



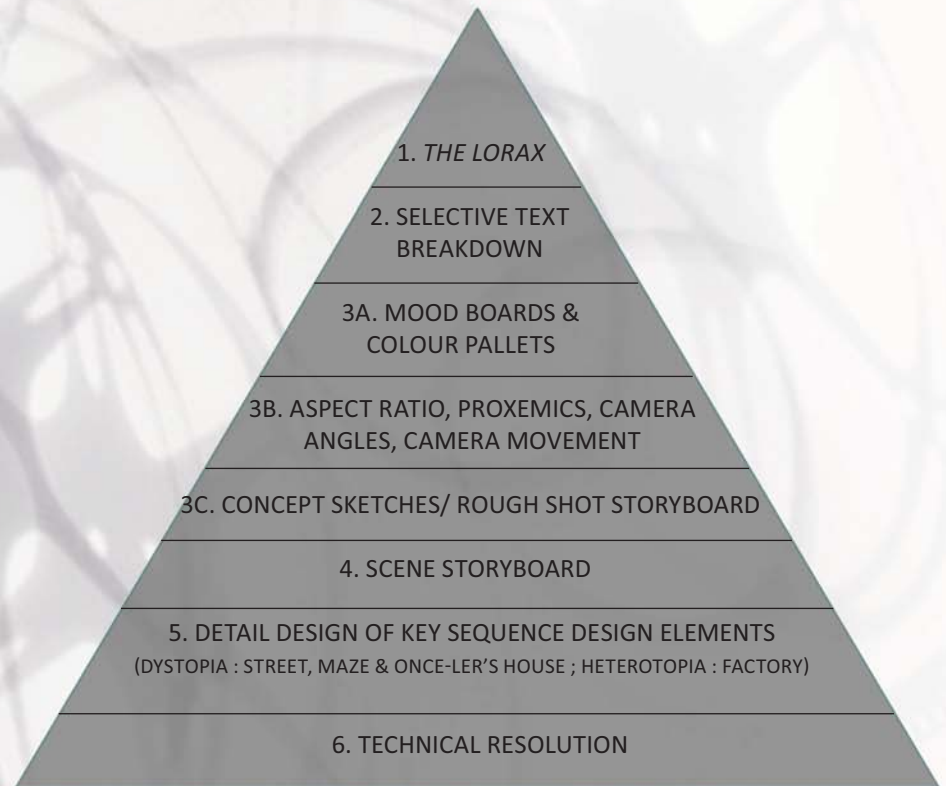
9. PRODUCTION DESIGN DEVELOPMENT

"All things are one"

-Paulo Coelho in 'The Alchemist'

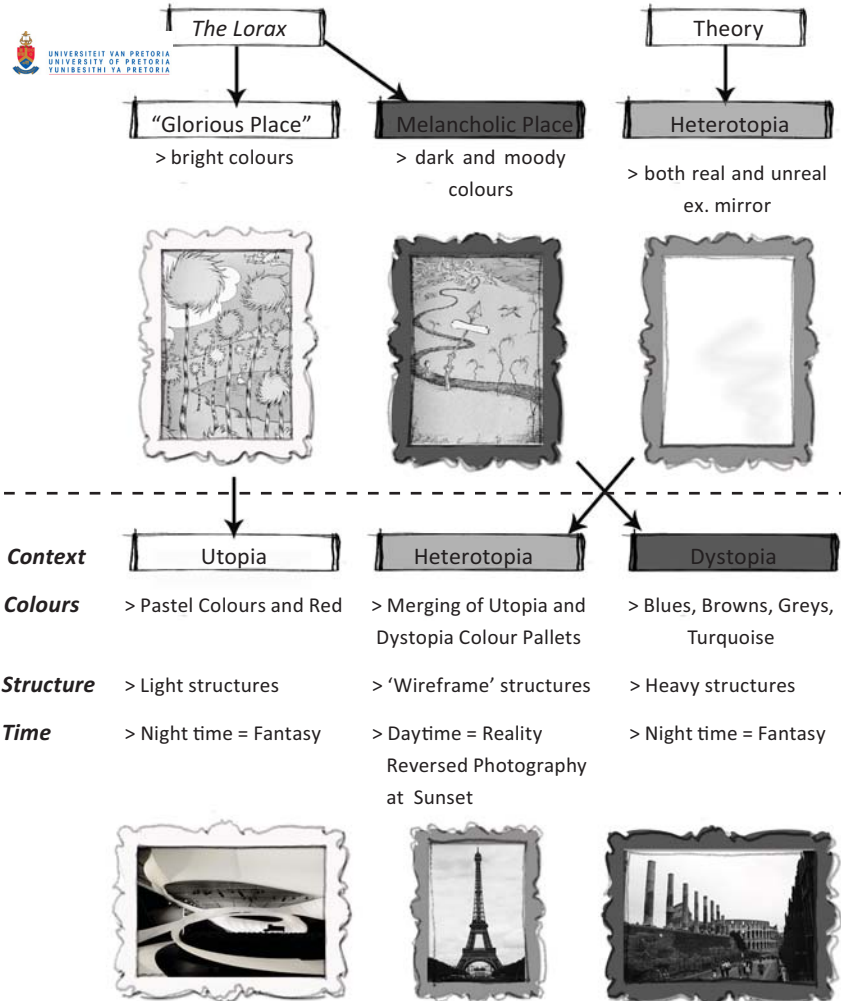
9.1 THE DESIGN THOUGHT PROCESS

Film industry conventions were used in the design. For explanation on the conventions, please refer to chapter 11, as these two chapters go hand in hand.



9.1.1 THE DESIGN PROCESS

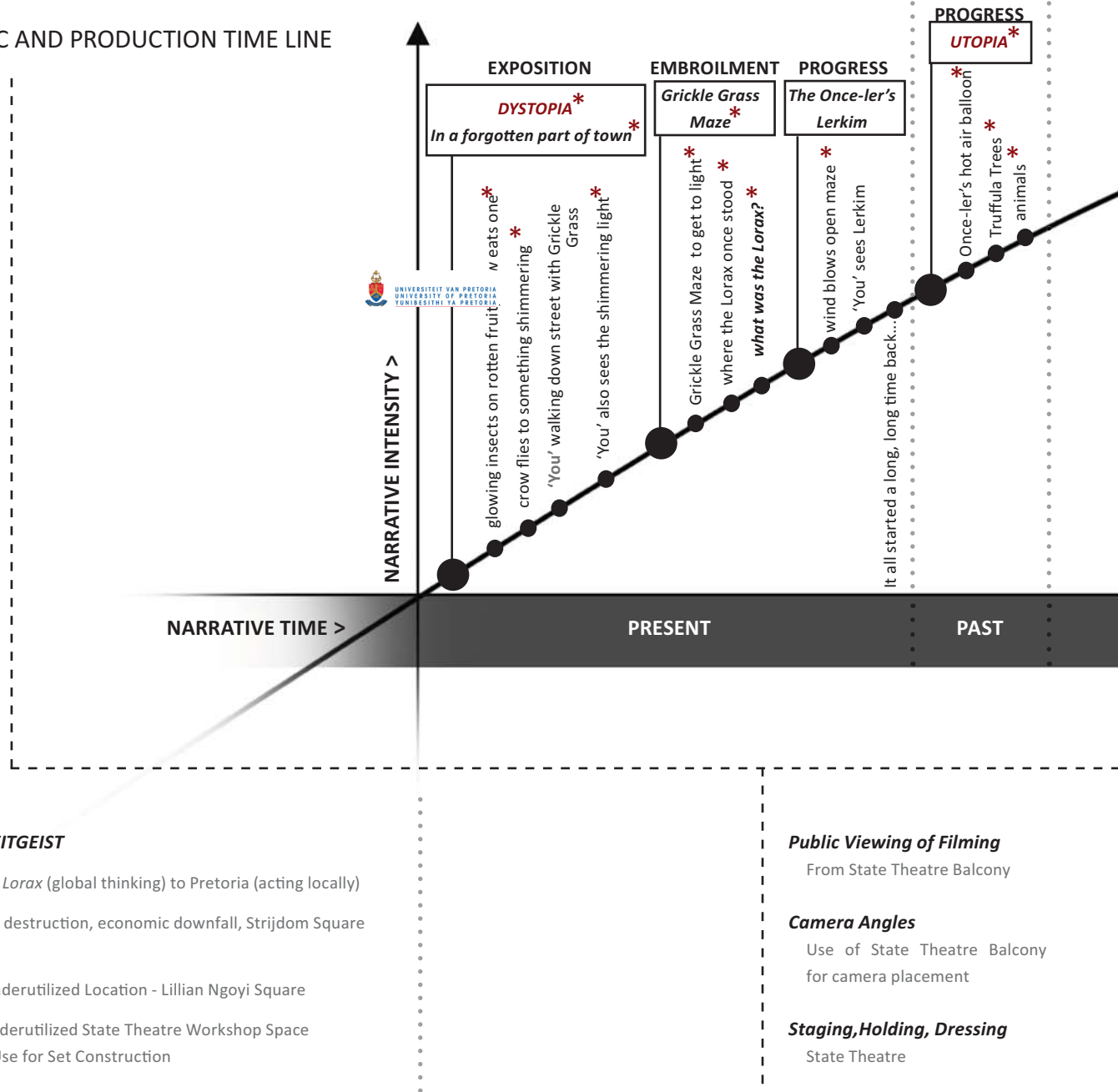
Figure 9.34 Design Process



9.1.2 NARRATIVE AND THEORETICAL INFLUENCES

Figure 9.35 Narrative and Theoretical Influence on the Design Process

9.2 THE DIEGETIC AND PRODUCTION TIME LINE



Production Design ZEITGEIST

Bring the message of *The Lorax* (global thinking) to Pretoria (acting locally)
Avarice of environmental destruction, economic downfall, Strijdom Square

