# PROCESSED

# WORKBOOK

## PRINCIPLES OF DESIGN

### ADMA4010

**I confirm that I have not used any AI tools in the research and creation of this assignment. I confirm that I have not presented any AI generated materials as my own work. I confirm I have copies of my drafts, notes, and other resources I used, which I may be asked to provide in evidence.**

# Introduction to Design

Our first task was to choose a genre then a show/film in that genre before picking a character and merge their name with our own

For mine I selected:

Genre: Fantasy

Show: His Dark Materials

Characters name: Lord Asriel

My name: Lord Ellis

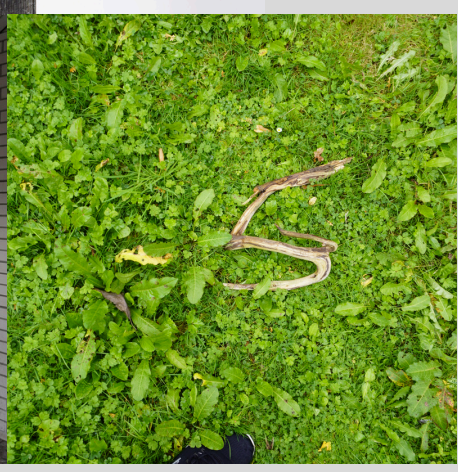










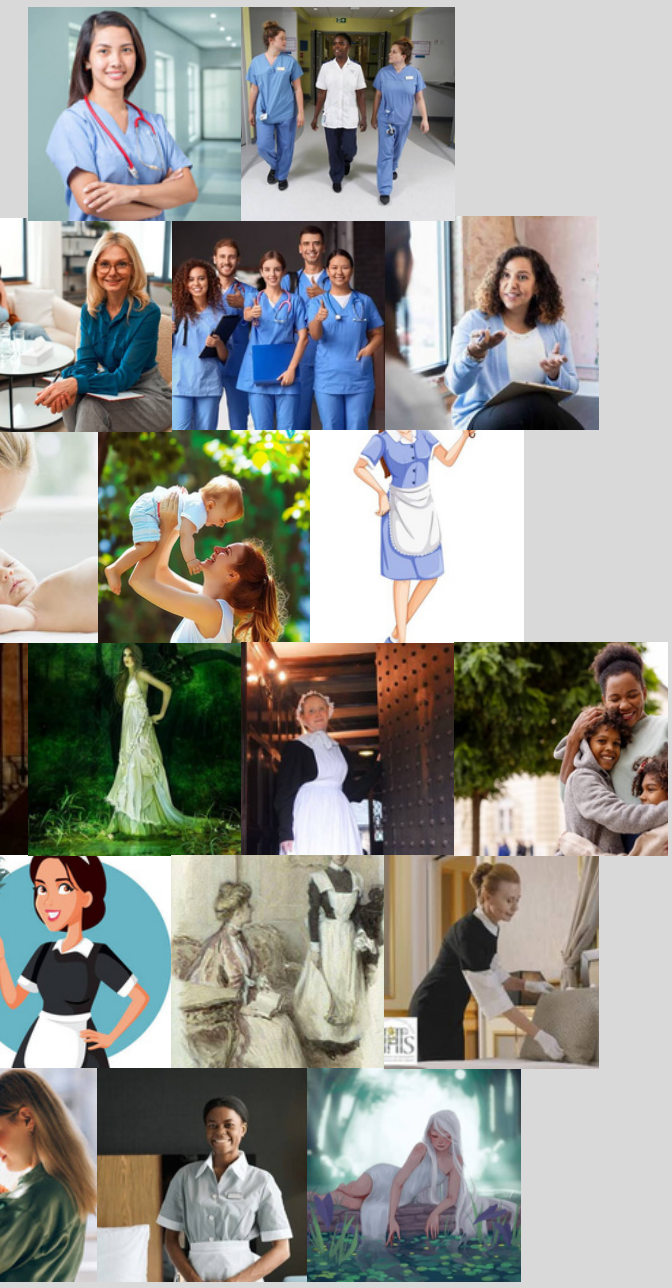


One, two, three
Why are you hanging on so tight
To the rope that I'm hanging from?
Off this island, this was an escape plan (this was an escape plan)
Carefully timed it, so let me go
And dive into the waves below
Who tends the orchards? Who fixes up the gables?
Emotional torture from the head of your high table
Who fetches the water from the rocky mountain spring?
And walk back down again to feel your words
And their sharp sting
And I'm getting fucking tired
The capillaries in my eyes are bursting
If our love died, would that be the worst thing?
For somebody I thought was my saviour
You sure make me do a whole lot of labour
The calloused skin on my hands is cracking
If our love ends, would that be a bad thing?
And the silence haunts our bed chamber
You make me do too much labour
You make me do too much labour
Apologies from my tongue, and never yours
Busy lapping from flowing cup and stabbing with your fork
I know you're a smart man (I know you're a smart man)
And weaponise
The false incompetence, it's dominance under a guise
If we had a daughter, I'd watch and could not save her
The emotional torture from the head of your high table
She'd do what you taught her
She'd meet the same cruel fate
So now I've gotta run, so I can undo this mistake
At least I've gotta try
The capillaries in my eyes are bursting
If our love died, would that be the worst thing?
For somebody I thought was my saviour
You sure make me do a whole lot of labour
The calloused skin on my hands is cracking
If our love ends, would that be a bad thing?
And the silence haunts our bed chamber
You make me do too much labour
All day, every day, therapist, mother, maid
Nymph, then a virgin, nurse, then a servant
Just an appendage, live to attend him
So that he never lifts a finger
24/7 baby machine
So he can live out his picket-fence dreams
It's not an act of love if you make her
You make me do too much labour
All day, every day, therapist, mother, maid
Nymph, then virgin, nurse, then a servant
Just an appendage, live to attend him
So that he never lifts a finger
24/7 baby machine
So he can live out his picket-fence dreams
It's not an act of love if you make her
You make me do too much labour
The capillaries in my eyes (all day, every day)
Are bursting (therapist, mother, maid)
If our love died (nymph, then virgin)
Would that be the worst thing? (Nurse, then a servant)
For somebody (just an appendage)
I thought was my saviour (live to attend him)
You sure make me do (so that)
A whole lot of labour (he never lifts a finger)
The calloused skin on my hands (24/7)
Is cracking (baby machine)

# Task

For this task we were instructed to Choose lyrics, Think about the storytelling and condensed imagery and then develop a moodboard of associated imagery

For this task I selected the song Labour by Paris Paloma before going to focus specifically on the roles mentioned within the song that are often considered to be women's roles and jobs with them often being those that served a man, showing how this song aims to reflect how women have been treated like servants and slaves within society

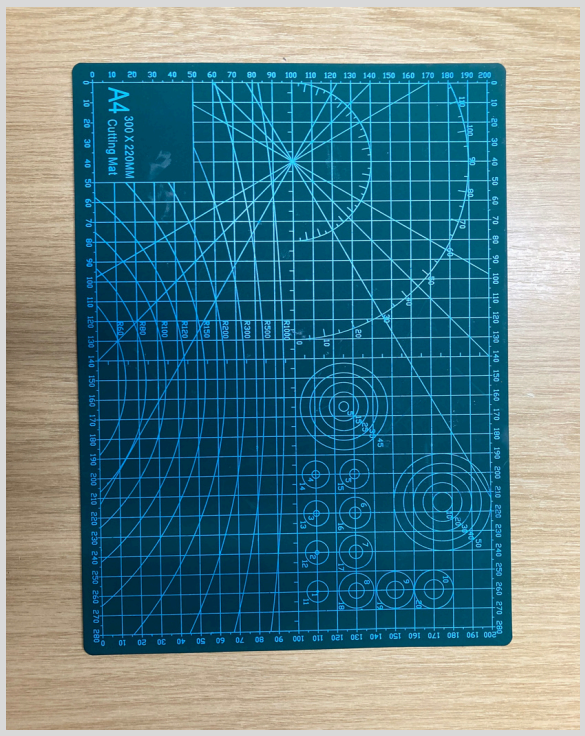


# Model Making



Scalpel

While making the models we heavily relied on our scalpels to cut through the whitecard which we used throughout our model making process



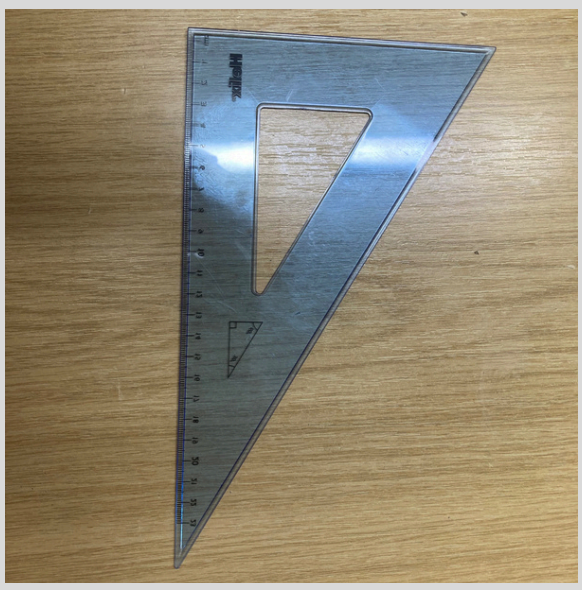

Cutting Mat

This cutting mat allows me to cut card and other materials without damaging any surface I may be on such as the table



Scale Ruler

Shown above is a scale ruler which we utilised when working in different scales as each side is a different scale for example 1:50



Set Square

This ruler with a 90 degree angle allows me to make sure that the material is straight with correct angles which is essential to make accurate models



Cutting Ruler

Here is a cutting ruler due to it being metal it means that measurements can be made and straight lines can be easily cut without risk of cutting yourself or damaging the ruler or the blade

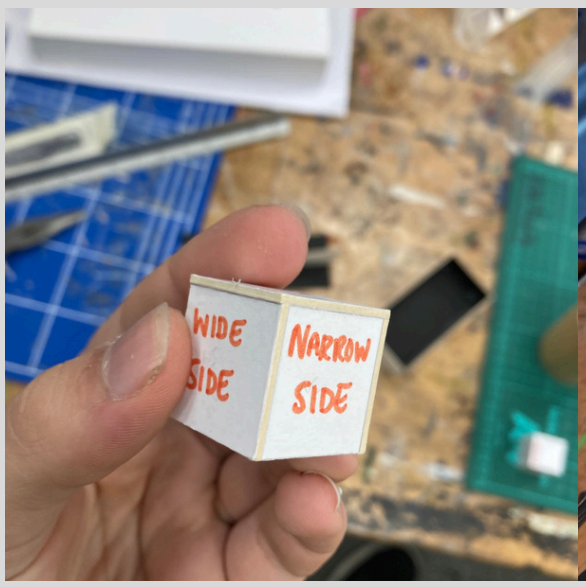






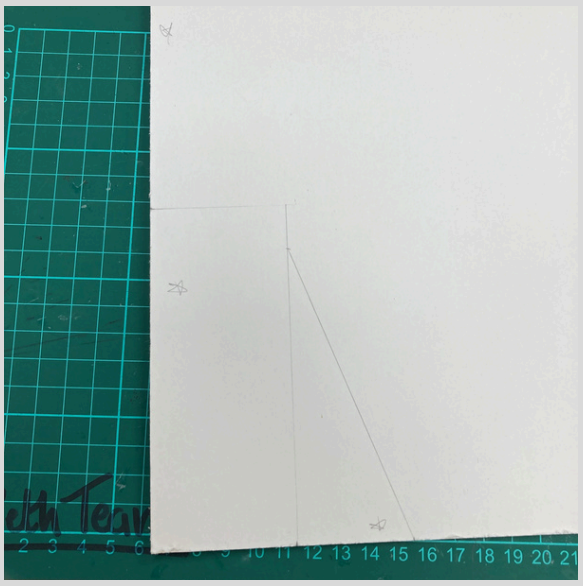
# Example Pieces

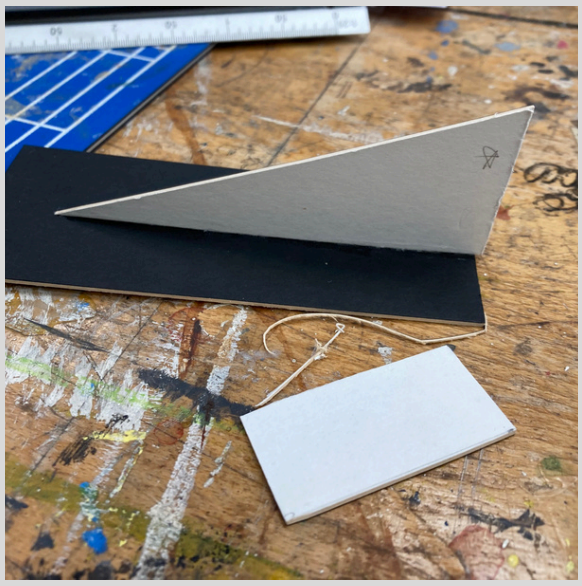
While learning to create models we made 4 main components a small square box, a rectangular box, a ramp and a flat while we constructed our own we also had examples created by Beth our lecturer, and although they initially seemed useless as we were creating our own there were multiple occassions while I created my own that I found these examples very helpful as they gave me a model to refer to and check if I was moving in the right direction therefore giving me peace of mind that my own work would turn out successful.







