Design Realisation

AI statement

To the best of my knowledge I have not used any AI throughout this module.

Inspiration and finding it

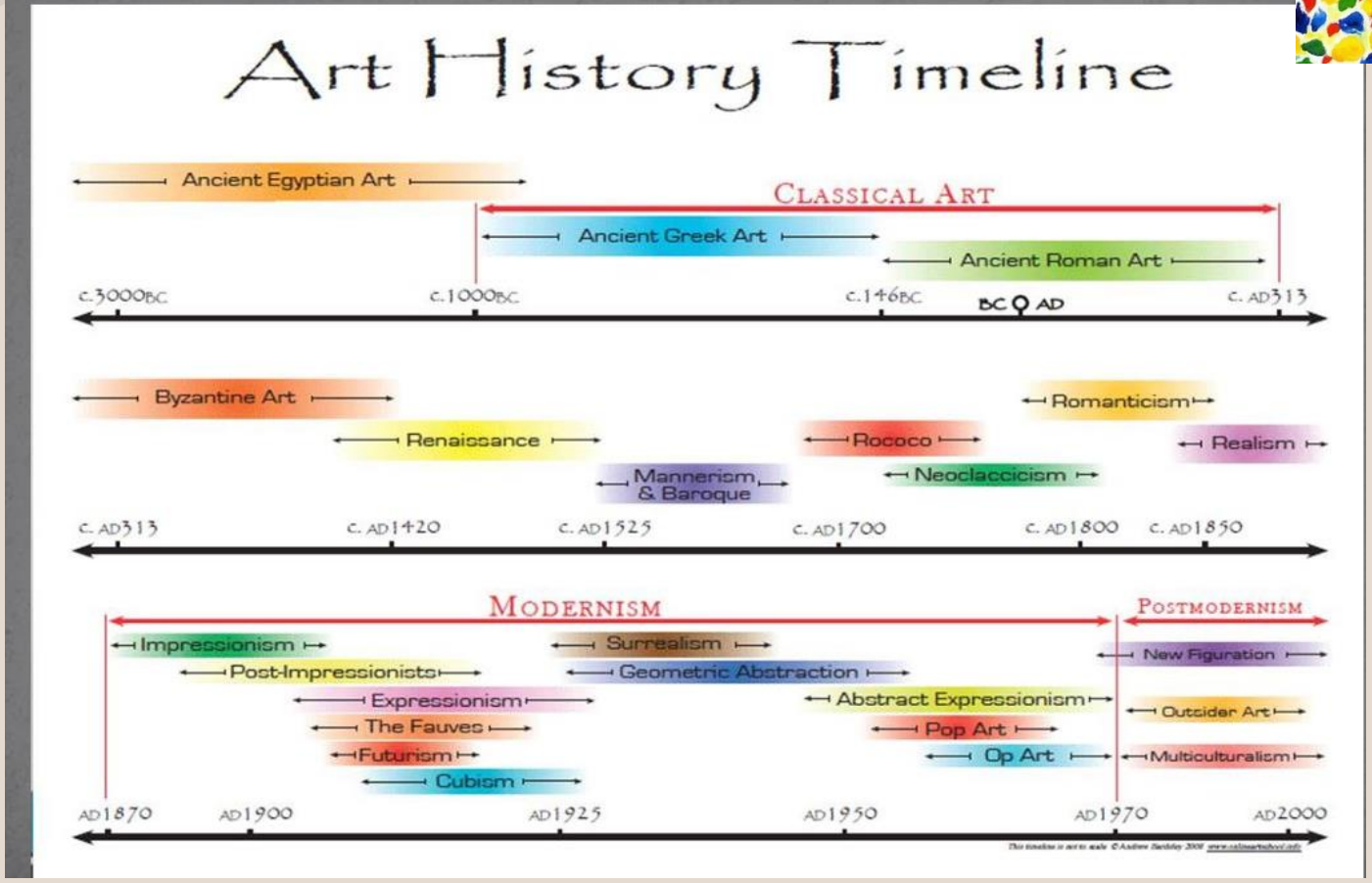
We can see that over history there has been so many movements especially within the last 200 years so therefore there are so many thinks that we can look at and be inspired by the same way that I am sure that they were. So always be exploring and thinking about what we see.



I have to say that art is something that I have sort of forgotten about that I can take inspiration from it this line of work but this is are foundation so I really wanted to in the next module try and use this more.



Art history timeline







I think that this was really one of the points that Dave was trying to get at when I spoke about how we need to learn to look at thing and take inspiration from them. As when you look at these hats you can see where the ideas have come from but in the research process I would of never have thought to look at this. To me this makes me think that I needed to start thinking outside the box when I am researching and not getting stuck on any one topic for to long as the more you have the more there is to draw from.



Its for some reason witch and spells are associated

lots of candels around the places to show that is doing a spell

I really like how they are able to use this place to fit into the world that they have.

In the old mill (which is a sort of abandoned place that the kids have taken as there own)

more candels centre around where the main spell is happeny

map to do a locating spell

(I really like the way that it is a draw basic map that looks old)



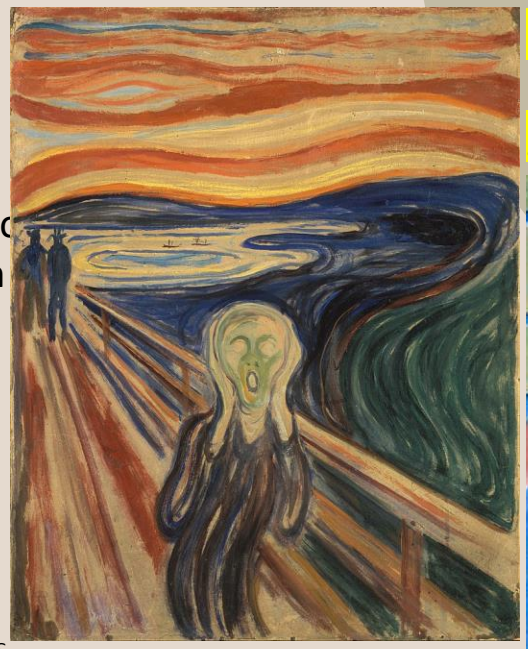


Which works as it is of the old salvator estate

What is German expressionism

"As the name suggests, German expressionist filmmakers used visual distortion and hyper-expressive performance to show inner turmoils, fears and desires of that era. German Expressionism reflects the inner conflicts of its 1920s German audience by giving their woes an inescapably external presence. By rejecting cinematic realism, expressionist films showcase dramatic, revolutionary interpretations of the human condition." (Expressionism, 2025)

"Unlike most other cinematic movements, Expressionism doesn't solely belong to filmmaking, and existed prior to the invention of cinema. Fortunately, this helps us understand Expressionist principles and how they were utilised by filmmakers. Consider Edvard Munch's The Scream, arguably the most famous Expressionist painting of all time; you can clearly see how the concept allows moods to be expressed by creative distortion. It shows an impression of a scene, as opposed to its physical reality. On film, this ideology can apply to every aspect of the creative process, from dream-like set designs to melodramatic on-screen performances. For this reason, German Expressionist cinema also has close-knit ties to architectural design. Films such as *The Cabinet of Dr. Caligari* and *Metropolis* are often studied as perfect examples of how set design can be used to create a world that is aesthetically controlled by the film's emotional instructions." (Expressionism, 2025)



I feel that this expressionism stance that we can take and learn from the work of other people who have used expressionism in their work, allow us to be very creative in the choices that we choose are creatives. So that we can help the audience to see things in was that they might not expect, which could help create different feelings then what they are used to. It also I feel it reminds us that not everything need to be right to how things would realistically be and promote us to think more outside the box.

"German expressionism was an early twentieth century German art movement that emphasised the artist's inner feelings or ideas over replicating reality, and was characterised by simplified shapes, bright colours and gestural marks or brushstrokes" (Tate, 2017)



To me I see this more to be the idea of capturing the feeling or atmosphere of a thing. In somewhat of what I might consider abstract manner of art that I like so that you have to explore the piece more to work out everything within it, as it is not completely realistic to how things are in the real world so that they do not look exactly like it. I have to say that I rather like this idea of art and have been more drawn to it as there is more for the mind to explore than just a painting that is completely life-like. Therefore, you can start to get an idea of the feelings that the artist felt within this place or the ideas that they had. I feel as though this can make you experience something differently, resulting in self-reflection from these elements calling out to you.

Expressionism art that I found interesting (Tate, 2017)



Robert Delaunay
Windows Open Simultaneously (First Part, Third Motif) (1912)
Tate

This piece is very abstract just using colours and shapes to tell a story, which I do feel is not completely clear, but the purpose of expressionism is to show someone feelings in an unrealistic way, so we are not always going to know what this is talking about.

Kandinsky has always been an artist that has intrigued me due to the way he has the movement within his painting, therefore there is a story to flow within them from the music that he heard and the emotions that he felt from it.



Wassily Kandinsky
Cossacks (1910–1)
Tate

Oskar Kokoschka
Polperro II (1939)



I like how in this one the artist has really capturedthe feeling and movement within this landscape as it makes it feel so much more expressive to look at. Yet, it captures just enough detail to let your mind explore without having every little piece that could leave you missing out on the bigger picture of the place.

Edvard Munch
The Sick Child (1907)

This piece I feel is similar to a memory in the way that it is show to us, as nothing is quite clear in it. It all starts to blend together in many ways, which makes me think that it is meant to show the feeling of grief and sorrow that the people in this painting are experiencing.





Otto Dix: Sunrise – Van Gogh (https://www.facebook.com/thoughtcodotcom, 2025)

I find the movement within this paint to really speak to me as you can just feel the emotion and feeling how this piece coming out at you. I also like the way that nothing is perfect within this painting that it is all just meant to symbolize the moment and not be an exact copy of it for this reason it feels more life like to me I feel because there is more areas for us to be able to fill in the blanks. The way the sun come through in this piece reminds me of hope as it seems to be pushing away the darker colours around it and the way that your eye is draw in the piece make you start to go in a loop starting at the birds and finishing in the sun. This is the type of painting that I find that I like as it make me feel load and makes me want to explore it more and more. I feel quite often that I something that continue to inspire me within my work.

Emil Nolde, Genthe, Carl Sabo, *Hamburg Harbor (Hamburg, Freihafen)*, 1910, etching on wove paper, Gift of Mr. and Mrs. Jacob Kainen in memory of Lessing J. Rosenwald, 1979.57.1 (National Gallery of Art, 2024)

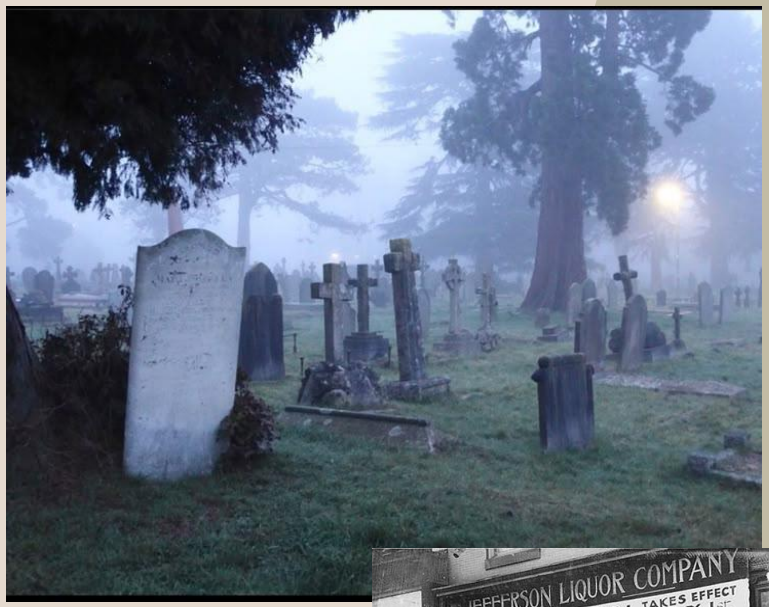
This piece I love the line work that is used within it to make it come to life and the way that we have such a different between the areas that are just covered all most completely dark compared to the areas that are all most bare. I think that this really shows how even within a movement there can be so much variation. I have found over the last couple years that this type of pieces of art work are things that I am more draw to the one that are not prefect but capture the cense of a place or feeling that is within it or happing at that time



Initial thoughts on the adding machine

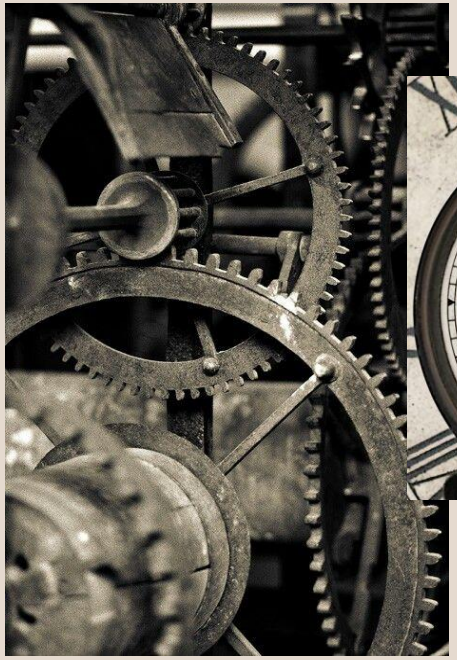
Overall, I would say that from reading this script for the first time, I am left with a lot of questions about how I feel about this play. It is not one that I am complete sure how to feel about due to how many twist and turns that we make within it. However, I do feel that this could be the purpose of this script as it encourages the viewer to question everything that happens within it, as though they would turn it in on themselves. I feel as though the intention of the script's ending is for the viewer to question the purpose. As in what is the purpose of life, of all the decisions that we make, and what comes after. The idea that is shown to us of how Mr Zore is going to be going back to start everything over again, which gives the idea of a second change that many of us look for and use within our lives. However, for him we are told that he is just getting worse every time he goes back, yet he wants to stay in this place where he is a peace. This leads me to question how every decision that we make is important and shouldn't be overlooked, as it affects us, even in ways that we do not see.





First type of visual imagery that I started to think of after this read through.







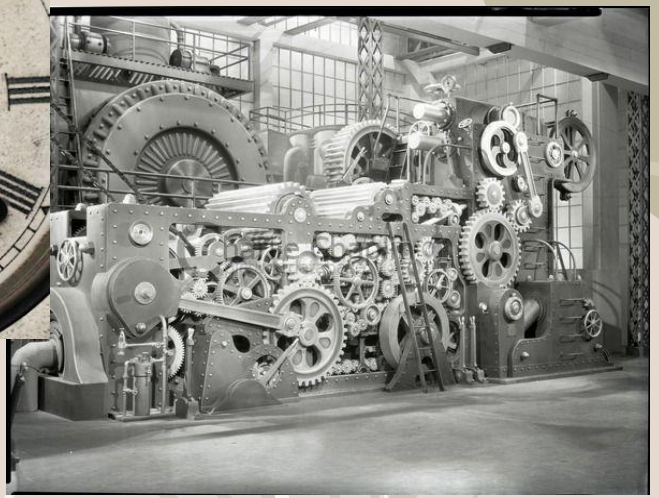
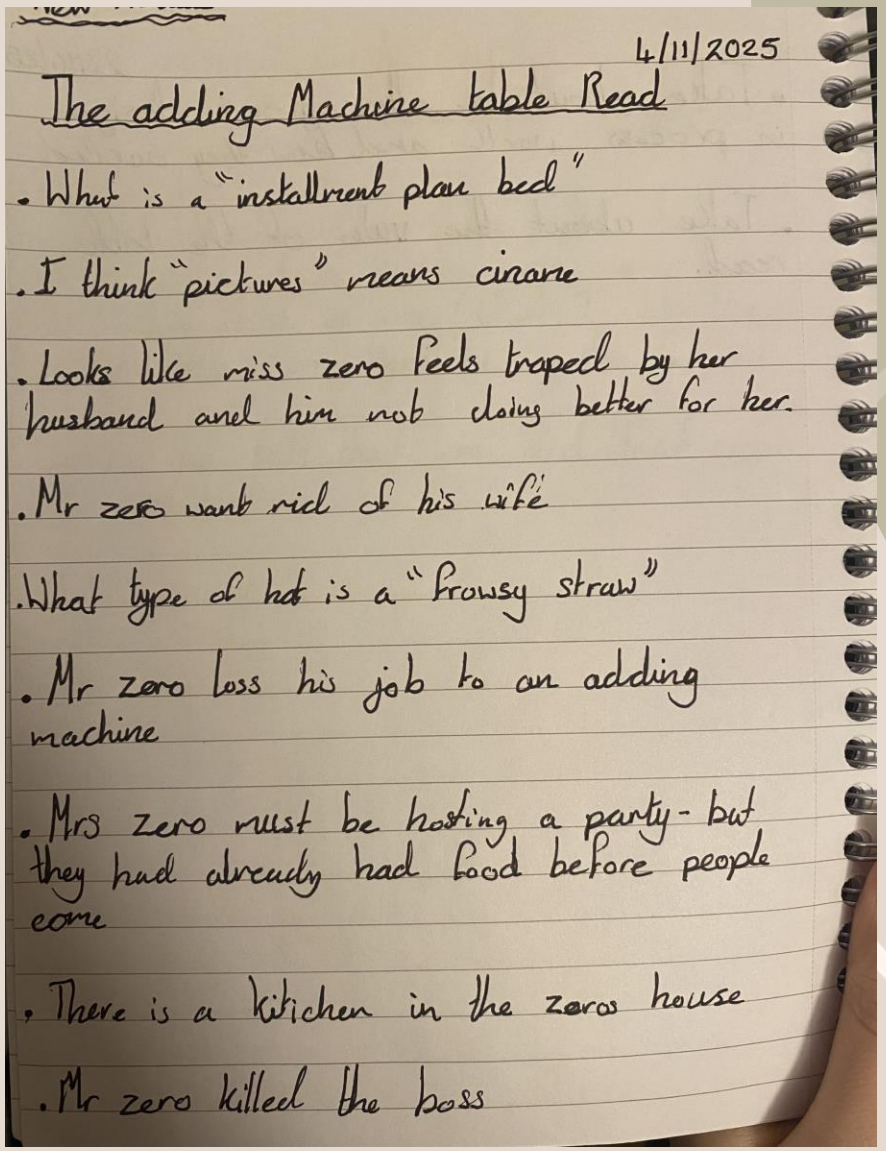


Table read and notes

Here are some of the things that I noted down throughout the first read through on different questions and thoughts that I had. I think that this will be very beneficial to allow me to start to develop my understanding of this script and what I take away from it.

Our table read was the first read through that we had done of this script and as I have seen before, I witnessed a strong, beneficial use in this table read, allowing me to start to understand the script and the story within it. I think that this is especially useful for me due to me will reading not being fully able to understand what is going on. From completing the first module, I realised that read the script first allows you to develop the background knowledge. That then can be built on within this read through, but I would say that I probably had better initial thoughts coming out of this read through compared to the first. We know the importance of these initial thoughts as they are key elements that can significantly influence your design process later. Therefore, I will have to see in the future which one I feel is best for me as I learn and work through this process further.



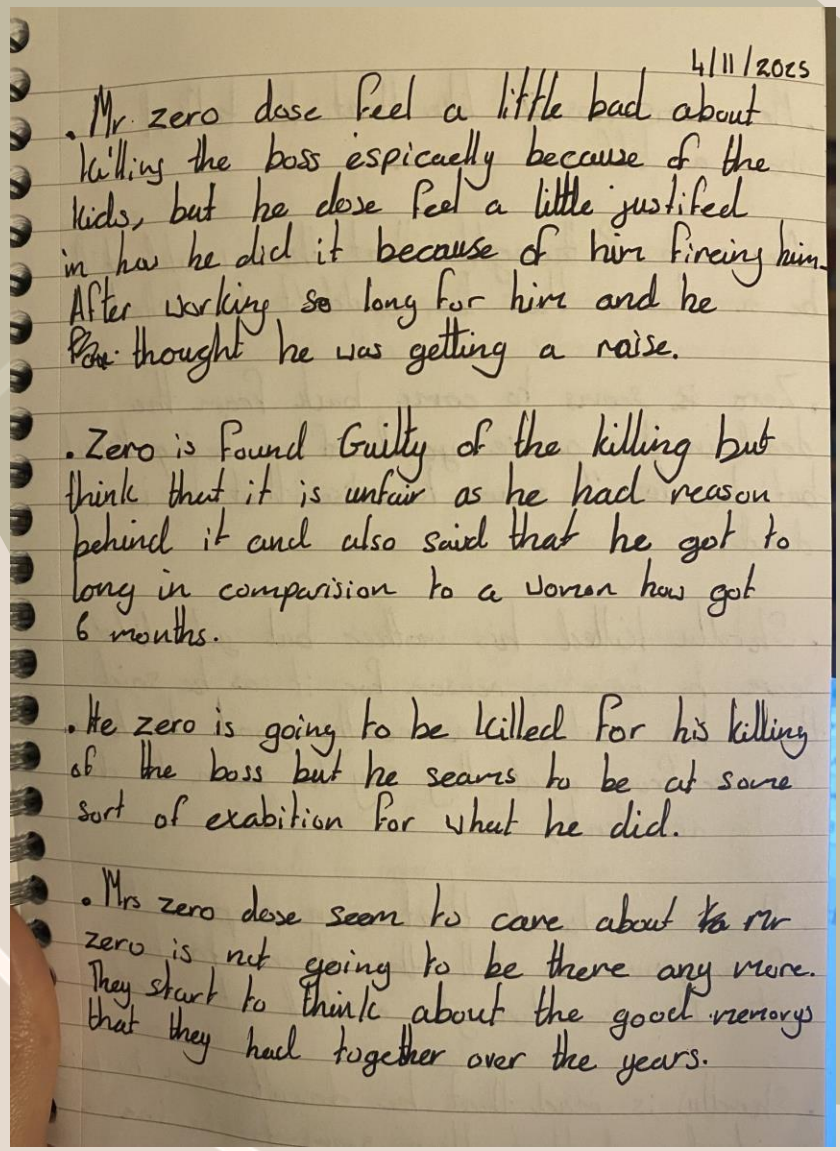
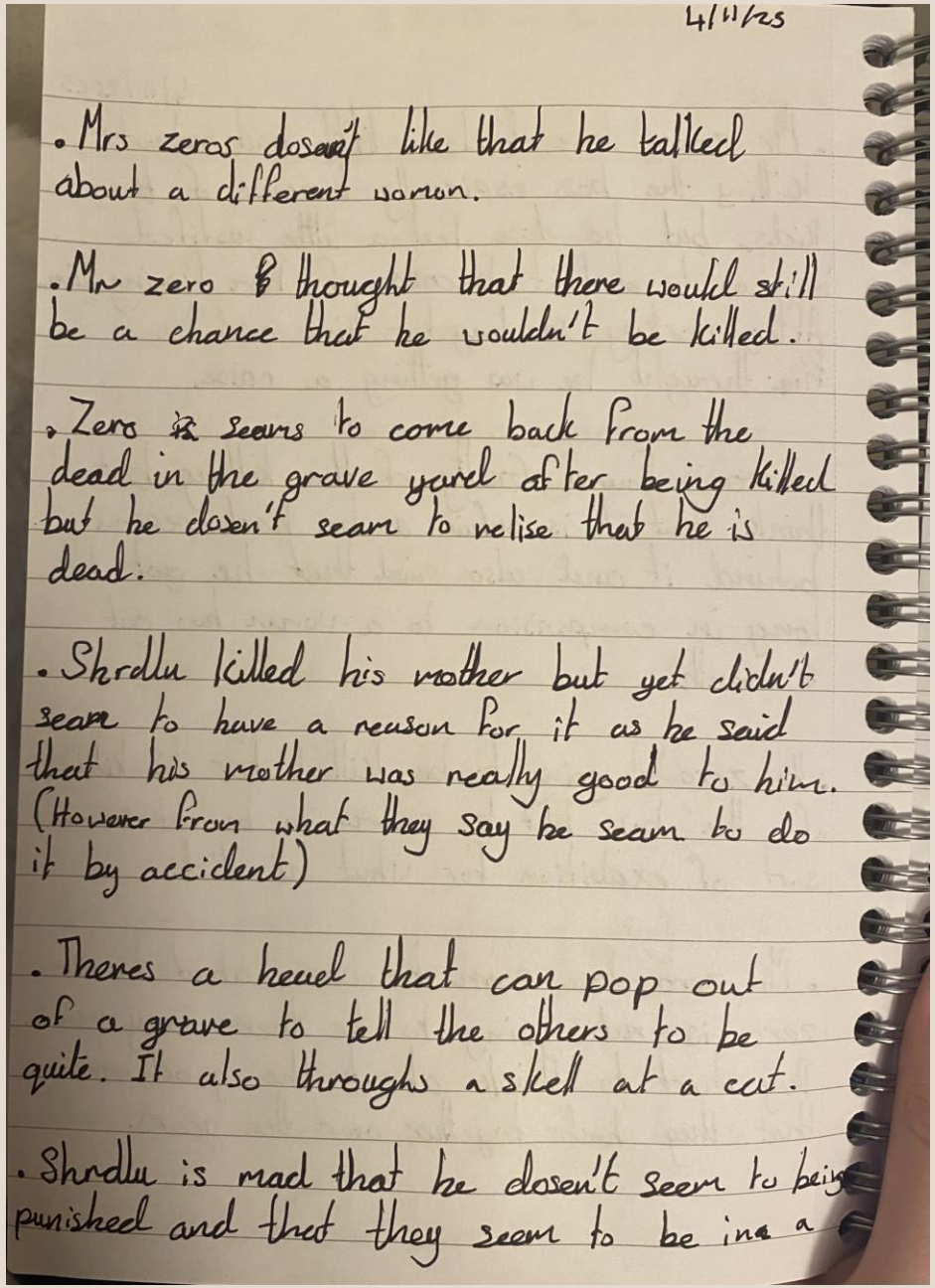


Table Read Note



4/11/25

- Mrs zeros dosen't like that he talked about a different woman.

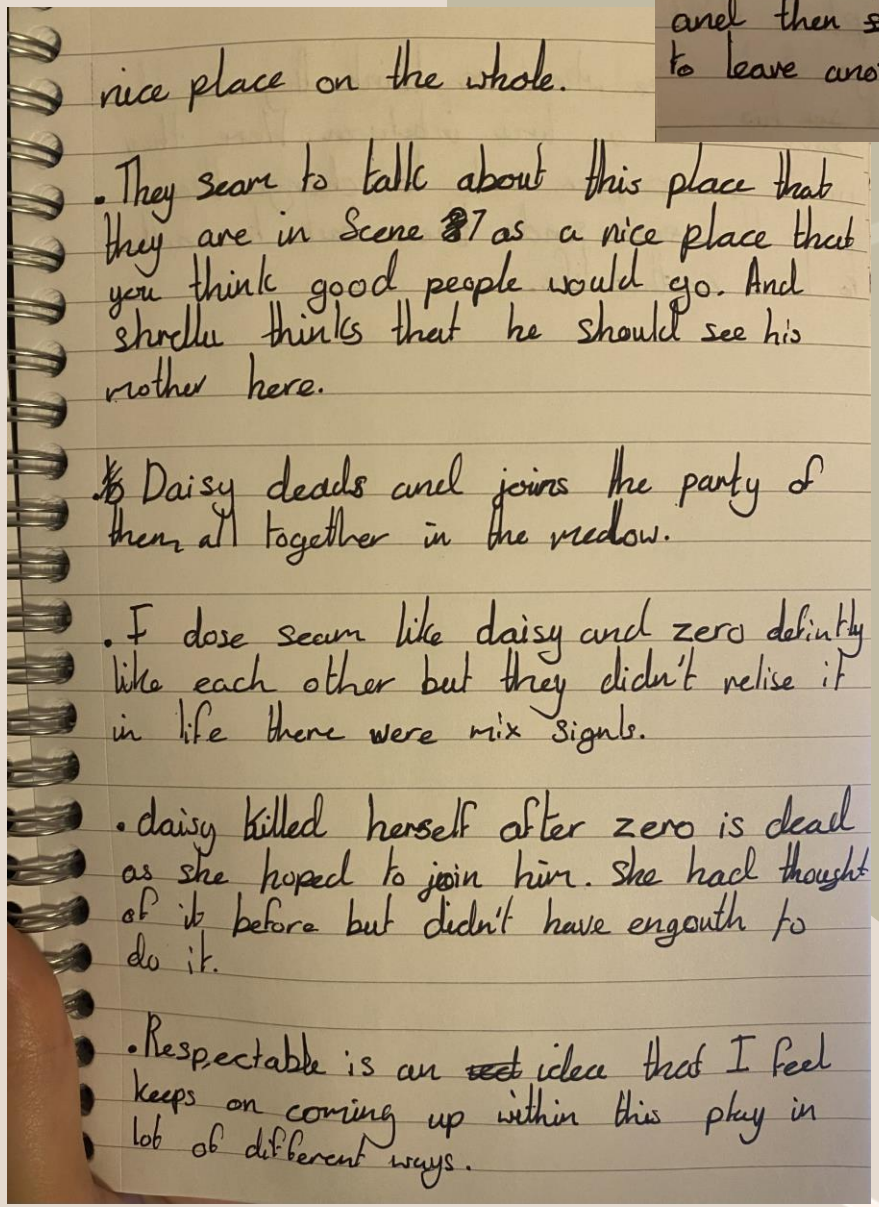
- Mr zero thought that there would still be a chance that he wouldn't be killed.

- Zero seams to come back from the dead in the grave yard after being killed but he dosen't seam to relise that he is dead.

- Shrdlu killed his mother but yet didn't seam to have a reason for it as he said that his mother was really good to him. (However from what they say he seam to do it by accident)

- Theres a heuel that can pop out of a grave to tell the others to be quite. It also throughs a skell at a cat.

- Shrdlu is mad that he dosen't seem to being punished and that they seem to be in a



nice place on the whole.

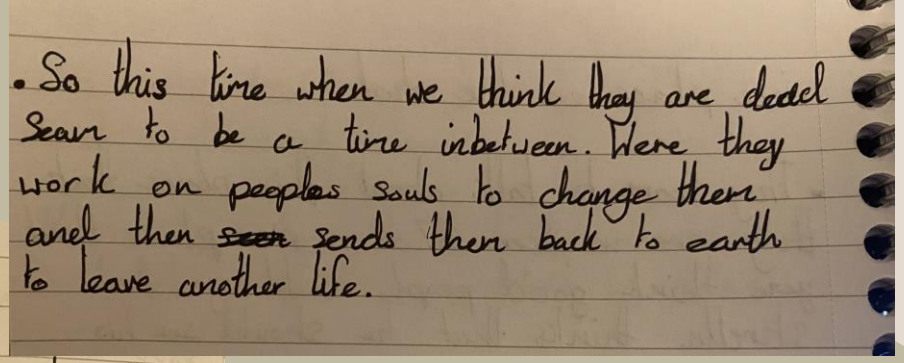
- They seam to talk about this place that they are in Scene 37 as a nice place that you think good people would go. And shrdlu thinks that he should see his mother here.

- Daisy deads and joins the party of them all together in the medow.

- I dose seam like daisy and zero definitly like each other but they didn't relise it in life there were mix signls.

- daisy killed herself after zero is dead as she hoped to join him. She had thought of it before but didn't have engouth to do it.

- Respectable is an idea that I feel keeps on coming up within this play in lot of different ways.



- So this time when we think they are dead Seam to be a time inbetween. Were they work on peoples souls to change them and then sends them back to earth to leave another life.

Metropolis

Overall, my thoughts on this movie is that it is something that is not for me that I do not find much pleasure in, as I found it very hard to track and understand what was going on through the play as the story didn't make sense to me.

However, visually, this movie is very interesting to look at and observe for me; it is quite different to many of the things that I have seen before. It is expressive in the way that it looks,which I feel is very eye catching and makes you look deeper into the scenes.

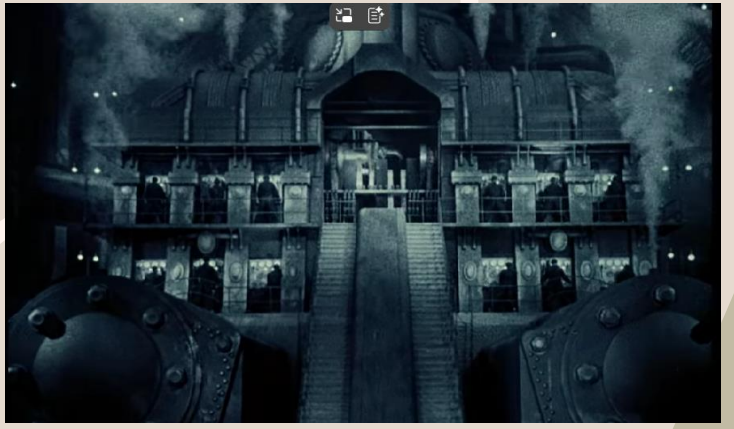




I find this set image to be rather intriguing to look at as they are extravagant with their looks. However, we can see this idea of shape being brought through within a lot of this images; most can be rather simplistic in their structure, which probably show to symbolise how this is the workers' area so everything is cheap and just build for functionality to show the class divided. The difference is within the machine; it is a lot more complicated to show how it is the backbone to the working of this world. Although it is very repetitive within it design, I feel to show how the people are stuck here and how there is no way out of this life, that it will always be like this. I feel that the clock scene was one of the most impactful for me as the way that it is designed shows how time is unbeatable, and it will always control us, demonstrating how we are in a constant loop against it.







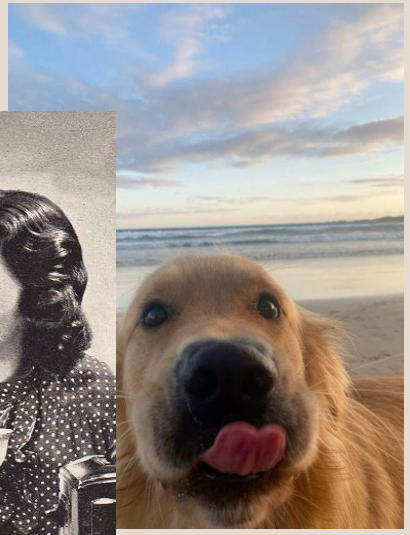
More thoughts and understanding to the adding machine

Originally presented at the Garrick Theatre, New York city march 19, 1923.

(Vintag.es, 2014)

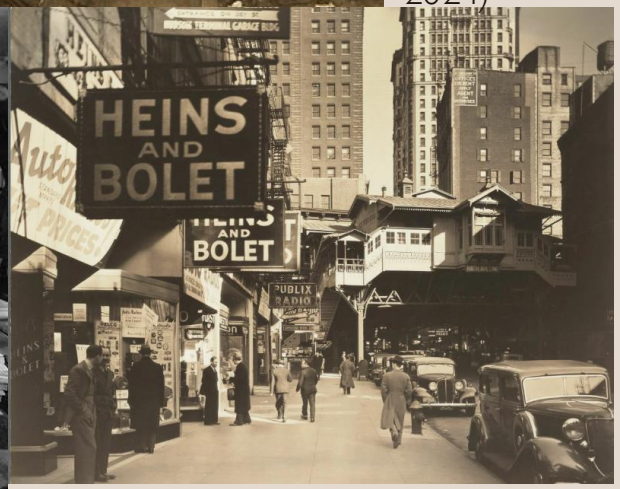






(Weaver, 2024)







This idea of "wholesome" comes up in the first few sentence of the play which I believe is very deliberate as it immediately starts us thinking about it and seeing the character in this play in that way and the choices that they make. I feel this is something that we continue to judge and explore throughout the rest of this play to think about how we as humans behave, and the morals that we, as a society, have and how it affects how we view others.

"they're nice an' wholesome." - pg3

"she ain't linin' with her husband. He's her second too. I don't know whether they're divorced or just separated. You wouldn't think it to see her on the screen. She looks so sweet and innocent" pg4

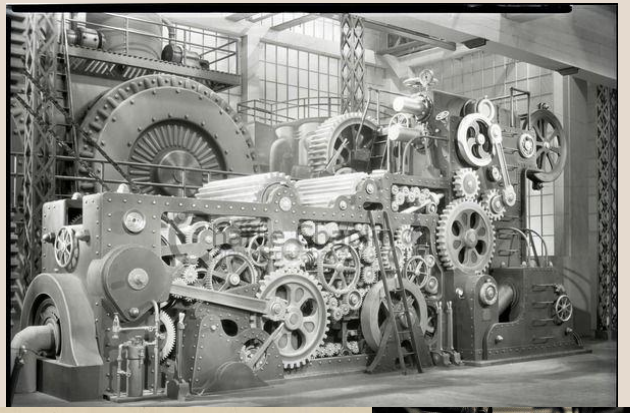
Adding machine

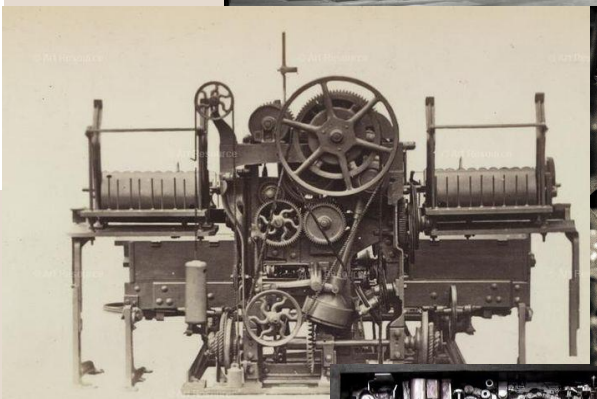
(London Museum, 2025)

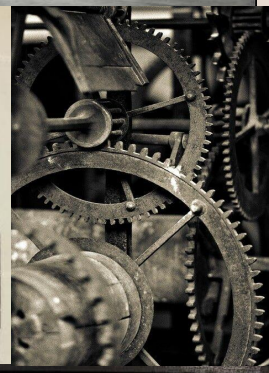


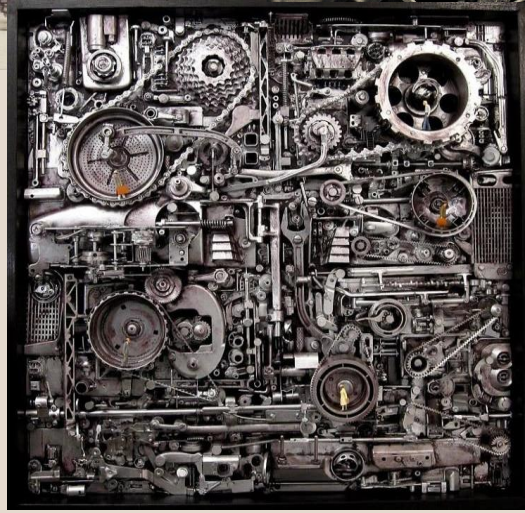
Another image of a type of adding machine.











These images are more the type of machinery that I would have imagined when considering what an adding machine looked like. I like the way that there was a lot of complexity and moving parts with this images hich are more of what I would have imagined the adding machine to look like.

The image above illustrates an adding machine, which is a lot different to how I thought it would look as this reminds me more of a typewriter. I would have thought that the machine would have been a lot bigger with a lot more to see going on around the outside, with cogs working and the paper being filtered through various processes. Pehaps this has been influenced by the different expressionism elements that I have viewed recently. As I have seen machines from around the same time period and they also work within the style that this adding machine has. I would also say that the script influcenced my thoughts on what this might be like as I imagined the adding machine to be a big unit that has been working in the background of everything, helping to keep everyone on this right path that was set out for them. We can see that within the script, Zore is partially controlled by this machine as well as it being the item that replaces him at work so I imagined it to be a grand piece of equipment.

Nosferatu 1922

I preferred that this movie was different from the first two expressionism movies that we watched and was more similar to other types of movies that I have seen previously. It is interesting to witness the contrast between them but still see how expressionism can be used to tell a story. This is probably the type of expressionism film that I prefer where it just gently charges the look to a film to help tell it story. Like how especially within the for place wjhere there is the vampire and there is meant to be a more forboading feel to the scene there is a lot of sharp angle shape used like shown in the image of him in the doorway. This shape help to intimidate the view as we consider this types of sharp point to mean danger as that is what the often can be in really life like with a knife. This was a thing that I really found stood out to me the whole time watching this movie. It also was quite jarring moving between place like this to more save and relaxed feeling environments like the main characters home with all it nice furnishings.













I really found the use of shadows to be interesting within this move as they are so striking in places as there is such a contrast between the light and dark places. It make it feel more jarring when looking at it which I feel brings in that strong atmosphere to it.
The clear shadow of the vampire moving up the start is quite striking to look at as it produce such a sinister feeling due to the shape being somewhat human looking but actually just off in so many different ways. I also think that the banister line help with this as it sort of leads the way for you.



Cabinet of Dr Cailgari

One thing that you can really see within the piece of this movie is that all the scene are very striking to look at and tell a story within themself that you could look into. This very much reflects a lot of the German expressionism art that was being produces at the time. I really like the way that they sort of look like paintings that you could sit down and look at for a long time trying to understand the meaning behind them. This very much captures the ideas of emotions and not hiding anything that a lot of this art movement was about. I feel that this make use look deeper into this movie as we are so curious to figure out the message.







The shape and angles in this piece are very striking to look at within this movie, and really bring you into a different world. The shape depending on how they are used can make you feel different things like within this scene to the right they give the idea of a tight space that they are trapped within due to the angles. I think that this is a very powerful tool that expressionism allow us to use and angle will definitely be something that I will keep in mind due to the power that they have.







Frankenweenie

Through the rest of the move it was more just interesting to me to see how the position things to capture the mood that they wanted within a scene.

A big thing that I felt within this movie was how the used a more expressionism approach when working on the characters as they have really tried to show their inner characteristic within the design of the charactors. Which I have to say works really well as even from the start I have a very hard time looking at the image to the right of this as it creep me out so much but it perfectly captures the charactor. I think that this really show how powerful expressionism can be.









