

Principles of Design

Process workbook – Felix Roberts

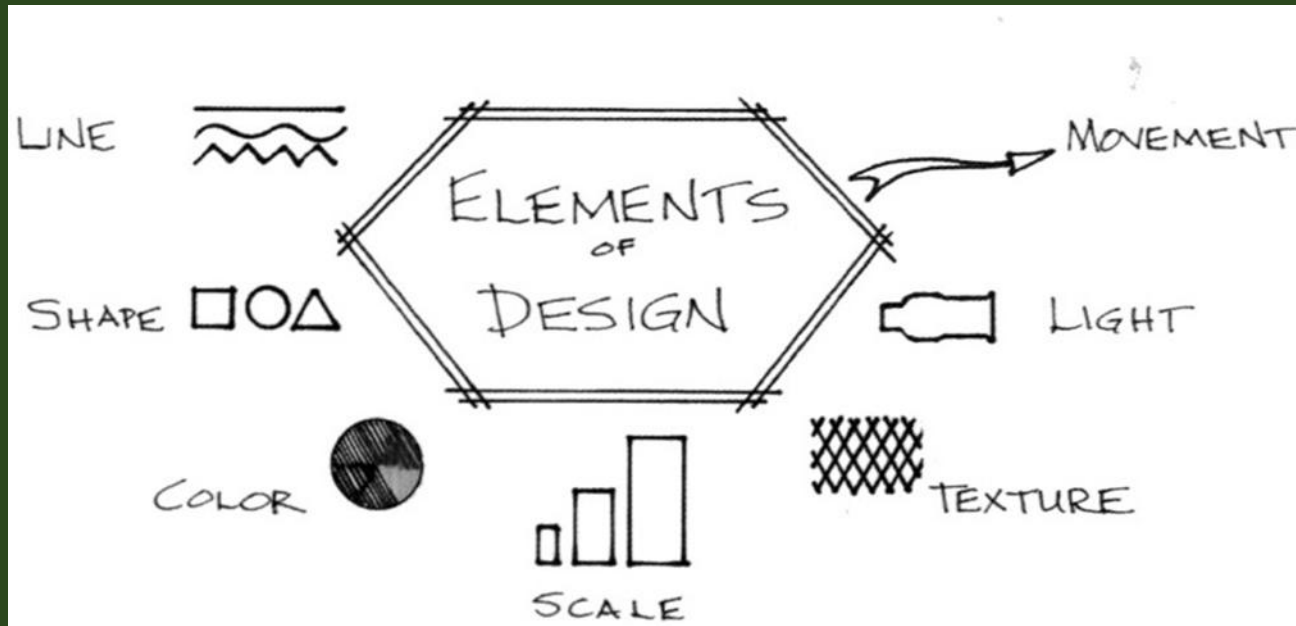
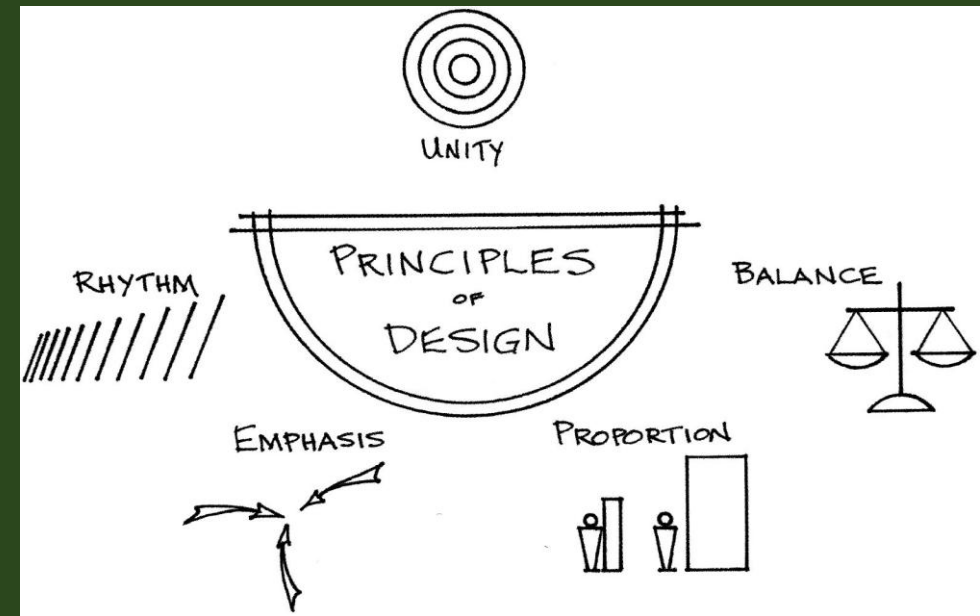
AI Statement

I confirm that I have not presented any AI generated text as my own work. I confirm I have copies of my drafts, notes, and other resources I used before, and after the use of AI tools which I may be asked to provide in evidence.

Design Principles

Principles of design

- Rhythm
- Emphasis
- Balance
- Proportion
- Unity



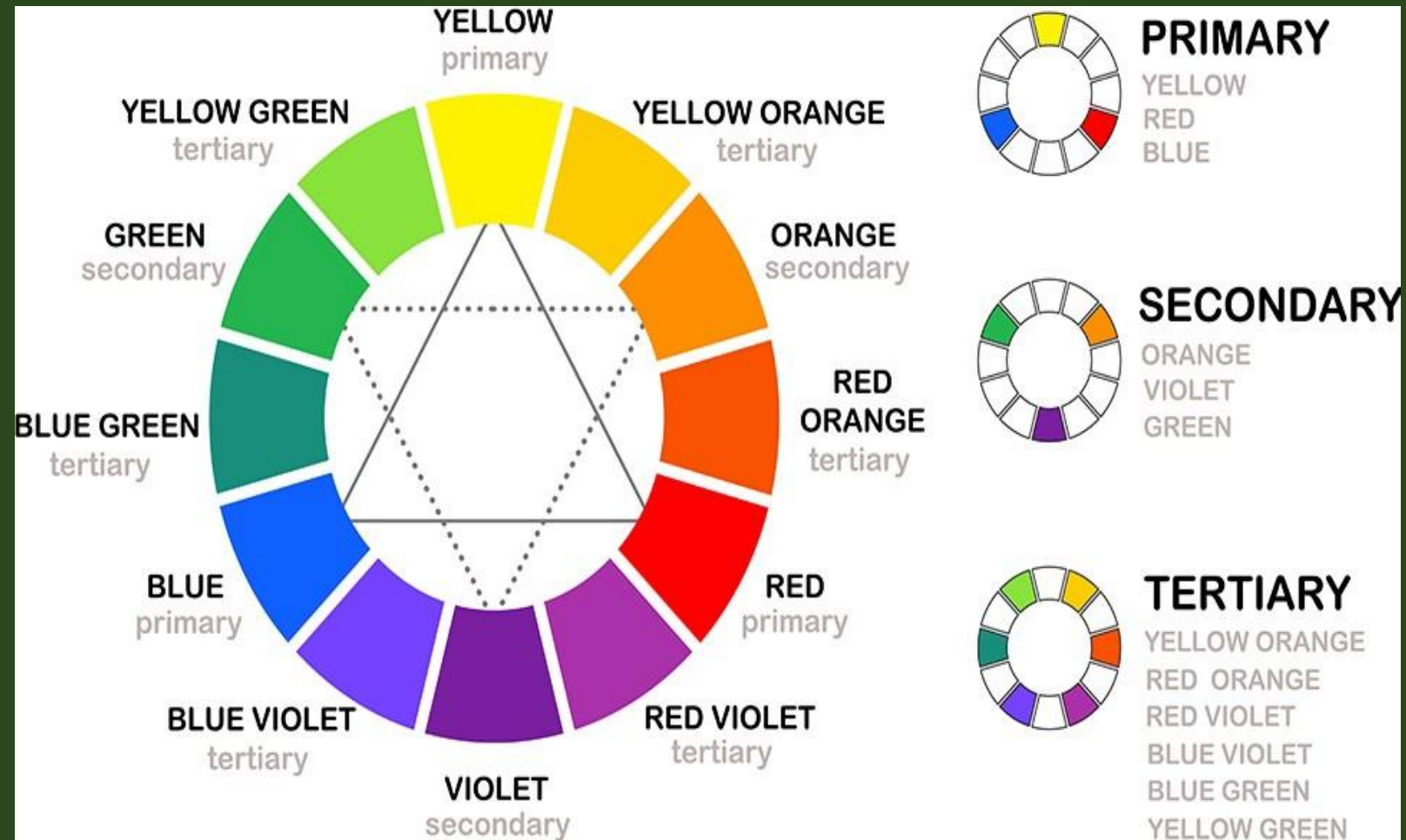
Elements of design

- Line
- Shape
- Colour
- Scale
- Movement
- Light
- Texture

Colour Theory

What is Colour Theory?

- Study of how colours go together
- How they effect our emotions and perceptions of things
- It's a big part of designers work as it helps them convey their idea and concept



Storytelling

What is storytelling?

Conveying words, ideas and/or images, often by improvisation or embellishment. Stories are told everywhere in every culture giving a moral or education to them.

Storytelling involves a two-way interaction between a storyteller and listeners. The responses of the listeners influence the telling of the story

Story telling uses words/gestures

Uses language - whether it be a spoken language or visual language – similar to how we as designers tell a story

Types of story telling

- Personal
- Family
- Cultural
- Friendship, shared experiences
- Social, gossip
- Myth, fantasy stories

An example of good story telling is shown through how a character's room or area of shown. This gives us an insight into the character without even knowing or meeting them. An example of this that relates to my own interests is from the amazon prime series Good Omens. The character Aziraphale has a prominent showcase of his character through his bookshop. This bookshop is one of my inspirations when it comes to design work as its got so many details and easter eggs hidden within it that you could notice a different thing each time you look. This reflects his character perfectly



(McCarthy)

The colours also tell a story about his personality (warm and friendly) as well as showing his heavenly job. His bookshop reflects this as well with its worn and comfortable atmosphere that comes with the set dressing. The mess also goes into his character as I would describe him as being organised chaotic entity. This can also be shown through the concept art done by Jim McCarthy as shown to the left.