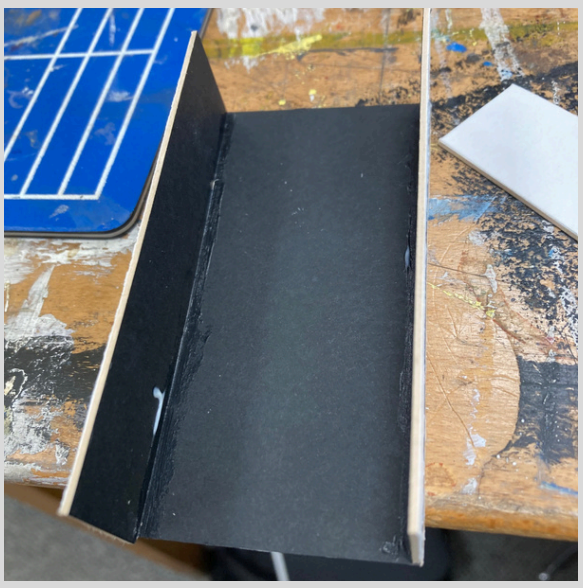







To begin creating our white card model pieces we used a scale ruler to measure, as this made sure that they were the correct size to then mark out the shape needed before using a  cutting ruler and scalpel to cut the mount board. We used a cutting ruler when cutting not only to make sure that the cut I made was straight but also to aid in not causing any harm to myself this process was continually repeated throughout model making for these reasons and I at no point damaged myself with the blade showing that I was successful.

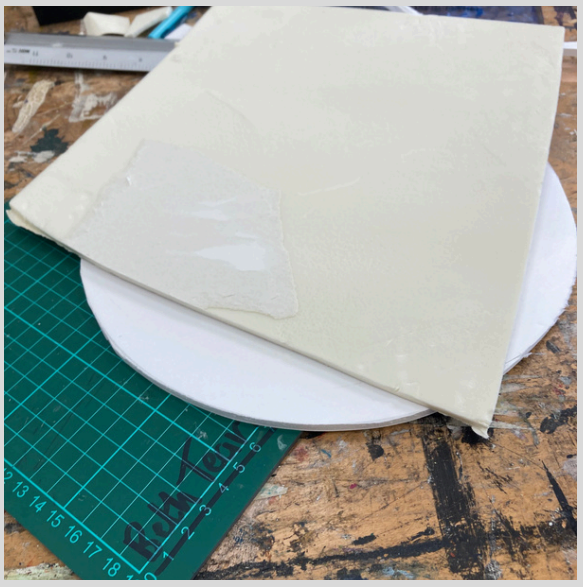
once my pieces had been cut out I then glued them together using PVA glue which was applied in small amounts before being left to dry also when I was applying the PVA glue I made sure that the different pieces of mountboard were flush so that they would dry in place and once they were dry I applied extra PVA to hold them in place securely for peace of mind.













once we had gone through the process of making the example pieces we moved onto cutting Kapaline foam board into a circle shape and once again used PVA to glue it onto mountboard I then used the clay tools shown below (VIcedeal, 2025) to alter its shape in a number of different ways including creating dips that I then glued balsa wood into these methods worked well to create texture and also worked well to create different textures within my work.



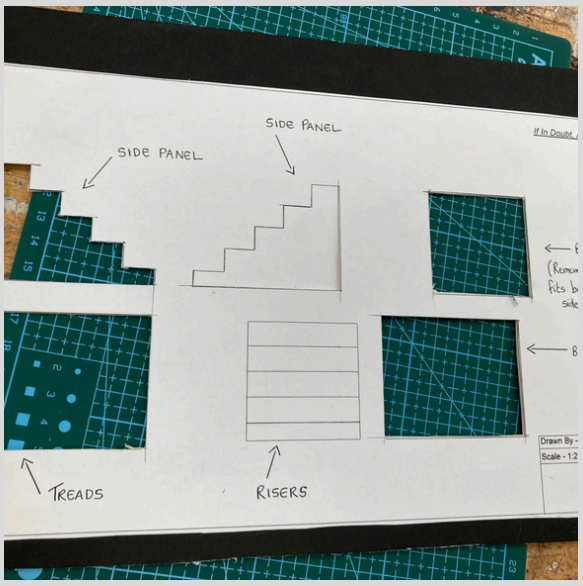








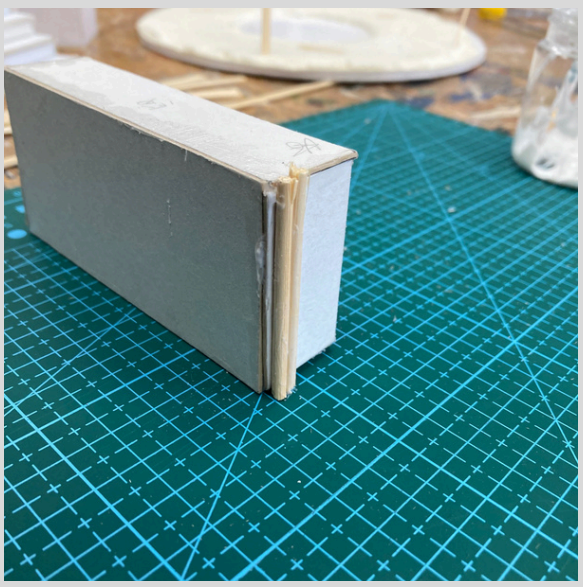









Next I made steps using a printed technical drawing that had then been glued to mount board, this made the process more efficient as it meant lines did not need to be measured and marked before being cut I then lined up the stairs with a rectangular shape I had made earlier on and marked the width of the stairs on it as this allowed me to glue balsa wood to it. So that it would be in keeping with the theme of shipwreck I also choose to apply balsa wood to my ramp to as I wanted the finished product to resemble what may remain of a ship wreck after some time.










Once I had finished gluing balsa wood to my models I once again used PVA to attach my stairs to the rectangle, and also attach a square box to the rectangular one before placing them into a circular shape in the centre of my base where I had cut out the Kapaline foam board. Once the glue dried I had then finished constructing my model meaning that it now need to be sprayed with primer, be painted and be dry brushed.





After primer was applied to my model I selected the colours yellow and blue as this project required us to only pick two primary colours these were spread over the model in a semi random pattern as there were areas such as the the flat that I felt should include tones, then after allowing this to dry I used a dry brush and a small amount of white paint to dry brush them meaning that the small amount of paint would expose the the smaller details and textures that my not be initially noticable.

when i now look back on my dry brushing I can now see that in multiple places on the model I have obviously applied too much paint and although this is a mistake I do not think it greatly negatively effected my model and in some areas contributed to breaking up the colours dispite this not being my original aim.