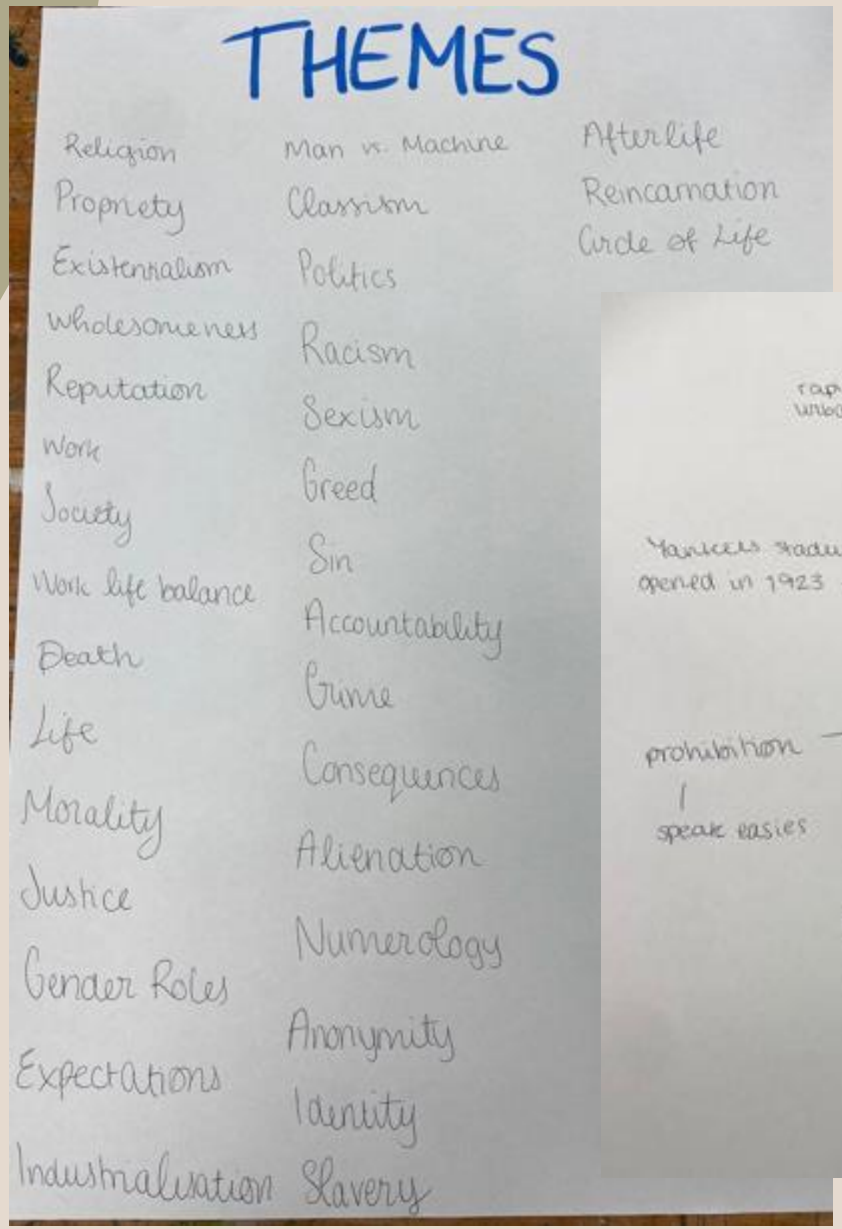


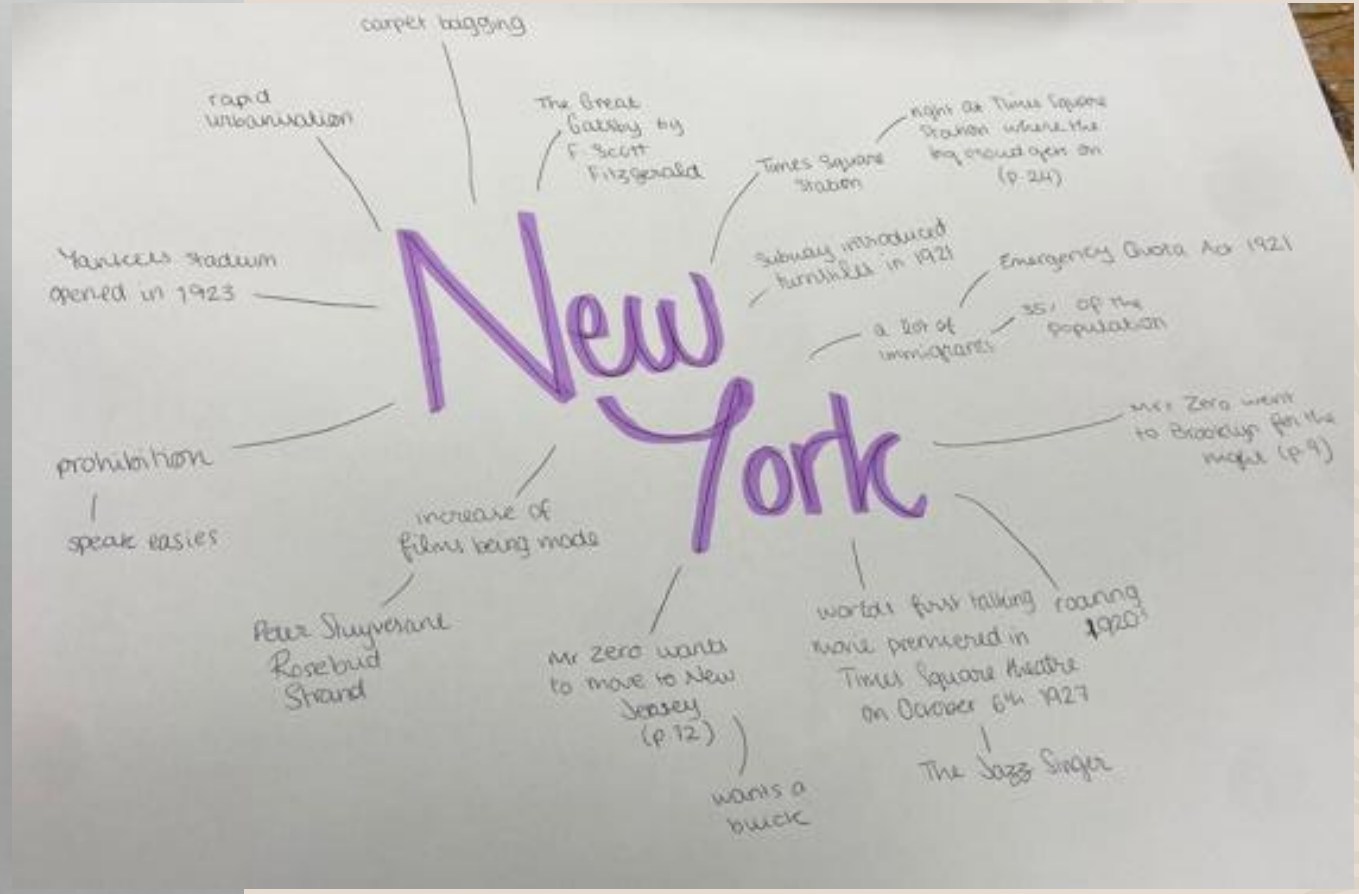


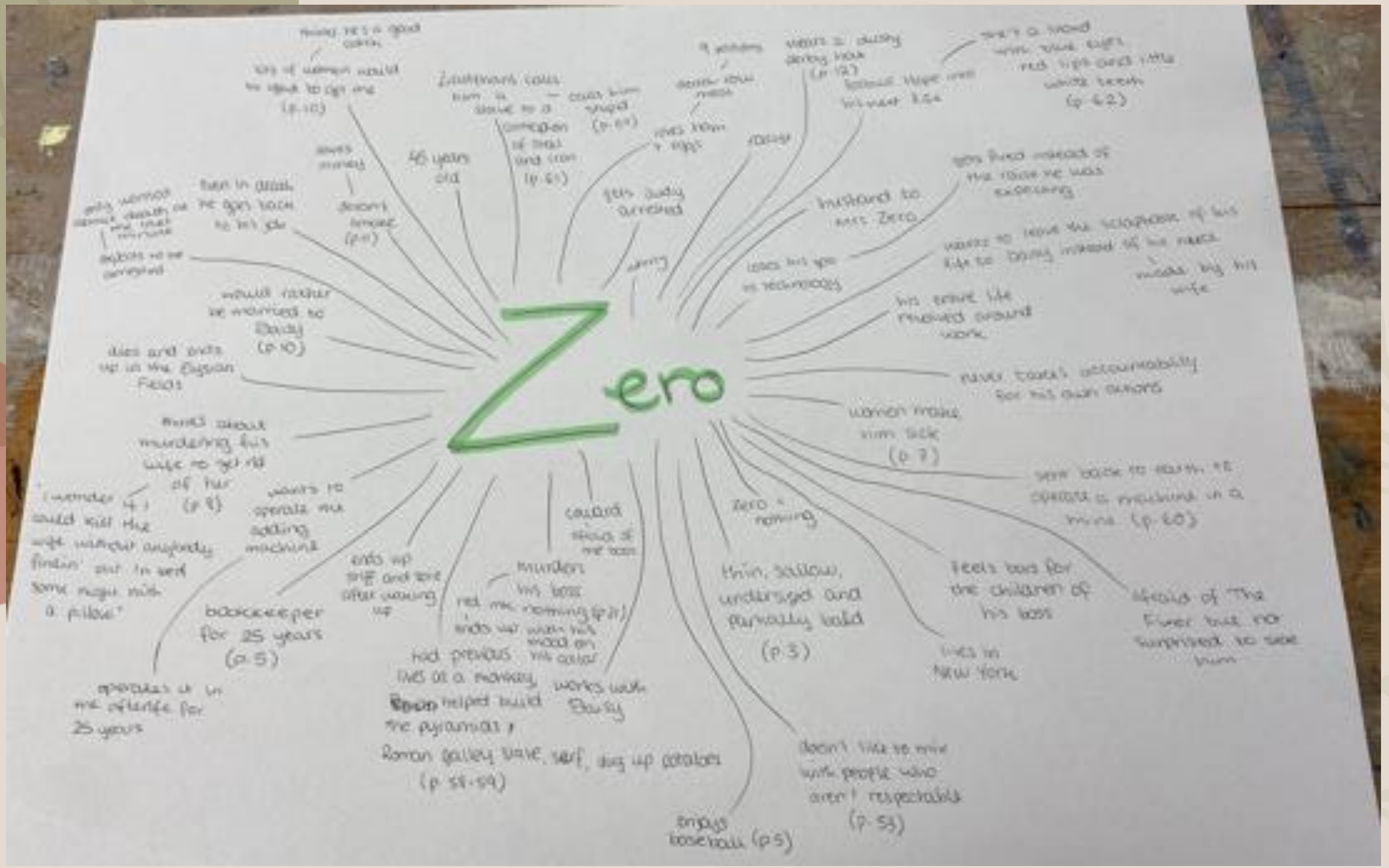


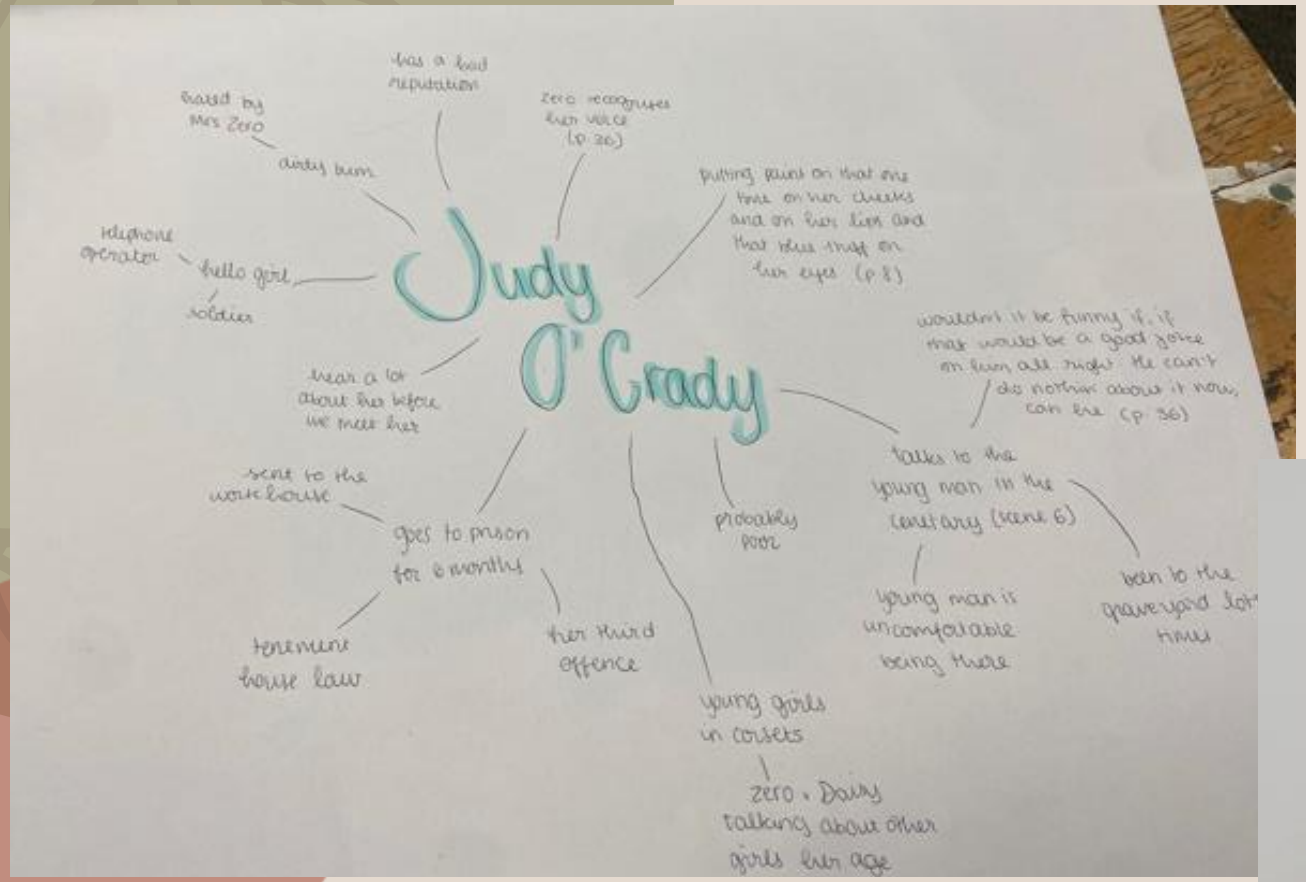
Script backdown

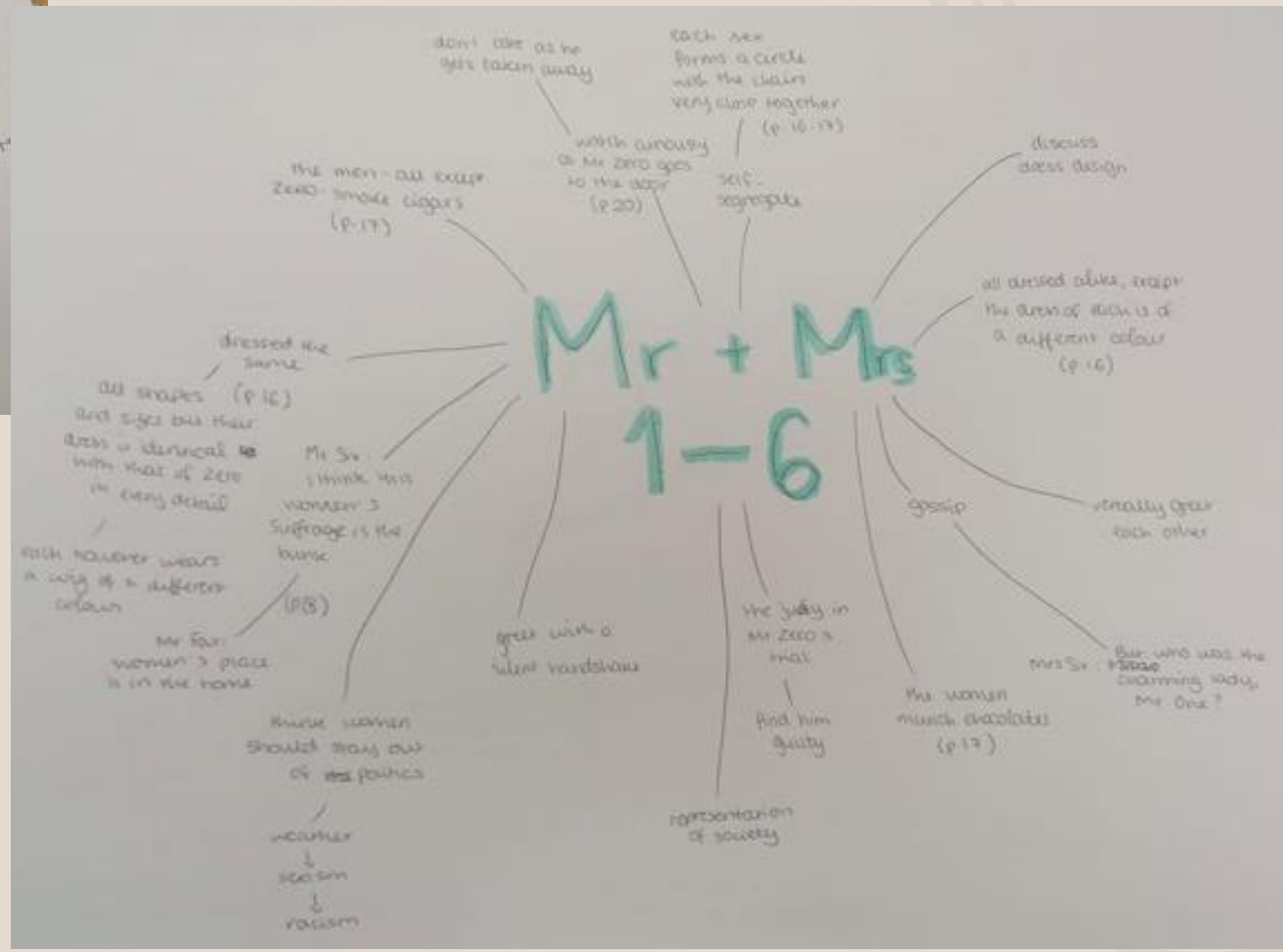
This is a very useful place to start working on a script as it allows for you to really start to pick apart the script and what is happening within it before you would then further go into depth about it and start having your own thoughts and feelings about it that you would come to later to influence your design choices. It is also an easy place to start, as it brings everything together and you can then start to see things that you might have missed, together with finding future inspiration.

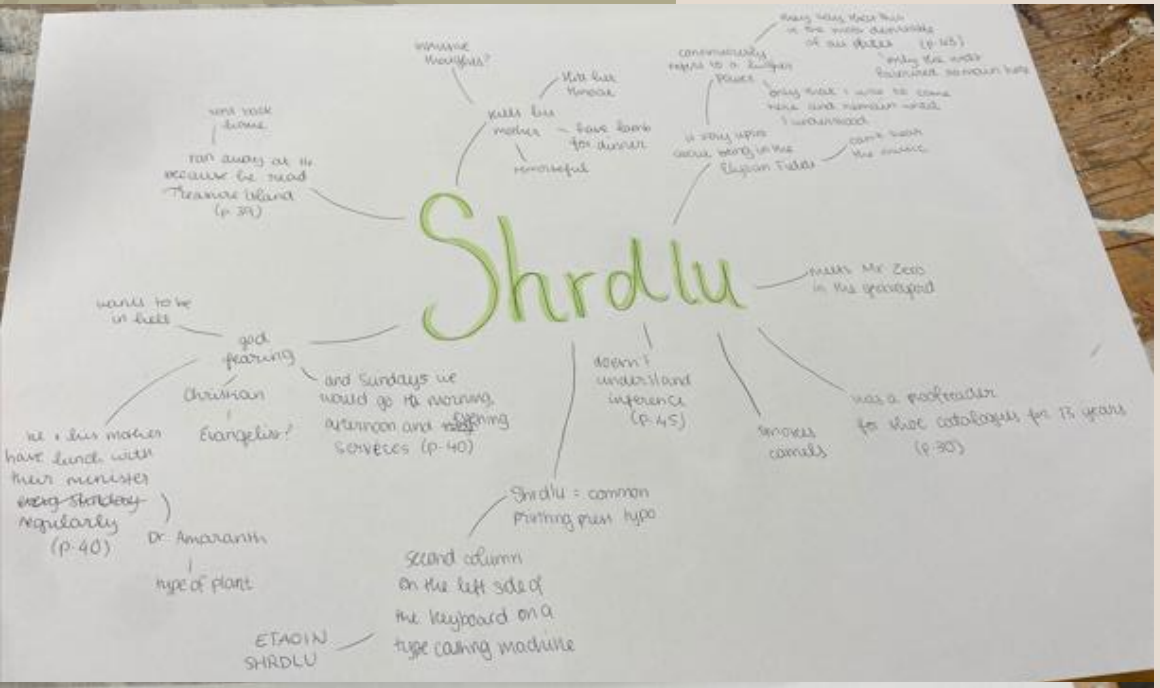


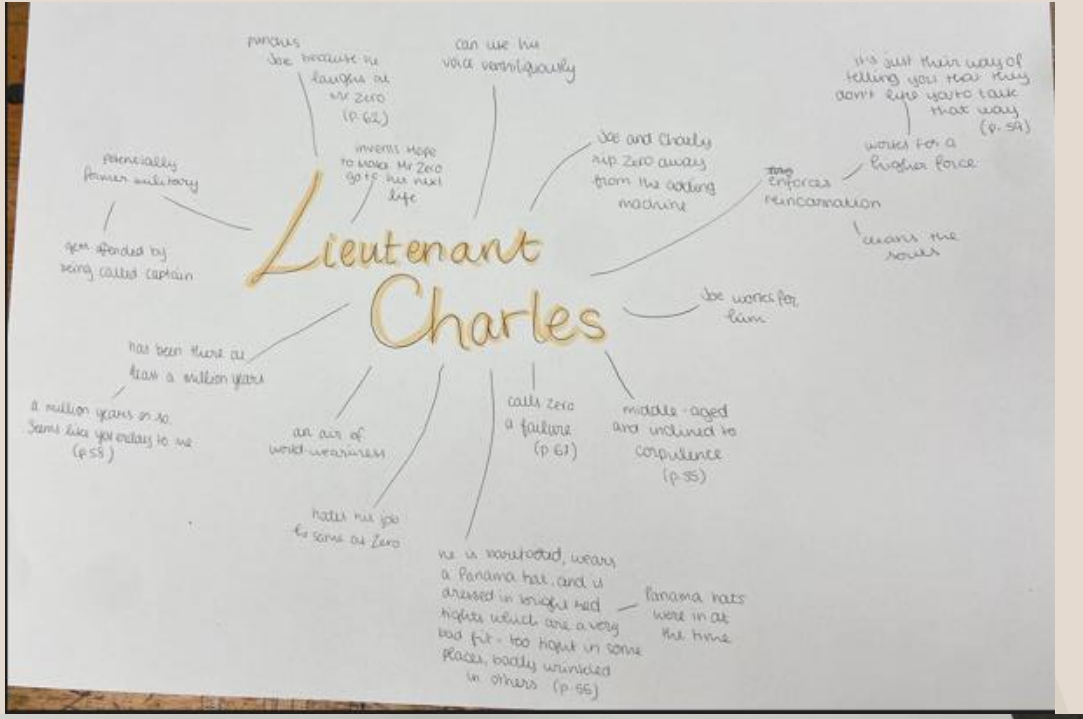


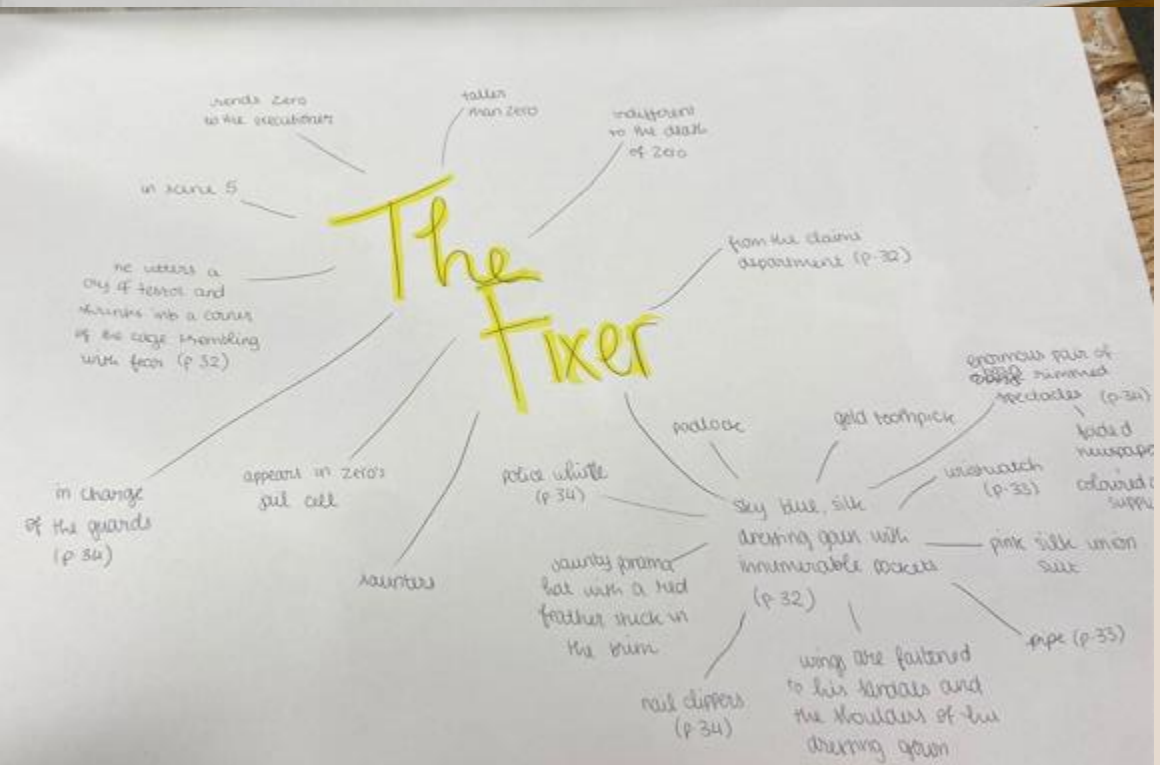

Zero
bookkeeper for 25 years (p. 5)
operates it in the offices for 25 years
wants to operate the adding machine
wonders if he could kill his wife without anybody finding out. In bed some night with a pillow.
thinks about murdering his wife to get rid of her (p. 8)
does and ends up in the Elysian Fields
would rather be worried to Daisy (p. 10)
gets women dismiss death as not that important
eyelids to be developed
turn in glass he gets back to his job
46 years old
doesn't smoke (p. 11)
Lieutenant calls him a slave to a conception of that and can (p. 61)
gets Daisy arrested
Jenny
rides him + rapes
9 witnesses
doesn't think media
wears a dressy dirty look (p. 12)
believes Hope and his wife have sex
rapist
she's a blond with blue eyes red lips and white teeth (p. 62)
husband to Mrs. Zero
gets fired instead of the raise he was expecting
wants to leave the telephone of his wife like Daisy instead of his mother
middle big his wife
his estate like revolved around work
never takes accountability for his own actions
women make him sick (p. 7)
sees back to earth as opposite of existing in a mine (p. 60)
blinds of the River but no surprised to see him
feels bad for the children of his boss
lives in New York
Main, hollow, undersized and particularly bald (p. 3)
Zero = nothing
ends up self and love after leaving up
murders his boss
red mc nothing (p. 21)
ends up with wife and love
had previous lives of a monkey
helped build the pyramids
Roman galley slave, serf, dug up potatoes (p. 58-59)
works with Daisy
enjoys baseball (p. 5)
doesn't like to mix with people who aren't respectable (p. 53)

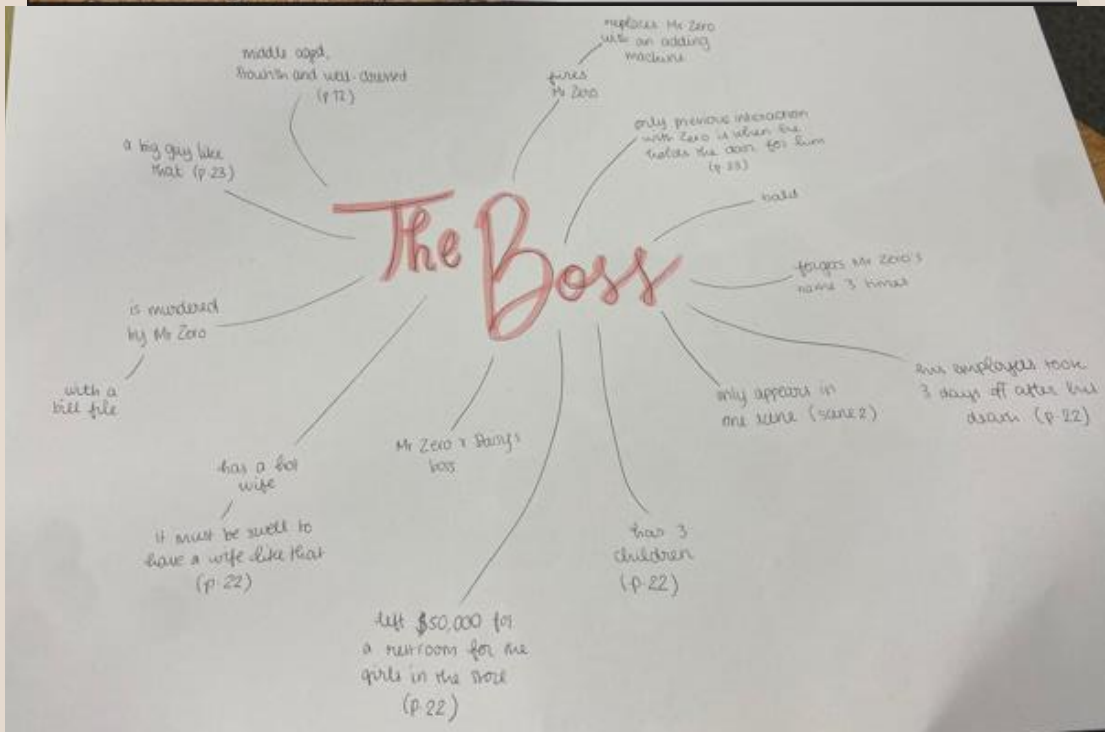

Judy O'Grady
has a bad reputation
raised by Mrs Zero
zero recognises her voice (p.20)
putting paint on that one has on her cheeks and on her lips and that blue stuff on her eyes (p.8)
would it be funny if, if that would be a good joke on him all night. He can't do nothing about it now, can he (p.36)
telephone operator
hello girl
soldier
hear a lot about her before we meet her
talks to the young man in the century (scene 6)
young man is uncomfortable being there
been to the graveyard for hours
probably poor
scene to the workhouse
goes to prison for 6 months
her third offence
tenement house law
young girls in corsets
zero + Daisy talking about other girls her age

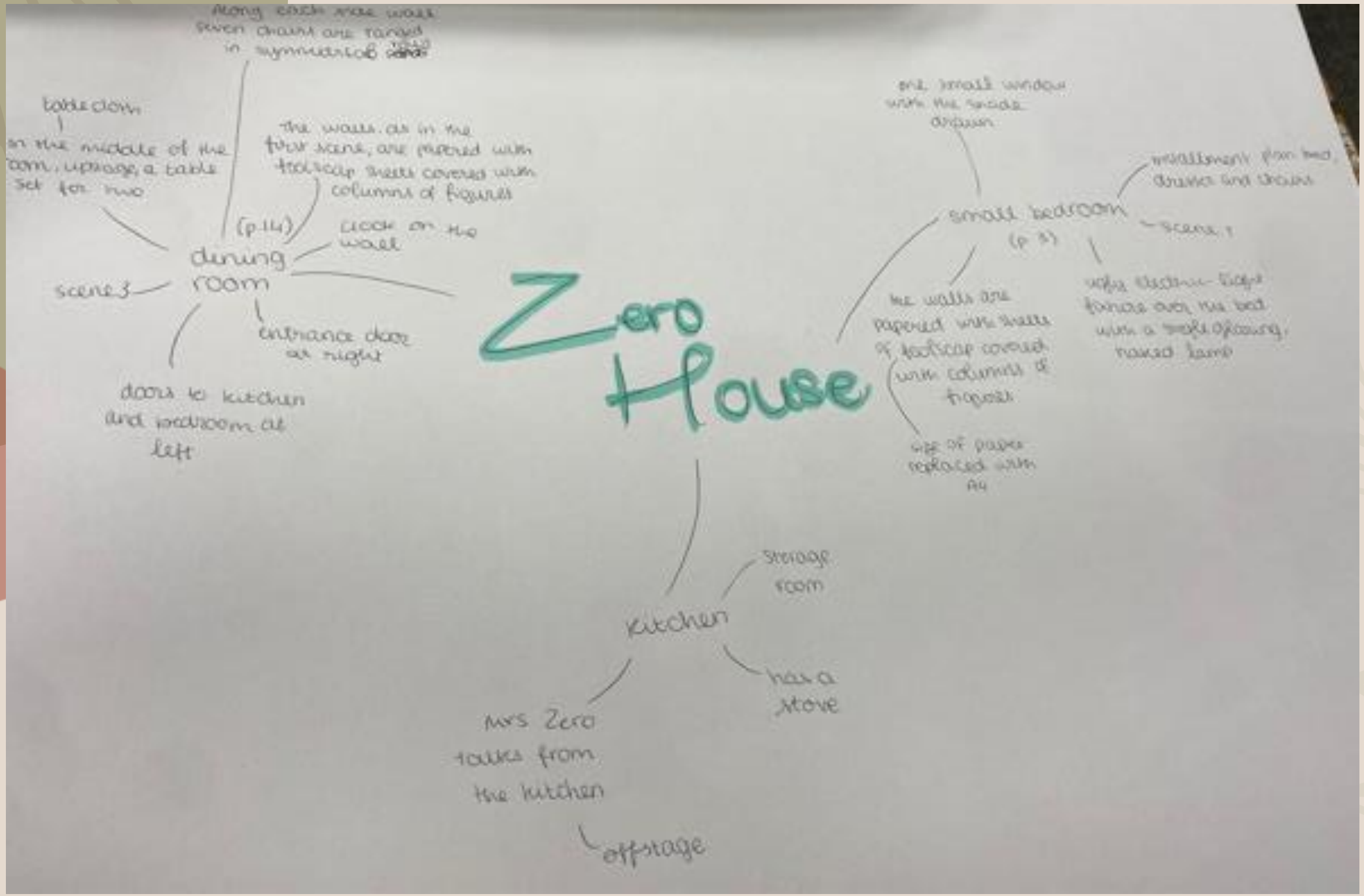

Mr + Mrs 1-6
don't like as he gets taken away
each sex forms a circle with the chairs very close together (p.16-17)
walk around as Mr Zero goes to the door (p.20)
self-explanate
discuss dress design
all dressed alike, except the dress of each is a different colour (p.6)
the men - all except Zero - smoke cigars (p.17)
dressed the same
all shakes (p.16) and eyes on their dress is identical to him that of Zero in every detail
each however wears a wig of a different colour
Mr Sr: I think that women's suffrage is the bunk (p.8)
Mr Sr: women's place is in the home
gossip
verally spar each other
Mrs Sr: But who was the charming lady, Mr Zero?
grey with a silent rustle
she Judy in Mr Zero's mail
find him guilty
Mrs women munch chocolates (p.17)
Mrs women should stay out of politics
weather → season → racism
representation of society

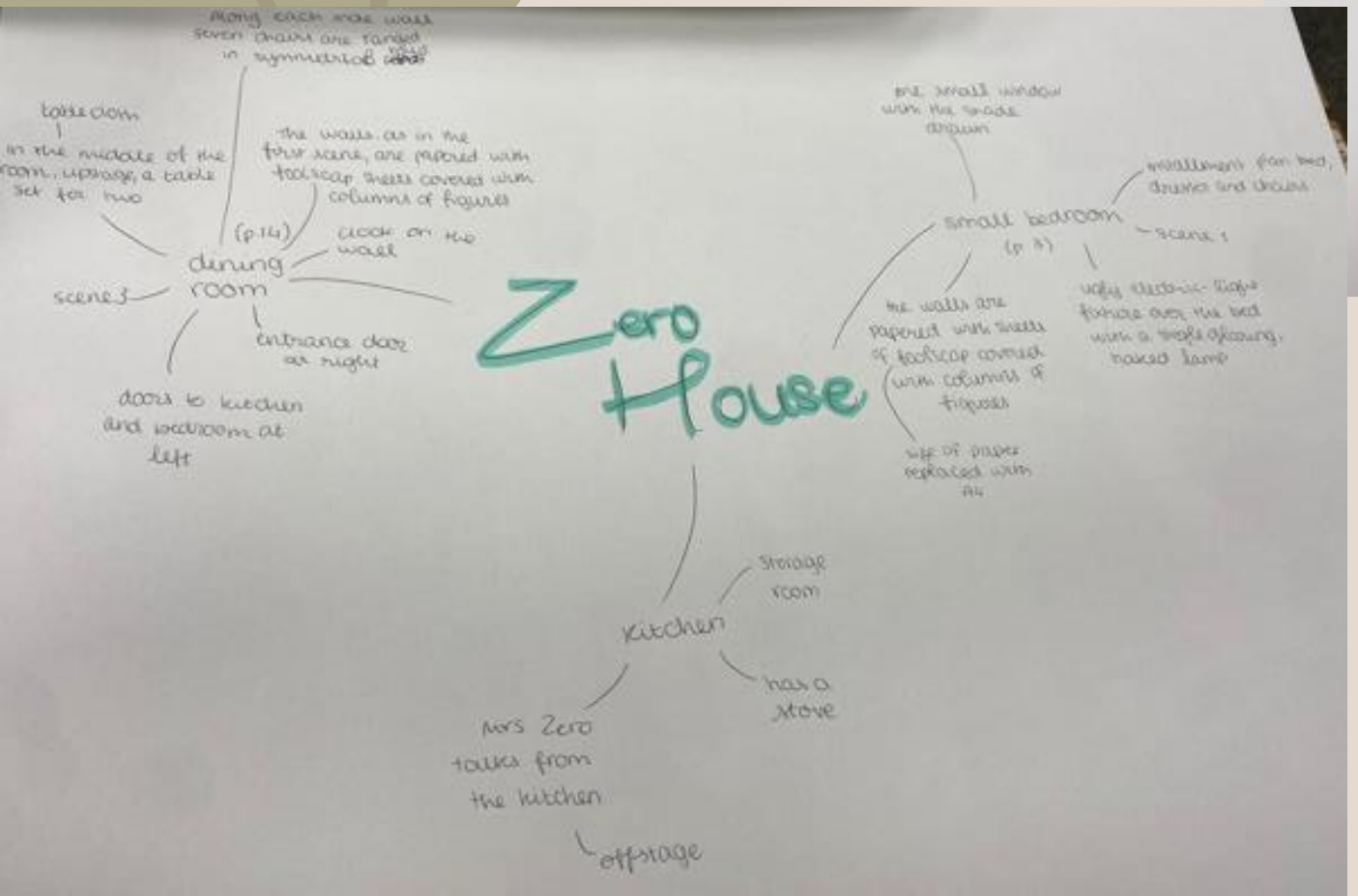

Shrdlu
meets Mr Zero in the graveyard
was a bookseller for three catalogues for 15 years (p.30)
removes comets
doesn't understand inference (p.45)
Shrdlu = common printing press typo
second column on the left side of the keyboard on a type casting machine
ETAOIN SHRDLU
Dr Amaranth
type of plant
he + his mother have lunch with their minister regularly (p.40)
Christian / Evangelist?
and Sundays we would go to morning, afternoon and evening services (p.40)
god fearing
wants to be in hell
ran away as he because he read Treasure Island (p.39)
runs back home
kills his mother
has dark for dinner
remorseful
kills his horse
Mississippi Riverfish?
is very upset about dying in the Elysian Fields
can't watch the movie
consecutively refers to a Lutheran Pastor
many many more lies is the most distressing of all three (p.45)
only the most educated remain here
going back + wire to come here and remain weak + wasteland

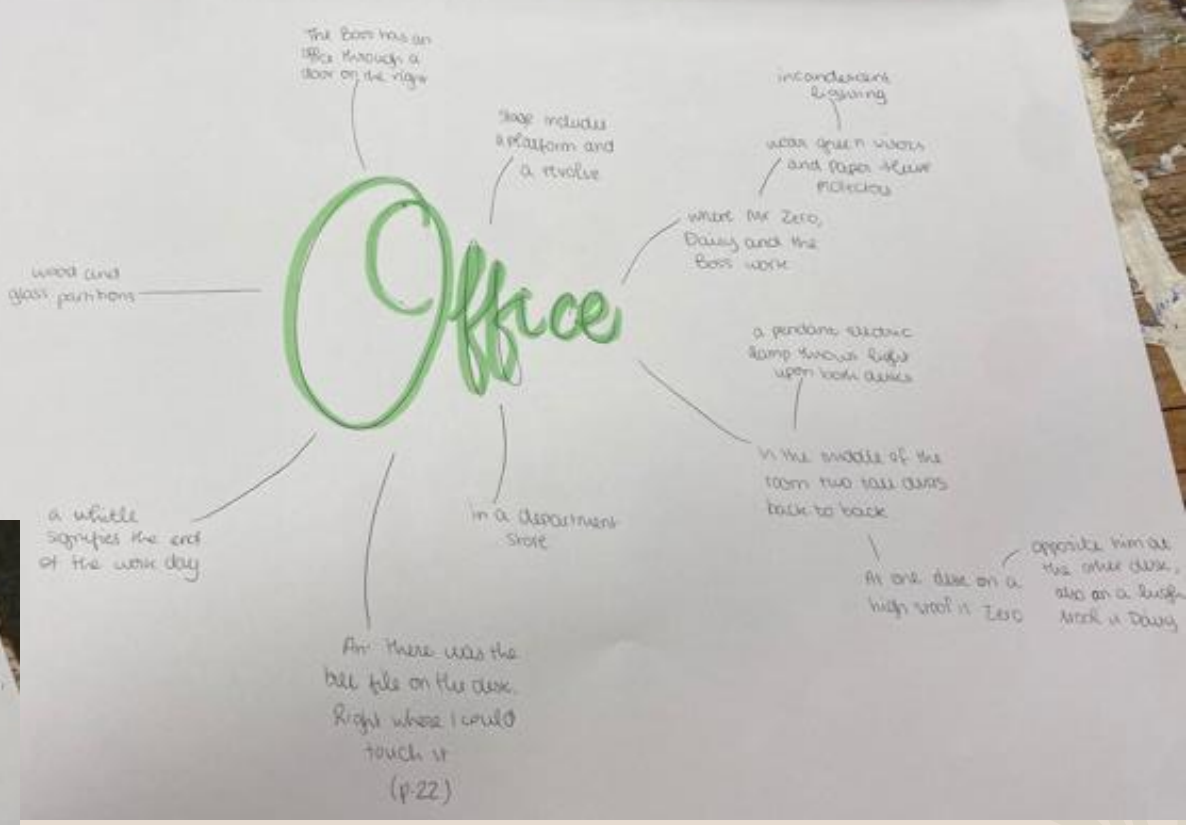

Lieutenant Charles
Joe works for him
middle-aged and inclined to corpulence (p.35)
calls Zero a failure (p.67)
has been there at least a million years
a million years or so Seems like yesterday to me (p.55)
an air of world-weariness
hates his job & sees as Zero
he is moustached, wears a Panama hat, and is dressed in bright red tights which are a very bad fit - too taut in some places, badly wrinkled in others (p.66)
Panama hats were in at the time
enforces reincarnation
works for a higher force
it's just their way of telling you that they don't like you to talk that way (p.59)
means the rowers
Joe and Charley zap Zero away from the adding machine
invents hope to make Mr Zero go to his next life
can use his voice ventriloquially
Joe because he laughs at Mr Zero (p.62)
promoted by being called captain
formerly military

