybe she don't even know it's me. They didn't even put my name in the paper, the big bums. Maybe she's been in the workhouse before. A bum like that. She didn't have nothin' on

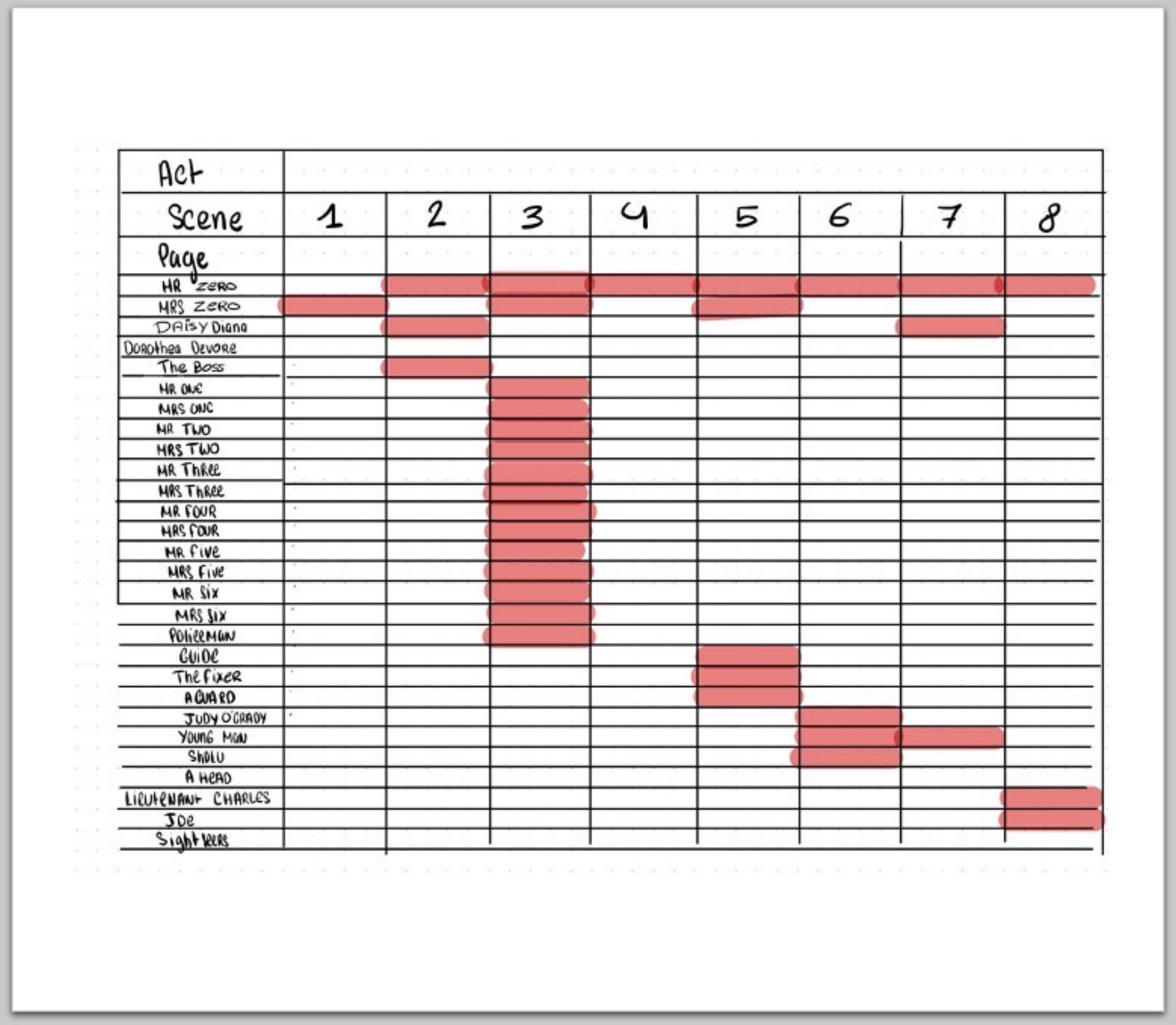
DAISY: I wish I knew what to ask for. Girl Takes Mercury After All-Night Party. Woman In Ten-Story Death Leap.

ZERO: I wonder where'll she go when she gets out. Gee, I'd like to make a date with her. Why didn't I go over there the night my wife went to Brooklyn. She never woulda found out.

# Pages breakdown

Here we have a page break down that we did as a group this helps identify which characters are present throughout the storyline

•This is a great tool be able to layout the script. I needed to identify the main characters and the supporting characters.  it is also a great organization tool for any of the departments because it helps you identify who will be on stage and what and when they need for costumes etc



# Analysis Questions

what is the PLOT? (what is the story about) the story revolves around Mr. Zero, an accountant at a large, faceless corporation. He discovers that an adding machine will replace him after 25 years at work. He snaps and kills his boss out of anger.

2) what is the THEME? (what is the message) we're all part of a machine

3) what is the LOGIC? (does the story make sense) I would say yes and no there is definitely elements of certainty but you get mixed with a bit of confusion in it and I think that's what intrigues people into the story

4) what is the EXPOSITION? (what are the characters doing/thinking) they were trying to live their lives in the best way possible they all want a happy life

5) what is the COMPLICATION? (what is the drama in the story) mrs zero kills his boss

6) what creates the TENSION? (what will happen next) after he get sent to prison it's very much unknown what will happen to him

7) what is the MAIN QUESTION? (what problem is to be solved) why is he like this and what is going to happen

8) what is the MAIN ACTION? (what event hooks the audience) the killing of his boss

9) what is the CAUSE OF THE ACTION? (what happens to the main character)  he finds out  he's going to be replaced by a machine

10) what is the RESULTING ACTION? (the answer to the main question) he will just live again he'll be being carted and have the same meaningless life

11) what is the CONCLUSION? (how does the story end) we missed a zero being reincarnated

12) who is the PROTAGONIST? (the main character) mrs zero

13) who is the ANTAGONIST? (could be one or more characters) I believe it's either life or Mr zero he is his own worst enemy

14) who is the MOST INTERESTING CHARACTER? (not always the main character) Daisy we don't know much about her all we know is that she's in love with Mrs zero and she has suicidal thoughts but I think that gives her a lot of opportunities and I would like to know more about her



# Research

# Chatercter analyse

# ZERO

What was no about him

- we know he doesn’t like his wife that much
- Thinks very highly of himself
- feels that women are less important than men
- is happy doing the same thing every day
- thinks about murdering his wife
- I am in the considers cheating on his wife
- Has feelings for Daisy his coworker
- Likes proper women in his words

Definition of  zero

Patient zero is the first person to contract a newly discovered disease or illness in an outbreak The hunt for patient zero continues 0 (zero) is a number, and the numerical digit used to represent that number. As the additive identity of integers, real numbers, and many other algebraic structures, it plays a central role in mathematics. In place value systems, 0 is used as a placeholder

# MRS ZERO

What we no about her

- we know that she’s a stubborn woman
- She wants more in life than zero can offer her
- She is very Nagi sometimes
- Complains zero does not have enough money I need to ask for promotion
- She wants to be the best of the best
- And have everything she can desire
- Dreams of a life where she doesn’t need to do anything
- And where everybody can admire her

Is my interpretation of what Mrs they’re looks like I design the costume based off of language from Harry Potter I imagine they probably have the same kind of style but I wanted to make it slightly modern twist that’s why we have the different colour purples mixed together if you feel like this represents a character because she is quite stubborn but that the same time can be slightly gentle which I feel like purple is one of those colours that can be very harsh and sometimes very light and pretty



# DAISY

What we no about her

- and she has suicidal thoughts
- She has some types of feelings for Mr zero
- Open thinks about that one time when they went on a work picnic
- Wants Mr 0 to pay attention to her

I imagine Daisy as about it is a spoken woman but can also have a Darkside I was imagine Daisy is a woman that thinks a lot about her future and if it doesn't go the way she wants it can make a very sad she imagines so much but receive so little

And I feel like dressing up in a mustard yellow clothing would be appropriate because yellow is of a catch in colour but it can also hide quite a lot of feelings you know it's such a bright colour and I have her dress up in these colours well inside she's actually quite sad and is thinking quite dark thoughts is quite A juxtaposition

# THE ADDING MACHINE






The adding machine is a type of mechanical calculator that is usually used for bookkeeping calculations. The earliest adding machines were usually built to read in dollars and cents in the United States. Addition machines were ubiquitous office equipment until they were phased out in favour of calculators in the 1970s and personal computers beginning in the mid 1980s. By the year 2000, adding machines were hardly used in American offices.

# EXPRESSIONISM

**Defining Characteristics Of Expressionism**

It was focused on capturing emotions and feelings, rather than what the subject actually looks like.

Vivid colours and bold strokes were often used to exaggerate these emotions and feelings.

It showed influences from Post-Impressionism, Fauvism and Symbolism.

- Artists  at the time did think outside of the box and  broke the rules of the prevailing art movements. I  believe that a lot of them make you want to question the value of art and the meaning of it.
- A lot of the work was quite shocking.
- Expressionist art is art that distorts the image of reality in order to convey the artist's inner feelings or ideas.
- The term expressionism "was probably first applied to music in 1918, especially to Schoenberg", **because like the painter Kandinsky he avoided "traditional forms of beauty" to convey powerful feelings in his music**.

# Paul Klee

Paul Klee, born in Bern, Switzerland in 1879, died in Munich in Germany, on 29 June 1940. The art movements  that influenced his work  included expressionism, cubism, and surrealism.



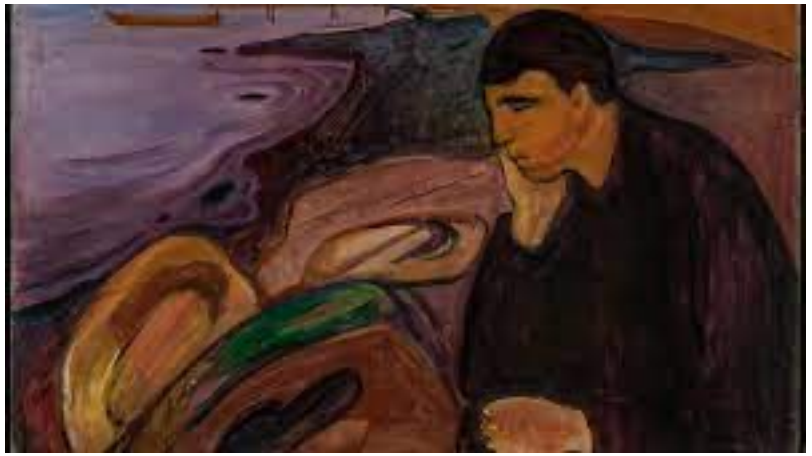


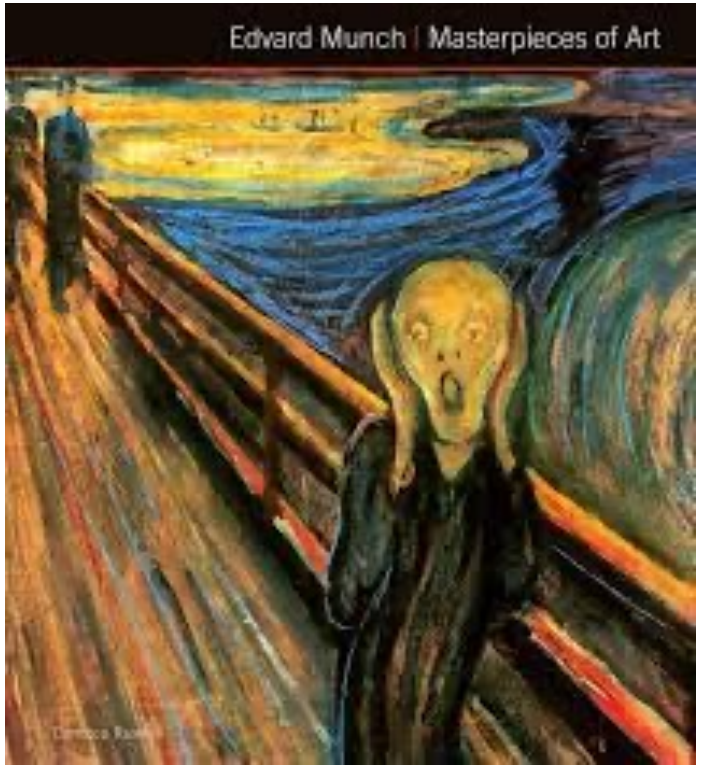




# Edvard Munch

He was a Norwegian painter who lived from 12 December 1863 to 23 January 1944. One of the best-known of his works, The Scream, has become an icon of world art.










# Art movement

## Impressionism
1820

It was the product of decades of art critics and member of high society scrutinizing many new artists about what they could paint.

Claude Monet.
Auguste Renoir.



## Realism
1850

Realism in the visual arts and literature is the general attempt to depict subjects as they are considered to exist in third person objective reality, without embellishment or interpretation.

Gustave Courbet.
Jean Francoise Millet.



## Art Nouveau
1890

Art Nouveau was most popular in Europe, but its influence was global. It is considered now as an important transition between the historicism of Neoclassicism and modernism.

Alphonse Mucha
Hector Guimard



## Cubism
1907

Is a form of art made up of geometric shapes, interlocking planes, and then Collages.
Pablo Picasso.
George Braques.



## Dada
1916

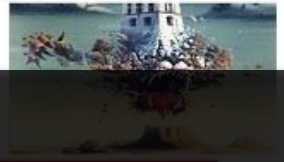
Is a form of art that took place during the 1st World War when artists in New York, Zurich and Munich questioned the meaning of art by using crude or simple objects as fine art.

Hugo Ball.
Tristan Tzara.



## Surrealism
early 1920's

Is a form of art when artists create dream-like paintings, especially nightmares, and are filled with mysterious objects that have been oddly changed in ways you couldnt see in reality.
Salvador Dali.
Max Ernst.



## Symbolism
1860

Symbolism was a late nineteenth-century art movement of French, Russian and Belgian origin in poetry and other arts.

Edgar Allen Poe.
Carlos Schwabe.



## Expressionism
Early 20th century

Expressionism was inspired most heavily by the Symbolist currents in late nineteenth century art.

Vincent van Gogh.
Edward Munch.



## Pop Art
1950

Is a form of art based on modern popular culture and the mass media. It was around in Britain in the mid 1950's and in the States in the late 1950's.

Andy Warhol.




Selection




# Mood board

This is the scene number two. What I imagine I want to do is work with the industrial side of art. I like the idea of a pendant light illuminating the set to cast some powerful shadows  and maybe I could also play around with different styles of desks and some illusions.

