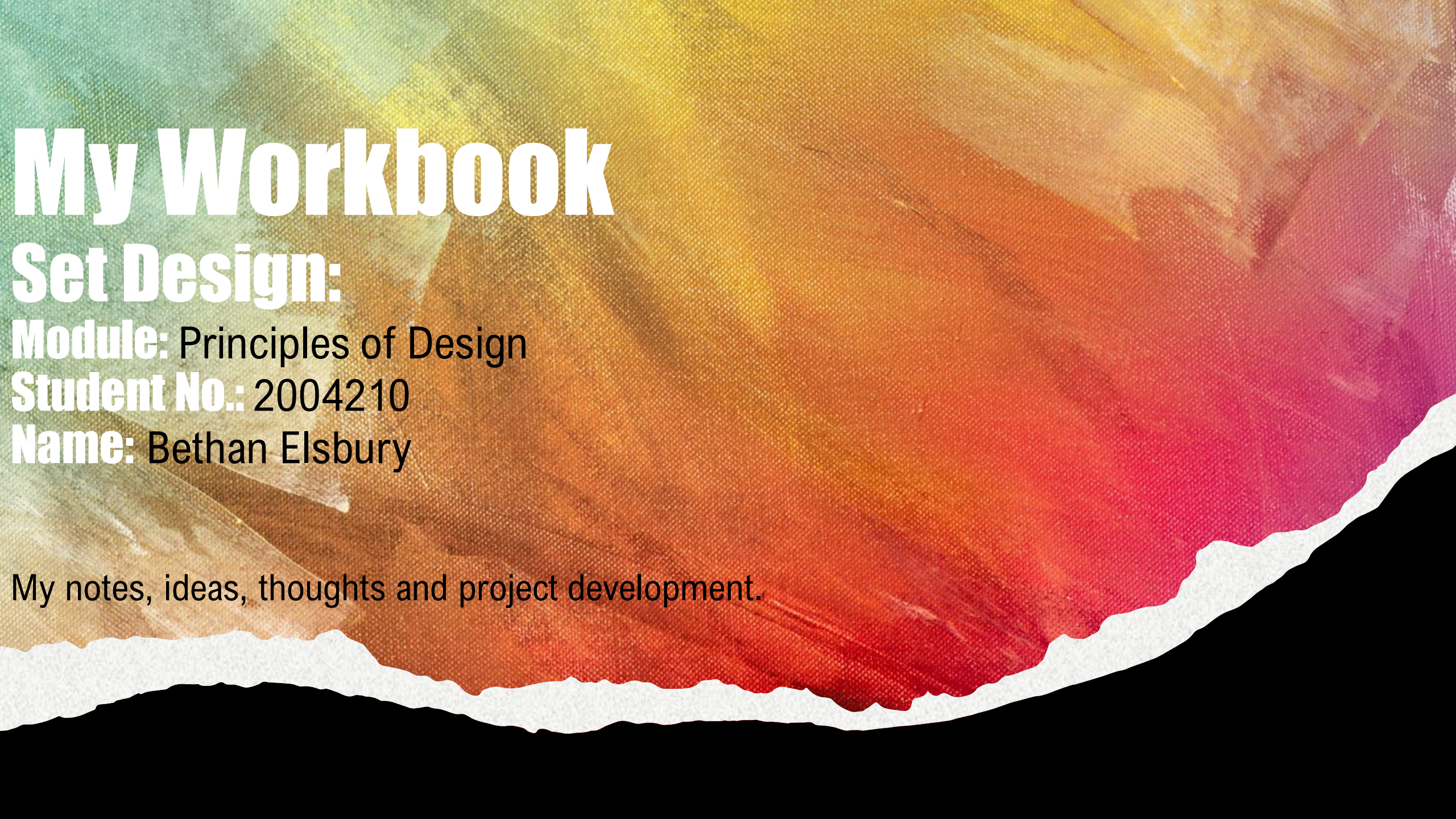




My Workbook

Set Design:

Module: Principles of Design

Student No.: 2004210

Name: Bethan Elsbury

My notes, ideas, thoughts and project development.

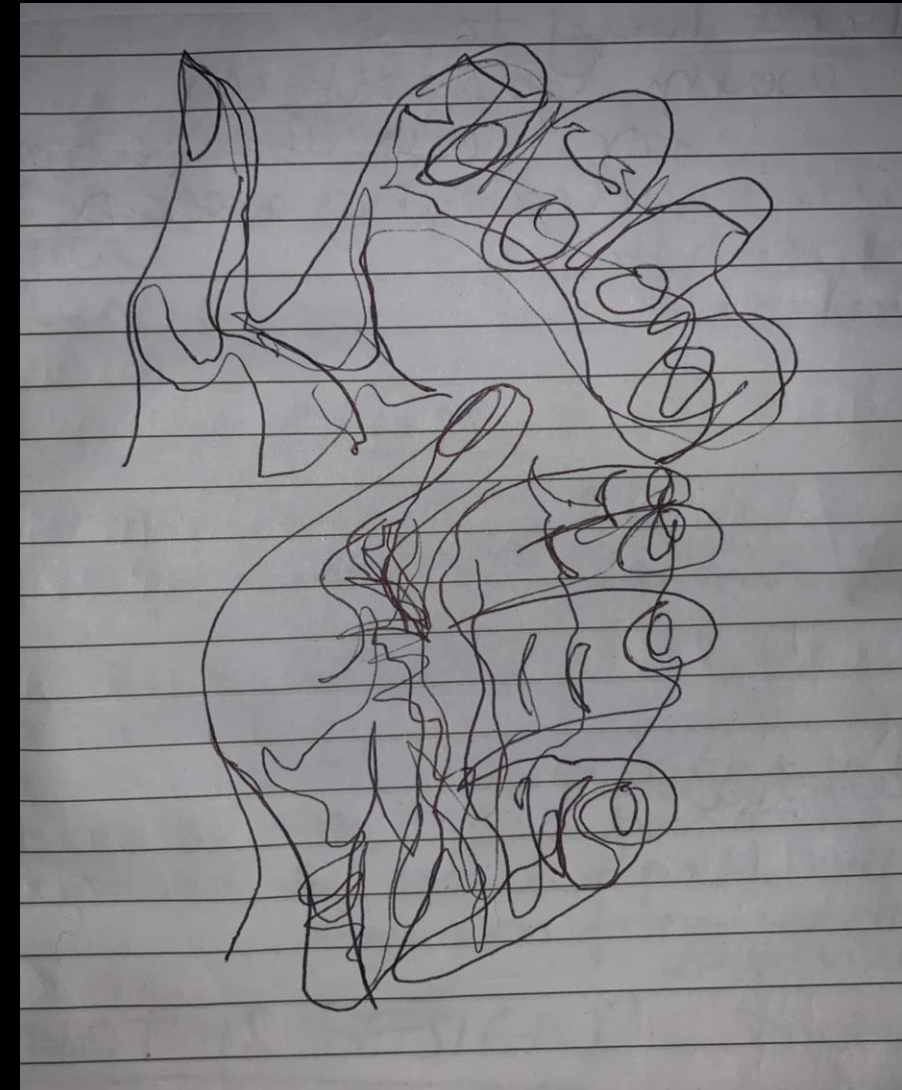
First Module: **Principles of Design**

First Small Task:

The first small task was a five-minute, continuous line drawing of my left hand. We were told to look only at our hand that we were drawing and to not take our pen off the page for the full five-minutes.

I am familiar with the technique, and feel it is a very helpful method of warming the brain up before any drawing task. It allows you to access the observational side of drawing, focusing on the form you are looking at and how you process the information and display it on the page.

It is not my favourite technique to use but I can appreciate its importance within experimental drawing.



Topic For Thought:

There are two sides to the brain, left and right, each side processes information differently.

Left

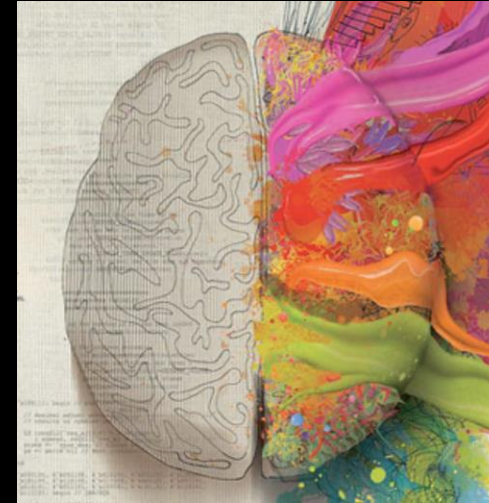
- Language
- Logical
- Sequential

Right

- Visual
- Intuitively
- Holistically
- Randomly

Thinking Process:

There are also two types of thinking processes, linear and divergent.



Linear: Linear thinkers process things in order, step by step. They believe that a straight line from two points, one place to another, is the most efficient way of processing solutions. Often resulting in one firm answer.

Divergent: Divergent thinkers explore many different ideas. Typically occurring in a spontaneous, free-flowing manner, often resulting in an array of possible solutions.

Tricks:

Gator: Instinct. Flight, fight, or freeze. Your gut feeling.

Monkey: Mind jumping and multi-tasking.

Elephant: Learning patterns, learning from experiences.

Brain Quiz Results:

Traits / Brain dominance / Results

Brain dominance



Total score: **9**.

Percentage of test takers more right brain dominant than you: **52%**

Scores

Over 12: You are right brain dominant. You have a conceptual outlook and prefer to look at the bigger picture. You prefer doing things in random order and you do not like schedules and time limits. You are seen as creative, imaginative and artistic.

Below 8: You are left brain dominant. You prefer things to be in a logical order and like identifying details instead of concepts. You like to plan ahead and are not impulsive in your decision making. You are seen as logical, practical and realistic.

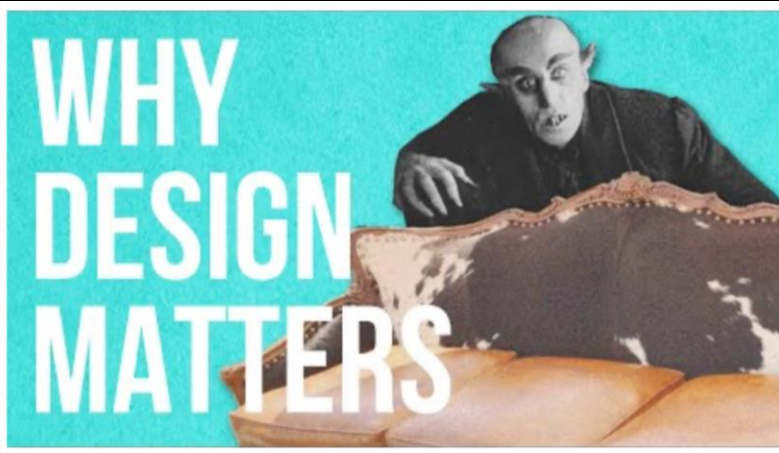
Between 8-12: You use the left and right sides of your brain in a balanced way.

My results after taking the quiz states that, I use both halves of my brain, almost equally. This makes sense to me as, despite being a creative thinker that enjoys working in a free-flowing manner, I try to keep myself organised. Although not always as successful as I'd hope, I find it helpful to list and plan my weekly tasks in hope that it will push me to be more productive.

What is design?

A plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is made.

(Oxford dictionary)



Lesson 1: Wednesday 30th September, 10:00 – 12:30



Small Challenge:

We were asked to take a photo of something in the room that had been designed.

I chose to use this chair to discuss because despite its vibrant colour, what jumps out at me is the organic shape that defies the stereotypical, four-legged image of your average chair. I have always been a more organic designer myself and love the idea of using natural, free-flowing shape and form.

Another thing that appeals to me as a designer, is how the aesthetic works alongside the function. The smooth curve of the chair provides suitable balance that successfully replaces the simple four-legged stance. When altering the general design of a simple product it is important that the function quality is still present.

My personal response to the above video: Why design matters, The school of life, YouTube:

This video shines light on the less technical side of design. It makes you consider how design can affect people in ways such as setting an atmosphere within a room, possibly creating a shared mood amongst its viewers, or different moods depending on the individual. I personally am a fan of organic shapes and materials, considering the discussion of the video it makes me realise that this could be related to how that aesthetic makes me feel. I believe that nature is inspiring and, in some ways, therapeutic, therefore it makes sense that nature inspired furniture would create a healthy atmosphere for relaxation or even creativity. Looking at modern architecture displayed in German compared to what it was during the times of Nazi Germany, shown in the video clip, you can see the drastic change, from threatening and aggressive to open and peaceful.

Scenography:

"Scenography is the design of the space in which a performance takes place. Set designers create 'stage pictures' - they design the space, costume and props that you see when you watch a 'performance'."

"Scenography" has evolved from historical roots in classical antiquity and connections to the architects of the Renaissance era largely due to the theatrical activity in **Eastern Europe** in the twentieth century.

(Above information taken from power-point posted in Moodle)

Scenography is everything that contributes to creating a **mood or atmosphere** for any presentation.

Theatre, despite being a source of entertainment, allows us to experience personal connections or to share a communal connection with others. It also has a way of changing us as people or as a society, from what the stories presented to us have to say.

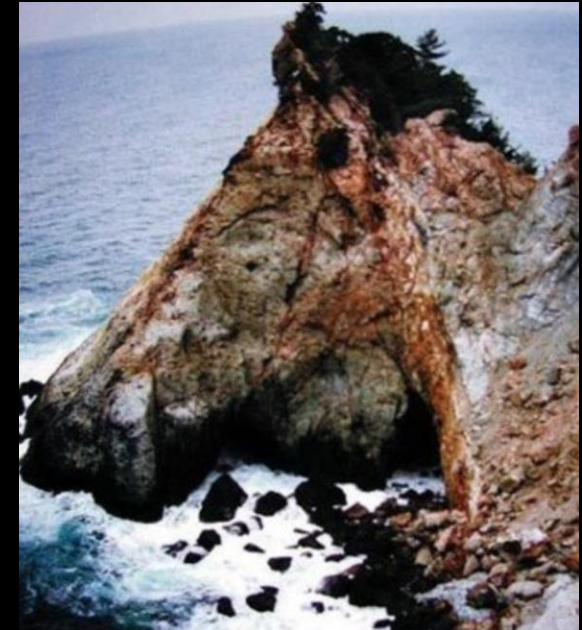
Lesson 1: Wednesday 30th September, 10:00 – 12:30



We were asked to think about a production that really affected us. A film that sprung to mind was Hacksaw Ridge. Although I am not typically a fan of war films, this true story was told in such a way that the slow build leads to an extremely powerful end scene. The main character, who at the beginning was named a coward, saved hundreds of injured men who otherwise would have been left for dead. His personal journey earning the respect of every man that doubted him from the start, correlates with the softer atmosphere that consists of roughly the first half of the entire film before taking a harsh and violent turn displaying the true nature of war. Each different course of progression within the film take an extreme turn which I find distinctively memorable.

What do you see?

Lesson 1: Wednesday 30th September, 10:00 – 12:30

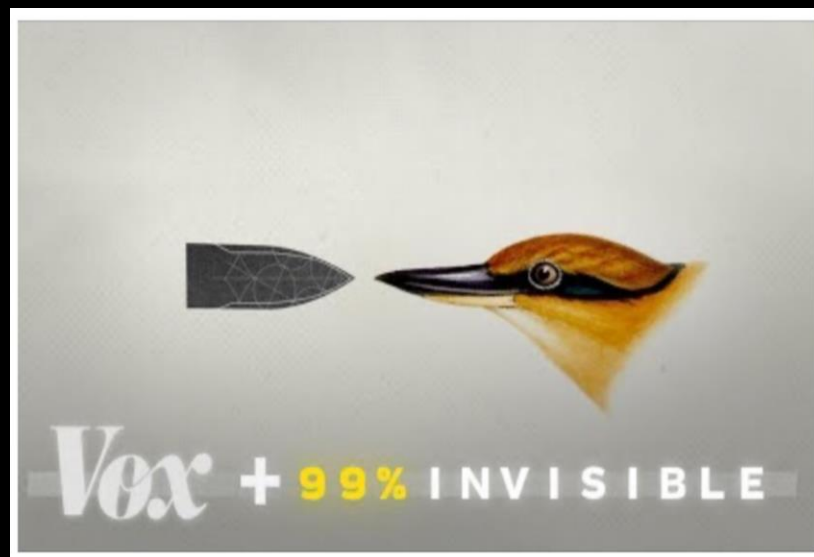


These images were shown in our session, they are images that trick the eye into seeing more than one thing. My favourite of them all is the one displaying the older man and woman, they each within the details of their face hold different characters displaying full bodies in sitting positions making up the profile of each larger character's face. You can also notice an additional character in a doorway which initially represents the man's ear. Filling the central space you can make out a chalice like cup. I love that with this image, the more you look the more you see.

Design in nature:

Lesson 1: Wednesday 30th September, 10:00 – 12:30

Response to video: The world is poorly designed. But copying nature helps, **Vox, YouTube**



The main example of this video was the design for a train. The existing train was fast but loud and in need of improvements. Fortunately, the general manager of technical developments working on the new project was a bird watcher, which resulted in a variety of ideas based on different types of birds.

Taking inspiration from Owl feathers they were able to design a pantograph that allowed the train to travel with a significant noise reduction, creating a form of engineering that duplicates how an Owl's wings silently cut through the air. The Adelie Penguin's smooth body allows it to swim and slide effortlessly, this quality was considered for the development of the pantograph supporting shaft. Most importantly the head of the train replicates the beak of a King Fisher. Its sharp, pointed beak allows it to dive into the water to catch fish quietly and with minimal splashing. This quality improves the speed of the train even more so, maintaining the low noise level.

The new design turned out 10% faster, using 15% less electricity and failed to exceed the noise limit, being much more ideal for use.

The typical gathering of ideas involves looking at the work of existing or previous designers, this video highlights how modern designers should start looking at the natural world instead to gather information and ideas for new, innovative designs, providing access to new possibilities and successful products.

I love nature and jump at any opportunity to include it in my work, it's where I feel most comfortable, as a designer. However, this video has opened my eyes to just how influential it can be in the world of design and the positive impact it can have. Not just considering environmentally friendly materials, shapes or aesthetics, but going deeper and looking at how areas of nature thrive and using that to inspire how a product could function more efficiently.

Study Task: Watch a pot of water boil...

My thoughts and ideas:



I found this task very therapeutic because it allows your mind to wander in a healthy way. I've found that giving yourself something to focus on and allowing your imagination to wander is a much better way to use your brain instead of the daily stresses and anxieties that take stage in your daily overthinking. I began by drawing what I saw, being a pot on the stove. Then I moved my attention to the water inside and how steam from that water rolled out over the rim of the pot, I began to draw lines that formed a doodle. My doodle reminded me of wood grain and then began my thought development travelling through the topic of trees, forestry and landing at nature. Another angle directed me through heat which lead to colour as certain colours and tones can suggest temperature or atmosphere.

I am not surprised that my mind lead me to nature as it is something that it inspires me, specifically in art and design. I feel like this task has encouraged me to listen to my wander mind and the positive thoughts and ideas it can bring to the table.

Modernism:

The focus of Modernism is for individual designers to form a "linear 'evolutionary' narrative."

Quote from Moodle presentation.

Bauhaus was a German art school during 1919 to 1933, a modern movement due to its approach to design. Its way of artistic education was considered outrageous to many. I have done previous work on Bauhaus therefore having a vague knowledge about its radically ways, but also how it had a name within the movement.

"MODERNISM IS
INTERTWINED WITH
THE HISTORY OF DESIGN"

(Taken from presentation)



Lesson 2: Thursday 1st October, 10:00 – 13:00

PIONEERS OF THE
MODERN MOVEMENT



FROM WILLIAM MORRIS
TO WALTER GROPIUS
BY NIKOLAUS PEVSNER
LONDON: FABER & FABER

1936

Pioneers of The Modern Movement is probably the most widely read book about modern design, despite being published in 1936, which nowadays would not be considered a modern time. I have not read the book but would like to do so for the progression of my understanding of this module.

Further discussion topics:

- The Arts and Crafts Movement
- Industrial Design
- Comparisons/Differences of the above

The Arts and Crafts Movement:

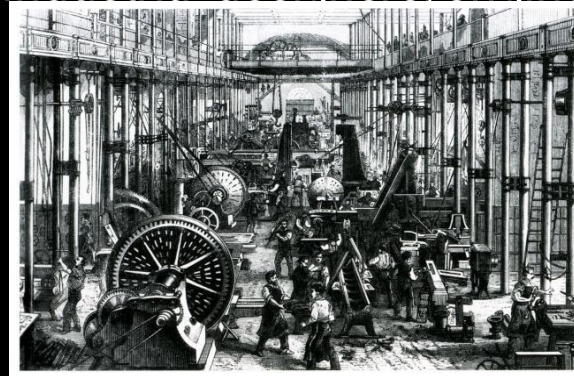
An international trend that developed fully in the British Isles, before spreading across the British Empire and the rest of Europe and America. The movement stood for traditional craftsmanship using medieval, romantic or folk styles of decoration. It was an advocate for economic and social reform and, in fact, was anti-industrial in orientation. This movement encourages individual design; therefore it is more likely to be a personal taste, possibly with historical or cultural qualities which would heavily depend on the designer's or maybe the buyer's background. The philosophy of The Arts and Crafts Movement was that industrial design had made man less creative.



Lesson 2: Thursday 1st October, 10:00 – 13:00

Industrial Design:

A process of design for mass produced products. It consists purely of repeated, often automated, replication, however before production begins the product will be designed, determined and defined in advance. This type of production method requires several people with different areas of expertise, for example; industrial designers, engineers and business experts.



Evolution of Products:

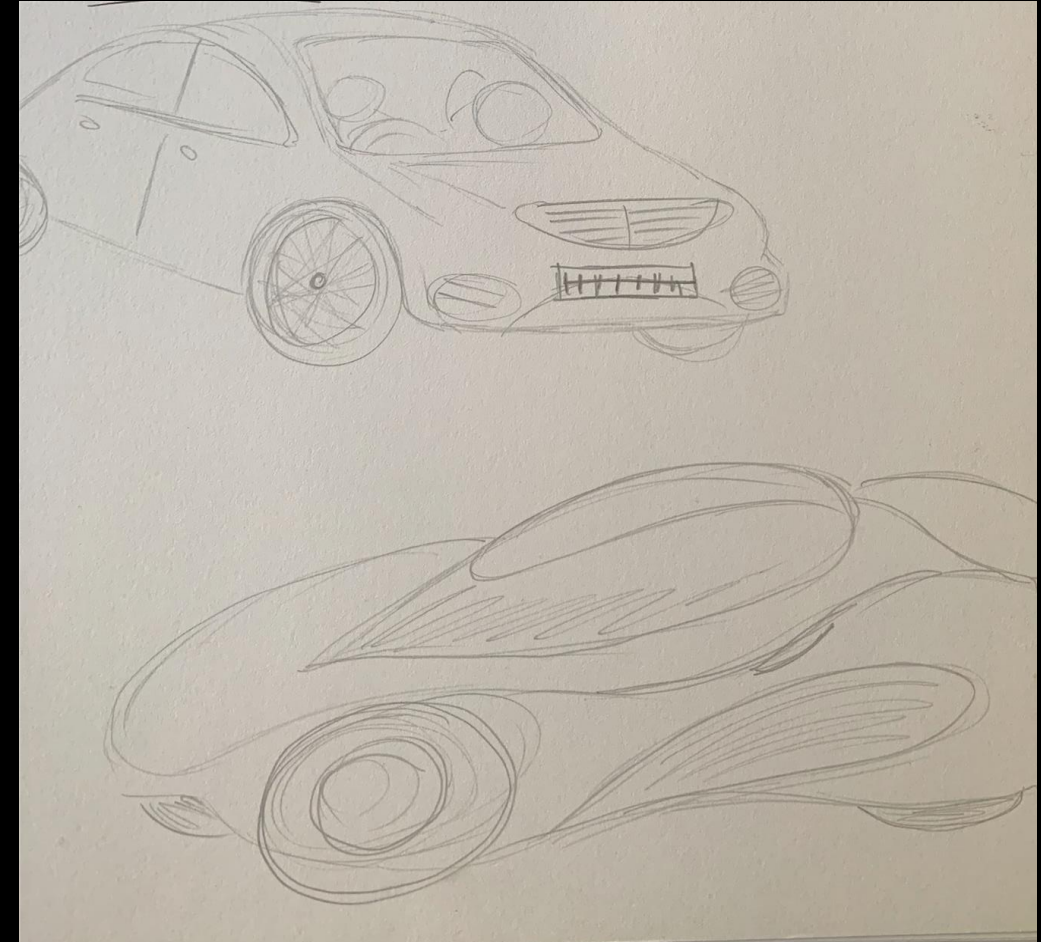
This first small task of the lesson gave us optional products/vehicles to consider their evolution and sketch a version we believe could exist in the year 2030.

My small first sketch displays a simple car design you might see on the road today. My second sketch was inspired by futuristic vehicles you might see in a film set in the future, it has a smooth aerodynamic shape, but does not stray too far from the typical car shape and size. However extra qualities that you may not be able to communicate with a quick sketch would be carbon fibre material making it light in weight but still durable. I considered the idea of solar panelling of the roof so that it could be self-charging, increasing its environmental consideration. More and more electric cars are being produced at this current time to improve the level of emissions in the air, making the self-charging could make them even more efficient. Another quality I thought may be a consideration would be to make it self-driving, a huge leap for the technology of everyday vehicles.

Iteration:

Something to consider when discussing the evolution of products is iteration. A good example of iteration is the iPhone, or any apple product. It means to maintain the original design with small added improvements. The first iPhone was revolutionary but to get to where it is now it had a very gradual increase, making small alterations to the shape and size, as well as improvements to battery life and camera quality, for example.

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Form Follows Function:

Louis Sullivan 1896

The statement above suggests that function must be determined before the form can take shape.

