

Module tutor:

Stacey-Jo Atkinson

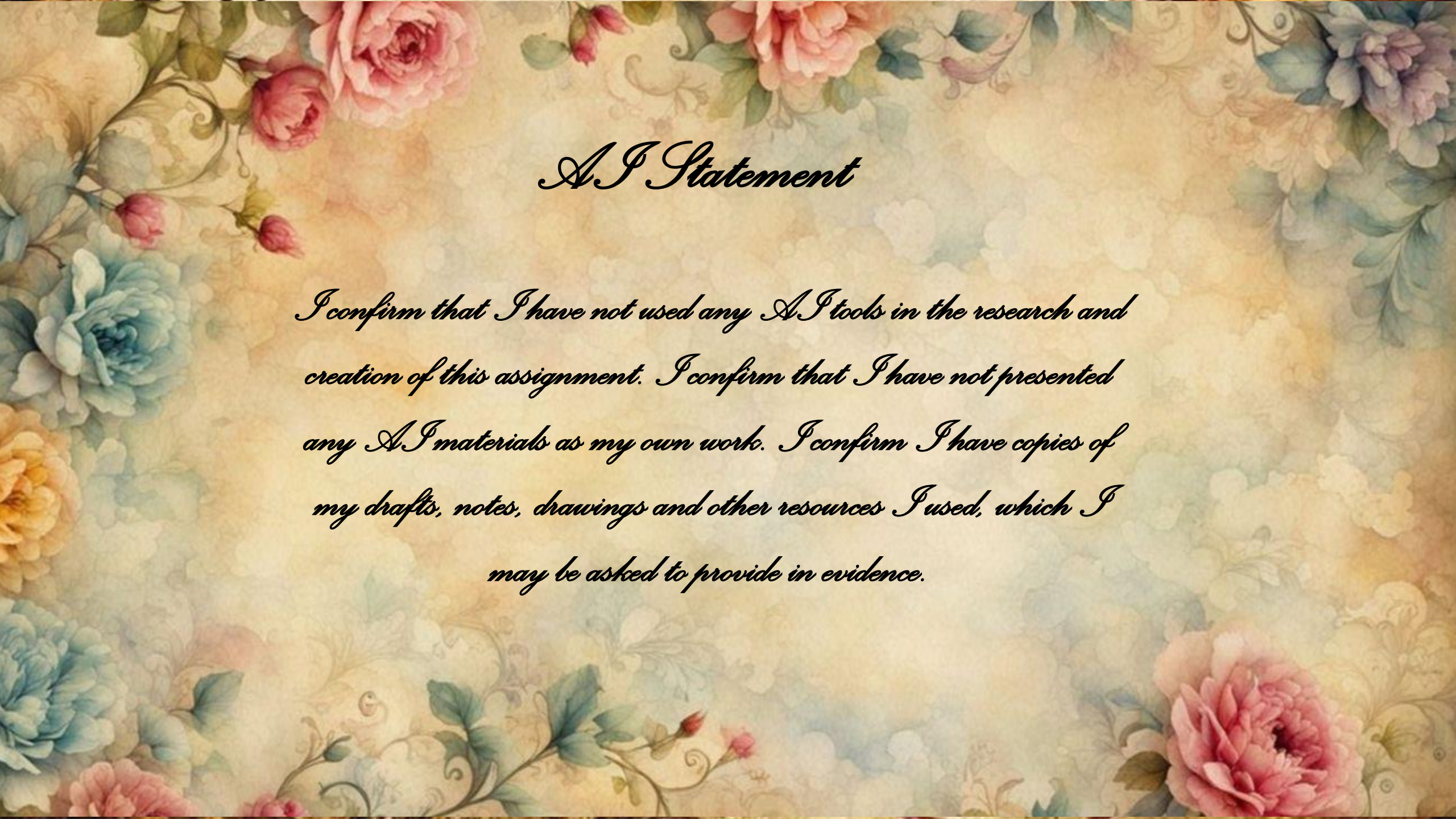
Model making tutor:

Beth Tearle

(Dave helped)

Principles of Design

(ADMA4010)



AI Statement

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

Lesson One

Dave's first contribution.



What we see in Principles of design:

- Unity
- Balance
- Proportion
- Emphasis
- Rhythm

Colour Theory Definition:

"Colour Theory is both the science and the art of using colour. It explains how humans see colour and how colours mix, match, or contrast with each other. The colour wheel is a visual representation of colours arranged according to their chromatic relationship."-City of Woodstock

(The Interaction Design Foundation, 2016)

Elements of design consists of:

- Shape
- Line
- Colour
- Scale
- Texture
- Light
- Movement

We were tasked with using these elements and principles to inspect two different pictures:



The green cats were extremely chaotic.



Good story telling: (According to [Ankit Passi, UX Planet](#)) He discusses recorded storytelling roots reaching back as far as Ancient Greece. I do believe we can go further, taking into consideration the existence of cave drawings. (Passi, 2019)

"If you want to be a good Designer, Be a good storyteller."-

- Plot
- Character
- Theme
- Dialogue
- Melody
- Spectacle
- Movement
- Décor

Storytelling is expressed in a multitude of ways.

Paintings, Ceramics, Tattoos, Poetry, Music, Film, Novels, Sculptures, Carvings, Tapestries, all of which are examples that appear throughout history.

- ❖ Personal
- ❖ Familial
- ❖ Cultural
- ❖ Social
- ❖ Unexplained and mythological

We looked at different songs that have a story in lyrics. I picked 'Money Game' by artist Ren.

My moodboard for the song



The song points out how everyday people are so much quicker to blame others around them. Types of people they see as inferior instead of those in power that directly or indirectly (through negligence or ignorance) cause the issues they 'suffer' from. Simpler to blame each other and marginalised groups than the elites. Hate is justified by "freedom of speech". Ren critiques that money and greed is often the cause of division and hypocrisy, especially concerning past issues, is ever present. He believes we are all complacent in "this worlds money game" labelling us "Sheep".

"We are, as a species, addicted to story. Even when the body goes to sleep, the mind stays up all night, telling itself stories."

JONATHAN GOTTFELD

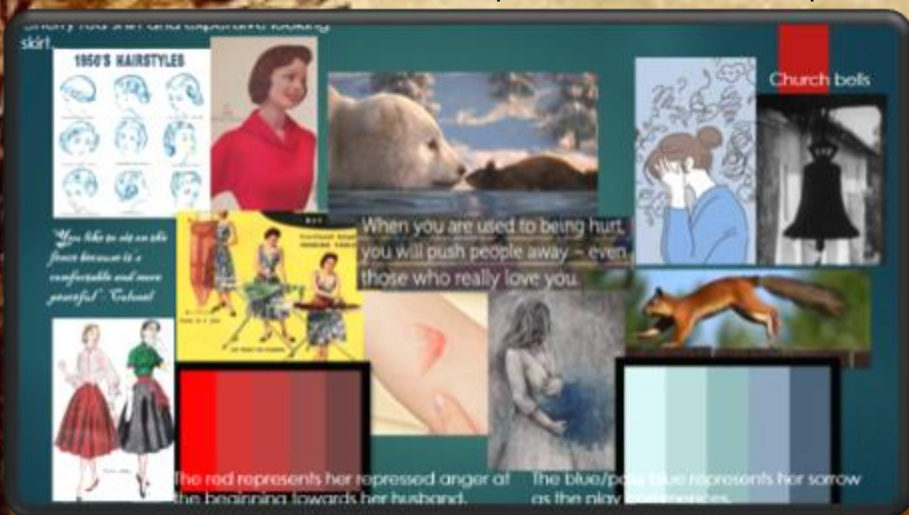
Creating Mood boards

Class examples:



A visual representation used to communicate aesthetic atmospheres. They usually consist of images, colour palettes, quotes, textiles and such, all containing relevance to the subject choice of the moodboard.

My chosen character: (example mood boards)
Alison, a main character from the play 'Look Back in Anger' by John Osborne. I used her character description to choose her colour palette. The central quote, I took from the script as it was about her. I used apposing colours to display her change of emotions and character development throughout the play. The church bells, burn and miscarriage were all part of major scenes and the squirrel alongside the bear was to represent her husband's pet names for them.