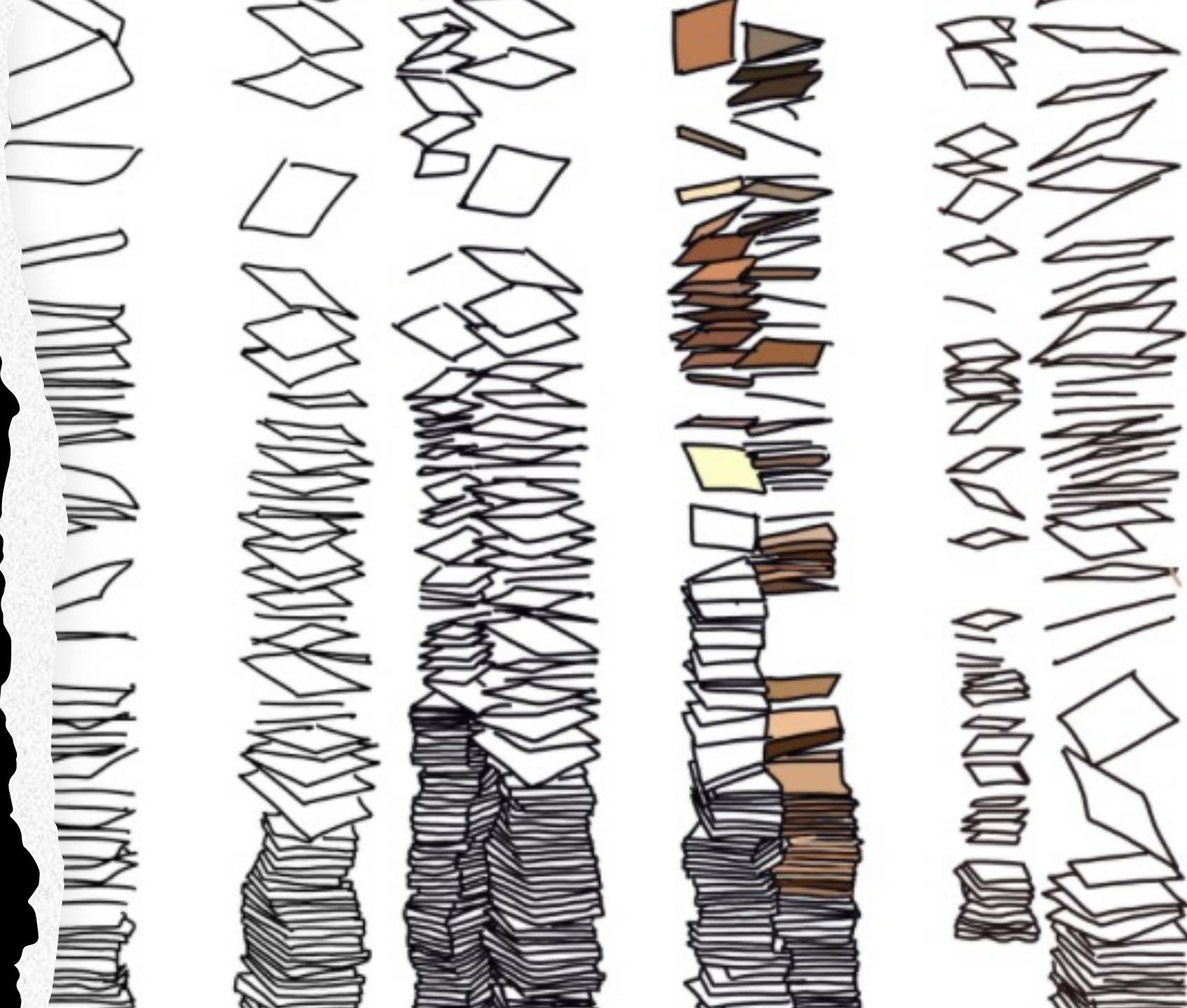
My name is Paratian was actually from another theatre show called Hades town this play reference a lot of Greek mythology the main characters are Orpheus and  even if he gets taken to the underworld and Orpheus travels to the end of the world to retrieve her displays about his story and how comes to save his love
The reason is my inspiration is because of the pendant light that you say it's very interactive as you can see from the images it's also a industrial coloured set quite dark colours and another interesting fact is the underworld is described as a machine and that the dead are very much the cogs that run the machine and they keep everything going smoothly the worker bees we can say
And I thought that was quite an interesting connection with the plate the other machine because the underworld is very much that's so the recycling reused over and over again

Something else that I really want to try is  the idea of using towers of paper that evokes the illusion that gravity doesn’t really affect the room. They could be slightly floating, and I thought that this could be a really fun and interesting illusion especially for an audience or TV. I also wanted to introduce these costumesthat are quite bright and lively  because I think that the set might be quite dark. I thought it would be really interesting if the costumes were influenced by  the Hunger Games.





Here we have an  illustration of the towers of papers that I mentioned previously.  I want to see how they would all look together and I very much want to experiment with this idea and even try and actually create a model or small mock up of it. faith I think what could be really artistic would be to play around with different coloured  or possibly transparent paper.







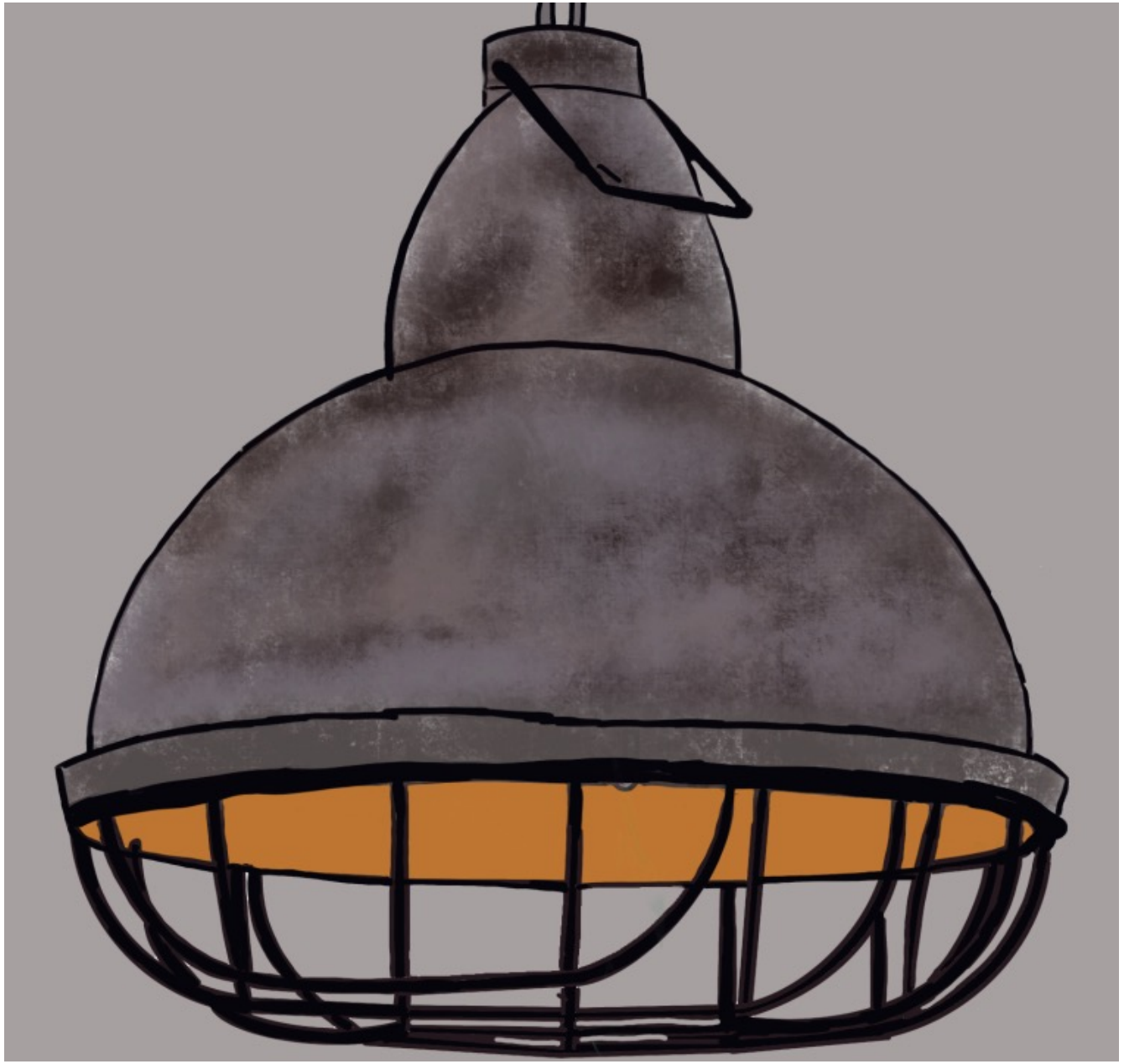








This is my illustration of a pendant light. This is very much the focal point of my set and anything
else around it really was secondary. I really like the idea of this light being able to move and to have the ability to highlight the dark drabness of the office that they’re working in.



- Colour palette

For this idea I wanted to use  very industrial colours to make the set quite dull and office-like.

What I’m imagining for the set is the use of beige colours mixed with grey. The only pop of colour is this yellow that you can see at the bottom which I would like to use for the chairs, so that it draws the attention of the audience to the actors. I have also tried out using  some of the blues, and I’ve done research on what offices looked like at the time.



# Theatre or TV

Performing on stage differs greatly from performing on screen because of the location of the audience. In a theatre, the audience is typically far away from the stage, so actors need to exaggerate their facial expressions and gestures so that everyone can see what is happening.

# First ideas

## Scene 2

My first idea was scene 2, the office. I want to use a very industrial and quite bland colour-theme  and the only pop of colour would be  the seats that could be a very mustard yellow. When Zero kills his boss, this is when the scene completely changes and with the help of neon lights, we would have a second set full of colourful doodles and sketches. I thought we could even use eyes to create the feeling that Zero is being watched at all times. When normal life is on the stage and he's peacefully working you wouldn't be able to see the neon lights,  but as soon as the lights and colour come through I also envisioned the towers of paper lighting up and reflecting the characters' emotions.











# 2nd Idea

For my second idea, I wanted to focus on the dining room scene, where Mr and Mrs  Zero come in and then later on their  guests are also coming to dine. I imagined that Mrs Zero has made this house an extension of herself, because her husband is rarely home as he's always working and he also doesn't really like his wife. It just screams of Mrs Zero and I want to make a very girly purplish room very much for a crazy cat lady. I have assigned her the colour purple because it can be a very warm and dark colour, which is how I imagine her character being. It could also represent a cruel side of the woman, who was also cold and stubborn. I have based Mrs Zero on the character of Dolores Umbrage in Harry Potter, who only wears pink, and Mrs Zero would only wear purple. Her house would also be  purple and would have cat ornaments and everything there would clash.

# Group

The plan is is to divide the class into four mini groups and then later on to pitch our ideas to the other groups. Hopefully we can take elements from each set and ideas from each group and put them together to make one big set.

So for the mini groups I was placed with Lleucu who is a set designer, and Cara who is doing lighting. At this moment in time Lleucu has Covid so we are having to do a lot of online work, but hopefully everything goes fine.

After discussing with my group, we came up with some key elements that we wanted to incorporate into the sets. Because Cara is working on the lights, we decided that we really wanted to bring set design and lighting together and incorporate as much as possible into the set.

We want to incorporate the neon lights and to have a industrial set and we really like the idea of having floating elements that could represent the characters drowning in their own thoughts.















After having a chat with my group we decided to go off and do some sketches. We chose some key words to be able to all stick to the same theme.

- What we know we want to include in our set
- Neon
- Towers of paper
- Industrial colours

Here we have my sketches, and as you can see I've stayed with using industrial colours such as brown, beige and grey. I haven't used anything too bright, the only bright thing apart from the neon would be the chairs and the desk. I wanted them to be a mustard yellow just so the audience can really focus on the actors.

My three sketches illustrate my idea of using the paper towels which can be raised as the monologue starts to create the effect that Zero is drowning in his own thoughts. When the boss enters, I want the neon lights to come on, revealing eyes on the walls and these can follow Zero. I very much want to include small LED lights into the towers of paper and to be able to control them with a remote control so that they change colour depending on Mr Zero's mood and what's happening in the scene. For example, when he murders his boss it could be really interesting if the lighting goes red and is very dark and ominous.



# STAGES

- For the stage I considered using a thrust stage, this is where the audience is surrounded on three sides. I feel like this could be a really interesting concept especially for the audience, as wherever they sit,  they can see a different perspective of the play.

- **Wha is a thrust stage ?**
- As the name suggests, these project or ‘thrust’ into the auditorium with the audience sitting on three sides. The thrust stage area itself is not always square but may be semi-circular or half a polygon with any number of sides. Such stages are often used to increase intimacy between actors and the audience.

- GROUP MEETING

We had a great discussion and we put all our sketches together this is also include cara who was doing lighting and we realised that we have similar style we decided to go to seance number two which is the office.

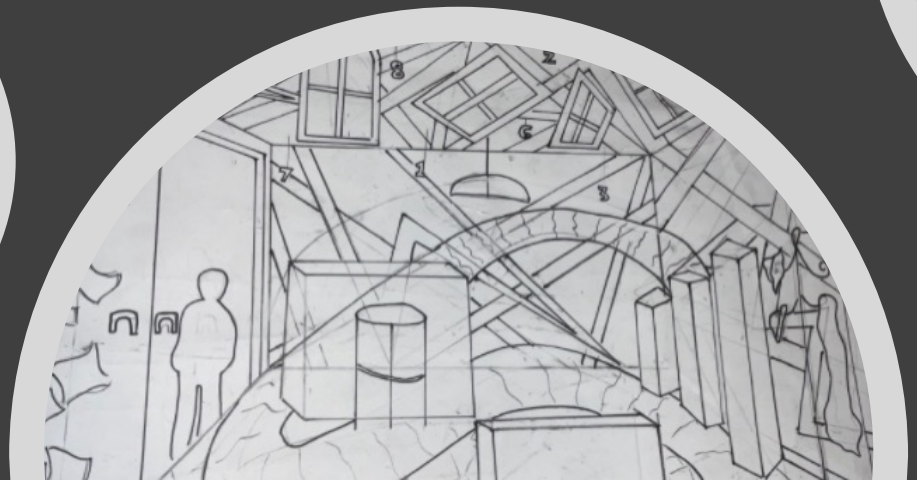
I thought was a fun and unique style and would be great for the light in the room to really bring out the craziness that's happening so we decide to come up with a final sketch of exactly what we wanted as a group and then pitch it to the rest of the class
















- Lleucu in one of her designs had researched these images that are based on German Expressionism. I really like these and want to use them in the set, as I find the shapes and colours to be really beautiful and telling their own story. In some bizarrely expressive way it is almost as if someone has taken a piece of chalk and got every emotion outside of themselves onto the wall.
- Lleucu then created different versions in black and white and we decided that they would be the background to our set. In the middle, we want to create the illusion of a spiral corridor which reminds me of the movie Corraline, when she crosses into a different world.
- Our decision was to the position these three designs on the back of the freestanding flats.

# Towers of flying paper

- I want to try and see if  I could make the flying papers so I did a model version out of white card and string. Then I proceeded to thread the white card onto the string and tie different knots so that the paper would lie in different places.

- This is quite successful for making the model, which is brilliant, so I'm going to try again but this time with thinner and clear string to be able to create the illusion of the paper flying.

- IF I WAS BUILDING THIS ON A GRAND SCALE FOR THE ACTUAL SET I WOULD CONSIDER USING  flame retardant paper. I considered using other materials but was scared that they would be too heavy and endanger the crew and the actors.





# Desk

In the script it says that there are two desks opposite each other in scene two what I want would be a metallic style desk so I found to one that we can buy an IKEA but it may be too much for a budget so I found a cheaper option which could we could use one of the desk at the University already have and then buy on Amazon Peel and stick wallpaper that has metallic design on it which we could just stick to the desk and peel off once we no longer need it this will leave no residue to the desk so no damages





The only problem with this is I'm not sure how the lighting would work with a metallic desk which is something I do you consider into my design and I also need to talk to our lighting Department

# Final sketch small group



- As you can see we have three walls in the back that all have different designs. This was to bring a bit more chaos to the set and to play with illusions, especially the Coraline style corridor in the back.
- We also have added the towers of paper and some extra flying furniture and objects. This can include the character's coats that they pick up during the scene so we can even imagine the characters are aware that everything is floating around them but they see this as normal or they decide not to react to it. The only burst of colour we have is on the chair to draw the eyes of the audience to where the actors are sitting.
- We decided to a metal frame around the stage to help suspend the hanging elements.