Location Scouting Underutilized Location - Lillian Ngoyi Square

Set Construction Underutilized State Theatre Workshop Space
> Use for Set Construction

Public Viewing of Filming

From State Theatre Balcony

Camera Angles

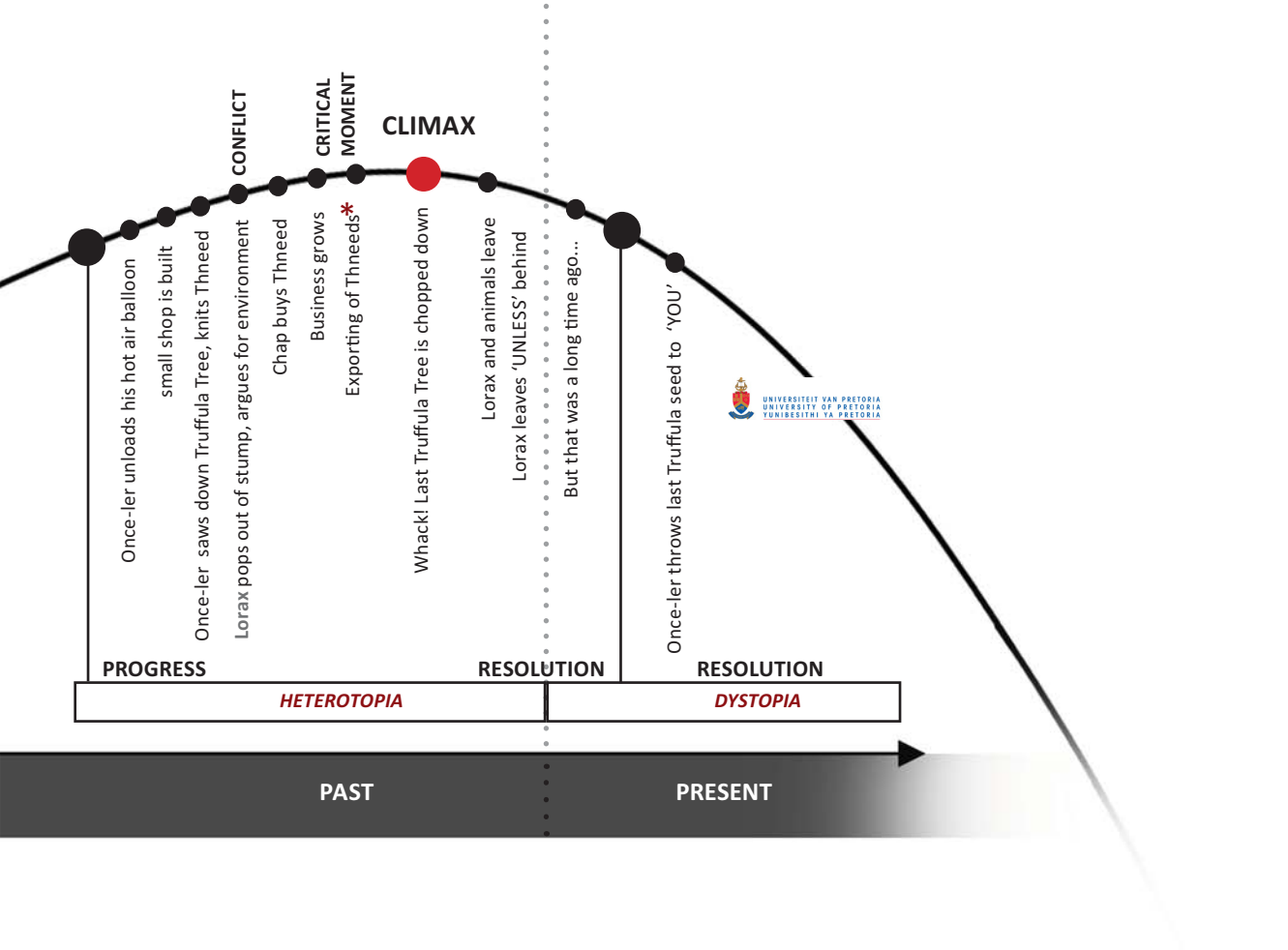
Use of State Theatre Balcony
for camera placement

Staging, Holding, Dressing

State Theatre

PREPRODUCTION

PRODUCTION



Visual Effects

Stars & 'Clouds'

'UNLESS' Luminaire

Hanging Bars on Sammy Marks Square Tower

POST PRODUCTION

POST POST PRODUCTION : THE SHADOW OF THE LORAX



Dystopia Mood Board



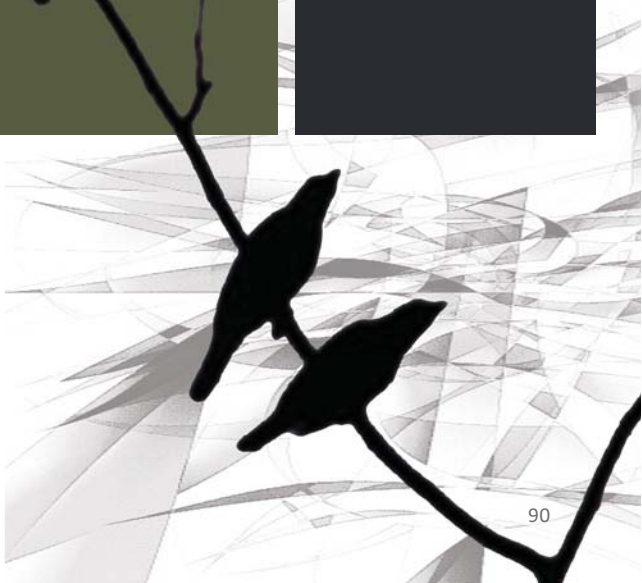
Figure 9.36 Below: *Psycho Buildings* Exhibition London (2008)