Task

Choose lyrics from a song and think about the
storytelling and condensed imagery

Create a mood board of this condensed imagery

Rhinestone Eyes – Gorillaz

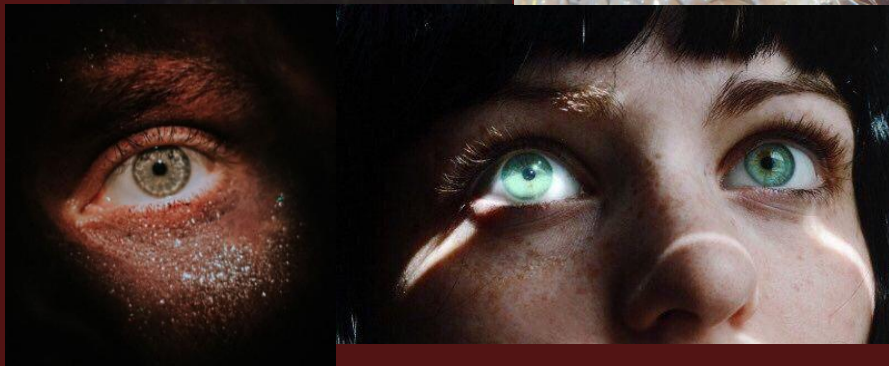
<https://youtu.be/7GdsftXc0yU?si=erDBR42Q4YFDShw6>



Rhinestone Eyes - Gorillaz

Your rhinestone eyes are like factories far away

Bright and artificial eye colours



Neon lights
and
astigmatism
effect on lights

Factories in the
distance/ abandoned
buildings



Mood boards

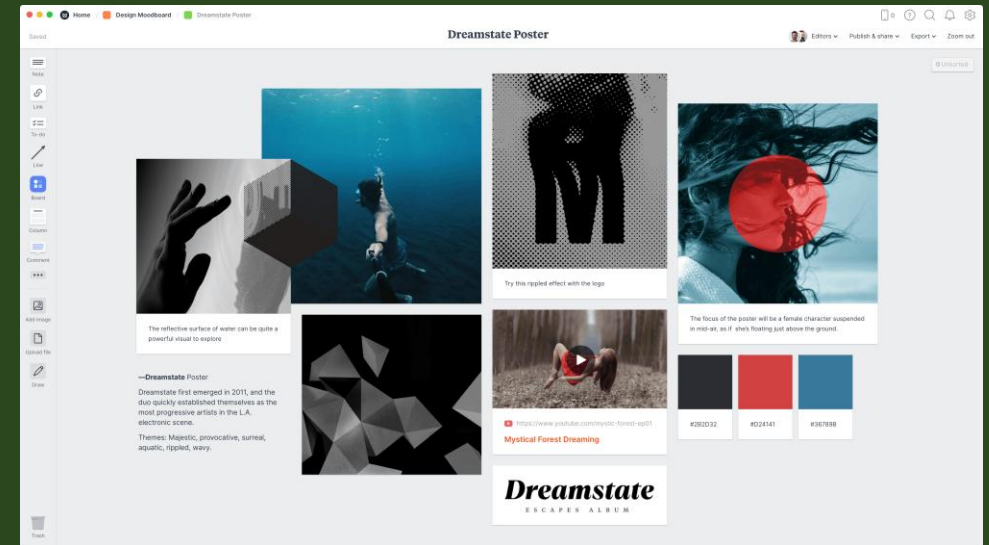
What is a mood board?

An arrangement of images, materials, pieces of text, etc. intended to evoke or project a particular style or concept. They are used to visually represent an idea for a project by showing its aesthetic, theme or mood. They can be done in different medias; digitally, wall displays in an office or workspace, sketch book page etc. They can include text, images, colour swatches, materials and many others.

Mood boards are used by majority of the creative industry to convey their ideas across visually in different ways. For example, costume designers could use a mood board to show the silhouette they want for a character, maybe doing a physical display for the mood board and including materials they'd use for the costume. This adds a tactile feel to the idea bringing it to life and gives it an extra level of conveying a design.

Good Practice

- Personality
- Organised/thought about
- Aesthetically interesting
- Not too cluttered
- Annotations
- Draws people in
- Period correct



(Clancy)

Task – Create two mood boards based on scripts read in PPG



Character – Nora Helmer from A Doll's House

Doll like wife of Torvald Helmer who comes off as this devoted wife and mother to her three children

I separated the mood board into two sections, how she presents herself and her character representation. For how she presents herself I researched the time period the play is set in (1879) and found more upper-class nobility dress rather than middle class which she is in. Further research found those images which I felt better represented her and how she would dress, with the more youthful look she is described as. For her character representation I went with images of children and dolls to represent how she's treated by her husband and father, along with cages as during the play she's seen to be stuck in this metaphorical cage or doll house unable to escape

Feedback

Good to show both her appearance and her representation

Costuming - time period

Location – Trenches from A what a lovely war

I went for the atmosphere of this scene which I looked into world war 1 trenches. I included the dark, more bleak idea of them as well as some drawings of trenches from the time. I could have added some more set dressing images or more detailed pictures of things in the scene which is mentioned in my feedback that I got from class.

Feedback

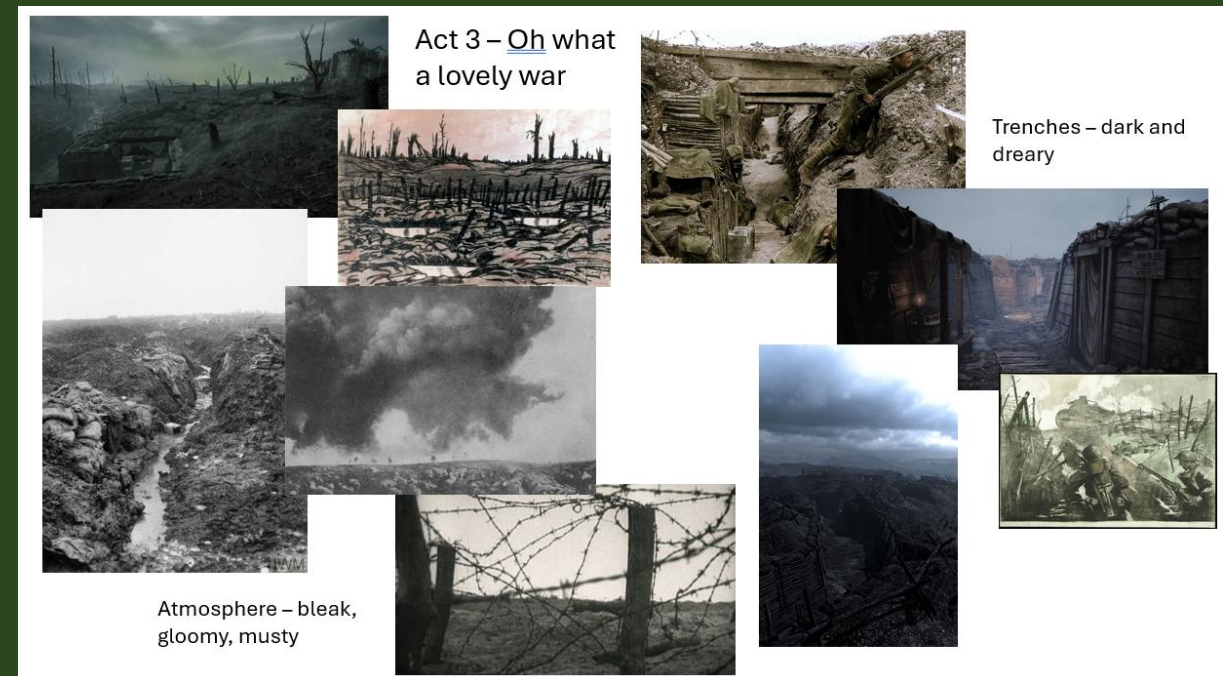
Good at show atmosphere

Go into detail about dressing

More in depth

Different country settings

Add more texture or thought of texture



7 steps of design

Step 1 – Commitment

- Commit to the project
- Get rid of negative feelings
- Start on a positive note – realistic

Step 2 – Analysis

First read

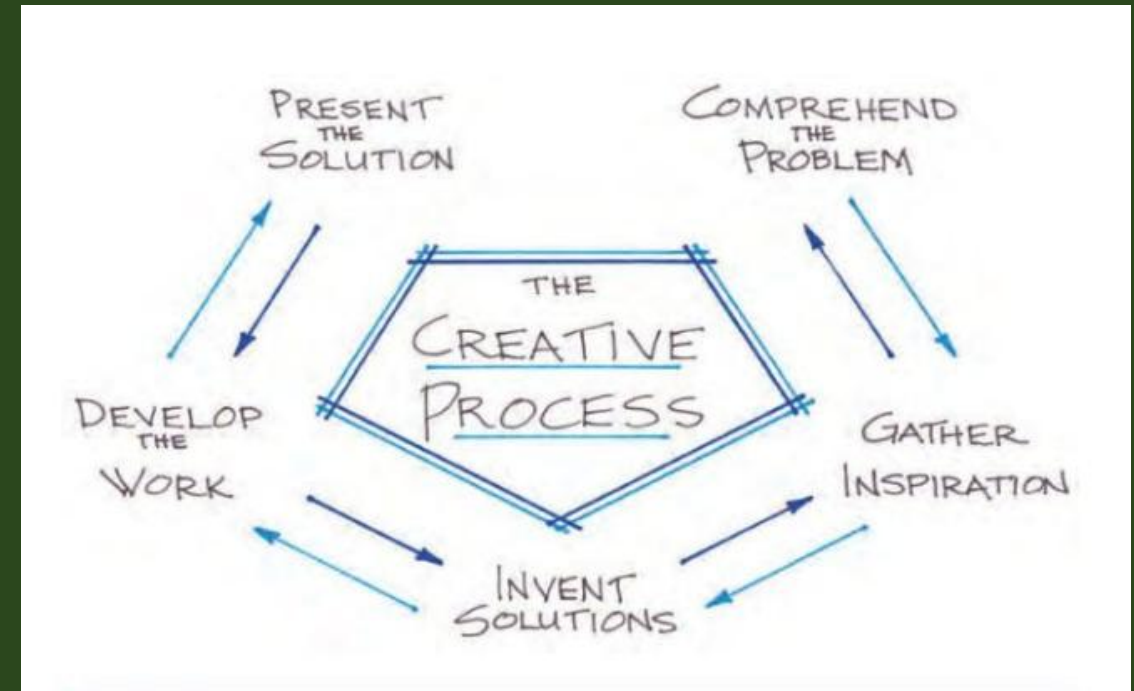
- Read for fun
- Don't make notes

Second read

- Look for moments and incidents within the play
- Look for clues
- Make notes

Third read

- Look for mechanical information – scene changes, doors, furniture etc
- Consider Budget



(Porter, 2015)

Step 3 – Research

Historical

- Time period indicators
- Important dates of history that could affect the timeline or how things are done

Conceptual

- Colour textures of the time
- Creating an idea from a feeling/atmosphere

Step 4 – Incubation

- Sit on the idea for a bit
- Let your brain rest and let the ideas to develop – as soon as you stop looking for something you find it

