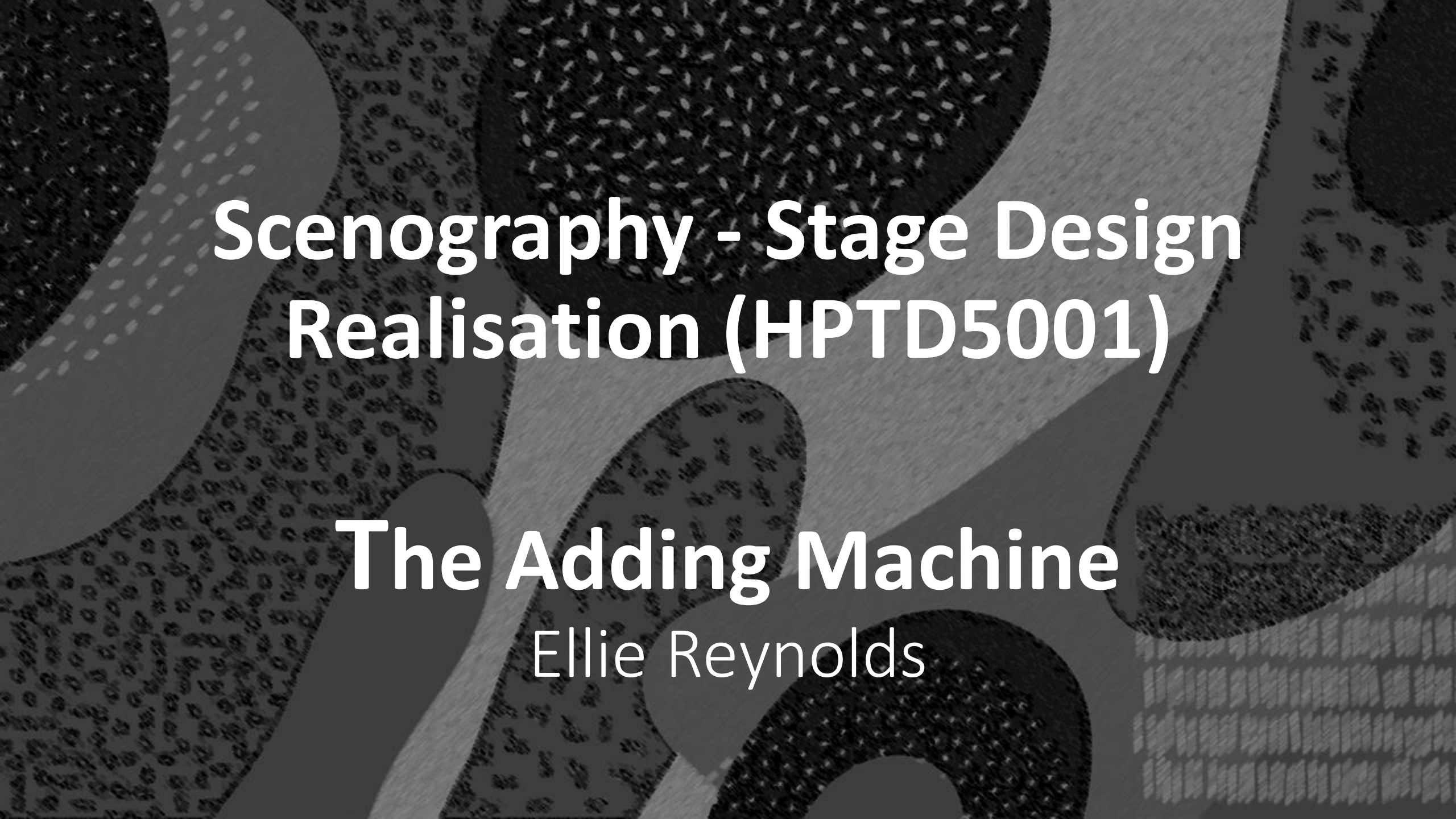


The background is a complex, abstract composition of overlapping organic shapes in various shades of gray. These shapes are filled with different textures, including fine stippling, larger circular patterns, and some areas that appear to have a woven or fabric-like texture. The overall effect is a rich, layered visual field.

Scenography - Stage Design Realisation (HPTD5001)

The Adding Machine

Ellie Reynolds

Module Learning Outcomes

- Critically analyse a specific text and dramatic genre from a design perspective and understand 'visual communication'.
- Apply design methodologies in the exploration of a given design brief.
- Identify, refine and demonstrate a variety of technical and production processes in the realisation of appropriately complex design ideas.

My Chosen Role

I have chosen the set designer role for this module as this is the identity I want to pursue within the industry.

Task Description

- Responsible for the creation of the physical space in which the action of the performed scenes takes place.
- Your output contains all the scenery, furniture, props, appearance and overall look of the stage or set.
- The designed set should not exceed sixteen square metres in area and a physical height of three metres. Considerations should be given to virtual set extensions via greenscreen.
- Must produce a full scale set, sketch models, scale models and samples that clearly indicate the look and feel of the scene.
- Research, experimentation and ambition all contribute to a visual portfolio that must include the following:
- Visual research and mood boards
- Initial sketches, design proposals and sketch models
- A 1:25 scale model showing final Set Design
- Provision of appropriate 'build' information plus instructions for Set Painting/Scenic Art

Analysis Questions

Plot

The story focuses on Mr. Zero, an accountant working in a department store. After 25 years at his job, he discovers that he will be replaced by an adding machine. In anger he kills his boss and is sent to prison as the "*North American Killer*".

Theme

There were several themes that captured my attention, which are the following: morality, death, afterlife and manual labour.

Logic

In my opinion some aspects of the story has rational ideas and themes which relate to everyday life, however, as the story is written in an expressionist manner some aspects of the script can be confusing and unpredictable especially the last scene where the script does not finish with a typical Hollywood ending.

Complication

The main complication that occurs is Mr. Zeros' journey through life and death, as he learns that he is a soul that goes through many incarnations as he simply can not improve and learn correct morals in life.

Main Question

In my opinion, throughout the whole script Mr. Zeros main question is to understand why he would be replaced by a machine, especially as he considers himself to be the most hardworking and dedicated person for the job.

Analysis Questions

Main Action

The mystery behind each location within the script hooks the audience as we are unaware whether it is real or not. The dialogue heavy scenes also hook the audience into truly understanding the characters emotions.

Cause of Action

In my opinion, the protagonist is Mr. Zero as we follow through his journey in the script. The cause of action that occurs to Zero is being sentenced to death, where he eventually becomes a soul and is incarcerated.

Antagonist

From Zero's point of view, everyone in his life is the antagonist, for example the Boss, his Wife and even the adding machine as they can never satisfy him.

Most Interesting Character

I believe the most interesting character is Daisy and I would love to learn more about her character and her connection with Zero from the very beginning. Within the script I recognise that she is heavily affected by Zero's actions, and it would be interesting to get Daisy's point of view of the whole story.

Place and Time

From analysing the script, I can estimate that the story takes place in North America, around the 1920s.

Highlighting the script

As part of the seven steps of design, the first step is commitment. To show my commitment towards this script I have decided to highlight and analyse key parts that will inform the overall look and feel. As I have chosen the role of set designer, I will focus mainly on these elements however it is important I recognise other aspects such as lighting and sound as these will inform my overall design.

From my previous modules, I have learnt the importance of reading the script at least three times. The first time I read the script was to read the story itself and the other times where to fully understand the requirements within the story for set design.

Legend

Character: 

Lighting: 

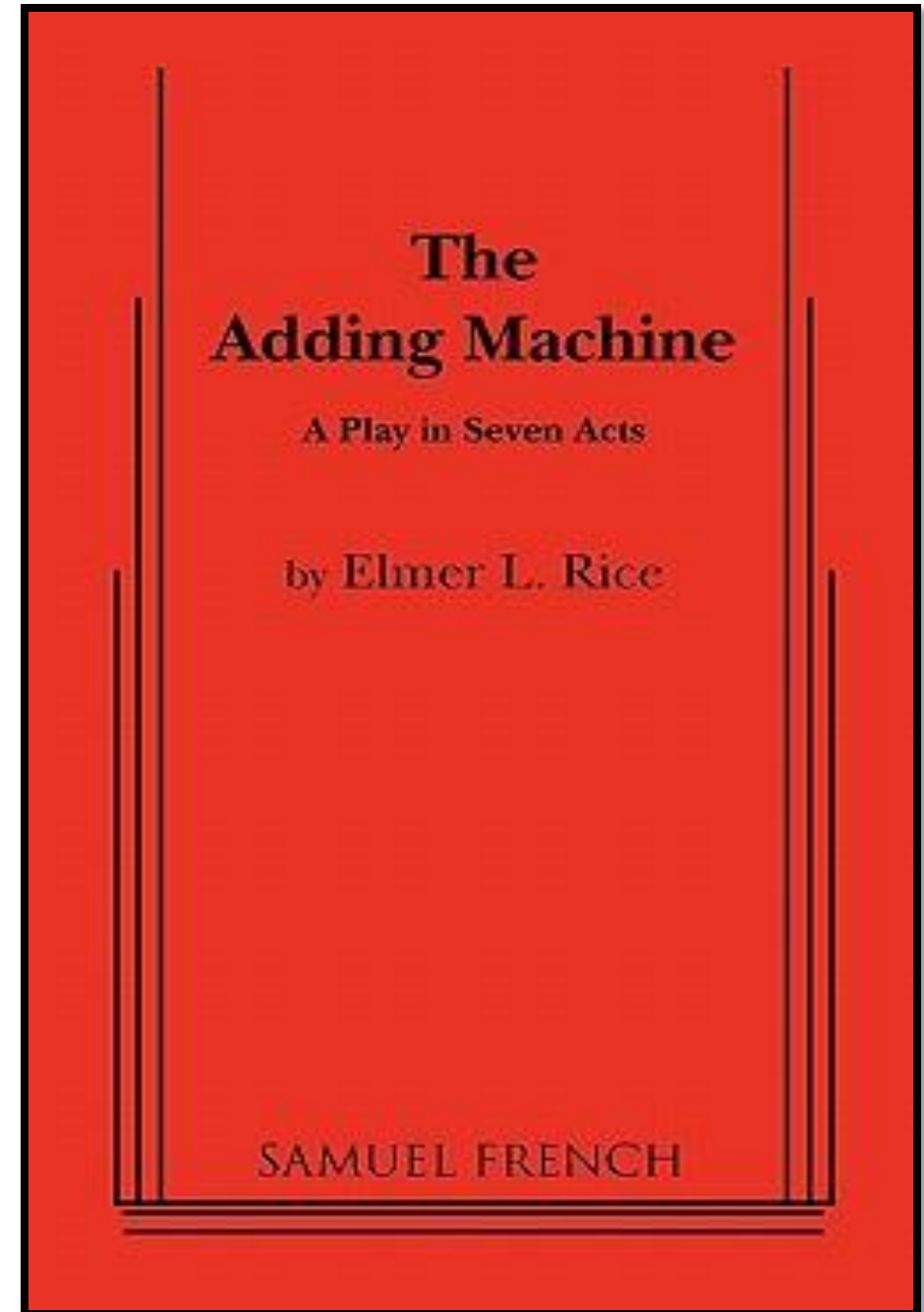
Prop: 

Costume: 

Set: 

Sound: 

Other: UNDERLINE



SCENE I

A small bedroom containing an "installment plan" bed, dresser, and chairs. An ugly electric-light fixture over the bed with a single glaring, naked lamp. One small window with the shade drawn. The walls are papered with sheets of foolscap covered with columns of figures.

MR. ZERO is lying on the bed, facing the audience, his head and shoulders visible. He is thin, sallow, undersized, and partially bald. MRS. ZERO is standing before the dresser arranging her hair for the night. She is forty-five, sharp-featured, gray streaks in her hair. She is shapeless in her long-sleeved cotton nightgown. She is wearing her shoes, over which sag her ungartered stockings.

MRS. ZERO [as she takes down her hair]. I'm gettin' sick o' them westerns. All them cowboys ridin' around an' foolin' with them ropes. I don't care nothin' about that. I'm sick of 'em. I don't see why they don't have more of them stories like For Love's Sweet Sake. I like them sweet little love stories. They're nice an' wholesome. Mrs. Twelve was sayin' to me only yesterday, "Mrs. Zero," says she, "what I like is one of them wholesome stories, with just a sweet, simple little love story." "You're right, Mrs. Twelve," I says. "That's what I like too." They're showin' too many Westerns at the Rosebud. I'm gettin' sick of them. I think we'll start goin' to the Peter Stuyvesant. They got a good bill there Wednesday night. There's a Chubby Delano comedy called Sea-Sick. Mrs. Twelve was tellin' me about it. She says it's a scream. They're havin' a picnic in the country and they sit Chubby next to an old maid with a great big mouth. So he gets sore an' when she ain't lookin' he goes and catches a frog and drops it in her clam chowder. An' when she goes to eat the chowder the frog jumps out of it an' right into her mouth. Talk about laugh! Mrs. Twelve was tellin' me she laughed so she nearly passed out. He sure can pull some funny ones. An' they got that big Grace Darling feature. A Mother's Tears. She's sweet. But I don't like her clothes. There's no style to them. Mrs. Nine was tellin' me she read in Pictureland that she ain't

"Instalment Plan"

- The definition is an arrangement for payment by instalments. This could suggest that either the characters are keeping to a budget and struggling with money or simply keeping track of finances.

Props in *Small Bedroom*:

- Bed.
- Dresser.
- Chairs.
- Ugly electric-light fixture with single glaring naked lamp.
- Small Window with shade drawn.
- Walls papered with sheets of foolscap covered with columns of figures.
- Western films were enormously popular in the silent-film era which was from 1894 – 1927 (Wikipedia, 2020). With this information, I assume that the script time period is from the 1900 to 1930s.
- During the 19th century, gas lighting was popular among middle-class homes, however, it was frowned upon in bedrooms due to its high risks of choking fumes, smoke and explosions (Science Museum, n.d). It wasn't until the 1870s that Thomas Edison produced the famous commercially viable lamp bulbs. During 1925 half of all homes in America had electric power, whilst the rest still lit their homes with gas lights and candles (National Park Service, 2015).



Mood Board

Small Bedroom

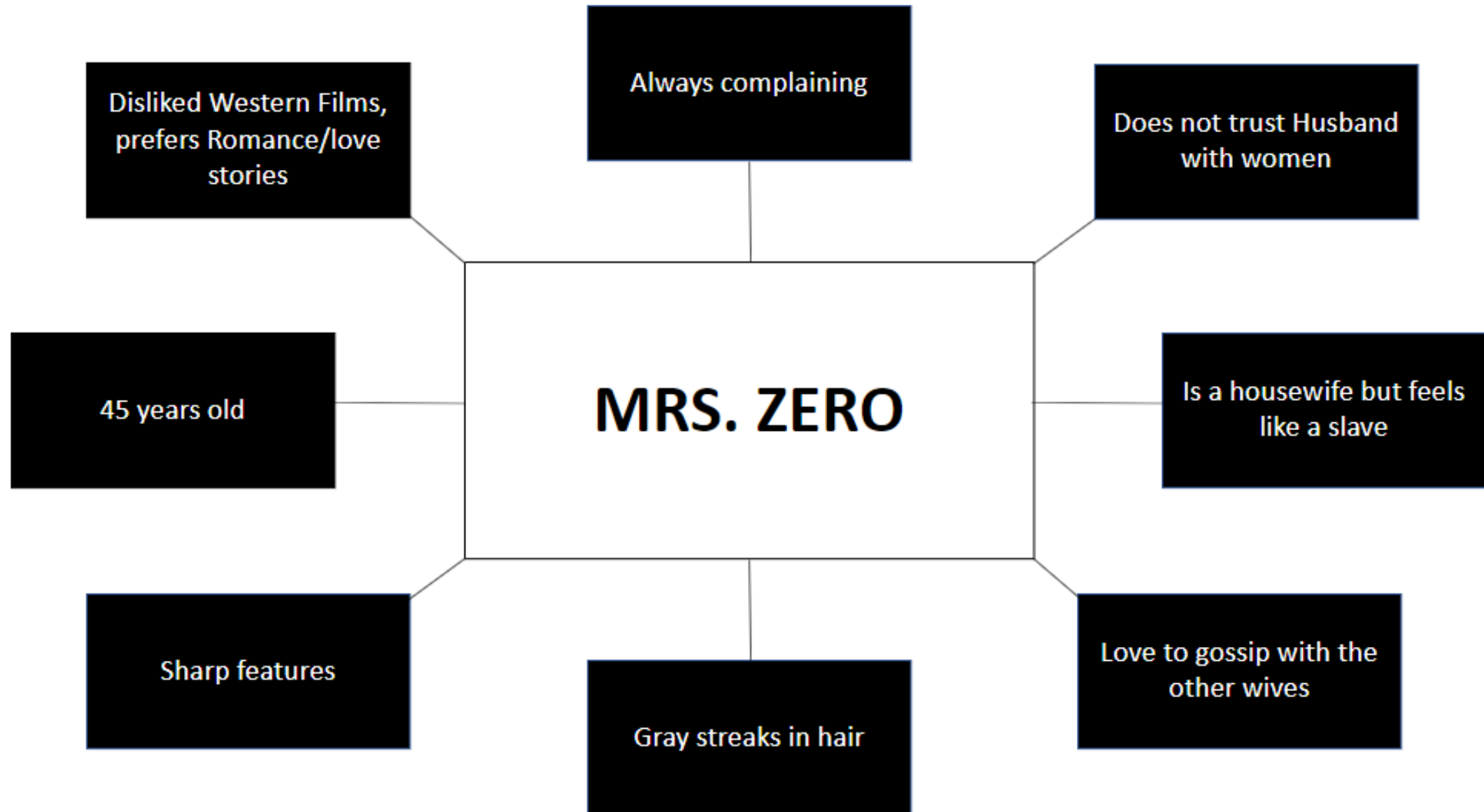
Here I have created a mood board based on my first initial response reading this scene. In my opinion although the space is small, I can imagine that Mrs. Zero has furnished their bedroom elegantly to contrast the bland and *ugly* fixtures and walls.

The colour palette I have chosen portrays a mood of emptiness, sadness and loneliness to represent the characters emotions towards each other and their surroundings.

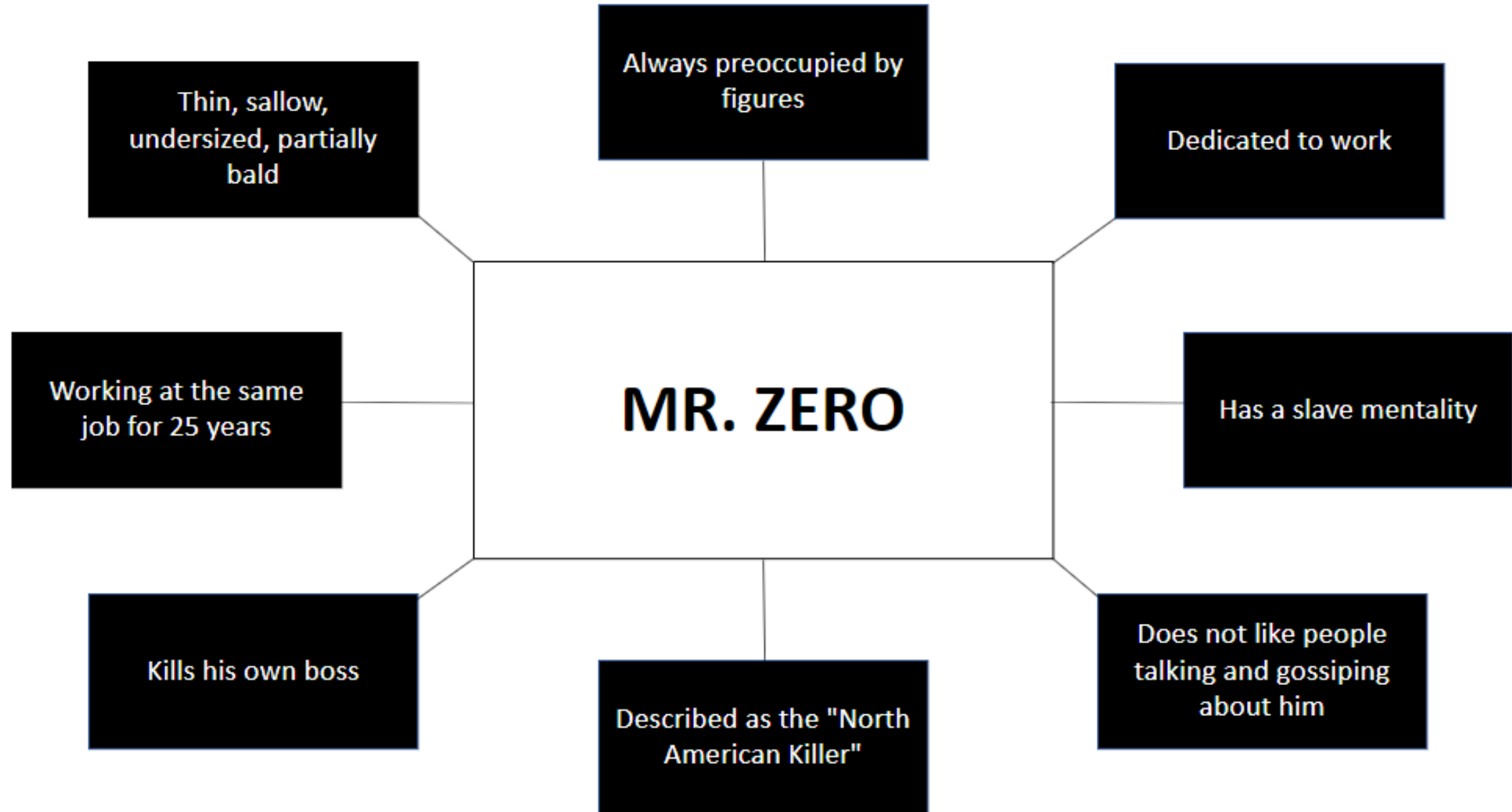


I am interested in the layout of this room.

Character Analysis



Character Analysis



livin' 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. Maybe it ain't true. You can't believe all you read. They say some Pittsburgh millionaire is crazy about her and that's why she ain't livin' with her husband. Mrs. Seven was tellin' me her brother-in-law has a friend that used to go to school with Grace Darling. He says her name ain't Grace Darling at all. Her right name is Elizabeth Dugan, he says, an' all them stories about her gettin' five thousand a week is the bunk, he says. She's sweet though. Mrs. Eight was tellin' me that A Mother's Tears is the best picture she ever made. "Don't miss it, Mrs. Zero," she says. "It's sweet," she says. "Just sweet and wholesome. Cry!" she says, "I nearly cried my eyes out." There's one part in it where this big bum of an Englishman—he's a married man too—an' she's this little simple country girl. An' she nearly falls for him too. But she's sittin' out in the garden, one day, and she looks up and there's her mother lookin' at her, right out of the clouds. So that night she locks the door of her room. An' sure enough, when everybody's in bed, along comes this big bum of an Englishman an' when she won't let him in what does he do but go an' kick open the door. "Don't miss it, Mrs. Zero," Mrs. Eight was tellin' me. It's at the Peter Stuyvesant Wednesday night, so don't be tellin' me you want to go to the Rosebud. The Eights seen it downtown at the Strand. They go downtown all the time. Just like us—nit! I guess by the time it gets to the Peter Stuyvesant all that part about kickin' in the door will be cut out. Just like they cut out that big cabaret scene in The Price of Virtue. They sure are pullin' some rough stuff in the pictures nowadays. "It's no place for a young girl," I was tellin' Mrs. Eleven, only the other day. An' by the time they get uptown half of it is cut out. But you wouldn't go downtown—not if wild horses was to drag you. You can wait till they come uptown! Well, I don't want to wait, see? I want to see 'em when everybody else is seein' 'em an' not a month later. Now don't go tellin' me you ain't got the price. You could dig up the price all right, all right, if you wanted to. I notice you always got the price to go to

the ball game. But when it comes to me havin' a good time, then it's always: "I ain't got the price, I gotta start savin'." A fat lot you'll ever save! I got all I can do now makin' both ends meet, an' you talkin' about savin'. [*She seats herself on a chair and begins removing her shoes and stockings.*] An' don't go pullin' that stuff about bein' tired. "I been workin' hard all day. Twice a day in the subway's enough for me." Tired! Where do you get that tired stuff, anyhow? What about me? Where do I come in? Scrubbin' floors an' cookin' your meals an' washin' your dirty clothes. An' you sittin' on a chair all day, just addin' figgers an' waitin' for five-thirty. There's no five-thirty for me. I don't wait for no whistle. I don't get no vacations neither. And what's more I don't get no pay envelope every Saturday night neither. I'd like to know where you'd be without me. An' what have I got to show for it?—slavin' my life away to give you a home. What's in it for me, I'd like to know? But it's my own fault, I guess. I was a fool for marryin' you. If I'd 'a' had any sense, I'd 'a' known what you were from the start. I wish I had it to do over again, I hope to tell you. You was goin' to do wonders, you was! You wasn't goin' to be a bookkeeper long—oh, no, not you. Wait till you got started—you was goin' to show 'em. There wasn't no job in the store that was too big for you. Well, I've been waitin'—waitin' for you to get started—see? It's been a good long wait too. Twenty-five years! An' I ain't seen nothin' happen. Twenty-five years in the same job. Twenty-five years tomorrow! You're proud of it, ain't you? Twenty-five years in the same job an' never missed a day! That's somethin' to be proud of, ain't it? Sittin' for twenty-five years on the same chair, addin' up figgers. What about bein' store manager? I guess you forgot about that, didn't you? An' me at home here lookin' at the same four walls an' workin' my fingers to the bone to make both ends meet. Seven years since you got a raise! An' if you don't get one tomorrow, I'll bet a nickel you won't have the guts to go an' ask for one. I didn't pick much when I picked you, I'll tell the world. You ain't much to be proud of. [*She rises, goes to the window, and raises the shade. A few lighted windows are visible on the other side of the closed court. Looking*

"Closed Court"

- When researching what a closed court is it led me to courtrooms, the place where the court of law meets. Within a courtroom, a closed court is where only certain people are allowed to watch or take part in a case (CDPP, n.d). Could this possibly be foreshadowing a later scene? Or on the other hand, this description of the space they are living in could resemble a courtroom or portray a sense of feeling trapped and caged.
- However, I also believe that a closed court could suggest that the couple is living in an apartment where they look onto a closed communal space facing other apartments.

out for a moment.] She ain't walkin' around tonight, you can bet your sweet life on that. An' she won't be walkin' around any more nights neither. Not in this house, anyhow. [She turns away from the window.] The dirty bum! The idea of her comin' to live in a house with respectable people. They should 'a' gave her six years, not six months. If I was the judge I'd of gave her life. A bum like that. [She approaches the bed and stands there a moment.] I guess you're sorry she's gone. I guess you'd like to sit home every night an' watch her goin's-on. You're somethin' to be proud of, you are! [She stands on the bed and turns out the light. A thin stream of moonlight filters in from the court. The two figures are dimly visible. MRS. ZERO gets into bed.] You'd better not start nothin' with women, if you know what's good for you. I've put up with a lot, but I won't put up with that. I've been slavin' away for twenty-five years, makin' a home for you an' nothin' to show for it. If you was any kind of a man you'd have a decent job by now an' I'd be gettin' some comfort out of life—instead of bein' just a slave, washin' pots an' standin' over the hot stove. I've stood it for twenty-five years an' I guess I'll have to stand it twenty-five more. But don't you go startin' nothin' with women—

She goes on talking as the curtain falls.

Curtain.

- In America, window shades began appearing in homes and public buildings around 1780 and were made of translucent cloth or paper (Jones, n.d).
- Inspired by Europe, Americans version of vertical sliding windows are also known as double hung windows where both sashes slide up and down (Aikon, 2021). Using a simple window like the image shown, within the set design will allow for light to flood the room and create interesting shadows.

Lighting Inspiration

"A few lighted windows are visible on the other side of the closed court."



Lighting within this scene is particularly important as it will manipulate the feelings of the characters within the bedroom. Being the first scene, it will also set the mood for the whole script.

Cool lighting gives off a blue cast creating a sombre or suspenseful scene. Whilst warm light gives an orange-yellow cast creating comfort. I would like to use cool or white lighting.

An office in a department store. Wood and glass partitions. In the middle of the room two tall desks back to back. At one desk on a high stool is ZERO. Opposite him at the other desk, also on a high stool, is DAISY DIANA DOROTHEA DEVORE, a plain, middle-aged woman. Both wear green eye-shades and paper sleeve-protectors. A pendent electric lamp throws light upon both desks. DAISY reads aloud figures from a pile of slips which lie before her. As she reads the figures ZERO enters them upon a large square sheet of ruled paper which lies before him.

SCENE II]

THE ADDING MACHINE

7

DAISY [reading aloud]. Three ninety-eight. Forty-two cents. A dollar fifty. A dollar fifty. A dollar twenty-five. Two dollars. Thirty-nine cents. Twenty-seven fifty.

Zero [petulantly]. Speed it up a little, cancha?

Daisy. What's the rush? Tomorrer's another day.

Zero. Aw, you make me sick.

Daisy. An' you make me sicker.

Zero. Go on. Go on. We're losin' time.

Daisy. Then quit bein' so bossy. [She reads.] Three dollars. Two sixty-nine. Eighty-one fifty. Forty dollars. Eight seventy-five. Who do you think you are, anyhow?

Zero. Never mind who I think I am. You tend to your work.

Daisy. Aw, don't be givin' me so many orders. Sixty cents. Twenty-four cents. Seventy-five cents. A dollar fifty. Two fifty. One fifty. One fifty. Two fifty. I don't have to take it from you and what's more I won't.

Zero. Aw, quit talkin'.

Daisy. I'll talk all I want. Three dollars. Fifty cents. Fifty cents. Seven dollars. Fifty cents. Two fifty. Three fifty. Fifty cents. One fifty. Fifty cents.

She goes on, bending over the slips and transferring them from one pile to another. ZERO bends over his desk, busily entering the figures.

Zero [without looking up]. You make me sick. Always shootin' off your face about somethin'. Talk, talk, talk. Just like all the other women. Women make me sick.

Daisy [busily fingering the slips]. Who do you think you are, anyhow? Bossin' me around. I don't have to take it from you, and what's more I won't.

They both attend closely to their work, neither looking up. Throughout, each intones figures during the other's speeches.

Zero. Women make me sick. They're all alike. The judge gave her six months. I wonder what they do in the workhouse. Peel potatoes. I'll bet she's sore at me. Maybe she'll try to kill me when she gets out. I better be careful. Hello Girl Slays Betrayer. Jealous Wife Slays Rival. You can't tell what a woman's liable to do. I better be careful.

Daisy. I'm gettin' sick of it. Always pickin' on me about

"Office in a department store."

- A department store in America is a large retail establishment that offers a wide range of products in several different departments (Smith, 2022).

Set Dressing items within department store:

- Wood and glass partitions.
- Two tall desks back-to-back.
- 2 High stools.
- Pendent electric lamp.
- Pile of slips.
- Large square sheet of ruled paper.
- Green eye shades - helped lessen eyestrain from harsh incandescent lights.
- Paper sleeve-protectors.

