

## **8. PRECEDENTS**

*The truth is stranger than fiction.*

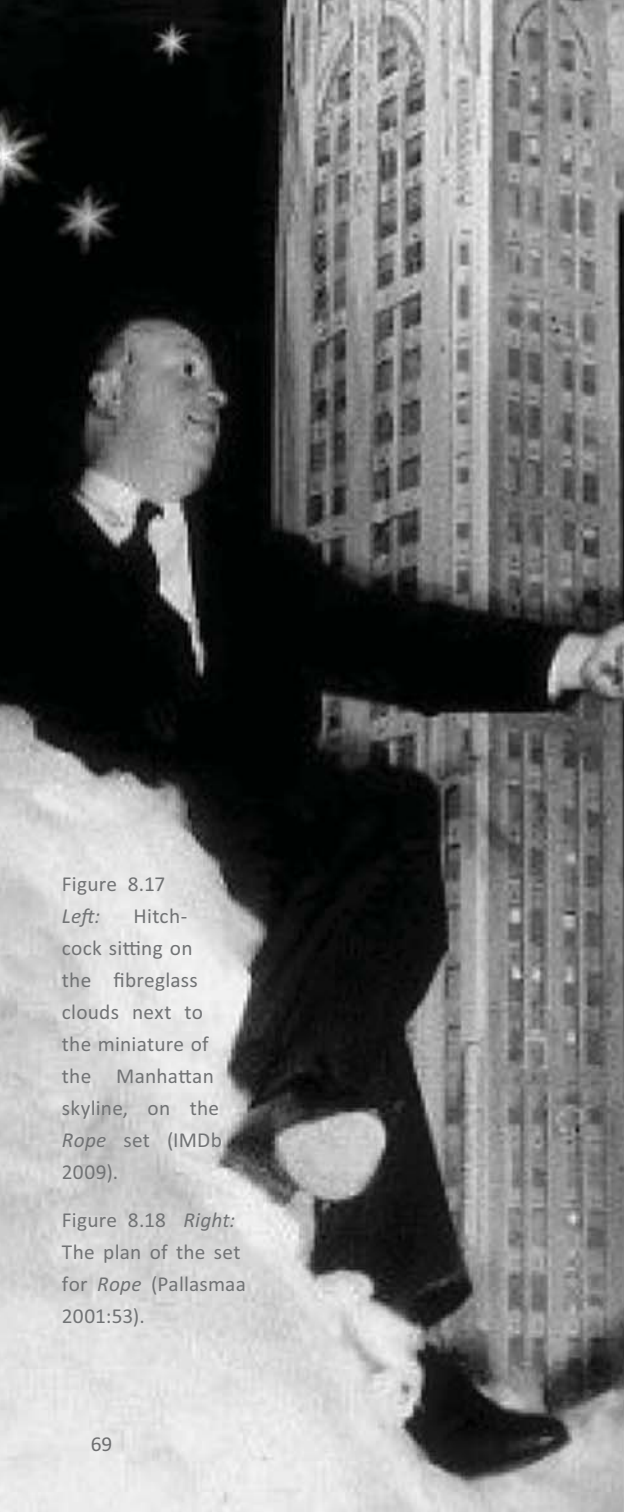


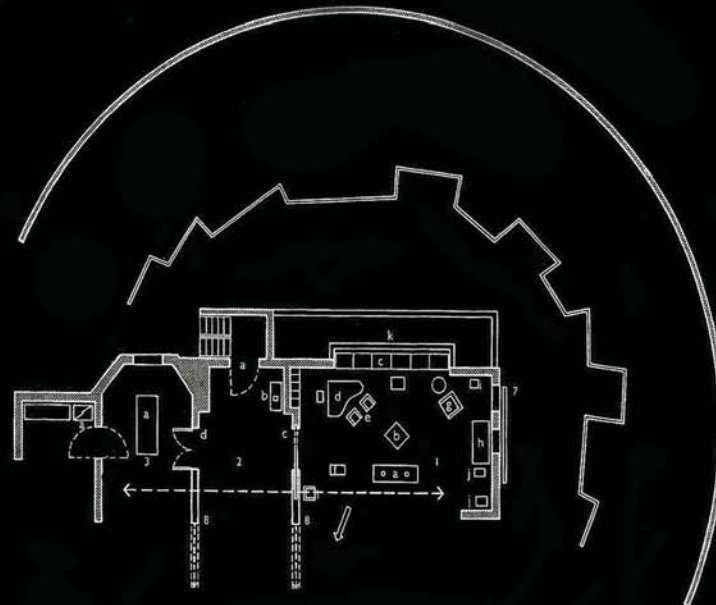
Figure 8.17  
Left: Hitchcock sitting on the fibreglass clouds next to the miniature of the Manhattan skyline, on the *Rope* set (IMDb 2009).