Step 5 - Selection

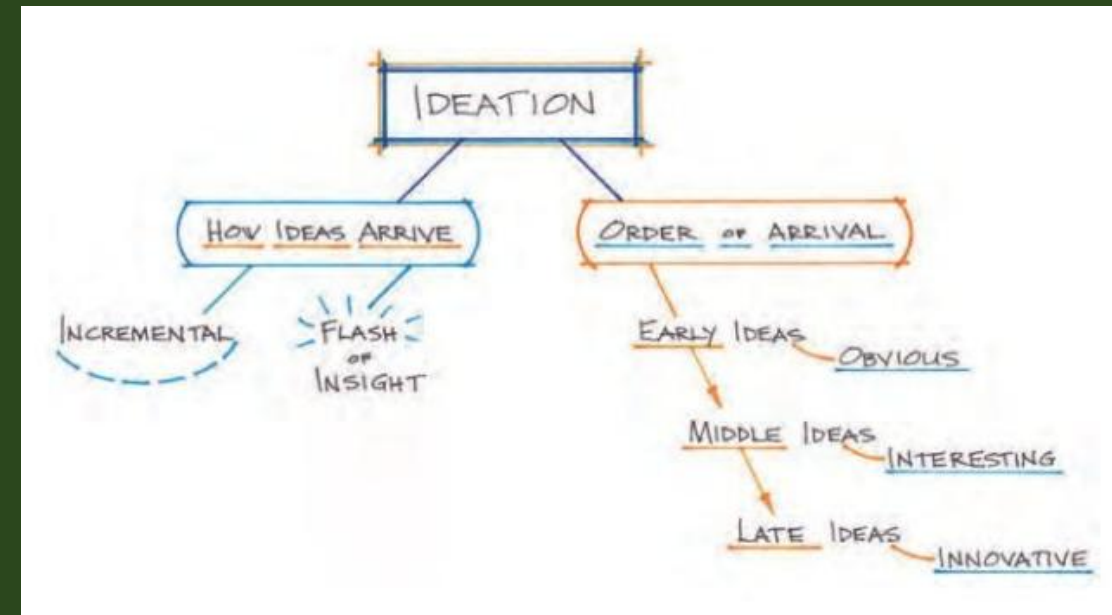
- Take all ideas and make th best choice for the production
- Be realistic
- Its done once the director or you feel your idea fit the concept

Step 6 – Implementation

- Stop planning and start doing
- Get making! The fun part

Step 7 – Evaluation

- Evaluate how the project work
- Take the criticism and use it to improve in a positive way



(Porter, 2015)

Table reads

- You need to understand the play so do whatever you need to get there eg audio version of it/read out loud yourself

Analysis question to think about after reading through a script

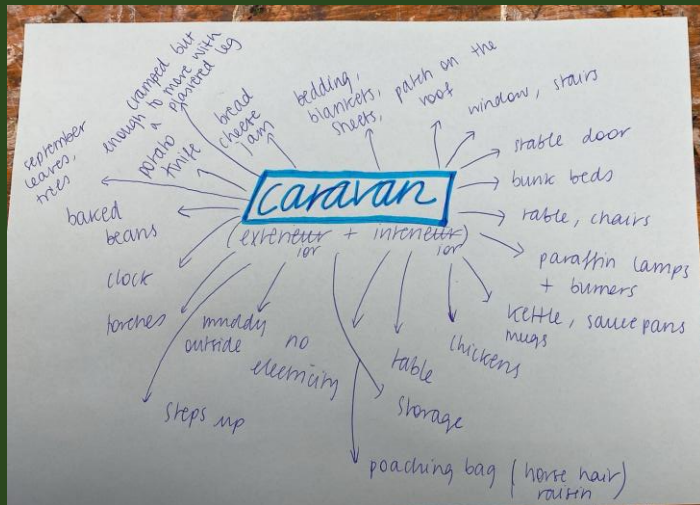
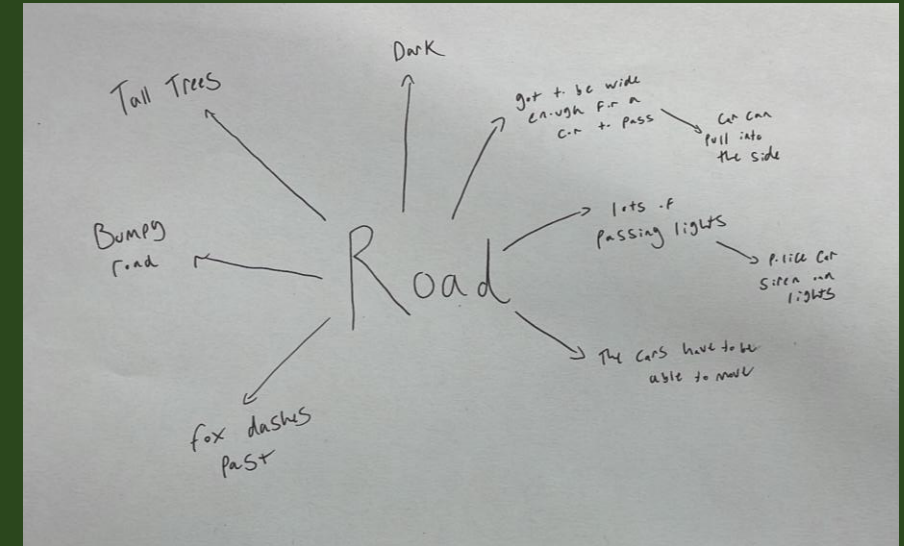
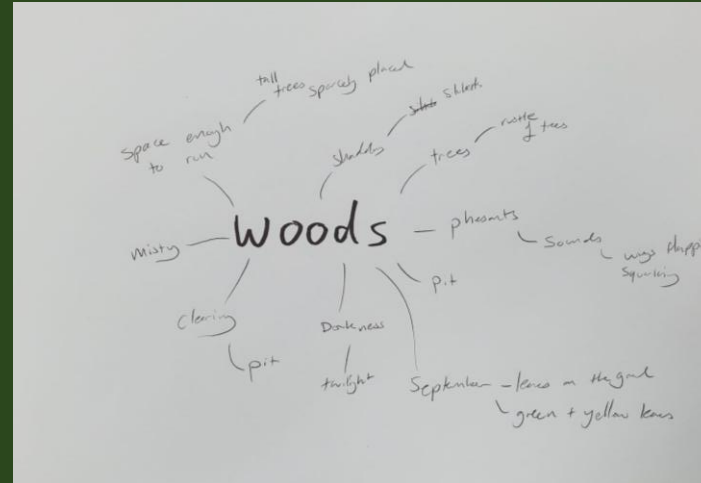
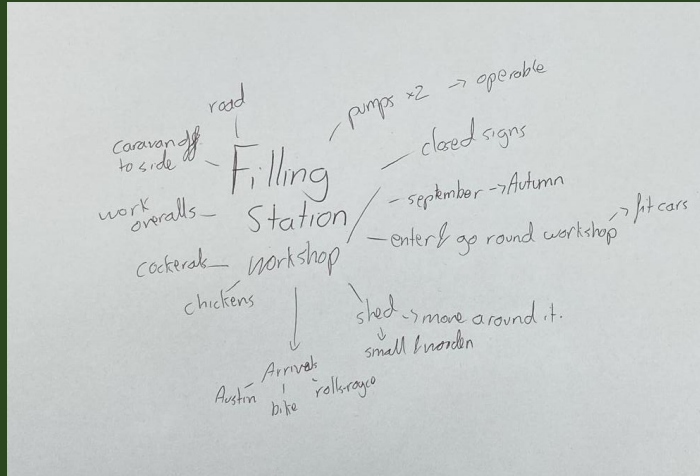
- 1) what is the PLOT? (what is the story about)
- 2) what is the THEME? (what is the message)
- 3) what is the LOGIC? (does the story make sense)
- 4) what is the EXPOSITION? (what are the characters doing/thinking)
- 5) what is the COMPLICATION? (what is the drama in the story)
- 6) what creates the TENSION? (what will happen next)
- 7) what is the MAIN QUESTION? (what problem is to be solved)
- 8) what is the MAIN ACTION? (what event hooks the audience)
- 9) what is the CAUSE OF THE ACTION? (what happens to the main character)
- 10) what is the RESULTING ACTION? (the answer to the main question)
- 11) what is the CONCLUSION? (how does the story end)
- 12) who is the PROTAGONIST? (the main character)
- 13) who is the ANTAGONIST? (could be one or more characters)
- 14) who is the MOST INTERESTING CHARACTER? (not always the main character)
- 15) where does the story TAKE PLACE? (location, time period)

Ask questions, get every single detail out of the script

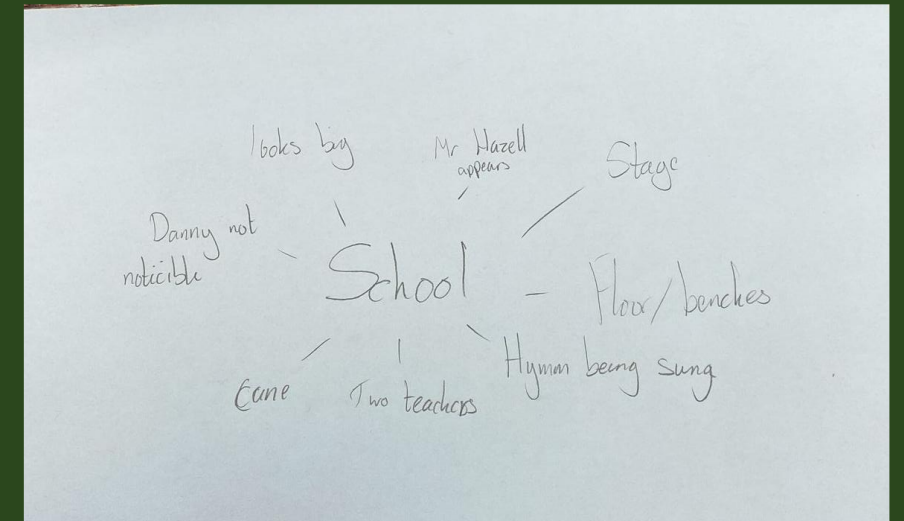
Breakdowns - scenes

- Split it up into little bits
- Easier to understand and get everything out

In class we did our own table read of 'Danny The Champion of the World'



We broke down the scenes we read through and put every detail about the location into a mind map to further understand what was going on and break it down for future analysis or use. Doing this can be beneficial as designers as it makes sure, we don't miss any details that could be crucial in our process.