- For the neon aspect of this and the neon light you will have a glow which will come from the background where the paintings are. This will even be on the objects, the floor and in the towers of paper. This will be our chaotic element to emphasize the character's madness at this moment when the boss fires him.

We've looked into the cost of any neon light and there's one in particular which would cost us £25 and would be sufficiently bright.

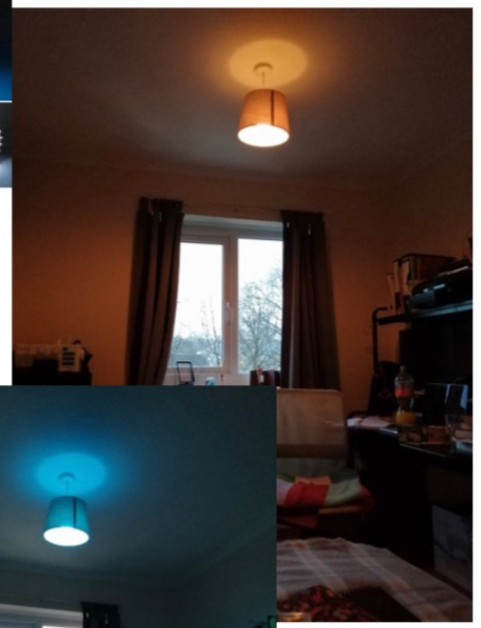


# Lighting

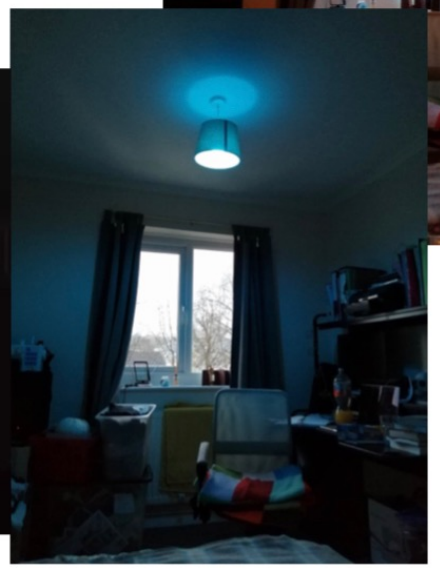
General

- Paper towers - LED lighting (strip), controlled by app.
- Pendent light - LED lighting (Bulb), controlled by app.
- Sidelight - Small power Fernel









This was provided by a lighting department in our group these would be the lighting is that we would be using for the set

# Perspective drawing

We were taught how to do perspective drawing we first were taught about choosing a fix point mostly eyelevel and then drawing every think on that eyelevel

To understand better we were given the task of sketching out cardboard boxes that were stacked on one another and then later graded by a lecture a lecture

This has helped me so much in understanding more on why am I sketches in the past didn't look as realistic as I needed them to and why certain object looked out of place so I'm hoping to take this information into the future sketches that I will be doi

- **Model 1**

My first model was created out of white card and foam and  the reason for using this is that some elements need to be made up of a more sturdy material. I realised after a lot of trial and error that the walls couldn't stand up as they weren't strong enough.

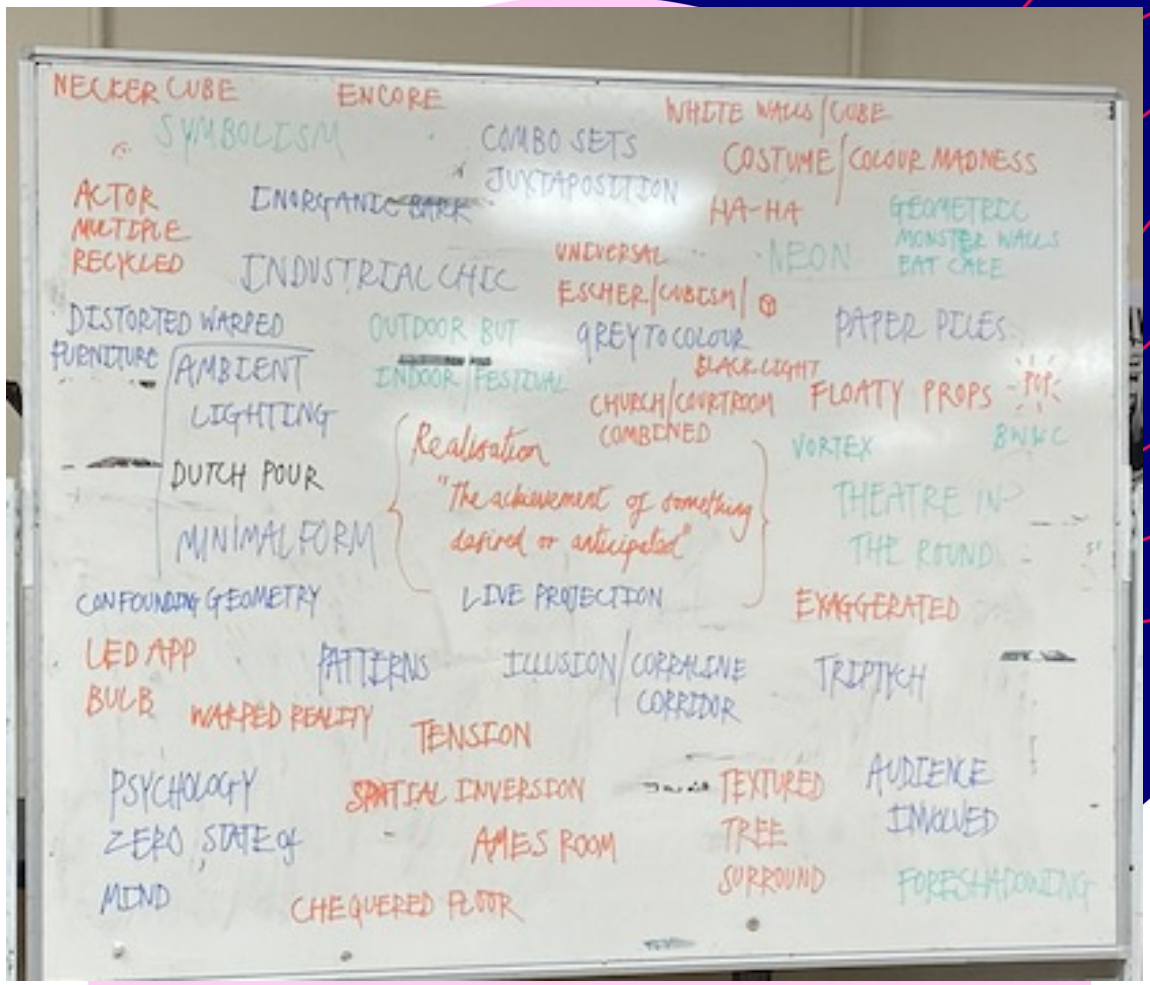
I wanted to create my original idea because of the development that had happened between then and where we are at the moment.

I started it making it in white,  but then felt like it was too bland so I decided to actually challenge myself a bit more and use the colours that I had originally sketched.

This model is a 1:5 which did make some elements of the chairs or table a bit fiddly, but all in all I’m quite proud of how it turned out. The flying stacks of paper were made out of white card and then painted over and have clear strings attached as planned.

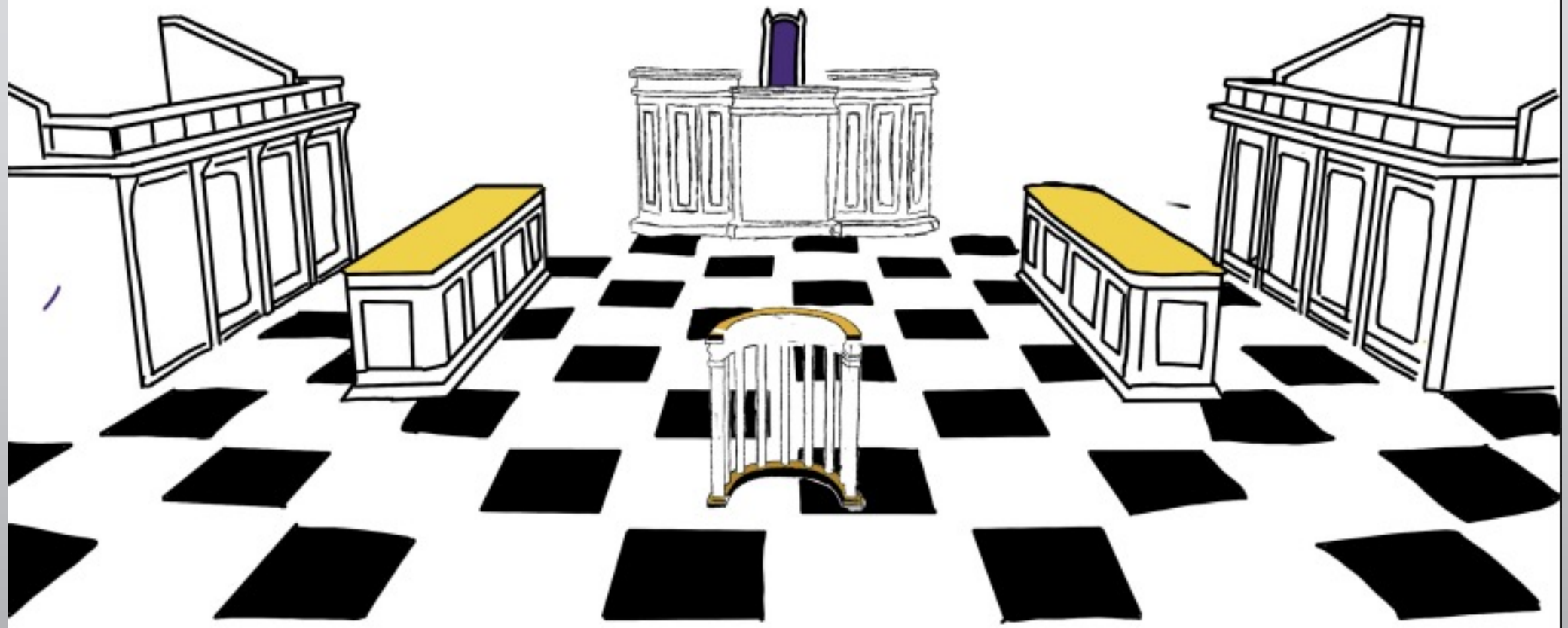


the four groups pitched their idea is to each other once that was done we wrote the elements of each group onto the whiteboard this was to sort out everybody's ideas and to really see what we created we then were given the task of picking some of the elements and coming up with some sketches or some mood boards for the Nextep it is constructing a set



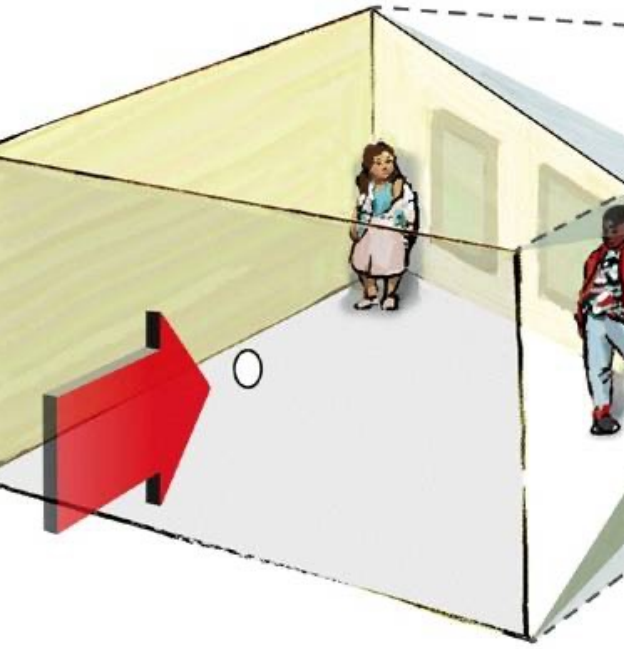

The words that stood out the most to me was a chequered floor and some sort of illusion but I couldn't quite pick out what style of illusion I wanted so I was going to leave that up to choice I decided to completely change of scene and actually go with the courtroom scene which is seen …. I consider they would be more to play round with I then use the perspective drawing skills that I learnt in a previous lecture and put test my drawing skills and sketched it up

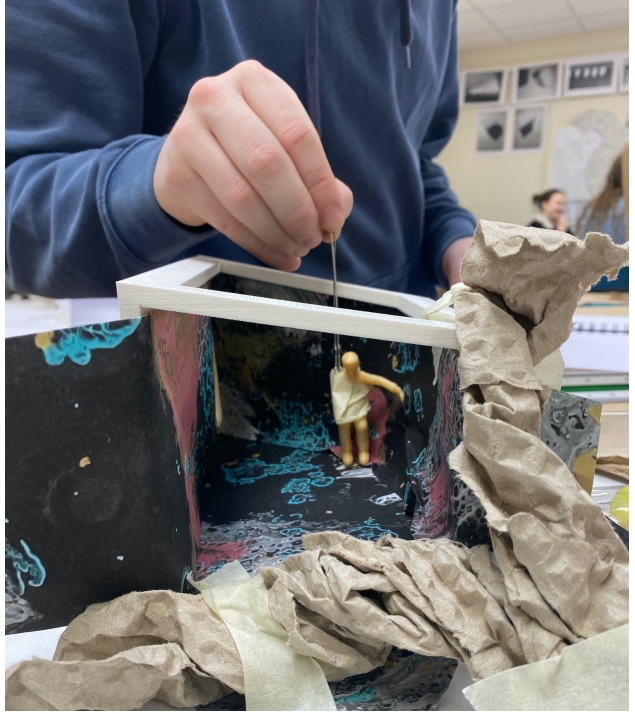
Design that I had for the court room



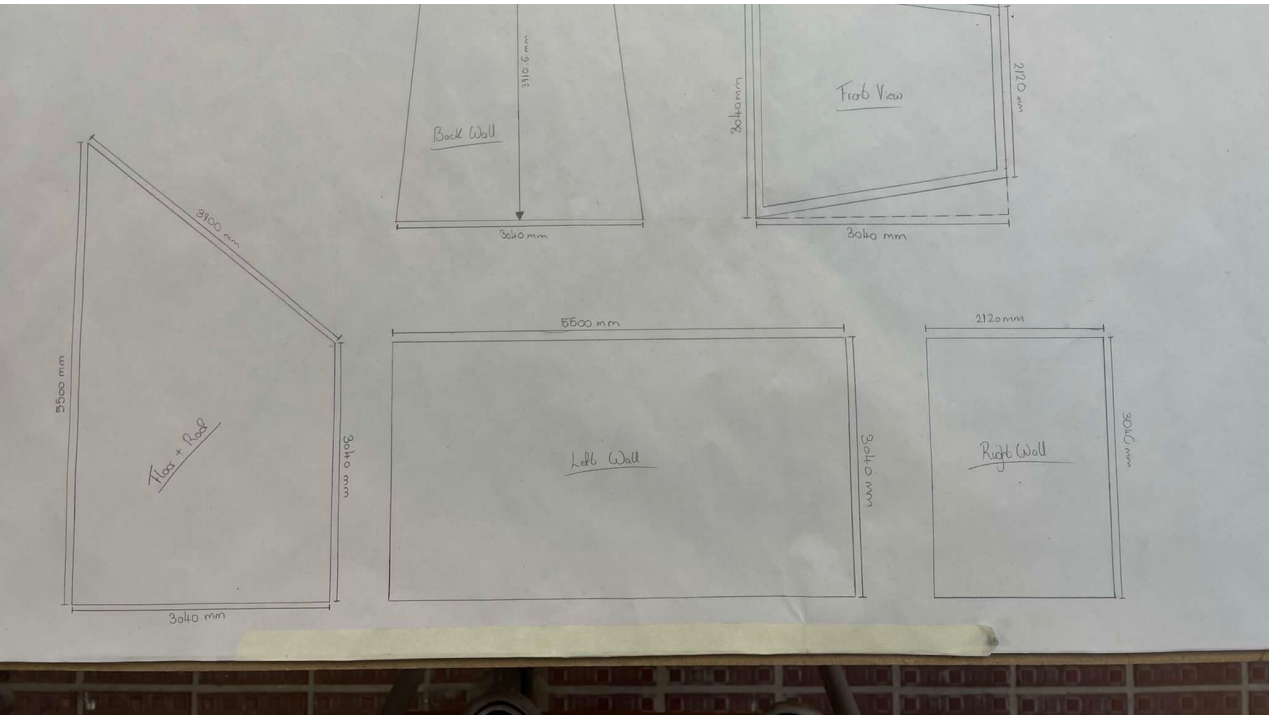
# New group and idea

- In our new groups we have three set designers, one lighting, one construction and one doing scenic art. We decided to put a few ideas together as the other group heads are very much focussing on a nature theme and had decided and in the end of the script to the design history and also ames room we decided to stick with the angel because we really like the illusion that it gives but inside put the ideas of seen to the office that my group had this was a great compromise and also very interesting because it did create this whimsical field to the set because we decide to keep the tree but have it on the outside the engine just as if it was holding the entire set together or you could have it even saying that nature is taking over