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





Dystopia Colour Pallet



9.3 MOOD BOARDS & COLOUR PALLETS



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

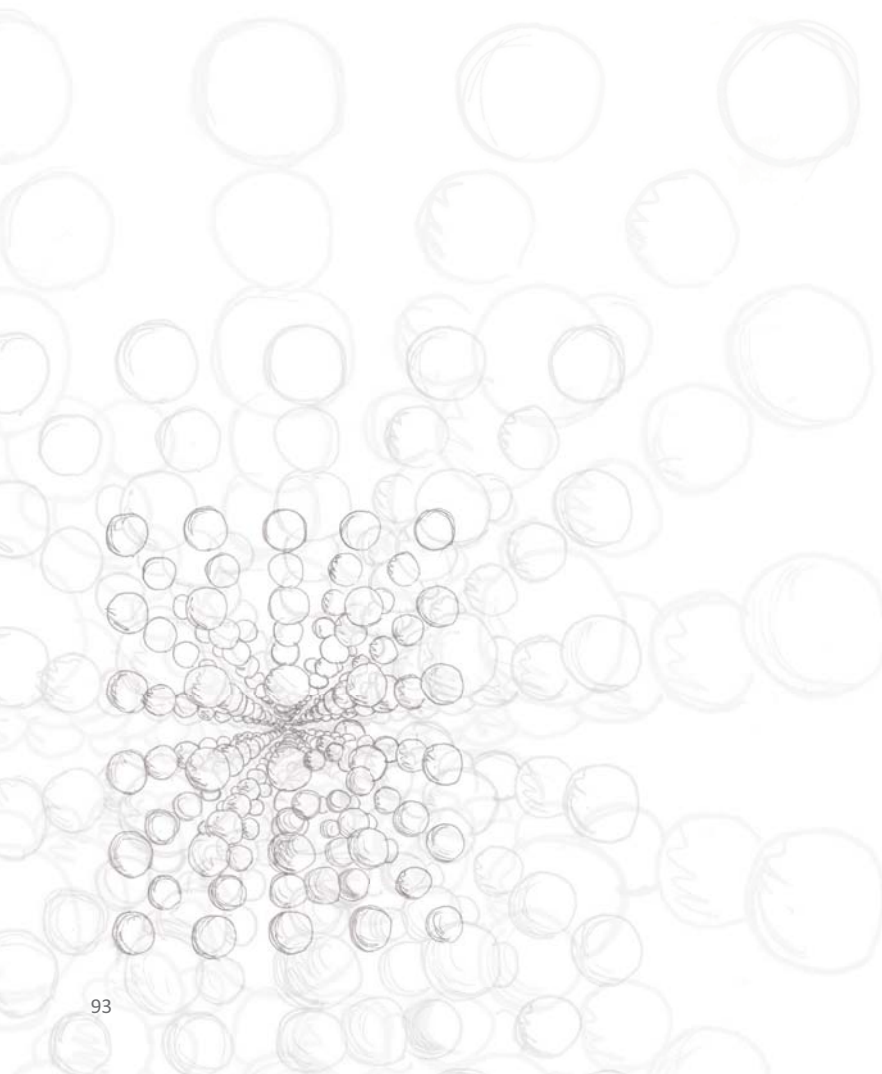
Utopia Mood Board





Utopia Colour Pallet







dystopia >



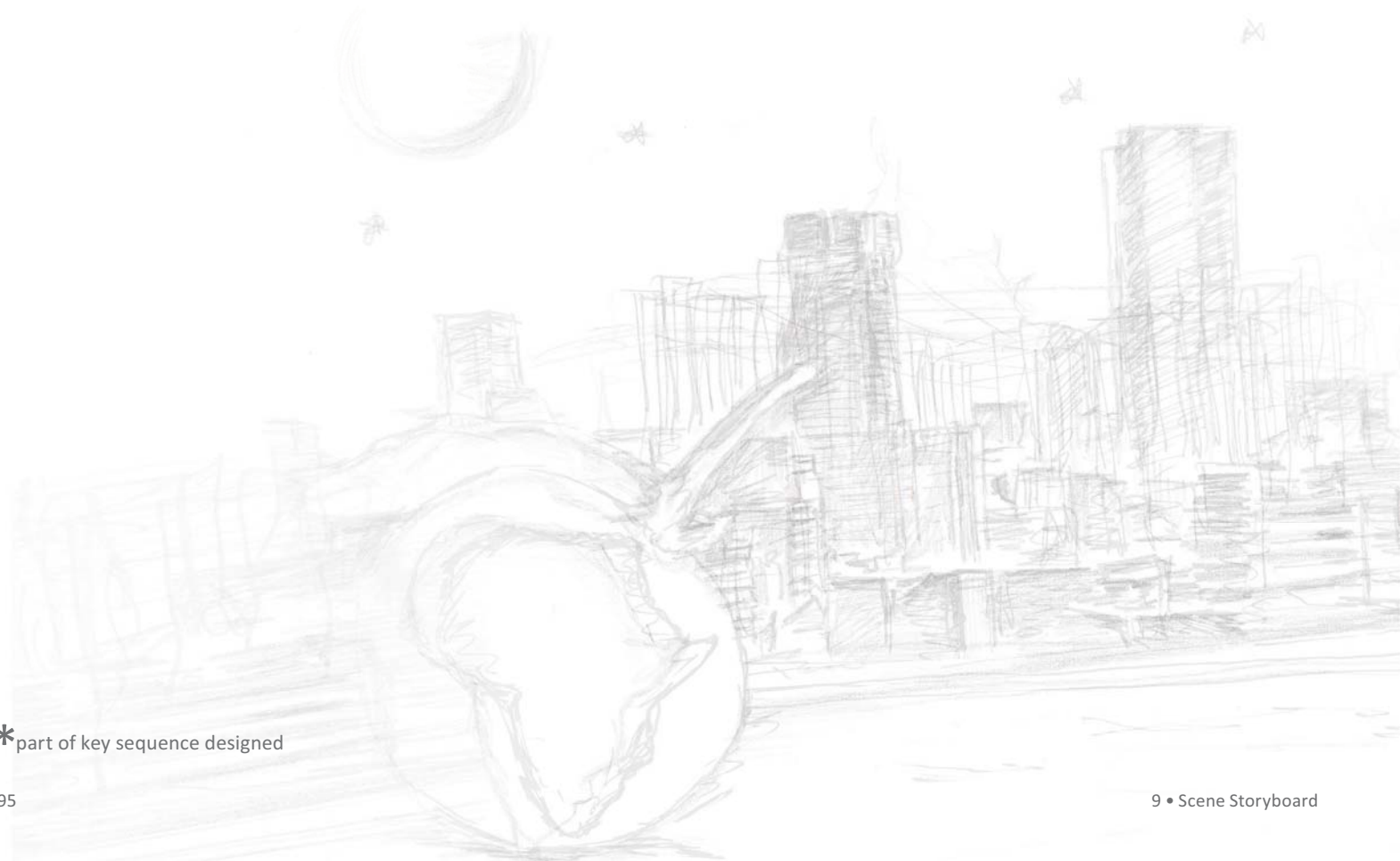
utopia >

heterotopia >



dystopia >

9.4 SCENE STORYBOARD



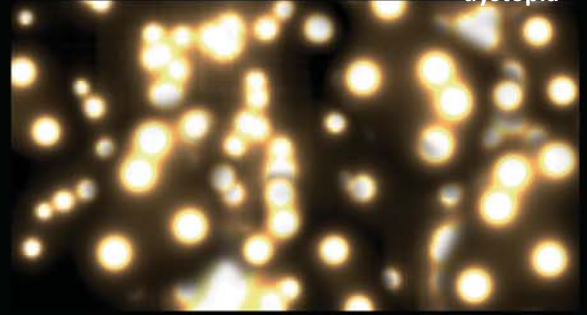
*part of key sequence designed

1 **Action** Shimmering firefly-like insects.
One is bigger and brighter than the others.

Proxemics Extreme Close-Up

Camera Angle Frontal

Camera Movement Zoom out

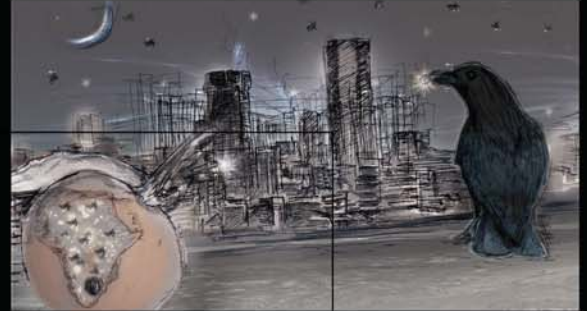


2 **Action** A crow is munching at what was the brightest shining insect on the rotten piece of fruit. The crow sees something shining in the distance. The camera provides an establishing shot of 'Pretoria' in the background

Proxemics Close-Up to Establishing Shot (from fruit to 'Pretoria')

Camera Angle Low Angle

Camera Movement Zoom out, then Pan



3 **Action** The crow flies towards the shimmering light. A boy is walking down 'Church street', throwing a coin in the air. The Absa Building and the Reserve Bank are in the background

Proxemics Extreme Long Shot

Camera Angle Extreme High Angle

Camera Movement Aerial Shot



4 **Action** The crow flies closer and sits on a branch. The boy ('You') is still throwing the coin in the air when he sees the shining light the crow saw before

Proxemics Extreme Long Shot combined with 'Over the Shoulder Shot'

Camera Angle Extreme High Angle

Camera Movement Crane Down



*



5 Action

'You' arrives at the entrance of the Grickle Grass maze in the clearing. He hesitates to enter

Proxemics

Extreme Long Shot

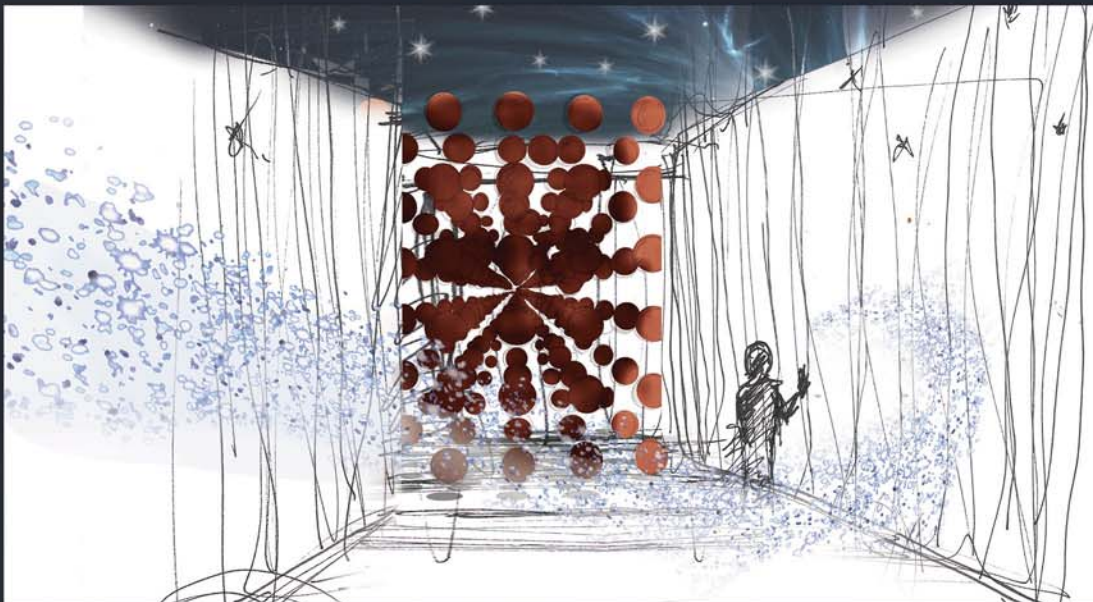
Camera Angle

High Angle

Camera Movement

Crane Down

*



6 Action

Inside the maze 'You' comes to the strange lights that resemble an explosion that stopped in mid-air. This is deep in the Grickle Grass "where the Lorax once stood just as long as it could" (Seuss 1971)