Class examples:



They should be organized, legible, aesthetically pleasing (Not too cluttered), sufficient in quantity, suitable to the subject matter (Period accurate), eye catching and should contain annotations.



My scene chosen: (example mood boards)
This moodboard was supposed to show the bedroom house of Nora from 'A Doll's house' as it wasn't about a character but instead showed the personalities of them and their tastes. I tried to follow the script and the time period as well as the colour scheme I believed would best suit her.

7 steps of Design

I. Commitment

Remove all negativity towards your project.

II. Analysis

First readthrough.

- For fun
- General understanding
- Discover character relationships
- Initial emotional response

Second readthrough.

- What stimulates your imagination?
- Search for clues(environment, time of day ect.)
- Nothing is insignificant at this stage

Third readthrough.

- Make note of mechanical info
- Environment/surroundings
- Staging/special effects
- Budgeting

III. Research

Historical.

Norms for the given time period.
Clothing and People
Paintings, Architecture, Photos

Conceptual.

Possible solutions within the text
Colour, Texture, Atmosphere
Create and idea from a feeling

IV. Incubation

Do not procrastinate.

Allow your ideas to grow and develop.

Set aside work to allow this.

V. Selection

'The sifting process'

Gather all ideas and solutions and make the best choice for the production.

This step is completed once you feel the ideas fit the concepts

VI. Implementation

Stop planning, begin.

Renderings/sketches

Models, costumes, props, puppets, lighting
ect.

VII. Evaluation

Review your methods and choices

What worked/didn't work?

Be willing to accept criticism(an important tool)

***I. Commitment
II. Analysis
III. Research
IV. Incubation
V. Selection
VI. Implementation
VII. Evaluation***

It is a comprehensive guide to help create the best version of an idea.

Implementing The 7 Steps of Design

Analysis questions

- Plot
- Theme
- Logic
- Exposition
- Complication
- Tension
- Main question
- Main action
- Cause of action
- Result of action
- Conclusion
- Protagonist
- Antagonist
- Most interesting character
- Where?

More in depth questions:

- Intent
- Plot point
- Climax
- Resolution
- Conclusion
- Lines of dialogue
- Control
- Beats/unit change

This has proven to be a challenging mindset to fall into. These steps demand a process that is shrouded in uncertainty and as you gradually continue down the list, possibilities slowly surface. Only then do creative ideas form.

It is vastly different from how we spent our previous school years doing. Years learning how to work through tasks and projects by focusing on the end first.

Alas we shall reconstruct our ways to allow more creative freedom.

Despite slight difficulty in following the steps I did use it for James' module assessment. Placed in groups and we needed to go through every step in order to explore the scripts and help ideas form and develop for presentations. We may have done it slightly out of order and that will improve as we continue down along the line.

Edward Gordon Craig (1872 – 1966)

Edward Gordon Craig

born in 1872 was a British theatre practitioner. Not only did he work as a scenic designer/scenographer he also worked as an actor and director. He was the son of a renowned British actress, Dame Ellen Terry. Edward Gordon Craig believed that a director was “*the true artist of the theatre*” instead of the actor.

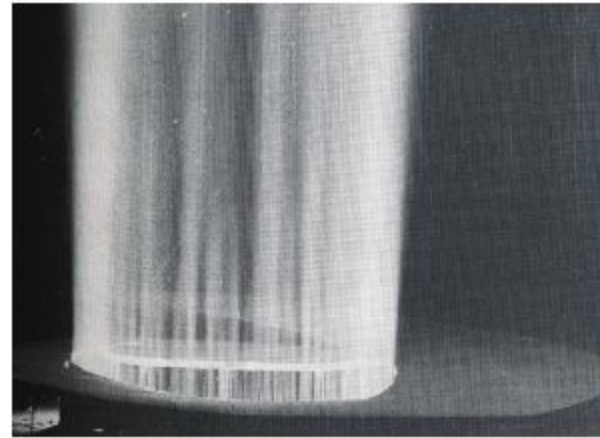
As a designer, the sets he built and designed were made to be extremely symbolic and he was the first person with the idea of moveable screen / scenery (hinged flats which could be used inside and out).

Craig had very similar beliefs to his collaborator and friend Stanislavski. He was intent on creating and bringing across ‘pure emotion’ in his set design.

He had an impact on the lighting world, moving the floodlights from their traditional position to above the stage, which is where most lights are placed today. He was also very influenced by masks since he believed that using masks was “*as a mechanism for capturing the audience’s attention, imagination and soul*”

On the 29th of July 1966 Edward Gordon Craig died, but his inspiration and movement within the theatre world and set designing world was not forgotten. In 1975 The Gordon Craig theatre was built in his hometown of Stevenage.

Josef Svoboda (1920-2002)



Svoboda's Pillar of Light

One of his best known sets or special effects is his three-dimensional pillar of light, it was created through the genius use of an aerosol mixture which when concentrated showed and emphasised low-voltage lantern.

Even though in practice Svoboda was a designer (for lighting and scenery) he actually more considered himself as a scenographer. Most of his designs show a more universal, all rounded,

architectural, more surrealistic approach to design in his renders.

'Svoboda also worked not only in theatre as a set designer but he also worked upon movies or TV shows (not many, however he worked on around 10 in his life time). Some of the movies he worked on included Amadeus, Elektra, Magic Lantern II, The Bartered Bride and Three sisters.'

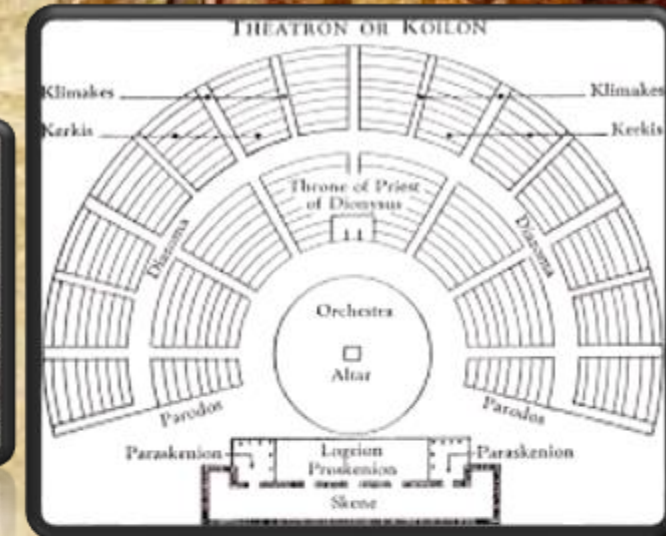
(IB Set Design Project, 2012)

History of Scenography

The Greeks

The fifth century BCE was the golden age of Greek Tragedy in Athens.

The first recorded premiere was a dramatic contest in Athens, won by Thespis in 535BC. The significance of this contest was that hitherto, a whole drama had been performed only by a chorus, singing, intoning and dancing in honour of the god Dionysos. Thespis introduced an actor who conducted a conversation with the chorus leader. The actor became known as the Protagonist, the beginning of drama as we know it today. (Warre and Brook, 1968)



Masks were worn to play the gods in the one-man showings

Greek comedy plays were heavily influenced from tragedy plays at religious festivals in Athens. These two would spread their influence across the Mediterranean, inspiring Roman and Hellenistic theatre. The architectural style of the Greek theatres continues to affect stage designs in today's world. The plot of a tragedy during this time was almost always inspired by episodes from Greek Religion. Due to this, violence was never permitted on stage. If a character died, it would happen out of the audience's view (Cartwright, 2016)



The historian Pollux, writings from the second century AD, tells us of the machinery used in Greek theatre. He mentions trap-doors, hoists, cranes, lighting and thunder machines, devices for revealing dead bodies. Whether or not these devices were used in fifth century is doubtful, but we do know mechanisms were sometimes used to lower 'gods' down from above.