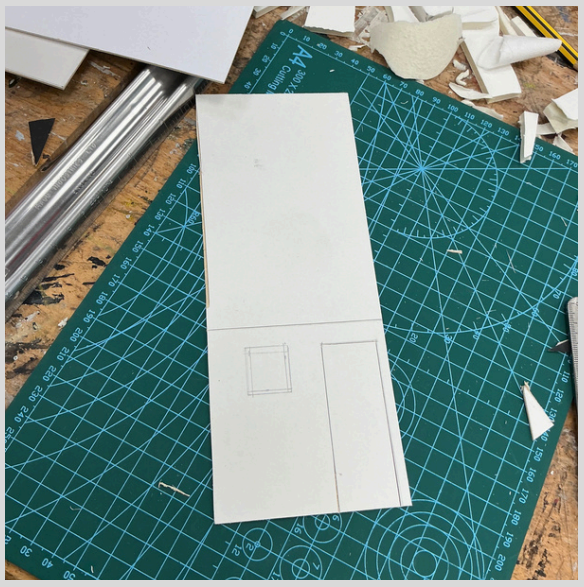


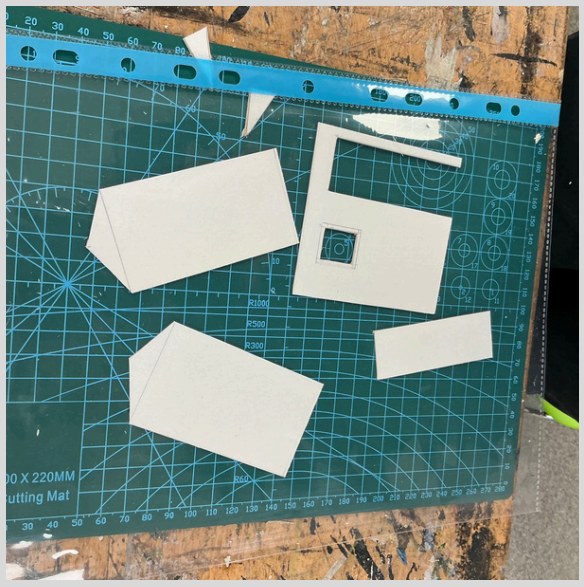






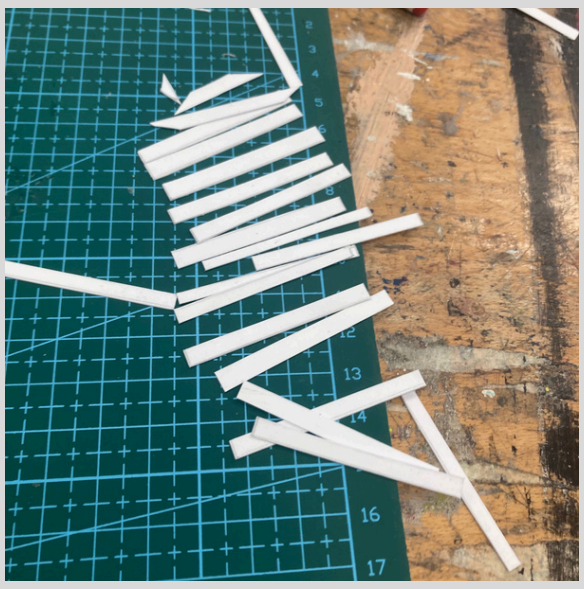


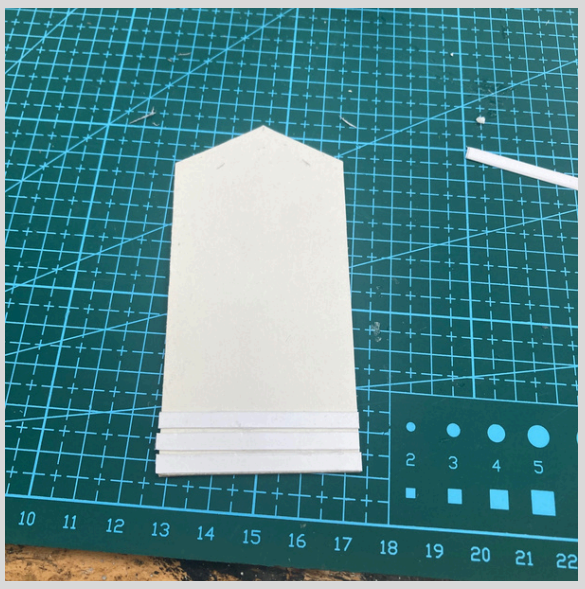


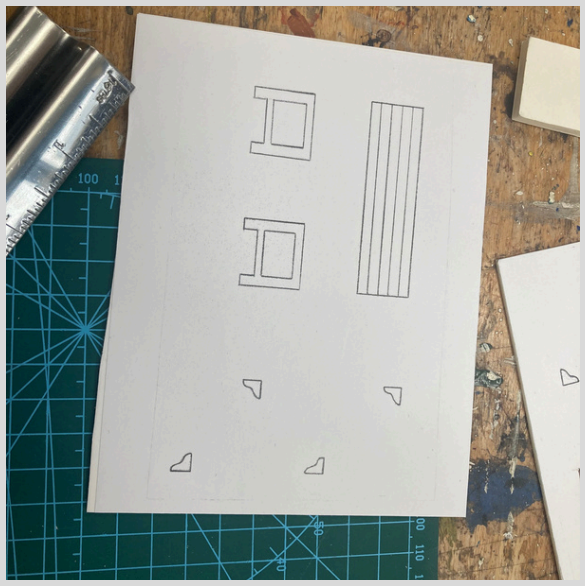


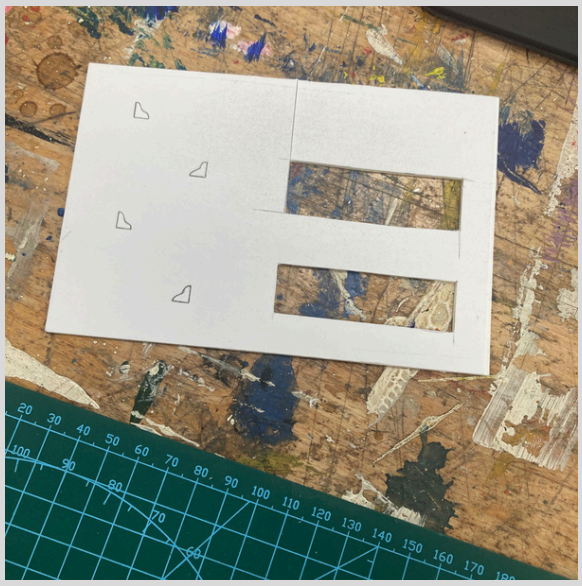
Our final model making project was to create a shed located in a garden space with a bench, similarly to the previous project we began with our base that cut and applied Kapaline foam board to as this would later create different layers in my work furthermore I then went on to mark out my shed and due to the practice I had at this point I found that I did this quickly and efficiently, during this project we also used a new material called ticket card which is a thin card that can be cut with a scalpel aswell as be cut with scissors.

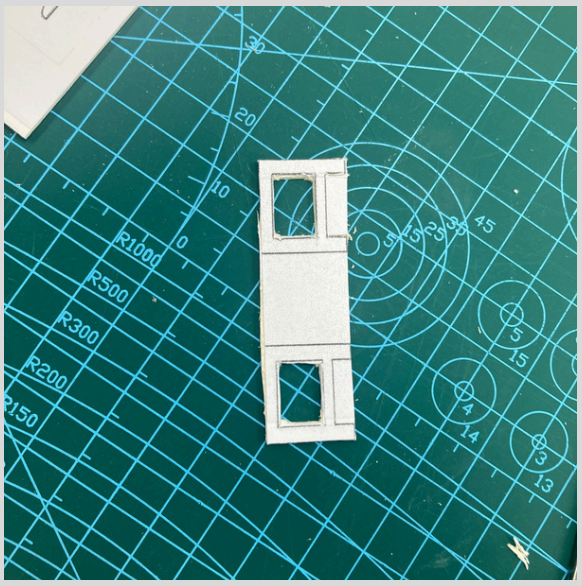
We used the ticket card by marking along it at millimetre precise intervals for the walls and door before cutting it, due to it being light we were able to use pritt stick to glue it on to the different sides of the shed and on the front of the shed I attached it to the mount board in long strips that once dry were cut down to only cover the required area as this was more efficent then the posibility of making mistakes when cutting small strips of ticket card.

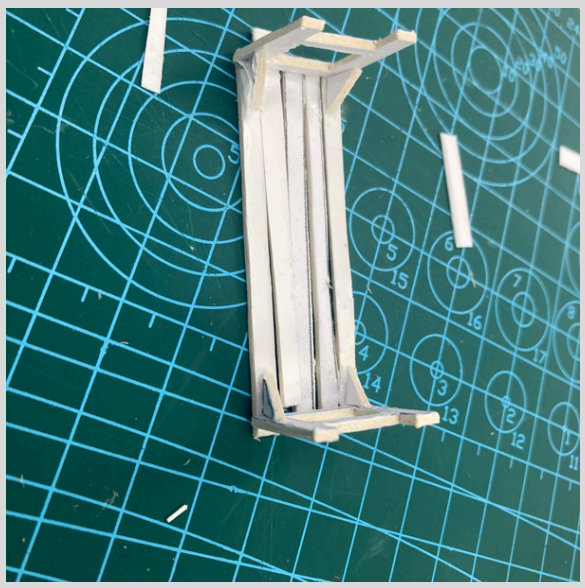










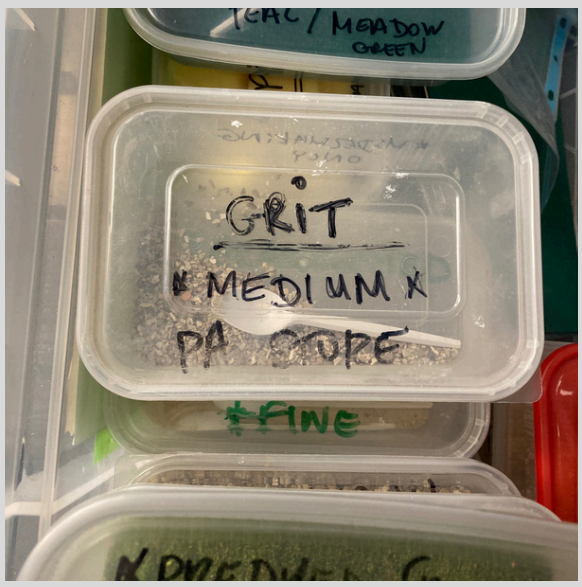


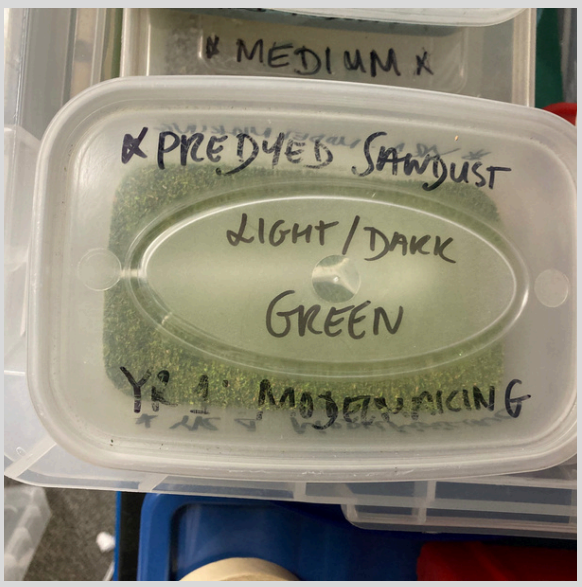
Then to save time we cut out mountboard with the bench pieces already drawn on and glued them together with pva before moving on to our base

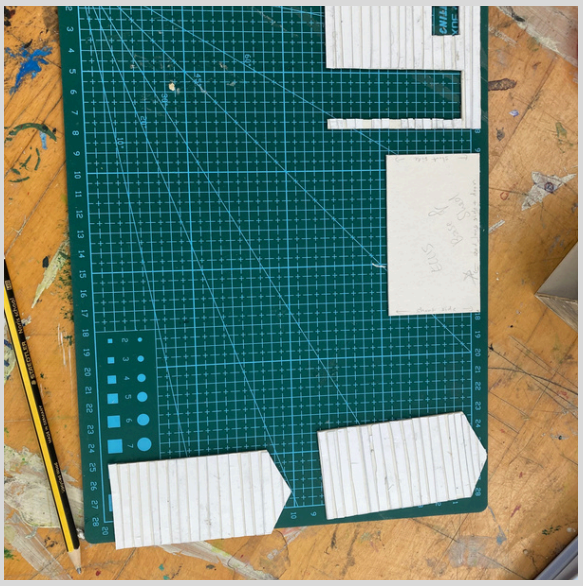



For my base I took the level I had already made and glued it to the card before mixing pva with water as this worked well when applying Dyed sawdust, Grit and Veritucate to create a realistic garden appearance









Now that the different pieces of my shed had dried and were therefore ready to be stuck together I used PVA to glue them together and attached the door using masking tape so that it can open and close.

The roof is made out of sand paper that has been cut to fit, the window for which I used acetate so that it can be looked through.

Finally I then painted my shed and bench using burnt umber paint which for the sheds roof was mixed with black paint to give a more realistic design







# The completed Shed



# 7 Steps of Design

during a session for Principles of design we learnt about the 7 seven steps of design, a guide we can follow for the design process with the aim of achieving the best possible outcome and although there is an order present that should be followed it can be adjusted when needed, it consists of:

## Step 1: Commitment

Step One is Commitment a designer should be commited to a project and creating their best work whether they like the project or not.

## Step 2:  Analysis

Then for step 2 a designer takes part in a minimum of 3 read throughs and during this course I have also done this step as a table read which worked well for multiple designers to gather the necessary information which begins with very small details as no detail is too small for example a designer should be aware of the characters relationships while designing

with small details such as: The time of day and the enviroment

but as more read throughs are completed more information such as: the scene changes necessary, the doors, windows and furniture needed

## Step 3: Research

Once analysis has been completed the seven steps of design dictate that you should then start your research with historical research such as: the norms of the period, important dates, the clothing of the period, the art of the period and the media present in the period

then there is conceptual research which can include finding soloutions for any problems the text may present, colours and textures present and the atmosphere

# Step 4: Incubation

After analysing and researching its important to take a step back and allow your ideas to grow therefore it is important for a designer to set aside their work and let their ideas gather but during this time they should mae sure not to procrastinate and actually develop any ideas they have

# Step 5:  Selection

Otherwise known as the sifting process this is when you bring together the different Ideas you and your group have had and select an idea that fits your concept futhermore in a professional enviroment this step often finishes once the director has decided on an idea that fits the concept

# Step 6: Implementation

Now that you have decided what you want to do it is time todo it, this is when designers and the production team create whether it be models to show what the set will look like or costumes that will be worn by actors during a performance

# Step 7: Evaluation

The project is nearly over what choices did you make what was your method, what worked, what didnt, what needs improvement, did you stay on track?

# Analysis Questions

Analysis Questions

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

Some more in-depth questions …

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

Analysis questions can work  within the 7 steps of design to help a person to focus on particular aspects furthermore my own experience with them has shown how they can create disscussion somthing that has worked well when I have worked in groups as this disscusion helped to form ideas

# Creating Moodboards







As part of developing our different design skills I created 2 mood boards based on a character and location, firstly my location was Joyce’s back yard from top girls and my character from A Doll’s House for these I included a number of different media including: drawings, photos, 3D models, colours and lines taken from the (Churchill, 1982, p.33 ) and (Ibsen, 1879, p.34)

On reflection I think that these mood boards were well made but shouldn’t have been digital, they should have been physical and rather then showing the materials I think should be used they should  be available to touch as a moodboard should be a working document and a physical board would allow designers to interact and feel these.