Things to consider for scene:

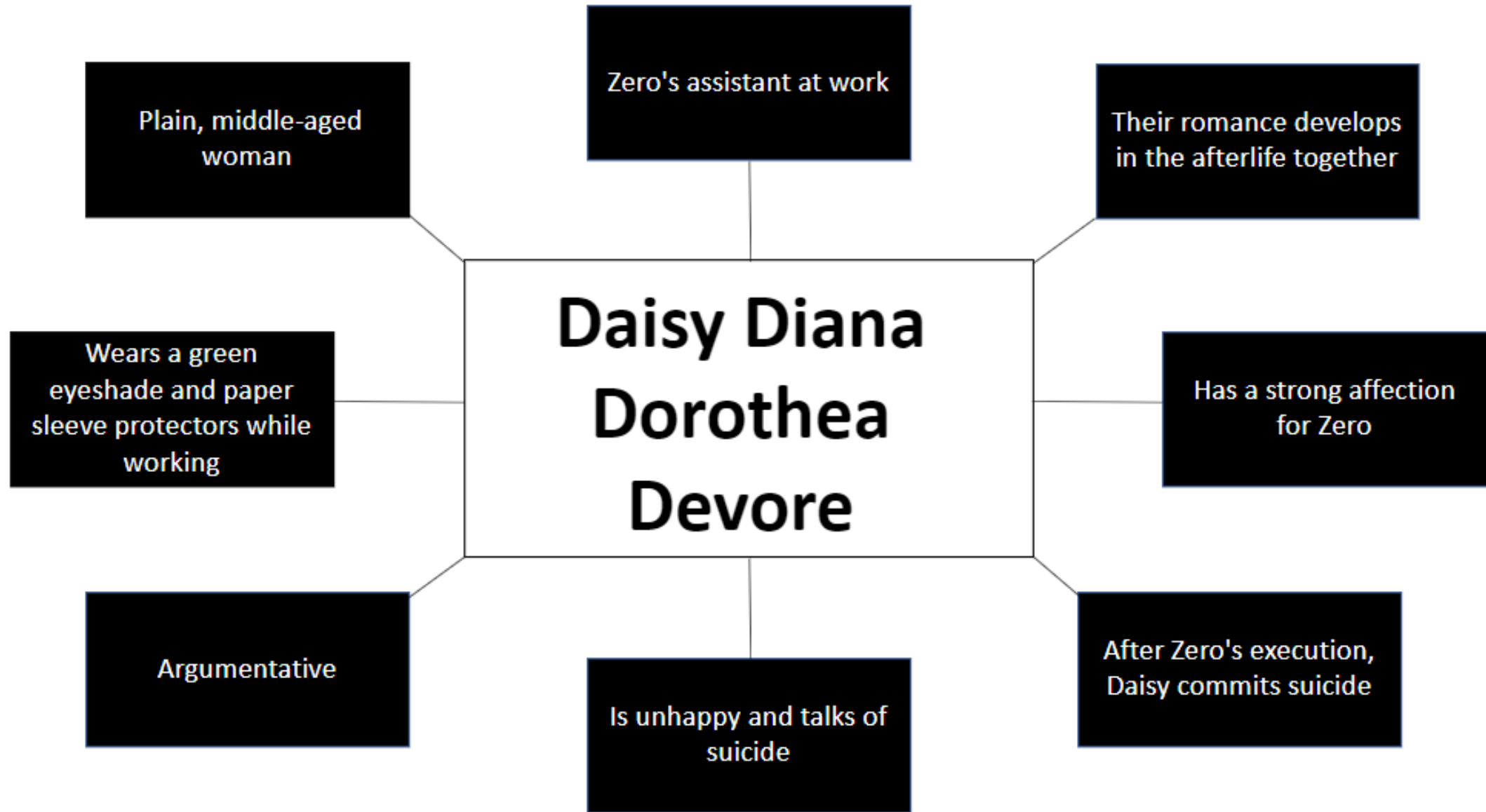
"Reads aloud figures"

- Is this self-contained or affecting the audience by being a reverb or echo?

"Large square sheet of rules paper"

- Working with scale. What is considered large? Could the props be exaggerated? The piles of paper, how big are they, where are they placed? Could the piles be on the floor, desk, or everywhere almost suffocating them.

Character Analysis

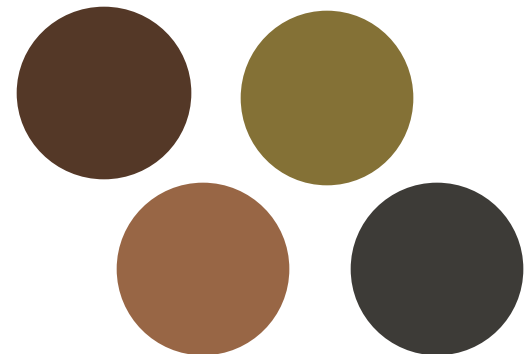




Mood Board

Office in a department store

I am very interested in the idea of the office space being cluttered and unorganised due to the substantial amount of paper slips and files. This mood board focuses on darker hues almost industrial looking, with a pop of colour coming from the green eye protectors.



somethin'. Never a decent word out of you. Not even the time o' day.

Zero. I guess she wouldn't have the nerve at that. Maybe she don't even know it's me. They didn't even put my name in the paper, the big bums. Maybe she's been in the workhouse before. A bum like that. She didn't have nothin' on that one time—nothin' but a shirt. [He glances up quickly, then bends over again.] You make me sick. I'm sick of lookin' at your face.

Daisy. Gee, ain't that whistle ever goin' to blow? You didn't used to be like that. Not even good mornin' or good evenin'. I ain't done nothin' to you. It's the young girls. Goin' around without corsets.

Zero. Your face is gettin' all yellor. Why don't you put some paint on it? She was puttin' on paint that time. On her cheeks and on her lips. And that blue stuff on her eyes. Just sittin' there in a shimmy puttin' on the paint. An' walkin' around the room with her legs all bare.

Daisy. I wish I was dead.

Zero. I was a goddam fool to let the wife get on to me. She oughta get six months at that. The dirty bum. Livin' in a house with respectable people. She'd be livin' there yet if the wife hadn't o' got on to me. Damn her!

Daisy. I wish I was dead.

Zero. Maybe another one'll move in. Gee, that would be great. But the wife's got her eye on me now.

Daisy. I'm scared to do it though.

Zero. You oughta move into that room. It's cheaper than where you're livin' now. I better tell you about it. I don't mean to be always pickin' on you.

Daisy. Gas. The smell of it makes me sick. [ZERO looks up and clears his throat. DAISY looks up, startled.] Whadja say?

Zero. I didn't say nothin'.

Daisy. I thought you did.

Zero. You thought wrong.

They bend over their work again.

Daisy. A dollar sixty. A dollar fifty. Two ninety. One sixty-two.

Zero. Why the hell should I tell you? Fat chance of you forgettin' to pull down the shade!

Daisy. If I asked for carbolic they might get on to me.

Zero. Your hair's gettin' gray. You don't wear them shirtwaists any more with the low collars. When you'd bend down to pick somethin' up—

Daisy. I wish I knew what to ask for. Girl Takes Mercury After All-Night Party. Woman In Ten-Story Death Leap.

Zero. I wonder where'll she go when she gets out. Gee, I'd like to make a date with her. Why didn't I go over there the night my wife went to Brooklyn? She never woulda found out.

Daisy. I seen Pauline Frederick do it once. Where could I get a pistol though?

Zero. I guess I didn't have the nerve.

Daisy. I'll bet you'd be sorry then that you been so mean to me. How do I know though? Maybe you wouldn't.

Zero. Nerve! I got as much nerve as anybody. I'm on the level, that's all. I'm a married man and I'm on the level.

Daisy. Anyhow, why ain't I got a right to live? I'm as good as anybody else. I'm too refined, I guess. That's the whole trouble.

Zero. The time the wife had pneumonia I thought she was goin' to pass out. But she didn't. The doctor's bill was eighty-seven dollars. [Looking up.] Hey, wait a minute! Didn't you say eighty-seven dollars?

Daisy [looking up]. What?

Zero. Was the last you said eighty-seven dollars?

Daisy [consulting the slip]. Forty-two fifty.

Zero. Well, I made a mistake. Wait a minute. [He busies himself with an eraser.] All right. Shoot.

Daisy. Six dollars. Three fifteen. Two twenty-five. Sixty-five cents. A dollar twenty. You talk to me as if I was dirt.

Zero. I wonder if I could kill the wife without anybody findin' out. In bed some night. With a pillow.

Daisy. I used to think you was stuck on me.

Zero. I'd get found out though. They always have ways.

Daisy. We used to be so nice and friendly together when I first came here. You used to talk to me then.

Zero. Maybe she'll die soon. I noticed she was coughin' this mornin'.

Daisy. You used to tell me all kinds o' things. You were

goin' to show them all. Just the same, you're still sittin' here.

Zero. Then I could do what I damn please. Oh, boy!

Daisy. Maybe it ain't all your fault neither. Maybe if you'd had the right kind o' wife—somebody with a lot of common sense, somebody refined—me!

Zero. At that, I guess I'd get tired of bummin' around. A feller wants some place to hang his hat.

Daisy. I wish she would die.

Zero. And when you start goin' with women you're liable to get into trouble. And lose your job maybe.

Daisy. Maybe you'd marry me.

Zero. Gee, I wish I'd gone over there that night.

Daisy. Then I could quit workin'.

Zero. Lots o' women would be glad to get me.

Daisy. You could look a long time before you'd find a sensible, refined girl like me.

Zero. Yes, sir, they could look a long time before they'd find a steady meal-ticket like me.

Daisy. I guess I'd be too old to have any kids. They say it ain't safe after thirty-five.

Zero. Maybe I'd marry you. You might be all right, at that.

Daisy. I wonder—if you don't want kids—whether—if there's any way—

Zero [looking up]. Hey! Hey! Can't you slow up? What do you think I am—a machine?

Daisy [looking up]. Say, what do you want, anyhow? First it's too slow an' then it's too fast. I guess you don't know what you want.

Zero. Well, never mind about that. Just you slow up.

Daisy. I'm gettin' sick o' this. I'm goin' to ask to be transferred.

Zero. Go ahead. You can't make me mad.

Daisy. Aw, keep quiet. [She reads.] Two forty-five. A dollar twenty. A dollar fifty. Ninety cents. Sixty-three cents.

Zero. Marry you! I guess not! You'd be as bad as the one I got.

Daisy. You wouldn't care if I did ask. I got a good mind to ask.

Zero. I was a fool to get married.

Daisy. Then I'd never see you at all.

Zero. What chance has a guy got with a woman tied around his neck?

Daisy. That time at the store picnic—the year your wife couldn't come—you were nice to me then.

Zero. Twenty-five years holdin' down the same job!

Daisy. We were together all day—just sittin' around under the trees.

Zero. I wonder if the boss remembers about it bein' twenty-five years.

Daisy. And comin' home that night—you sat next to me in the big delivery wagon.

Zero. I got a hunch there's a big raise comin' to me.

Daisy. I wonder what it feels like to be really kissed. Men—dirty pigs! They want the bold ones.

Zero. If he don't come across I'm goin' right up to the front office and tell him where he gets off.

Daisy. I wish I was dead.

Zero. "Boss," I'll say, "I want to have a talk with you."

"Sure," he'll say, "sit down. Have a Corona Corona."

"No," I'll say, "I don't smoke." "How's that?" he'll say. "Well, boss," I'll say, "it's this way. Every time I feel like smokin' I just take a nickel and put it in the old sock. A penny saved is a penny earned, that's the way I look at it."

"Damn sensible," he'll say. "You got a wise head on you, Zero."

Daisy. I can't stand the smell of gas. It makes me sick. You coulda kissed me if you wanted to.

Zero. "Boss," I'll say, "I ain't quite satisfied. I been on the job twenty-five years now and if I'm gonna stay I gotta see a future ahead of me." "Zero," he'll say, "I'm glad you came in. I've had my eye on you, Zero. Nothin' gets by me." "Oh, I know that, boss," I'll say. That'll hand him a good laugh, that will. "You're a valuable man, Zero," he'll say, "and I want you right up here with me in the front office. You're done addin' figgers. Monday mornin' you move up here."

Daisy. Them kisses in the movies—them long ones—right on the mouth—

Zero. I'll keep a-goin' right on up after that. I'll show some of them birds where they get off.

Within this second scene, we mainly have Zero and Daisy speaking with natural-sounding staccato dialogue. As this scene is dialogue heavy it is important to recognise ways to keep the audience engaged.

A key element is complimenting the dialogue with set design, which can be done within film or theatre. An example of this could be portraying the difference between Zero and Daisy's characteristics and personalities with varied sets and lighting. If this scene was used for film, there is the possibility of using different angles. In comparison, with theatre, there could be movement from the actors on stage.

Daisy. That one the other night—The Devil's Alibi—he put his arms around her—and her head fell back and her eyes closed—like she was in a daze.

Zero. Just give me about two years and I'll show them birds where they get off.

Daisy. I guess that's what it's like—a kinda daze—when I see them like that, I just seem to forget everything.

Zero. Then me for a place in Jersey. And maybe a little Buick. No tin Lizzie for mine. Wait till I get started—I'll show 'em.

Daisy. I can see it now when I kinda half close my eyes. The way her head fell back. And his mouth pressed right up against hers. Oh, Gawd! it must be grand!

There is a sudden shrill blast from a steam whistle.

Daisy and Zero [together]. The whistle!

With great agility they get off their stools, remove their eyeshades and sleeve-protectors and put them on the desks. Then each produces from behind the desk a hat—ZERO, a dusty derby, DAISY, a frowsy straw. DAISY puts on her hat and turns toward ZERO as though she were about to speak to him. But he is busy cleaning his pen and pays no attention to her. She sighs and goes toward the door at the left.

Zero [looking up]. G'night, Miss Devore.

But she does not hear him and exits. ZERO takes up his hat and goes left. The door at the right opens and the Boss enters—middle-aged, stoutish, bald, well dressed.

The Boss [calling]. Oh—er—Mister—er—

ZERO turns in surprise, sees who it is, and trembles nervously.

Zero [obsequiously]. Yes, sir. Do you want me, sir?

Boss. Yes. Just come here a moment, will you?

Zero. Yes, sir. Right away, sir. [He fumbles his hat, picks it up, stumbles, recovers himself, and approaches the Boss, every fiber quivering.]

Boss. Mister—er—er—

Zero. Zero.

Boss. Yes, Mr. Zero. I wanted to have a little talk with you.

Zero [with a nervous grin]. Yes, sir, I been kinda expectin' it.

Boss [staring at him]. Oh, have you?

Zero. Yes, sir.

Boss. How long have you been with us, Mister—er—Mister—

Zero. Zero.

Boss. Yes, Mr. Zero.

Zero. Twenty-five years today.

Boss. Twenty-five years! That's a long time.

Zero. Never missed a day.

Boss. And you've been doing the same work all the time?

Zero. Yes, sir. Right here at this desk.

Boss. Then, in that case, a change probably won't be unwelcome to you.

Zero. No, sir, it won't. And that's the truth.

Boss. We've been planning a change in this department for some time.

Zero. I kinda thought you had your eye on me.

Boss. You were right. The fact is that my efficiency experts have recommended the installation of adding machines.

Zero [staring at him]. Addin' machines?

Boss. Yes, you've probably seen them. A mechanical device that adds automatically.

Zero. Sure. I've seen them. Keys—and a handle that you pull. [He goes through the motions in the air.]

Boss. That's it. They do the work in half the time and a high-school girl can operate them. Now, of course, I'm sorry to lose an old and faithful employee—

Zero. Excuse me, but would you mind sayin' that again?

Boss. I say I'm sorry to lose an employee who's been with me for so many years— [Soft music is heard—the sound of the mechanical player of a distant merry-go-round. The part of the floor upon which the desk and stools are standing begins to revolve very slowly.] But, of course, in an organization like this, efficiency must be the first consideration— [The music becomes gradually louder and the revolutions more rapid.] You will draw your salary for the full month. And I'll direct my secretary to give you a letter of recommendation—

"Sudden shrill blast from a steam whistle"

- Whistle to declare end of the day, part of their routine.
- Industrial, mechanical.

Zero and Boss

- There is no relationship between these characters as the Boss is unaware of Zero's name or it could be a way of showing power and control.

"Mechanical player of a distant merry-go-round... begins to revolve very slowly"

- This moment becomes very awkward and discomforting between the character thus the spinning. The spinning could also represent Zero's state of mind in this moment, where his mind is spinning out of control.

Zero. Wait a minute, boss. Let me get this right. You mean I'm canned?

Boss [*barely making himself heard above the increasing volume of sound*]. I'm sorry—no other alternative—greatly regret—old employee—efficiency—economy—business—business—BUSINESS—

His voice is drowned by the music. The platform is revolving rapidly now. ZERO and the Boss face each other. They are entirely motionless save for the Boss's jaws, which open and close incessantly. But the words are inaudible. The music swells and swells. To it is added every offstage effect of the theater: the wind, the waves, the galloping horses, the locomotive whistle, the sleigh bells, the automobile siren, the glass-crash. New Year's Eve, Election Night, Armistice Day, and Mardi Gras. The noise is deafening, maddening, unendurable. Suddenly it culminates in a terrific peal of thunder. For an instant there is a flash of red and then everything is plunged into blackness.

Curtain.

Why did Zero get fired?

In the script it states clearly that Zero is being replaced for an adding machine and a high-school girl. However, when researching the 1920s social and economic situation, I understand that the worst economic downturn in the history of the industrialized world started during 1929, the Great Depression, which also led to the stock market crash (History.com, 2021). These event caused many people to become unemployed, which could be a reason why Zero was forced to leave.

Lighting Inspiration

When picturing the ending of this scene, I imagine it to be intimate and intense. With every sound effect being added it creates chaotic energy and also makes the audience feel startled and questioning the unknown. I would explore the use of shadows and extreme lighting within this scene to emphasise the emotions Zero would be feeling such as rage, disappointment and rejection.



The ZERO dining room. Entrance door at right. Doors to kitchen and bedroom at left. The walls, as in the first scene, are papered with foolscap sheets covered with columns of figures. In the middle of the room, upstage, a table set for two. Along each side wall seven chairs are ranged in symmetrical rows.

At the rise of the curtain MRS. ZERO is seen seated at the table looking alternately at the entrance door and a clock on the wall. She wears a bungalow apron over her best dress.

After a few moments the entrance door opens and ZERO enters. He hangs his hat on a rack behind the door and, coming over to the table, seats himself at the vacant place.

His movements throughout are quiet and abstracted.

MRS. ZERO [breaking the silence]. Well, it was nice of you
SCENE III] THE ADDING MACHINE 15

to come home. You're only an hour late and that ain't very much. The supper don't get very cold in an hour. An' of course the part about our havin' a lot of company tonight don't matter. [They begin to eat.]

Ain't you even got sense enough to come home on time? Didn't I tell you we're goin' to have a lot o' company tonight? Didn't you know the Ones are comin'? An' the Twos? An' the Threes? An' the Fours? An' the Fives? And the Sixes? Didn't I tell you to be home on time? I might as well talk to a stone wall. [They eat for a few moments in silence.]

I guess you musta had some important business to attend to. Like watchin' the scoreboard. Or was two kids havin' a fight an' you was the referee? You sure do have a lot of business to attend to. It's a wonder you have time to come home at all. You gotta tough life, you have. Walk in, hang up your hat, an' put on the nosebag. An' me in the hot kitchen all day, cookin' your supper an' waitin' for you to get good an' ready to come home! [Again they eat in silence.]

Maybe the boss kept you late tonight. Tellin' you what a big noise you are and how the store couldn't 'a' got along if you hadn't been pushin' a pen for twenty-five years. Where's the gold medal he pinned on you? Did some blind old lady take it away from you or did you leave it on the seat of the boss's limousine when he brought you home? [Again a few moments of silence.]

I'll bet he gave you a big raise, didn't he? Promoted you from the third floor to the fourth, maybe. Raise? A fat chance you got o' gettin' a raise. All they gotta do is put an ad in the paper. There's ten thousand like you layin' around the streets. You'll be holdin' down the same job at the end of another twenty-five years—if you ain't forgot how to add by that time.

A noise is heard offstage, a sharp clicking such as is made by the operation of the keys and levers of an adding machine. ZERO raises his head for a moment but lowers it almost instantly.

Mrs. Zero. There's the doorbell. The company's here already. And we ain't hardly finished supper. [She rises.]

"Zero dining room" set dressing

- Walls papered with foolscap sheets covered with columns of figures.
- Table set for two.
- Seven chairs
- Clock on wall.
- Hat rack.



Mrs. Zero

- Wearing a bungalow apron, a simple garments with no sleeves, Over her best dress. Could Mrs. Zero be trying to impress her guests and wear her best clothing?



Ideas

- Foolscap sheets is an imperial size of paper, using this to describe the wallpaper suggests a link between the office and its constant use of paper.
- Linking again with the office, there is the possibility of using similar office desks as the table. This idea reminds me of artist Marcel Duchamp who is known for his standard urinal, presented on its back for exhibition purposes rather than upright that was signed and dated 'R. Mutt 1917'. Duchamp took a familiar object and placed it in a different and wrong context, which I find very interesting as it draws your attention and makes you feel uneasy.



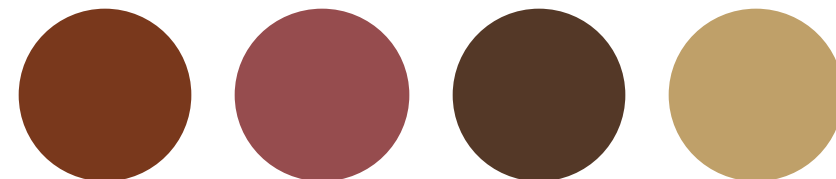
alamy - DEN9B0



Mood Board

Zero Dining Room

From my understanding of the script, there is a table only set for two in the middle of the dining room, and Mrs. Zero has placed chairs along the walls ready for guests to arrive. As for the table, I imagine a small tablecloth laid in the middle of a round table with a set of cutlery and plates on either side. The chairs and table would be a dark oak. Time is a theme within the script and therefore I imagine the clock to be the focal point of the dining room.



But I'm goin' to clear off the table whether you're finished or not. If you want your supper, you got a right to be home on time. Not standin' around lookin' at scoreboards. [As she piles up the dishes ZERO rises and goes toward the entrance door.] Wait a minute! Don't open the door yet. Do you want the company to see all the mess? An' go an' put on a clean collar. You got red ink all over it. [ZERO goes toward bedroom door.] I should think after pushin' a pen for twenty-five years, you'd learn how to do it without gettin' ink on your collar. [ZERO exits to bedroom. MRS. ZERO takes dishes to kitchen, talking as she goes.]

I guess I can stay up all night now washin' dishes. You should worry! That's what a man's got a wife for, ain't it? Don't he buy her her clothes an' let her eat with him at the same table? An' all she's gotta do is cook the meals an' do the washin' an' scrub the floor, an' wash the dishes when the company goes. But, believe me, you're goin' to sling a mean dish towel when the company goes tonight!

While she is talking ZERO enters from bedroom. He wears a clean collar and is crumming the soiled one furtively into his pocket. MRS. ZERO enters from kitchen. She has removed her apron and carries a table cover which she spreads hastily over the table. The clicking noise is heard again.

Mrs. Zero. There's the bell again. Open the door, cancha?

ZERO goes to the entrance door and opens it. Six men and six women file into the room in a double column. The men are all shapes and sizes, but their dress is identical with that of ZERO in every detail. Each, however, wears a wig of a different color. The women are all dressed alike too, except that the dress of each is of a different color.

Mrs. Zero [taking the first woman's hand]. How de do, Mrs. One.

Mrs. One. How de do, Mrs. Zero.

MRS. ZERO repeats this formula with each woman in turn. ZERO does the same with the men except that he is silent throughout. The files now separate, each man taking a chair from the right wall and each woman one from the left wall. Each sex forms a circle with the chairs very close

together. The men—all except ZERO—smoke cigars. The women munch chocolates.

Six. Some rain we're havin'.

Five. Never saw the like of it.

Four. Worst in fourteen years, paper says.

Three. Y' can't always go by the papers.

Two. No, that's right too.

One. We're liable to forget from year to year.

Six. Yeh, come t' think, last year was pretty bad too.

Five. An' how about two years ago?

Four. Still, this year's pretty bad.

Three. Yeh, no gettin' away from that.

Two. Might be a whole lot worse.

One. Yeh, it's all the way you look at it. Some rain though.

Mrs. Six. I like them little organdie dresses.

Mrs. Five. Yeh, with a little lace trimmin' on the sleeves.

Mrs. Four. Well, I like 'em plain myself.

Mrs. Three. Yeh, what I always say is the plainer the more refined.

Mrs. Two. Well, I don't think a little lace does any harm.

Mrs. One. No, it kinda dresses it up.

Mrs. Zero. Well, I always say it's all a matter of taste.

Mrs. Six. I saw you at the Rosebud Movie Thursday night, Mr. One.

One. Pretty punk show, I'll say.

Two. They're gettin' worse all the time.

Mrs. Six. But who was the charming lady, Mr. One?

One. Now don't you go makin' trouble for me. That was my sister.

Mrs. Five. Oh! That's what they all say.

Mrs. Four. Never mind! I'll bet Mrs. One knows what's what, all right.

Mrs. One. Oh, well, he can do what he likes—'slong as he behaves himself.

Three. You're in luck at that, One. Fat chance I got of gettin' away from the frau even with my sister.

Mrs. Three. You oughta be glad you got a good wife to look after you.



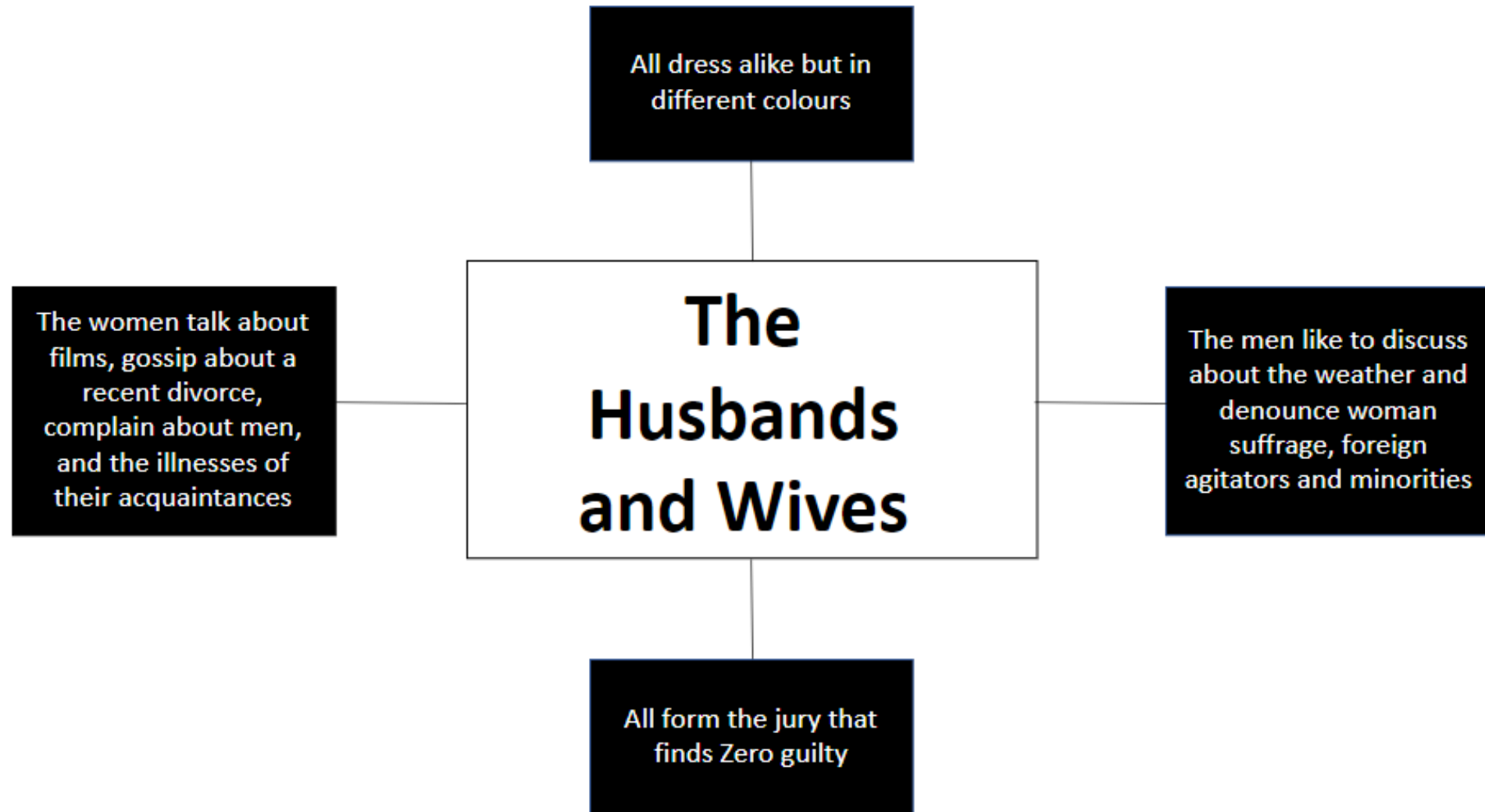
Key Props/Set Dressing

- Dishes
- Table
- Chair
- Bedroom/Kitchen door
- Table cover
- Dirty shirt collar
- Cigars
- Chocolate

Costume

- All six women all wear a dress in a different colour.
- All six men dress identical to Zero but with a wig of a different colour, possibly corresponding with their wives.

Character Analysis



The volume of sound slowly diminishes. Again the doorbell.

Zero [quietly]. I'll go. It's for me.

They watch curiously as ZERO goes to the door and opens it, admitting a POLICEMAN. There is a murmur of surprise and excitement.

Policeman. I'm lookin' for Mr. Zero. [They all point to ZERO.]

Zero. I've been expectin' you.

Policeman. Come along!

Zero. Just a minute. [He puts his hand in his pocket.]

Policeman. What's he tryin' to pull? [He draws a revolver.] I got you covered.

Zero. Sure, that's all right. I just want to give you somethin'. [He takes the collar from his pocket and gives it to the POLICEMAN.]

Policeman [suspiciously]. What's that?

Zero. The collar I wore.

Policeman. What do I want it for?

Zero. It's got bloodstains on it.

Policeman [pocketing it]. All right, come along!

Zero [turning to Mrs. ZERO]. I gotta go with him. You'll have to dry the dishes yourself.

Mrs. Zero [rushing forward]. What are they takin' you for?

Zero [calmly]. I killed the boss this afternoon. [The POLICEMAN takes him off.]

Quick Curtain.

In regard to firearm safety theatre and film are fairly similar with its rules and guidelines. In brief, the revolver used on stage should either be a replica or a deactivated firearm and be certified by a Proof House (Adams, D, 2015)



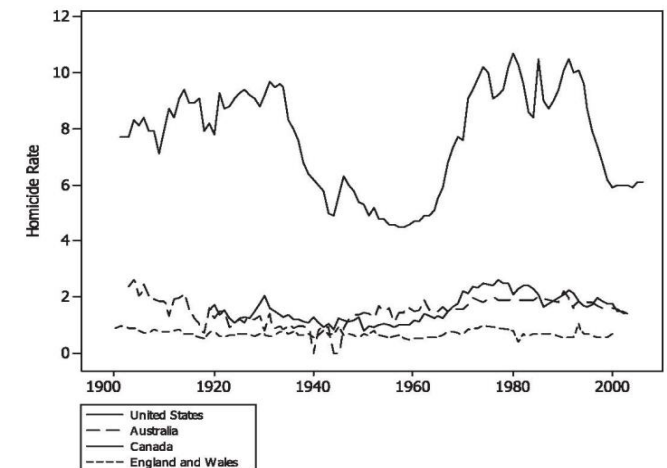
Crime Rate in America during the early 20th Century

During the start of 20th century, there was a spike in violent crimes, which reflects on the converge of social and cultural forces, increase in racial conflict and ethnic tensions, and shifts in gender roles. Between 1900 and 1925 the homicide rate increased nearly 50% especially within major cities (Journal of American History 2015, p. 34).

Prohibition was the 18th Amendment to the U.S. Constitution which banned the manufacture, transportation and sale of intoxicating liquors. In response to the new amendment the increase of the illegal production and sale of liquor, and the proliferation of speakeasies (illegal drinking spots) led to a rise in gang violence and other crimes, with 5 in 100,000 Americans falling victim to murder. Furthermore, all states abolished the ban by 1966 (History.com, 2020). Although, there is no mention of alcohol within the script, this ban could explain the unusual activity that led to Mr. Zero killing his boss.



Homicide Rates in the U.S, 1900-2006



SCENE IV

A court of justice. Three bare white walls without doors or windows except for a single door in the right wall. At the right is a jury box in which are seated MESSRS. ONE, TWO, THREE, FOUR, FIVE, and SIX and their respective wives. On either side of the jury box stands a uniformed officer. Opposite the jury box is a long, bare oak table piled high with law books. Behind the books ZERO is seated, his face

SCENE IV] THE ADDING MACHINE 21

buried in his hands. There is no other furniture in the room. A moment after the rise of the curtain one of the officers rises and, going around the table, taps ZERO on the shoulder. ZERO rises and accompanies the officer. The officer escorts him to the great empty space in the middle of the courtroom, facing the jury. He motions to ZERO to stop, then points to the jury and resumes his place beside the jury box. ZERO stands there looking at the jury, bewildered and half afraid. The jurors give no sign of having seen him. Throughout they sit with folded arms, staring stolidly before them.