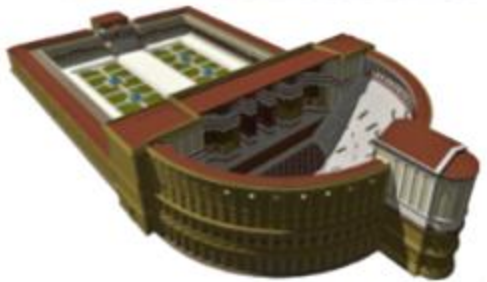
History of Scenography

The Romans

Unlike ancient Greece, Roman actors had a rather bad reputation in Roman society. Their social status was somewhere between criminals and prostitutes. A Roman citizen who decided to perform on stage had to reckon with the fact that he was at risk of losing his political and civil rights, and what's more, he could not join the army and thus never engage in politics. Most often, the actors were slaves or freedmen from the eastern provinces.

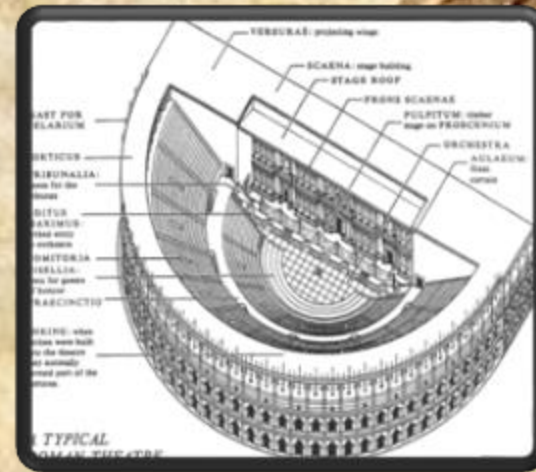


Roman theatre had no profound religious significance and was purely for entertainment. The first permanent Roman theatre was built by Pompey in 55 BC. It is expected that it had 10,000 spectators.



A 3D reconstruction of the Theatre of Pompey

One of Rome's most impressive ruins is the ***Theatre of Marcellus*** which was completed 13 BC.



Actors were typically provocative and sexual in nature which didn't fair all too well with Conservative Roman society. Priests were forbidden to "deprive the plays of their prestige"

The difference between Greek and Roman theatre is that the former always chooses a natural slope of the ground for the spectators to look down at the orchestra. The latter usually always begins on a flat site with passages and entrances below the Cavea where the audience sits.

History of Scenography

Japan

The Noh theater found its form in the fourteenth century and continues in much the same form, with many of the same plays, in present day Japan. A Noh play portrays one all-encompassing emotion dominating the main character, the *shite* (she-tay). Whether jealousy, rage, or sorrow, all music, gesture, dance, and recitation are used to build the emotion to its final climax at the close of the play. Often the plays depict the return of a historical personage, in spirit—or "ghostly"—form, to the site of a significant event in his or her life. (afe.easia.columbia.edu, n.d.)

The no play of Japan is the only example of medieval surviving intact. The playhouse is absolutely formal. The chorus sit to the right of the stage, and the orchestra of flute and drums sits behind the stage in the 'Atoza.

'Noh plays are extremely intense. In order to express something so abstract as an emotion, words are often inadequate. As the play progresses, then, dance and poetry are used to express the tortured heart. Other elements which contribute to an intensification of the mood are the bare simplicity of the stage which allows no distraction from the main character, and the gorgeous costumes of the main character himself. The stylized movements also help to focus the energy on the emotion rather than on the individual personalities. In Noh as in classical ballet, every movement is choreographed and often symbolic. There is no individual interpretation.' (afe.easia.columbia.edu, n.d.)



(Sell, 2021)

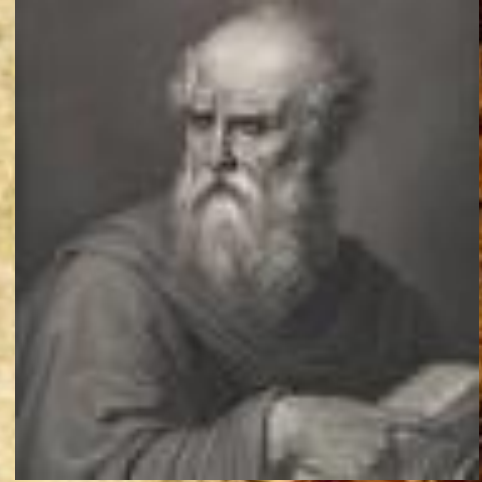
The walk along which the actors use to access their entrances is known as the Hashigarkari. (Warre and Brook,1968)



Vitruvius.

Vitruvius fashioned together a guide for architecture two thousand years ago that was revolutionary enough that people today still taking inspiration from it.

'The only work on architecture to survive antiquity, de Architectura was lost for much of the Middle Ages before being rediscovered by Poggio Braccolini (secretary to one of three contenders for the papacy during the Council of Constance) in 1416/17 in the library of the monastery of St. Gall. The rediscovered theoretical and practical work of Vitruvius proved to be highly influential among Renaissance and modern architects. To name only a few, Leonardo da Vinci, Francisco di Giorgio Martini, Sebastiano Serlio, Andrea Palladio, and Thomas Jefferson, incorporated both Vitruvian design and theory that built on the relationship between the human form and the built environment.' (Babbs, n.d.)



The Renaissance

What is it?

The *Renaissance* refers to a certain period of 'rebirth' in European civilization covering the 15th and 16th centuries.

A burst of innovation in culture, art, medicine and politics, originating in Italy before spreading and following the middle ages.

"The Renaissance is justly famous for its achievements in art and learning, and even though some of its thinkers were somewhat conceited and off-base in dismissing the prior thousand years or so as being nothing but the "Dark Ages," it is still the case that the Renaissance was enormously fruitful in terms of intellectual production and creation." (Brooks, 2022)





Inigo Jones

He has over 470 surviving stage designs. Many of which were created for the court entertainments known as **masques**. The Stuart court masque emerged, recognizable characteristics in the 1605 and flourished until 1640. Although they had help, who added their indispensable contributions, poet Ben Jonson and Jones shaped the masque into a highly sophisticated cultural form and aesthetic. (Peacock, 1995)

His most public intervention was his architecture. Jones' official title was 'Surveyor of the King's Works' in 1615, but the masques remained his key activity and was intensely more focused in the influenceable but restricted courts. The masques were used to represent Renaissance art to the leaders of taste. His method was simply to copy. (Peacock, 1995)



History of Scenography

"*Altro diletto che imparare non trovo*" Jones' motto which he 'borrowed' from Daniele Barbaro's commentary on Vatruvius. (Peacock, 1995)



Masques were made for performance 'The term **masque** refers to a specific type of play that requires a lot of production, both before and during the show. As masques combined song, dance, poetry, and elaborate stages and costumes the producers of the show needed a lot of expensive planning and preparation.' - (Crayford History, 2023)

There was little systematic effort to give them an after life by publishing records of these performances, as done with the court festivals in Italy. The masque was a courtly form and there were reports of courtiers housing them in their own homes, but most took place in courts presented by the social elite and royalty.

Jones' first masque was 'The Masque of Blackness' 1605. He designed it while Ben Jonson wrote it. For many Puritans, *The Masque of Blackness* disgraced the Stuart royal family by allowing the Queen to appear in blackface. Whereas today the black makeup in itself would be seen as offensive to African people, for the Puritans of the 17th century it was controversial because Queen Anne was damaging her own image by making herself 'foreign' or 'uncivilised' and to the Puritans 'impure.' Puritans admired thrift, but the staging of *The Masque of Blackness* was hugely expensive, and to the King's critics wasteful and hence 'ungodly.' (Crayford History, 2023)



Inigo Jones costume design for Daughter of Niger in Ben Jonson's *The Masque of Blackness*, 1605.



Inigo Jones costume design for Torchbearer of Oceanus in Ben Jonson's *The Masque of Blackness*, 1605.

Table Read

Upon arriving at class, Stacey decided to be mean to us by passing out scripts. Our sadness was because we were nearing the end of Jame's module, we were under the impression that our play researching days were over till the new year, Rejoyce! It was complete! Regrettably, this was not the case.