Figure 8.18 Right: The plan of the set for *Rope* (Pallasmaa 2001:53).

*"The power to kill can be as satisfying as the power to create."*

*"Murder is a crime for most but a privilege for a few...Moral concepts of good and evil, of right and wrong, do not hold for superior beings."*

*Brandon in Rope (Pallasmaa 2001:62)*



- 1 LIVING ROOM
  - a Chest with the corps.
  - b Service table for drinks
  - c Long sofa with low table
  - d Grand piano and stool
  - e Two chairs
  - f Flower stand
  - g Easy chair
  - h Brandon's working table with seat
  - i Seat
  - j Auxiliary table
  - k Studio bay window
- 2 HALLWAY
  - a Door to the stairway
  - b Table with telephone
  - c Concealed sliding doors
  - d Hinged doors
- 3 DINING ROOM
  - a Dinner table
- 4 KITCHEN
  - a Ice box
- 5 SEMI-CIRCULAR MANHATTAN SKYLINE CYCLORAMA
- 6 THREE-DIMENSIONAL MODELS IN THE FRONT
- 7 BLINKING NEON SIGN
- 8 SLIDING WALL SECTIONS

## 8.1 ROPE (1948)

### Set Type

Sound stage

### Synopsis

Two young homosexual men strangle their 'inferior' classmate with a rope, as response to their mentor's Nietzschean teachings of 'supermen'. They hide his body in a chest in their apartment and invite his friends, family and their mentor to a dinner party, to prove the 'perfection' of their crime (IMDb 2009; Raubicheck and Srebnick 1991:223). The use of such ideas for justification of murder and even genocide indicates that the film addresses the Nazi atrocities (Raubicheck and Srebnick 1991:223).

### Producers

Sidney Bernstein, Alfred Hitchcock

### Director

Alfred Hitchcock

### Screenplay

Arthur Laurents, from the 1929 play by Patrick Hamilton (Raubicheck and Srebnick 1991:223)

### Directors of Photography

Joseph Valentine, William V. Skall

### Art Direction

Perry Ferguson

### Set Decoration

Emile Kuri, Howard Bristol

### Technicolor Colour Director

Natalie Kalmus

### Editor

Bill Ziegler

### Leading Cast

James Stewart (Rupert Cadell); John Dall (Shaw Brandon); Farley Granger (Phillip)

Being both the producer and director of *Rope*, allowed Hitchcock complete control of the film (Spoto 1992: 166). He also called it 'My Most Exciting Picture', in an essay, with the same title regarding the film (Bauso in Raubicheck and Srebnick 1991:228).

*Rope* was a film of firsts for Hitchcock – the first film with a single set, the first film in uninterrupted ten-minute takes and his first colour film (Spoto 1992: 166).

Narrative content was secondary to emotion for Hitchcock (Pallasmaa 2001:62). He took his knack for associative images in film to a unprecedented extreme in *Rope* in order to achieve the desired emotive state in the audience. Hitchcock realised that the two most basic ingredients in any film is **time and place**. He experimented with both in *Rope*, going against normal cinematic conventions by not using cuts to portray the passage of time and using a single set. In doing so, the film itself became a metaphoric associative image. The linear usage of time and the single 'linear' set enhances the conception of 'rope' - a rope being a single linear piece of cord (OED 2006:896). In this his 'Most Exciting Picture', everything was an associative image to illicit emotion.

#### 8.1.1 UNCONVENTIONAL FILMIC SPACE

*Rope* is essentially one continuous *mise en scène* shot (Van Sijll 2005:54). The entire film, except the opening sequence, was shot on one sound

stage and designed to portray a Manhattan apartment. The single set is a rare occurrence in film, with movies typically having anything from sixty to three hundred sets (Spoto 1992: 166).