Royal Doulton ceramics from the Great Exhibition of 1851

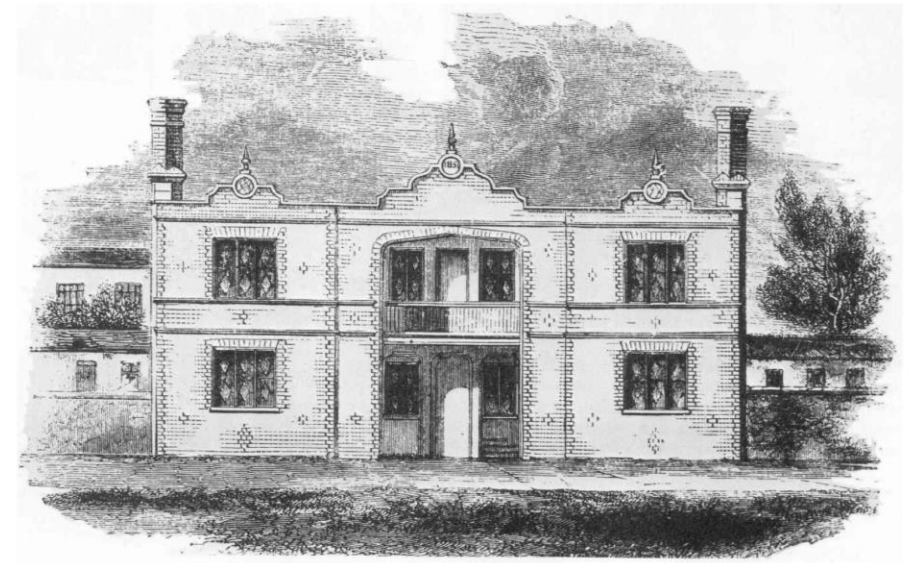


This selection of products displayed above are designed as decorative pieces, so you could say that being decorative is its function. The handles may also indicate that they need to be manoeuvrable somehow being an additional function, but nonetheless it is important for this type of product to have its aesthetic quality. Therefore standing by what I said in relation to the statement, that it can vary depending on the product.

I believe that this statement is not set in stone, in some circumstances designing a product may not be as simple that.

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Model Housing for the working classes sponsored by Prince Albert, 1851



This next image was another design idea to consider, the aesthetic of this design suits the area and the time in which it was designed. The requirements of this build is to be a functioning home for "the working classes". Considering its designed with the working class in mind I can imagine the simple aesthetic was intentional, or possibly the designer of this build felt that form should follow function in this circumstance. No doubt, the designer focused on it being suitable to live in before anything else.

We were asked to discuss what year we thought this image was from...

My initial thought was that this room was that of a house in the 1950's/60's. I thought this because of the moderately modern, open plan arrangement of the space, mixed with the choice of furniture and decoration.

Looking further you can notice the olden styled door hinges and dated technology. This makes me believe that it may be from earlier than I initially thought.



Lounge-hall of The Orchard, Chorley Wood

We were later told that it was from the 1900's, which I found surprising. Although you can see that this would have been a modern setting at the time.

Form Follows Function Sofa:

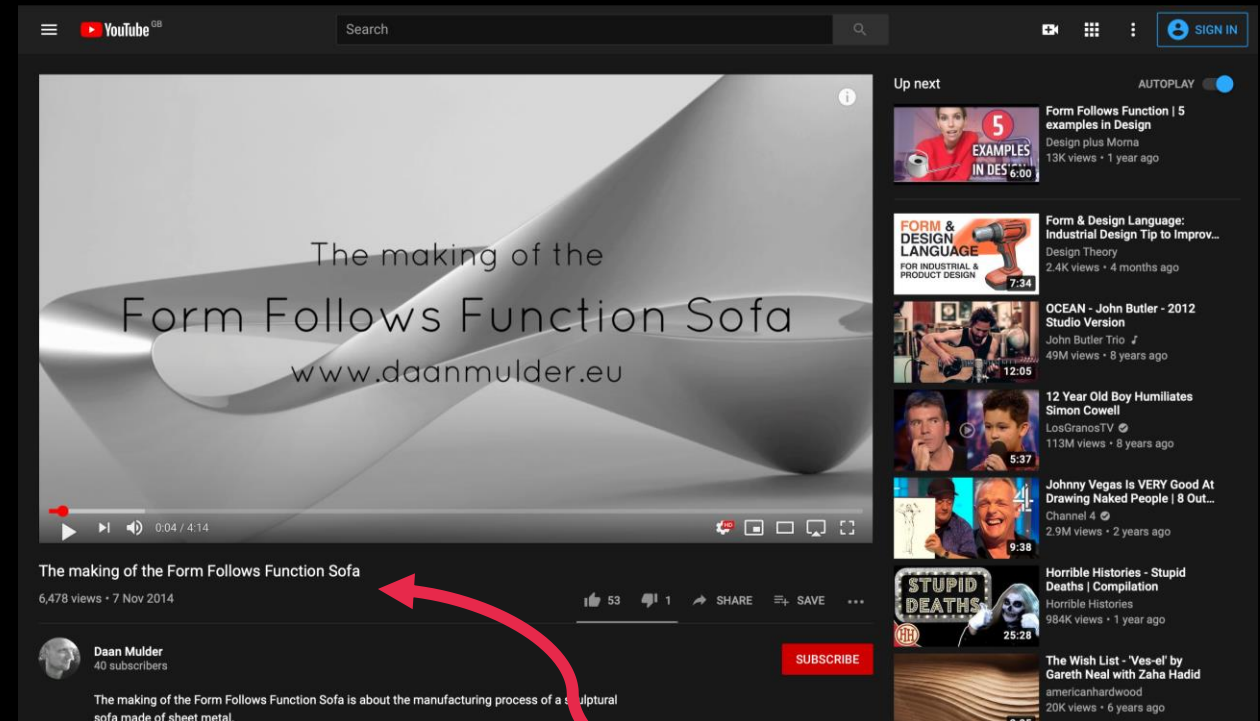
Lesson 2: Thursday 1st October, 10:00 – 13:00



Form Follows Function Sofa, by Daan Mulder
<https://www.daanmulder.eu/en/form-follows-function-sofa/>

This 8ft long and 4ft wide sofa was designed to be a piece that used continuous line. It is not your typical sofa design, and it may not be the most comfortable sofa ever made, but you can't deny its fascinating aesthetic draws your eye.

This product, I would say, highlights the difficulty in firmly stating that form follows function because it can be interpreted differently depending on the product, the designer and what the product is intended for.



<https://www.youtube.com/watch?v=7Zc3kASDmil>

The fabrication of this product was very interesting to watch, it was manufactured using multiple sheets of metal, loosely sewn together before being welded into place. The ragged edges were then smoothed down with filler and sanded to create the desired curved edges. The fabrication seems very simple considering its high quality finish.

Video Response: https://youtu.be/WWhKMx5sZ_Zg

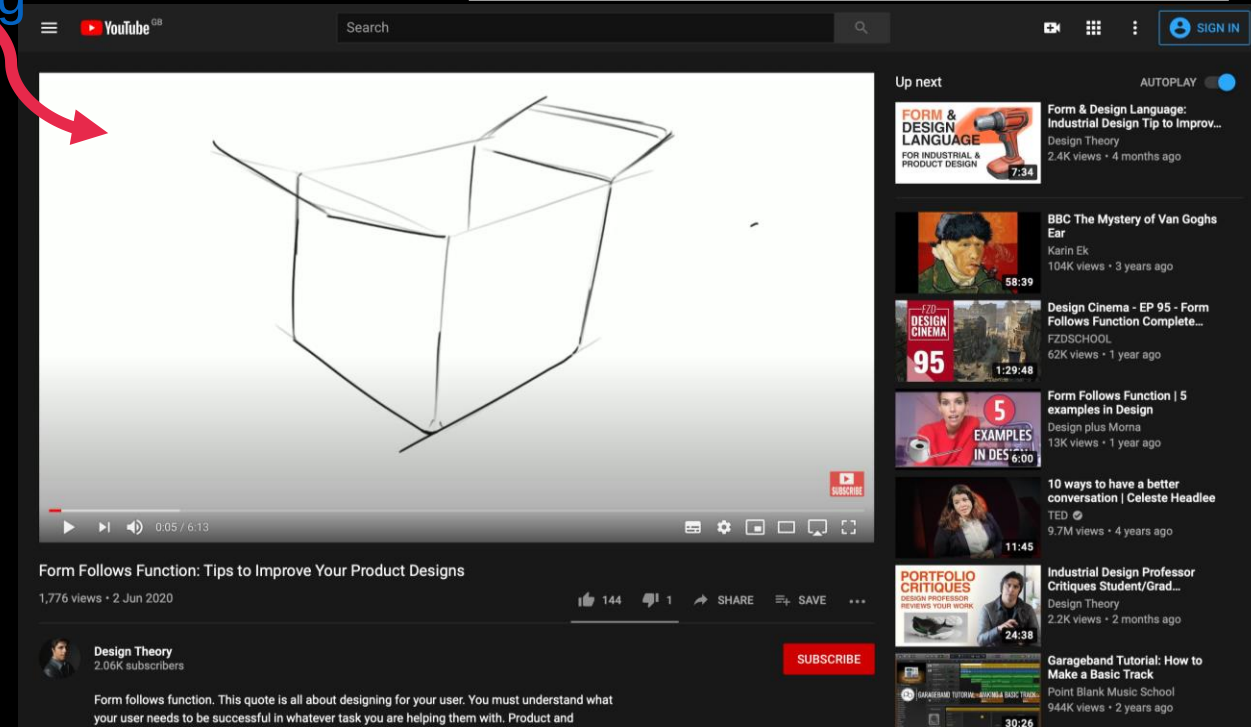
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The general message of the video is that shape, therefore the form of a product, is dictated by function, I believe that form and function can each effect one another. Considering the criteria of the product to be designed, one might state that a piece of decorative furniture's function would be to not only serve as a comfortable seat or suitable surface but a decorative feature to the room so you could argue that its function is to have a certain aesthetic which relies on form. A product that is solely designed for function would not require much thought about the form. The size, shape and possibly colour would rely on what works best for the product to function, as necessary.

"Design is always bound up with notions of progress, improvement and betterment."

We were asked to choose from four different statements to discuss our opinions in relation to what they are referring to. I chose the statement displayed above.

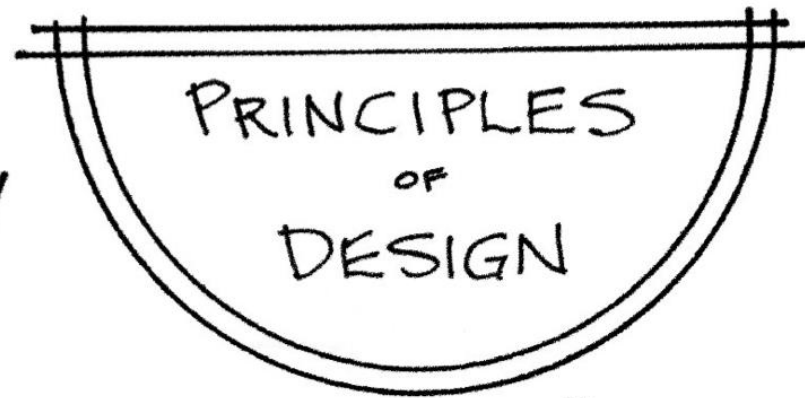
I agree with the statement I have chosen because when someone designs a product, they are designing it to solve a problem, improve a situation or an existing product. No matter what the idea is or whether its successful or not, it's all helpful towards progress. Even if the design leads to an unsuccessful outcome, you can learn from the information gathered from the failed attempt, working towards the gradual progression of your possible solution. Experimentation is a very effective way to learn, if successful you can develop the idea further again, if not, you can add it to your list of things to avoid in the future.



Rhythm refers to how the eye is lead through the design, for example; musical beat, repetition, patterns or shading.



Unity, when working with design, refers to the combination of all the components and how they work as a whole. It allows the designer to ensure that their product makes sense.



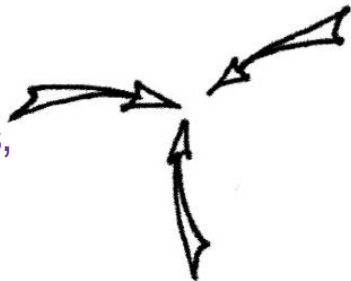
BALANCE



Balance refers to the stable spread of weight throughout the product. A very simple example would be that if one side is heavier than the other the product would topple. You could also look at it in a sense of symmetry in a two-dimensional design.

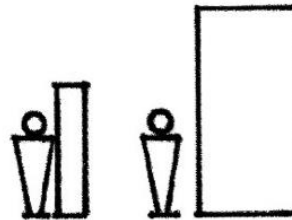
Emphasis is the focus set on the part of the design that demands the most attention. It can be achieved in multiple different ways, any that draws attention.

EMPHASIS



Proportion control can have major effects on the feel of a design, for example in a scenic painting making a certain feature much larger than another could create an overpowering atmosphere.

PROPORTION



These principles can be applied to any form of design. Whether it be a painting, piece of furniture, music or a performance.

Other elements to consider:

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

Western Colour Theory

There are seven colours altogether, red, orange, yellow, green, blue, purple and pink. This is clearly no including all the colours in between, the many shades and tones.

The theory of colour tells us that colours are used for many reasons. They are used to strike certain emotions inside viewers, or to attract people with the atmospheric qualities they give off.

Colour theory is heavily considered for branding, as shown in the image displayed each colour has its own representation.

Complimentary colours are considered to ensure that that colours combinations used for any design of any kind hold a harmony amongst each other. Complimentary colours is a topic I am familiar with, but colour theory opens a whole new door into how colour can be used.

There are many aspects to think about when working with colour, I myself never realised the impact it could have on a design.

Lesson 3: Thursday 1st October, 14:00 – 17:00



Image Analysis:



Considering the many factors discussed previously about principles and elements of design, I can notice some interesting qualities with both images displayed. The first thing you can notice within this image is the collection of bright green cats. The bright green against the dull grey surroundings adds an extremely strong juxtaposition between the two. The nature of the green cats presents an atmosphere of chaos, specifically focussing on the fallen and seemingly damaged piece of furniture. Another thing you can notice is how the use of positioning and lighting provides a subtle path through the image leading you from one side to the other. The fact that, as well as the background features, the two characters within the image are in grey makes them blend into the background as they clearly are not the focus of this scene.

Lesson 3: Thursday 1st October, 14:00 – 17:00



This next image holds a completely different atmosphere, for a start it has a clear use of complimentary colours with the oranges and the blues. It also has an interesting use of light drawing your attention firmly to the centre of the stage highlighting whom I would assume to be an important character of the scene. The lighting also has an interesting effect on the colour of the umbrellas, as they are a mix of warm tones of red orange and yellow, the lighting creates a neutral blend between them. They look very bold against the deep blues that make up the backdrop, an effective representation of rain. Another quality of this scene would be the symmetry of the positioning of the characters, although some seem slightly more distant than others which could relate back to the story line of the individuals.

Storytelling:

Lesson 3: Thursday 1st October, 14:00 – 17:00

Definition:

The conveying of events in words, sound and/or images, often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and instilling moral values - the earliest forms of storytelling usually were verbal combined with gestures and expressions.

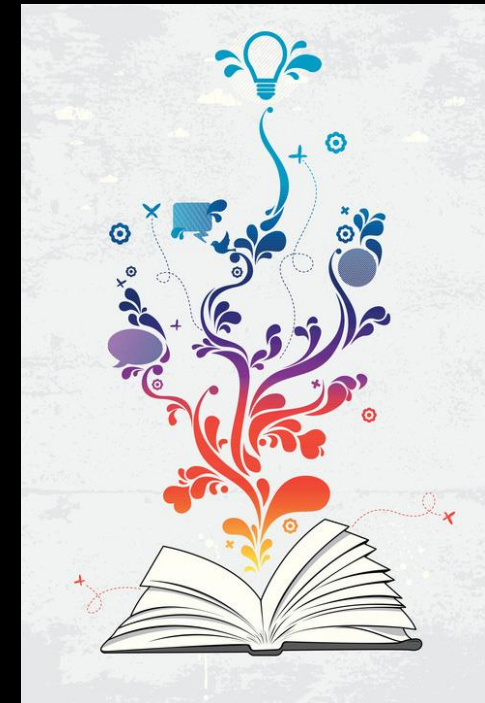
Storytelling can affect many aspects of us, the way we feel, think, act and behave. Good storytelling has the ability to encourage emotional investment and hold our interest. It can have the energy to send important messages which may push us to act on this and change our behaviour.

It is a two-way interaction between the teller and the listeners, each listener plays a part by influencing the storyteller with their responses as their active imaginations are encouraged. These types of interactions use words and gestures, both spoken and visual languages. Drama, music, dance, comedy and puppetry are all examples of how untold stories can be presented.

On the topic of ideas, different people process them in many ways. The two most-likely would be to either start with many ideas and narrow it down to one relevant idea or instead switch the two around start with one relevant idea and then consider multiple additions to that idea afterwards.

Mediums and Styles of Storytelling

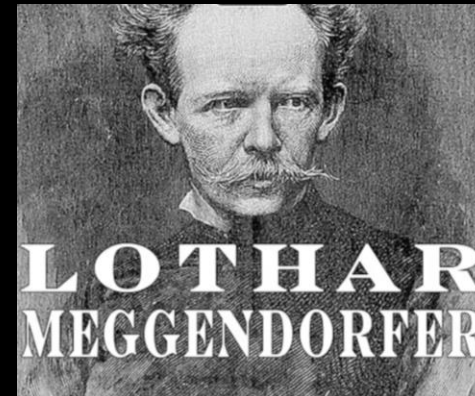
- Personal Storytelling
- Family Storytelling
- Cultural storytelling
- Friendship storytelling
- Social Storytelling
- Myths
- Unexplained Stories
- Textiles/Tapestries
- Sculpture
- Poetry
- Film
- Painting
- Music
- Carving
- Tattoos
- Ceramics



Video Response: How much has storytelling changed? - The technology of storytelling, Joe Sabia.

Storytelling dates back to days as early as when they were nothing more than simple drawings on a cave wall. Nowadays they present themselves in a number of different forms. When they began to thrive, they were most commonly found as books, this Ted Talk highlights the work of Lothar Meggendorfer, the man who made the first pop-up book. This development from "boring", flat paged books to something that bit more exciting, this small development was the first of many, it was the beginning of years of evolution. Nowadays we have access to stories through a number of ways including books still, but now additionally we can watch films, see a play or listen to music. People even have the internet which has given us access to an entire world of information. The opportunities are endless.

Lesson 3: Thursday 1st October, 14:00 – 17:00



https://www.ted.com/talks/joe_sabia_the_technology_of_storytelling?language=en#t-212334

Expressive Tools Within Scenery

There are five different types of expressive tools in scenery:

1. **Space** – Overall, can be considered a combination of each tool below, levels, texture, colour and scale, as each indicate how you would use/present the space.
2. **Levels** – Allows elevations and a change in dynamics between characters.
3. **Texture** – Surface quality: natural/artificial. Can be used to convey feelings.
4. **Colour** – An obvious tool, used to set the atmosphere. However there are no fixed rules.
5. **Scale** – Related to space and levels and can also be used to assist the narrative. Actors are the one constant and therefore the scale is often set relative to the average size of a person, being the actor.

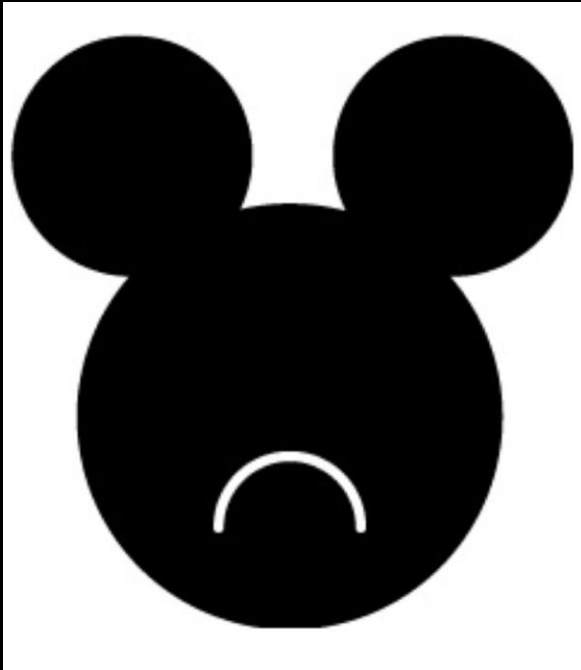
As scenery is such a strong tool when telling a story through theatre or film I think it's important to understand the different ways of how you can use them. Not only do the actors express emotion and atmosphere but their surroundings also. The scale of the scenery in relevance to the actor(s) can have the strong ability of making them appear vulnerable and overpowered, simply by making them appear small in comparison to its surroundings. A rough texture could suggest discomfort and an unsettles atmosphere. Levels not only provide elevations and dimension but could represent conflict between two characters, by positioning one on a higher level than the other could mean that a character is being intimidating or making the other feel less than they are. I find it interesting how these visual aids can have such a strong effect on the intensity of emotion and atmosphere.

Cognitive Dissonance Theory

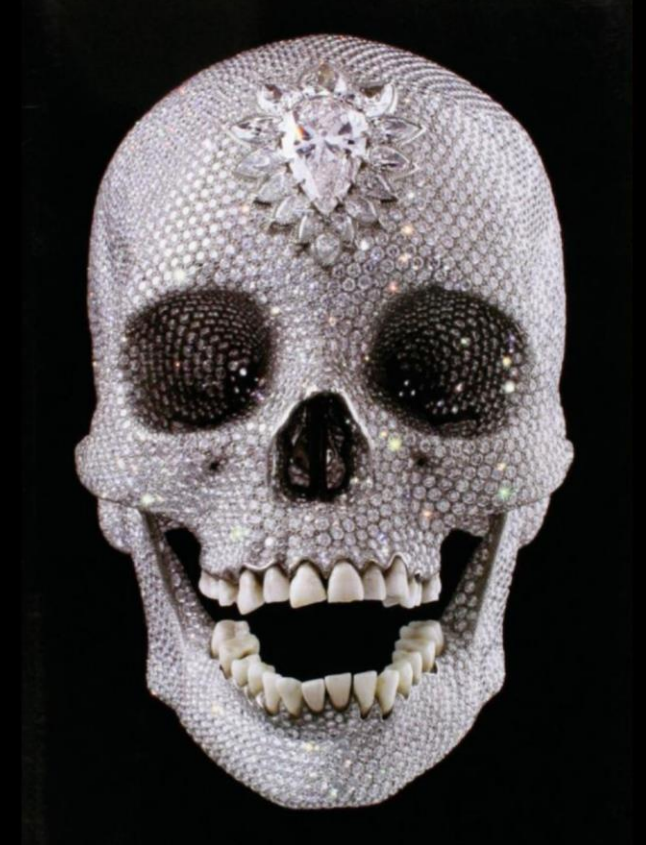
Lesson 3: Thursday 1st October, 14:00 – 17:00

“The theory that people feel uncomfortable when faced with contradictory or inconsistent information or viewpoints and therefore tend to seek out messages which conflict/confirm them in choices or verdicts which they have reached”

(From Moodle Presentation)



We were shown multiple images that display examples of Cognitive Dissonance Theory, I have chosen these two images because I felt they had very interesting messages. Here, to the left, you can see the well-known silhouette of Mickey Mouse, however he's wearing a very prominent frown. As we usually relate Disney to childhood and in most cases light, happy thoughts, this image alters that and creates a dark atmosphere that defies our natural instincts in relation to the face of Disney.



This second image displays a skull covered in a collection of attractive diamonds. The opposing representations of death from the skull and glamour from the diamonds. It's as if it reads that death is glamorous which I can imagine would not be a common opinion.

Study Task: Song lyric – Consider aspects of Storytelling and condensed imagery.

Lesson 3: Thursday 1st October, 14:00 – 17:00

Condensed imagery is conveying an image or idea through the simplest form. Considering aspects from that as well as aspects from storytelling I have chosen these song lyrics to discuss. It is called Old Pine and is by Ben Howard. He is particularly talented with the use of language within his music, for me he has always been able to create an image and provide a calming atmosphere to any room.

This particular song paints an image of a wooded area that leads to the beach, as he mentions camping "down by the fire side" you can picture the late evening sky above the naturalistic scene of trees and light sand tracks forming more prominent, as you head towards the sea. I can almost hear the quiet singing of the crickets and the soft wind mixing with the distant, rolling waves. To match the sounds you can imagine the faint salty smell of the air as it grows cooler from the previous heat from the sun mellowing to the dark, clear sky. More and more stars becoming visible as it gradually grows darker and darker, the only light being the glow of the fire.

The very first line "Hot sand on toes, cold sand in sleeping bags", encourages memories of my own of long hot beach days ending in the lingering of sand around my toes now cool and dry, opposed to its previous warm or damp state when unintentionally collected on the beach.

This is one of his more light-hearted pieces that tells of being "careless and young", making memories and making the most of being happy because you grow older with every day so enjoy every moment. Considering the discussion about how storytelling can change us, you can see here how this song encourages us to feel enlightened, it makes us think back to our own experiences of being young and free and it makes you want to make the effort to focus on your good times, allowing yourself to make the most of living in the moment.

As well as the use of language I am a fan of his melody that suits the emotion of the story, it falls within the genre of indie-folk music, the soft plucking and strumming of guitar strings adds a pleasant touch which I find very soothing. Yet it

Old Pine – Ben Howard, Every Kingdom

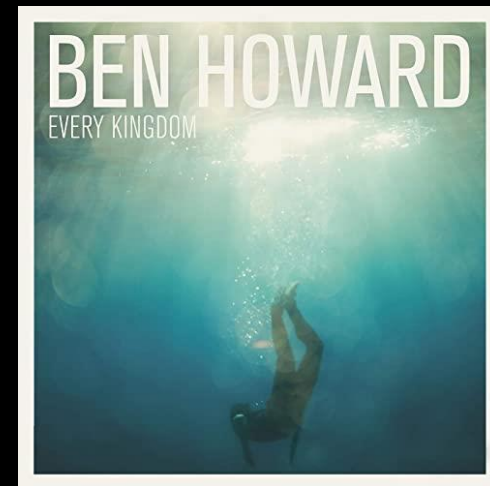
Hot sand on toes, cold sand in sleeping bags
I've come to know that memories
Were the best things you ever had
The summer shone beat down on bony backs
So far from home where the ocean stood
Down dust and pinecone tracks

We slept like dogs down by the fire side
Awoke to the fog all around us
The boom of summertime

We stood
Steady as the stars in the woods
So happy-hearted
And the warmth rang true inside these bones
As the old pine fell we sang
Just to bless the morning

Hot sand on toes, cold sand in sleeping bags
I've come to know the friends around you
Are all you'll always have
Smoke in my lungs, or the echoed stone
Careless and young, free as the birds that fly
With weightless souls now

We stood
Steady as the stars in the woods
So happy-hearted
And the warmth rang true inside these bones



We stood
Steady as the stars in the woods
So happy-hearted
And the warmth rang true inside these bones
As the old pine fell we sang
Just to bless the morning

We grow, grow, steady as the morning
We grow, grow, older still
We grow, grow, happy as a new dawn
We grow, grow, older still
We grow, grow, steady as the flowers
We grow, grow, older still
We grow, grow, happy as a new dawn
We grow, grow, older still

Poetry

Lesson 4: Friday 2nd October, 10:00 – 13:00

To me poetry is all about analysis of language and personal interpretations. Unlike your average storybook, when telling a story and describing a scene it is described to the point so that you can form the image that the writer intended. Poetry tend to make suggestions, the more you analyse it the more you can discover, hidden meanings and messages are often there to interpret. Another thing about poetry that differs from reading a storybook is that the individual reading may have their own personal interpretation that is not the same as what the next reader takes from the same poem, that is not to say either of them are wrong.