In all honesty I did enjoy the table read. We were given the script 'Danny, the Champion of the World' which is a book by Roald Dahl has been turned into a play.

Roles were assigned, I was the Sargent and let's just say there's a reason I'm not a voice actor. Nevertheless, we read through the script and highlighted(in different colour)

Purpose of a Table read

An article written by SUZY WOLTMANN (LAST UPDATED: MAY 16, 2023) Who describes it as a vital part of the preproduction for film, TV, Theatre and such . It can help highlight concerns as well as get everyone evolved on the same page on what the next steps may be. It provides the opportunity to bounce ideas off one another while becoming increasingly familiar with the script. There may be multiple tables reads each one serves a different purpose. The first is about getting an idea of the plot then the nest few will consist of a deeper analysis

ACT 1 HAZELL'S WOOD

Twilight. The rustling of trees.

In the shadows, we are aware of pheasants strolling on the ground. The silhouette shapes of two Gamekeepers, shotguns on their shoulders, wander through the trees, patrolling the wood. Another shadowy figure (Hazell), enters the clearing. He looks at the birds, is pleased with what he sees, then goes to meet the Gamekeepers. As they talk in a group, another figure (Dad), in dark clothes, creeps stealthily on all fours into the clearing. He throws something towards the pheasants, who react with a flutter of wings. The noise alerts the gamekeepers, who dash into the clearing. Torches flash as Dad retreats, keeping low and still

The Gamekeepers cock their shotguns and look around. Hazell joins them. Suddenly Dad makes a run for it. An exciting chase through the trees. Dad trips and is nearly caught. Hazell grabs a shotgun from one of the Gamekeepers. As Dad escapes, Hazell fires his gun at the retreating figure. He hurries off in pursuit, crossly chivvying the Gamekeepers, who follow him

Music as the scene changes

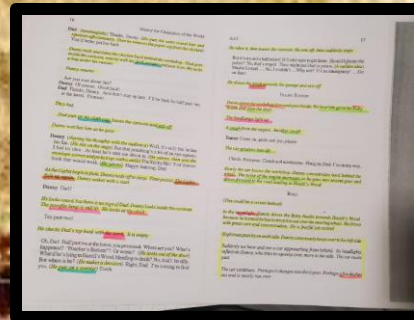
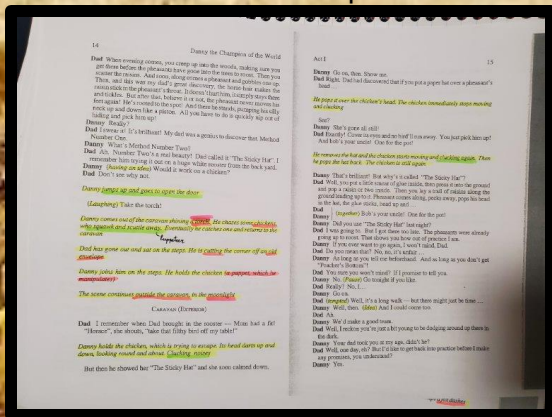
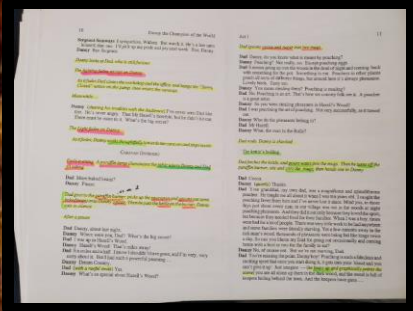
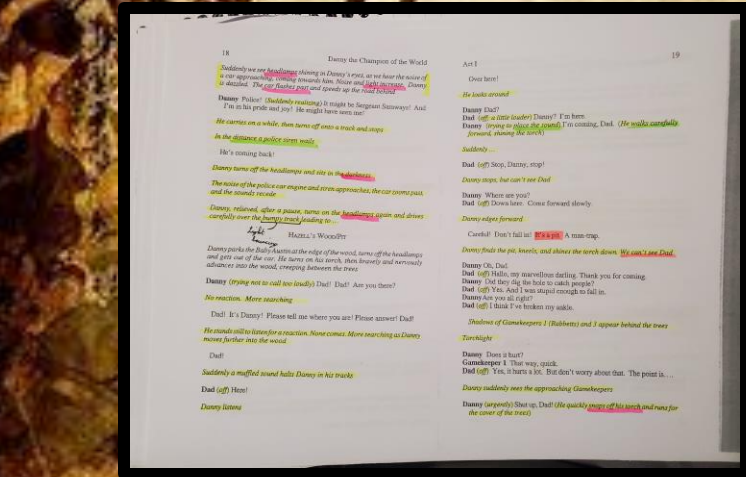
CARAVAN (EXTERIOR)

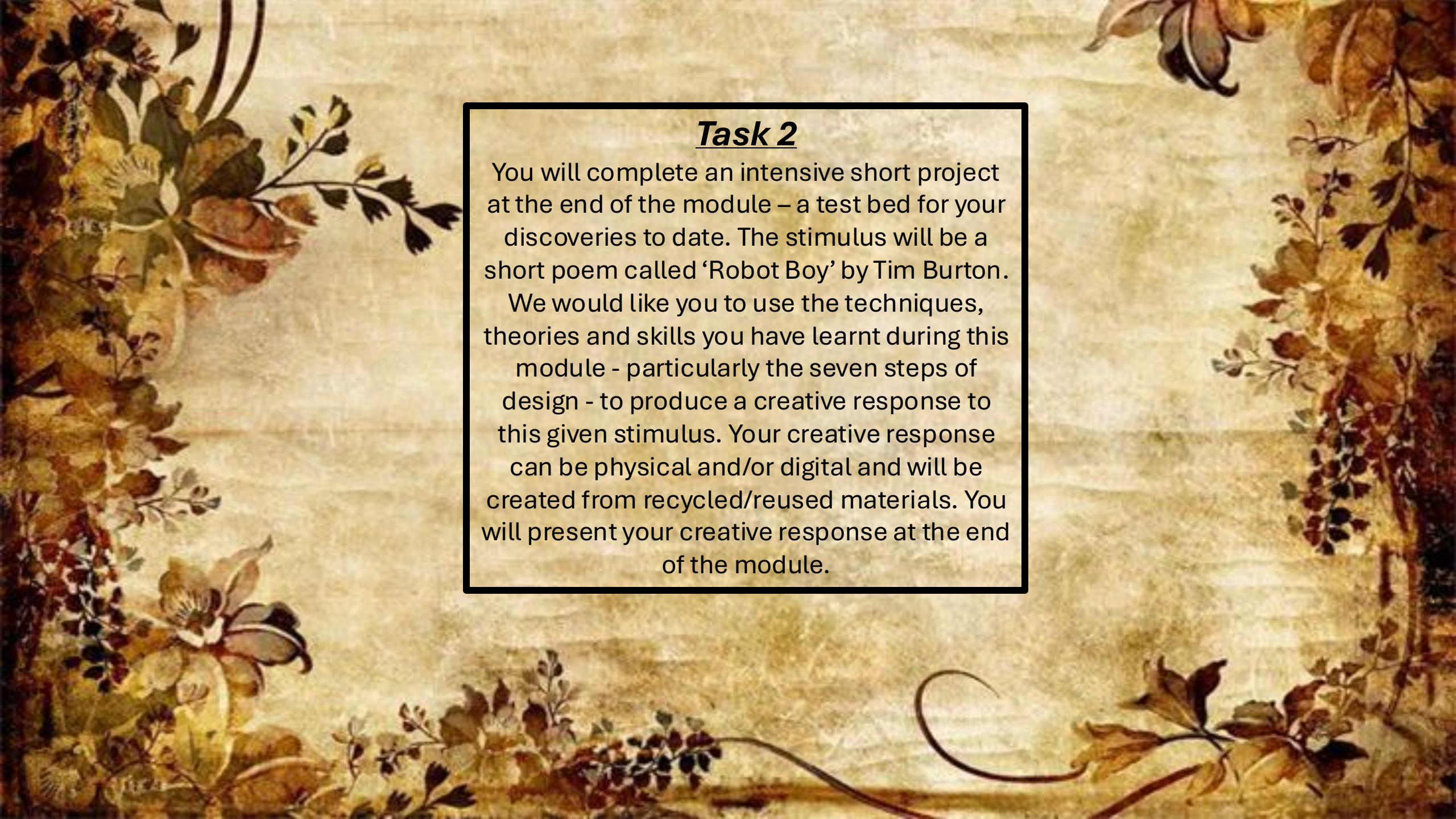
Moonlight. Mist. An owl hoots. The glow of a paraffin lamp shines from the window

