

10. LIGHTING DESIGN DEVELOPMENT

“Heaven would never use a fluorescent tube to light a room.”

-Paulo Coelho in ‘Veronica Decides to Die’

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



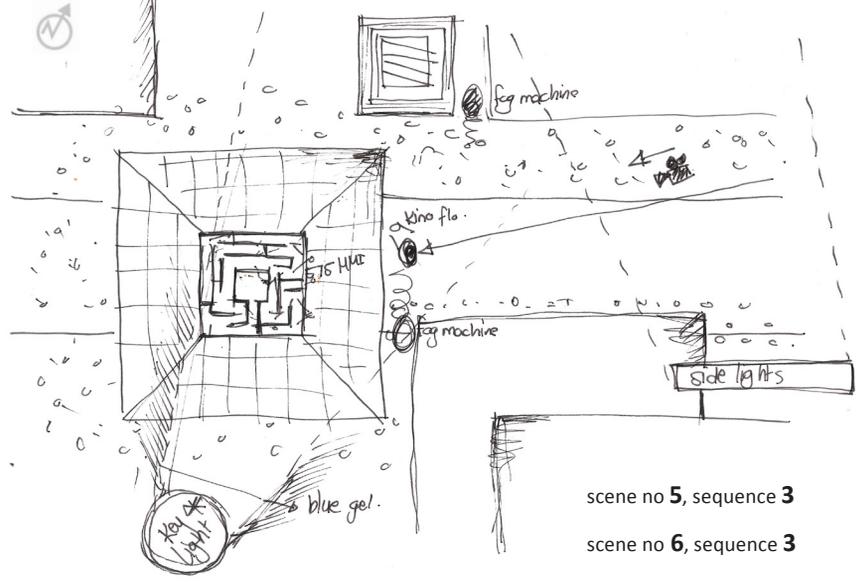
Figure 10.48 Inspiration for the light shining through the Grickle Grass



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

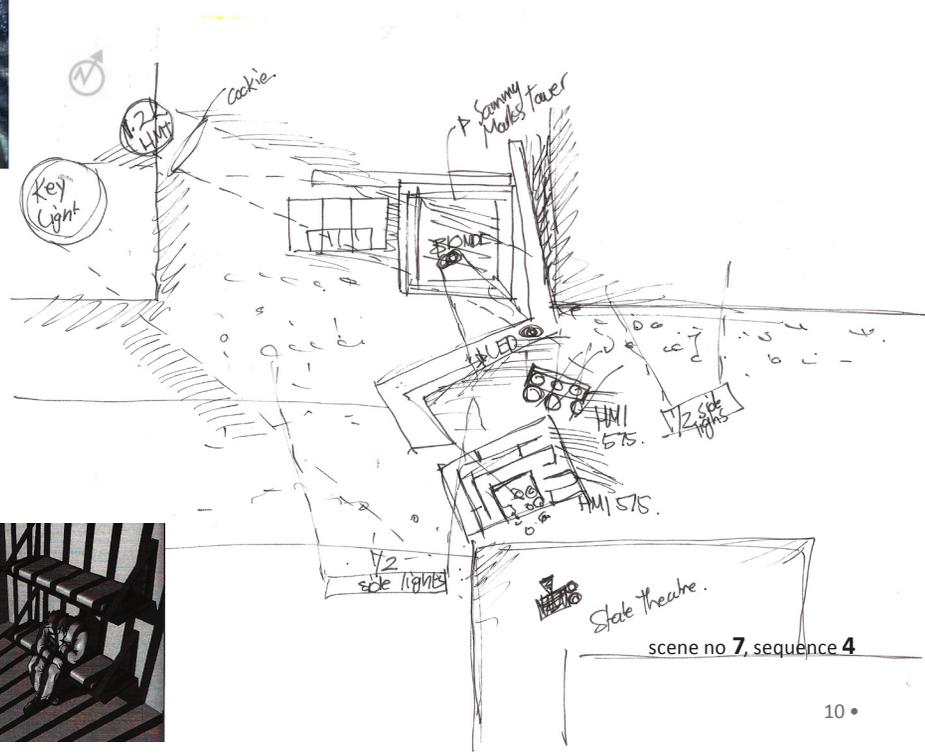


Figure 10.50 Prison lighting (Tumminello 2005:132)



scene no 5, sequence 3

scene no 6, sequence 3



scene no 7, sequence 4



It is difficult to precisely plan lighting beforehand, as it is subject to change during actual filming, due to numerous factors. A rough idea of the various instruments, accessories and their locations are usually drawn up by the DP on a light plot during preproduction. The DP will fine tune lighting before filming a scene (Block 2001:121; Louw 2009). A small change in scene action by the director can cause major riggering of lights (Brown 1996:73).