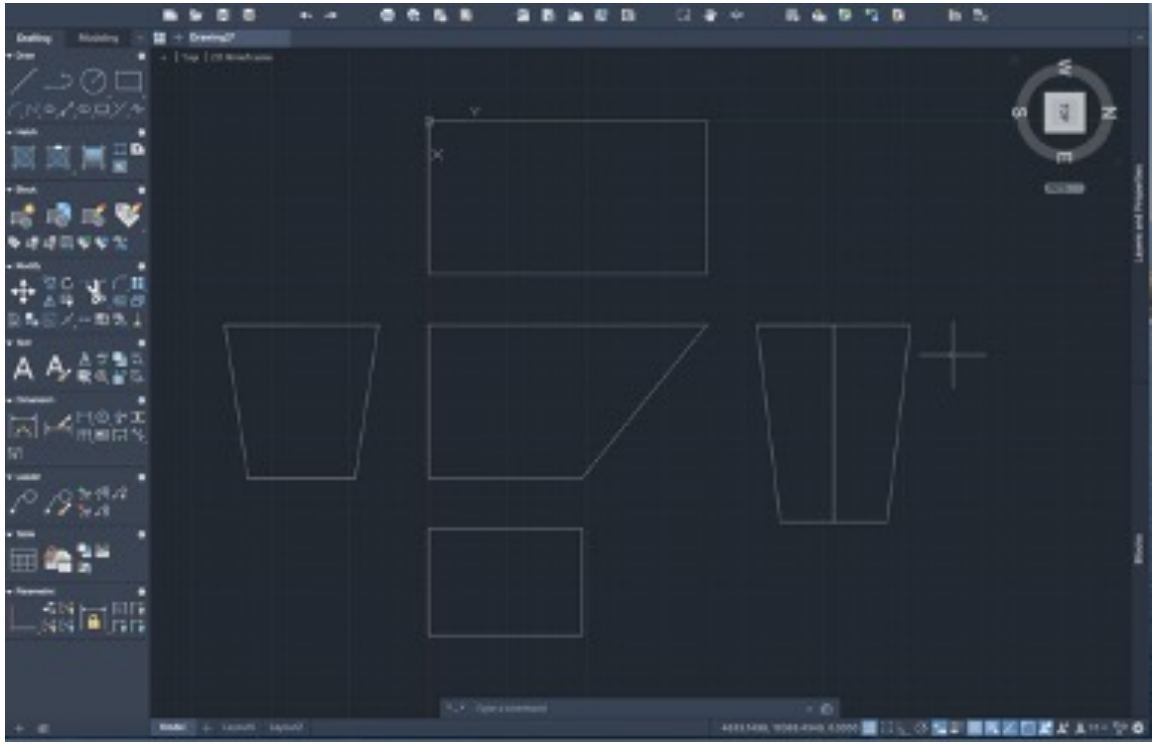


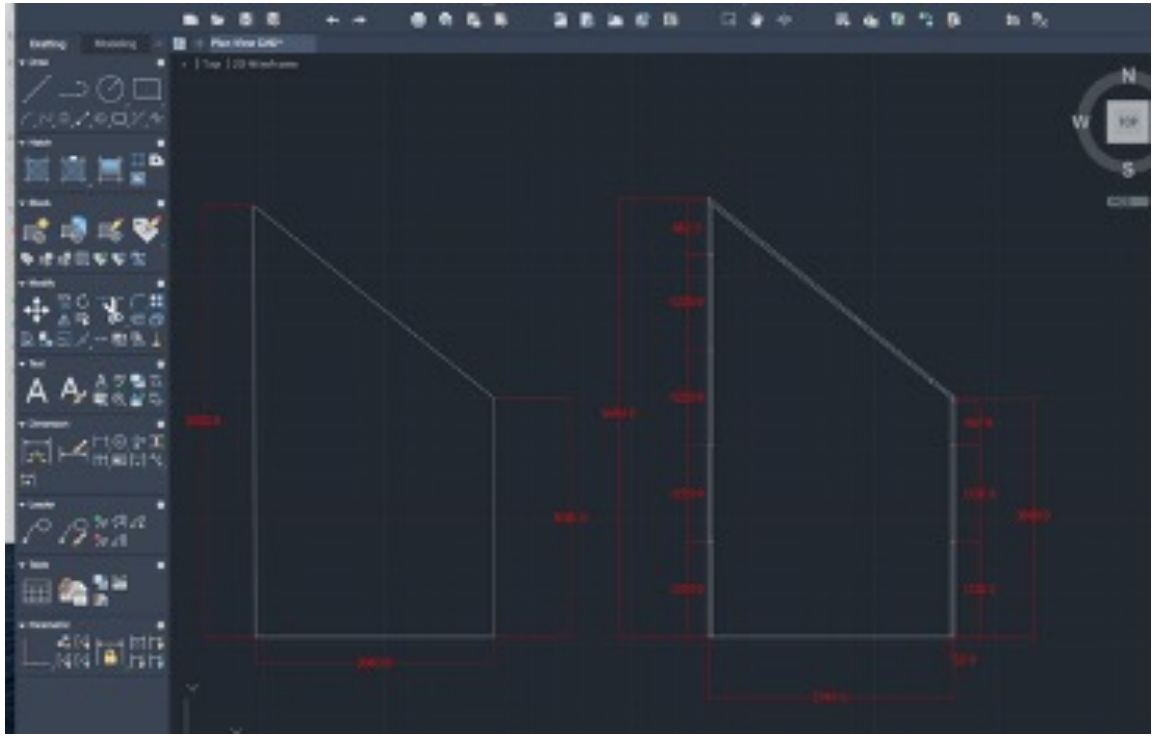



# • What is an Ames Room?

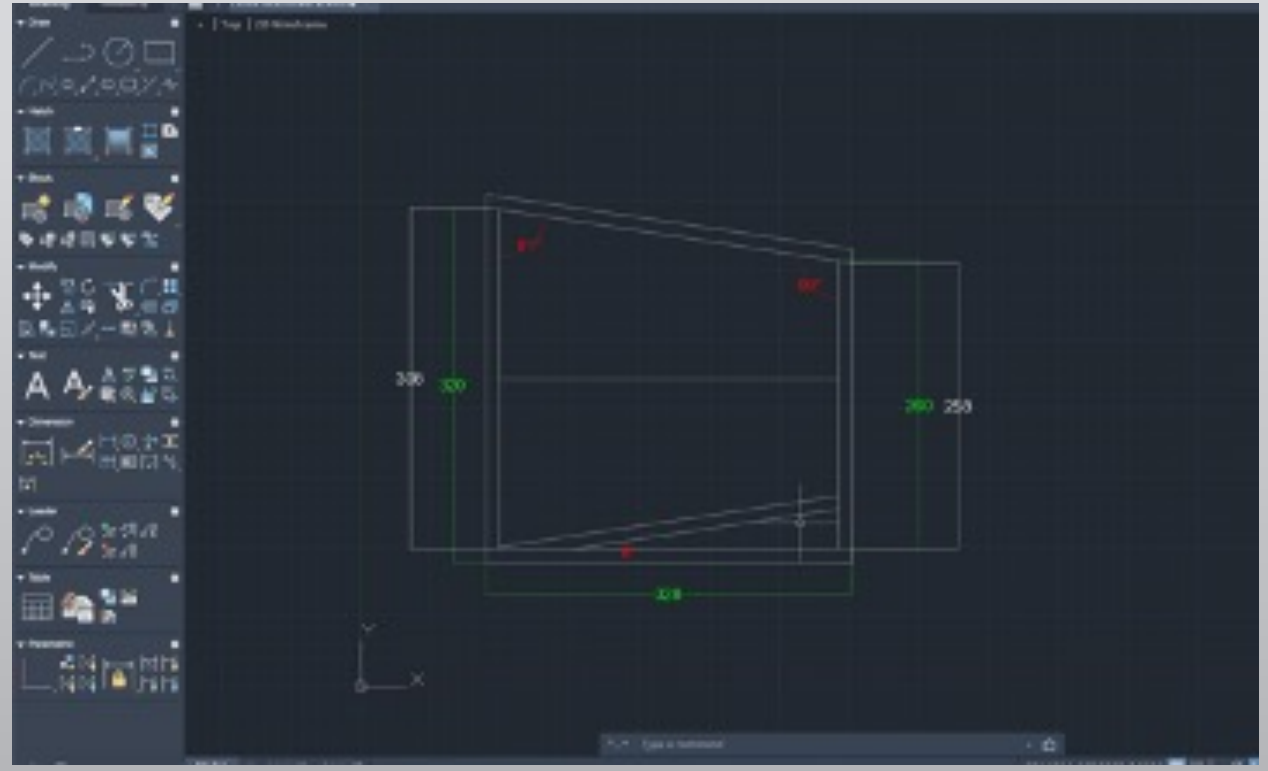
- An Ames Room is constructed so that, when looked at head-on, it appears to be a normal rectangular room. In reality, the room is a trapezoid. The walls are slanted, and the ceiling and floor are built at an angle. The illusion can be enhanced by adding a visual cue on the back wall, such as the one pictured below.
- https://newyork.museumofillusions.us/exploring-the-ames-room/

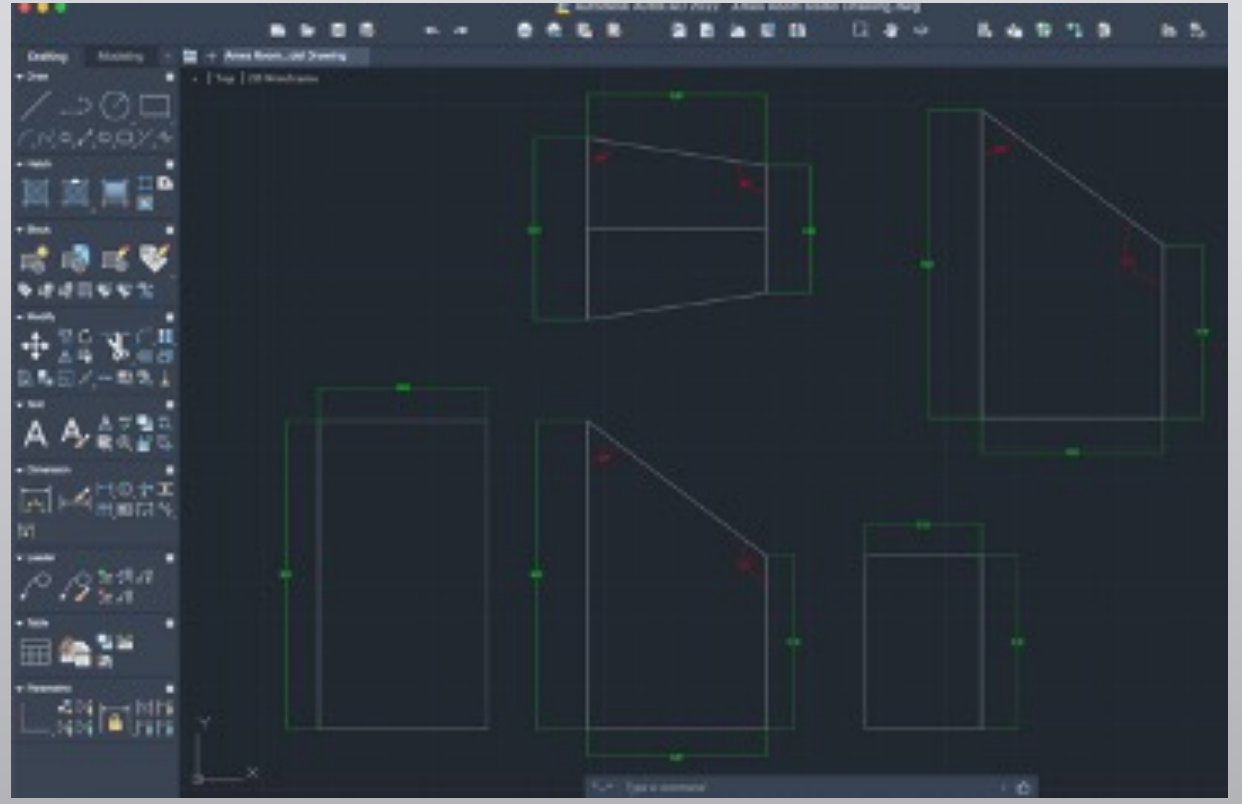
# Cad





These are the CAD drawings that George came up with I know he did many to try and figure out the angle of the aims room because that was quite a tricky thing something else added he added on 12 cm because of the thickness of the wood to all is measurements