Proxemics

Extreme Long Shot

Camera Angle

Frontal

Camera Movement

Dolly in

7 **Action**

The wind blows open the maze and 'You' sees the Once-ler's Lerkim

Proxemics Extreme Long Shot

Camera Angle Low Angle

Camera Movement Tilt Up

*



8



Insert Shot of 'You's' sneakers turning to walk towards the Once-ler House, hesitating

9 **Action**

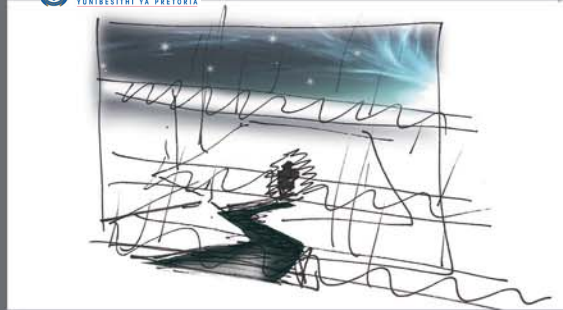
The Once-ler peeks through his shutters

Proxemics Point of View Shot

Camera Angle Frontal to High Angle

Camera Movement Dolly in and Tilt Down

*



10 **Action**

The Once-ler let down a tin pail so 'You' can pay him to here the story of the Lorax

Proxemics Long Shot

Camera Angle Low Angle

Camera Movement Zoom in

*



11



Insert Shot of Once-ler hiding the money in his Snuvv

12 **Action**

The Once-ler lets down the Whispa-ma-Phone to tell the secret of the Lorax to 'You'

Proxemics Long Shot

Camera Angle Low Angle

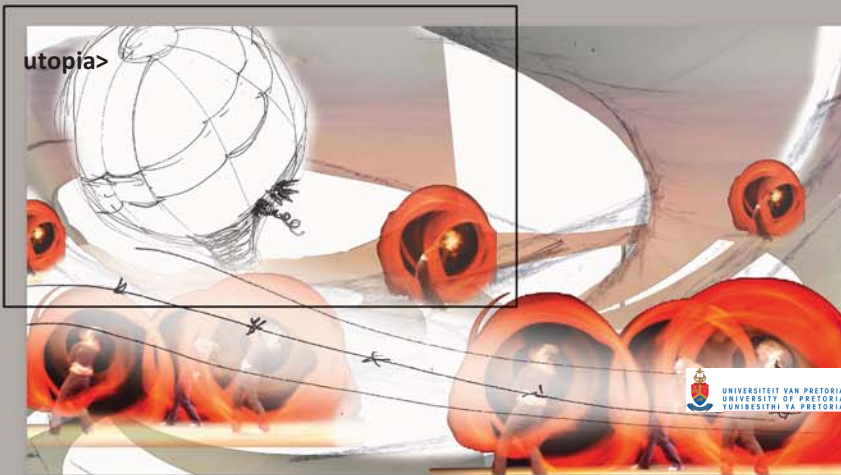
Camera Movement Zoom in



13



It all started a long time ago...



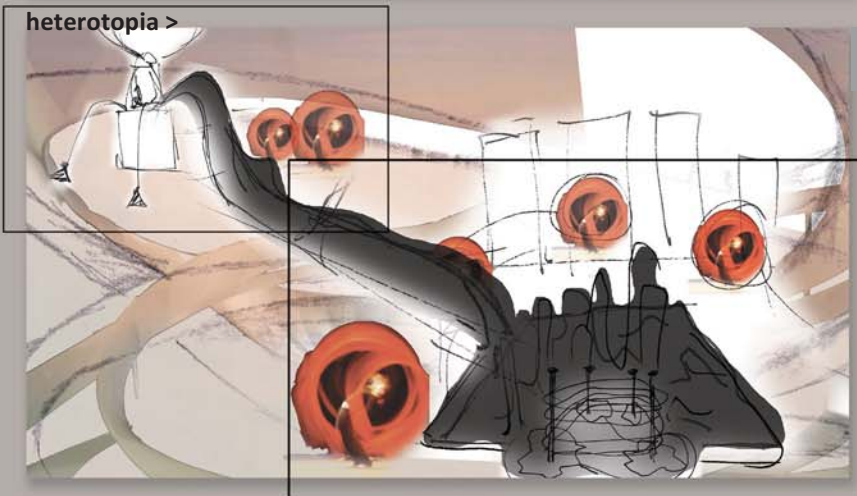
14 *Action*

The Once-ler arrives in Utopia in his hot air balloon and sees the beautiful Truffula Trees

Proxemics Extreme Long Shots

Camera Angle Extreme High Angle to Frontal Establishing Shot of Utopia

Camera Movement Crane Pan



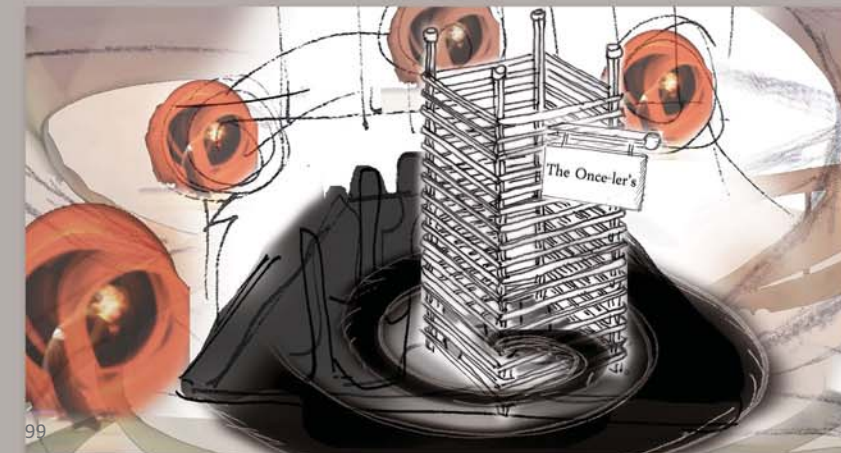
15 *Action*

The Once-ler unloads his hot air balloon and start 'building' a shop

Proxemics Medium Shot to Extreme Long Shot

Camera Angle Low Angle to High Angle

Camera Movement Crane Pan



16 *Action*

The Once-ler's shop is complete

Proxemics Extreme Long Shot

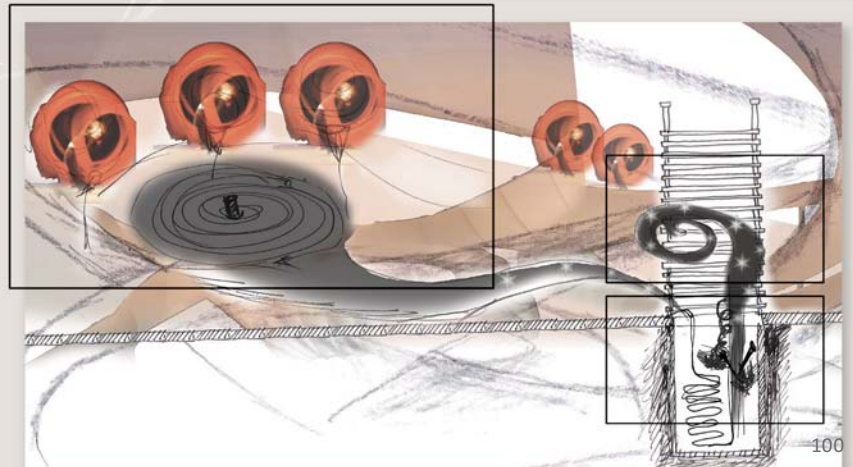
Camera Angle High Angle

Camera Movement Tilt up towards shop sinage

- 17** **Action** The Once-ler starts the chainsaw to saw down the tree
- Proxemics** Point of View Extreme Long Shot
- Camera Angle** Frontal
- Camera Movement** Pan



- 18** **Action** The sawn down tree's Truffula Tuft 'flows' towards the Once-ler's shop where he starts to knit the Thneed
- Proxemics** Extreme Long Shot to Medium Shots
- Camera Angle** High Angle to Frontal
- Camera Movement** Pan to Tilt Down





19 **Action** The Once-ler finishes knitting the Thneed

Proxemics Extreme Long Shot to Long Shot

Camera Angle Frontal

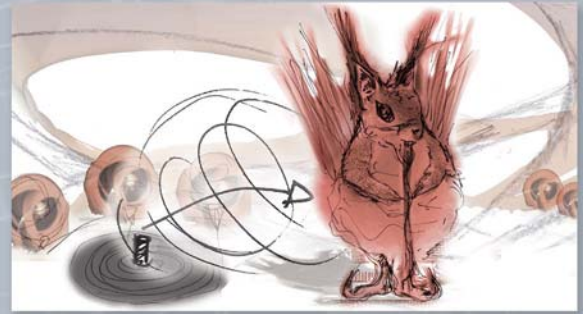
Camera Movement Zoom in

20 **Action** The Lorax pops out of the stump of the sawn down tree

Proxemics Long Shot

Camera Angle Frontal

Camera Movement Pan and Zoom out



21 **Action** The Lorax pleads for the environment as the Once-ler argues for that the Thneed is something that all people need at it is multifunctional