ZERO [beginning to speak, haltingly]. Sure I killed him. I ain't sayin' I didn't, am I? Sure I killed him. Them lawyers! They give me a good stiff pain, that's what they give me. Half the time I don't know what the hell they're talkin' about. Objection sustained. Objection overruled. What's the big idea anyhow? You ain't heard me do any objectin', have you? Sure not! What's the idea of objectin'? You got a right to know. What I say is, if one bird kills another bird, why you got a right to call him for it. That's what I say. I know all about that. I been on the jury too. Them lawyers! Don't let 'em fill you full of bunk. All that bull about it bein' red ink on the bill file. Red ink nothin'! It was blood, see? I want you to get that right. I killed him, see? Right through the heart with the bill file, see? I want you to get that right—all of you. One, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve. Twelve of you. Six and six. That makes twelve. I figgered it up often enough. Six and six makes twelve. And five is seventeen. And eight is twenty-five. And three is twenty-eight. Eight and carry two. Aw, cut it out! Them damn figgers! I can't forget 'em. Twenty-five years, see? Eight hours a day, exceptin' Sundays. And July and August half-day Saturday. One week's vacation with pay. And another week without pay if you want it. Who the hell wants it? Layin' around the house listenin' to the wife tellin' you where you get off. Nix! An' legal holidays. I nearly forgot them. New Year's, Washington's Birthday, Decoration Day, Fourth o' July, Labor Day, Election Day, 'Thanksgivin', Christmas. Good Friday if you want it. An' if you're a Jew, Young Kipper an' the other one—I forget what they call it. The dirty

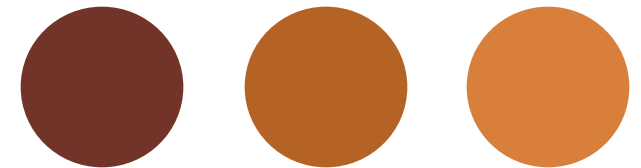
Court of Justice set dressing:

- Three bare white walls
- Jury box
- Long oak table
- Law books

The American courtroom design has stayed consistent throughout the years, the reason behind this is the use of form and function (Ruby, 2016). Within a courtroom the following components include:

- judge's bench
- witness stand
- court clerk, reporter, and bailiff stations
- attorney, prisoner, plaintiff, and defendant stations
- jury box
- public spectator seating area

I am very interested in scene 4 as it shows Zeros mental state as he talks about his life haltingly, which I could portray through the use of set design.



SCENE V

In the middle of the stage is a large cage with bars on all four sides. The bars are very far apart and the interior of the cage is clearly visible. The floor of the cage is about six feet above the level of the stage. A flight of wooden steps lead up to it on the side facing the audience. ZERO is discovered in the middle of the cage seated at a table above which is suspended a single naked electric light. Before him is an enormous platter of ham and eggs which he eats voraciously with a large wooden spoon. He wears a uniform of very broad black and white horizontal stripes. A few moments after the rise of the curtain a man enters at left, wearing the blue uniform and peaked cap of a GUIDE. He is followed by a miscellaneous crowd of Men, Women, and Children—about a dozen in all.

GUIDE [stopping in front of the cage]. Now ladies and gentlemen, if you'll kindly step right this way! [The crowd straggles up and forms a loose semicircle around him.]

Note: This scene was part of the original script. It was omitted, however, when the play was produced, and was performed for the first time (in its present revised form) when the play was revived at the Phoenix Theatre in New York in February, 1956.—ELMER RICE



Scene 5 set dressing

- Large cage with bars
- Wooden steps
- Table
- Single naked electric light
- Platter of ham and eggs
- Large wooden spoon

Costume

- Zero: uniform of very broad black and white horizontal stripes.
- Man: blue uniform and peaked cap.

When reading the script, the bars are described to be very far apart which suggests that Zero is capable of leaving the cage. Therefore, there is the possibility of using symbolism that could represent the cage or even projection.

Within my mood board I have shown pictures of circus cages and animal enclosures this is due to Zero being surrounded by a crowd and guide which would not happen within a prison, I also get a sense that Zero is an object within a museum. By using similar tables and lights as Zero's office space, it gives a sense of familiarity within the space.

to look at them. [To the YOUTH, who is fumbling with a camera.] Hey, there, young feller, no snapshots allowed. All right now, friends, if you'll just step this way. Keep close together and follow me. A lady lost her little boy here one time and by the time we found him, he was smoking cigarettes and hollering for a razor.

Much laughter as they all follow him off left. ZERO finishes eating and pushes away his plate. As the crowd goes at left, MRS. ZERO enters at right. She is dressed in mourning garments. She carries a large parcel. She goes up the steps to the cage, opens the door, and enters. ZERO looks up and sees her.

Mrs. Zero. Hello.

Zero. Hello, I didn't think you were comin' again.

Mrs. Zero. Well, I thought I'd come again. Are you glad to see me?

Zero. Sure. Sit down. [She complies.] You're all dolled up, ain't you?

Mrs. Zero. Yeh, don't you like it? [She gets up and turns about like a mannequin.]

Zero. Gee. Some class.

Mrs. Zero. I always look good in black. There's some weight to this veil though; I'll tell the world. I got a fierce headache.

Zero. How much did all that set you back?

Mrs. Zero. Sixty-four dollars and twenty cents. And I gotta get a pin yet and some writin' paper—you know, with black around the edges.

Zero. You'll be scrubbin' floors in about a year, if you go blowin' your coin like that.

Mrs. Zero. Well, I gotta do it right. It don't happen every day. [She rises and takes up the parcel.] I brought you somethin'.

Zero [interested]. Yeh, what?

Mrs. Zero [opening the parcel]. You gotta guess.

Zero. Er—er—gee, search me.

Mrs. Zero. Somethin' you like. [She takes out a covered plate.]

Zero [with increasing interest]. Looks like somethin' to eat.

Mrs. Zero [nodding]. Yeh. [She takes off the top plate.] Ham an' eggs!

Zero [joyfully]. Oh, boy! Just what I feel like eatin'. [He takes up the wooden spoon and begins to eat avidly.]

Mrs. Zero [pleased]. Are they good?

Zero [his mouth full]. Swell.

Mrs. Zero [a little sadly]. They're the last ones I'll ever make for you.

Zero [busily eating]. Uh-huh.

Mrs. Zero. I'll tell you somethin'—shall I?

Zero. Sure.

Mrs. Zero [hesitantly]. Well, all the while they were cookin' I was cryin'.

Zero. Yeh? [He leans over and pats her hand.]

Mrs. Zero. I jest couldn't help it. The thought of it jest made me cry.

Zero. Well—no use cryin' about it.

Mrs. Zero. I jest couldn't help it.

Zero. Maybe this time next year you'll be fryin' eggs for some other bird.

Mrs. Zero. Not on your life.

Zero. You never can tell.

Mrs. Zero. Not me. Once is enough for me.

Zero. I guess you're right at that. Still, I dunno. You might jest happen to meet some guy—

Mrs. Zero. Well, if I do, there'll be time enough to think about it. No use borrowin' trouble.

Zero. How do you like bein' alone in the house?

Mrs. Zero. Oh, it's all right.

Zero. You got plenty room in the bed now, ain't you?

Mrs. Zero. Oh yeh. [A brief pause.] It's kinda lonesome though—you know, wakin' up in the mornin' and nobody around to talk to.

Zero. Yeh, I know. It's the same with me.

Mrs. Zero. Not that we ever did much talkin'.

Zero. Well, that ain't it. It's just the idea of havin' somebody there in case you want to talk.

Mrs. Zero. Yeh, that's it. [Another brief pause.] I guess maybe I use t'bawl you out quite a lot, didn't I?

Zero. Oh well—no use talkin' about it now.

Mrs. Zero. We were always at it, weren't we?

Set Dressing:

- Camera
- Plate empty and covered
- Large Parcel
- Ham and eggs
- Wooden spoon

Costume

- Mrs. Zero: mourning garments



Zero. What have you got to say about it? It's my book, ain't it?

Mrs. Zero. No, it ain't. It's mine now—or it will be tomorrow. And I'm goin' to do what I like with it.

Zero. I should of given it to her in the first place, that's what I should of done.

Mrs. Zero. Oh, should you? And what about me? Am I your wife or ain't I?

Zero. Why remind me of my troubles?

Mrs. Zero. So it's Miss Devore all of a sudden, is it? What's been goin' on, I'd like to know, between you and Miss Devore?

Zero. Aw, tie a can to that!

Mrs. Zero. Why didn't you marry Miss Devore, if you think so much of her?

Zero. I would if I'd of met her first.

Mrs. Zero [shrieking]. Ooh! A fine way to talk to me. After all I've done for you. You bum! You dirty bum! I won't stand for it! I won't stand for it!

In a great rage MRS. ZERO takes up the dishes and smashes them on the floor. Then crying hysterically she opens the cage door, bangs it behind her, comes down the steps, and goes off toward left. ZERO stands gazing ruefully after her for a moment, and then with a shrug and a sigh begins picking up the pieces of broken crockery.

As MRS. ZERO exits at left a door in the back of the cage opens and a MAN enters. He is dressed in a sky-blue padded silk dressing gown which is fitted with innumerable pockets. Under this he wears a pink silk union suit. His bare feet are in sandals. He wears a jaunty Panama hat with a red feather stuck in the brim. Wings are fastened to his sandals and to the shoulders of his dressing gown. ZERO, who is busy picking up the broken crockery, does not notice him at first. The MAN takes a gold toothpick and begins carefully picking his teeth, waiting for ZERO to notice him. ZERO happens to look up and suddenly sees the MAN. He utters a cry of terror and shrinks into a corner of the cage, trembling with fear.

Zero [hoarsely]. Who are you?

Man [calmly, as he pockets his toothpick] I'm the Fixer—from the Claim Department.

Zero. Whaddya want?

The Fixer. It's no use, Zero. There are no miracles.

Zero. I don't know what you're talkin' about.

The Fixer. Don't lie, Zero. [Holding up his hand.] And now that your course is run—now that the end is already in sight, you still believe that some thunderbolt, some fiery bush, some celestial apparition will intervene between you and extinction. But it's no use, Zero. You're done for.

Zero [vehemently]. It ain't right! It ain't fair! I ain't gettin' a square deal!

The Fixer [wearily]. They all say that, Zero. [Mildly.] Now just tell me why you're not getting a square deal.

Zero. Well, that addin' machine. Was that a square deal—after twenty-five years?

The Fixer. Certainly—from any point of view, except a sentimental one. [Looking at his wrist watch.] The machine is quicker, it never makes a mistake, it's always on time. It presents no problems of housing, traffic congestion, water supply, sanitation.

Zero. It costs somethin' to buy them machines, I'll tell you that!

The Fixer. Yes, you're right there. In one respect you have the advantage over the machine—the cost of manufacture. But we've learned from many years' experience, Zero, that the original cost is an inconsequential item compared to upkeep. Take the dinosaurs, for example. They literally ate themselves out of existence. I held out for them to the last. They were damned picturesque—but when it came to a question of the nitrate supply, I simply had to yield. [He begins to empty and clean his pipe.] And so with you, Zero. It costs a lot to keep up all that delicate mechanism of eye and ear and hand and brain which you've never put to any use. We can't afford to maintain it in idleness—and so you've got to go. [He puts the pipe in one of his pockets.]

Zero [falling to his knees, supplicatingly]. Gimme a chance, gimme another chance!

The Fixer. What would you do if I gave you another chance?

Zero. Well—first thing I'd go out and look for a job. The Fixer. Adding figures?

"Mrs. Zero takes up the dishes and smashed them on the floor"

In order to safely show Mrs. Zero smashing dishes, I have decided to research how this could be done through breakaway props.

One option would be buying the props through websites like Flints which supply sugar glass breakaway props, however this can be rather expensive. Another option involves creating a mould of a plate and using plaster of paris. I believe this would be the best option as it does not hurt when broken, can be smashed easily and is fairly cheap.

Sugar Glass Breakaways Items

Used within the theatre, film and television industries for stunts and special effects, breakaway bottles and glasses shatter very realistically without causing injury. The Champagne bottles are also widely used for boat launches. We should point out that these objects are very fragile so we will only allow collection from our Trade Counter.

 Sugarglass Breakaway Beer Bottle Price ex VAT: £25.00 Each 1 	 Sugarglass Breakaway Champagne Bottle Price ex VAT: £25.50 Each 1 	 Sugarglass Breakaway Champagne Bottle dressed Price ex VAT: £35.00 Each 1 	 Sugarglass Breakaway Wine Bottle (clear) Price ex VAT: £28.50 Each 1 
 Sugarglass Breakaway Wine Bottle (Green for Red Wine) Price ex VAT: £22.50 Each 1 	 Sugarglass Breakaway Wine Bottle (Green for White Wine) Price ex VAT: £22.50 Each 1 	 Sugarglass Breakaway Vodka Bottle Price ex VAT: £29.50 Each 1 	 Sugarglass Breakaway Whisky Tumbler Price ex VAT: £26.50 Each 1 

Zero. Well, I ain't young enough to take up somethin' new.

THE FIXER takes out a police whistle and blows shrilly.
Instantly two guards enter.

The Fixer. Put the skids under him, boys, and make it snappy. [He strolls away to the other side of the cage, and taking a nail clipper from a pocket, begins to clip his nails as the GUARDS seize ZERO.]

Zero [struggling and shrieking]. No! No! Don't take me away! Don't kill me! Gimme a chance! Gimme another chance!

Guard [soothingly]. Ah, come on! Be a good fellow! It'll all be over in a minute!

Zero. I don't want to die! I don't want to die! I want to live!

The GUARDS look at each other dubiously. Then one of them walks rather timidly over to THE FIXER, who is busy with his nails.

Guard [clearing his throat]. H'm!

The Fixer [looking up]. Well?

Guard [timidly]. He says he wants to live.

The Fixer. No. He's no good.

Guard [touching his cap, deferentially]. Yes sir! [He goes back to his companion and the two of them drag ZERO out at the back of the cage, still struggling and screaming.]

THE FIXER puts away his nail clippers, yawns, then goes to the table and sits on the edge of it. From a pocket he takes an enormous pair of horn-rimmed spectacles. Then from another pocket he takes a folded newspaper, which he unfolds carefully. It is a colored comic supplement. He holds it up in front of him and becomes absorbed in it.

A moment later the door at the back of the cage opens and a tall, brawny, bearded MAN enters. He wears a red flannel undershirt and carries a huge blood-stained axe. THE FIXER, absorbed in the comic supplement, does not look up.

Man [hoarsely]. O.K.

The Fixer [looking up]. What?

Man. O.K.

The Fixer [nodding]. Oh, all right. [The MAN bows deferentially and goes out at the back. THE FIXER puts away his spectacles and folds the comic supplement carefully. As he folds the paper.] That makes a total of 2,137 black eyes for Jeff.

He puts away the paper, turns out the electric light over his head, and leaves the cage by the front door. Then he takes a padlock from a pocket, attaches it to the door, and saunters off.

Curtain.

"It is a colored comic supplement."

- Comic strips were an important mass entertainment during the 1920s for adults and children. The comics creators and their work defined the era by providing a fascinating look into every aspect of American life (Charles, n.d).



Set Dressing:

- Police whistle
- Nail clipper
- Table
- Horn-rimmed spectacles
- Folded newspaper
- Coloured comic supplement
- Blood-stained axe
- Electric light
- Padlock

SCENE VI

A graveyard in full moonlight. It is a second-rate graveyard —no elaborate tombstones or monuments, just simple headstones and here and there a cross. At the back is an iron fence with a gate in the middle. At first no one is visible, but there are occasional sounds throughout: the hooting of an owl, the whistle of a distant whippoorwill, the croaking of a bullfrog, and the howling of a serenading cat. After a few moments two figures appear outside the gate—a man and a woman. She pushes the gate and it opens with a rusty creak. The couple enter. They are now fully visible in the moonlight—JUDY O'GRADY and a YOUNG MAN.

JUDY [advancing]. Come on, this is the place.

Young Man [hanging back]. This! Why this here is a cemetery.

Judy. Aw, quit yer kiddin'!

Young Man. You don't mean to say—

Judy. What's the matter with this place?

Young Man. A cemetery!

Judy. Sure. What of it?

Young Man. You must be crazy.

Judy. This place is all right, I tell you. I been here lots o' times.

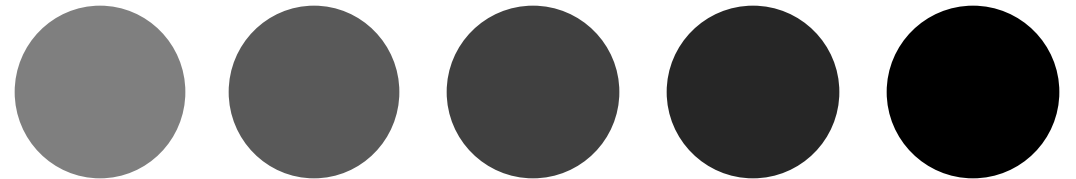
Young Man. Nix on this place for me!

During the 20th century, gravestones were of a smaller size, and most often created from granite and marble. The primary style of a gravestone was called a tablet stone, meaning a single piece of cut stone, placed vertically and upright (Atlas Preservation, n.d).

Graveyard Set Dressing:

- Simple headstones
- Cross
- Iron fence with gate

Within my mood board and colour palette I have tried conveying an eerie and chilling feeling instead of a calming and peaceful space. I imagine that the set would be surrounded by bare trees which would cast shadows on *Young Man* and *Judy* to enhance the tension.



Judy. Ain't this place as good as another? Whaddya afraid of? They're all dead ones here! They don't bother you. *[With sudden interest.]* Oh, look, here's a new one. Young Man. Come on out of here.

Judy. Wait a minute. Let's see what it says. *[She kneels on a grave in the foreground and putting her face close to the headstone spells out the inscription.]* Z-E-R-O. Z-e-r-o. Zero! Say, that's the guy—

Young Man. Zero? He's the guy killed his boss, ain't he?

Judy. Yeh, that's him, all right. But what I'm thinkin' of is that I went to the hoosegow on account of him.

Young Man. What for?

Judy. You know, same old stuff. Tenement House Law. *[Mincingly.]* Section blaa-blaa of the Penal Code. Third offense. Six months.

Young Man. And this bird—

Judy *[contemptuously]*. Him? He was mama's white-haired boy. We lived in the same house. Across the air-shaft, see? I used to see him lookin' in my window. I guess his wife musta seen him too. Anyhow, they went and turned the bulls on me. And now I'm out and he's in. *[Suddenly.]* Say—say— *[She bursts into a peal of laughter.]*

Young Man *[nervously]*. What's so funny?

Judy *[rocking with laughter]*. Say, wouldn't it be funny—if—if— *[She explodes again.]* That would be a good joke on him, all right. He can't do nothin' about it now, can he?

Young Man. Come on out of here. I don't like this place.

Judy. Aw, you're a bum sport. What do you want to spoil my joke for?

A cat yammers mellifluously.

Young Man *[half hysterically]*. What's that?

Judy. It's only the cats. They seem to like it here all right. But come on if you're afraid. *[They go toward the gate. As they go out.]* You nervous men sure are the limit.

They go out through the gate. As they disappear ZERO's grave opens suddenly and his head appears.

Zero *[looking about]*. That's funny! I thought I heard her talkin' and laughin'. But I don't see nobody. Anyhow,

what would she be doin' here? I guess I must 'a' been dreamin'. But how could I be dreamin' when I ain't been asleep? *[He looks about again.]* Well, no use goin' back. I can't sleep anyhow. I might as well walk around a little. *[He rises out of the ground, very rigidly. He wears a full-dress suit of very antiquated cut and his hands are folded stiffly across his breast. Walking woodenly.]* Gee! I'm stiff! *[He slowly walks a few steps, then stops.]* Gee, it's lonesome here! *[He shivers and walks on aimlessly.]* I should 'a' stayed where I was. But I thought I heard her laughin'. *[A loud sneeze is heard. ZERO stands motionless, quaking with terror. The sneeze is repeated. ZERO says hoarsely.]* What's that?

A Mild Voice. It's all right. Nothing to be afraid of.

From behind a headstone SHRDLU appears. He is dressed in a shabby and ill-fitting cutaway. He wears silver-rimmed spectacles and is smoking a cigarette.

Shrdlu. I hope I didn't frighten you.

Zero *[still badly shaken]*. No-o. It's all right. You see, I wasn't expectin' to see anybody.

Shrdlu. You're a newcomer, aren't you?

Zero. Yeh, this is my first night. I couldn't seem to get to sleep.

Shrdlu. I can't sleep either. Suppose we keep each other company, shall we?

Zero *[eagerly]*. Yeh, that would be great. I been feelin' awful lonesome.

Shrdlu *[nodding]*. I know. Let's make ourselves comfortable.

He seats himself easily on a grave. ZERO tries to follow his example but he is stiff in every joint and groans with pain.

Zero. I'm kinda stiff.

Shrdlu. You mustn't mind the stiffness. It wears off in a few days. *[He produces a package of cigarettes.]* Will you have a Camel?

Zero. No, I don't smoke.

Shrdlu. I find it helps keep the mosquitoes away. *[He lights a cigarette. Suddenly taking the cigarette out of his mouth.]* Do you mind if I smoke, Mr.—Mr.—?

SCENE VII

A pleasant place. A scene of pastoral loveliness. A meadow dotted with fine old trees and carpeted with rich grass and field flowers. In the background are seen a number of tents fashioned of gay-striped silks, and beyond gleams a meandering river. Clear air and a fleckless sky. Sweet distant music throughout.

At the rise of the curtain SHRDLU is seen seated under a tree in the foreground in an attitude of deep dejection. His knees are drawn up and his head is buried in his arms. He is dressed as in the preceding scene.

A few minutes later ZERO enters at right. He walks slowly and looks about him with an air of half-suspicious curiosity. He too is dressed as in the preceding scene. Suddenly he sees SHRDLU seated under the tree. He stands still and looks at him half fearfully. Then, seeing something familiar in him, goes closer. SHRDLU is unaware of his presence. At last ZERO recognizes him and grins in pleased surprise.

ZERO. Well, if it ain't—I [He claps SHRDLU on the shoulder.] Hello, buddy!

SHRDLU looks up slowly, then, recognizing ZERO, he rises gravely and extends his hand courteously.

Shrdlu. How do you do, Mr. Zero? I'm very glad to see you again.

Zero. Same here. I wasn't expectin' to see you either. [Looking about.] This is a kinda nice place. I wouldn't mind restin' here a while.

Shrdlu. You may if you wish.

Zero. I'm kinda tired. I ain't used to bein' outdoors. I ain't walked so much in years.

Shrdlu. Sit down here, under the tree.

Zero. Do they let you sit on the grass?

Shrdlu. Oh, yes.

Zero [seating himself]. Boy, this feels good. I'll tell the world my feet are sore. I ain't used to so much walkin'. Say, I wonder would it be all right if I took my shoes off; my feet are tired.

Shrdlu. Yes. Some of the people here go barefoot.

Zero. Yeh? They sure must be nuts. But I'm goin' t' leave 'em off for a while. So long as it's all right. The grass feels nice and cool. [He stretches out comfortably.] Say, this is the life of Riley all right, all right. This sure is a nice place. What do they call this place, anyhow?

Shrdlu. The Elysian Fields.

Zero. The which?

Shrdlu. The Elysian Fields.

Zero [dubiously]. Oh! Well, it's a nice place, all right.

Shrdlu. They say that this is the most desirable of all places. Only the most favored remain here.

Zero. Yeh? Well, that lets me out, I guess. [Suddenly.] But what are you doin' here? I thought you'd be burned by now.

Shrdlu [sadly]. Mr. Zero, I am the most unhappy of men.

Zero [in mild astonishment]. Why, because you ain't bein' roasted alive?

Shrdlu [nodding]. Nothing is turning out as I expected. I saw everything so clearly—the flames, the tortures, an eternity of suffering as the just punishment for my unspeakable crime. And it has all turned out so differently.

Zero. Well, that's pretty soft for you, ain't it?

Shrdlu [wailingly]. No, no, no! It's right and just that I should be punished. I could have endured it stoically. All through those endless ages of indescribable torment I should have exulted in the magnificence of divine justice. But this—this is maddening! What becomes of justice? What becomes of morality? What becomes of right and wrong? It's maddening—simply maddening! Oh, if Dr. Amaranth were only here to advise me! [He buries his face and groans.]

Zero [trying to puzzle it out]. You mean to say they ain't called you for cuttin' your mother's throat?

Shrdlu. No! It's terrible—terrible! I was prepared for anything—anything but this.

Zero. Well, what did they say to you?

Shrdlu [looking up]. Only that I was to come here and remain until I understood.

Zero. I don't get it. What do they want you to understand?



Meadow Set Dressing:

- Old trees
- Rich grass
- Field flowers
- Tents of gay-striped silks
- Meandering river

In contrast with the past scenes, this particular scene is in a *pleasant place... a meadow* and is described as colourful and full of life.

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

SCENE VIII] THE ADDING MACHINE 55

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.]

Office Set Dressing:

- Adding Machine
- White paper-tape
- Tape-streamers
- Festoons
- Billows
- Stool
- Maze of paper

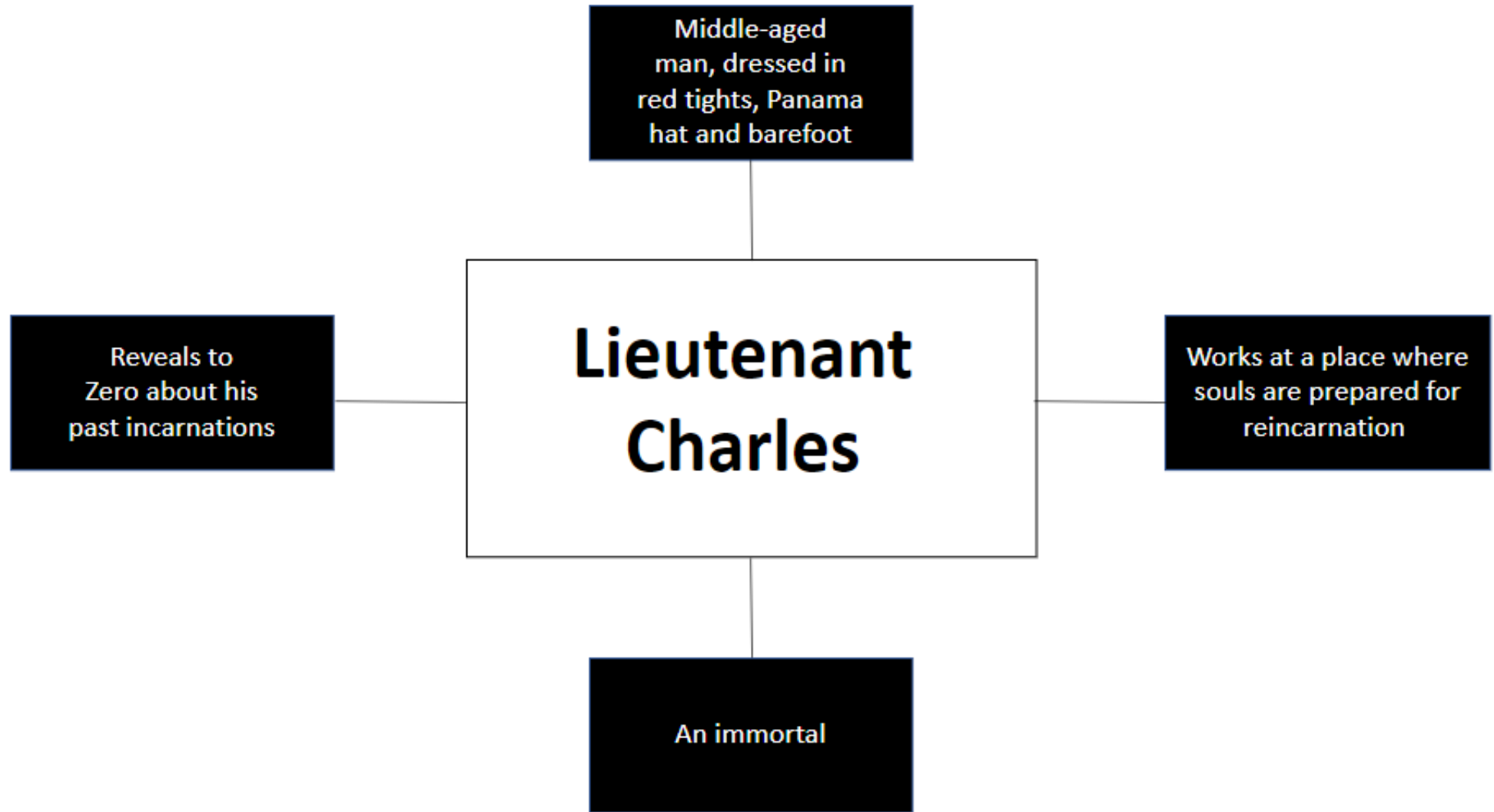
Costume:

- Zero: full dress suit, sleeve-protectors and a green eyeshade.
- Lieutenant Charles: barefoot, Panama hat, bright red tights.
- Joe: dirty blue overalls.

Ideas:

- Does Zero become part of the adding machine, for example his movements?
- Does Lieutenant Charles represent a god like figure? Contrast between life and death.
- The maze of paper that covers the walls and floor, this j could affect the movement of the actors and would need to be considered in regards to health and safety.

Character Analysis



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.

The End

The script ends with Zero believing he has found his place in the afterlife in an office resembling his office at home. However, the last action within the script shows Charles taking a flask and slowly draining it. In my opinion, the script has been written to not have a typical Hollywood ending, which is a conventional ending within film that has a positive or sentimental outcome.

As I am focusing on expressionism, this movement within theatre and film focused on creating a reaction from the audience by creating an ambiguous ending.

The Adding Machine – Film Version

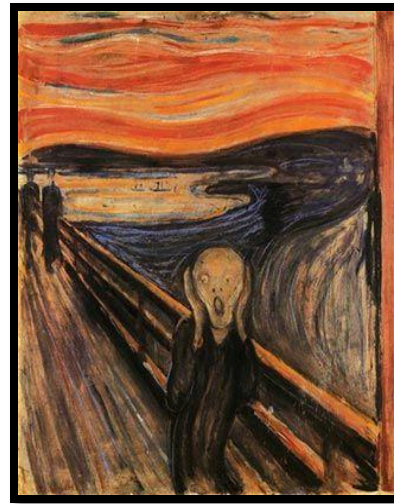
Notes from watching the film:

- Very similar to the stage play.
- Not as expressionist as I was expecting, design was basic and focused mainly on the performers.
- I believe the actors especially Milo O'Shea who played Mr. Zero portrayed the characters emotions very well.
- I liked how they portrayed the very ending as a white space. When I read the script, I imagined it would be similar to the office.
- Watching the film will help me gather some inspiration for set dressing/design and also to learn how other people interpreted the script.



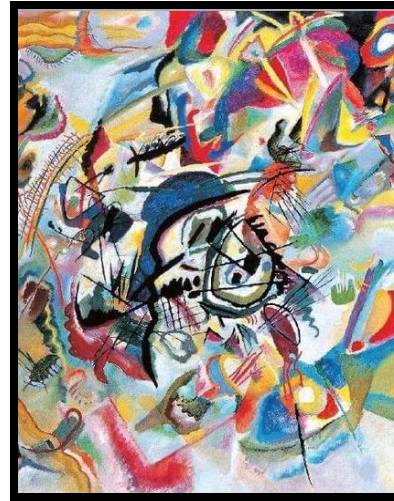
Expressionism

Expressionism is an art movement that developed in the 20th century, with similar features to other movements like futurism, cubism, and surrealism. Expressionism was prevalent due to bourgeois repression of naturalism but also a response to the First World War and its aftermath. Many German artists also viewed the Industrial Revolution as alienating and dehumanizing and disliked the current 19th century impressionism movement as it showcased an inauthentic portrayal of life. Therefore, leading to the development of a new art style that sparked real emotions within their work (Dane Fine Art, n.d).



The term expressionism describes a radical and different approach to visual art aimed at expressing emotion and responses to the nature of society. As well as showcasing an empirical experience to the inner world through using the elements of art.

According to Tate (2022) within expressionist art, the colour palette can be highly intense and non-naturalistic, the brushwork is typically free and paint application tends to be generous and highly textured. Many artists also explored perspective and composition but deliberately ignored the traditional 'rules' to create an unsettling response. An example of this is with the notorious expressionist Edvard Munch's *The Scream* (1893).



Theatrical expressionism began with the work of playwright Frank Wedekind and August Strindberg. The plays typically focus on the concern of human conflict, challenging taboos and the qualities of dreams. Other notable aspects of theatrical expressionism include its scenography and lighting, which focuses on strong lighting, contrasting colours, and asymmetry. Robert Wiene's *The Cabinet of Dr Caligari* is an example of early performance that portrays a scenography style that has angular and disproportionate sets (Routledge, 2022).



Impressionism Vs Expressionism



The term Impressionism derived from the painting shown above by Claude Monet, titled Impression Sunrise. The artwork focuses on a calm sunrise over a still harbour. Many art critics saw the term Impression in the painting's title as an ideal description of the subtle impression left on the viewer (Scott, 2019).

Impressionism art focuses on the natural world around the artists in the most accurate way possible to capture the moment in time rather than altering the appearance based on the artists' feelings or beliefs (Artst, 2020).

Characteristics that can be found within impressionism art include the use of small, visible brushstrokes that create a bare impression of form, unblended colour and an accurate depiction of natural light (Scott, 2019).

When comparing impressionism and expressionism, the key contrast is that impressionism captures the essence using light whilst expressionism uses vivid colours to convey the artist's subjective emotional response (Artst, 2020).

Composition

The term composition is to describe a completed work of art, in particular how all the elements work together to produce an overall effect (National Gallery, 2022).