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;
Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,
And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.
I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I-
I took the one less travelled by,
And that has made all the difference.

We looked at a few poems and this was my favourite, *The Road Not Taken* by Robert Frost. I liked it because of the strong imagery I had envisioned of two forest paths, one pleasant and clear to follow, the other not as much so but not hugely different however, He stated within the poem that it "was grassy and wanted wear" suggesting that it was in fact the less popular route to take. The interpretation that I got from this is that in life you may need to come to a decision where you have to choose between options, you may not know the outcome of either and wish to try both but at that time you must choose one or the other. This choice may have a drastic effect on where the day takes you, although it would seem there is such a small difference between the two, but I feel as though the writer is trying to suggest that although you may have a more likely way that you are used to following, sometimes choosing your less likely option can surprise you and "make all the difference".

Atmospheric Qualities

Lesson 4: Friday 2nd October, 10:00 – 13:00

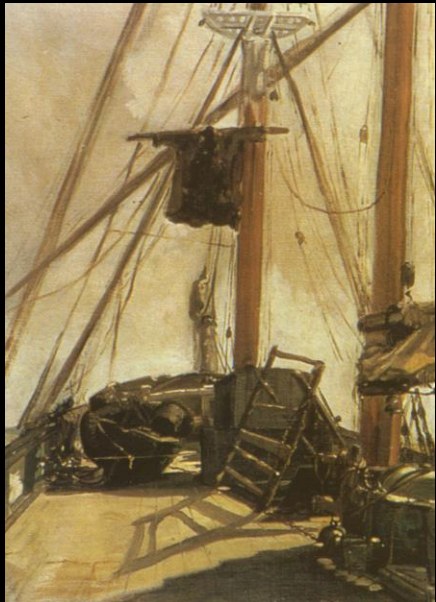
Here are images that I felt mostly influenced by in terms of atmosphere:



This image creates an atmosphere of hope and for those of a religion you could say it is the sight of heaven shining through the clouds, or a sign of a holy event. The vast open space may suggest signs of loneliness; however it is uplifted by the hope breaking through.



The next two images are scenes from stage and screen. This first one gives me a sense of chaos and lack of control. It makes me think that it could be a representation of a busy mind, showing the different anxieties that are fighting for the spotlight, unable to be buried or settled.



This next image has an eerie sense of abandonment or maybe a haunting presence. The warm tones creates a sense of a heavy thickness to the air. I feel like it might be an image that would appear following an unpleasant event. The positioning of the jacket hanging from the post increases the haunting nature of this scene.



This scene displays three mysterious, feminine figures. They have an intriguing atmosphere around them as they sit in a low lighting very formally and unassuming, yet I believe they are disguising the threat that they may hold against anyone whom they deem worthy of it.

Small Task: Find an atmospheric scene, painting, photo or film scene.

Lesson 4: Friday 2nd October, 10:00 – 13:00



The image I have chosen is an image of my own. I have always enjoyed photography, particularly when capturing the beauty of the natural world. This here is a god example of the types of images I like to capture. It is one of my favourites. I took this image by lying on the forestry floor and looking directly up above me, I've found that it is a very effective view to capture. I love the atmosphere of this image, particularly because of my love for nature, I would say it is somewhere I feel peaceful and inspired. When looking at the image I can hear the birds and other wildlife thriving amongst the trees, mixed with the soft wind weaving through the branches and leaves causing them to sway gently. I understand that the atmosphere of this image would be easier for me to interpret considering I was there at the moment it was captured; however I feel that other may have their own interpretations of it and would be interested to find out what they might be.

7 Steps of Design:

1 - Commitment

Commit to the idea and the process but be honest about your capabilities.

2 – Analysis

Ask questions, explore new questions and ideas.

3 – Research

Look around – use what's around you, don't just use google or the library.

4 – Incubation

Most important stage, don't rush it! Let ideas process in your mind.

5 – Selection

Start making decisions, you'll know when you're ready to begin.

6 - Implementation

Select ideas and mediums, doing the thing you want to do.

7 – Evaluation

What worked? What didn't work? Look back and develop your own style!

Freytag's Pyramid

Gustav Freytag created this *Technique Of The Drama* in 1863. Most famously known as the 'dramatic arc', the framework is drawn almost exclusively from Aristotle.

First, we have the **exposition** is when the background information is provided, the information needed to know so that the story makes sense. It most commonly includes character introductions and necessary dialogue.

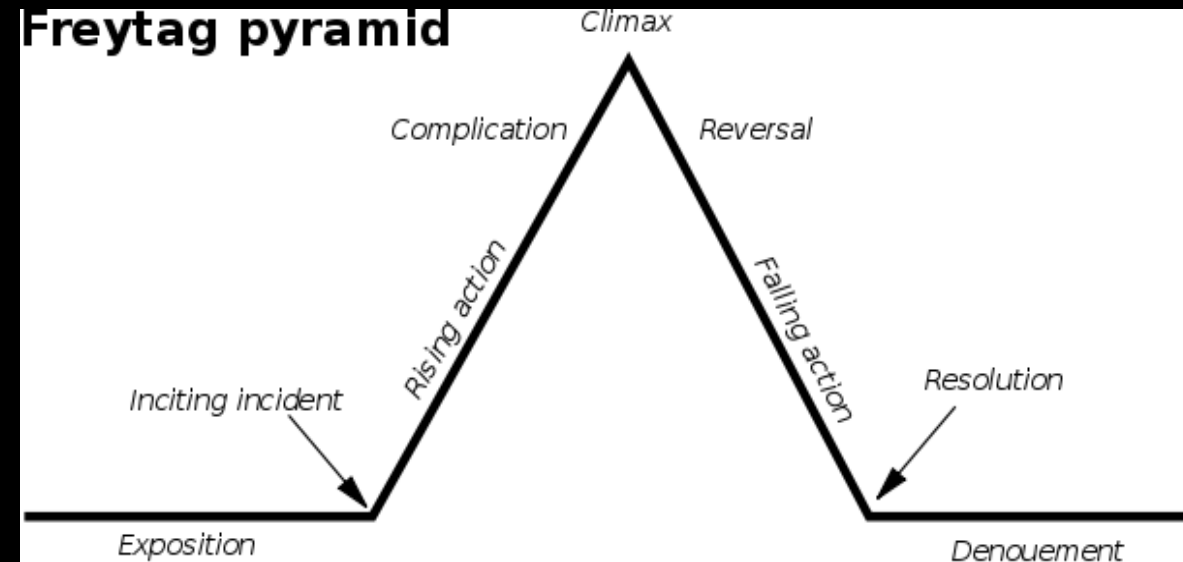
Then comes the **inciting incident**, when the viewer is hooked into the story, it is the event that puts the protagonist into the main action of the story.

The **rising action** is the series of relevant events, usually building up suspense to the **climax**.

The **climax** is the point of highest tension or action within the story.

Next, we have the **falling action** which is the decline that follows the peak of the story, or what we would call the **climax**. It commonly consists of the main character pursuing what they wanted/needed to do.

Finally, we have the **resolution** or **denouement**, **denouement** comes from a French term meaning "to untie". This would be the ending section of the film where often the problem is solved or however it does so, the story comes to an end.



Vladimir Propp

Vladimir Propp wrote *The Morphology of the Folktale* in 1928. Propp planned a system that broke the narratives down into thirty-one functional elements, focusing on eight basic character types. It was based on a study of Russian folk tales that considered all elements of it, originally an oral piece but since been written. It included the use of six stages: Preparation, complication, transference, struggle, return, recognition.

Bang's Model

Bang's 1993 model of "linear storytelling".

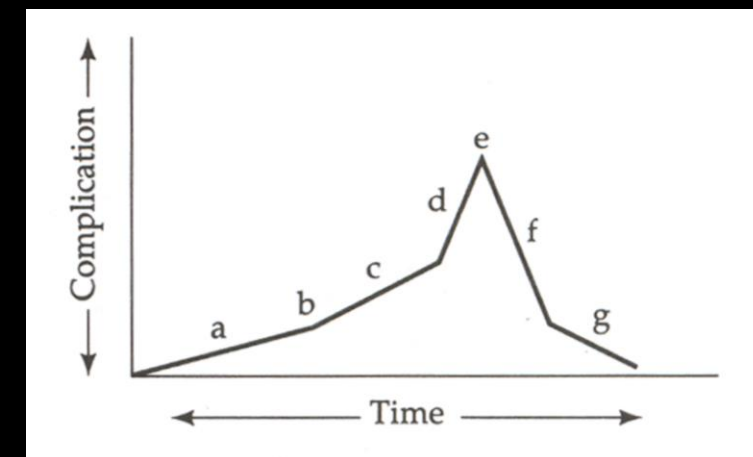
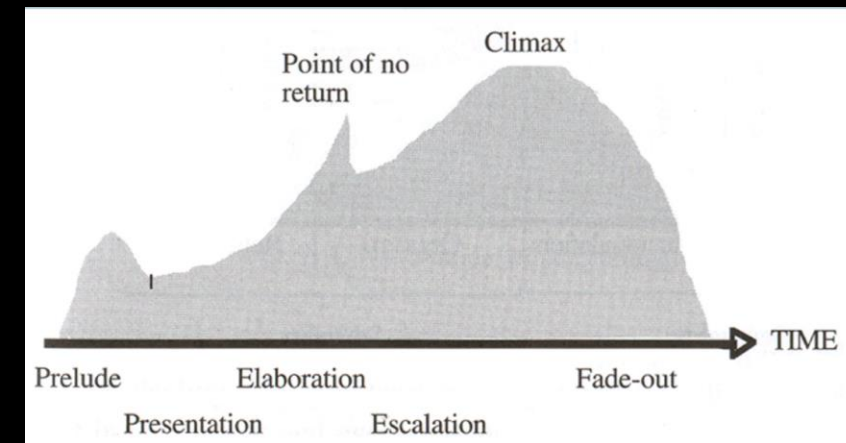
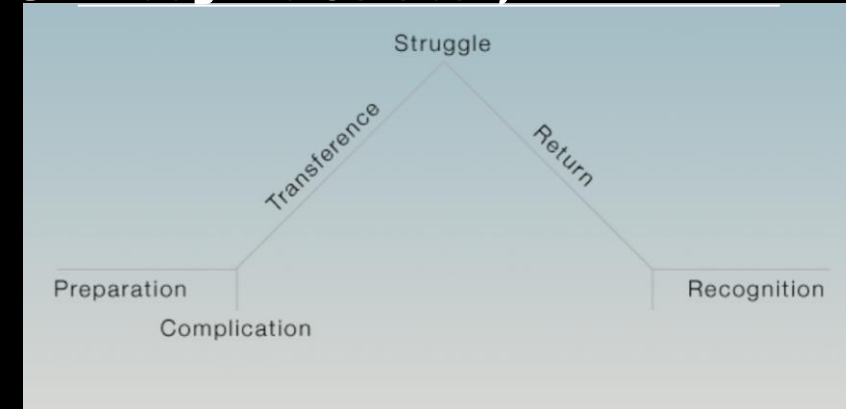
The **point of no return** is when you have reached a point where turning back would be dangerous, impossible, difficult or expensive.

Laurel's Dramatic Arc

Laurel's Dramatic Arc consisted of 7 stages. It is very similar to the stages of Freytag's pyramid.

- a. Exposition
- b. Inciting Incident
- c. Rising Action
- d. Crisis
- e. Climax
- f. Falling Action
- g. Denouement

Lesson 5: Friday 2nd October, 14:00 – 17:00



Small Task:

Lesson 5: Friday 2nd October, 14:00 – 17:00

I chose to consider the trailer for *The Hobbit*. I considered the trailers for all three of The Hobbit film collection, however I felt that this one best suited the different narrative structures.

Link to YouTube video: <https://www.youtube.com/watch?v=SDnYMbYB-nU>

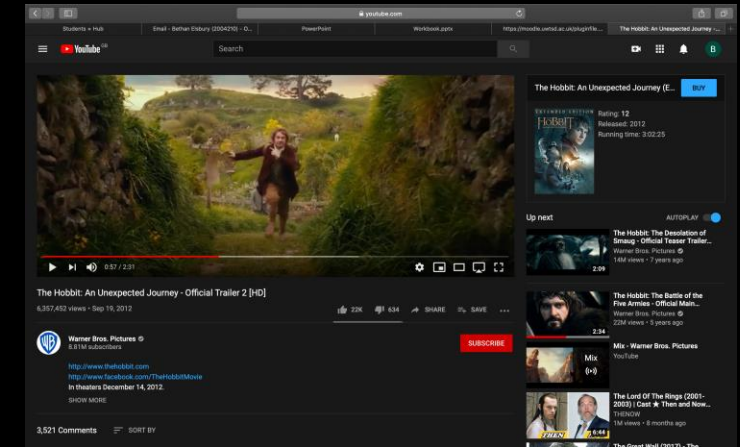
Looking at this trailer I considered the stages of the narrative structures, the original Freytag's Pyramid was best suited from what I could pick out, however in some ways it was a difficult storyline to place. As I've seen the film I can better place stages using the full story, but the trailer did have placeable stages.

The first stage, being **exposition** I would say consisted of one of the main characters, Gandalf explaining the circumstances about the journey to be made. The **inciting incident** I would say was Bilbo being asked to join on their journey, therefore you can see how he, the main character, will be thrust into the action of the story. The **rising threat**, presents itself as multiple dangerous obstacles arising as they advance on their journey, displaying the extremity of the threat against them.

One area I found difficult to place was the **climax** because quite typically the **climax** would be at an earlier stage of the story, but I know that in the film it is very close to the end. There are multiple stages in the film during the **rising action** that could be considered smaller climaxes, in the trailer I would say the peak of the action and threat is displayed very closely together with the rise in action. In the film I would say it is the fight they must face with the Orcs, led by the white Orc.

Afterwards usually comes the **falling action** which I was not necessarily able to place within the trailer, I would say in the film it is also difficult to place, however I would say that in the film it would be just after the fight with the orcs. This is when they have just managed to survive their biggest threat of the story so far, but they gather themselves and push on none-the-less.

The **denouement** again in the trailer I supposed must not be a scene that gives away the ending therefore they instead choose to end it with a slightly amusing scene from earlier in the story, it provides a light end to what was a glimpse at a very action-packed story line.



Obama on the Beach – Making Drama

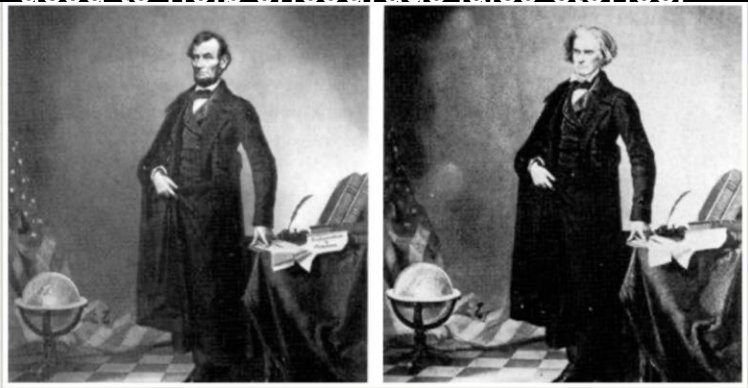
Lesson 5: Friday 2nd October, 14:00 – 17:00

Photo editing has been around for a lot longer than many people may realise; it was used in a number of instances. It may make you trust what you see posted on social media a lot less.

The image displayed to the right is an example where it has been used in what seems an innocent way, by removing the additional people in the image so that it shows only Obama. However, you could argue that putting him on his own adds a different atmosphere to the image and therefore if taken out of context could be used to help encourage false stories.



Something you can do to check the legitimacy of an image is do a reverse image search using Google or TinEye, maybe both for the highest accuracy. Another way you can find out if any photos have been interfered with is through error-level analysis (ELA) it shows the different levels of compression in an image and then highlights where an image has been changed, this can be done using fotoforensics.com.



An image as well-known as the lithographic portrait of U.S. President Abraham Lincoln has been found out as a composite of Lincoln's head and Southern politician John Calhoun's body.

"It is true that in today's post-truth society we should question photographs that we see online, particularly those that arguably have an agenda?

Many people find it easy to Photoshop an image, but you don't have to create a fake image to be complicit in the damage they cause. After Hurricane Sandy in 2012, researchers found that 86 per cent of tweets spreading fake images were retweets, not original tweets.

Before an image is shared online, it may be useful to analyse its legitimacy."

(From Moodle Presentation)

Storyboards

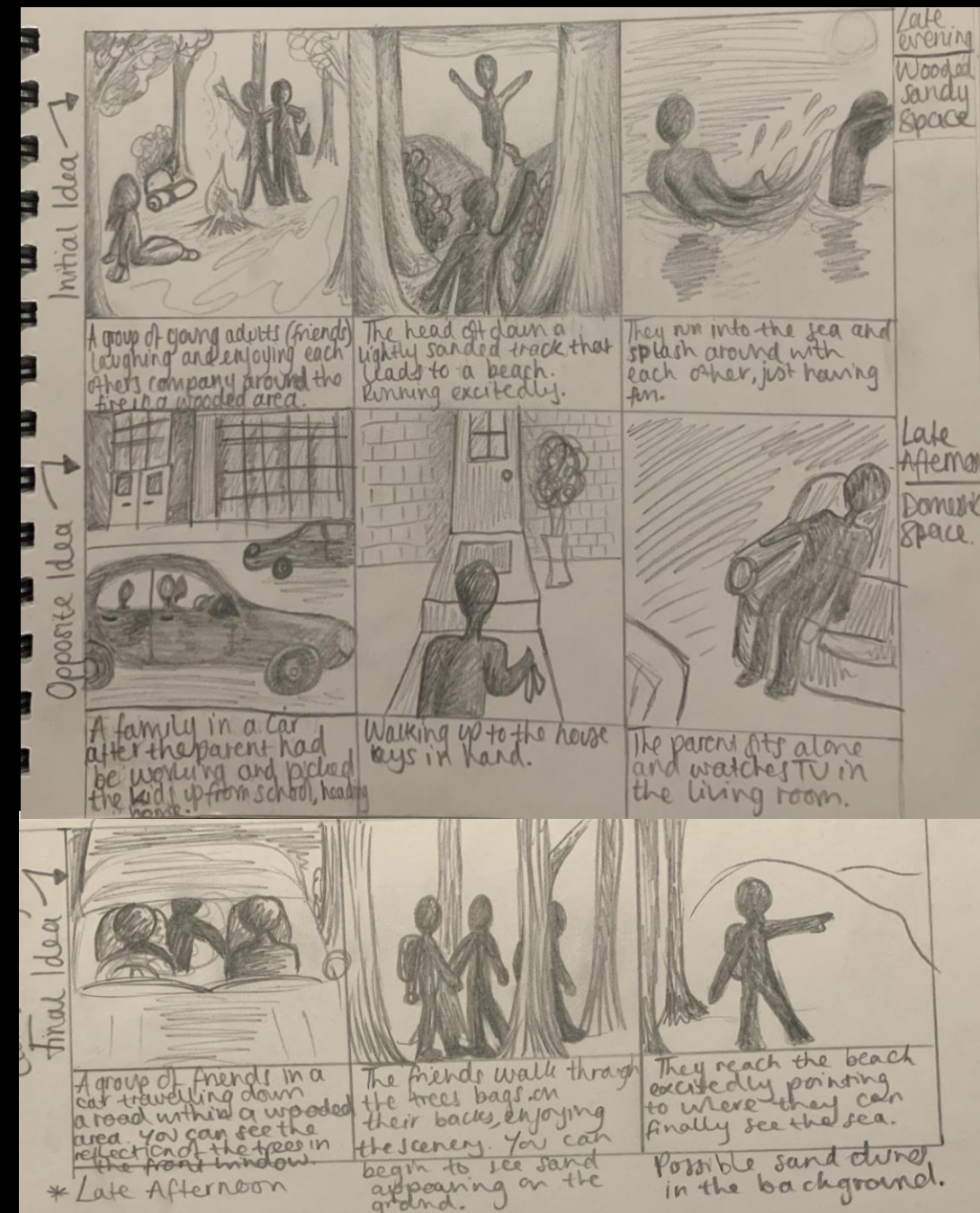
Task: Using a selected verse from the song lyrics of Old Pine by Ben Howard that I previously discussed, I made a few quick, small storyboard ideas.

Selected Verse:

Hot sand on toes, cold sand in sleeping bags
I've come to know the friends around you
Are all you'll always have
Smoke in my lungs, or the echoed stone
Careless and young, free as the birds that fly
With weightless souls now

My initial idea when first considering what imagery I could picture for this particular lyric was heavily reliant on the previous imagery created within the first few verses. The main atmospheric qualities I feel are present within the lyrics of this song are friendship, freedom and the weightless feeling of being young and making memories. From this verse, in terms of imagery, you can pick up on the mention of sand, therefore you think of the beach. My first sample shows a group of friends having fun on a camping trip near the beach, it ends in them going for an evening dip in the sea. In the beginning of the song you hear the line "We slept like dogs down by the fire side" which created the image of a campfire, within the verse I have chosen to focus on however, it mentions the presence of smoke which strengthens the idea of a campfire; however it may be suggesting smoke from cigarettes. A campfire can be seen in the first scene of my first sample. Additionally, the setting I had pictured from the lyric "Down dust and pinecone tracks" suggested a lightly wooded area that consisted of few trees and faintly noticeable sand trails, becoming more prominent as you gain towards the sea. In the few boxes for my first storyboard sample I linked closely to the image I had from all that I have already discussed. The second sample was an idea that could be considered the opposite, instead showing a family in a car, travelling home from work and school, the daily responsibilities of your average family. Following this it ends with the characters arriving home and proceeding to sit in front of the television. Therefore it has a very different atmosphere in terms of being a fairly boring storyline that consists of the characters doing nothing that would be considered a valuable memory. Finally, I produced a sample that was a combination of the two previous. I kept the atmosphere of excitement and adventure amongst friends, but toned it down and included the involvement of the car journey they might have had to take prior, but I feel as though the ideas from my first initial sample could be included within a

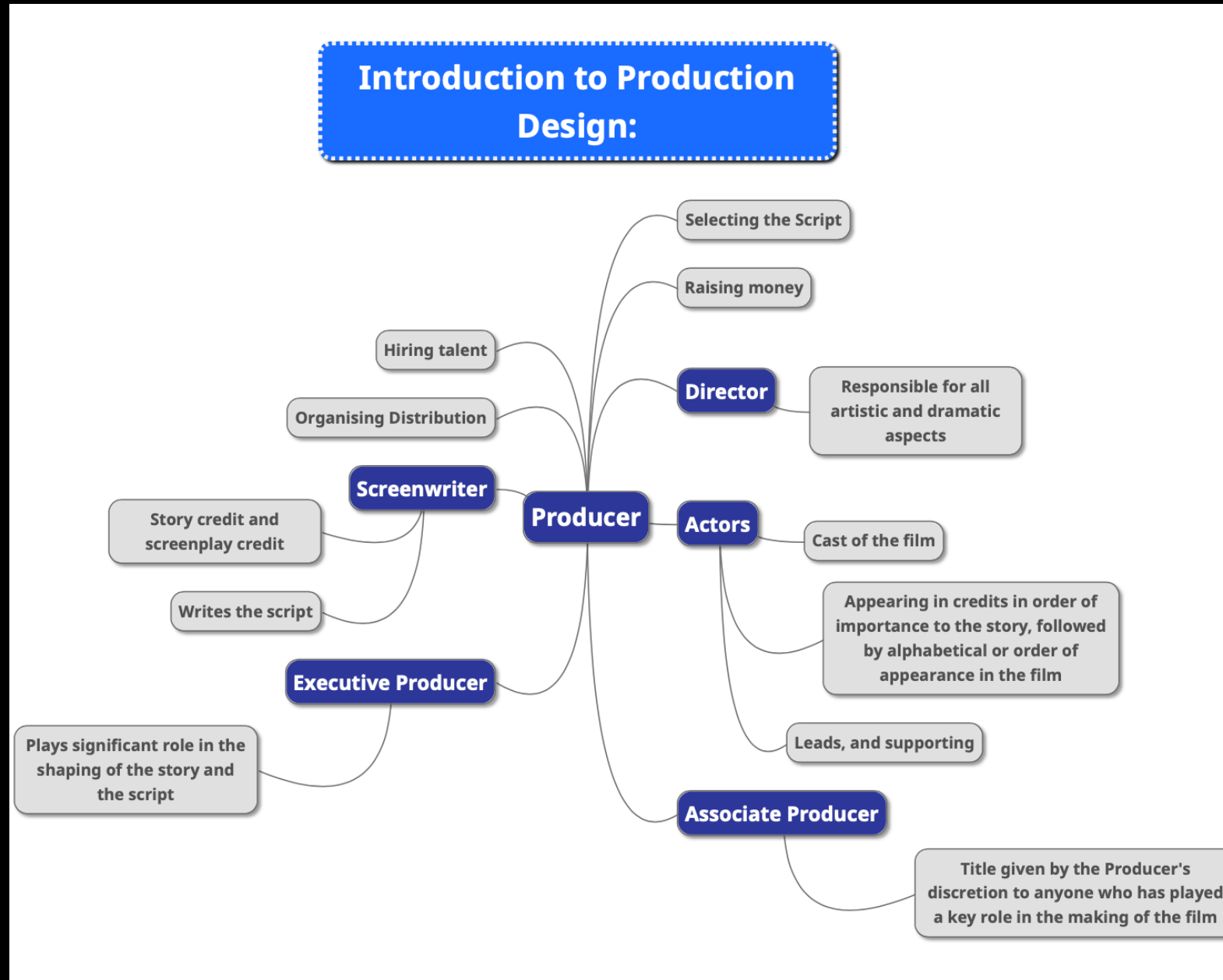
Lesson 6: Wednesday 7th October, 10:00 – 12:30