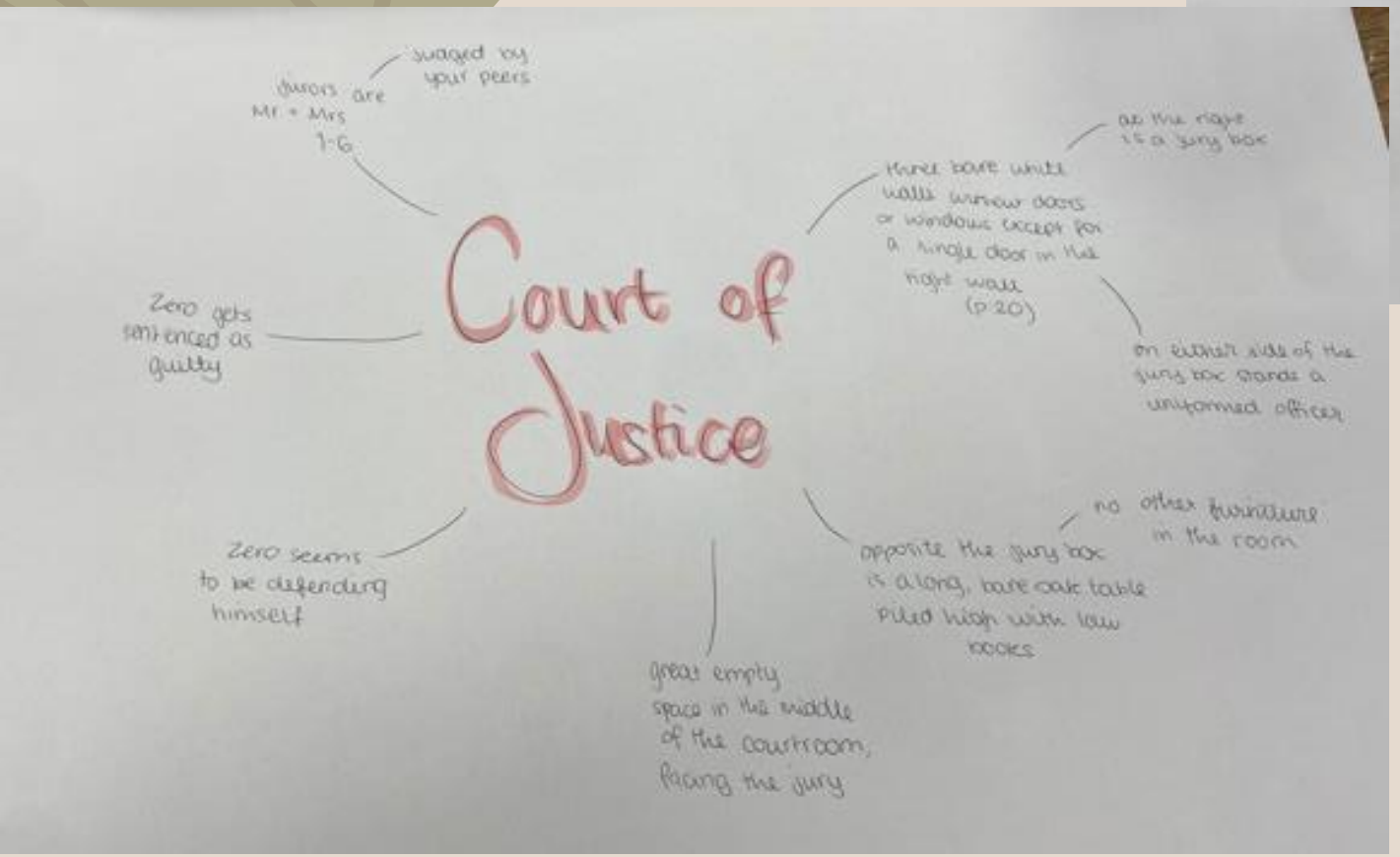

The Fixer
from the claims department (p.32)
tallest man Zero
sentenced to the death of Zoo
sends Zero to the executioner
in scene 5
he utters a cry of terror and shrinks into a corner of the cage trembling with fear (p.32)
in charge of the guards (p.34)
appears in Zero's jail cell
saunters
police whistle (p.34)
paddock
gold toothpick
enormous pair of tortoise rimmed spectacles (p.34)
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 temples and the shoulders of the dressing gown

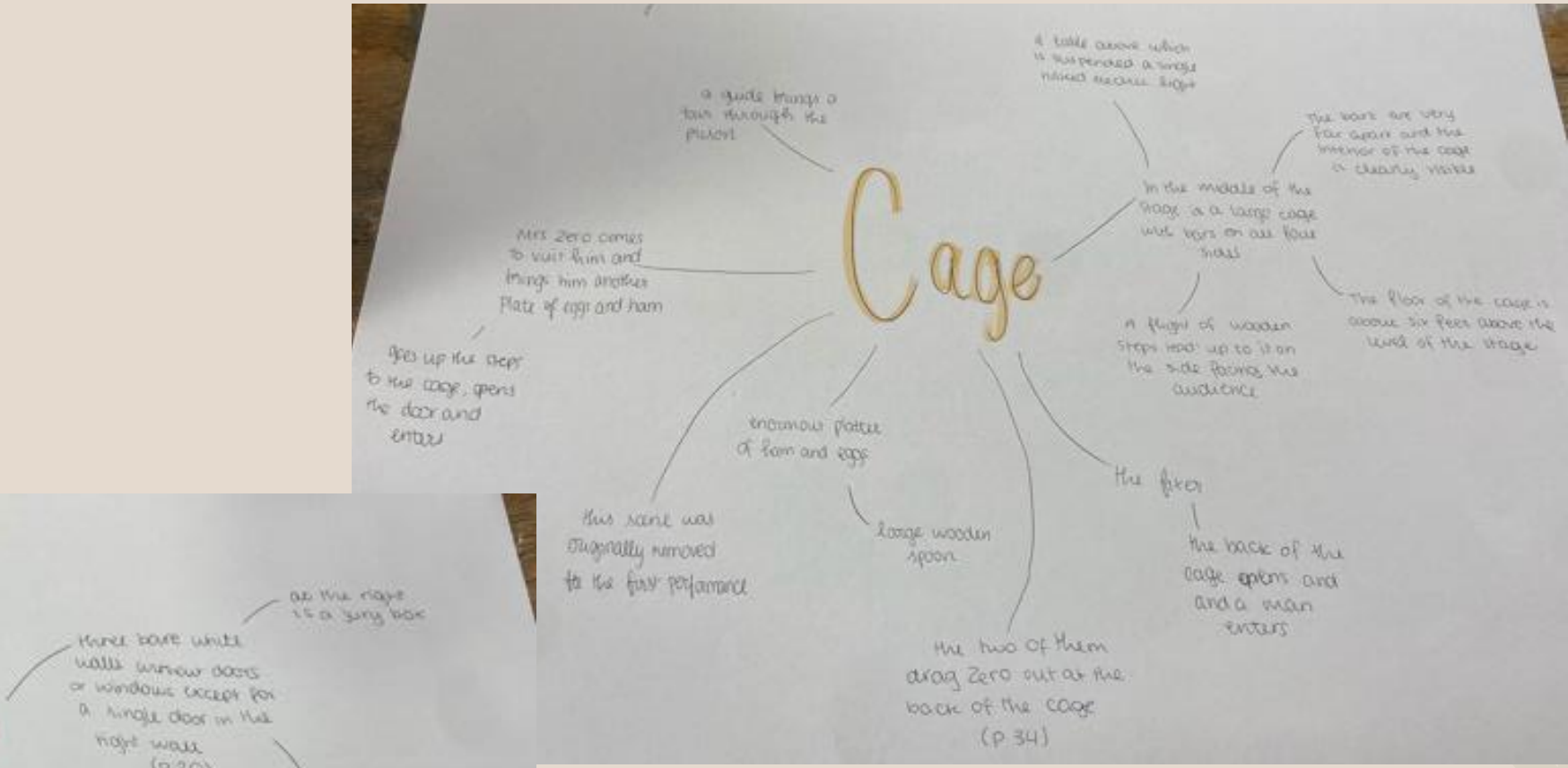

The Boss
middle aged, flourish and well-dressed (p.72)
a big guy like that (p.23)
registers Mr Zero with an adding machine
fires Mr Zero
only previous interaction with Zero is when he invites the door for him (p.33)
bald
forgets Mr Zero's name 3 times
his employees took 3 days off after his death (p.22)
only appears in one scene (scene 2)
is murdered by Mr Zero
with a kill file
has a fat wife
it must be swell to have a wife like that (p.22)
Mr Zero x Barry's boss
has 3 children (p.22)
left $50,000 for a memorial for the girls in the store (p.22)

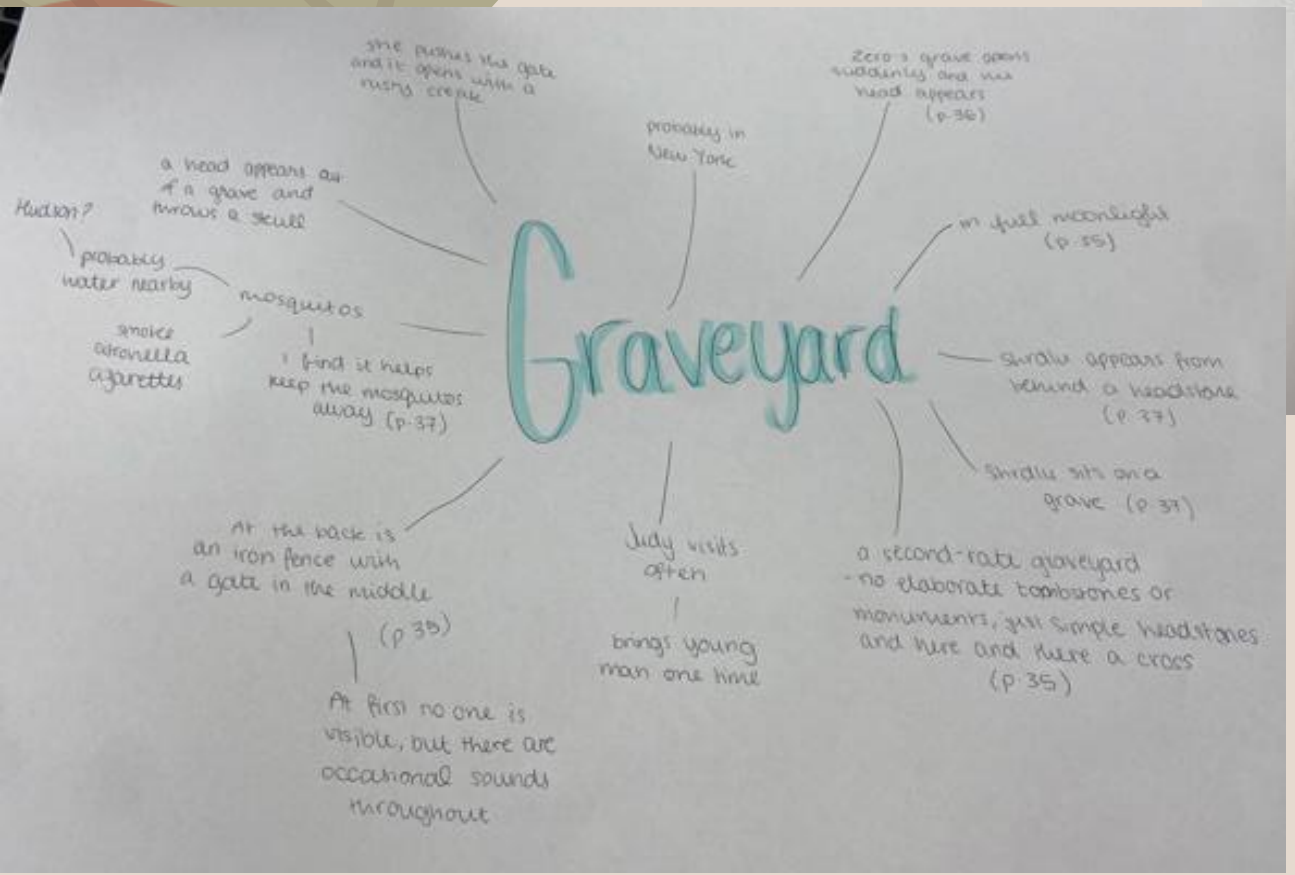

Zero House
dining room
scene 3
table cloth
in the middle of the room, upstage, a table set for two
Along each side wall seven chairs are ranged in symmetrical
(p.14)
the walls, as in the four scenes, are papered with tealscap sheets covered with columns of figures
clock on the wall
entrance door at right
doors to kitchen and bedroom at left
small bedroom
(p. 5)
scene 1
one small window with two curtains
washstand, iron bed, drawers and chairs
the walls are papered with sheets of teafscap covered with columns of figures
use of paper replaced with A4
kitchen
storage room
has a stove
Mrs Zero talks from the kitchen
offstage

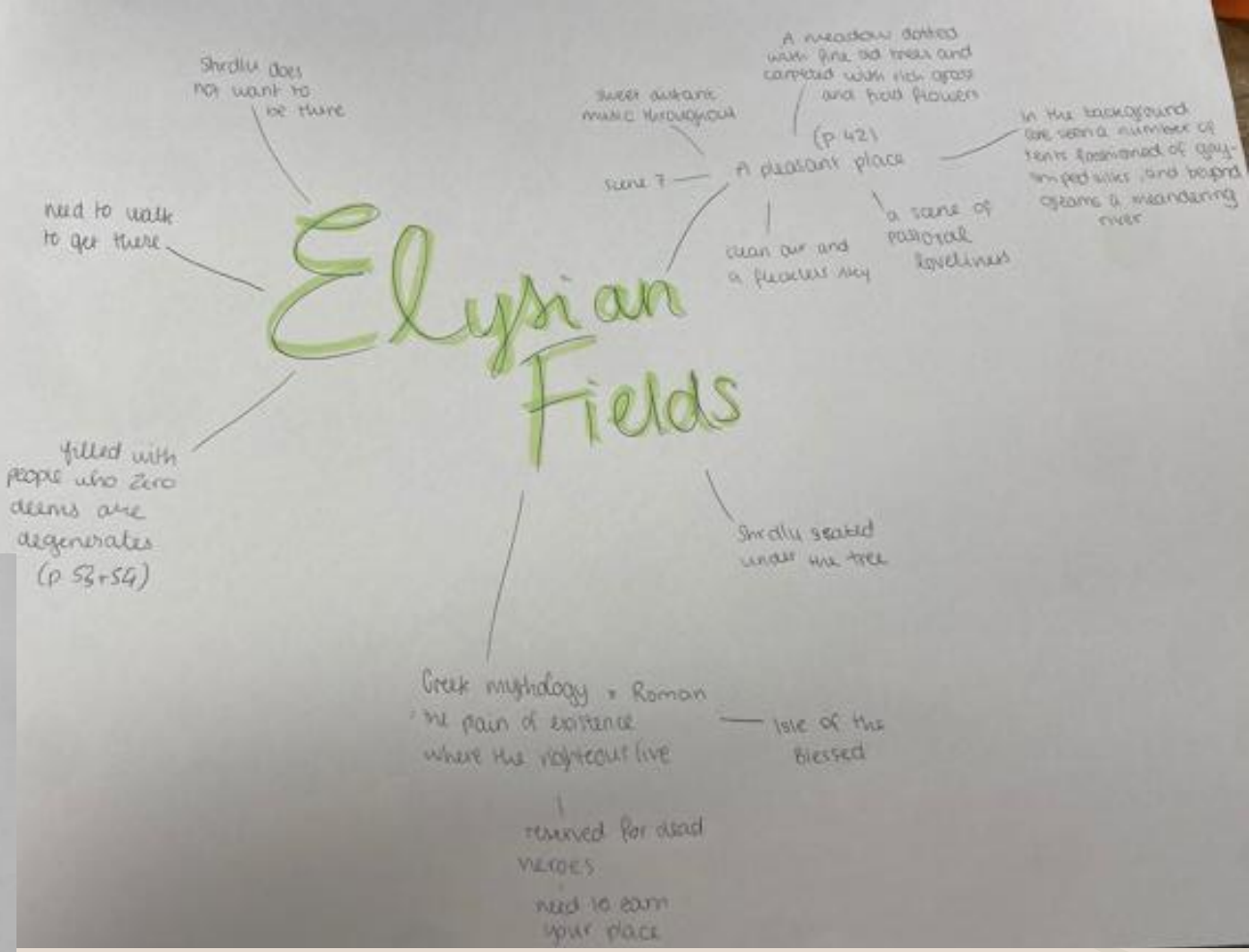

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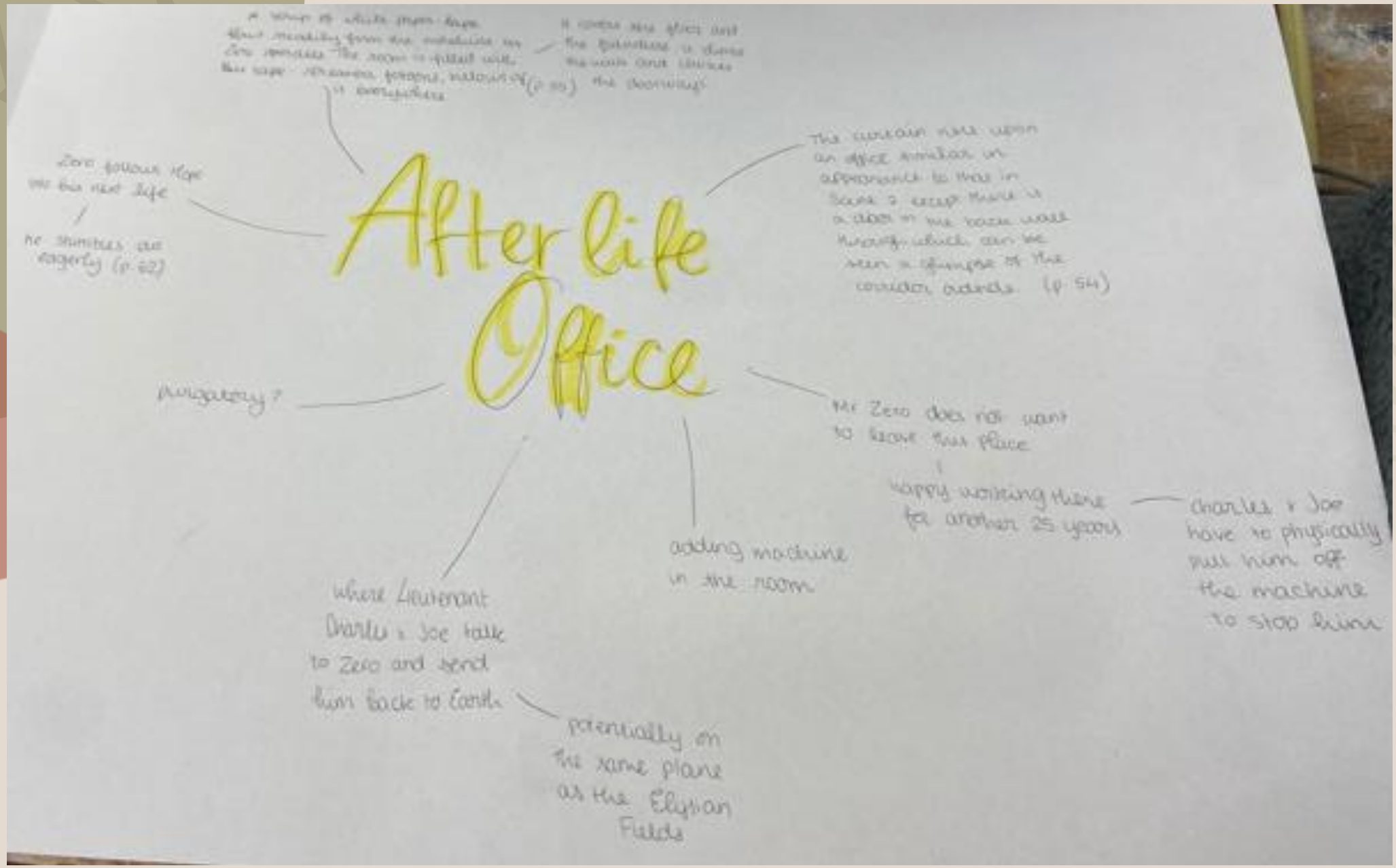

Office
wood and glass partitions
stage includes a platform and a revolve
incandescent lighting
wear green visors and paper sleeve protectors
where Mr Zero, Daisy and the Boss work
a pendant electric lamp hung on light upon both desks
in the middle of the room two tall desks back to back
opposite him at the other desk, also on a high stool is Daisy
at one desk on a high stool is Zero
in a department store
a whistle signifies the end of the work day
(p.22)


Court of Justice
jurors are Mr + Mrs 1-6
swaged by your peers
there have white walls window 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
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


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 leads 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

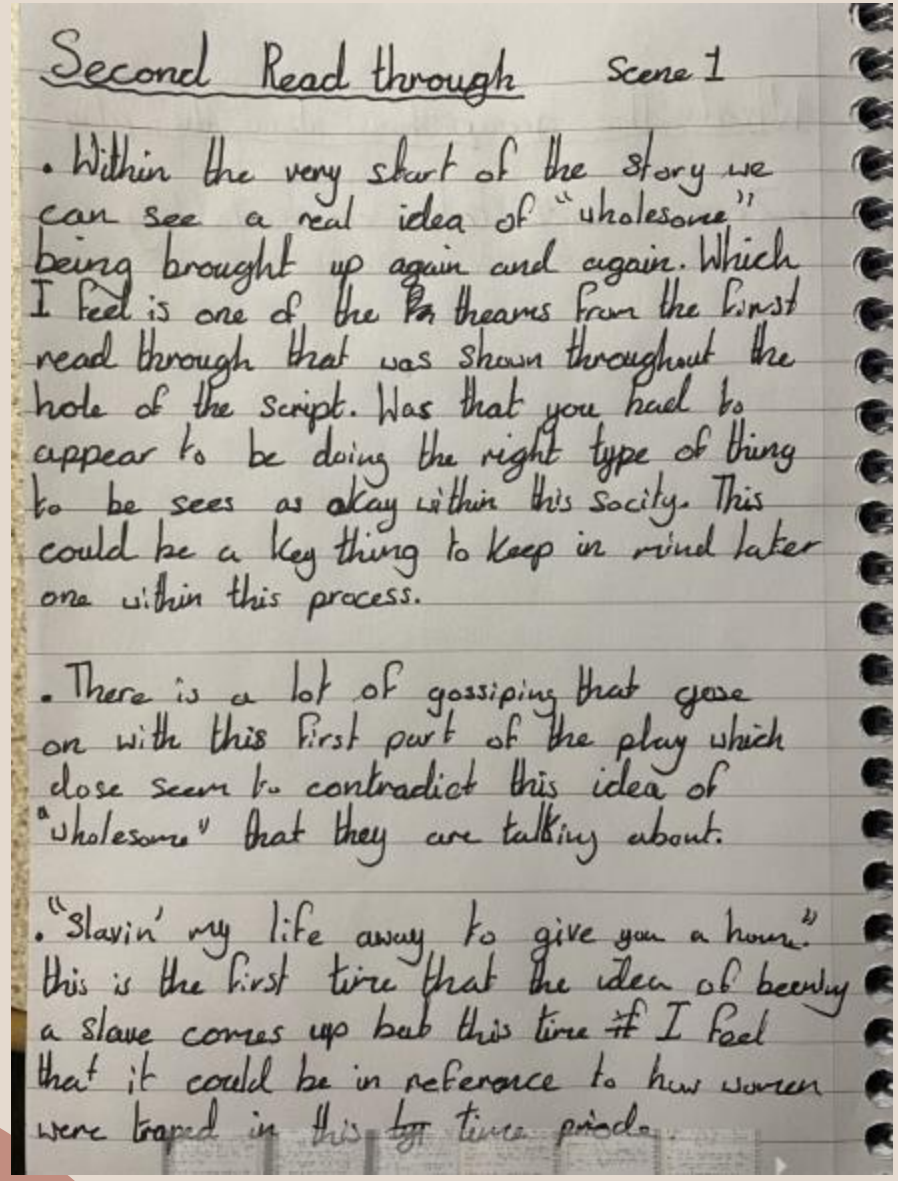

Graveyard
she pushes the gate and it opens with a rusty creak
a head appears as a grave and throws a skull
Hudson?
probably water nearby
mosquitos
smoke citronella cigarettes
I find it helps keep the mosquitos away (p.37)
probably in New York
Zero's grave opens suddenly and his head appears (p.36)
in full moonlight (p.55)
Shrdlu appears from behind a headstone (p.37)
Shrdlu sits on a grave (p.37)
At the back is an iron fence with a gate in the middle (p.35)
At first no one is visible, but there are occasional sounds throughout
Judy visits often
brings young man one time
a second-rate graveyard
- no elaborate tombstones or monuments, just simple headstones and here and there a cross (p.35)


Elysian Fields
Shrdlu does not want to be there
need to walk to get there
filled with people who Zero deems are degenerates (p.53+54)
sweet aukana music throughout
A meadow dotted with fine old trees and carpeted with rich grass and bold flowers (p.42)
scene 7
A pleasant place
clean air and a flawless sky
a sense of pastoral loveliness
in the background are seen a number of tents festooned of gay-striped silks, and beyond streams a meandering river
Shrdlu seated under the tree
Greek mythology + Roman
the pain of existence
where the righteous live
Isle of the Blessed
reserved for dead heroes
need to earn your place


After life Office
Zero follows Hope into the next life
he stumbles out eagerly (p. 62)
Purgatory?
where Lieutenant Charlie + Joe talk to Zero and send him back to Earth
potentially on the same plane as the Elysian Fields
adding machine in the room
Mr Zero does not want to leave this place
happy working there for another 25 years
Charlie + Joe have to physically pull him off the machine to stop him
The curtain rises upon an office similar in appearance to that in Scene 2 except there is a door in the back wall, through which can be seen a glimpse of the London suburbs (p. 54)

Second read through

I feel that this second read through really allowed me to start to look in deeper to what was really happening within this story and to start to map my thoughts on the events happening within it, which I feel will all be very beneficial once we have chosen the scenes that we want to focus on. Although we will only be doing this scene, everything within the script informs them, therefore it is essential that I understand what is happening and what my thoughts are behind it. If we were making this whole script, I would want them to tie into one another so that the audience could pick up things throughout the play that help to tell the story of what they are seeing. I also know that this will be useful later when I come to pick the scenes as a group that we are going to focus on as I will be able to bring my knowledge and thoughts to help build the best designs that work for these pieces.

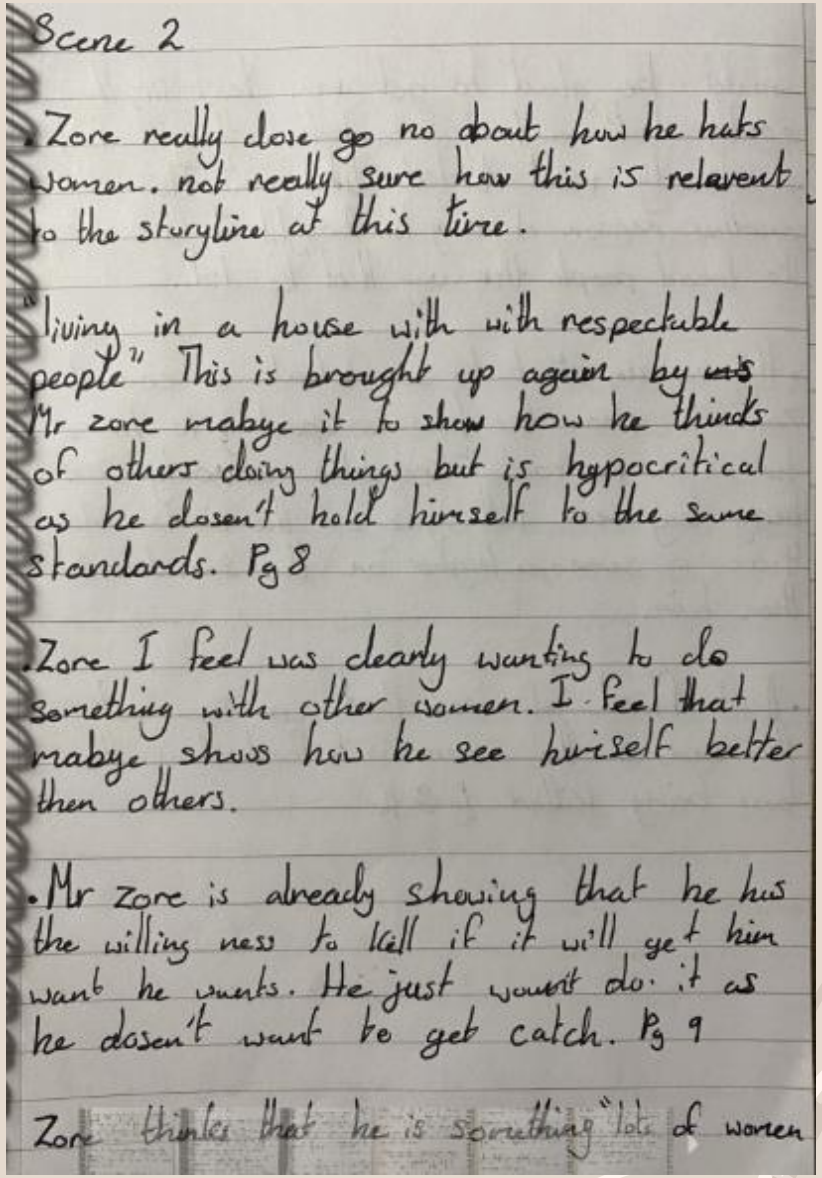


Second Read through Scene 1

- Within the very start of the story we can see a real idea of "wholesome" being brought up again and again. Which I feel is one of the Pr theams from the first read through that was shown throughout the hole of the script. Was that you had to appear to be doing the right type of thing to be sees as okay within this socity. This could be a key thing to keep in mind later one within this process.

- There is a lot of gossiping that goes on with this first part of the play which does seem to contradict this idea of "wholesome" that they are talking about.

- "Slavin' my life away to give you a home." this is the first time that the idea of beeing a slave comes up but this time if I feel that it could be in reference to how women were traped in this ~~by~~ time priode.



Scene 2

- Zore really does go no about how he hats women. not really sure how this is relavent to the storyline at this time.

"living in a house with with respectable people" This is brought up again by ~~his~~ Mr zore mabye it to show how he thinks of others doing things but is hypocritical as he dosen't hold himself to the same standards. Pg 8

- Zore I feel was clearly wanting to do something with other women. I feel that mabye shows how he see hiriself better then others.

- Mr Zore is already showing that he has the willing ness to kill if it will get him want he wants. He just wouldt do it as he dosen't want to get catch. Pg 9

Zore thinks that he is something "lots of women

would be glad to get me. Yes, Sir, they could look a long time before they'd find a steady meal-ticket like me." This is another reason of way he thought it was okay to tread people the way that he did.

- However we start to see what a coward Zore is when the boss is speaking to him, he is a nervouse "trembles nervously" that ~~beggy~~ big man talk gose out the window when there is someone higher on the social order then him.

- that flash of red that we see at the end of the secen is to foreshadow the boss being killed. Pg 8 & 14

Scene 3

- "There's ten thousand like you lazin' around the street" I think that shows how people are getting traped in this cycle and was criticism to socity.

- "Wait a minute! Don't open the door yet. Do you want the company to see all the mess" This shows the way that Mrs Zore is all worried about what other people will think if the see a bit of mess in the house that just looks like normally living. This is also mabye a question that is posed to are selfs as the audience as do we really think this maters that we keep up this appearance even when other things are actualy worse of behined this. Such as in this story the way that the relationship between Mr & Mrs Zore has broken down or that mr zore has killed the boss.

- The way that everyone is dress alike apart from the colours that they wear. I feel

is done to mock society and how we all have to try to be the same as each other. I also feel that this is the very expressionistic way of showing this in the that is immediately obvious to the few, using one of the key aspects of german expressionism bright colour.

- I feel that stereotoypes are use with how the women talk to each other will they are meeting and the men just shake hands. To show how women gossip and are not as smart and how men are more serious and reserted, which leads to them not having to mak idol chat.

Scene 4

- When hes talking about killing the boss he basically puts most of the blame onto the boss for what he did. The only time that he really shows any remorse is when he talk about the boss's children but then he goes right back to thinking about how the boss has a good wife and envying what other people got. This shows how much of a selfish character Mr zore is and I feel that this scene is used to make us not like him, will also reflecting on our selfs and how we envy others for what they have got.

- We see how Mr zore is still thinks that he is not to bad for what he did as there was a reason behind it and he has never hurt anyone before. However he never do really take accountability for what he has done and just dose what he has always done blamed and rely on other.

Scene 5

- Mr zore is now something to look at for people as he is a prior pariah to society as he has broken there rule so her is a story to be Horned about know of what happens to people how can't follow the rules. This I feel was to possibly a hidden way of criticizing society and the path that it can lead to.

- We can see that there were good times for mr & mrs zore as a couple.

- We can see mr zore going back to his own way when they talk about the scrap book. As he seem to think that it good that there is a hole book of clippings about him even though it just about what he has done of killing the boss.

- There is this idea of fairness brought up again that mr zore is not getting it even though he brought this all upon upon himself.

- To kill mr zore they use a "huge blood-stained axe". I am not quite sure of the point of this as I would say that hanging would of been the norm by then but maby it for a more dramatic effect or to give this idea that he is a traitor as that is what comes to my mind when I think of old execution. This will be something I would need to think about more.

Scene 6

- The moonlight is an interesting detail to add.

- Second-rate graveyard so properly more symplistic overall in it tone. This is maybe also to show that the people here are not as special.

- I think that the character Shordlu is ment to be ~~th~~ the opposite to Zore as he is so remorseful for what he has done, even though it sounds like it was an accident what happened to him

- I are not really ~~sh~~ sure what the point of the graveyards is except to show that Zore has come back to life, this will be something to explore more.

Scene 7 & 7

- "The Elysian field" which is the place that they are in is know for beening a place in Greek Mythology were good people go ~~in~~ in the underworld this is rather funny due to the script of the story.

- ? on why the are here there is something to it but I am not sure what yet.

- Shrdlu "The people say that the music never stop." Which make it seem like this place is ment to be nices for them a time to relax after the life that they have had. However Zore can't hear it so ~~my~~ maybe this is because you have to be in the right frame of mind to hear it as never can Shordlu and he say he is full of "bitterest of my disappointment.

- There is one in new orlins

- I feel it like the way that zore can hear the music after the kiss with daisy shows that you properly have to be in a good ~~thre~~ frame of mind to be really able to enjoy this place.

- Zore still want to appear to be a model in society that hie is ~~doo~~ doing the right ~~thoot~~ thing and living the right way. As he tells daisy to fix herself as he wouldn't want people ~~tatt~~ talking about them. So obviously social standing is still were important to him even after what he did. So he wants to be seen as something that he is not to me.

p. 53

- "Yeh, I know, but you don't want to ~~be~~ mixing with people that ain't respectable" Zore to daisy. So he still definitly see him self as being a good man that people should want to associate with yet ~~tot~~ looks down on others for less then what he has done. So he really is in my eyes a man how things that he is better then other when he really isn't

Scene 8

- I wonder if the adding machine is to show that we are back to the start and that there is always something working in the background. So that there is no really escape for any of us.

- The paper all over the room shows how long Zore has been here doing this it also shows how he hasn't thought of doing anything else but putting in the figger. similar to what he did in the previso life ~~of~~ with his ~~&~~ wife ~~she~~ showing to us that he has not changed.

- Zore can't stop using the machine showing how he is reliant on it and is stick in his ways.

- I find it interesting the way that Zore thinks that the way that he is getting worse everytime means that he thinks that he is losing social status each time and not moral or something else really shows what is important to him and maybe talks to the way the world thought at the and still ~~is~~ now. As he belives that he was "Well - What was I when I started? Somethin' big? A king or somethin'?

- What are red monkeys seen to mean, "Red is often associated with the monkeys playful and mischievous nature". (Monkeytopia. com, 2025) This is interesting as Zore is lead ~~into~~ to go back to the life with a red head so that clearly shows some interest within this. Not sure if this relates to it.

- I would say that the way that they started off as a monkey is clearly ment to mean ~~Zore~~ something to us. to me I would say that it is to show that he has never been anyone big always just a cog in someone else plan.

- I wonder when they say about how you can change the rules and the way things are done I wonder if this was to talk about how things were trying to really change back then and maybe a how the write thought that nothing was really going to changes.

- This idea of recreation makes me think how we are in this timeless loop that it is never ending. This is definitly something that if feel could be something to look into.

- There is the concept of wanting to know everything about the world and this life but then also how sometimes this can be bad and can find this hard to deal with. I wonder is this to show the trouble with hearing information in this life and what we do with it.

- There is this idea of hope used to move Zore back into the living world and how maybe we all need this to get us through life.

Analysis Questions

What is the plot = the story is about Zore and his join through live. He has been an accountant for 25 years and seems to like the routine of it and doesn't seem to have tried hard from more, but he feels now that he has done the work that is due him so should be rewarded for that. However, instead of getting a raise he was let go from his job by the boss. This leads to him killing him as he didn't feel that he was getting what he deserved. We then moved to his trial for his crimes where we can see that although he know he shouldn't have done it, he feels that he is justified for what he did and not bad like the other people in the same situation. This is an idea that is very important to Zore as he feels that he is a high point in society and should be someone that people look up to. However, he is found Quilty for the crime and setance to death, however he finds that he walks up in a sort of after live where he continues to do the same thing that he did in life look down on others and works on the adding machine. After another 25 he is told that he will need to go back and repeat the cycle again which he doesn't like as he feels that he has paid his dues and shouldn't need to do anymore, but he must, so we see how he is trapped in this endless cycle of repeating his mistake for ever.

What is the theme? = I would say that the main theme is to show how we are all trapped in cycles that we can't escape from and to then make us think about what is the really meaning of life and are all the things we do really important.

What is the logic ? = I would say that overall, the story dose make sense as we can see the journey through his life and how he has end up in the position that he is in.

What is the exposition ? = the characters within this play care a lot about this idea of wholesomeness and being the right type of person so that you can fit in within society.

What is the complication ?= I would say that this would be when Zore kills the boss as this is really what get the story moving ford.

What creates the tension ? = I feel that we will just see Zore continue in his ways as he never realize that he has done anything wrong, which means that he will never change leaving him trapped in this cycle.

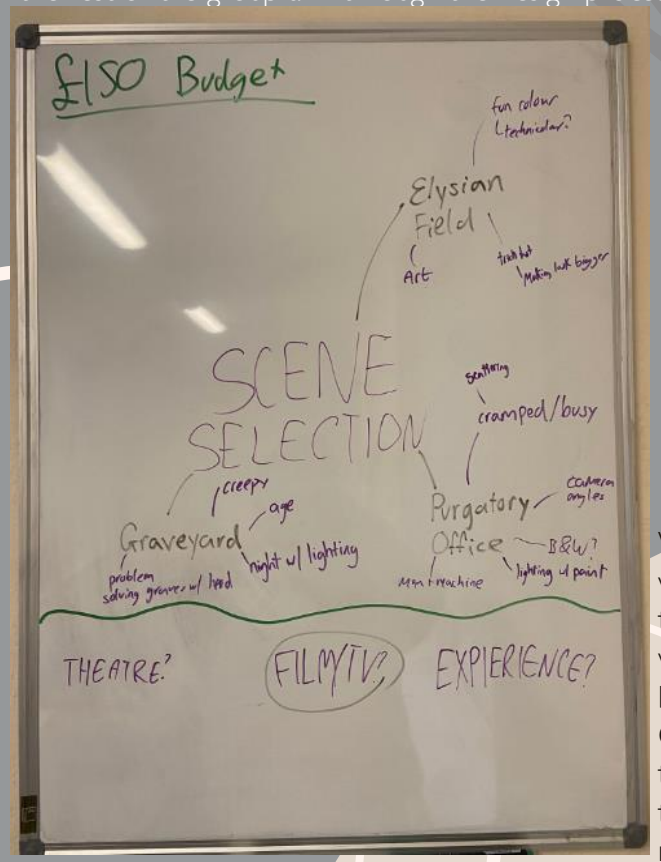
What is the main question ? = I feel that the problem to be solved is Zore as he is the one that puts himself in the position that he is in but never takes accountability for it so things will never change therefore the problem will not be solved.