The setting appears simplistic and ordinary on film, but this was not the case in reality. James Stewart (*Cadell*) remarked that "shooting a film of the making of *Rope* would have been a much more thrilling cinema than the actual film..." (Pallasmaa 2001:50).

Hitchcock had an ability to fuse film with reality – and in doing so strengthened the end result of the film. The filming of *Rope* can be described as a thriller in itself. "[I]t seems clear that Hitchcock's penchant for anxiety informed his making of a film requiring actors...to master lines, cues, placement and movement extending over several minutes of uninterrupted action. Such a demanding procedure must at some level have been designed to provoke distress in creator, cast and crew and must have also succeeded."

Hitchcock satisfactorily said that he himself "... was so scared that something would go wrong that I couldn't even look during the first take" (Hitchcock in Raubicheck and Srebnick 1991:229) and that James Stewart couldn't sleep for nights due to the picture. "It was the bewildering technique that made him worry" (Hitchcock in Raubicheck and Srebnick 1991:228). The architectural lesson that can be learned from Hitchcock is that an ordinary space can be used as an amplifier for the desired emotion (Pallasmaa 2001:25; 42).

It can be assumed that Hitchcock was "...familiar with the early modernist utopias of mechanized architecture" such as Pierre Chareau's *Maison*



Figure 8.19 Above: Hitchcock, cast and crew on the *Rope* set (IMDb 2009).



Figure 8.20 Left: James Stewart's position in relation to the camera is checked (IMDb 2009).

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).



*de Verre* (1929) and that this influenced his conception for the set (Pallasmaa 2001:55).

On this single set the walls and objects disappeared and reappeared by means of complex technical machinery and assistants (Pallasmaa 2001:54). Wild elements such as sliding walls on mechanisms and flies were used to make way for the large Technicolour cameras (Pallasmaa 2001:54; Spoto 1992: 166-167).

The set was "...conceived and utilized like a checkerboard; the entire floor area was subdivided into one-foot squares, marked in chalk and numbered, to be used as coordinates for the moves in Hitchcock's cinematic game. The carefully preconceived and rehearsed movements of the actors, furniture, light fittings and entire walls, enabled an uninterrupted continuity of action through space" (Pallasmaa 2001:42). Every piece of set decoration or property had to be moved on cue by grips (Pallasmaa 2001:54; Spoto 1992: 166-167).

The single set was, typical of Hitchcock, neither a mere gimmick or nor only for technical reasons. The design contributed to the narrative and emotional value of the film; the audience is given an understanding of how the rooms link together, creating a sense that they are truly experiencing the space in real time. This in turn implicates the viewer in the crime, creating a feeling of great unease. Hitchcock used the unnatural sterility of the studio-bound environment to contribute to the visual and emotional message of the film, while the theatre-like character is reminiscent of the original play (Barnwell 2004:15; Pallasmaa 2001:50).

### 8.1.2 UNCONVENTIONAL FILMIC TIME

“In addition to the extreme limitations of space, Hitchcock chose the additional challenge of restricted cinematic technique, most importantly the idea of uninterrupted and unedited shots throughout the length of eleven successive film reels” (Pallasmaa 2001:39). In order to create the appropriate narrative technique, Hitchcock went against his own theories of cutting and montage and contradicted the very “... basic nature of film itself, which is of course the cut...” (Hitchcock Raubicheck and Srebnick 1991:227; Spoto 1992: 166).

Whereas *Rope* consisted only of eleven shots, standard films consist of approximately six hundred shots. Scene transfers were created by passing the camera across the back of an actor, which created a black frame. The last transferral is made by the opening of the chest against the camera, when the protagonist (*Cadell*) is about to discover the victim inside (Pallasmaa 2001:43; Spoto 1992: 166-167).

The film was pre-cut or pre-edited. “Hitchcock [gave] special credit to his film editor Bill Ziegler, who, for the first time in the history of cinema, had to edit a film before it got onto film. All the work of cutting, framing and changes in scale had to be preconceived before the shooting of the film” (Pallasmaa 2001:52). If a mistake was made the whole take had to be redone (Spoto 1992: 167).

In a certain sense Hitchcock was committing ‘the cinematic equivalent of a mortal sin’ and this again linked with the narrative theme in *Rope* and fuses film with reality (Bauso in Raubicheck and Srebnick 1991:227).