Proxemics Long Shot

Camera Angle Frontal

Camera Movement None



22 **Action** A 'chap' comes along and buys the Thneed

Proxemics Extreme Close-Up

Camera Angle Frontal

Camera Movement None



23 **Action** The Once-ler hands over the wrapped Thneed

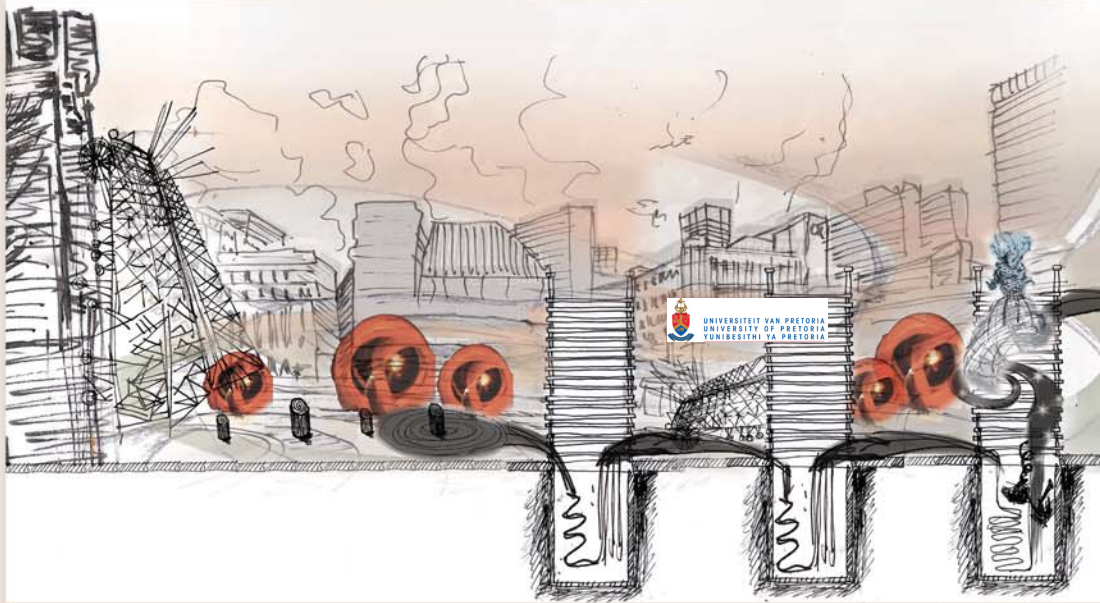
Proxemics Extreme Close-Up

Camera Angle Frontal

Camera Movement None



*



24 Action

The Once-ler's business grows and he builds a factory. He invents Super-Axe-Hackers that saw down many trees at once.

Proxemics

Extreme Long Shot to Long Shot

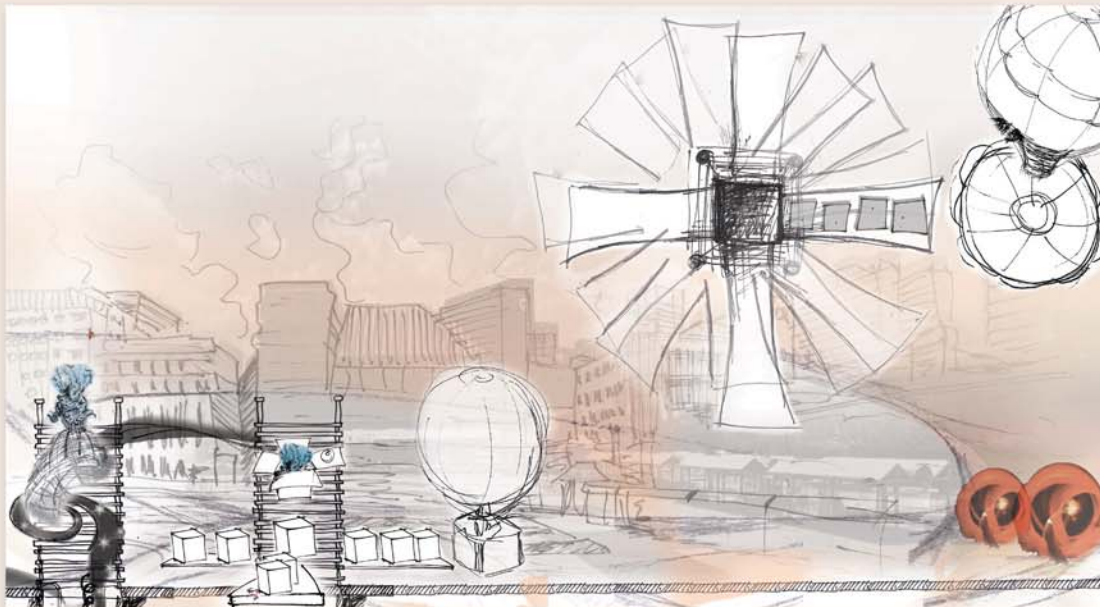
Camera Angle

High Angle (Sectional)

Camera Movement

Crane Pan to Tilt Down

*



25 Action

The Thneeds are exported in hot air balloons to all four corners of the earth

Proxemics

Extreme Long Shot

Camera Angle

High Angle to Bird Eye View

Camera Movement

Crane Up

26 Action

The very last Truffula Tree is sawn down

Proxemics

Extreme Long Shot

Camera Angle

Birds Eye View

Camera Movement

Zoom in



27 Action

The Lorax and all the animals leave. The Lorax only leave a small pile of rocks with the word 'UNLESS' behind

Proxemics

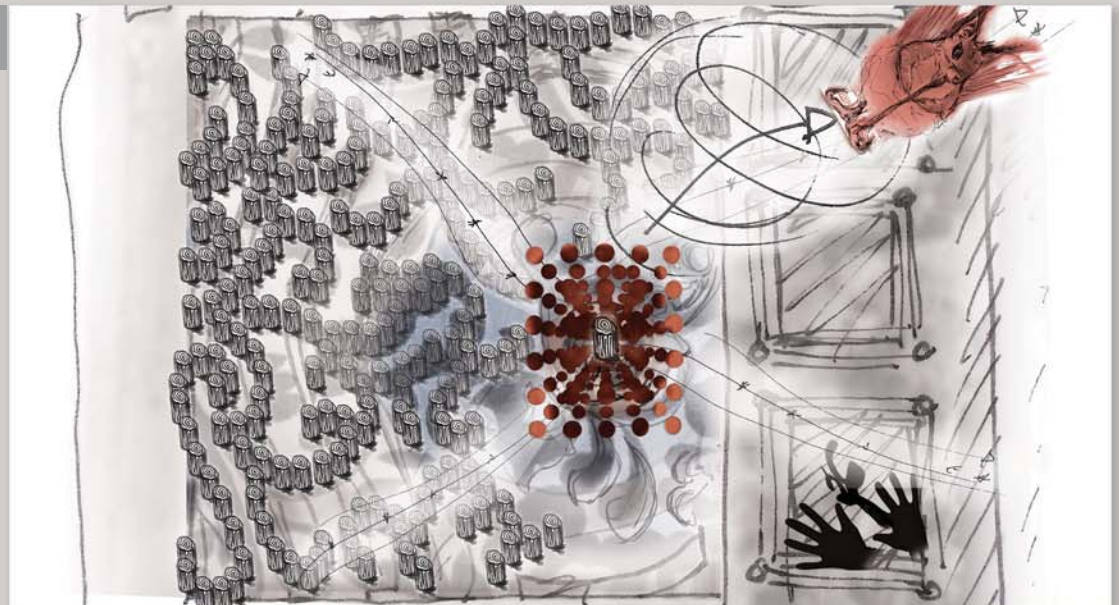
Extreme Long Shot

Camera Angle

Bird Eye view

Camera Movement

Pan to follow The Lorax



dystopia >



28

Action

But that was a long time ago...

Proxemics

Long Shot

Camera Angle

Frontal

Camera Movement

Rotating Zoom in



29

Action

The Once-ler, realising what the Lorax meant with 'UNLESS', throws the last Truffula Tree Seed to 'You'