War Horse

- Inspired me as a child
- Magical atmosphere
- Simplistic set, construction wise
- Lighting and projections a huge factor into the world building
- Projections onto a ripped paper – paper from main characters book
- Puppets bringing an extra level to the experience
- Accurate depiction of horses
- Lighting being a big part of showing the mood and atmosphere of the play
- Puppetry of the horses immerses you into the play and makes you sympathetic to them as they're so realistic
- Simple set with props being most of it – fences being held by ensemble/stage crew
- Flag posts
- Visual effects being used creatively – death scenes using puppets of bodies, flashes of light with gun shots
- Set flies in and out – window and door for the farmhouse scenes
- Makes me emotional and have my hair stand on ends – furthers the immersive point



Handspring – south African company



Handspring

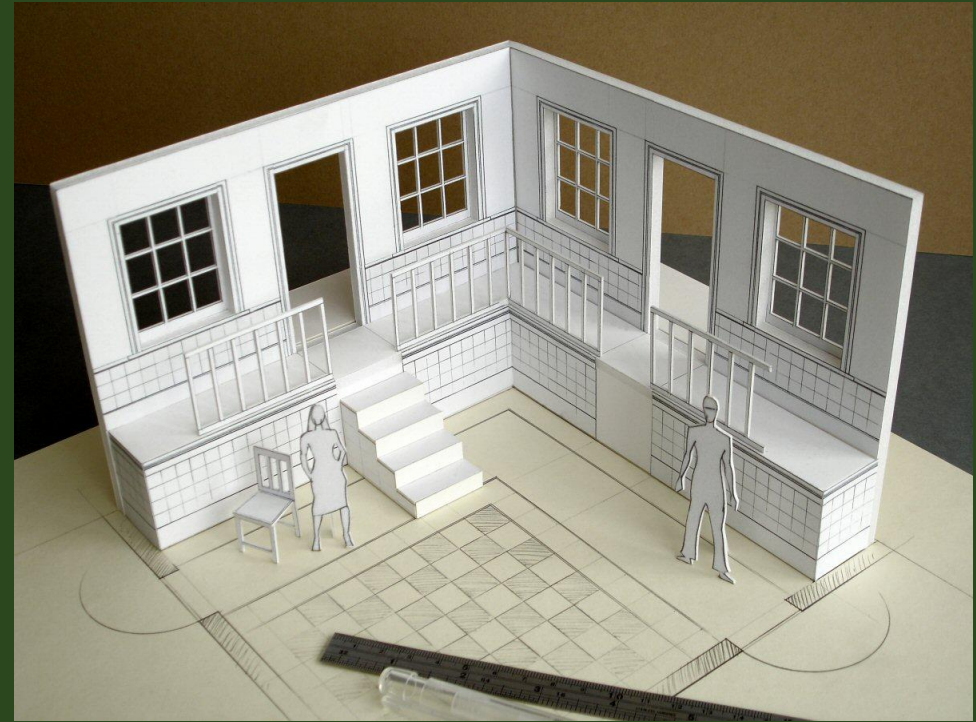
- Creates a realistic horse through puppetry
- Actors have studied the movement and mannerism of horses to be able to recreate their existence through the puppets
- Made from a range of materials and have tiny details that can be controlled by the puppeteers
- Have enough structure to support having a person actually ride the puppet
- Adds that extra effect to the overall atmosphere to the play
- Brings you into the story

(TED)

Model Making

White card models

- A form of communication for designers to get their ideas into an actual model
- Used throughout the whole of the industry, both theatre and film
- Final stage of design – bringing the sketches to life in the form of a 3d visual
- Not just beneficial for the set designer to see it in a 3-dimensional form, also used by directors, lighting designers, cinematographer and in some cases actors
- ‘blueprint’ for the set constructors to go off – see a physical model gives them a better idea of how things will fit and look once in the right scale
- Basic information about the set, no colour, limited texture, purely to show the structure
- Different scales, usually 1:25
- Need to be stable and easily transportable
- Made out of mount board
- Scale people in it to also create a sense of how it will look against actors
- Helps logistics come through



Working in scales

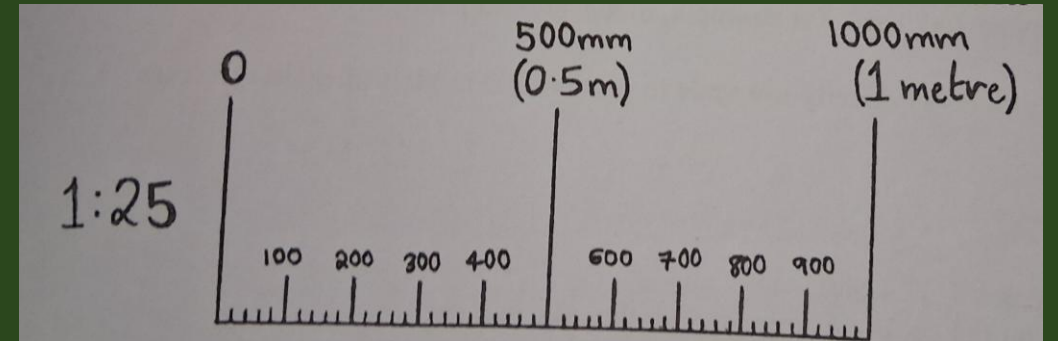
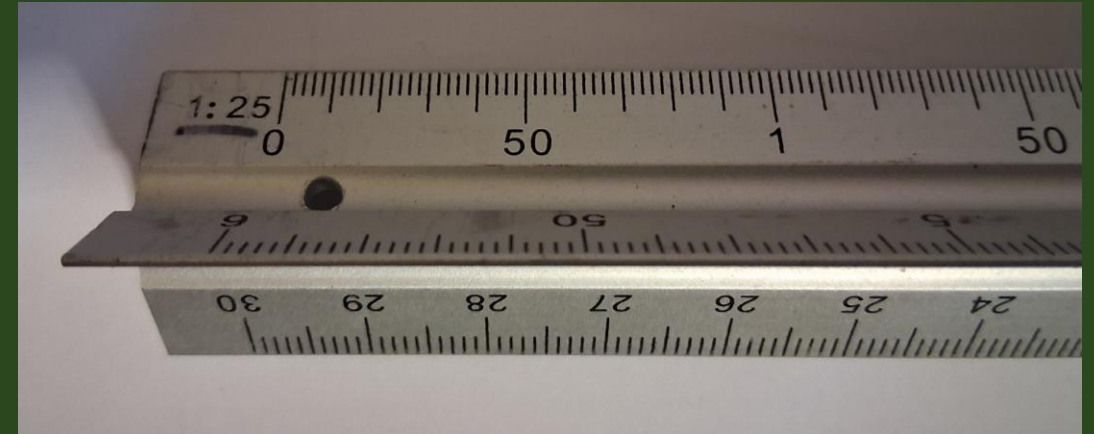
What is scale?

- Scale is the ratio between the size of something and a representation of it
- Scale has many every day uses. For example, maps, ground plans, toys and dollhouses
- Architects and engineers typically use scale to produce 3d models of buildings and components

For example

If a car is built in 1:25 scale then the car is 25 times smaller than the real life size

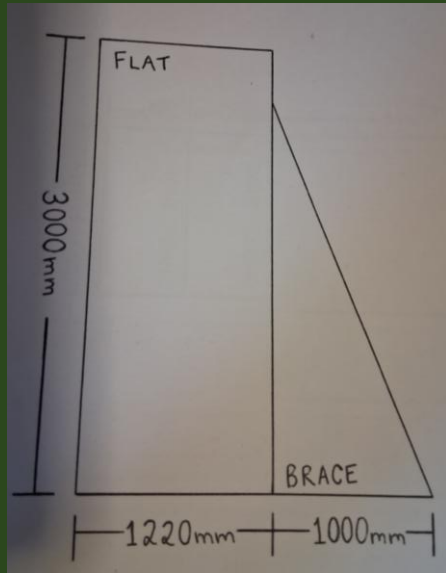
This means in model making you can create a smaller sized version of your set to visualise the layout and what it will look like before going full scale



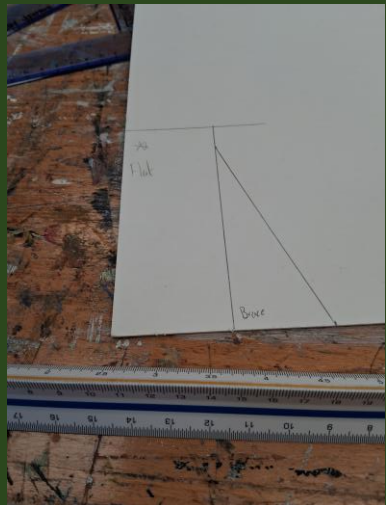
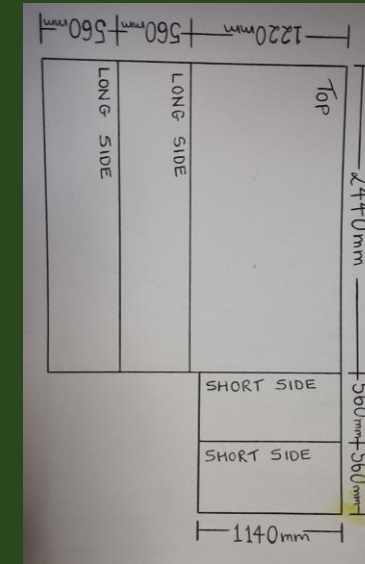
1:25 scale example
of how its set out

Flat

Model making – Basic shapes

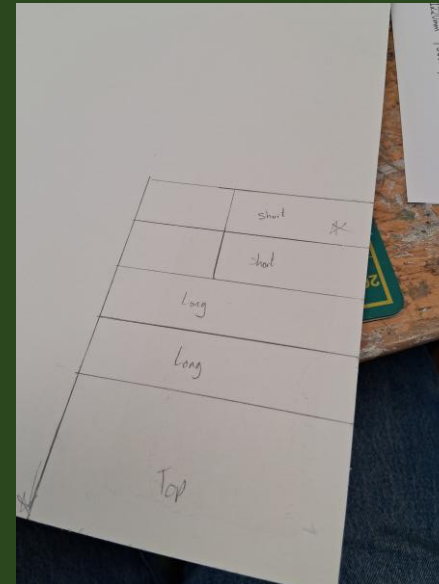


- Simple flat with very minimal components but can be very versatile



Rostra

Simple block that can be used as base for scenery or to create height

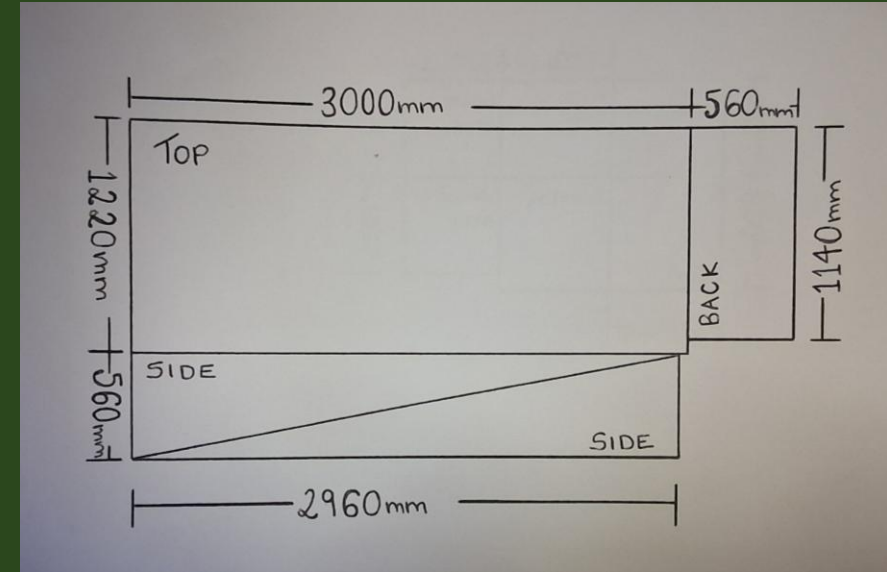


Model making – Basic shapes



Box

Can be sized up or down to make a different sized square box



Ramp



When sticking the sides on keep the right angle on the ground to prevent the gap between whatever its attaching to