### 8.1.3 ASSOCIATIONS AS EMOTIONAL CUES

Apart from the already stated fact that the whole film is an association for the overarching concept, Hitchcock also employed ambiguous remarks (ex. ‘hanging a picture’) layered with meaning and prop usage (ex. books being tied up by a rope), throughout the film. This reinforces emotional associations and strengthens the overall narrative concept (Pallasmaa 2001:45; 59). Brandon even makes an ambiguous remark when referring to the glass tumbler set. He says; “I’d hate to break up the set,” which, considering the ambiguous nature of remarks in the whole film and Hitchcock’s tendency to fuse film with reality, no doubt refers to the constant mechanical and physical breaking up of the set that was going on throughout the film.

Hitchcock used the film set (an illusion) to influence the performance of crew and cast (reality). The behaviour of crew and cast (reality) due to this, provided the end result of fear and claustrophobia in the film (illusion) that Hitchcock hoped to achieve. It can thus be said that *Rope* is a heterotopic image, due to this mutual influential relationship. The film set was no mere backdrop for the action to unfold; the film set became the generator for fear.

The following year, the slightly re-furbished apartment set was used in the film *My Dream Is Yours* (1949) (IMDb 2009).

### 8.1.4 THE INFLUENCE ON THE PRODUCTION DESIGN OF *THE LORAX*

1. The production needs to be influenced by the set and vice versa. There must be a blurring of the boundaries between film and reality. A het-

erotopic image has to be created.

2. Viewing the production (principal photography), needs an experience as well.
3. The set needs to form an integral part of the concept.
4. Associative images needs to strengthen and enhance the concept to elicit emotion.
5. The set could be a single set if possible. This will also aid in the ease and budget of the production.
6. The set could comprise of ‘wild elements’ in order to aid adaptability for various scenes.
7. The set needs to be re-usable.

Figure 8.22 The community of Thokoza watches from their houses as filming of *The Bang Bang Club* takes place.



## 8.2 THE BANG BANG CLUB (2010)

### Set Type

Location based

### Synopsis

The true story of four South African combat photographers, called *The Bang Bang Club*, who risked their lives to capture the images of political violence of the early 1990's. The film is based on the semi-autobiographical book written by the two remaining club members, Silva and Marinovich (Gauteng Film Commission 2009; IMDb 2009).

### Production

Out of Africa Entertainment; Foundry Films Inc.

### Producers

Adam Friedlander, Daniel Iron, Lance Samuels

### Director

Steven Silver

### Screenplay

Steven Silver

### Director of Photography

Miroslav Baszak

### Production Design

Emelia Weavind

### Set Decoration

Guy Potgieter

### Editor

Tad Seaborn

### Location Manager

Elliott Borkum

### Leading Cast

Ryan Phillippe (Greg Marinovich), Taylor Kitsch (Kevin Carter), Frank Rautenbach (Ken Oosterbroek), Neels van Jaarsveld (Joao Silva), Malin

Akerman (Anna)

### 8.2.1 THE PRODUCTION OF THE BANG BANG CLUB AS HETEROTOPIC IMAGE

Filming for *The Bang Bang Club* took place in ninety percent of the actual locations. The majority of the shoot took place in Soweto and other areas, including Thokoza, Downtown Johannesburg, Melville and the Magaliesberg (Gauteng Film Commission 2009; Weavind 2009).

While on set in Thokoza for the scene of fighting between the IFP and ANC, the reciprocal interaction between the film production and the community of Thokoza was observed.

Firstly, the most obvious and interesting occurrence was that the community of Thokoza was watching the filming taking place and thoroughly enjoying it. They were viewing the film from behind the scenes for entertainment. A new kind of 'viewing' was occurring - the real streetscape with the fictional action of the film. An enjoyable experiential heterotopic viewing was occurring. This was controlled by security, in order to prevent locals being in the cameras view range.

**Secondly, the community was also actively involved in the production in more direct ways.** All of the extras were from the local area, which they obviously delighted in. The local housing was also 'involved'. For a specific scene, a wall needed to explode. A local home owner's partial exterior wall was retrofitted and pyrotechnicians filled it with small explosives. After the filming was completed, the construction crew fulfilled the home owner's wishes by extending the wall to enclose the garden.