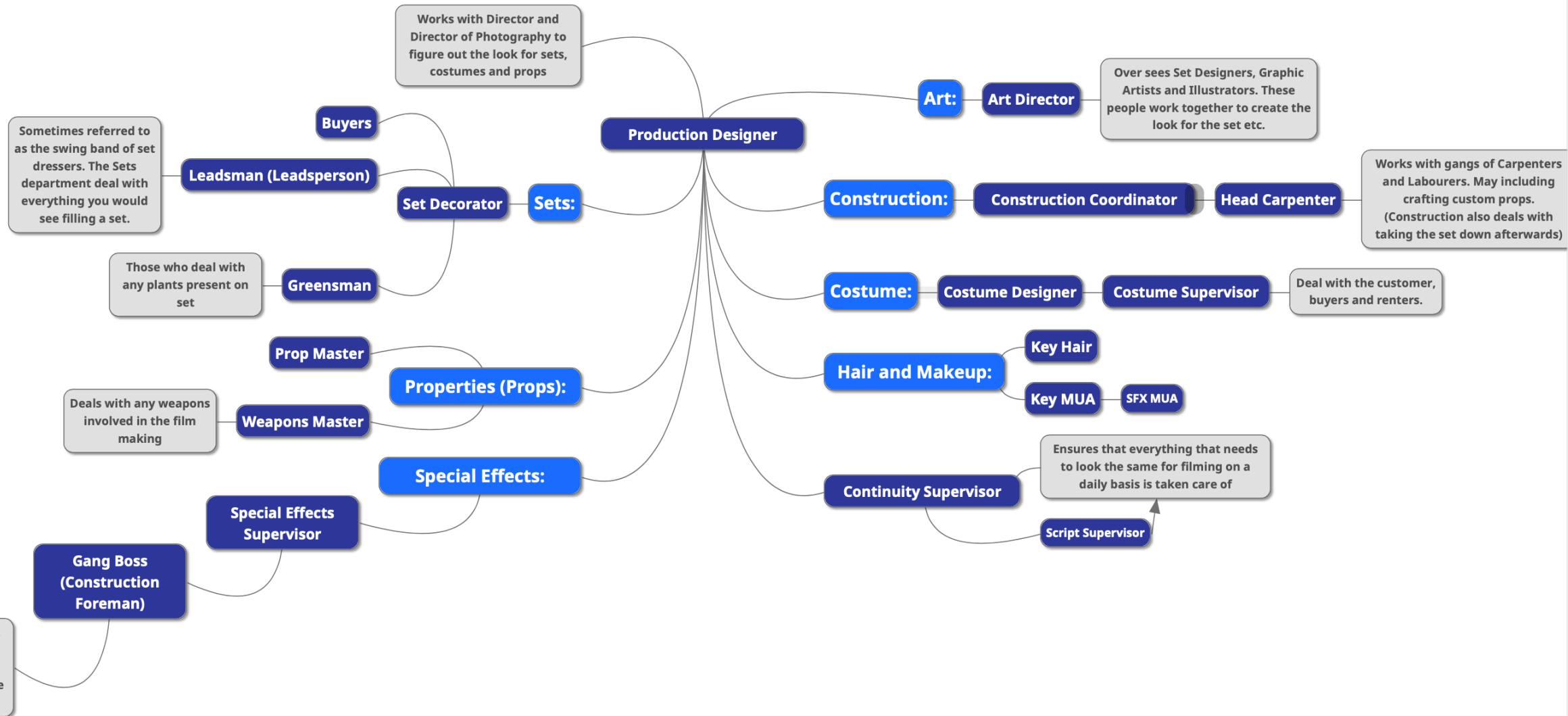
YouTube Video – Filmmaker IQ 'Who's Who in the Movie Credits'

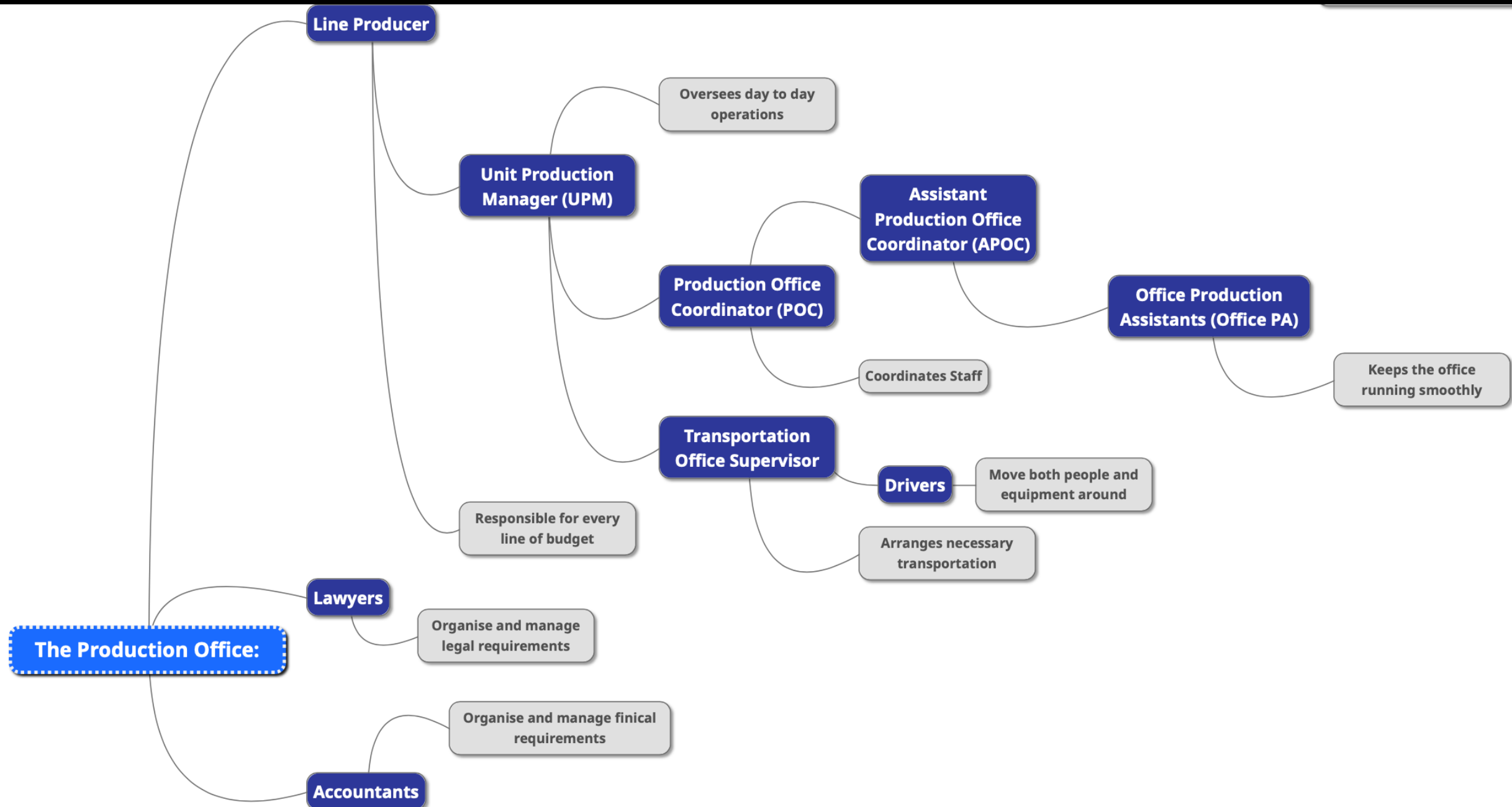
I have put together a few mind maps, using MindMup, with the information taken from the video.

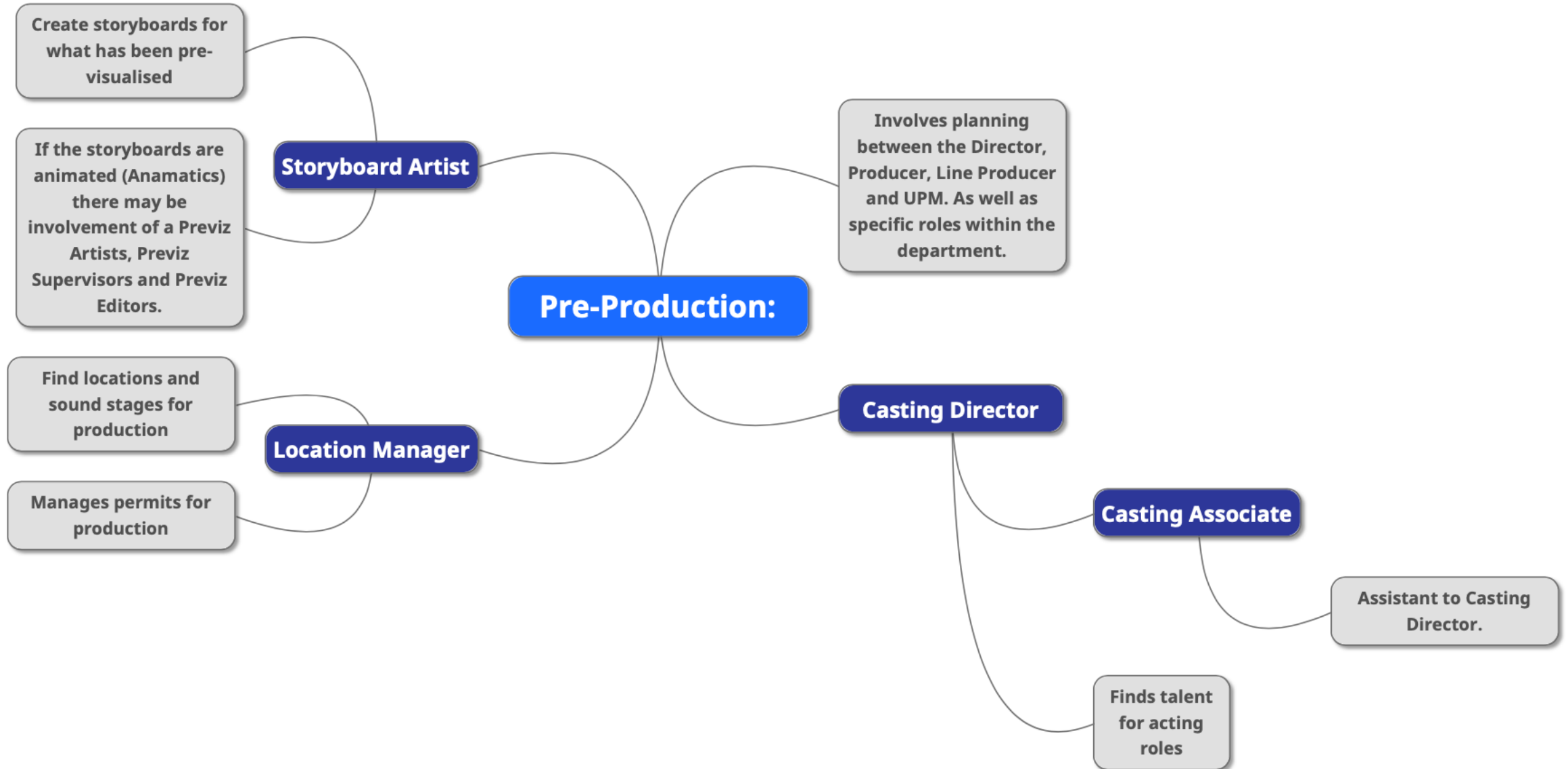
Lesson 7: Thursday 8th October, 10:00 – 13:00



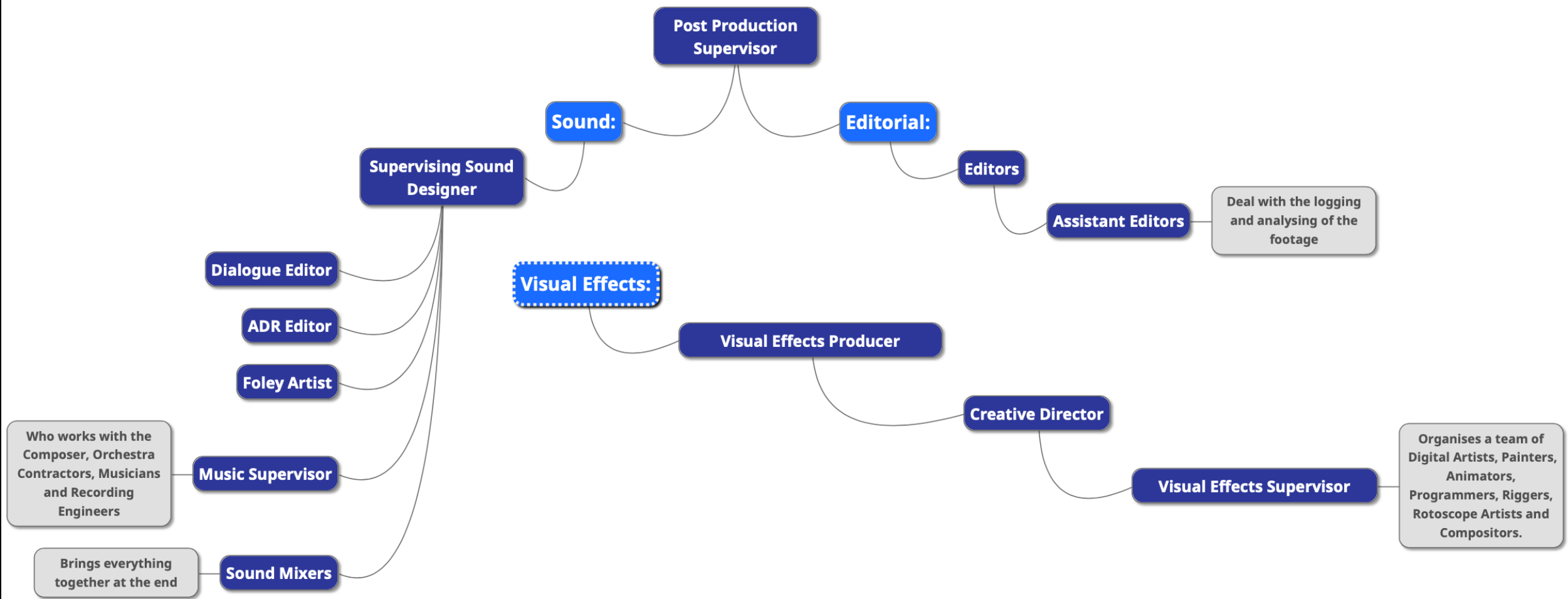
The Art Department:







Post-Production:



The Cabinet of Dr Caligari Das Kabinett des Dr Caligari (Wiene, 1920)

The Cabinet of Dr Caligari is a very early silent film that is a very interesting example of how much film production has come on over the years. It has a German Expressionist style with angular and distorted scenery and the title sequence and intertitles were presented as typography. German Expressionist actors like Werner Krauss (Caligari) and Conrad Veidt (Cesare) were involved in the production of the film and its style. It also features early cinematic techniques like the static camera and no depth of field.

Metropolis (Lang, 1927)

Metropolis is another early film that again presents very interesting uses of techniques. One in particular being the Schüfftan process, a technique that uses mirrors and small models to make it appear as though characters are much smaller in comparison to the model. It also uses cinematography techniques like establish shots, shot-reverse-shot and tracking shots. It has link with Art Deco within its use of set design and typography. Like *The Cabinet of Dr Caligari*, it also has traces of German Expressionism in the choreography and acting style.

North by Northwest (Hitchcock, 1959): The Title Sequence

The title sequence of *North by Northwest* is simple but creates a very effective atmosphere to give those watching an insight into the story to come. The use of music sets the mood, being quite hectic and upbeat. I particularly like the way it used graphics to create a basic outline of the image in use prior, being a reflective building side with many windows. Also, like *Metropolis*, it uses cinematography, including establish shots, shot-reverse-shot and tracking shots. Looking at the crop duster scene, there was obviously heavy consideration for designing for outdoor locations, the area in this particular scene was manipulated to look very desolate when in fact it was right next to a town. A summary of the hair and makeup would be that it is city influenced but remains fairly dull generally in colour. I also found it particularly interesting, during the crop duster scene, when they displayed a very realistic explosion between the plane and truck which was in fact a controlled explosion between

Lesson 7: Thursday 8th October, 10:00 – 13:00



The Italian Western: Sergio Leone's 'Dollars Trilogy': Designing for Genre

For a Few Dollars More was a film on 1965, its interior bar design was your typical Western image. When asked any person could gather multiple points that would describe the very bar scene in reference. This film has links with Quentin Tarantino and contemporary cinema and displays qualities of postmodernism. This style of cinematography references the American Western, a highly stylised 'parody'. Already you can notice the progression from *The Cabinet of Dr Caligari* to *For a Few Dollars More*.



Early CGI: *Star Wars*(1977) to *Jurassic Park* (Spielberg, 1993)

Lesson 8: Thursday 8th October, 14:00 – 17:00

Industrial Light and Magic, or ILM, began in 1975, coming together to begin imagining the visual effects of *Star Wars*. *Star Wars* was a space adventure dreamed up by George Lucas, it was unlike anything Hollywood had heard before. The stage was initially set with the work from group of students, artists and engineers who had skills in photography, model making and mechanics. To create the universe that George Lucas had envisioned and make it believable, they had to advance the existing, hand-crafted techniques of animation and rubber mask creature work, they also used matte paintings to increase the scope and production value of scenes by painting these scenes on glass and later photographing and combining them with live action elements. The many spaceships seen in the film were mostly models that were filmed against green/blue screens, allowing them to again add other elements in later.

ILM went on to work on multiple other productions, slowly advancing along with the new ideas, skills and most importantly, technology. The advancement in technology meant that they were able to transfer their existing abilities into this new form of technology and upgrade it. By 1982, they created a sequence in *Star Trek, The Wrath of Khan* to prove their skills; Whilst developing hardware and software they spent months advancing texture mapping, motion blur, digital matte painting and compositing programmes to create the first visual effects shot made in the computer for a motion picture.

The Stained-Glass Knight, from *Young Sherlock Holmes* was the first computer generated character in a motion picture. It went on to be nominated for an Academy Award for Best Visual Effects, which was considered a testament to the impact of computer technology. Film making went on to be more adventurous and creative as ever, another film managing to draw its fair share of attention was *Jurassic Park* rs. The possibilities eventually reaching a point to be seemingly endless.



INDUSTRIAL
LIGHT & MAGIC



Mood Boards:

Lesson 7: Thursday 8th October, 14:00 – 17:00

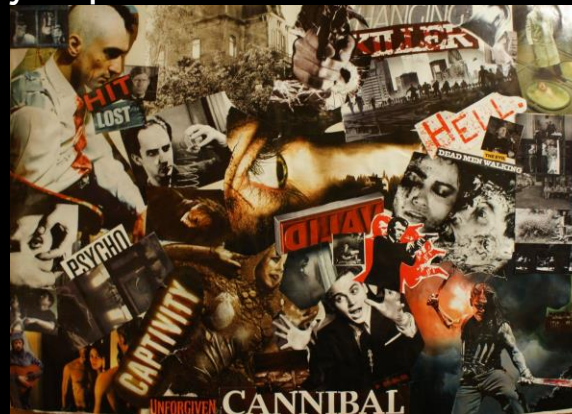
Mood boards are very good for a visual presentation of idea gathering and planning. It can include things like colour, lightning, location, images, historic facts, suitable styling, and text. It can be a kind of visual mind map, in the sense that it is heavily image based.

<https://www.premiumbeat.com/blog/how-to-create-mood-board-for-film/>

From the information from the clip above, I have established a few more detailed ideas on how you can use mood boards:

- Characters – Reference existing actors and characters to establish preferred appearance etc.
- Locations – Type of space, outdoors/indoors, decoration and architecture.
- Wardrobe and Props - To match the character in reference: job, personality, requirements for storyline etc. (lifestyle of characters)
Are they any important/necessary props?
- Emotion/Atmosphere - Intentions to put across the overall emotion and atmosphere for the storyline of the film, or separate ways of creating different emotions/atmospheres for different scenes.
- Lighting - Depending on the space used for a scene, and the atmosphere qualities you can create with the types of lighting effects.
- Colour – Symbolic, emotive, colour combinations. Use of reference images.

Overall, a mood board is very visually stimulating way to present ideas.



David Fincher

David Fincher is well known for his use of invisible details in relation to his use of visual effects. He uses CGI to provide details that look extremely realistic. He uses visual effects for reasons such as:

- Altering the age of character (making them look younger or older)
- Inserting historical accuracy (For example: altering a view to make it fit the time setting of the story)
- Adding a sense of space awareness and distance (travelling from one space to the next with the camera view) This can be done using virtual camera movement.
- Creating a suitable location without travel costs (filmed in one area but made to look like another)
- Adding CGI blood and injury (can be added in afterwards, makes less mess and easier for multiple shots until completely satisfied)



Lesson 7: Thursday 8th October, 14:00 – 17:00

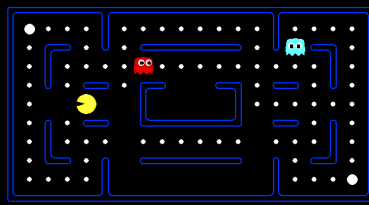
Wes Anderson

Wes Anderson is known for his use of colour, being bold and striking. His work tends to be the opposite of David Fincher as he prefers not to work with CGI and effects, a particularly interesting film he was involved with was *The Grand Budapest Hotel*. The story was filmed in an old abandoned shopping centre that they fortunately discovered and refurbished entirely to first make it resemble a hotel of the 1960's to film the flashbacks present within the story line. They then proceeded to make the alterations to make it more up to date with the modern-day style for the more recent day features of the film. Another noticeable quality to his style of film in this film was the pink tinge of the general imagery within the film. You might say that his filmmaking techniques are more traditional.



If I had to consider which film maker I could relate to the most as a designer I would have to say Wes Anderson because, although I can appreciate technology and what it can allow us to do, and I have used it in the past and found it extremely effective and useful. But as a creative person I enjoy being hands on and doing practical work.

The Influence of Movie Production Design on the Videogame



Lesson 7: Thursday 8th October, 14:00 – 17:00



The development of film productions and technology allowing new levels of CGI and special effects have made it possible to take game design to a whole new level. Games are another way that designers can help tell a story with impressive visuals, however this type of storytelling is much more interactive which is why people tend to get more emotionally invested, specifically with the characters of the storylines. A game that highlights how game design has progressed, particularly in the last twenty years. The first GTA game compared to the most recent GTA V is a perfect example, beginning as nothing much more than a cartoon to now displaying graphics that on some cases almost look like real landscapes. The storyline has become much more detailed and exciting alongside the visual quality of the game, looking at the two sample images ive shown you can understand the drastic change. Not only has film effected the design of games but the storyline was taken from filmsand television like *Goodfellas* 1990, *The sapranos* 1997 – 2007 and *Scarface* 1983. The costume design, plot ideas and characters all had their influence on the base idea behind the many GTA games



History of Scenography: The Spaces

Lesson 9+10: Friday 9th October, 10:00 – 17:00

It began with the Ancient Greeks, 2500 years ago around 500 BC. It consisted of a theatron, orchestra, skene, and parados. The theatron being where the audience sat, on ikria, wooden benches. The orchestra was the central performance space. The skene, a structure that provided a backdrop and storage, back then it may have been no more than a tent. Finally, the parados was the side entrance.

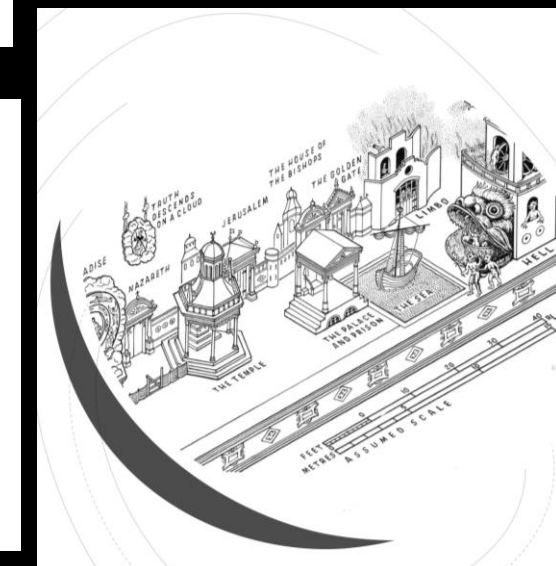
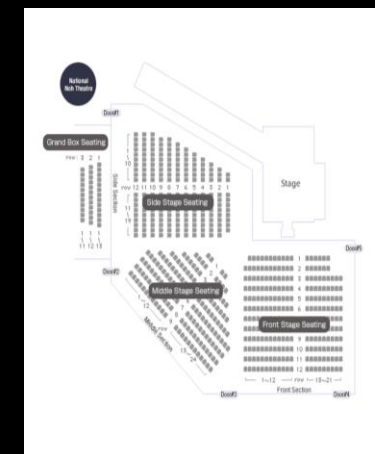
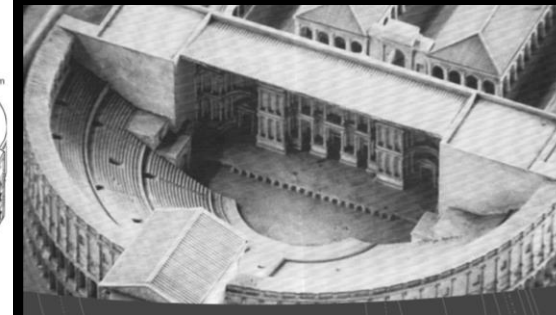
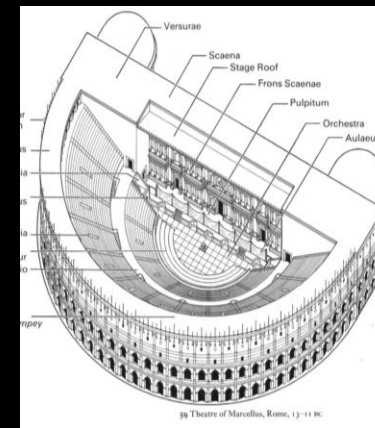
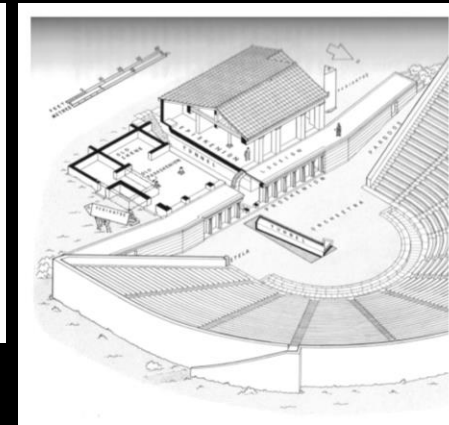
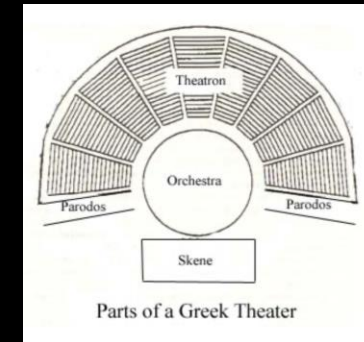
200 years later it had developed so that it now included a proskenion, logeion and tunnel, as well as most original features. The proskenion was a structure in front of the skene, behind the orchestra providing levels, entrances and exits. The logeion was the roof of the proskenion on which the actors could perform. The tunnel was in both the orchestra and rear structure, again providing entrances and exits.