Task – Create a sketch model for ‘Shipwrecked’

- Must be below 3 m in 1:25 scale
- Kept to the round base we have been given
- Use most if not all materials mentioned in class
- Only use two primary colours to paint
- Dry brush with white or black to finish and show any textures



- Started with cutting out shapes from kapa foam board to create a base and add some depth to the sketch model
- Using the basic model pieces we made I included them into the sketch model, moving them around until I was happy with the composition
- I then cladded some of them with thin pieces of stick to give the decking feel of a pirate shipwreck
- I added sponges to be like rocks and some stairs into the composition





- I wanted to add an interactive feature, so I made a spinnable ship wheel out of mount board and thin strip of wood, using a blob of hot glue to keep the wheel in place on the toothpick jabbed into it
- I also texturised the kapa foam with a knife to give it more depth
- I also finished off the model with some sand and other textures where there wasn't anything going on, on the sketch model





Finished Model

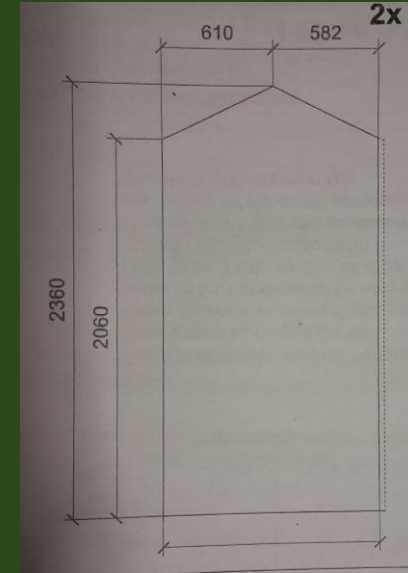
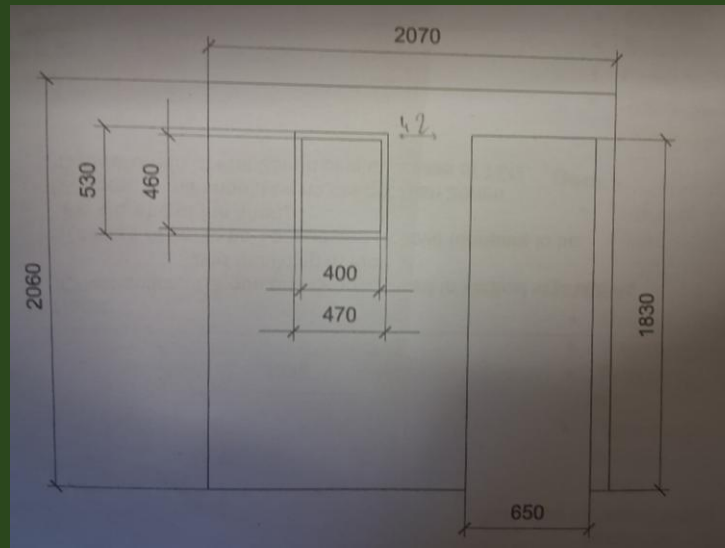


- To finish it off I primed the sketch model so I could paint it
- I used red and blue as my primary colours and went for a darker and moodier colour palette with my painting, using more red around the flooring and blues on the objects
- To complete it I dry brushed the whole thing with white

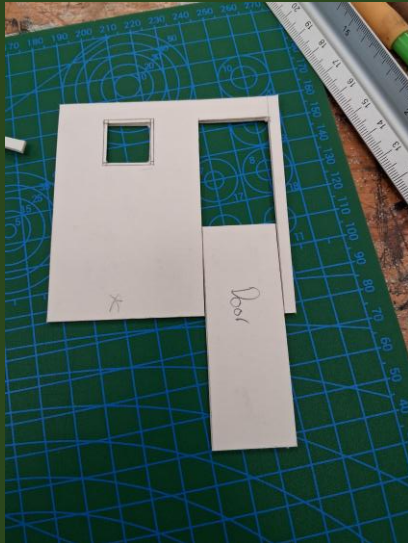
Task – Garden scene

Shed.....

- Use 1:25 **technical drawing** to mark out the shed pieces onto mountboard. A Front wall with window & door, 2 sides walls & a masking flat for the back – cut out all pieces
- Use ticket card to make strips to panel the shed door - 120mm wide strips
- Use ticket card strips - 100mm wide for T&G panels on shed sides & front wall.
- Window frame – Mountboard or Foamed PVC
- Reverse of window - glass (acetate sheet) & tissue paper covering
- Hinge Shed door (opens into shed & on-stage right edge)
- Glue shed pieces together
- Shed Roof - Ticket card/ or Sand paper
- Paint Shed
- Use ticket card to add hinge detail to the painted shed door & perhaps add a sign too



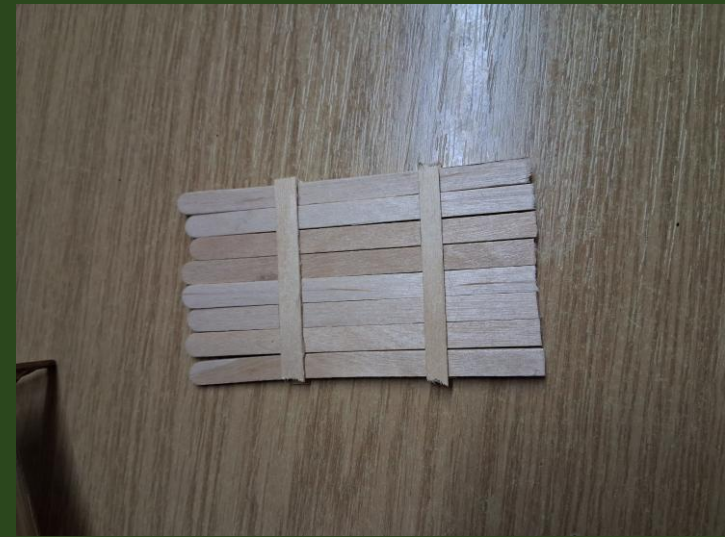
- Cut out the pieces of the shed using the technical drawing
- Kept the door for hinging it later



- Used ticket card to create the tongue and groove of the shed
- Stuck it straight over the whole pieces and cut around them after to make it easier and more time efficient

Garden.....

- Cut base board 4500mm x 4000mm
- Use 5mm KAPA-line foam board to create a raised layer(s)
- Texture garden base board using sawdust & cork scatter materials etc..
- Paint base - colour palette greens/foilage tones using sponging technique for application. Add variation in any gravelled or muddy areas
- Paving slabs - add once painted
- Brickwall - 10mm KAPA-line foamboard - imprint brick pattern



- Cut out the shape of the garden layer
- Textured it all with sawdust, planned out where I would put what and did it relating to that eg path going to door of the shed
- Made a little tree stump as set dressing out of clay
- Also made a small section of fencing to go on the edge





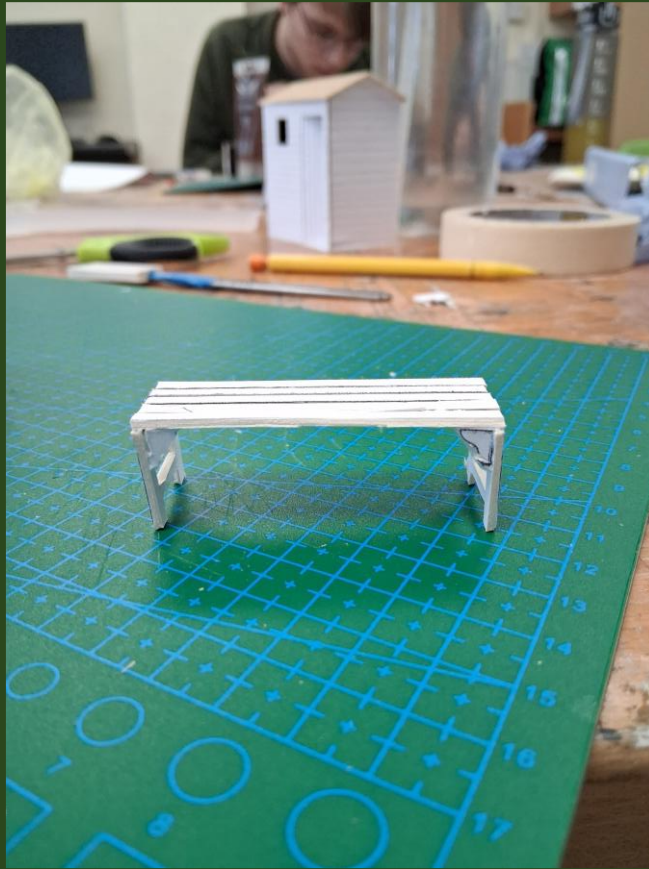
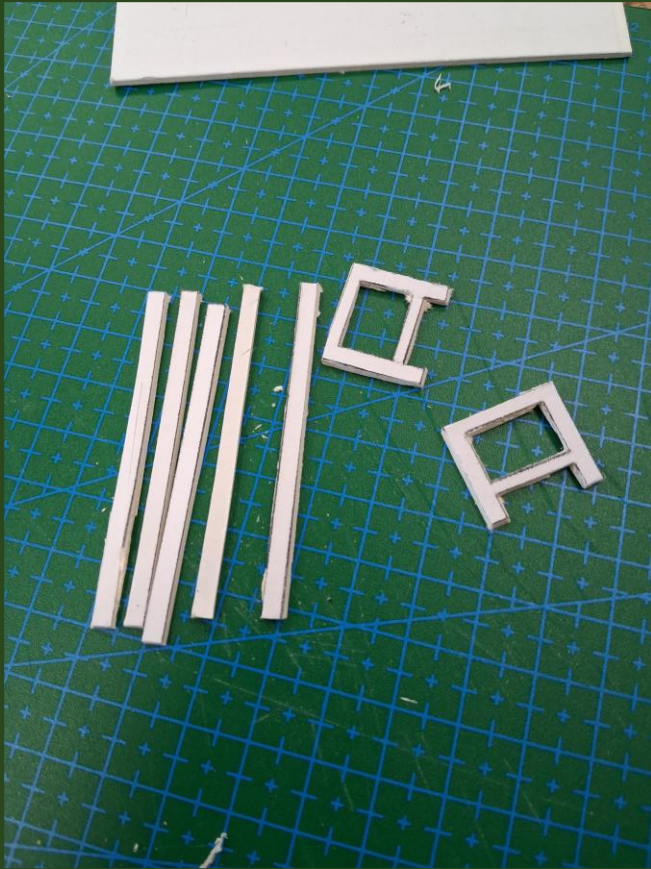
- Added the door back on by using masking tape as a hinge
- This allow the door to still move
- To make the roof I used ticket card as a base for it and then added sandpaper over the top of it for the texture
- I constructed the shed then by sticking it all together along with the roof over the top

- I then painted the shed a dark wood colour and then finished it off with a dry brush of a lighter brown to add texture
- I also painted the tree stump with the middle being lighter, like a freshly cut tree



Bench.....