Proxemics

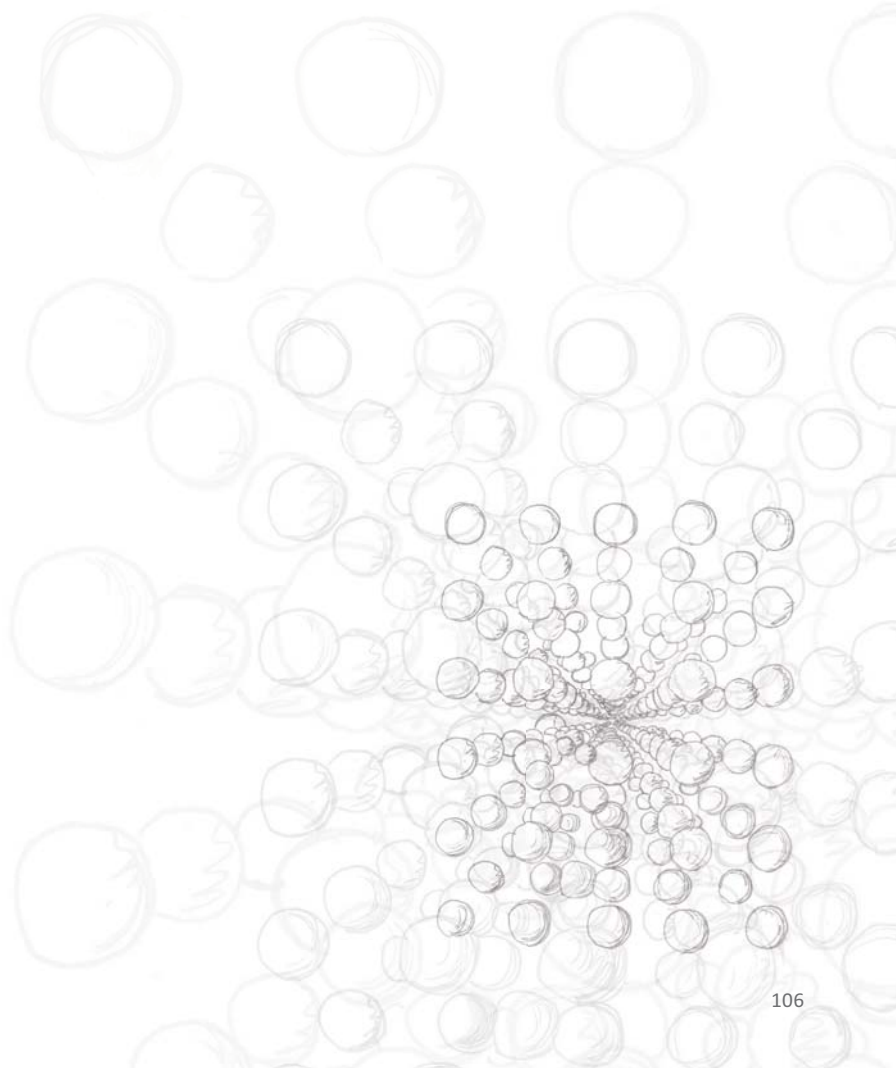
Extreme Long Shot

Camera Angle

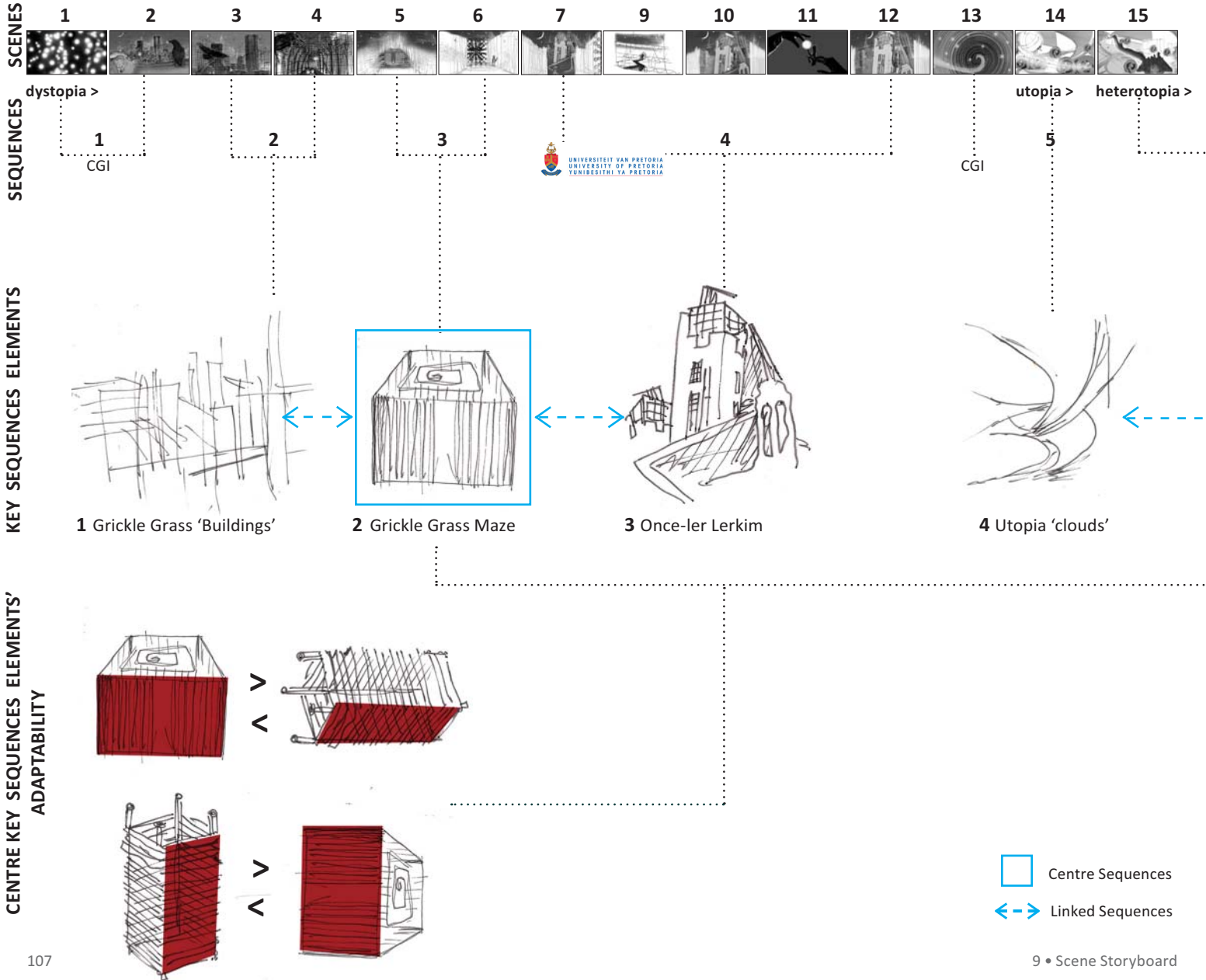
Extreme Low Angle

Camera Movement

Zoom out



Key Sequence Design Elements





**5 Tolletjie Brei (French Knitting)
Factory & Shop Buildings**



6 Truffula Tree Stumps



3 Once-ler Lerkim

9.5 SEQUENCE AND SEQUENCE ELEMENT DESIGN

From the scene storyboard 8 sequences can be identified. From these, most will be physically constructed, as location influences are desired for the production. In each of these sequences, the most important design elements were identified.

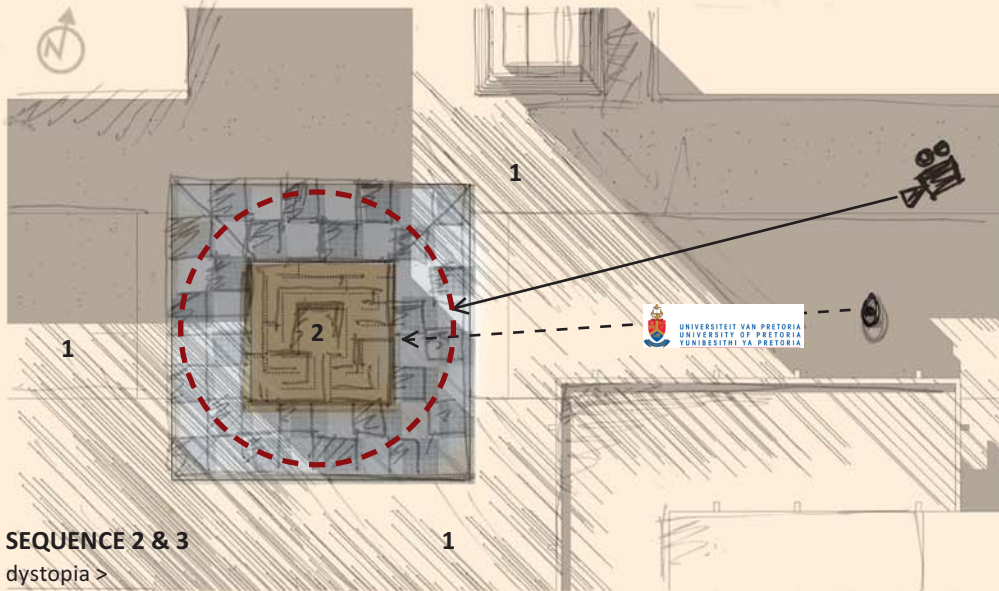
To create a flow between linked sequences, the detail design was started at the design elements centred between other sequences. These centred design elements are the Grickle Grass Maze and the *Tolletjie Brei* or French Knitting buildings. It was observed that these two design elements were very similar in appearance, just differently orientated. Therefore the adaptability of the one design element into the other (maze to building) together with their surround-

ing filmic environments was explored. This will be beneficial for the budget of the production and links with the two sub-themes of environmental consideration and multifunctionality in the original text of *The Lorax*.

The first sequence of dystopic Pretoria and the crow flying towards Church street, will not be designed in detail as this sequence will need to be done with CGI and VFX by a specialist.