Danny is sitting on the steps of the caravan, looking anxiously at the road ahead. He wears pyjamas and a sweater round his shoulders. Suddenly he thinks he sees something, stands and walks down the steps trying to see through the misty darkness. Nothing. Disconsolate and cold, he puts the sweater on and returns to his vantage point sitting at the top of the steps. He puts his head in his hands

Pause. Suddenly he hears footsteps. He looks up in anticipation

Dad enters, trying to tread softly. He wears a dark sweater, trousers and cloth cap





Task 2

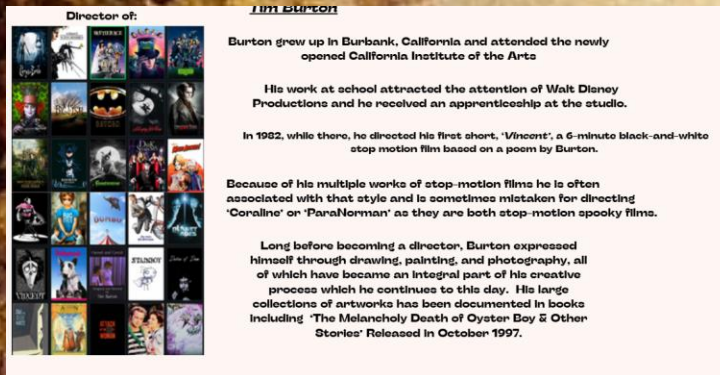
You will complete an intensive short project at the end of the module – a test bed for your discoveries to date. The stimulus will be a short poem called ‘Robot Boy’ by Tim Burton.

We would like you to use the techniques, theories and skills you have learnt during this module - particularly the seven steps of design - to produce a creative response to this given stimulus. Your creative response can be physical and/or digital and will be created from recycled/reused materials. You will present your creative response at the end of the module.

Tim Burton 'Robot Boy'

Plot:

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



We were all asked for our creative response to the poem, and we had under two weeks to put it all together and present it. Split into teams I had Sophie and Ellis on mine.

Eventually we got the idea and started trying to read between the lines. We had done mindmaps on each character and we looked into the themes and style of the poems. I looked into German Expressionism which is a popular style when looking at Tim Burton's work. I also remembered the second years presentations that had much to do with the style.

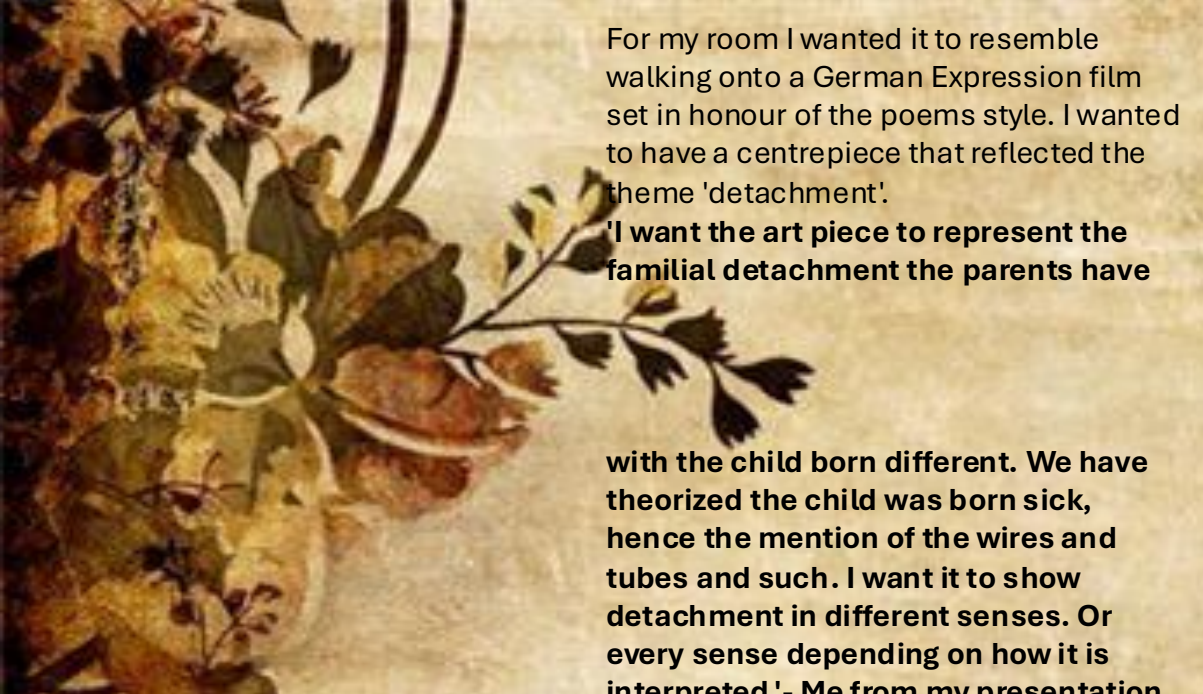
Being instructed to follow the 7 steps of design the room split into their groups to read through the poem and begin the analysis. We read through it a few times, but we did seem to struggle slightly as it was our first time working together. We also had a habit of skipping right to the end goal which is the mindset that previous education had drilled into us.

For the group name I took the first letter of each of the 7 steps of design and came out with CARISIE which also houses the first letter of our names.

I then looked into Tim Burton's backstory.

It was only after this that an idea started forming. From there we pulled out images for the group Moodboard. It depicts the style of German Expressionism seen throughout films, different use of lighting which I wanted to include in my creative response. I looked into a few different installation art exhibits, and we tried to find ways to make it more interactive for the audience. I also found a nice little quote from Tim Burton himself. I posed the idea that we turn the poem into an art exhibition with and. We split the poem up in three parts and each take one 'verse' The idea was to use the poem as a base to build the rooms off of. Each verse would be a room. We each picked a theme we believed fit with the specific verse.





For my room I wanted it to resemble walking onto a German Expressionism film set in honour of the poem's style. I wanted to have a centrepiece that reflected the theme 'detachment'.

'I want the art piece to represent the familial detachment the parents have

with the child born different. We have theorized the child was born sick, hence the mention of the wires and tubes and such. I want it to show detachment in different senses. Or every sense depending on how it is interpreted' - Me from my presentation

Water, woman sinking
reaching for a title line, her lifeline as she has been detached

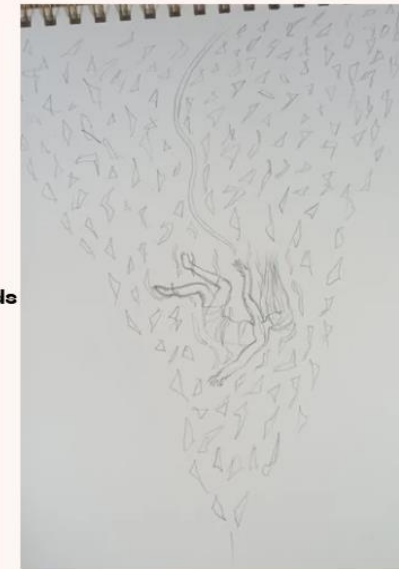


This would be dangling from the ceiling.



The long strip is the tether or lifeline that she has been separated from. This will be a light strip of bright yellow/golden.

A blue light would shine from below and the shards that represent water would reflect this in different shades.



I want it to swivel and spin slowly as people go through the room.