- Use 1:25 scaled template & cut out all pieces
- Glue bench together, prime & paint



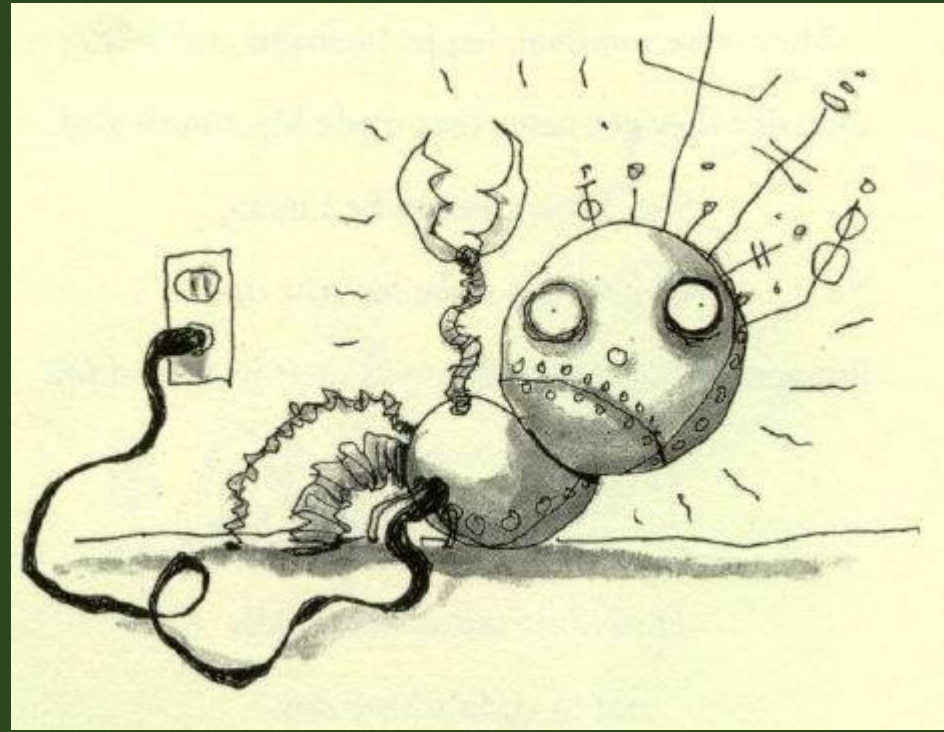
- I used a template to create the bench as its quite small and fiddly
- This made it incredibly difficult to cut out and then stick together
- Despite that the supports kept it sturdy once it had dried
- I then painted it similarly to how I painted the other elements



Finished Garden

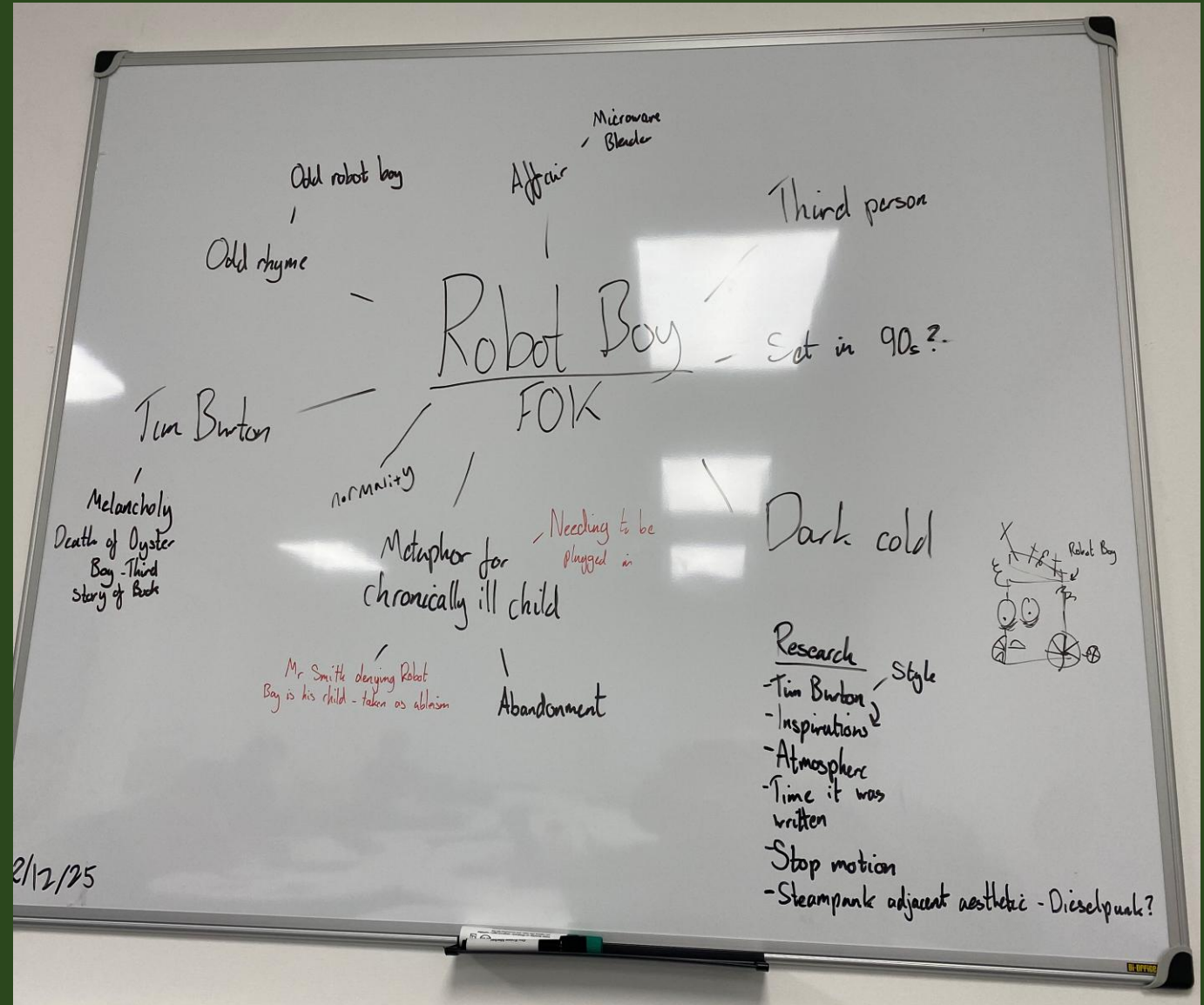


Robot Boy – Intensive Project

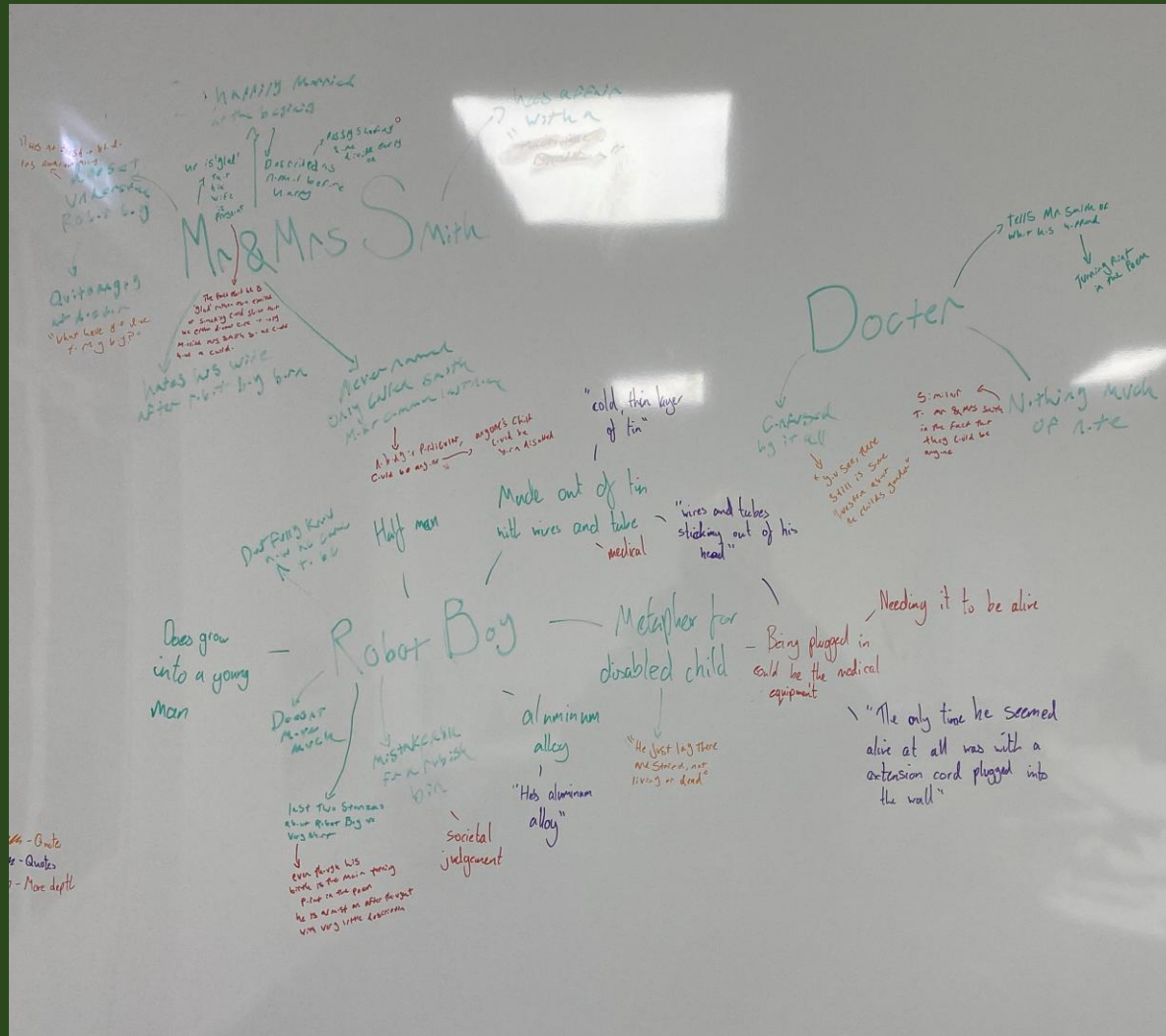


Initial Feelings about the poem

- Strange
- Odd rhyme - odd robot boy
- Not a very specific family - smith is a common last name
- Dark and cold atmosphere
- Themes of abandonment
- Mostly about the family of robot boy
- Third person point of view
- Some regret
- Metaphor for a chronically ill child
- Life being upside down after a child
- Link to Frankenstein