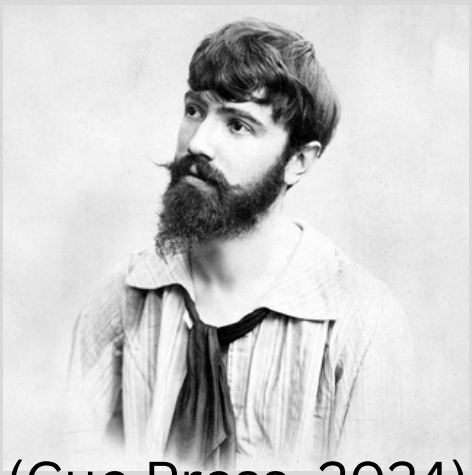
# Theatre Designers Who's Who?

## Adolph Appia

Alive from 1862 -1927

A swiss architect who focused on lighting and decour

rejected two dimensional sets for three dimensional



(Cue Press, 2024)

Work includes using 3 dimensional sets, expressive lighting

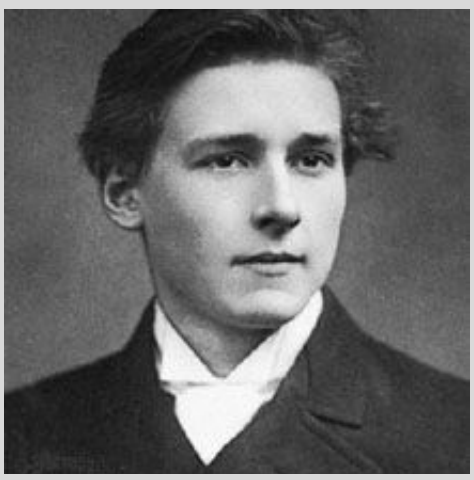
Designed for Wagners Operas

## Edward Gordon Graig

English

Alive from 1872 - 1966

created a system of hinged and fixed flats that could be quickly arranged to cater for both internal and external set up



(Bablet, 2019)

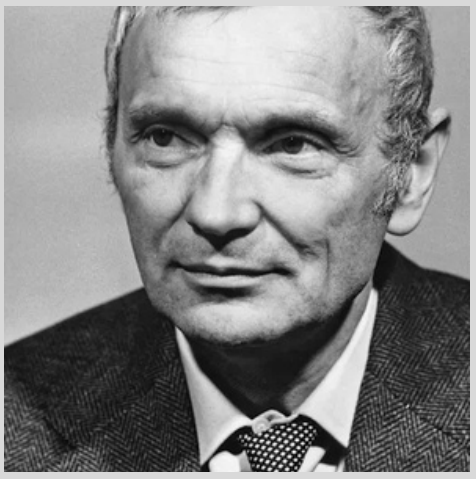
Colour and light became very important to his stage conceptualizations with him lighting the stage from above

Alive from
1920 - 2002

Chief Designer and director of the national theatre in prague for nearly 30 years

# Josef Svoboda

(National Theatre, 2024)



Internationally known as the godfather of modern scenography

An american director, playwright, puppeteer and designer

Alive from 1952 - present

# Julie Taymor

Most famous for costume and puppet designs for the stage adaptation of the lion king

(Gross, 2011)

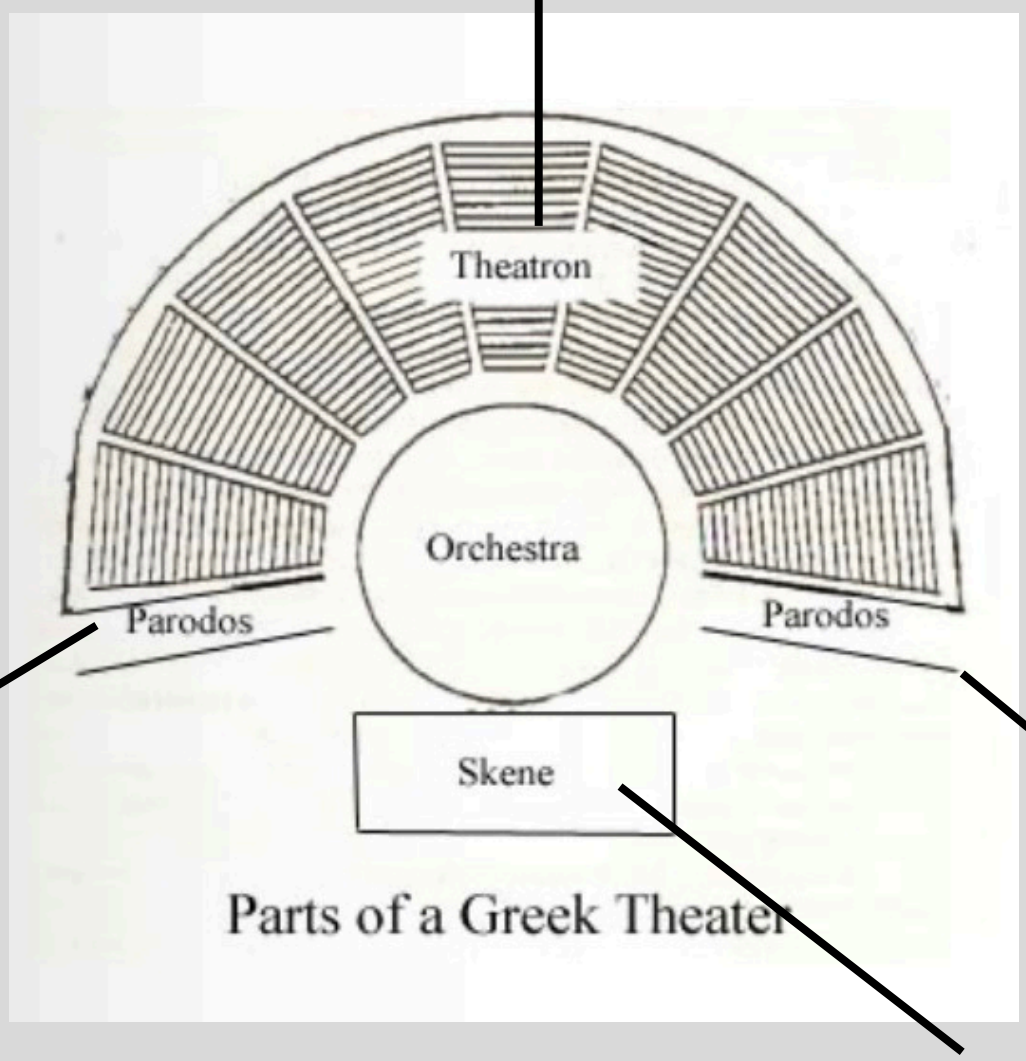


# History of Scenography

## The Ancient Greeks

### 500 BC

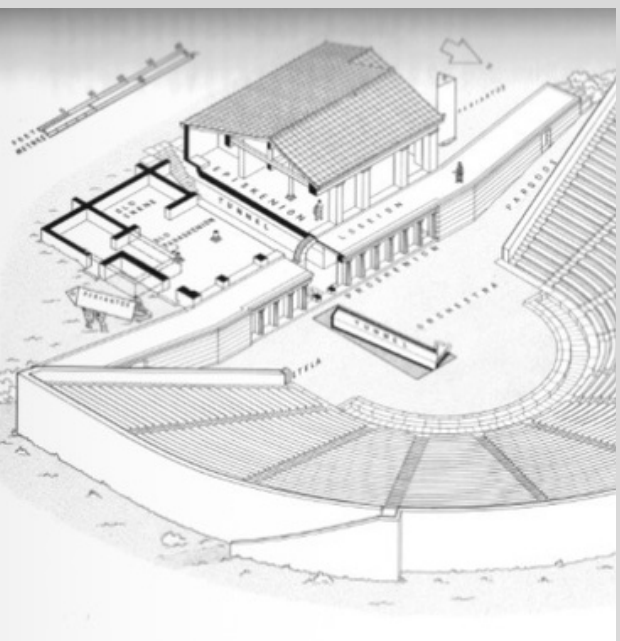
The place where the audience sit on wooden benches




The side enterance

The central performance space

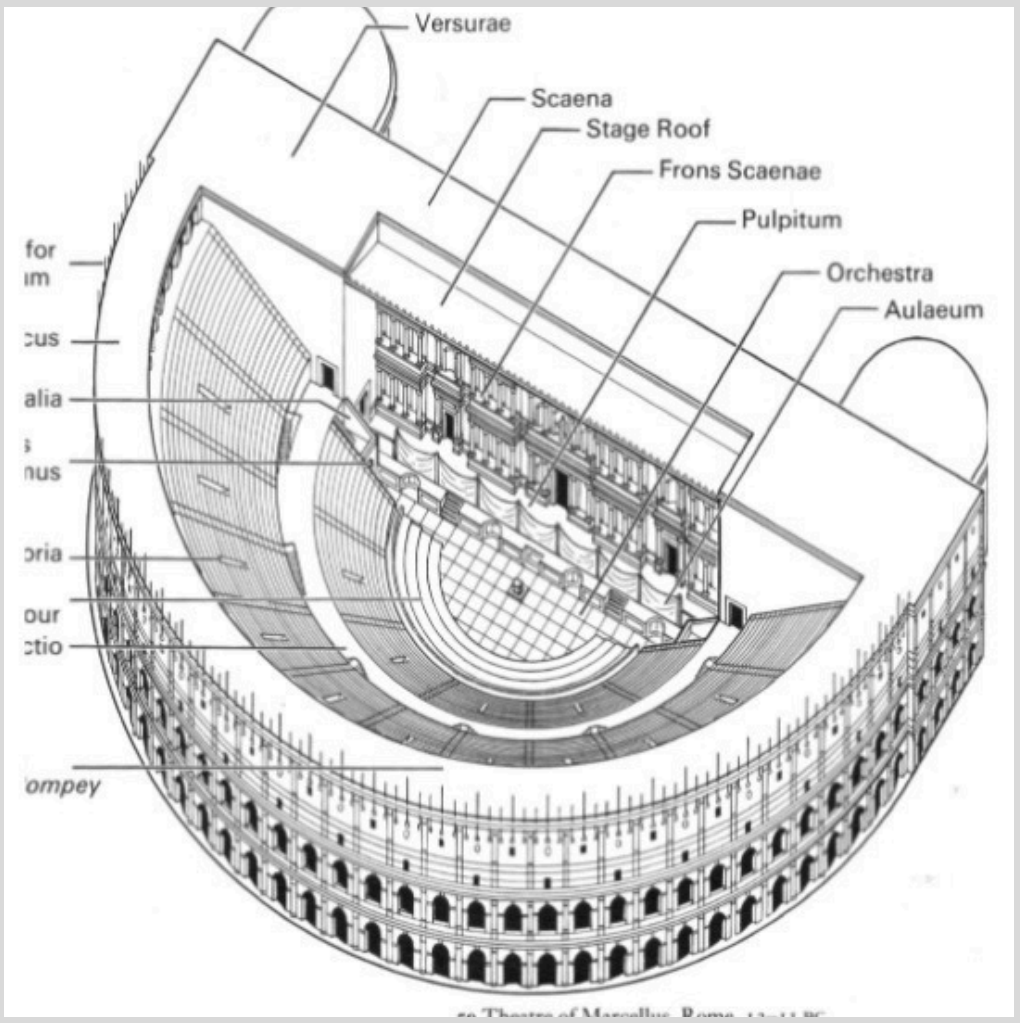
A structure that is sometimes a tent that provides a backdrop and storage



In the next two hundered years there were additions including the Proskenion which was a structure infront of the skene and behind the orchestra that offered levels aswell as entrances and exits

A Logeion the roof of the Proskeion
and the Tunnel in both the orchestra and in the rear structure that offeres more entrances and exists

# The Romans
# 12 BC




By the time of roman theatre, theatres were found to be erected on a flat side.

With a Theatron being known as a Cavea and a Skene known as a Scaena, both now being joined together by a mass Concrete structure with the audience able to access seating via arched openings

# The Dark Ages to The Middle Ages

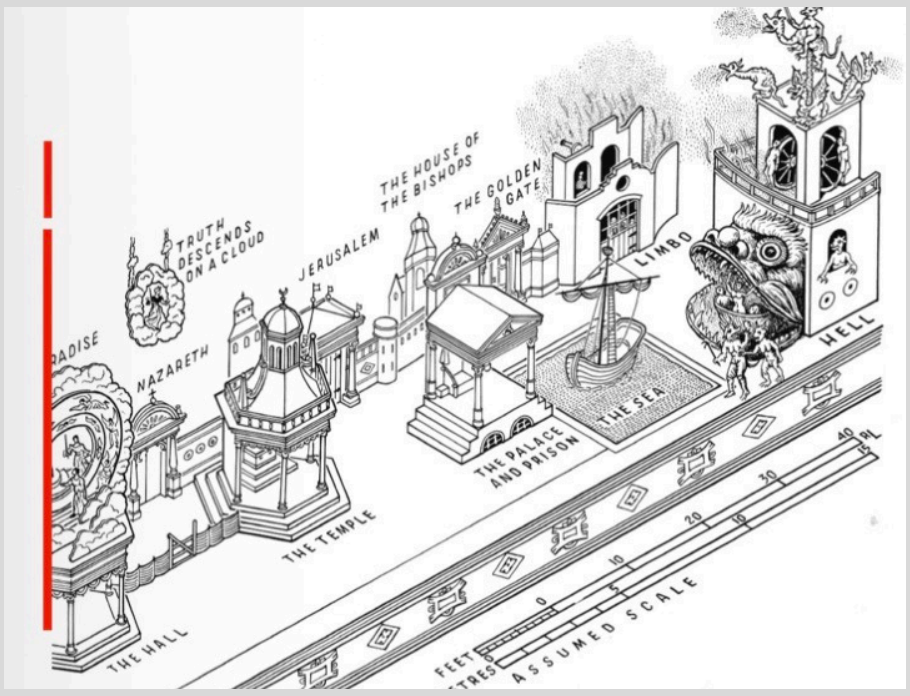




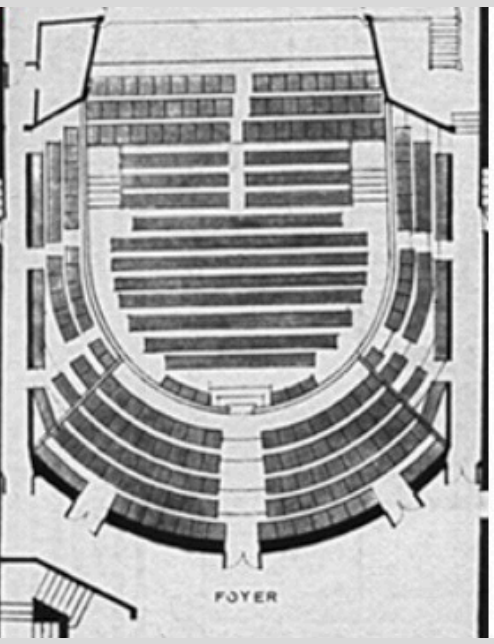


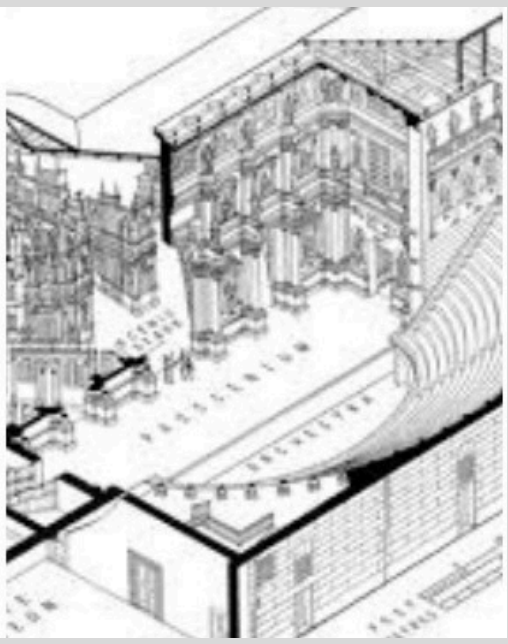
A 1547 Valenciennes set design showing Heaven (left), a Hell Mouth
various places there between

from the dark ages to the middle ages groups of professional actors went from touring and performing on temporary stages to the construction of semi permenat stages  in the 15th century that were erected for plays that were performed in cycles over 7 days.



# The Renaissance Spaces
# 14th - 17th centurys



During this time an italian interest in classical greek and roman, art culture and theatre returned with two major traditions then being developed with these being the Proscenium and scenic facilities

Also during this time was Vitruvius a roman architect that had a large influence on theatre achitecture as his work went on to become the chief authority on ancient classical architecture



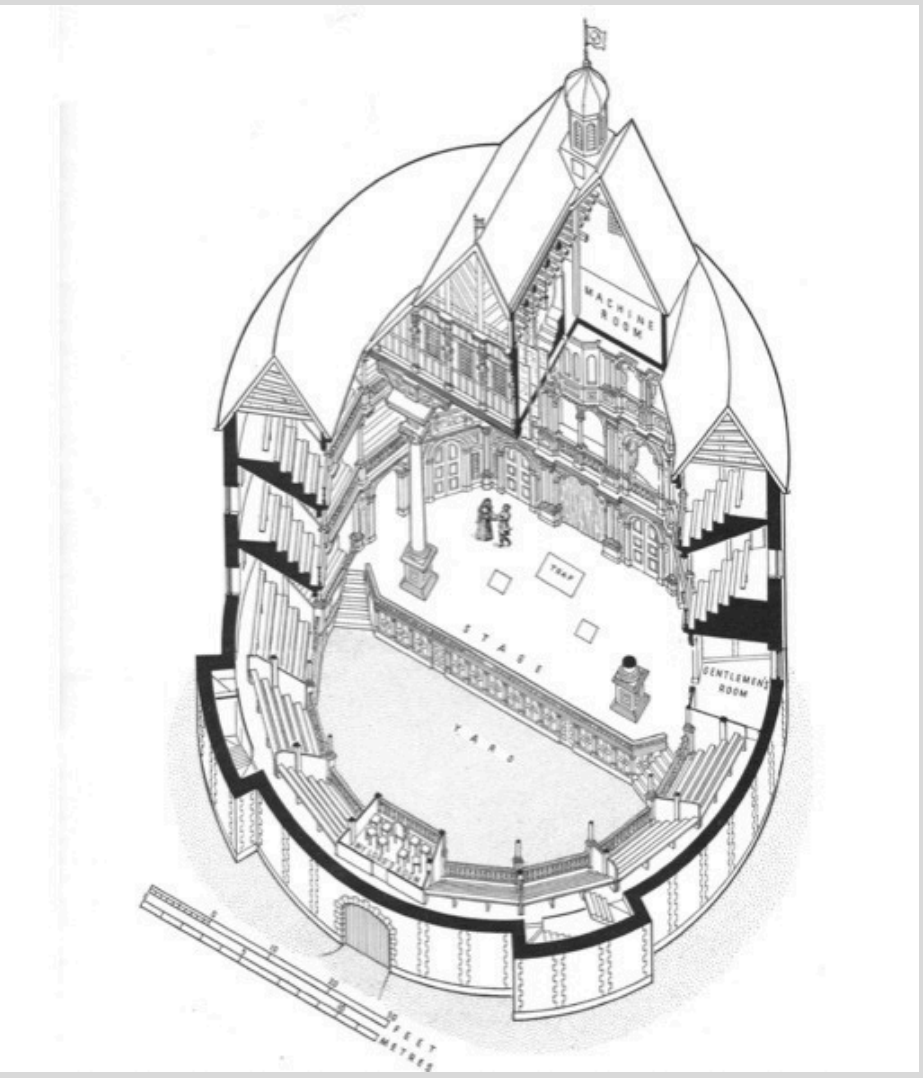
Also during this time in italy improvised plays were being performed in the streets, with this sometimes being done in patrons halls and temporary structures, part of these plays being improvised also meant that they would suit the structures would be performed in

# Noh Theatre since the 14th century



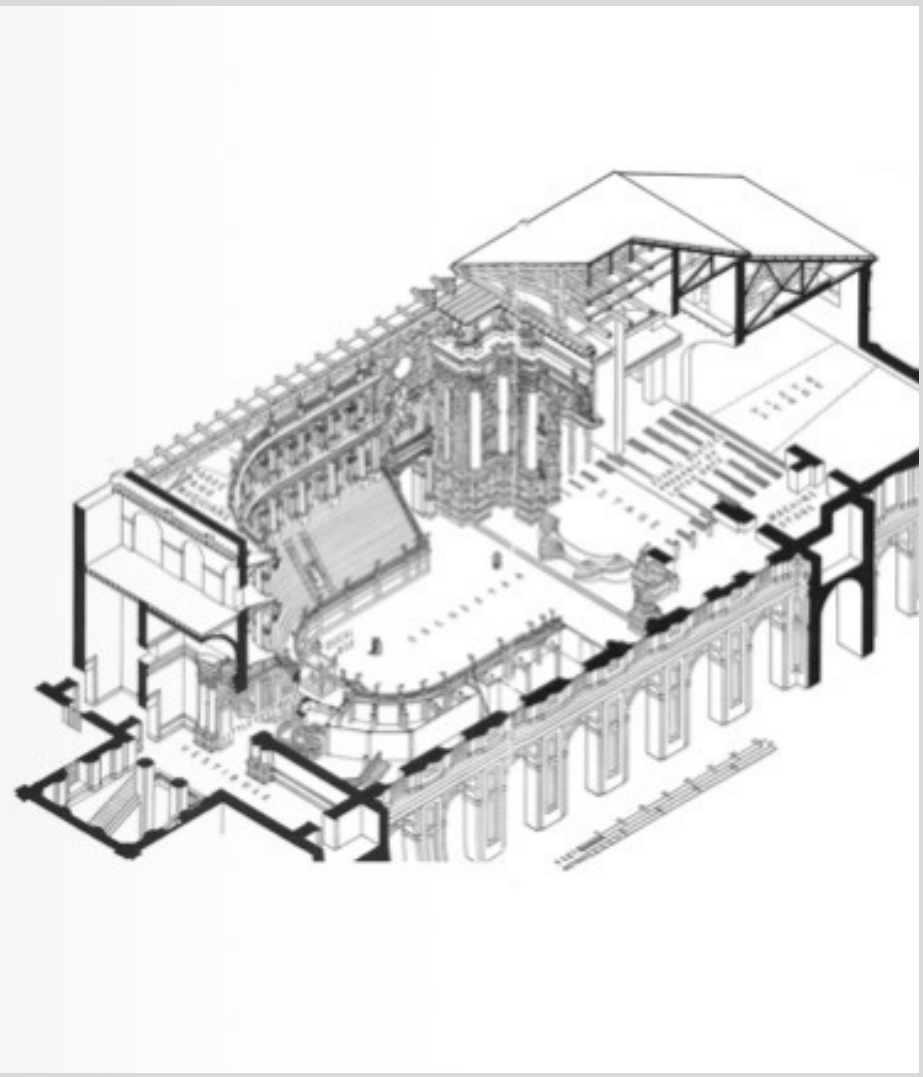

As well as learning about the history of Scenography in Europe we also learnt about it in Japan as during the 14th century Noh theatre had been developed which was catagorised as an open space that remained constant for every play with all actors being visible to the audience whether or not they are acting at that point

# The Elizabethan Era



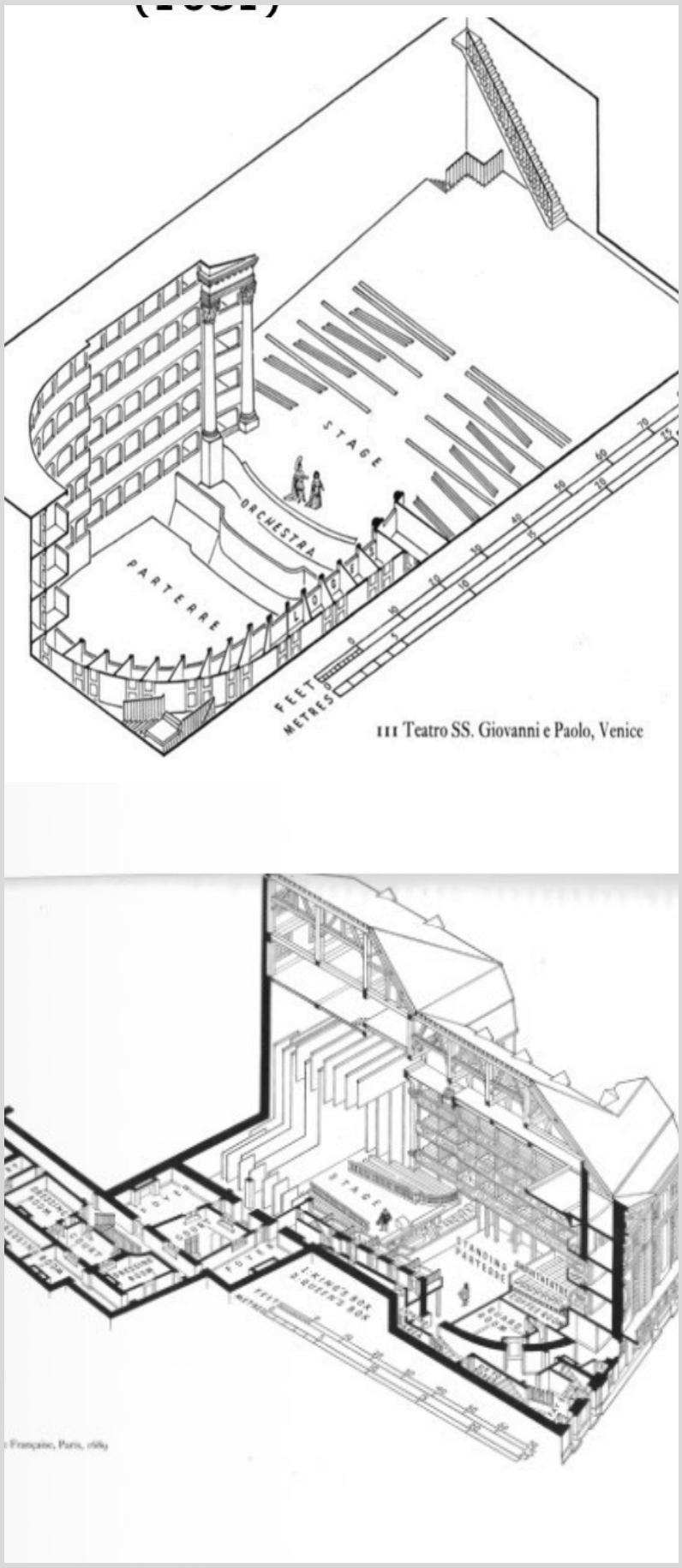

What I found most interesting was that the Elizabethan era was when the first theatres as we known them today were built and that it was also when the globe theatre was built in 1599, before burning down in 1613 and being rebuilt the following year. During this time it included a number of interesting features including a trap door on stage and a machine room.

Furthermore although Shakespeare may have never have wrote for the second globe he may have acted in it and his company remained there until the eventual closure of the theatre in 1642 because of the puritans and then its demolition in 1644



Meanwhile in Italy theatres had been built by Serlio and Aleotti which accommodated scenic elements such as moving scenEry and backdrops furthermore they're theatres were designed to facilitate scenic devices by being only 10 metres short of the length of the auditorium

# Opera

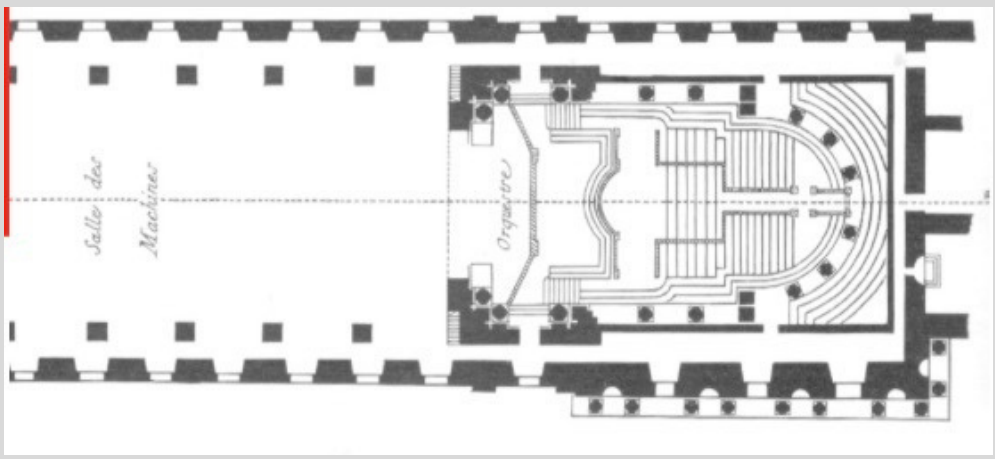


111 Teatro SS. Giovanni e Paolo, Venice




Roughly a decade before all theatres in the UK were closed, 1637 saw the opening of a opera house in Venice and it contained: 5 tiers of boxes, the orchestra pit, depth of stage, the parterre for the paying standing audience, space between parterre and pit for lighting of under stage mechanics and no wing space.

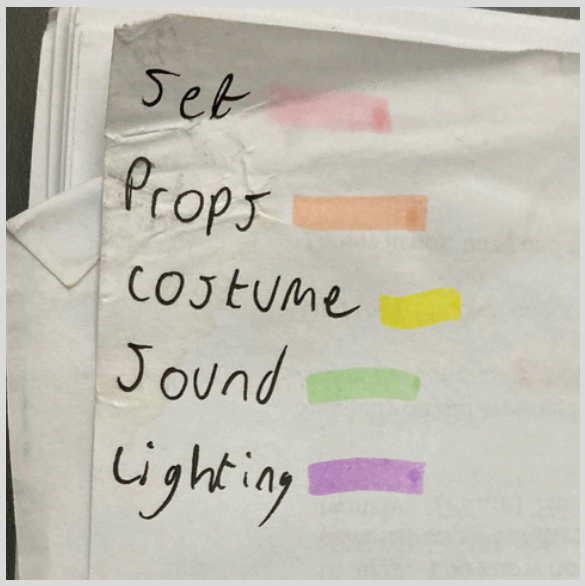
Although this space was critisised for its poor acoustics, its seating was unlike any other italians auditorium as it gave the audience a good view of the important and elaborate scenes

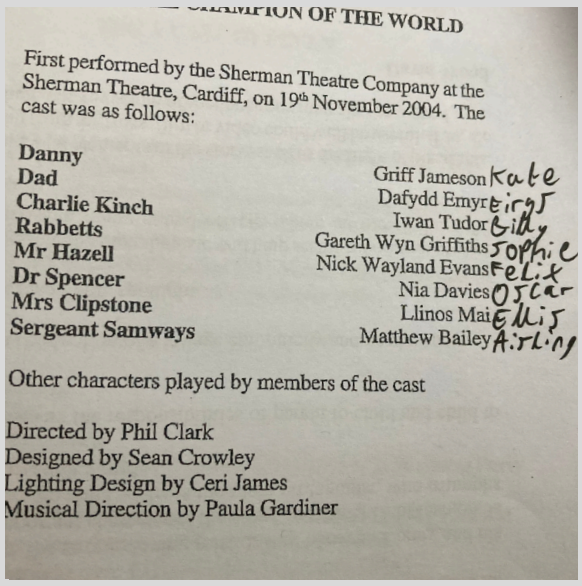


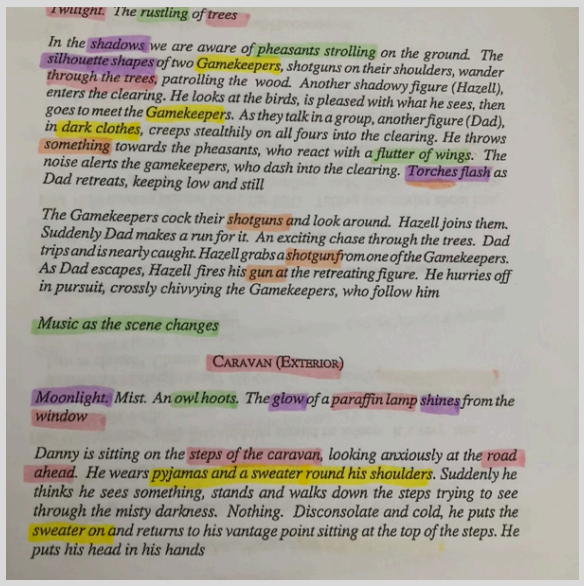

# The end Of the puritains

After the end of the puritains and theatre once again being allowed Sir William Davenant and William Killigrew began converting tennis courts into play houses with this time period being reffered to as restoration theatre

# Theatre Script Table Read



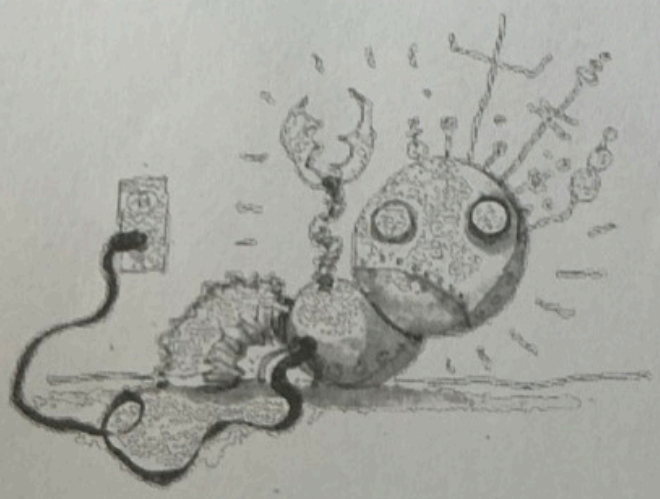




A table read is when members of the cast and crew gather together to read aloud the play and for ours we devided the roles up between us and after each section we went back through what we had just read and highlighted anything we had listed furthermore by the highlighting being divided into colours it meant that wording referring to the sounds present in a scene could be easily refered to and not mixed up with pieces of text referring to the lighting in a scene.

# Robot Boy

Robot Boy by Tim Burton

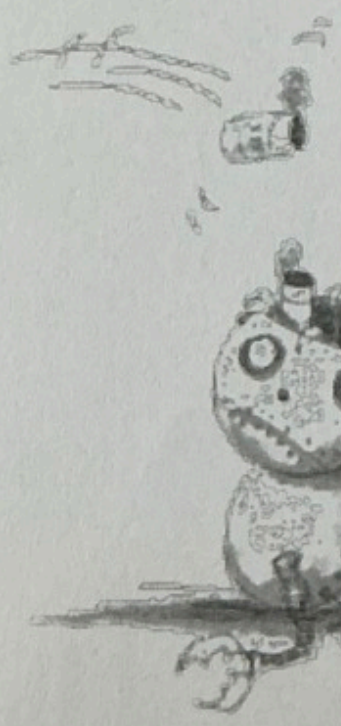
Mr. an Mrs. Smith had a wonderful life.
They were a normal, happy husband and wife.
One day they got news that made Mr. Smith glad.
Mrs. Smith would would be a mom
which would make him the dad!
But something was wrong with their bundle of joy.
It wasn't human at all,
it was a robot boy!
He wasn't warm and cuddly
and he didn't have skin.
Instead there was a cold, thin layer of tin.
There were wires and tubes sticking out of his head.
He just lay there and stared,
not living or dead.



The only time he seemed alive at all
was with a long extension cord
plugged into the wall.

Mr. Smith yelled at the doctor,
"What have you done to my boy?
He's not flesh and blood,
he's aluminum alloy!"

The doctor said gently,
"What I'm going to say
will sound pretty wild.
But you're not the father
of this strange looking child.
You see, there still is some question
about the child's gender,
but we think that its father
is a microwave blender."



The Smith's lives were now filled
with misery and strife.
Mrs. Smith hated her husband,
and he hated his wife.
He never forgave her unholy alliance:
a sexual encounter
with a kitchen appliance.

And Robot Boy
grew to be a young man.

Though he was often mistaken
for a garbage can.

For out final project of the module we were presented with the written text Robot Boy by Tim Burton and asked to create a creative response

# Who are we?

**C**ommitment.
**A**nalysis.
**R**esearch.
**I**ncubation.
**S**election.
**I**mplementation.
**E**valuation

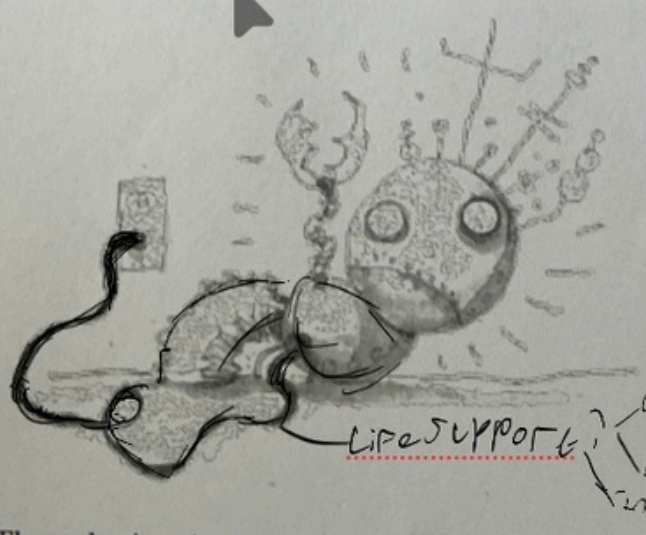
C
Ash
R
I
Sophie
I
Ellis

**CARISIE**

After meeting with the other members of the group we decided that the 7 steps of design would be at the focus of our work and That we wanted this to be reflected in our name therefore we took the first letter of each step and created the word “ Carisie” which aswell as the 7 steps of design also incorporated the names of the 3 people in my group

Robot Boy by Tim Burton

Mr. an Mrs. Smith had a wonderful life.
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He never forgave her unholy alliance:
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And Robot Boy
grew to be a young man.

Though he was often mistaken
for a garbage can.

Next we completed as a group multiple table reads and read throughs as this script is completely new to us, this meant that we took notice of certain lines and disscussed the different ways in which a project could be built around it.

## Plot:

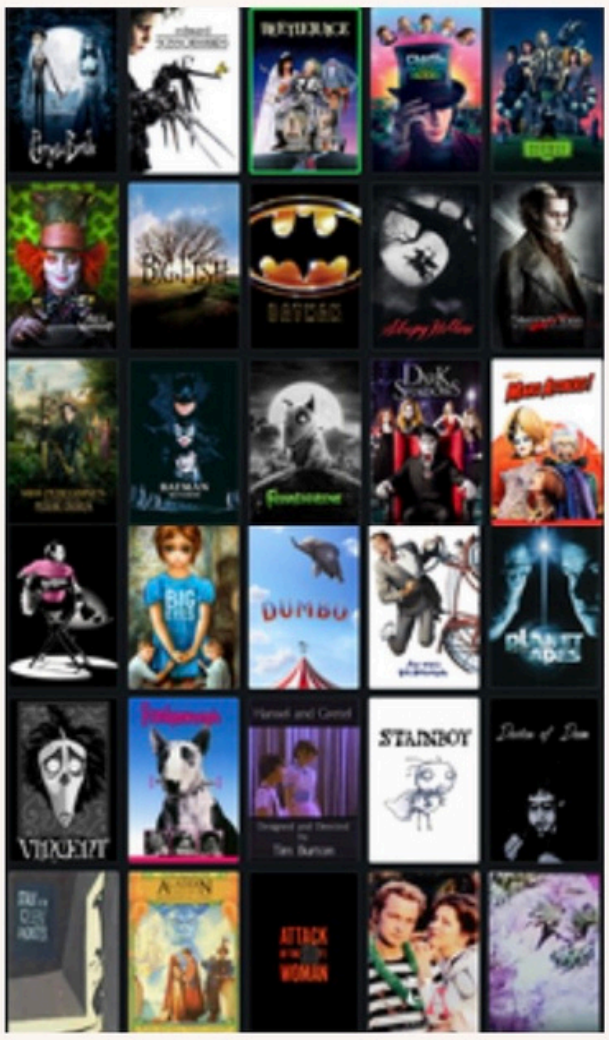
A child is born to a husband and wife Mr. & Mrs. Smith. Their initial joy was crushed when The child had wires and tubes protruding from it. Its skin was made of tin and it needed to be plugged in to operate at all.
They went to seek help from a doctor and they revealed that the mother was unfaithful and this was a child of infidelity.
They continued their lives in 'strife'. Both parties carried a hatred towards each other as the child grew. The final line telling the audience the child grew up being mistaken as a 'garbage can'.

**Themes**

- Infidelity
- Detachment
- Loss
- Isolation

It was also at this time that we noticed different plot elements and how they could be interpreted aswell as the different themes within the script as shown in the photo above

Director of:




## *Tim Burton*

**Burton grew up in Burbank, California and attended the newly opened California Institute of the Arts**

**His work at school attracted the attention of Walt Disney Productions and he received an apprenticeship at the studio.**

**In 1982, while there, he directed his first short, '*Vincent*', a 6-minute black-and-white stop motion film based on a poem by Burton.**

**Because of his multiple works of stop-motion films he is often associated with that style and is sometimes mistaken for directing 'Coraline' or 'ParaNorman' as they are both stop-motion spooky films.**

**Long before becoming a director, Burton expressed himself through drawing, painting, and photography, all of which have became an integral part of his creative process which he continues to this day. His large collections of artworks has been documented in books including 'The Melancholy Death of Oyster Boy & Other Stories' Released in October 1997.**

Tim Burton wrote this story and so we felt that our research should include him and it later become increasingly relevant after we choose to research and utilise the stye of german expressionism described below that he has often been interested in and used himself



*(Pfeiffer, 2019)*



*(Pfeiffer, 2019)*

## Style-German Expressionism.

German expressionism emerged in the early 1900s and evolved up to the interwar period and Hitlers ascent to power. It was born on a wave of resistance and reaction. There was two distinct groups: Die Brucke and figure-headed.



**The Cabinet of Dr. Caligari**

**Fritz Lang**
**F. W. Murnau**
**Robert Wiene**



German expressionism was concerned with emotion and the individual experience. The artists sought to depict their experience of or response to a subject more so than the subject itself.



Nosferatu (1922)




**(admin, 2017)**

# Group Moodboard



Unusual shapes and linework




Cornelia Parker CBE RA
Cold Dark Matter: An Exploded View (1991) Tate

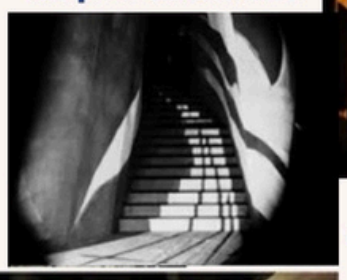


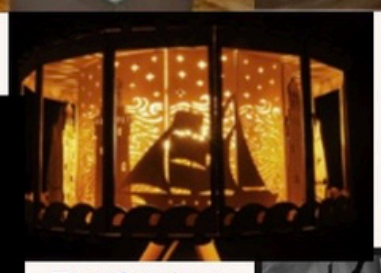


Audio guide



German expressionism

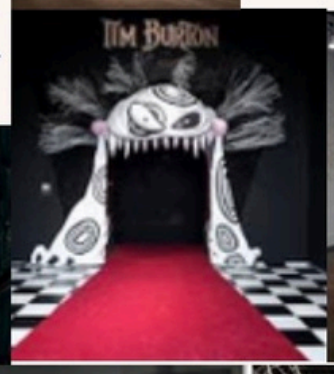




"Why not, if something is going to be flawed, why not have it be interestingly flawed, as opposed to boringly flawed?" - Tim Burton



Art exhibition

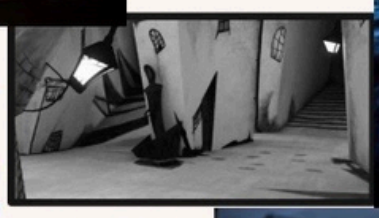


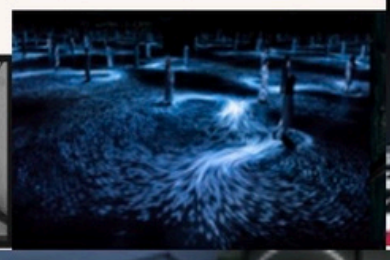


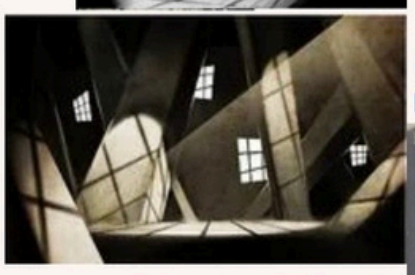




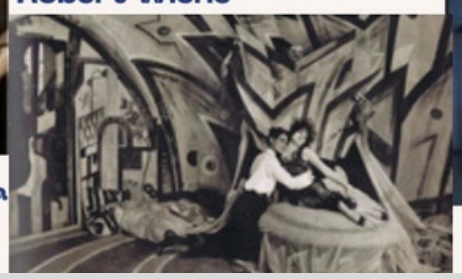

The Cabinet of Dr. Caligari
Fritz Lang
F. W. Murnau
Robert Wiene

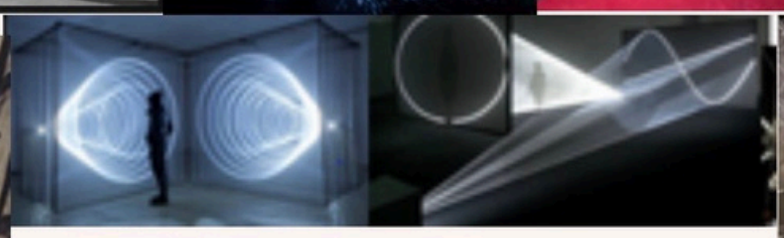


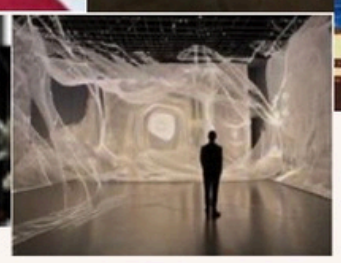




Genuine: A Tale of a Vampire (1920) Robert Wiene







Use of lighting and illusions

We then completed separate research that came together to form this research, before this research we disscussed the different creative responses we could have and ultimately made the decision to look at exhibition's in our research, which I did these including exhibition's  for tim burtons work as well as muesueums and art pieces with multiple purposes

## Our breakdown of the poem after table reads.

### Verse 1

We theorized that the mother wasn't very happy to begin with. The poem speaks of the husband happiness when given the news, not hers. The child being born with tubes and wires surrounding it could be hinting at a child born to illness. The skin being cold and metallic-like could be referencing an incubator of sorts, especially given that the poem says it is unresponsive but awake, 'not living or dead'. Given this situation it isn't unheard of for parents to feel detached, whether or not that's from reality or attituded towards the child.

### Verse 2

In verse two we learn about the different ways in which robot boy is considered different and how he has lost the opportunity to be normal because of his appearance and reliance on electricity through lines such as "The only time he seemed alive at all was with a long extension cord plugged into the wall" furthermore after reading this line we disscussed the similarities between robot boy and many chronic conditions that restrict people such as type one diabetes where a person is reliant on insulin injections like robot boy being reliant on electricity. Somthing else during this section we as a group disscused and I focused on is the "Microwave blender" and is it the spurce of loss or is it a part of it.

### Verse 3

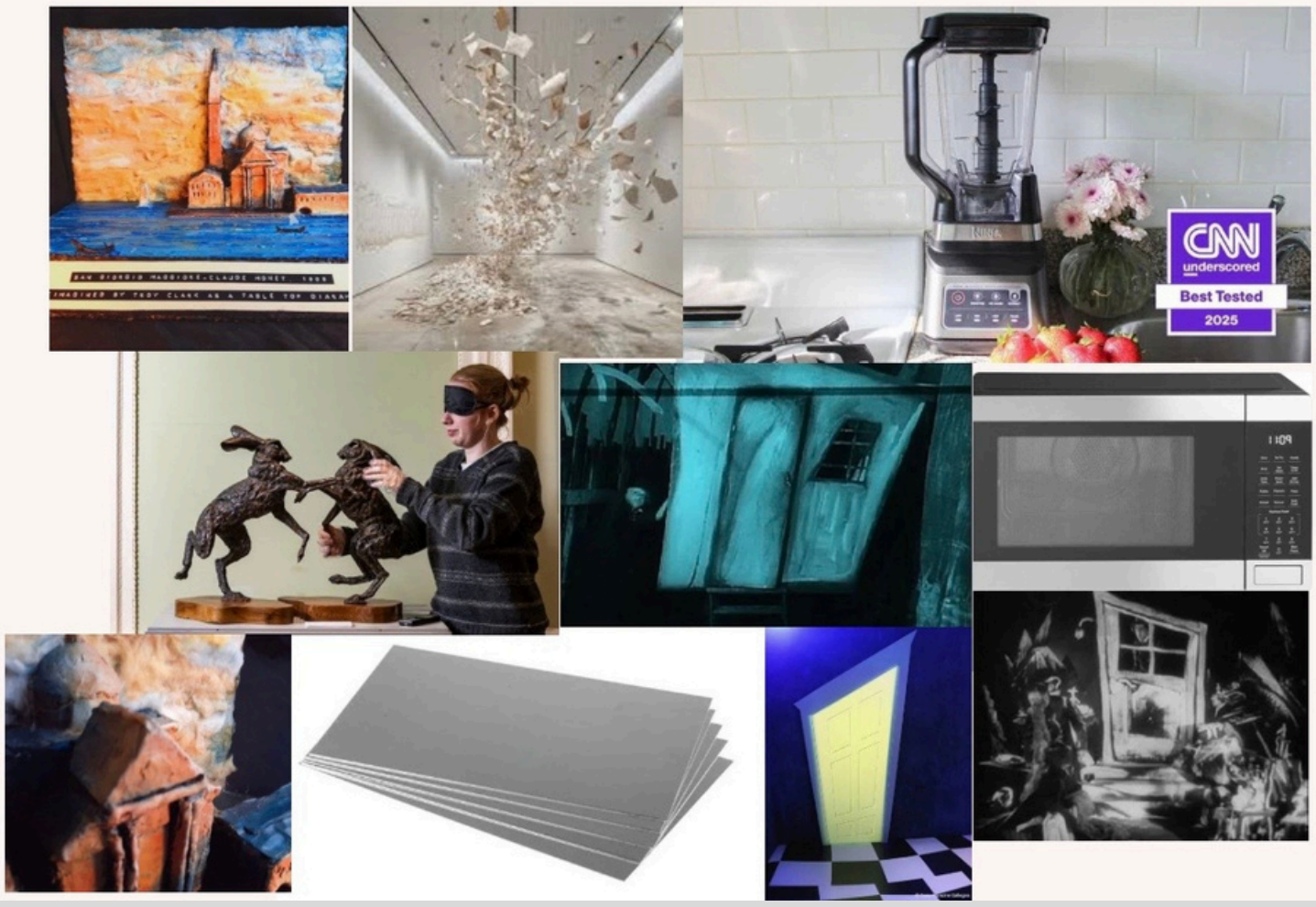
In the third section we focused a lot on the misery and isolation in Robot Boys life. We have theorized that Robot Boy was mistreated not only by society but by his own parents. One of the main points that made me think this is his name, "Robot Boy", I feel this dehumanizes him even more than he would already be seen and feel and it's as though the parents can only see his flaws and have named him solely based on what is "wrong" with him. Another interesting part in this section is the very end when it says "he was often mistaken for a garbage can". I think this reflects how he was judged and never accepted by society or his own family. This section also focuses a lot on the family dynamic after finding out about Mrs. Smiths affair, saying how their lives are "filled with misery and strife". I think this would also be something that would negatively impact Robot Boy as he would see his parents hating each other as a result of his existence.

with our next step was  to cut the text into 3 sections and each create our verse's breakdown including key facts from it that aid in giving context to the audience, an example of this being that it is mentioned in my extract that Robot Boy is attached to the wall by an extension cord showing how he is reliant on consistent electricity simmilarly to how people with the disability and chronic condition type one diabetes need regular insulin injections reflecting that perhaps Robot boy is disabled.

# Exhibition 2

## Loss

'The only time he seemed alive
at all
Was with a long extension cord
Plugged into the wall.
Mr. Smith yelled at the doctor,
"What have you done to my
boy?
He's not flesh and blood,
He's aluminum alloy!"
The doctor said gently,
"What I'm going to say
Will sound pretty wild.
But you're not the father
Of this strange looking child.
You see, there still is some
question
About the child's gender,
But we think that its father
Is a microwave blender"




Shown above is firstly on the left my extract with key/important lines highlighted in yellow while the photos I have gathered during the research of the seven steps of design which include: Microwave and blender that I went on to use as inspiration for a digital 3D Model, A 3D diorama to allow people who are blind to experience art simmilarly to those who can see, A photo of a woman wearing a blindfold and so removing her sight and instead experiencing an exibition through touch, Aluminum alloy, german expressionism examples and a walkable exhibition.

# Exhibition 2

## Loss

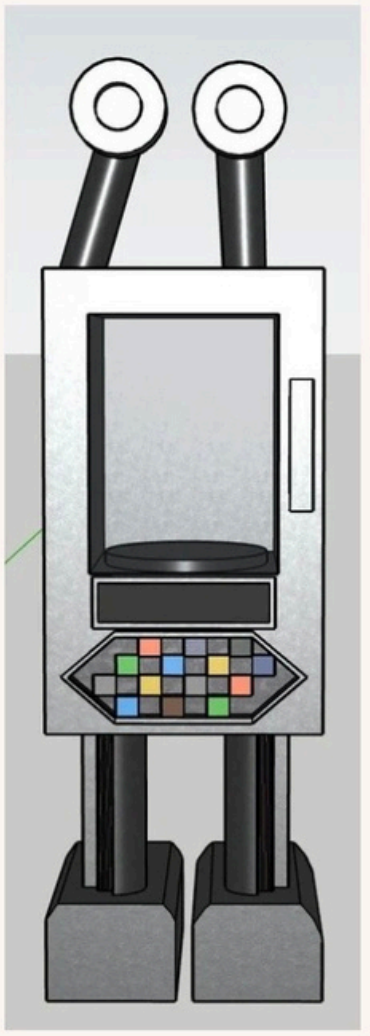
## Source of loss

"we think that its father
Is a microwave blender"







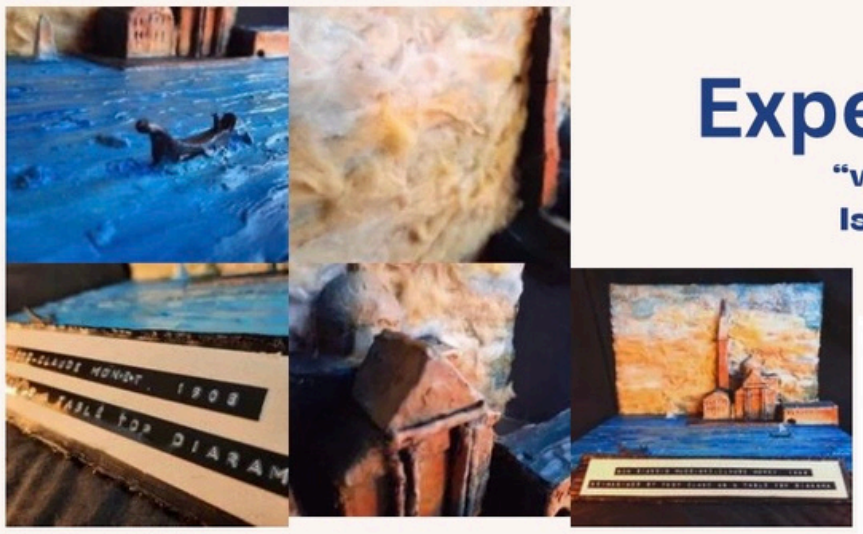
Here you can see how I took the mention of a non existant appliance and through reference images and the 3D design program Sketchup I was able to create a mixture of the microwave and blender which based off discussion with the rest of my group which included what does the text refer to I added human aspects to my model such as legs and eyes.

Furthermore when it came to our idea of an exhibition I decided that this would be the focus point of mine representing that as robot boy grows he may come to consider this object that his mother had an affair with to be the source of his loss

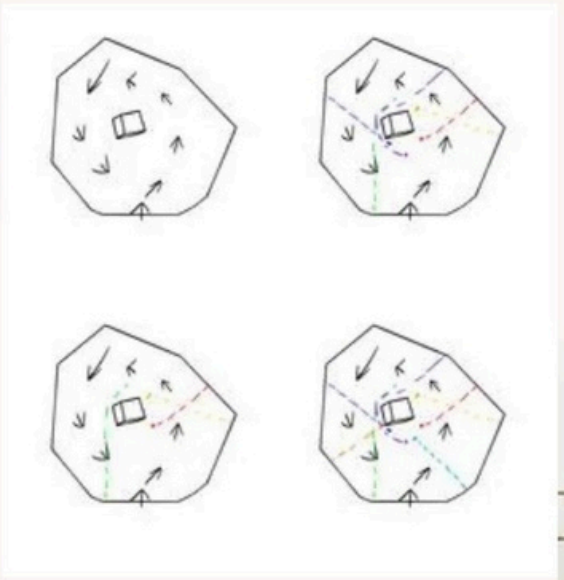
# Exhibition 2

## Loss
## Experience of loss

**"we think that its father
Is a microwave blender"**



**Untitled table top diorama by artist Troy Clark to provide blind and paritally sighted people with the ability to experience monet's 1908 painting San Giorgio Maggiore**









Here you can then see how my exhibition room would work  here, my research brought me to a diorama to help people with disabilitys experience art they otherwise may be unable to which made me think about how people who arent disabled could be restricted when experiencing my exhibition simmilarly to how robot boy needs to be plugged into the wall, this I would do with rope and is further shown by the above diagrams

# Project eval

During this project I feel that despite struggling at the start of the project with using the 7 steps of design I have worked well as part of a group with this being shown through my communication with other members being often and communicating effectively furthermore during this term I have struggled alot with time management which in my opinion is especially showed by alot of my process workbook being done close to the deadline but that  I worked well to make sure that I spent time on this project which is then shown through being able to present a finished idea at the end of it, furthermore I feel that my final product shows that I understood the text and its themes.

# Module Eval

Principles of design began at the beginning of the course, and although I understood its purpose overall at times I greatly wondered the purpose of certain lectures with model making initially standing out as the only useful part of the module as I went from having very little model making knowledge to learning about the different materials we would use as well as being able to use a scale ruler and other tools, being able to use a scale ruler not only aided my work throughout the model making lessons but also in the separate module of scenic construction demonstrating how I not only learnt the skill but also understood it well enough to be able to use it to scale up a model. Furthermore I greatly enjoyed model making as I was introduced into a number of different materials that I was previously unaware of, and I have now learnt how they can be used effectively to create concept models.

Now that we have come to the end of the module and my work has been completed I now understand a lot better the different lessons and the reasons behind them, for example in our lesson where we learnt and completed a table read as a class I learnt skills such as making sure that as a designer I take note of the smallest details in a script which I then later went on to utilise when during our final project. As my group completed our own table reads of the text Robot Boy. Furthermore although at the time I did not understand the full reasons behind what we did in our lectures I consistently made sure to be involved and take notes which went on to aid me not only during other lessons and while creating my process workbook, but also during my final project as during this I used the 7 steps of design despite struggling with not knowing what my end project would be and I was lucky to be working within my group with people who were better at not knowing the final project and helped to keep me on track this struggle also meant that as we progressed I slowly improved my ability to use the 7 steps of design.

As shown above I think that I have worked well throughout the module but there are times when I have made mistakes within my work that I regret. With the best example of this being my time management, as despite often making sure that I was either early or just on time for lectures when it has come to working within my own time I have often struggled to complete assignments on time and to a standard that I am happy with alongside this I despite having access to the modules reading list since its beginning have failed to utilise it until close to the modules end which ended up meaning that I was unable to use books of which the library only had a few copies, all of which had been taken out meaning that rather than quickly use them I had to find alternatives that included the information I needed or wait until someone returned their copy.

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