Real Fictions
A Heterotopic Production Design for The Lorax

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“And I hear, from your voice, the invisible reasons which make cities 
live, through which perhaps, once dead, they will come to life again”
- Italo Calvino in Invisible Cities
The aim of this dissertation was to research the field of production design as a sustainable heterotopic image during the various phases of film production. As production topic, *The Lorax* (Seuss 1971) was explored for its continuing relevant message of warnings against avarice. To provide the production with *zeitgeist*, the local Pretoria context was implemented to portray this universal narrative message.

Information on production design is limited and inadequate. Sources ignore the influences and potential of production design behind the camera lens, which can be quite profound. Production design is influenced by the location and the location is influenced by the production design.

Filmic structure and the traditional production design process were researched to provide a structure for the design process. To design the production, film industry conventions were employed with influences from the field of interior architecture.

The result of the research is the first step to an inclusive look at production design and its place in the film industry, as well as in society. The result of the design process is a preproduction design package that can be handed over to production companies for further development.

In order to complete a production design, the production designer needs a support network of various departments and resources. This dissertation, as the attempt of an individual, is a step to recognize the full potential of the field of production design, by means of a practical example – *The Heterotopic Production Design for The Lorax*. 
# TABLE OF CONTENTS

1. INTRODUCTION .................................................. 2

2. THEORETICAL PREMISE ........................................... 8
   2.1 A Utopia of Affluence ........................................ 10
   2.2 Film and Emotion ............................................. 14
   2.3 Deleuze’s Cinematic Taxonomy ............................... 15
   2.4 Heterotopias .................................................. 18

3. TOWARDS A DEFINITION OF PRODUCTION DESIGN ....... 20
   3.1 The Production Designer’s Role in Film Production ..... 22
   3.2 A Short History of Production Design ..................... 26
   3.3 The Production Design Team ................................ 26
   3.4 The Production Design Process ............................. 28

4. DESIGN METHODOLOGY .......................................... 32
   4.1 Design Methodology .......................................... 34

5. NARRATIVE CONTEXT: TEXT BREAKDOWN .................. 36
   5.1 Synopsis of *The Lorax* (1971) ............................. 38
   5.1 World Context at the Time of *The Lorax* .................. 39
   5.2 Narrative Selection .......................................... 39
   5.3 Narrative Design ............................................ 39
   5.4 Utopia / Dystopia ........................................... 41
   5.5 Circles of Feeling ........................................... 42
   5.6 The Breakdown Sheet ....................................... 43

6. SOCIO-CULTURAL CONTEXT: FILM IN SOUTH AFRICA .... 46
   6.1 The Film Industry in South Africa, Gauteng and Pretoria 48

7. PHYSICAL CONTEXT: LOCATION ANALYSIS .................. 50
   7.1 Filming on Location .......................................... 52
   7.2 Location Directions .......................................... 54
   7.3 Physical and Script Locations ............................... 55
   7.4 Location Elements .......................................... 56
   7.5 Location Benefits for Production ........................... 58
   7.6 Location Benefits for Production Design .................. 58
   7.7 Obtaining a Permit .......................................... 58
   7.8 Accessibility: Support Areas ............................... 59
15. REFERENCES

APPENDIX

A. Glossary 180
B. Approximate Production Time 191
C. Estimated Film Crew and Cast Numbers 191
D. Colour Temperature 191
E. List of Machines of the State Theatre Workshop 192
F. Application for a Local Filming Permit in Gauteng 193
G. Presentation Panels 197
LIST OF FIGURES