# What we decide to go for in the new group

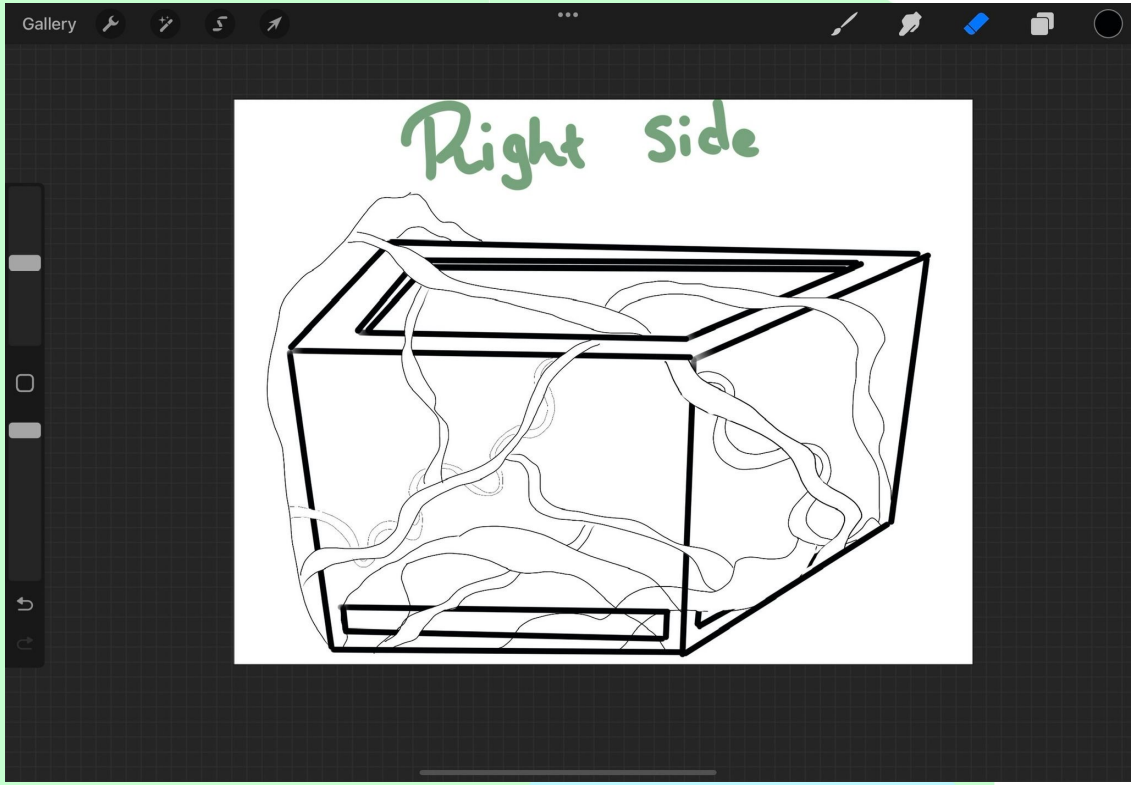
And we decided for the outside that we would have an aims room that will deconstructed by George  that create the illusion inside of big and small depending on which side of the room you are because of the tilt that it's built on on the outside of the aims room there will be a tree.That Beth will be designing  that will have lines all around the range room to give the illusion that it's holding together a large part of the tree will actually go over the aims room and and down into the room thanks to the skylight set the games room design has the tray allows us to hang many elements off it such as lighting is and the paper towels that we have decided to include inside the aims room there will be a desk that cliquey has decided to take responsibility of And we hope to create a very unusual style desk to play more on the expressionism They will also have the paper towers as I've already said that I will be in charge of I will also be designing the leaves that will be coming off the tree because we imagine a weeping willow style tree and then finally our scenic artist will be The three walls of the aims room with this very special polling technique and she will be incorporating the neon into this design so when the UV light hits the model the walls will light up

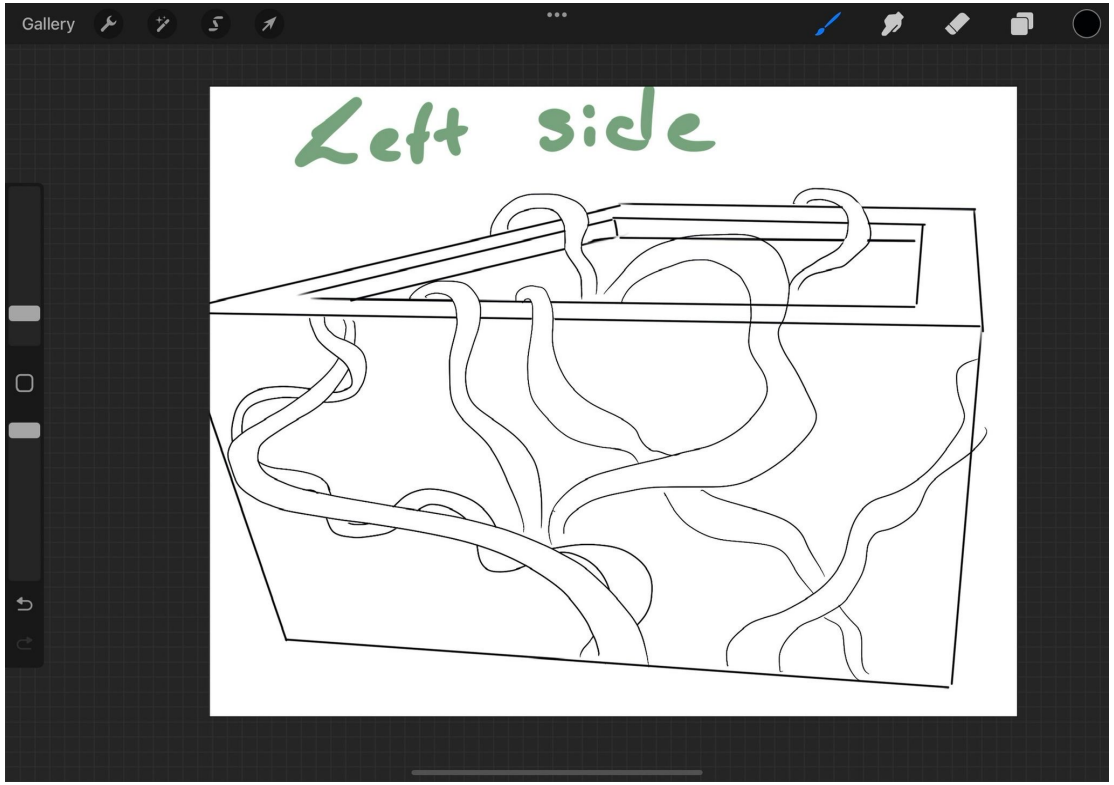
They will be my sketches i'm what I'm talking about on the next slide and I hope that helps understand more

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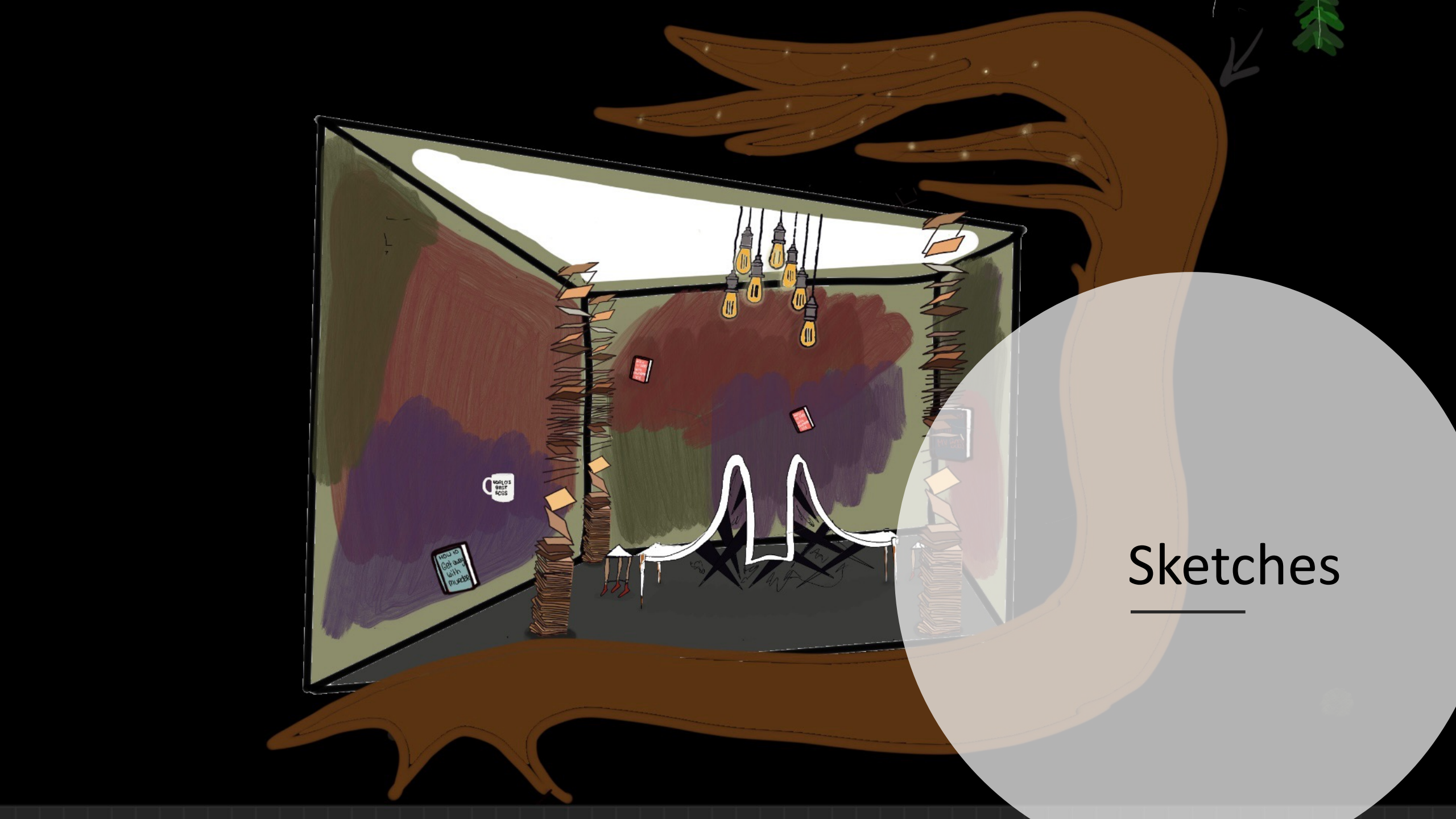
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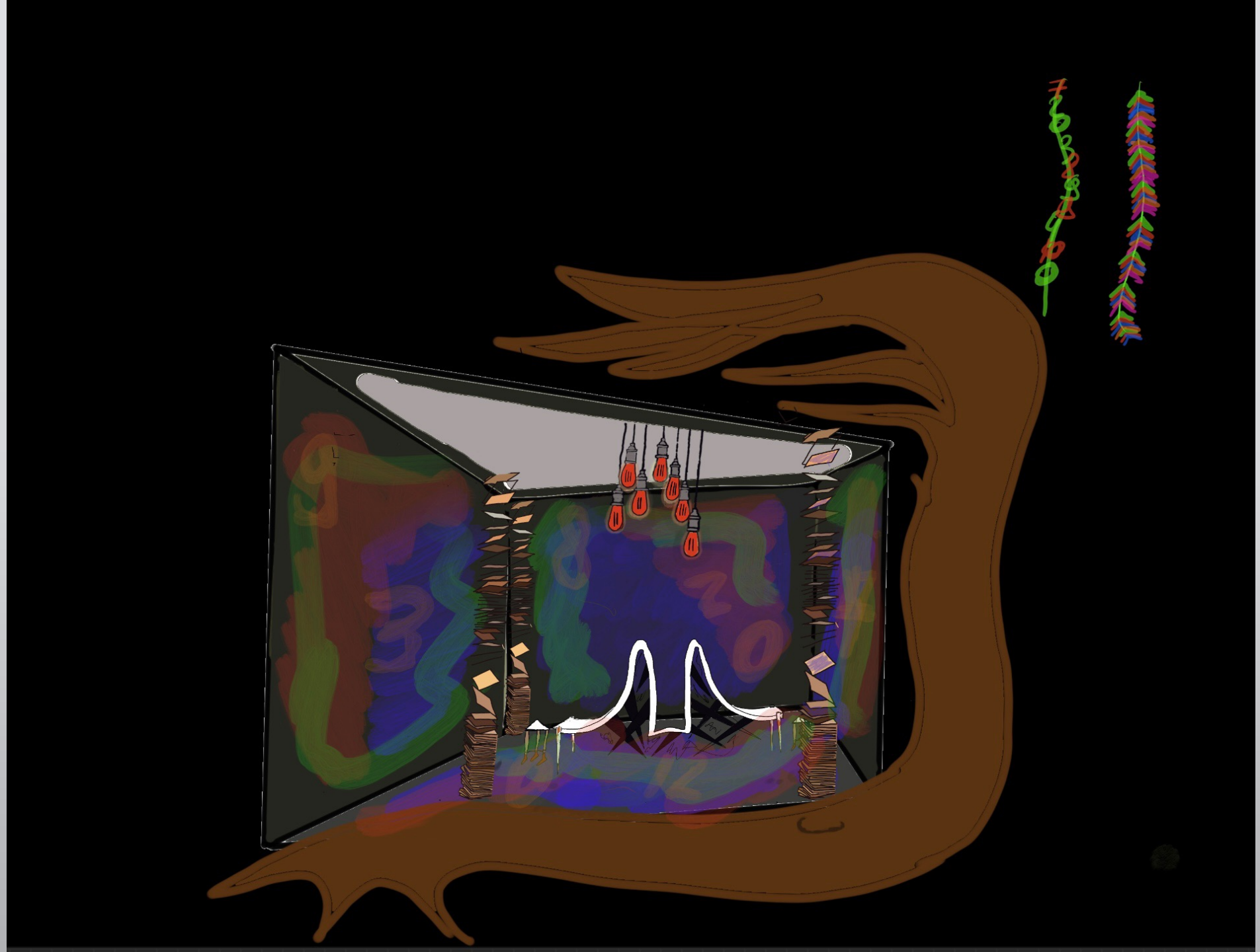




we have some drawings that you represent the vines that will be surrounded ames room we imagine very much that nature has taken over the set and is actually holding in tire storyline and the set together

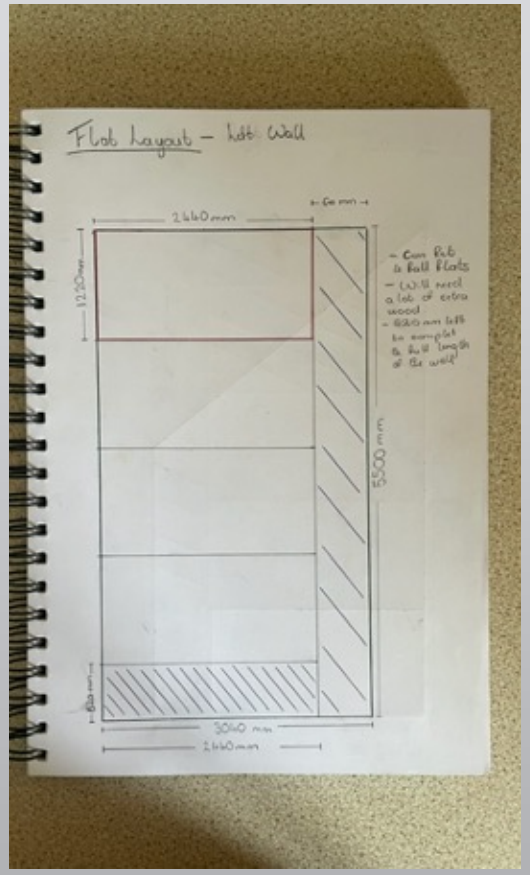
The model would create vines out of clay but for the actual set it well be out of polystyrene with a coat of poxy glass