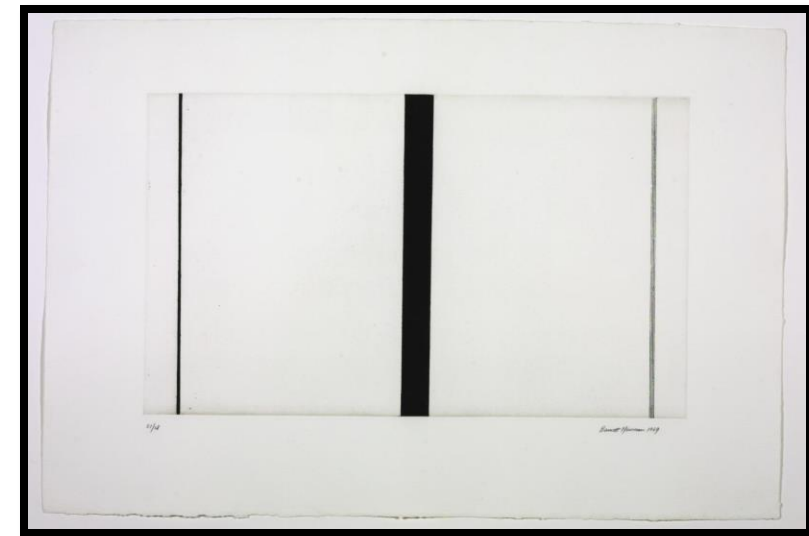
Although there are no rules for composition, traditionally composition used to be more regimented with basic principles. Many art critics believe that a good composition should be balanced, however, it is dependent on the artist's unique style and intuition to decide whether to follow the structure. Particularly with expressionist artists they deliberately choose to ignore traditional rules for art. For example, an expressionist artist might consider emphasising parts of their work or create a simple, minimal composition (Rise Art, n.d).

Jackson Pollock an abstract expressionist artist approached composition in a different manner by working all over the canvas to create a less uniformed piece of art. This new style was called an allover composition, and the traditional concept became known as relational composition (Tate, n.d). I like how Pollock has created an erratic piece of work, also I am interested in how Pollock has chosen to use primary colours in contrast with a dark background creating balance.

Barnett Newman, also an abstract expressionist, began making paintings using large blocks of colour. The proportions of the colours were adjusted against each other and ran from the top and bottom edges of the canvas, thus creating a radical composition (Tate, n.d). Personally, I do not like Newman's artwork as it looks flat and unfinished.



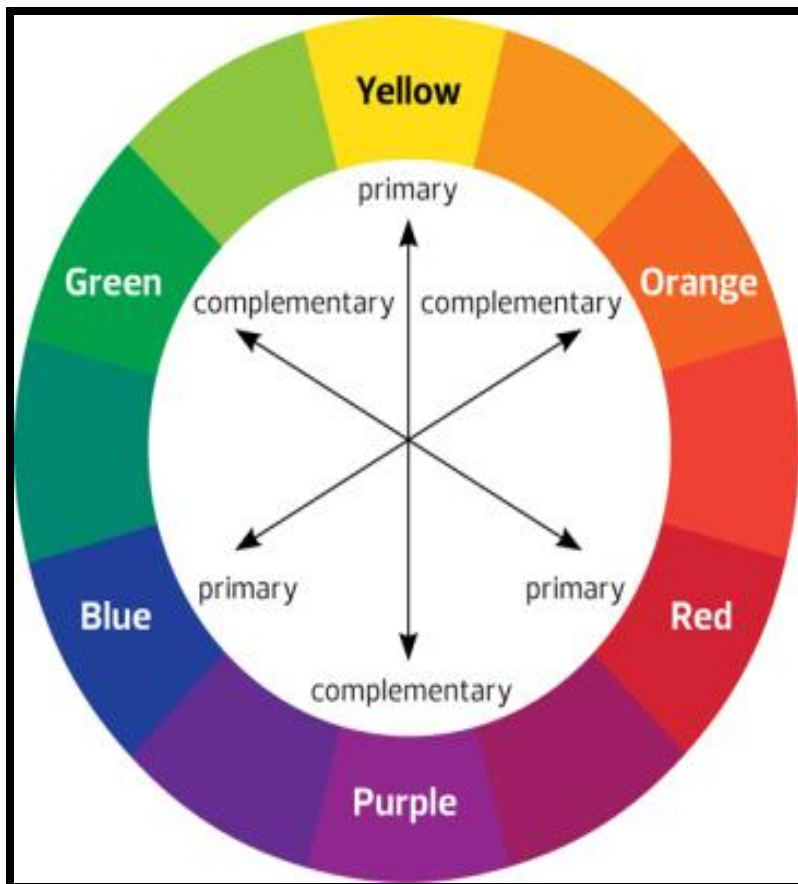
Convergence (1952) by Jackson Pollock



*Untitled Etching #1 (1969) by
Barnett Newman*

Colour Scheme - used to describe the selection of colours in an artwork. The following colour schemes utilise the placement of colours on the colour wheel: analogous, complementary, split-complementary, triadic, rectangular and monochromatic (Scott, 2019).

The colours used within expressionist art are typically ecstatic, bright and unnatural. This is in order to reflect the artist's inner self and to evoke a particular mood in the viewer, through the use of colour theory (Scott, 2019). When designing for this script, I believe it is important to recognise how the use of colour would affect the audience and how it would portray the character's emotions.



BLACK sophistication power mystery formality evil death	GRAY stability security strength of character authority maturity	PURPLE royalty luxury dignity wisdom spirituality passion vision magic
YELLOW joy cheerfulness friendliness intellect energy warmth caution cowardice	WHITE freshness hope goodness light purity cleanliness simplicity coolness	PINK romance compassion faithfulness beauty love friendship sensitivity
RED danger passion daring romance style excitement urgency energetic	BLUE peace stability calmness confidence tranquility sincerity affection integrity	GREEN life growth environment healing money safety relaxation freshness

An example where colour theory is used effectively is the girl in the red coat scene in *Schindler's List*. The use of discordant colours highlights the character amongst the rest, this is something I could take inspiration from.



Expressionist Groups

Die Brücke



Die Brücke (The Bridge) was a German Expressionist group based in Dresden, then Berlin, from 1905-1913. The name comes from the influences of their work, with their art viewed as a bridge between the past, present and future (National Gallery Scotland, n.d). Personally, I find the harsh colours used within their work to be uninspiring. Although I find their inspiration for their work interesting and it could lead me to investigating triptych paintings, the overall look and feel of the artwork created by Die Brücke does not inspire me.

Blaue Reiter



One of the two pioneering movements of German Expressionism, Der Blaue Reiter began in Munich as an abstract counterpart to Die Brücke's distorted figurative style. Both groups confronted feelings of alienation within an increasingly modernizing world, Der Blaue Reiter pursued the spiritual value of art. Wassily Kandinsky, Franz Marc, and Gabriele Muntz were the theoretical centers of the group (The Art Story, 2022). The key characteristics I noted within these artworks is the separation of form and colour, as non-naturalistic colours are applied to recognisable objects.

My response to Bortolotto's work

Artist: Marie Bortolotto

Marie Bortolotto is a contemporary artist inspired by the expressionist movement. With a focus on creating abstract mixed media paintings and drawings that explore the language of nature. She works in a process driven approach, focusing on emotion and intuition. The key elements within Bortolotto work involve patterns, textures, mark making, symbols, shapes and lines.

I have taken inspiration from Bortolotto's mark making and created my own work in response to the adding machine. Within my work, I have used indian ink as it creates varied tones and distinctive marks. I was interested in how the artist uses a range of mediums such as brown paper and newspaper clippings to create balance between the rough lines created. I would like to continue developing artwork based on my emotions and intuition as it allows for mistakes which will help me develop as a designer.



Artist:

Bhautik Joshi



The image above was made by photographer Bhautik Joshi who turned the film 2001: A Space Odyssey into the style of animation inspired by the work of Picasso. In order to create this style, Joshi ran the film through Google's neural network, Deep Dream, a program that finds and enhances patterns within images through algorithmic pareidolia. This process often leads to the hallucinogenic appearance of even simple images due to the extreme over-processing that occurs in the network.

The exaggerated colours and shapes reminds me of expressionist art. It would be interesting to use the program to process the various Adding Machine films as they typically are filmed in black and white.

Artist:

Rmulo Celdrin



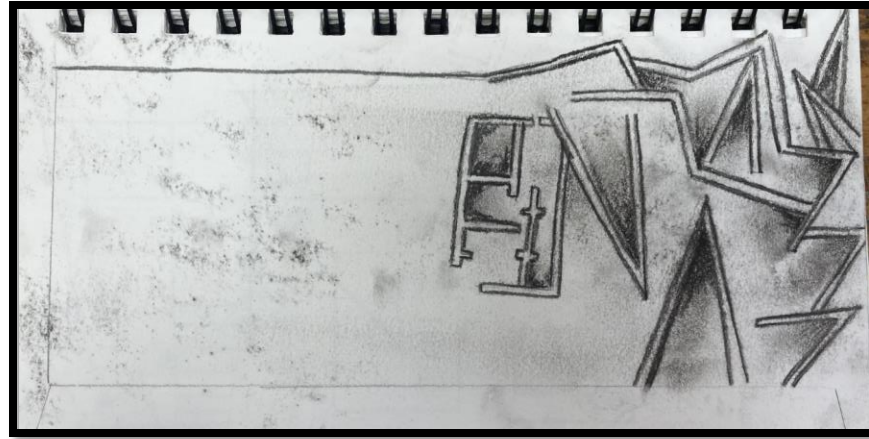
Rmulo Celdrin recreates everyday objects as larger-than-life sculptures for his *Macro* series. Objects such as bottle caps, ice cube trays, and sponges are scaled hundred times larger, with some sculptures being over seven feet tall. Celdrin was inspired by the famous pop artist, Claes Oldenburg, who began creating oversized sculptures in the 1960s (Barnes, 2015).

The gigantic sizing acts like a magnifying glass for these objects. By blowing up the small details, we are able to see characteristics of the item that we'd normally miss because they're so small. At this oversized scale, the zig-zag surface pattern on a hot water bottle becomes much more pronounced, as does the joints of clothes pins. A pen cap also showcases the wear and tear that comes from chewing on it too long. By scaling up everyday objects like Celdrin has, in my opinion the artist is able to create his own version of reality by either copying or analysing each fragment of the object.

Taking inspiration from this work, I would like to explore further how I could take objects within Zeros space and play with scale in a similar way. By using the office scene in particular, I could explore how Zero feels small and not appreciated within his workplace anymore by contrasting with large scaled props.

Initial Ideas: Zero's Home

Sketches



The first image on the left, I used marker pens in primary colours to exaggerate the shapes. I like that I experimented with perspective as it creates a distorted view.

Within the right sketch, I have focused on how the home could be slightly distorted with the walls becoming fragmented and harsh geometric shapes are highlighted.

Inspiration images from Pinterest



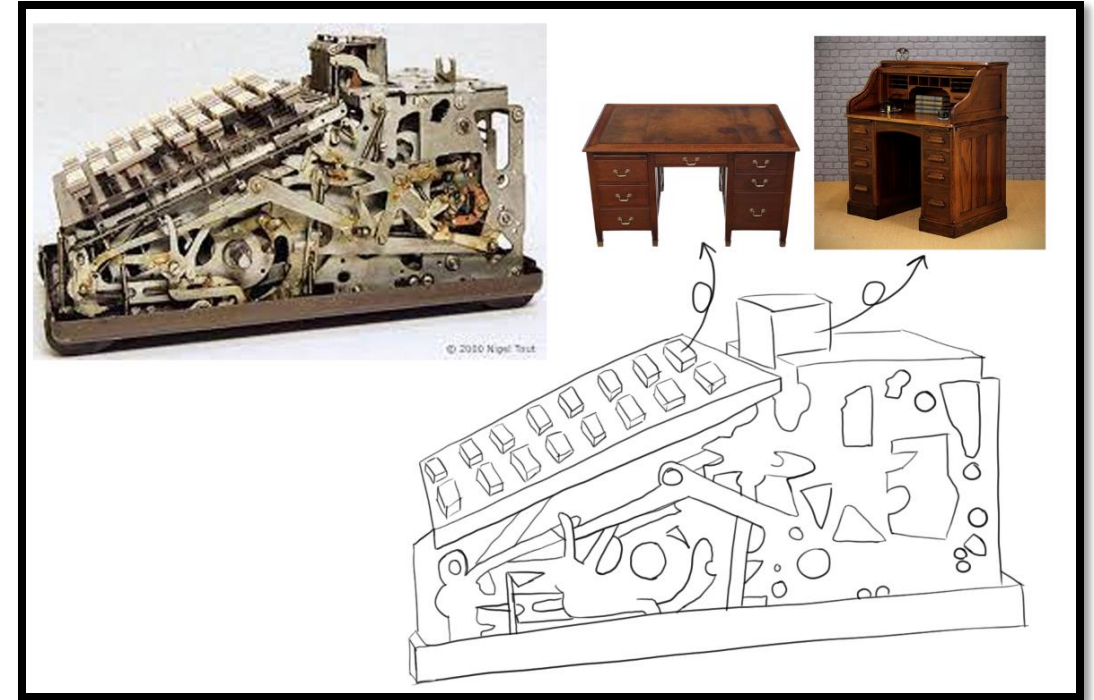
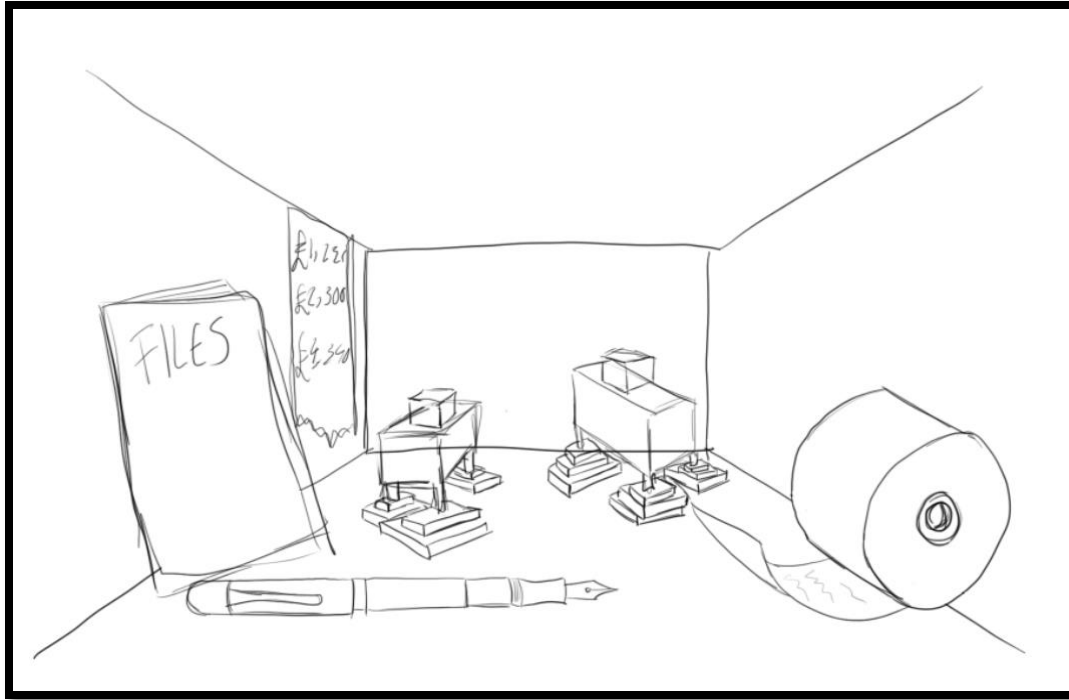
Initial Ideas: Graveyard



I found images from Pinterest that inspired me for the graveyard scene. With the graveyard scene, I would like to use a tree similar to the meadow scene in order to show the contrast between life and death. I have tried incorporating more bold colours into my sketches however, I have decided that I would like to persist with a monochrome colour palette.



Initial Ideas: Office



Taking inspiration from Rmulo Celdrn's large scale everyday objects, I have created a sketch of the office scene and used props from the scene such as files, paper and pens. Within the sketch to show Zeros dominance I have placed books under his desk to make him appear taller, thus talking down to Daisy.

In my other sketch on the right, I have focused again on the Adding Machine, this time looking at the mechanics inside. When drawing, I noticed that the buttons of the machine reminded me of rows of tables, and therefore I imagine that Zeros office would be similar style with one larger table at the front for the Boss. I get quite an industrial feeling from this sketch due to the darker toned colour palette.



Initial Sketches

Taking inspiration from *The Cabinet of Dr. Caligari* and Karl Schmidt-Rottluff's *Russian Landscape with Sun*, I focused on creating shapes and forms. I used charcoal to create these sketches, I enjoy using this media as I was able to produce quick and rough sketches whilst also creating a range of dark tones. I also used a white pen in order to create highlights however this did not work too well due to lack of pigment. In my opinion, using this particular medium creates an exaggerated and fragmented feeling within the work. I am interested to see how I could create more mark making on a larger scale using charcoal and will consider developing this idea in the future.



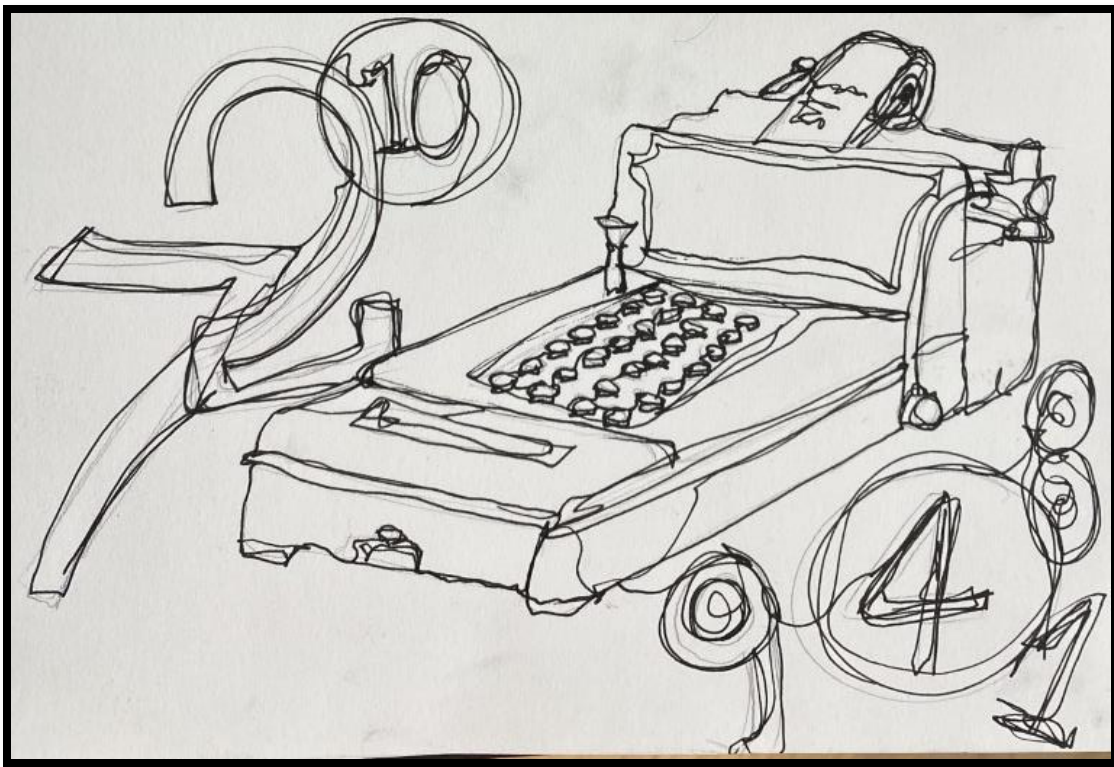


The Cabinet of Dr. Caligari

The Cabinet of Dr. Caligari is a 1920 German silent horror film, directed by Robert Wiene. It is considered to be a work of German Expressionist cinema and tells the story of an insane hypnotist who commits murders (Wikipedia, n.d).

The film uses expressionist architecture, by working with dark, distorted shapes and angles. The walls used are not built with 90-degree angles and all lean inwards to enclose the space. One thing I find really interesting about the set design within this film is that the geometric shapes and lines represent the emotions of the character Cesare. I would love to explore this idea further by finding ways to represent Zeros emotions through set design. In order to create complexity and depth, multiple solid lines are also painted, often looking like shadows. Overall, the film itself is an incredible art form.

From watching the film I would like to explore distorted perspective, illusions and creating an unsettling feeling for the audience due to the dramatic contrasts.

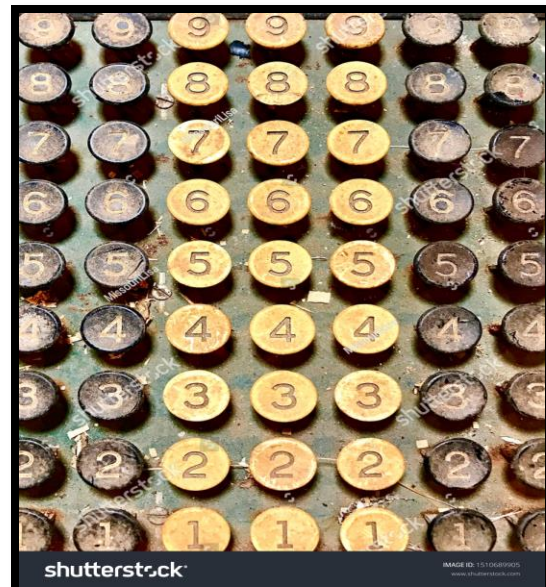


From my annotation and script analysis I recognised that the adding machine is a key item within the whole script. An adding machine is a type of mechanical calculator I believe that there should be some elements inspired by an adding machine included within the scene I chose, either by focusing on the mechanics, numbers or movement of the machine.

In order to create this sketch I used a fine liner to create a continuous line, I found this media easy to use however as I was creating a continuous line I struggled with the proportions of the adding machine and could not fix my mistake.

I like within my drawing I have created a contrast between the detail and clutter between the machine and the figures.

In order to push this sketch further, I would like to create a small sketch model to understand how I can incorporate the figures within my future work. An idea I have is to see how the figures would look as a backdrop.





Here I have combined many images from Pinterest that interest me. While continuing to prototype I would like to explore the following elements:

- Black and White/ grey-scale colour palette.
- Exploring a range of illusions to compliment a scene.
- A focus on shape and scale.
- Showcasing Zero's psychological state of mind.

Scenes that I am considering choosing that will allow me to explore these elements are:

- Courtroom (Scene 4)
- Prison (Scene 5)
- End (Scene 8)

Illusion: Forced Perspective

Forced perspective is an optical illusion that makes objects appear larger, smaller, farther away, or closer than they are. For example, within film and tv, a model car can be placed close to the camera with an actor stood further away to get a sense they are in the same space and scale.

When creating this effect, there are numerous things that must be considered first. When using forced perspective with actors they must maintain the apparent eyeline between characters. Choosing the right lens also plays a key part, a wide-angle lens helps maintain a large depth of field, also using a small aperture will create a blurred background.

This will not work for theatre, as it requires a fixed position which can only be achieved through a camera.

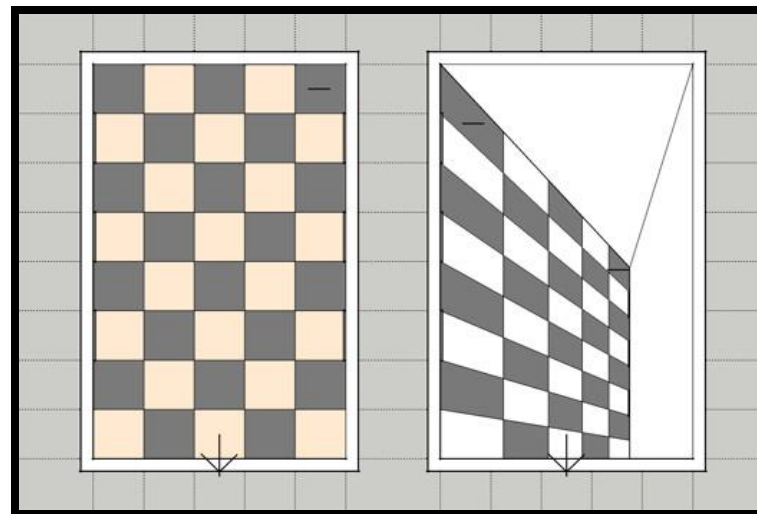
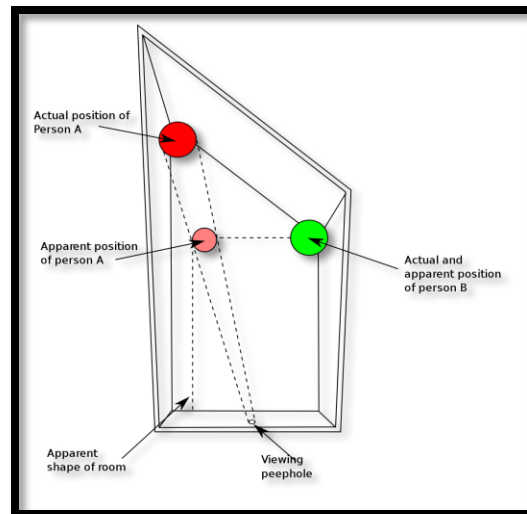
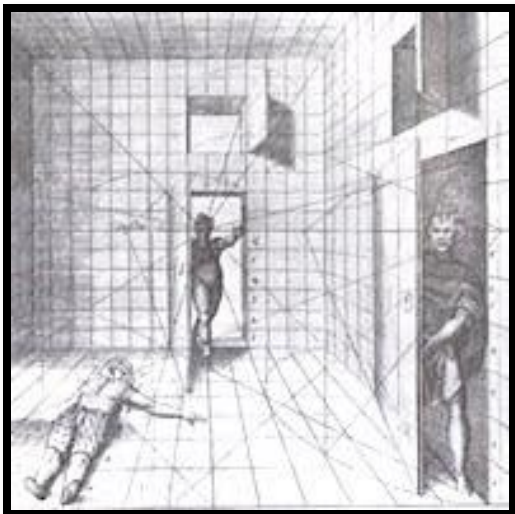
If I were to use forced perspective for the Adding Machine script, I would consider using this illusion for the office to create distance between Daisy and Zero. I would also consider using forced perspective during the meadow scene to give an illusion that Zero feels small in the large fields.



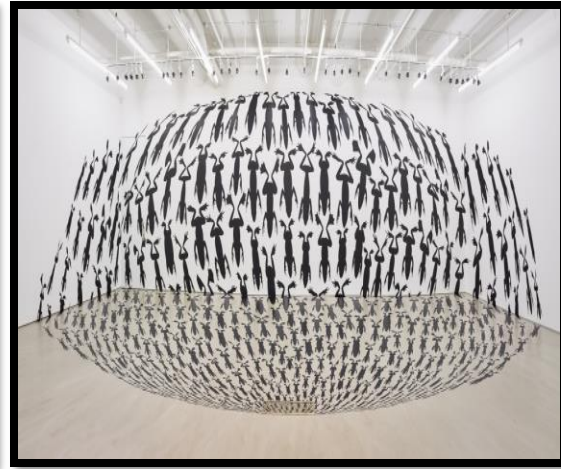
Illusion: Ames Room

Hermann von Helmholtz created a hypothesis that perspective was more important than stereoscopic disparity for seeing distances and three-dimensional shapes and understood the importance of perspective in depth perception. However, he did not test his hypothesis. Seven years later, an ophthalmologist named Adelbert Ames Jr. had a similar idea to Helmholtz (Camera Obscura, n.d). Adelbert Ames Jr investigated optics and perception during the 1930s and 40s. Originally a painter, Ames explored the relationship between visual art and the scientific study of vision. By experimenting with distorted room demonstrations, it led to the development of the first Ames room (Perspective Resources, 2016).

When viewed from a correct position, an Ames room gives the illusion of an orthogonal room. However, the space is shaped like a trapezoid meaning if people stand in different corners at the back of the room, they appear to be different sizes. The principle of the Ames room is often used to create spatial illusions in films. Most recently, the effect has been used in the Lord of the Rings trilogy so that the hobbits would appear smaller than other taller characters (Perspective Resources, 2016). Another example where this technique has been used in film is in the 1971 film Willy Wonka & the Chocolate Factory, instead of making someone seem small it was used to create a false sense of distance between one end of a corridor and another (Camera Obscura, n.d).



Regina Silveira



Within Regina Silveira's artwork, she investigates the tension between movement and spatial perspective. With a focus on incorporating political meaning into installations that respond to the specific sites. In the 1950s she began her artistic training under the tutelage of expressionist Brazilian painter Iberê Camargo, studying lithography and woodcut, as well as painting. Silveira is renowned for her parodic explorations of space through geometric constructs (Alexander Gray Associates, 2022). The foot tracks and imprints in the image above represent the paradoxical relationship between presence and absence.

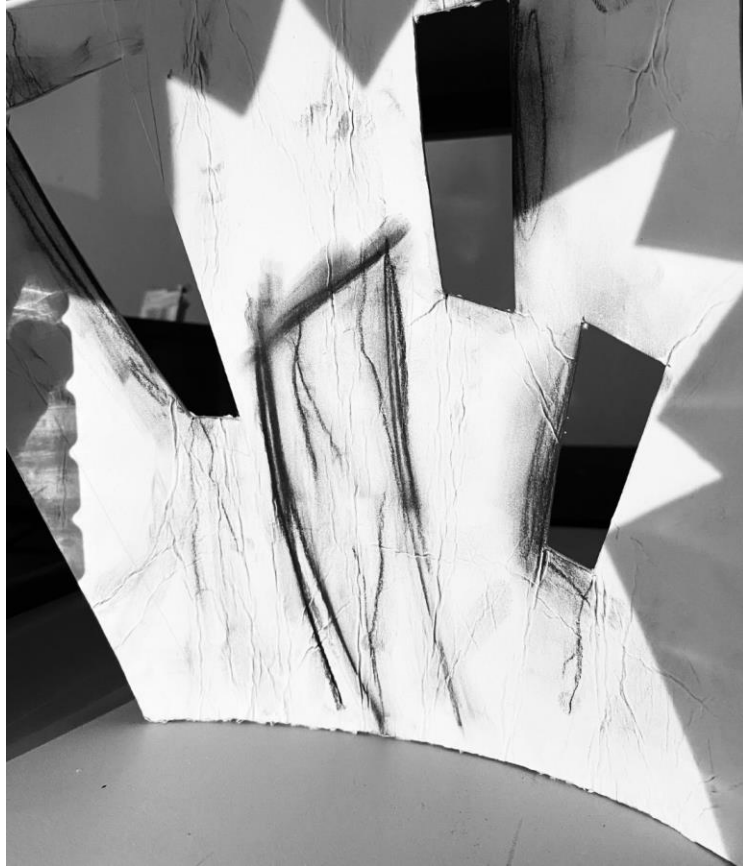
Through using skiagraphia, the study of shadows and a shading technique that gives the illusion of shadow and volume. Silveira is able to appropriate shadows of ordinary objects to create opposition and tension. I like how Silveira represents reality, politics and society, through visual imagery and the use of perspective projection.



When experimenting with ideas, I found myself interested in the look of the rippled texture the mount board created from being bent. In order to enhance this texture I applied charcoal. In my opinion the texture looks like cracks in walls or possibly bark from a tree.



Using the same technique I created a simple house design with exaggerated perspective to play around with lighting. Again I have used charcoal to create quick marks. In order to enhance the shadows within all my images I have also applied a black and white filter.