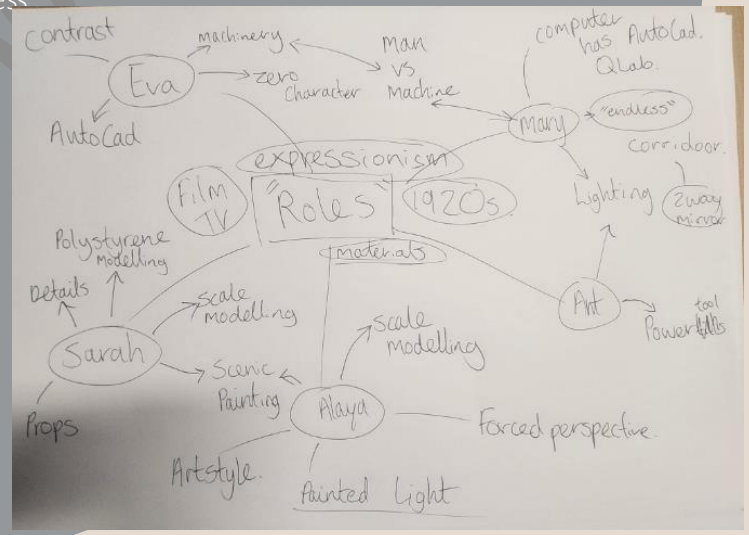
What is the main action ? = I would say that the main thing that help to hook the audience into this world at first is how everyone is so worried about this idea of morality and how other see them. Which I really think would of spoke to audience in this time as this was something that they worried about as status tended to be everything and everything was starting to change around them as people begin to change what they though. I still think that it would speak to an audience today as we all still care what others think about us and let it affect how we behave.

What is the cause of the action = the main character zore loss his job which leads to him killing his boss which is the event that leads us on everything else within this play, for him being sentence to death, waking up in some sort of after life in a grave yard, then moving to the elysian fields where he doesn't stay in the end due to belivieing there is not the right sort of people there. So he ends back up in an office working on the adding machine that replaced him for 25 year before getting send back to earth.
What is the resulting action = that this a continuous loop that zore can not get out of that he is destined to repeat again and again.
What is the conclusion = the story ends with Zore going back to earth again were his is going to basically repeat what happen within this story again and again but getting worst everytime.
Who is the protagonist = Zore
Who is the antagonist = I would say that Zore is the own antagonist within this play as everything happens bacause of him and his actions.
Who is the most interesting character = I would say for me it is between Zore as we know the most about him within the play or Charles as his live seem so mysterious and like he know a lot more what is going on but is still a pawn in the system.
Where dose the story take place = in America in the 1920s we guess around New York in a working class office and house. In a court room and then in a type of jeil where people can come and look at the prisoners. In a grave yard that must be somewhat realistic as alive people are there before zore comes out of it. In the elysian fields and then back in an office similar to that of the one that was when zore was alive.

Group meeting

The first thing that talked about what scene we liked and what we thought about them so that we would be able to get the vibe that we wanted to them. This was really good to start getting different ideas of what we though about them and allowed me to express me ideas as well as get new thoughts from other. I would say that my favourite would have been the graveyard my favourite and that I would really have liked to explore however as a group more people felt more strongly about so this is the line I think that we will be going down. However some of the elements that I would have liked to explore from this I think could be interesting to bring into it, if it could work probably more the stonework or dead elements. As I think that they could still work within this scene but will see how this goes, as I have to allow my ideas to develop so that they work in with the rest of the group and through the design process.

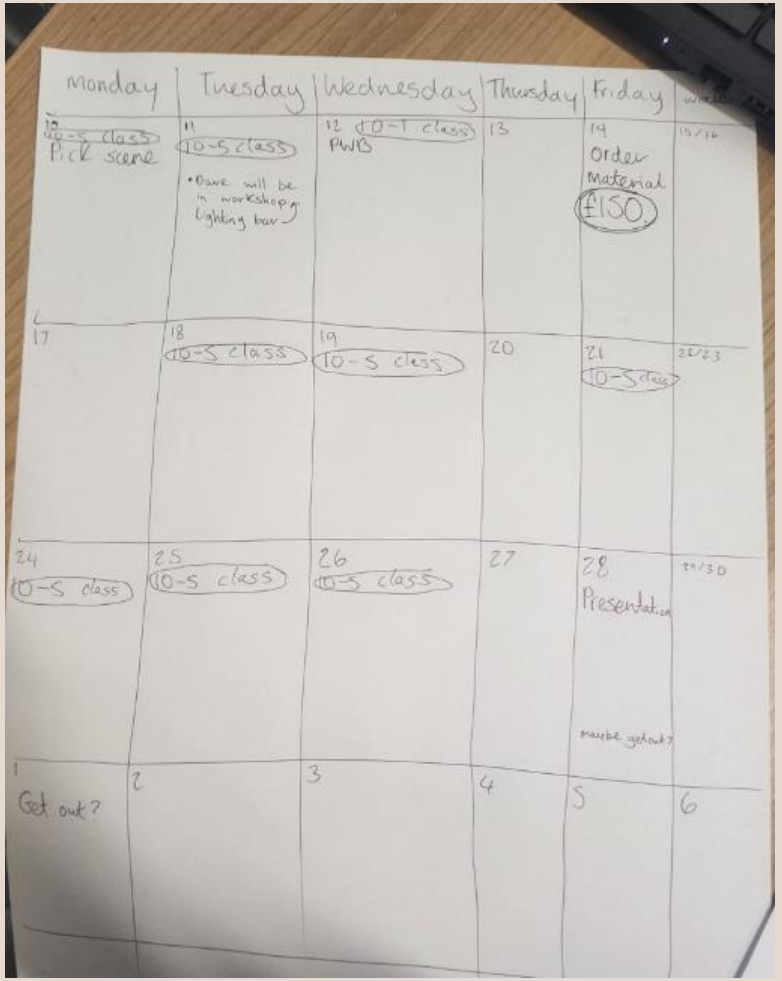




We also talked about what we might be interested to do with this piece, so that we will be able to complete the task. I quite like that we have been able to choose what we would like to do for this as I feel that it will allow me to be able to develop my skills in many different areas. Consequently, this will enhance my creativity and give me the confidence later to many take on different challenges that I might be interested in, allowing me to find what I really enjoy doing and to have the necessary skills.

On next slide

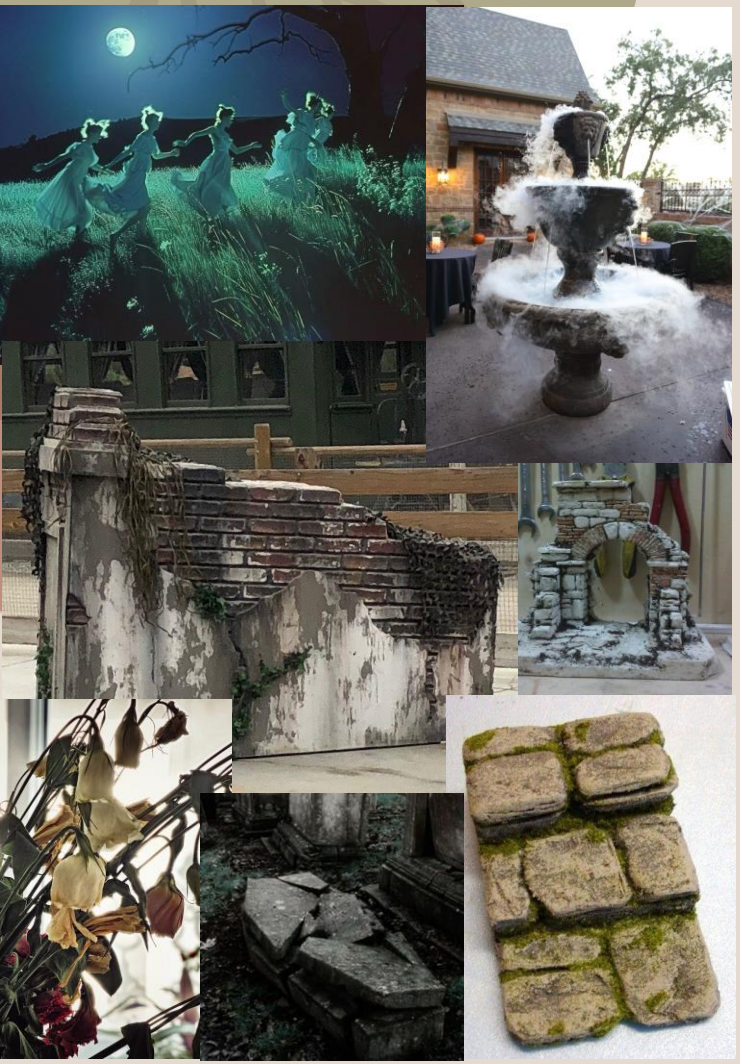
One of the first things that we did after we had our first initial discussion on what we were thing for are scene that we would do was to make a pinterest board on the different areas so we could get a visual for our ideas of them. I have chosen key imagery pieces that I felt spoke to me that are thing I will want to remember moving ford.



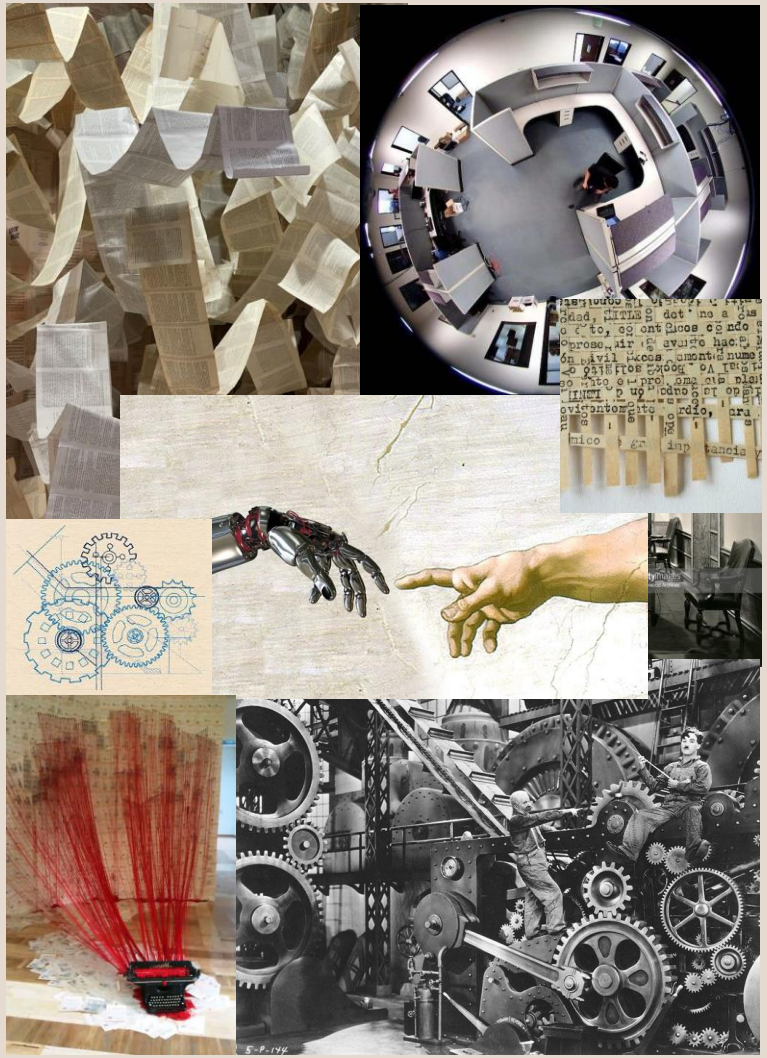
We also set up a rough timetable on paper as well as a digital one so that we could see what is going on and when. I have to say that I really like this for myself as it lets me get a good understanding of the time that we have, to make sure that we can work so that we stay on track.

Key imagery

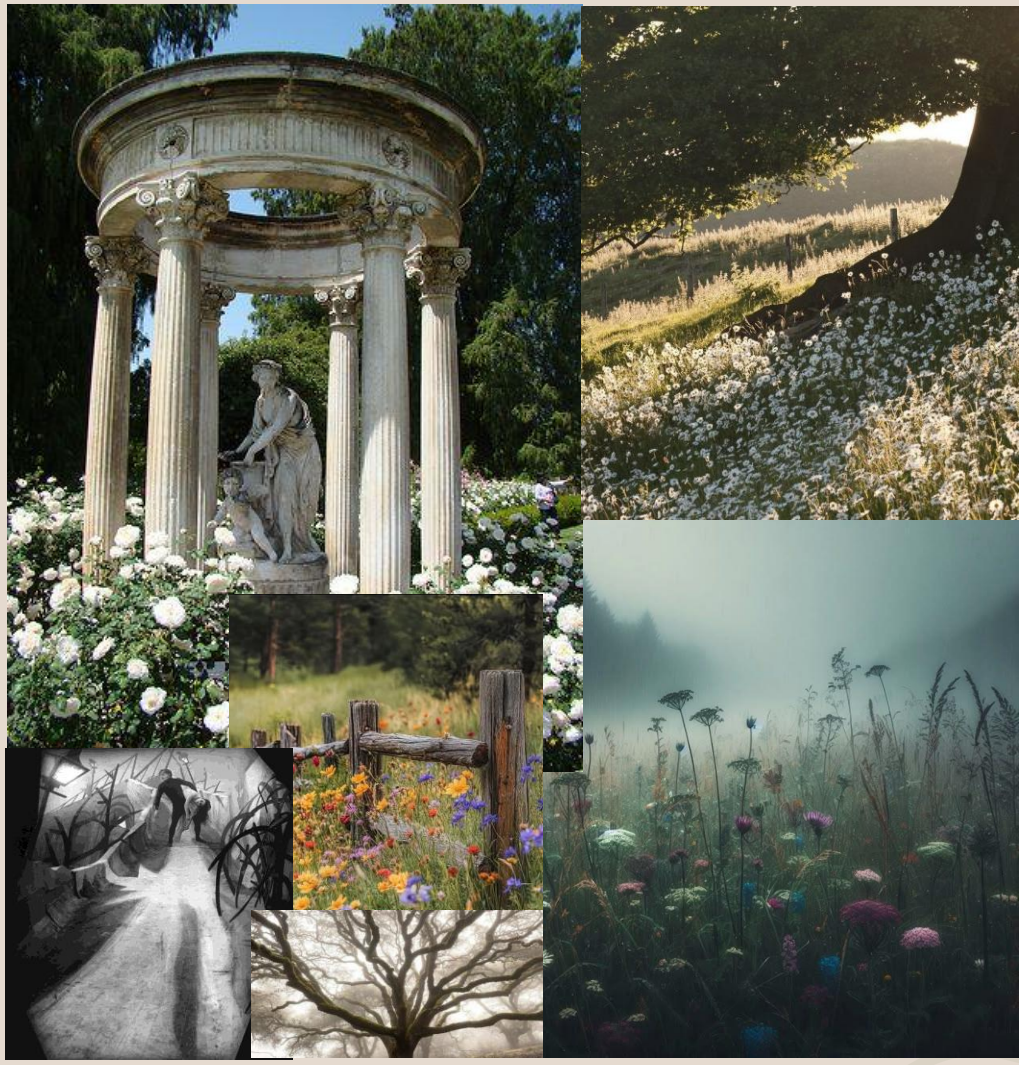
Graveyard



Purgatory office

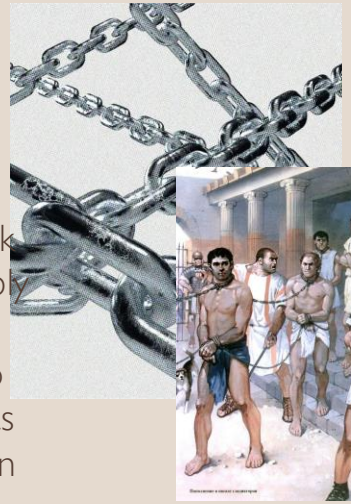


Elysian fields





Is Zore a machine, I think that he probably is meant to be seen as that to the audience as he is trapped in this cycle. "mechanical precision" pg. 55





status

Thinks that he is better than others and doesn't want to be associated with the wrong kind of people even though he has done far worse himself.



"yeh, I know, but you don't want to mixing with people that ain't respectable" pg 53



This makes me think of broken things that shows that there is a need for change in some way, this could be na interesting idea to explore.

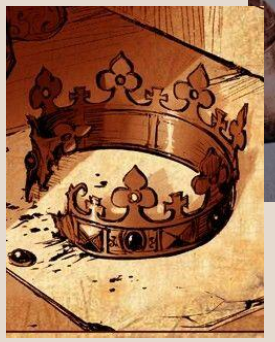


Bottom

MR Zero

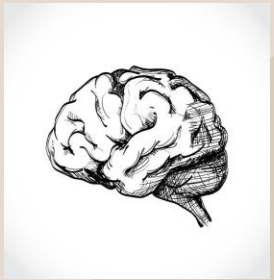


He is the type that get worst every time





Zore is quite often refed to as dumb in some way. "you dub" ,"pretty thick" pg 56 "use your brains", "poor boob", your stupid" pg. 57



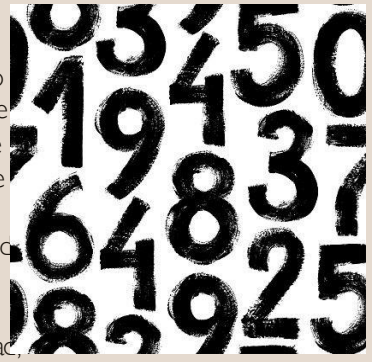
"I done my bit" pg. 56 he feel like doing the bare minimum is more than enough there for we see his pompous attitude.

This idea of looking right starts with the outfit. "full dress suit" pg55



(https://www.facebook.com/sven.raphael.schneider, 2024)

This idea of numbers come up a lot in several different ways throughout the script, from the people all being numbers as Mr and Mrs one to Mr and Mrs six. All the different years that Zore has been alive. Also, the way that he is finds the numbers so important "twenty-fife years. Three hundred months, ninety- one hundred and thirty-one days, one hundred thirty-six thousand " pg 55



This does make the number stick out in my head, and I feel could maybe symbolise how we are all worried about time but, crucially, it is important is not to waste it. Therefore, I consider the concept of time being an important aspect in the work.





I feel that the idea of the system is put into place within the scene that show that people all have places and how many as we see with Zore's character we can overthink where we are.

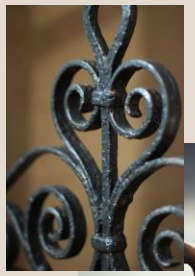


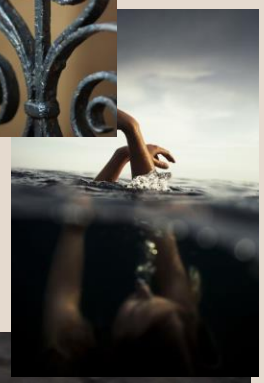
Levels





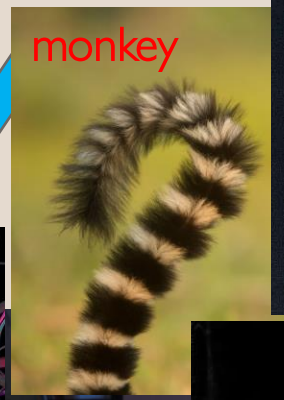
Steel and iron



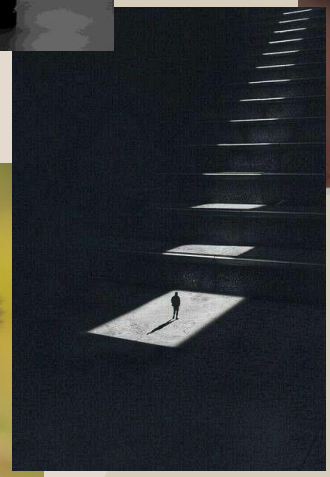


"you did just what all the other monkeys did" pg. 58

Key word and messages sticking out to me in scene 8



monkey







This speaks to me about how we all follow trends and what is fashionable and see to be right by society.



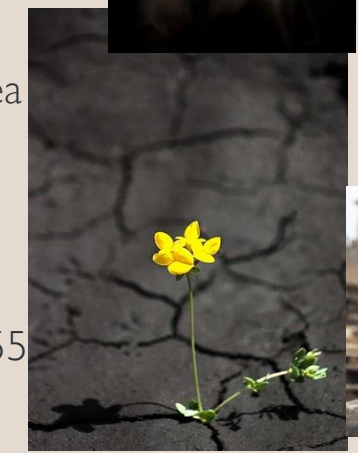




The first thing that we get in this scene is the sound of the adding machine "clicking of an adding machine" pg 54. I feel that this is important as it sets the scene therefore, I feel that the significance of the adding machine comes out in this.

Hope is an idea that I feel is brought up a couple times.

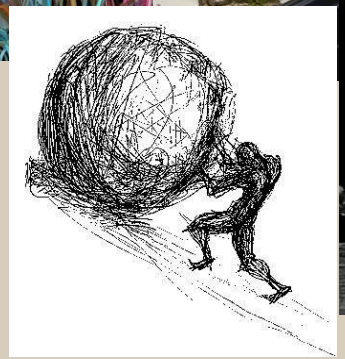
"Glimpse" Pg 55







"Hauling stones" pg58



Group mood board



Main group themes

- Man vs machine
- Numerical
- religion

Are mood board is Based on are Pintrest board of initial ideas that we felt were key things that stood out to us within are initial talks about what inspired us within the scene. As we had selected the scene 8 which we nickname to are selfs the purgatory office due to in the stage directions it being said that it "it was an office similar in appearance to that in scene 2" so this was something that helped us distinguish between the two. We all felt that this idea of a purgatory was a right fit for this place as this is the in which zore awaits his time before he gets send back to earth. We wanted this space to reflect zore obsession with number and work well also showing the time zore spend working at the adding machine showing how he has alway been a slave never chosing anything for himself. This lead us to are themes of numerical, man vs machine and religion that we felt were key thing that came up throughout the play that we felt we important to show within are piece.

I really find this group mood board a handy way to start getting a good idea of what very one else is thinking, which then allows me to start working my ideas around that. This helps to make sure that we are all going down along around the same path way. However this time I think that it might have been a good idea to do another one as I felt that communication between the group was really hard so that it meant that me and Mary were really struggling to know what others were thinking most of the time. This is something that I will try to keep in mind in future as it only came to me at the end however you do have to have people willing to do this. I done nevertheless I do actually think that this could be good in any circumstance as I know my feelings have change about different things that more that we worked through this design realisation process. So this might be a good way to



Numerica l

busy



Machine

Numbers instead

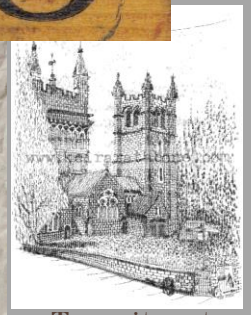


Cog in the machine





Adding Machine



Typewriter art

cogs

"In the middle of the room Zero is seated completely absorbed in the operation of an adding machine." (p. 55)



Lighting ideas



texture

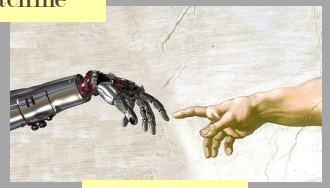


Dr Caligari - office

Reels of paper



Man vs machine



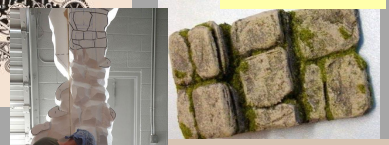
Religion

"*A pendent electric lamp*" (p. 6)

Liminal space

Endless design







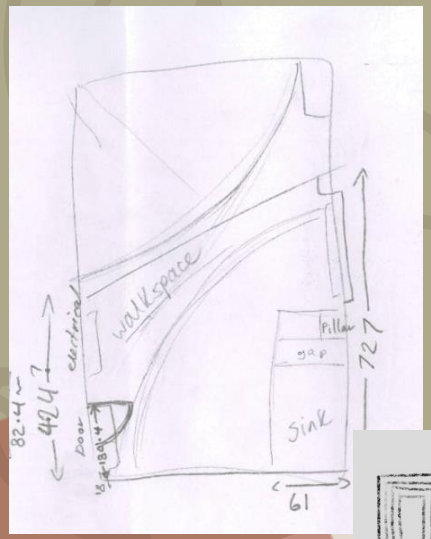


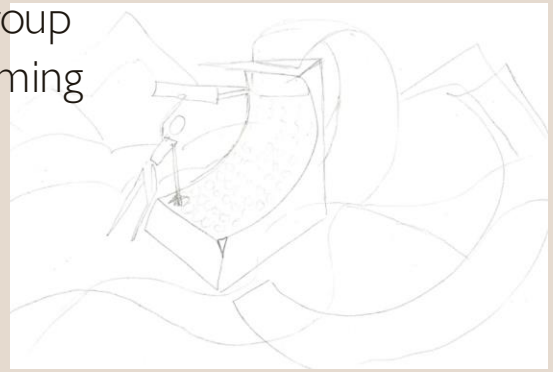
1920's office

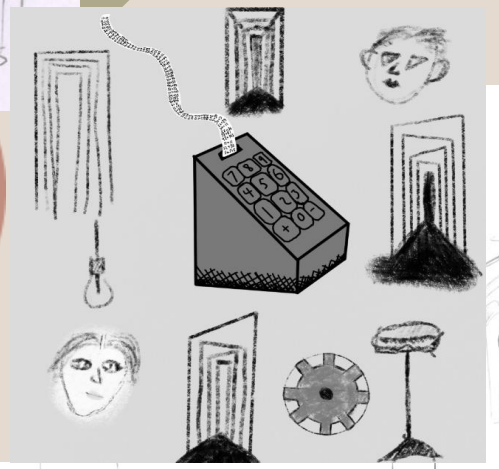
"there is a door in the back wall through which can be seen a glimpse of the corridor outside." (p. 54 - 55)

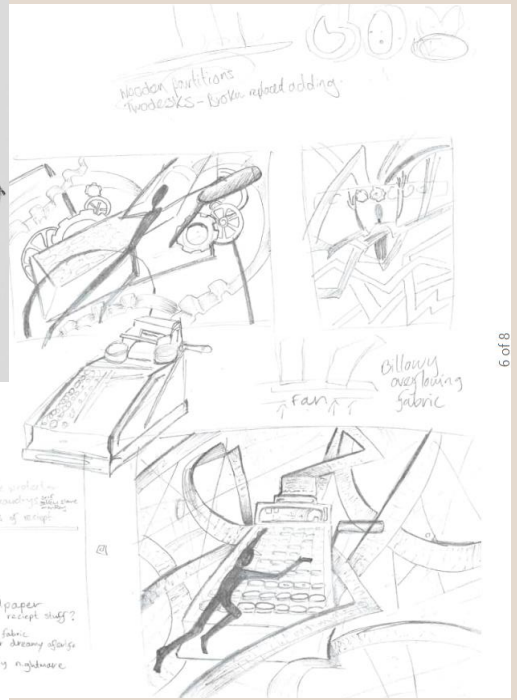
Visual brainstorming

Other in the group visual brainstorming

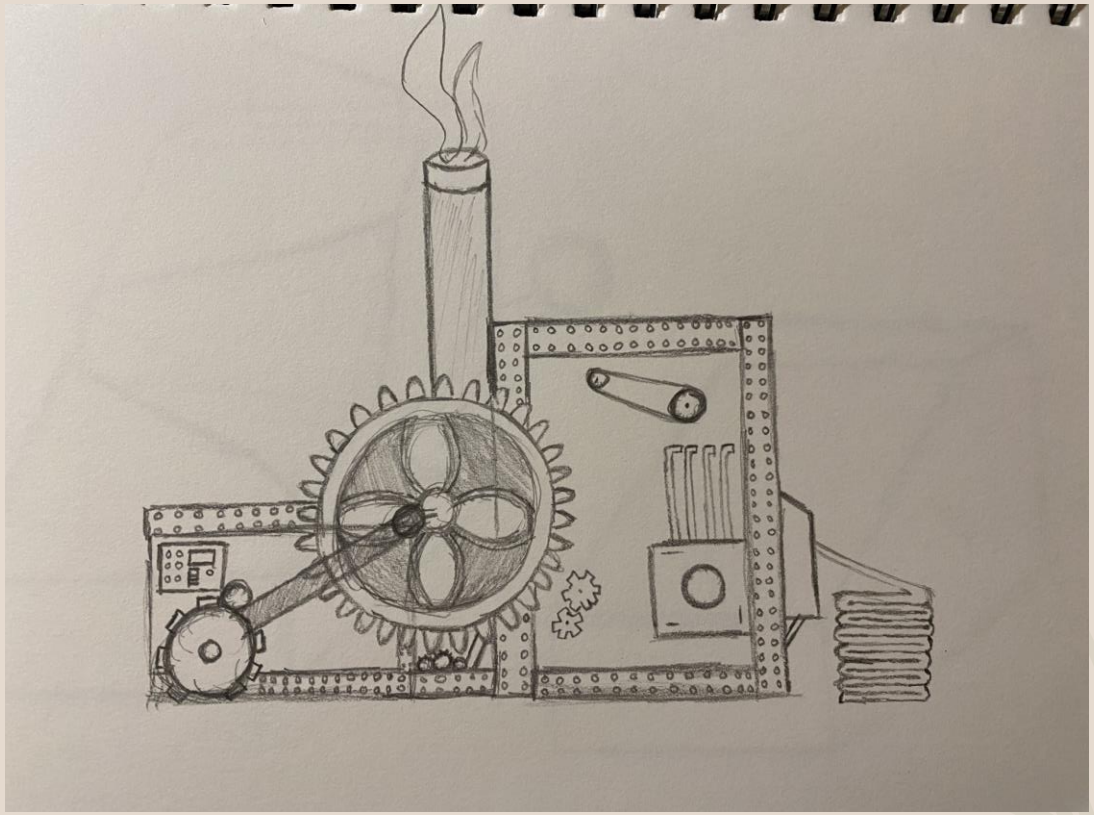








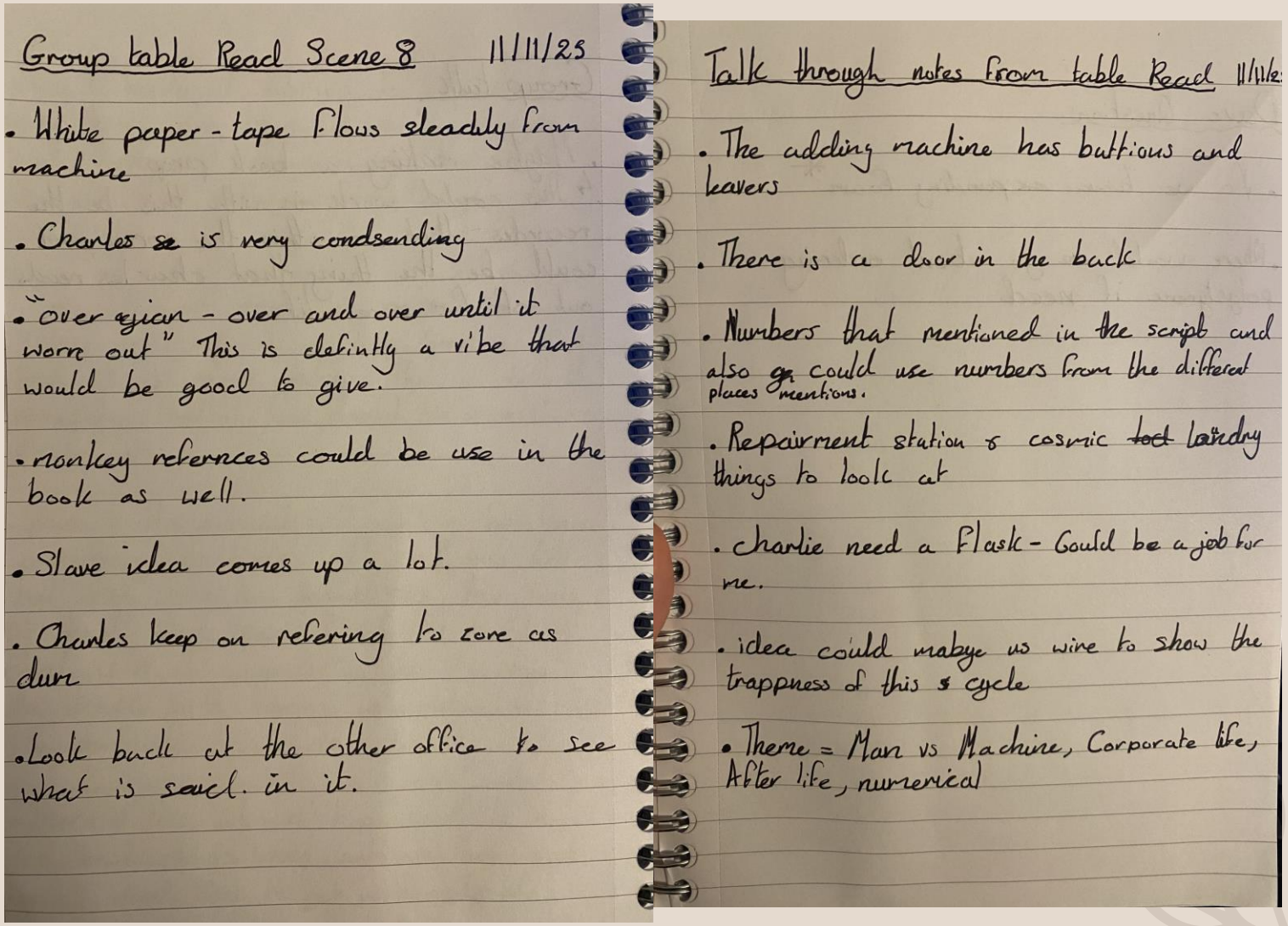




This was what I thought the adding machine would look like before I saw what it really looked like. I thought of it as a larger contraption that had a lot of big moving . From the initial discussions, the rest of the group had also imagined the machine as something big. One thing that I did notice when doing this process of the drawing though is that I do struggle with this process which surprised me, I think it was because I had an idea in my head and didn't know quite how to put it down on paper; being overly concerned about how it would look, obstructed my creativity. This is something that I will need to learn how to work around and realise that not everything has to be perfect. Perhaps with more practise this will become easier. I also feel that if I just start doing more creative drawings that are from my head and not a picture that I will help break through this, so this will be something to continue working on in the future.

Group table read

After our initial talking through of our thoughts on this scene, we did a group table read and some initial visual brainstorming. This enabled us to familiarise ourselves with the story. This is something that I learned from the first project, both from personal experience as well as from all the different things that I read and watched, where they said that you need to have a very good understanding of this story as this source is where everything originates from, so we need to know it inside out. In the first project I found that every time I read the piece, I found something new that I hadn't seen before that could change or enhance my understanding of the material that we are working with.



Group table Read Scene 8 11/11/25

- White paper - tape flows steadily from machine
- Charles se is very condsending
- "over egian - over and over until it worn out" This is definitly a vibe that would be good to give.
- monkey referrnces could be use in the book as well.
- Slave idea comes up a lot.
- Charles keep on refering to zone as dum
- Look back at the other office to see what is said. in it.

Talk through notes from table Read 11/11/25

- The adding machine has buttions and leavers
- There is a door in the back
- Numbers that mentioned in the script and also could use numbers from the differed places mentions.
- Repairment station & cosmic ~~lost~~ laundry things to look at
- charlie need a flask - Could be a job for me.
- idea could mabye us wire to show the trappness of this $ cycle
- Theme = Man vs Machine, Corporate life, After life, numerical

Working within the space

When it came to start working on designing the set as a group, we went down to space that we had for this and talked through are ideas and designs of what we thought we could do for this space. This process was invaluable as it really allows you to see what space you had and how we could work within it. This enabled the group to have a lot of the problem-solving conversations there such as not wanting the walls to be too tall. Sso that the movement of the lights would be able to work, we went for 7 feet, or how we would angle in the hallway to create a forced perspective. I will continue to follow this methods again on future sets as it was beneficial to me as a designer in many ways. After we had our initial discussions and planning talks, we left the rest of the set to the group members who would be focusing on it more.







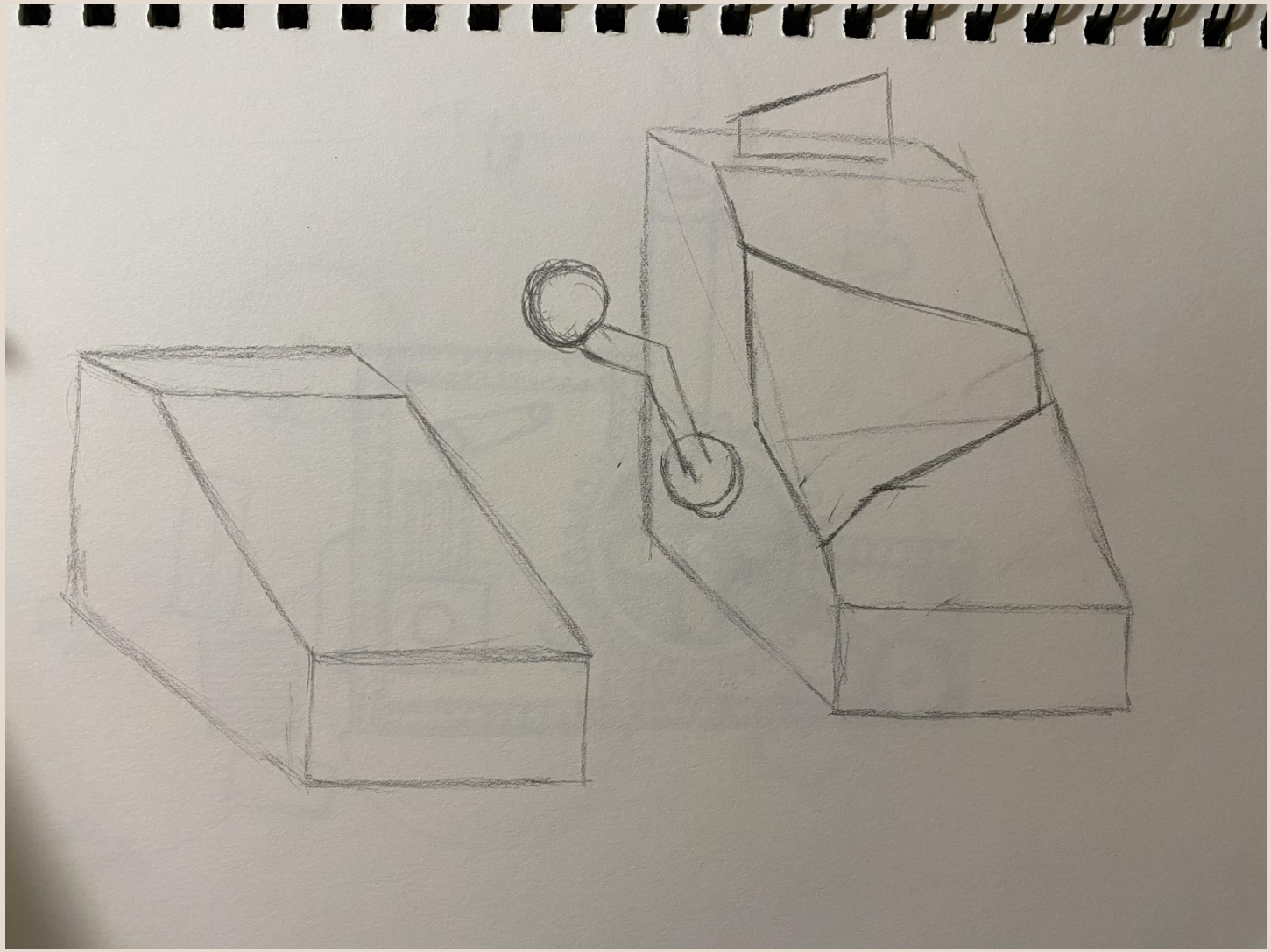




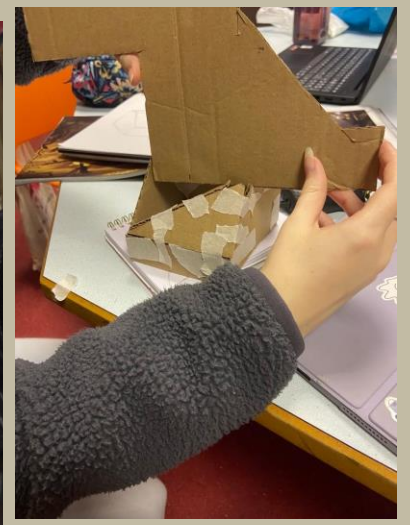
Mood board

This is the mood board that me and Mary created when we first started to gather and generate our thoughts on how this adding machine could be designed. We picked out key things that we felt were of importance when it came to creating our design. I found the original shape of the adding machine to be a key piece to my process as although I was creating something new, I still wanted to very much link it back to the original idea of what it looked like so that there would be a sense of familiarity to the final design. However, I did still want to keep in mind my initial idea that the group also shared when reading the script originally that the adding machine was something very big. Number was a key element that our group picked out of the script as they appear all the time throughout. That is illustrated in this mood board as number is the key functionally of the machine. We also added image from German expressionism. that inspired us so that we could keep this in mind when it came to designing as this is an essential part of this design process.

Trying to draw adding machine











Adding machine

I really like this idea that I had that the adding machine has really been here for a long time and it is the thing that is keeping everything going in the background. Although the machine is actually trapping Zore in this endless loop, he cannot see it as he has always put himself above other things. I get the feeling from the script that the adding machine is meant to symbolise something bigger than just a machine within itself. It is more of a driving force that controls things that go on. I feel that it is meant to be the thing that is keeping everything working the way that it is, this to me is possibly supposed to make us question way we let things control us, like society. So, these are some of the key elements that I want to work through when it comes to creating a design for the adding machine, so that I get the feeling of the adding machine being bigger than we might initially see it.



I really liked the way that this sketch model turned out and feel that it is something very interesting to look at. I love the way that the different angle jut out of the piece and this is something that I definitely want to bring on throughout.



After trying to draw an adding machine with all the different angles and not being able to figure out how to draw and work with the angles, we decided to try using sketch modelling instead to get an idea of what this idea that we had could look like. We played about with keeping the basic shape of the adding machine in this version but having the strong angle and shapes that we are used to seeing within the work of German expressionism, which is something that I really admire about how they use within their work. As In the real images of the add show the way that it move up as we get further back, this was something that I wanted to keep in within the design but make it more dramatic; that is why there are now different levels to it.