Film industry conventions were used in the lighting design. For explanations on the conventions, please refer to chapter 12, as these two chapters go hand in hand.

Lighting Continuity is important, as with all other areas of filming (Louw 2009; Mamer 2009).

10.1 LIGHTING FOR DYSTOPIA

Scenes for dystopia are filmed during the night. The desired lighting effect is an eerie mood, with strong contrast and shadow but with a slight haziness. A moonlight effect with a slight blueish tint is necessary.

Light needs to shine through bamboo Grickle Grass structures, in order to create a look that is almost prison like – man made himself a prisoner with his materialistic obsessions.

The character ‘You’ has to be completely in shadow and appear as a silhouette because the set and the narrative are the important aspects. The character has to appear without identity - in order to place the responsibility with the viewer - the same as Seuss did with the reader.

In order to achieve this effect, the following strategy needs to be followed:

Scene no 5, Sequence 3

1. As strong shadows are desired, low key lighting will be applied. Therefore there will be no fill light. What is important here is that all lights need to shine in the same direction, or shadows will be filled and lighting continuity will not be achieved.
2. The design has to start with the key light that has to create the moonlight effect. This will be the primary source of light for the scene. An 18k HMI is a good option, due to its high output and efficiency. In order to gain on-location flexibility and fine tuning by the DP, a dimmer is needed. This light needs to be placed high up for the moonlight effect and to create enough luminance for the whole set. It can be placed on a crane.

The optimum illumination direction for scenes that are moonlit, is from behind subjects (Millerson 1991:261). Therefore the 18k can be placed slightly behind the Sammy Marks Tower.

3. For creating the prison-like lighting through the Grickle Grass, sidelights are added. Eight 2.5k HMI’s can be rigged to shine through the Grickle Grass and four 2.5k HMI’s can shine over the Grickle Grass to light the Grickle Grass on the opposite side of Church Street.
4. Inside and in front of the maze small 575 HMI’s nook lights can be placed to illuminate the structure.
5. To create just a ‘silver lining’ of light on the character ‘You’, a Kino Flo Four Bank Four Foot can be used to follow the character as he walks down the street.
6. For the ‘UNLESS’ luminaire red bulbs can be used, as this is a ‘practical’ and needs a red

look as opposed to just a red glow (please refer to the glossary for a definition of ‘practical’).

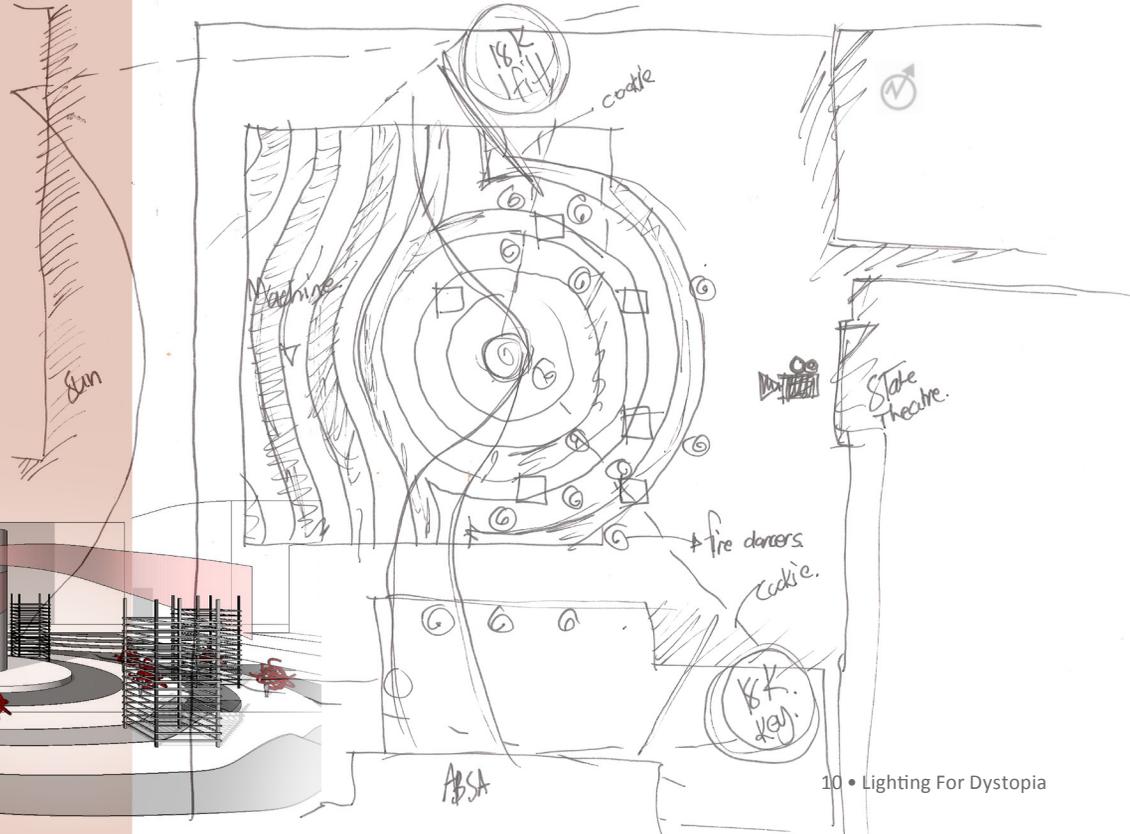
7. For the walkway up to the Once-ler’s Lerkim LED’s on a dimmer can be used to shine through the turquoise 3form Chroma.
8. Blue colour gels can be used on the 18k HMI to create a blue hue in the scene.
9. To slightly diffuse the light from the 18k a diffuser gel can be used.
10. Two fog machines can be placed on either side of Church Street for the final touch.