The woman's identity isn't important as it is supposed to be something people can connect with and a good method of that is if they can personally connect with it. Imagine themselves in that position. It also removes any tainting on their viewpoint of the woman. She is detached, untethered. It matters not who she is or what she's done.

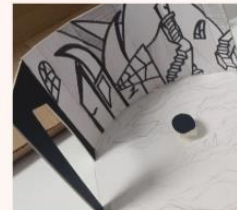


My sketches based off previously mentioned research

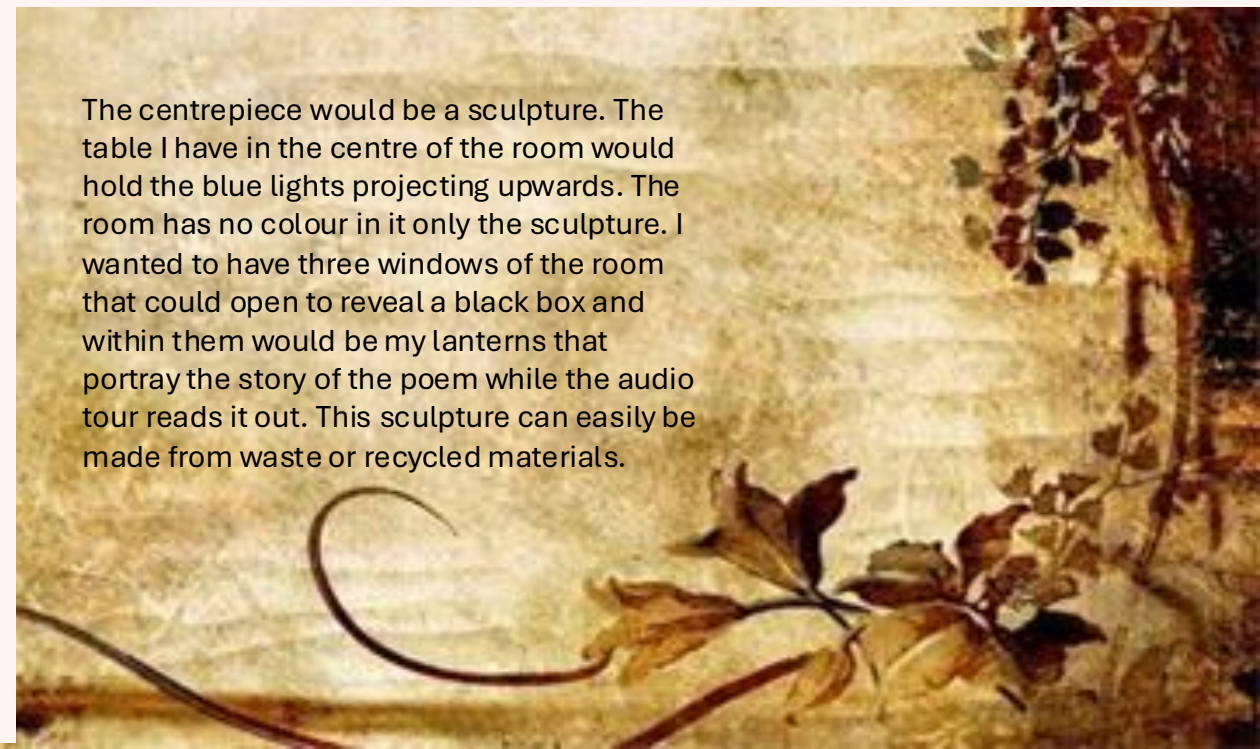
Transferring the drawing to the card to create my walls. I wanted a bend in the small sheet so I cut several indentations going from width to width but not depth. This allowed the card to bow without damaging the material.



Finished product. TADA!



I wanted the room itself to have some connection to my exhibition theme. I chose the branches as they are very reminiscent of forestry. Wooded areas, in my opinion, allow for detachment from reality. The constant repetition of trees and the branches above often close in overhead. I specifically drew them to look sharp and slightly claw-like to represent this. They also resemble cracks in the ground.



The centrepiece would be a sculpture. The table I have in the centre of the room would hold the blue lights projecting upwards. The room has no colour in it only the sculpture. I wanted to have three windows of the room that could open to reveal a black box and within them would be my lanterns that portray the story of the poem while the audio tour reads it out. This sculpture can easily be made from waste or recycled materials.



I wanted the 'table lamp' to tell the story the mother reads to her son in the audio. The one above represents, as per our division, the first paragraph of the poem.

Because the poem is about a child and carnivals and the rides that accompany them are a commonly known marvel in a child's eye.



In reality, the light would cast the silhouettes onto the walls inside the windows.



German Expressionism

Famous Expressionism

"In 1916, the German government decided to ban all foreign films. With a sudden demand for more domestic titles,

there was an understandably dramatic increase in the number of films produced in Germany each year.

However, German audiences had become less preferential towards romance and action flicks since the beginning of WWI, and themes of violence cruelty and betrayal become more elegant topics for discussion". This provided room for a platform for Fritz Lang (*Metropolis*) and F.W. Murnau (*Nosferatu*) to create the most influenceable cinematic history moment. Unlike most forms of cinematic movements, German expressionism isn't restricted to film as it is seen throughout the arts. (*Harries, 2014*)



The Cabinet of Dr. Caligari (1920)

Dr. Caligari keeps Cesare in a cabinet that looks like a coffin, sometimes bringing him out to perform a little sideshow to tell people's fortunes. The story follows two men attending the fair to see Dr. Caligari's sideshow. One of the men asks Cesare how long he will live, and Cesare replies that the man will die at dawn.

As foretold, the man dies at dawn—murdered in his bed. The man's friend sets off to find the killer and uncovers much more than he ever thought.

The entire film uses dark, distorted sets that provide an uneasy feeling. (*Hernandez, 2023*)



Fritz Lang
F. W. Murnau
Robert Wiene

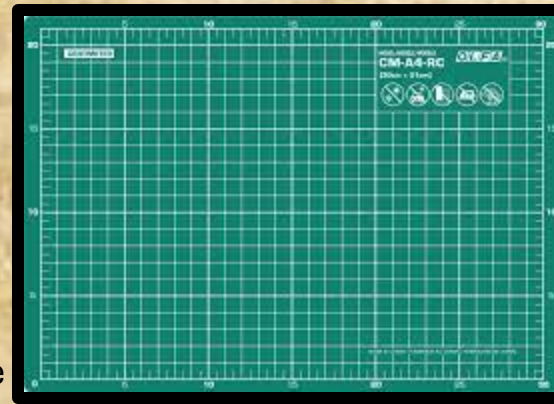
Model Making

Working in scale

Working in scale. The tools and materials used.



- Cutting mat
- Scalpel
- Scale ruler
- 60/30 set square
- Glue pots
- Safety ruler
- Mountboard
- PVA glue
- KAPA line foam board
- Tissue paper
- Balsa wood
- Kebab skewers
- Plasticine
- Sponges
- String



We have been given blade removing covers to avoid coming into hand contact with the blade. There is a sharps bin in the classroom



These are safety rulers that have a space to rest your thumbs and finger to stop the ruler from moving.



We mainly use a 1:25 scale

Objective:

Create a Flat with a triangular base, a platform, a ramp and a box with the dimensions provided.