Next came the Romans, at around 55 BC, The Theatre of Pompey in Rome was a good example of how theatre design had become more extravagant. By 12 BC, 2027 years ago the Theatre of Marcellus was erected on a fault site. The theatron was known as the cavea, skene became scaena and was joined with the cavea in single structure, made of mass concrete. The audience had access through arched openings.

Following the fall of the Roman Empire, in the 4th Century AD, the Dark Ages began. The Dark Ages represents a time when very little or no written evidence was recorded or recovered. But the clergy could write, so we know that plays took place in churches and open spaces, these were referred to as Mystery Plays, Miracle Plays and Pageants.

The Dark Ages to the Middle Ages saw groups of professional actors employed to tour the circuit of festivals, where they performed their religious plays on wagons and temporary stages. Going into the 15th Century more sophisticated, semi-permanent structures were formed. The plays would be performed in cycles over days.

Meanwhile in Japan, Noh Theatre was being performed since the 14th century. Noh stages were open spaces. The audience would see every actor even when not performing. The world's oldest Noh stage in Miyajima, dating back to circa 1680. The structure was not like



What came next?

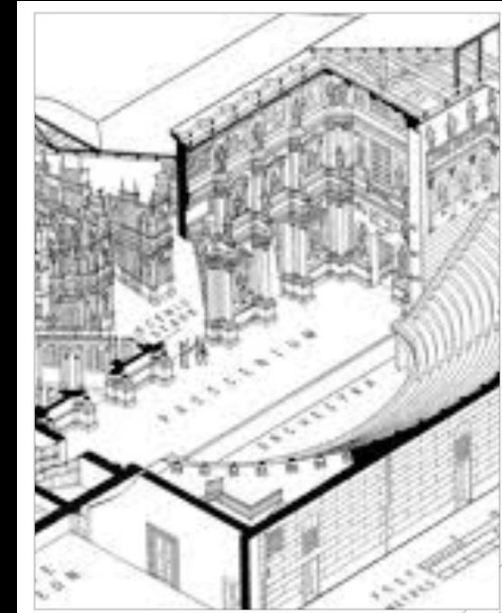
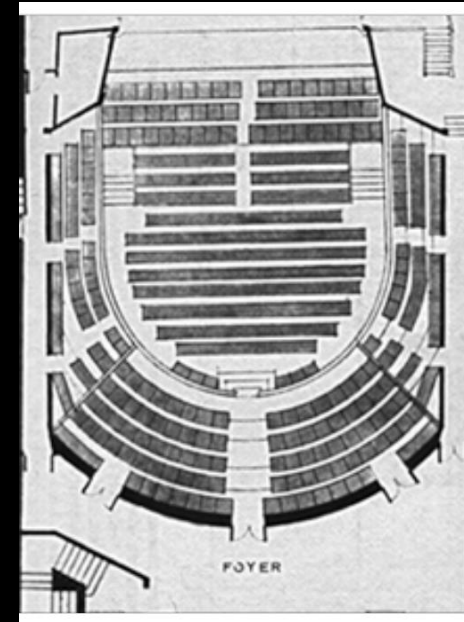
Lesson 9+10: Friday 9th October, 10:00 – 17:00

During the 14th – 17th Centuries, there was the introduction and use of Renaissance spaces. An interest in Greek and Roman art, culture and theatre returned to Italy. Two traditions developed, the Proscenium, and Scenic Facilities. The Renaissance spaces consisted of a floor plan that separated the audience from the performers.

Who was Vitruvius?

Vitruvius was a Roman Architect; his writings had a huge influence on theatre architecture, his work became the chief authority on ancient classical architecture. He died around 15 BC before writing a manuscript in 1427 containing classical plays and descriptions of Greek and Roman theatres. After 1511, Vitruvius's editions were published with illustrations that were later used as templates for performance spaces. This led to the first permanent theatre buildings, the oldest surviving being Teatro Olimpico (1584) designed by Andrea Palladio. The Teatro Olimpico displayed a use of a more complex stage layout.

At the same time in Italy, Commedia Dell'arte was introduced, being improvised plays performed in the street, on temporary structures and inside their patrons' halls. The plays would accommodate spaces available to them.



Meanwhile, in England...

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The Elizabethan space, consisted of strolling players continuing to play in Courtyards and Baiting Yards, using temporary structures for the players and audiences. James Burbage built the first permanent theatre, called The Theatre, in Finsbury Fields 1576. Other buildings include The Rose in 1587, The Swan, completed in 1596 claiming to seat 3000 people. Generally these theatres were circular or oval open-air structures.

The Swan

“but if he wants to sit, he is let in at a further door, and there he gives another penny. If he desires to sit on a cushion in the most comfortable place of all, where he not only sees everything well, but can also be seen, then he gives yet another English penny at another door”.

- Taken from Moodle Power Point

It cost a penny to enter the yard and was described as being built of a concrete flintstones and supported by wooden pillars painted to imitate marble showing traces of the Roman style.



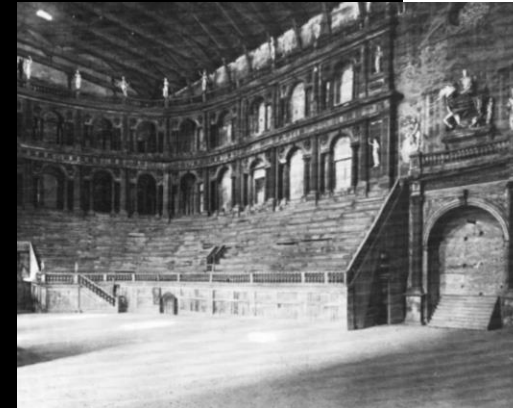
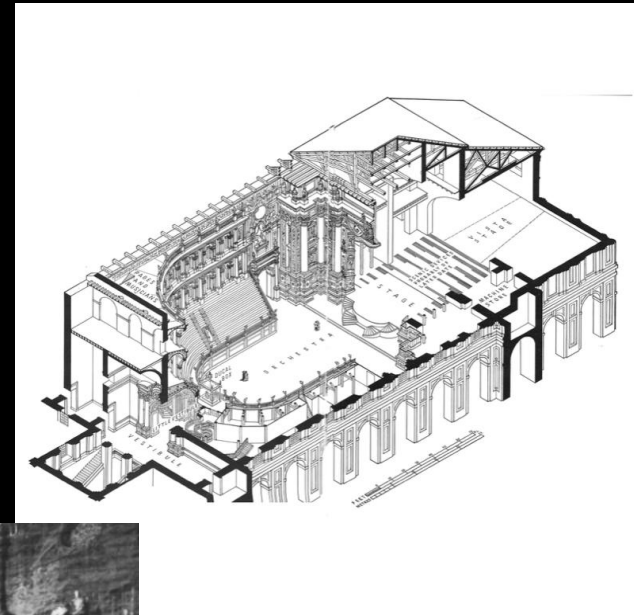
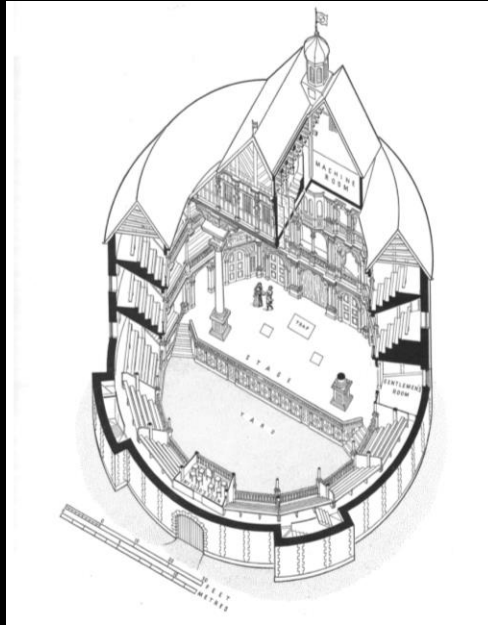
The Globe

In 1599 the first Globe theatre was built, however it burned down in 1613. The second Globe was built the following year. The Globe remained the home for Shakespeare's old company until all theatres closed under the Puritans in 1642. It was then demolished in 1644 due to it not being in use. It included no proscenium, seating in the *Gods*, a trap door in stage, standing room in yard and a machine room.

Meanwhile, back in Italy...

In Italy the space was changing, theatres were built to accommodate scenic elements, including backdrops, perspective and moving scenery. The depth of the stage was only 10m short of the length of the Auditorium – designed to facilitate scenic devices. This new style of theatre design was built by Serlio and Aleotti.

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The two images display views of the interior in more detail; a view from which an audience member might see, from the auditorium, of the orchestra. As well as a view that represents what can be seen of the seating and a royal box that was placed directly above the entry-way.

Meanwhile, back in England...

Inigo Jones

Inigo Jones transformed the space of theatre design, born in London 1573, he was the son of a Welsh cloth worker. His designs introduced new scenic ideas into English theatres which showed the developing pattern of changeable scenery.

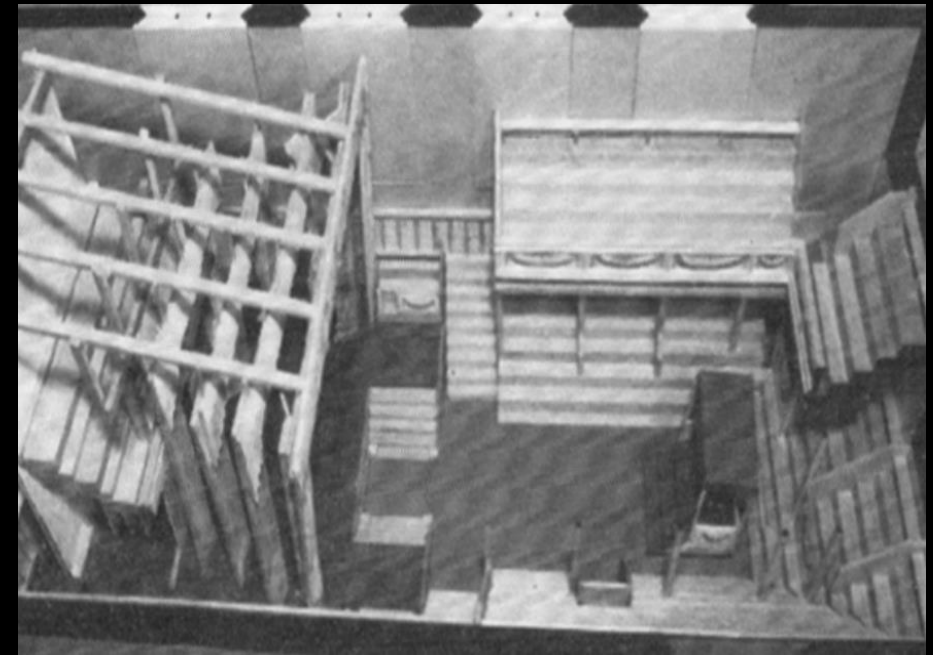
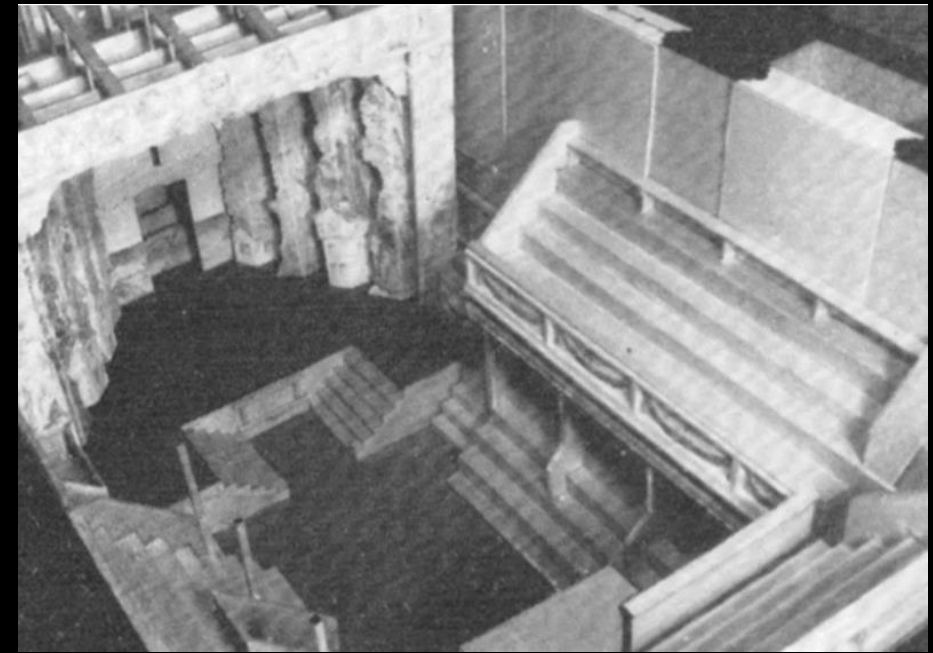
In 1604, with scenery set around the open floor of the hall, he staged a masque in the medieval way. The end of the year saw that he was concealing the scene with a great painted curtain which fell to reveal a seascape with moving waves, effected by the use of barely-sugar columns laid flat and turned by stage-hands.

A few of Inigo Jones' influences etc.:

- He adapted the Tudor Hall in Whitehall for theatrical performances.
- The seating was on only three sides or degrees.
- We can see "wings" or "flats" creating perspective on the stage.
- The performers used the central floor area as well as the stage.
- Inigo Jones considered all the practical questions when planning a space.
- This space follows the old medieval pattern.
- Then Inigo was inspired by the revival of the classical Roman theatre.

Inigo used the influence of Teatro Olimpico on the plan for *Cockpit-In-Court*. The seating area had five degrees, and the audience would have sat on stools

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Opera

Lesson 9+10: Friday 9th October, 10:00 – 17:00

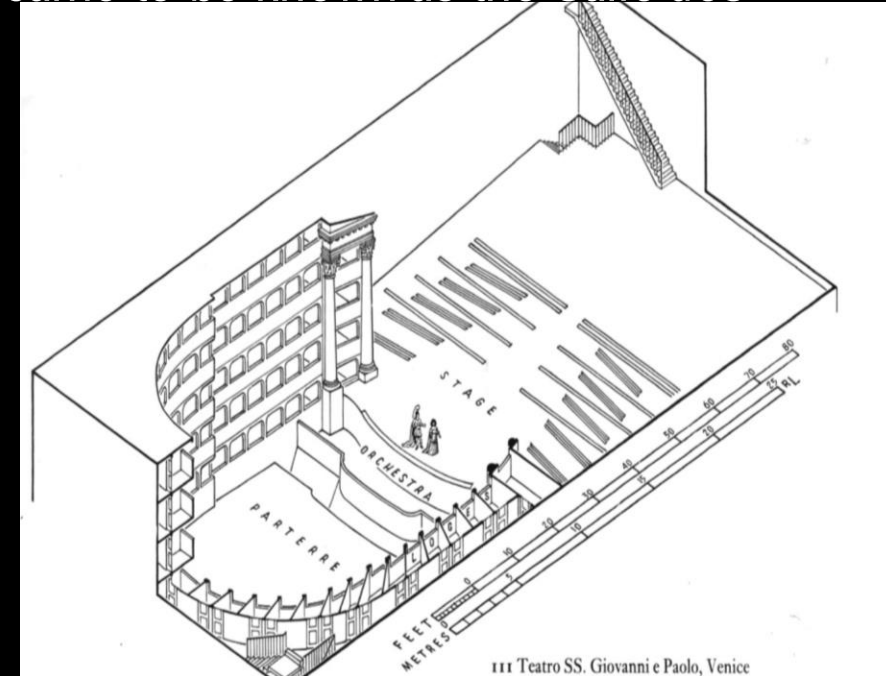
The Opera is an Italian presentation of plays, music and dancing. The Teatro SS. Giovanni e Paolo was opened in Venice in 1637. It is similar in shape to the Teatro Farnese. It had individual boxes available to rent annually for members of the audience, and an orchestra pit for musicians. There was a wall separating the audience from the performance area for the first time. The architect and designer Torrelli had a great influence on the building designs and scenic facilities. Later, Vigarani introduced the design of a theatre which came to be known as the *Salle des Machines*, where the vista stage occupied 60% of the depth of the building.

Civil War in England

In 1642 parliament suppressed all stage plays, six years following the Puritan parliament ordered all playhouses and theatres to be demolished. Additionally all players were to be seized and whipped and anyone caught attending to be find five shillings. The performance of plays remained banned for around eighteen years. However in 1660 King Charles II was restored to the throne of England and the period known as the Restoration saw theatres reopen. Following this the performances of the plays focused on the previous era, but often adapted forms; new genres of Restoration comedy and spectacle soon evolved, giving English theatre of the later seventeenth century its distinctive character.

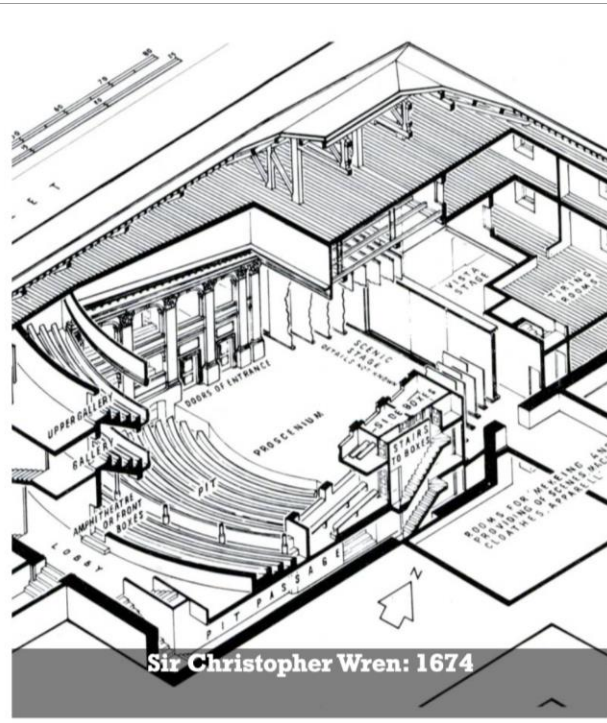
A Playhouse Space

Sir William Davenant and William Killigrew imported French practice of converting tennis courts to playhouses. The shape of the tennis court, long and narrow dictated the shape of the theatre. Killigrew opened the Theatre Royal in Drury Lane, in 1661, nut in 1672 it burned down. A new build of the Theatre Royal was designed by Christopher Wren and opened in 1674.



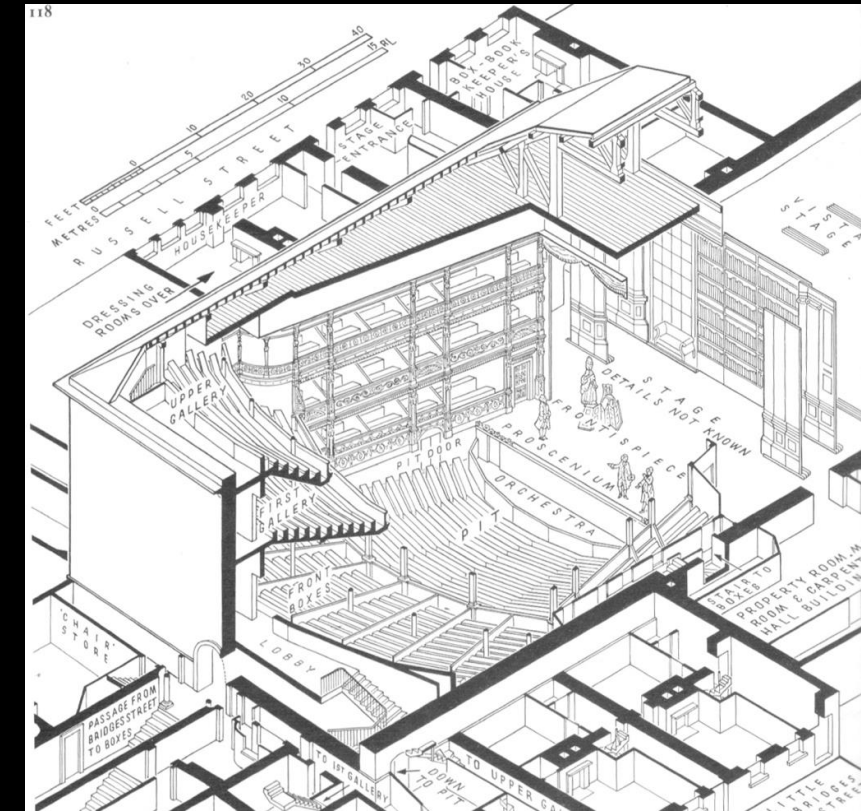
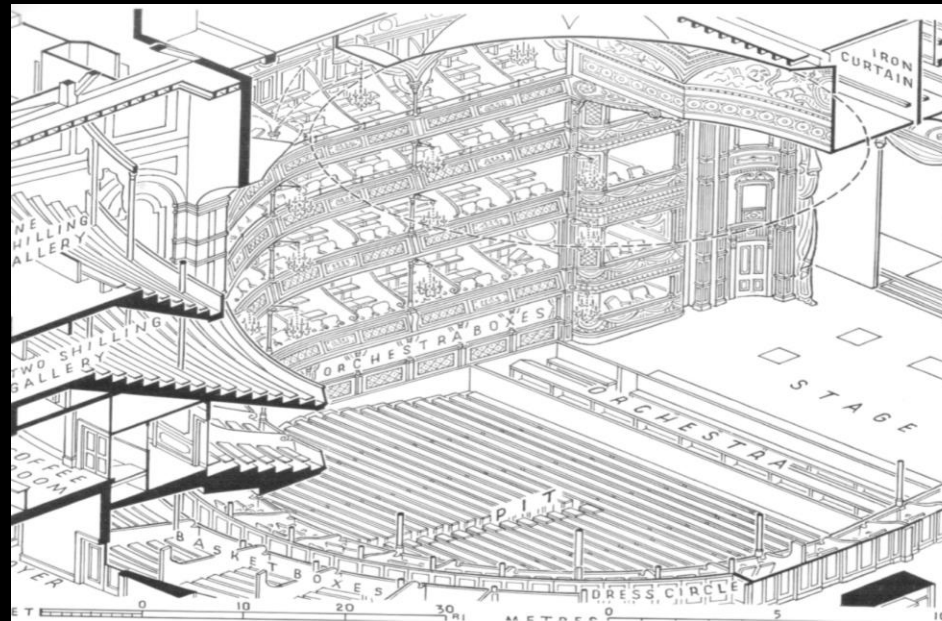
Theatre Royal, Drury Lane

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The design of the Theatre Royal saw side walls of the auditorium sloping inwards towards the stage, and curved auditorium seating. Those in the boxes could see the stage but not the scene. It had two doors either side for entrances and exits. There was no orchestra pit and a raked stage leading up to the vista. The building had been completely restored by 1775, by Robert Adam. He stopped the audience accessing the stage, added a third tier, gaining additional seating and moved the proscenium further upstage to improve sightline. He also added an orchestra pit, provided two doors only onto the stage and production rooms.

This building design set the pattern for new playhouses such as Covent Garden. The Theatre Royal was rebuilt once again by Benjamin Wyatt. It again introduced many new factors which are relevant today.



Developmmts of Stage and Auditorium

Space

Some of the new developments to become relevant still were an auditorium to hold as large an audience as possible (around 3200) in order to gain the highest potential box office income. Wyatt realised that the wider the proscenium opening, the more scenery and extras were needed to fill the space. He used the proscenium as a "Frame to the Scenic Picture", and actors were forbidden to step out of the picture, leading to the later removal of the actor's stage. The orchestra pit was moved up to the stage, in front of the proscenium arch. The number of entrances and exits were increased to make movement of the audience safer. Fire precautions were added in forms of perforated water pipes. Lastly, he used a semi-circular plan for the audience seating, he believed this offered the best sightlines to the majority and not just the nobility.