Figure 1.1 Connections between parts of the dissertation 5
Figure 2.2 Theoretical thought process 11
Figure 2.3 The process by which emotions and moods are evoked when viewing a film 13
Figure 2.4 Deleuze’s Taxonomy 15
Figure 2.5 The New Syntagmatic Cinematic Taxonomy 17
Figure 3.6 Film Production Hierarchy 21
Figure 3.7 Film Production Time Line 22
Figure 3.8 Film Production On Location (adapted from AFDA 2009) 23
Figure 3.9 Departments under the Production Designer 25
Figure 3.10 A scenic artist doing the final touches to one of the sets for Coraline (2009) (Annazhu.com s.a.) 27
Figure 3.11 A scene from Tim Burton’s Alice in Wonderland (2010) filmed in Gaudi’s Casa Batlló (1906) (YouTube.com 2009) 29
Figure 4.12 Design Strategy 33
Figure 5.13 This page: the last Truffula Tree is chopped down (adapted from Seuss 1971) 37
Figure 5.14 Opposite page: the Thneed factory (adapted from Seuss 1971) 37
Figure 5.15 Narrative Design of The Lorax 39
Figure 5.16 The development of the three time periods for the production design of The Lorax 41
Figure 8.17 Left: Hitchcock sitting on the fibreglass clouds next to the miniature of the Manhattan skyline, on the Rope set (IMDb 2009). 67
Figure 8.18 Right: The plan of the set for Rope (Pallasmaa 2001:53). 67
Figure 8.19 Above: Hitchcock, cast and crew on the Rope set (IMDb 2009). 69
Figure 8.20 Left: James Stewart’s position in relation to the camera is checked (IMDb 2009). 69
Figure 8.21 Below: ambiguous associations - the victim’s father is handed a heap of books tied with the murder weapon - the rope (Spoto 1992:166). 69
Figure 8.22 The community of Thokoza watches from their houses as filming of The Bang Bang Club takes place. 71
Figure 8.23 Top row from left to right: extras from Thokoza on a car that is part of the set decoration; gaffers
getting the dolly set-up for the shot; extras running towards the camera on the dolly track as part of the scene.

Figure 8.24  Second row from left to right: the wall being built; the production designer check’s the wall, while people from the community watch the pyrotechnicians insert mini explosives at the back; finishing touches are done by the scenic artist and production designer.

Figure 8.25  Third row from left to right: equipment trucks, extras and crew; inside the equipment trucks; the production designer and scenic artist finishing and ageing a styrofoam ‘brick’ for the wall.

Figure 8.26  Bottom row from left to right: the community watches the filming, excited extras, the film crew being entertained by the action being filmed.

Figure 8.27  This page above: storyboard panels of the maze scenes (Pallasmaa 2001:112).

Figure 8.28  This page right: Jack looks at the miniature model of the maze (dvdbeaver s.a).

Figure 8.29  Opposite page from top: a plan of the maze set (Pallasmaa 2001:112); the maze pattern on the carpet (Kubrick 1980).

Figure 8.30  Opposite left: scenes of the maze in The Shining (Kubrick 1980).

Figure 8.31  This page right: Kubrick and Brown in the maze with the Steadicam (Wordpress.com s.a.).

Figure 8.32  The central space that was used in the filming of a Chinese film (e-architect 2008).

Figure 8.33  The connection of the cardboard tubes with a rope-like material and the different layers of the structure (Drew 2008)

Figure 9.34  Design Process

Figure 9.35  Narrative and Theoretical Influence on the Design Process

Figure 9.36  Below: Psycho Buildings Exhibition London (2008)

Figure 9.37  Below: a haunting scene from The Cabinet of Dr Caligari (1919-1920) (Lang 1919-1920)

Figure 9.38  Top row far left: Claude Monet’s Impression, Soleil Levant (1872/1873). Note red sun with pink and turquoise background

Figure 9.39  Top row left: part of a setting background from Spirited Away (2001) (Miyazaki 2001)

Figure 9.40  Middle row: fire dancers and other possibilities for Truffula Trees

Figure 9.41  Bottom row: light and airiness - the way which the background for Utopia should be

Figure 9.42  Top left: the western balcony

Figure 9.43  Top right: the northern balcony

Figure 9.44  Right: scrap fabric covered chair by Bokja for The Quirico Company (Dezeen 2009)
Figure 10.45  *From top right:* Inspiration for lighting the character ‘You’ from *A Clockwork Orange* (1971) (Photobucket s.a.)

