

Principles of Design

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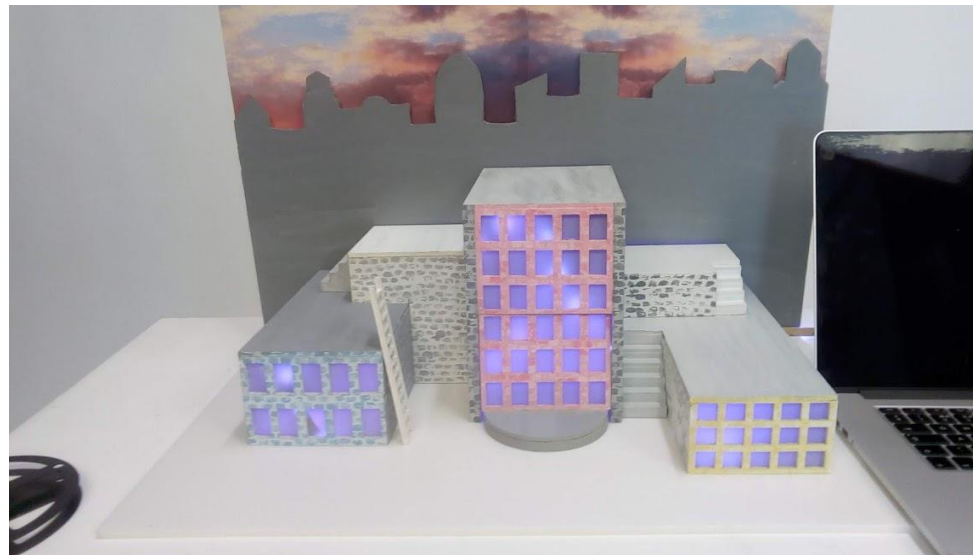
BA Set Design and Production

Learning outcomes

Upon successful completion of this module, a student should be able to demonstrate the ability to: -

- Examine a variety of written materials from the view point of the designer, respond to its artistic challenges in terms of action, atmosphere and dramatic potential.
- Access and apply visual research as a basis for design exploration and discussion
- Explain basic visual design through 2d, 3d and installation work

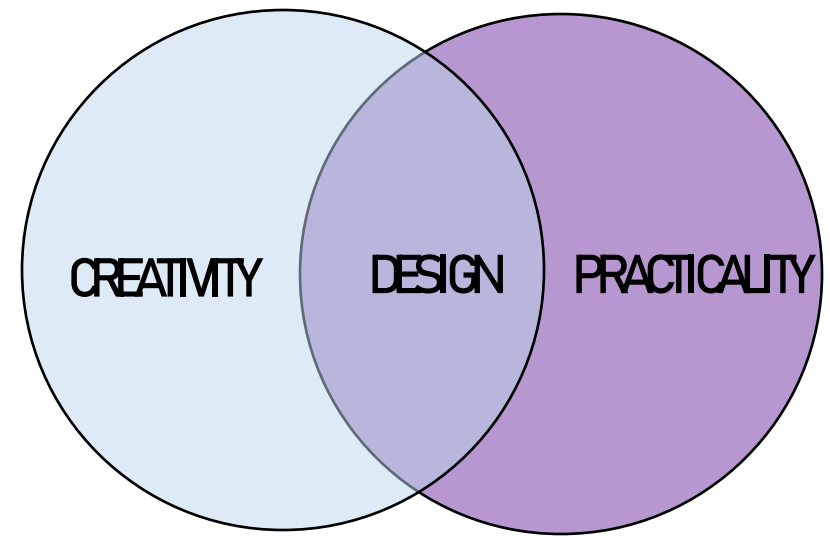
What I hope to learn from this module is a better understanding of my own foundations within design and the processes in which I can develop my ideas. I personally am quite confident in my capabilities to of design I did design at both GCSE and A level.



What is Design?

Design is often described as the intersection of creativity and practicality. The difference between design and art is that design creates a product with a purpose other than being visually admired. A design is made to achieve a solution to a problem whilst art is a creative outlet that is usually more thought provoking than a design. However these differences don't mean that there aren't intersections between the two disciplines.

In set design I believe that there are major crossovers between different forms of art and design. Due to the set having to help tell the narrative of a piece it needs to be able to connect with the emotions of the audience as well as function as a safe piece of equipment that the actors can use.

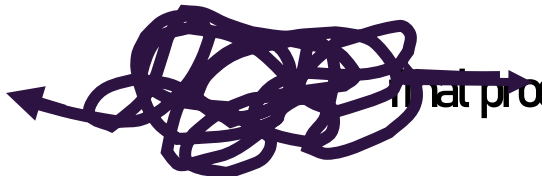


Thinking Process

Linear- Step by step process of solving a problem/task, normally resulting in one correct answer

Idea  final product

Divergent – Leaps between ideas and may result in multiple solutions

Idea  final product

Tricks

Gator – Our instinctive responses – fight flight or freeze – gut feeling

Monkey – Mind jumps quickly between topics, never stop thinking for too long – Multi tasking/mental hopscotch

Elephant - Learning patterns – learn from previous experiences. This can sometimes hinder new ideas/can stop thinking 'out of the box'

Meanings of colours in visual design

Colours can be used to evoke different emotions in the audience and well as bring focus to important pieces in the set.

To the right there is a picture of an art instillation by Sandy Skoglund. She is known for her surrealist pieces with carefully selected colours often contrasting which each other.

In this picture the base of it is a muted grey with a tinge of green. The grey shows lifeless setting with the man and women also being in grey showing their lack of joy. The slight green tint in the walls could suggest that there was once life in the home but it had deteriorated to a lifeless mess.

The most striking feature of this piece is the bright green cats. From discussions in class people suggested the neon green can show the life of these cats as their poses are dynamic as if they are moving around the scene.

However, for me I originally thought that they looked radioactive. This scene to me looks like it could be filmed after a nuclear attack, explaining the rundown conditions of the home as well as how un healthy the old man looks. It could also represent the toxicity of the cats in a metaphorical sense with them damaging the home and overall being a negative impact on the owners.

I like how this instillation uses the rule of thirds to create a dynamic shot. The bottom third this the a cat moving around causing chaos for the couple, the middle shows the cats looking expectantly at the owner presumably for food and the top thirds show the strain it has put on the owners to care for them.



Other works by Sandy Skoglund

Use of complementary colours in visual design

Complementary colours are opposite each other on the colour wheel these combinations are blue and orange, yellow and purple, red and green. These colours work well together due to the high contrast in the frequencies of the wavelength of the colour.

Colours can also be split using their heat this split is the opposite sides of the colour wheel. Red, orange and yellow are warm colours and are seen as energetic colours. These evoke the audience to feel warm and will often be used to signify summer and comfort. Cool colours are blue, purple and green. These are often used in sad settings as they are withdrawn and cold. They are also used as calmer colours as they don't jump out as much as the energetic warm colours.



Warm colours



Cool colours



The staging of this scene utilises the contrast between the blue and orange to draw attention to the umbrellas. Each performer holds an umbrella in a warm tone. I like that not all of these umbrellas are the same colour as it adds a slight variety to the scene whilst keeping the consistency of the complementary colour scheme.

This scene uses the colours to split the stage into the rule of thirds horizontally. Both the bottom and top third are filled with cool colours, mainly blue. This sets up a wet rainy day with a cold stoic atmosphere. The striking contrast between the orange and blue is in the centre third of the scene. This makes highlights the centre of the stage bringing the attention to the umbrellas which then lead to audiences view to the actors. The orange of the umbrella suggest a warm and comfort potentially from the shelter that they provide

Condensed Imagery

Condensed Imagery is the ability to tell an idea or image through its simplest form. This is important to design especially in a set. Often in theatre and film there will be a minimalistic set as to reduce costs, make changing scenes easier or to fit the directors vision.

It's important to identify the most important features of the setting you are depicting. This could be the use of cheap desks and chairs to portray a school or a novelty, maximalist sofa to make the apartment of a rich eccentric person.

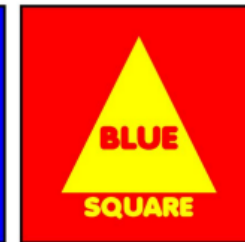
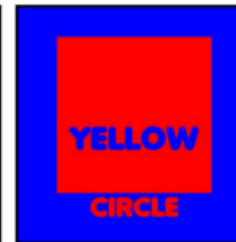
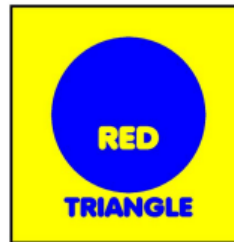


This desk shows an English school, probably the early 20th century as after this point inkwells fell out of use. This desk has been used so maybe the desk was bought in the early 1900s but has been in a school for decades making this a piece appropriate of the 1940s/50s.

Cognitive dissonance

"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"

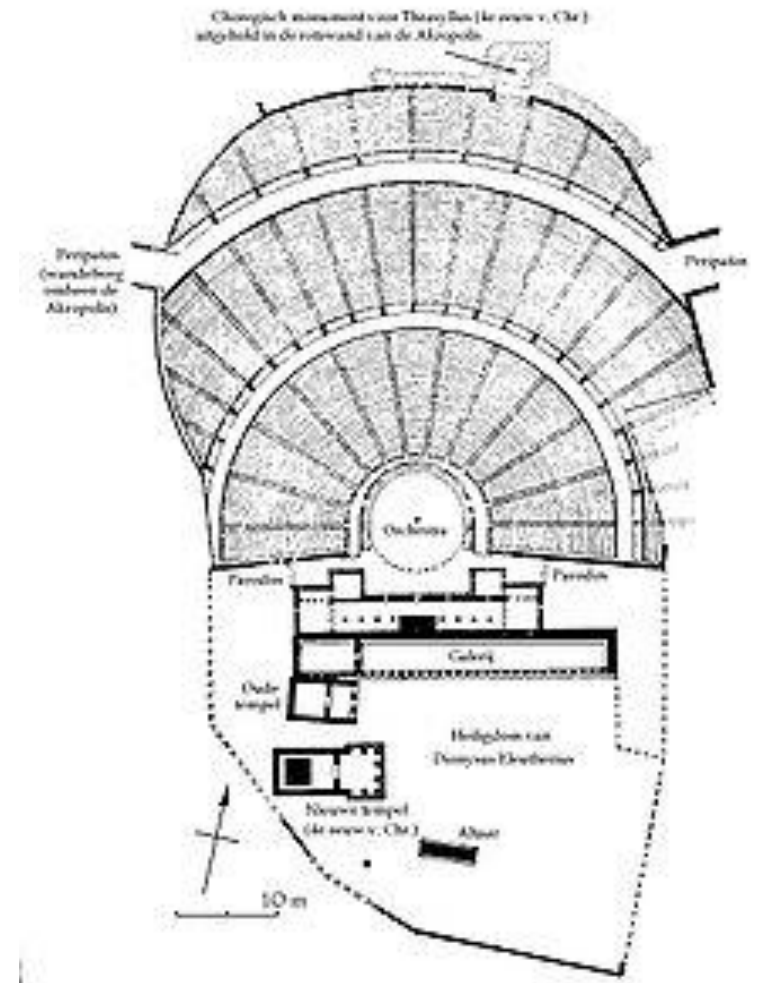
Cognitive dissonance almost opposes condensed imagery as condensed imagery relies on the ability to convey a story in its simplest form. Whilst cognitive dissonance opposes the conventional imagery making people uncomfortable via the contrast of expectation and actual art. This will be an interesting concept to include in set designs and I will in the future look at including this in submissive or surrealist productions



550 BC to 220 BC

Due to the landscape of Greece theatres were often carved into the hills. This created large circular stages with a cascading semi-circle of audience seating. The seating area was known as the theatre. This is very similar to theatre in the round today. However since these were carved into the landscape they were open air theatres, whilst nowadays many theatres in the round are built indoors.

The theatre of Dionysus located in Athens is considered to be the first example of Greek theatres. It could hold up to 17,000 people when stone seats were added in 330 BC. It has been reconstructed multiple times, but only 20 sections of the theatre have been preserved.



Map of the Theatre as it would have been in the late 4th century BC. From W. Dörpfeld, E. Reisch, *Das griechische Theater*, Athen, 1896.

Theatre in the Roman Empire

364 BC to 395 AD

Roman theatres were more architecturally advanced than that of the Greeks. Even the stone theatres built around the second and third century BC in Greece, Roman theatres were almost always constructed in brick or stone and larger stage building usually two storeys higher than the actors. This allowed for large and extravagant backdrops for the scenes.

The stages were mounted in front of an orchestra pit. The orchestra pit was in a semi-circle surrounded by the audience in a cascading set of stone seats, also in semi-circle. They were usually open spaced theatres in public areas. This design is similar to the Greek except it is more hemispherical.

This style of theatre was important to the Renaissance era, since descriptions of the theatres were left by architect Vitruvius. These were accurate enough to make building based off of them.

An example of a Roman theatre is The theatre at Orange. It was built around 27BC to 14AD during the reign of Augustus. It has been extremely well preserved and is a great example of theatre in Rome.

After the fall of the roman empire there was a decrease in the amount of theatre and entertainment.



Theatre at Orange



Teatro Romano de Merida

Theatre in the Dark Ages and the Middle Ages

476 AD
to 1520 AD

4th Century AD the fall of the Roman Empire saw the beginning of the Dark Ages. There is very little documentation of this period of time.

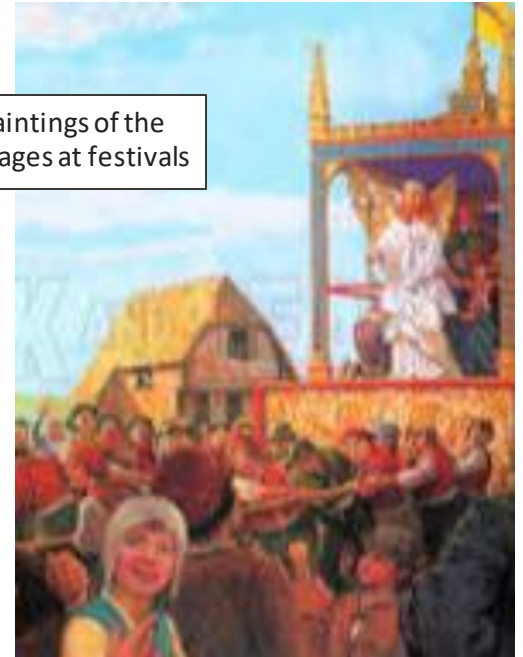
In the Dark ages there was an Increase of touring productions as theatre began to become more popular. On touring companies there would be professional actors paid to do the tour. This was a newer development as originally theatre was done in communities.

Actors on tour would travel to spaces around the country that they could perform in. Often theatre would take place in Churches and open spaces because there wasn't areas solely dedicated to the theatre. They would also be hired to come and perform their religious plays in festivals.

By the 15th century there was an increase in semi-permanent theatre spaces. This is one of the earlier times that the stage was actually referred to as a stage and here performances would happen over a multiple days.



Paintings of the stages at festivals



Illustrations of the more permanent and sophisticated stage.

Japanese Theatre

14th Century
to present

Noh theatre is a traditional form of Japanese theatre. The Noh stage is an open space, and remains constant for every different Noh play.

The audience can see every actor is visible to the audience even when not performing due to the style of the stages. The stage was covered by a roof supported by pillars. The pillars will have slightly obstructed the view and then they meant that the actors with their highly painted faces and intricate outfits.

The shape of the theatres is very different compared to others at the time. There are 3 clear sections all pointing toward the stage area.



Illustration of the performances



Layout of the theatre

The stage



Theatre of the Renaissance

14th-17th Century

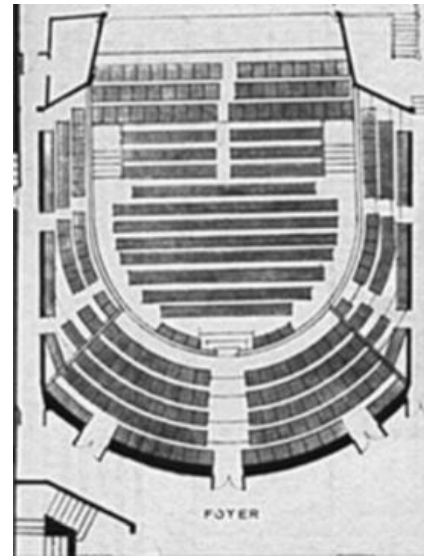
The Renaissance spaces were developed out of an interest in the classic Greek and Roman art, culture and theatre. The two major traditions were developed:

- The promethium arc
- Scenic Facilities

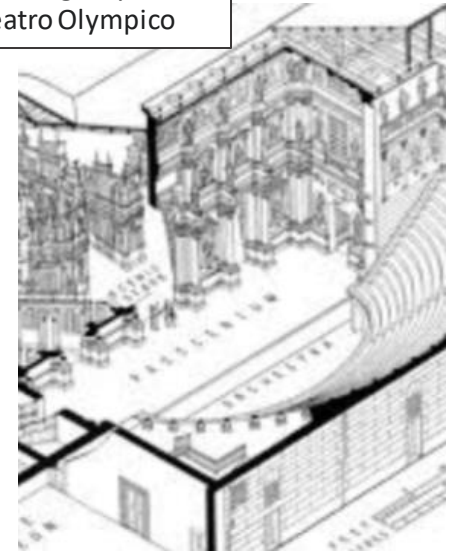
Vitruvius documented the classic plays of Greek and Roman and the theatres constructed during this period. He died around 15BC but the documents were found in 1427. After 1511, editions of Vitruvius were published and these were used as 'templates' for spaces in which to perform the newly popular old classic plays.

This led to the first permanent theatre buildings, the oldest surviving being Teatro Olimpico (1584) designed by Andrea Palladio. Due to the impact Vitruvius' writings had on architecture, his work became the chief authority on ancient classical architecture.

In Renaissance spaces there is a larger separation between the audience and performer. An example of this is the Teatro Olimpico (1584) which has a more complex stage layout.



The stage layout of Teatro Olimpico



Vitruvius



Painting of the time period

Commedia Della'arte

**14th-17th
Century**

Improvised plays were performed in the street, on temporary structures and inside their patrons' halls. Their plays would accommodate the spaces available to them.