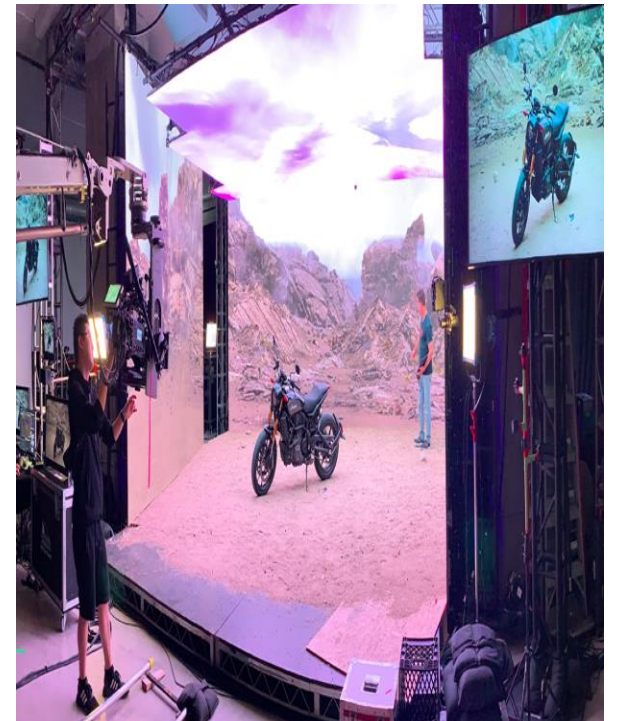


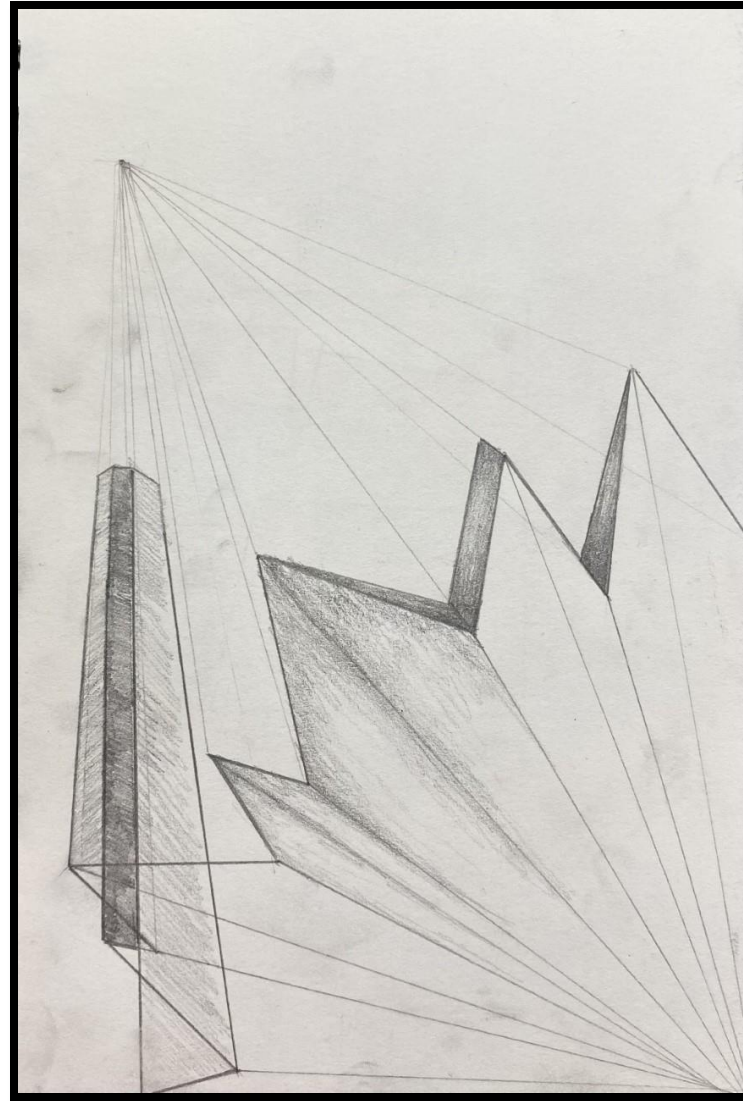
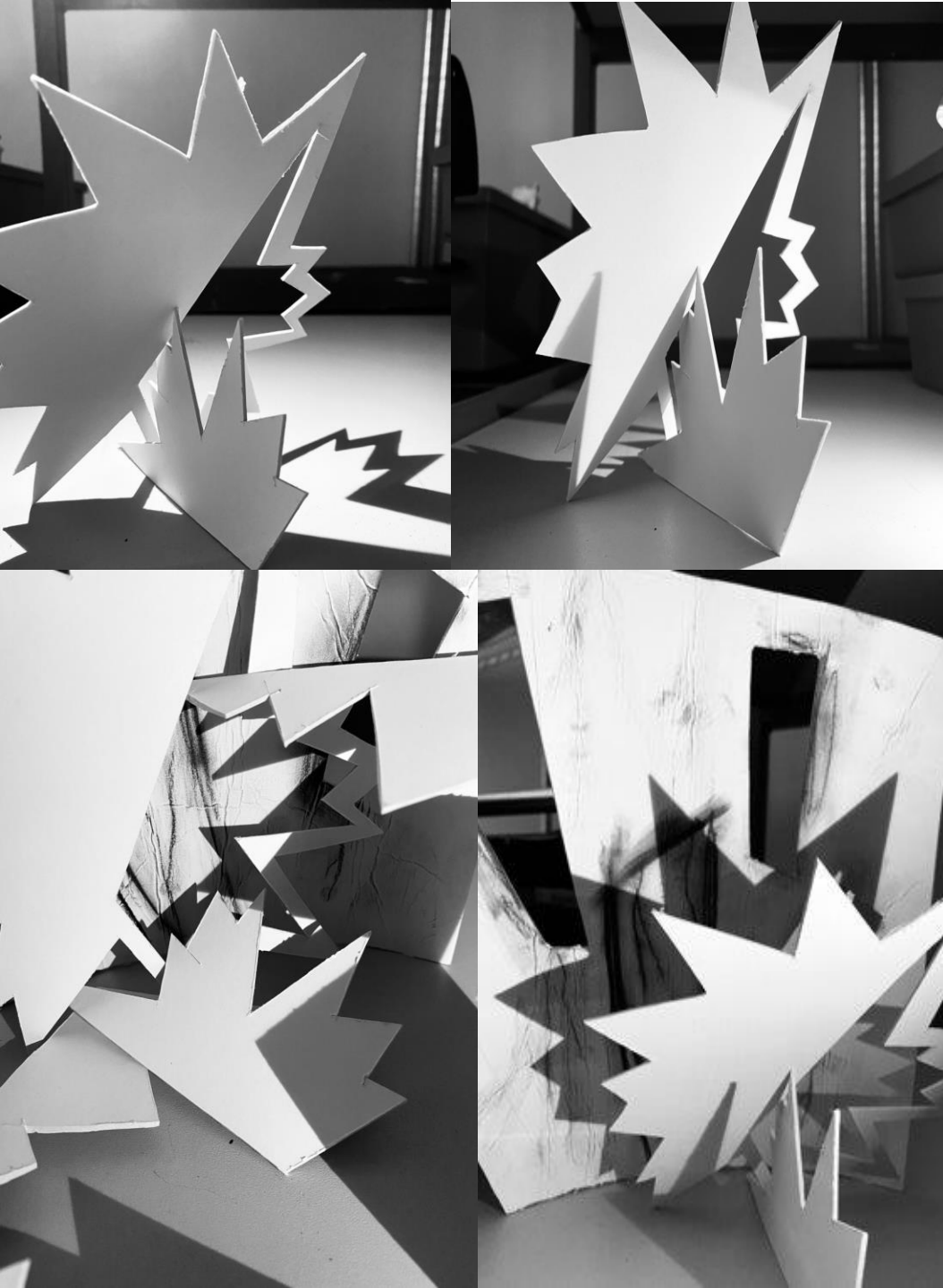
I really like this particular image as it plays with visual trickery, as the light in the corner makes it appear as if the one building carries on further.

Overall, I get an aggressive and chilling mood from this piece especially due to the use of charcoal and shadows.

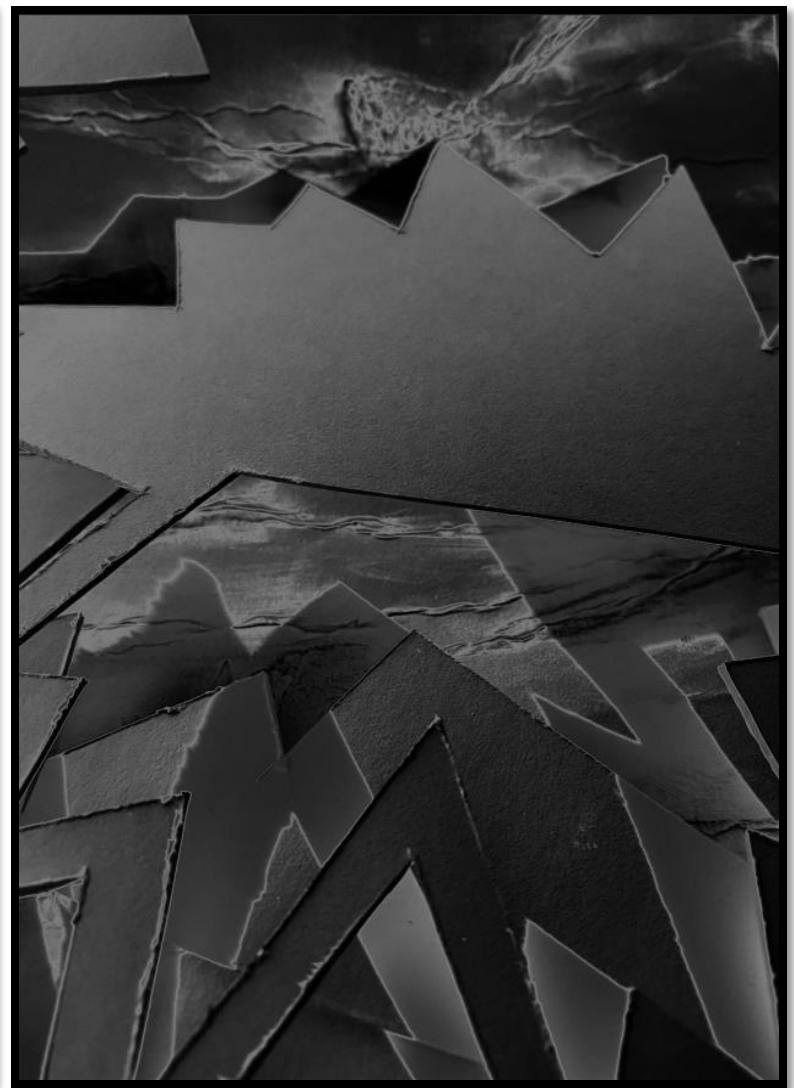
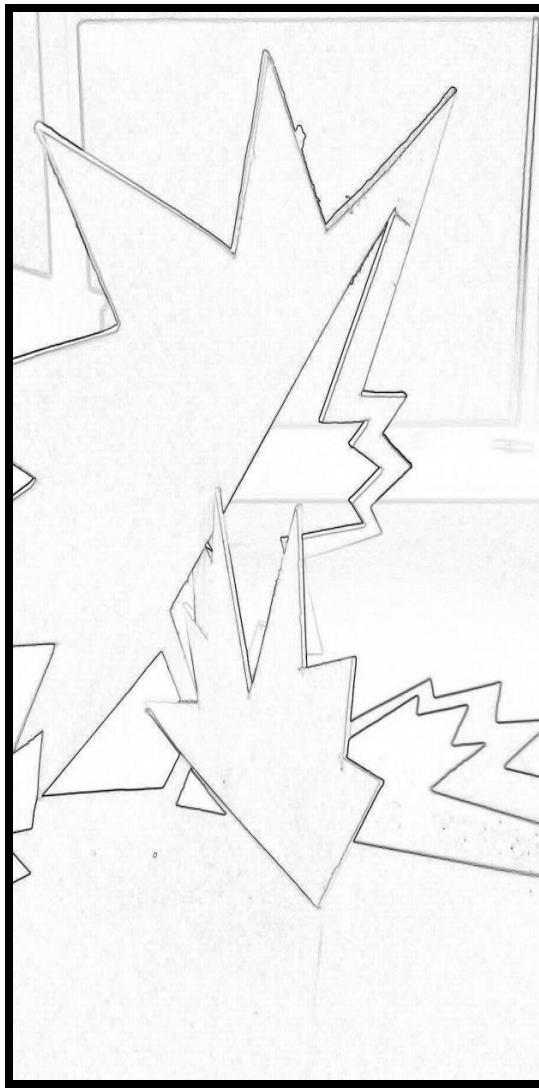
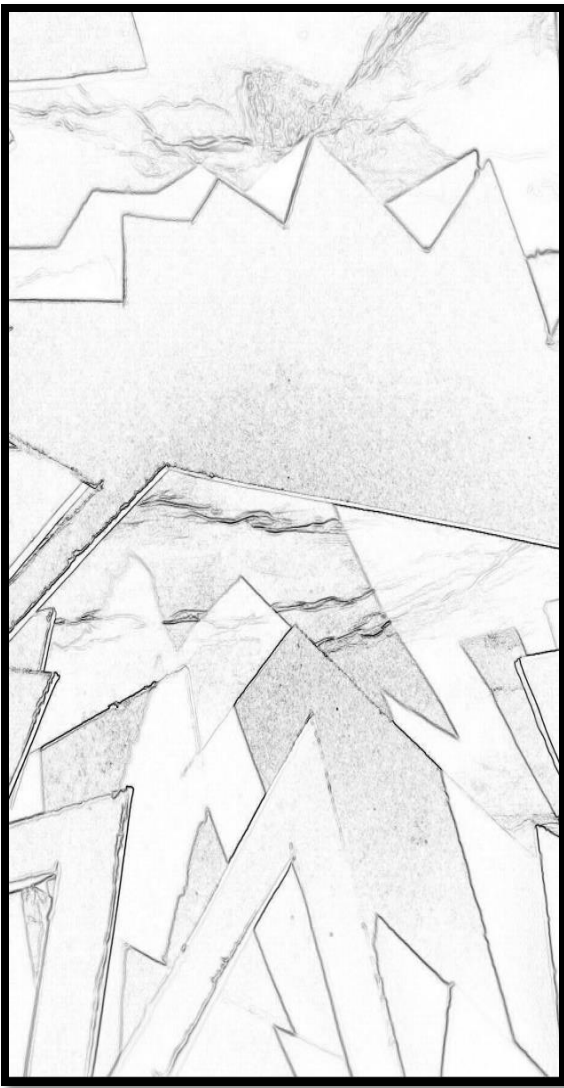


Using my phone with the images as a backdrop, I placed 1:50 scale model objects in front at different angles and heights. I really like the image on the right as it could represent either the staircase leading to the prison cell or could be desks layered on top of each other. Placing typically objects/props in a different context allows for the audience to think divergently, which is exactly how expressionist artists would work. To further develop this idea, I could consider using a similar process on a larger scale. For example, in *The Mandalorian* they chose to use LED walls instead of a green screen. The virtual set constructed for season one was 75 feet in diameter, 21 feet high, and also had a roof composed of LEDs (Blake, 2021). Using LED walls gave the team the ability to change the scenery on the day and also does not cause green screen spill which affects lighting. Although, I do not have the budget to create a whole room filled with LED walls I could consider using a TV screen and incorporating this into my set.

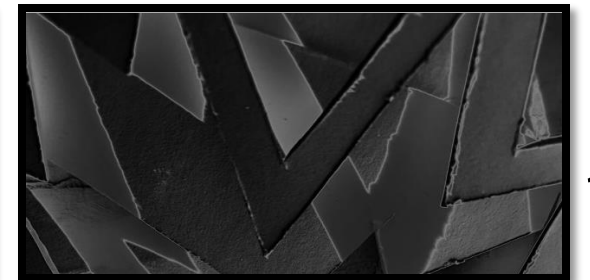
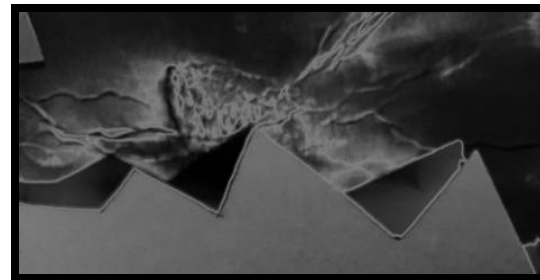


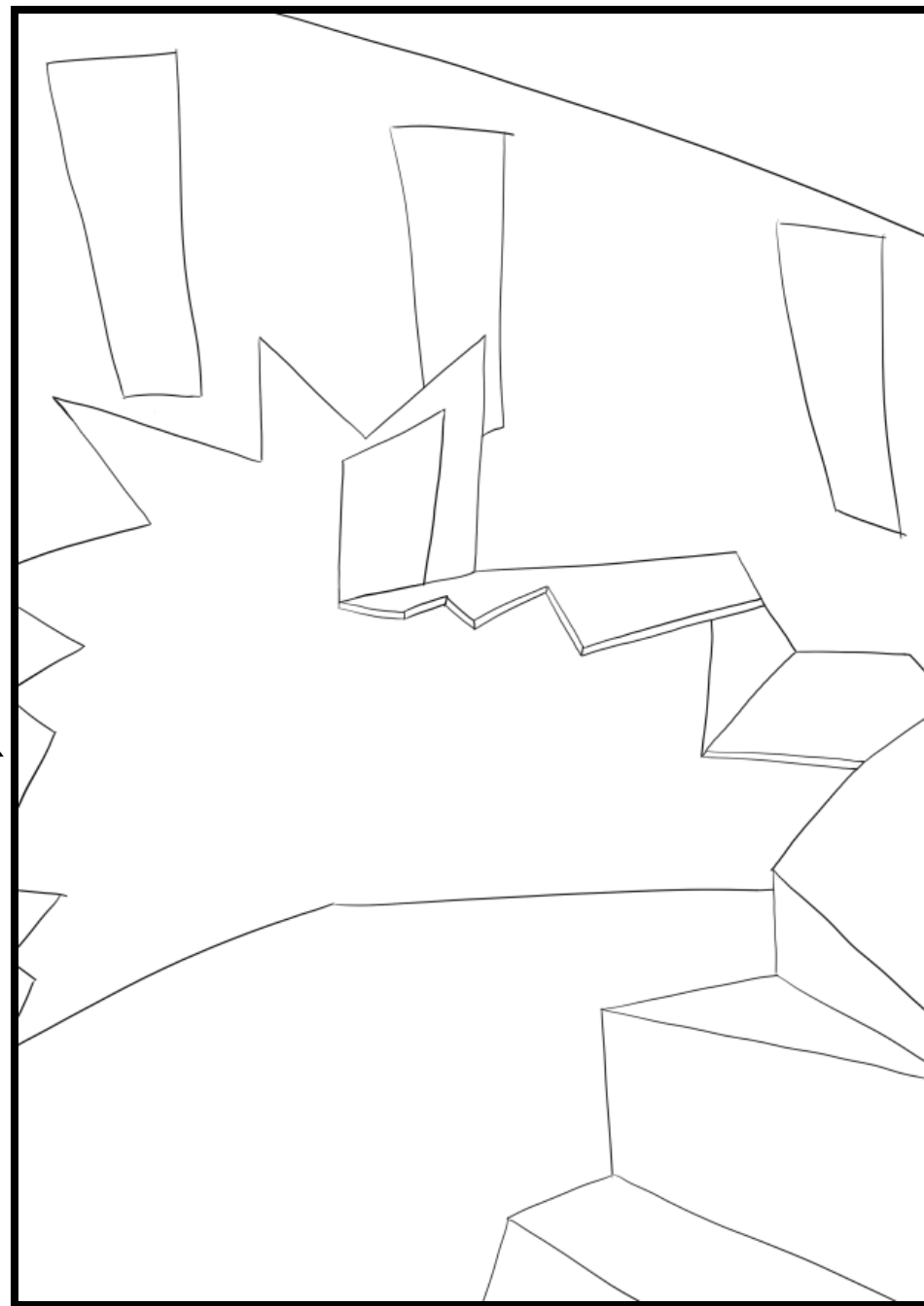
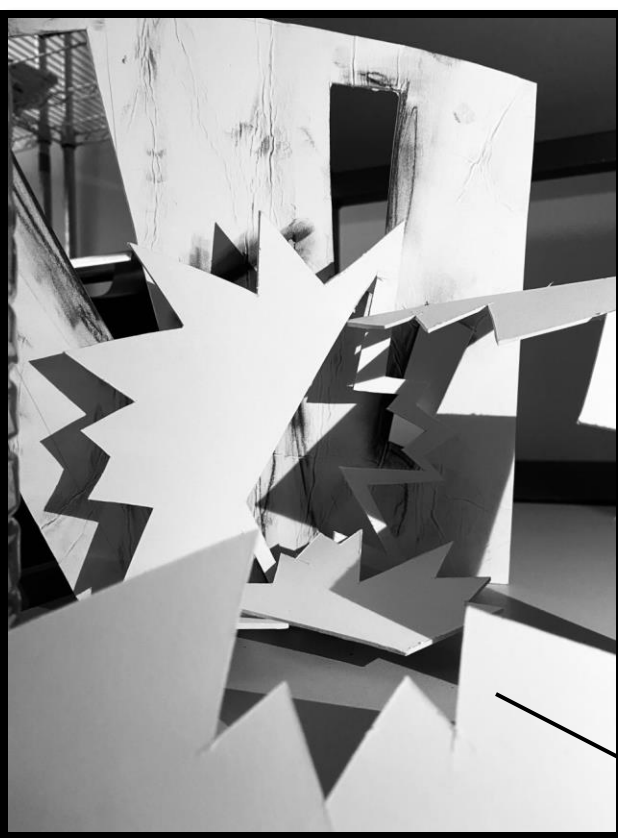


- Here I have continued to push and develop my images into new designs.
- Looking at how using different perspectives can create new shapes and overall look.

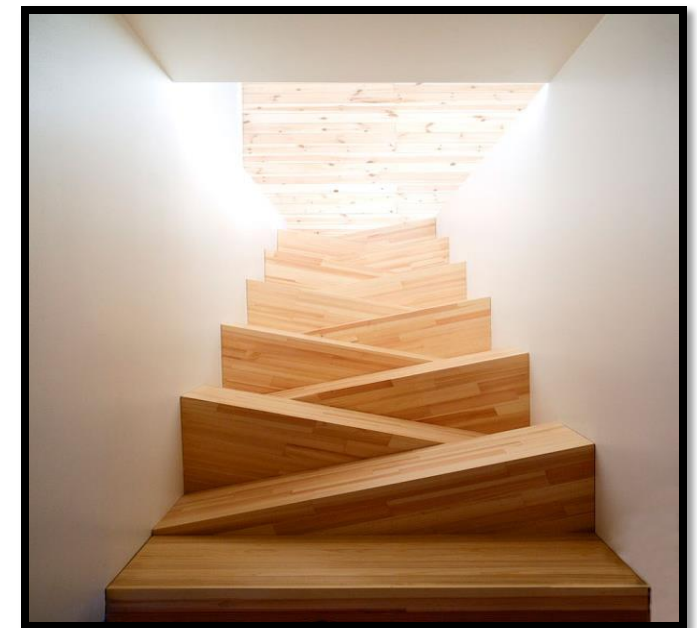


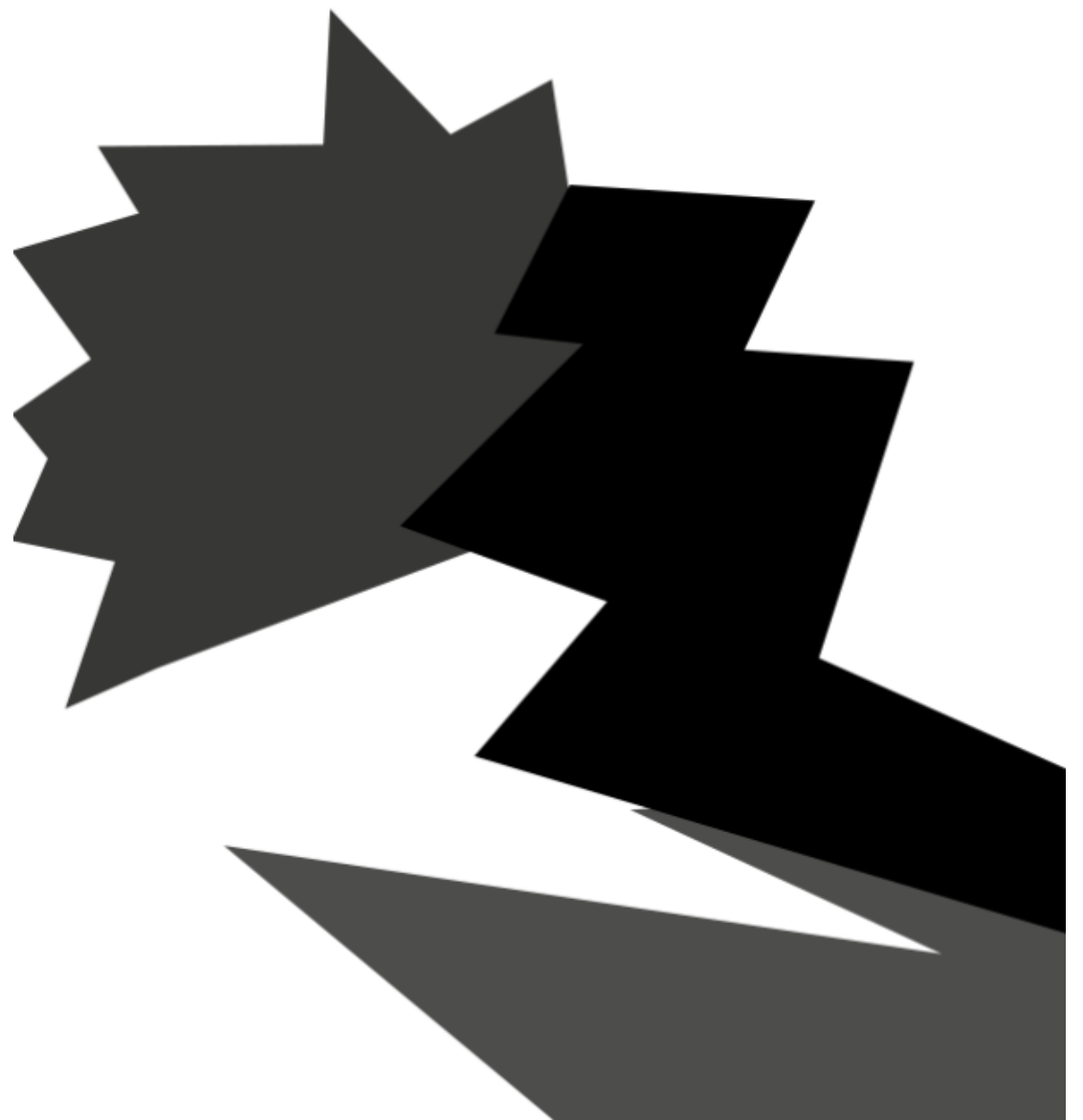
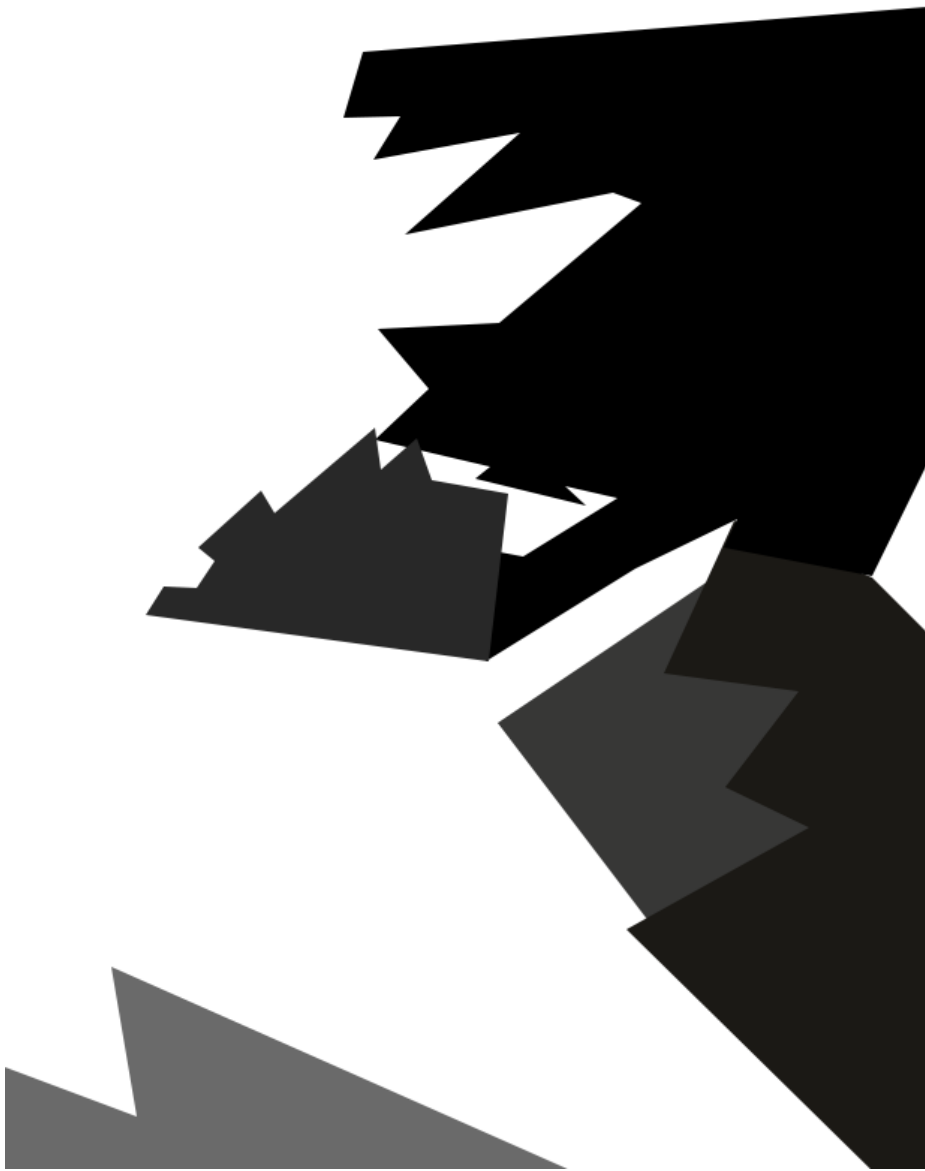
Using Photoshop to make visual experiments with my images. By de-constructing and manipulating my images I am able to represent certain emotions or feelings towards a scene within the script.





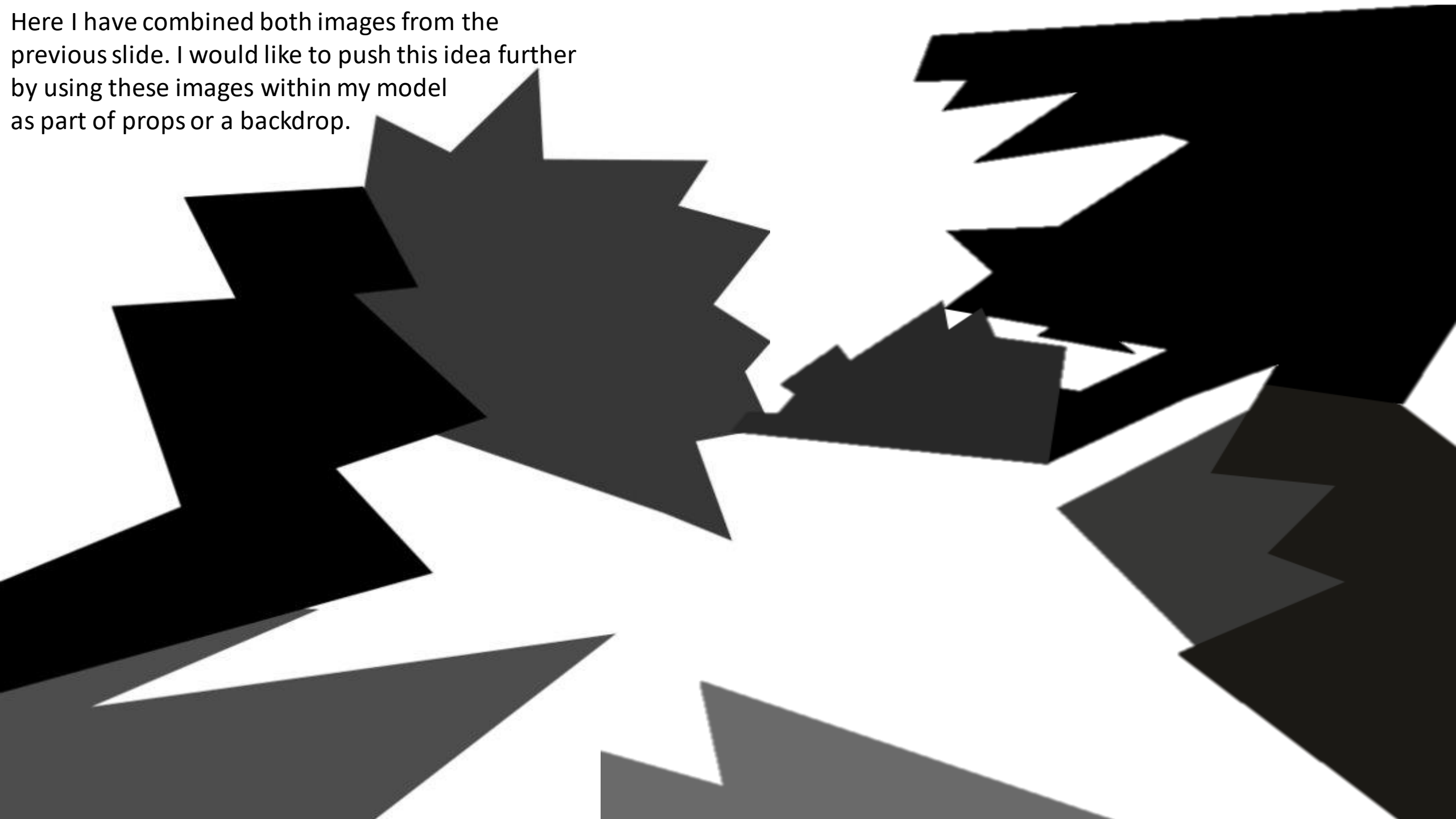
When I look at the images I have taken, I can see a staircase leading to a new space. Using Photoshop, I have tried drawing over the shapes, if I had time I would have liked to colour the whole image to create concept art for the prison scene as Zero walks up the "*flight of wooden stairs*" to his prison cell.