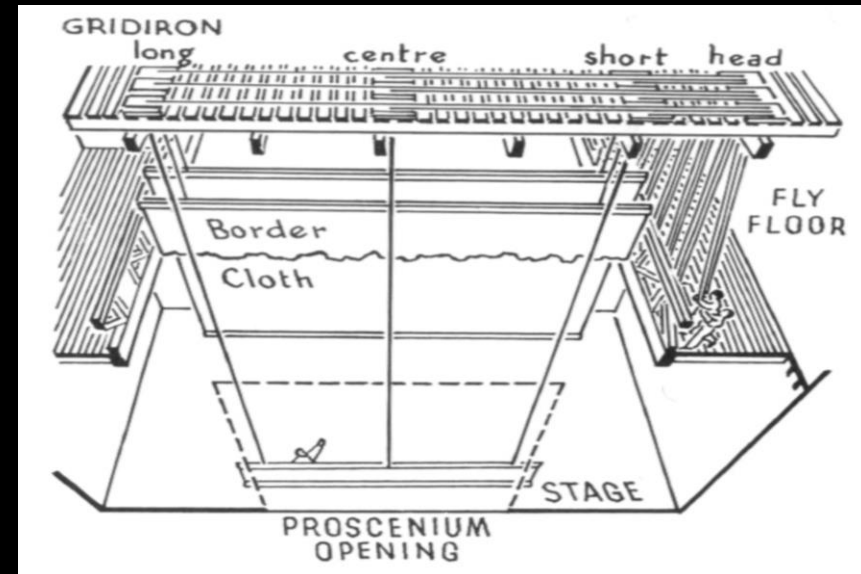
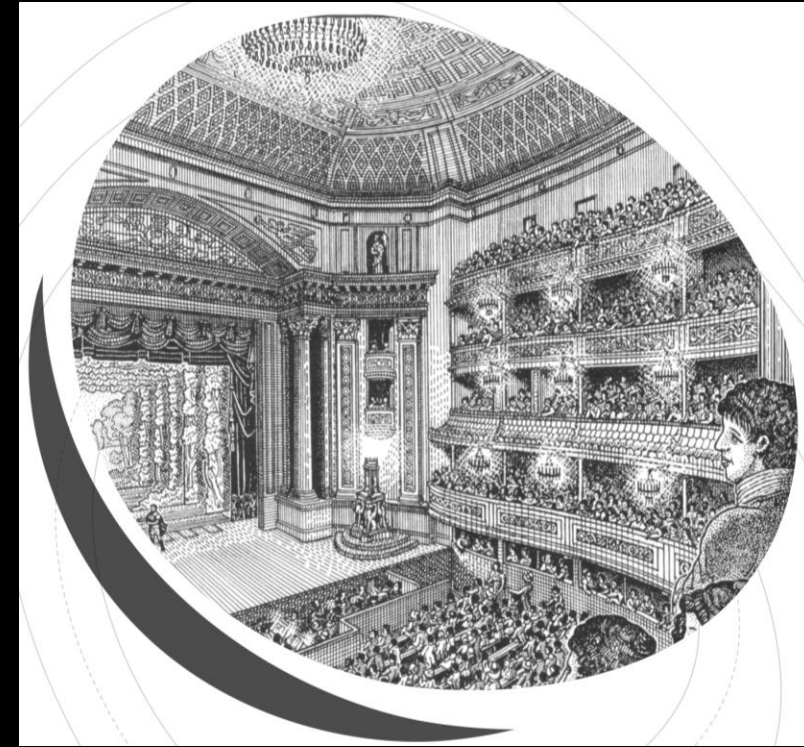
The Mechanics

1888 – Theatre Royal, Leicester "The English Wooden Stage"

This built of the Theatre Royal had four square corner traps, a centrally-placed "grave trap", a series of openings reflecting wing positions and sections of stage that could slide apart, leaving cuts in the floor the width of the proscenium. It also had narrow cuts for horizontal "ground-rows". Wider openings allowed the raising of groups of actors, or units of built scenery to stage level.

Until 1888 the Theatre Royal, Leicester had a continuous roof, from front to rear, the roof of a carpenter's shop before its use as a theatre. That year the roof was raised to allow mire hanging space for the scenes

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Changes Through the Nineteenth and Twentieth Century

- Stage construction changed from timber to iron.
- Manual mechanisms to mechanical power.
- Now using steam, hydraulic and electrical power.
- Lighting changed to gas and electric.
- Changed to Box Set.
- Changed the actor's "place".

Quick changes of sets were necessary as continental theatres ran on a daily repertoire basis. Expensive machinery was installed in English theatres such as hydraulic bridges in Drury Lane (1898).

The Little Theatre

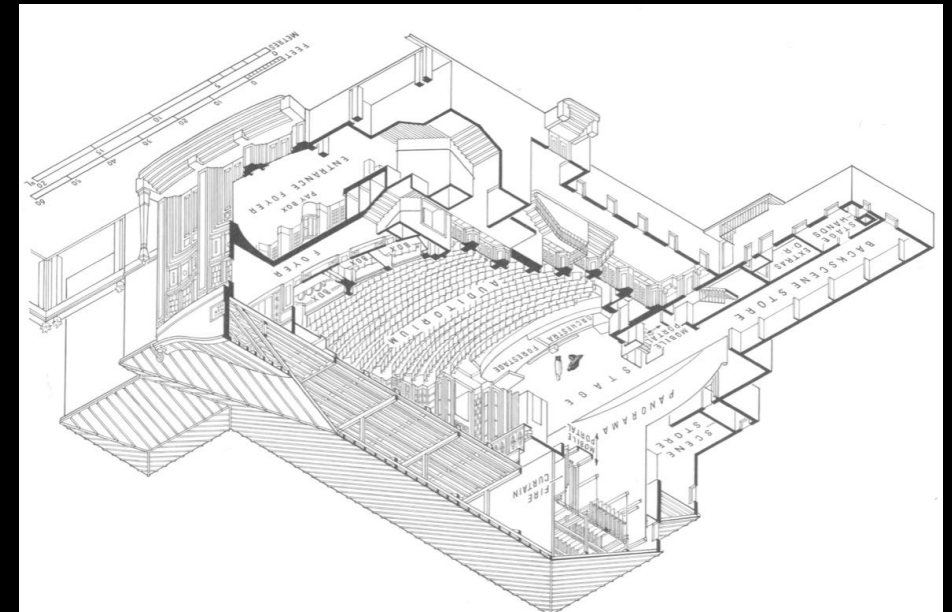
Georg Fuch and Max Littman opened the Künstler Theatre in Munich, 1908 . It was a small arts theatre that sat 642 and was a break from the traditional philosophy of raking people in. The orchestra pit could be a covered to create a forestage and the Wagnerian fan shaped auditorium and a rectangular stage, improving the sightlines. Also, the proscenium arch was lower, and footlights were built into soffits, in the stage floor.

The twentieth Century was a departure from the traditional theatre design. Terence Gray wanted a space that would create a mood instead, a realistic setting for a play. He adapted the Branwell Theatre in 1926, which was built in 1816. He opened it as the Festival Theatre. It was an example of the reaction throughout Europe against the over-realistic interpretation of nature on picture frame stages.

It was during the Twentieth Century that theatre design changed continuously

Lesson 9+10: Friday 9th October, 10:00 – 17:00

- Oil lamps and candles gave way to gas lighting.
- Whole sections of said lighting could be controlled by a tap, offering varying degrees of brightness could be easily achieved.
- Colour effects could be achieved by wrapping colour media around the gas batten.
- Although, fire hazards were now an issue with open flames as well as explosion risks from leaking pipes.



How The Spaces Are Used:

The Ancient Greeks

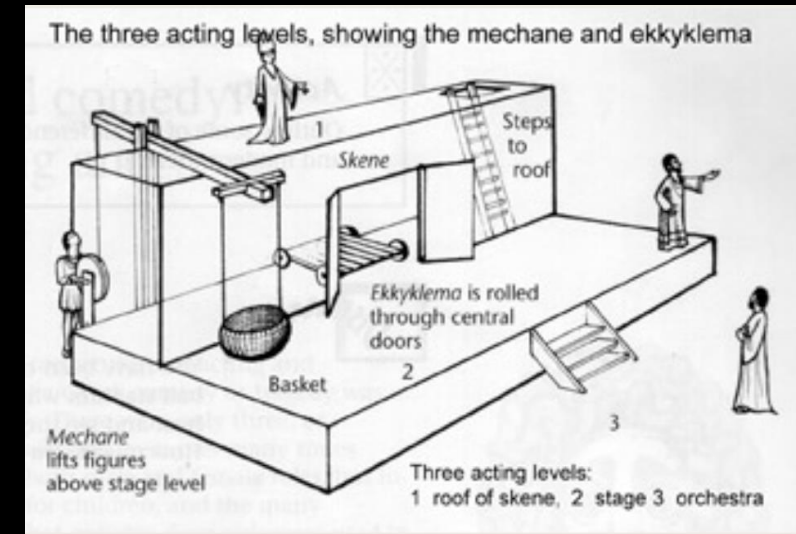
Scenery - The Ancient Greeks relied on their imaginations, before 6th Century BC there was no scenery to speak of. After this time came the appearance of the skene house, found just behind the playing area as a tent or hut. This was the structure through which the actors could enter and exit. It also served as a props/changing room. Not long later they began adding images, painted on the exterior of the skene walls, this was the beginning of scenic elements.

Periatoki, now often called Periatoids, is a three-sided device to set the scenes of different locations. They were skenes painted to have different sides necessary for different scenes of the play. They were also trap-doors enabling actors to appear and disappear.

Much of what we know about Greek theatre, besides the pictorial antiquities, is attributed to the details recorded by Vitruvius.

Costume - There are vase paintings from the fifth century BC which gave an accurate idea of costume, as no costumes themselves survived. Costumes helped indicate social status, gender and age of a character. The cloak or over-garment was called a himation or chlamys. It was a simple rectangle or square of cloth, made from wool, thrown around the shoulders and fastened mostly with a bronze pin. Tragic actors wore buskins which are raised platform shoes, to symbolise superior status, while comic actors wore socks.

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Continued...

Lesson 9+10: Friday 9th October, 10:00 – 17:00

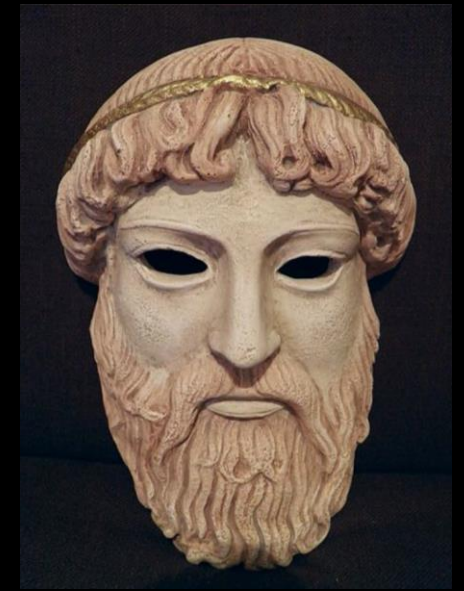
Men's costume varied depending on status and function of the character. The helmet signified status in battle dress. Additionally, rustics and peasants wore a simple chiton. Theatrical costume reflected the costume of the day but were grander, more elaborate and very distinct. The chorus would be dressed identically.

Women were not generally allowed to act therefore male actors often portrayed female characters. When depicting women, they wore body stockings, with a progastreda and a prosterneda to make their bodies appear feminine. The stocking was used to insert padding materials to exaggerate the stomach and the rump. It also created a space for breast plates.



Masks – Masks enabled the performer to be another person. Made most likely from stiffened linen, these masks were derived from primeval cults of Dionysus, or were invented for the theatre, the players, actors and chorus, in tragedy, satyr and comedy, all wore whole-head masks, more-than-life sized. Each role had a different mask but not necessarily a different actor. The chorus had identical masks.

Using masks enabled three actors to play many parts, it signified gender and age and enabled the audience to recognise familiar characters and see them from a distance. It also amplified the voice of the actor.



Props – Props were another feature used for actors to tell their story. It could be a crown for a king, a lyre for a musician, a stick for an old man, spears and helmets for military men etc. A prop-maker (a skeuopolos) would create these for the actors. Props were also used for symbolism, for example, the red carpet Agamemnon treads when he returns from war, signifying the blood he spilled at Troy.

Special Props

EKKYKLÊMA – A large wheeled platform that could be rolled out to display scenes that had taken place beyond the view of the spectators. Usually the results of violent acts since those never took place on stage.

MÊCHANÊ/KRANE – A crane-like device used to lift actors, allowing performers to appear in the air or to enter dramatically from behind the skene. Which was a common method of portraying the gods.

The Romans - Vitruvius

Scenery – Although his writings were not discovered until much later, Vitruvius's writings contained references to various scenic elements not recorded in such detail before. A production of Poenulus was mounted in Rome in 1513, the setting is believed to be an attempt to reproduced was thought to be the correct appearance of Roman theatre setting.

It was described as almost a hundred feet wide, twenty-four feet deep and about eight feet high; at the back of the stage was a highly decorated arcade screen divided into five sections by columns with gilded basins and capitals, each section framing an opening covered with curtains of gold cloth. Above was a frieze of beautiful paintings and a gilded cornice, at the end of the screen were two great towers with doors.

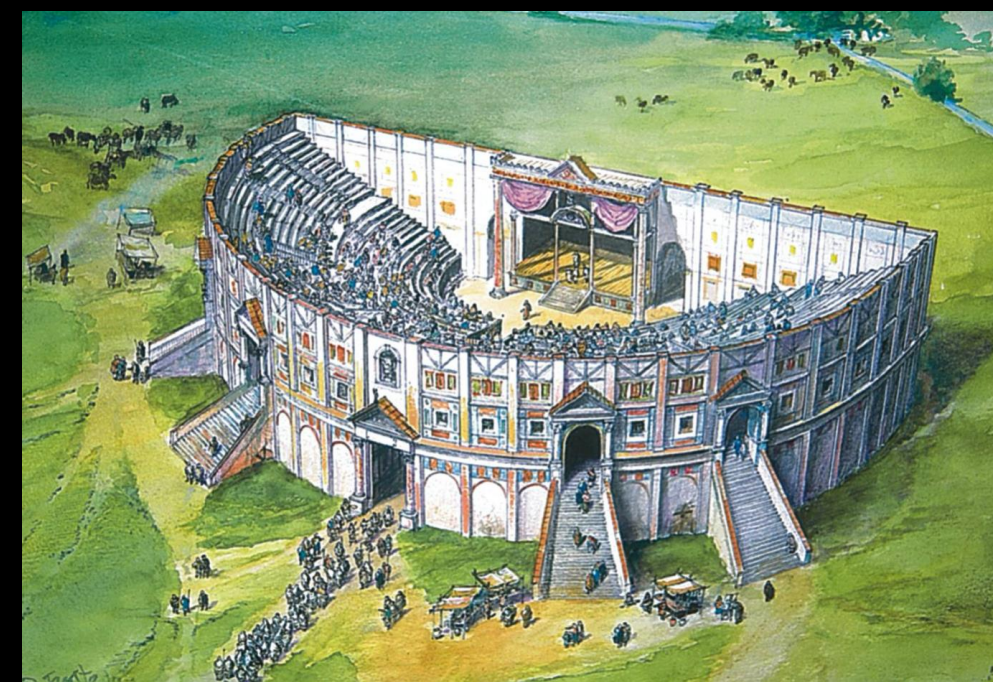
In terms of scenery Vitruvius described three kinds of scenes, tragic, the comic and satyric. They were each decorated differently. Tragic scenes were delineated with columns, pediments, statues and other objects suited to kings. Comic scenes had private dwellings, balconies and views representing rows of windows. Satyric scenes are decorated with

The Romans - Continued...

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Roman stages were usually five feet high and hollow beneath, underneath the stage was large enough to house all the actors and props. Vitruvius recorded that the stage could not be higher or the sightlines of those sitting in the orchestra would be compromised. Trap doors were common as well as curtains used to be lowered down or raised up to reveal a scene. The curtain descent at the beginning was called "aulaea premununtur" while the raised curtain at the end was called "aulaem tollitur".

Below is a reconstruction of a Roman theatre at Colchester around 1st or 2nd century AD.



Costume - Roman actors wore cheap, simple sandals called Baxa. It was made from vegetable leaves, twigs and fibres.

From what is known purple costumes identified a rich man, boys wore striped togas, soldiers wore short cloaks and poor men wore red. A yellow robe indicated a woman character, short tunics suggested a slave and a yellow tassel meant that the character was a god.

Masks - **Mime** was a genre that incorporated adventure unrestrained sexual tines and violence. Typically female role were played by men but in this genre, females actually played the female characters. Instead of a mask they would wear heavy makeup.

Pantomime was the more sophisticated genre of the two. This genre was a type of musical comedy there was one main actor who took on many roles. The actor would portray the roles using different masks.

Props - Roman props consisted of easily moveable objects, like weapons including swords and daggers, goblets and plates, stools, torches, blood-soaked clothing, wine or ale containers, whips helmets, amour, false jewels, crowns and wreaths, skulls and bones, animal furs, standards and banners, caskets and containers and flowers and petals. Larger props might include larger items of furniture, statues, exotic plants and even trees.

Medieval Times

Lesson 9+10: Friday 9th October, 10:00 – 17:00

Scenery – Medieval European drama used standard scenic elements called "mansions", they were representations of heaven, hell, the Garden of Eden, etc. Various locations could be depicted as needed. The mansions were often kept around the church areas, used in combination with pageant wagons which usually held between one and three mansions. They were pulled from location to location and were arranged to create the appropriate setting.

Costume – Costumes in the early religious dramas were relating the Christian Church. The scripts became more secular, involving townspeople in addition to the clergy, lay performers assumed responsibility for any costume pieces not owned by the church. The word "costume" for theatre was not recorded until the eighteenth century. It was referred to as apparel, attire, garments, vestments and playing gear.

Renaissance

Scenery – Back to Vitruvius! 1545 saw Sebastiano Serlio creating three designs based on Vitruvius' descriptions of a tragic, comic and satyric scene. Where he explains perspective painting in which parallel lines converge on vanishing point.

The semi-circular orchestra remains, in front is a rectangular playing area with steps up to the flat stage. In front of this is a raked stage with a backscene with space behind it for people to pass. Downstage of the backscene are two wings, in front are three pairs of wings, each with a return on their on-stage ends.

Sebastian Serlio was the first to employ the term **Scenography** and using extensive space and lighting to give the impression of depth. He did not limit himself to a painted backdrop, which was so popular at the time. He had a profound impact on the



Lighting – Since theatres were now roofed over, good artificial lighting was essential. Sconces and oil lamps lined theatre walls. Chandeliers hung above the auditorium and the stage. Candles and lamps were placed behind the proscenium arch, at the downstage edge of the performance space. And Serlio described scene painting in conjunction with lighting. There were three specified categories of lighting: General chandelier light, scenery illumination and Dramatic lighting.

Renaissance Continued...

Lesson 9+10: Friday 9th October, 10:00 – 17:00

Costume - Different countries took the new styles differently. The northern European countries were distorting the natural figure by padding sleeves, doublets and stockings. Theatre costume was worn rather than designed, it was summarised as rich heavy materials, in voluminous amount, large sleeves, close body garments, large hip-clothing, wide-toed, heel-less shoes and covered heads, for both masculine and feminine. They often wore contemporary costumes instead of period specific clothing to save time with the fast-paced nature of the plays and their runs.

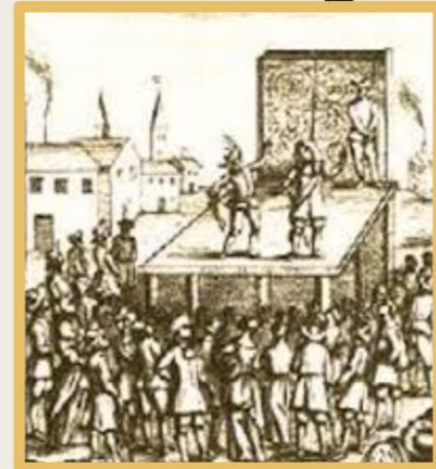
Commedia dell'arte

Scenery - Before 1600 there is lack of detailed description for Commedia scenery. Descriptions fall into five categories, in order of increasing sophistication: the cleared space, the trestle stage, with or without backdrop, there is some evidence of perspective in these, the open-air booth stage, hired indoor rooms and specially designated theatre.

Masks – Personality was replaced by its use of masks and recognisable character types. These derived from the jesters, minstrels, jongleurs and medicine shows.

Costume – Commedia costumes were extensions of the persona of the Mask, considering the particular movement characteristics. They derive from folklore, classical Greek images, Roman pantomime and many other sources.

Indoor stage



Street platform



Street

Elizabethan

Lesson 9+10: Friday 9th October, 10:00 – 17:00

Scenery - It was after the 17th Century that Renaissance theories were fully understood and implemented in Britain. The stage in the Swan in 1596 still followed the Medieval pattern of mansions, and the contemporary plays. The Teatro Farnese designed by Aleotti to accommodate Serlio's vista, but with moving wings, which could slide on and off stage. This took a lot of stagehands, so he built grooves into the stage and used machinery under the stage to move the wings on and off. The wings were all attached by rope to a huge drum, which, when turned on a counterweight system, moved all the wings at the same time.

Nicola Sabbatini was among the first to bring an element of magic to the stage, an air of mystery and illusion. His innovations, for example, allowed him to represent the sea and its storms on stage. Also he discovered a principle still in use today, the ideal location in the theatre that affords the best possible perspective on the sets. The seat is often located in the middle of the seventh row.

Inigo Jones used a series of shutters that slid in and out using grooves in the floor. He flew in scenery from above and introduced coloured lighting by placing candles behind tinted glass. He was involved with every aspect of production, including costume. Some of his inspiring drawings for masque costumes have survived.

Lighting – Many theatres burned down in the Elizabethan Era, Sabbatini and Furttenbach's ideas and theories on stage lighting were brought to England by Inigo Jones. Furttenbach was a German architect and scenic designer, he was the first to suggest lighting above the borders and behind the wings. He created reflective candle housing. Candle footlights were also used, found on a beam raised and lowered thus brightening or dimming.



Restoration

Lesson 9+10: Friday 9th October, 10:00 – 17:00

Theatres had remained closed under Puritan rule, from 1642. From this time on, every European nation was influenced by, and exerted an influence upon, the drama of every other nation. Characters, situations, plots, themes, and these things travelled from country to country, always modifying and sometimes supplanting the home product.

The main factors of the Restoration:

- a covered stage and auditorium lit by candles in windows above the stage;
- light brackets and chandeliers illuminating the actors, and spectators remained lit throughout;
- rare effects of the light behind gauzes and transparencies were possible;
- the haze of mutton-fat candles, and smell of unwashed bodies.

First Professional Actress on the English Stage

Margaret Hughes is credited with being the first female actor on the English stage. In December 1660 she appeared in Othello as Desdemona at the Vere Street Theatre. However some do claim that **Anne Marshall** was the first, but whoever it really was it was a HUGE innovation. Other that followed were **Nell Gwynne** and **Elizabeth Barry**. Almost a hundred year later they were followed by **Sarah Siddons** and in another hundred, **Sarah Bernhardt** and **Ellen Terry**

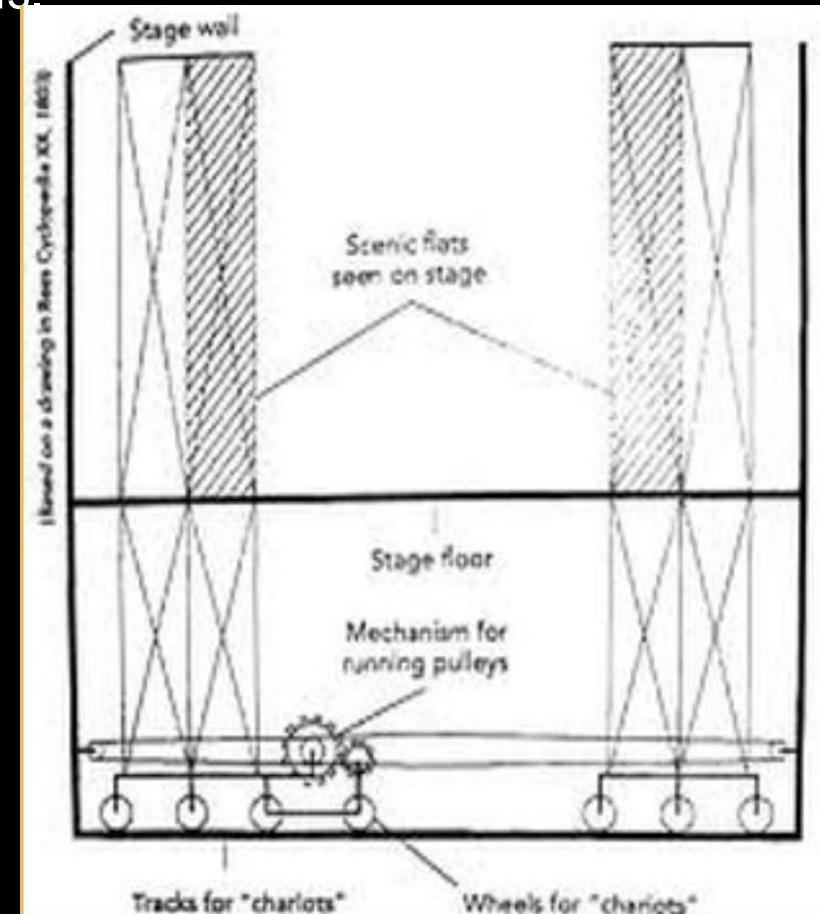


Scenery – Torelli was an Italian stage designer, engineer and architect. His work with stage design was known for his spectacular scenery changes and other special effects, was extensively engraved and hence survives as the most complete record of mid-seventeenth-century set design. His most significant innovation was the Pole and Chariot system of stage machinery, consisting of sub-stage trolleys connected by ropes to a central drum, that allowed multiple flats to be changed quickly in full view of the audience in a highly co-ordinated manner by a single assistant under the stage, rather than slowly by a crew of as many as sixteen stagehands.

The Bibiena Family – From 1690 to 1787, eight Bibienas designed and painted for many of the courts of Europe with intricate settings for operas, weddings and funerals. The best known were Ferdinando, Francesco, Giuseppe, Antonio and Carlo.

The family produced a series of theatrical and other designs that were exceptional for their intricate splendour and spacious proportions achieved by detailed perspective. All using the highly ornate style of late baroque sculpture and architecture.

Lighting – In the 1780's, swiss chemist Aime Argand developed the modern oil lamp, which replaced the candle as the primary light source. The Argand lamp had a sleeve-shaped candle wick mounted so that air could pass both through the centre of the wick and also around the outside of the wick before being drawn into cylindrical chimney which steadied the flame and improved the flow of air.