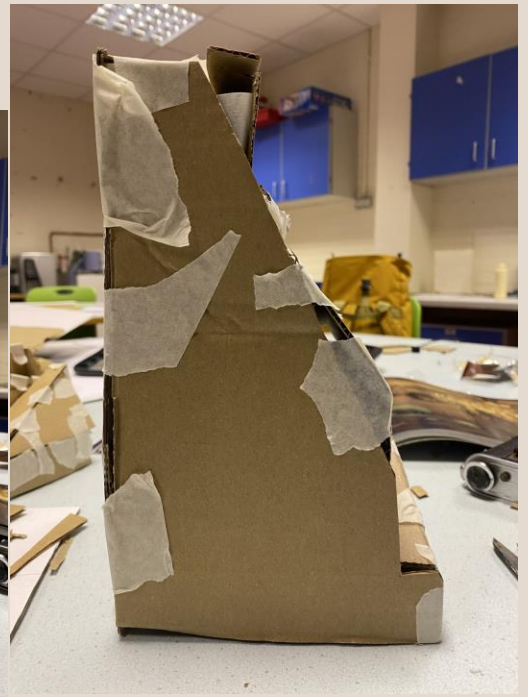




Second model adding machine













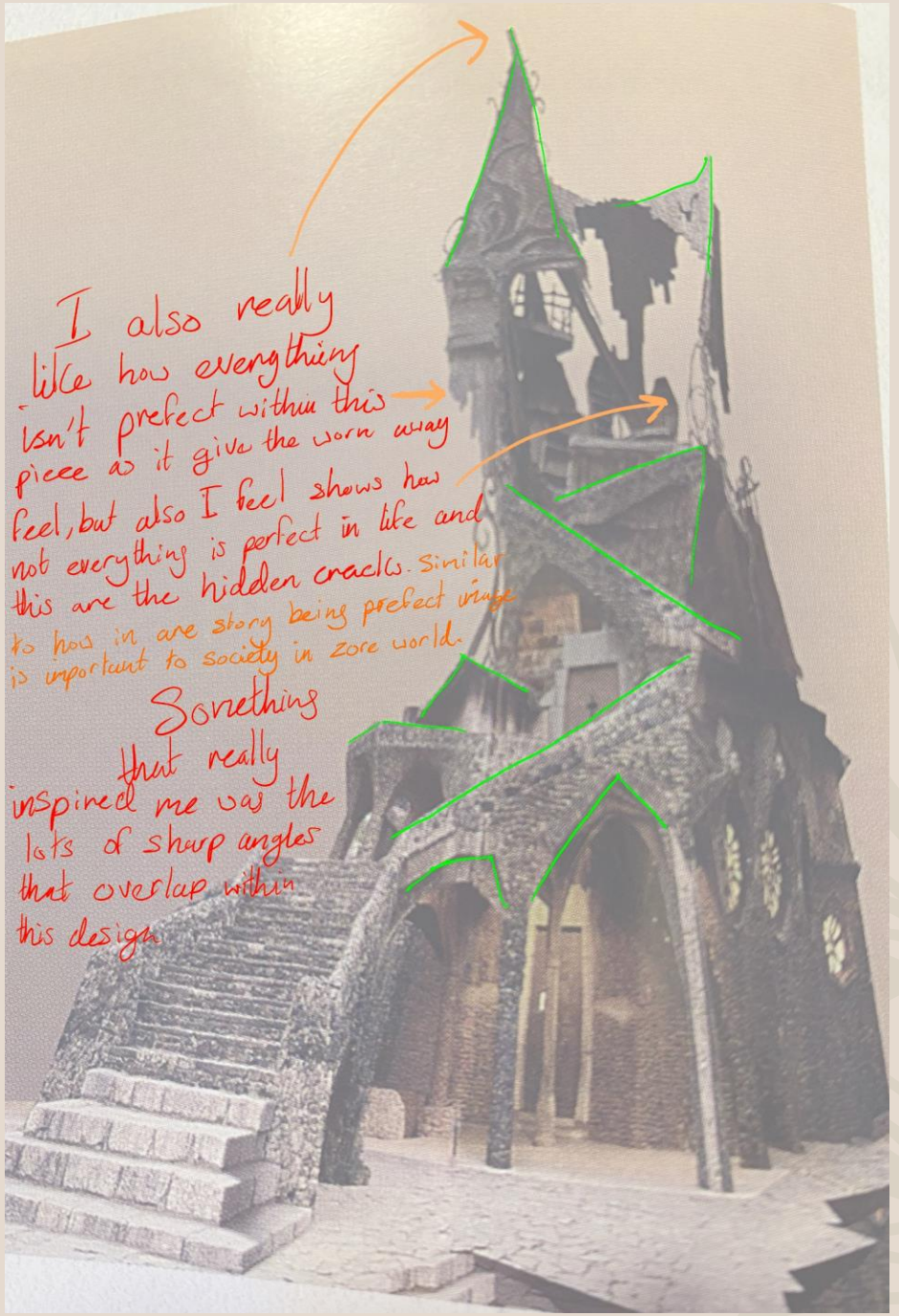


For this version we chose to extend the height of the machine so that it would feel bigger and be more imposing when being looked at. We also added in an extra level due to the high change so that we could keep this nice feeling of a claiming hill, the same way that we in society always seem to be wanting to clime up the ladder. The same what that zone does aways wanting to be seen as something proper when really he is at the bottom of it looking up. I feel that the angle used withing the piece help to give a sense of foreboding to the adding machine. Which I like as I want this piece to also talk about way we don't want to be like this and way do we let society influence us so much in the chose that we make around everything.

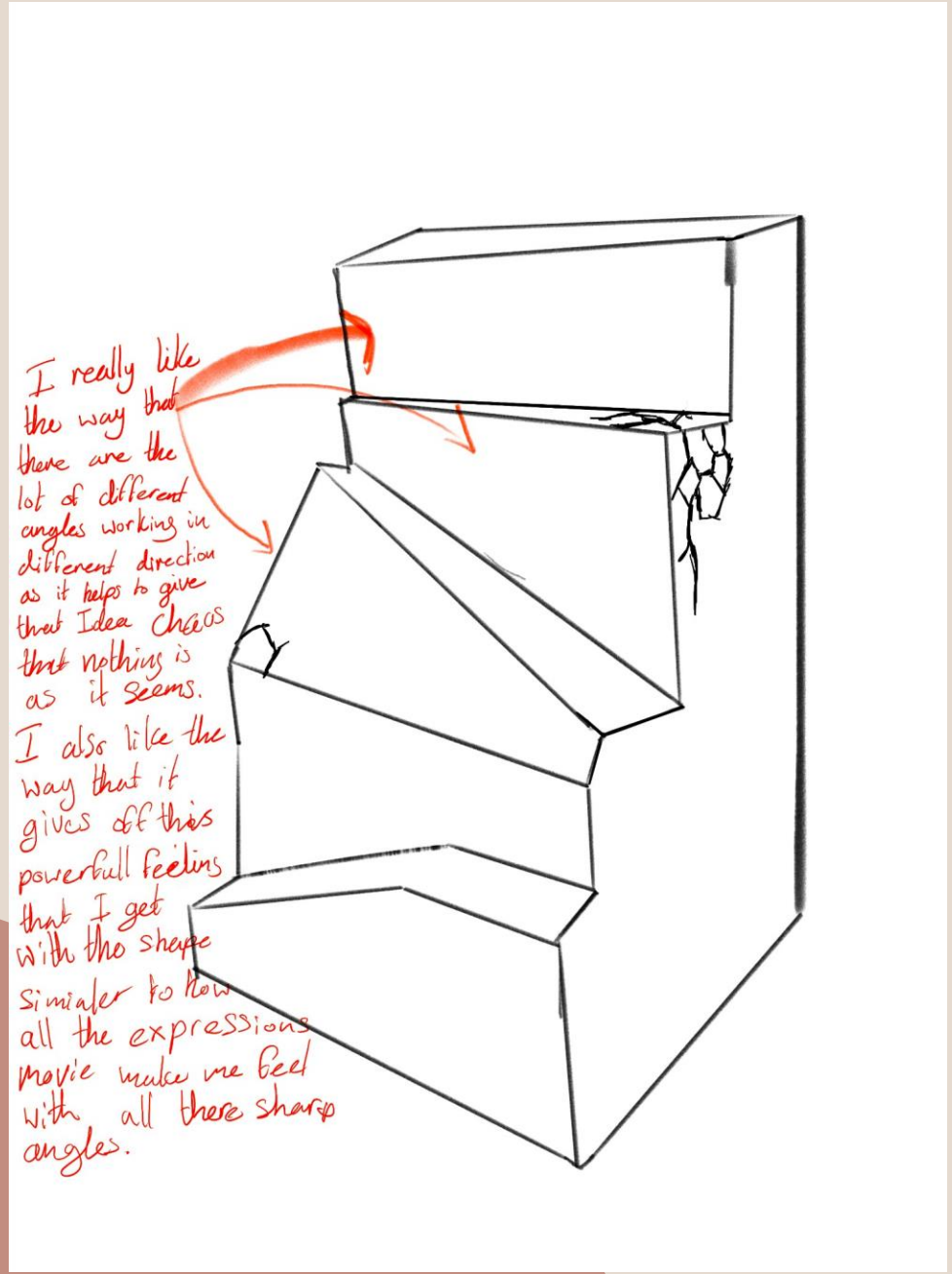


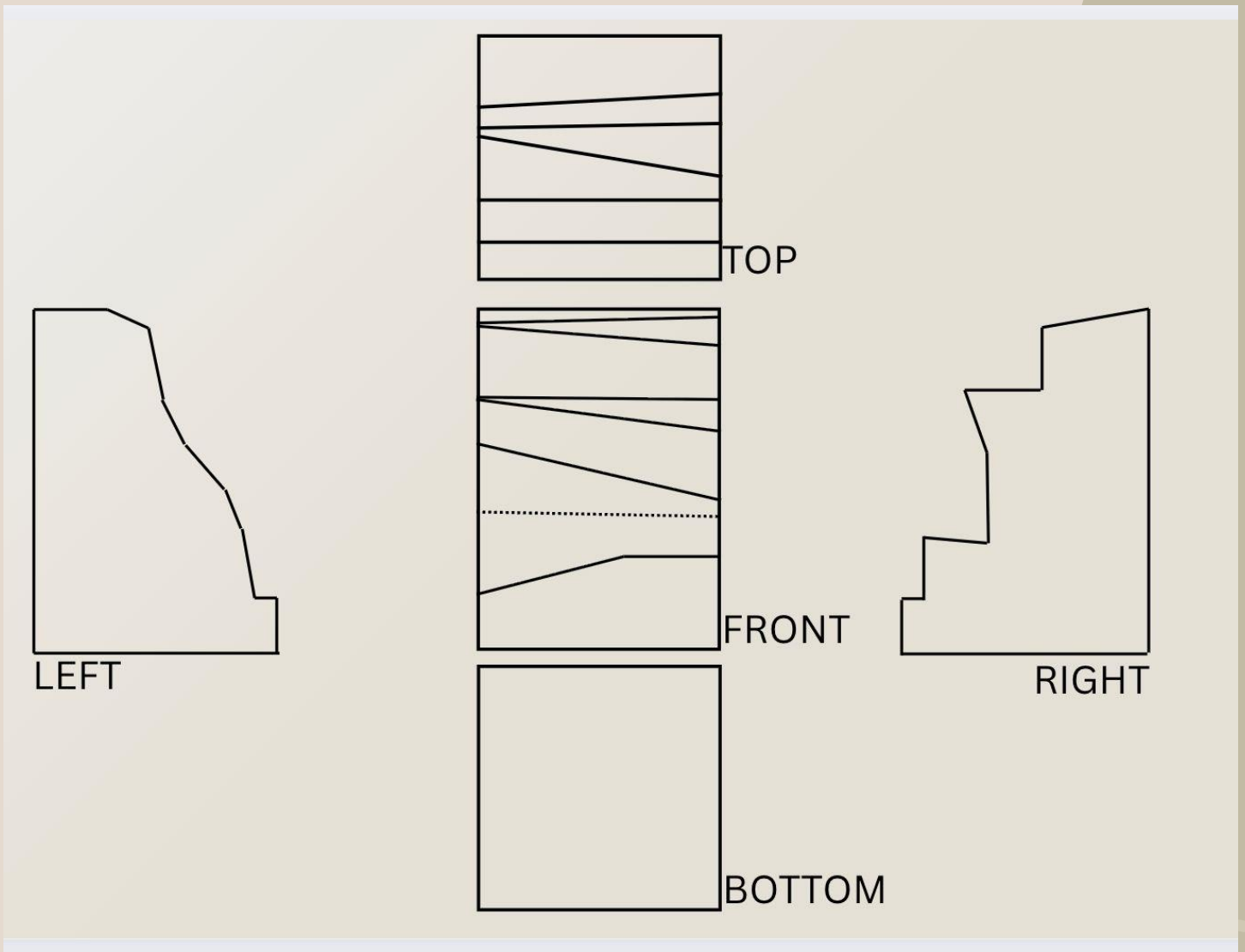
I was really pleased with how the sketch modelling turned out within this piece and it really captures so of the key things that I liked about the angles of the architecture that I saw within German expressionism, especially this building from the corpse bride. The drawing on top of the image was something that I saw other people do within the last module and felt that it really draw out the part that they were looking at and allow me to focus on that area, so I decide to do for myself I really liked how this effected my own process and there is an person that I follow on Instagram that do something similar to draw her attention to different things over again this is something I plan to adobt more in further models to find what way it works best for me.

I have to say that the sketch modelling has been such a useful tool to allow me to develop my ideas as I have away loved 3D and think my brain might work better in this way. So the sketch modelling is something that I feel I need to start employ early in my process to think through ideas as I don't know that I would have landed on this piece without it. It also is a process that doesn't really take that long and now thinking back to last year I remember both Beth and John that this is a quick way to work through new ideas and to not give yourself to long on it then move on to the next on and see what new come so this is something I will need to remember to keep in mind. Actually I have wrietin a not to go on the board in my room to remind me of this.



Working process





This was the rough shape design that Mary made off our second sketch model of what all the sides of the design look like this was useful to start visualizing what this is actually going to look like.

Polystyrene for adding machine

I thought of polystyrene for this project as it is a material that I already had in my mind that I wanted to learn how to use more. As well as due to thinking of stones for this project I know that polystyrene is a material that is quite often used to build things out of as it is a something that can be easily shape and used to create many things will still being really light and after a but of look I was pretty sure that this was a good idea to use as the material for this work.

However, after speaking to Dave there was polystyrene here so didn't need to order any. Consequently, this saved our budget that we had for the project. It also is good for a sustainability point of view as it means that we are not be wasteful with creating more landfill or other waste.









As I thought that it would be good idea to make the adding machine out of polystyrene I started look at where I could get some.

Amazon.co.uk. (2025). *Operitacx Foam Crafts DIY Wedding Floral Foams - White Square Cubes, Lightweight Sculpting Block for DIY Art Projects, Wedding Centerpieces, Floral Arrangements, and Model Making : Amazon.co.uk: Home & Kitchen*. [online] Available at: https://www.amazon.co.uk/Operitacx-Crafts-Wedding-Square-Modeling/dp/B0D3RD8R2M/ref=sr_1_23?adgrpid=117208114672260 8&dib=eyJ2IjoiMSJ9.r24E6QlfEtJmeEzNc28gNr5Be8EdSgIvCLgWKDuZWAOozeelewDDFU1WZ_90_4pC1SXczE3HXdb6oAErl0MrA2RVQBQyG643jE_aMc5lKsOtWqw-CRZ4NZmvMubjPNuvYbD-bTJwJft_Va9WKlxqIqz4qcAPA_sH4bzAxHSCJTzPkP0azZNvVXCe9jYydKx_VzXkaAV8zGCfuZ1D5oLiTmwxaAbz2yHWlqBwXo6g235MULcbQq-gTdgeoND8vmL241kTFpdjUgqDuHDmnV0vRHEw_X42lyAZiw5a4ij6t8A.nlhrSrAczIWUXo2WJUN50kkROTiEwJHbVjPGTMsgC0A&dib_tag=se&hvadid=73255296759115&hvbmt=be&hvdev=c&hvlocphy=69174&hvnetw=o&hvqmt=e&hvtargid=kwd-73255352514859%3Aloc-188&hydadcr=18481_2413192&keywords=foam%2Bblocks%2Bfor%2Bsculpting&mcid=ddc82b4b23e738f7b76c014a5a5e9c36&qid=1763049619&sr=8-23&th=1 [Accessed 13 Nov. 2025].

Polystyreneblock.co.uk. (2016). *Polystyrene Block - Low to High Density - White EPS in a Range of Sizes*. [online] Available at: https://www.polystyreneblock.co.uk/polystyrene-block.html [Accessed 13 Nov. 2025].

However this are some place that I could look in the future for polystyrene

Builds merchances and graham sweets

(Stanwinstonschool.com, 2025), (Bradshaw, 2021), (Spur Creative, 2024)

Visual inspiration

This was me starting to gather visual resources so that I would know what this stonework could look like on the adding machine as it is my form of inspiration from it. I wasn't sure what exactly what I wanted to create but had the idea that it had been here for a long time and was start to wear away.

Something that I found from Beth last year was that having images to reference and look at can really help with making something look really, therefore that is something that I am trying to employ for myself.

It is interesting to see how the person has been able to carve out their design within this piece I like the way that the stone is more round within this image but never perfect which I feel is important for this to look realistic.





Texture image ideas





I really like this idea of the stonework as to me the adding machine within this script is meant to symbolise powerful beings that are making Zore go back to earth therefore I wanted it to have this old and permanent feeling to it like it has aways been there and this stones where the thing that I imagined.



I really like how there are the different depths used within this stone in this piece the way that it has been carved. It also reminds me of the idea that we have for the adding machine with all the different angles that we have. I like the sharpness of the lines within this and how they are so clear.



Crack images I took



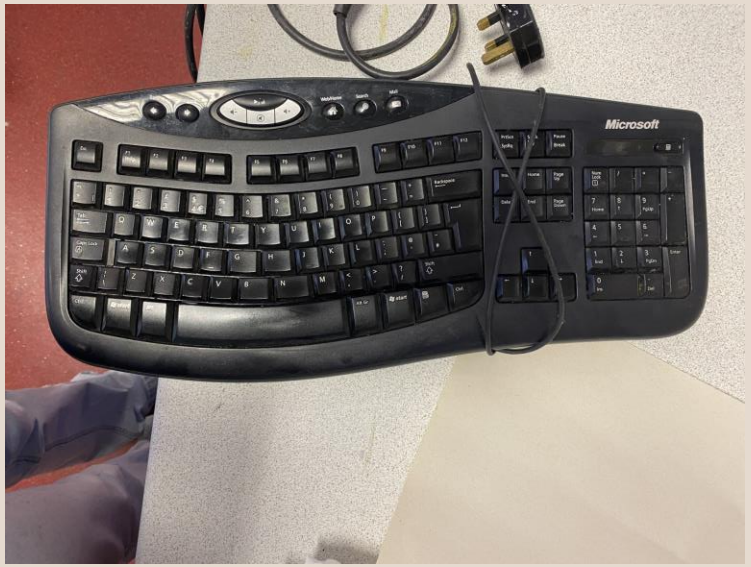


This were some cracks that I saw on the side of buildings around campus that I found really inspiring as they capture the worn down aged feel that I was look for and thinking about for the adding machine so I captured them to keep in mind as I moved furture down this process.



I really like how I was able to take images myself from thing that I found inspiration from visual seeing them myself as imager is great but I do thing that it is different seeing yourself and the thoughts that it can provoke as we see thing from a different point. This is something that I would like to think about doing in the furture in the future as I think that it will allow me to get more inspiration then just thinking of thinks from images from my laptop. Obviously this will not always be possible but were it is I would like to try and do it.

Keyboard

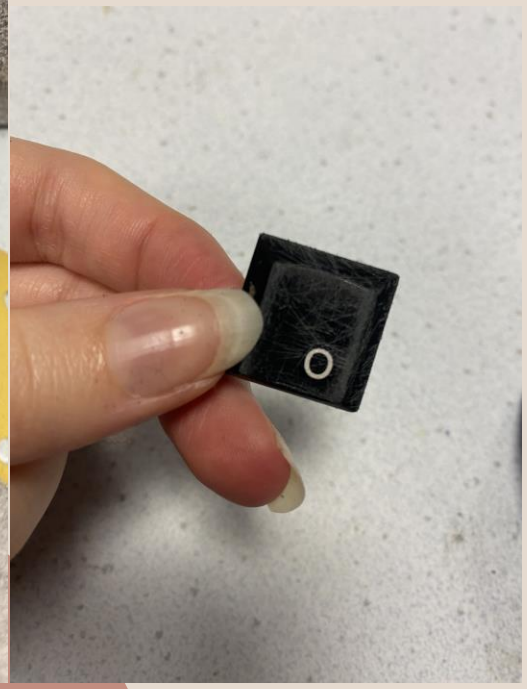




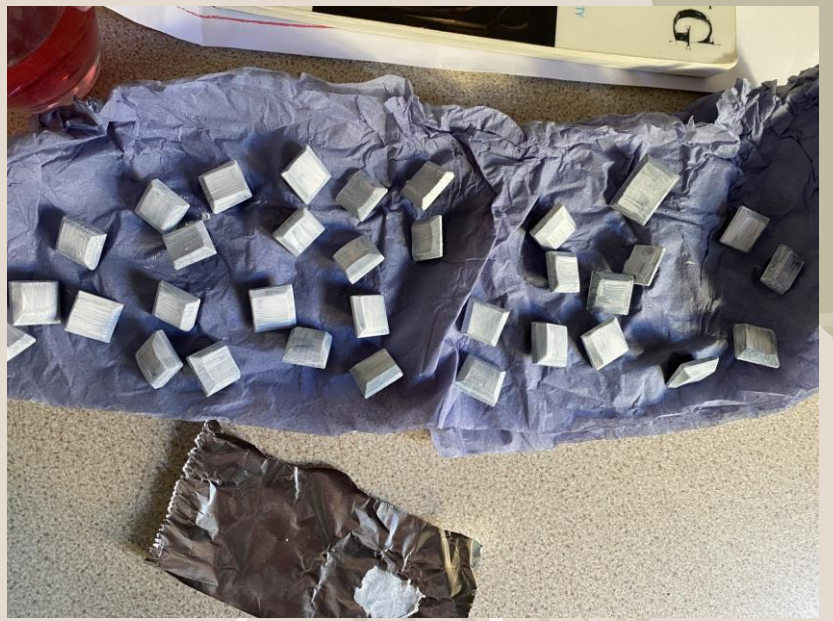
We were able to source an old keyboard that we could take apart so that we could use the keys within it. An the me and Mary were able to find key buttons that we could then put the keys into so that you would actually be able press down the buttons to realistic use them.







So that the paint would have a rough surface to stick onto, myself and Mary used sandpaper to scratch them up. We then used white paint as the base coat for the keys.



Order sheet

Table1

Materials	Price for 1 unit	units needed	total	Link	Additional notes
acetate	£2.99	2	£3.49	https://www.amazon.co.uk/G	3 units
keyboard buttons	£0.47	10	£13.99	https://www.amazon.co.uk/E	30 units
paper	£12	2	£24.00	https://www.diy.com/departn	2500 lining paper
tights	£1.59	1	£1.59	https://www.amazon.co.uk/R	1 unit
EVA foam	£8.69	2	£11.69	https://www.amazon.co.uk/D	2 units
worbla	£7.80	1	£7.80	https://www.amazon.co.uk/W	1 unit
paint?					
			£62.56		
bulb	5.5	1	£10.99	https://www.amazon.co.uk/d	2 units
	3.48	3	£10.44	https://amzn.eu/d/90oGVpQ	
			£83.99		

This is our order sheet that we made of all the different things that we need to get for this project so far. This is an effective way to keep track of everything in one place which also allows us to keep track of how much of the budget that we have used throughout the different stages of this project, allowing us to track how much we have left over that we can us in the future to get more things if need be.

Prop store visit



This is one of the important props that we need as it is the one that is mentioned within this scene of the script that we are working on.

As a group, we went to visit the prop store so that we could get an idea of what was already available to us within this area that we could be able to choose to use within our scene. For this would help with the budget for this project as well as it is a good way to be sustainable using what we already have.

This was one of the books that I found that I though could be useful to use for dress setting as I would be thinking that in the previous scene in the office there would have been things like this so that would give this idea of the past office as we are told within the script that they are very similar. However, for now as a group we decided to leave it as something that we could come back to later if we felt that we needed to once we built the space.

We found the two different types of filing cabinets within the prop room that we felt could work for the timeperiod as dress setting pieces in the end we decided to go for the wooden one as we felt that it fit the ideas that we wanted better.











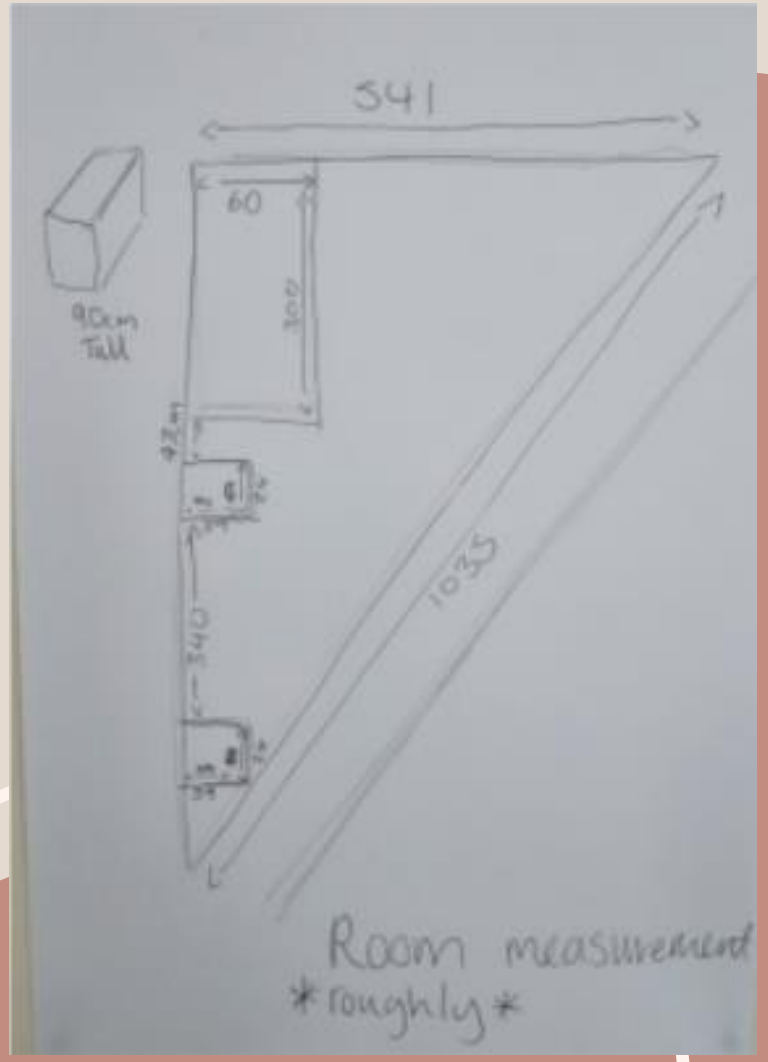
Working process



Here we were seeing if we had any flats that would be the right size to fit in with are set. However, after measuring and seeing the doors that are within this flat, it was decided that this wouldn't work for use therefore we would need to build our own.



We found out due to safety regulations that we needed one straight line that goes from door to door within our room.



Marking out walking area







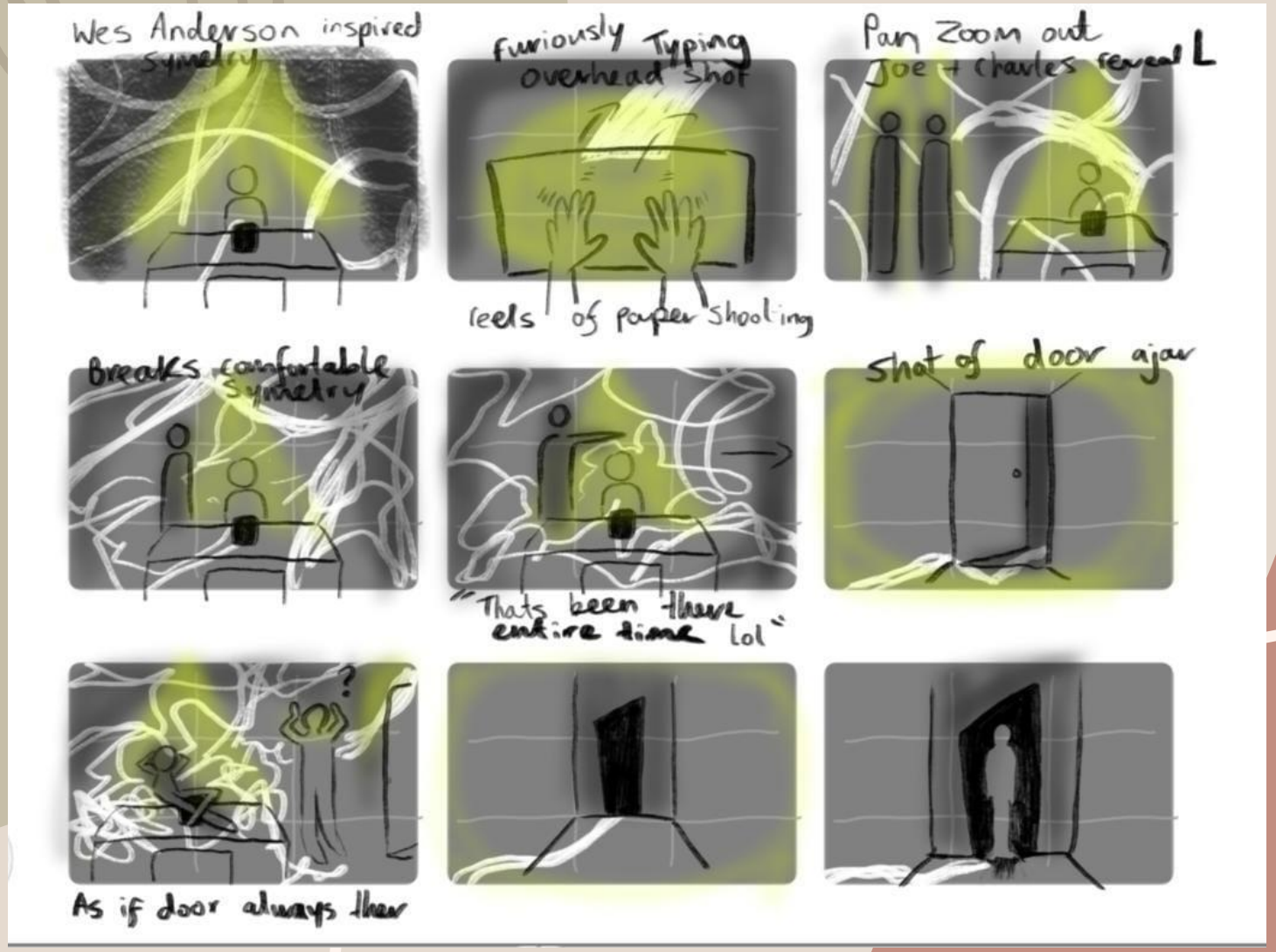


For safety purposes we needed to mark out ourfloor area so that there would be a clear and safe area to walk through the room from door to door. When doing this we had to keep on measuring the space so that are walking area was at least 80cm wide, as this was a safety requirement. This will be useful for us as it will make clear where all are things must end so we do not move to this space, and it will also clearly show other were is safe for them toomove.



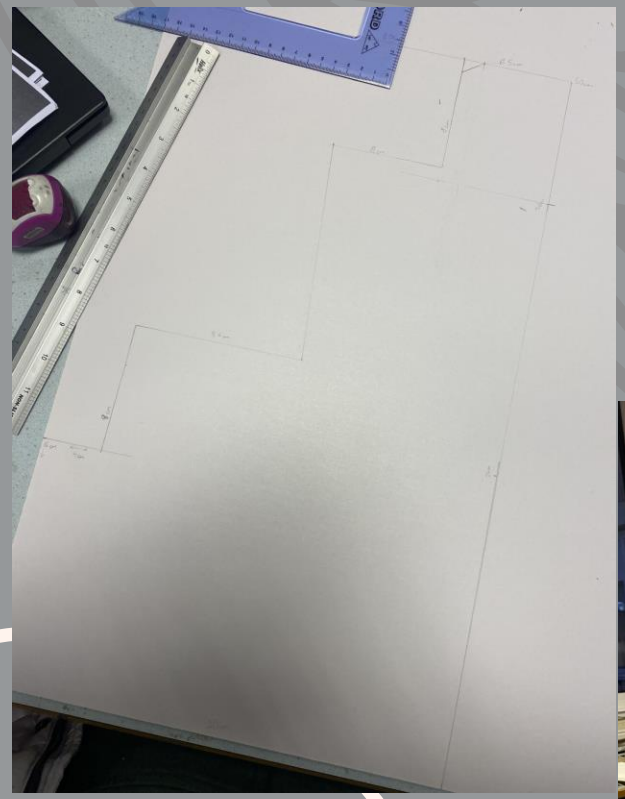
Talking about what part of the scene we want to do.

- We are liking the opening of the scene.
- The thunder and lighting clap part of the scene as this could be really interesting to do and play with. This is also the point were we see Zore change the way of thing.

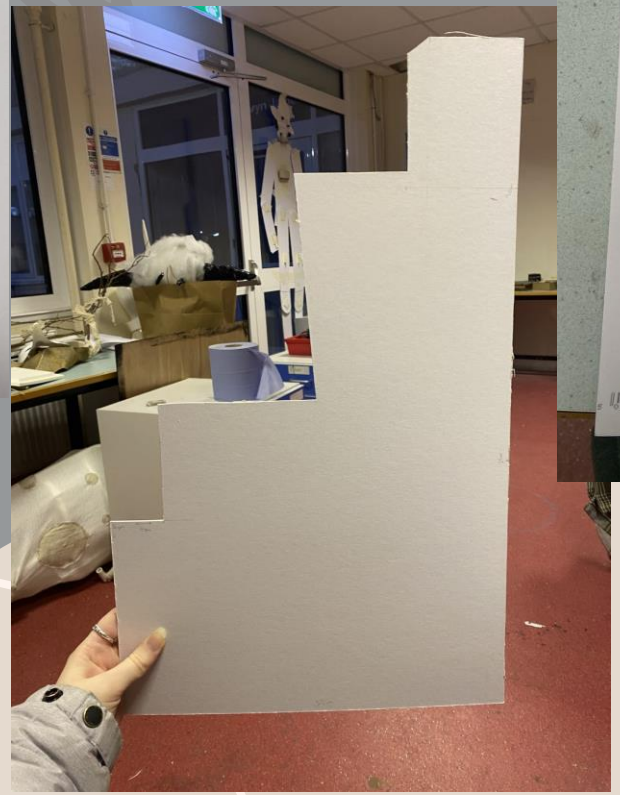


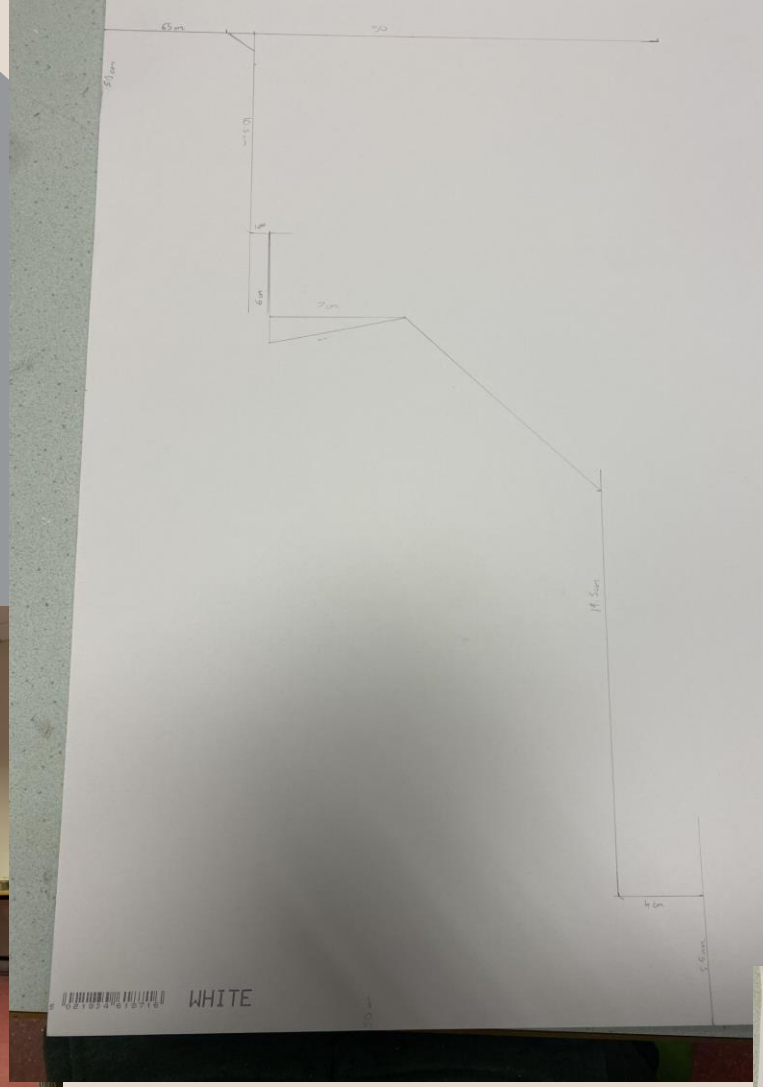
We then worked through some story board of what this would look like. I do feel that this would of worked a bit better if we had done it a bit more together as a group so that we could have a better clear understanding of what we were doing but that is something to work on for next time.

Starting building model of white card

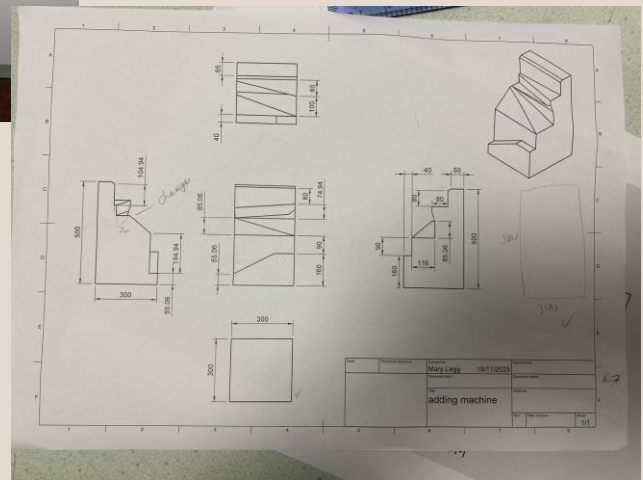


When it first came to trying to draw this out it was really difficult for me to try and figure out due to all the different angles need for this piece. But after doing the fusion work and having more measurements it was a lot more easy to understand.



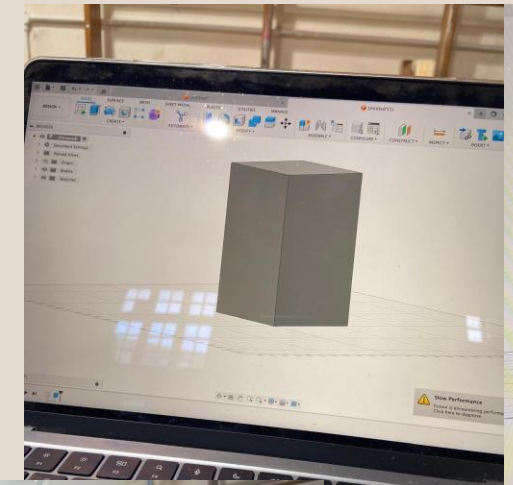


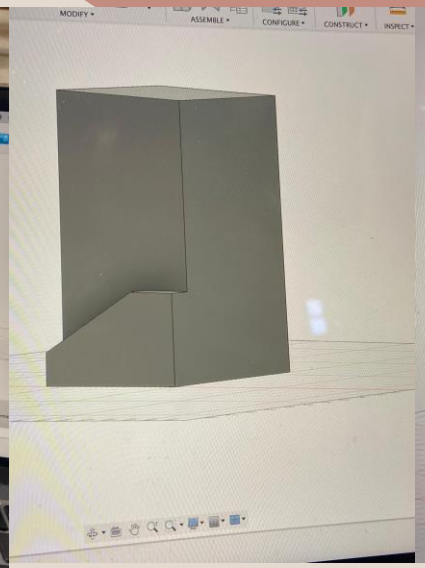
I still had to guess some piece within working them out from the other line so that I could have the lines in the right place but working with both the previous sketch model and the fusion drawing this was much easier to do. I think that this show way as a designer it is important to work in many different way as not everything will suit every project. But the fusion was an essential tool within this work therefore I need to develop this skill further to allow me to have this within my tool kit to use when needed.