Scene no 5, Sequence 3

All the lighting in this scene is the same as in scene no 5, sequence 3, except for the following:

1. The 18k is moved behind the Sammy Marks Tower. This will not cause a problem with continuity as the disorientating maze sequence is prior to this sequence.
2. For the moon-look effect a 1.2k HMI is added with a cutout (cookie) of the moon shape as indicated in the storyboard. This light is close to the 18k, shining in the same direction. So the 18k is there for a moonlight effect and the 1,2k, for a moon-look.
3. Each of the three pillars to the right of the Lerkim will also have a 575 HMI shining up at it.
4. Inside the Lerkim a 1k ‘blonde’ will be positioned, shining through the window. This is chosen for its yellow colour.
5. No Kino Flo is necessary as ‘You’ will be illuminated by the key light and the blonde.
6. The glowing walkway of LED’s with automatic

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



dimmer through opaque perspex/acrylic sheet is added.

10.2 LIGHTING FOR HETEROTOPIA

Scene no 24, Sequence 6

“...[S]unrise appears more lavender, noon daylight is more blue, and a sunset is more red. Filming during the “magic hour” (periods of daylight when the sun is below the horizon) produces an unusual quality of daylight that has no shadows” (Block 2001:121).

This scene is filmed at sunset. Because this scene is when heterotopia becoming dystopia it needs to go from day (heterotopia and reality) to night (dystopia and fantasy). The sun sets in the west in the background of the scene, going from light to dark.

In this scene it was originally planned that the tensile structures would be suspended from the ABSA building. A discussion with structural engineer Carl von Geyso (2009) pointed out that such a design would not be possible as this would disrupt the design of the ABSA building. A solution could be to add steel supports, but this would need to be visually removed in post-production. Therefore together with Von Geyso, it was decided that it would be best if the ‘clouds’ are done in visual effects (VFX). The fire dancers will be filmed and then the visual effects will be added to the shots afterwards.

At this time the lighting design for the scene was already completed. The only difference between the two lighting designs is that the scene

does not need two 18k HMI on a spot follower with a cutout of the pattern of the clouds anymore. Instead the two HMI’s will only provide key and fill lights for general illuminance of the scene when the sun goes down.

In order to achieve the desired effect in this scene the following strategy needs to be followed:

1. Here high key lighting is followed, because a soft ooze of light is desired.
2. In this scene, the setting sun is the key light.
3. When it gets dark the two 18k HMI’s with dimmers can slowly be turned on for light.
4. Fire dancers in this scene can be classified as ‘practicals’. Each fire dancer needs a 3x3 meter area to dance in (Stolly 2009). Fire dancers need to wear tight black clothing made of a fireproof material.
5. For the Super-Axe-hackers in the background Kino Flo’s can be used.
6. The lighting of the ‘clouds’ will now be done with visual effects.