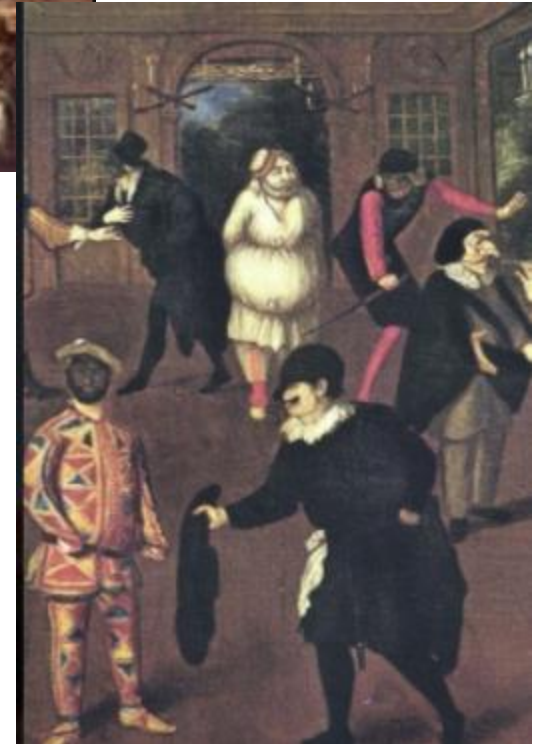
This art style is synonymous with the use of masks. They cover half the face and have expressions on them which signify a specific character. A recent use of this that I have seen is Inside no9; In series 6 episode 1 they use masks during a heist. In the roles that they play they each have a mask to represent the part they play in the team.



Illustrations of Commedia della'arte



Inside no 9. BBC 2021.



Theatre in the Elizabethan era

1558 -1603

In England inns and courtyards were still used by the strolling players and temporary structures were introduced for them to perform in.

IN 1576 the first permanent theatre was built by James Burbage. It was called the Theatre and was located in Finsbury Fields. The ROSE was built in 1587, the SWAN was completed in 1596 and claimed to seat 3000 people. These were generally circular or oval open-air structures.



The swan theatre



The original Globe theatre was built in 1599 and burned down in 1613. The second was built the following year.

Shakespeare may have acted in the second globe, but he probably never wrote for it. It remained the home for Shakespeare's old company until the closure of all the theatres under the Puritans in 1642. No longer of use, it was demolished.

There was no proscenium, there was seating in the "gods", there was a trap door in the stage, standing room in the yard and machine rooms

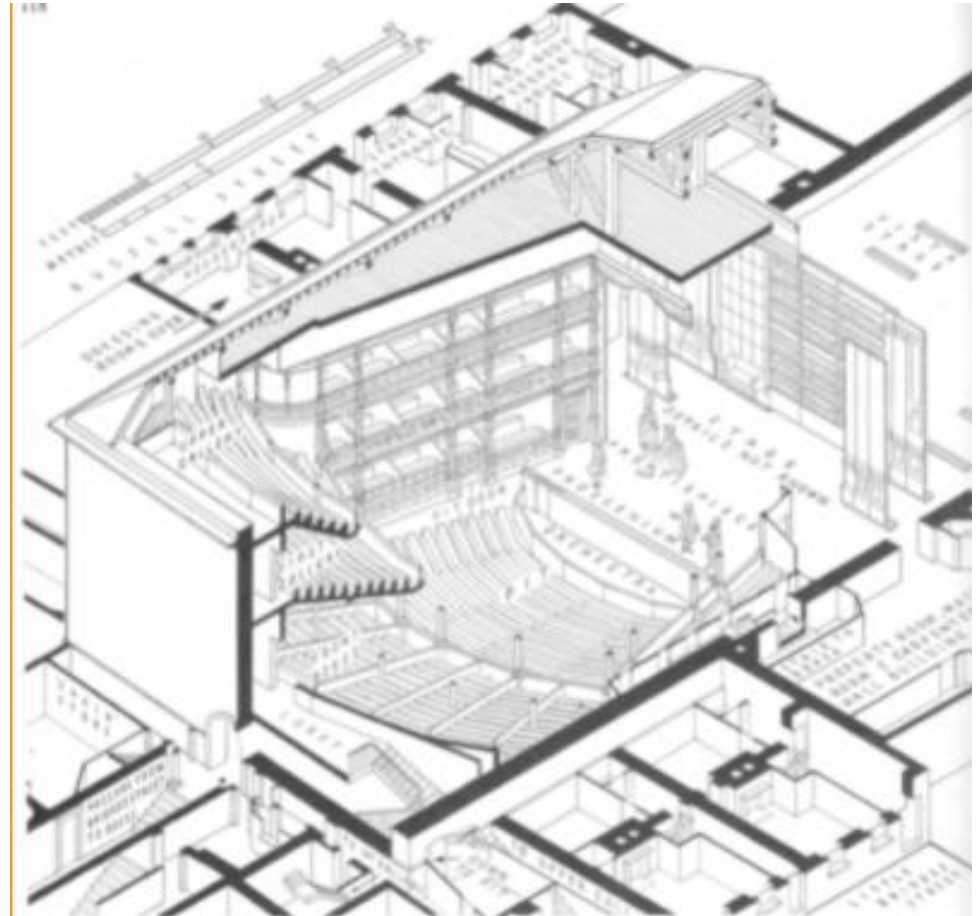
Playhouse Spaces

The civil war in England caused there to be a stand still in development of theatre as it was made illegal by Oliver Cromwell.

Sir William Daven and William Kiligrew imported the French practice of converting tennis courts into playhouses. The narrow shape of the courts dictated the shape of the theatre. IN 1661 Kiligrew opened the Theatre Royal in Drury Lane, but it burnt down in 1672. The new theatre Royal was designed by Christopher Wren and opened in 1674

The main example of this theatre Royal, Drury Lane. It changed the actors relationship with the audience. There was a clear separation between the audience and the actors. In 1775 it was restored by Robert Adam:

- He stopped the audience accessing the stage
- He added a third tier, gaining additional seating
- He moved the proscenium further upstage to improve sightlines
- Added orchestra pit
- Only two doors to onto stage
- Production rooms.

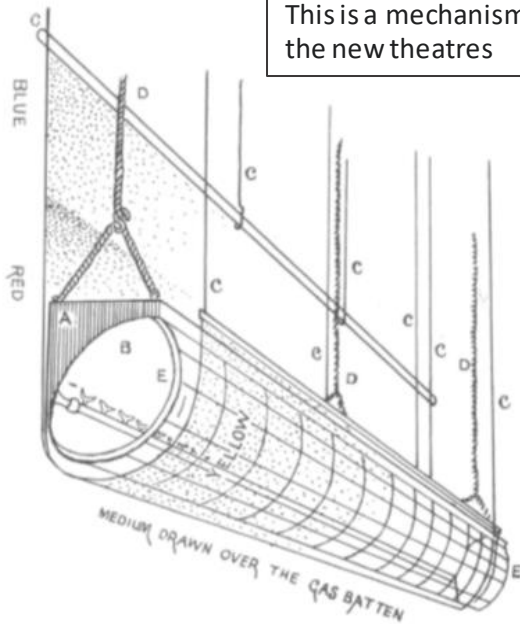


Nineteenth Century Spaces

The main changes in the nineteenth Century:

- Timber – iron in stage construction
- Manual – mechanical power
- Gas to electric lighting
- Change to the Box Set
- Change of the actor's "place"

This the first era to construct full sets and use props that look realistic



This is a mechanism for
the new theatres

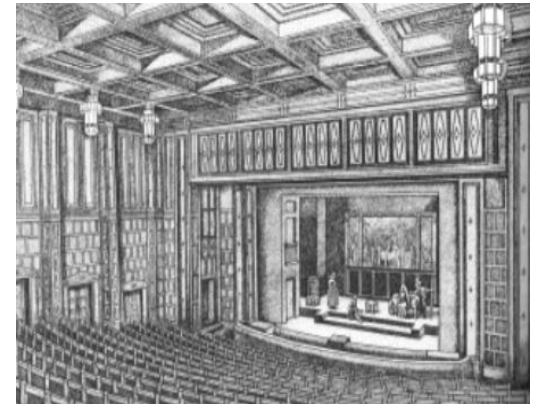


Twentieth Century Spaces

Proscenium stages

Proscenium theatres have stages framed by decorative and detailed architectural designs, this is called a proscenium frame. The stage is deep and sometimes raked. Some stages also extended in front of the frame this is called a frontstage or apron. They often have an orchestra pit or one can be created by the first few rows being removed. The audience is only seated in front of the stage on one side. The seats often curve around in front of the stage into a semi-circle with boxes on the side of the audience for private areas.

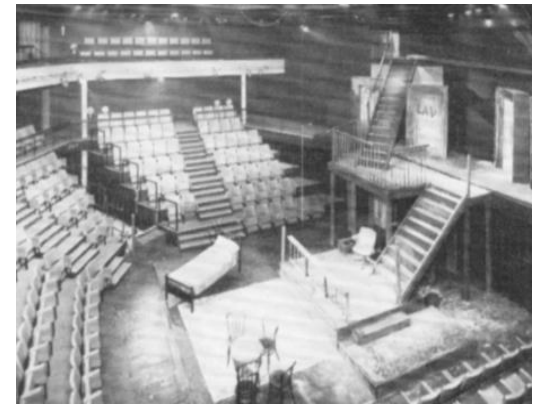
This is the most common type of theatre in the west, larger professional productions are more likely to happen in this type of theatre. The majority of Broadway and West End theatres are proscenium. These stages can only utilise one front view potentially creating a less interesting view but the set is easier to change between scenes on a proscenium stage due to the wings being hidden from the audience.



Thrust stages

Thrust stages protrude into the auditorium creating usually three distinct sections of seating. These are most often seen with a rectangular section projecting out however they can be created with semi circles or any other half polygons.

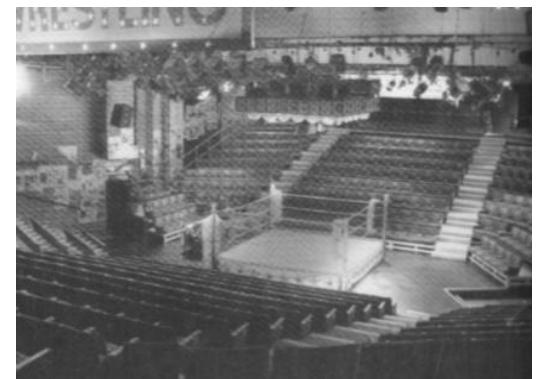
These stages create a more intimate experience between the performers and audience. They also give each side of the stage a unique experience since they will get a completely different view of the performance this creates re-watch value but also makes using large props harder since the view of specific seats may be effected. Scenic design on the protruding section of thrust stages is often more minimalistic than other forms to avoid this problem. Actors can entre from the aisles and also backstage.



Theatres in-the-round

Theatre in the round has a performance area surrounded by the audience at all sides of stage. The audience seating is raked so that they can see the performance space is below the audience, usually on the ground.

The audience completely surrounding the stage makes it almost impossible to make the an extravagant and visually stimulating designs. Theatre in the round focuses mainly on the actors instead of the scenery.

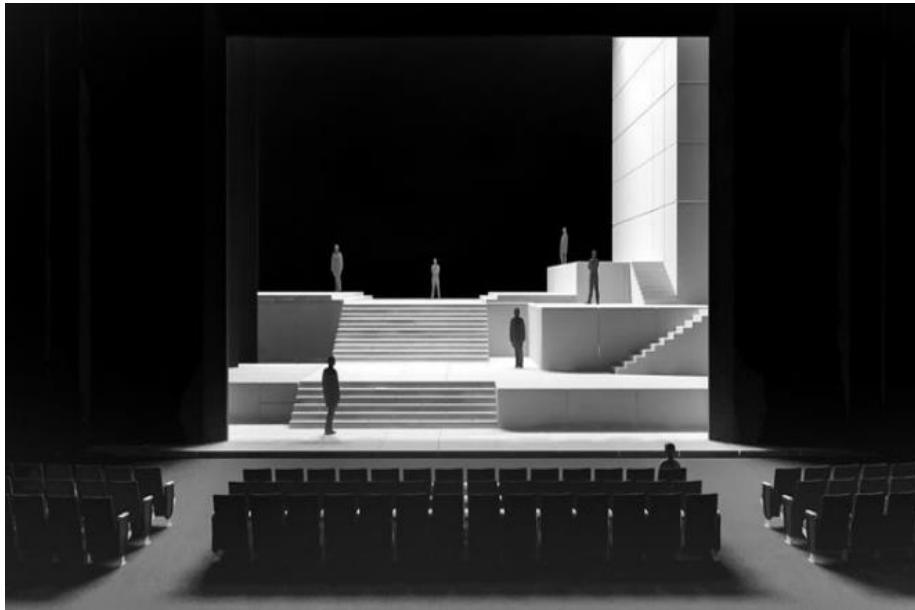


Adolph Appia

- 1862 – 1927
- A Swiss architect and theorist of stage lighting and décor
- Best known for his many scenic designs for Wagners Operas
- He rejected painted two-dimensional sets for three-dimensional "living" sets because he believed that shade was as necessary as light to form a connection between the actor and the setting of the performance in time and space.
- Through the use of control of light intensity, colour and manipulation, Appia created a new perspective of scene design and stage lighting.



- I like Appia's use of levels and relatively simple shapes to design a complex and set.
- The use of negative space is interesting as it doesn't overcomplicate the set. This is especially important because this one of the first uses of a 3d set instead of 2d images.
- I also like his uses of light to create different locations out of the same scene and to alter the atmosphere, via lighting



Bunnie Christie

- Born 1962
- is a Scottish theatre set designer
- Has an OBE
- Best known for *The Curious Incident of the Dog in the Night-Time*
- The Guardian, described her style: "Bunny Christie doesn't design stage sets. She creates worlds"

Overall I like Christie's use of surrealism in her works. This brings an audience into the world of the characters. Her sets divulge into the psychology of the characters and allows the audience to have a deeper understanding of the piece. Her work seemingly comes from simplistic inspirations but create striking set that have deeper meanings in the context of the play. I will take a lot of inspiration from Christie in my projects.



What We See And The Nature Of Visual Story Telling

UNITY – Consistency between set aesthetics

RHYTHM – whether the set and play are harmonious

BALANCE – Visual balance between colours and negative spaces

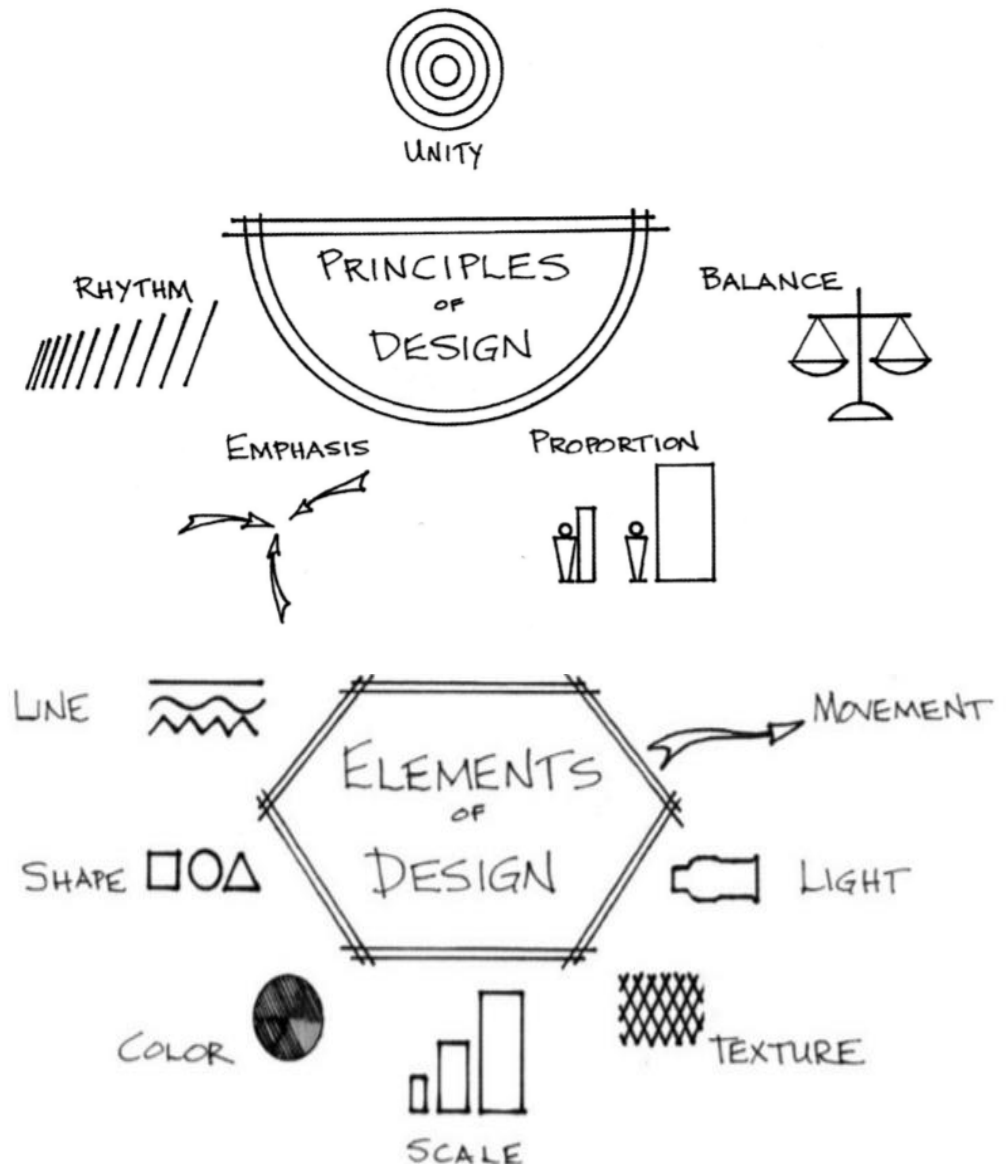
PROPORTION – Relationship between the sizes

EMPAHASIS – Important sections and themes highlighted

When viewing art there will be an initial reaction to the piece. Usually this will be based on the atmosphere in the scene. Key factors in design play crucial parts in the building of the atmosphere of the piece.

I find the colour and light of a piece most impactful when looking at art due to the colours giving a heat pallet with can help immerse the audience. I find when looking at pictures with cool pallets can actually make me feel cold if the colours are used well.

Light is also signficante as it can give a time of day to the piece and well as setting a tone with lighter pieces creating a more joyous scene. Light can also be used to draw the attention to where the composer wants the audiences eyes



Initial responses to atmospheric pictures

Both these paintings are of the same bridge just at different points in the year. It's fascinating to difference in atmospheres in these pictures. Both depict the industrial landscape of 19th century England with crowded streets against the thick layers of smoke and steam in the background.

Despite the similarities they are very different. The one on the left is very warm with the orange sky suggesting it is morning and the streets are crowded due to the workers traveling to get to their jobs.

There's a lot of movement in this piece as it has the people, the smoke and the train moving making a dynamic piece. However despite this the water seems calm. I like this contrast as it makes the water feel like a constancy in the ever evolving industrial world.



The picture on the right uses a cooler colour pallet making a cold scene. This feels like a crisp early winter morning, I think the very slight use of orange reflecting on the water under the bridge helps set the time of day as this is the sun reflecting off the water. The nice use of the complementary colours it adds a little bit of warmth to the otherwise cold scene.

This painting is calmer than the other; this could be due to the use of blue as the main colour as it is a relaxing colour. However it could also be due to the over cast day with the larger ships which are more stoic and slower than the steam train in the other painting.

Initial responses to atmospheric pictures cont.

As a class we looked at our own atmospheric pictures it was surprising the range of images we collected just from the description atmospheric.

Below is the image Seb chose; this is a concept drawings by Mary Blair. This depicts the scene when Cinderella's dress has just been destroyed by the stepmother. The drawing has a every different tone to the Disney Cinderella we have all been conditioned to expect. The drawing is dark with a jagged, damaged Cinderella. I like the art style used in this as well as the contrast between the traditionally feminine happy pink being used in a sad aggressive scene. This use of pink could be used to show the toxic femineity in the plot of Cinderella as the stepmother denies the young, beautiful Cinderella opportunities out of spit and envy.



The picture about is taken from the west end revival of 'Company'. This is what I submitted as an atmospheric picture as this is a climatic scene with an intense pressure.

This scene is just before Bobby sings 'Being Alive' which is the big realization for Bobby that they want to get a deeper relationship than the small casual things they've been having. I like how crowded the scene feels it's as if there is a pressure building inside the room. On the stage during this scene is only this tiny box room. There is such a large amount of space that could be used but they all gather around Bobby pressuring them until they reach their breaking point.

I like the simple balloon in the background as it sets the scene of a birthday party but it is also a like a mirror of the scene unfolding Bobby is reaching a pressure point that they are about to burst.

7 Steps of design

Commitment

This is at the start of a project when you decide on a basic idea and commit to completing the project via following the process

Analysis

Initial responses to the script is noted down. Ask questions, get ideas and explore the text.

Research

Collect inspiration (primary and secondary), check context of piece and make appropriate mood boards and mindmaps

Incubated

Give time to process your ideas. Don't rush to the next step.

Selection

Start making decisions this will often be an instinctive decision

Implementation

Select ideas and mediums to be used. Actually do the thing

Evaluation

Good and bad points- what worked what didn't. Look back and develop your own ideas

Top tips

- Try to not skip steps
- The more you do in the process, the more you will understand it
- Don't miss out step 5
- Don't pigeonhole
- Remember to touch base between stages
- Keep on track

Left Side or Right Side?

The left and right sides of the brain complete different functions and these sides are engaged by different activities. There are theories that everyone has a side of the brain is more dominate and this can be discovered through analysis of a persons behaviours.

The left cortex of the brain is the more analytical side, that is responsible for language development and interpreting information. People who's left side is more dominate are seen as dependable responsible people who are good at organization and making rational decisions. These traits make for good Stage Mangers and runners as they need to be punctual and reliable under pressure.

The right side of the brain's responsible for the natural creativity of a person and the ability to connect with ones own emotions. This natural connection to creativity and imagination can lead to people having impulsive and incohesive thoughts. People with a right dominate brain are often more drawn to the arts and succeed in jobs that allow for freedom and creativity.

After this task I took a test to determine whether I am left or right brained. The outcome suggests that I am more right brained. I was surprised by this outcome as I expected to be a more even mix of both sides as through the education system I succeeded academically and was proficient with numeracy. This may be due to my willingness to experiment with different methods and reach conclusions in my own ways.

Numeracy
Objectivity
Language
Logic
Facts
Reasoning



Creativity
Imagination
Music
emotions
Intuition
Arts
Subjectivity

Total score: **13**.

Percentage of test takers more right brain dominant than you: **10%**

Scores

My brain dominance test results

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.

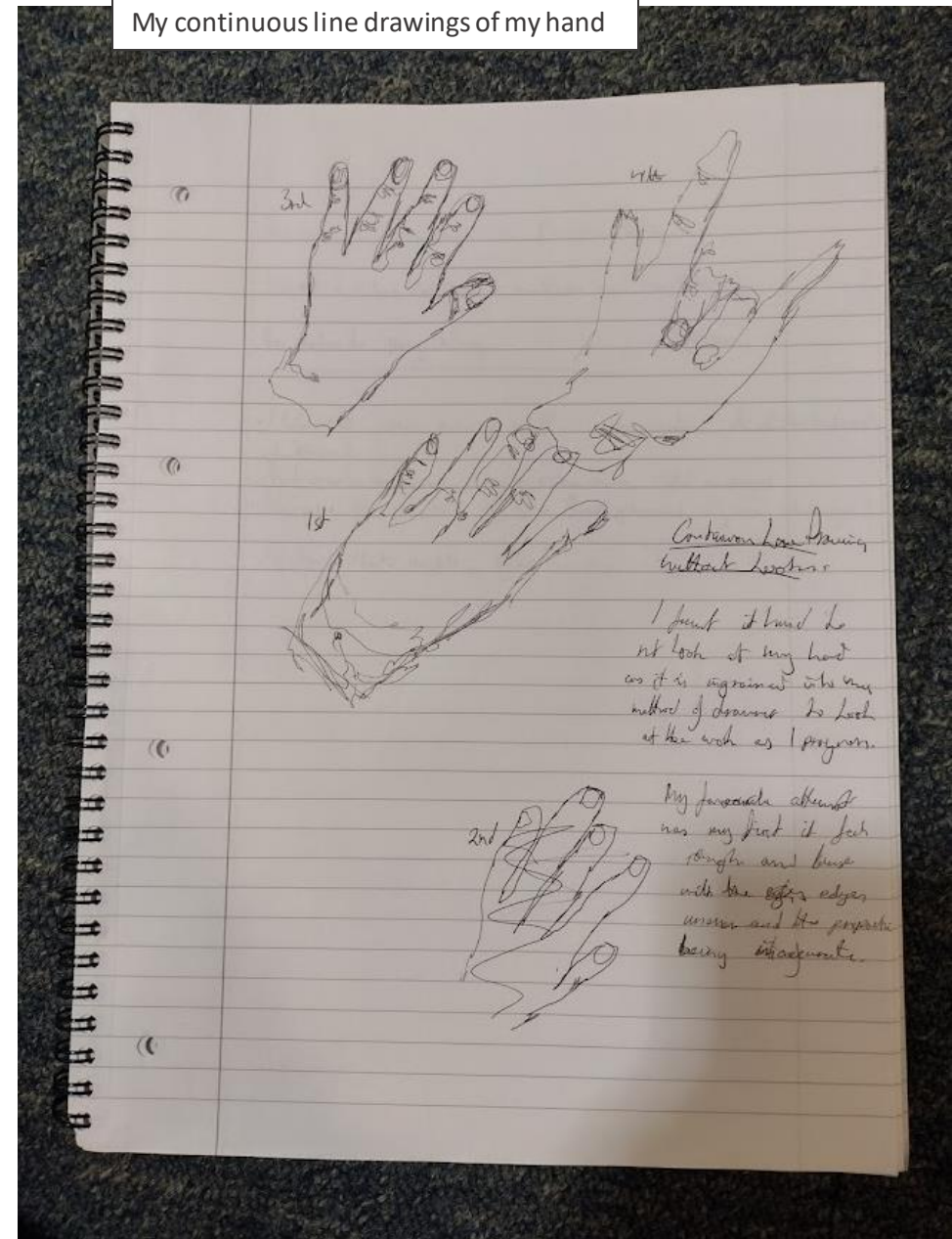
Left Side or Right Side?

Some research suggests that a right brained people are capable of easily engaging and training their left side. However left side dominate brains struggle to engage the opposite sides. This is a really interesting fact that the more logical people struggle to make the creative side stronger.

Specific activities can be done to activate the different sides of the brain. To the right there is a picture of continuous line drawing of my hand. Whilst drawing them I didn't look at the paper and relied solely on looking at my hand as a reference. This was a hard task as instinctually I now look at my drawings as I progress through them. This is a method of checking consistency and quality of work.

The continuous line element was also a challenge as my natural style of drawing relies on using small sketchy lines. This task was intended to engage the right side of my brain. I think my outcome was successful despite the inaccurate proportions as my outcome is clearly a hand with a large amount of detail. My first attempt was my favourite as it is rough and loose.

My continuous line drawings of my hand



Continuous line drawing

Here is an example of a continuous line drawing I have done and then edited on photo shop to add colour



Watching a Pan Boil

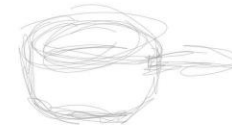
Another task set to engage our creative way of thinking was to watch a pan boil from start to finish and jot down our thoughts through out the process.

Quick notes typed up:

- I can see my reflection on the surface
- There's a marbled effect on the top of the water due to the tap water having a lot of gas in it
- A few bubbles are appearing now
- Steam of the pan is increasing
- Calming at the moment
- The kitchen is getting warmer
- All the steam collects at the edge of the pan and rolls into the centre above the pan
- Volume increasing
- It's becoming quite aggressive
- The steam is rising over a foot above the pan
- Bubbles are rising to the surface of the water
- A lot of vibrations
- Can no longer see my self in the reflection
- Completely covered in bubbles
- Looks like lots of mini volcanoes
- Large bubbles on the surface
- The amount of steam is now consistent
- The steam looks like a tree trunk with the thick and heavy amount of steam
- The steam towers above the pan
- There are small condensed areas with large amount of bubbles
- They create channels that all bubbles travel up
- Almost consistent bubbling makes it feel settled
- No longer increasing in intensity

I also found myself sketching through the process of it boiling. I drew more at the beginning and I believe this could be because the early stages of boiling a pot is very still so there it felt like there was less to write about. However this could also be due to me becoming in tune with what to write about the pan and me engaging the right side of my brain.

This was a simple activity that engaged the right side of my brain and has given me a new source of inspiration. The visual and audio aspects of a pan boiling can be used to make dynamic designs.



Can see reflection
A few bubbles
are appearing now
Steam is increasing
The kitchen is getting warmer
all the steam collects
at the edge the rolls
into the top centre
sound is increasing
quite aggressive
seeming over a foot above
the pan bubbles rising
to the top of the surface
vibrations
looks like its becoming

surface to use
vibrations
erupting - volcanoes
large bubbles at
on the surface
steam seems consistent
looks like a tree trunk
above pan
almost settled
There are small condensed areas
with large amounts of bubbles
almost settled all the moment



Modernism | The Basis of Our Understanding of Design Principles

The Modernism movement is intertwined with the history of design as it focuses on individual designers forming a linear 'evolution' narrative. Modernism came into full swing in 1914 with the rise of Bauhaus a building designed by Walter Gropius who also designed the Fagus Factory from 1911-1913. The modern movement originated from the arts and crafts movement. It was the movement towards industrial scale manufacturing and mass producing.

The Crafts and Art movement is often considered the transition period to modern design. The modern definition of designer originated from the crafts movement as it began the separation of the designer and maker. Designers are seen as halfway between art and industrial design.



Fagus Factory

The Arts and Crafts Movement



William Morris Print

The Arts and Crafts movement was a move toward traditionally crafted design, in response to the dehumanizing and impoverish manufacturing methods of the 19th century. The movement increased a focus on details and quality of the designs, with designers making intricate patterns on fabrics and embellishing the designs.

William Morris was a large contributor to the Arts and crafts movement. He used a lot of natural imagery of birds and flowers overlapping against monotone backgrounds. He used earthy tones which works well with the large amounts of wood in design during the 19th century. He is known for his wallpaper designs with symmetry and repeating patters. This type of design lends itself to mass production as the same tool can be used to produce identical prints.

Impact of the Arts and Crafts Movement



The Work of William Morris is still very poignant to this day with it being used a lot of designs. I took all these picture whilst out one day in town.

This style of art is still clearly prominent and influential and I think that is very important that we acknowledge the style.

Below there is my own attempt at replicating the style.



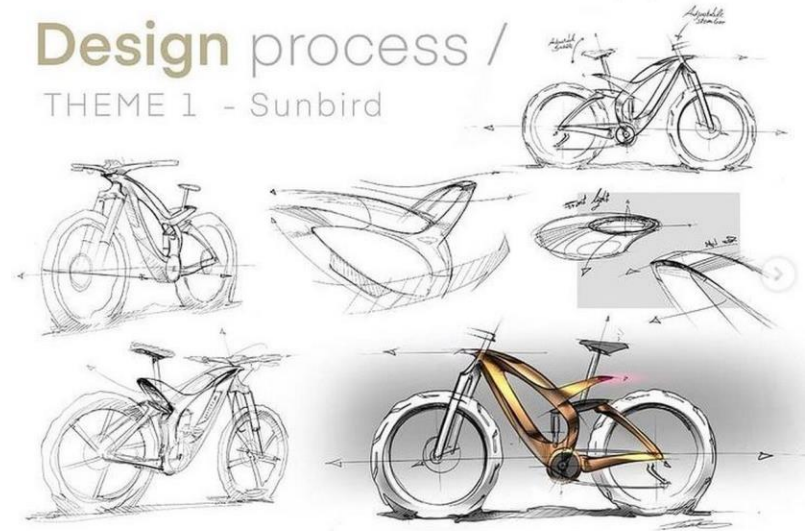
Industrial Design

Definition of Industrial Design

The art process of designing manufactured products. Its aims are to determine the formal qualities of objects by industry creating a coherent unity between both designer/producer and the user. Industrial design embraces the human environment working with ergonomics to make the most intuitive and practical design.

Industrial design led to the separation of designer and the making process. Originally this only occurred in architecture but with the increase of mass production it is more effective for the product to be created by a second party that will create a process for consistent products.

Design process / THEME 1 - Sunbird



Iterative Process

Iteration – the process of slowly evolving the same idea into a more functional and effective product.

Iterative processes are important in industrial design as they are ways to develop better product. In industrial design an iterative process will be applied when original creating a design, and this will follow through the entire design process. Experimenting with an idea and the evaluating the success of the design makes the designer think about ways to improve issues and create solutions.

An iterative process if also used to find the most effective method of producing the final product. A manufacturer will attempt multiple different methods of making a product before moving to a mass production system. They will similarly to the designer evaluate the issues with each method and find the most efficient and cost-effective solution.



Does It Obey Form Follow Function?

Royal Doulton Ceramic from the Great Exhibition of 1851

This can be debated as the function of these vases is to be looked at and admired. Therefore, its form follows the function as they became beautiful pieces due to the function of being a piece of art.

However, if the function of these pieces is to be a vase its function has been put after the form. Since, aspects such as the handles have been reduced in robustness and have been made to look more delicate since this creates a more beautiful piece of art.



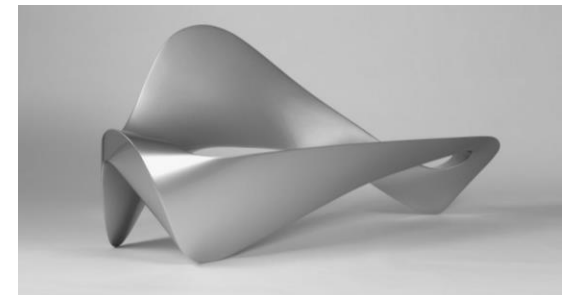
Model Housing for the working class

Prince Albert designed housing for the working class using key features that he would have seen in the architecture he was exposed in the upper-class area. Features such as a Juliet balcony-esque features and embezzlements on the bricks. Despite the aesthetic appeal the building is not practical with a flat roof. This leads to the risk of large puddles forming on the roof creating the possibility of leaking roofs and weakening the structural integrity of the building. This is an example of going against the standard of form follows function and failing to achieve a high-quality product that will last long enough.



The Form Follows Function Sofa

The Form Follows Function sofa by Daan Muller is a visual oxymoron that can be used as a statement piece. Its fluid form is eye catching and the use of metal in the design makes a sleek and elegant design. It does function as a sofa, but its practical appeal and comfort has been reduced by the focus on the visual appeal.



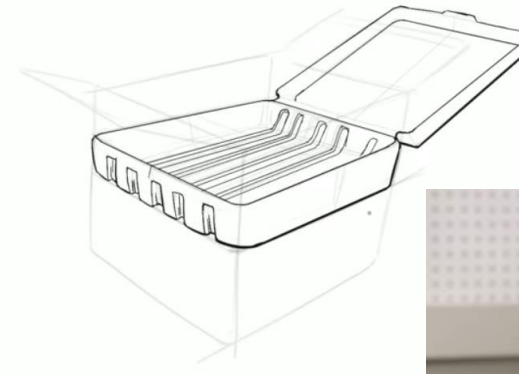
Similarities between a product designer and a set designer.

During our lecture we watched the video 'Form Follows Function: Tips to Improve Your Product Designs'. This video highlights the effectiveness and importance of the rule Form Follows Function in product design. Whilst watching the video I made notes on the similarities and differences between a product designer and a set designer.

- Once a focus has been given the task at hand becomes easier. Adding constraints creates parameters for the designer to work within that will be better for the designer as the commissioner gives a basis to work from.
- It's important to set goals in design with a list of criteria that need to be met in a project's final outcome. (Materials, aesthetic and costs...)
- Visual Indicators are important in designing products and sets as they help the users and audience understand the product. Using colour to signify the purpose is key. Colours like red can be used to signify danger. In a plane the buttons used for an emergency are red this is a clue to make the display of the controls more intuitive. Colours highlight the important sections and can be used to help a user understand how to use a product. In a set often the most significant prop will stand out against the rest of the set dressing using a bold contrasting colour.
- Products also often follow convention as the market is slow to change from a constant to a new design. For example, almost all drills have the trigger in the same place. Attempts have been made to change the design of the drill, but these haven't been embraced by the consumer base. This is despite the evolved designs being potentially better since the classic design is a staple. This is an important idea to consider when designing as you don't want to completely subvert an audience's expectations from a show.

**FORM
FOLLOWS
FUNCTION**

**EXAMPLES IN
PRODUCT DESIGN**



Storytelling

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 is a method of passing on ideas through a two way interactive between the teller and the listener. It is an important part of development in all cultures as it can be used to change a person's point of view.

A compelling story can change, the way we feel, the way we think, the way we act and the way we behave. This shows the significance of storytelling as it affects people's mindsets and this can course significant aspects of people's development and moral beliefs

Styles of storytelling

Personal Storytelling – Everyone is in a constant process of composing a personal story. They're composed to remember experiences and then shared to possibly motivate and inspire through anecdotes.

Family storytelling – To preserve long lines of family heritage and traditions. Creates an identity of a family and promotes achievement and pride.

Cultural storytelling – Passed through generations in memorable and engaging ways. Often told to children to teach them. Religion is a form of cultural storytelling.

Friendship – Brings together a group of people to recollect shared experiences and reminisce

Social – A comforting form of storytelling as it takes away attention from the storyteller's life and talks about others' lives and problems. Gossip is included in this type.

Myth – Presented as true stories but the authenticity is doubted. These stories touch on cultural issues and provide a reminder of what people should fear.

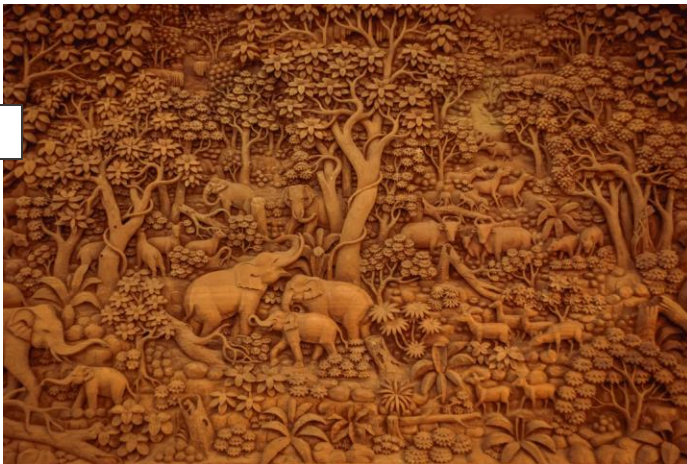
Unexplained – Stories of unexplained phenomenon, these can help people conquer fear of unknown. These also make people believe more willingly in things we, as a society, don't understand.

Storytelling mediums

Storytelling doesn't have to be oral and can be shown through different mediums. These are often visual physical representations that can be understood universally.



Tapestry

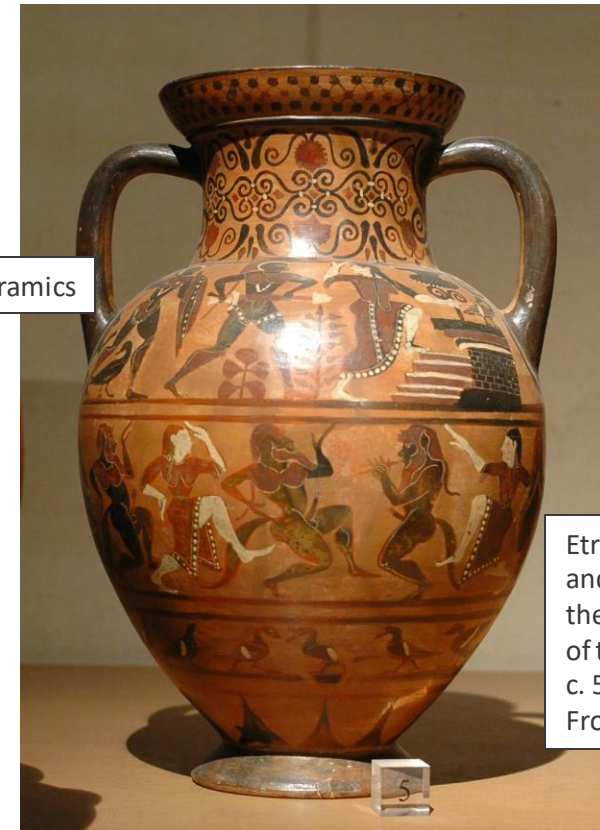


Carving



Painting

Van Gough -
Starry Night



Ceramics

Etruscan: Diomedes
and Polyxena, from
the Etruscan amphora
of the Pontic group,
c. 540–530 BCE –
From Vulci

Misleading Information

Often information is purposefully altered to be misleading.

A famous example is when Brian Walski was sacked from the LA Times after he admitted to compositing two photographs of conflict in Basra. The two images both showed a soldier directing civilians but the second featured a man carrying a child in the background. They were composited so that the soldier appeared to be holding his hand out to stop the man.



Check that information especially in images hasn't been interfered with

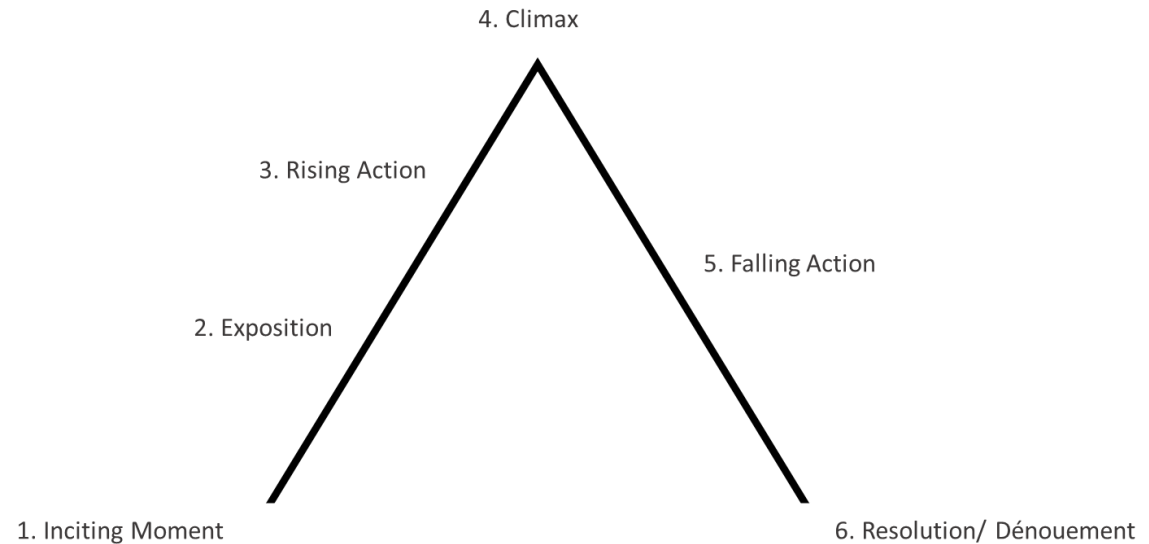


This picture has been edited but if you apply filters you can see the changes



Freytag's Pyramid

Gustav Freytag (1863) *Technique of the Drama* is a famous book which is most famous for its analysis of Freytag's Pyramid. This is an analysis of the development stories plot which was originally outlined in this thesis. Freytag drew almost exclusively from the works of Aristotle for his theoretical framework to develop a basic arc which a large amount of plays narrative structure follows. It was especially revolutionary due to a new development of visualising a story in terms of shape instead of words.



1. The inciting incident is an event that hooks the viewer into the story and sets everything else that happens into motion. This moment is when an event thrusts the protagonist into the main action of the story.

2. Exposition is a literary term that refers to the background information the audience needs to know for the world of your story to make sense. Exposition includes anything from character introductions to set details and dialogue and is most common at the beginning of the story.

3. Rising action in a plot is a sense of relevant incidents that create suspense interest and tension in a narrative. Visually, a rising action includes all decisions, characters' flaws and background circumstances that together create turns and twists leading to a climax, giving clarity to the plot.

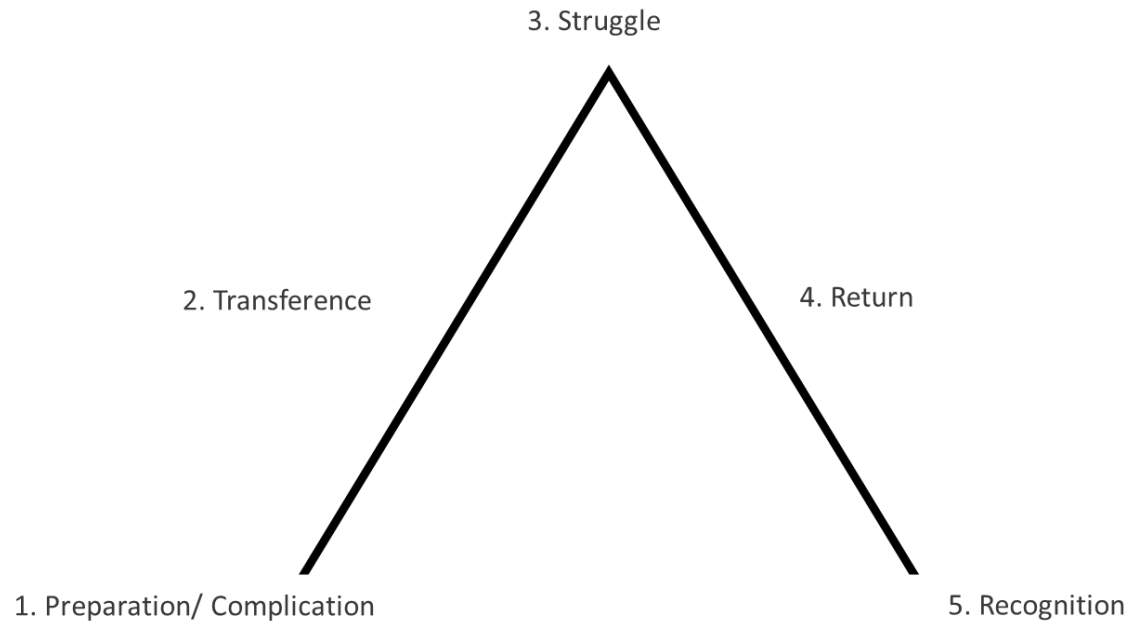
4. The climax or turning point of a narrative work is its point of highest tension and drama or it is the time when the action starts during which the solution is given.

5. Falling action is what happens near the end of a story after the climax and resolution of the major conflict. The dramatic works are built on action – characters doing things, typically pursuing things they want.

6. The denouement is the point of resolution that typically follows a climax and that typically follows a climax and falling action in literature or film. The term comes from the French word meaning "to untie." Dénouement is the place where small details get "unwrapped" and the remaining characters go on to lead their lives.

Vladimir Propp

In 1928 Propp published the morphology of the folktale though it was not published in the UK till 30 years later in 1958. Propp's thesis is based exhaustive study of Russian oral Folktales. From this he broke the stories into 31 functional and 5 elements, as well as identifying 8 basic character types.



1. This section explains the origins of the story such as the storyteller informing the audience that the story has been passed down through their family and was told to them by their grandmother.

2. The transference is the passing on of the moral of the story. This reminds me of parables where the story is told to pass on a key moral message to the audience. The transference is a section that hopes to pass on the morals that the speaker holds and wants the audience to understand and have.

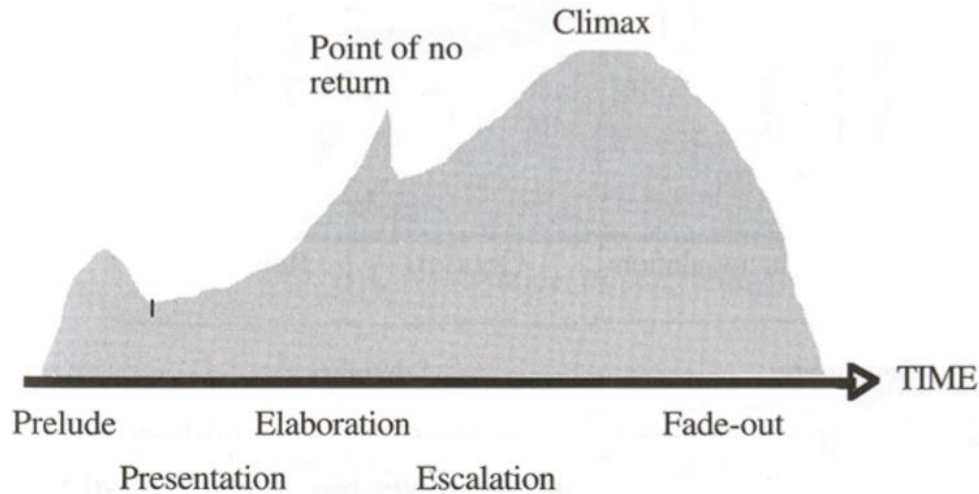
3. The struggle is the most important difference between Freytag and Propp's arcs. This section has characters and the audience come to terms with what is happening in the story. This section focuses on human interaction whilst in Freytag's pyramid is a dramatic moment of high action.

4. The Return shows the characters return to normal for the character after the struggle. During this section the character has to learn to cope with the consequences of their actions. The character will learn from their action and grow as a person.

5. Recognition is the part where the audience is made to acknowledge the actions of the character and recognise the value of the story. The morals of the are now reinforced by the storyteller to the audience as to clarify that the morals are embedded into the audience.

An example of this story is the boy who cried wolf. This story is passed on mainly through word of mouth and will be told to children when they lie about serious situations and the story passes the moral to of the severity of the action and makes audience aware of the consequences of lying.

Bang's Model



Prelude – Introduction that entices you

Presentation – characters, facts and locations

Elaboration – Explain more of the characters

Escalation – Increase of action

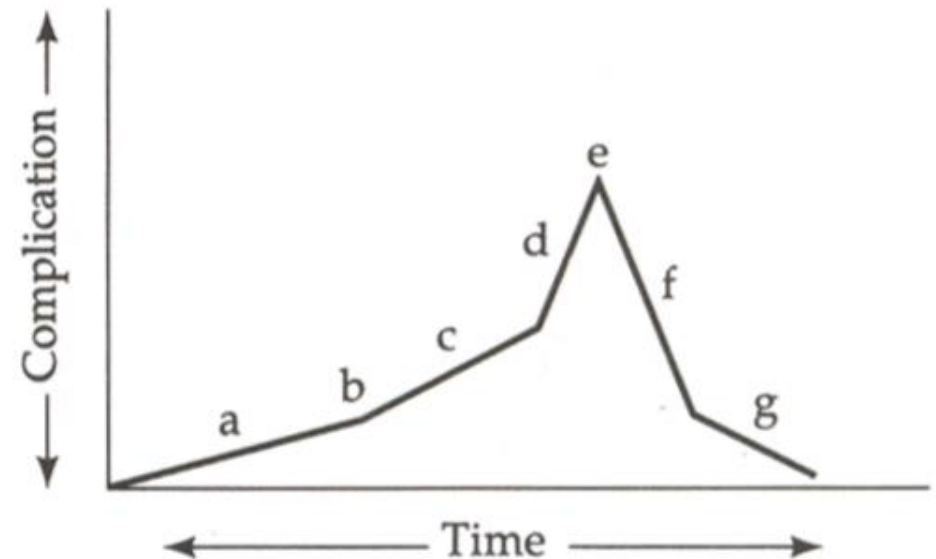
Point of no return – this is the point beyond which one must continue on one's current course of action because turning back is dangerous, physically impossible, difficult or prohibitively expensive.

Climax - reach of action

Fadeout – dramatic decrease in action.

Laurel's Dramatic Arc

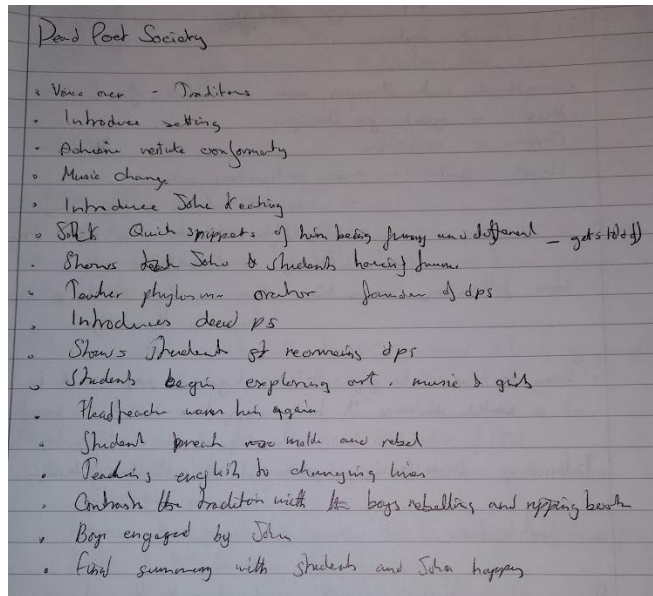
- a) Exposition – Suggestion of the plot
- b) Enticing incident – The moment that makes the audience interested.
- c) Rising action – Increased drama and tension in the plot
- d) Crisis – Events joining and causing a problem
- e) Climax – Pinnacle of the drama in the story
- f) Falling action – Plot begin to tie up. Drastic fall in complication
- g) Dénouement – The resolution



The Structure of Trailers

To get a better understanding of the importance of a narrative and the development of a story the within a small piece.

I watched the trailer and made note on 'Dead Poets Society'. Here are my original notes:



I noted important shifts in the music and tone of the piece as well as the key plot points that are shown in trailer. I found I surprising how much detail they went into during the trailer as many major plot points were shown such as a snippet from the 'Oh Captain, my Captain' scene. I am now going to go into a more detailed analysis from these notes.

The trailer began with a playing an audio clip of the school in assembly/church reciting their school moto. In this a focus on tradition is show and the setting is introduced. The school's beliefs and reputation are told to the audience, 'Achievement Virtue Conformity'.

After this there is a music change from a serious monotonous song to and up-beat lively song. The main character John Keating is then introduced. The music change signifies the contrast between his own and the rest of the schools approach the education and discipline. This dynamic switch in music makes the audience aware the John Keating is a fun and humorous character. Whilst also setting up the conflict of the film.

During his initial introduction snippets of him teaching and engaging the class are shown. This shows his relationship with the students straight off the bat and how he manages to entertain and educating this group of boys. This sequence of clips is interrupted the by Mr Keating being interrupted by a more senior member of staff. This reinforces the conflict between the two approaches to teaching.

After again showing the class having fun the summarise Keating as a character. 'Teacher', 'Philosopher', 'Orator' and 'Founder of the Dead Poet Society'. The society is explained, and the students decide to reconvene the Dead Poet Society with the encouragement of their teacher. This leads the students beginning to explore art and music.

Another clip of the headmaster warning Keating is shown. This, following directly after the introduction and reforming of The Dead Poet Society, once again reinforces that the major conflicts of the film will originate from Keating's teachings.

After this point the boys are shown to rebel from the schools traditions and morality as a defence of The Dead Poet Society and Mr Keating. Keating is the again described in voiceover. He goes from 'teaching English' to 'Changing lives'.

After this the trailer comes to a conclusion with a final montage of the boys and Keating happy with a victorious soundtrack. This reiterates that the actions of the teacher and students is to be viewed in a positive way and that they are the protagonists of the film.

The Structure of Trailers

To understand the structure of this trailer more I have tried to match the a structure of the Dead Poets Society trailer to one of the story arcs. I personally believe it fits best with the Bangs Model.

The narrative shown in the trailer begins with a voice over introducing the setting working as a prelude.

The presentation of John Keating comes after the prelude with a change in tone as well as a contrast with the other teachers.

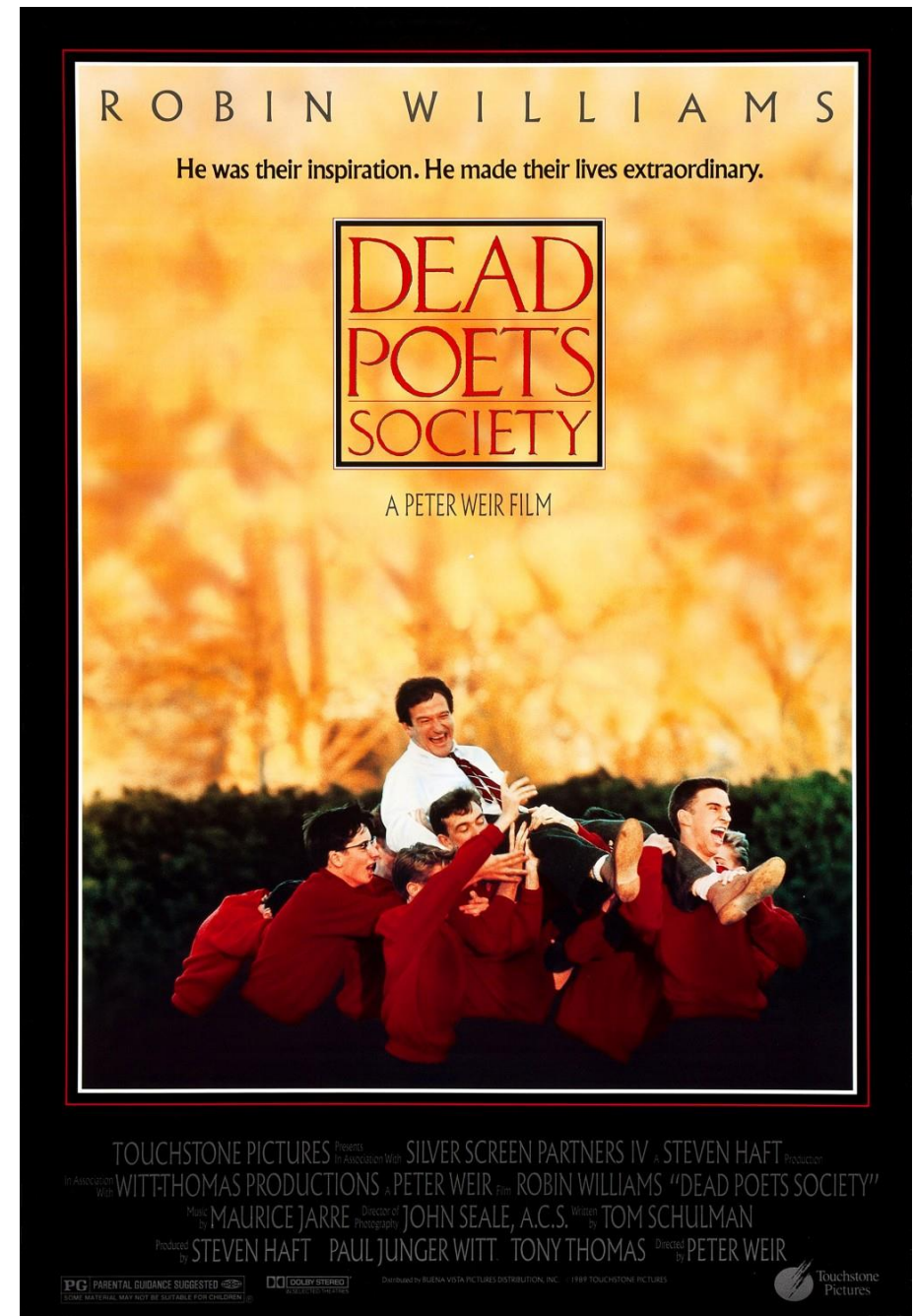
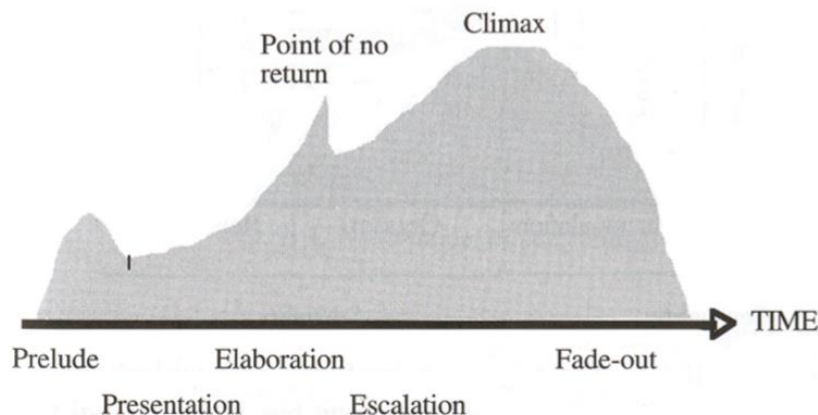
The Elaboration of his character and relationship with the students is shown in snippets. There is then also the elaboration on the Dead Poets Society.

The point of no return is when the children start participating in the DPS.

There is the escalation contrasts between Keating and the other teachers

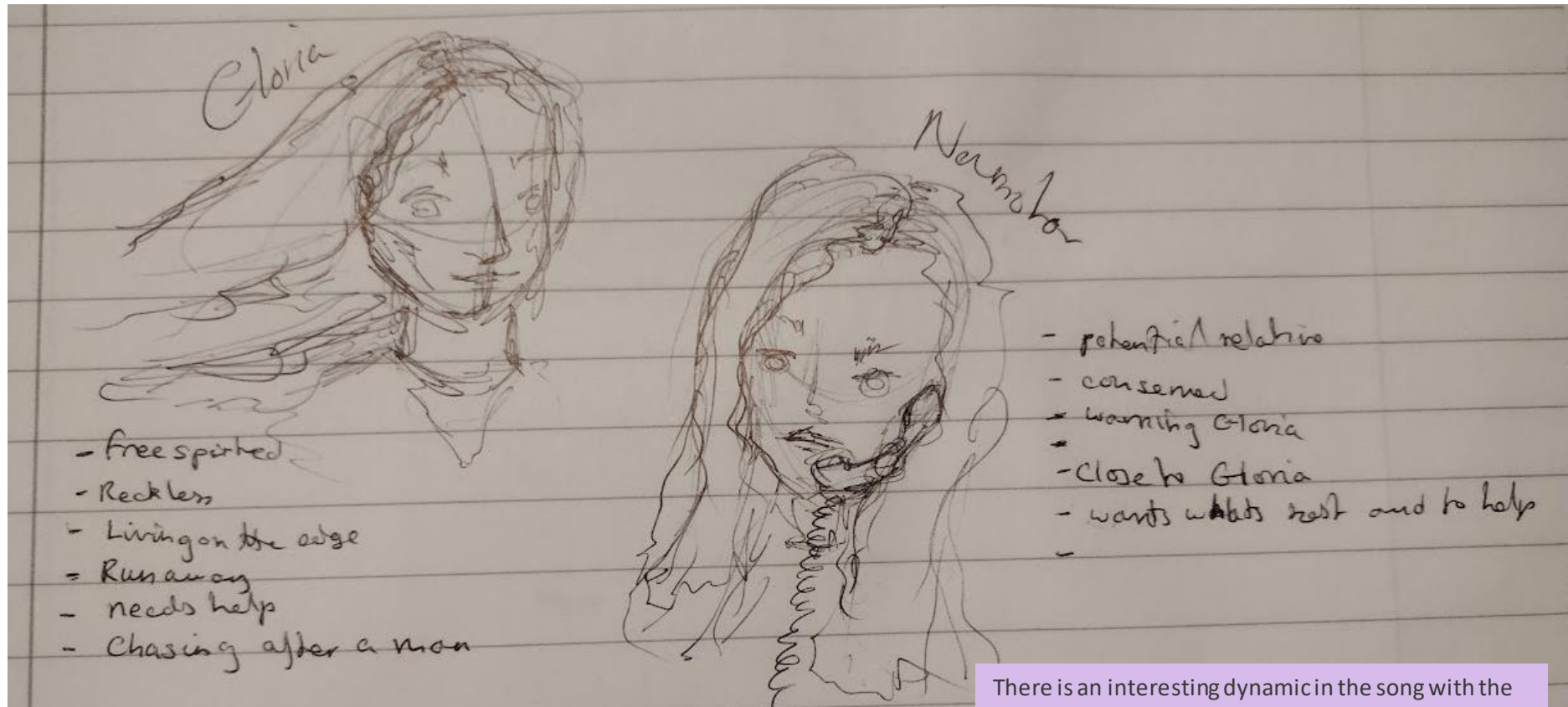
Reaching a climax of them of the boys rebelling against the schools systems

There is then a fade out of the students and Keating celebrating in a montage.



Lyrical Narratives

My understanding of Gloria has always been about a young girl who has run away to escape the consequences of her past and racing to a new relationship. I am now going to explore the narrative in more detail and work out which of the narrative arcs fit best to the story in the song.



From some research I found that many people believe that Gloria is a song about someone trapped in prostitution. I however feel this doesn't resonate full with the songs message. I think there are references to Gloria getting into romantic relationships for financial benefits but not to the extent of prostitution. There is a promiscuous element to Gloria's character as she does actively pursue men for her own benefit irrespective of the consequence.

There is an interesting dynamic in the song with the singer playing the narrator and line of communication to Gloria. I have always imagined that they are on the phone to Gloria asking for Gloria to seek help and understand the consequences of their actions. I also picture during this song gloria in a car driving away from her problems. He has an in car phone and lets the voice of the singer get drowned out by the sound of wind as she speeds down an empty road.

Gloria, you're always on the run now
Running after somebody, you gotta get him somehow
I think you've got to slow down before you start to blow it
I think you're headed for a breakdown, so be careful not to show it

You really don't remember, was it something that he said?
Are the voices in your head calling, Gloria?
Gloria, don't you think you're fallin'?
If everybody wants you, why isn't anybody callin'?
You don't have to answer
Leave them hangin' on the line, oh oh oh, calling Gloria
Gloria (Gloria), I think they got your number (Gloria)
I think they got the alias (Gloria) that you've been living under
(Gloria)
But you really don't remember, was it something that they said?
Are the voices in your head calling, Gloria?

A ha ha, a ha ha, Gloria, how's it gonna go down?
Will you meet him on the main line, or will you catch him on the rebound?
Will you marry for the money, take a lover in the afternoon?
Feel your innocence slipping away, don't believe it's comin' back soon

And you really don't remember, was it something that he said?
Are the voices in your head calling, Gloria?
Gloria, don't you think you're fallin'?
If everybody wants you, why isn't anybody callin'?
You don't have to answer
Leave them hangin' on the line, oh-oh-oh, calling Gloria
Gloria (Gloria), I think they got your number (Gloria)
I think they got the alias (Gloria) that you've been living under
(Gloria)
But you really don't remember, was it something that they said?
Are the voices in your head calling, Gloria?

The first verse talks introduces Gloria being on the run. This is an enticing moment that sets up the basic plot of the song. It also introduces the character of the narrator. This character is played through the singer as the song is sung in 1st person from the perspective of the narrator.

Gloria said to be 'running after somebody', we can assume that this is a love interest since she's 'gotta get him'. The narrator also sets up that there is a haste to the relationship between Gloria and the love interest. As well as, a risk in the relationship as it may have a consequence on Gloria's mental health.

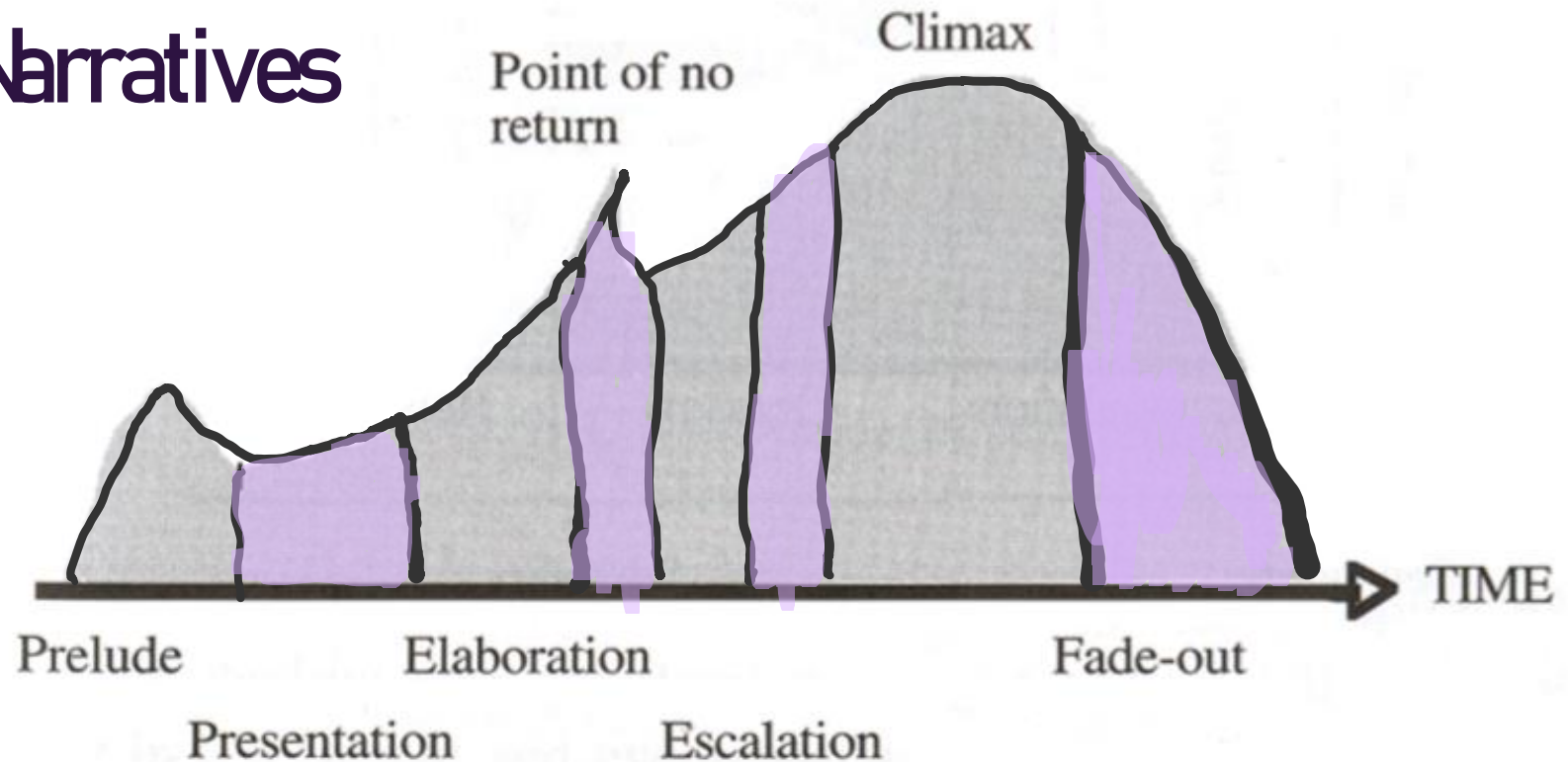
The pre-chorus is a build up to the climax of the song in the chorus. This has the narrator talk frankly to Gloria asking her questions about her relationship and why she is doing what she is. This section is a desperate plea to Gloria for her to stop and calm down before she goes too far. There is even a form of dialogue from Gloria as the narrator responds to her saying 'everybody wants me'. Earlier the narrator asks if it is 'the voices in her head'. This suggests that Gloria may suffer from schizophrenia, this develops the audiences understanding of Gloria's character as well as the relationship between Gloria and the narrator because only somebody close to Gloria would know it.

The first chorus then builds to a point of no return where Gloria is now being pursued by what I assume is the police as they have her alias and number or she may be pursued by past lovers who she is trying to escape from. At this point in the song there isn't much hope left for Gloria but the narrator still tries to reach out for and help Gloria.

After this there is a slight dip in the music as the narrator continues to ask questions only for there to be another build up as the narrator tries to make Gloria come to terms with her loss of innocence and the consequences of what she's done. This leads into a pre-chorus that makes

The climax of this song is when the same message is reiterated in the chorus. There is then a fade out in the music as the story fades out.

Lyrical Narratives



Prelude – the intro of the song that catches the listeners attention

Presentation – the first verse introduces the characters and their situation

Elaboration – the pre chorus develops further into Gloria's psyche

Point of no return – the chorus signifies PNR for both Gloria and the listener

Escalation – both the second verse and the pre-chorus escalated the plot and the music of the song

Climax – is reached in the final chorus as the narrator confronts Gloria

Fade-out – the repetition of 'Gloria' as the volume decreases

I feel the narrative song fits best with Bangs model. This is probably a common theme with songs as the chorus will reach some sort of climax every time. In the case of Gloria I think it does reach a point of no return after the first chorus and the points in the second chorus despite being the same hit harder as Laura Branigan sings more intense second time around. The fadeout of the story isn't within the lyrics so much as the song ends with the repetition of 'Gloria' but this could however represent a final call to save Gloria.

Initial Thought On Narrative of Poems

A Dream Within A Dream – Edgar Allan Poe

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow —
You are not wrong, who deem
That my days have been a
dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less gone?
All that we see or seem
Is but a dream within a dream.

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand —
How few! yet how they creep
Through my fingers to the deep,
While I weep — while I weep!
O God! Can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

There was a lot of sea based imagery, crashing waves, unpredictable, aggressive yet woeful, drowning, struggling, questioning his emotions, trying to seek comfort.

I sketches of the imagery that this poem made me think of. I imagined the narrator sat on a beach resting on a cliff. They grip letters between themselves and a past love.



I also sketched the hand of a drowning man. This represents the overwhelming emotions the narrator feels and is suffering gravely from



The Road Not Taken – Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, 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 traveled by,
And that has made all the difference.

The poem focuses on a decision potentially regarding to leading a different life and missed opportunities. It's common for opportunities to be described as paths but I enjoy the vivid description of each path as it evokes images of them and describes their potential without out right saying.

This opportunity has more potential sine it is grassy but it goes against the grain of what most people do as the path has not been worn down.



Mood boards

When beginning a project a mood board will be created to collect ideas and inspiration. They are a form of research and can play a crucial part of developing an idea from start to finish. They can be used as a call back to create a constant point of reference so that a consistent and cohesive final product.

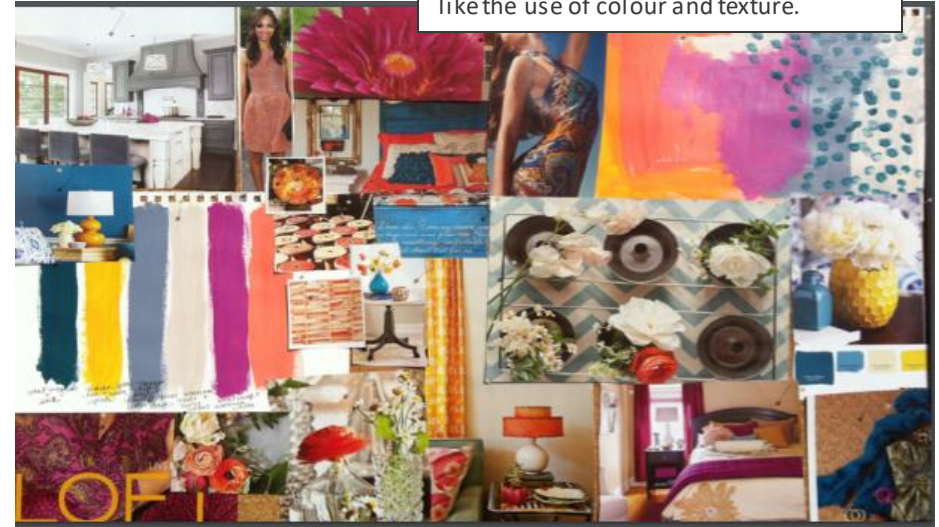
These can be collaborative meaning everyone in a project can understand a shared vision. An effective use for mood boards is to put them in the place of work on display. This means that all members of the project have access to the work and can be reminded of the theme and overall desired feel of the project.

It's important to not cluster the mood board as this can lead to confusion or to make it too sparse as the board may not be able to truly represent the project.

A mood board should show the personality of a person or a piece and help draw the view in to the project. Mood boards will be show to people interested in contributing to the project as a way to getting them to understand the ideas for the final outcome.

A mood board doesn't just have to be a collection of images. Adding swatches of fabrics you may want to use can be helpful, as well as, key annotations or quotes. I think adding clear colour swatches can be a nice addition.

This is a mood board shown in class. I like the use of colour and texture.



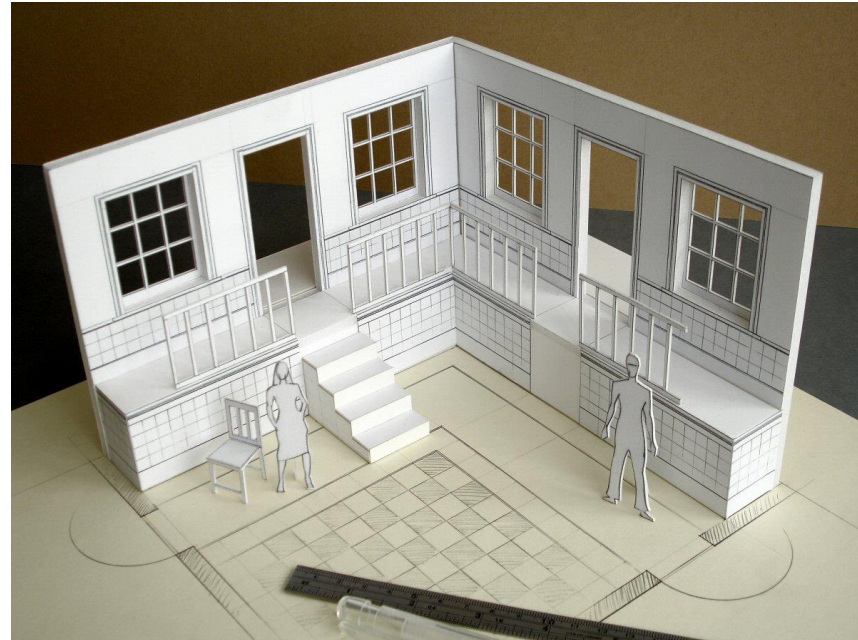
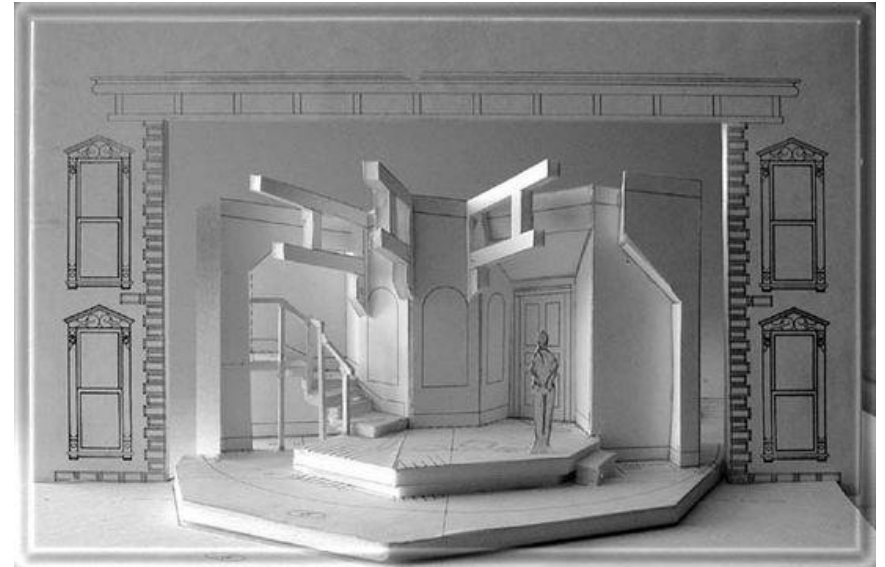
A mood board I created for how I want to decorate my room with the colour scheme and posters

Model making

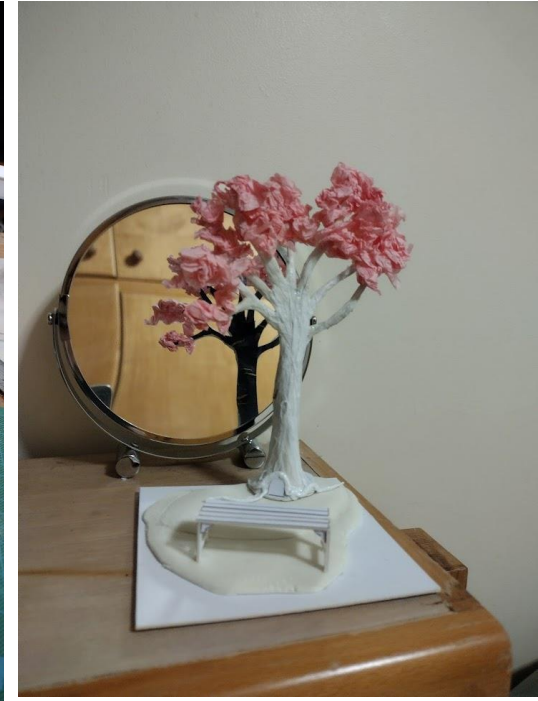
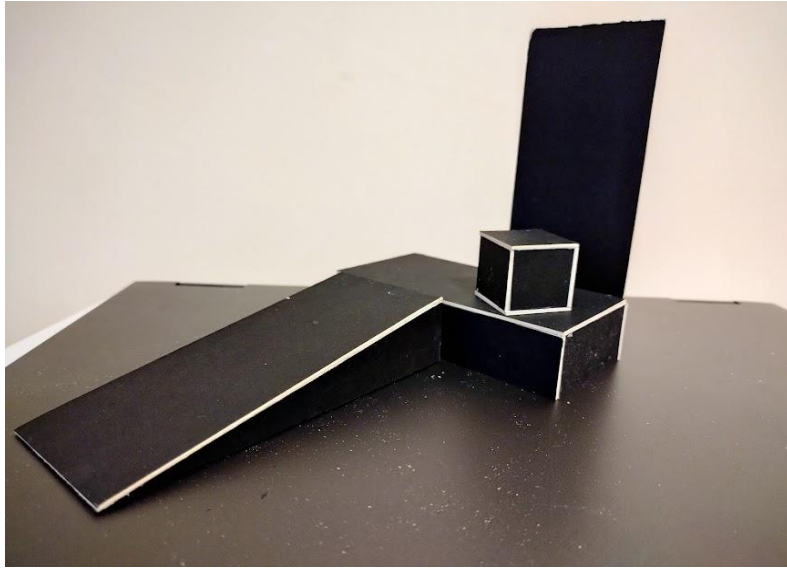
White card model making is a staple of both the film and television industry. It is used to make a representation of a set to scale. Within the theatre these are usually 25:1 and in film it is 10:1. This is partly due to other limitations around different performance styles.

A set for film or tv will have to accommodate for a camera moving around set. The audience is reduced to a camera lens and the designer must work out how to show the set to the audience.

From theatre the audience will see the same thing from many angles. A single set may also be used throughout one production so it must be capable of showing different times of the day and capture different moods.



Model making



Here are some images of the things we made in model making. I really enjoyed making these and found that I wanted to complete and continue my design outside of lesson time.

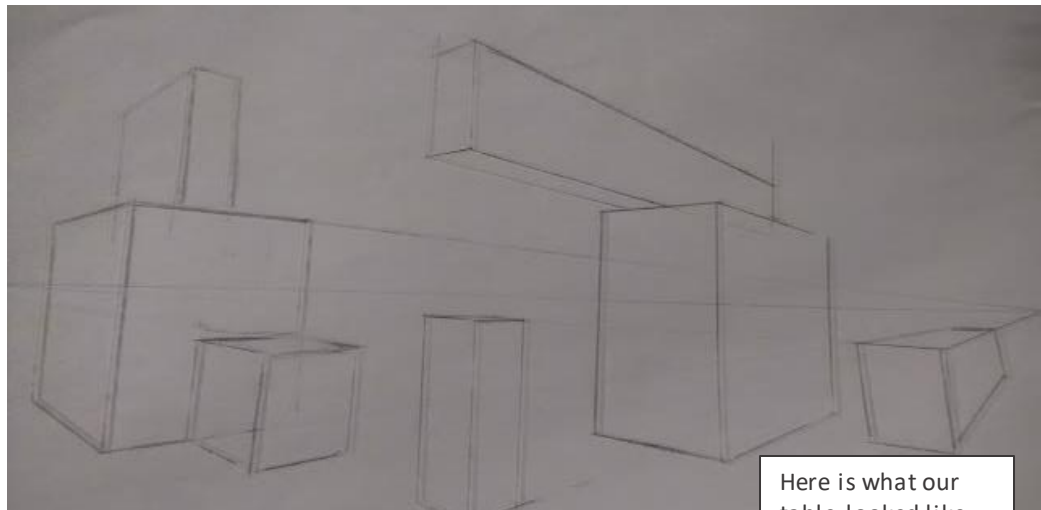
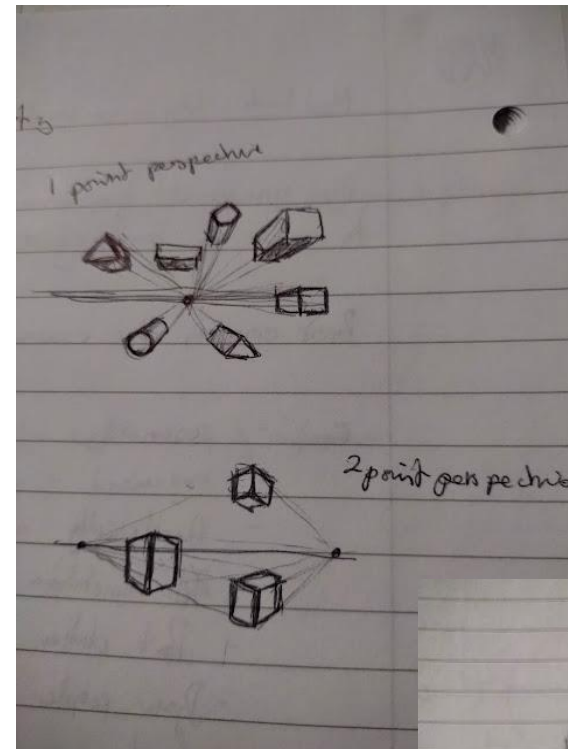
I'm most proud of my tree. I made it so that both sides are different by leaving one with just the plain of the mount board only adding a few specks of gold to create the structure of a tree. On the other side I filled out the stump using polymer clay.. I used tissue paper to add texture and made the small details like notches in the wood and a small door at the bottom of the tree. I think this could be an interesting piece to use in a set so that the atmosphere could change just by rotating the set piece.

Perspective drawings

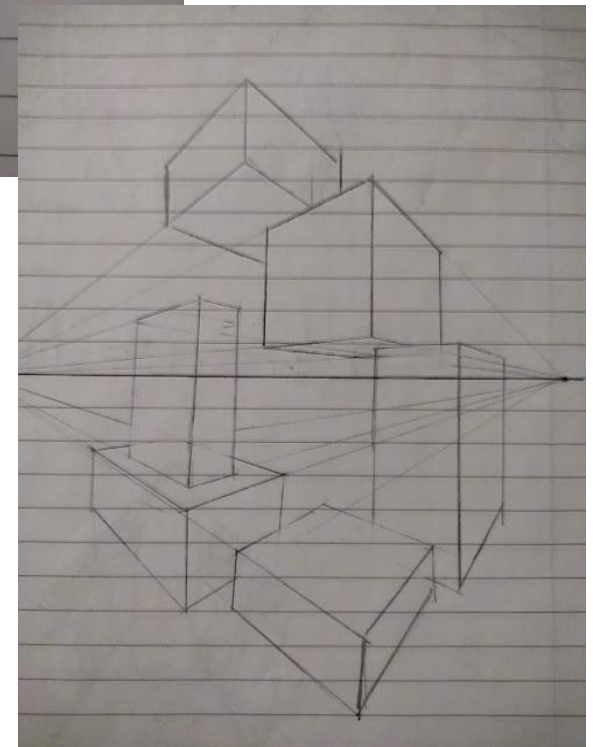
The ability to do perspective drawing is a good skill to have in design as it helps convey scale and dimensions to the audience.

Here you can see drawings I did in both 1 point and 2 point perspective. I have used both of these before and am quite proficient at drawing in those styles. I have also previously done 3 point but I'm not as confident with the technique.

I like using 2 point the most for drawings but I think that 3 point looks the most interesting especially when doing large city scapes.



Here is what our table looked like.



Continuity Drawings

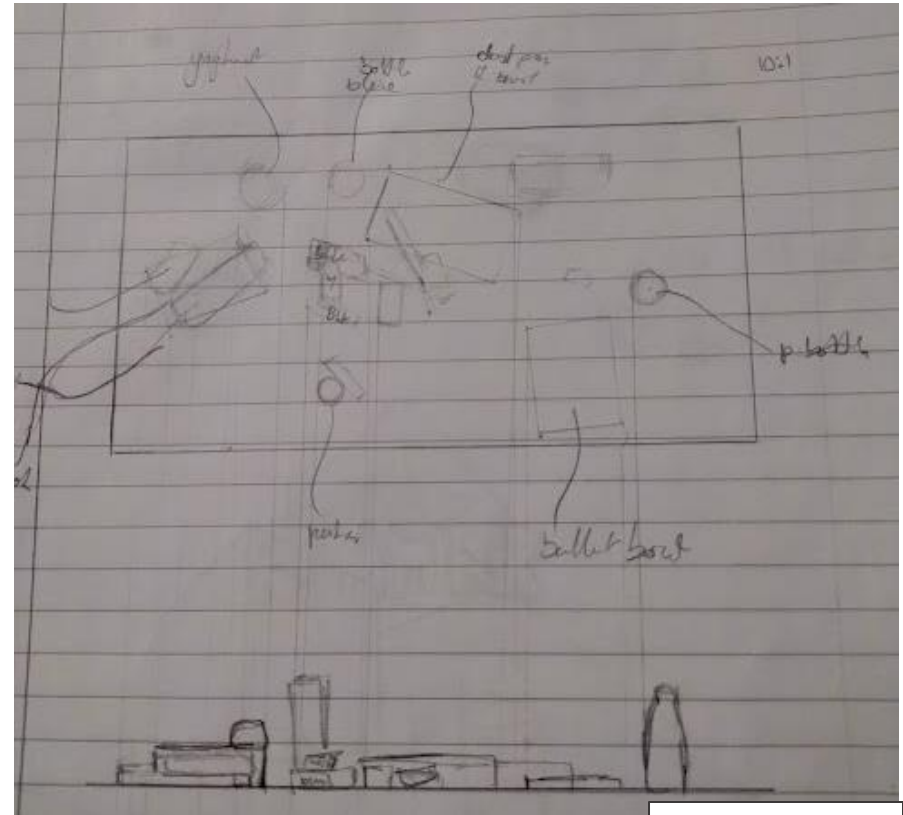
A continuity drawing is done so that when re-filming scenes and shooting parts in the same room the objects will be in the same place.

It is a quick drawing of the area you are wanting to recreate before objects are moved. This is done to scale so that you can accurately tell where it went. You do a plan view and a front view. This reminds me of orthographic drawings.

As a challenge we had to do a continuity drawing of our desk and another team would recreate the table. I think I did a good job at my continuity drawing and I added labels so that they could know what each drawing meant.



Here is what our table looked like.



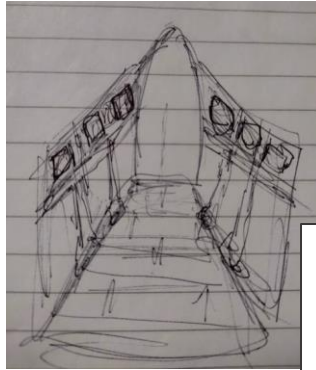
here is the continuity drawing.

Two Hour Design Challenge

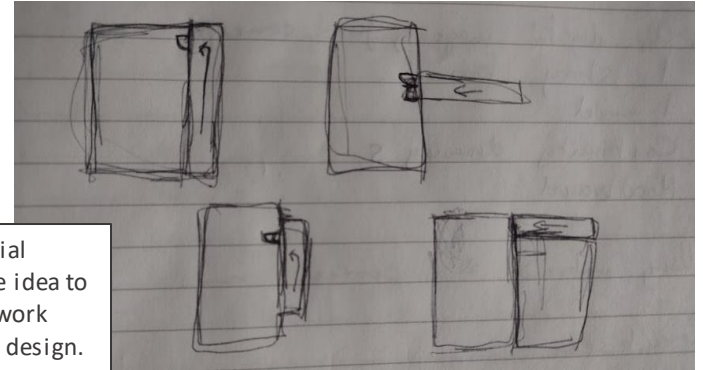
In class we were put into groups and given the task to design our own set. The prompt we were given was to create a foreboding corridor with a light coming from the top right. This light needed to cast a shadow or cast light onto an object to create an ominous feel.

In the two hours we had to create:

- A mood board
- A story board
- A continuity drawing
- A model
- A digital picture



This is one of the quick initial sketches I did to convey the idea to my team. We also tried to work out the best lay out for our design.



My team first collected a few ideas for the project. Out of all suggestions an abandoned church was the one we all responded to the best. We all instantly thought about the key elements needed for the piece so we could make a mood board and generate inspiration for this project.

To collect images and references we used Pinterest this was done as a group since we all needed to understand the shared vision for our final product. This is an important point of our research as we weren't able to full incubate our ideas do to the time constraint. We consciously limited our research so that our time could be spent also creating different aspects of the challenge.

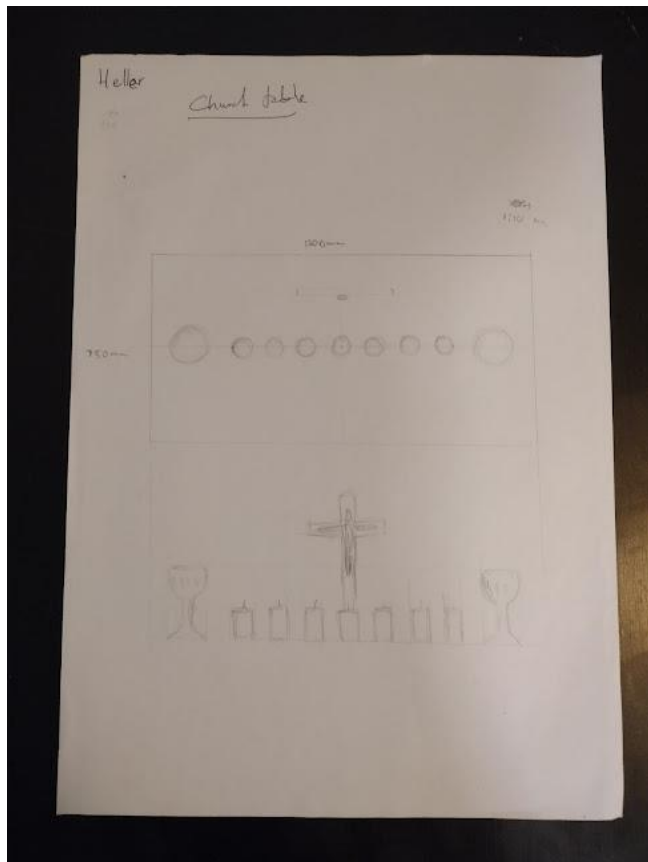
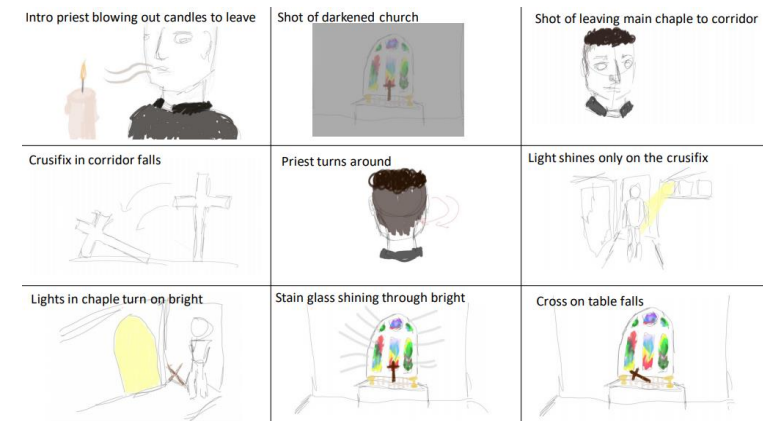
We all liked the stained glass in the mood board this is a feature that would give reason to our light shining in the corridor. We liked that this meant our light wouldn't just be white or a warm colour from a lamp. The stained glass would give an interesting unnatural colour that we could use to effect to atmosphere



<https://www.pinterest.co.uk/lunapixels/design-challenge-abbandoned-churches/>

Once we had our basis of the settings and decided how we would like to incorporate the requirements for the project, we generated a basic plot that we could show through our storyboards. I was left in charge of this storyboard since I had access to technology to draw a story board digitally as it was the easiest way to collect everything in one place.

Our story revolved around a young priest locking up a church at the end of the day. Since we were creating a foreboding atmosphere There could be a supernatural element to the plot. The story board shows him blowing out a candle exiting the main section of the church into the corridor. Behind him is a cross that falls. This is when the light shines from the top right onto the fallen cross. He approaches the cross only to realise the candles in the main church have been re-lit.



Most of the model was created by Seb and Maisie as they collected materials and began construction as I did the story board and continuity drawing. Their main focus was on creating the corridor. The walls and floors were made of cardboard these were textured using watercolour paints so that it looked like crumbling stone. On the floor we also used small scraps of MDF crumbled to make debris this add to the foreboding atmosphere as the Church is derelict and abandoned.

The main window which the light can come through is meant to be stained glass to represent this we decided to use a sheet of plastic which we covered in highlighter ink. This meant that the light would be mottled and come through in range of colours. We also made the windows arched as it replicates the kind of windows we saw in the research phase.

I was happy with the clutter in the set as it made it look realistic and added to the backstory of the piece. I drew to continuity picture for our set. It is of the table in the main room in the church. On it is the cross, 7 candles and 2 goblets. These would be used in 2 scenes as the candles are relit in a later scene. They need to stay in the same place so it made sense for us use this as where we did our continuity drawing.





This is the final digital image of our product. I really like the outcome of our model. Other than the small gaps where walls meet I genuinely think it looks like an abandoned corridor.

Overall I would have liked to have helped more with the making of the set but I was happy to see the idea I came up with realised. It also made sense for me to do the storyboard and continuity drawing as I had access to my laptop and the time so I could make a digital one.

Once finishing the project the class was asked what was the most important element of the things we had created. Out of all of them I believe the digital image is the most valuable as it can be shown to a director and they can see the vision for what it would look like on film. I see value in the other things we did and they are of course important for a set but the ability to communicate your idea through the image is most valuable when pitching an idea.

VR experiment

In class we were given the prompt of Four Seasons in One. In my group we thought of the concept of a woman going through a large amount of emotions in one day. When visualising this we thought a gradual change of emotions as she goes through the emotions would be an interesting visual representing her emotional journey.

I found using VR fun but I would have liked to have had longer in the VR space to learn how to control it properly as well as get accustomed to the different surrounding. I was weird working over the top of other people's work.



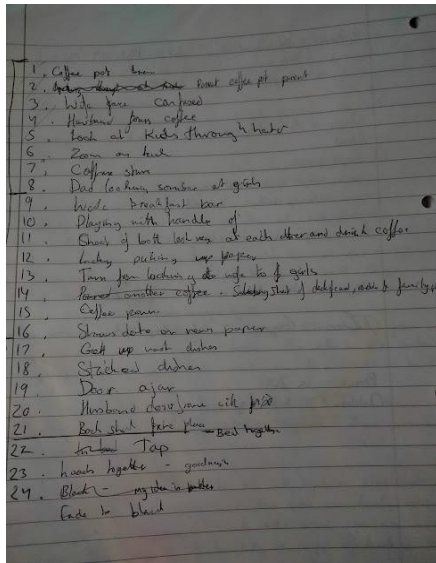
Last Night of the World

In class we were given the script 'The Last Night of the World'. I liked the script and the somber yet content atmosphere of the piece.

We were put in groups in class that we had to then create a story board with. We had to collaborate outside of class and I didn't enjoy the experience of working in this team. I often felt like the only one truly focused on the task and not going on tangents.

We met up and tried to break down the script into 24 key points we could then each take 8 sections to draw and show the vision. I did the first eight sections we had agreed on.

I liked my drawings and the images I did but I didn't feel the team drawing came together very well. I had personally done research on the era and the context of the script. I should have been more active in sharing this research instead of assuming that my team would do some due to the short time span of the project. I feel our team should have done more research and analysis of the script.



Analysis of a Script

I personally often struggle with annotating a script since I often over complicate my annotations as well as my processing speed being slow. However if given a structure I find it easier to comprehend large amounts of text.

First read – just read!

This is important for first impressions but I struggle to only read the piece when I want to do write down my ideas. I make small notes of ideas that I know I am likely to forget, just in case.

Second read – read, document & note down your initial thoughts and questions

I like using highlighters but I can find I use too many colours or begin highlighting irrelevant things. To deal with this I make a key at the beginning of the second read through and try to avoid adding other categories unless it is a key recurrence. This is also helpful if anyone else has to look at your script as they'd be able to understand your annotations. This is the stage I'd ask myself the questions in grey that we were given in class.

Third read – more questions & understanding/ideas

At this point I'd answer the purple questions that we were given in class.

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

- 1) what is the INTENT of the scene? (what is the scene used for dramatically)
- 2) what are the PLOT POINTS? (points that move the story forward)
- 3) what is the CLIMAX of each scene? (what is the turning point)
- 4) what is the RESOLUTION? (how is the theme resolved)
- 5) what is the CONCLUSION? (how does the scene end)
- 6) what are the important LINES OF DIALOGUE? (contain story points)
- 7) which character CONTROLS the scene? (who pushes the story forward)
- 8) what are the BEATS/UNIT CHANGES? (where does the story change directions)

The Mountaintop

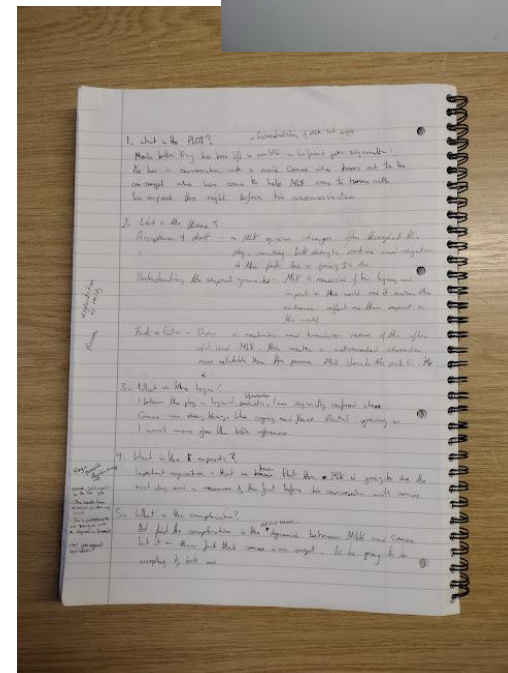
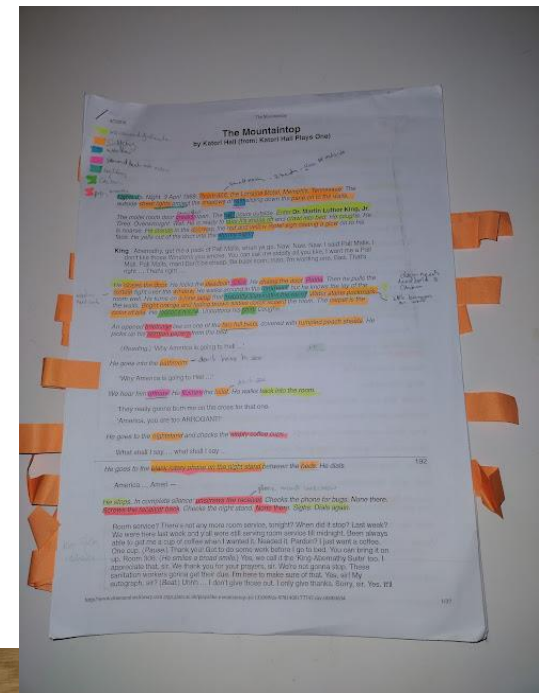
In class we were given a the script 'The Mountaintop'; it a fantastical retelling of the night before Martin Luther King's assassination. The story takes place in room 306 in the Lorraine Motel on the night of April 3rd 1968.

We did a readthrough in class in small groups. During this I didn't annotate except from a few pencil markings after being reminded that the first readthrough should be just experiencing the text without analysis.

To the left there is a picture of a page of my annotated script, after the second reading, in the top left there is a key for the colours of my highlighter. I highlighted: the movement of characters, setting, weather, sound tech, lighting, costume, moving props. I am unsure if this is the best way I could have broken down this script since there are some elements with a large amount of crossover however for my need relating to this play it was okay. If this was a play this more changes in set and time I might have found this quite clustered.

After the second read through I answered the first 15 questions given to us in class. I ended up with quite detail and lengthy answers to some of the questions. I found the question about themes as there are a lot of serious themes in the play. Two interlinking themes are acceptance of death and understanding your impact in the world. In the play King's opinion changes drastically, fluctuating between strongly negative and positive responses to his death. I believe that his impact being acknowledged and shown to him in the future makes him more at peace with the fact he will die.

I also found the theme of fact vs fiction interesting. It's shown when Camae lies about her identity as an angel but also it reflects how the media would twist information. MLK was a controversial figure in his time and would be misrepresented, I like that the play shows this. It's also shown since this is a fantastical retelling of the events of the night before he died.



The Mountaintop – King mood board

After our read through we in our team created mood boards. We thought it made sense for use to each individually work on the mood boards and collect them together into a Canva presentation for when we presented them to the class. I created mine on PowerPoint and the screenshotted it.

I was given King to create a mood board on. I started with images of him as a base since this is what some body would think of when he is mentioned. In the top left It shows his impact as well as icon imagery withing the American civil rights movement.

To the left of that I added things most important to him. We now both from real documentation about LMK and the text of mountain top that Church and his family are some of the most important aspects of his identity and private life. It's important to know the backstory of a character.

Next to a picture of his wife I put a picture of the fake red carnations that he bought her. This isn't a prop needed for the piece but I believe it is an important piece of imagery that represents his love for his family. The fact that these are plastic despite always getting his wife real flowers every trip shows the unconscious understanding that he may die and wants the flowers he gets is wife to stay perfect as an everlasting reminder of his love.

Below this I collected images of the actual props he would interact with as well as the clothes he would be wearing. Some of the images are taken of King's possessions such as the suitcase he had for the trip before his assassination. There are also a representation of his sock with holes in, to me this is an important part of the character King as it humanises him showing his flaws.

To the left of this I wanted to represent the mental state of King. Throughout the play he is anxious and paranoid and I believe this is an important incite that needed to be portayed in the moodboard of him



The Mountaintop – Set mood board



This is the mood board of the set that Aly made. To the left are images of the actual room at the Lorraine Motel that Martin Luther King stayed in before his death. This is a great point of reference to build from.

Also since she used Canva to create this she was able to add a colour scheme via a colour picking from the image. In the future I will try to experiment with these kind of tools. The colour scheme gives a clear idea to call back to throughout the project.

I also like the small design Aly created. It is a slight jump forward in the 7 stages of design but I do believe it looks good as she clearly took samples from the colour scheme generated before.

However I wished the set mood board had more images of the more fantastical elements of the play after Camea is revealed to be an angel. Robin did create a mood board for the flowers that could be used but I would have narrowed the types of flowers collected in this mood board, potentially by matching the colour to the atmosphere in the scene or the meaning of each flower.

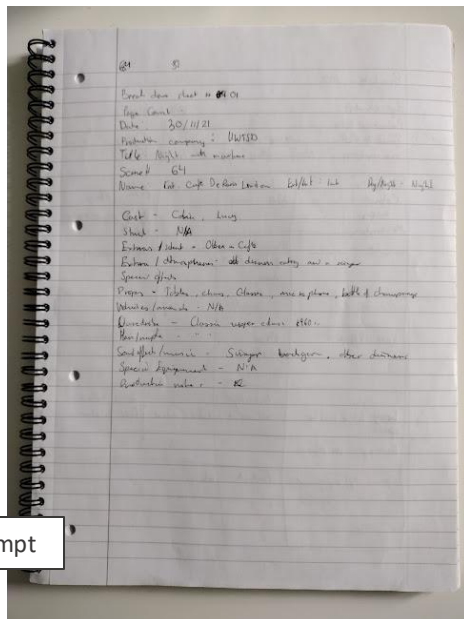


Script Breakdowns

A script breakdown is a sheet which each department of a production with fill out when reading the script. It is a useful method of recording information about each scene so that it's clear what needs to be prepared for the scene before filming.

In class, we looked at the script of the screen play 'My Week With Marlyn'. In small groups we looked at different sections of the script and I a time limit tried to write a break down sheet. We all originally made the mistake of just listing our information since we didn't have a piece of paper with the template in front of us.

In the second and third attempt we all used the correct formatting and filled out the sheets. I personally didn't like this process under such time pressure but I could see myself becoming proficient with it if I repeated the process.



First Attempt

BREAKDOWN SHEET #__02__

Page Count: 55

Date: 30/11/21

Production Company: UWTSD

Production Title: My Week With Marlyn

Scene #: 65A Scene Name: INT/EXT: int DAY/NIGHT: night

Description: Lucy's house, parlour Night

CAST	STUNTS	EXTRAS/ATMOSPHERE
Colin Lucy Mr Armstrong	n/a	passionate until father walks in
	EXTRAS/SILENT	
	n/a	
SPECIAL EFFECTS	PROPS	VEHICLES/ANIMALS
n/a	neat sofa	n/a
WARDROBE	MAKEUP/HAIR	SOUND EFFECTS/MUSIC
Lucy's blouse must be opened in the scene Mr Armstrong have dressing gown on over pyjamas	classic and well done but must with stand a <u>makeout</u>	dad's footsteps
SPECIAL EQUIPMENT	PRODUCTION NOTES	
n/a		

Robot Boy – Initial reaction

Robot Boy is a poem by Tim Burton. In group we had to make a project based on the poem. We had no real limitations to what we had to make just that it should be a project inspired by the piece.

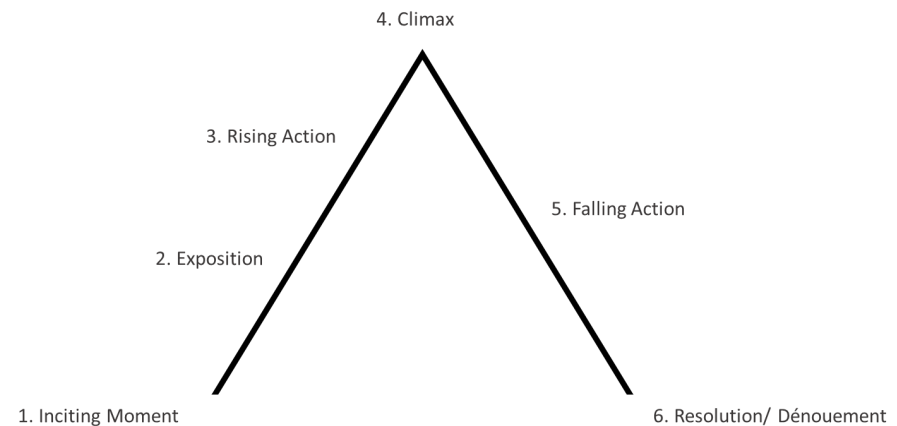
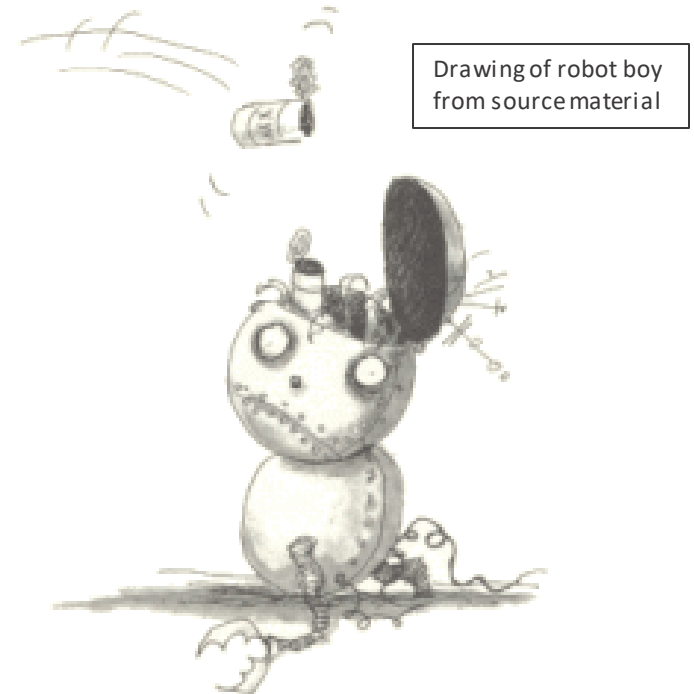
I was in a group with Moss and Holly. We first created a group chat where we could discuss our ideas, since we weren't able to all meet in person the first week. We all shared the belief that we should all develop our own relationship with the piece so that we will have more ideas to work with instead of being over powered by one idea.

When I read the poem a key theme for me was the breakdown of family and how the isolation due to being different can effect children. Personally I found the theme of the family breakdown more compelling as I felt the dramatic arc of the poem was based around the story of the parents relationship.

I feel that the poem doesn't truly fit into the dramatic arcs we have studied but I feel it is most similar to Freytag's pyramid. The enticing Is the announcement of the pregnancy but it could also be seen as the title of the poem as in poetry the title is more closely related to the plot and analysed compared to film.

The exposition is when boy is born and turns out to be a robot boy. I think the description of the boy before he is conformed as a robot boy adds to the exposition. The rising action is where the dad confronts the wife about the boy asking 'what have you done to my boy?'

The climax is when it is revealed he is not the father and it is in fact a microwave blender. The falling action is then them being miserable with the conclusion being the robot boy growing up.



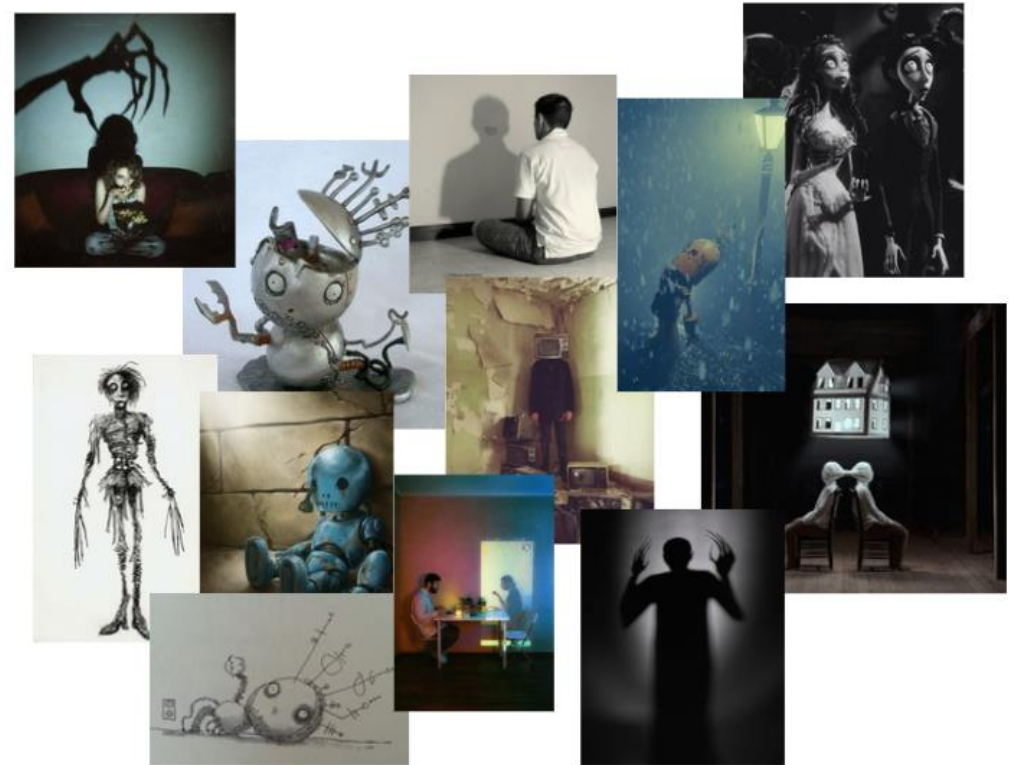
Robot Boy - Research

Once deciding on a narrative arc I created a mood board of how I interpreted the piece. I visualised the poem in a muted tone there isn't a variety of colour and if any primary colours were added they'd be muted.

I added a few images from the source material as well as official models of robot boy. As well as, images of other Tim Burton projects I would like to take inspiration from his work and incorporate his aesthetic into the piece.

Included there are also a few different interpretations of a robot boy. I aimed to get melancholy images of them to see how others may interpret its emotions as it's hard to understand how something part human and part robot would express emotions.

Despite feeling the plot be pushed by the parents I have no real visualization of the parents. Because of this I added shadows to the mood board as their representation. I think that it's also a good metaphor for the impact they had on robot boy's life. They are a dark shadow looming over him and the absence of a physical representation of them shows their absence in his life and emotional development.



From this research I created my first idea for the narrative and how we can try and visualise the story.

I like the visual storytelling mainly through the use of animated shadows as the robot boy is stationary just growing as the shadows of his parents move around him. The contrast between the 2D moving shadow and a stationary 3D robot boy is striking and visually stimulating.

Robot Boy – Collaboration and concepts

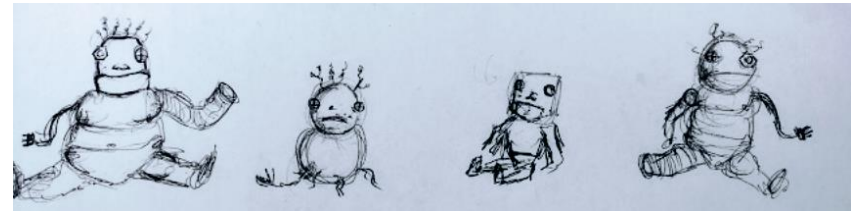
Once we had all come up with ideas we re-grouped to share them. We were all drawn to the idea of animation. Holly looked mainly at stop motion claymation. I believe this is a good idea which would well represent the Tim Burton style. I had also thought of this idea along with Moss but had doubts over the ability to create an high quality piece in the short amount of time we had to work on the project.

Holly also referenced a short animated film on Netflix called 'If anything happens I love you.' She mentioned enjoying the artistic style of the film and the use of things outside of just the characters to show the emotions they felt. I watched this film after her mentioning it and loved the visuals. I like the scene at the dinner table where the shadows interact but the people don't. I feel like this is a similar idea to what I developed earlier. However we all agreed that the animation style of this isn't quite the style we'd go down as we haven't got the software which would allow us to make such a visually interesting piece

Moss was passionate about making some form of miniature physical representation of this poem I also liked this idea but still wanted to incorporate some form of movement in the piece.

When I pitched my idea it unified all aspects of what we wanted to do. There robot boy could be a model inside of a room. We could then use shadow puppets to create the animated parents in the background around him. We could make this into a short video about the length of time it would take to read the poem in a voice over.

From this point we began drawing different ideas for the visuals of the piece and creating a combined vision.



Robot Boy - Development

Moss was in charge of making the set which robot boy would live in. We all brainstormed the ideas together and here are the sketched I did as my own interpretation of the conversations.

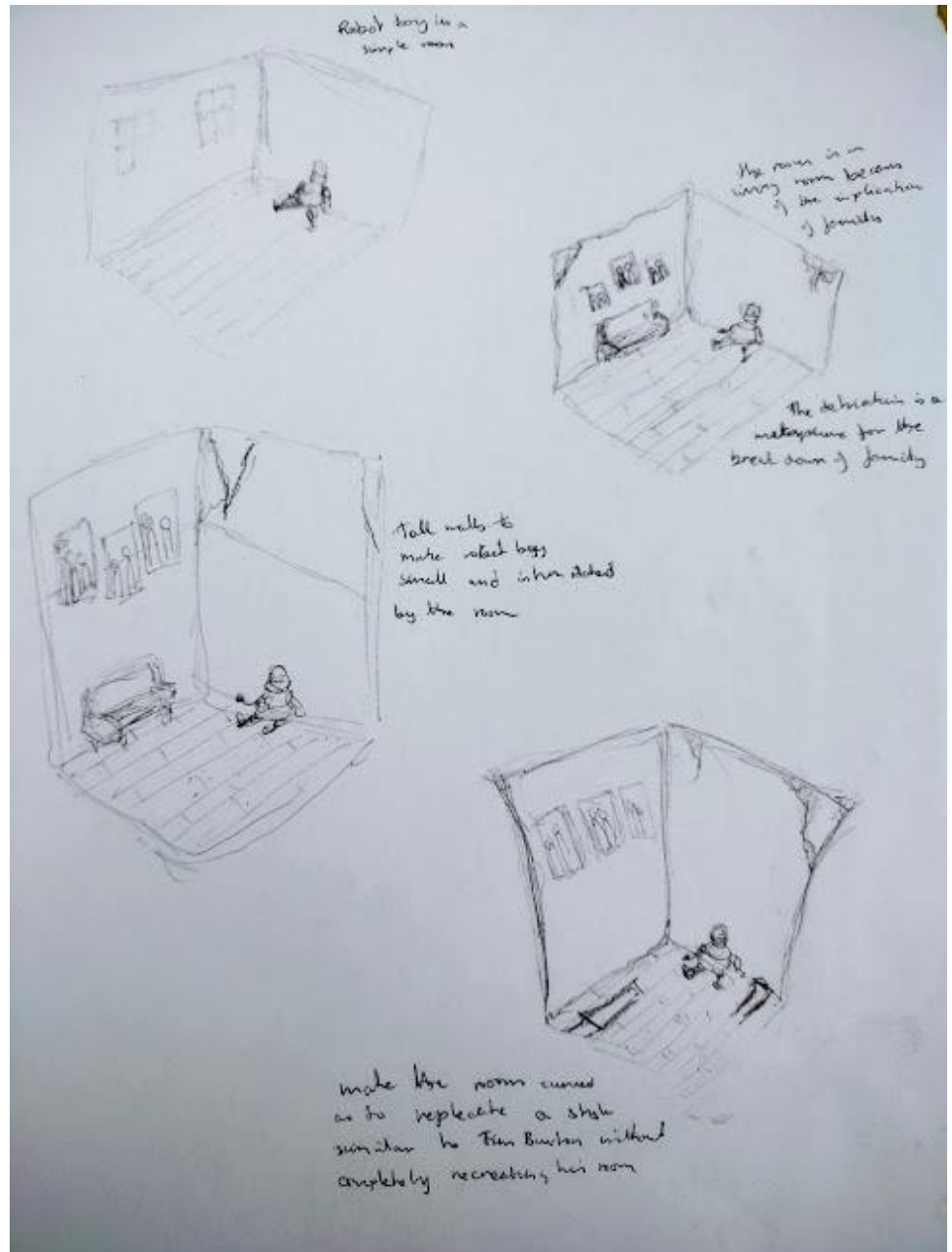
We began with just a basic room which could be in any house. We decided against adding windows since that would also mean creating an outside and it runs the risk of it affecting the lighting and since we want to work with shadows this wouldn't be ideal,

Holly suggested the room should be a living room as the main plot of the poem is about the family dynamic. The living room is where a family will often spend the most time so this is the best representation. We also wanted the room to become distressed as one of the main themes is the deterioration of this family.

We also thought about the idea of having family pictures on the wall but with no picture of robot boy. This would be a subtle nod to the idea of him not truly fitting in and being rejected by his family.

Then Moss also made the suggestion of making the room taller. This would make robot boy seem tiny in the room and also created a large space where the parents' shadows could loom over him. I like how this would show him being intimidated by the concept of family that the living room represents.

One of the final things we decided on was making the room not a perfect cuboid. I thought making them curved would be a small nod to Tim Burton by taking inspiration from the Beetlejuice Broadway set designed by David Korins.



Robot Boy - Development

Here are y drawing of the 3 stages of life we are going to show robot boy in. We decided as a baby makes sense since that is when we are first introduced to the character. Child because, we want to focus on the effect developing growing up different in a broken home could have on a child. The final stage we wanted was young adult as the poem ends with him a young man.

We all agreed that we want the robot boy to be a literal representation of a robot boy rather than a child dressed up. I think since we want to make an animation and not a live action it's nice to play into the fantastical element of the piece rather than being restricted by the logistics of the real world.

I thought it would be interesting to make some feature of the robot boy very human to contrast with the robotic elements of him. He all like the idea of him being lobsided and asymmetrical as it add to his characterisation of being weak and different. One of his arms is a tin foil tube as it felt like an appropriate representation of a robot without making him extremely strong and mechanical. The other arm is a wire with a plug since in the poem it says. 'The only time he seemed alive at all was with a long extension cord plugged into the wall'. This being part of hi feels like a nice image.

I also decided that his body might be disproportionate to him I decided to keep his arms the same length through all stages of life since this elements wouldn't grow but it also represents how he wouldn't develop properly. As he grow up I also wanted him to look more like a rubbish bin so that the final line of the poem to match him appearance. 'Though he was often mistaken for a garbage can.'

I proposed the question of how a robot boy would dress. I imagine he would be dressed like a normal child as the parents would try to cover up his robot pars and attempt to make him fit in.

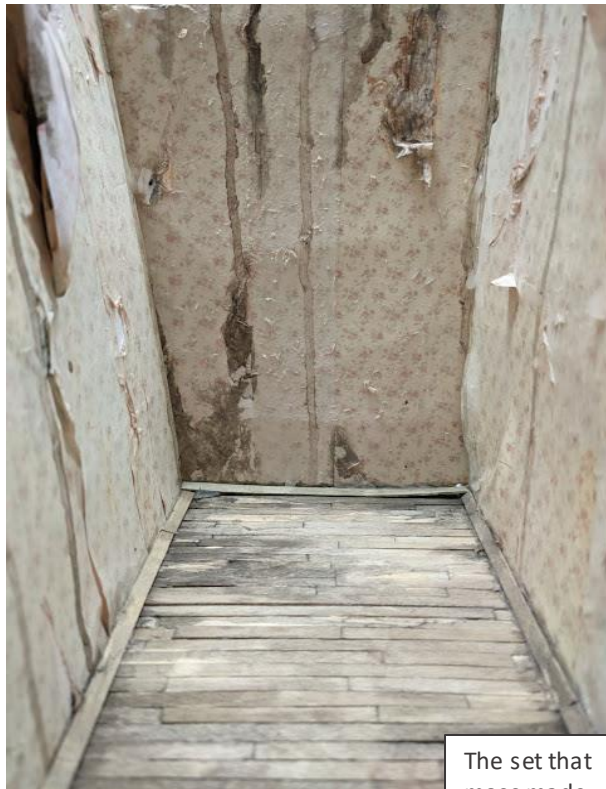


Robot Boy - Production

We all took different roles in the model making process. I made the young adult robot boy and worked collaboratively with Holly on the child not pictured.

Holly made the baby robot boy and Moss made the set which he is sat in. I also made the puppets that will cast the silhouettes of the parents on the screen

The robot boy I made



The set that moss made

The baby robot boy
Holly made



Robot Boy – Final outcomes



Here is the final pictures of my concept. I believe if we had access to a better lighting set up we could've gotten more consistent shots of the scene which flow better in the storyboard. I think that the imagery is strong but could have been executed better.

I find that often the shadows over shadow and hide robot boy. A potential idea if I were to develop this idea further is to instead of using actual shadow we could explore the idea of animating digital silhouettes that are projected over the robot boy. Another method could be doing the silhouettes without robot boy in the centre and then add him in in post.

I also find it disappointing that we weren't able to get pictures with the different stages of robot boy. I believe if we had the concept in these photos would have been more interesting but since Holly who had them was away from campus at the end of the project we couldn't use them.

Also despite The group really enjoying the layout of the set and the tall walls on such a small model it doesn't lend it's self well to the classic landscape aspect ratios of Film. Potentially making a wider set whilst keeping the bent walls would have been a better idea.

Overall with this project I liked the process of working on it and developing the ideas. I feel I took a lead when it came to the concepts of my teams piece as I have the strongest sketching ability as well as coming up from the main concept of the piece. I think following the 7 steps of design helped.

I would have like to have spent more time with my team on this project. In future projects similar to this I would set hours and plan more specific meetings since we mainly relied on the fact we all go to each other's flats frequently to keep each other updated on the progress. I would like to explore this text and project further potentially trying to show my initial ideas for the animation.

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Birgit and Ralf Brinkhoff – company pictures

Mary blair – Cinderella art

Tim burton robot boy picture