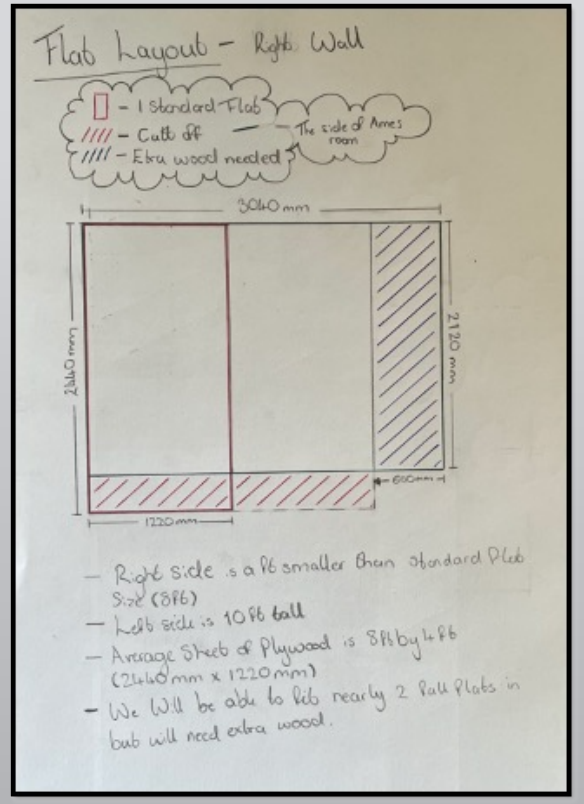


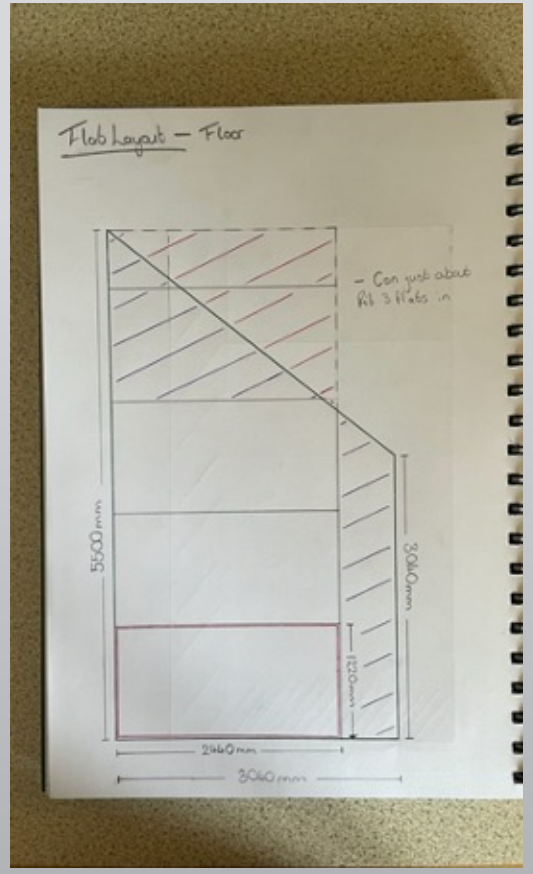

# Sketches

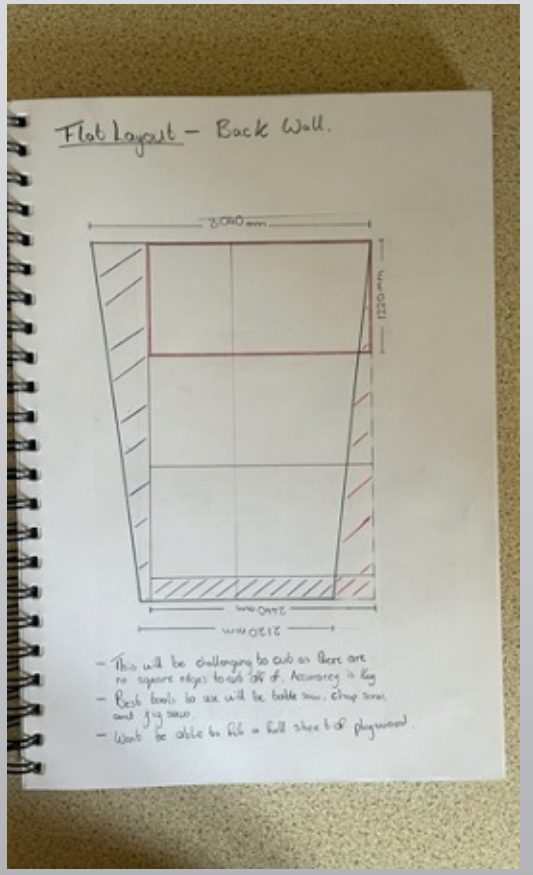


Here we have the amount of flats that we will be needing to construct the  ames room
This was brought to me by George who is head of construction and explained that there will be offcuts of some of the flats and some flats will need to be taller

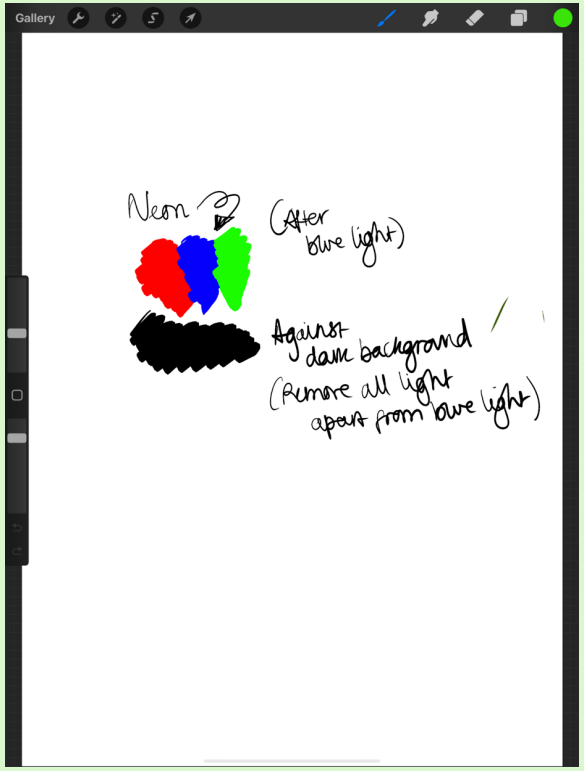


# colour pallets







- Here we have a colour pallets that was given to our scenic artist. All three set designers agreed we should use natural, earthy colour tones. We decided the walls should be a mix of greens, greys and blacks and then mix in some red blue greens which will have a coat of neon to give an added glow. we thought it would be easier for the neon coat to add it to a similar colour. The image on the right shows the neon colours, bright red,electric blue and neon green.







# MODEL

This is the second model. it was a way of testing all the elements enabling us to bring everything together. It shows the books and the floating, flying papers. We decide to be too hard for Beth to create a tree this size straight away so it was better practice on smaller models. This allows her to play around more to find the right technique to create on a larger scale. We also realised the desk needed changing.

# The Tree Leaves

The tree is inspired by the weeping willow.  I began by researching the trees and once I found the right design my plan was to 3D print them.  This was to make it easier to work with the neon paint.  Unfortunately after sketching and looking more into 3D printer I realised that the leaves would be too stiff and wouldn't be able to bend or be flex

My second option was with origami but that was also quickly dismissed because the paint made the paper soggy and wouldn't hold its shape

Finally the third option to use fake plants . My plan is to cut them and add neon paint. By using a variety of plants to bring different textures to the tree.









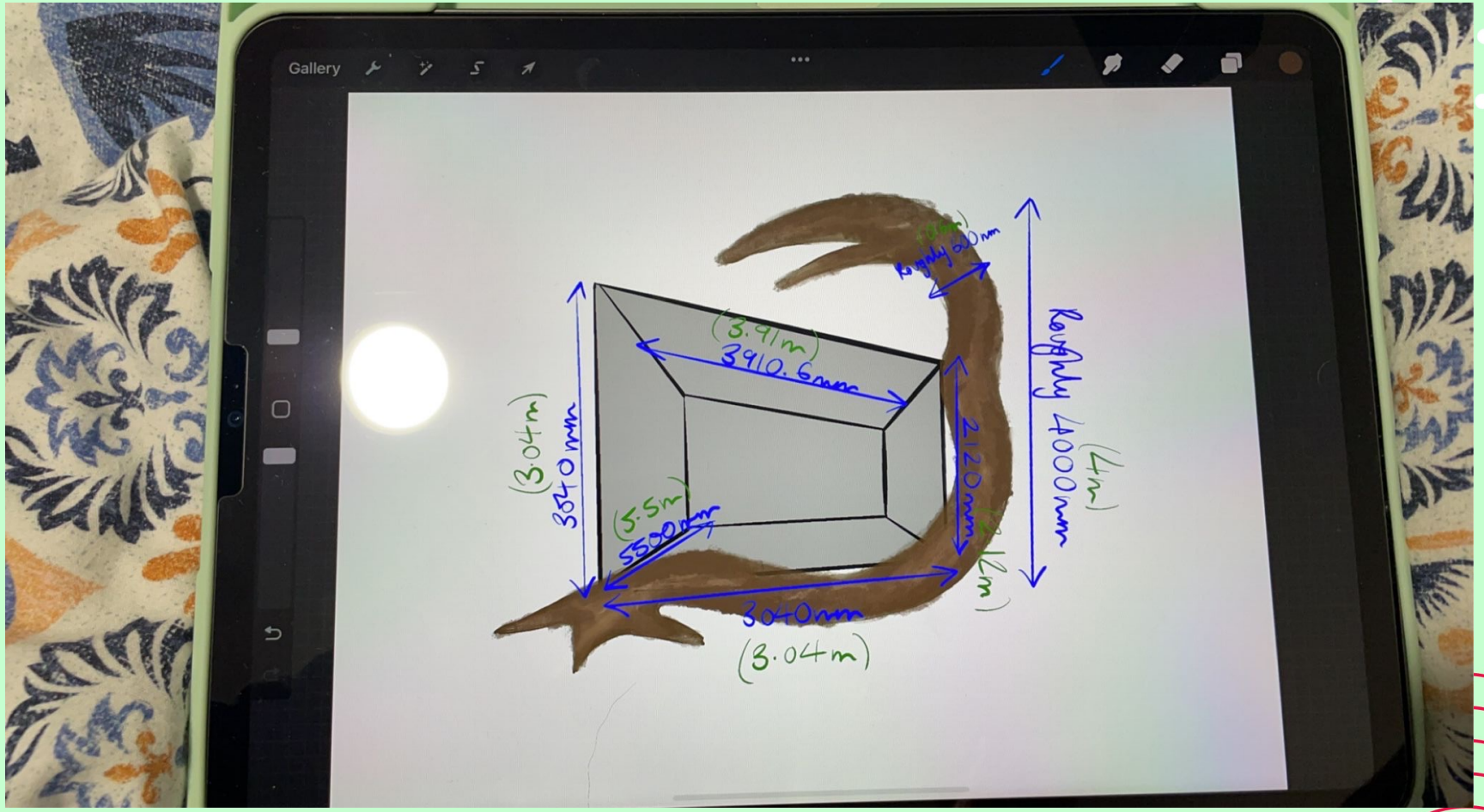




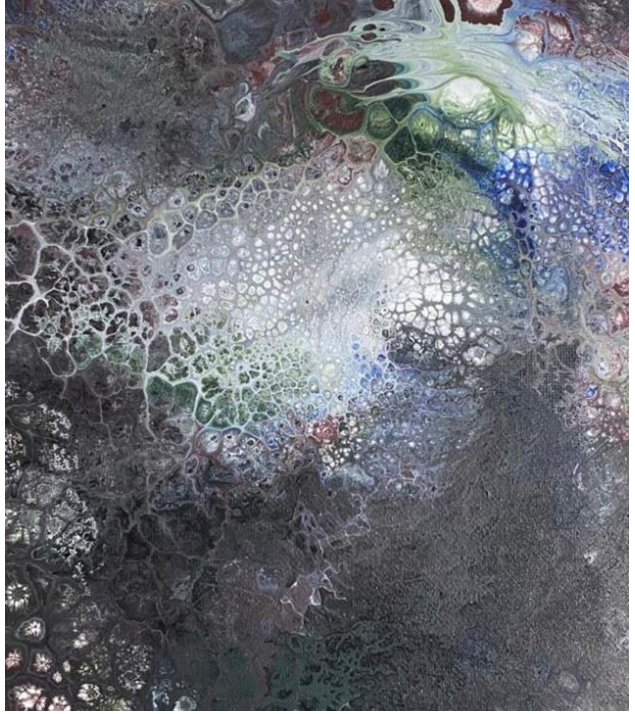
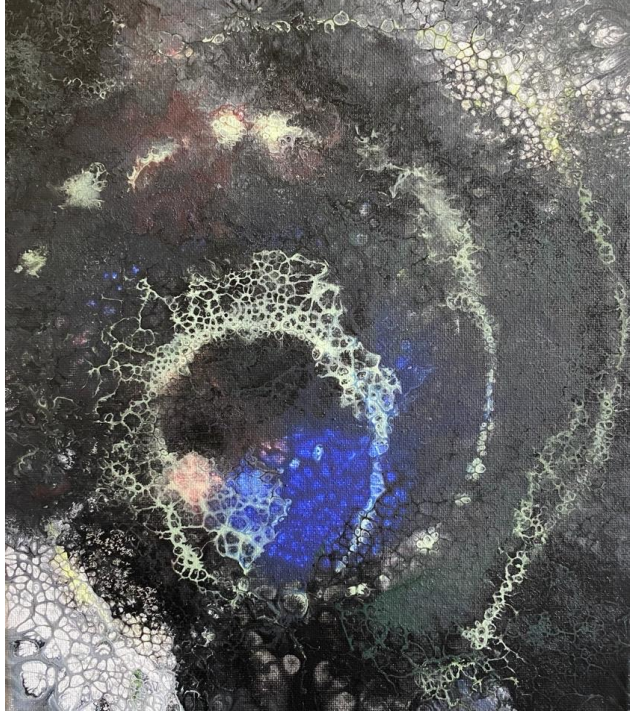
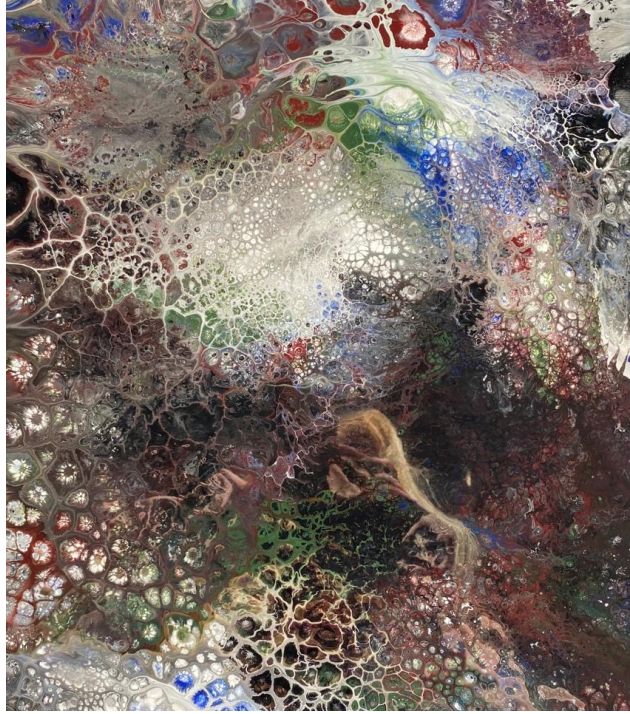
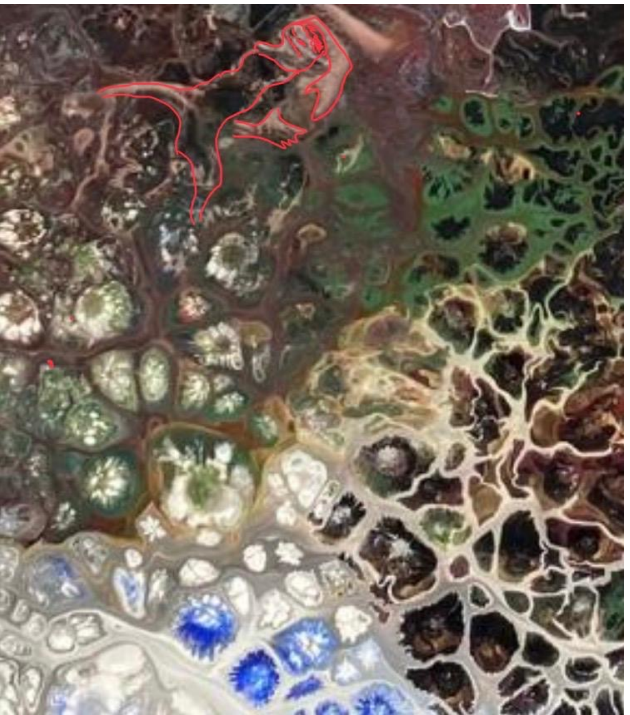
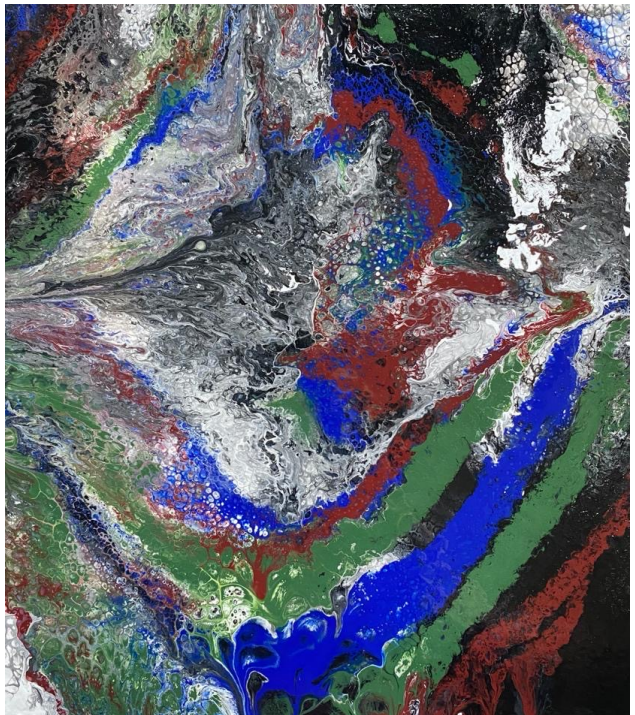



To create hanging leaves I trimmed them slightly and put neon paint on the leaves so that when it's dark they will glow and the tree is always visible. I used glow in the dark paint under the leaves and then, with Beth, we glued each leaf individually onto the tree.  We soon realised that the tree needs painting BEFORE adding the leaves. So we pressed pause and will return to this.