The Playhouse

Lesson 9+10: Friday 9th October, 10:00 – 17:00

In 1771 David Garrick invited a German landscape painter called Philip James De Loutherbourg to design and paint spectacular sets for Theatre Royal, Drury Lane. Garrick paid him £500 a year to design and to oversee the stage machinery. He devised scenic effects in which green trees gradually became russet, and the moon rose and lit the edges of passing clouds. He achieved this through the use of coloured lantern slides and the ingenious lighting of transparencies. He worked as a theatrical designer until 1785 and is considered to be the first to have introduced scrims, which are gauzes that appear solid or transparent depending on the direction of light, he also introduced three-dimensional scenery. He also experimented with coloured media for lighting.

The Nineteenth and Twentieth Century

Bayreuth and Wagner...

A New Approach!

Wagner suggested a friend and disciple sit through the 1876 rehearsals of *The Ring* and to make notes of everything that was said and happened, "even the smallest details" of the performance. He wanted this so that the tradition gets recorded in writing.



Nineteenth and Twentieth Centuries Continued...

Lesson 9+10: Friday 9th October, 10:00 – 17:00

Scenery – Viennese landscape artist Josef Hoffman designed sketches for the production of *The Ring*. Later the sketches were turned over to brothers Gottold and Max Brückner, stage designers of the opera at Cobur. They were then able to turn it into stage scenery.

The innovations of Bayreuth would serve the realistic theatre of the next age. His philosophy was that the scenery served the drama completely, being very different from the earlier productions of any play performed against a simple, multiuse background.

Lighting – Major Changes in the 19th Century:

- Gaslight was first introduced in England. (1817) Although it was responsible for many theatre fires, gaslight had, by 1849, the advantage of being centrally controlled.

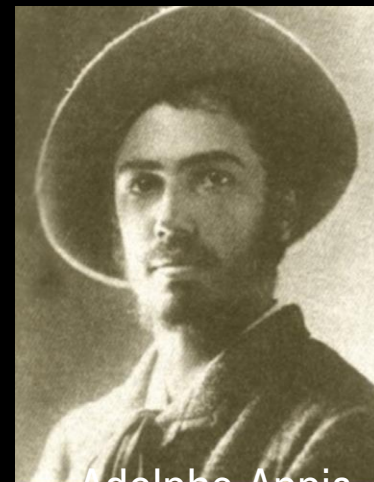
- Sir Henry Irving, at the end of the century, was first to darken the auditorium completely. He also was first to experiment with the colour and intensity of gaslight.

- The first spotlight was the limelight (1816); it was followed by the arc light (1846).

- With the invention (1879) of the incandescent bulb, light became the primary scene painter.



Sir Henry Irving



Adolphe Appia

Through the efforts of Adolphe Appia, modern stage lighting was born.

Adolphe Appia's influence came from his ability to change... This first image, to the second.

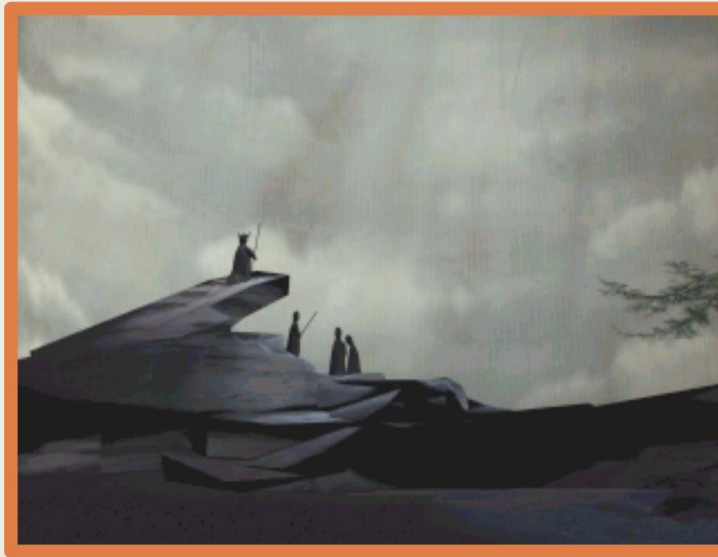
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Appia and Wagner -

Appia adored Wagner's work. However he felt that the physical realisation of the operas, as directed by Wagner, failed to realise the dramatic potential. Appia's ideas were not formally welcomed in Bayreuth for over 50 years.



Perfall – King Lear - 1889



Appia - Die Walküre - 1892

Cosima – Understood lighting as a way to improve illumination of the performers and the painted scenery.

Appia – Understood the stage as an open space with changes of scene and mood created by lighting.

Appia and Craig didn't meet until 1914, the two shared a promoted similar ideas on the use of light and stage space: Craig used to light the stage from above, rather than traditional foot-lighting.

Edward Gordon Craig - was an English modernist theatre practitioner. He worked as an actor, director and scenic designer, as well as developing an influential body of theoretical writings.

Similar to Appia his struggle against the reproduction of reality. Designs to appeal to the emotion through visual suggestion, evocation and symbolist aesthetics

Ballets Russes

Lesson 9+10: Friday 9th October, 10:00 – 17:00

Scenery – The Ballets Russes was an itinerant ballet company based in Paris that performed between 1909 and 1929 throughout Europe and on tours to North and South America. It was originally from the work of Serge Diaghilev. It was widely regarded as the most influential ballet company of the 20th century.

Léon Bakst belonged to a young generation of European artists who rebelled against 19th century stage realism. He designed the scenery and costumes for the Ballets Russes's production of *L'Après-midi d'un faune* (The Afternoon of the Faun).

Alexandre Benois was born into an artistic and intellectual family. An exhibit in 1897, including Benois' works, brought him to attention of Sergei Diaghilev and artist Leon Bakst. During the years that the three men founded the art magazine and movement *Mir iskusstva* (World of Art), which promoted the Aesthetic Movement and Art Nouveau in Russia, Benois' work with the Ballets Russes was ground-breaking.

Pablo Picasso's first collaboration with Ballets Russes was *Parade* (1916-17), when he agreed to design the sets and costumes.

Natalia Goncharova studied painting under the guidance of Konstantin Korovin. She met avantgarde artist Mikhail Larionov (1881 - 1964), who became her husband. Their create alliance had a significant impact on the development of avantgarde art.

Costume – Leon Bakst, Henri Matisse, Coco Chanel, Pablo Picasso and Natalia Goncharova all had big impacts on the costume designs for Ballets Russes



Brecht

Lesson 9+10: Friday 9th October, 10:00 – 17:00

Scenery – During the years of 1898 – 1956, there was a new way of presentation introduced. Brecht was influenced by a diverse range of writers and practitioners. The difficult times he lived through which Brecht lived through gave him a strong political voice. He brought out an original and inspired talent to bring out a dynamic theatrical style to express his views.

His work shaped theatre in a way that had a major impact upon its development. It was so revolutionary that they changed the theatrical landscape forever. He believed that during the performance, while the audience believed in the action onstage and became emotionally involved, they lost the ability to think and judge.

Brecht used a range of theatrical devices or techniques so that the audience were reminded throughout that they were watching theatre; a presentation of life, not real life itself. His kind of theatre was called **Epic Theatre**.

Everything was kept simple and representational. Although the stage setting etc. Was minimal, there was always a sense of authenticity to production elements apart from a little sound and lighting. Realistic props were used for authenticity instead. Props were used sometimes to be as important as characters in his plays.

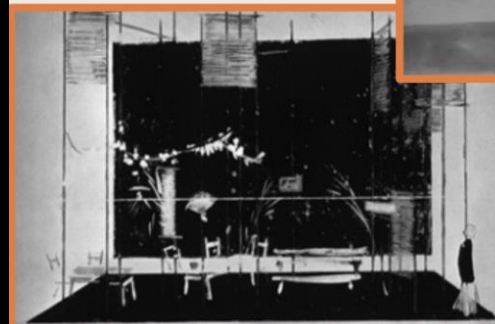


Sketch by Caspar Neher for the creation of The Threepenny Opera by Brecht in Berlin, in 1928.

1923 - In the Jungle, Brecht. Sets by Caspar Neher



The Good Person of Szechwan, 1920s



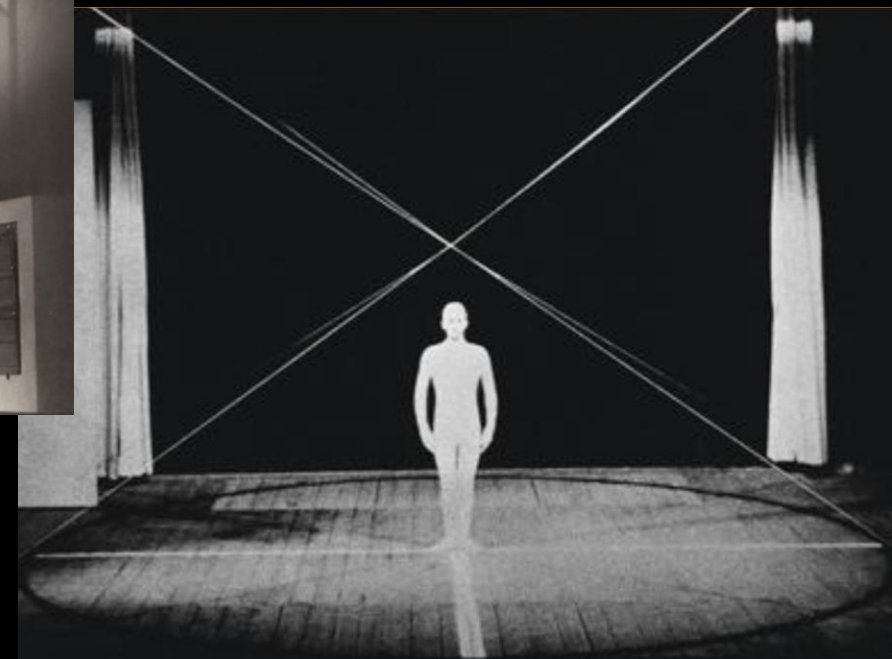
Antigone - 1947

Bauhaus

Lesson 9+10: Friday 9th October, 10:00 – 17:00

FORM FOLLOWS FUNCTION

Founded in 1919 in the city of Weimar, the core objective of Bauhaus was a radical concept: to reimagine the material world to reflect the unity of all the arts. Bauhaus was a school that for its time was extremely modern and had a major impact and mark in history of art and design, with its objectives and developments of Gropius being a craft-based curriculum that would turn out artisans and designers capable of creating useful and beautiful objects appropriate to this new system of living. Following their immersion, students entered specialised workshops, which included metalworking, cabinetmaking, weaving, pottery, typography and wall painting.



Model Making

Model making was an area that I found very enjoyable, as I enjoy most hands-on activities that involve making of any kind. During these small tasks I used different thicknesses of card, a scalpel, PVA and a ruler. In some cases I used a scale ruler.

I began with simple easy tasks to get the idea of the simple technique of this type of model making, and then went on to make a few more complexed pieces. Sticking to the scale of 1:25.

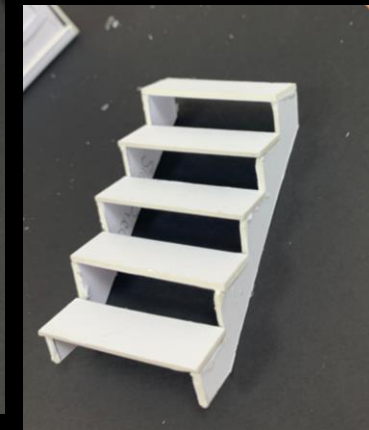
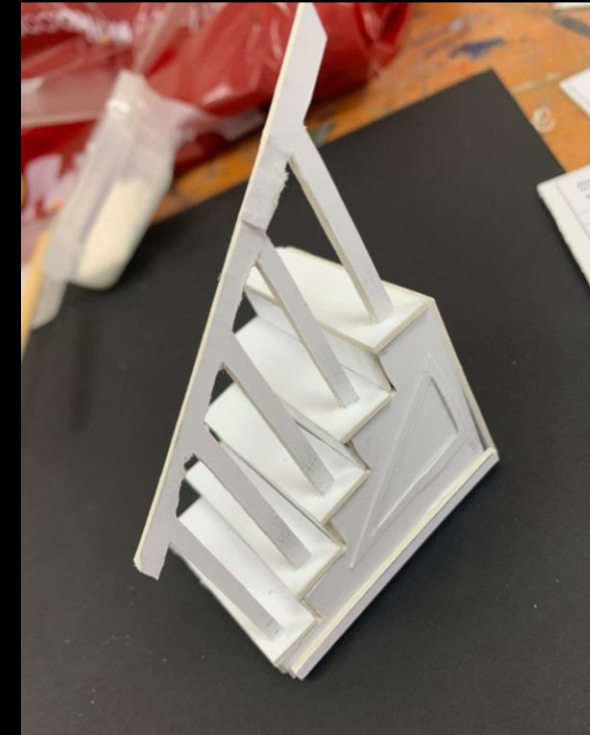
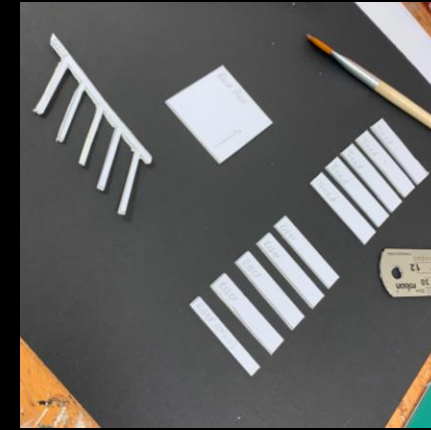
Stairs

First, I made a small set of stair, 1:25 as mentioned. The pieces were marked out ready on a thick piece of card, consisting of treads, raises, side pieces, a back piece, a bottom piece and a railing, along with some small detailing to one side. Using a scalpel and steel ruler, I cut the pieces out, after remembering to label each of them. Remembering to label them is a good habit to keep to help with the final joining of all of the separate pieces, particularly with lots of small pieces. I then placed the pieces together and secured them in place using PVA glue, using a small amount and allowing it to dry. PVA is good for any card or wood joining.

I am pleased with the outcome, I struggled with the cutting out of the railings as they were very delicate and difficult to cut. However, on my second attempt the outcome was suitable.

I also completed another set of steps, a simple structure using only treads and side pieces.

Lesson 11 - 16: Wednesday 14th October - Friday 16th October (10:00 – 17:00 each day)



Tree

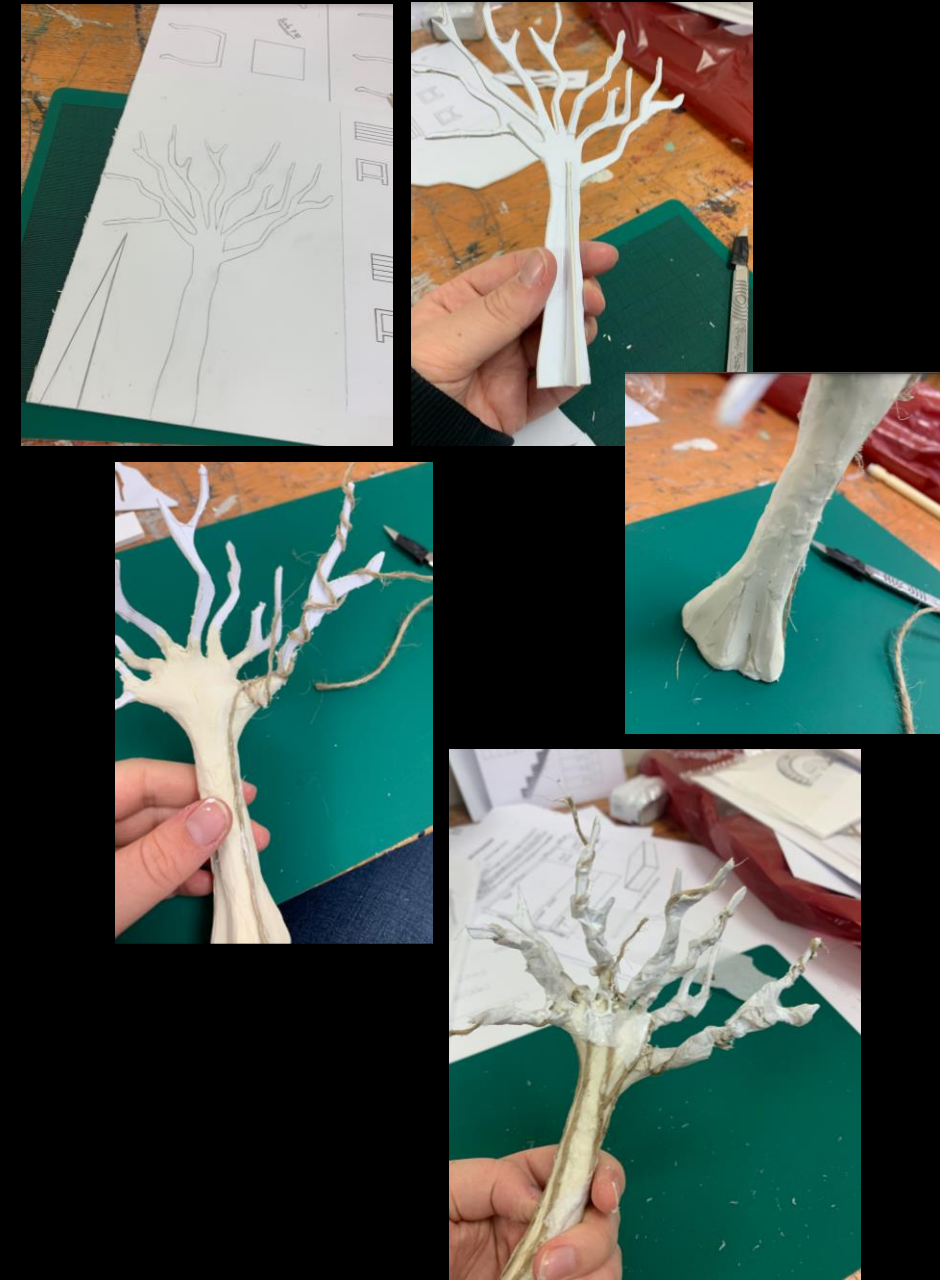
Next, I ventured a more organic piece, therefore I used different materials. The materials I used were, again card, but also plaster scene, string, tissue paper and again PVA.

Again these were pieces cut out from ready a drawn outline. After attaching the stand, again using PVA, I applied the plaster scene gradually adding it and taking it up the trunk and lower branches. After that I added thin pieces of string, having them begin on the trunk and make their way upwards like a vine, wrapping around the branches. On top of that I added pieces of tissue paper, to cover the branches, giving a smoother continuous surface. Once all the components and decorative features were added, I coated the entire piece in PVA to ensure the pieces remain in place and have a suitable surface to paint. I enjoyed making this piece the most.

Bench

I also made a small bench; this piece was very delicate and required patience. Again it was a matter of cutting out ready drawn pieces. The most difficult part was sticking the pieces together as they were very small, and you had to be careful not to bend the pieces. The finishing piece was not perfect, but I am pleased with it, nonetheless.

Lesson 11 - 16: Wednesday 14th October - Friday 16th October (10:00 – 17:00 each day)



Shed

The shed piece I made next, was from drawing of my own, I was provided with the measurements but drew the pieces out myself before cutting them out. I added a textured effect of thin card strips to provide a more realistic look of an old wooden shed, using the same technique to add the details of a window frame. After applying the textured strips to the separate pieces, I fastened the door to the front piece using a sticker and some added glue to provide extra strength.

After the structure was ready to be put together, I began joining the shed pieces using PVA once again.

Again I am pleased with the outcome of this model, I found it the most helpful in terms of skill gathering, as you were required to measure out and draw the pieces before constructing them. It was helpful also in terms of getting a better idea of using a scale ruler and working with scaled measurements. I felt it very useful gradually working my way through the different tasks, using ready drawn projects and then having a go at doing it myself.

These are the four main pieces I completed over the period of our model making lessons.



Lesson 11 - 16: Wednesday 14th October - Friday 16th October (10:00 – 17:00 each day)



Film Script

The script I looked at was called *My Week With Marilyn* and is by Adrian Hodges.

Key features of a screenplay include, using it to sell a project and a focus predominantly on the story and dialogue. A shooting script should include scene numbers, camera angles and directions, detailed special effects, detailed stunt work and action sequences, specific information on sets, costume and lighting and finally special notations regarding acting.

Script revisions are important to understand. They are printed out on different coloured paper and marked with asterisks in the right-hand margins of the revision pages. The revision colour is mentioned on the call sheet when the scene is being shot, it is common for just pages to be revised and reprinted to save time and paper.

Script breakdowns are personal documents are used to help you do your job, different department roles have different requirements for their breakdown. It tailors your breakdown sheets to fit your working style.

I completed a breakdown sheet of my own based on scene 42 of the script, using the information I could gather from the pages.

Lesson 17: Thursday 22nd October, 10:00 – 13:00

BREAKDOWN SHEET #_____

Page Count: **25**

Date: **05/10**

Production Company: **Pinewood Studios**

Production Title: **My Week With Marilyn**

Scene #: **42** Scene Name: _____ INT/EXT: **EXT** DAY/NIGHT: **Day**

Description: _____

CAST Marilyn Miller Oliver Vivien Official Photographer Roger Arthur Milton Colin	STUNTS	EXTRAS/ATMOSPHERE
	EXTRAS/SILENT Official Photographer	
SPECIAL EFFECTS	PROPS Branded (Oliver) Cigarette Packet Cigarette(s) Camera (with flashbulb)	VEHICLES/ANIMALS Classic cars (in background pulling away from house)
WARDROBE Upper class clothing Formal wear	MAKEUP/HAIR Marilyn - Glamorous and classy	SOUND EFFECTS/MUSIC Car engines (in background) Distant calling for Marilyn (beyond fence/gate)

Script Revisions

The different script revision colours are:

1. White (unrevised)
2. Blue
3. Pink
4. Yellow
5. Green
6. Gold
7. Buff
8. Salmon
9. Cherry
10. Second Blue Revision
11. Second Pink Revision and so on...

Other important points to identify are action and/or hero props, dressing, action vehicles, SFX, graphics and screen graphics.

Lesson 17: Thursday 22nd October, 10:00 – 13:00

The way that script revisions work is based on the arrangement that whenever a change is made to the script or schedule the page colour changes. This means that when read the reader of the script will know which script has been revised and which version they're reading, all depending on the colour of the paper.



A few things to remember:

- INT – Interior (indoors)
- EXT – Exterior (outdoors)
- VFX – Visual Effects (Computer generated compositing)
- SFX – Special Effects (Physically creating the effect)
- A squib – a small pop underneath clothing releasing fake blood to simulate a gunshot wound.

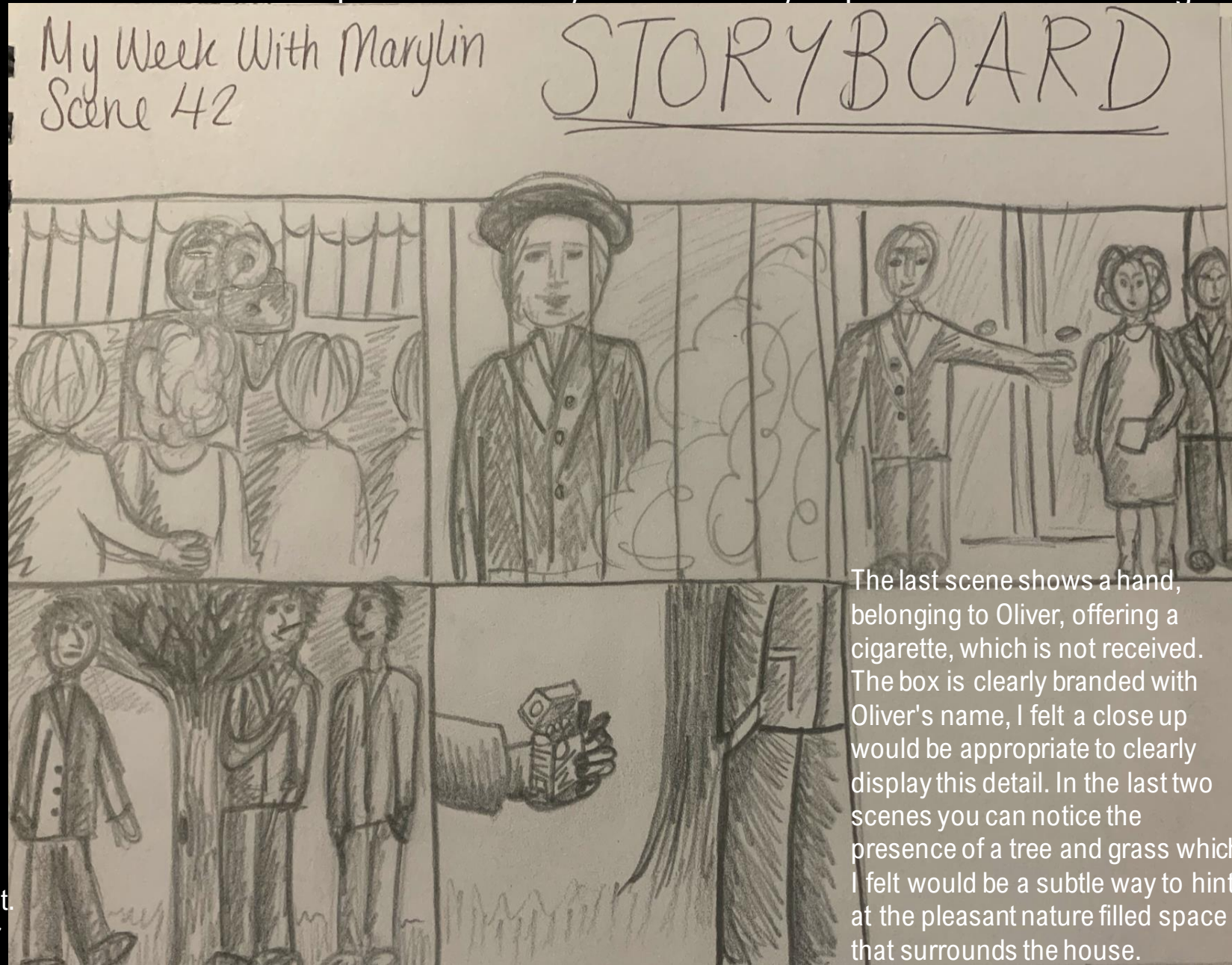
Storyboard

From the scene I read through to fill in a breakdown sheet I have also produced a Storyboard as a way to present what the setting of this scene might look like.