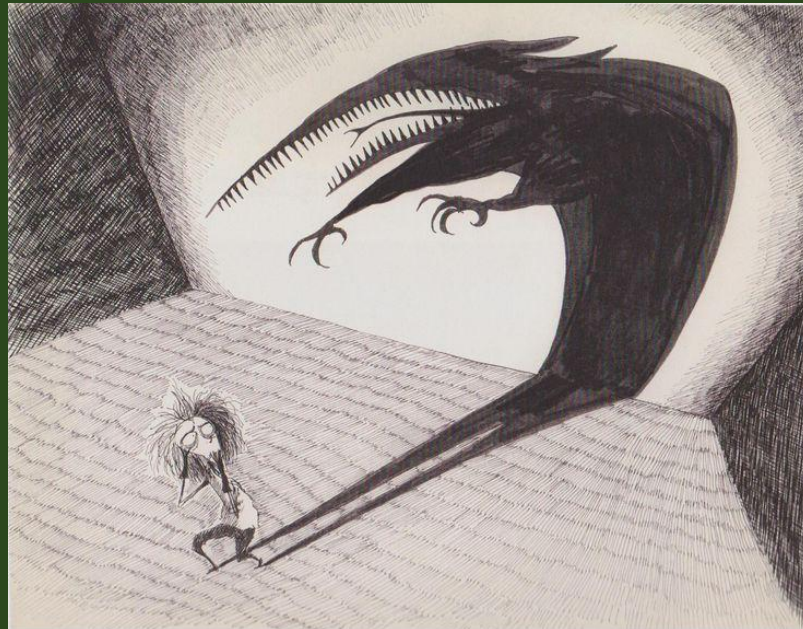
Analysis of 'Robot Boy'



- Happily married in the beginning
- Half man – made out of tin with wires and tube –
'The only time he seemed alive at all was with an extension cord plugged into the wall.' Being plugged in could signify the medical equipment – relate to my own experience of my friend and her father
- Metaphor for disabled child 'He just lay there and stared not living or dead'
- Mistaken for a rubbish bin – societal judgement
- Even though his birth is a main event in the poem, he is just an after thought.
- With the Doctor - he's the one that tells Mr Smith that he's not flesh and blood making him the person that changes everything in Robot Boy's life.

Tim Burton

- Work characterised by gothic aesthetics
- "burtonesque"
- Influenced by German expressionism and surrealism which distorts landscapes, adds sharp angles, makes things overall more angular
- High contrast with dark shadows
- Limited colours with pops of colour
- Stop motion, very unique style of it
- Macabre
- Uncanny look to his stop motion
- A lot of his work is characterised by "American suburbia"



Short Film - Vincent

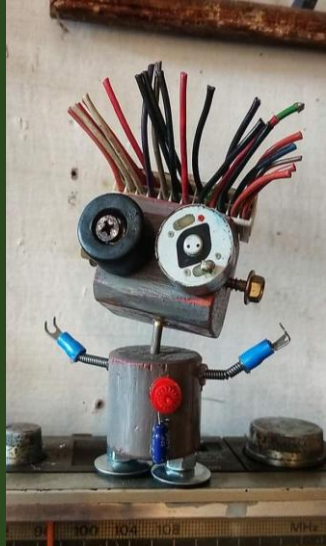
When looking into Tim Burton's stop motion, I came across his first short film in the style named 'Vincent' (1982) which was based on a short poem written by Burton himself created into a stop motion piece. The poem follows a 7-year-old boy, Vincent Malloy who idolises and pretends to be like the actor Vincent Price, who narrates the voice over on the film). The boy is obsessed with the stories of Edgar Allan Poe whose poem 'The Raven' is later quoted at the end of the film. Vincent is filmed in black and white which furthers Tim Burton's use of contrast. The animation style also plays into the overall vibe of the film with it being a less smooth approach to movement, whether that was due to the budget/timings or a stylistic choice. Another part of Vincent I really liked was the use of not showing the 'adults' faces which we decided to include in our own work as it shows the lack of familiarity of the characters and how unidentifiable they are



Tim Burton's "Vincent", 7-inch mixed-media maquette



Final Mood Board

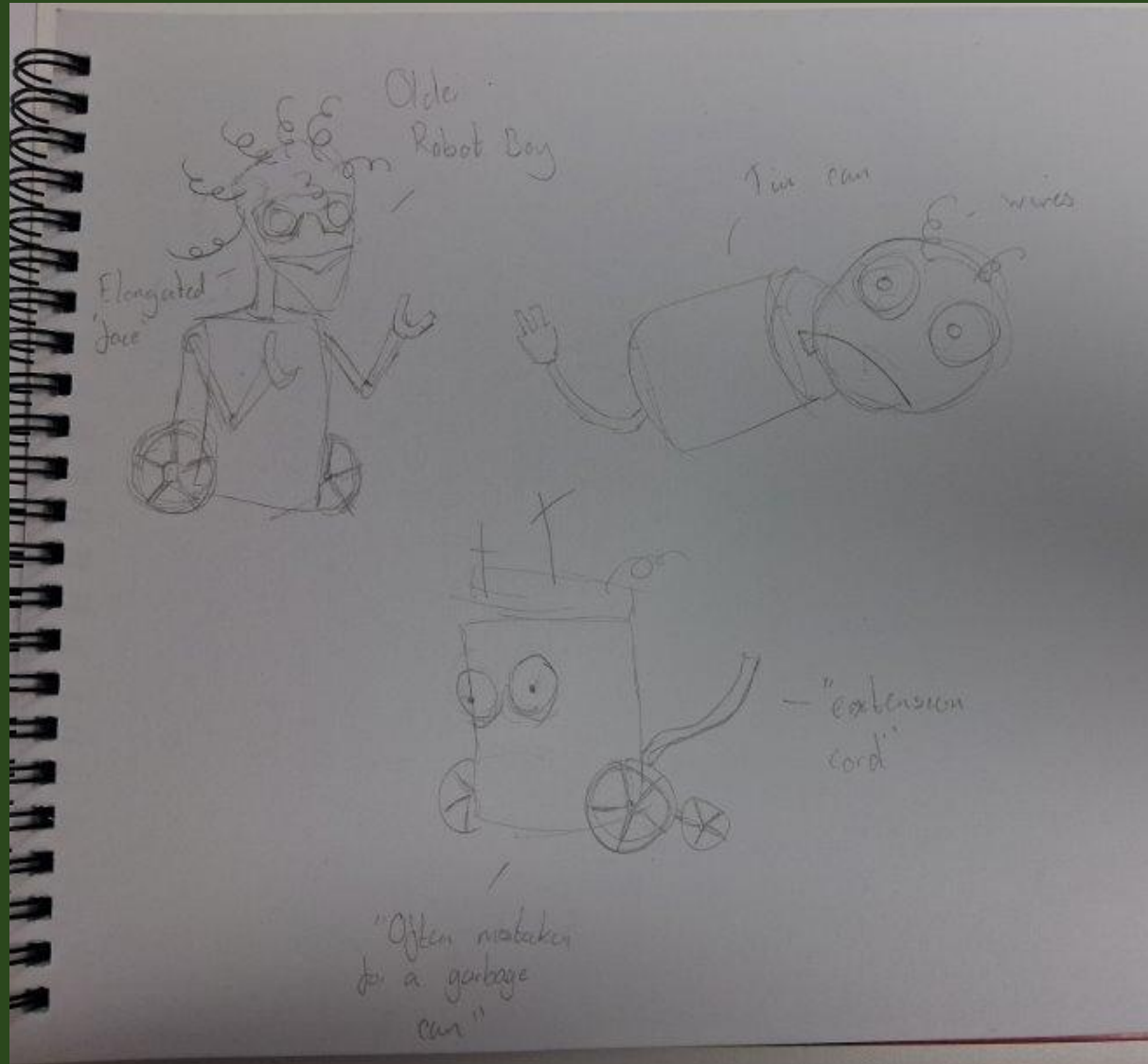


Inspired by 'Vincent'

Recycled robots

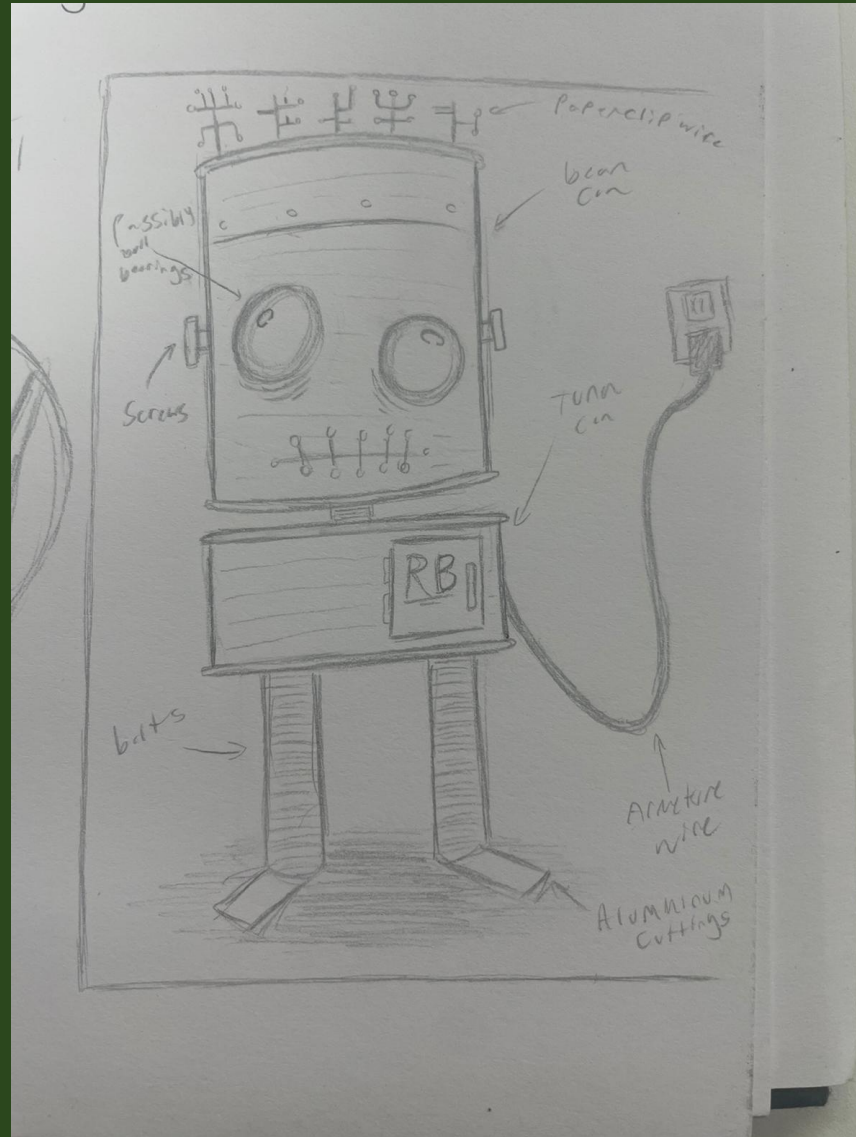


My own initial sketches



- Inspired by the original drawing of Robot Boy done by Tim Burton
- Older robot boy has the uncanny face characterised in Tim Burtons style
- Beady eyes
- Very peculiar
- Bin sketch "often mistake for a garbage can"
- Wires sticking out of his head

Final sketch idea



- Bin shape - tie into "often mistaken for a garbage can"
- Angular Tim Burton style of face
- Stuff coming off the head
- Plug going around the 'body' like a swaddle of a baby
- Frankenstein inspiration

Storyboard

Storyboarding
Figures blocking view

[Robot Boy]

At the Mrs Smith and a woman sat at the table. They were a record, looking -

Zooming in on Mrs Smith and a woman

"One day they got news that made Mr Smith glad"

"Mrs Smith would be a man, which would make him so happy"

"But something was wrong with that bundle of joy"

Mrs Smith

"He wasn't human at all, it was a robot boy!"