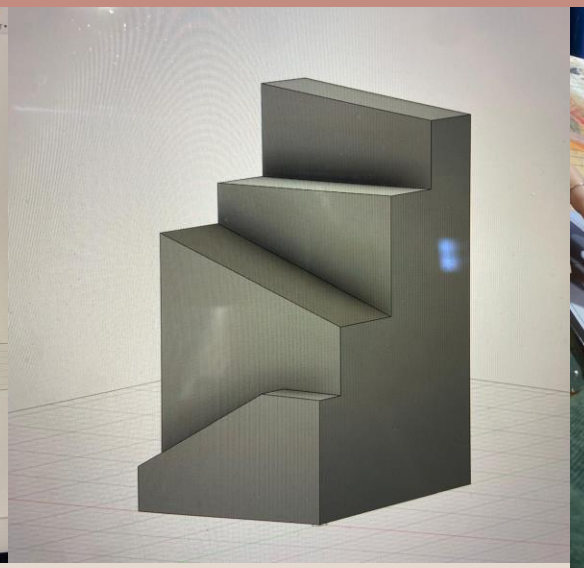


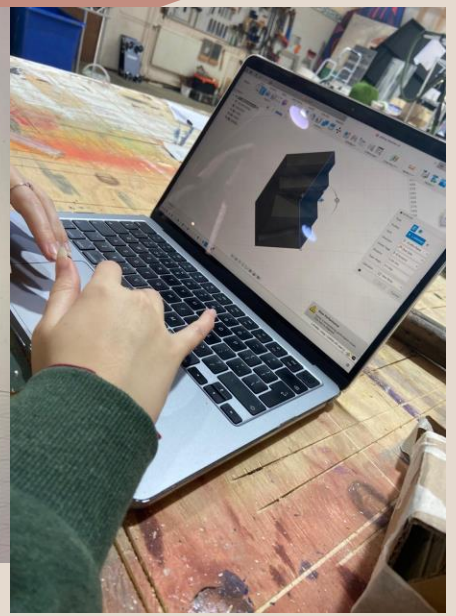
Fusion

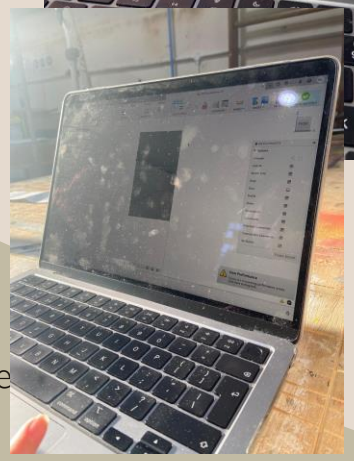
As we were finding it hard to figure out the shape and sizes need to start to make the white model of the adding machine due to how complicated it was with all the different angles that were in it. So after asking Dave we chose to move up doing the fusion modelling to earlier so that we could get a more accurate understanding of the shape of this thing. I found it so cool how we able to use this program and the sketch model to make it in really life we could really see it come together. Although there were some limitations within this process such as not being able to get rid of some of the lines, it really left use with a piece that would be a great help with creating the white card model. In the future I want to explore more with using fusion as I think that it is a very benefit tool for problem solving as well as understanding a design as you can bring it into really like and see what it would look like. This could be even used to make a full prop itself or help within a model piece to allow people to work off of so for this reason I think that this



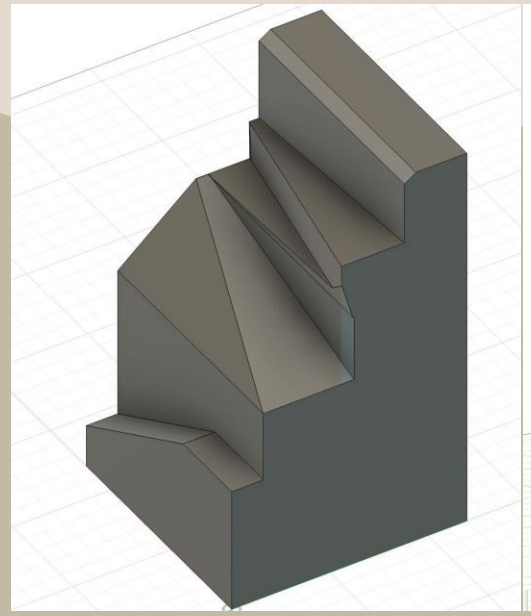


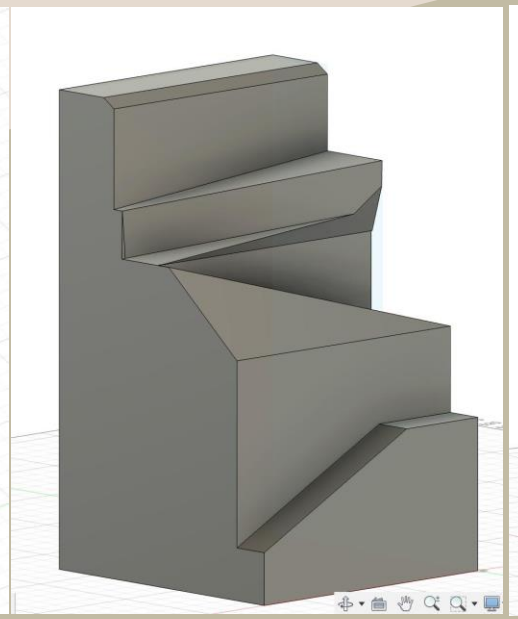


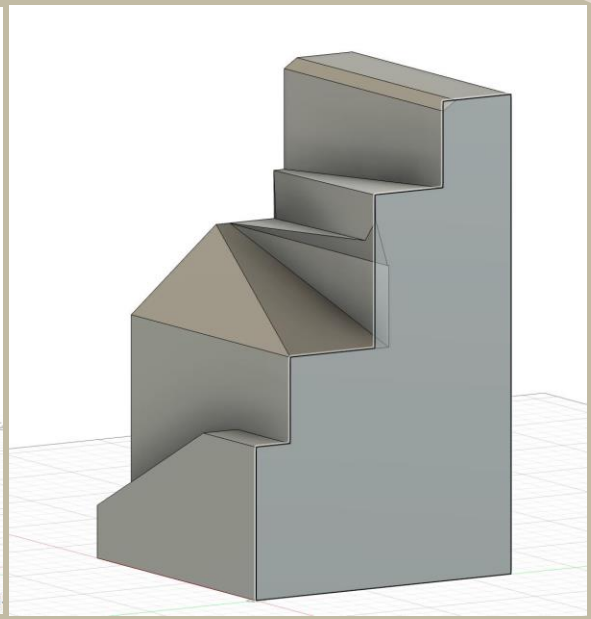




Finished model

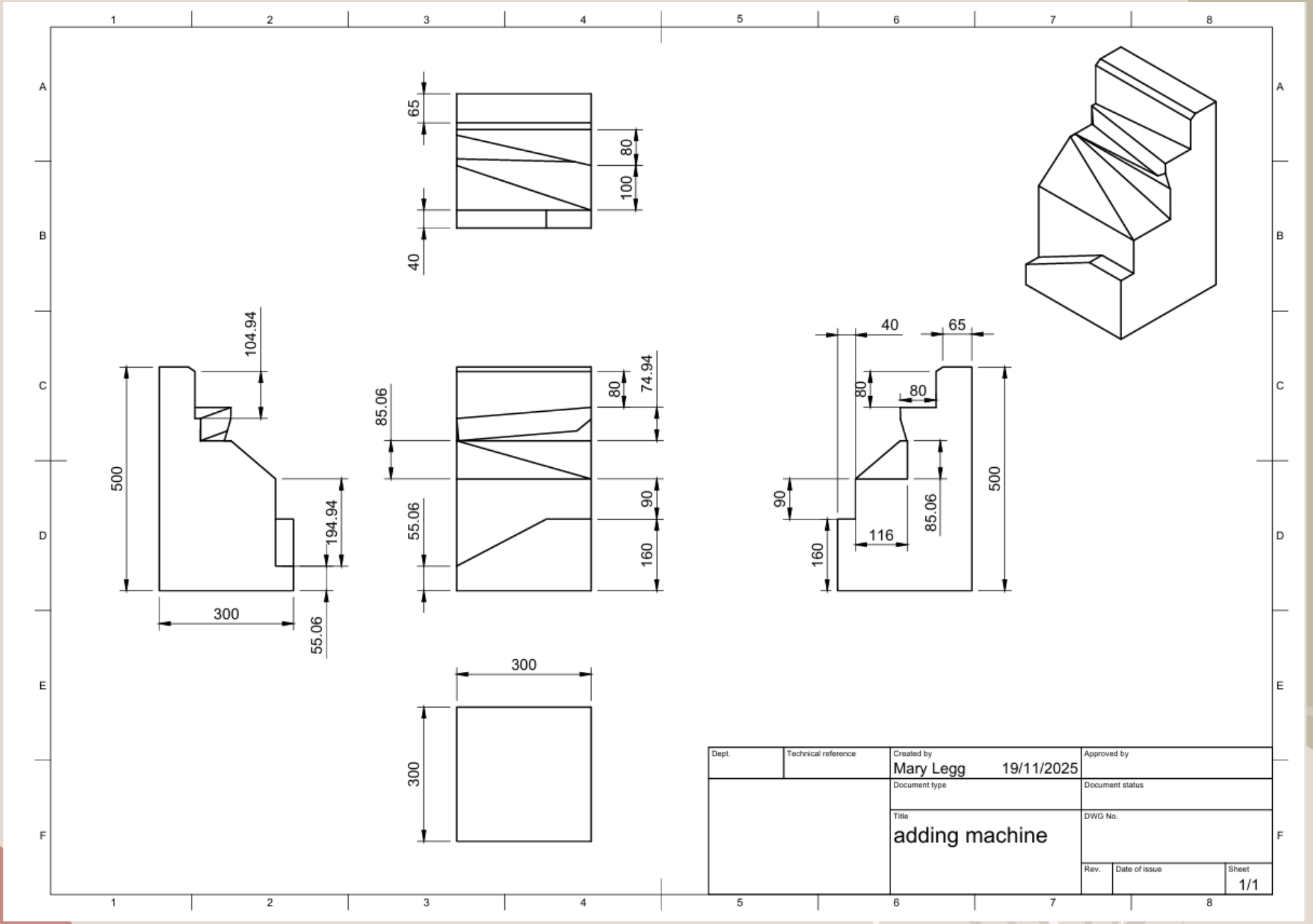


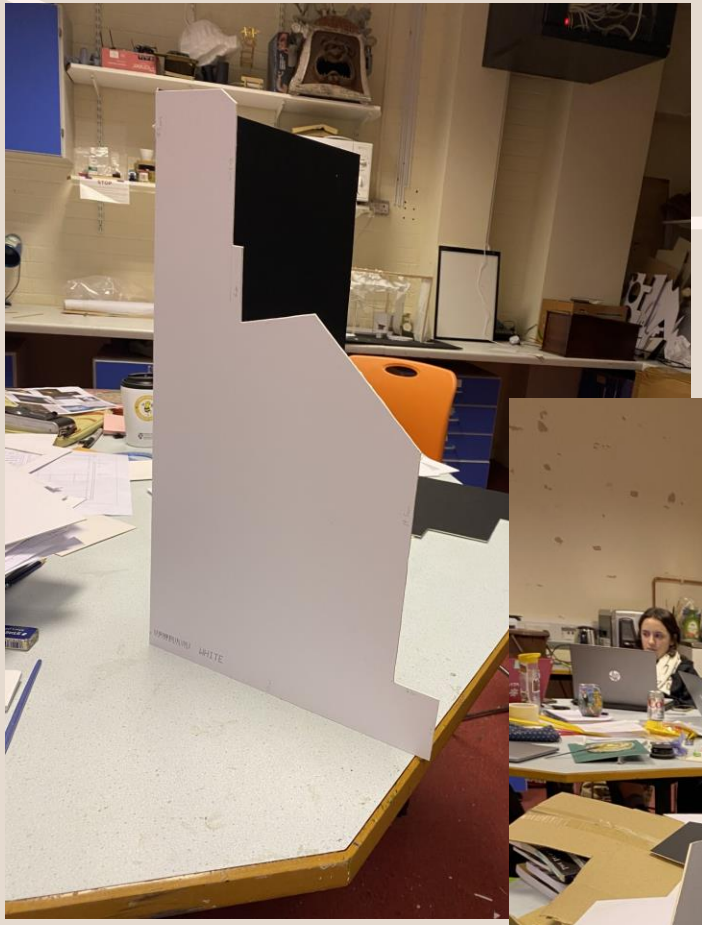




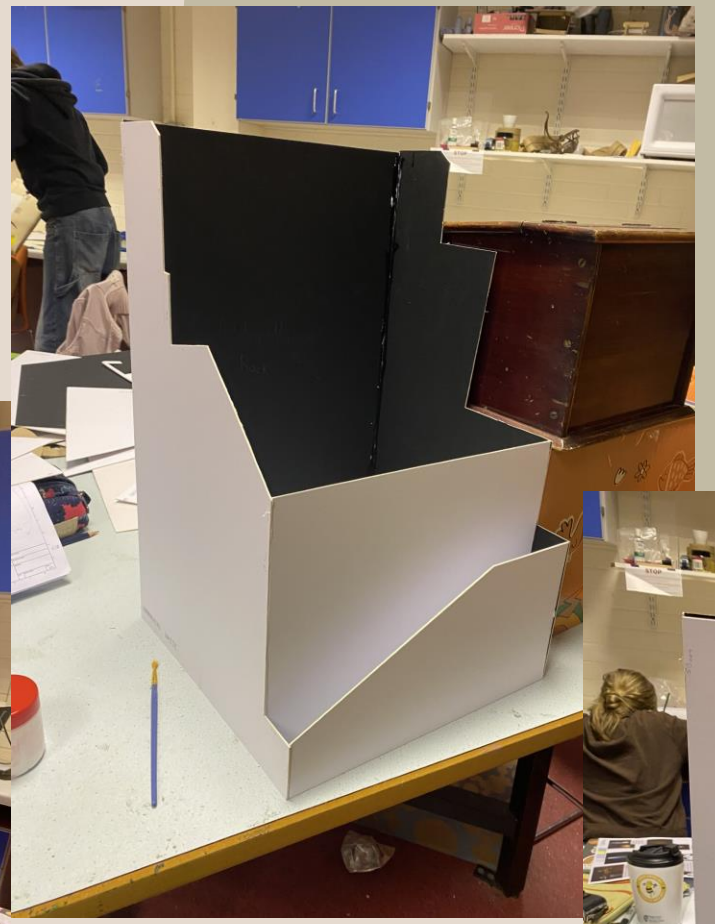
FUSION CAD SHEET

This is one of the really handy things that you can do once you have finish doing your fusion piece is make it into a CAD sheet that can give you all the different measurements for all the different sides of the model. This made it so much easier to start working on the white card model having it so this is another reason why I will definitaly by wanting to learn more of fusion in the future as it is a very good way of communication and working out.



























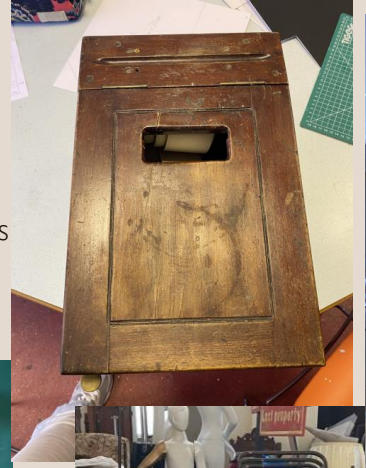
With this process I found it very hard in starting to figuring out all the angles that are used within this pieces, so it was a really change for me. So, I had to find a way to work through it, Stacey suggested using cardboard pieces to help me first figure out what this were like before I would cut them out on the real piece. I have to say that this worked rather well as I could more see what they looked liked which made it easier for me to understand. This is something that I will need to keep in mind in future is that used other physical materials that can help you to understand a think.

I really can start to see why it would have been important to build something like this in full scale as a tester as you really start to get a feeling for it as you can visualise the size of it before you start, which can very much affect the way that you feel about the thing that you are creating, as you start to understand it more. This allows you to work with the design more to see what you like about it and what might want to change. Therefore, this is a powerful tool that I will now taking forward with in in the future as you can start to see what all the detail that you want on it will look like on it. I think that this is especially important if you are wanting to interact with the prop as you can see what you can physically do with it and how it will look with a person. I can still see how scale modelling is important as you can still get a great idea of a thing especially a space but, I think that it talks more to why we might use different scale more as some might be more effective at communicate or working through an idea. Therefore, this is something that I want to keep in mind during the design process.

Furniture mood board

This the mood board that myself and Mary made to start to get an idea of what the furniture would maybe look like for are scene within the office based off the 1920s. It give us a good idea of the type of style that we will be able to look for when we go looking within the store to see what type of things we have. If we had had a larger budge,t we could havelooked on Facebook Marketplace to see what there was or bought wood to build it ourselves. We also wanted to keep in mind the box that we found before that we thought looked like an office storage box and the colour of it, that they could maybe fit in with.eachother.







In the end as a group we chose to go for the grey chair, which I agreed with as I felt that it fitted the style best that we wanted.





This we the two chairs that we found that we felt would fit the style that we were going for so we brought them back for the group to discuss. I have to say that I think that it is a very good thing that within this module we are having to work with thinks that we can find as it is teaching us to be resourceful with the materials that we have. Which I feel is important as for budget reason as well as for others I know that I will definitely have to just work with what I can find and repurpose it to fit my idea. We saw this with the second year last year were the worked with Facebook Marketplace pieces to create there set but still were able to make them fit in so well with it that you would never have known that they weren't what they were supposed to be. I also is something that I feel will become more important to the industry as we try to work in more sustainable ways to protect the planet. Therefore, learning with this adaption will allow me to become more workable within the industry as I will have started developing this skill that I can enhance so that I can be able to work in better way within the industry.

Furiture working out

















As a group we looked at the table and stools that we brought back and talked through what we wanted from them in the end it was decide to use the black table as they felt that it fit the design better. We wanted to have a more dramatic angle then what the higher chair and table we giving us. Especially after seeing what the hight of the adding machine would look like within it. Therefore, we chose to cut off part of the legs of the table to help active this effect.

Dave spoke about how bring outside of your own work and into the space could be important as it allows you to not become just absorbed within your own work but to expand your idea and make sure that it fit into the ideas that you are creating for within a space. This is something new that I might have not thought about before but now feel is a very important thing to keep in mind I started to see it when I used it in this time with the group to see what things would visually look like which allowed us to come to more judgement calls. I think that this is also a very important think anytime but especially when coming into a pre-existing world like with a TV series as you want to look like it could have aways being within the space from the very start as fans will be very used to seeing a certain type of thing.

Cut down table



This is when we have the table cut down so that it was smaller in hight then the chair. I definitely like this change I feel that it show how we in this industry need to always be able to continually develop and think through are ideas when we see them in person as it could really change the thoughts that we have on them. This I feel was also a great way for me to see way how helpful coming together with are different piece that were working on to see how they fit together as without having the unfinished model of the adding machine we might not have realised how thinks would have looked together and been left with something in the end that didn't work as well. This is something I feel that would have been better to do more often in the group that we didn't do as it could have led to some other change and chats that could have meant that we created more ideas that could have changed are finished piece.

I think that this really comes to show the message that Dave said to me about when designing about how we need to bring it out of the workshop and see it within the space to make sure that it works and fit. As I feel that sometimes until you do this the idea can look great on it own but then when paired with other component there might be thing that we will want to change so that things can work better. Therefore, this idea is something that I will be definitely taking ford with me and adding it to my tool kit as I feel that it will enable me to be a better designer and industry professional.

Finish white card model

I have to say that I do feel that I have been able to create this imposing feeling that I had from the adding machine when I first read about it. Will also making it bigger in size like I and the group thought that it would be from the start without making it feel too overbig within the space, I feel that it sits in that nice in between. I feel that the way the angle all move and work together helps to give it that imposing feeling that I had hope to active will also very much reminding me of the angles and dramatic shape that we see in German expressionism. I also feel that the different hights also represents the feeling of levels that we get and feel throughout this script in many ways, taking about how Zore feels that he is better than others. But as we come to learn he actually has always been on the bottom, therefore I feel each rise in the machine helps to symbolise this idea.







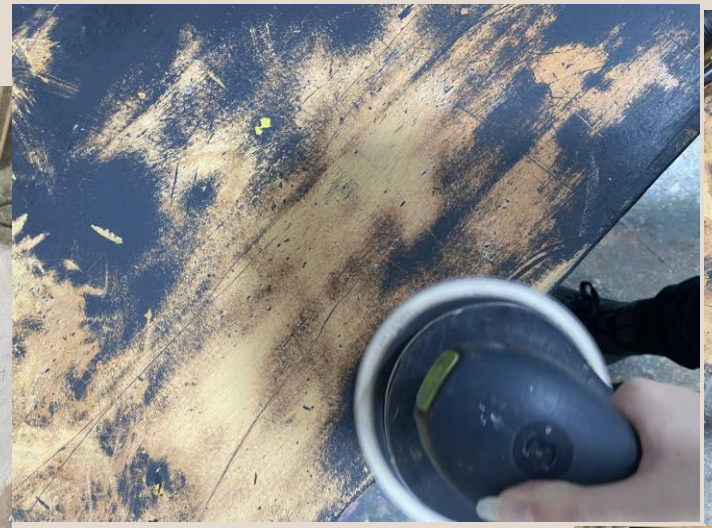
I am really pleased with how this white card model turned out in the end and it definitely allow me to develop my skill when it comes to working with tricky shape. Ideally if I had more time I would work more with this painting it up to allow me to develop my ideas further and working out any issue that might arise with this later. However I am sure now that I am happy with the shape and scale of everything from being able to see this Infront of me so that it the main thing and I can now move on.

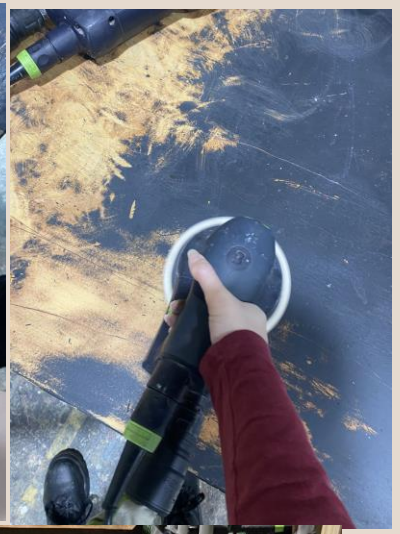


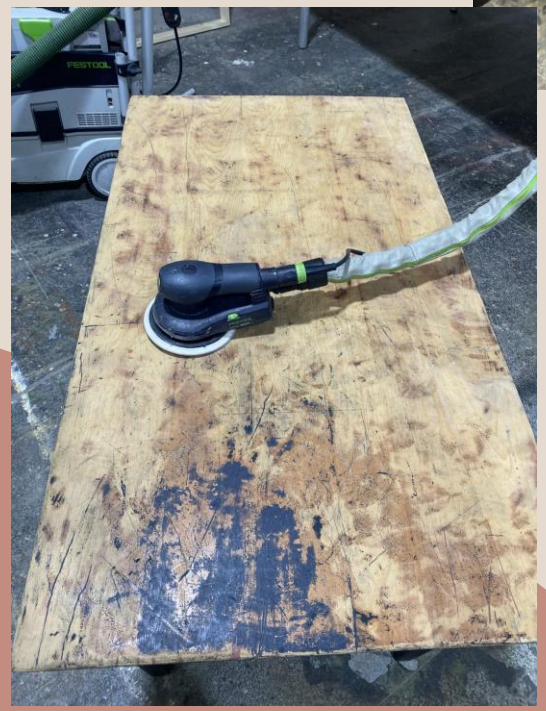
Sanding down

Me and Mary worked on sanding down both the table and chair so that they could be ready they could be ready to paint for are set.

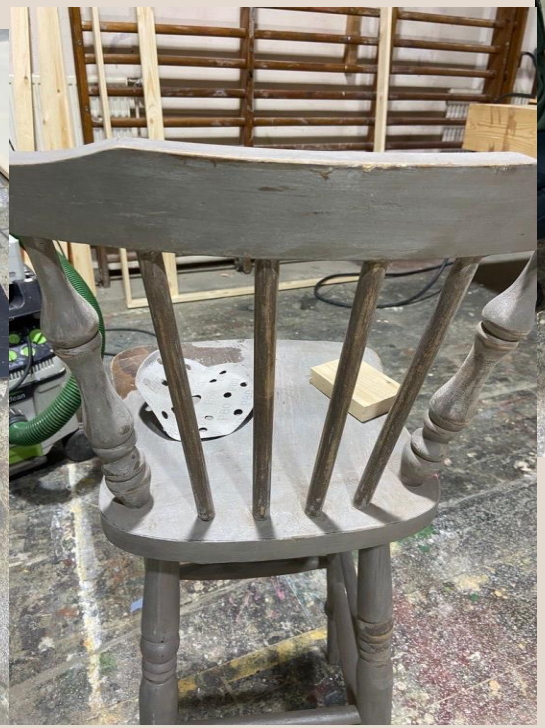














It was good to get a try of using the sander as it is a tool that I haven't used before it really did help to work away at the paint on the surface of the furniture. However, it did still take quite a bit of time, so this is something to keep in mind in the future when you are thinking about timeline to make sure that you get everything done.

Key in is a method that we used for some areas of the furniture that we were unable to get into with the sander great as this will mean that the area is still roughened up so that the paint will be able to stick well. This is also a method that you can us when you don't have time to complete remove all the paint however this is the best practice is to remove all the paint.

Working on furniture

We had to wipe down the pieces before we could start painting the piece to make sure that none of the dust would get in the paint. However, we found when we first started painting the chair that the paint wasn't sticking to it very well so we added a coat of E.S.P (easy surface prep) to help the paint be able to stick to the surfaces.









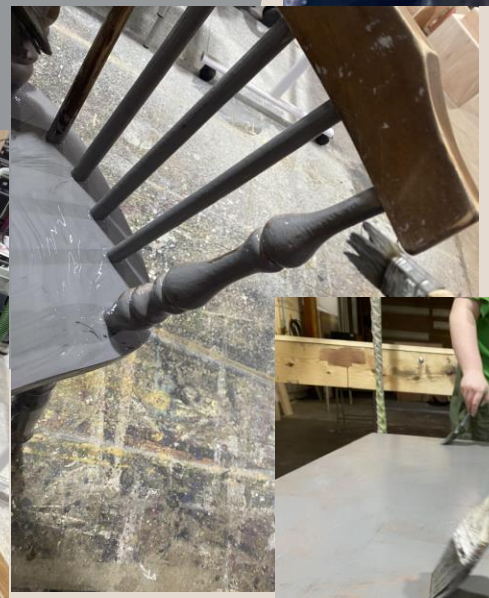
We also added in PVA glue to are paint to help it to stick to the surface of the chair and then did are first wash coat on the pieces.

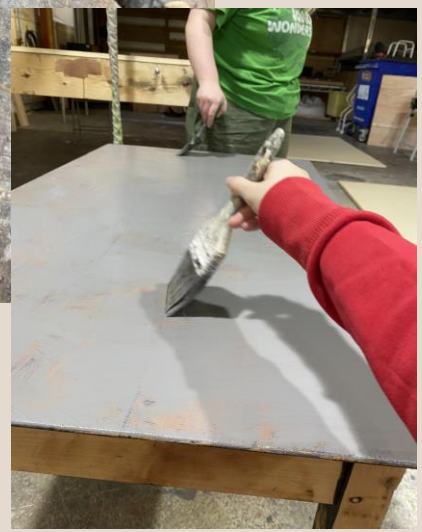




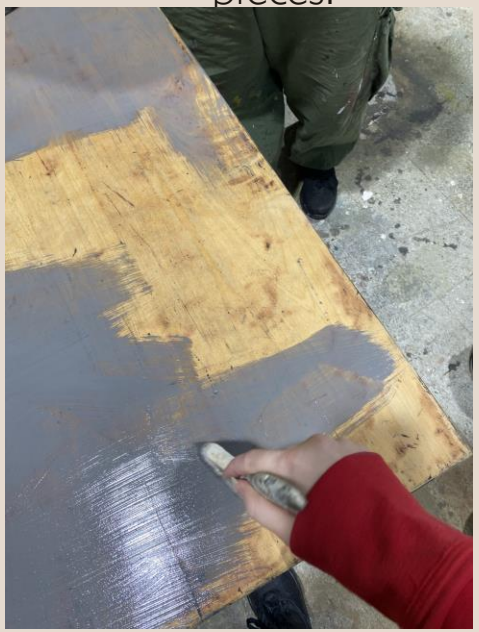








Something to keep in mind when painting a base coat is that white is good however it might be better to paint it a colour that you will end up painting it with. As if it were to get scratch which we saw later year when moving pieces is easy enough to do you will only see that colour and not white which will make it look better.



Therefore, we have painted it with a base coat of grey as that is the colour that it will be. I think that this is a really good idea as it means that things will last longer and are more protected.

Frist wash layer



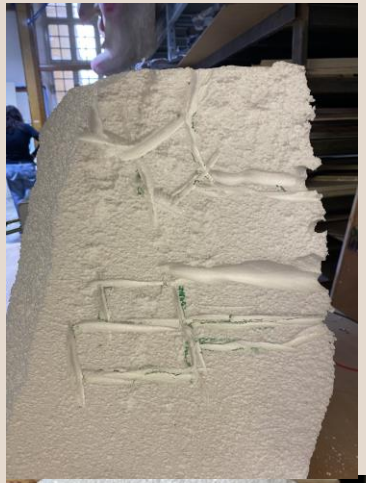


Learning with using the polystyrene

When experimenting how to make the stones I found that I liked when the I worked into them more and found that this helped them to look more realistic to me so this is definitely something that I will use. I also found that I like the look of a mixture of the different style of stones together as it made it more interesting to look at, as well as I feel make it feel more imposing due to this things not normally being seen together as ether it more manmade brick looking rock or more natural stone shape. I think that this leans into this idea of the adding machine being the thing that is actually [illegible] everything.

The first thing to note is that we need to make sure that we have a we ventilate space when using the hot wire tools as well as to us a mask when doing it. Therefore, we opened the doors, and I put on a mask.

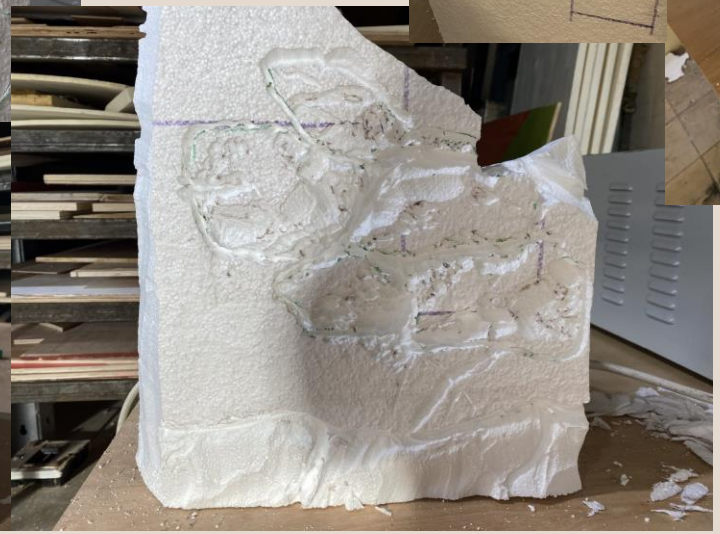
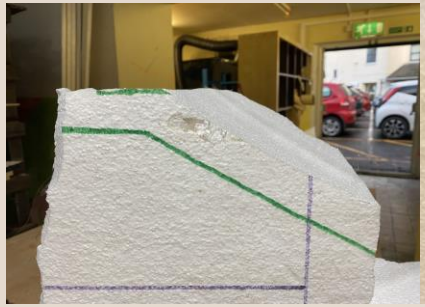
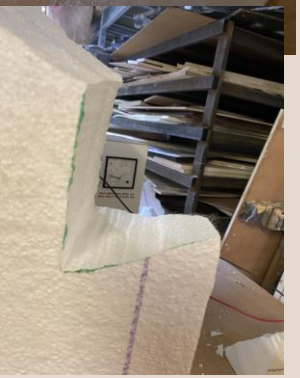
I can already tell that it will be hard to get the so perfect lines that I have in the model of this design however this I feel might suit the idea of this design we enough anyway. However, I can tell that with more practice I will properly get better at doing it which is something I really want to begin to learn as I can tell that this is a useful material in the industry. I practices with the lines that were similar to the shape used within my model so that I was able to get a better understanding of what I was doing. Overall, I was rather please how well I was able to do them for my first couple goes and this is a great learning opportunity for me to start to build my skill and confidence with working with this material. I think that the biggest problem for me will be keeping the whole line straight but hopeful I should be able to use the other tools later to work on this to enhance it further.









Sketching idea

This was a sketch version that I did to play with what the rough look of the adding machine would look like. This was very hand as it allowed me to see where I would want the stones to be with on the piece and to see how all together the look would appear with it. I really did like the look that I was able to do within this sketch, which now gives me a much better understanding of how I will work on complete g the adding machine.

Although I did follow this idea for my finial version I did change it so that there was less of the stones and bricks so that they could be bigger on the real thing so that they would look better. Which is another reason why we have to be willing to change plans as it can look different in real life when we start doing thing therefore we have to be willing to adaped.

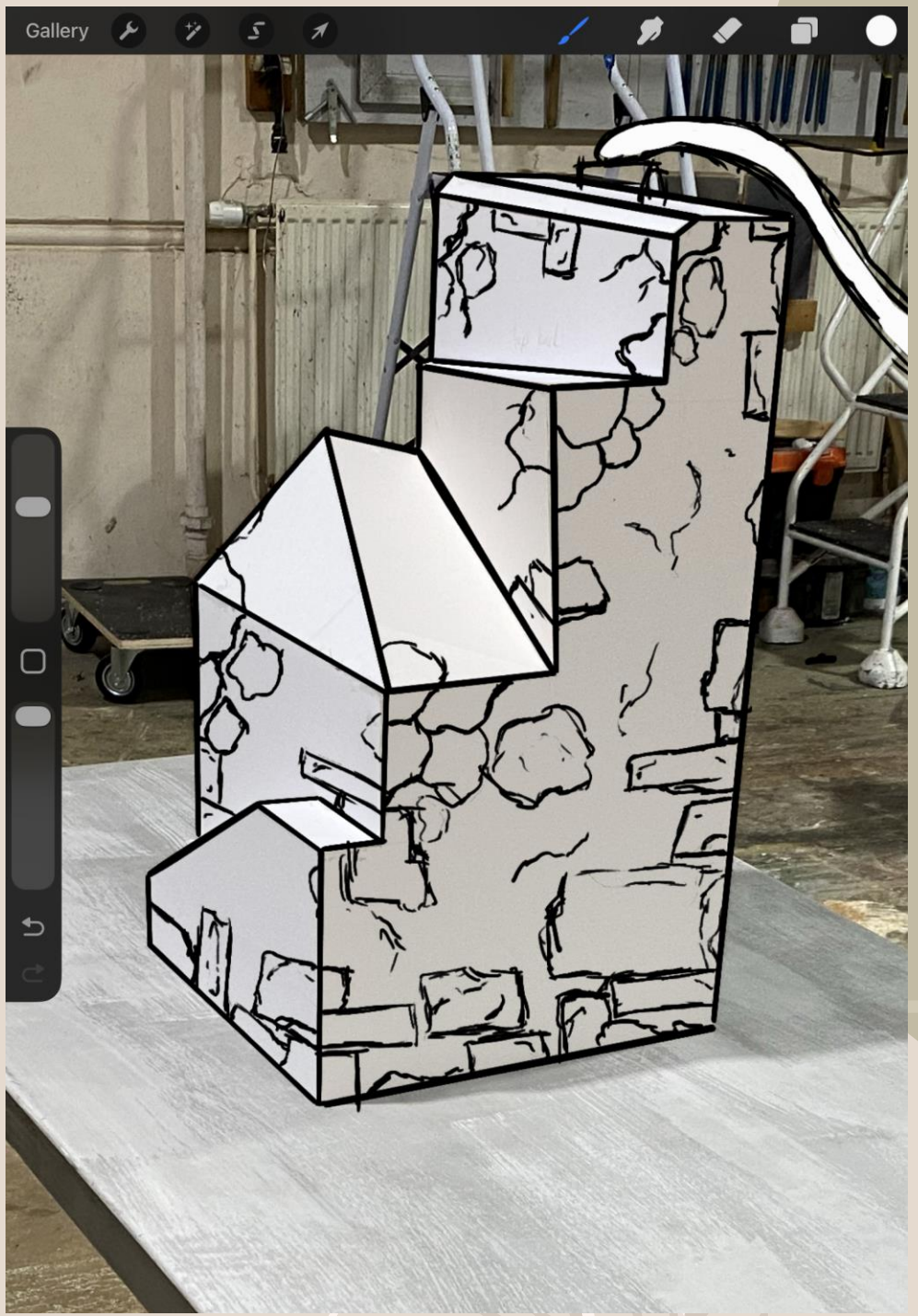






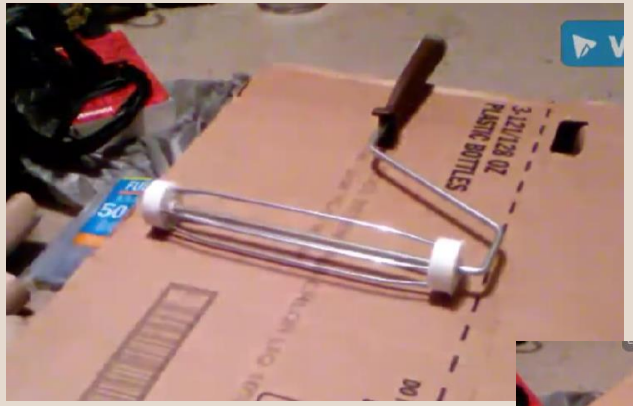
I used pro create to do this as it meant that I could work on top of the design. I am really seeing within this module the befits of using lots of different tools to help you go about design which I think is very good for me as it allows me to work in the best way.





Level part of the prop

When doing some research on how other had made levels for props I found a couple options.



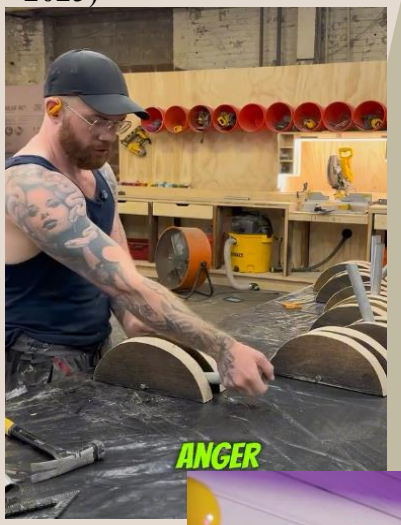


This was another idea that I found which is quite different, of using a paint roller for the lever. I quite like this idea as I feel that it could be a better way to hide the pivoting part without having the gab. I could maybe be able to place this into the polystyrene and cover it up in some way to make it look more one complete piece. One thing though would be that I would probably need to band the metal so that it sat better against the machine so that it wouldn't sit out so much. However, this might work well for the design anyway, I also have a feeling that it might not stay in an upright position so well so this would be another thing to problem solve.

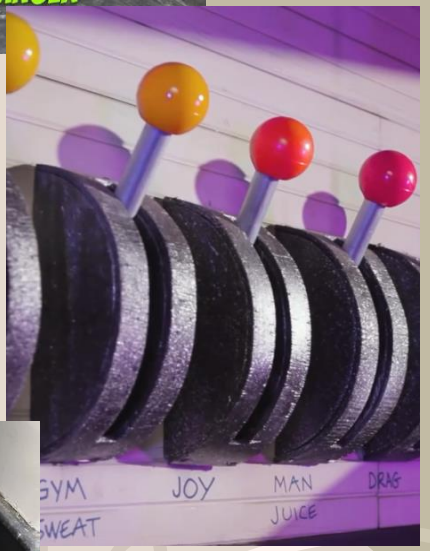




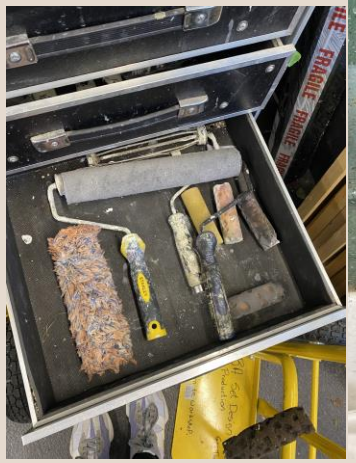
(Instagram, 2017), (Youtube.com, 2025)



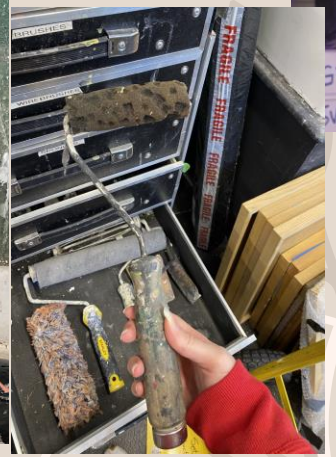
He makes this by creating a pivot point within the pole which then allows him to move the level in any way that he wants. The one fall back of this design is that you need to have a gap for the level to work through. This seems to be a pretty common method used as I found a lot like this. I just have to consider how this would affect the design that I go for needing this gap.



In the end I decided to go for the method using the paint roller as I like the shape of this best and thought that it would suit the look of the machine most. I was able to find a roller within the workshop that I felt suited the way that I wanted it to look. I then played about with the model of the adding machine to see how I felt about it, which was really helpful to get a better understanding of how it would look after it was add. I was able to figure out that this size would work well for the shape and size of my adding machine.







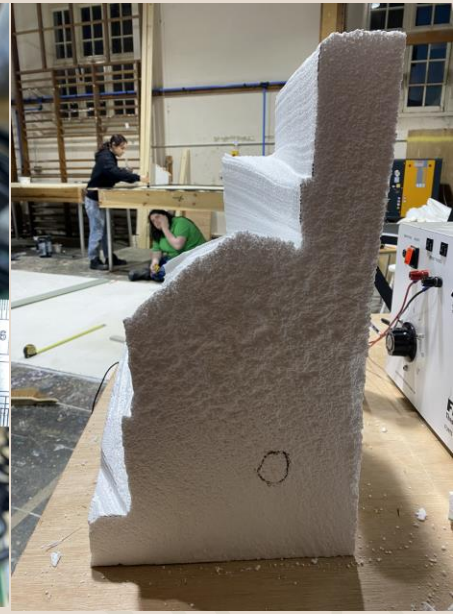
Creating the level









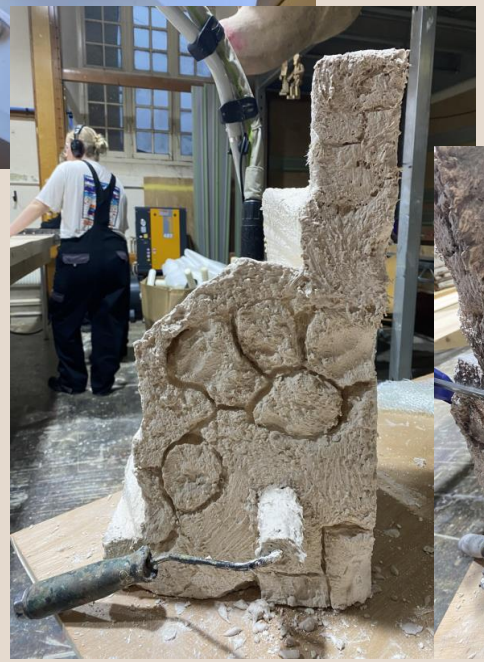


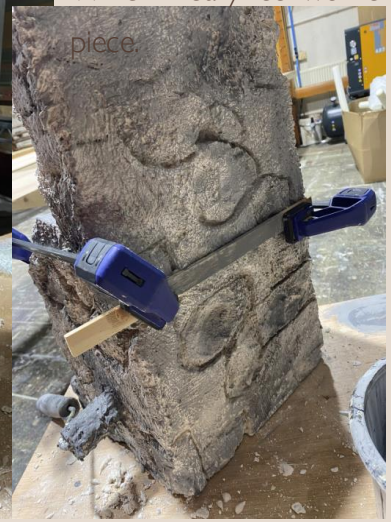


After I had drilled the hole for the adding machine I added expanding foam into the hold and placed the paint roller in place. Luckily I was still hanging about for a while after as the expanding foam manage to push it right out of the hole. Therefore I stayed and keep a close eye on it afterwards to make such that it stayed in place.