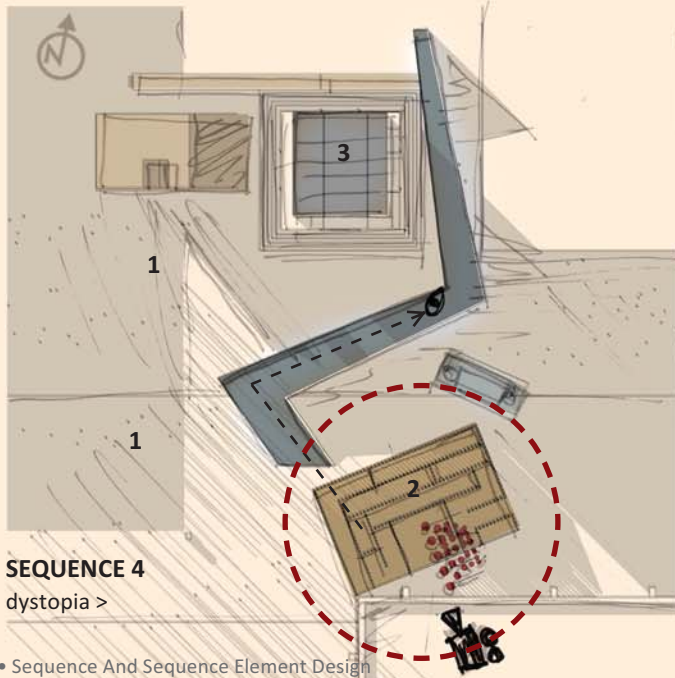


Before exploring the detail design of the Maze and its adaptability into the *Tolletjie Brei* Building, the position of both elements in their filmic settings needed to be developed. This would provide a list of requirements that the two elements (Maze and *Tolletjie Brei* Building) would need to adhere to in order to create the desired shots.

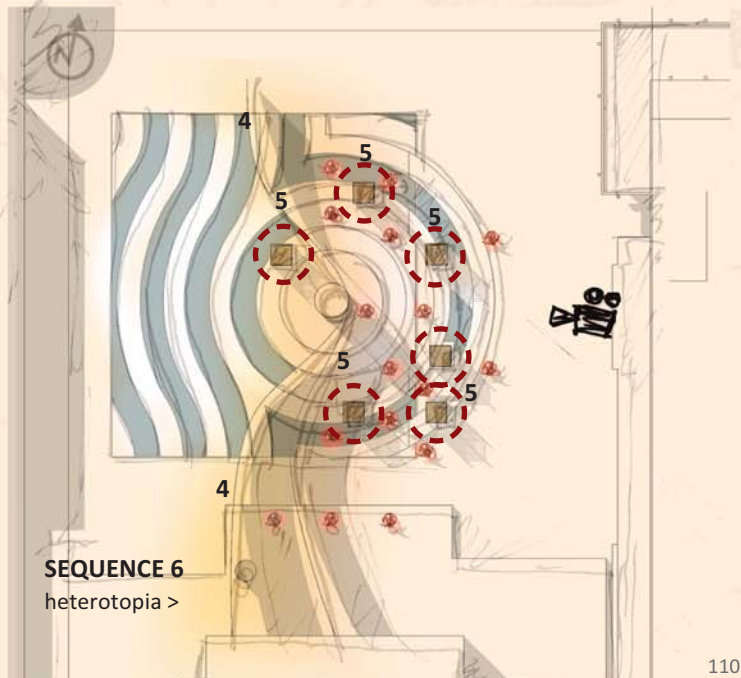


SEQUENCE 2 & 3
dystopia >

- - - Adaptable set elements (Maze to Factory Building)
- Camera Movement
- - - Character Movement
- 1** Grickle Grass 'Buildings'
- 2** Grickle Grass Maze
- 3** Once-ler Lerkim
- 4** Utopia 'clouds'
- 5** *Tolletjie Brei* (French Knitting) Factory & Shop Buildings



SEQUENCE 4
dystopia >



SEQUENCE 6
heterotopia >

Maze & Tolletjie Brei Building Adaptability: Shot, Scene & Sequence Changes

"A maze is a particular form of puzzle, into which one puts oneself in order to solve it"
(Fisher and Gerster 2000)

The Grickle Grass Maze was added to the original text of *The Lorax*, in order to enhance the embroilment. In the original text the Grickle Grass is where 'You' asks the question 'What was the Lorax?' The Grickle Grass Maze was designed to create a metaphoric reflection image of puzzlement of this question that is central to the narrative.

In dystopia the Grickle Grass Maze had to accommodate the following shots:

- > An establishing aerial shot, where all the 'walls' were at right angles to each other. For this shot, the centre of the maze needs to be small in order to appear in proportion with the rest of the maze.
- > Before 'You' enters the maze, added perspective was needed in order to draw the camera (and thus the viewer) into the maze.
- > Added perspective was needed again when 'You' comes to 'UNLESS'. The centre of the maze needs to be larger than in the establishing shot to accommodate 'UNLESS' and to create a large enough space that will be visu-

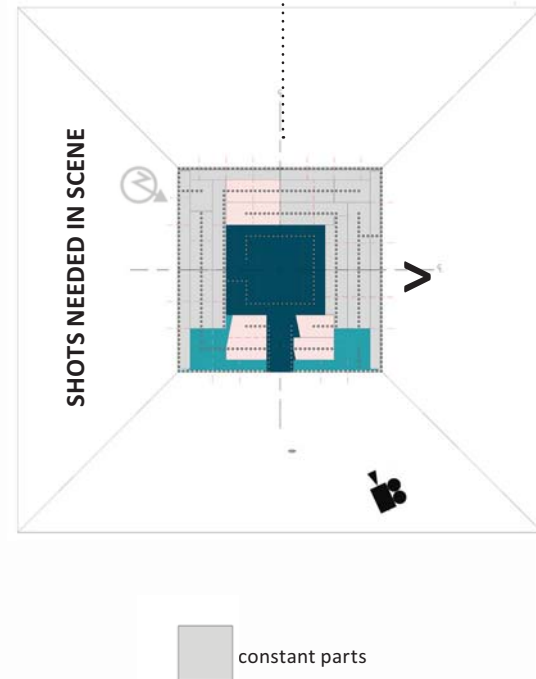
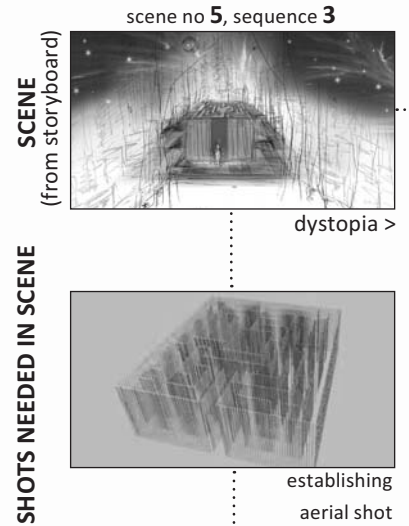
ally pleasing on camera.

- > The maze has to open up in order to expose the Once-ler's house.
- > The edge 'walls' of the maze needed to come off in order to be adapted for the *Tolletjie Brei* Building.

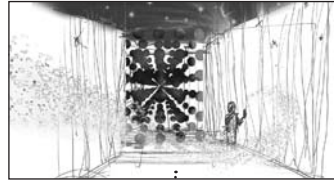
To accommodate these requirements, the maze was designed in parts on castors that could clip together and be moved and rotated for the scenes as needed.

The materials decided on were bamboo from plantations near Nelspruit in Mpumalanga (Biomass Corporation 2008), as the 'Grass', because bamboo is sustainable and lightweight (an important requirement if grips need to move parts around). For the base marine plywood was chosen, because it is waterproof and even though the maze is a temporary structure, it will be used outdoors and is exposed to the elements for that period of time.

More details regarding the materials can be found in the section on materials.