Throughout all images, I have found myself inspired by the shadows being created. To explore this further, I have used Photoshop to trace around the shadows on 2 images and coloured in different tones.

Here I have combined both images from the previous slide. I would like to push this idea further by using these images within my model as part of props or a backdrop.





Collaboration

Working with Courtney as a design team

At first, we worked individually to develop our ideas. Following this, we united our ideas together. This was completed by using my work as backdrops to support Courtney's church. It would be interesting to see how the coloured light of a church clerestory window would look on the dark-toned background, this is something we could explore later as a team.

From this experiment, Courtney and I will continue to develop and discuss ideas that will lead us to choosing a final scene.

Here I have worked in large scale to create a mixed media installation piece.

After constructing the piece, I then created observational sketches using charcoal. I focused on capturing the movement and different textures. Overall, this piece of work reminds me of anamorphic art which is a perspective illusion that is distorted unless viewed from a particular angle.



Anamorphic Illusions

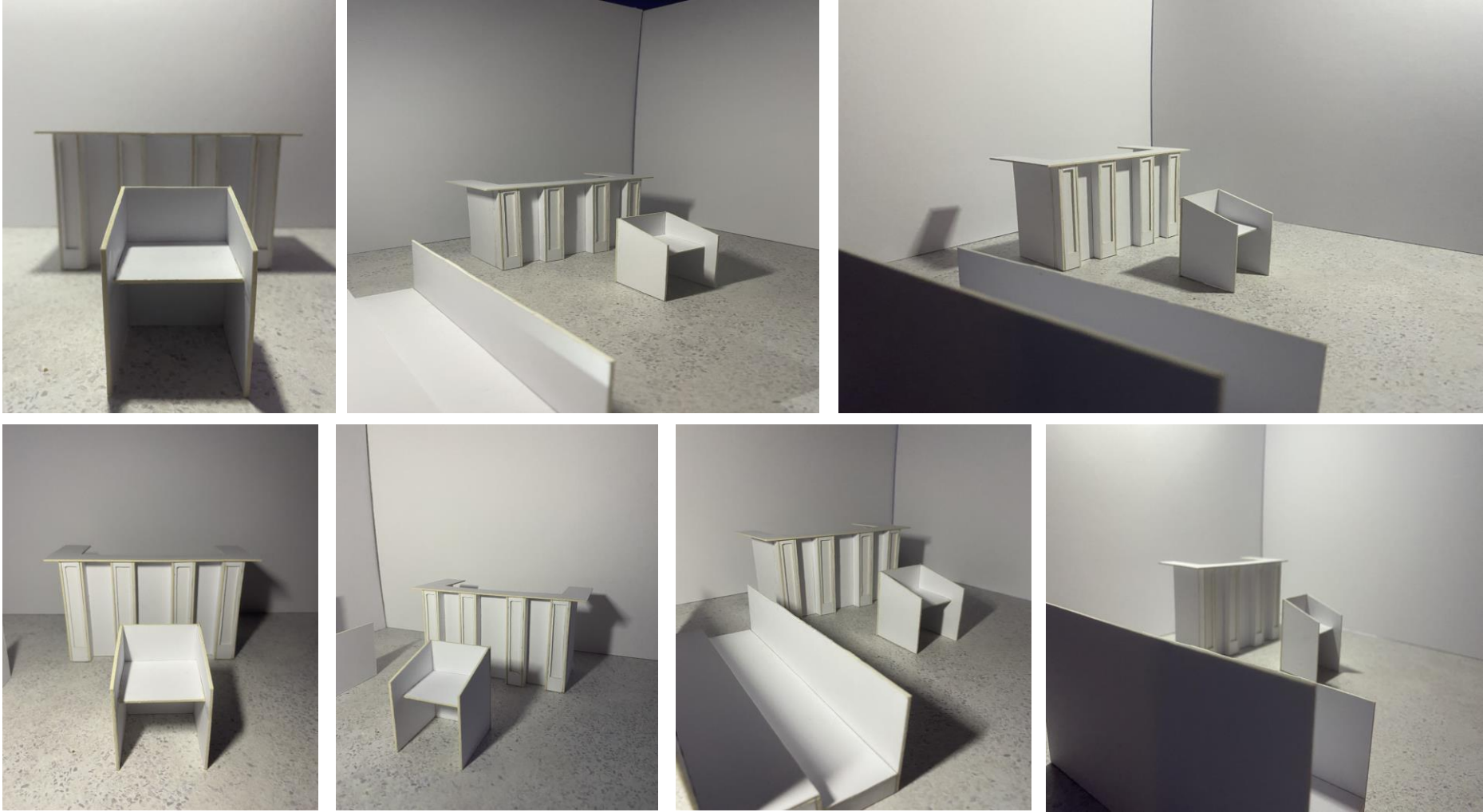
Anamorphic illusions is a perspective technique that gives a distorted image however when viewed from a particular angle or reflected in a curved mirror, the distortion disappears, and the image appears normal (Britannica, 2016). Perspective anamorphosis first emerged during renaissance art. Italian painter and mathematician. An example of the oldest and most notorious anamorphosis painting is *The Ambassadors* (1533) by Hans Holbein. This artwork features a hidden skull in the foreground that is only visible when viewed from the side (Franchi, 2019).



Thomas Quinn is a graphic designer and letterer who is best known for his anamorphic art installations. When viewed head-on, Quinn's work looks like simple typography on a wall, however, the images below show how when stood at a different angle it is in fact anamorphic typography. Quinn's process involves using a standard light projector to project the intended design on an uneven surface and is then traced and painted (Jobson, 2012). Other techniques involve using laser measuring tools and 3-dimensional renderings. It is important when doing this type of art installation to place the projection at the average eye level not height to avoid viewers having to bend down.



Also looking at anamorphic art TRULY an artistic collective in Turin, Italy explore the perspective art by incorporating structural elements. Looking at the companies work, I liked how the team sometimes incorporates mirrors or plays with painted shadows on the floor, which truly plays with the viewers perception of reality within the space.



Sketch Model

I have decided to explore scene 4 for my main idea. As for my sketch model here I have decided to follow the script exactly by including bare white walls and a jury box. I have included a judge's bench which is raised much higher to gather a sense of hierarchy within the courtroom. By making the courtroom white it makes the audience question whether Zero is truly innocent and pure and contrasts against his horrific crime.

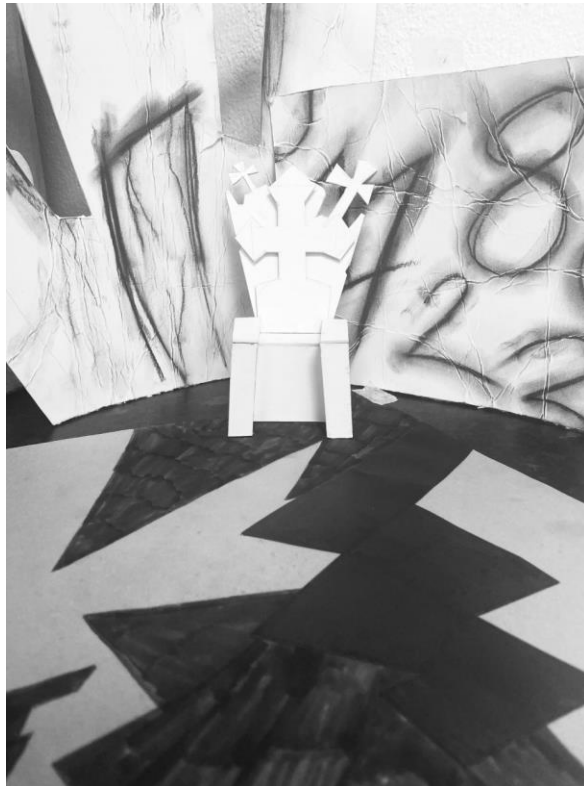
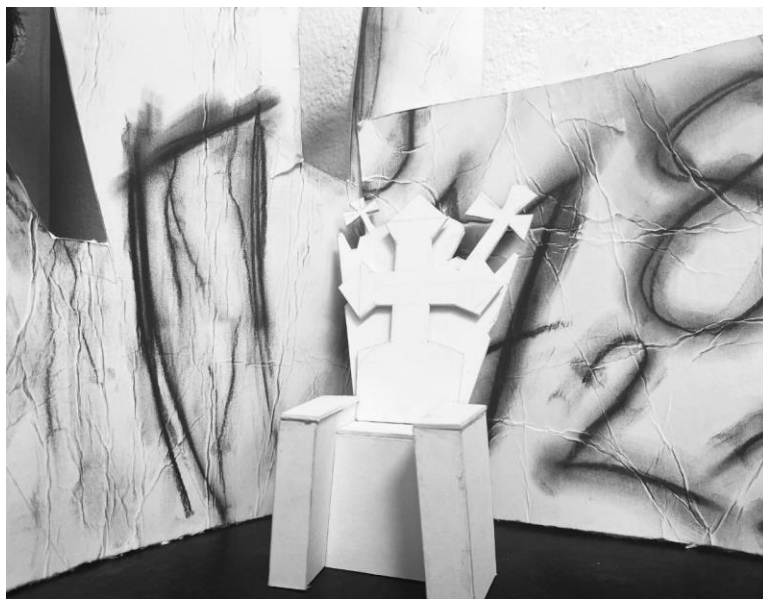
Scene	Who	Where	When	Props	Action
4	- All Husband s/Wives as Jury. - Zero.	Court of Justice	N/A	- Jury box. - Bare oak table. - Law books. - Chair	Zero is in court discussing his crime, the jury announce Zero is guilty.

Developing My Idea

From my understanding I knew that Courtney was interested in the graveyard scene.

Therefore, in order to merge both scenes, I decided to find links or similarities between both the courtroom and graveyard. The similarity I found was the theme of death, within the script Zero goes to Court to learn whether he lives in prison for the rest of his life or receives death penalty for his crime. In my opinion, the judge is a representation of the grim reaper.

By including elements of gravestones within the courtroom as shown in the images, it also foreshadows the following scenes. I really like this idea and I will continue to develop a final model.





Judgement



Following my idea, I have decided to research more into the judgement of life and death.

Ancient Greeks believed that upon death, an individual would enter a realm called Hades which is the Greek underworld. In the Hades, the individual would be judged by King Minos, Aeacus and Radamanthus and depending on one's actions in life they would be sent to a different world. The three different planes include Elysium, the Asphodel Fields or Tartarus (Wikipedia, n.d). Good souls would enter the Elysian where they would be forever happy. Whilst evil souls were sent to Tartarus to live out eternity in horrible punishment (Myth World, n.d).

Christians also have a similar belief to Ancient Greeks where God has always existed as a judge over his creation. God's judgement is a process that ends in a decision about whether a person is worthy of his reward or not, which is heaven or hell. (BBC Bitesize, n.d).

"For we must all appear before the judgement seat of Christ, so that each of us may receive what is due to us for the things done while in the body, whether good or bad".

2 Corinthians 5:10

Some Christians believe that God judges each soul as soon as a person's body dies, which is similar to the character Lieutenant Charles.

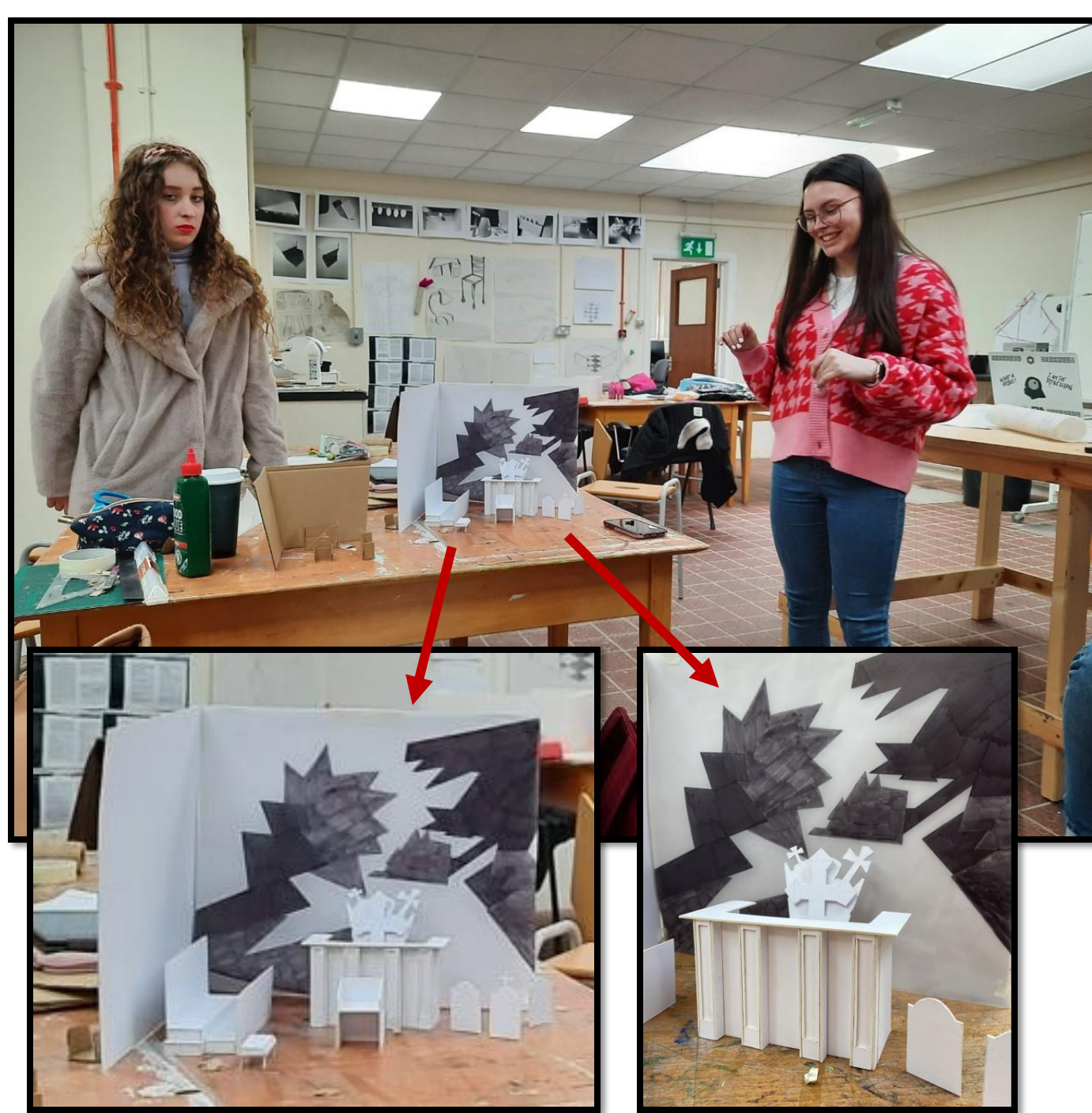
Pitching the Idea

After sharing my idea with Courtney, we agreed to pitch it to the rest of the group.

I used the same model from the courtroom sketch model I created and developed it further by creating gravestones and a background. Using tracing paper and a marker, I recreated my Photoshop work as inspiration for shapes on the background.

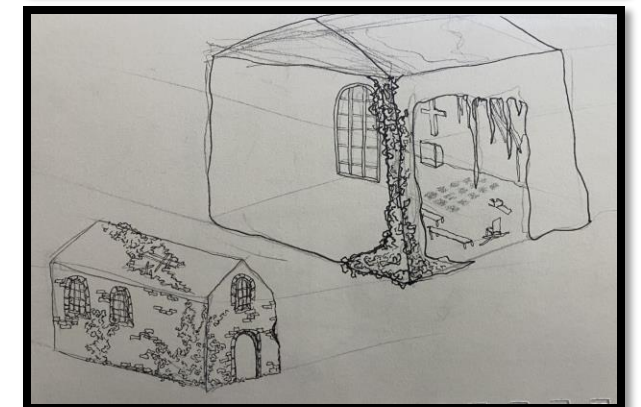
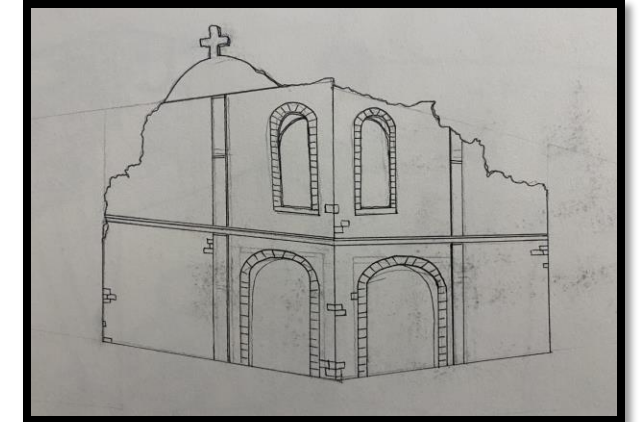
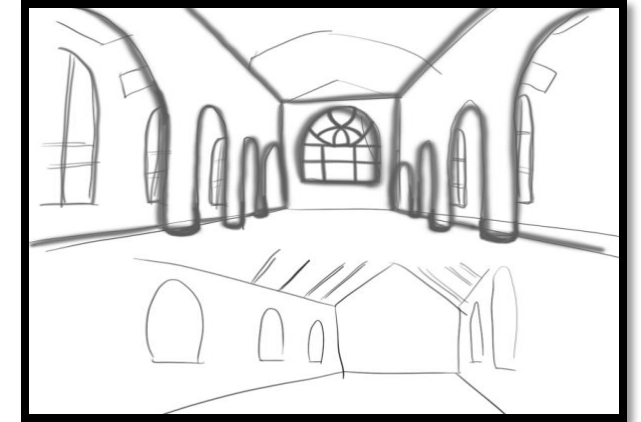
The key idea I wanted to present was that the courtroom would start as an all-white space and as Zero progresses through his dialogue and gets angrier the dark and geometric elements would surround the walls which emphasises Zero's current state of mind.

Courtney and myself discussed how we could push this idea further by exploring immersive theatre. As Courtney is interested in showcasing a church within the model, we discussed ideas of how the play could be set within a real church where members of the audience could be part of the jury.



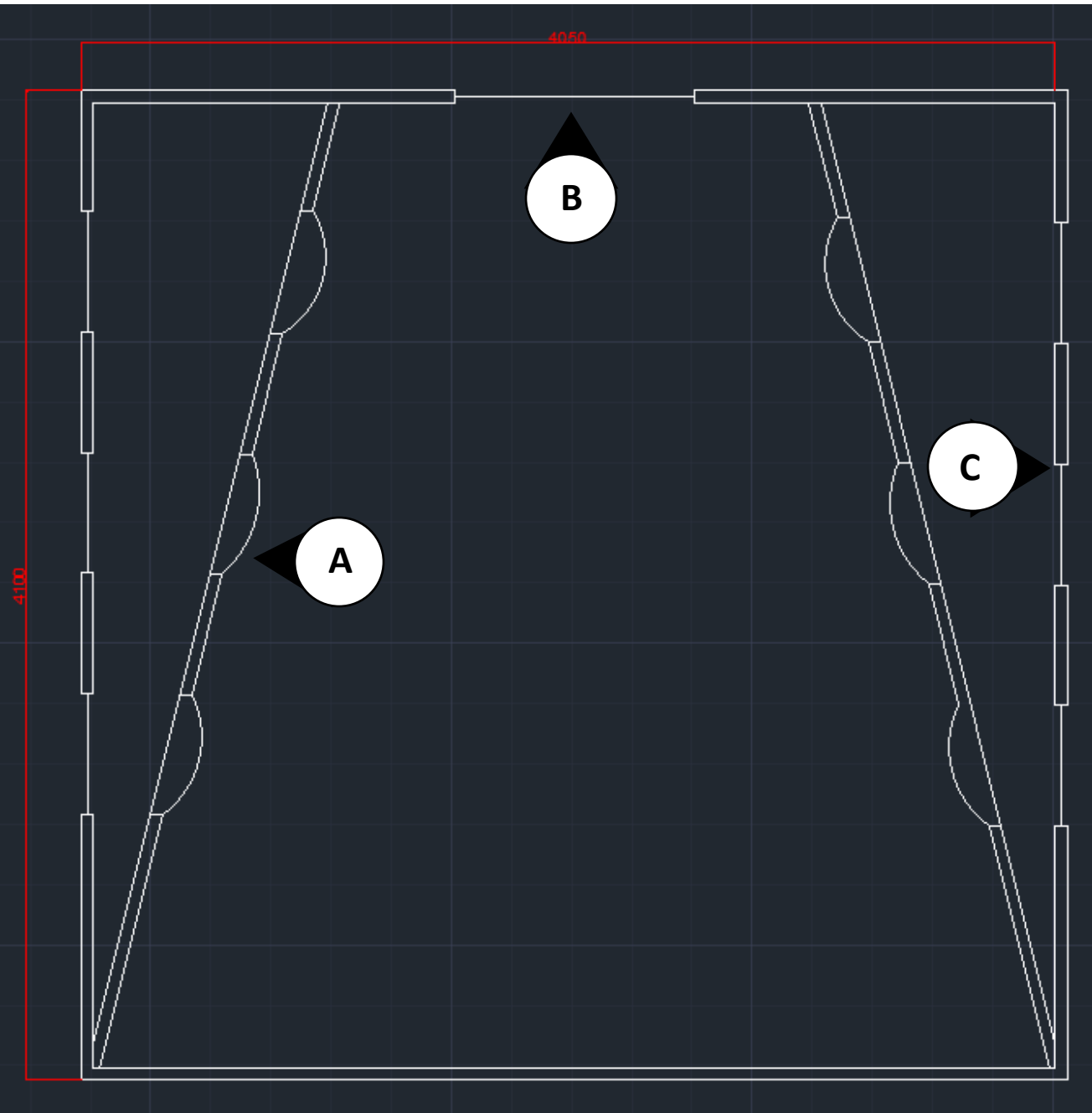


Idea Sketches



Selection Process for Final Model (Individual)

Following the idea of combining the courtroom and graveyard and the idea of creating an immersive theatre space within the church. To add to the chilling feeling of the space, I considered the idea of the church being abandoned and isolated. The key elements I liked within my mood board were the columns and the overgrown greenery.

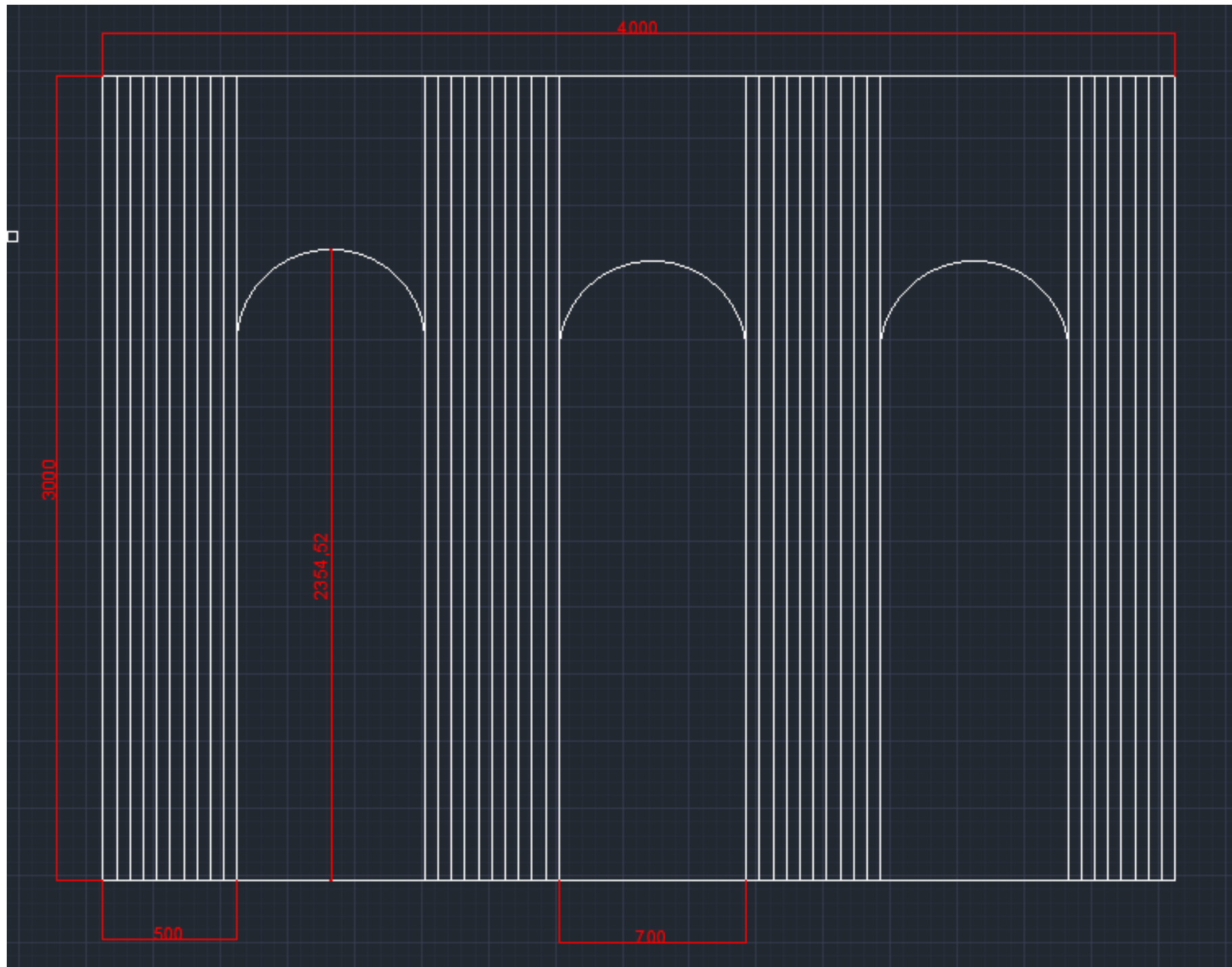


I have created a technical drawing within AutoCAD showcasing a plan drawing and front elevation drawing of each wall.

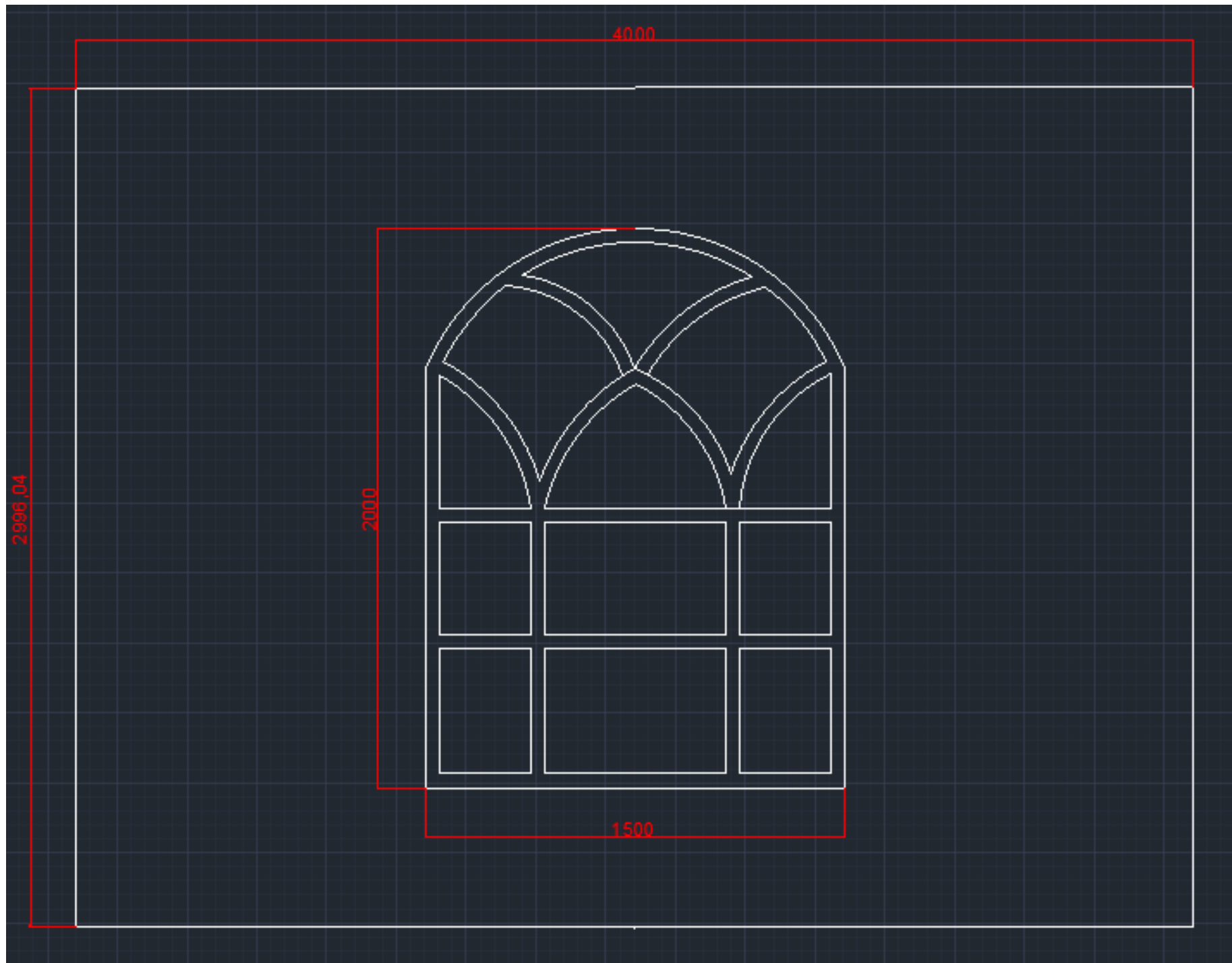
I found this technical drawing difficult to draw as it required many different angles especially for the church windows.

In order to develop this drawing, I would like to create 3D models using a program like sketchup, this would allow me to work in colour and highlight the details which would be missed in a CAD drawing such as a stone wall.

