



## 14. CONCLUSION

A short summary of the nature of production design was given. The conventions of the discipline and the film industry in general was investigated and applied to a practical example - *The Lorax*.

The following aims were achieved:

> a universal message was applied within the local Pretoria context. The production will have *zeitgeist*, because the universal message links with contemporary world events and South African contexts;

> apart from the 'clouds' in heterotopia and the stars in dystopia, all designs can be physically built;

> the input of the production designer was maximized in the following ways:

1. an underutilized location was chosen;
2. the exact locations for various scenes are only a few meters apart, minimizing time wastage and transportation;
3. key sequence set elements were designed to be adapted into set elements for other sequences. This is the adaptation of the Grickle Grass Maze into the *Tolletjie Brei* (French Knitting) building;
4. sustainable material options were employed as far as possible. Certain elements such as the flats of the Once-ler Lerkim and platforms can be utilized by the State Theatre after the production;
5. the underutilized workshops of the State Theatre can be used for manufacturing sets. This has the added benefit of minimizing transport;

6. a rough concept was devised for the public to be able to view filming take place in a controlled manner;

7. a shadow of the production of *The Lorax* will be left behind with the 'Unless' luminaire remaining on location.

> the message of the narrative was 'going easy on what we've got' - a message that the production design also adhered to;

> the production design is socially and environmentally sustainable;

> the dissertation adheres to film industry standards;

> a brief summary of the discipline of production design was presented with a practical example.

Areas in this dissertation that could have been developed further are:

> The public viewing area

> The concept 'Unless' luminaire remaining on location as a shadow of *The Lorax*.

This dissertation aimed at casting light on the field of production design and its place in society. The discipline has shortcomings, but also vast potential. *The Lorax* not only provided the production design with a way of looking at the production design process, but also a new way of looking at the possibilities of the discipline itself.

A special thank you to my Father in Heaven

“Jesus looked at them and said; With man this is impossible, but with God all things are possible” (Matthew 19:26 NIV).

Dankie Mamma, Pappa, Oom Heine, Tannie Estelle, Sussies, Anja, Elonah, Elze, Excelda, Stephan, Gus & Marie, Raymond, Nico, Emelia, Cornell, Bertus, Me. Boshoff, Klas van 2009, Pretoria.

# The End

*“Though it may be rendered in images, in words, in music, a mythic city is no mere copy. It is a world unto itself, its pieces seeming interconnected, self-referential, and full - a vital, living counterpart to the city that spawned it. A mythic city embodies the idea of a city, a powerful thing indeed. An idea can travel, after all, as a city cannot – radiating across land and sea into the minds of millions around the world. Those who have never seen or visited the real place can nonetheless imagine it intensely, can picture it. And beyond that, it calls to them, it beckons. They can dream of it” (Sanders 2002:15).*