"The woman was of cunning instead there was a child, that boy of sin"

"They were wares and Mrs Smith took out of his hand"

"He just lived there not living or dead"

"The day that we seemed alive or all was with a long extension cord plugged into the wall"

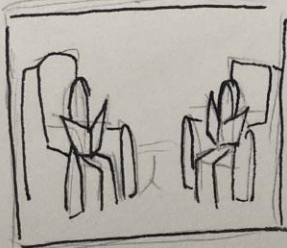
"At last they found the boy"

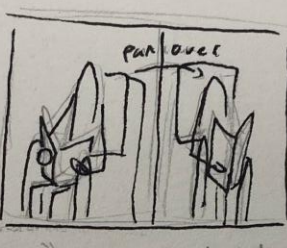
"His aluminum alloy"

"He didn't say anything, what was going to say with some pretty words but you're at the bottom"

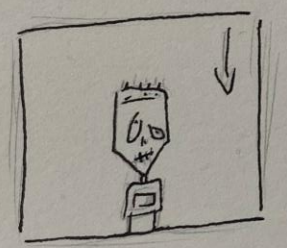
"or this strange looking child you seemed to say something about the child's gender"

"But we thing that this father is a mixed-up blender" (with some other words as a 3-3-3)

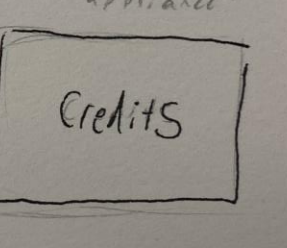
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 "The Smiths lives were now filled with misery and strife."
- 

 "Mrs Smith hated her husband, and he hated his wife."
- 

 "he never forgave her adultery since a sexual encounter with a kitchen appliance."
- 

 "and Robert boy grew to be a young man."
- 

 "Though he is often mistaken for a garbage can."
- 

 Credits



I made a black box for a back drop to be used in the animation which gave the models contrast against



Lighting tests



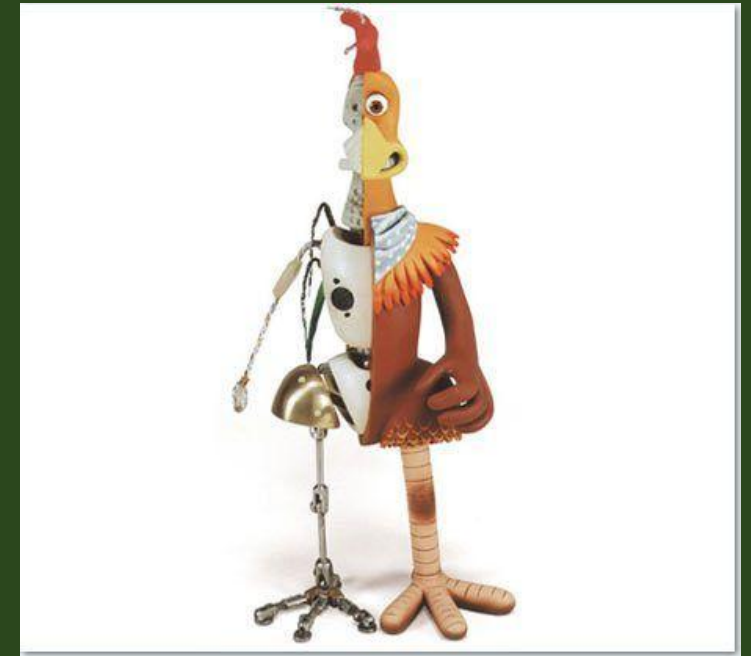
Claymation – type of stop motion

In my group we wanted to go down the route of stop motion animation so since I was taking on the role of making the actual animation I looked into (what I believe to be) the most famous company that creates stop motion in the form of Claymation. We as a group didn't want to do Claymation due to having to use recycled material and the extensive process, but it was still good to look at the style and how they create the movements

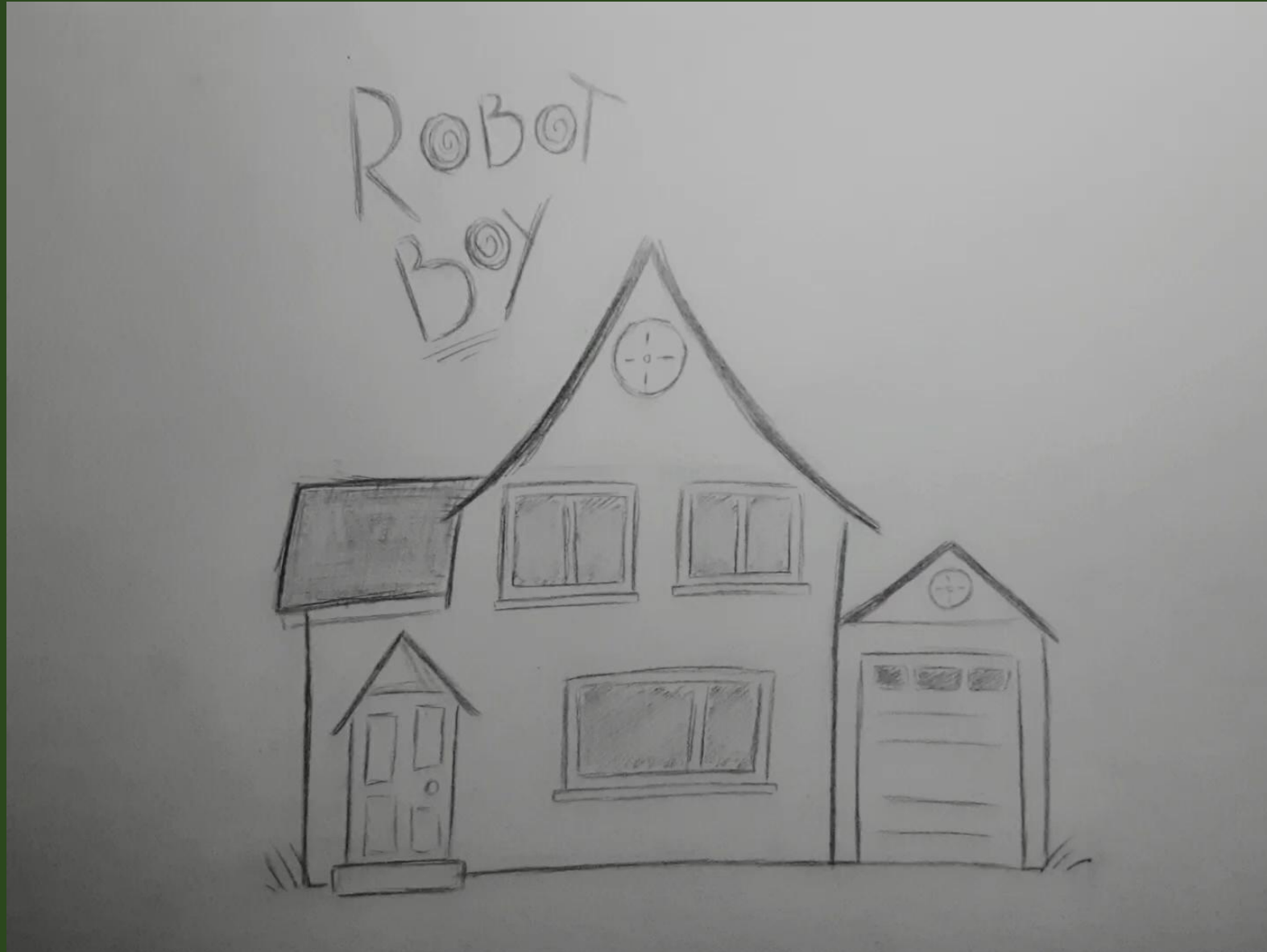
I watched this behind-the-scenes video on Aardman's most recent Wallace and Gromit film. In the video they went through their process of creating their films, which start with the film makers acting out each scene along side the voicelines as reference for the animators to use while creating the scenes. We discussed as a group that this would be useful but ultimately decided against it due to time frame and we just stuck to the storyboard



(BBC)



Finished Animation



Evaluation

For this module I explored both new and familiar concepts to do with design. Coming from an art background where design is almost expected of you, I felt like I was never really taught how to design and just expected to do so. Doing this module has really opened my eyes to a more set way that better my design work, and I now know how to better approach it. Previously in my art studies especially GCSE and A-level I really struggled with creating a design that is supported by research and originality. Through learning the seven steps of designs specifically this is helped me grasp a better idea of what creates design and then to create better work. As well as this, exploring how to create a mood board, how storytelling comes into design and how research ties into design has been very interesting aspect to explore. I also really enjoyed doing the model making part of this module as it's nothing something I thought I would have an interest in. Model making was something I briefly touched upon in A level however never went into the depth that is to do with Scenic construction and design. Exploring the different materials was another aspect that I really enjoyed as it inspired me with different to create. With the shipwrecked sketch model, I was excited to experiment with materials but looking back I could have put more effort into actually using this excitement and incorporating these materials available as I stuck with what we had done in class, rather than being creative with it. I was also excited with what I could create from not much prompt, I found this daunting but once I started, I got into a good flow. My favorite part of this module how to be working on our final project on the poem by Tim Burton Robot Boy. This allowed me to use the skills I had learnt from this module towards a more expansive idea. I also enjoyed having the freedom of this brief as it allowed me to touch upon other areas of interest rather than just set design. Despite only touching upon it briefly I really enjoyed bringing a childhood aspect through looking at Aardman at the stop motion animation as it gave me more inspiration to create my own stop motion. Looking back at my project I would have liked to spend more time bringing all of the ideas and research together into a final piece as well as looking into stop motion aspect of it more. The seven steps of design were very helpful in structuring the overall idea of how we would approach the project however I think I could have used them more to my advantage and given myself in the easier time with this project.

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