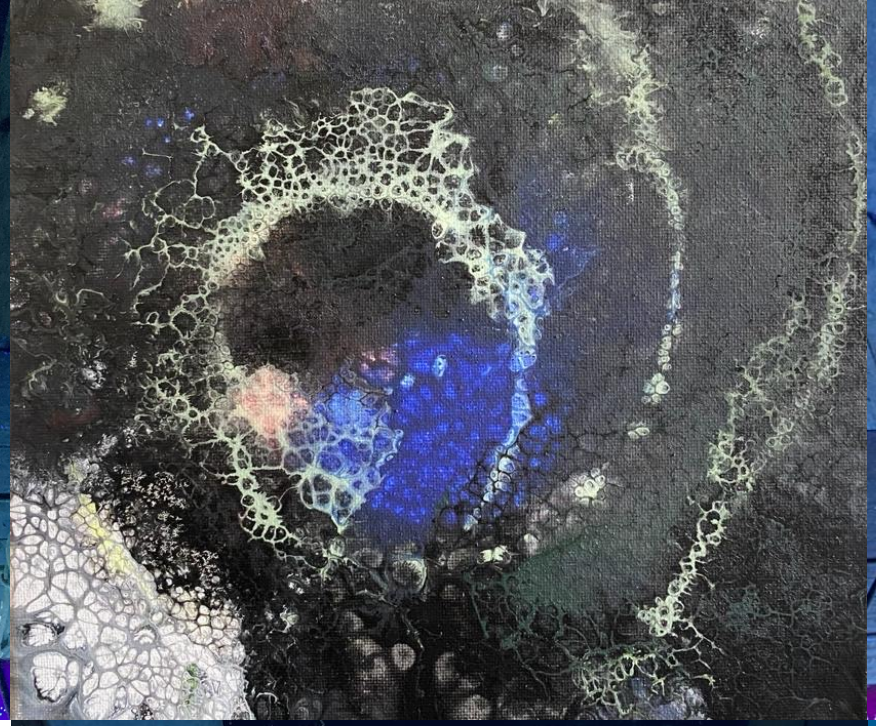


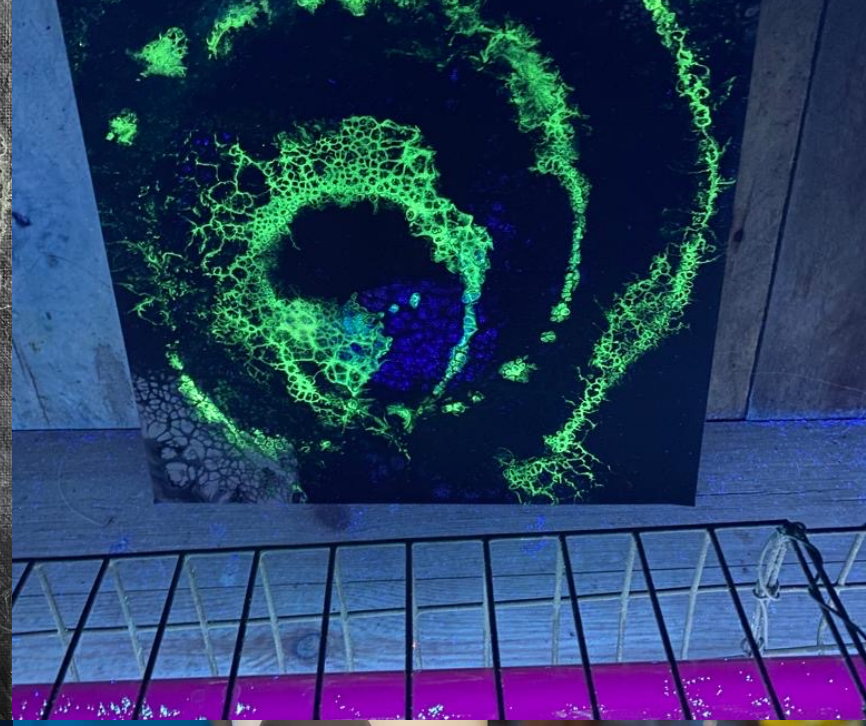

These are the measurements for our angel room  We may have to change the height of the tree depending on the lighting department but these were provided to me by the set designer, Beth.

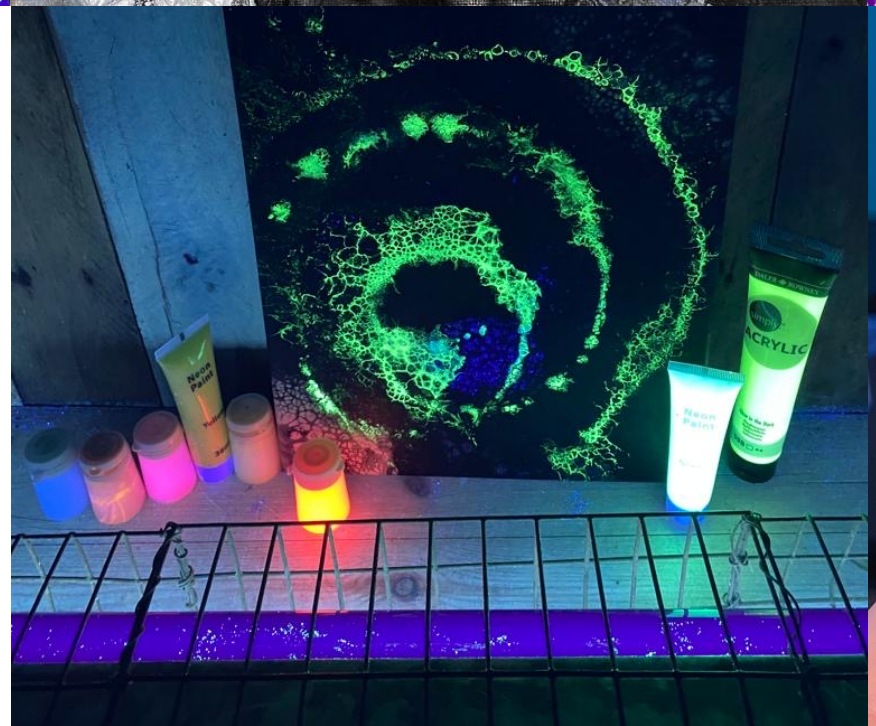
Laurie came back with these designs after we gave her the colour palette. She used a special pouring technique to allow the swirls and shape. From what I understand she poured the paint then slowly blow dries it which mixes all the paint together. Its very effective, we really liked the designs because we can imagine that they are like roots of the tree, she also incorporated the neon paint . Obviously its hard to recreate exactly the same image, but this gives us an idea and the colours of the final product.



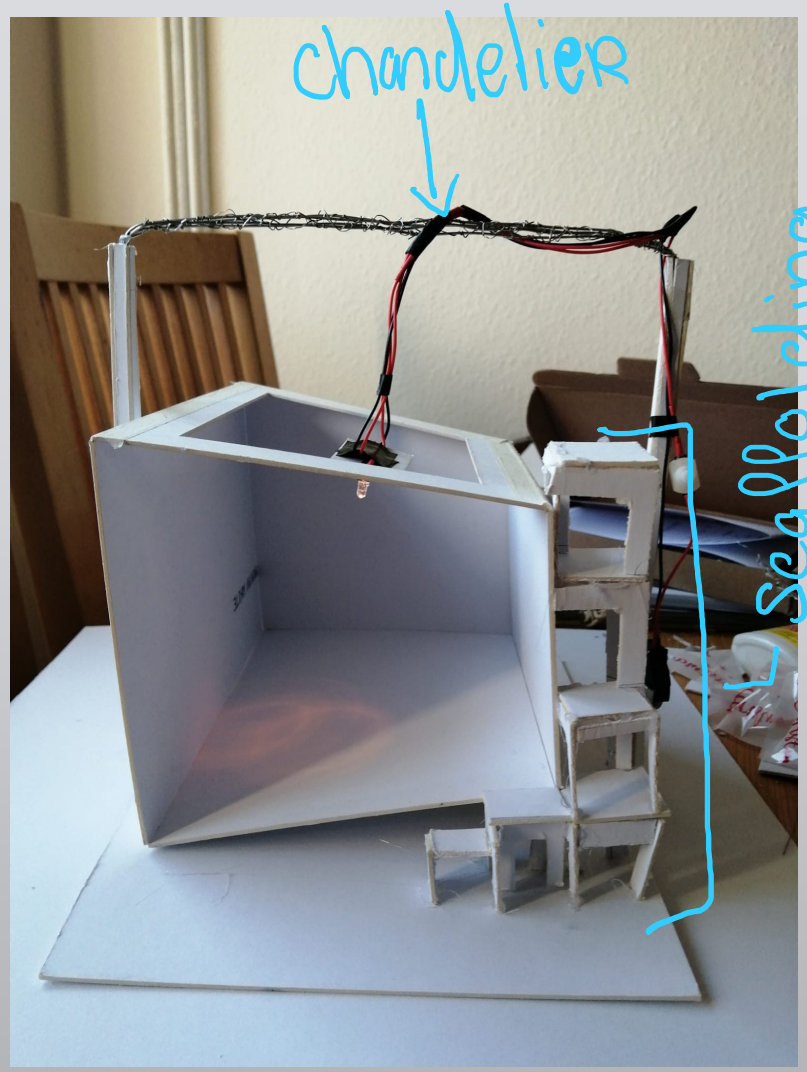


You can see the same designs but with a neon light shining on it you can really see how the green pops






# Light







Here we have the UV light that will be in front of a model and switched on so that the audience can see the neon paint and how chaotic the room actually is

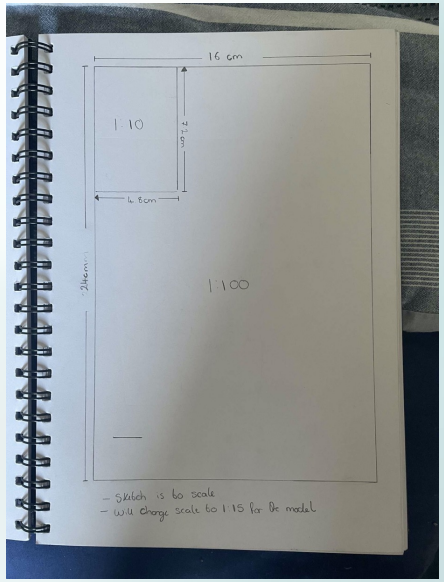
This is what our lighting department came up with for the source of our light in our model. They created a mock-up of the chandelier that will be hung from the tree. The scaffolding represents the tree which hangs down into the aymes room. The lighting has a slightly yellow tinge giving a gloomy effect which I think would have been part of this office and suits the set.

# THE TRYE

Beth, another Set Designer, had the task of creating the tree.  She began by creating a wire version. This will be coated in modelling clay this to ensure the shape and sturdiness. She created grooves with the end of a paintbrush to give the bark effect and make it slightly more realistic. We then added the painted leaves I had previously made.



# THE BOOKS



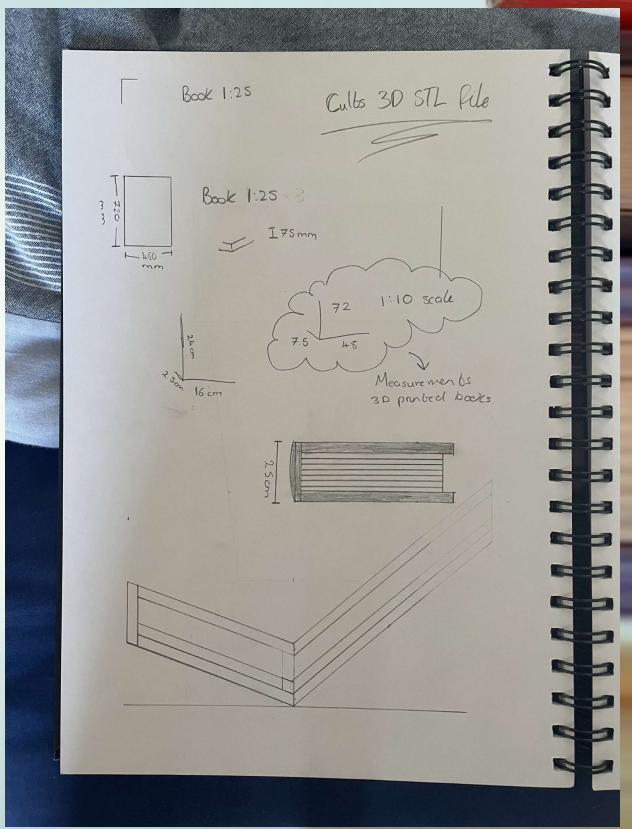


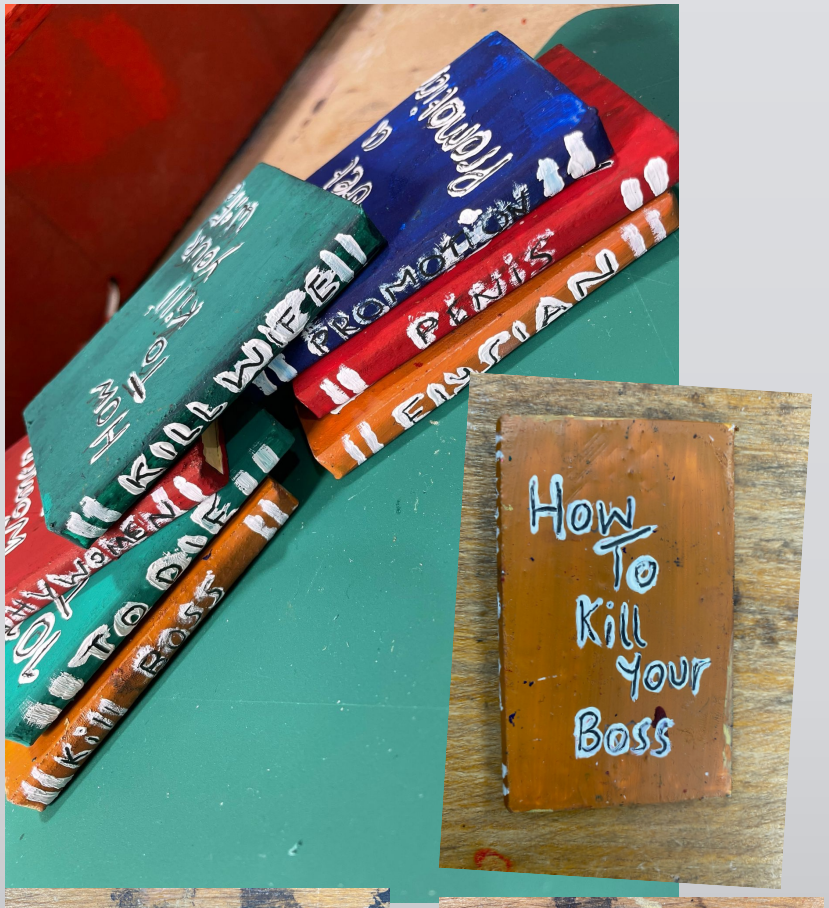


We felt like something was missing from the set so we decided to incorporate books. To add a bit of fun into a set we thought that the titles on the books could reference the characters emotions and to what might be happening to them throughout the story. Due to limited time we were worried about how we were going to make them so we decided to 3-D print them.