When adding the jesmonite I worked it around the part that connected to the rest of the piece so that everything would be more seamless and work together better. Which I really feel worked well for this piece.





Working with the model adding machine I was able to figure out what I wanted the level to be so that o could get the look that I wanted and that I moved in the right way.

I really loved the way that I was able to make this level and think that this is an important thing for me to take ford in the future that anything can be used to make it appear as something else in a prop. So I have to be creative and think outside the boxes to see things differently and problem solve, so make sure that I am not afraid to experiment. As like the way that the level is held in position sometime the answers can be easy. This is something that wish to experiment more with in the future.

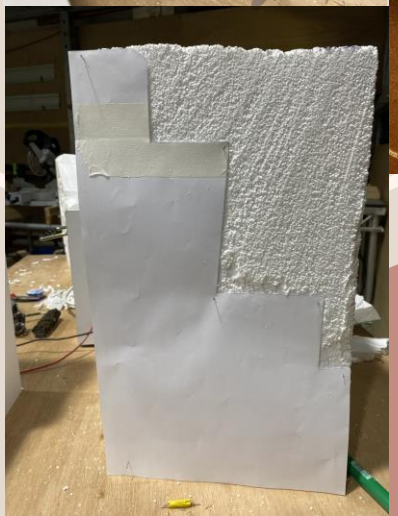
Cutting the adding machine

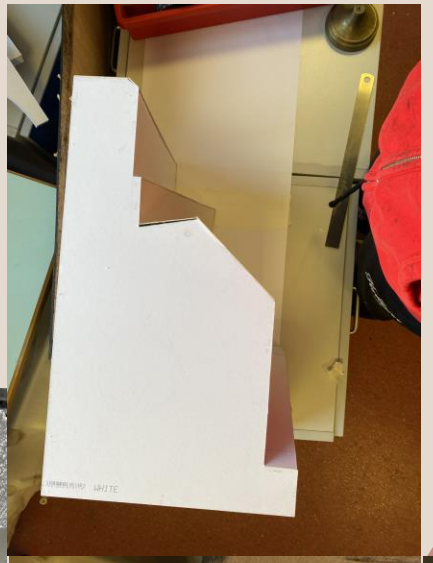


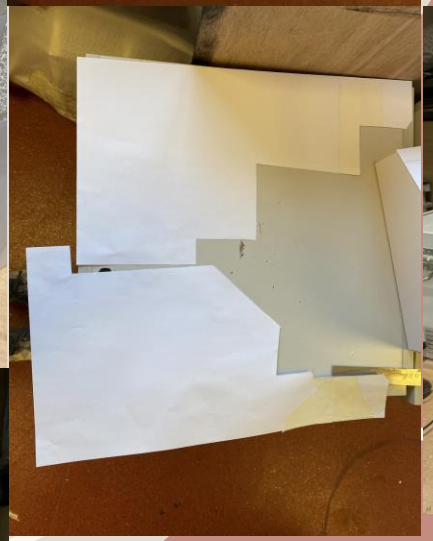


When it came to cutting out the main shape of the adding machine we made the wire just bigger then the distance that we needed so that we could have more control over it. Me and Dave then worked as a team to make are way through the line shape that I had drawn out, communication was key within this process so that we moved a like a similar pace so that the lines would be cut in the right places, overall we did rather well at this with not to main line completely out of place. I really think that with more practice you could probably create it much more accurately. I also really liked the line effect that it gave on the front as it reminds me of limestone which works really well for this idea of stone that I had thoughout this building process. I just worked more with the wire tool to work away at the shape more until I was happy with the look of it. I really like the wire tool and think that it will be a really useful area for me to continue to develop my skills on.





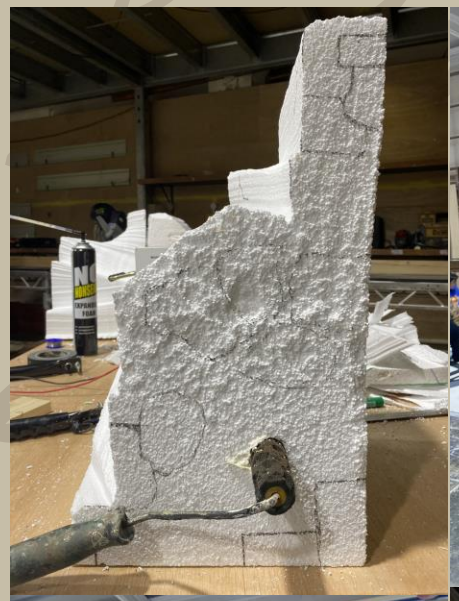


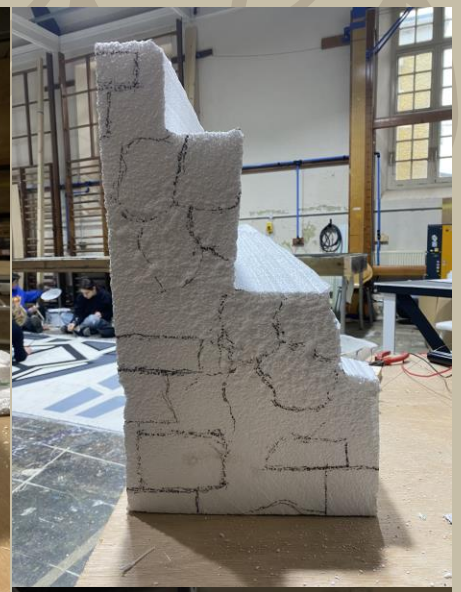


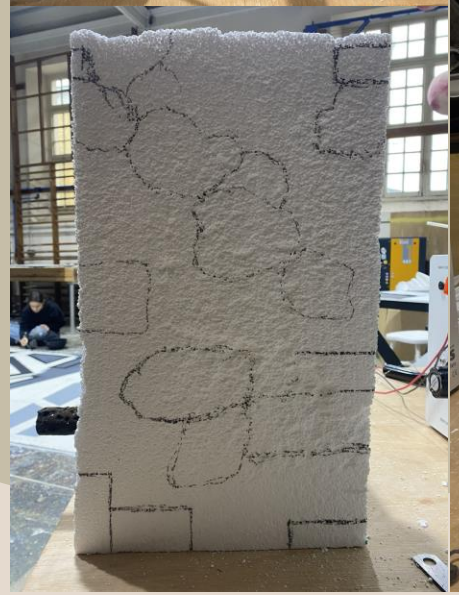


I trace the design for the adding machine onto paper and then put it on the polystyrene to allow me to draw out the line for cutting the adding machine out however I did manage to put the pieces of paper on the wrong way due to how I original draw them therefore in the future this will be something that I will pay more attention to. To help prevent this happing again however for this design it doesn't really make much different to the piece so it was still okay.

Adding the stone









To start with I first roughly draw out the places where I wanted the stones to be within the design were I felt that they would work best. I remembered from videos that I watch about how not to over think it to much as that will help make them look more natural.















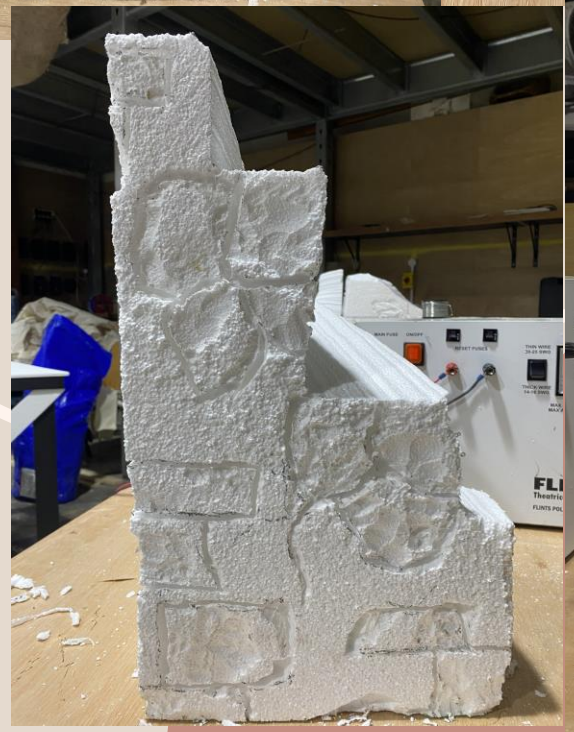
Stone









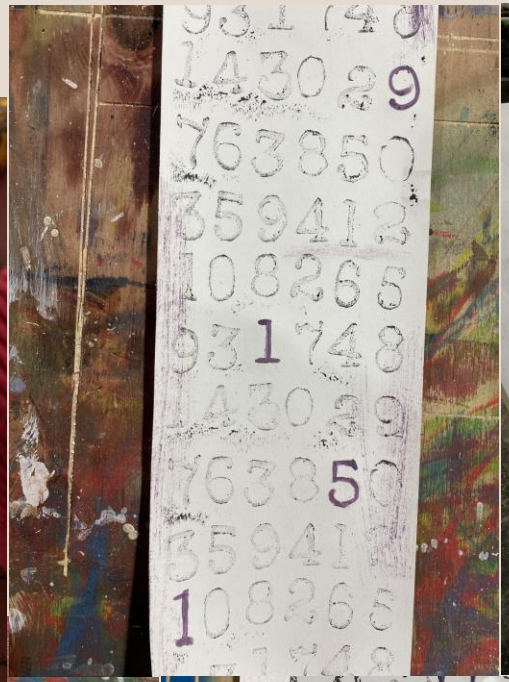




I was really happy with the out come of the way that the stones looked within the piece as the were nicely dispersed around the piece and I was very happy with how they looked after I had worked into the stones to make them appear more live like. For the first time really working with polystyrene I am really pleased with what I was able to produce and definitely want to keep on developing my skills within this area as I can see it being very useful for me.

Helping out















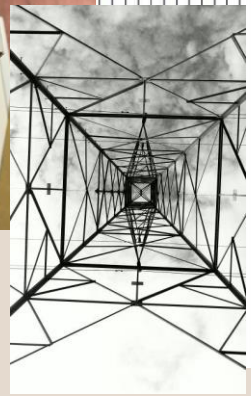


Working on keys









This model of the adding machine I found was also a really useful to play with how the keys would actually look on the adding machine as I was able to is how they could practically sit within the levels of the machine I found that when I was experimenting with how I wanted this keys to maybe look, that I like the more random look to them as it plays against this idea of being proper that we see come up again and again within the play especially for the charctor zone how is the main user of this machine. As when we think of proper, we think of straight and neat lines therefore I think that this works perfectly as it shows to me that Zore really isn't this and how it really doesn't matter to people as long as the top is happy which is something that I feel the adding machine is meant to symbolize.

We had a bit of problem solving to figure out as the things that we order for the keys were not going to arrive on time so that I could use them in the adding machine and when me and Mary looked for other ones, we found that by now any other option would also take too long to get here in time. So, we decided to use the piece that had been in the original keyboard that allowed you to push the keys up and down as we felt that this would still give the same type of effect to the piece. With the movement that it would allow of pushing the keys up and down on them as it worked well when I just tested placing the key on top and bouncing it up and down on it. We just wouldn't have the sound effect with it but it could still be functional so that you could actually type with it.









However this plan didn't end up working out for the keys as when I tried using hot glue to stick the keys to this it seemed like a first it worked but in the end they keep on coming off, even super glue didn't work to keep them on this is properly due to it being rubber. There might have been other ways to work around this but at this stage I had run out of time so in the end I just attached the keys to the machine with super glue, which worked well to keep them in place, and you can touch them so you can still simulate the action of pressing the keys. This is something with more time in the future that I would work out better how to do this but I have learned from this experience that I have to be able to face changes. The key were painted green to help tied into the colour used within Zore costume and to make them stand out within the machine.

Adding jesmonite







2 jesmonite powder to 1 jesmonite liqids.





When it came to adding the jesmonite onto the polystyrene I found that with the fibre glass sheet it was not possible to push them into the cracks that I had made in the polystyrene properly because they were too small for this scale. So in the end I stop using the fibre glass sheet and just used the jesmonite mix with more liquid in it to make it easier to get in them as well as adding something that extended the queueing time. This I found worked a lot better and still gave a lovely texture to the piece the only problem is with this is that it meant that it wouldn't be as strong as the fibre glass is what gives it most of the strength which I could definitaly feel when it dried so in the future this would be something that I









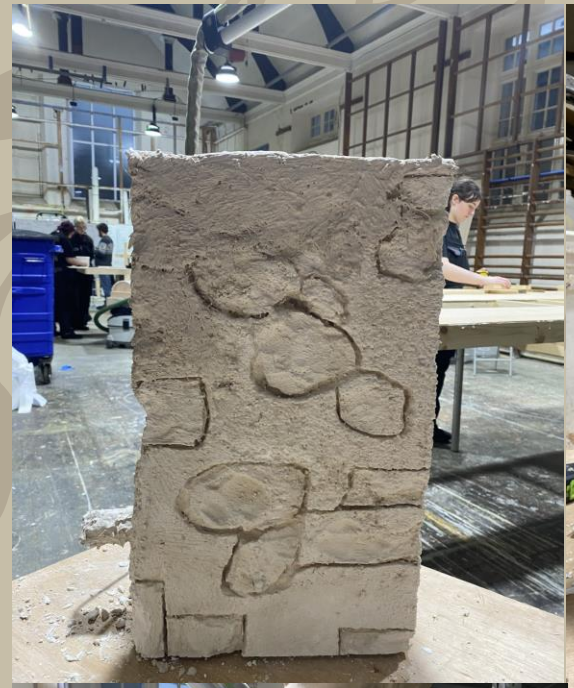


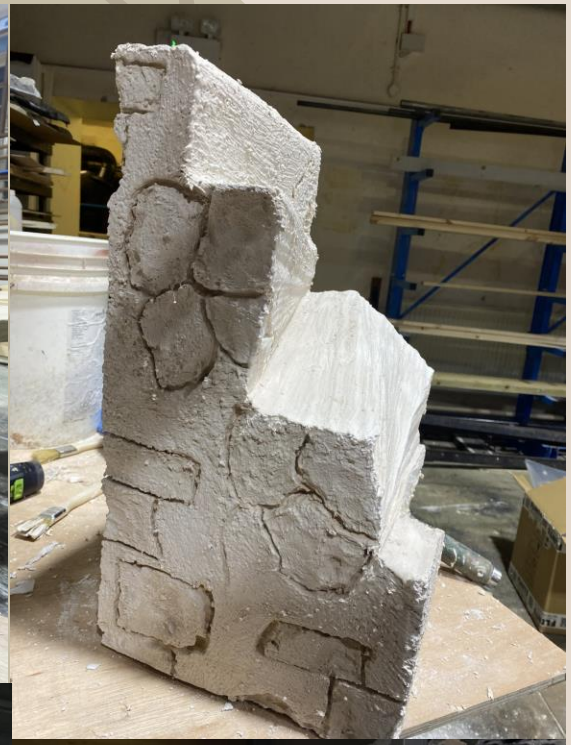


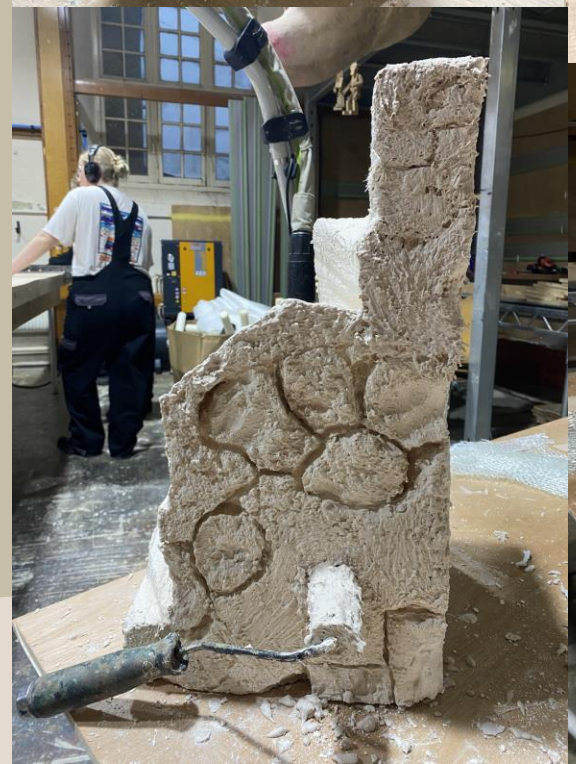


After I had done the first coat on everything I had to use the sander to help make the texture of the fibre glass look better so that it all blend in together. After finishing that I added another later of the jesmonite on to help bring everything together.

I really do love the way that the texture of the jesmonite looked in the end and felt that it fit the look for this adding machine really well and the base colour of it is a really nice start to I can really see it being a tool that I would use again in the future and think on bigger things the fibre glass with it would work fine. I could see this being used for many things within the industry as well as in other places like theme parks as there is an outside version of this you can get. And polystyrene a tool that I can see is very useful to use to this is a great way for me to start learning with it.





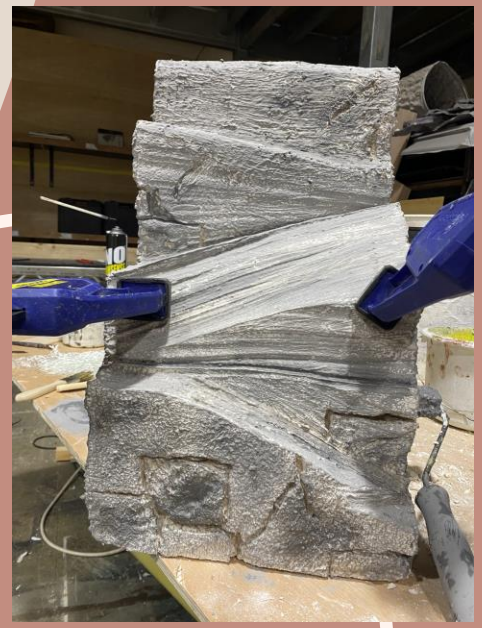


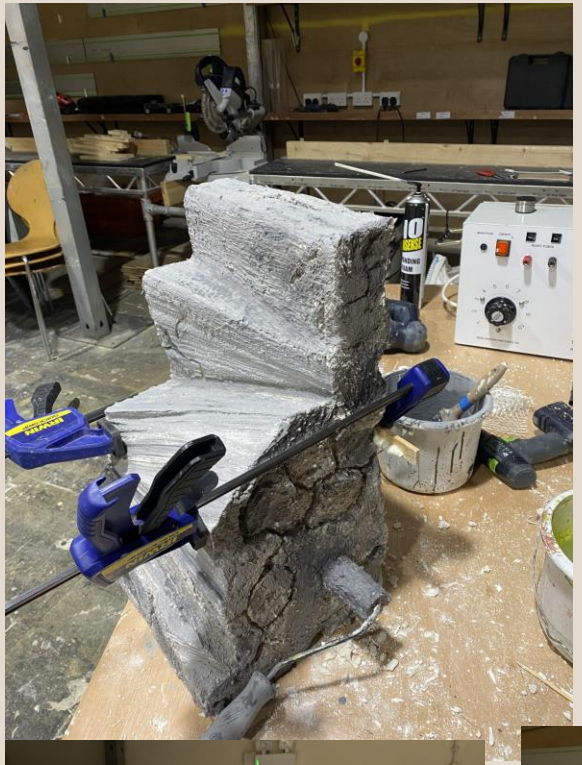


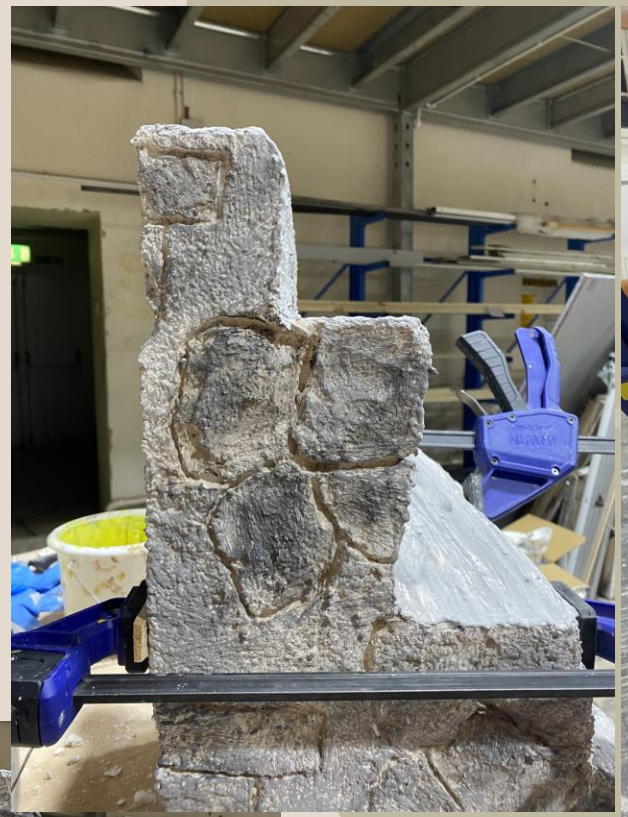
Working on adding machine

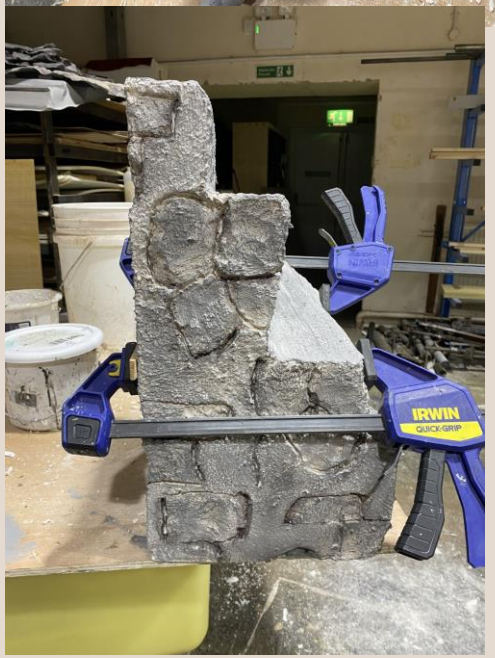
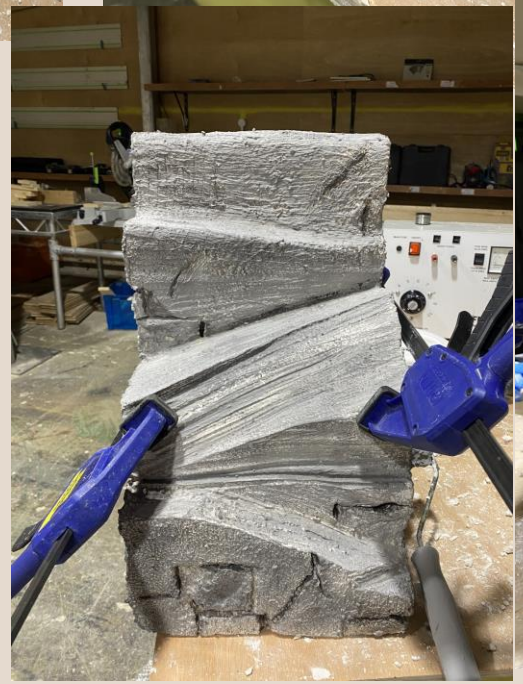
When it came to adding the paint to the adding machine I worked with the colours similar to what the rest of the group had used so that it would be able to fit into the world that we are creating. I also used at the suggestion of Dave a more dry brush effect on this piece so that we could get a bit of that colour coming through from underneath I really liked this effect and felt that it made it look pretty natural look which was something that I wanted. After the base coat it was just a mater of building up the layers so that the depth would come through in the piece I have to say as the start I was using colour shades that look to similar when dried meaning that this process took a lot longer so I would do more test piece in future to see how the paint looked dried to help prevent this. However in the end for my first time painting something like this I am very pleased with how it turned out and want to in the future continue to develop my painting skills as I feel that this will be a key skill for me no matter what job I end up doing within the industry as most involve painting the things that you create and it is also something that I enjoy.

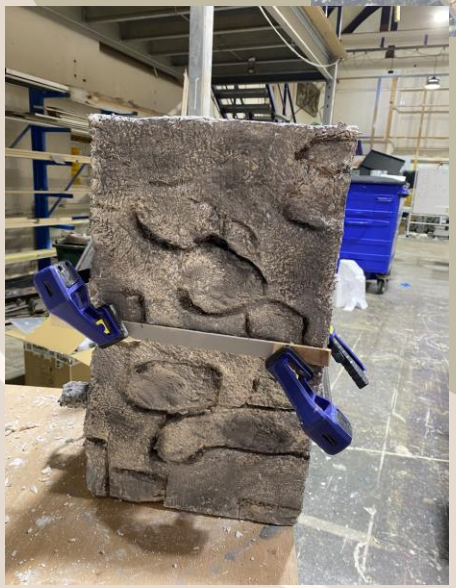






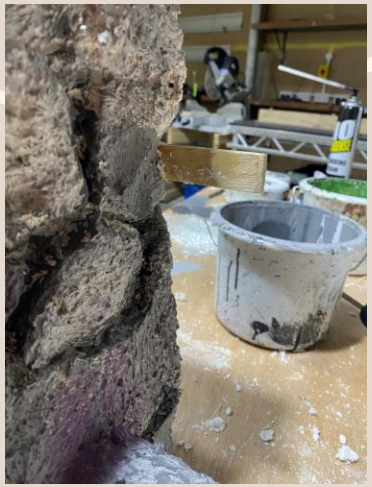


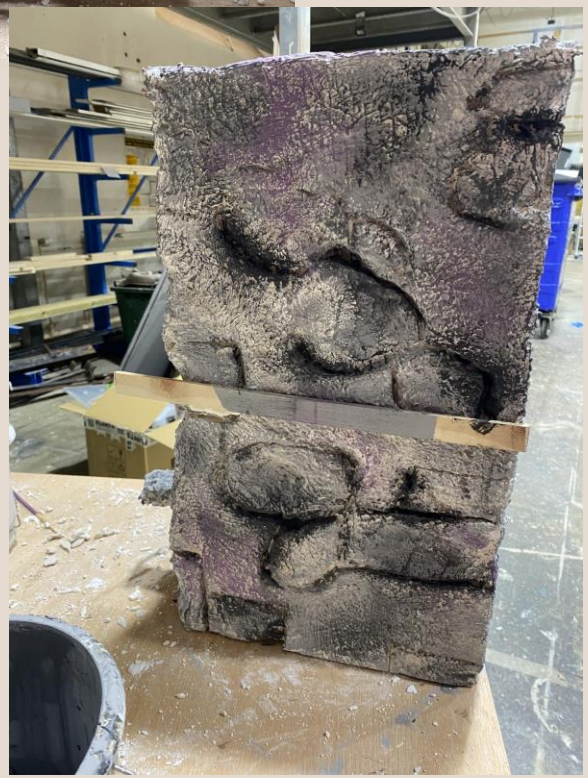



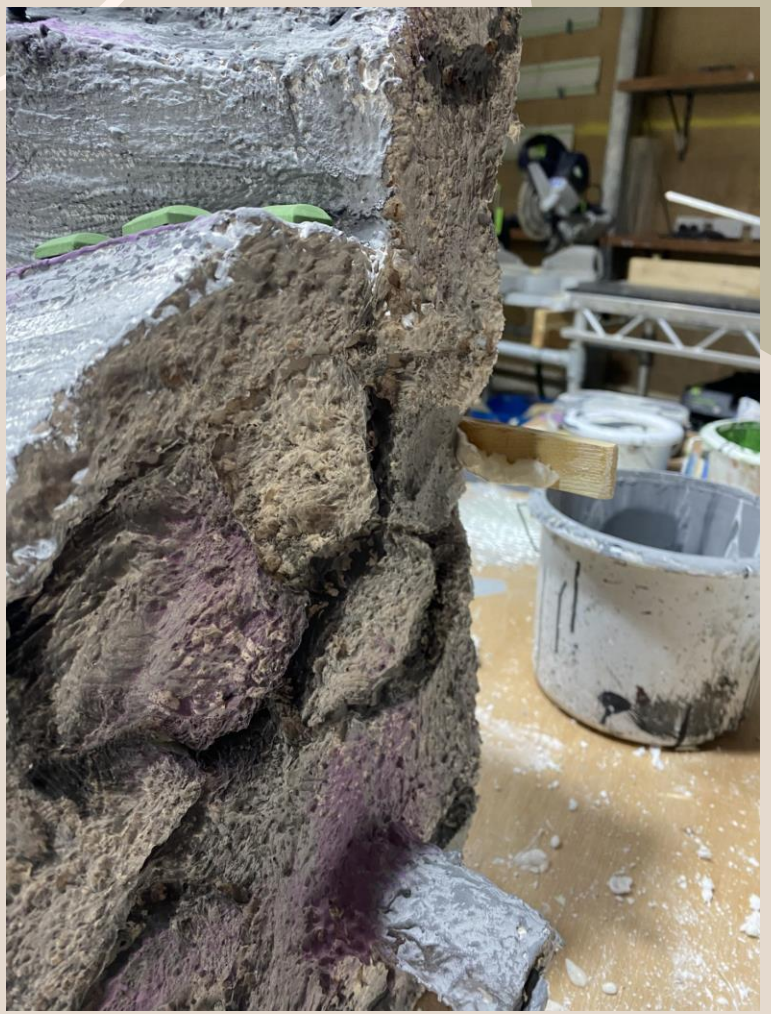




IRWIN
QUICK GRIP

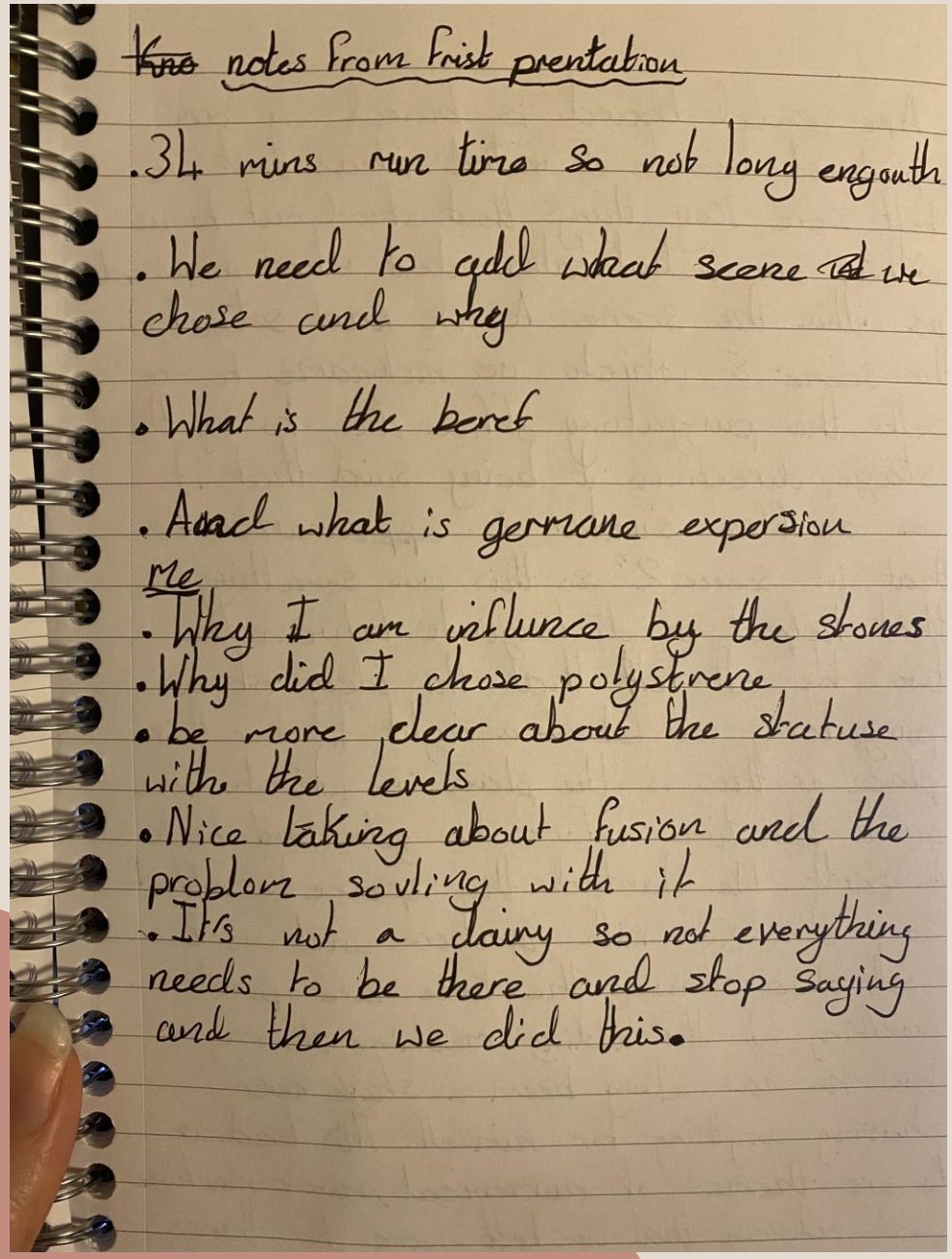








Presentation



This were the note that I had from the presentation run through of things that worked and things that needed to be improved on. I have to say that within this time frame I didn't get that much time to work on them overall due to trying to make sure all the work got do in time. This is something that I would of like to have done more on as from the last module I learned how important this was in helping my how presentation come together. However, although I didn't find much time to properly sit down on work on this on its own, I did really try to be working on it. Within my head to make sure that the areas that were a bit more confusing were planed out more. I think that this did some good on the whole to make thinks a little more clearer.

Overall, I didn't think that the personation went as well as the last one that I had done, I definitely felt a lot more on edge throughout it, I feel that is was due to everything being very last minute for me and also not really having any proper time to sit down and just walk myself through going through it so that I could get my thought more cohesive so that there would be a more build in structure. The way that I did with myself last time so this is something that I will want to make more time for going ford. My slides I also think could be improved on as I was missing a couple things in areas were that would have been useful to show the process, but I think that most of that would have been resolved with more time to sit down and go over it so that I could work this out. I not sure how exactly I would change the slides as this presentation was different to the last as it was not a pitch, but I do feel that I would of liked my slides to be more interesting visually to help capture my ideas so this is something that I would like to think about in the future. Overall for the time that I had I do think that I was able to explain my ideas I just think that I could of used some work on doing this in a more organize manner but more practise I feel would definitely help this.

Things to keep in mind for future

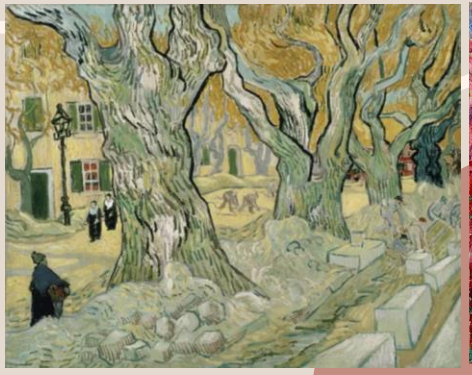
Image of visual work on a board or wall



For me I think that I can get so absorbed with the work that I am doing that I let everything stay on my laptop and don't print things out and put them up. I think that this actually is limiting to me as I cannot see everything at once, so that I can just be generating ideas in the background and as I am definitely a visual person this is something that I feel would be important for me to start doing, as it can lead to me forgetting thinks that I had previously thought about. I found looking at the wall in our room actually was what got me thinking about this and how I need to work on this. This also goes a long with an thought from the previous module that I want more visual imager which I feel I am getting a little better at but is something that I still need to work on moving ford. Above all I feel that the start as it will give me better resources to start pulling off of.

- How to take inspiration form more places especially with art and seeing that it can still be a tool that influences me as I feel that sometime I can forget this but it is clear to me that this is not true and is something that I should use more.
- Look at more artist even if you don't know why they are completely relevant at the time as the more you see and now the more there is to inspirer you within your work.
- Be more bold and not afraid of the unknown when it comes to working with things as this will only limit me.
- Working with speeding up
- More visual imager at the start and how it is said in the book about how many image he had. As this means that there is far more to draw on meaning more ideas.
- Working with fusion and bring things into the really world which was really useful this time.
- Being more exploratory at the start and not focusing on one thing to soon moving around a lot more.
- More work on what inspires me as this will help me create a style and feel more confident.
- More mood board when working through a process as I feel that this will better allow me to think throw me ideas and let me see the way that they might change things for me.

Vincent van Gogh:
The Road Menders

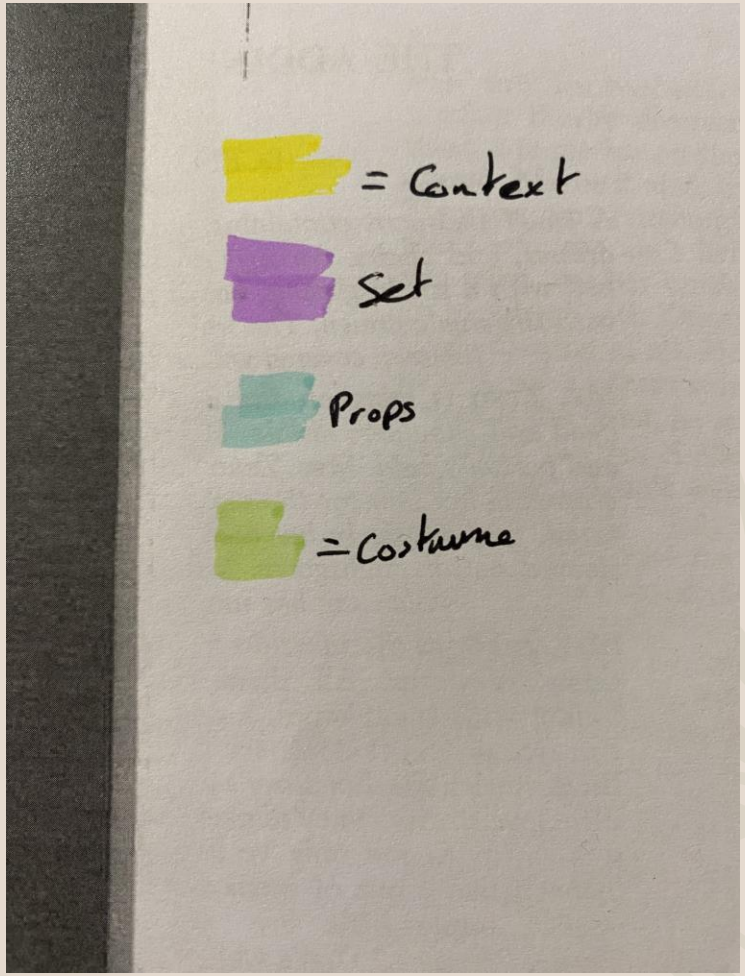


Emil Nolde





Script for scene 8



drunkards, thieves, vagabonds, blasphemers, adulterers. There is one——

Zero. That's enough. I heard enough. [*He seats himself and begins putting on his shoes.*]

Daisy [*anxiously*]. What are you goin' to do?

Zero. I'm goin' to beat it, that's what I'm goin' to do.

Daisy. You said you liked it here.

Zero [*looking at her in amazement*]. Liked it! Say, you don't mean to say you want to stay here, do you, with a lot of rummies an' loafers an' bums?

Daisy. We don't have to bother with them. We can just sit here together an' look at the flowers an' listen to the music.

Shrdlu [*eagerly*]. Music! Did you hear music?

Daisy. Sure. Don't you hear it?

Shrdlu. No, they say it never stops. But I've never heard it.

Zero [*listening*]. I thought I heard it before but I don't hear nothin' now. I guess I must 'a' been dreamin'. [*Looking about.*] What's the quickest way out of this place?

Daisy [*pleadingly*]. Won't you stay just a little longer?

Zero. Didn't yer hear me say I'm goin'? Good-by, Miss Devore. I'm goin' to beat it. [*He limps off at the right.* DAISY *follows him slowly.*]

Daisy [*to* SHRDLU]. I won't ever see him again.

Shrdlu. Are you goin' to stay here?

Daisy. It don't make no difference now. Without him I might as well be alive.

She goes off right. SHRDLU *watches her a moment, then sighs and seating himself under the tree, buries his head on his arm.*

Curtain.

SCENE VIII

Before the curtain rises the clicking of an adding machine is heard. The curtain rises upon an office similar in appearance to that in Scene II except that there is a door in

the back wall through which can be seen a glimpse of the corridor outside. In the middle of the room ZERO *is seated completely absorbed in the operation of an adding machine. He presses the keys and pulls the lever with mechanical precision. He still wears his full-dress suit but he has added to it sleeve-protectors and a green eyeshade. A strip of white paper-tape flows steadily from the machine as* ZERO *operates. The room is filled with this tape—streamers, festoons, billows of it everywhere. It covers the floor and the furniture, it climbs the walls and chokes the doorways. A few moments later* LIEUTENANT CHARLES *and* JOE *enter at the left.* LIEUTENANT CHARLES *is middle-aged and inclined to corpulence. He has an air of world-weariness. He is barefooted, wears a Panama hat, and is dressed in bright red tights which are a very bad fit—too tight in some places, badly wrinkled in others.* JOE *is a youth with a smutty face dressed in dirty blue overalls.*

CHARLES [*after contemplating* ZERO *for a few moments*]. All right, Zero, cease firing.

Zero [*looking up, surprised*]. Whaddja say?

Charles. I said stop punching that machine.

Zero [*bewildered*]. Stop? [*He goes on working mechanically.*]

Charles [*impatiently*]. Yes. Can't you stop? Here, Joe, give me a hand. He can't stop.

Joe and CHARLES *each take one of* ZERO'S *arms and with enormous effort detach him from the machine. He resists passively—mere inertia. Finally they succeed and swing him around on his stool.* CHARLES *and* JOE *mop their foreheads.*

Zero [*querulously*]. What's the idea? Can't you lemme alone?

Charles [*ignoring the question*]. How long have you been here?

Zero. Jes' twenty-five years. Three hundred months, ninety-one hundred and thirty-one days, one hundred thirty-six thousand——

Charles [*impatiently*]. That'll do! That'll do!

Zero [*proudly*]. I ain't missed a day, not an hour, not a minute. Look at all I got done. [*He points to the maze of paper.*]

because there is a flew door close this mean a way of symbolizing that everyone has to move on

hope

Is he a machine

This is everything to him

He has been here a long time and is just used to everything

It really do seem like Zore can't stop which I feel Shows the way that he is away liked his routines

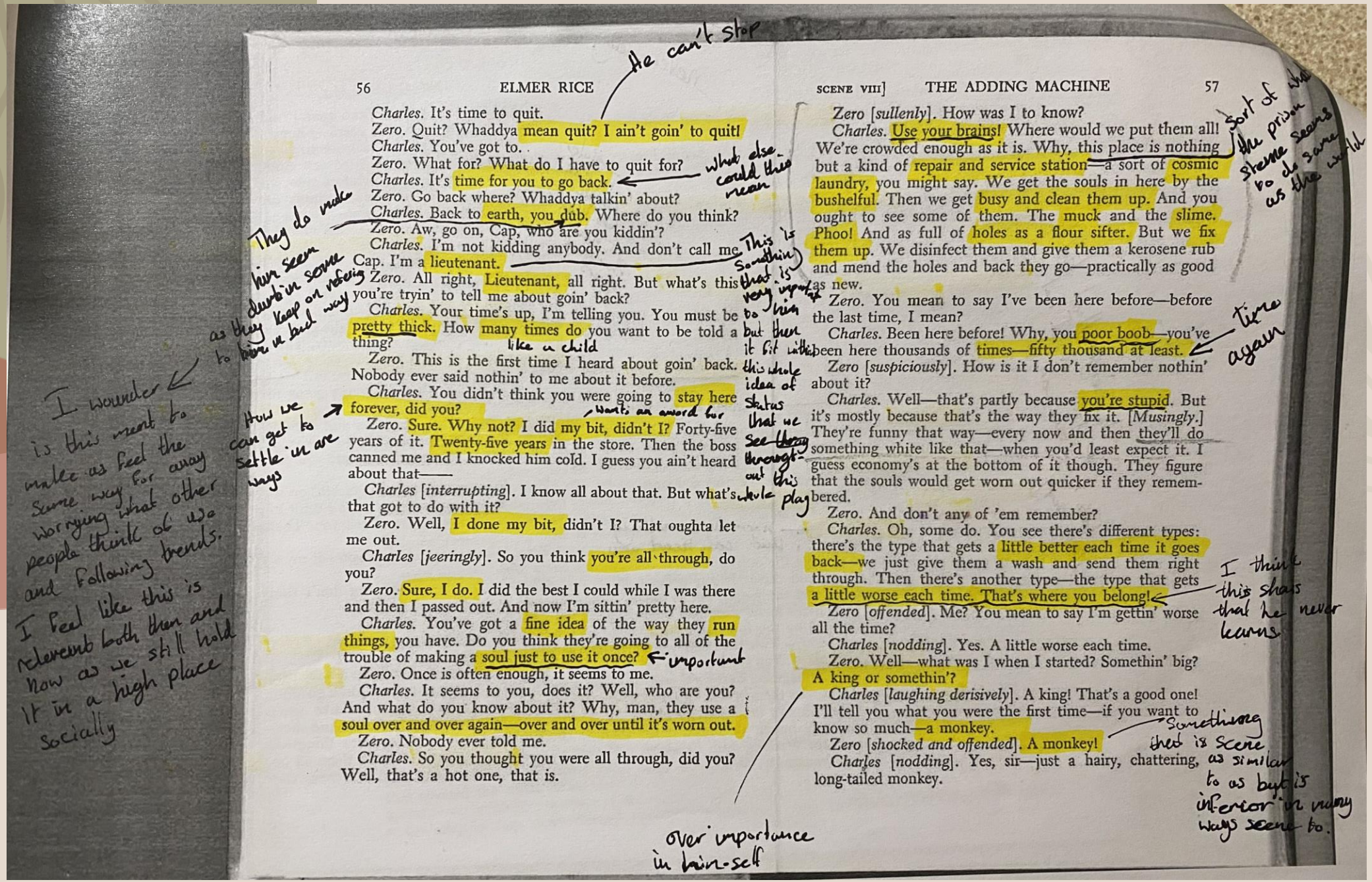
another 25 years

Shows her number are very important to him

This to me shows it constants that it is always there and will allways be

Therefore I sort of think that we are maybe living in zore mind as this is how he remembers what a place should look like this make us think that maybe this place could look different to everyone how comes here.

This is something that he feels that he should be very proud of but I feel that it was just another way of showing that he is no more of than a machine



Charles. It's time to quit.

Zero. Quit? Whaddya mean quit? I ain't goin' to quit!

Charles. You've got to.

Zero. What for? What do I have to quit for?

Charles. It's time for you to go back.

Zero. Go back where? Whaddya talkin' about?

Charles. Back to earth, you dub. Where do you think?

Zero. Aw, go on, Cap, who are you kiddin'?

Charles. I'm not kidding anybody. And don't call me Cap. I'm a lieutenant.

Zero. All right, Lieutenant, all right. But what's this you're tryin' to tell me about goin' back?

Charles. Your time's up, I'm telling you. You must be pretty thick. How many times do you want to be told a thing?

Zero. This is the first time I heard about goin' back. Nobody ever said nothin' to me about it before.

Charles. You didn't think you were going to stay here forever, did you?

Zero. Sure. Why not? I did my bit, didn't I? Forty-five years of it. Twenty-five years in the store. Then the boss canned me and I knocked him cold. I guess you ain't heard about that——

Charles [*interrupting*]. I know all about that. But what's that got to do with it?

Zero. Well, I done my bit, didn't I? That oughta let me out.

Charles [*jeeringly*]. So you think you're all through, do you?

Zero. Sure, I do. I did the best I could while I was there and then I passed out. And now I'm sittin' pretty here.

Charles. You've got a fine idea of the way they run things, you have. Do you think they're going to all of the trouble of making a soul just to use it once?

Zero. Once is often enough, it seems to me.

Charles. It seems to you, does it? Well, who are you? And what do you know about it? Why, man, they use a soul over and over again—over and over until it's worn out.

Zero. Nobody ever told me.

Charles. So you thought you were all through, did you? Well, that's a hot one, that is.

Zero [*sullenly*]. How was I to know?

Charles. Use your brains! Where would we put them all! We're crowded enough as it is. Why, this place is nothing but a kind of repair and service station—a sort of cosmic laundry, you might say. We get the souls in here by the bushelful. Then we get busy and clean them up. And you ought to see some of them. The muck and the slime. Phoo! And as full of holes as a flour sifter. But we fix them up. We disinfect them and give them a kerosene rub and mend the holes and back they go—practically as good as new.

Zero. You mean to say I've been here before—before the last time, I mean?

Charles. Been here before! Why, you poor boob—you've been here thousands of times—fifty thousand at least.

Zero [*suspiciously*]. How is it I don't remember nothin' about it?

Charles. Well—that's partly because you're stupid. But it's mostly because that's the way they fix it. [*Musingly.*] They're funny that way—every now and then they'll do something white like that—when you'd least expect it. I guess economy's at the bottom of it though. They figure that the souls would get worn out quicker if they remembered.

Zero. And don't any of 'em remember?

Charles. Oh, some do. You see there's different types: there's the type that gets a little better each time it goes back—we just give them a wash and send them right through. Then there's another type—the type that gets a little worse each time. That's where you belong!

Zero [*offended*]. Me? You mean to say I'm gettin' worse all the time?

Charles [*nodding*]. Yes. A little worse each time.

Zero. Well—what was I when I started? Somethin' big? A king or somethin'?

Charles [*laughing derisively*]. A king! That's a good one! I'll tell you what you were the first time—if you want to know so much—a monkey.

Zero [*shocked and offended*]. A monkey!

Charles [*nodding*]. Yes, sir—just a hairy, chattering, long-tailed monkey.

Zero. That musta been a long time ago.

Charles. Oh, not so long. A million years or so. Seems like yesterday to me.

Zero. Then look here, whaddya mean by sayin' I'm gettin' worse all the time?

Charles. Just what I said. You weren't so bad as a monkey. Of course, you did just what all the other monkeys did, but still it kept you out in the open air. And you weren't woman-shy—there was one little red-headed monkey— Well, never mind. Yes, sir, you weren't so bad then. But even in those days there must have been some bigger and brainier monkey that you kowtowed to. The mark of the slave was on you from the start.

Zero [*sullenly*]. You ain't very particular about what you call people, are you?

Charles. You wanted the truth, didn't you? If there ever was a soul in the world that was labeled slave it's yours. Why, all the bosses and kings that there ever were have left their trademarks on your backside.

Zero. It ain't fair, if you ask me.

Charles [*shrugging his shoulders*]. Don't tell me about it. I don't make the rules. All I know is, you've been getting worse—worse each time. Why, even six thousand years ago you weren't so bad. That was the time you were hauling stones for one of those big pyramids in a place they call Africa. Ever hear of the pyramids?

Zero. Them big pointy things?

Charles [*nodding*]. That's it.

Zero. I seen a picture of them in the movies.

Charles. Well, you helped build them. It was a long step down from the happy days in the jungle, but it was a good job—even though you didn't know what you were doing and your back was striped by the foreman's whip. But you've been going down, down. Two thousand years ago you were a Roman galley slave. You were on one of the triremes that knocked the Carthaginian fleet for a goal. Again the whip. But you had muscles then—chest muscles, back muscles, biceps. [*He feels* Zero's *arm gingerly and turns away in disgust.*] Phoo! A bunch of mush! [*He notices that* Joe *has fallen asleep. Walking over, he kicks him in the shin.*] Wake up, you mutt! Where do you

think you are! [*He turns to* Zero *again.*] And then another thousand years and you were a serf—a lump of clay digging up other lumps of clay. You wore an iron collar then—white ones hadn't been invented yet. Another long step down. But where you dug, potatoes grew, and that helped fatten the pigs. Which was something. And now—well, I don't want to rub it in——

Zero. Rub it in is right! Seems to me I got a pretty healthy kick comin'. I ain't had a square deal! Hard work! That's all I've ever had!

Charles [*callously*]. What else were you ever good for?

Zero. Well, that ain't the point. The point is I'm through! I had enough! Let 'em find somebody else to do the dirty work. I'm sick of bein' the goat! I quit right here and now! [*He glares about defiantly. There is a thunderclap and a bright flash of lightning. Screaming.*] Ooh! What's that? [*He clings to* Charles.]

Charles. It's all right. Nobody's going to hurt you. It's just their way of telling you that they don't like you to talk that way. Pull yourself together and calm down. You can't change the rules—nobody can—they've got it all fixed. It's a rotten system—but what are you going to do about it?

Zero. Why can't they stop pickin' on me? I'm satisfied here—doin' my day's work. I don't want to go back.

Charles. You've got to, I tell you. There's no way out of it.

Zero. What chance have I got—at my age? Who'll give me a job?

Charles. You big boob, you don't think you're going back the way you are, do you?

Zero. Sure, how then?

Charles. Why, you've got to start all over.

Zero. All over?

Charles [*nodding*]. You'll be a baby again—a bald, red-faced little animal, and then you'll go through it all again. There'll be millions of others like you—all with their mouths open, squalling for food. And then when you get a little older you'll begin to learn things—and you'll learn all the wrong things and learn them all in the wrong way. You'll eat the wrong food and wear the wrong clothes,

and you'll live in swarming dens where there's no light and no air! You'll learn to be a liar and a bully and a braggart and a coward and a sneak. You'll learn to fear the sunlight and to hate beauty. By that time you'll be ready for school. There they'll tell you the truth about a great many things that you don't give a damn about, and they'll tell you lies about all the things you ought to know—and about all the things you want to know they'll tell you nothing at all. When you get through you'll be equipped for your life work. You'll be ready to take a job.

Zero [*eagerly*]. What'll my job be? Another adding machine?

Charles. Yes. But not one of these antiquated adding machines. It will be a superb, super-hyper-adding machine, as far from this old piece of junk as you are from God. It will be something to make you sit up and take notice, that adding machine. It will be an adding machine which will be installed in a coal mine and which will record the individual output of each miner. As each miner down in the lower galleries takes up a shovelful of coal, the impact of his shovel will automatically set in motion a graphite pencil in your gallery. The pencil will make a mark in white upon a blackened, sensitized drum. Then your work comes in. With the great toe of your right foot you release a lever which focuses a violet ray on the drum. The ray, playing upon and through the white mark, falls upon a selenium cell which in turn sets the keys of the adding apparatus in motion. In this way the individual output of each miner is recorded without any human effort except the slight pressure of the great toe of your right foot.

Zero [*in breathless, round-eyed wonder*]. Say, that'll be some machine, won't it?

Charles. Some machine is right. It will be the culmination of human effort—the final triumph of the evolutionary process. For millions of years the nebulous gases swirled in space. For more millions of years the gases cooled and then through inconceivable ages they hardened into rocks. And then came life. Floating green things on the waters that covered the earth. More millions of years and a step upward—an animate organism in the ancient slime. And so on—step by step, down through the ages—a gain here,

a gain there—the mollusk, the fish, the reptile, then mammal, man! And all so that you might sit in the gallery of a coal mine and operate the super-hyper-adding machine with the great toe of your right foot!

Zero. Well, then—I ain't so bad after all.

Charles. You're a failure, Zero, a failure. A waste product. A slave to a contraption of steel and iron. The animal's instincts, but not his strength and skill. The animal's appetites, but not his unashamed indulgence of them. True, you move and eat and digest and excrete and reproduce. But any microscopic organism can do as much. Well—time's up! Back you go—back to your sunless groove—the raw material of slums and wars—the ready prey of the first jingo or demagogue or political adventurer who takes the trouble to play upon your ignorance and credulity and provincialism. You poor, spineless, brainless boob—I'm sorry for you!

Zero [*falling to his knees*]. Then keep me here! Don't send me back! Let me stay!

Charles. Get up. Didn't I tell you I can't do anything for you? Come on, time's up!

Zero. I can't! I can't! I'm afraid to go through it all again.

Charles. You've got to, I tell you. Come on, now!

Zero. What did you tell me so much for? Couldn't you just let me go, thinkin' everythin' was goin' to be all right?

Charles. You wanted to know, didn't you?

Zero. How did I know what you were goin' to tell me? Now I can't stop thinkin' about it! I can't stop thinkin'! I'll be thinkin' about it all the time.

Charles. All right! I'll do the best I can for you. I'll send a girl with you to keep you company.

Zero. A girl? What for? What good will a girl do me?

Charles. She'll help make you forget.

Zero [*eagerly*]. She will? Where is she?

Charles. Wait a minute, I'll call her. [*He calls in a loud voice.*] Oh! Hope! Yoo-hoo! [*He turns his head aside and speaks in the manner of a ventriloquist imitating a distant feminine voice.*] Ye-es. [*Then in his own voice:*] Come here, will you? There's a fellow who wants you to take him back. [*Ventriloquously again.*] All right. I'll be right over,

Charlie dear. [*He turns to* ZERO.] Kind of familiar, isn't she? Charlie dear!

Zero. What did you say her name is?

Charles. Hope. H-o-p-e.

Zero. Is she good-lookin'?

Charles. Is she good-looking! Oh, boy, wait until you see her! She's a blonde with big blue eyes and red lips and little white teeth and——

Zero. Say, that listens good to me. Will she be long?

Charles. She'll be here right away. There she is now! Do you see her?

Zero. No. Where?

Charles. Out in the corridor. No, not there. Over farther. To the right. Don't you see her blue dress? And the sunlight on her hair?

Zero. Oh, sure! Now I see her! What's the matter with me anyhow? Say, she's some jane! Oh, you baby vamp!

Charles. She'll make you forget your troubles.

Zero. What troubles are you talkin' about?

Charles. Nothing. Go on. Don't keep her waiting.

Zero. You bet I won't! Oh, Hope! Wait for me! I'll be right with you! I'm on my way! [*He stumbles out eagerly.* JOE *bursts into uproarious laughter.*]

Charles [*eying him in surprise and anger*]. What in hell's the matter with you?

Joe [*shaking with laughter*]. Did you get that? He thinks he saw somebody and he's following her! [*He rocks with laughter.*]

Charles [*punching him in the jaw*]. Shut your face!

Joe [*nursing his jaw*]. What's the idea? Can't I even laugh when I see something funny?

Charles. Funny! You keep your mouth shut or I'll show you something funny. Go on, hustle out of here and get something to clean up this mess with. There's another fellow moving in. Hurry now. [*He makes a threatening gesture.* JOE *exits hastily.* CHARLES *goes to chair and seats himself. He looks weary and dispirited. Shaking his head.*] Hell, I'll tell the world this is a lousy job! [*He takes a flask from his pocket, uncorks it, and slowly drains it.*]

Curtain.

greed all he thinks about

Whub we all need to help us do things

How wanting to have something can make us do anything to get it

Sort of like the way people are today over trends like the Starbucks teddy bear cups

hope is never actually there

how he understands the power of hope and wants it for himself

Group play s

- by Elmer Rice
- 8 Scene play
- following Zero a middle-aged accountant who has been stuck in the same job for 25 years
- he feels stuck in his marriage and has an emotional affair with his co-worker Daisy
- he is determined to get a promotion but is crushed to find out he is fired and replaced with an Adding Machine
- it is revealed during the Zero's dinner party in the next scene that Zero has murdered his boss - much to the shock of Mrs Zero and Mr + Mrs 1-6
- Zero fully admits to killing his boss but tries to explain it away and is shocked when the court rules him guilty and sentences him to death
- whilst imprisoned awaiting execution, he is gawked at by tourists before being fed his last meal of Ham and Egg
- Mrs zero visits him and they reflect contently on their life together before Zero demands that Daisy get his clippings book of his trial and execution - this makes Mrs Zero angry and she leaves
- Fixer (an angel-like being) arrives to signal his death, Zero begs for another chance but is rejected and swiftly executed
- it cuts to a graveyard, where Judy and a young man are sneaking in and find Zero's gravestone
- they leave and Zero wakes up and leaves his grave and meets Shrdlu - who offers him a cigarette and a chat
- we find out that Shrdlu killed his mother and that's why he's dead
- it then sweeps to the Elysian Fields where Shrdlu and Zero have just arrived with Daisy hot on their heels
- Shrdlu goes off to find out where they are
- Daisy reveals that she killed herself b/c she lost her job and zero close together
- her and zero confess their love for each other - deciding that they would continue their death together
- Shrdlu returns and informs them that they are in the Elysian Fields
- Zero decides to leaves as he doesn't want to be around the people who aren't respectable in this afterlife
- he leaves and daisy is heartbroken
- the play ends in an afterlife office where it turns out zero has been working for 25 years
- charles appears to send zero back - reincarnated
- charles explains that zero has always been low in status - existing to serve
- charles suggests that he has a friend that can zero adjust to going back to earth.
- she is called hope and zero chases off-stage after her
- it turns out hope doesn't exist

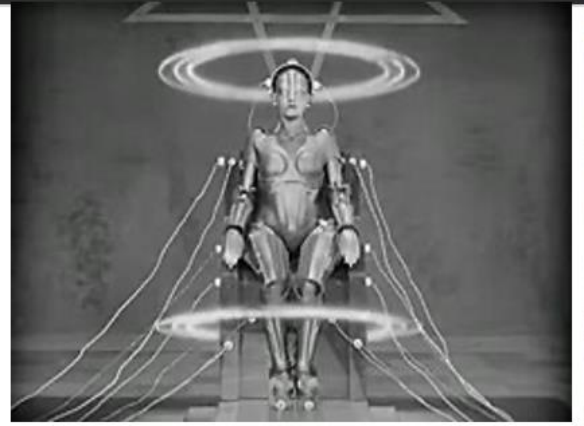


Adding Machine

"He presses the keys and pulls the lever with mechanical precision"













Cogs in a machine





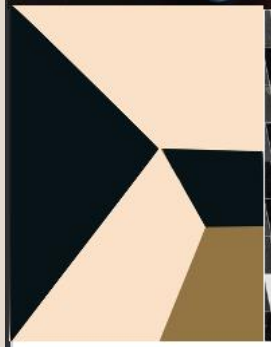




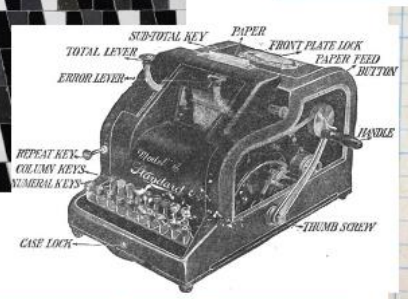


American Typewriter
0 1 2 3 4
5 6 7 8 9















"That was the time you were hauling stones" (p.58)

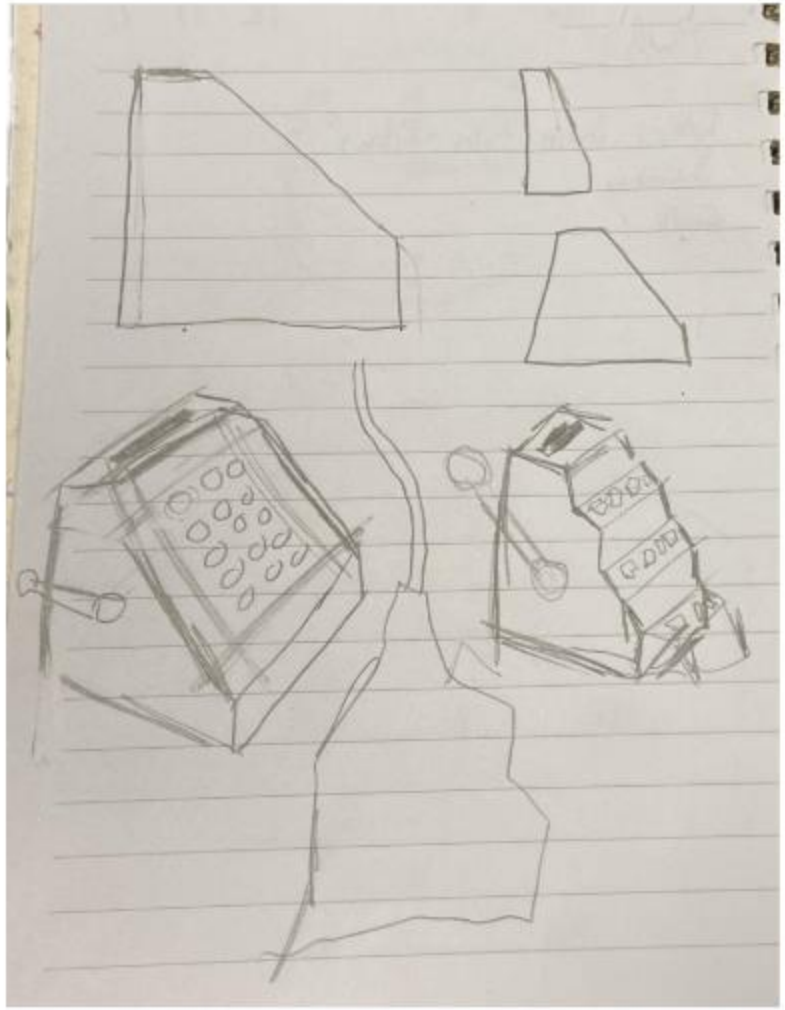


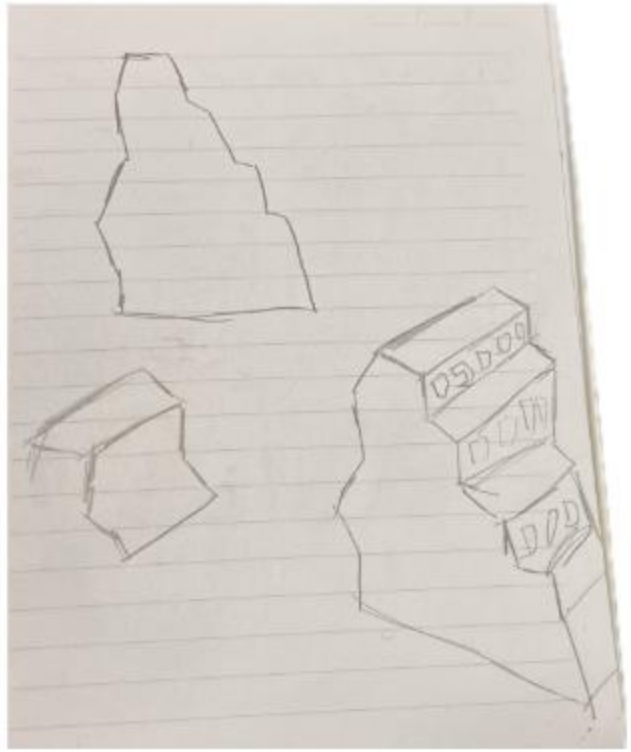


How the adding machine has been here for a long time working in the background



Initial Sketches





Working on design









Developing design



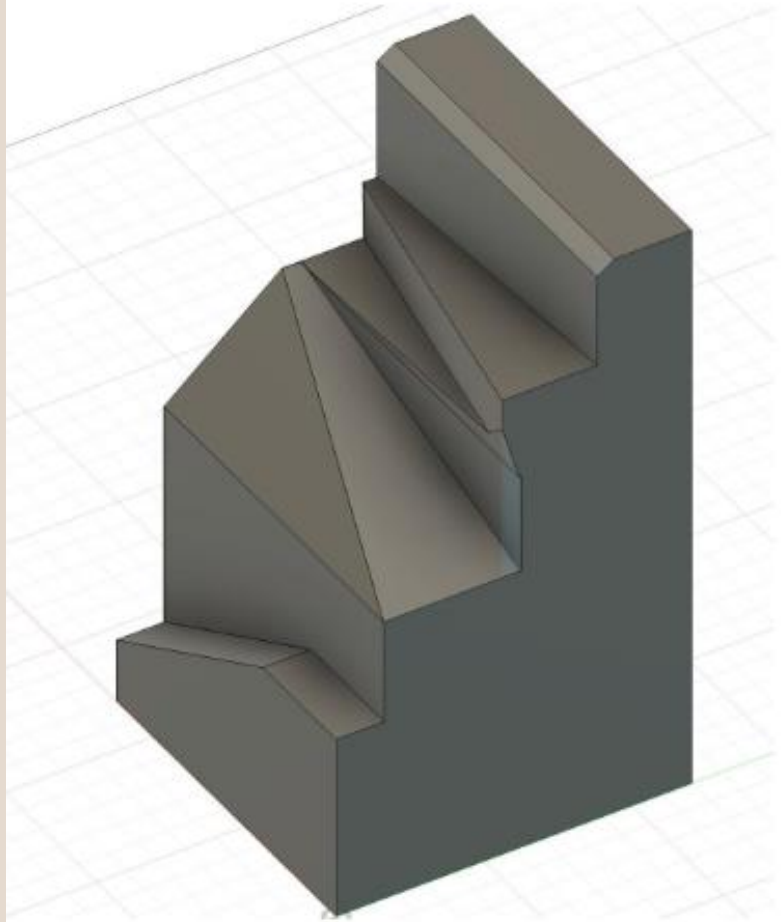


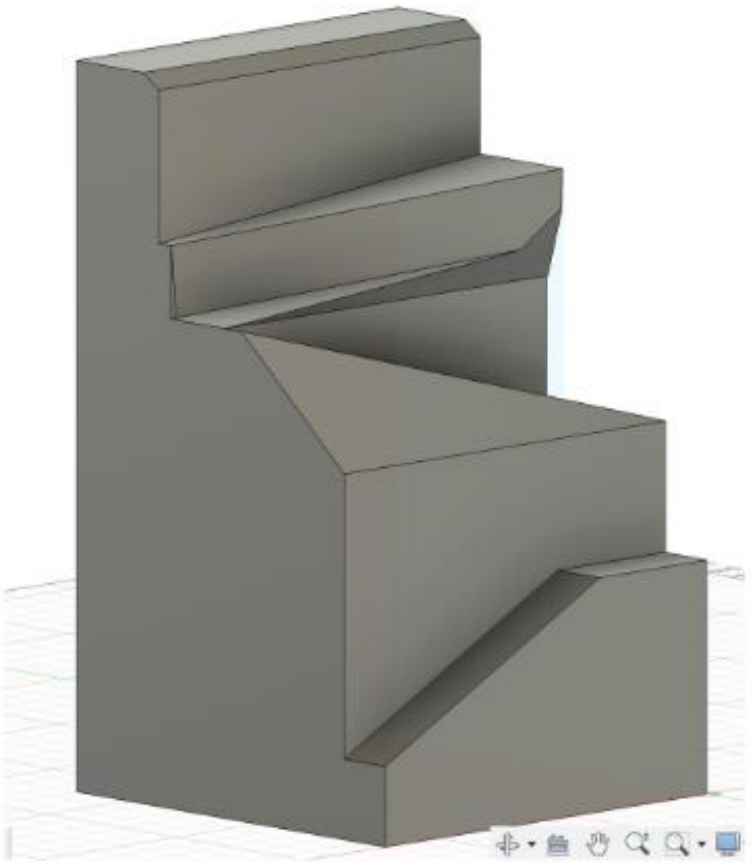


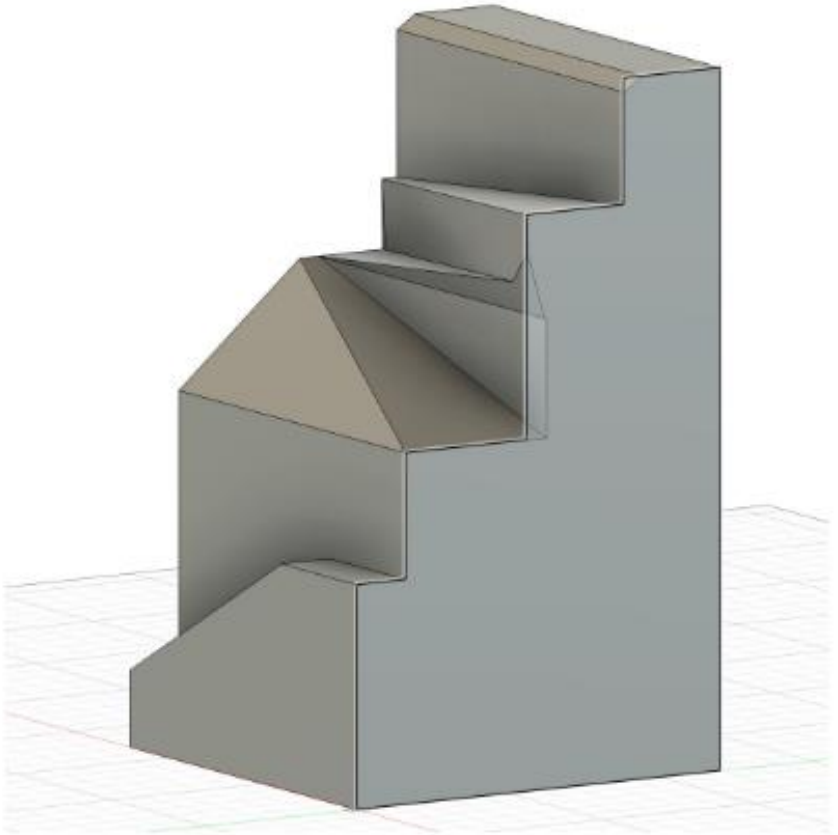




Fusion







White card model







Working with the polystyrene

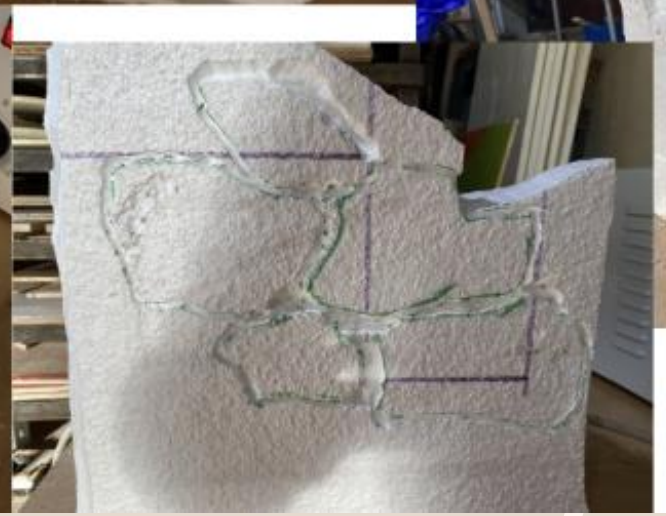










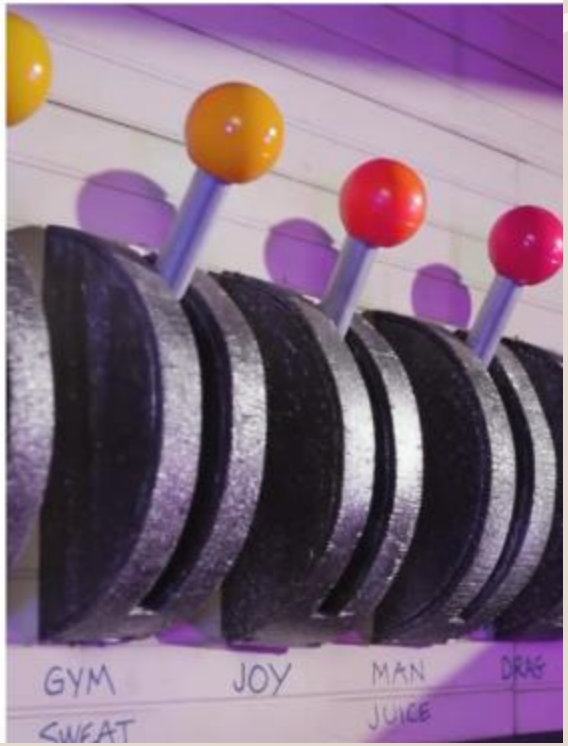





Wire cutting






GYM
JOY
MAN
DRAG
SWEAT
JUICE

Keys






Adding the jesmonite









My thoughts

I can really see within this module how this design process to realization is definitely not a straight process. But a taggle of rope going in every which direction and we always have to be able to change and go back to other things. I think that this process that I am starting to discover will make me a better designer and creator, which I am excited to explore more in further modules. I am so please with what i was able to end up creating within this module and feel that I really did push myself in the practical side of the module. Time management is something key though that I will need to work so that all the hours that I am putting in can really be seen withing my work. This will also help me to not feel as stressed and afraid like the way I felt especially around the end of the time frame like I did this time. However on the whole I was able to feel a lot better throughout the hole of the project compared to last module I am not completely sure what it was that allowed me to feel this way but it will be something that I will continue to work on more throughout further module so that I can really just come to enjoy them as I feel that you do make better work when you feel this way. And I will try to always remember that it is not about the grade but the skill that I learn out of it.





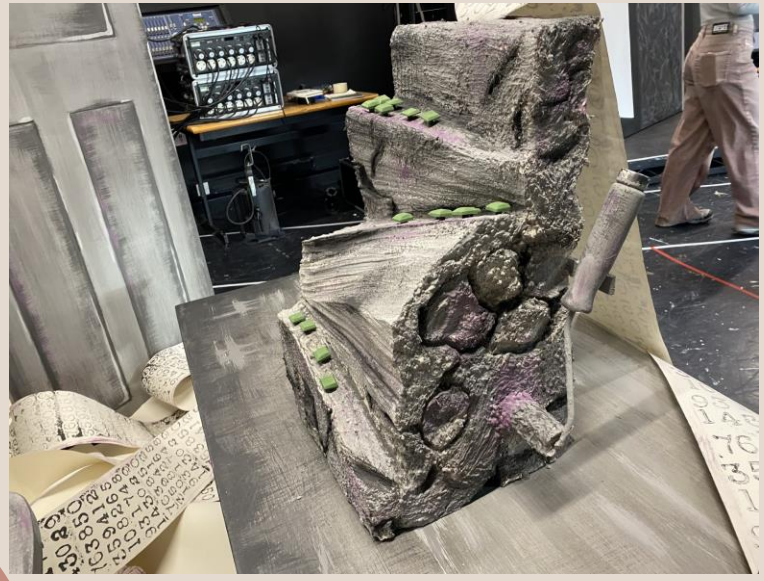
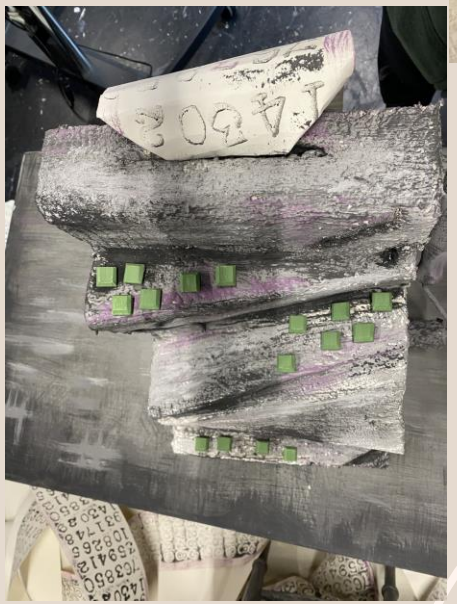


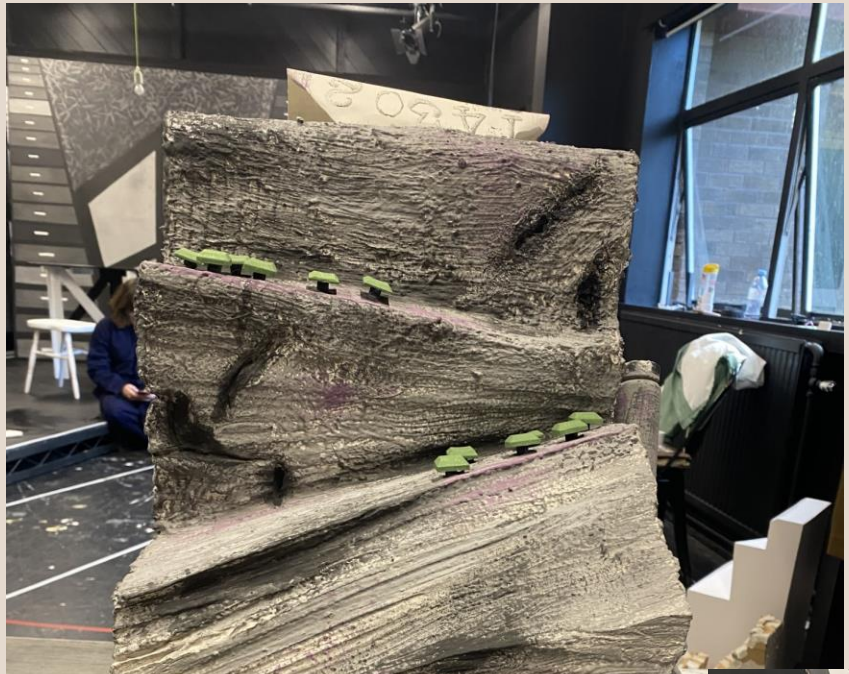


















Evaluation

I have really loved working with all the different materials that I used within this module to make my design for the adding machine. I feel that I have learned so many different new skills from this, that I will be able to use moving forward and continue to develop further in the future. Working with polystyrene is one of the key things that I want to work with more in the future, as it was really fun to work with and I feel will be a great skill for me to have. One thing that I really have started to experience within this module was that I had to be flexible to having plans changed, the piece that I created wasn't always exactly how I thought it would be at the start. This is something that I want to become more confident with in the future, as it will enable me to be more experimental with the materials that I use and help create a piece and teach me to work on my feet more. I feel this will really allow me to become a better designer as I will not be scared of taking risks and seeing how they go, I feel until I do this is will never be able to reach my full potential as these developing processes allow you to experiment which can enable you to create things you wouldn't have thought of before.

Something that I personally need to work on is speeding up my working process, so that I am able to get the task completed within a shorter time frame. This is something that I have really struggled within this module, as although in the end I was able to complete my adding machine, I was definitely very close at the end to running out of time. It also meant that I didn't have time to explore more options because of this or add on things that I had wanted to, like the numbers to the keys. A lot of this time was spent making the white card model adding machine, which definitely made the final design in the polystyrene go much easier, so it definitely was useful and is something that I would do again as it was amazing to see it come to life. Also the point that Dave made with it about taking things into the real world to make sure that it works with everything else, is definitely a point that I will take on from this module as in truth I think that as a creator we can become so engrossed with making are own piece, and making sure it is perfect to us that we can forget to look at everything else to make sure that it all will work together. So at the moment I don't have the solution for my time issue but it is something that I will work on further to find the method that works for me.

Overall within this module I am pleased with the work that I was able to do, and it was so interesting after the last module to move from just doing the design process to bringing the design into real life. Although this process was not always the easiest thing to do and there are defiantly things that I want in the future to improve on, like having more mood boards and visual imagery. I have learned so much and have started to understand my creative process more, I am also building confidence in what I can do, so from now it will just be about taking on board the thoughts that I had on things to do differently, and things that worked well so that I can continue to develop as a creative. Specifically I would like to look back at the book of Unmasking Theatre Design by Lynne Porter as some of the initial ideas in that I would like to explore to see how they could effect my creative process.

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