Materials Used:

PVA glue

Tools used:

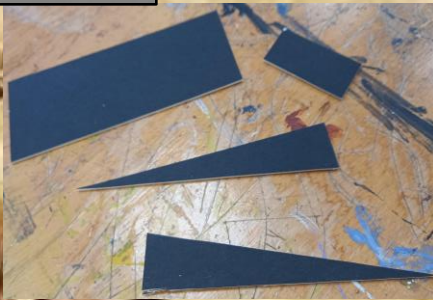
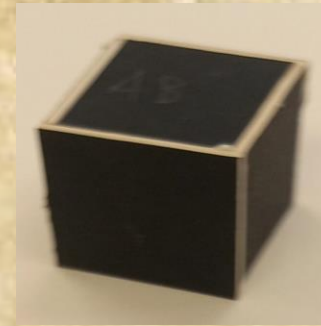
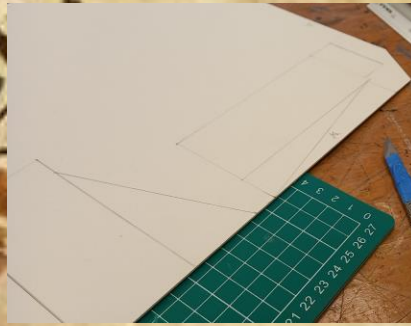
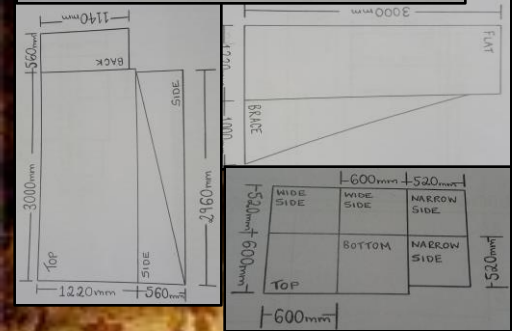
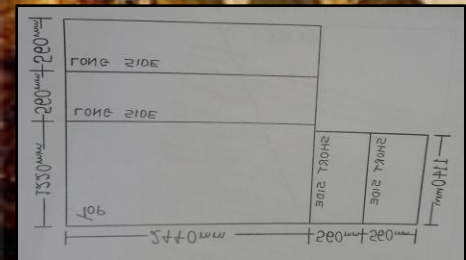
Scalpel

Scale ruler

Cutting mat

Mistakes were sadly made; I glued the card together with the black side facing outwards making it difficult for myself to paint later down the line.

Despite this, I did enjoy the process itself it was a simple repetitive concept that required accuracy and a steady hand.



Model 1, by using what we made last session make a model shipwreck. Use as many materials as you can to become familiar with them. With a scale of 1:25 and to stay within a 3m height restriction. We were given a circle on card to serve as our base.



I used the Plasticine to create little sea creatures before painting them with glue to prevent cracking and crumbling in the future.



We received a template for our stairs.

I tried to make it appear as a weathered and worn wooden plank. This I secured using glue to the platform. I attached the treads to this to help the

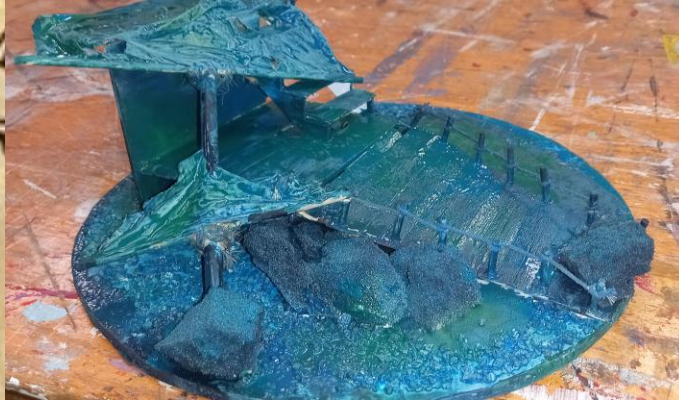


I was instructed to glue down the tissue paper otherwise it would prove to be incredibly difficult to paint in later sessions.

Materials used:

- Mountboard
- PVA glue
- KAPA line foam board
- Tissue paper
- Balsa wood
- Kebab skewers
- Plasticine
- Sponges
- String

Painting The model.



Dry brushing helped create this illusion as it appeared to be light rippling through the waves. At least in theory, unfortunately it didn't quite work out as I had envisioned but you still can make out what I was trying to do.

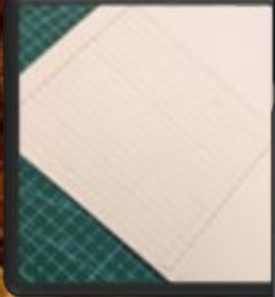
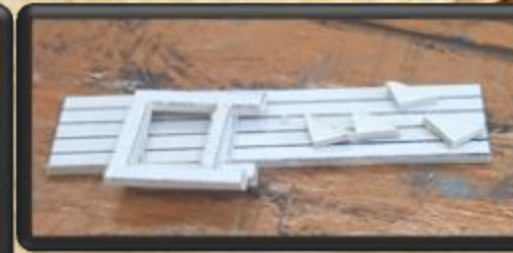


Beth was kind enough to allow us two primary colours to decorate our shipwrecks. I chose blue and yellow and mixed them together to create shades of green. We were permitted to use black and white in addition, so I made several shades of blue. I tried to create the illusion that the ship lay beneath the waves.

Second model task.

Create a garden area from an existing model.

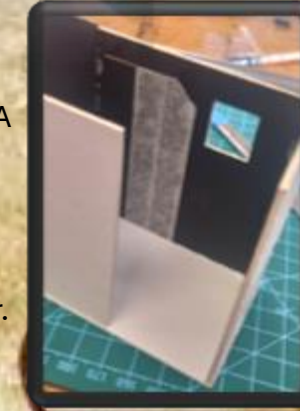
Ticket card, measured at 100 thick in the scale 1:25 and cut with scissors given how thin the card is. This created the rigged surface of the garden shed



Beth handed us a template for our foam that the shed would sit on to elevate it. It wasn't mandatory if we made a large enough space suitable to hold the shed level. I opted to use the template but shave down the edges to make it my own



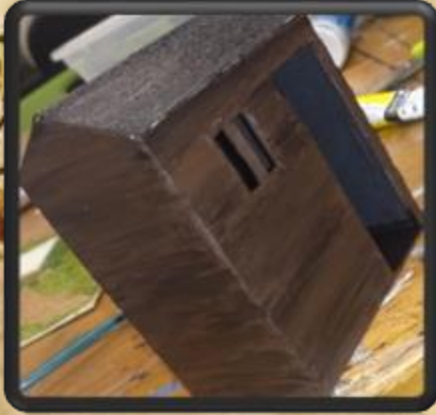
To create a functional door that can open and close, we picked a side to 'hinge' and painted a thick strip of PVA glue then covered that with masking tape. Making sure to dangle half the thickness of the tape over the edge. Repeat with the other side over the doorframe to attach them all together. Allow time to dry before using.



I made the roof out of ticket card and sandpaper layered on top



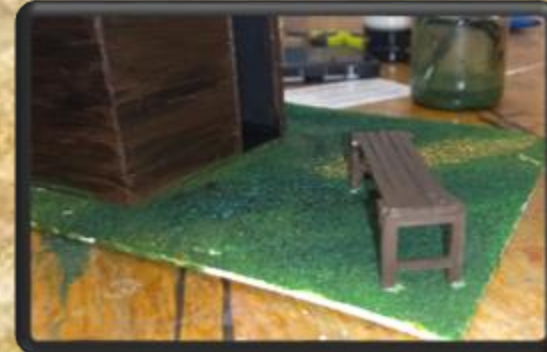
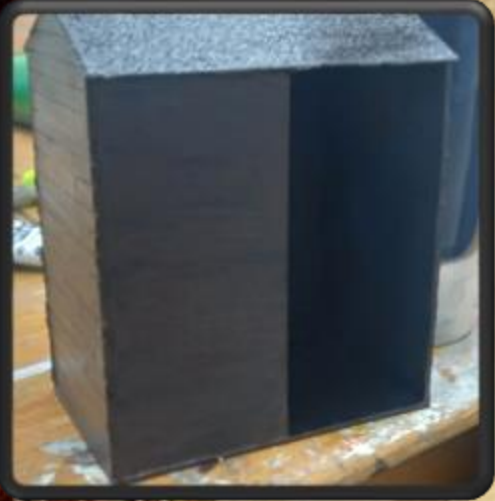
Painting my garden space.



I used a dark green mixed with a slight bit of blue and had spaces of lighter and darker using yellow to make it lighter and black to give it a distressed look. I watered it down so the paint would soak through the pathway I made to make it looked overgrown.