George and I worked together using the dimesnsions of the average book and scaled it down to 1:10. George used CAD and 3D printer software.

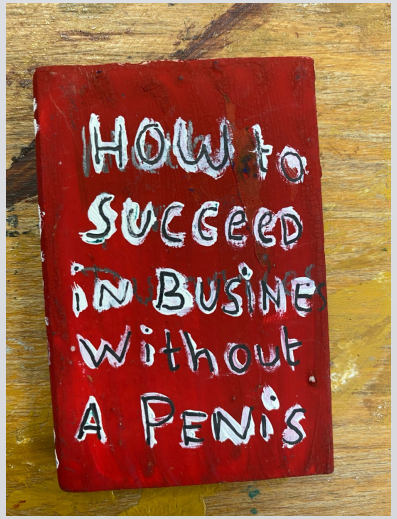
They took about 8 hours and I was once they were complete I sanded them down to give them a nice finish. I used a coat of XTC 3D before painting to make sure that the paint takes.

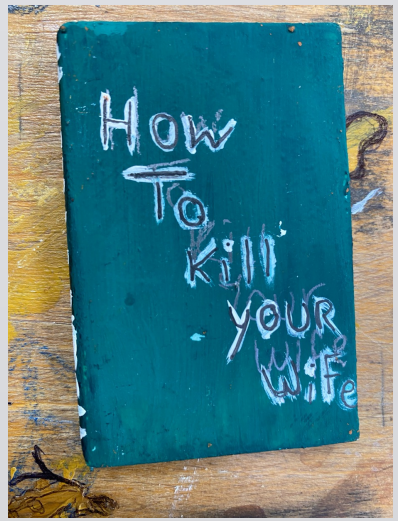






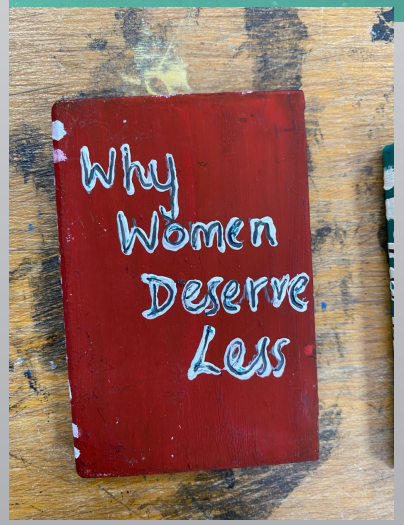


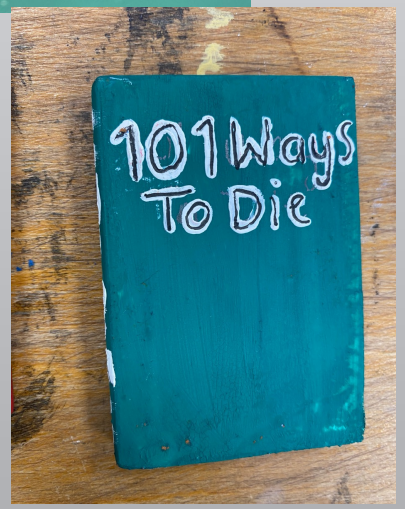






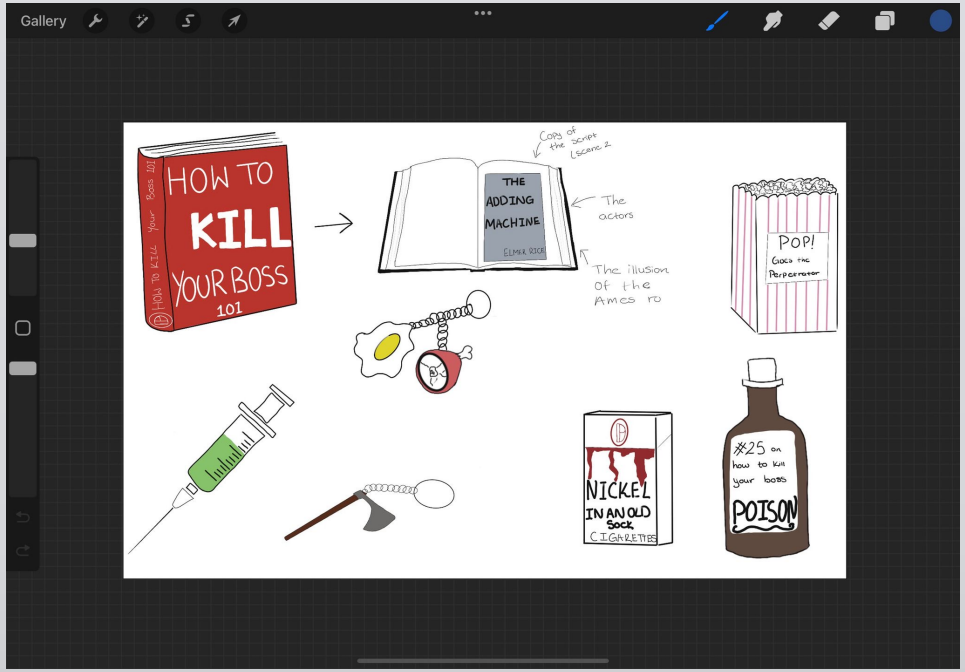



I chose the book titles to reflect some of the characters emotions and represent what is to come. 101 Ways to Die represents Daisy's suicidal thoughts. Why Women Deserve Less represents Mr Zero's low opinion of women. How to Kill your Boss is an event in the production. All little sneak peeks, some of the titles are from real books and some of them have been invented these are painted with acrylic paint then I tried to dirty them down slightly and I then painted the titles in white paint then went over them in black to so you could see them more clearly. I am hoping that when the neon light is on the titles will glow.

# The red tray








The red tray is an extra to really immerse ourselves in expressionism. We considered what would happen after the audience had seen the aymes room and imagined a souvenir/ gift shop that people would have to pass through. A place where they could buy momentos for example and other elements from the script. books elements that are in the script. Eventually we realised it was too big an undertaking so we settled on a red tray that would be bought into the room reminiscent of ice creams sellers during the interval at the cinema or theatre. Et voilà this is how we got a glorious red tray called Pause for the Whistle which is a small joke from the script The actors are only on break once the whistle is blown …. The tray was made of MDF which has been reused from repurposed wood from a previous project and then painted using Roscoes red paint.

- The finished results of the tray. as  We painted the sides with Wause for the whistle and then attached a piece of material with two hooks that came from my handbag!  We added a green sash for colour.

- The plan is for a mannequin, which our scenic artists found, to wear it we will dress her as a tradional "cigarette girl" Unfortunately the search for the manequins head is still ongoing..... watch this space.

- painted it red to give that bright eye-catching colour so the audiece can easily spot it.  The green scarf clases but I think that works as it is more eye-catching



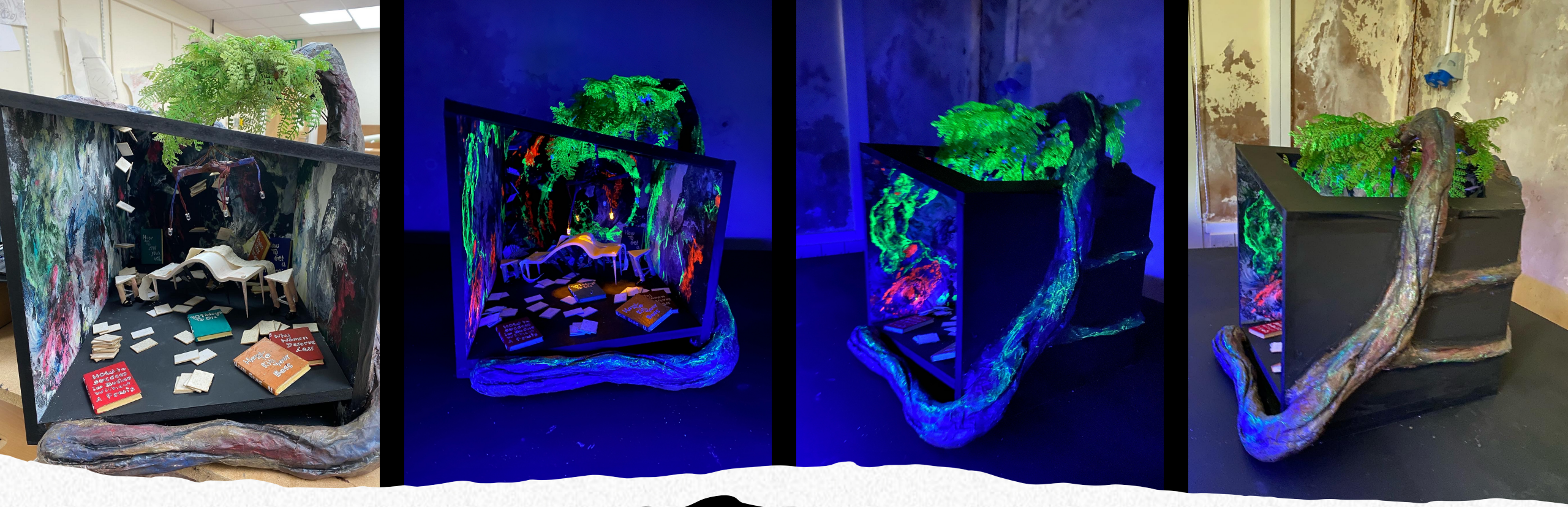






The video





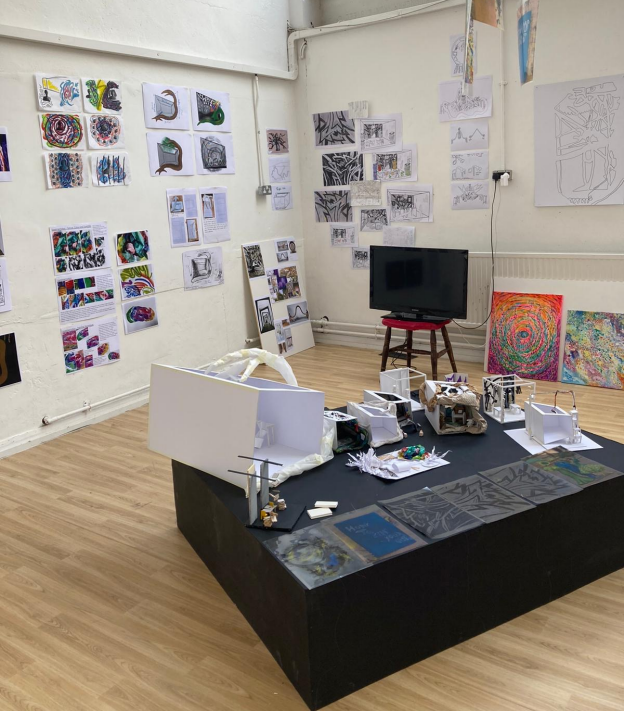
# The projet result



- We wanted to make this more of an experience. Instead of producing this for theatre or film we decided that people would sit down and then watch the performance happen. Using specific camera angles gives an illusion the Ames room creates. Afterwards you will be escorted into a second room where the set design is. Then the actors will perform the scene live for the second time. Now the audience can explore the set themselves and see how the illusion is created.

- This is where we also would include the tray with the souvenirs and were even considering maybe a gift shop instead at the end

- It is inspired by a visit to the Harry Potter studios where when you arrive you sit down and watch a film about the Grand Hall then suddenly doors open and you walk into the actual Grand Hall.












# Presentation

- We decided as a group that we wanted to do the presentation in an "exhibition style". We hung our work on the walls and used a black box in the centre to display our models. We printed images of the books onto translucent paper and suspended them from the ceiling. As people arrived they were given a number and from then they were only referred to by this number not their name. This symbolised The Adding Machine and gave the presentation a unique twist. Our Scenic Artist found three mannequins who we dressed as "butlers in the buff" only wearing a bowtie and underwear. We positioned them by the door next to the welcome drinks. Our cigarette girl was carrying the red tray full of popcorn. The final model was in a separate room which needed to be completely dark to get the effect of the neon. The room was small so we had to divide the audience in half and do two viewings. Whilst one group was looking at the model we played a video to the other group showing how we created the model

# Evaluation

- I believe as a group we worked well together. We each managed to express our ideas in a clear way and put them together to create a unique design. It was very interesting how different departments would overlap which I knew would happen, but I didn't think would happen so often, I very much enjoyed that.
- This is my first time being Set Designer at first I was apprehensive and worried that I might not have the right ideas or knowledge, but I was slowly reassured and gained confidence. I'm amazed at what we accomplished in this module it was fun and extremely creative. I particularly enjoyed learning about Expressionists. I hope to bring some of this creativity and fun to more of my work

- I was pushed out of my comfort zone slightly, especially in the drawing and sketching elements. Calculating different measurements is something I struggle with. I do think I have improved through this module especially with John's lecture on explaining how perspective drawing works. Before I would never actually sketch something out and put it in my process work book but I have included a couple of elements of drawings. I do need to work on my knowledge of materials and tools but that is something I'm hoping to improve over time and to be less afraid. I will be brave go to the workshop and familiarise myself with the tools and see what I can produce. though I did work with George, who was doing construction, which has helped me understand CAD and measuring and heights.

- I also set myself a small task.  I wanted to step up a bit more and help manage the group. I think I achieved this and felt as though I did a good job.  Previously I would've sat and listened and tried not to step on anyone's toes

- I would also say I did feel less stressed about the presentation.  I mean this time I didn't feel like I was to die from a heart attack!
- Instead I was more focused on  making sure that the audience felt incorporated and interested in the environment.  As a  group we took a lot of time and energy to set up the presentation the way we wanted it. We included unique elements such as mannequins, props and  the video that we created.

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