Figure 10.46  Inspiration from *Twilight* (2008) for the fog (Kellyquin s.a.)

Figure 10.47  Inspiration for the glowing walkway

Figure 10.48  Inspiration for the light shining through the Grickle Grass

Figure 10.49  A scene from *Angels and Demons* (2009) in Italy (Mohen 2009)

Figure 10.50  Prison lighting (Tumminello 2005:132)

Figure 10.51  Inspiration for lighting the heterotopic ‘clouds’ (aeronautec s.a.)

Figure 11.52  1.85:1 Aspect Ratio and Letterboxing

Figure 11.53  The monitor on set of *The Bang Bang Club* (2010) to check the image included for cinema’s and TV.

Figure 11.54  Camera Angles and Proxemics

Figure 11.55  Camera Movement

Figure 11.56  *Opposite page:* red African sunsets and red polluted sky sunsets

Figure 11.57  *This page:* the ‘Rule of Thirds’

Figure 12.58  Three point lighting

Figure 12.59  Lighting direction (Zettl 2000:64)

Figure 12.60  Shadow length (Zettl 2000:84)

Figure 12.61  *Left, from top:* 18k HMI

Figure 12.62  Kino Flo Four Bank

Figure 12.63  HMI and Ballast

Figure 12.64  Rosco Smoke Machine

Figure 13.65  *Above:* Diameter of *Bambusa Balcooa* (NMBA 2009); section through a bamboo culm (Von Vegesack and Kries 2000:205)

Figure 13.66  *Right:* The design process for working with bamboo

Figure 13.67  *Top left:* the standard parts of a flat (Raoul 1990: 24)

Figure 13.68  *Top right:* painting on a dutchman (Raoul 1990: 100)

Figure 13.69  *Bottom left:* The use of cardboard to construct a heterotopic cinematic city in the film *The Science of Sleep* (2006) (Flickr s.a.)
Figure 13.70  *Bottom right:* another heterotopic cinematic city in *The Cabinet of Dr. Caligari* (1919-1920) (IMDb 2009) 141

Figure 13.71  FaERI recycling bins on set (FaERI s.a.) 144

Figure 16.72  Colour Temperatures in Degrees Kelvin (Naturebright s.a.) 191
Interiority: Film Architecture and its place within the discipline of Interior Architecture

Interior Architecture as a discipline, focuses on the needs of the user (University of Pretoria 2009:21). Interiority, on the other hand, can be “climatic, physical, psychological, social [and] is the point at which the understanding of what an interior is, becomes elastic” (Bachelard in McCarthy 2005:3; own emphasis).

The word ‘interior’ can also be defined as ‘situated within or inside something’; ‘inner’ and ‘within the mind or soul’ (The Compact Oxford English Dictionary for Students [OED] 2006:529). Interior thus also has to do with inner human feelings and psychology, the realm dealt more within filmic design than architecture.

According to Louis Kahn; “Needs are basic requirements, including food, shelter and clothing, which make biological survival possible...on the other hand, [the] realm of dreams [is] required for psychological survival” (Coleman 2005:156; own emphasis). Without psychological survival, there is no desire for biological survival. The interior architect therefore has to consider the psychological (interior) needs of the user.

Alain de Botton (2006), concluded in The Architecture of Happiness, that because architecture is open to numerous external influences it cannot truly create emotion by itself. Therefore, assistance in meeting the psychological needs of the user has to be found elsewhere. Could it possibly be found in the realm of art most involved with working with the human interior? Could film and film architecture bring designers closer to the inside?

“Cinematic architecture evokes and sustains specific mental states; the architecture of film is an architecture of...melancholy, happiness or ecstasy...Space and architectural imagery are the amplifiers of specific emotions” (Pallasmaa 2001:7).