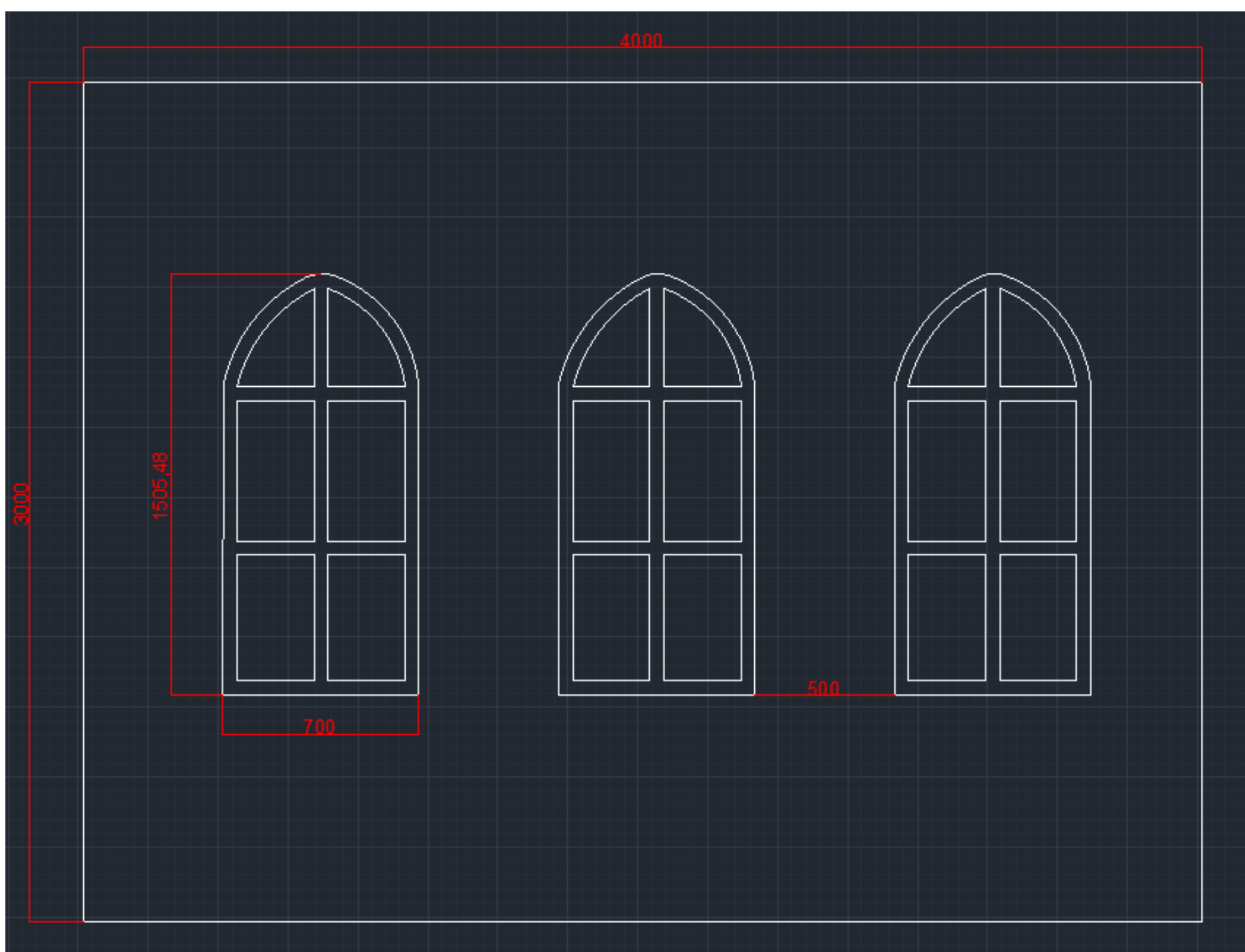
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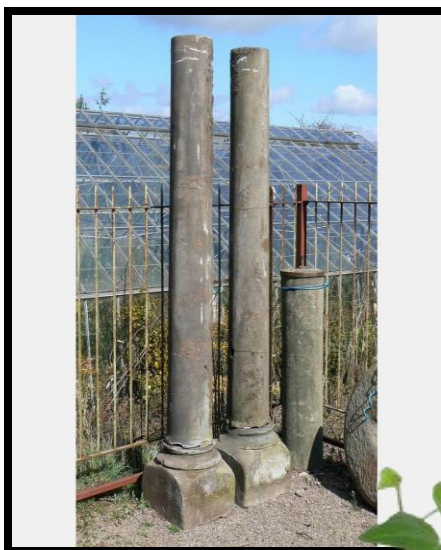
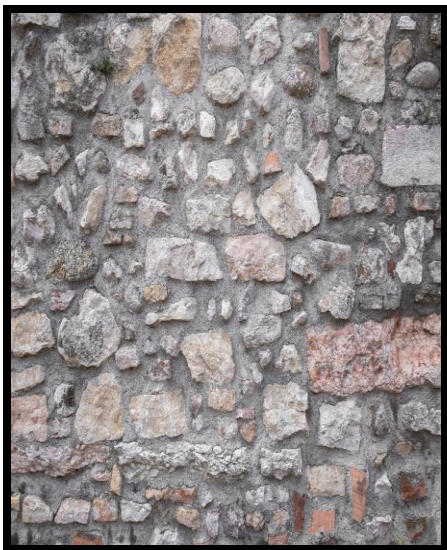
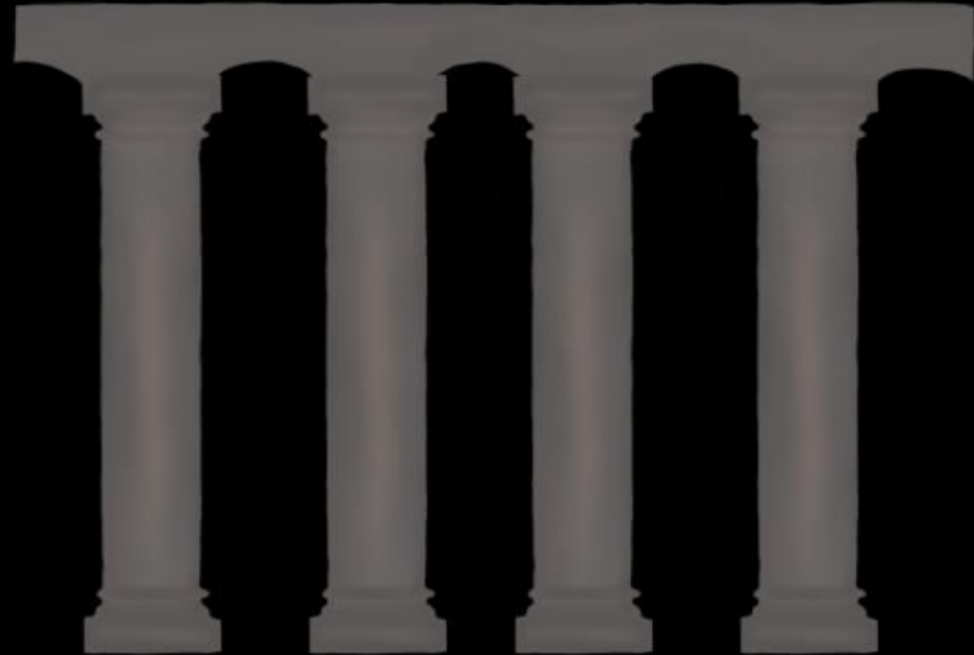


B



C





Key words to describe the look and feel:

- Cracked
- Damaged
- Dirty
- Neglected
- Traditional
- Man-made

Stone texture samples



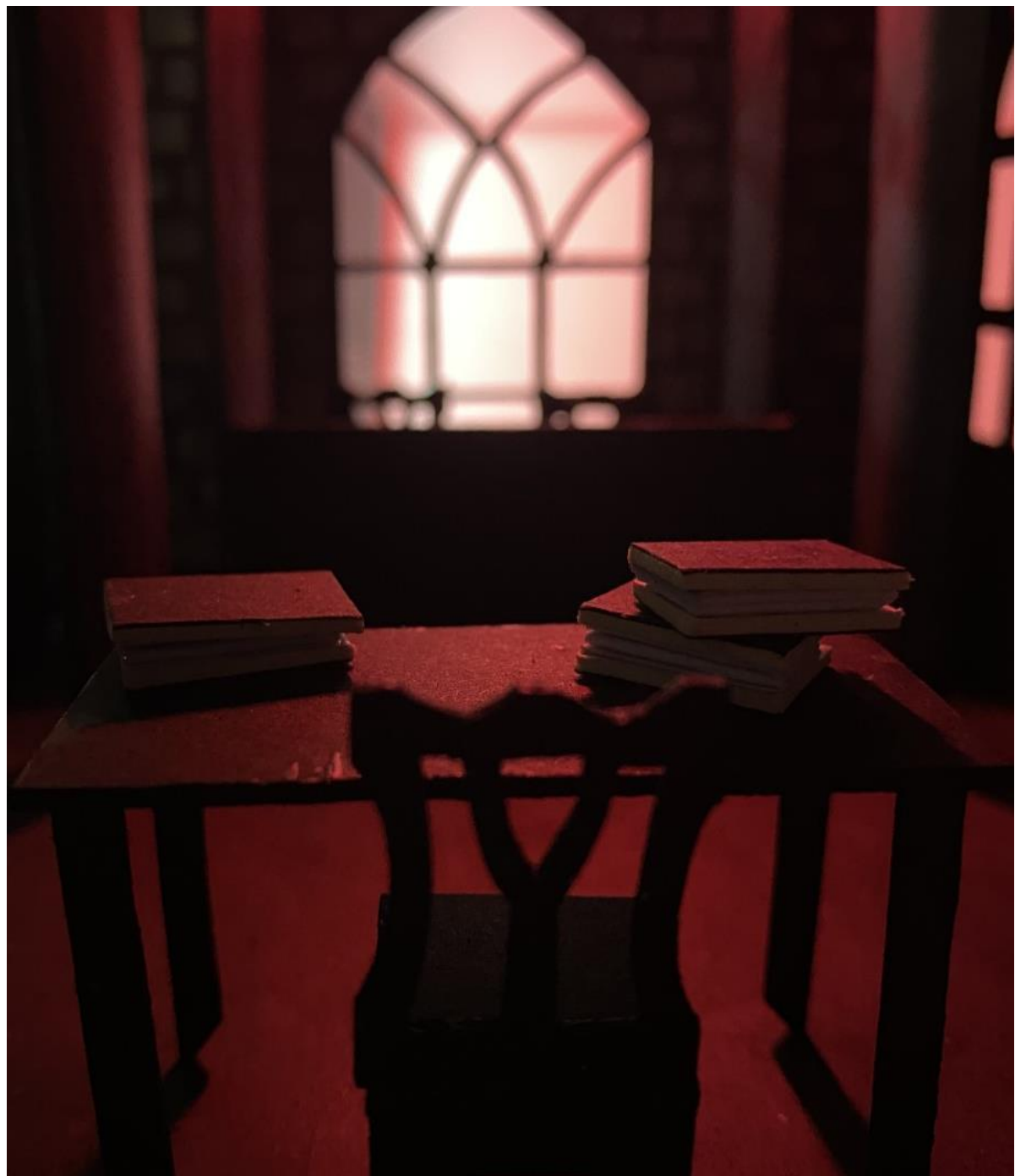
Implementation Process













Creating My Personal Final Model



I have previous experience creating white card models, however I have never created a model in full colour. I wanted to use this opportunity to challenge myself and develop my model making skills further. In my opinion, I was able to successfully produce a coloured 1:25 scale model that portrays my idea well.

In order to improve my model, I would consider painting the outside to make it more professional. I would also like to explore how I could mix sand with paint to add more texture. Although, I like that I have included greenery I believe it would look even better if there were more.

*NECKER CUBE ENCORE ○ WHITE WALLS / CUBE
 ○ SYMBOLISM * COMBO SETS ○ COSTUME / COLOUR MADNESS
 * ACTOR △ INORGANIC BARK JUXTAPOSITION HA-HA * GEOMETRIC
 * MULTIPLE ○ INDUSTRIAL CHIC UNIVERSAL ○ NEON MONSTER WALLS
 RECYCLED * DISTORTED WARPED * ESCHER / CUBISM / * T-REX JUNCTION
 FURNITURE AMBIENT OUTDOOR BUT ○ GREY TO COLOUR ○ PAPER PILES
 LIGHTING * INDOOR FESTIVAL ○ BLACK LIGHT * FLOATY PROPS - POP
 DUTCH POUR △ CHURCH / COURTROOM * VORTEX ○ BWC
 MINIMAL FORM COMBINED * THEATRE IN THE ROUND - II
 * CONFOUNDING GEOMETRY ○ LIVE PROJECTION EXAGGERATED IV
 ○ LED APP * PATTERNS * ILLUSION / CORRALINE TRIPTYCH V
 BULB * WARPED REALITY TENSION TEXTURED AUDIENCE INVOLVED VI
 PSYCHOLOGY ○ * SPATIAL INVERSION TREE SURROUND * FORESHADOWING
 ZERO STATE OF MIND * AMES ROOM * CHEQUERED FLOOR

Realisation
 "The achievement of something
 desired or anticipated"
 ○ LIVE PROJECTION

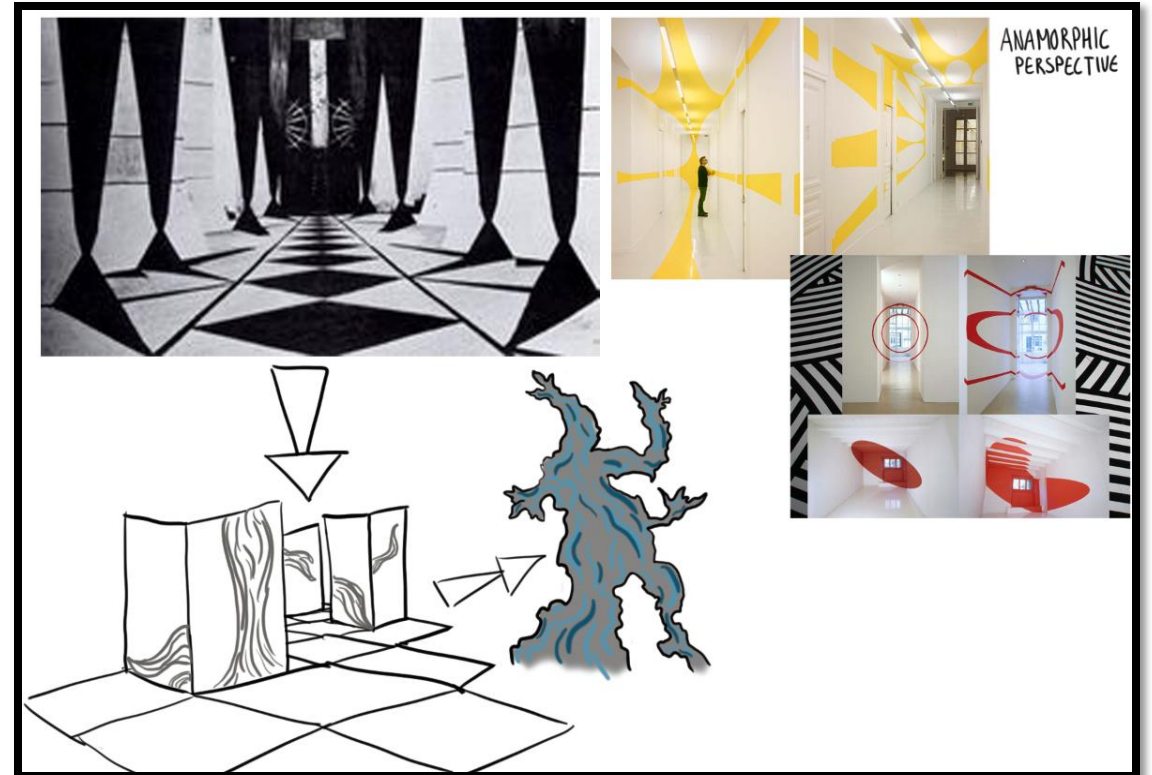
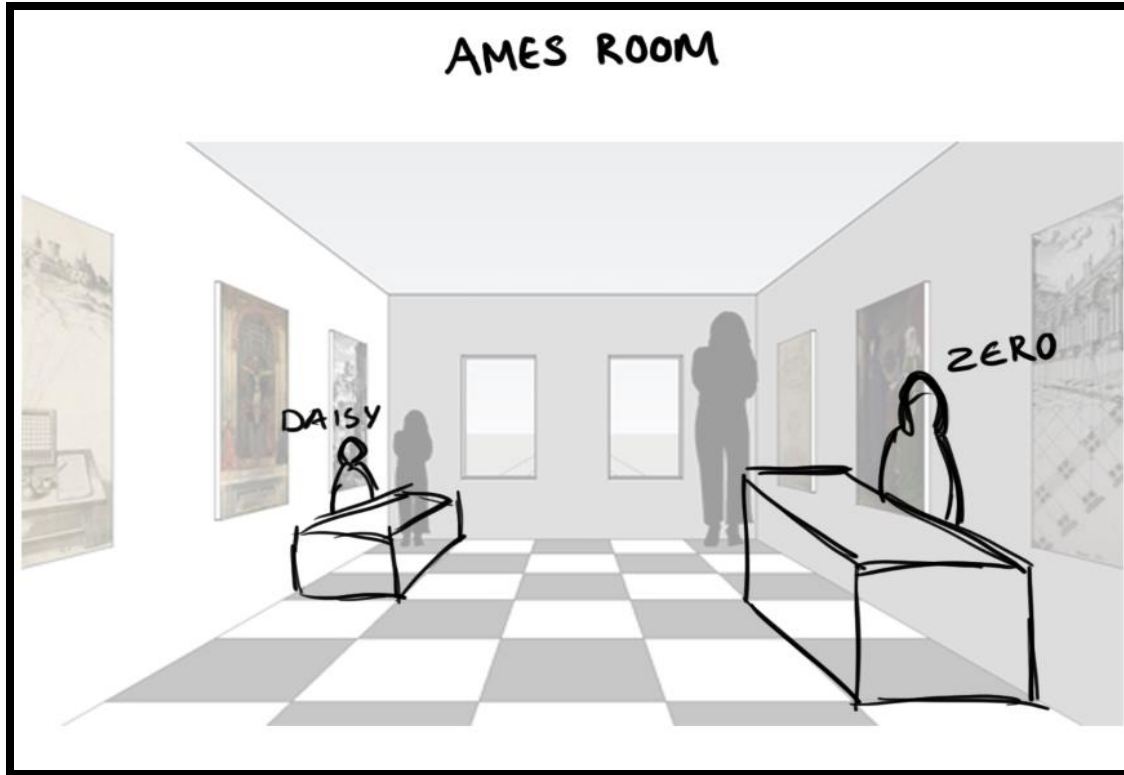
After each group had pitched their ideas, we decided as a class to find links between everyone's key ideas.

The three key similarities we noticed between each group's ideas were:

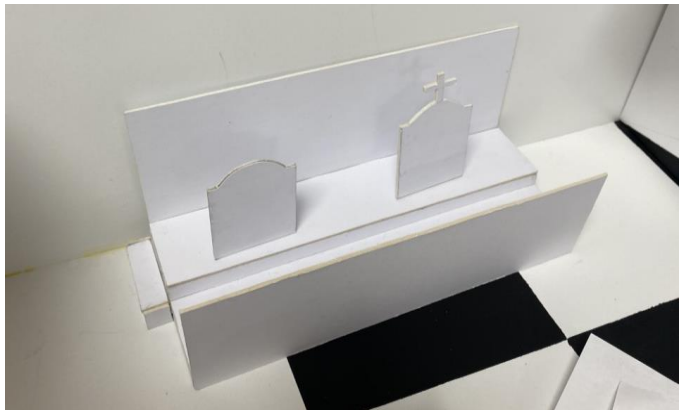
- Illusion
- Colour
- Pattern

From this I decided to develop ideas by creating quick sketches from combining the three key words, I will then showcase these ideas to the whole group where we will hopefully decide on an idea for the final model.

Additional Ideas



Based on the three keywords, I have created quick sketches using Photoshop. I was aware that one group wanted to use an Ames room to represent the meadow scene, however I believe by using the Ames room for the office it will make the characters feel smaller or bigger at their desks. Following this, I also looked at how to use an anamorphic perspective within a space. I find it interesting how the audience could walk around the space and figure out the locations of the script like a puzzle.



Collaboration

Working with another group (Vanina, Jevon, Rebecca) to combine ideas.

When Vanina, Jevon and Rebecca pitched their idea I was very interested in their design as I felt we had similar ideas and concepts. I noted that their group was interested in a black and white colour palette, warped furniture and focused on scenes 4 and 5 (courtroom and prison).

Following this, we decided to take aspects from both models to create a collaboration piece. Their group was very interested to see how my geometric shapes would work amongst their Necker cube illusion.

By simply combining both our works it sparked new innovative ideas and we all agreed to work together to create a final model.



Working as a design team (Vanina, Jevon, Rebecca, Courtney and Myself) we created a new sketch model. As a group, we agreed that this idea could be developed and pushed further as we felt it was too simple.

We did however agree that we would like our set/scene to be used for film, to allow for one continuous shot.

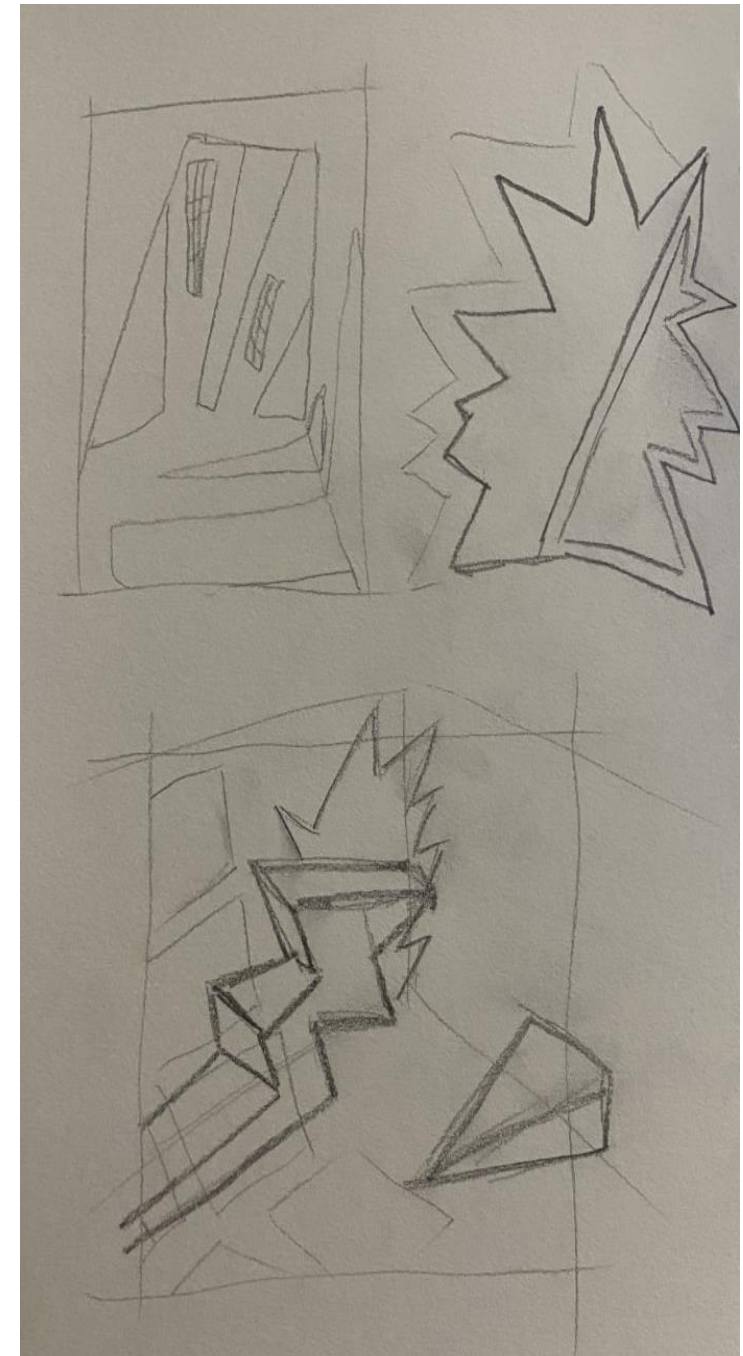
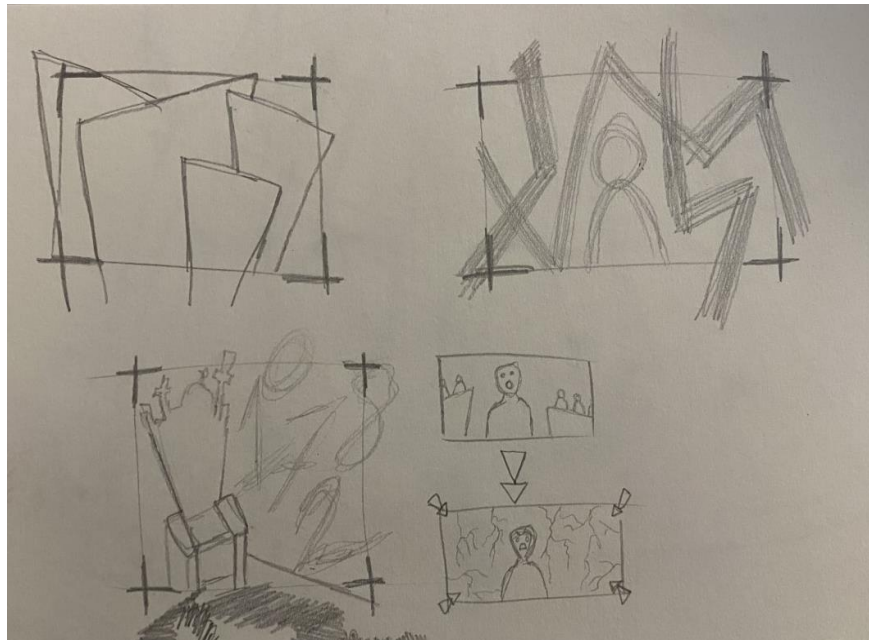
We decided to each create our own sketch model in response to a new brief we created, which includes:

Set Design

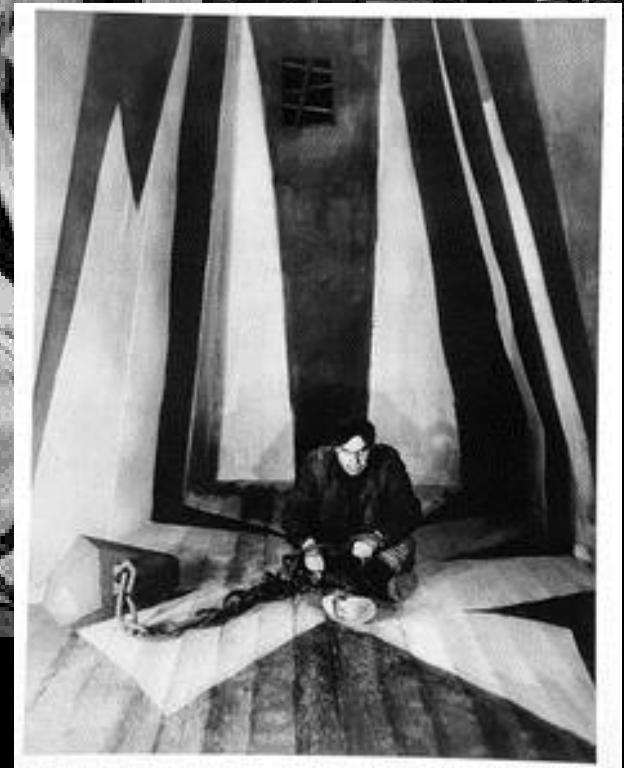
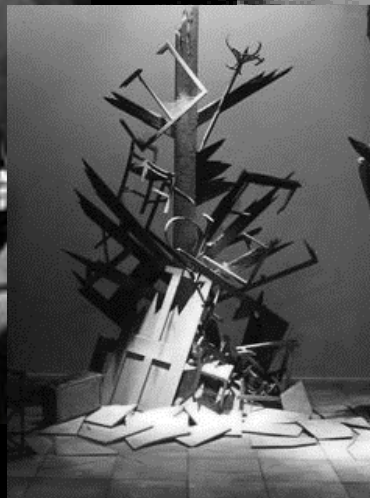
- The nexus cube illusion for the cell.
- Make the jury skeletons or involve death.
- Include gravestone/church elements.
- Black and white colour palette.
- Must be filmed as one continuous shot.
- Geometric patterns.

Set Dressing

- Table with law books.
- Chair for Zero.
- One door on the right.
- Bare white walls.
- A big chair for the judge.



MOOD
BOARD

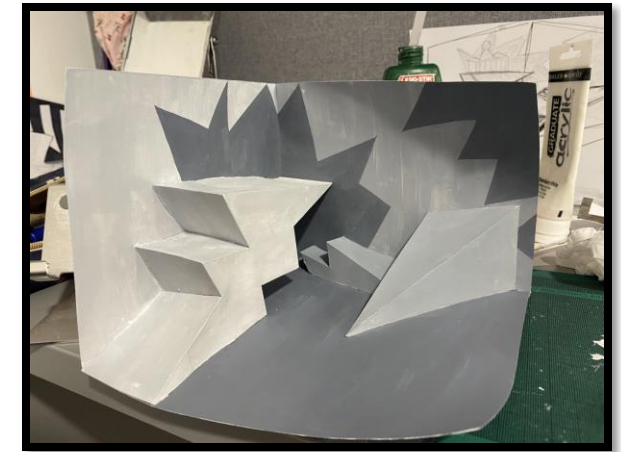
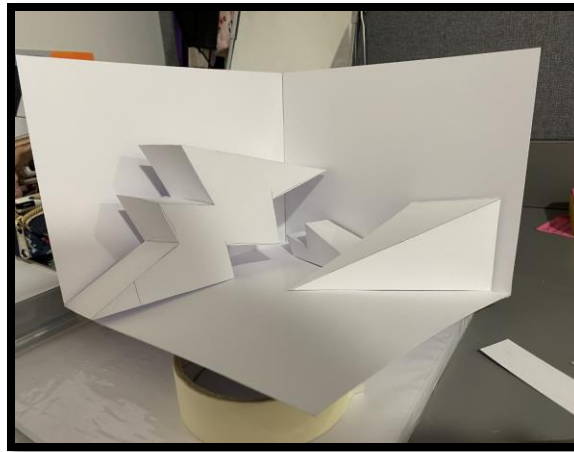


Sketch Model based on brief

Exploring how the shapes can be transformed three dimensional. I am interested in how Zero would use the space as some of the shapes look like stairs and distorted furniture, Zero could struggle and climb through these shapes to reach the end.

Using charcoal I have enhanced and exaggerated the sharp angles, I really like the blurred and burnt look that the charcoal has created. If I were to actually build this set, I would consider using charred wood similar to artist David Nash.

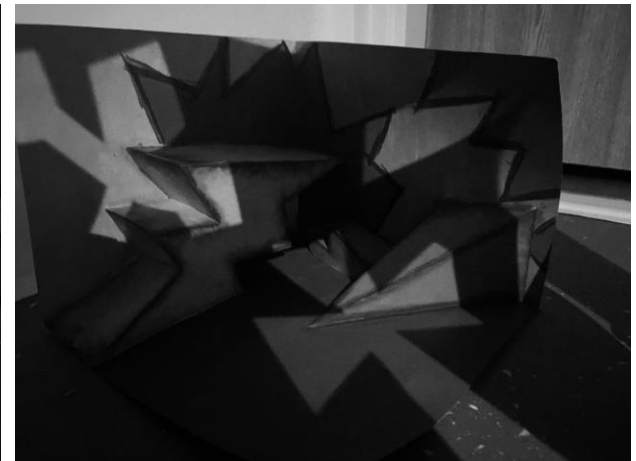
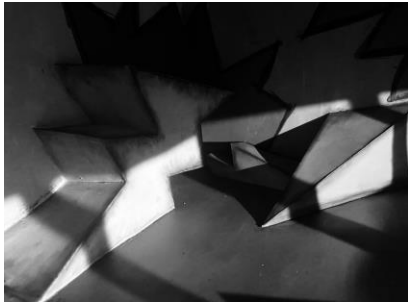
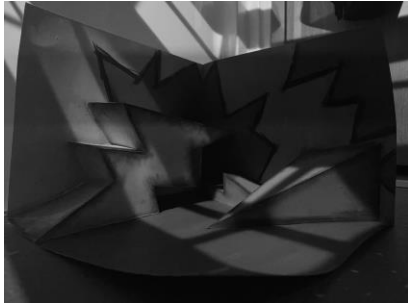
I am interested in how Nash uses charcoal as a subject for his art. Due to the colour of the charcoal the three-dimensional shapes reflect light unevenly creating a sinister feeling. Using charcoal for my art similar to David Nash will emphasise the shape and form and works well in contrast against a white plain background, like the courtroom.