scene no 6, sequence 3



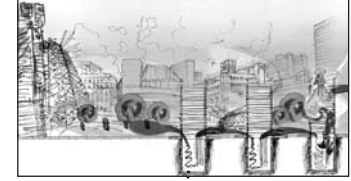
dystopia >

scene no 7, sequence 4

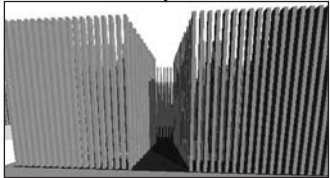


dystopia >

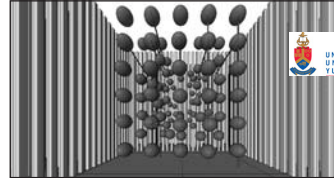
scene no 24, sequence 6



heterotopia >



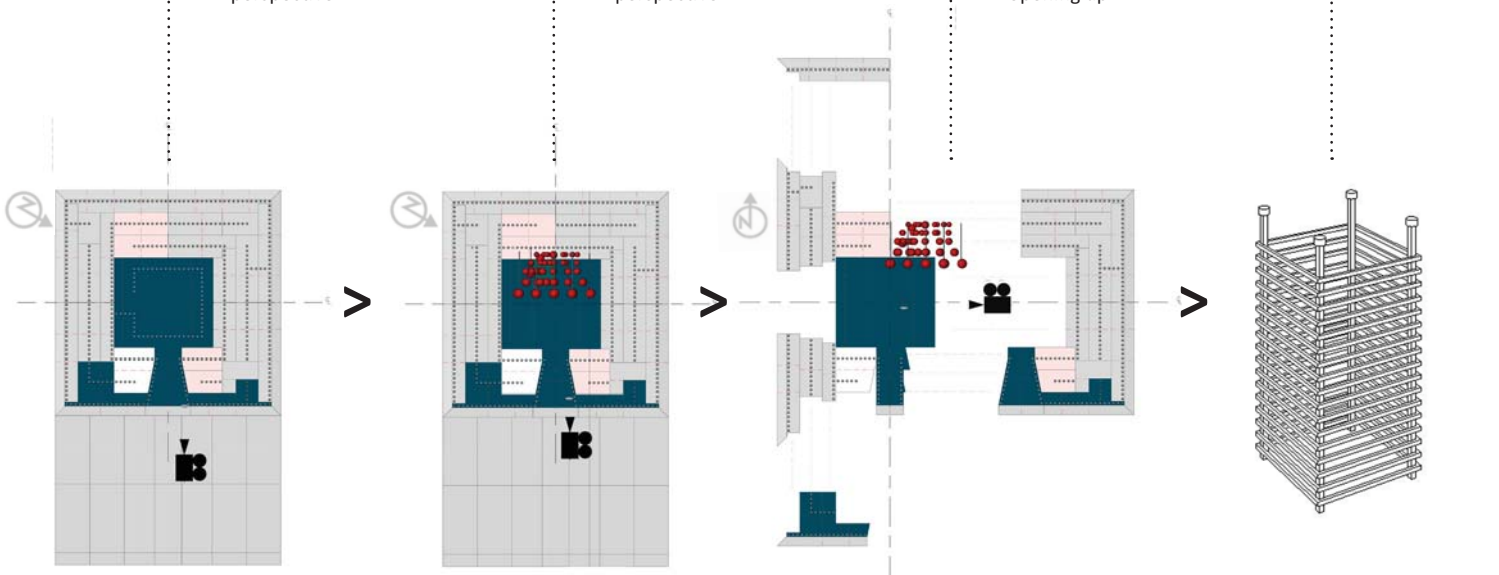
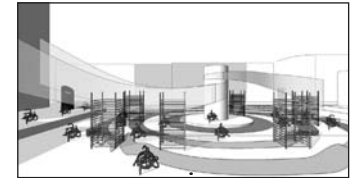
frontal shot with added perspective



frontal shot with added perspective



low angle shot of maze opening up



parts that are used more than once

parts that need to be rotated or moved

parts used only once - edge part bamboo is used for *Tolletjie Brei* building

For the utopic and heterotopic clouds, the idea was to suspend a tensile structure between the ABSA building and the old fountain column. After discussions with a structural engineer, Carl von Geyso, it was clear that this would not be possible, because the loads would interfere with that of the ABSA building. The alternative was to add vertical supports, but this would need to be removed in post production. Together with von Geyso it was deemed best if these elements are added in with visual effects. This will be done with a technique called rotoscoping. (For more information see the technical chapter.)



‘The clouds were still clean’



‘Unless’

When the Lorax leaves after the last Truffula Tree is sawn down, all that he leaves behind is a small pile of rock with the word ‘Unless’.

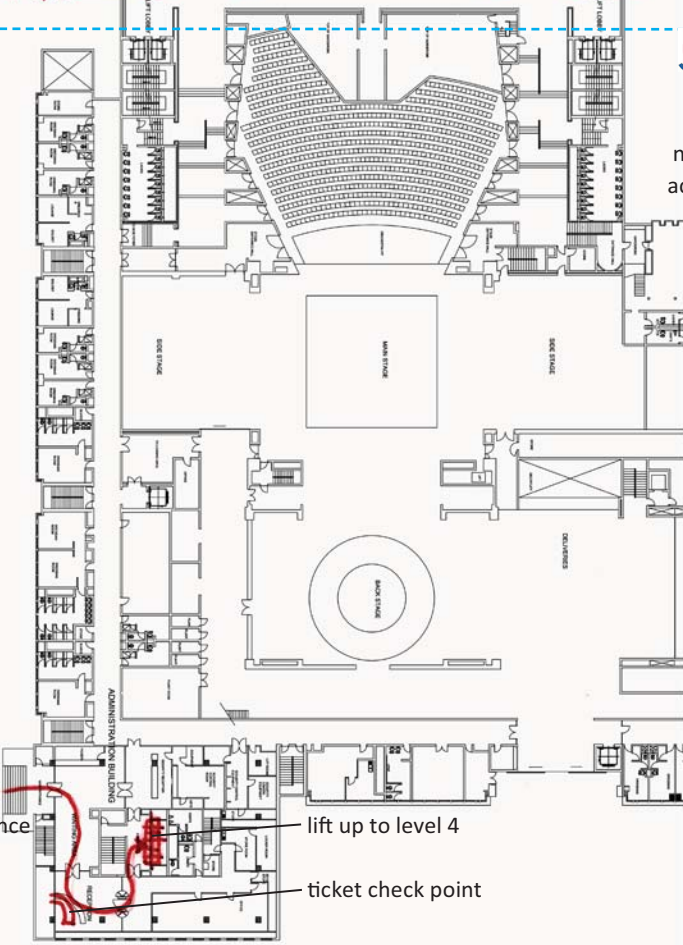
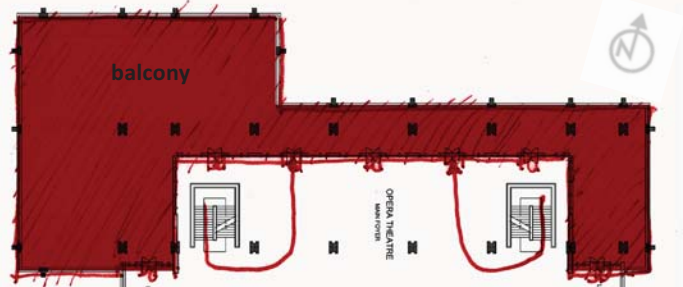
All that is left of the Strijdom Square Monument is the old fountain column with a heap of rocks.

The lights from the ‘Unless’ scene (Scene storyboard no. 6) is all that will remain on the location after the production finishes.



viewing area for filming dystopia scenes

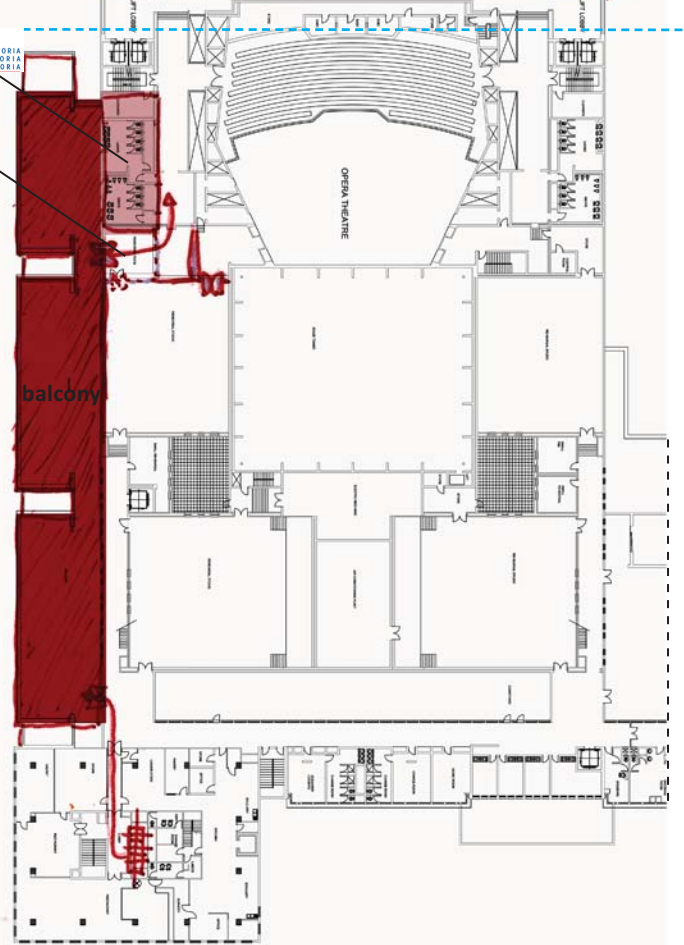
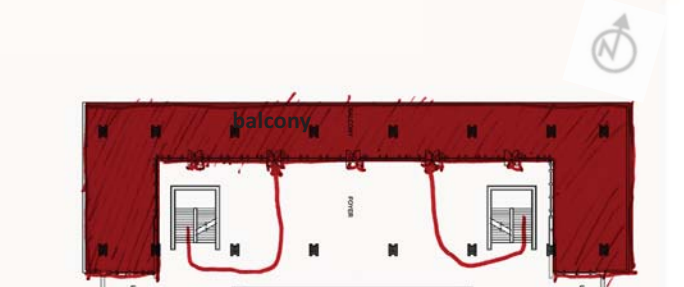
viewing area for filming heterotopia scenes



Level 1

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

new door for access to rest rooms



Level 4



Behind the Scenes



It is possible to have members from the public watch while filming takes place, as the production for *The Lorax* is filmed 'MOS' (without sound) and sound is added during post-production. This will take place from the State Theatre balconies on Level 1 and Level 4. The northern balconies on Level 1 and 4 will be used during filming of scenes for dystopia and the western balcony on Level 4 will be used when heterotopia scenes are filmed, as indicated on the diagram to the left.

Access for the northern balconies will occur in the usual way, as these are open to the public. For the western balcony the entrance to the State Theatre offices will be used. There is a security check point where tickets and entrance can be monitored. Viewers will be taken up with the elevator to Level 4. To use the public

restrooms a door needs to be added as shown on the diagram. Access will then also be possible to the refreshment facilities.

For the seating it is suggested that the old Opera Theatre chairs, currently stored in the workshop area be covered with left over pieces of costume, decor fabric and plastic layer for waterproofing. The seating arrangement can be informal, as the filming process is lengthy and people will need to move around as they desire.

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)