I wanted to paint it to fit a creepy old theme. I mixed up a darker brown then used that as my base. I then mixed that brown with more black to make it darker then used a flat brush to lightly brush the darker tones over the first colour.



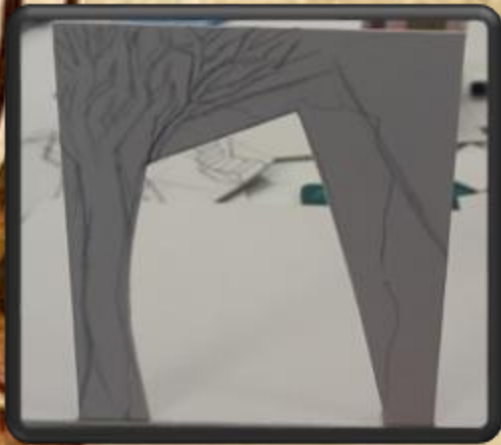
Implementing my skills in another project for a different module (independent study)

As Christmas approaches, excitement arises. (A truly joyous time, Hurrah!) It is rather unfortunate that it also means deadlines and final projects (Positively Heartbroken). One such project was issued in our class with James.



Gilly designed the sets, and I used those drawings to bring to life, (dramatic pause)... a scale model!



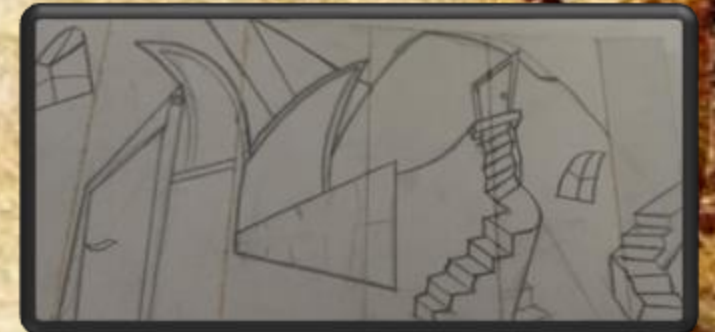
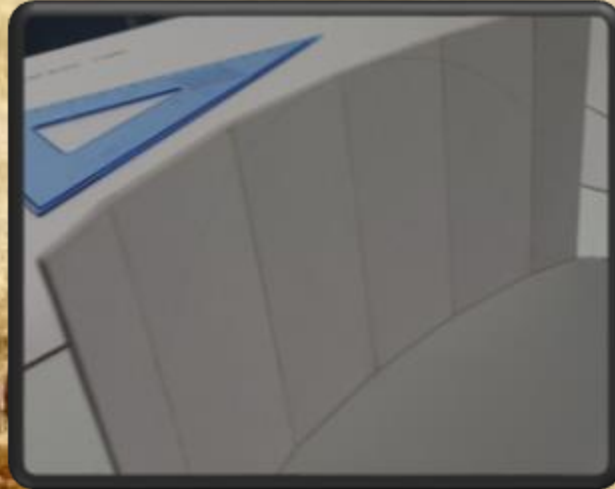
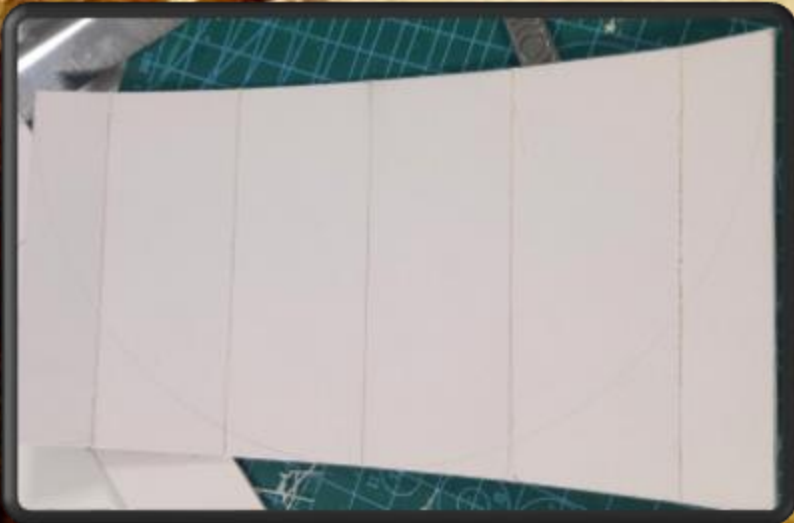


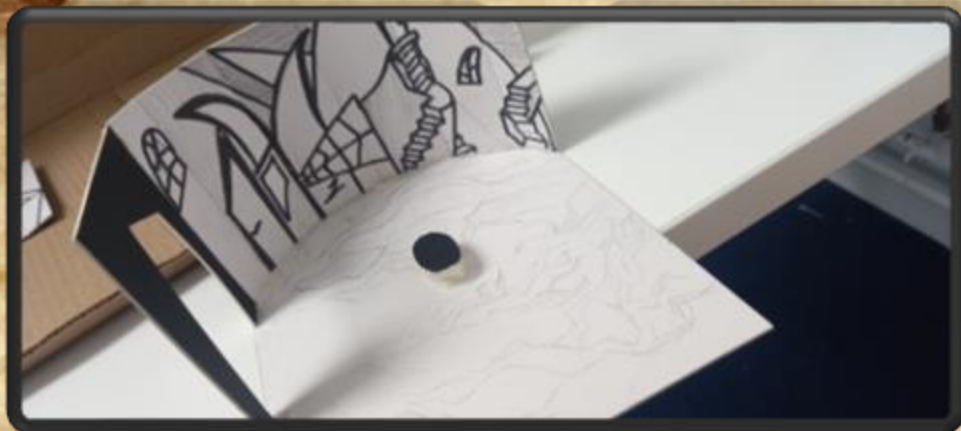
Entry way, sharp distorted shape, to suit German Expressionism style of the poem my room was suited for

It would have taken too long to dry in the curve with PVA glue so I borrowed a hot glue gun.



I knew I wanted to have a rounded room, so I used what Dave had mentioned in the workshop when he suggested cutting halfway through the wood to make it easier to curve. Now it sadly didn't work in that context, but I thought it might in this one and I was right. I sliced it halfway through with the scalpel.





Self-Evaluation

This has been an incredibly enjoyable course, and I do believe I have managed to acquire more knowledge and a more in depth understanding of how our course is tailored to suit the industry and how well prepared it is to make students, such as ourselves, into successful set design and developers.

It is honestly amazing to see how far I have come in just three short months. My knowledge has grown and so has my 'toolkit' as it has been referred to. I have since learned how to transfer skills across to other parts of the course. Each module overlaps a significant amount. My 'toolkit' currently consists of; model making, table reads, coherent moodboards, working in scale, scenography, seven steps of design, collaborative work, material knowledge, time management, group work and more.

I did have some issues in following the structure of the seven steps of design and while I do appreciate it's because schools teach us to think out a problem by having a goal to aim towards, it just won't work in this industry. It is shrouded in uncertainty and ideas form and crumble apart during the process, but that is what it is all about. This is something I will need to reflect on and hopefully improve for the next modules. My attempts to jump ahead in the steps only succeeded in wasting time and giving me a headache.

The group collaboration was also proven to be a slight challenge as there were communication issues and a hesitance to voice one's thoughts and plan for the project, and I do feel this reflected heavily during our presentation. My personal delivery when I was describing my designs for the room was decent and I do think I managed to portray it well but when it came to explaining the research, I did choke. This is definitely something I need to work on. I probably spent too much time working on the models and not enough on the other aspects.

This does boil down to time management regarding allocating enough of it for each part. It doesn't need to be an even amount of time but there does need to be enough.

The primary materials I have used in my models have been very basic and I would like to expand those particular skills.

I do also find it difficult to ask for help. It is because I don't want to bother people but that just leaves me stuck and it could be over something simple. I really don't want this to affect me or my groups in the future so it is something I have been working through.

Despite these points I believe it has been a successful year and I do enjoy working with the class and the innovative and imaginative ideas that they bring to the table. I have not been lucky enough to work with such a collective of creative people, and I can't wait to get back into it with them.

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