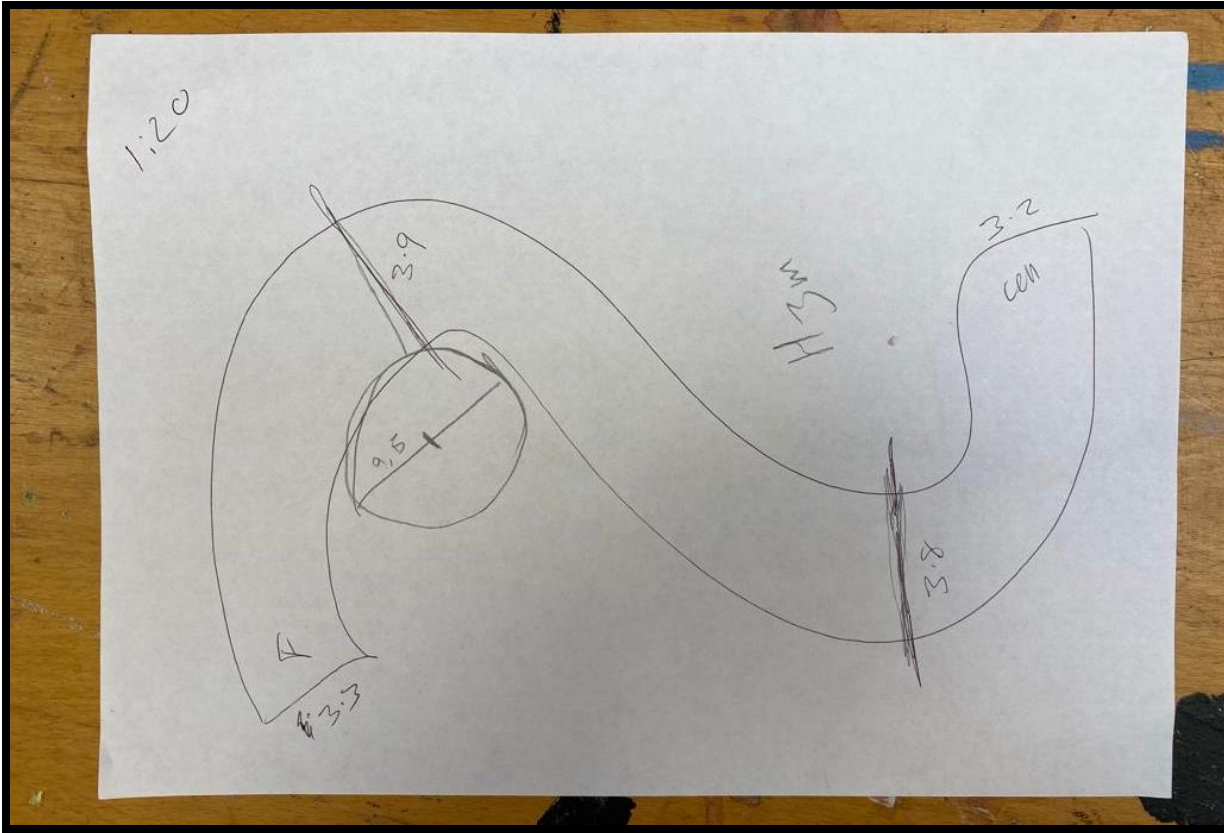
Inspiration: David Nash



Experimenting with Lighting



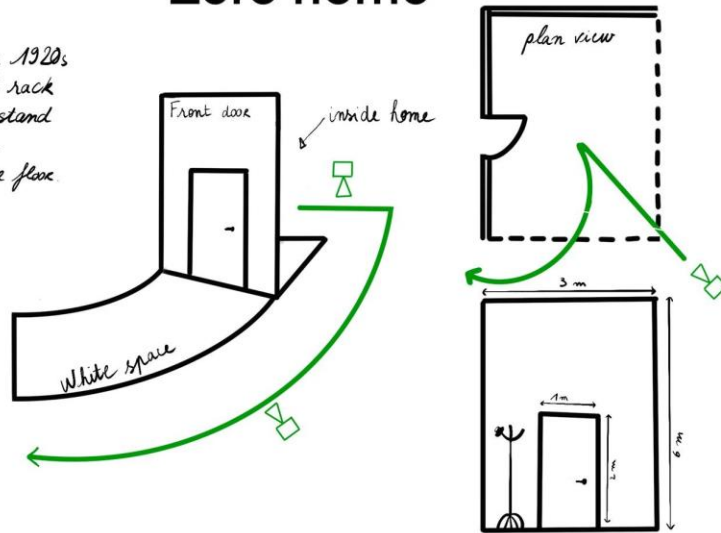
Final Group Idea



Rebecca and Courtney both created models that curved in different ways. By simply placing both next to each other we were all inspired by the 'S' shape it created. We also found that by extending the curved shape it allowed for an interesting continuous tracking shot as the camera follows the curves. Following this, we created a sketch model in 1:20 scale using white mountboard. We decided as a group that we should start from scene 3, Zeros home, to show the whole progress from when Zero is taken away by the police, to the courtroom and finally ending with the prison cell.

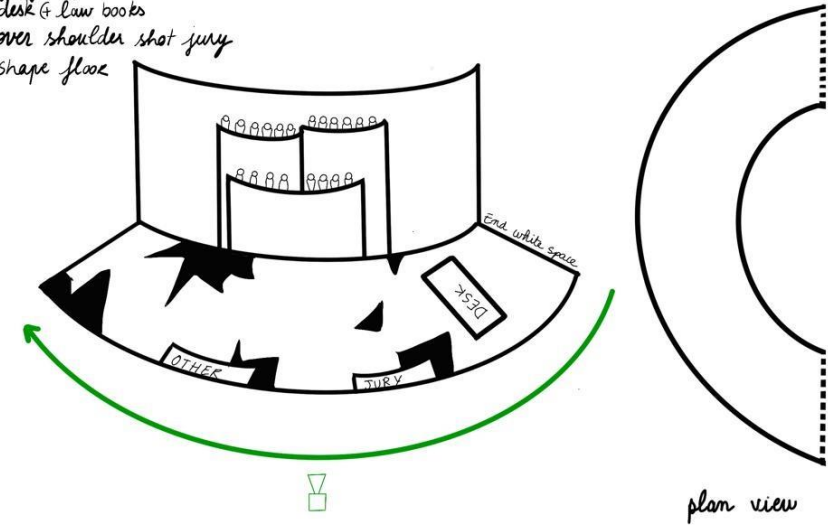
Zero home

door
wallpaper 1920s
hat / coat rack
umbrella stand
wardrobe
herringbone floor



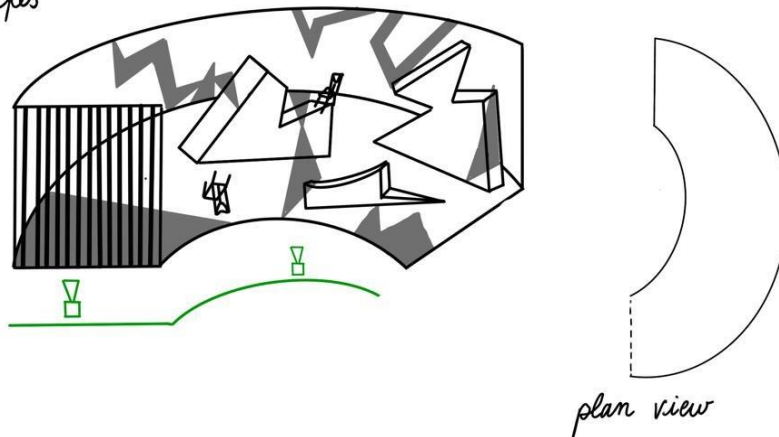
Courtroom

jury - up lit
desk & law books
over shoulder shot jury
shape floor



The way to the prison cell

- sliding prison bars
- 3D shapes
- chains

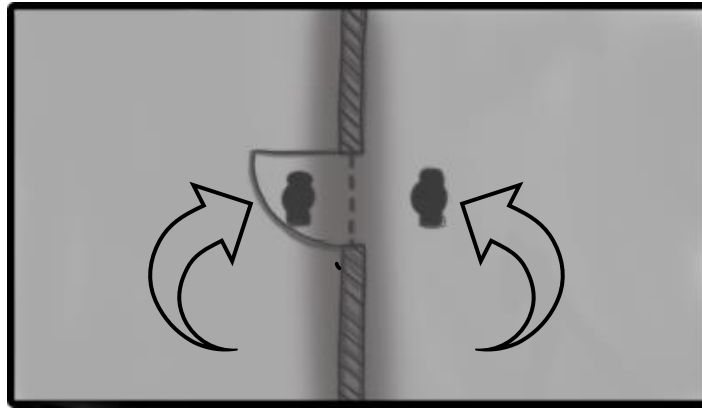


Ideas for each segment

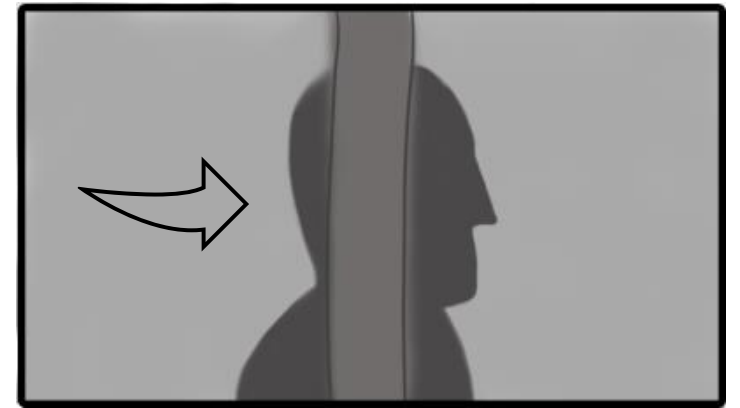
Each group member discussed their ideas and vision for each segment, we then agreed on what elements were necessary for the scene to develop. As there are 3 set designers, we decided to split the workload, I oversaw the prison cell area.



Zoom in over shoulder



Whip shot



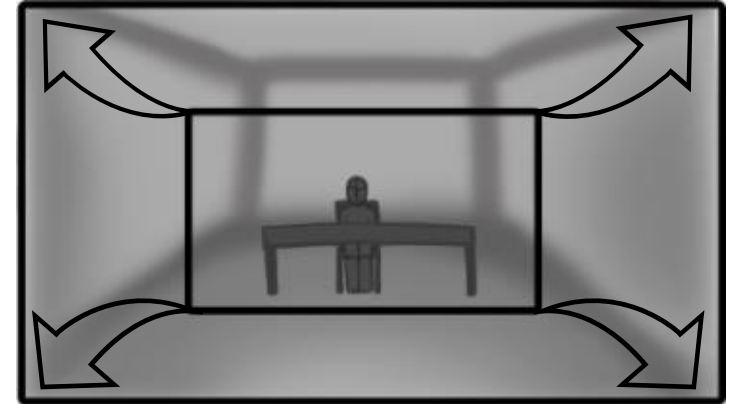
Zero enter new space



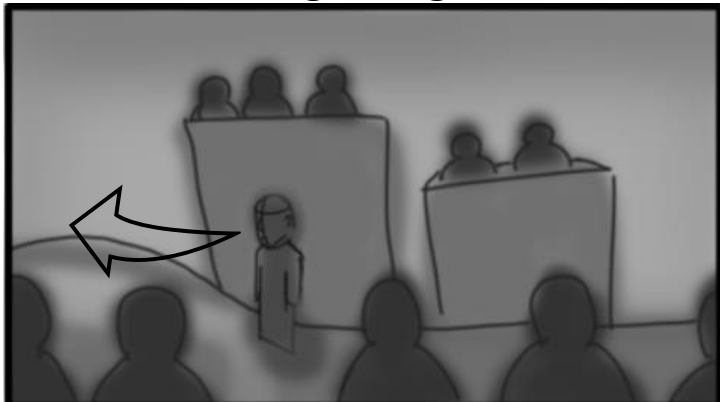
Police guiding Zero



Zero seated by police



Police exit, Zoom out



Tracking shot of Zero



Medium close shot, bars shut behind

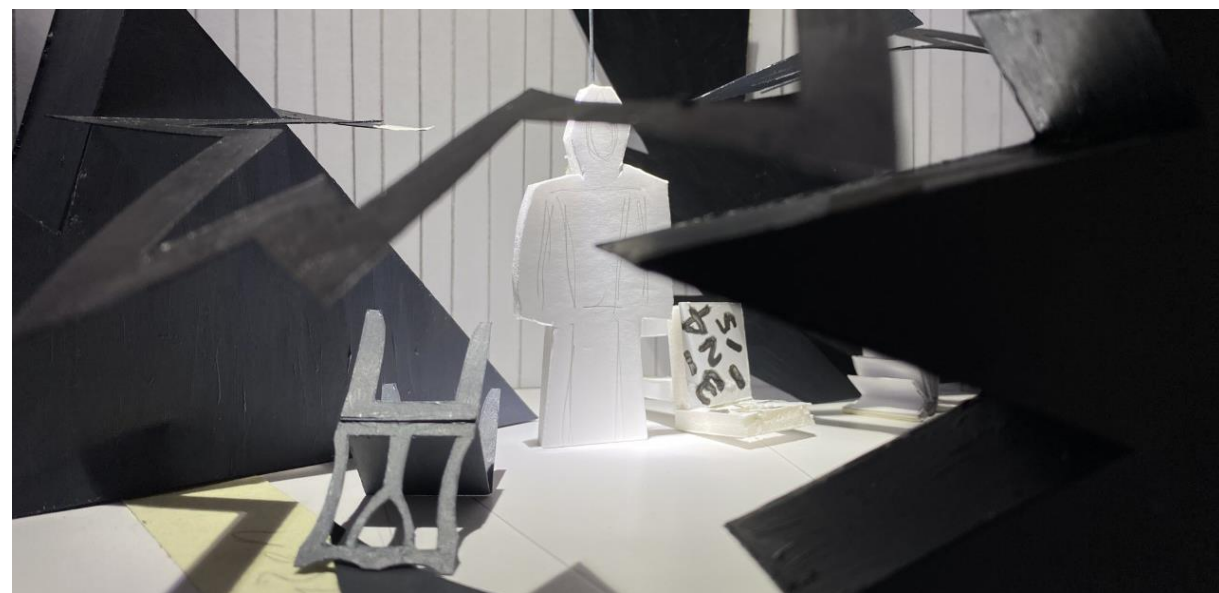
Storyboard

I have created a storyboard to help showcase my vision for the scenes to the group members.

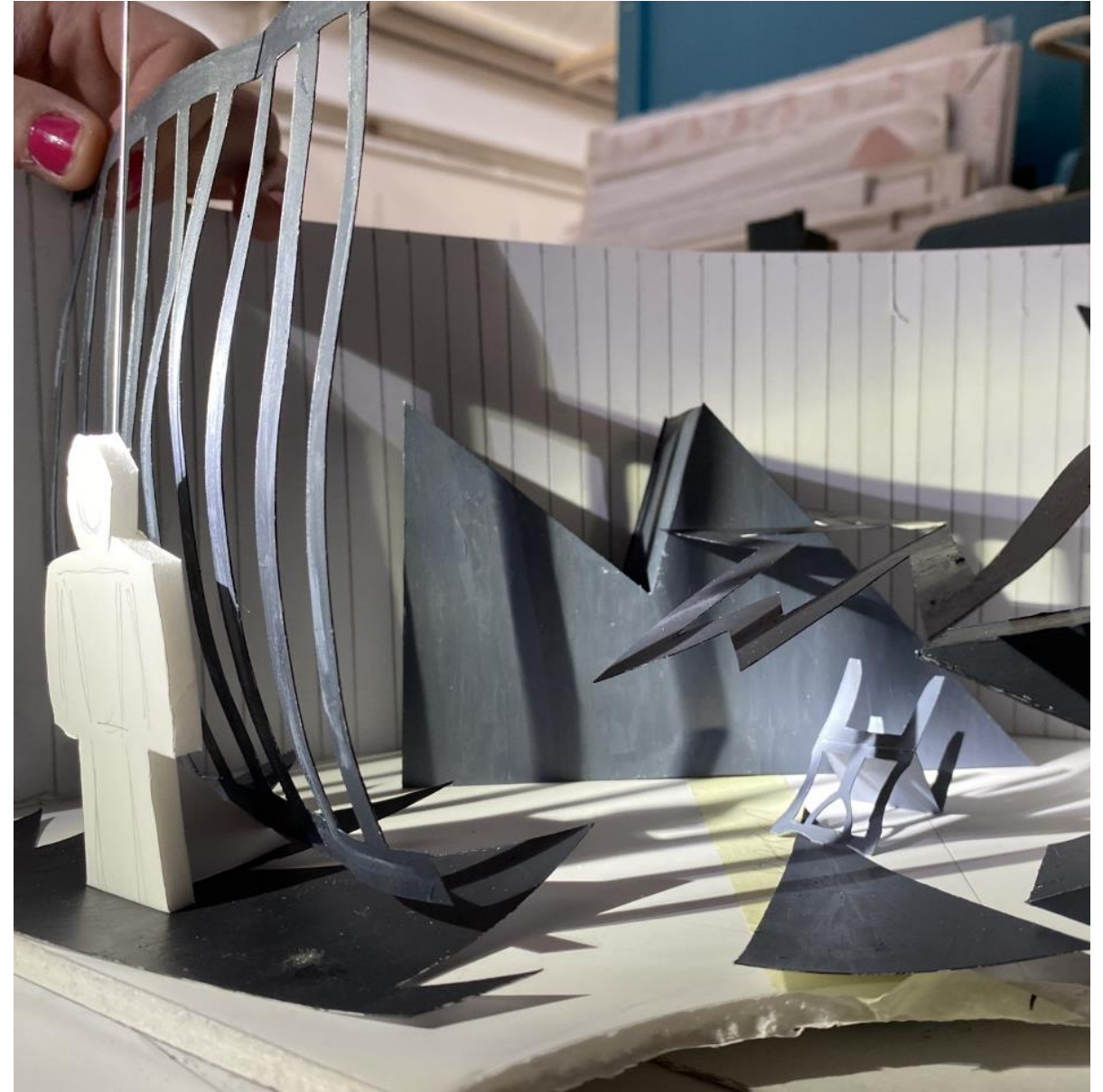
Sketch Model



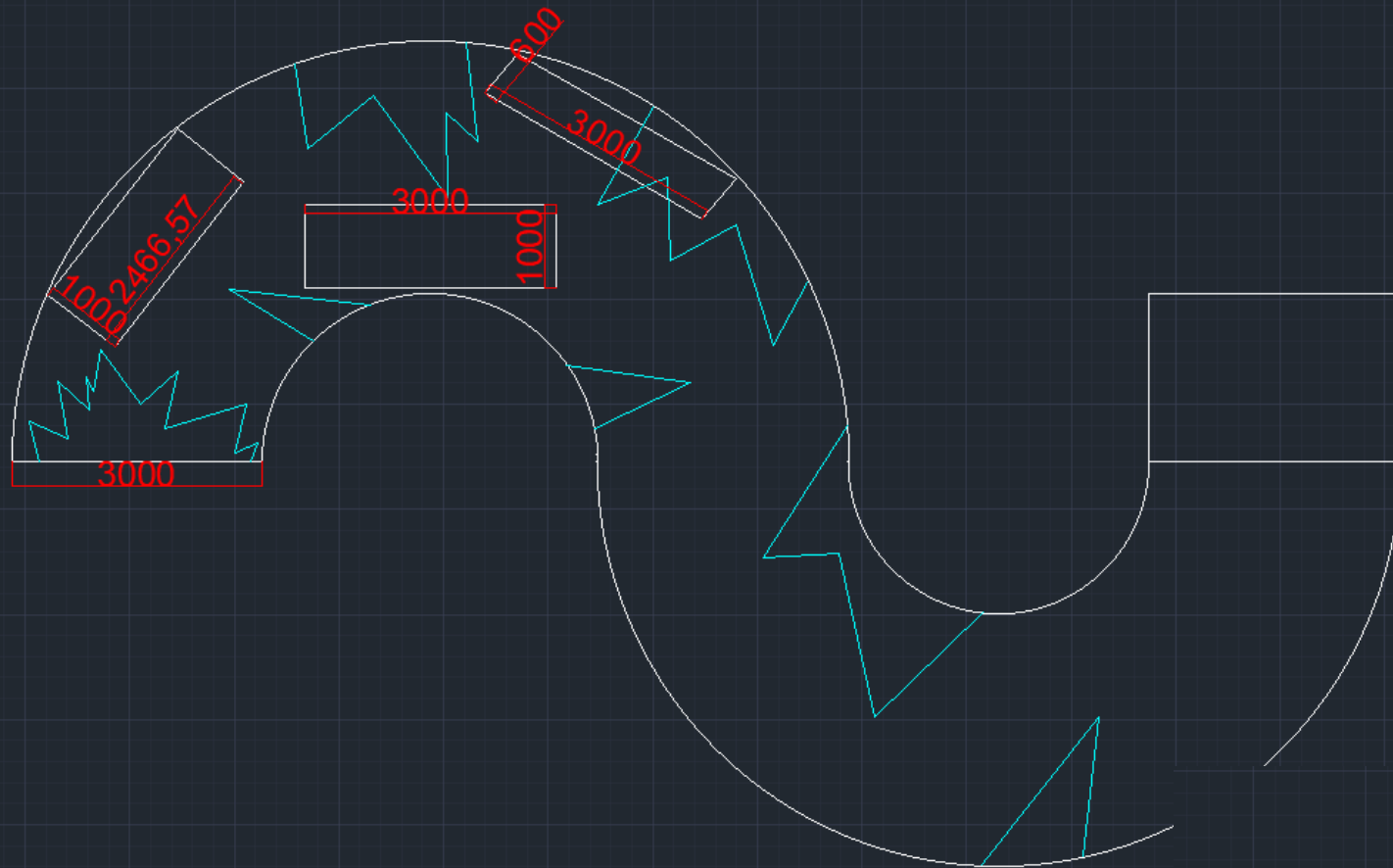
I used mount board which I then painted to create the shapes and chairs. When placing the shapes within the model, I tried working in an expressionist and fluid way by placing them based on my inner emotions and feelings, also imagining how Zero would feel within the script such as claustrophobic, disorientated and enraged.



I have included items like chairs, books and an adding machine which are all familiar to Zero, this is to remind Zero of his comfort place, the office, and to remind him of reality.

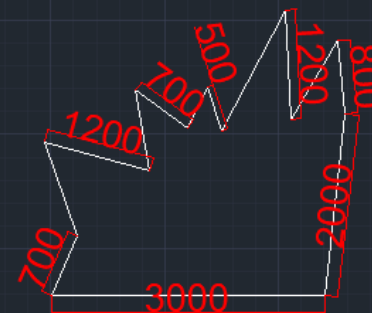


The prison bars weren't secured to the sketch model, for the final model I would like to create fixed sliding bars.



AutoCAD

Using the plan drawing of the model, I have included the main elements and their dimensions which I would provide as build information for construction. I enjoy the process of using and designing on CAD as it helps me as a designer to fully understand how I would construct and develop my ideas.

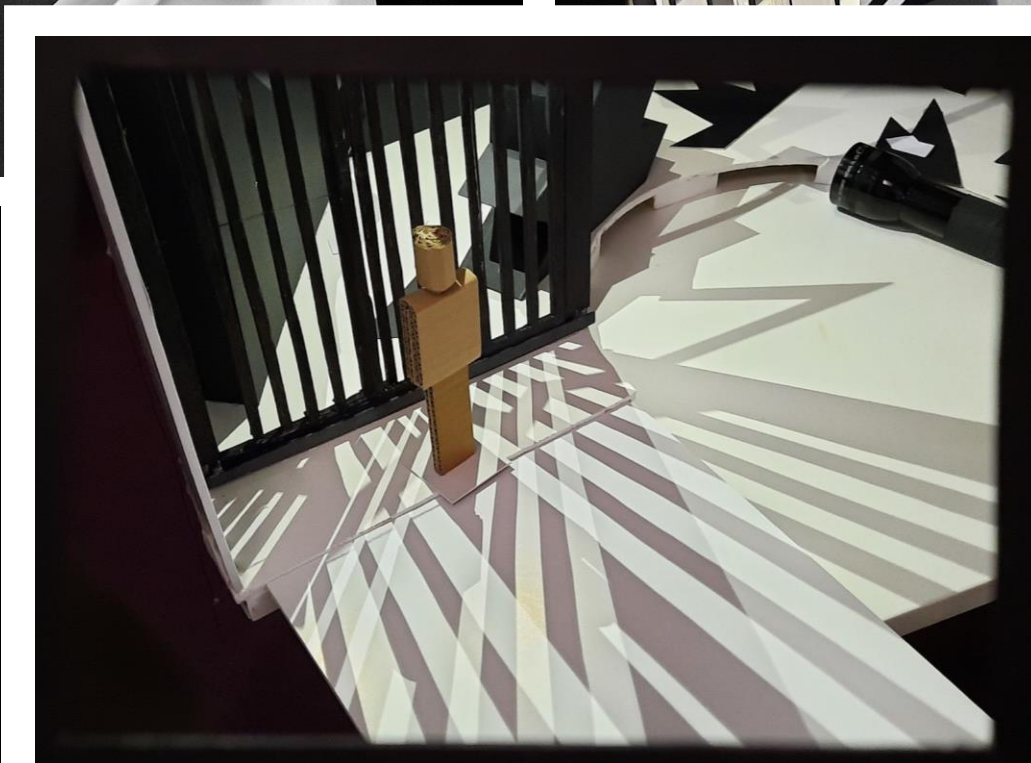
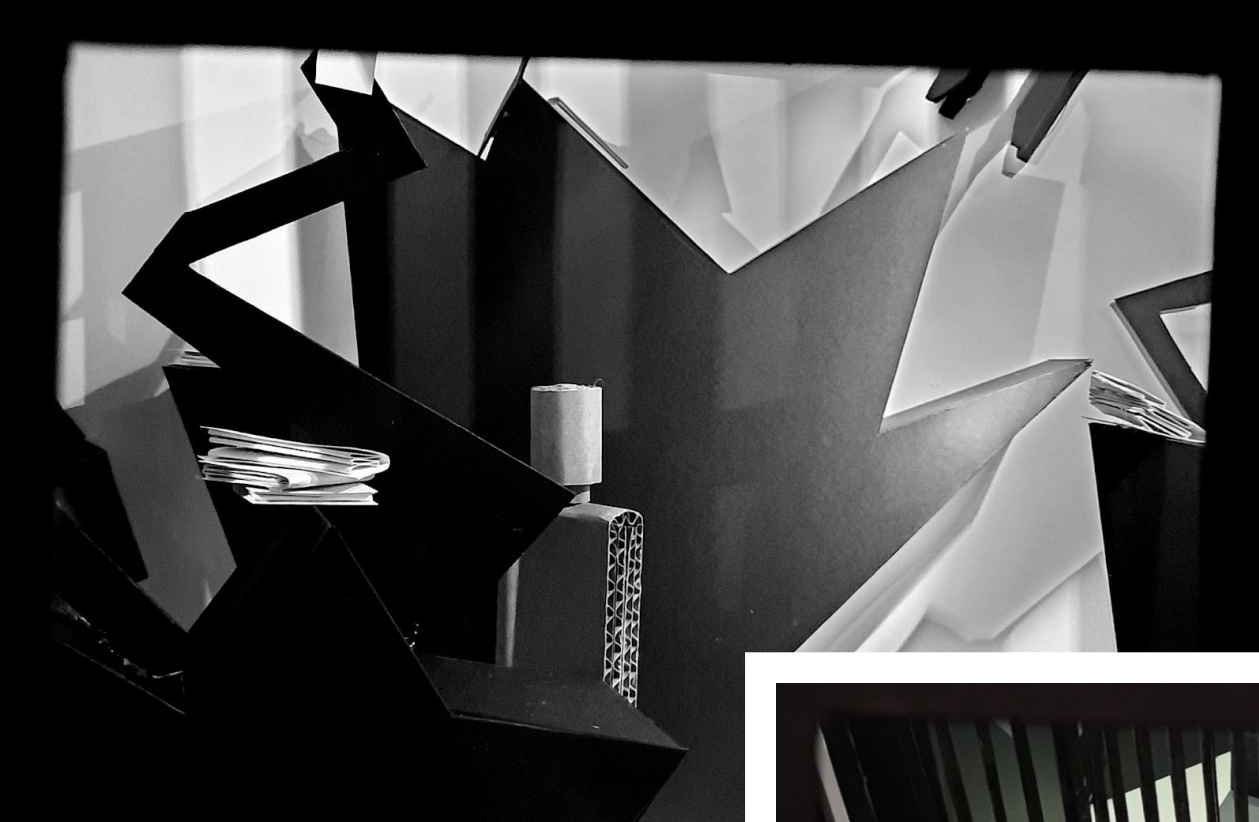


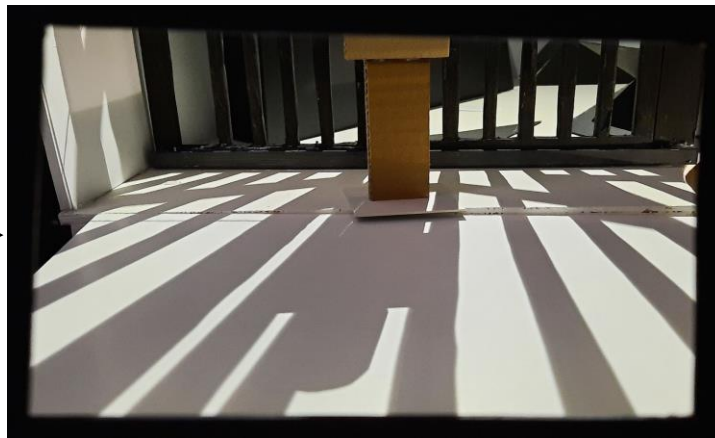
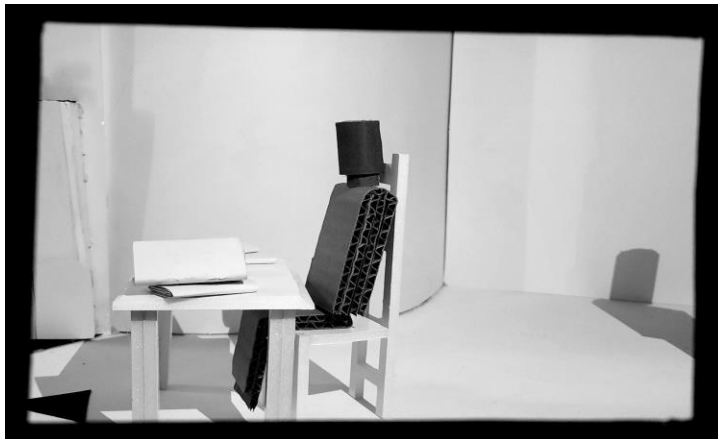
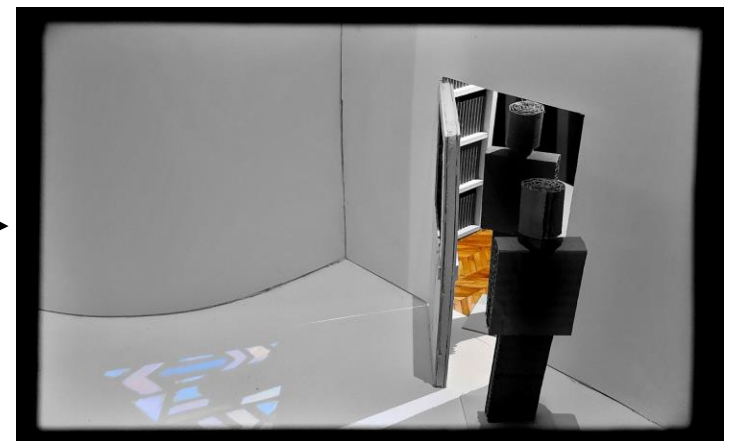


Inspiration Images



Above I have created a basic look book that I would provide to communicate my idea to Scenic artists. As my set design focuses on a monochrome colour palette, I would like to consider how to add additional textures to the set elements. I am very interested in conveying a sketchy charcoal feeling to the larger elements as shown.





As a group, we decided to take images in response to the initial storyboard using our completed final model.

Final Group Model



Based on our black and white colour palette, we felt as a group that a white card model would demonstrate the appropriate textures and details. Our final model was completed in a 1:10 scale, although not industry standard, we felt that by creating a larger scaled model it allowed us to showcase our design effectively to a large group.

Problems I encountered:

- Due to Covid, I was not able to finish the model in person and relied on my team mates to set dress the area.
- I attended the final presentation over zoom and encountered many technical issues such as not being able to hear my other teammates and questions being asked.

What went well:

- Ability to verbally communicate and transfer my vision to the team as I wasn't present.

Evaluation

What was the task?

To summarise the brief, I created and developed my own artistic vision in response to '*The Adding Machine*'. I analysed the script and created a visual response based on my unique role as a set designer. My role as a set designer was to create a visual communication and work in an expressionist way to produce a model box to 1:25 scale with mood boards to assist.

What have I learnt?

The most substantial thing I learned in this module, is how to illustrate my role of a set designer and apply the appropriate skills. I further developed my skills in model making by working in colour. Throughout, this module I learnt new communication skills in a challenging team setting.

What skills have I used?

- Ability to present my vision and model virtually to others.
- Ability to remain patient and positive when approaching different audiences.
- Considered and responded to the needs and capabilities of different people.
- Exposed my creative skills to be more experimental.
- Demonstrated a variety of processes as part of my design thinking.

What influenced me?

My main influence was the film '*The Cabinet of Dr. Caligari*' due its extremely distorted set design. I was also influenced by David Nash for his work with charcoal and its reflection on emotions.

Was I able to communicate a feeling, mood, or message?

I believe through both my models I was able to successfully communicate Zero's feelings of loneliness, restlessness and anger through my harsh geometric design elements and dark colour palette.

What are my strengths and weaknesses?

Strengths:

- People solving skills, I was able to influence and persuade others to work efficiently.
- Followed the seven steps of design efficiently.
- Transferable skills for Film & Tv and Theatre.
- Working in an expressionist way by using my emotions to influence my work.
- Practiced with materials and techniques to form experimentations.
- Explored the use of lighting to enhance my designs.

Weaknesses:

- Not prototyping finishing techniques for final models.

What problems did I encounter and how did I solve them?

The biggest problem I encountered was not being available for the final week and presentation. Whilst not being present for the final stages, it forced me to work on my communication and trust skills. To solve this, I made sure to schedule calls to review the process, designs and support any problems.

What would I change or improve for the future?

In order to improve for the future, I should consider practicing with different finishing techniques for a variety of models to support my design vision.

Module evaluation

I have thoroughly enjoyed this module as it allowed me to be more creative. I like that this module allowed me to explore the design process in a less structured way, I felt that I had more freedom as an artist. Based on my experience with the module I will be taking elements of expressionism into future projects. Completing this module has assured me that I am a set designer.

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