Key features:

- **Scene 42**
- **An exterior space**
- **Outside the Parkside House**
- **By the front door**
- **In the daytime**

I have kept my storyboard fairly simple suggesting camera angles and shots. In the first scene I have suggested a shot from behind Marilyn and the others having their photograph taken, I felt this would be an interesting angle to use, seeing the camera head on instead of those being photographed. I have put one of the characters beside Marilyn to have their arm around her, I wanted to add the sense that Marilyn is kept guarded at all times. The next scene shows the character Roger, peering through the fencing, I felt that such a grand place would have elegant fencing around the perimeter of the space, I also wanted to make it clear that this character was not entirely welcome, hence being on the outskirts and it was said that he was watching, unseen by the others therefore I wanted him to appear discrete. The third scene shows Jacobs calling the "newlyweds" for a photograph, they are positioned outside the grand doors to the Parkside House as stated in the script. The fourth scene shows Milton approaching Colin and Oliver chatting. Oliver is smoking a cigarette.



The last scene shows a hand, belonging to Oliver, offering a cigarette, which is not received. The box is clearly branded with Oliver's name, I felt a close up would be appropriate to clearly display this detail. In the last two scenes you can notice the presence of a tree and grass which I felt would be a subtle way to hint at the pleasant nature filled space that surrounds the house.

Theatre Script

Lesson 18: Thursday 22nd October, 14:00 – 17:00

The theatre script I read was called Danny The Champion Of The World. Reading through this script I tried to allow my mind to form imagery, much like I would when reading a book. It allowed me to envision what the setting might look like and the living environment of Danny's caravan. I could even picture the wooded area where they'd go to hunt.

Reading the script is very important for the designer, although most may not initially believe so. It is important for those who will be creating the set and other visual features to any play because they are responsible for making the world suggested on the page a visual reality. Not only is it important to read and re read the script but also its important to ask questions to analyse the story and the important features and qualities that would make the play come to life. You should read the script three times minimum.

Questions to ask:

- What is the PLOT? (what is the story about)
- What is the THEME? (what is the message)
- What is the LOGIC? (does the story make sense)
- What is the EXPOSITION? (what are the characters doing/thinking)
- What is the COMPLICATION? (what is the drama in the story)
- What creates the TENSION? (what will happen next)
- What is the MAIN QUESTION? (what problem is to be solved)
- What is the MAIN ACTION? (what event hooks the audience)
- What is the CAUSE OF THE ACTION? (what happens to the main character)
- What is the RESULTING ACTION? (the answer to the main question)
- Who is the PROTAGONIST? (the main character)
- Who is the ANTAGONIST? (could be one or more characters)

More in-depth questions:

- What is the INTENT of the scene? (what is the scene used for dramatically)
- What are the PLOT POINTS? (points that move the story forward)
- What is the CLIMAX of each scene? (what is the turning point)
- What is the CONCLUSION? (how does the scene end)
- What are the important LINES OF DIALOGUE? (contain story points)
- Which character CONTROLS the scene? (who pushes the story forward)
- What are the BEATS/UNIT CHANGES? (where does the story change directions)

My Analysis of the Script

Danny the Champion of the World is a light-hearted story about a young boy who has very little in life but does not allow it to be a negative thing. The story takes place in the recent past, almost present day, in England. The message I got from it was that no matter who you are or what background you come from, being the better person and making a positive impact on those around you will always be more powerful than making people feel small and taking advantage of their social status. The story takes us through the struggles of Danny and his father and how Danny helped his father keep his land so that they can keep their home. The Antagonist of the story, Mr Hazell, is a wealthy man of the town who has taken a disliking to William, Danny's father, William, also took a disliking to Mr Hazell, although it is clear that Mr Hazell's character was particularly unpleasant. Danny you can see simply wants to be considered old enough to help his father and to have no secrets. The drama of the story consists of Mr Hazell planning to using his position to take everything from Danny and his father their home and the petrol station where William works. This would therefore mean William would lose his job, and his home alongside Danny of course. After discovering about his father's poaching, Danny soon wants to be a part of it. However William gets injured from a trap set by Mr Hazell, which puts a hold on his poaching antics. After they both realise that Mr Hazell would be holding his well-known poaching event, they plan to sabotage it, Danny being the one who produces an idea that would work. The story manages to hook the audience with the need to find out both how their sabotage plan works out as well as whether or not Hazell's plan to rid the of the area works out also, leaving them homeless and Danny's father without a job. The main character, Danny, worries about his father who he can see is struggling. As I previously stated, they have very little, their home being a run-down caravan, their struggling being part of why poaching is such a big deal for them both as it is a source for food. The answer to the main question of the story would be how after finally allowing Danny to be involved in his poaching, or the general idea of allowing him to be a part of what is important to him, they were able to fight the forces of Hazell together. By working together they managed to put an end to Mr Hazell's attempts to be rid of them. I think it's also an important part to the story to understand that because of their many friends and the respect and support they had earned from them all, they could count on them for help to be able to execute their plan more efficiently. I would say the most interesting character of the story is Danny's father, William, I find him the most interesting because of the way he manages to take care of Danny with the little that he has, never putting his struggles before his son and never showing signs of needing help. He is the typical father figure, protective of his son and holding himself very well in front of Danny although he is under a lot of stress.

My Analysis of a Chosen Scene

I have chosen to look at a small beginning section of Act 1. Starting on page 1 and ending on page 4. The clear intent of this scene is to introduce the main characters being Danny and his father. You get to see the general circumstances they live in and the type of relationship they have, being very playful, however consisting of a significant amount of worrying more obviously from Danny's perspective. The plot points lie within there being a mystery of where Danny's father had been. You rely on the thought that this will be revealed later in the story. The peak of this particular scene, I would say is when William attempts to distract Danny from his late evening disappearance by trying to make him laugh with an old impersonation he used to do often, of the BFG. I feel that this is an uplifting section of the scene that highlights the light-hearted atmosphere of their relationship, despite the underlying worries between them. It also suggests that wherever he had been he did not want Danny to know just yet, adding a small sense of mystery. I feel that there is no particular resolution within this scene however you might say that Danny's father promising to tell him of his whereabouts "tomorrow" is some small form of resolution between them, for now. The scene ends with the promise of revelation the next day, therefore it allows a smooth transition into the next scene, which would be the next day. A few important lines of dialogue during the very first scene lie within Danny's large discussion of his own thoughts out loud. He states "Since Mum died, he's had to look after me all on his own" this provides important background information explaining how it was just the two of them, and they have undoubtedly already had their share of struggles. He also repeatedly states "He's a great dad." This clearly points out that Danny thinks a lot of his father. The following dialogue between them contains the impersonation of the BFG and shows Danny trying to fight the urge to join but eventually giving in, you could sense his resistance, but later he gets back to the serious question he was asking "Where were you, Dad? You shouldn't just go off like that." This tells us that he worries for his father and has a mature manor in some ways, almost acting like the parent of the situation for a second. It is during the point when William begins to change the subject and attempts to lighten the mood, which succeeds to do so but it does not fail to return to its original, slightly tense state. Between the two characters I feel that Danny's father pushes the scene forward by attempting to change the subject from where he had been. His particular line. "I'll tell you tomorrow. Promise. Come on. Busy day tomorrow." He pushes the story on to the next scene, being the next day

From a Designer's Perspective...

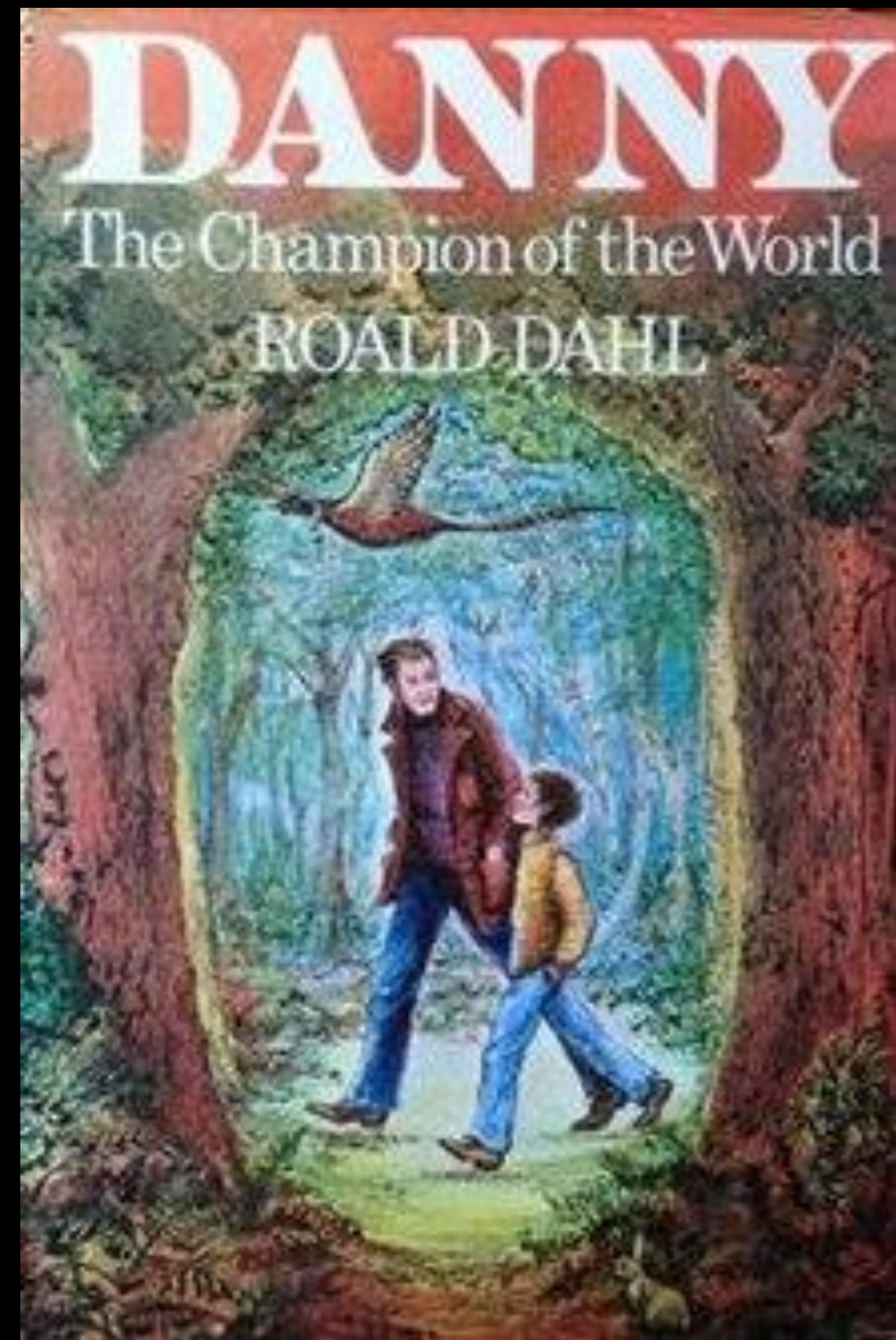
As far as visuals go for this production, I would say that I can imagine a clear setting for the majority of the scenes.

The different sceneries would be:

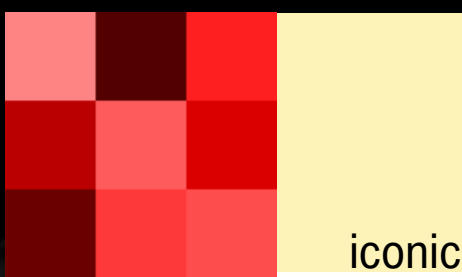
- The run-down caravan – I would say it would be best presented as an exterior space showing the outside of the caravan and the area just outside.
- Hazell wood - Another exterior space displaying a simple wooded area (lighting changes to suggest day and night).
- The petrol station - Again an exterior space showing the front of the small shop and maybe two petrol pumps.
- The school – An interior space, a simple open school hall.

More things to consider:

- Venue
- Set up
- Schedule
- Money
- Crew/People



Mood Board: My Week With Marilyn - Atmosphere



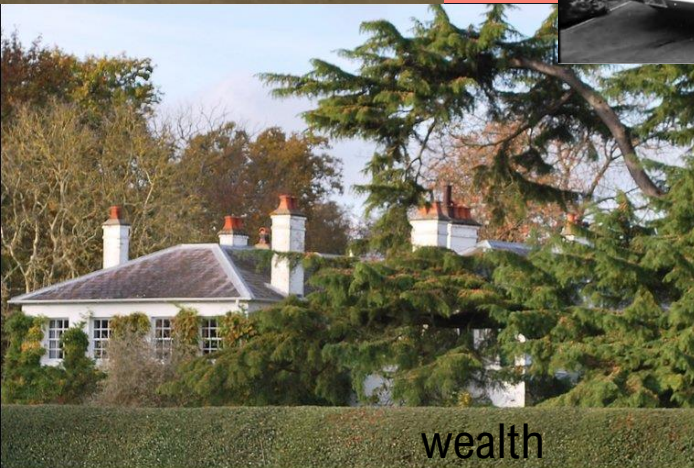
iconic



publicity
and fame



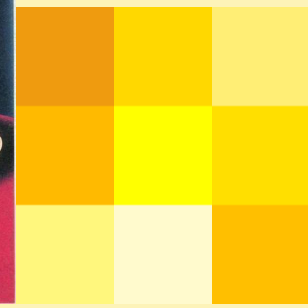
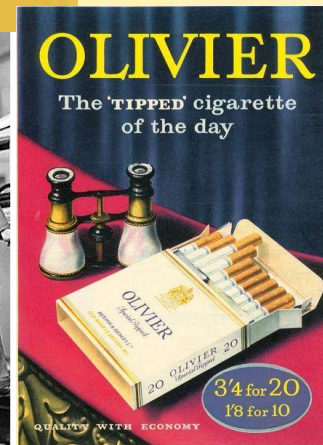
glamorous



wealth



fashion



Theatre Designers: Names To Remember

Adolph Appia

- 1862 – 1927
- A Swiss architect and theorist of stage lighting and décor, best known for his many scenic designs for Wagners Operas.

Edward Gordon Craig

- 1872 – 1966
- An English modernist theatre practitioner, who also worked as an actor, director and scenic designer. He did away with traditional footlights.

Casper Neher

- 1897 – 1962
- An Austria-German scenographer, best remembered as one of Bertolt Brecht's friends. He designed 8 operas and 11 plays.

Josel Svoboda

- 1920 – 2002
- Chief designer and director of the National Theatre in Prague for almost 30 years. Known internationally as the godfather of modern scenography.

Meyerhold

- 1874 – 1940
- A Russian and Soviet theatre director, actor and theatrical producer. His provocative experiments made him one of the seminal forces in modern international theatre.

Lesson 20: Friday 23rd October, 14:00 – 17:00

Julie Taymor

- 1952 – present
- An American Director, playwright, puppeteer and designer. Most famous for costume and puppets designs for the stage adaptation of *The Lion King*.

George Tsypin

- 1954 - present
- An American stage designer, sculptor and architect. A designer of opera, film and video. (Has worked with Julie Taymor)

Rae Smith

- 1972 – present
- An Oliver, Tony and OBIE award-winning British designer who works regularly in a variety of styles and genres, her most recognisable design being *War Horse*.

Bunny Christie

- 1962 – present
- A Scottish theatre set designer with an OBE, best known for *The Curious Incident of the Dog in the Night-Time*.

Theatre Designer: Bunny Christie

Bunny Christie is a very talented designer, she creates sets that not only provide suitable spaces for scenes to be performed in, but she works in such a way that creates the base for the narrative. Her involvement with the play *The Curious Incident with the Dog in the Night*, meant that the imagination of the main character was the basis of the entire story. She created the world that he was living in for all to see and live alongside him.



Images from:

<https://londonist.com/2013/03/theatre-review-the-curious-incident-of-the-dog-in-the-night-time-apollo-theatre>

<https://seatplan.com/london/the-curious-incident-of-the-dog-in-the-night-time/>



The set itself is simple in terms of being an open space, however the idea behind it means that the you don't necessarily see what might be there in real life, you see what the main character sees. This particular theme of this set, wouldn't be a style that I myself would connect with personally, as a more organically influences designer who would enjoy working with nature. However, the concept of creating a world that lives within the mind of a character to tell the story exactly how he would see it is a very clever and effective way of presenting any production. Considering you are not able to create images and effects like you would in film, it was a challenge from the start, so to take on that challenge is brave, but Bunny managed to execute it successfully, using simple but clever methods that brought the story to life.

- <https://www.youtube.com/watch?v=6XQuxmYNpe4>

My response was developed from the information from this clip provided in the presentation on moodle.

Film Designers: Names To Remember

Rick Carter

- Born in 1952. An American production designer and art director, known for *Avatar* (2009), *Star Wars: Episode VII – The Force Awakens* (2015) and *Lincoln* (2012).

Rik Heinrich

- Known for his work on *Sleepy Hollow* (1999), *Star Wars: Episode VIII – The Last Jedi* (2017) and *Captain America: The First Avenger* (2011). Also did conceptual designs for Tim Burton's failed Superman Lives project.

Catherine Martin

- Born in 1965 in Australia, she is a producer and costume designer, known for *Moulin Rouge!* (2001), *The Great Gatsby* (2013) and *Australia* (2008).

Eve Stuart

- Born in 1961, an English production designer known for her work on *Les Misérables* (2012), *The King's Speech* (2010) and *The Danish Girl* (2015).

Dennis Gassner

- Born in 1948 in Canada and known for his work on *Blade Runner 2049* (2017), *1917* (2019), and *Skyfall* (2012).

Professor Edward Thomas

- A production designer and producer, known for *Monster Hunter* (2020), *Escape Room* (2019) and *Origin* (2018).

Lesson 20: Friday 23rd October, 14:00 – 17:00

Tony Wohlgenuth

- Known for *Riverdale* (2017 – 2019), *Shanghai Noon* (2000), *The X-Files: I Want to Believe* (2008) and *Bates Motel* (2014 – 2016).

Matthew Davies

- Known for *Take This Waltz* (2011), *Blindness* (2008), *Love, Rosie* (2014) and *The Saddest Music in the World* (2003).

Tom Bower

- Known for *Misfits* (2009 – 2011), *The Englishman Who Went Up a Hill But Came Down a Mountain* (1995), *Harlots* (2017 – 2018) and *Ashes (I)* (2012).

Elisabeth Williams

- Known for *The Handmaid's Tale* (2018 – 2019), *Fargo* (2015 – 2017), *Channel Zero* (2016), *Rhymes for Young Ghouls* (2013).

Julie Berghoff

- Known for *The Handmaid's Tale* (2017), *Death Sentence* (2007), *Saw* (2004) and *The Conjuring* (2013).

Film Production Designer: Rick Carter

Rick Carter has worked on films with impressive CGI, such as *Avatar* and *Star Wars: Episode VII – The Force Awakens*. *Avatar* was almost entirely produced from CGI, using clever technology to create the characters and the entire world of Pandora. I have looked into the making of *Avatar* previously therefore I am familiar with some aspects of how the film was produced.



I am a fan of the film *Avatar*, the characters and world that have been created have always fascinated me. Although, I would consider myself a more hands-on artist, preferring physical work over digital work, I can't help but be mesmerised by the surroundings, particularly at night-time when everything comes to life in a new light, appearing almost magical with a natural glow. As I find a personal connection with the use or inspiration of nature within any piece of work, I found this interesting as it takes the natural world that we know and puts an otherworldly spin on it making it even more exotic and fascinating.

The fact that it was developed on the computer, taken from nothing, is even more impressive. Rick Carter has shown serious skill by taking the image of the writer and helping to make it a reality on the screen, something I aspire to do. I would like to be able to read about the ideas and images of a storyteller and find a way to present them in a way that is believable yet exceeds the limits of reality. The trick, I have found, particularly with fantasy, is to base ideas from things from the real world and later add the additional suggestions and qualities of things unknown. Designing something to be too farfetched can ruin the effect and lose the interest of the

watchers.

Images From:

<https://www.pinterest.co.uk/pin/30680841194090791/>

<https://insidethemagic.net/2019/01/pandora-the-world-of-avatar-soundtrack-now-available/>



Development:

Developing ideas is always important for any project, using different methods and techniques to do so can lead to endless outcomes and opportunities. We worked in groups which I always enjoy because of the option of different ideas for different people, coming together to follow more interesting paths. I enjoyed this type of experimentation; we began by reading a page from a script and then using the information provided choose an object of inspiration to begin with. A scene from *My Week With Marilyn* mentioned a small number of things we considered, like, a castle, piano and camera. We decided to work with the idea of a camera, one which was around in the 1950s, as that is the time setting of the story. We made a simple cardboard camera to start and then began experimenting with materials, lighting, colour and angles.

Despite using cardboard for the main structure, we also used string and glitter to add interesting details, the glitter in particular had a very interesting effect when it caught the light.

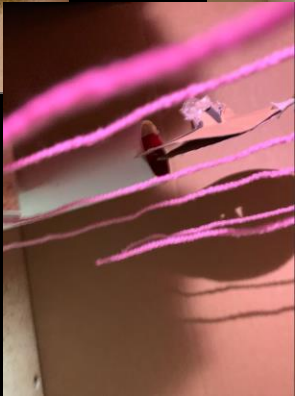
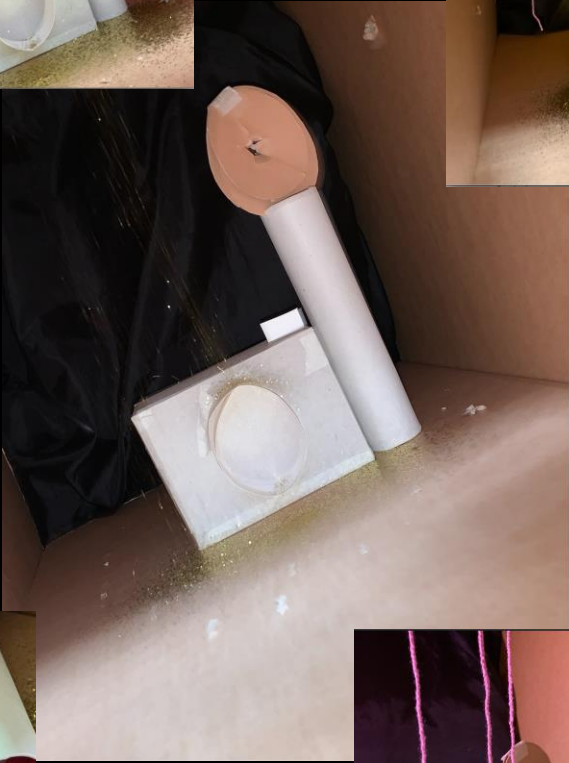
Our original aim was to make it appear as though light was flashing from the camera as it would when in use. We attempted this by piercing a hole and shining a torch through, it did not quite have the desired effect, but we managed to gather some interesting images, nonetheless.

Ideas

This lesson has influenced me to consider aspects of the development of ideas. According to Lynne Porter, in her book *Unmasking Theatre Design* there are "early ideas, middle ideas and late ideas".

- Early Ideas – Initial, obvious and needed to begin the process.
- Middle Ideas - The next step, creating more interesting ideas from what you have already considered.
- Late Ideas - The innovative ideas begin to shine through.

I feel that this is an interesting concept and the task we completed was one of many examples that you could say follows this process, like all idea building. Our initial thoughts were of what we could produce that relates to the story, next we chose one to focus on and began experimenting with it to make it more interesting. Finally, discovering what gave the best results and how to produce the best atmospheres for the images, using what we had.



Final Project for Assessment

Lessons 22 - 25: Thursday and Friday 4th November, 10:00 – 17:00

We were set the task of creating a visual response, physical or digital, to a poem called Robot Boy. In a group of four we used the 7 Steps of Design to ensure we allowed the process to develop steadily and didn't rush any important points or skip any stages. Within following these stages we also answered the many analysis questions used when looking at the scripts previously. Using the input of each member of the group and all that we've been through for this module we managed to produce our end piece and are happy with the results. Our main idea was to show an interpretation of what might've happened following the events of the poem. It states at the end that Robot Boy grew up to become a young man, therefore we wanted to find a way in which we could show what that might've looked like. Suggesting that he had a life much like any other child, with Mrs Smith, his mother, remarrying and caring for him alongside his father, the microwave.

In terms of making we produced some physical representations of Robot Boy at the different stages of his life from baby to child, to adult. We also used a microwave that was available to us and then one of us as a model to represent Mrs Smith. After taking a number of photographs thinking what positioning was required, I cut out necessary sections and added some light effects to the brightness and tone. Combined with some backgrounds taken from the internet we produced a collection of images that we thought might have been found in the family home of the three characters.

I found the task very interesting and has proved that this module has helped in terms of knowing the best ways to follow the design process so that even in two days something creative can be

Analysis →

PLOT ▶ Mother has affair with microwave.
THEME ▶ Family drama (Fiction) Humanity Vs Technology
EXPOSITION ▶ Happy Family → Broken Marriage.
COMPLICATION ▶ Affair with microwave. OBJECT OF HILIA
TENSION ▶ Man + Woman (affair)
Man + Doctor (confusion)
MAIN QUESTION ▶ How can the baby exist?
MAIN ACTION ▶ Birth of baby.
CAUSE OF A ▶ Affair
RESULTING ACTION ▶ Broken marriage/family.
CONCLUSION ▶ Robot boy lived/led his life. (protos with conflict)
PROTAGONIST ▶ ~~Robot~~ Man (Mr Smith)
ANTAGONIST ▶ Mother (Mrs Smith)
MOST INTERESTING CHARACTER ▶ Robot boy.
TAKE PLACE ▶ Hospital / kitchen
INTENT ▶ Technology is taking over - even more advanced.
CLIMAX ▶ Baby born.
CONCLUSIONS ▶ Robot boy grows up.
LINES OF DIALOGUE ▶ Doctor informing Mr Smith of situation.
CONTROLS THE SCENE ▶ Mr Smith
CHANGE ▶ Finding out about baby.

1 - Commitment

Commit to the idea and the process but be honest about your capabilities.

2 - Analysis

Ask questions, explore new questions and ideas.

3 - Research

Look around – use what's around you, don't just use google or the library.

4 - Incubation

Most important stage, don't rush it! Let ideas process in your mind.

5 - Selection

Start making decisions, you'll know when you're ready to begin.

6 - Implementation

Select ideas and mediums, doing the thing you want to do.

7 - Evaluation

What worked? What didn't work? Look back and develop your own style!

Final Piece:

