Design Realisation

Alaya Kow

Design Realisation

10 - 15 instalation in H7, blackbox
Process workbook 1500 words

Presentation Friday 28th November
Workbook Monday 1st December

Critical analysis from design perspective
Apply design methodgie
Demonstrate skills

Two Groups

"The Adding Machine" select a scene

Annotate Script
Character Analysis
PWB
Visual research
Initial Sketches and Proposals
Scale drawing or model
CAD plan, illustration, Artwork

Presentation 10 minutes "how solve practical problems"

emotional responses in our process.

★ German Expressionism

- Art history Timeline, different Art styles.
- Draw from Art were seen. Gallery Trip
- Russian Avant Garde
- Degenerate Art, Art hitler didnt approve of
- Wassily Kasinsky - beautiful art.
- The monuments men - sounded like a cool movie

- Dadaism - Response to the horror of WWI
  loved nonsense and rejects sense

- German Expression - youths reaction to bougiouse

- expressionism vs impressionism
  - emotions
  - Pre camera usually
  - After camera
  - emotions in life

- Surrealism - strange beauty in dreams and uncanny

- Cubism - Colonists African Art

- Bauhaus - Functionality over ornamentation
  Asymetry over symetry
  Mass production

- Impressionism - light on objects
  Short brush strokes + colours.

- Fauvism - painterly and strong colour

- New objectivity - mercilessly realistic, portraits, unsentimental
  Caricature. Reminds me of Wojacks.

Composition

Brigend Festival

Proggression + Atmoshpere of the show.

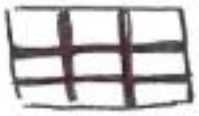
- Rule of 3 (Triangles in Art)


equally distanced static


change in dynamic

psycologically we like symmetry

- Rule of Thirds (Film + Photography)


Important elements should be Placed on lines or within guides



Focus here

- The golden spiral (donald duck in mathamagicland)



German Expressionism

Early 20th Century Art movement from Germany. Its main values being depicting feelings or ideas through simplifying forms, heavy brush strokes and colours being bold.

Expressionism was singled out by the Nazi party who saw any Art not depicting realism or the parties ideals of family, home and church as a idealist propaganda. The nazi party encouraged the mocking of Expressionist art, holding a exhibition labelling it "degenerate".

After the war a resurgence of Expressionist art was produced as a way of showing they did not align with prior nazi ideology now that they were more free to break away from the regime. It also gave artists a way to translate the chaos, destruction and horrors of the war visually.



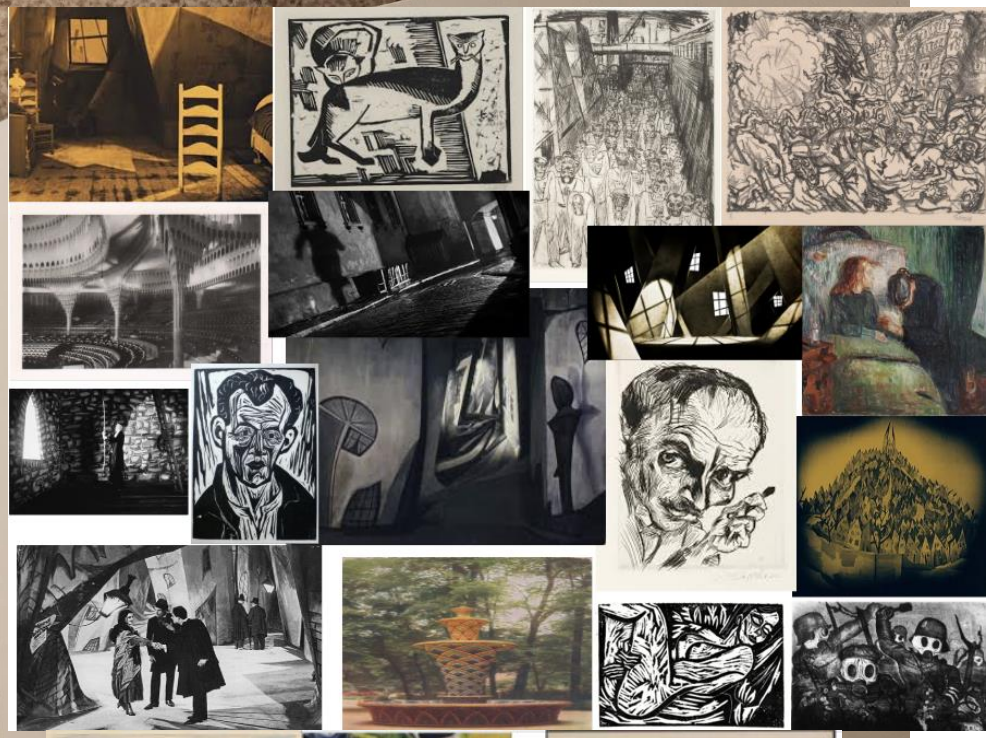


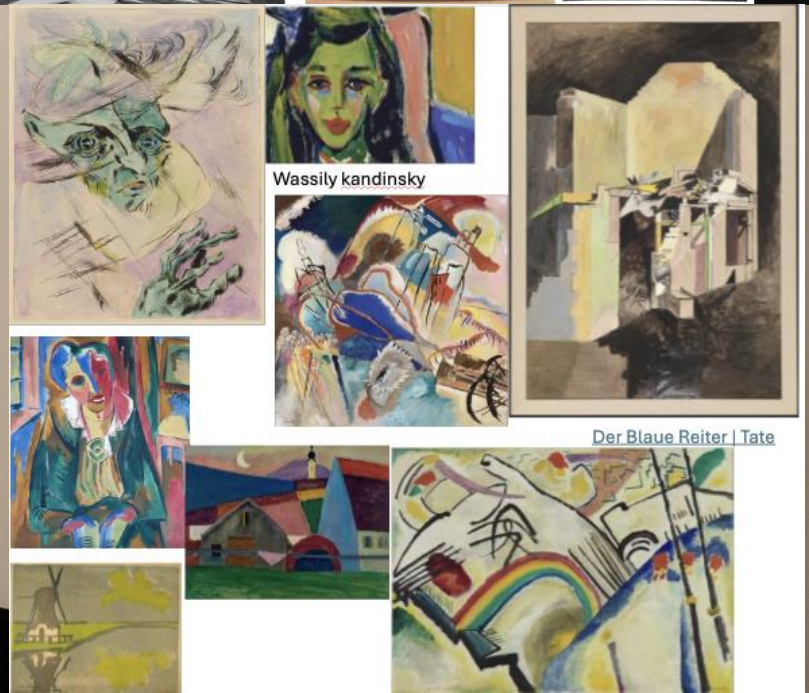
We a few different moodboards one of the pinterest ideas, one for german expressionism.

~~the~~ I split the german expression moodboards by colour. I felt the tone shift was very distinct between the two.

In the 1920s at the height of German Expressionism black and white film in a 4:3 aspect ratio was cheap, common and accessible for filmmakers thats why 1920s film has such a distinct look. But other aspect ratios and coloured film did exist, it was just expensive and a more labour intensive development process. The movie sets and paintings photographed couldve been any colour!

~~We had~~





The degenerate art exhibit

The V&A has a document detailing the purging of Art the Nazi party labelled "degenerate". Over 16,000 confiscated many burnt but some sold abroad and traded for Art in line with Nazi taste in art or money for the Regime. This document also accounts the Exhibition of Art held by the Nazis.

The 19th of July in the Archaeological institute of Munich was the opening the "degenerate art" exhibit introduced as "Monstrocities of insanity, insolence, incompetence" The first room was devoted to showing imagery that violated the Christian faith. The second was a room of art by Jewish artists to push the idea of racial "insanity". The third was nude art presented as "Mocking German women" and antiwar art being labelled as disrespect to German Soldiers honour.

This toured through the Reich alongside a tactical art exhibit of acceptable art that encourage Nazi ideals.





Dr.Caligaris Cabinet

The Cabinet of Dr. Caligari (1920)
Directed by Robert Wiene

A silent horror about a hypnotist who uses a somnabulist called Cesare to comit murder. A twist ending when we learn our narrator and main character may be unreliable as he is revealed to be mad himself and the story may be false.

The movie is one of German Expressionisms most famous works despite it making $4713 in box offfice ~~but~~ while it budget was $12,371

Some critics interpret the film as a story of Germanys obdience to Nazi authority Cesare representing Soldiers conditioned to Kill during the war



Dr.Caligaris Cabinet

Theres claims that the sets were meant to be commisioned from Alfred Kubin, Known for his heavy use of light and shadow but Kubin was busy. ~~This story might~~ Misreading Kubin as cubist Reimann and Röhrig were then hired but this story is likely false.

The sets, costume and props two weeks to prepare.

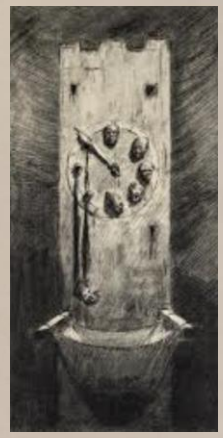
I like the sharp angular designs how they mix with the painted on lights and shadows. The painted lights distort the way we ~~view~~ view the set.

Particularly the streetlamps and the starburst of "Light" beneath them.

I also love the chairs. We see a chair in his bedroom thats a extended stack of chair backs. The lawyers chair is high and angular. The nonsensical and whimsical energy it gives the room in the film is incredible

Kubins work:











Dr.Caligaris Cabinet (stills from the movie focusing on chairs)









Dr.Caligaris Cabinet (still from the movie with heavy painted lighting)



Metropolis

Metropolis (1927)
Directed by Fritz Lang

A Silent Science fiction about 'Freder' a son of The city master who falls for Maria who is a saintly figure to the workers and looks after the workers children. Maria is replaced by a robot used to turn the working class against the surface encouraging a chaotic destructive rebellion. Freder notices the difference in his peace preaching Maria and exposes the robot but it is too late the underground workers dwelling now flooded. Freder saves Maria, stops the flooding and facilitates a handshake between the representatives of each class. Uniting the workers and the city master bridging the gap.



Metropolis

The Set designers for Metropolis are Otto Hunte, Erich Kettlehut, Karl Vollbrecht who created the city through a series of concept sketches before they were made in a few different techniques to build depth to the city. Scale models, wooden relief flats and matte paintings assembled to create a minature for shots of the cityscape.

My favourite thing from Metropolis was the clock Freder operates as he experiences manual labour for the first time. The clock is giant and requires his full body to operate showing how demanding the work is. A cool detail is the clock only goes to 10, the upper class manipulating the workers into longer shifts by presenting it as a shorter time span.





Metropolis (still from the movie focusing on clock)

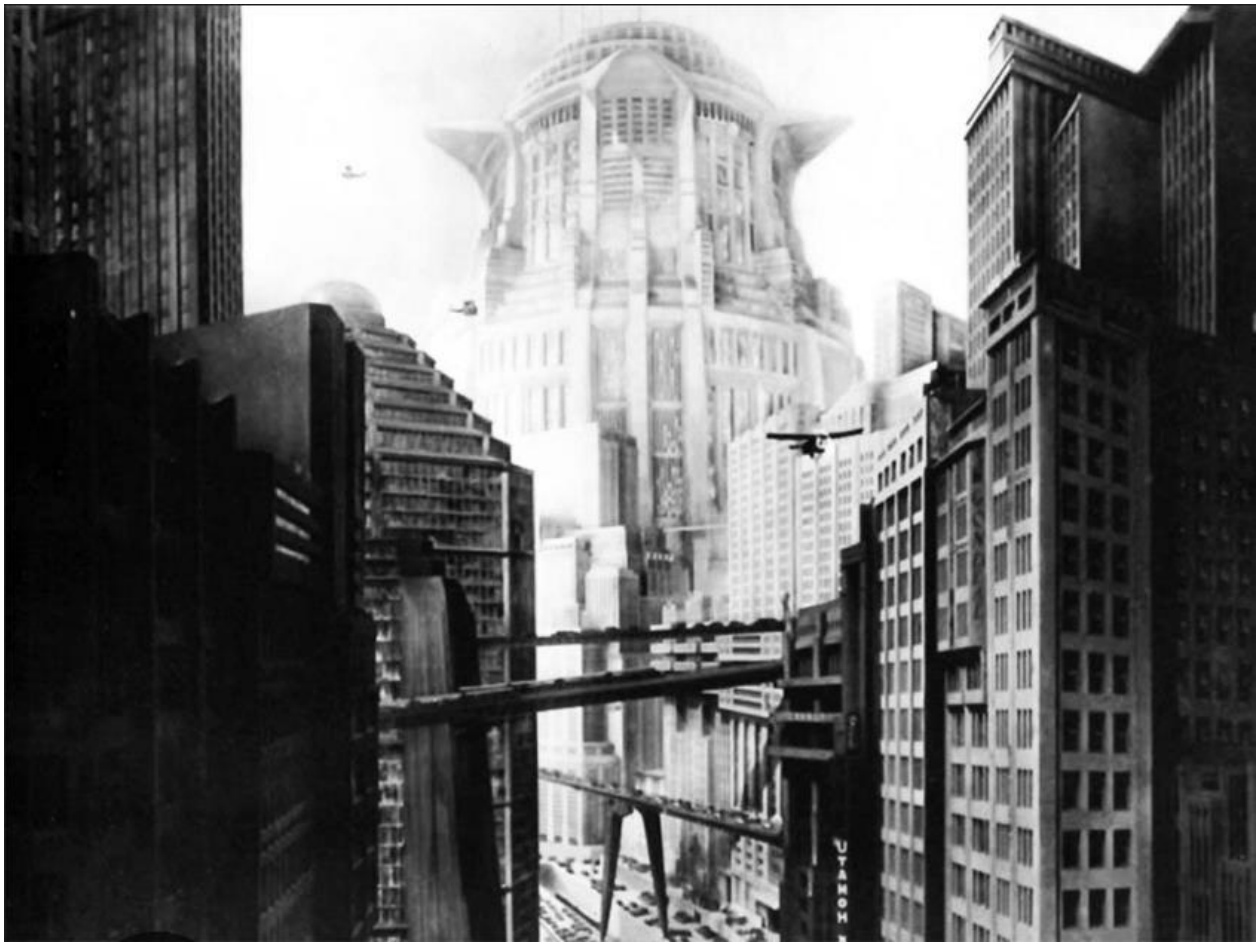


Metropolis (Behind the scenes of setbuilding)





Metropolis (Still from the movie on the left, scale model on the right)





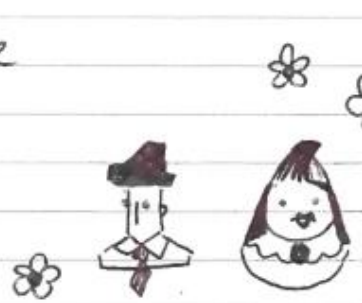
The Adding Machine

(Initial script reads)

First table read

Alice - Mr. Zero
Annie - Mrs. Zero, Mr. Five
Cam - Daisy
Ant - Boss, Mr. Three
Mr Alaya - Mr. One, Mrs. Six, Sightseers
Sarah - Mrs. One
Eva - Mr. Two
Mary - Mrs. Two
Char - Mrs. Three
Anne - Mr. Four

Mr. One ♂
Mrs. Six ♀
Sightseeer ?



Zero takes no accountability or cares about anyone else!
Self Serving.

The choice to chase "proper society" leaving Elysium. In Elysium people dont work, they drink, love, create art yet Zero looks down on this

- Mrs. Zero chatty with other Mrs. gossip, likes movies, brags husband warns Mr. Zero not to cheat
- Mr. Zero works with daisy. Daisy is suicidal
- whose in prison P7 — P36 revealled its Judy
- zero P9 kill wife plans. Daisy likes him
- Zero gets fired.
- American. racist P19 (can assume 1940s?
- P20 - Killed the boss.
- P28 Zero + Mrs. Zero see eachother before he execute
- P32 "The Fixer" in my head picturing Jim Carrey - The Mask" most intresting character to me.
- P6 Judy was in prison because Zero
- Shrdlu - murdered mother Zero + Shrdlu dead and talking
- P43 Elysian Fields? intresting setting + sound
- P55 adding machine, white adding tape everywhere

existential
Travel to afterlife

★ Elmer Rice scripted "TAM" "Spontaneous" "deeply felt"

Expressionism
- Walter Hasenclever
- Sophie Treadwell
- Ernst Toller
- Georg Kaiser

Panama hat

Bill file

Amarath

Elysium, Greek + New Jersey

Captain vs Lieutenant

Illnois

New York

Daisys new suicide methods...

Abbe Rabelais, Dean Swift

Immigrants in New York

Foolscap Wallpaper

The movies mentioned.

1920 Prison, Cage
Electric chair, hanging

- Death penalty New York 1920's got rid of * 1920

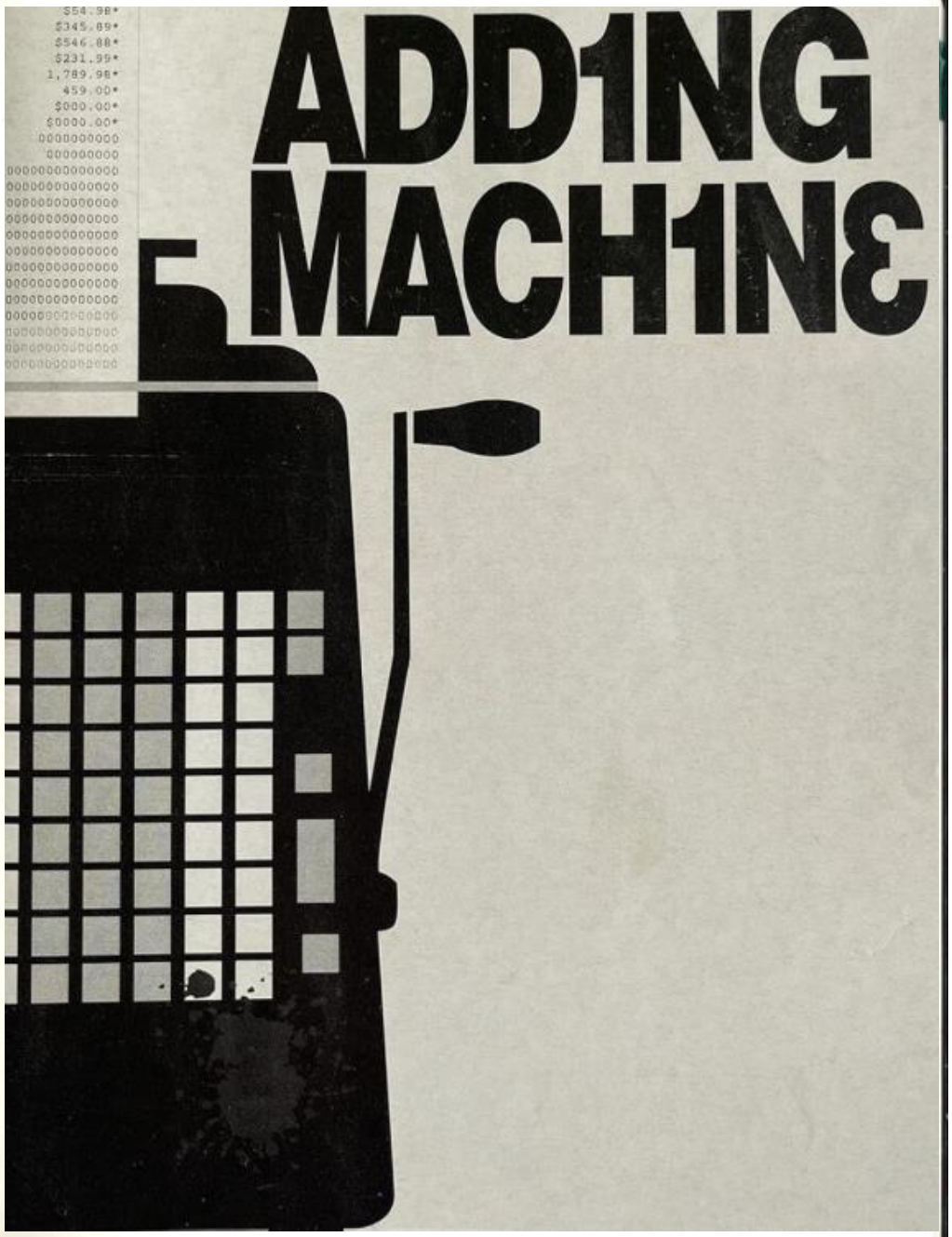
- Elysium Fields - Hoboken New Jersey almost sold to New york 1824
- Elysium Artists, drunks. heaven
- Greek righteous. (P53)

First read of "The Adding Machine"

It seems like the plot follows Zero into the afterlife where he ends up after being sentanced to death for murdering his boss.

The first scene stands out to me because Zero does not contribute. His wife has a onesided conversation about life, movies, his attitude and behaviours. Our first impression of Zero is through his wife, showing how passive he is which I think is symbolism for his reaction to death.

Even when presented with Elysium, a utopia, Zero chooses to leave and pursue "proper" society. He is such a cog in the machine he chooses to leave a heaven to pursue work. This felt like a metaphor for how society looks down on fun, art, love and relaxing with a focus being on working for our lives



Locations

Bedroom
Department store Office
Court of Justice
Garden of Elysium
Dining Room
Big Cage
Graveyard
Elysian Field
Adding Machine office

Charathers

* Zero (P3)
* Mrs. Zero
One + Mrs One
Two + Mrs Two
Three + Mrs Three
Four + Mrs four
Five + Mrs Five
Six + Mrs Six
* Daisy
Boss
Policeman
Guide
Sightseers -
* Fixer
Judy
Young man
* Shrdulu
Head
Joe
Charles

Zero = Bookkeeper
Scared of Boss
loves
Daisy

Roman Galley Slave
Built Pyramid
Serf
Monkey
Dug Potatoes.

Mrs. Zero - (Looks P3)

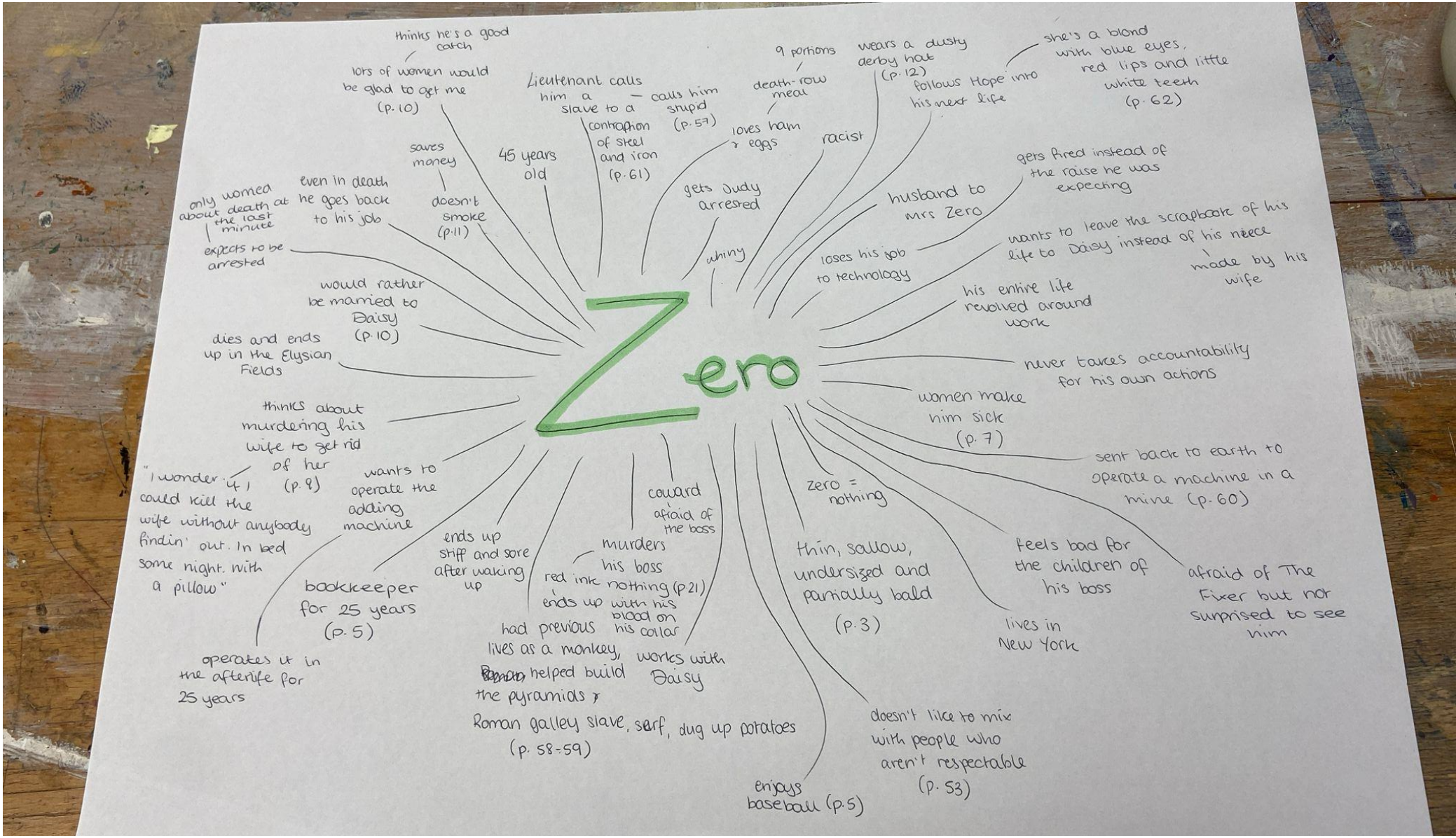
- Talks to self Scene 1. Monologue about life and Zeros work life
- Doesnt like westerns, likes romance movies (P3)
- Talks to Mrs. 1-6, 12, 9, 7, 8, 11
- Wants money to see movie (P4)
- Been married to Zero for 25 years
- Bets Zero will be to Afraid to ask for raise
- Knows Zero watches Judy out window (P6)
- Scene 2 mentioned as Zero wishes shes dead
- Scene 3 Made dinner and hosting guests
- Annoyed Zero is Late (P15)
- Discusses dress's, gossips about Mr. One, Mrs. Sevens divorce, Men, Illness in family
- Scene 4
- Scene 5 visits Zero in Human Zoo, New dress
- Brings him eggs and ham (P28)
- Still likes him, Talks of memories
- Made a Scrapbook, wants to leave to niece (P31)
- Not in Scene 6 ✖
- Scene 7, briefly mentioned (P44, 47, 49
- Scene 8, Not in scene ✖

- Two sisters + neice (P31)
- Doesnt plan on remarrying

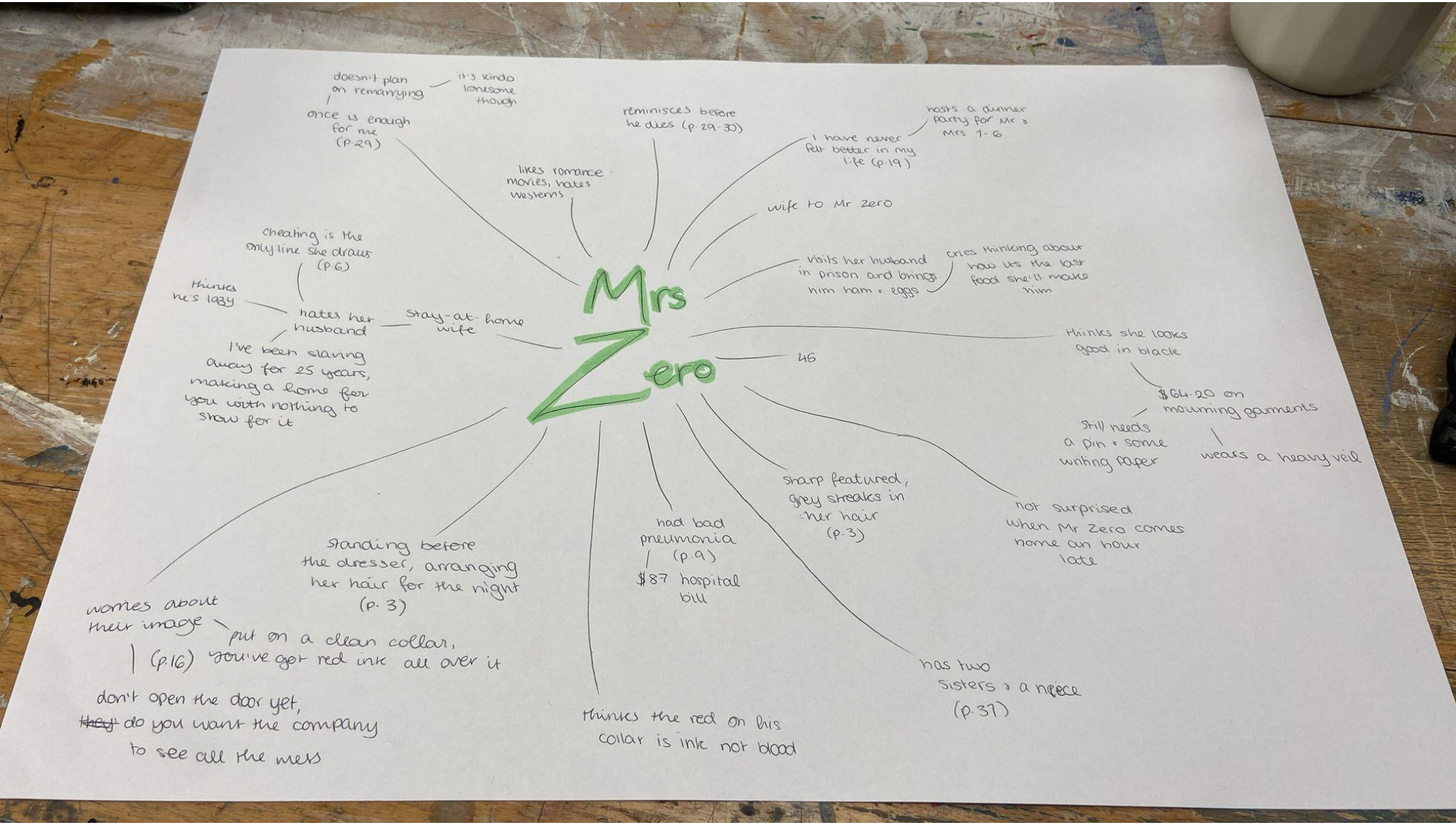
Characters

(Class discussion work)

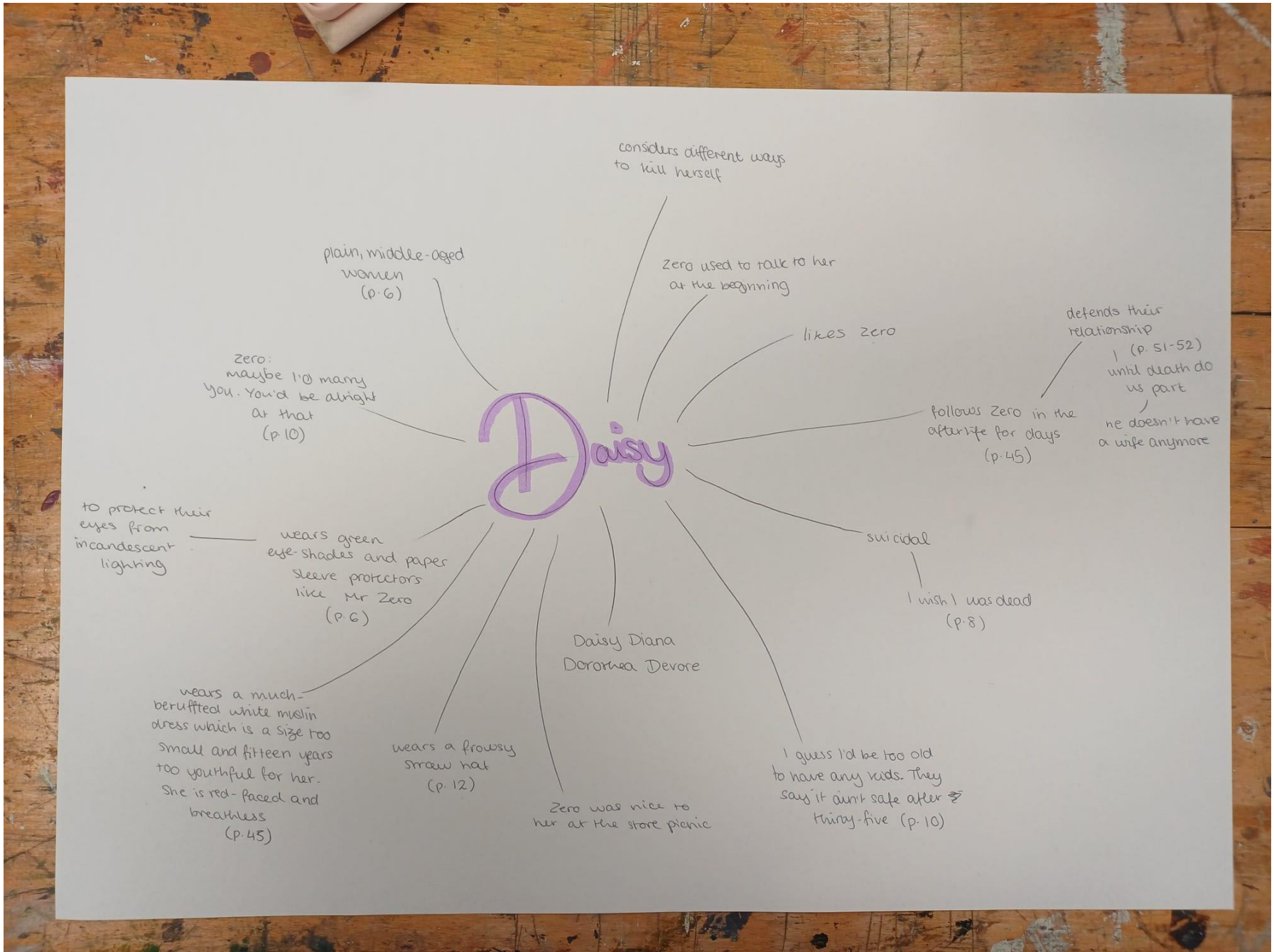
Mr.Zero


Zero
thinks he's a good catch
lots of women would be glad to get me (p. 10)
Lieutenant calls him a slave to a contraption of steel and iron (p. 61)
calls him stupid (p. 57)
9 portions
death-row meal
loves ham & eggs
wears a dusty derby hat (p. 12)
follows Hope into his next life
she's a blond with blue eyes, red lips and little white teeth (p. 62)
racist
saves money
45 years old
doesn't smoke (p. 11)
even in death he goes back to his job
only worried about death at the last minute
expects to be arrested
gets Judy arrested
whiny
husband to Mrs Zero
gets fired instead of the raise he was expecting
loses his job to technology
wants to leave the scrapbook of his life to Daisy instead of his niece made by his wife
his entire life revolved around work
would rather be married to Daisy (p. 10)
dies and ends up in the Elysian Fields
never takes accountability for his own actions
thinks about murdering his wife to get rid of her (p. 8)
"I wonder if I could kill the wife without anybody findin' out. In bed some night. With a pillow"
wants to operate the adding machine
women make him sick (p. 7)
sent back to earth to operate a machine in a mine (p. 60)
zero = nothing
bookkeeper for 25 years (p. 5)
ends up stiff and sore after waking up
murders his boss
red ink nothing (p. 21)
ends up with his blood on his collar
coward
afraid of the boss
thin, sallow, undersized and partially bald (p. 3)
feels bad for the children of his boss
afraid of The Fixer but not surprised to see him
lives in New York
operates it in the afterlife for 25 years
had previous lives as a monkey, helped build the pyramids
Roman galley slave, serf, dug up potatoes (p. 58-59)
works with Daisy
doesn't like to mix with people who aren't respectable (p. 53)
enjoys baseball (p. 5)

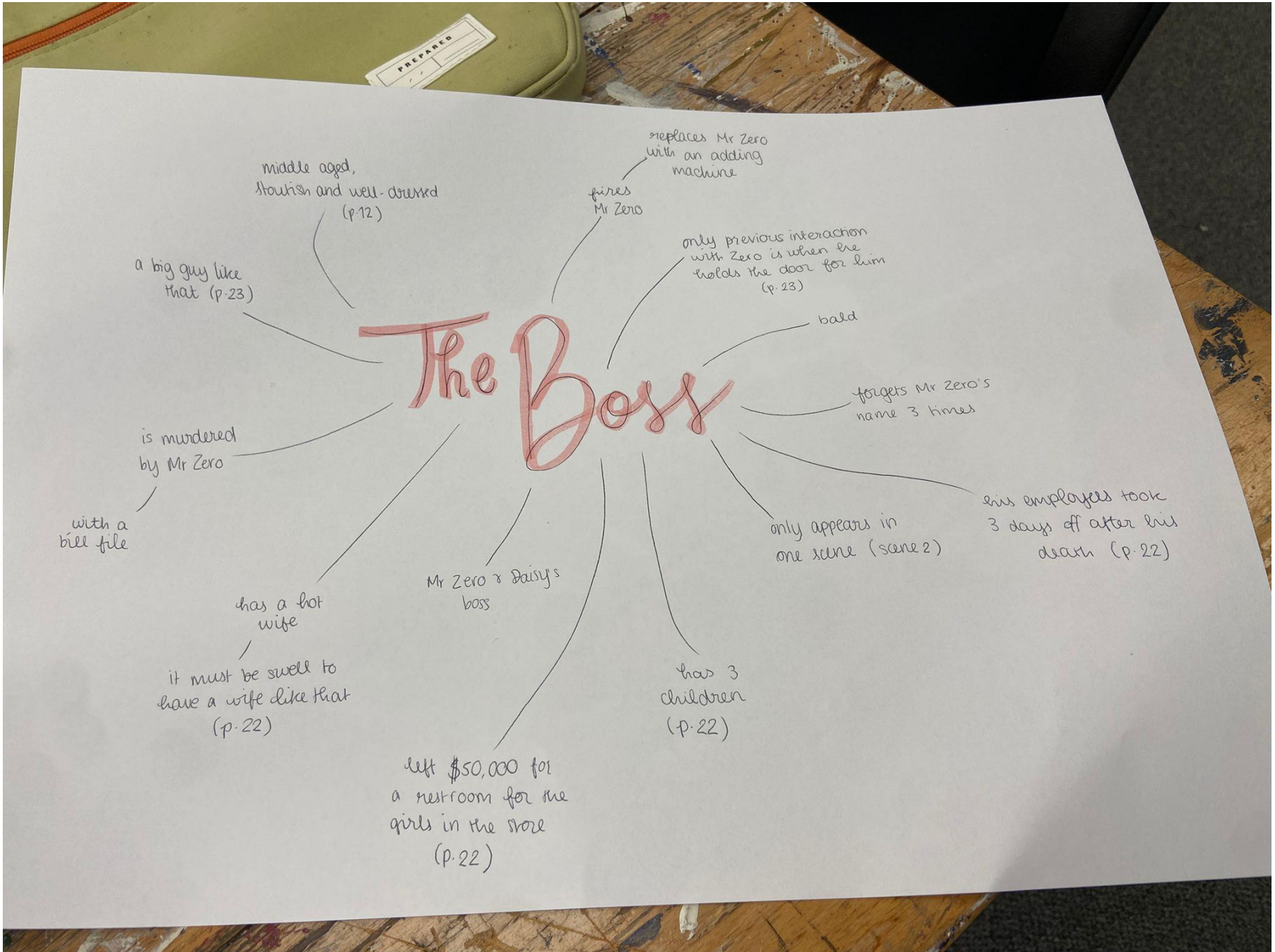
Mrs.Zero


Mrs Zero
doesn't plan on remarrying
it's kinda lonesome though
once is enough for me (p.29)
reminisces before he dies (p.29-30)
hosts a dinner party for Mr & Mrs T-G
I have never felt better in my life (p.19)
likes romance movies, hates westerns
wife to Mr Zero
visits her husband in prison and brings him ham & eggs
cries thinking about how its the last food she'll make him
cheating is the only line she draws (p.6)
thinks he's lazy
hates her husband
stay-at-home wife
I've been slaving away for 25 years, making a home for you with nothing to show for it
thinks she looks good in black
45
$64.20 on mourning garments
still needs a pin & some writing paper
wears a heavy veil
sharp featured, grey streaks in her hair (p.3)
not surprised when Mr Zero comes home an hour late
had bad pneumonia (p.9)
$87 hospital bill
standing before the dresser, arranging her hair for the night (p.3)
worries about their image
(p.16)
put on a clean collar, you've got red ink all over it
don't open the door yet, ~~that~~ do you want the company to see all the mess
thinks the red on his collar is ink not blood
has two sisters & a niece (p.37)

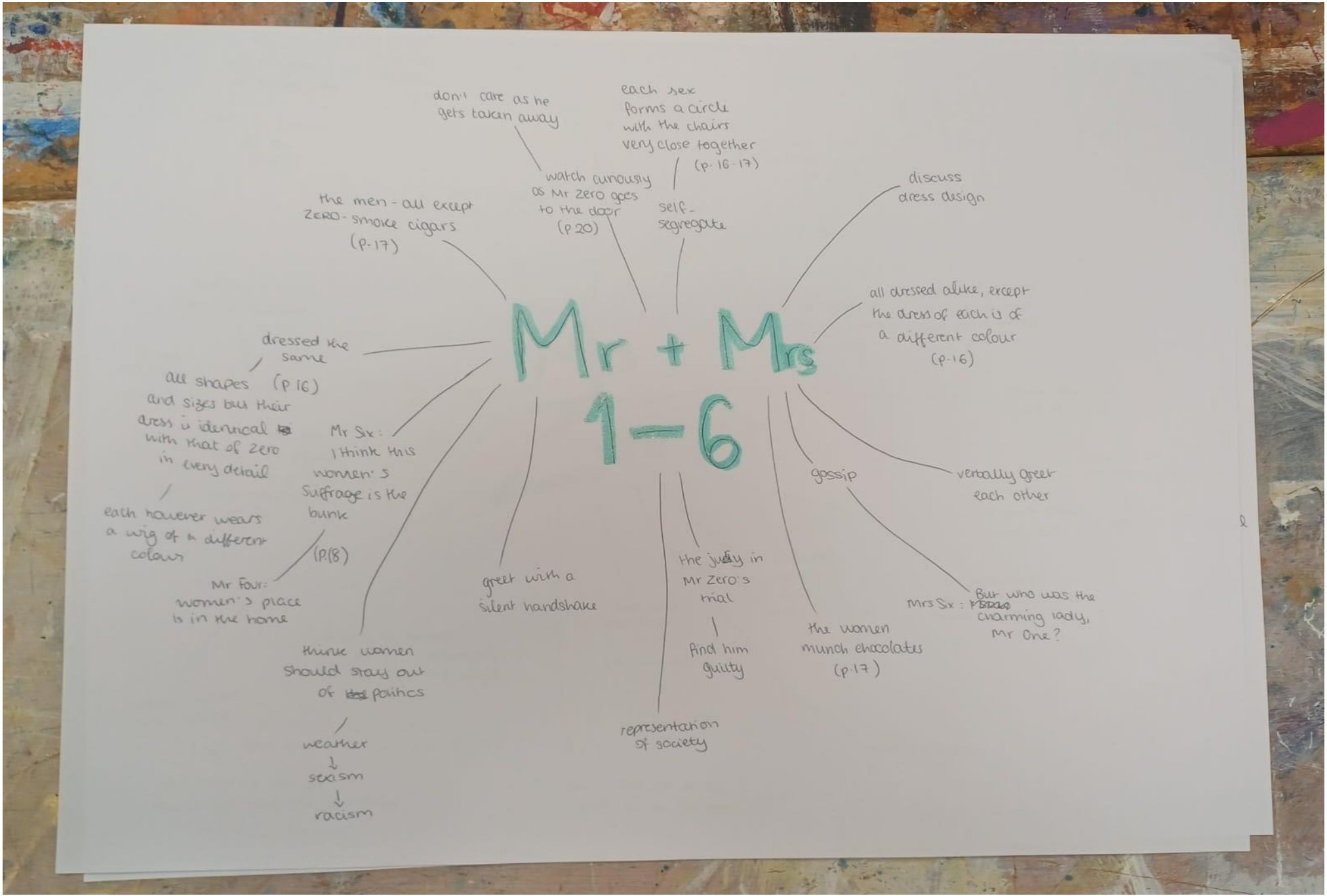
Daisy


Daisy
considers different ways to kill herself
plain, middle-aged women (p.6)
Zero used to talk to her at the beginning
likes Zero
defends their relationship (p. 51-52) | until death do us part
he doesn't have a wife anymore
Zero: maybe I'd marry you. You'd be alright at that (p.10)
follows Zero in the afterlife for days (p.45)
to protect their eyes from incandescent lighting
wears green eye-shades and paper sleeve protectors like Mr Zero (p.6)
suicidal
I wish I was dead (p.8)
Daisy Diana Dorothea Devore
wears a much-beruffled white muslin dress which is a size too small and fifteen years too youthful for her. She is red-faced and breathless (p.45)
wears a frowsy straw hat (p.12)
Zero was nice to her at the store picnic
I guess I'd be too old to have any kids. They say it ain't safe after thirty-five (p.10)

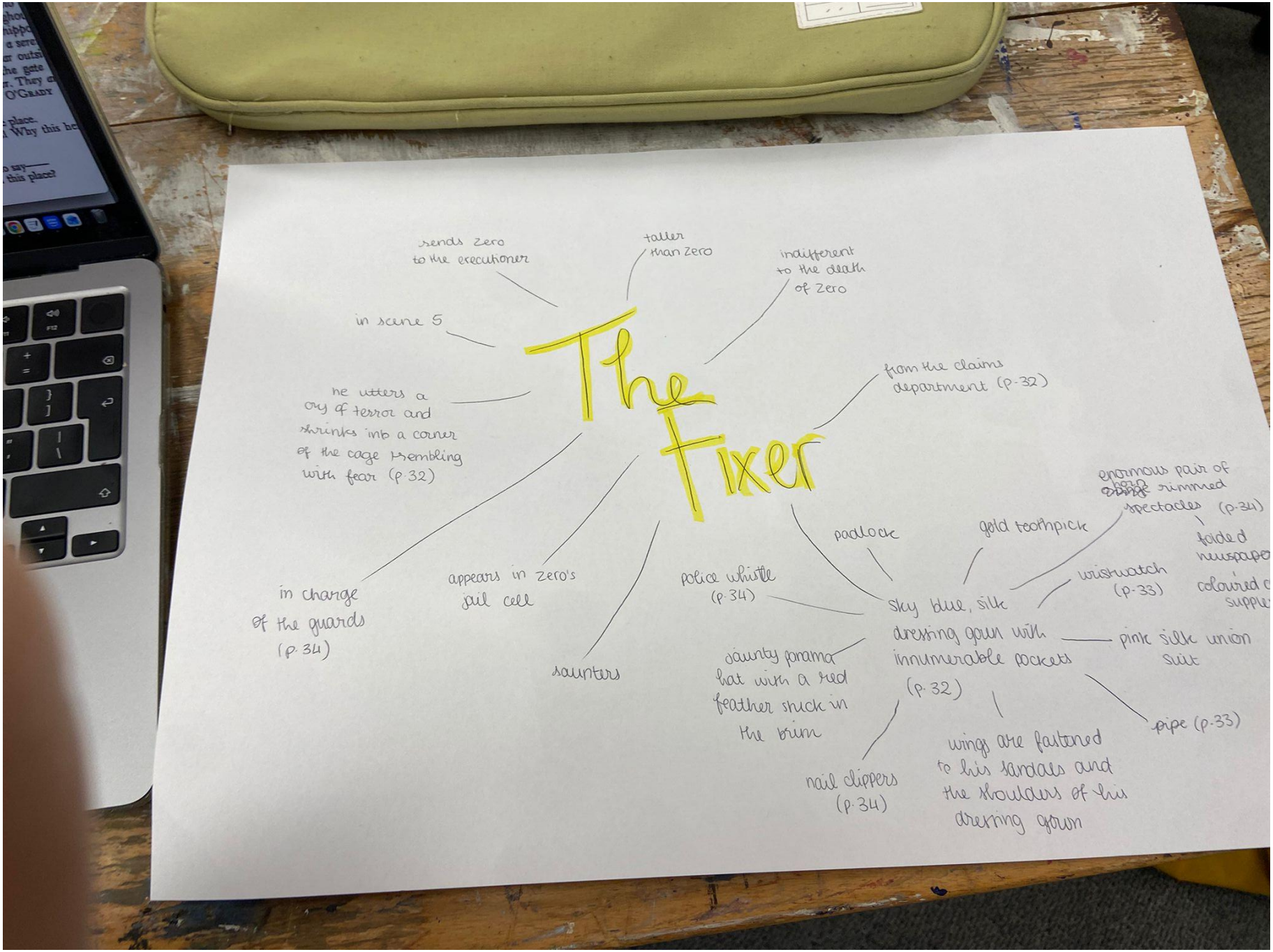
The Boss


The Boss
middle aged, stoutish and well-dressed (p.12)
a big guy like that (p.23)
is murdered by Mr Zero
with a bill file
has a hot wife
it must be swell to have a wife like that (p.22)
Mr Zero's Daisy's boss
left $50,000 for a restroom for the girls in the store (p.22)
has 3 children (p.22)
only appears in one scene (scene 2)
his employees took 3 days off after his death (p.22)
forgets Mr Zero's name 3 times
bald
only previous interaction with Zero is when he holds the door for him (p.23)
fires Mr Zero
replaces Mr Zero with an adding machine

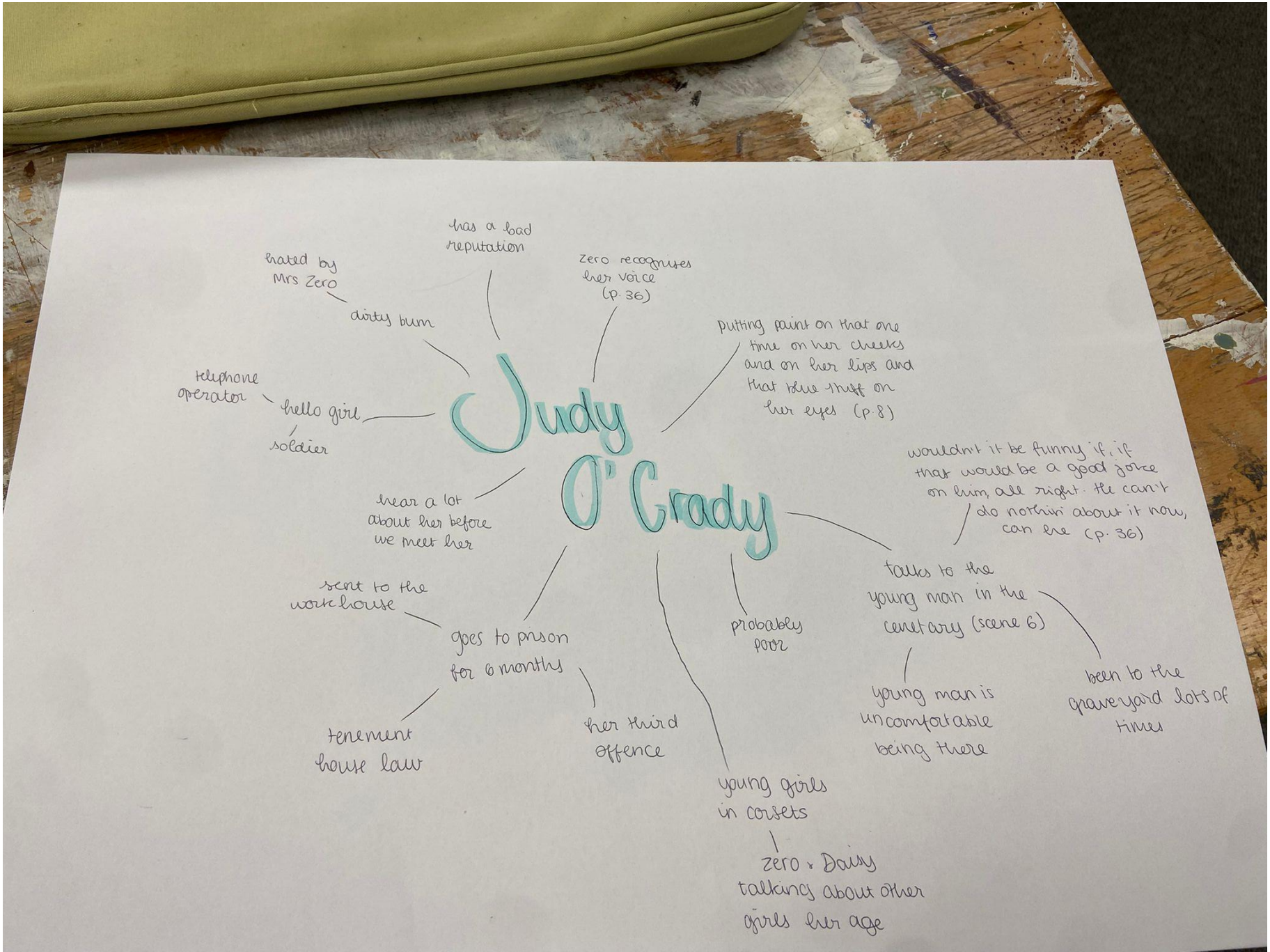
Mr. and Mrs.(One, Two, Three, Four, Five, Six)



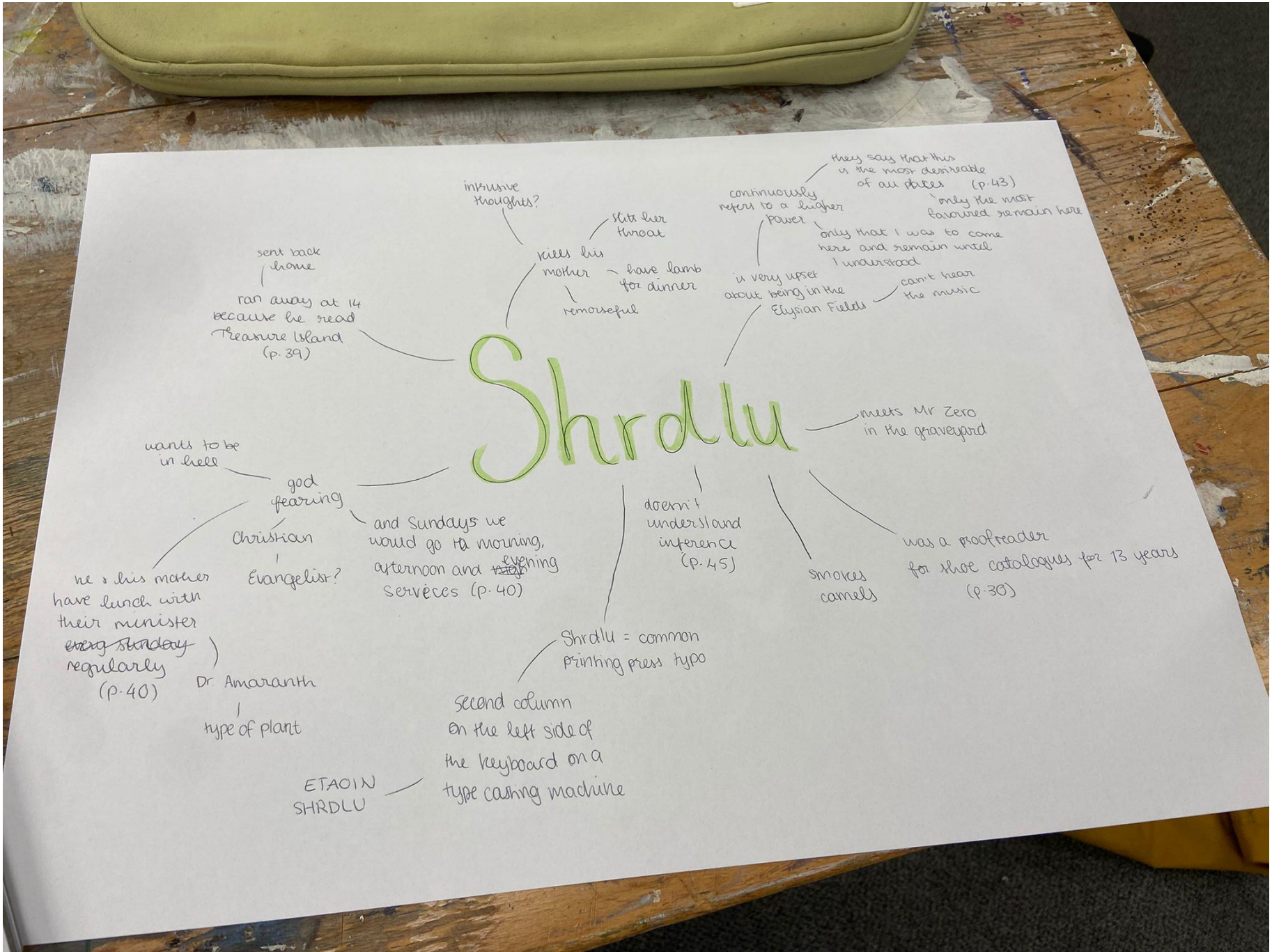
The fixer


The Fixer
sends Zero to the executioner
taller than Zero
indifferent to the death of Zero
in scene 5
he utters a cry of terror and shrinks into a corner of the cage trembling with fear (p.32)
from the claims department (p.32)
in charge of the guards (p.34)
appears in Zero's jail cell
saunters
police whistle (p.34)
padlock
gold toothpick
enormous pair of horn rimmed spectacles (p.34)
folded newspaper
coloured
supple
wristwatch (p.33)
sky blue, silk dressing gown with innumerable pockets (p.32)
pink silk union suit
pipe (p.33)
jaunty panama hat with a red feather stuck in the brim
nail clippers (p.34)
wings are fastened to his sandals and the shoulders of his dressing gown

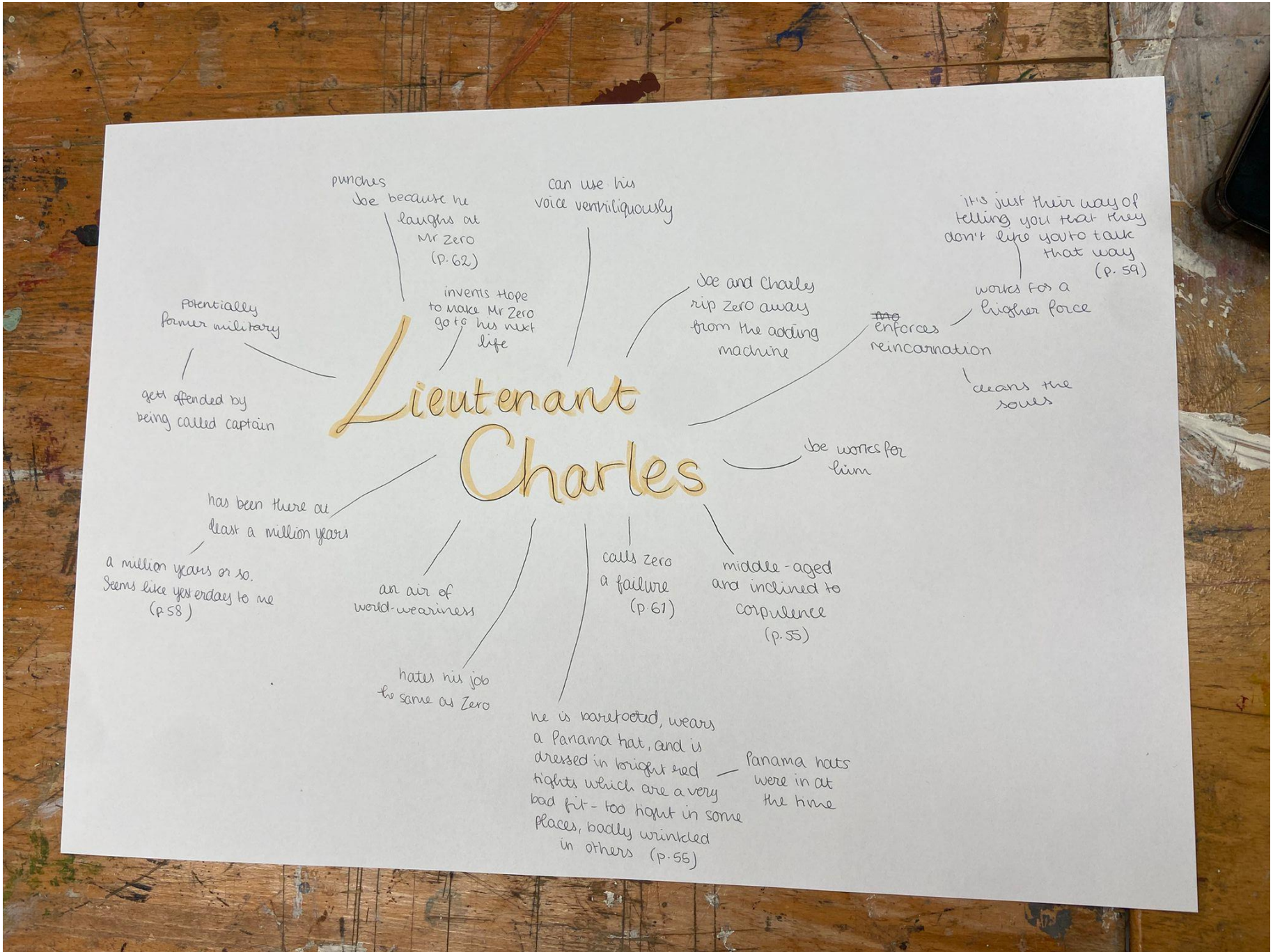
Judy O'Crady


Judy O'Crady
has a bad reputation
hated by Mrs Zero
dirty bum
zero recognises her voice (p. 36)
Putting paint on that one time on her cheeks and on her lips and that blue stuff on her eyes (p. 8)
telephone operator
hello girl
soldier
hear a lot about her before we meet her
wouldn't it be funny if, if that would be a good joke on him, all right. He can't do nothin' about it now, can he (p. 36)
talks to the young man in the cemetary (scene 6)
been to the graveyard lots of times
young man is uncomfortable being there
sent to the workhouse
goes to prison for 6 months
tenement house law
her third offence
probably poor
young girls in corsets
zero + Daisy talking about other girls her age

Shrdlu


Shrdlu
sent back home
ran away at 14 because he read Treasure Island (p. 39)
intrusive thoughts?
slits her throat
kills his mother
have lamb for dinner
remorseful
continuously refers to a higher Power
they say that this is the most desirable of all states (p. 43)
only the most favoured remain here
only that I was to come here and remain until I understood
is very upset about being in the Elysian Fields
can't hear the music
meets Mr Zero in the graveyard
wants to be in hell
god fearing
Christian / Evangelist?
and Sundays we would go to morning, afternoon and ~~night~~ evening services (p. 40)
he & his mother have lunch with their minister ~~every Sunday~~ regularly (p. 40)
Dr Amaranth / type of plant
doesn't understand inference (p. 45)
smokes camels
was a proofreader for shoe catalogues for 13 years (p. 30)
Shrdlu = common printing press typo
second column on the left side of the keyboard on a type casting machine
ETAOIN SHRDLU

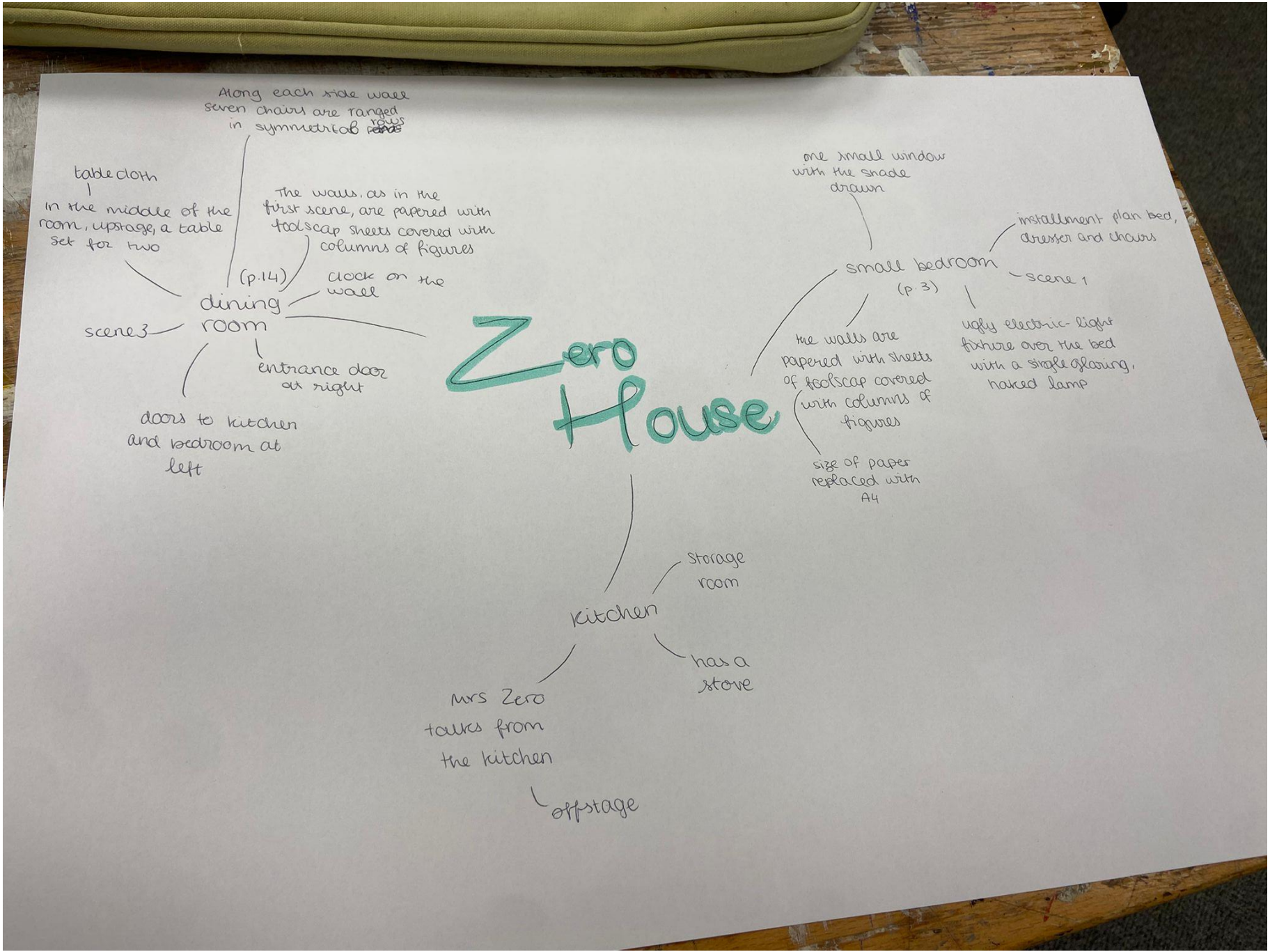
Lieutenant Charles



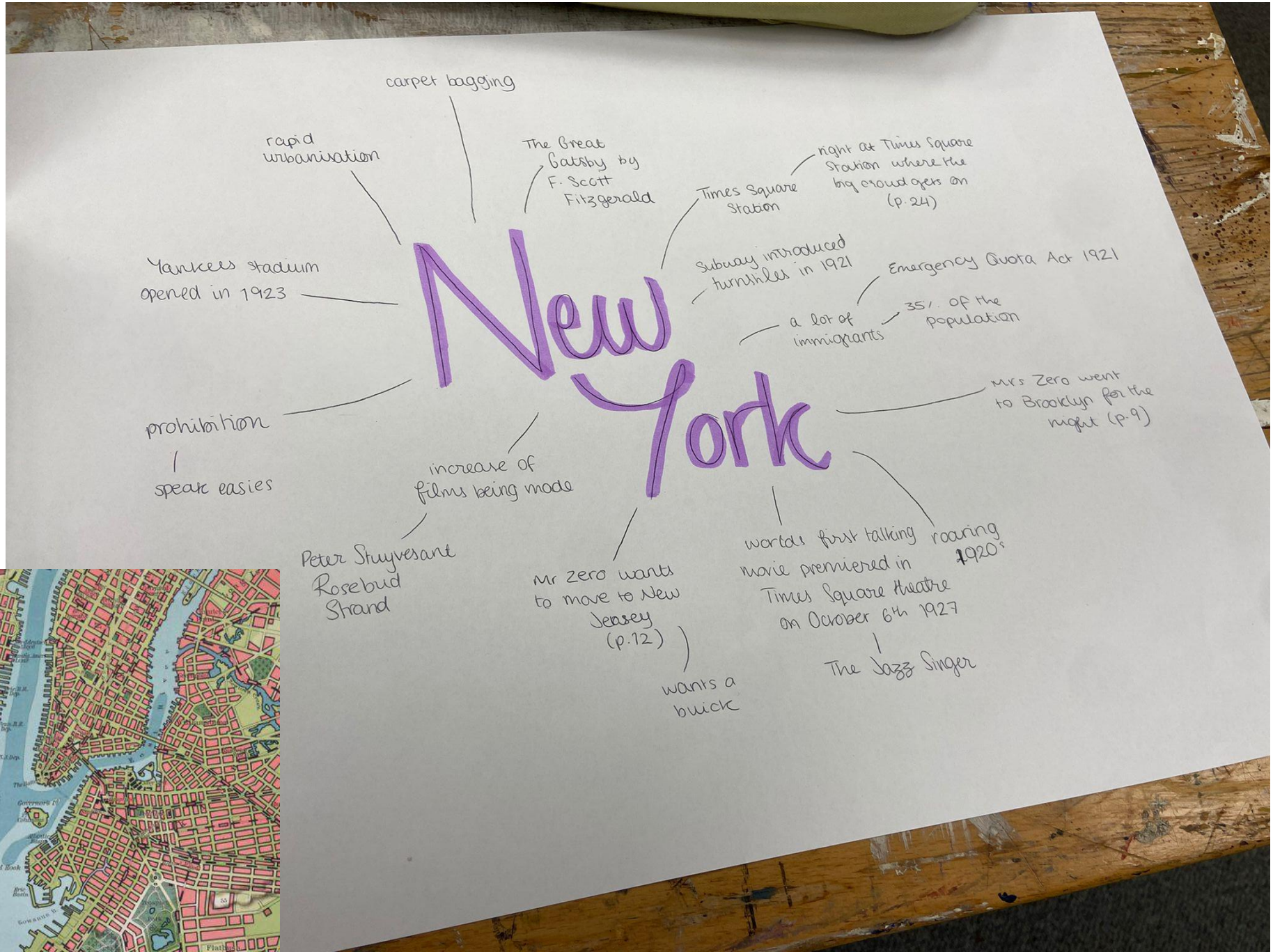
Locations

(Class discussion work)

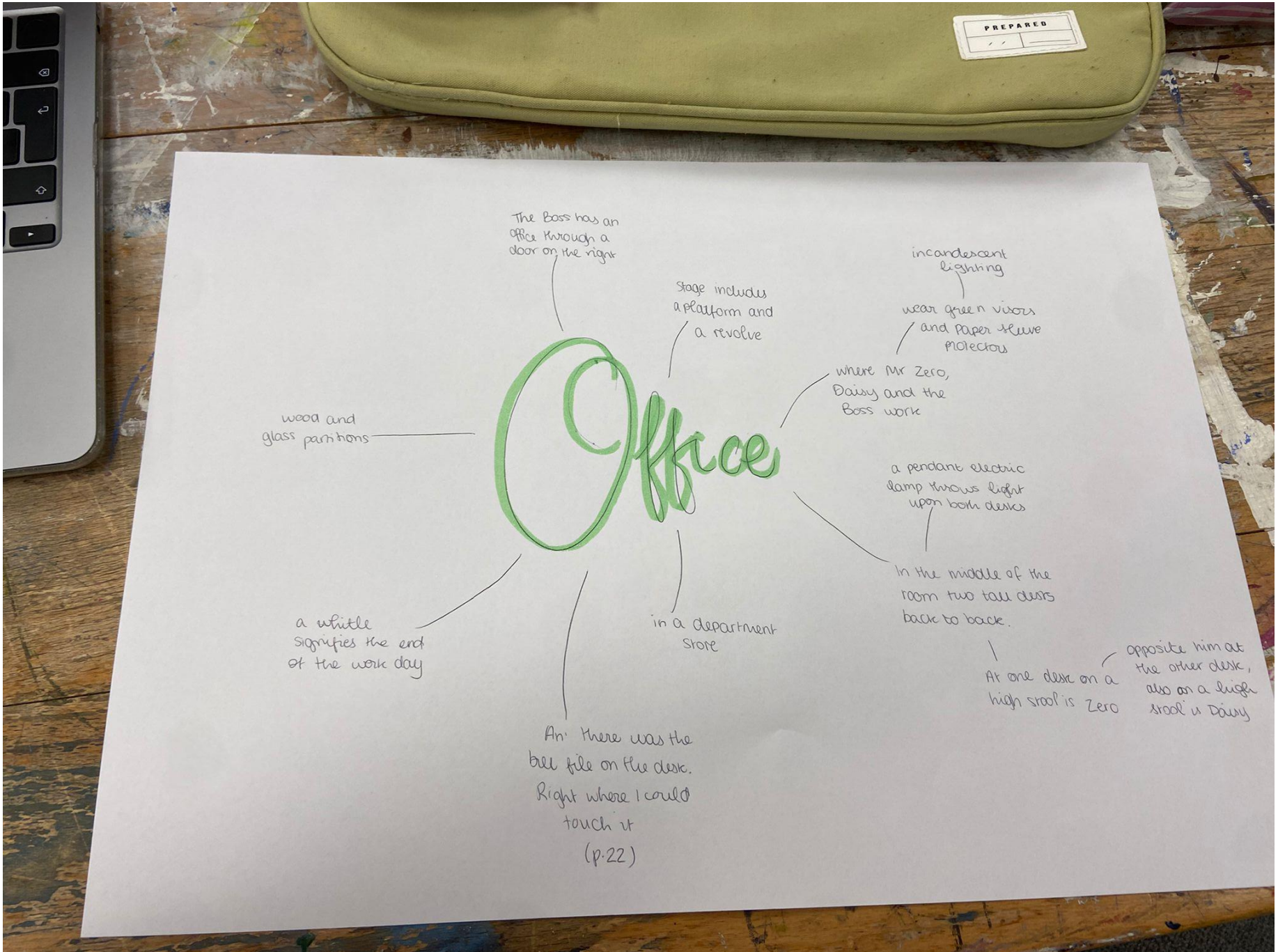
The Zero house



New York


carpet bagging
rapid urbanisation
The Great Gatsby by F. Scott Fitzgerald
Times Square Station
night at Times Square Station where the big crowd gets on (p.24)
Yankees stadium opened in 1923
Subway introduced turnstiles in 1921
Emergency Quota Act 1921
a lot of immigrants
35% of the population
New York
prohibition
speak easies
increase of films being made
Mrs Zero went to Brooklyn for the night (p.9)
Peter Stuyvesant
Rosebud
Strand
Mr Zero wants to move to New Jersey (p.12)
wants a buick
worlds first talking movie premiered in Times Square theatre on October 6th 1927
The Jazz Singer
roaring 1920s

Office

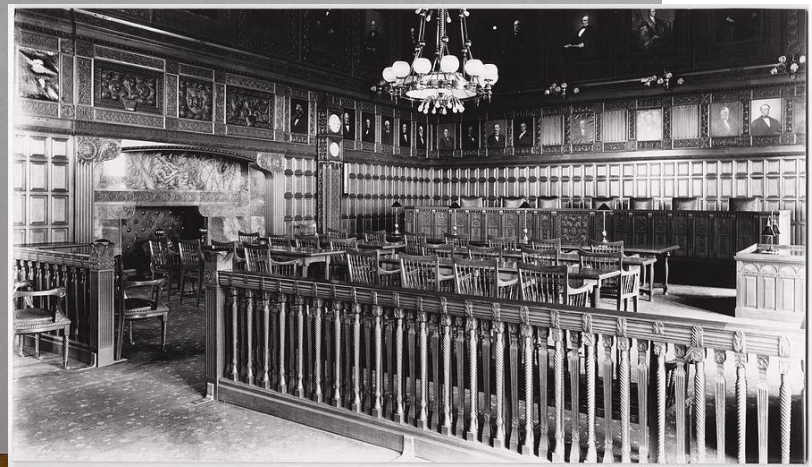

PREPARED
Office
The Boss has an office through a door on the right
Stage includes a platform and a revolve
incandescent lighting
wear green visors and paper sleeve protectors
where Mr Zero, Daisy and the Boss work
wood and glass partitions
a pendant electric lamp throws light upon both desks
In the middle of the room two tall desks back to back.
a whistle signifies the end of the work day
in a department store
An there was the bell file on the desk. Right where I could touch it (p.22)
At one desk on a high stool is Zero
opposite him at the other desk, also on a high stool is Daisy

Court of Justice

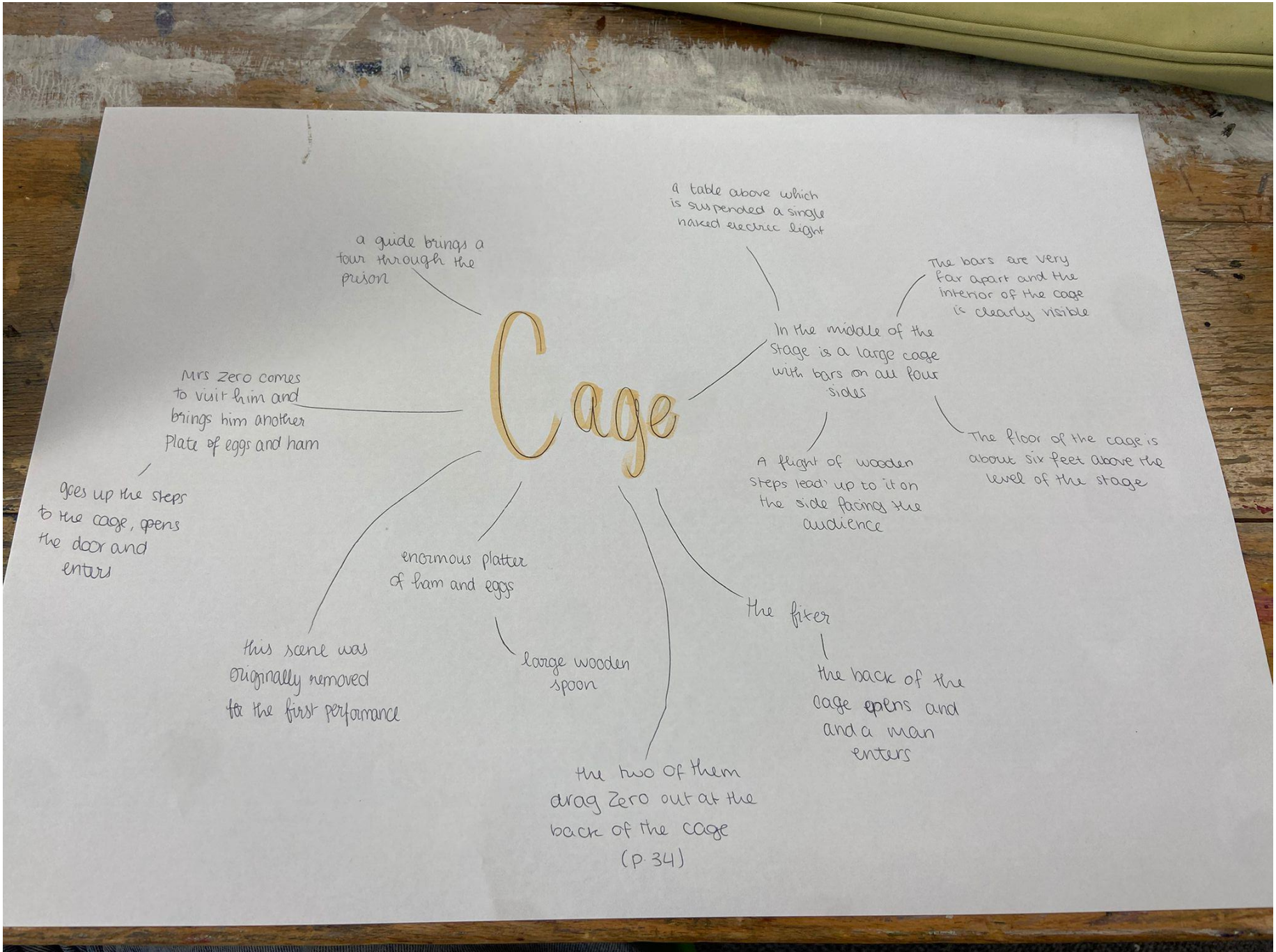
Court of Justice

- jurors are Mr + Mrs 1-6
  - judged by your peers
- Zero gets sentenced as guilty
- Zero seems to be defending himself
- great empty space in the middle of the courtroom, facing the jury
- opposite the jury box is a long, bare oak table piled high with law books
  - no other furniture in the room
- three bare white walls without doors or windows except for a single door in the right wall (p.20)
  - at the right is a jury box
  - on either side of the jury box stands a uniformed officer

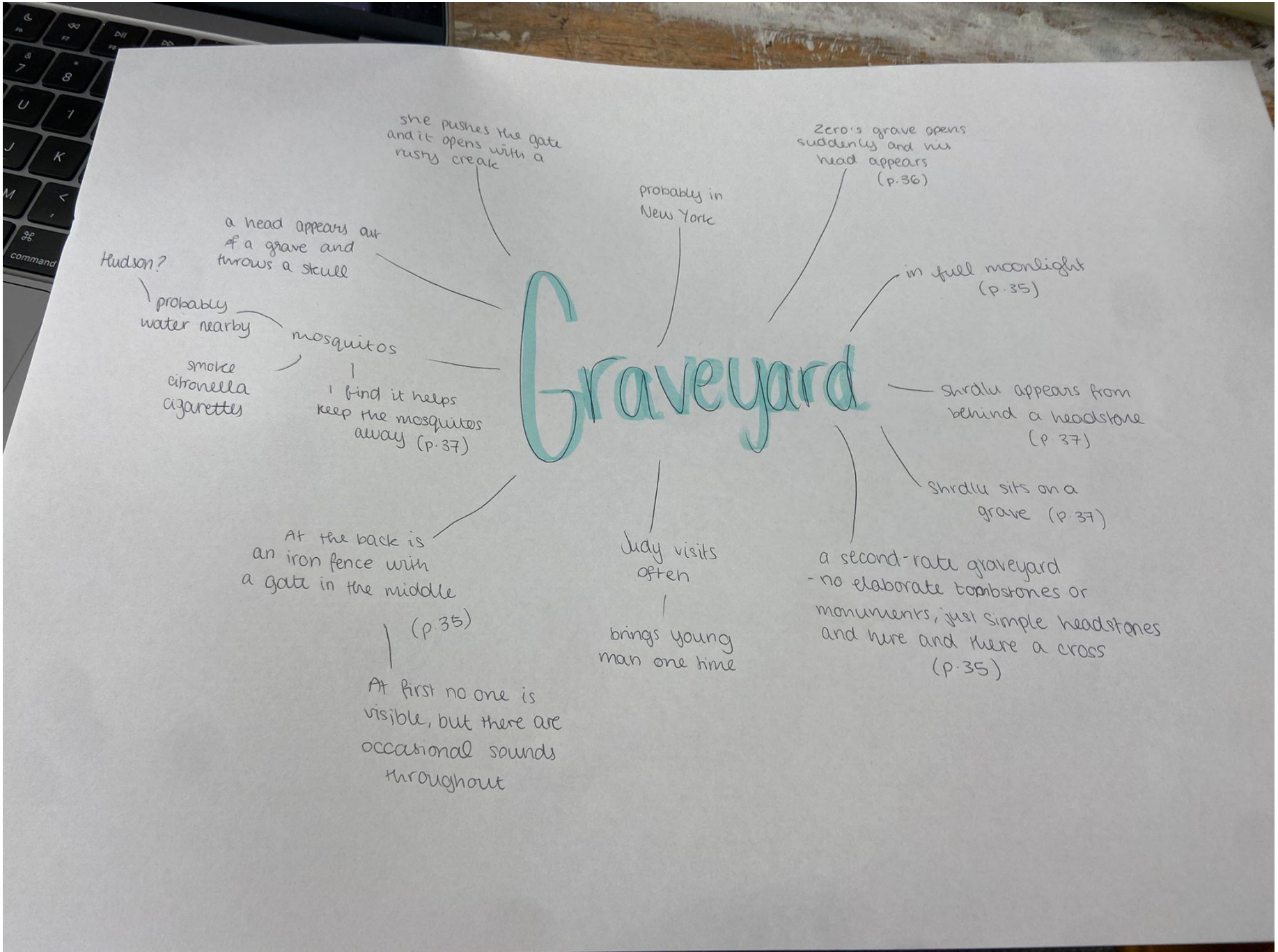




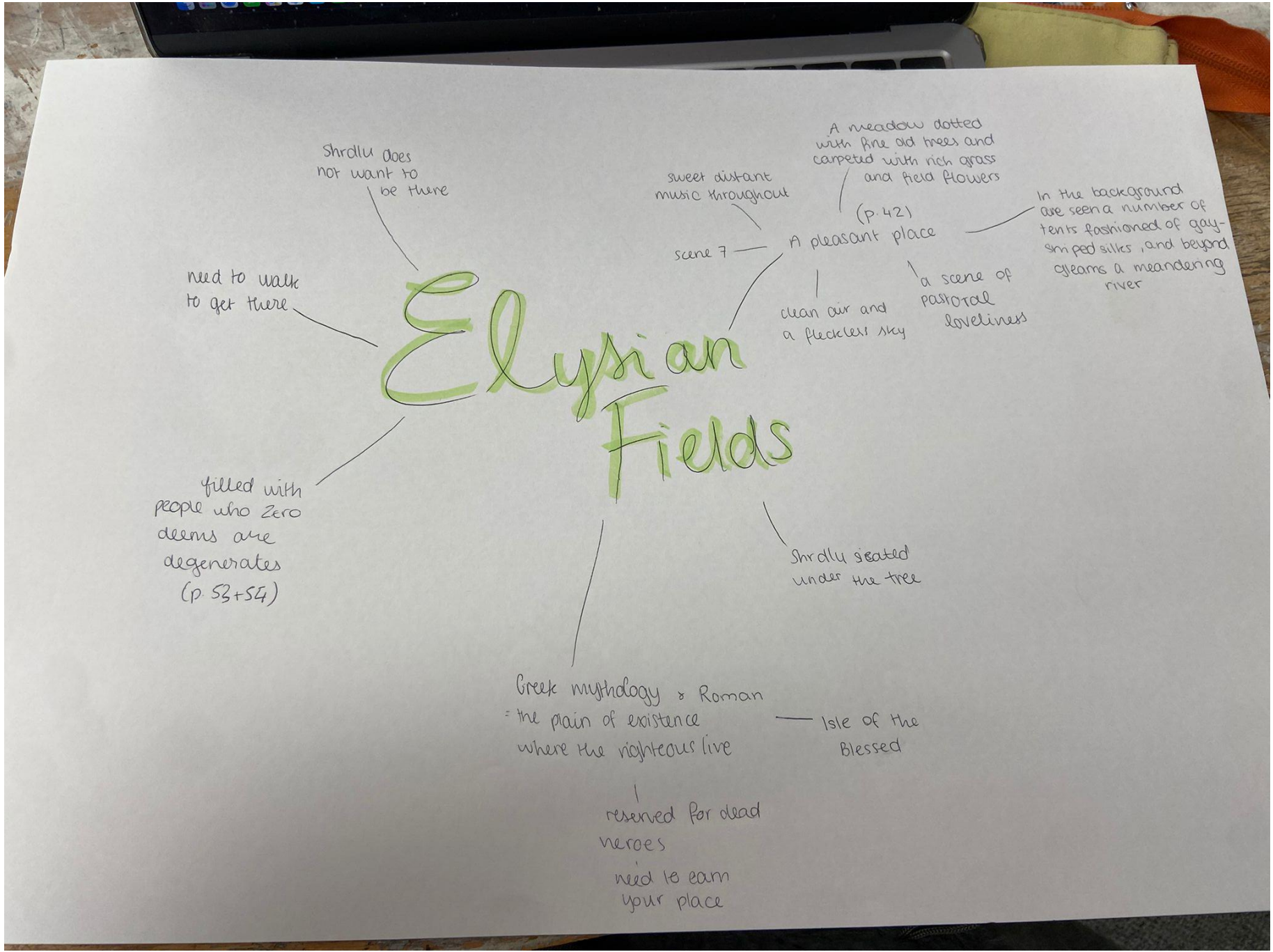
Cage


Cage
a guide brings a tour through the prison
a table above which is suspended a single naked electric light
The bars are very far apart and the interior of the cage is clearly visible
In the middle of the stage is a large cage with bars on all four sides
Mrs Zero comes to visit him and brings him another plate of eggs and ham
goes up the steps to the cage, opens the door and enters
A flight of wooden steps lead up to it on the side facing the audience
The floor of the cage is about six feet above the level of the stage
enormous platter of ham and eggs
this scene was originally removed for the first performance
large wooden spoon
the two of them drag Zero out at the back of the cage (p. 34)
the fixer
the back of the cage opens and and a man enters

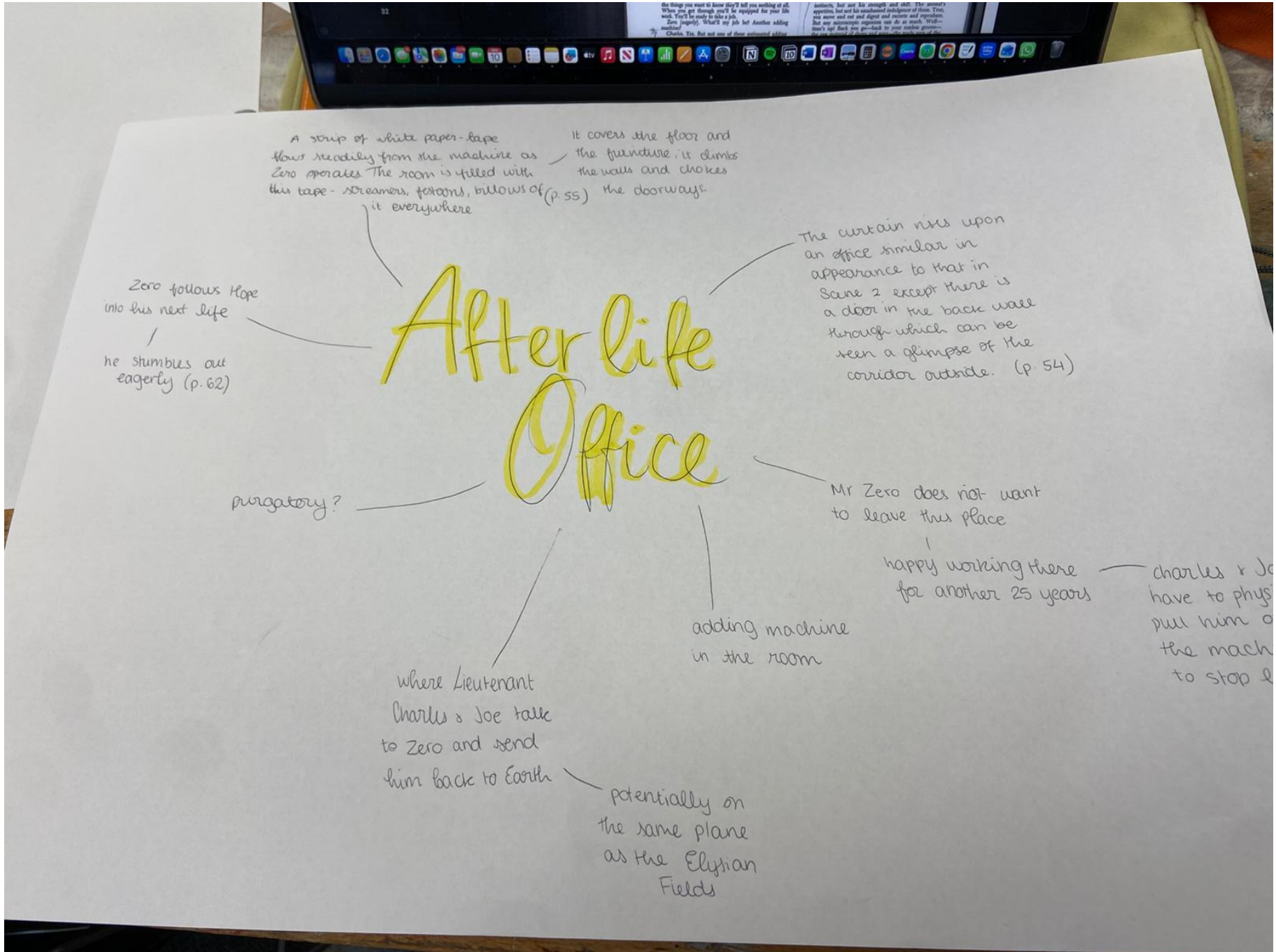
The Graveyard



Elysian Fields



Afterlife Office



Themes

(Class discussion work)

THEMES

Religion
Propriety
Existentialism
Wholesomeness
Reputation
Work
Society
Work life balance
Death
Life
Morality
Justice
Gender Roles
Expectations
Industrialisation

Man vs. Machine
Classism
Politics
Racism
Sexism
Greed
Sin
Accountability
Crime
Consequences
Alienation
Numerology
Anonymity
Identity
Slavery

Afterlife
Reincarnation
Circle of Life

Group Project

Alaya, Ant, Eva, Sarah, Mary

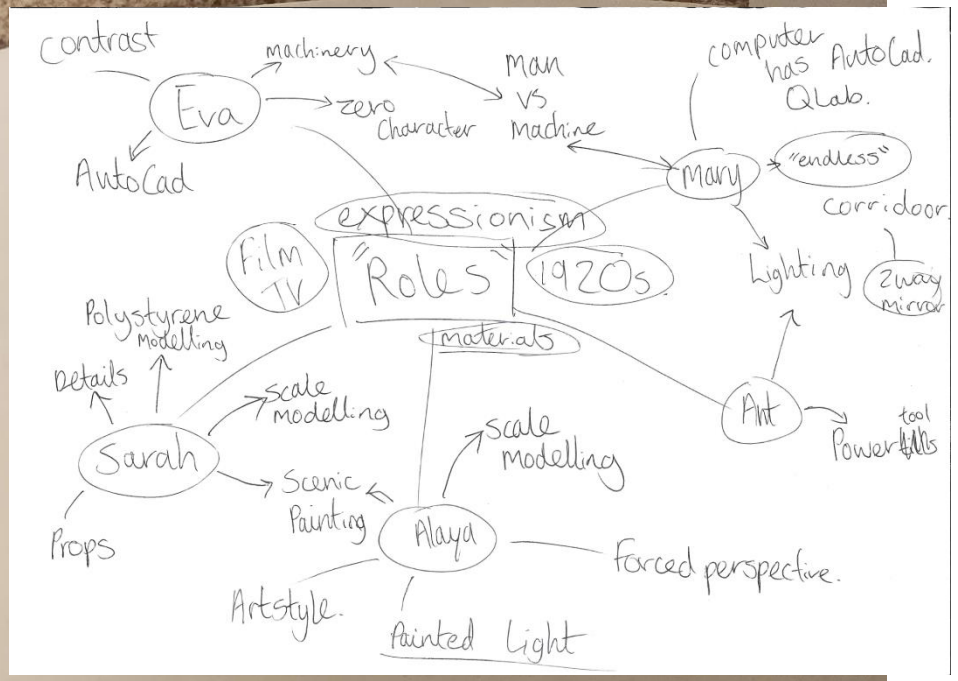
As a group our first session was spent discussing what we wanted to look at as this time we had no job roles. I felt really drawn to scale modelling, the painted light from our research into German Expressionist film watching "The cabinet of Dr. Caligari" and wanting to try scenic painting as in first year we mostly did sample boards and the fireplace; I wanted to take on a larger scale project painting again.

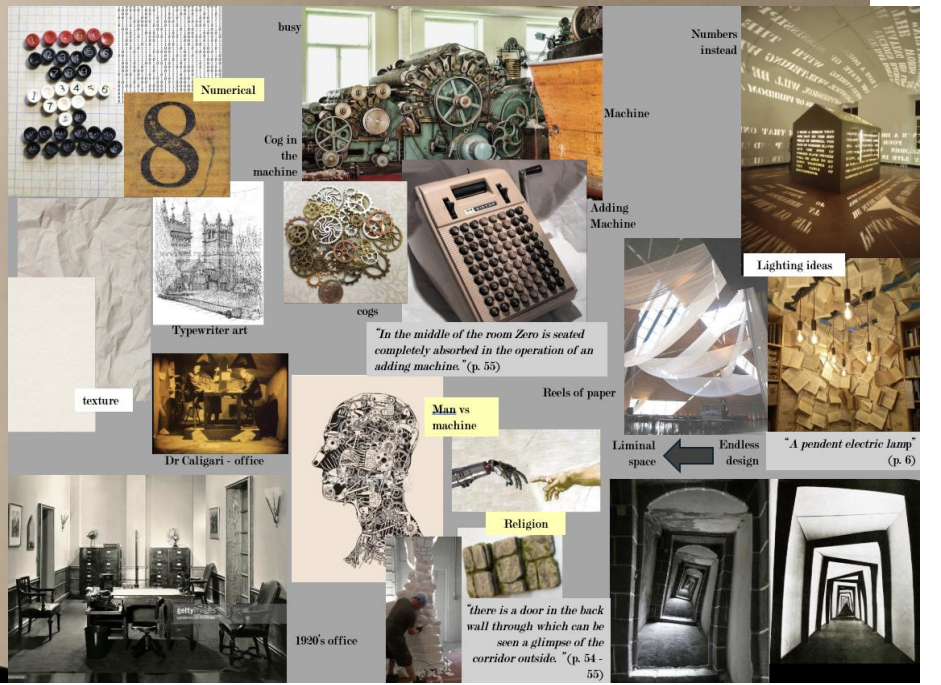
We then read the script and picked out a few location we found interesting these were:

- The Elysian Fields
- Graveyard
- Purgatory Office.

We made a board for each to get a idea of what scene gave us the most interesting imagery.

After a vote we decided on the office. (3:2 vote between office and graveyard)









Wassily kandinsky





Der Blaue Reiter | Tate



















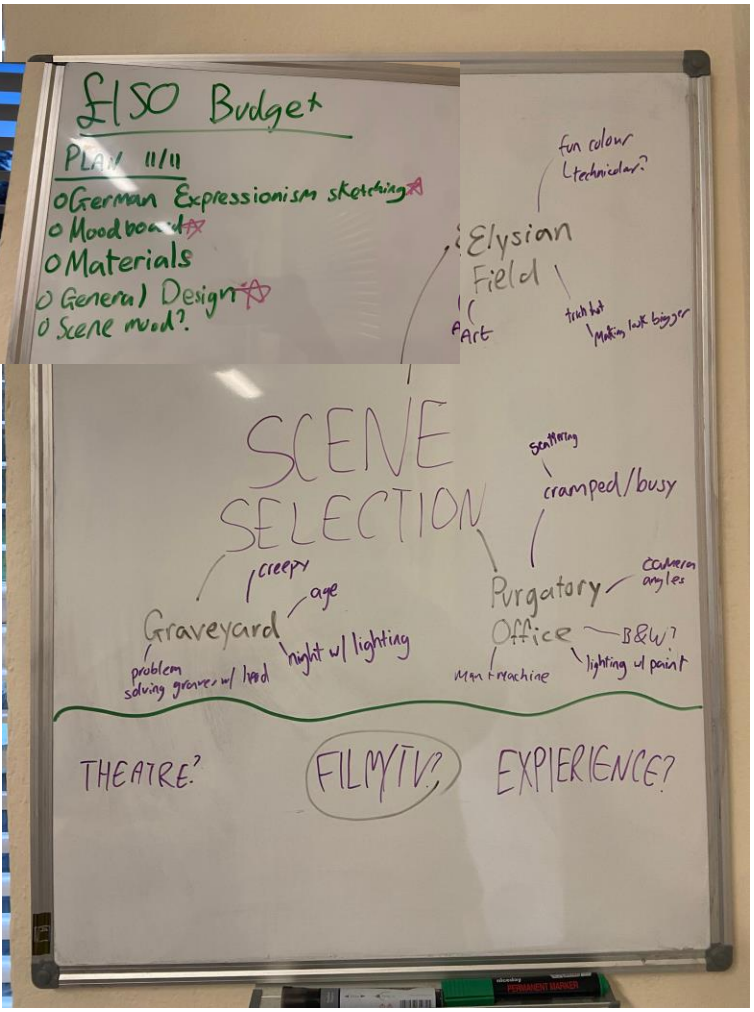


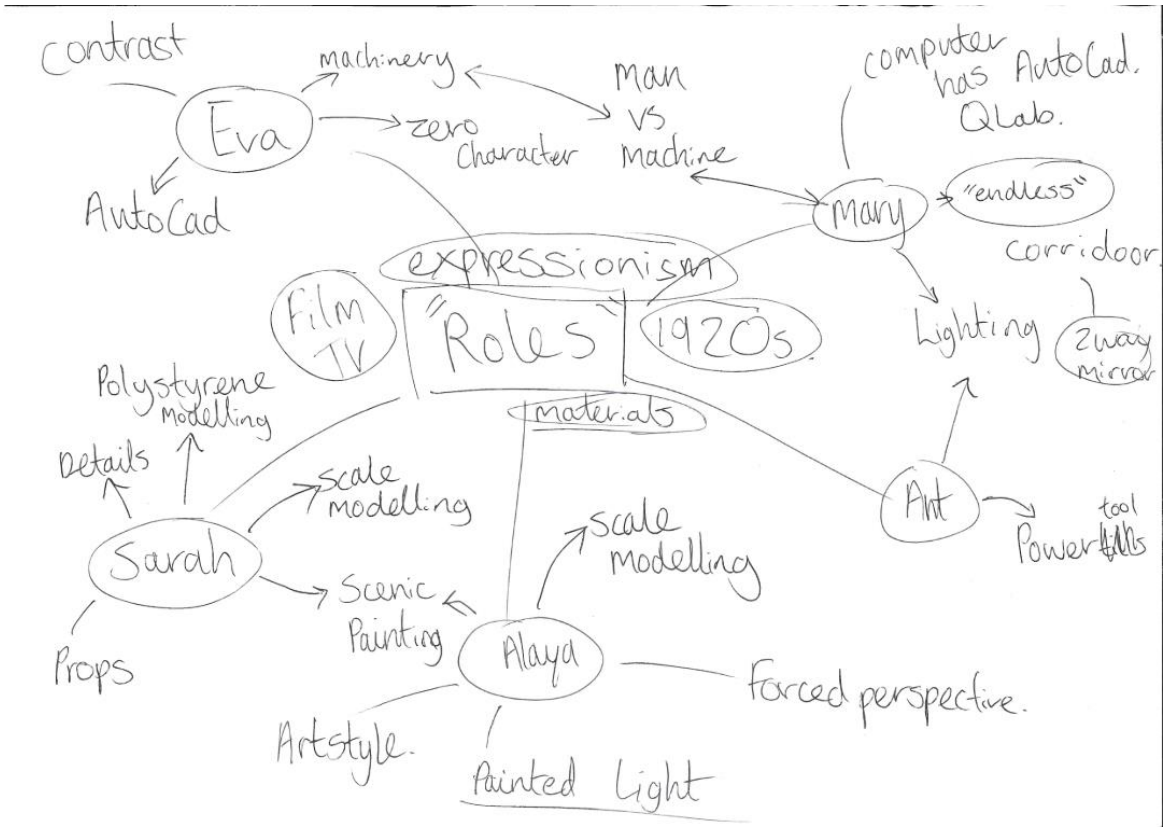


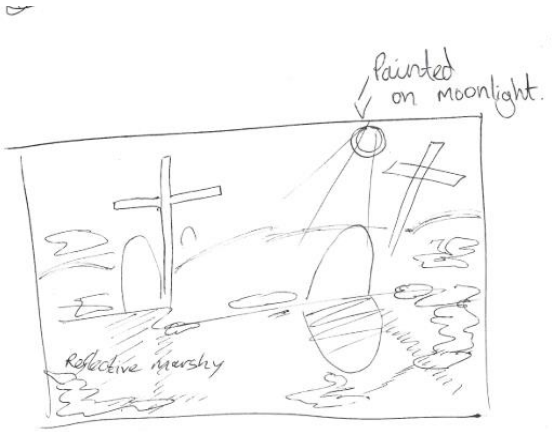


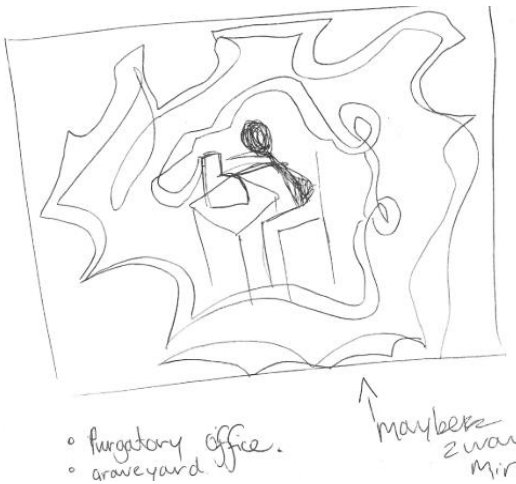


Initial ideas and sketching









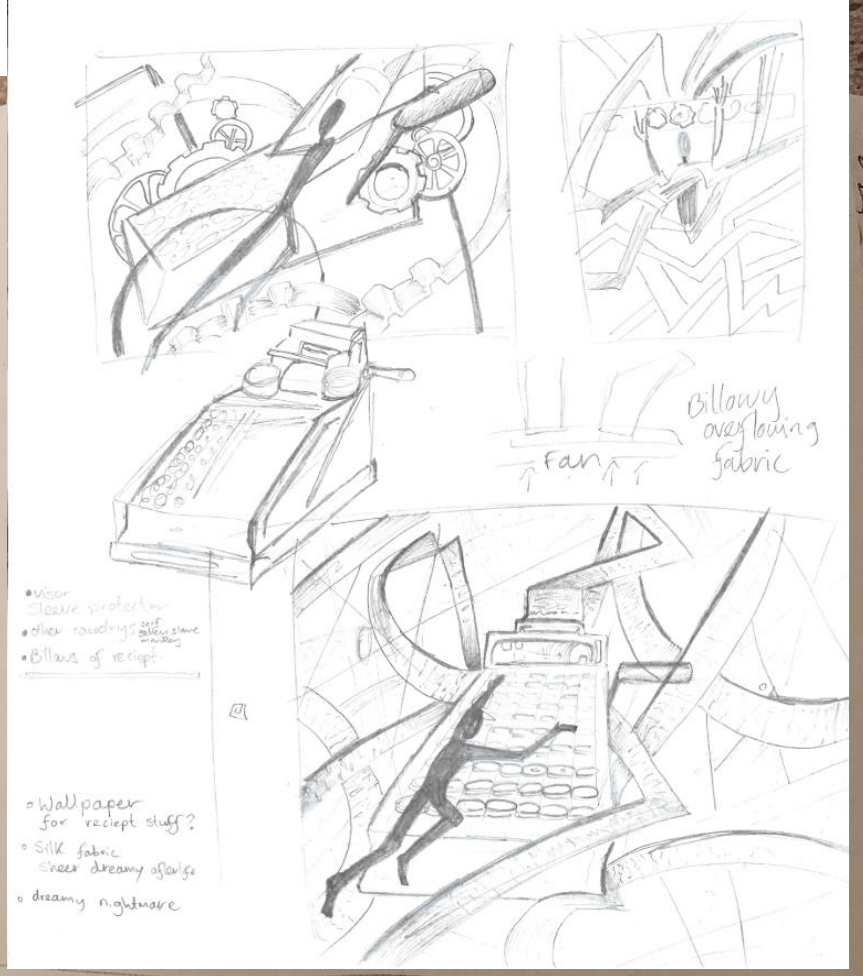
Initial ideas and sketching

My initial sketches are quite abstract as I was trying to work in a Expressionist way, drawing with the goal of communicating Zero's obsession with working, consumed by numbers.

I really liked the idea of the paper from the Adding Machine accumulating after Zeros additional 25 years working away in purgatory

The group pinterest board was a great inspiration as I could see the images other members of my group saved while I tried to make quick sketches adding in details like the cogs and gears, the look of the machine and scale that my group discussed

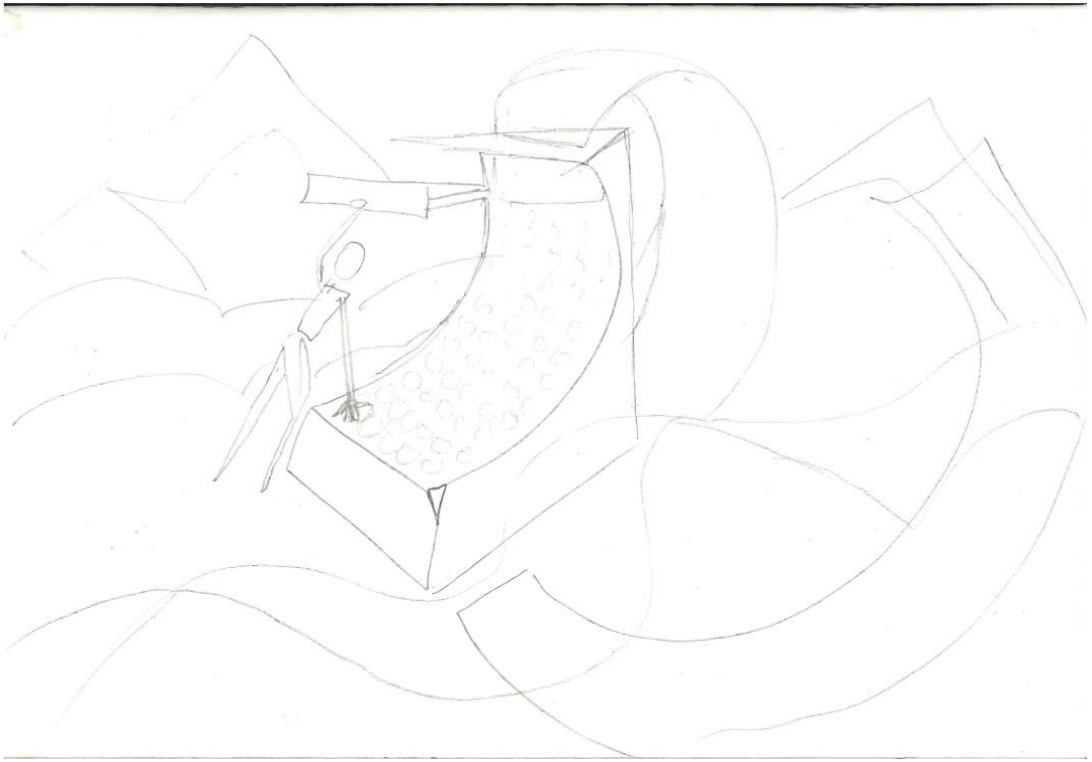
Originally we liked the idea of a giant Adding machine to show how powerful it was over Zero but there was concerns about making it.



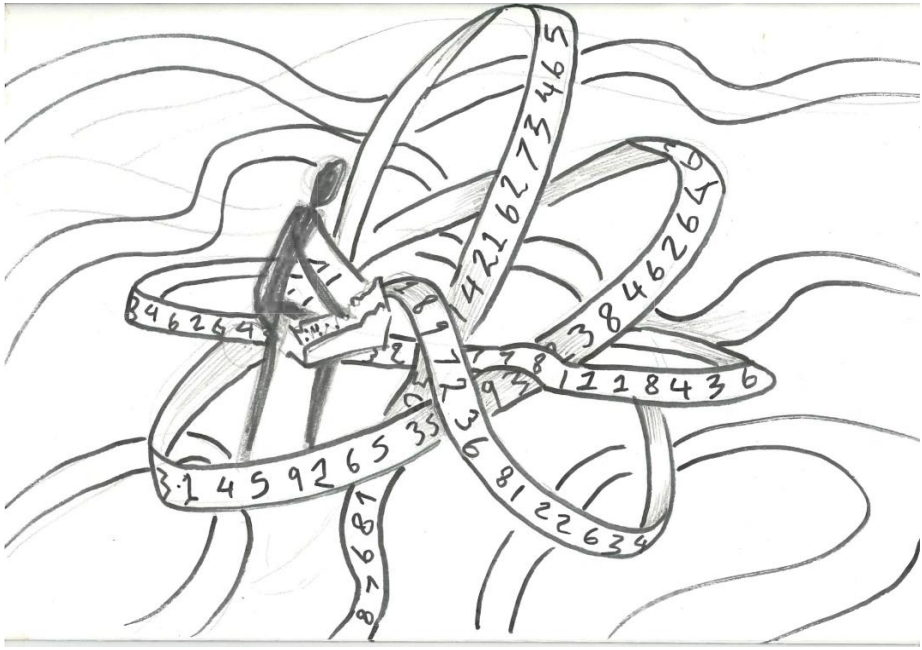


Large scale Adding Machine Needing full body operation like the metropolis machine.

Initial ideas and sketching







Decision Making

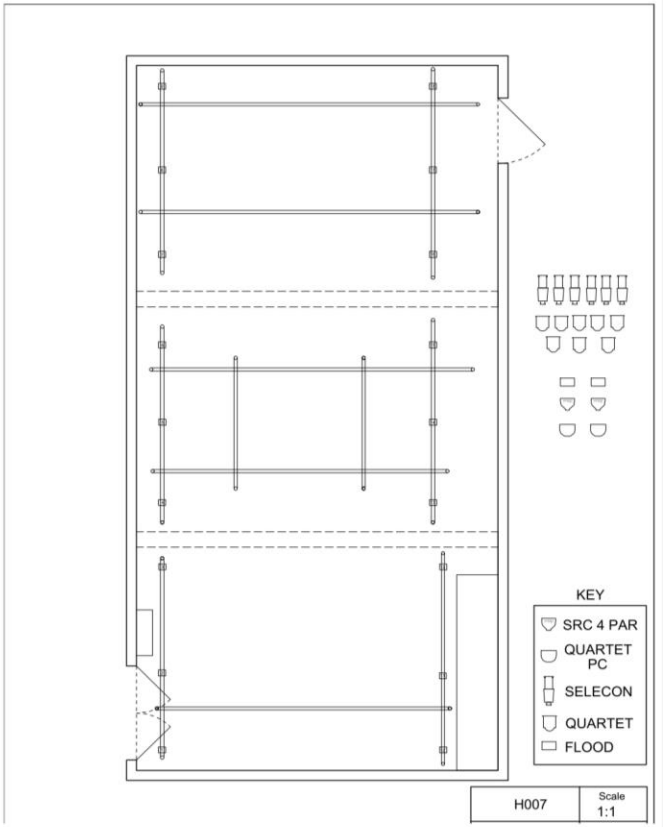
The Blackbox room Haliwell









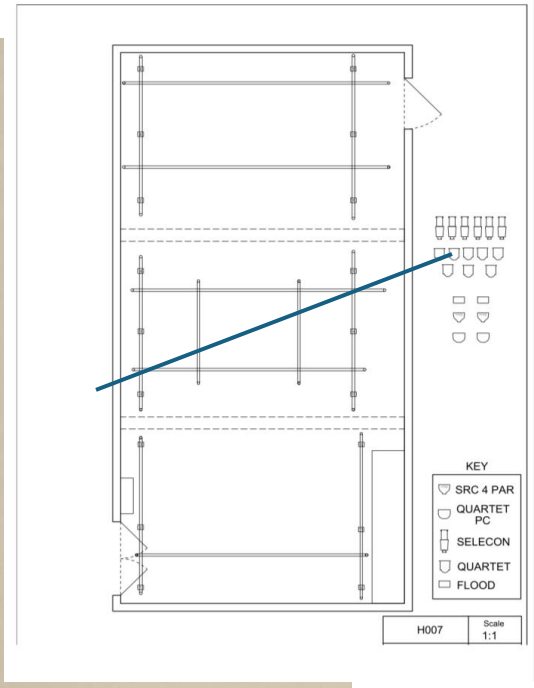


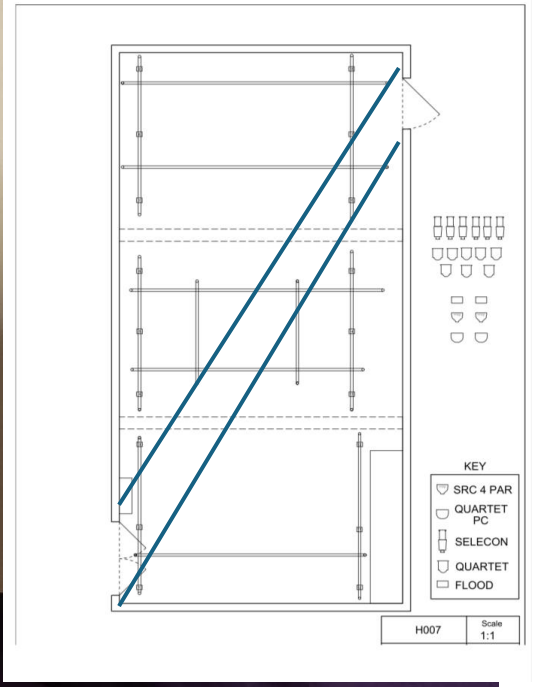
Splitting the room

We were told we could split the room between both groups however we wanted.

Splitting directly in half felt unfair considering one side of the room has a sink to work around, the window and sharing the lighting rig. So we split it diagnolly across the middle. No one had a real preference for what side of the room we used but I knew I wasnt planning on using stealdecks so I asked the other group if they wanted the side with the decks because I heard they wanted it in there design and it made the most sense to have less distance to move them.

later we learnt a straight path had to be available from both doors so we changed the way we split it to accomodate this. This didnt affect my group as our set still fit as we chose a smaller design.





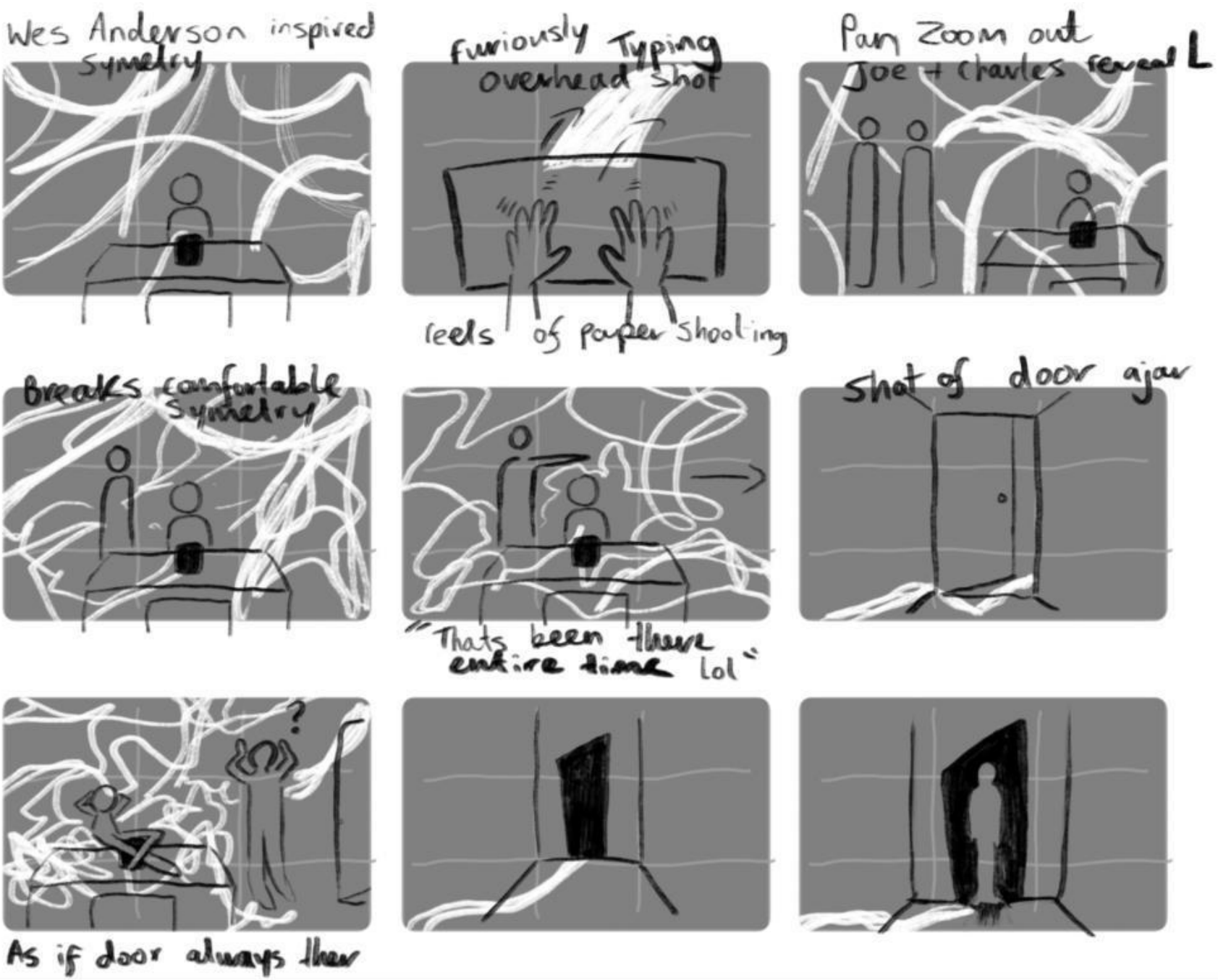
As a group we had to make a quick decision on set so we could get materials ordered in time. Ant made the call we should stick to a flat, a door and Desk so we could order wood then work out the design around that.

This gives me a bit of a challenge adapting my ideas to fit this, especially the "Hallway" as I tried to bring up needing two flats to match this corridor effect but was told we couldnt do this.

Jobs:
Whats decorating the flat?
How are we using the original Wall?
End of the corridor?
The Floor?
Artist Research German Expressionism



Story Board


Wes Anderson inspired
Symetry
furiously Typing
overhead shot
Pan Zoom out
Joe + Charles reveal
reels of paper shooting
Breaks comfortable
Symetry
Shot of door ajar
"Thats been there
entire time lol"
As if door always ther

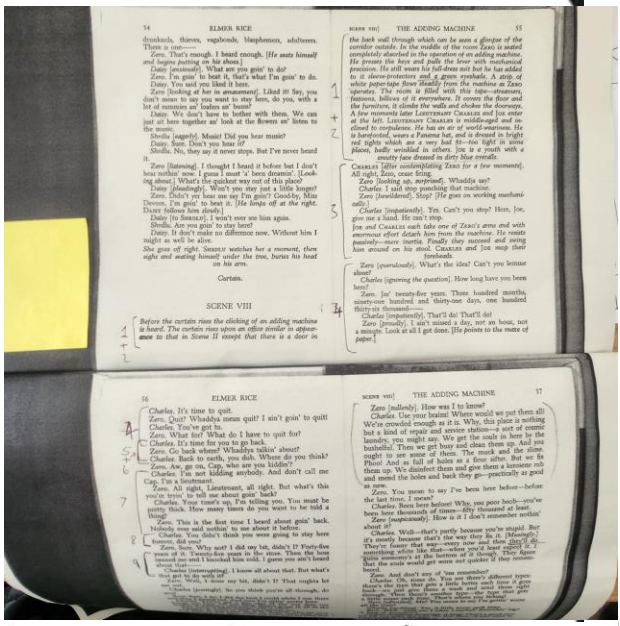
As a group we reread scene and discussed which section felt fitting with our set and how it could be used.

Option 1: Opening
Charles and Joe take Zero off the machine and introduce the idea of a hallway

Option 2:
Charles monlogue about work. Zero enters the hallway

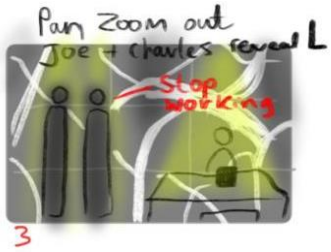
We went with option 1 as we wanted the scene to focus on the "Office" set. We all agreed as a group on this.

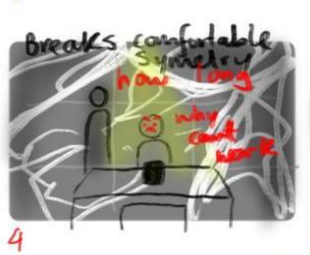
Using My storyboard I was able to roughly add yellow to show lighting after discussing with Mary and Ant about there thoughts on lights. Spotlighting Zero and the Machine while back lighting Joe and Charles.









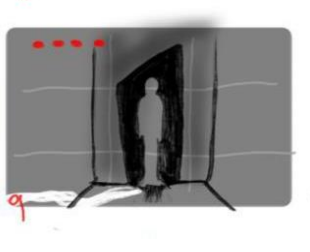








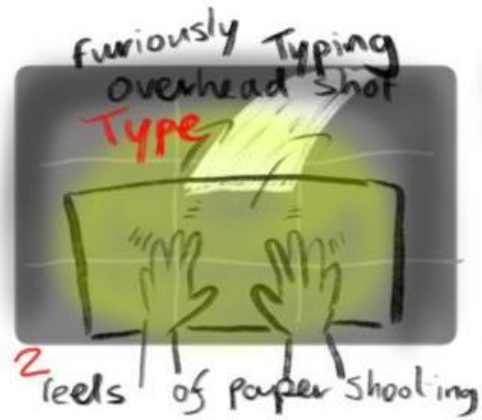


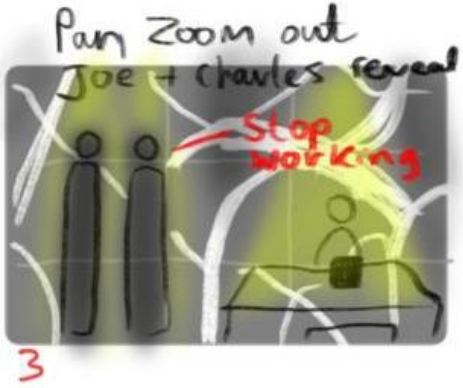


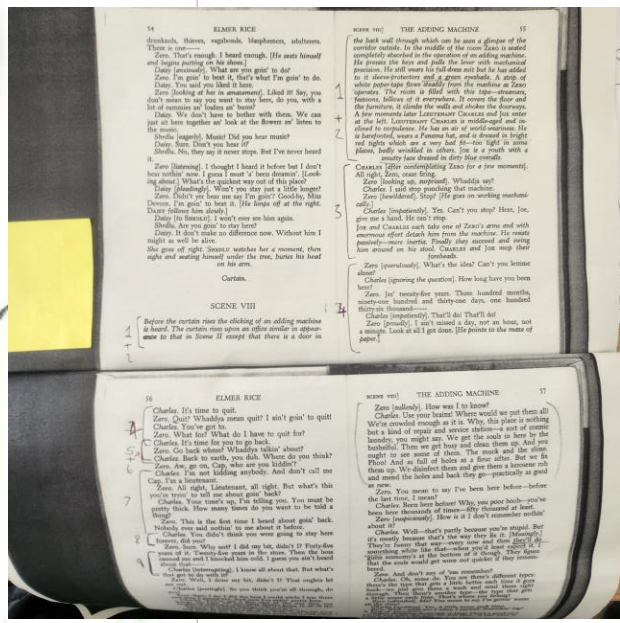
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Scene selection







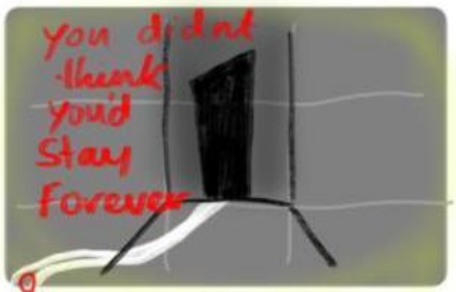


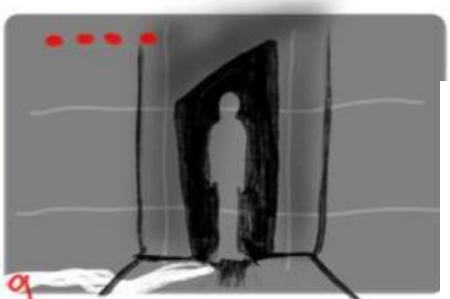


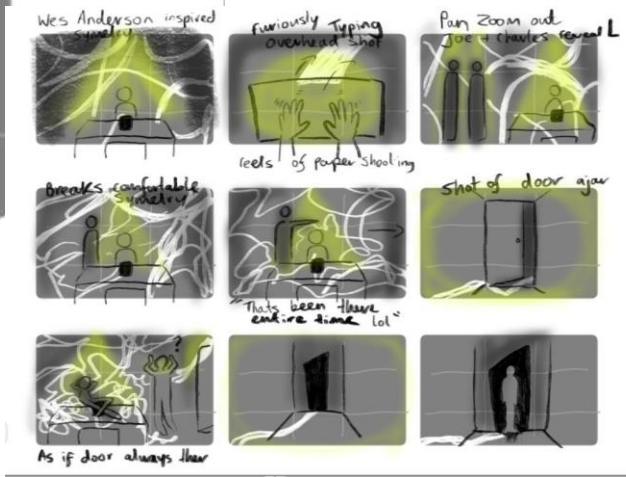












White card model

White card model

Knowing we were sticking to the idea of a Flat and a desk I made a white card model since I struggle visualising inside my head.

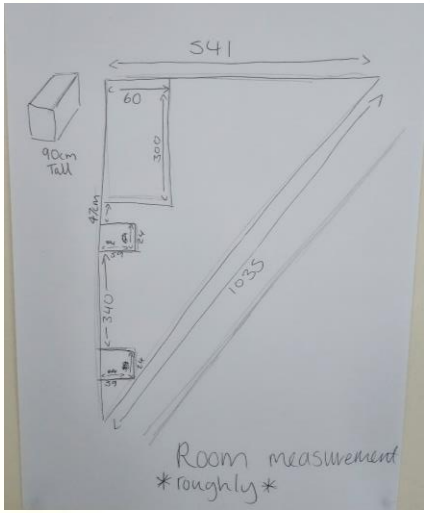
The Flat is 2 metres tall and 3 metres in length as we felt this looked good in the space when we measured the room, holding up the measuring tape to plan the size.

As this was before we had access to the CAD drawing we measured the room to get a "semi"-accurate sense of the room as a base for the model.

The desk was modelled using a average desk size from google before we sourced our own.



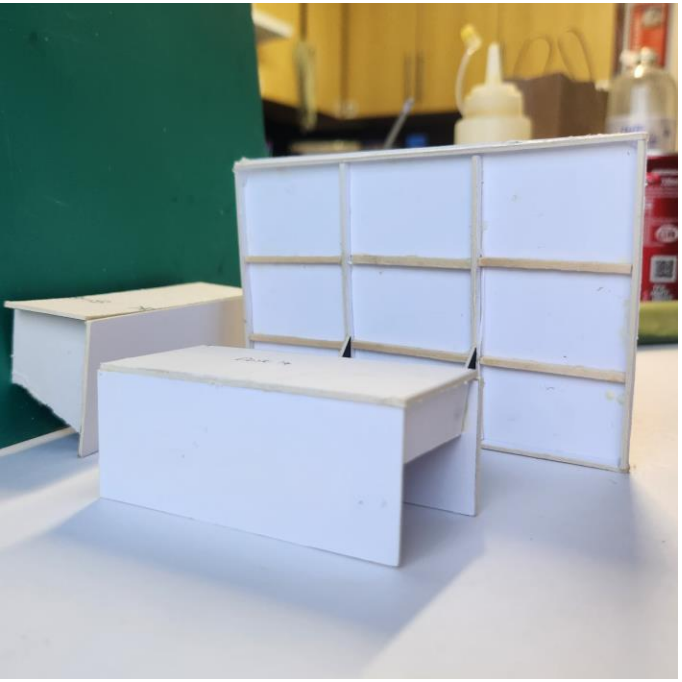
The Flat in this model is one piece as we hadnt thought through construction method or transport yet This changes later

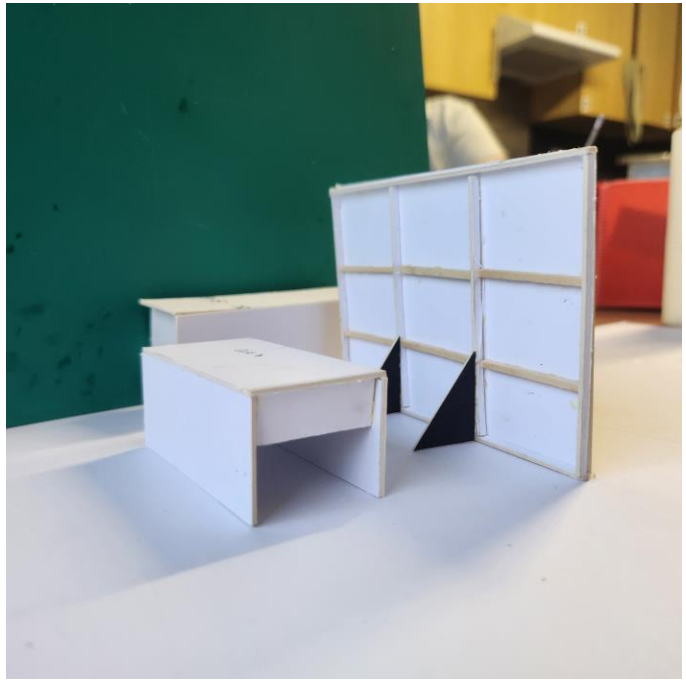




(The adding machine place holder is accurate to Sarahs measurements)

Office Set (Before getting room measurements)





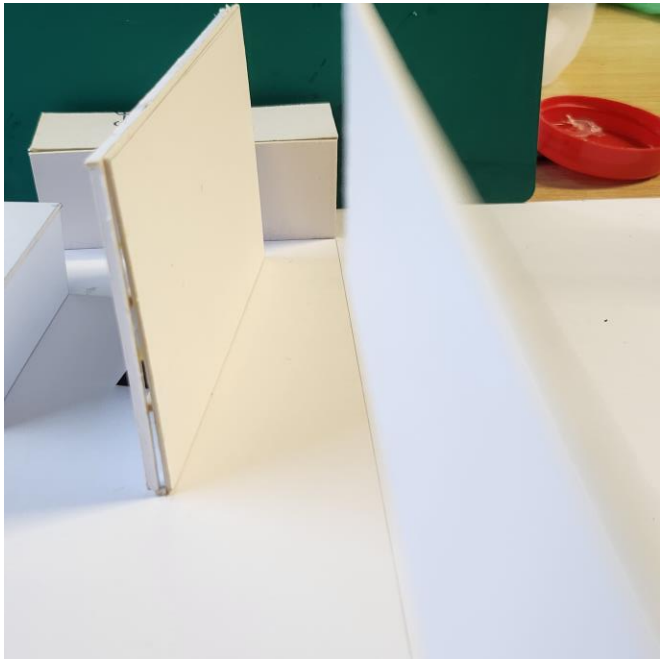


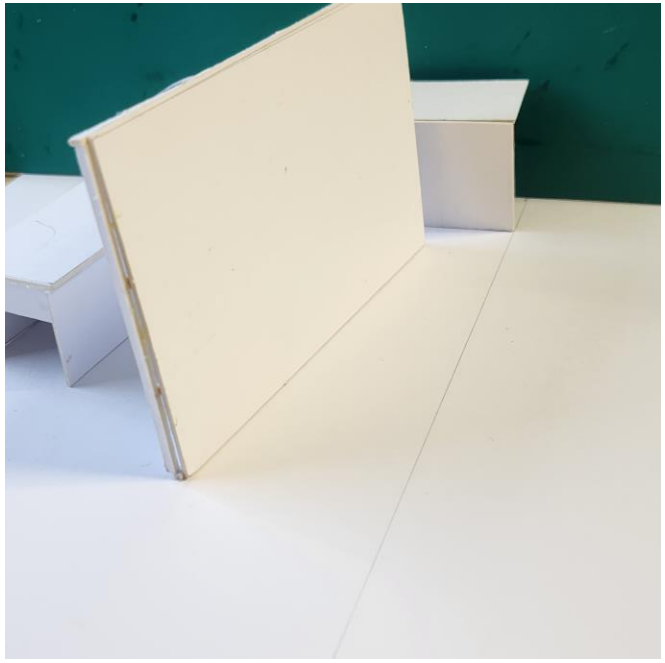


Potential Hallway/Corridor area (Before room measurements)

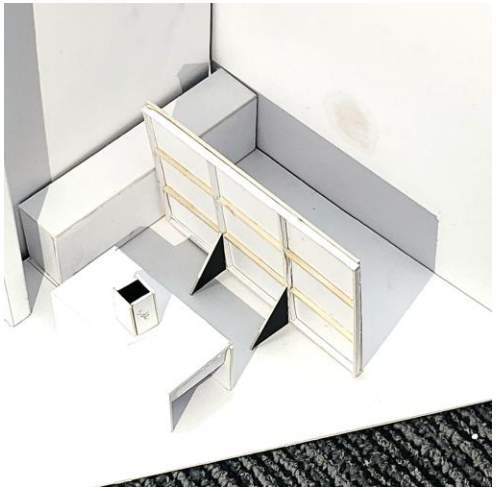
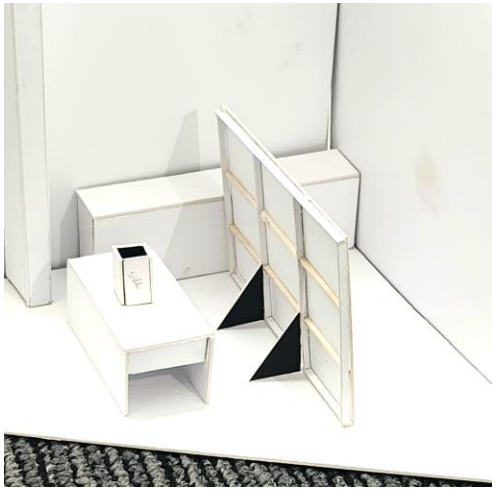




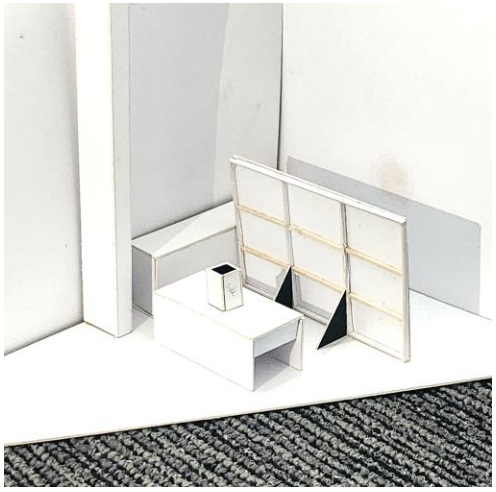
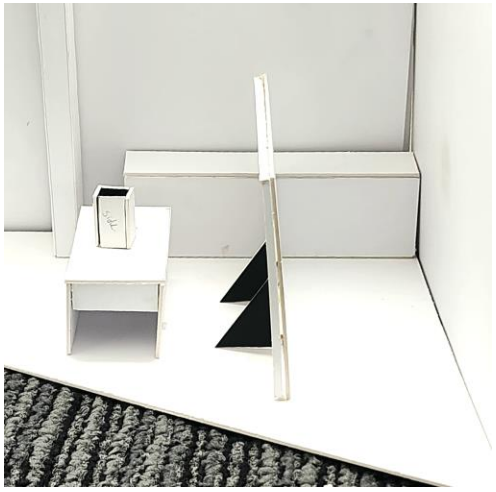




After getting room measurements

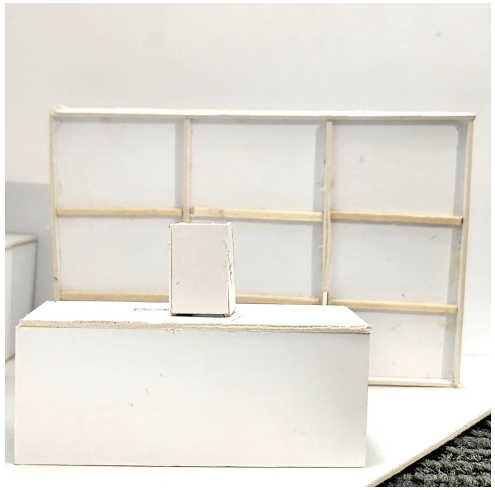





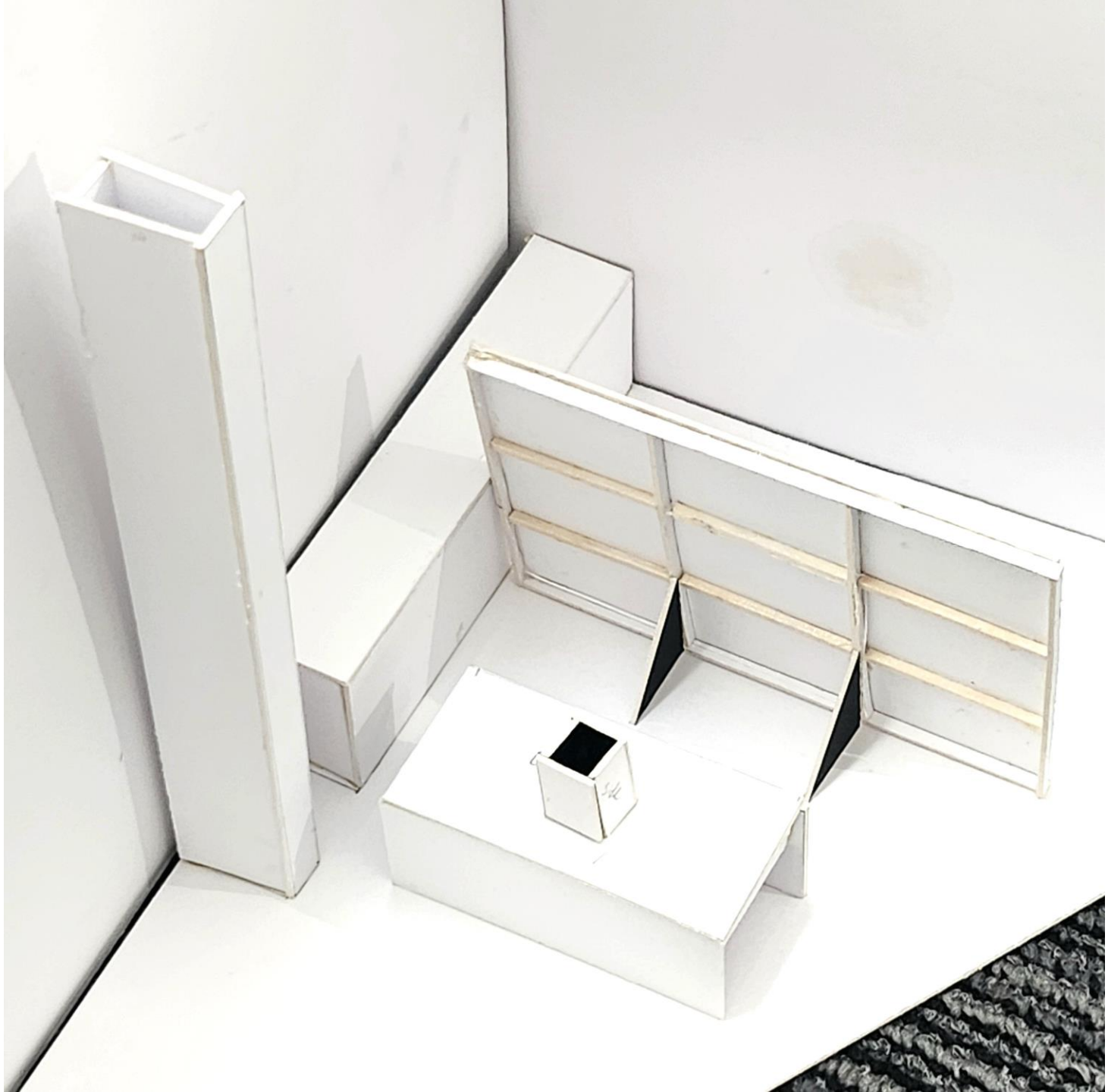

After getting room measurements



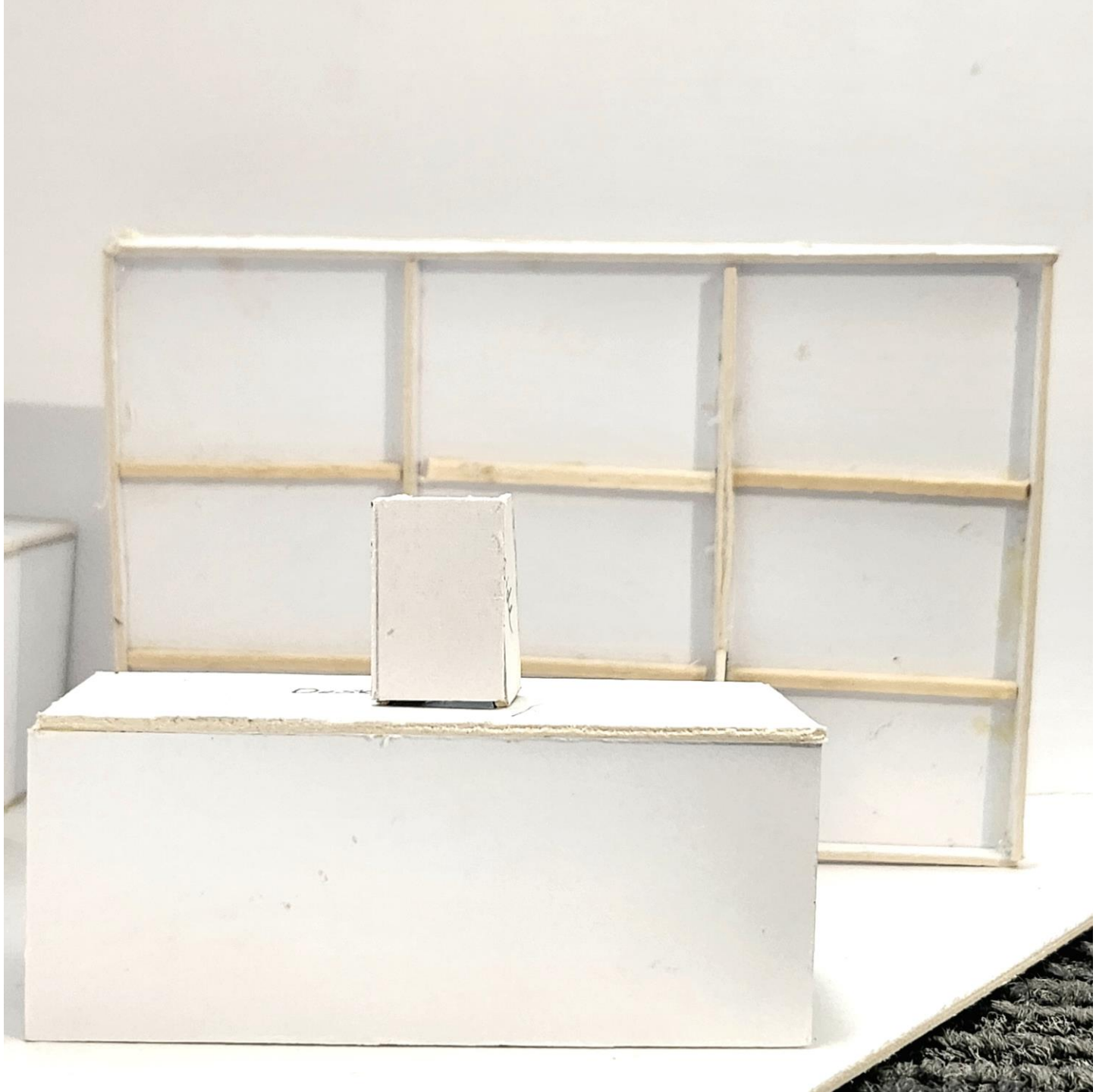






Desk



Designing the Set

Wassily Kandinsky (1866 - 1944)

Born on December 16th 1866 in Moscow to a well off family, his father a buisness man. He studied at a grammar school, learning the piano and cello. Encourage to pursue Law by his parents Kandinsky did just that. Graduating Law school with honours to then later becoming a proffesor of Law. With a successful career it was a drastic change when at 30 dropped everything to pursue art entirely, this accredited to his emotional reaction to K. Monets "Haystacks".

At 30 he enrolled in art school learning composition, form, structure.

He was a part of Der Blaue Reiter one of german expressionisms main groups. Founding it in 1911 with Franz Marc. The group focusing on exploring emotional spiritual subject matter and leaning towards abstraction

"The circle is the synthesis of the greatest oppositions" - Kandinsky

I felt this suited Zeros character as a zero symbol is a circle: 0 O





Composition 7 - Wassily Kandinsky

Oil on canvas, 200 x 300cm
Currently in Moscow, The State Tretyakov Gallery.
Painted in 1913

I felt drawn to this piece while doing my research, looking deeper into its meaning I found that composition 7 was debated among art historians about representing The last judgement, resurrection and the garden of Eden. This felt fitting with the plays themes, Zeros character in the office awaiting being reincarnated and sent back to earth while the Elysian fields reflects the idea of a garden of eden.

The painting is also the same size as our planned size for the flat.



I edited the desaturated version of the painting to add numbers.

Wassily Kandinsky - Colour
Key words he used to describe colours

Grey - Soundless, motionless, hopeless

Black - Extinguished, immovable, grief

White - Harmony of silence, cleanliness

Violet - Morbid extinguished, sad

Orange - Radiant, serious, healthy

Brown - Dull, hard, inhibited

Dark red - Deep, suffering

Light red - Warm, joy, energy, triumph

Red - Restless, glowing, alive, manly maturity

Blue - Peaceful, supernatural, heavenly

Green - Stillness, passive, for tired people, bored

Yellow - Warm, cheeky, disturbing, maddness

- One of Kandinskys main motivations for inspiring his switch from Law to painting was the claim Wagners Lohengrin gave him a vision similar to synaesthesia
"I saw all the colours in my mind; They stood before my eyes. Wild almost crazy ~~eyes~~ lines were sketched infront of me"
- Kandinsky

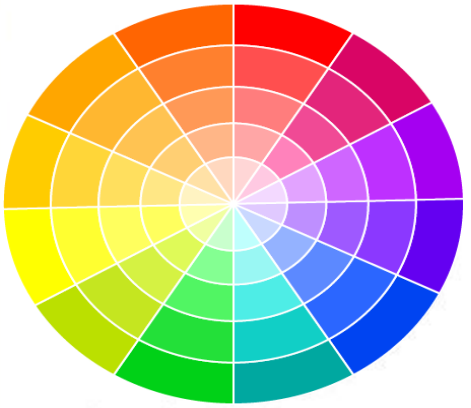
Colour palette

We had already decided on a black and white set but we had access to existing paint in the workshop cupboard.

I thought a black and white set with coloured accents would be fun as we can film in colour and play with the trick of it looking black and white at first glance until you notice the details.

I Knew Evas costume was leaning towards green in order to keep in theme with Zero's visor. This works nicely with the fact Kandinsky saw green as a stillness in a way that becomes boring felt in line with how I imagine Zeros lifetimes of working away felt.

I also wanted my coloured elements to compliment this green but stand out.





- Analogous - green + yellow + blue
- Complimentry - green + red
- Triadic - green + purple + orange

- I went with purple because it meaning of being a "morbid" "extinguished" colour matched the purgatory we wanted to reflect and stand out from the green yet blend subtly with the greys.

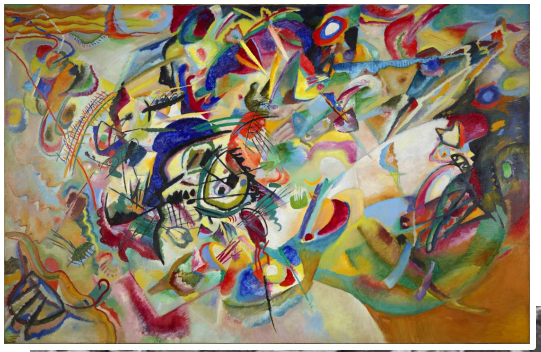


The background for the flat

I did a digital drawing mock up of the set.

Desaturating the "Composition 7" until it was black and white then playing with drawing over it in areas to add numbers and purple areas.

The numbers being painted into the walls I felt would reflect the way numbers have consumed both Zeros life and death. The chaos combined with the papers drowning the space symbolic of the only thing Zero got from his years of ~~slog~~ service ~~existence~~ accumulating in the space as hes never took a break.









Notes from working out the size of the flats

Cutting List

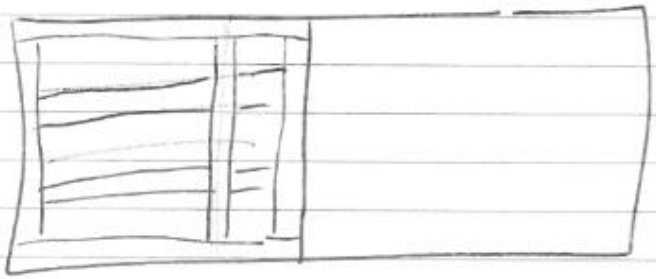
~~2 x 2900~~
~~4 x 2130~~

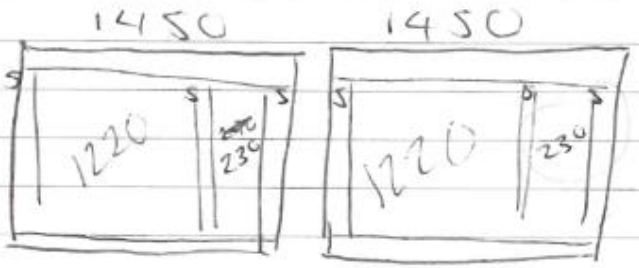
New Cutting List

2 · ~~2900~~
4 · ~~2130~~

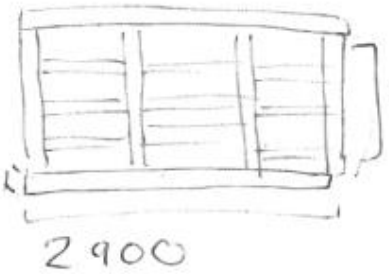
New New Cutting list
4x 1450
6x 2136

2900 1450





Plywood sheets - Not here yet



2130
- 600
3: 55

3 supports.

~~2130~~

2900 - 10 - 10 - 10 - 10
= 2860
2860 ÷ 3 = 953.3

1215
2430
2855

Vertical supports.

2900



2900
- 20
2880

880 ÷ 3:

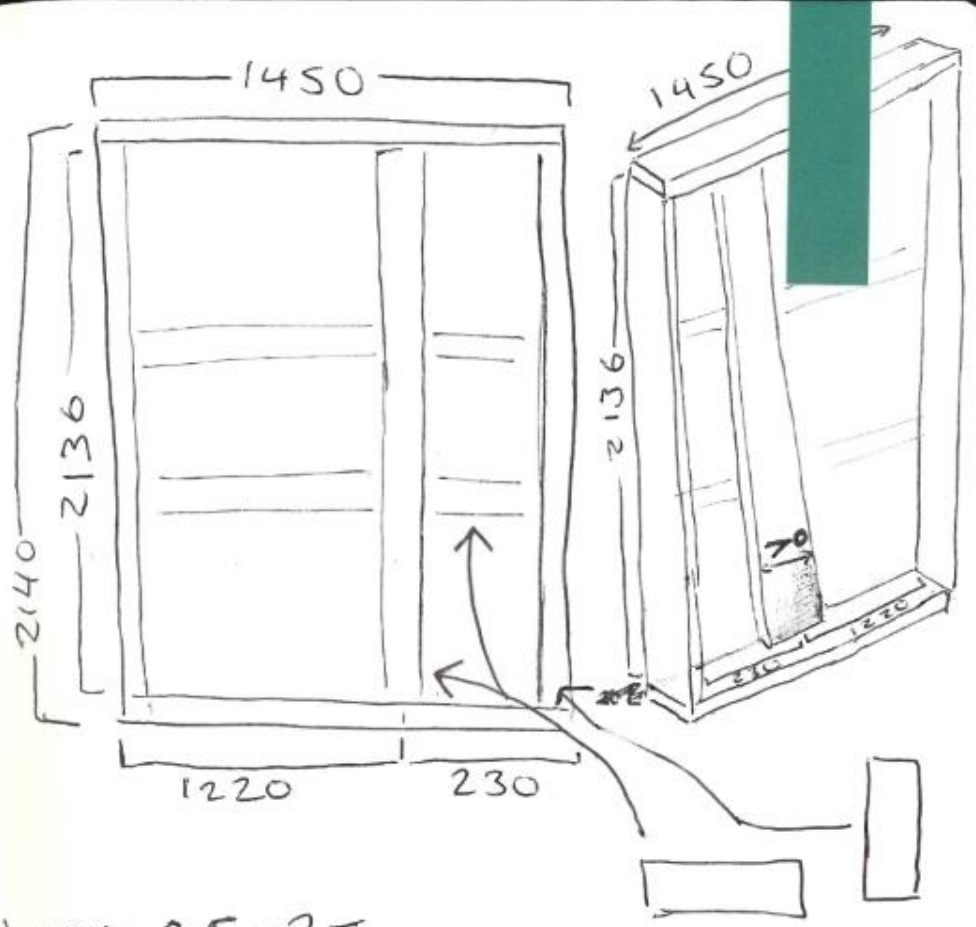
2900 - 460
2440 ÷ 15
2425 ÷ 2 =
1212.5

Flats measurements (to be built)

- Sand
- Prime
- Paint

CAD

Adding Machine



1220 - 3.5 - 2 =

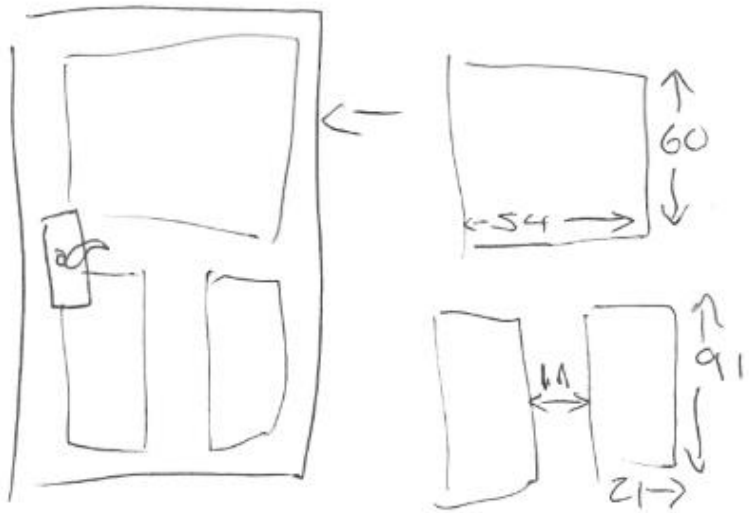
230 - 3.5 - 2 =

2140 - 2 - 2 - 3 - 7 = gap space

Door measurements (sourced from workshop by me and Ant)

Door

Height - 199cm
Width - 76.5cm
Thick - 3.5cm





Desk measurements (Sourced from ly llyfwan by Mary and Sarah then cut shorter by me)

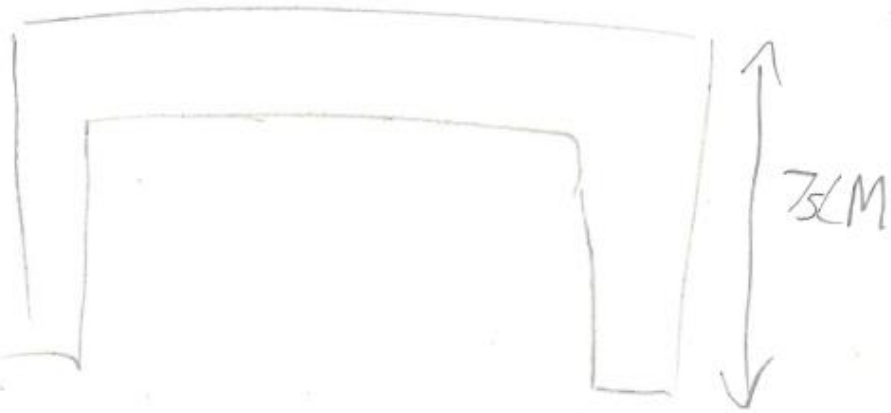
Desk measurements.

Top of desk:
- Length — 122cm
- Width — 68 cm
- Thickness — ~~0.5cm~~

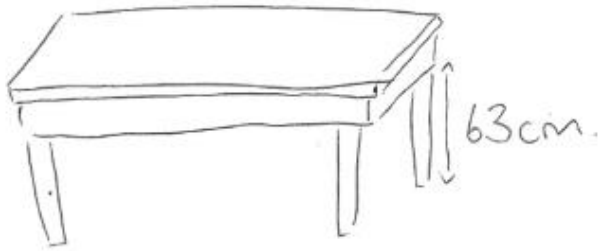
Inner wall
- length 100 cm
- Width 47 cm
- Thickness 5cm

Legs
- length 63cm
- Thickness 5 cm

65 cm Tall altogether



Thinking cut 10cm off 15cm looked good but subtractive = easier than add



Chair measurements (sourced from ly llywfan by Mary and Sarah)

Chair

Overall height - 97cm

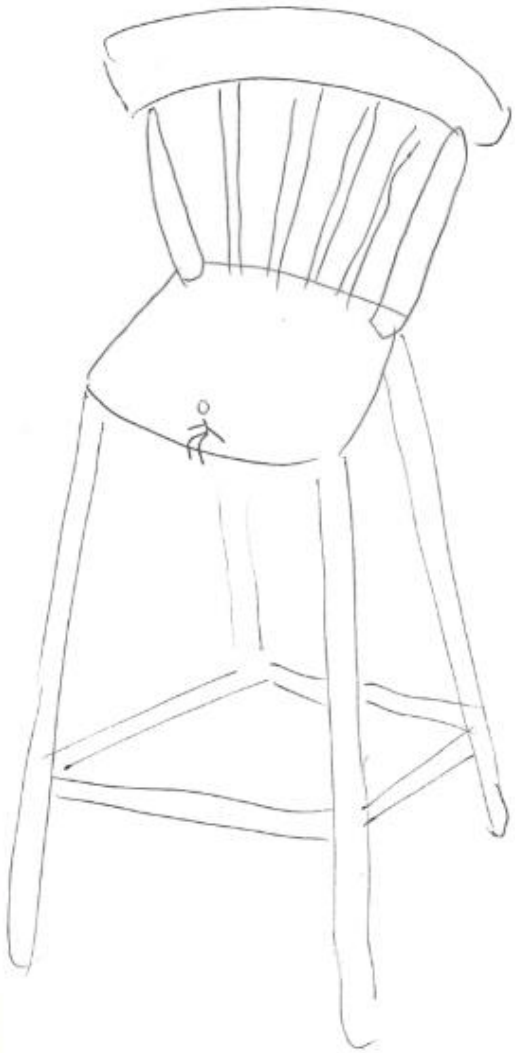
Back Stripe
Thickness - 4.5cm

Back Bar
length - 25cm

Seat
length 35 cm
Width 36.5cm

Legs
length - 66 cm

Height of cross bottoms.



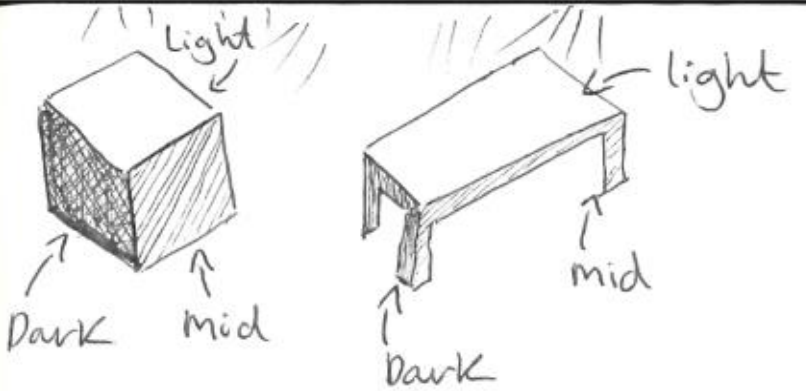
Scale Model

Painting the scale model

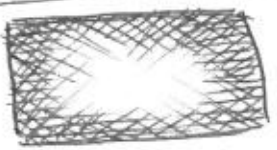
On my scale model I considered the lighting designed by Ant and Mary and tried to keep the lightest colours ontop where the overhead lighting would be but with a vigenette around the edges as a refrence to the film technique common in German expressionist film and will help draw the eye to Sarahs adding machine.

I dry brushed these shades on because I wanted visible brush strokes to reflect the emotional brush strokes found in expressionist art.









Vigenette edges of the frame are darkened to focus attention on centre



Painted Scale model of set





Painted Scale model of set (the paper decorating the set is removable on the model)





The papers

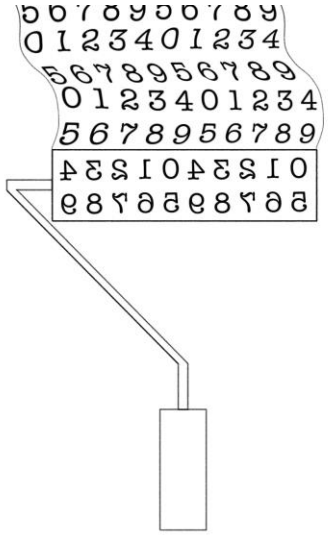
How to make the receipts

The numbers we discussed as a group the most effective way we could do this. Handpainting would take too long and more effort than its worth. Printing was cheap and quick but limits us to standard paper sizing unless we glue/tape sheets together which we worried would look messy and ruin the idea of zero "continiously" working. Stamps were bought up and sounds perfect but I thought we could adapt that idea into a roller with stamps. Rather than repeatedly stamping we could roll out long strips of numbered paper.

I found a American Typewriter font online and printed two copies in different sizes. The larger size looked best as we wanted the viewer to be able to make out the numbers from afar. I covered the back of the paper in graphite and traced the numbers, transferring it to the foam.







American
Typewriter

0 1 2 3 4

5 6 7 8 9

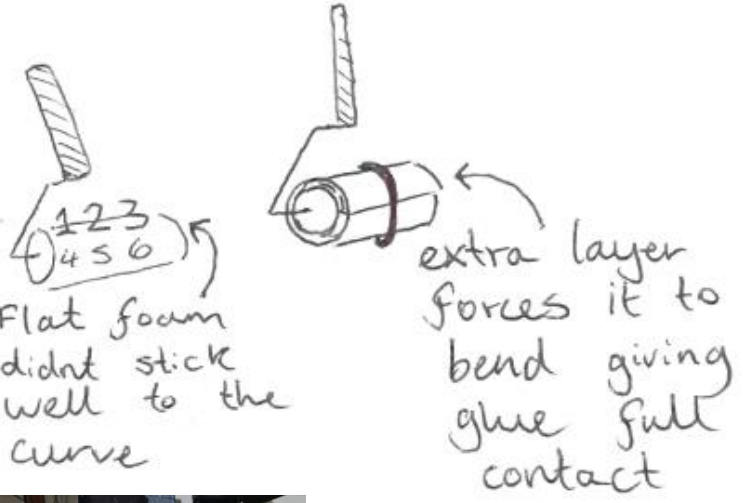
The roller

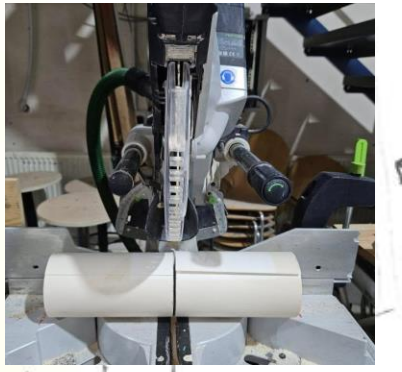
Ant helped me cut out the numbers while I transfered the outlines. Creating a sort of production line to get through the task faster.

We used wood glue to stick the numbers mirrored onto a foam roller, happy with the placement, we then wrapped the roller in paper securing it with my hair-band (as tape kept peeling off) to ~~secure~~ hold it in place while drying.

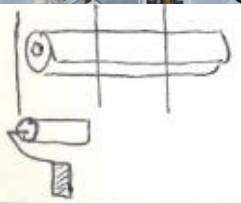
The roller worked well and gave a neat effect mimicing typewriter font. The only issue was the foam would squish if the roller was pushed too hard,

later in the process I used the "heavier" "inkblotted" looking pieces in the back of the set with the neater ones more visible.



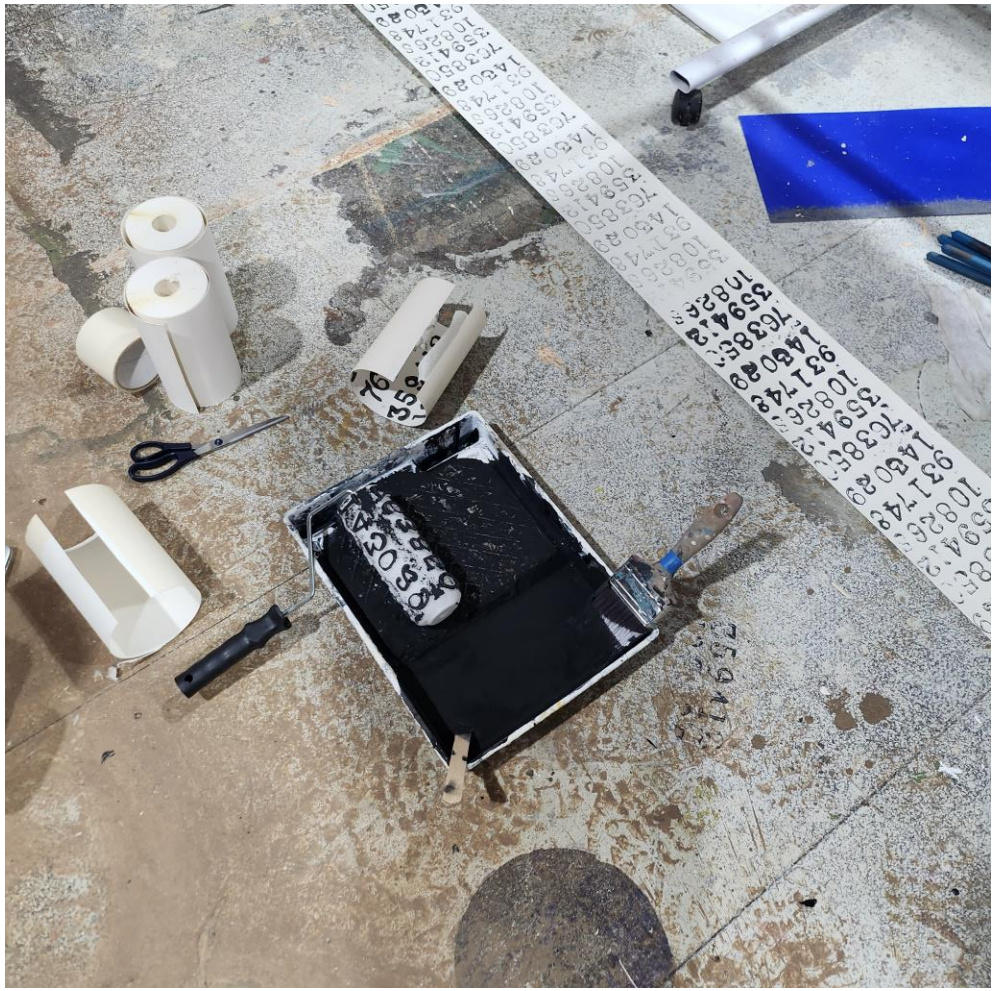


Cut lining paper on chopsaw like a log to match the width of the roller





Photos of the process







Scenic painting

Materials and Tools

Paints used:

White interior paint –
Black interior paint –
Purple Dulux – Workshop

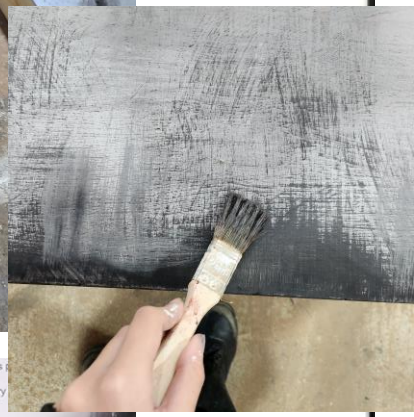
Brushes:

A combination of sythetic and natural bristle dense flat brushes were used for dry brushing with a small flat brush being used for highlights.

Honestly most of the tools used was a case of what we had in the workshop as we needed to work quickly and I didnt mind the rougher frayed brushes as German Expressionism used heavy brushstrokes and painterly effects to show emotion.

I wanted the set to look like someone painted a picture when on camera.







Painting the furniture

It was a group effort preparing the sourced furniture ready to paint, everyone helping sand between their own tasks.

Mary and Sarah did the first coat of grey on the desk colourmatching to the model however the paint dried drasticly lighter. We were on such a short schedule to get everything painted we decieded it wasnt worth wasting time mixing another shade, waiting for that to dry again so we kept the lighter grey and changed the design slightly.

To make painting simpler I used the left over paint from the basecoats to make more then divide it into tupperware and add more white to get the highlight shades and more black to get a midtone and a shadow colour. This was really helpful for the process as sometimes even the highlight colours looked darker than the basecoat while wet.







The darkgrey is wet paint while the light grey is the same paint dried





Im most proud of how the chair came out. I think because its a more complicated shape compared to the door and table it shows off the effect better.

I started with dry brushing the darkest paint where I felt a overhead light wouldnt reach such as under the seat, the back of the chair and spindles or any grooves on the legs design brushing outwards to bring the 'shadows' around so it was more visible aiming to replicate the way a artist might shade a drawing but bringing this into a 3D ~~or~~ object.

The midtone helped blend the dark out and gave more depth to the furniture. I used a small flat with the highlight colour to add a bright line on the top and front facing parts of the chair following the furnitures shape to emphasise it.







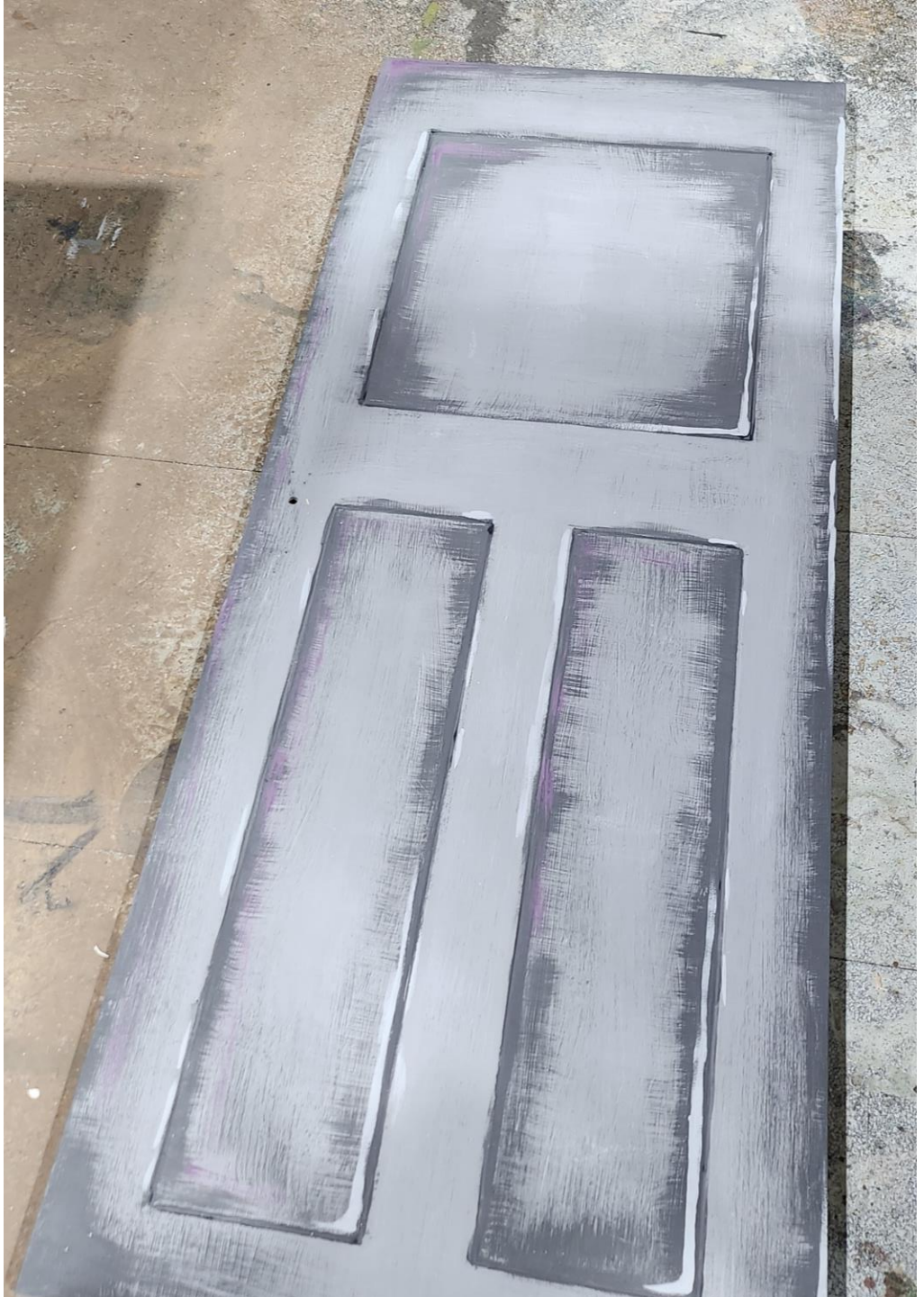


Process photos











Chair details







Front of the desk and chair







Back of the desk and chair

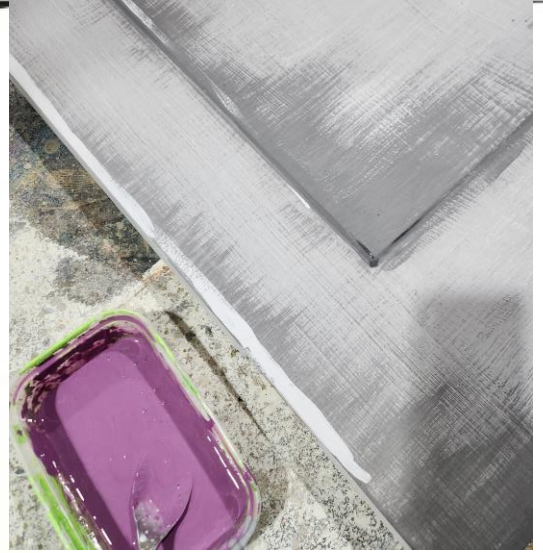


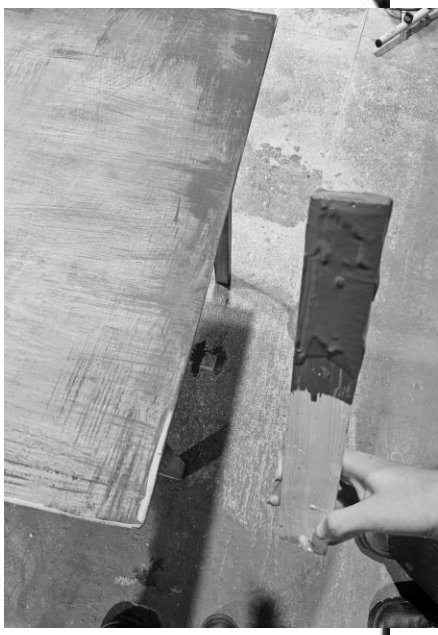


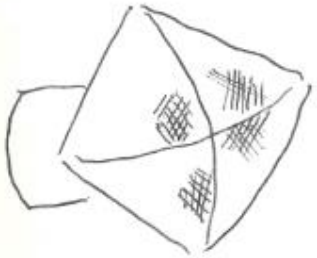


The purple highlights were my idea to give the design a little colour but I didnt want it to be too garish. I mixed a little of the white and black to dull down the colour using the black and white filter on my phone to check that the purple was similar to the midtone grey used on the set.

The doorKnobs on the original door felt too modern so Dave found us a more period accurate replacement but this had wear marks from finger tips touching the door. I asked Ant to paint the doorKnobs with the purple and the highlight colour to hide these marks while also making the doorKnob blend into the world we were creating with the set.









Paint in tactical areas to hide the marks



Painting the flats

I wouldve loved to had more time to do Kandinskys "Composition 7" justice by layering more shades or using the projector for a more accurate design but we had a short amount of time.

Sarah and Dave did basecoats on the flat while I varnished the desk and chair. That dried overnight and then we put the flats on the floor since we are using watered down paint and it would likely drip if upright. I painted working in layers, the flat was big enough it would dry as I worked so I could keep circling the design.

I had to freestyle the design but I kept a photo of the digital mock up in sight as I worked so I could keep the look of the inspiration.

- Basecoat x2
- Grey wash sketch
- Darktone paint shapes
- Grey wash
- highlights drybrush
- Purple drybrush











Presentation

Notes before making presentation

Parts of Process I worked on

- Group storyboard
  - discussed with Ant + Mary to update it to include light
  - Group to pick scene + Vote on scene
- Group sketch session → Area focus.
  - Mood image. QR Code pinterest.
- Got detailed Ant chose flat + Desk.
- Scenic Painting

Sourcing Desk + Chair.
Sandh + Mary

Painting Chair - Dr. Caligri

Purple with Costume Colours

Scale model.

Today | 25.11.25

- [x] Paint dark on chair
- [x] highlight chair
- [x] Dark on desk
  - Added dry brushing to soften
- [x] midtone desk
- [x] highlight desk
  - [ ] + Need to do dry brushing
- [x] shadow on desk
  - Mary and Sarah want hard model to decide position. Might use measurements
- [x] door shadows
- [x] Prepare roller
- [ ] Paper
- [ ] add shadow

- Rehearsal Tonight

Writing a rough synopsis

The adding machine by

~~is a~~ follows Mr. Zero a man Known to have a wandering eye and ~~the~~ same accountancy desk job in a grocers for 25 years. Learning his job has been taken, replaced by a Adding Machine Kills his boss much to the shock of his Wife Mrs. Zero and the couples friends Mr. + Mrs 1-6 and his coworker Daisy.
Given the death penalty Zero navigates the afterlife with Shrudlu and a recently dead Daisy who killed herself to reunite with her crush on Zero. Zero tries to rejoin proper society ending back where he started Another 25 years counting.

Until our Sane.

Synopsis.

Mr. Zero, a ordinary man who works in a grocers office with his suicidal coworker crushing on him. ~~goes crazy~~
learns hes fired
Kills boss.
death penalty
Navigates afterlife
to attempt to rejoin
proper society.
ends up back

Presentation notes (and feedback from 1st runthrough with Stacey)

film + Colour in 1920's = Storyboard scenes.
34 minutes — Run longer.
Reorganization of order for sense.
Am I talking about mood boards?
What scene we chose and why ⟷
What's german expressionism
Module brief ☺ many Are we gunna perform
Not a diary entry

- Group sketch session. ☺
Discussion, pinterest, drawing.
Scan QR Code pinterest.
No job roles.

Nice painting reference
Nice consideration of lighting
how we used shared space
Nice painting effects.

- The Space dividing the room measuring, Cad.

How we end Presentation
Thank + Q+A

- ~~We felt~~ With such a short turn around to order materials we had to make quick desisions. Flat + Desk. Measurments from

- Storyboard of camera shots.
Straight forward, symetry
Breaking symetry when charles enters, dutch angle for hallway.

10-1-Friday

→ Scale model

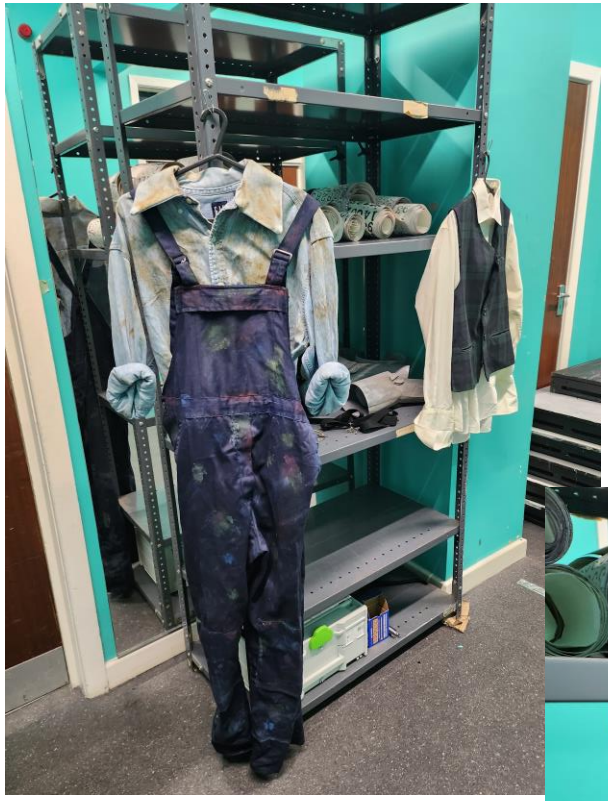
- I liked the painted shadows and light in Dr. Caligaris Cabinet of. 43 a movie we watched as our research on German expression
- Looking deeper into the movement Wassily Kandinsky — Abstract colourful emotional. Compositions
Resurrection, judgement day, the garden eden
we doing black and white

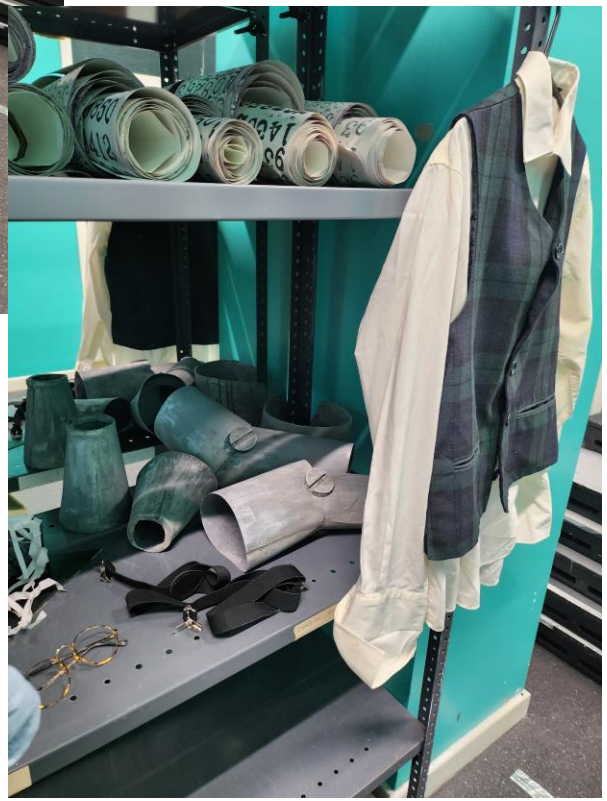
→ Scenic Painting

- After sanding between jobs Mary and Sarah did the base coat of grey colour matching to the model. The paint drys much lighter. Adapting colours.
- I mixed a highlight, mid tone and dark tone that works with the base colour painting was difficult dry colours.
Mix of dry brushing and intention strokes. heavy brushstrokes.

Presentation. Prep (I tried to keep our additional set pieces, models, costumes together and neatly out the way while we dressed the set)









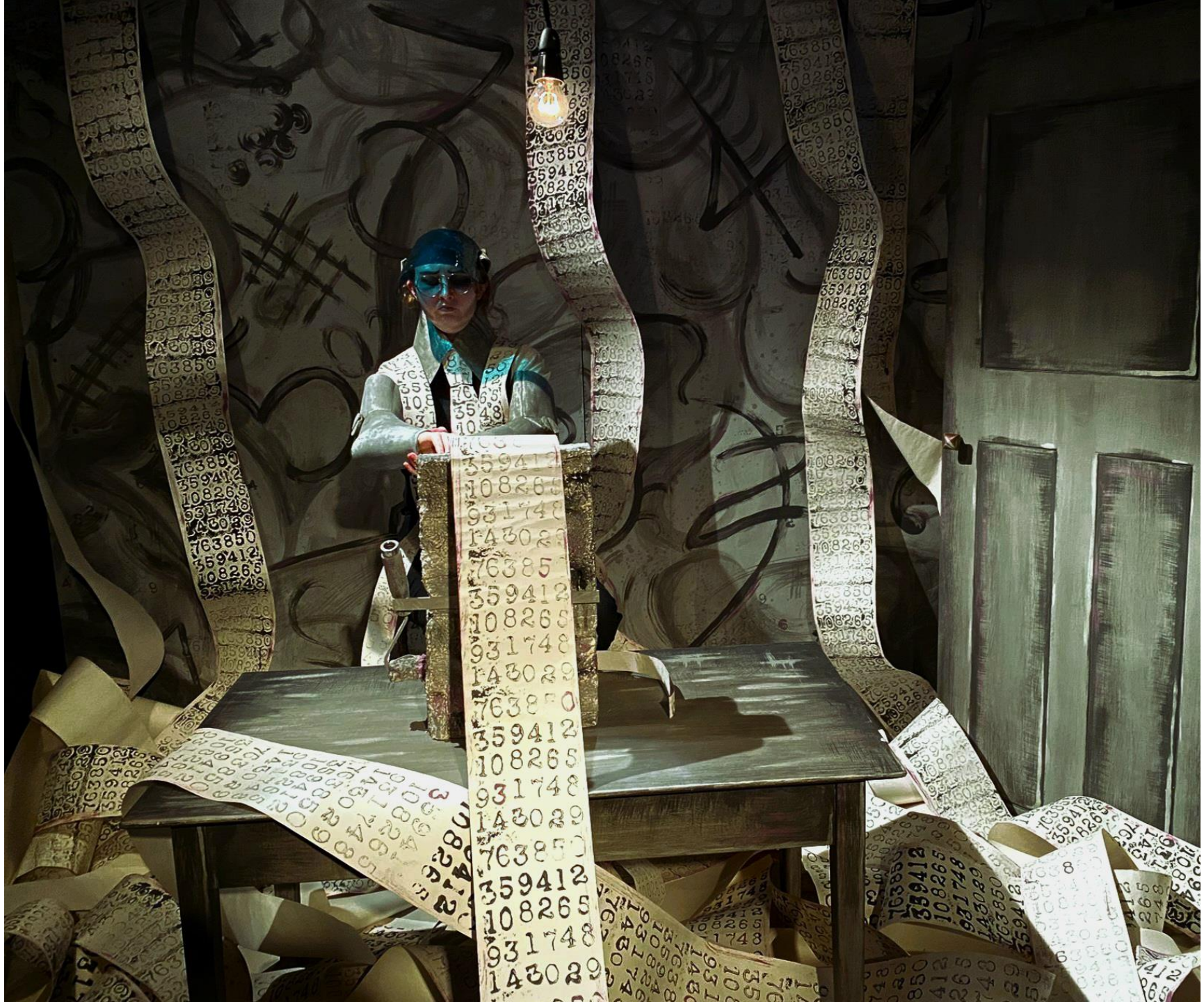
I think the presentation went well but Ill admit I felt thrown off by the last minute changes. Ant was unable to present and we discussed as a group it would be a shame t. remove Ants contribution to the powerpoint so we did our best to cover it ourselves. Many talking on Ants lighting section and Me talking about Ants building construction and CAD as we both helped Ant on those jobs.

It was fun showing the first years our work. Felt surreal considering I remember sitting through similar presentations as a first year and thinking how "Knowledgeable and skilled" the other years seemed in comparison to me at the start of the journey. It just really put into perspective how much Ive learnt in a year and how valuable it is towards creating the finished Set.

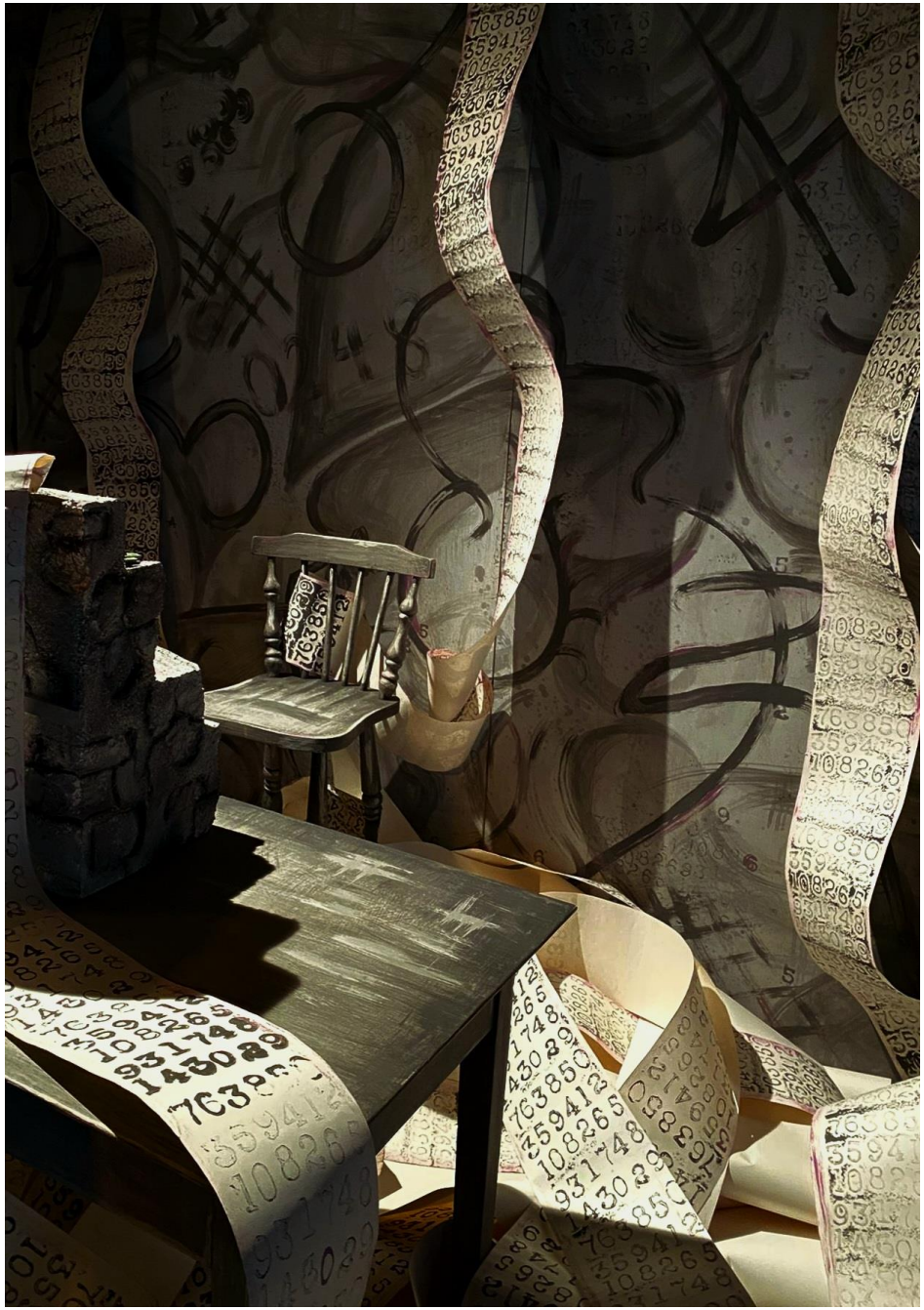




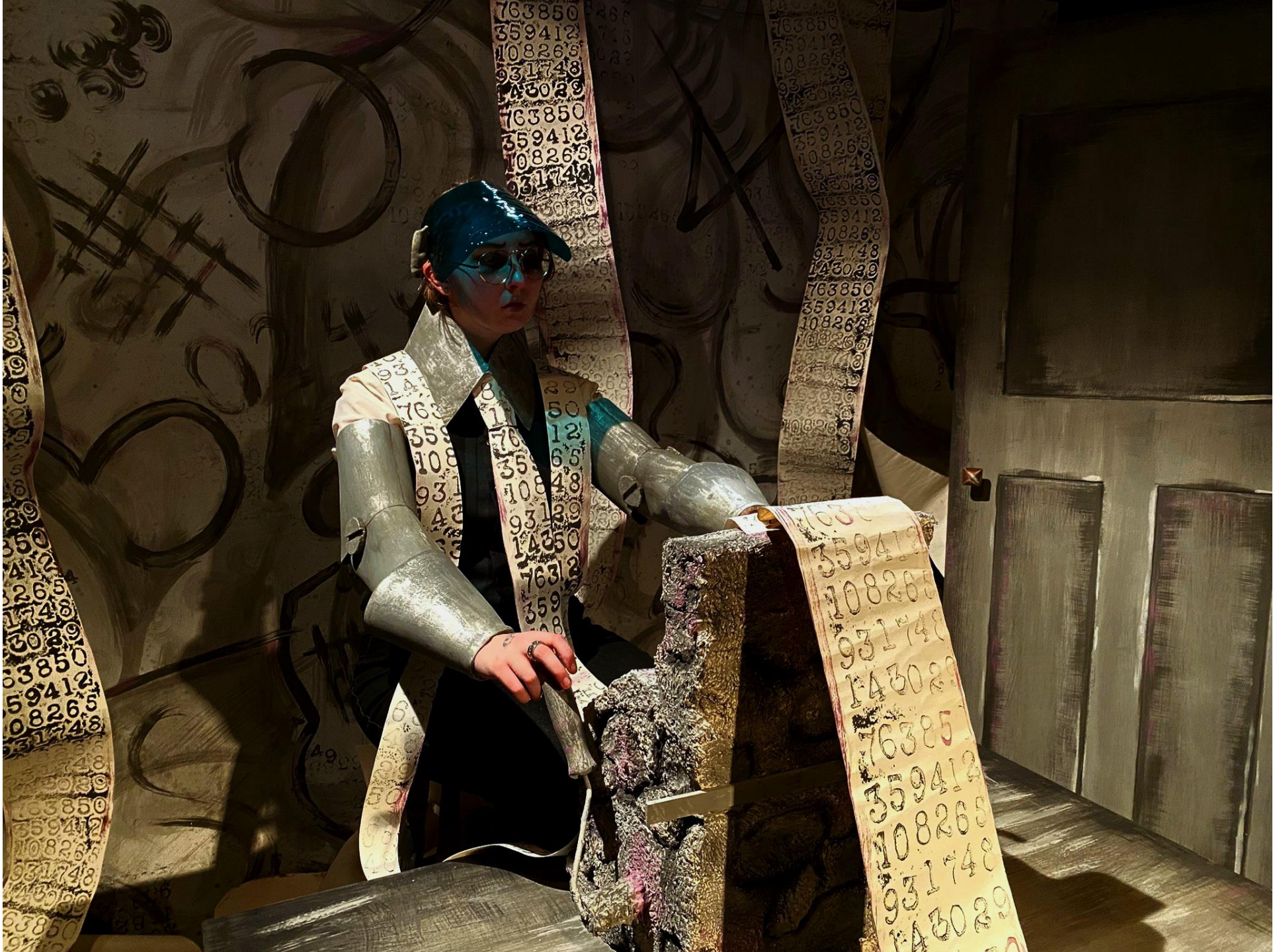
Final Set













Evaluation

Evaluation

I enjoyed the begining of this module it felt like being thrown back into Art school looking at Art history and Artist research. The script was definitely intaresting I didnt expect it to be a ~~interes~~ community on work, society and afterlife. I know you shouldnt judge a book by its cover but the title definetly didnt intrigue me at first.

The group project was a good learning experience. Working without job roles meant we felt more free to jump into different roles and less individual responsibility. But at times it did feel a little like "too many cooks in a kitchen" or "how many set design students to decide" it was overwhelming because it never felt like a solid choice was made and final for alot of things because they wanted to make every decision together while being collabrative is important the constant group meetings for small things felt as if it stopped us just getting on with work. I almost wish we had job roles but in a way where each person managed a section a within that we could collaborate when needed and ask others to do jobs Kinda like a "head of —"

The project was fun though, I liked the short turn around to crea a full set and production. I felt I releant skills I f from first year and expan on others like scenic paint and model making.

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