The wall, the economic surge and the involvement in an international film was what remained in the community of Thokosa after filming. No doubt it was the exciting experience of such an event that will be remembered long after.

It was also a special production for the crew. Lance Samuels, producer from Out of Africa said "The thing that is special for me about *The Bang Bang Club* is that for once I am working on a movie which happened during a period which I remember well..." and that they worked with Marinovich and Silva to create the film (Gauteng Film Commission 2009).

The film thus influenced the community and vice versa. The boundary of the real and the film image became blurred. A new form of entertainment - the viewing of film production in progress - is an interesting occurrence that is mostly overlooked.

The whole production in itself was heterotopic in nature. The production was a Canadian and South African co-production between Foundry Films Canada and Out of Africa Entertainment. Principal photography took place between 30 March and 2 May 2009 in South Africa (Gauteng Film Commission 2009). The cast and crew were an interesting mix from South African, Hollywood and the rest of the world. Post-production took place in Canada and camera; light and grips were supplied by Media Film Services, from South Africa.

The final image was thus a heterotopic image - a mix comprising of images made in South Africa and Canada of international subjects.



### 8.2.2 PRODUCTION DESIGN OF *THE BANG BANG CLUB*

The nature of the field of production design was also apparent while on location. This specific scene would have been shot in Soweto, but moved to the street in Thokoza only the previous night. This street was the actual street in which the events took place.

To realise the narrative requirements on this new location, quick action on the part of the production designer, the art department and location scouts, was required. The wall for the explosion scene was completed while other scenes in the same location were being filmed.

The location being used was thus secondary to the narrative. As long as it appeared narratively correct on film, the actual location didn't matter. This choice of location during production, occurred long after the design process in preproduction had finished. This is in direct contrast to the chronological order of design followed by most traditional architectural projects follow.

The production designer was also insistent that the wall be extended to fulfil the home owner's wishes. By doing this **the production designer left not only a lasting film image that will be shown in cinemas around the world, but a real change in the community of Thokoza. A real life, lasting heterotopic image.**

The location had to be checked by the production designer and on-location art director for colours, signage and brand that was not allowed in the camera's view range.

The location also had to have enough space for staging, dressing and holding and space to park the truck with film equipment.

### 8.2.3 THE INFLUENCE ON THE PRODUCTION DESIGN OF *THE LORAX*

Being a location based shoot, the following four influences, differ from that of a sound stage film such as *Rope*.

1. The films left a 'footprint' behind, namely the wall, the economic influx and of course the memory of it being made.
2. It is important to note the less significant role of a location in film production as opposed to the role of a site in architecture.
3. The location needs to provide enough space for staging, dressing and holding; and parking space for equipment trucks as well as provide in other cast and crew needs.
4. The location colours need to be adapted to that of the production. Location signage needs to be temporarily removed or covered

This precedent reinforces the previous study on *Rope* regarding the first two influences mentioned below.

5. Here again, the production is influenced by the location and *vice versa*. There must be a blurring of the boundaries between film and reality. A heterotopic image has to be created.
6. As with *Rope*, the experience of viewing the film needs to be extended to the period of principal photography (production) and audiences watching the production taking place need to be accommodated in a controlled manner.

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.*

## 8.3 THE SHINING (1980)

**Set Type** Back lot and Sound Stage

### **Synopsis**

A family of three heads to the isolated Overlook Hotel for the winter. Here “...an evil and spiritual presence influences the father into violence, while his psychic son sees horrific forebodings from the past and of the future” (IMDb 2009).

### **Executive Producer**

Jan Harlen

### **Producer**

Stanley Kubrick

### **Director**

Stanley Kubrick

### **Screenplay**

Stanley Kubrick, Diane Johnson. Based on the novel by Stephen King

### **Director of Photography**

John Alcott

### **Steadicam Operator**

Garrett Brown

### **Production Design**

Roy Walker

### **Art Direction**

Les Tomkins

### **Set Dresser**

Tessa Davies

### **Editor**

Ray Lovejoy

### **Leading Cast**

Jack Nicholson (Jack Torrance); Shelly Duval (Wendy Torrance); Danny Lloyd (Danny Torrance)



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 (dvd-beaver 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).



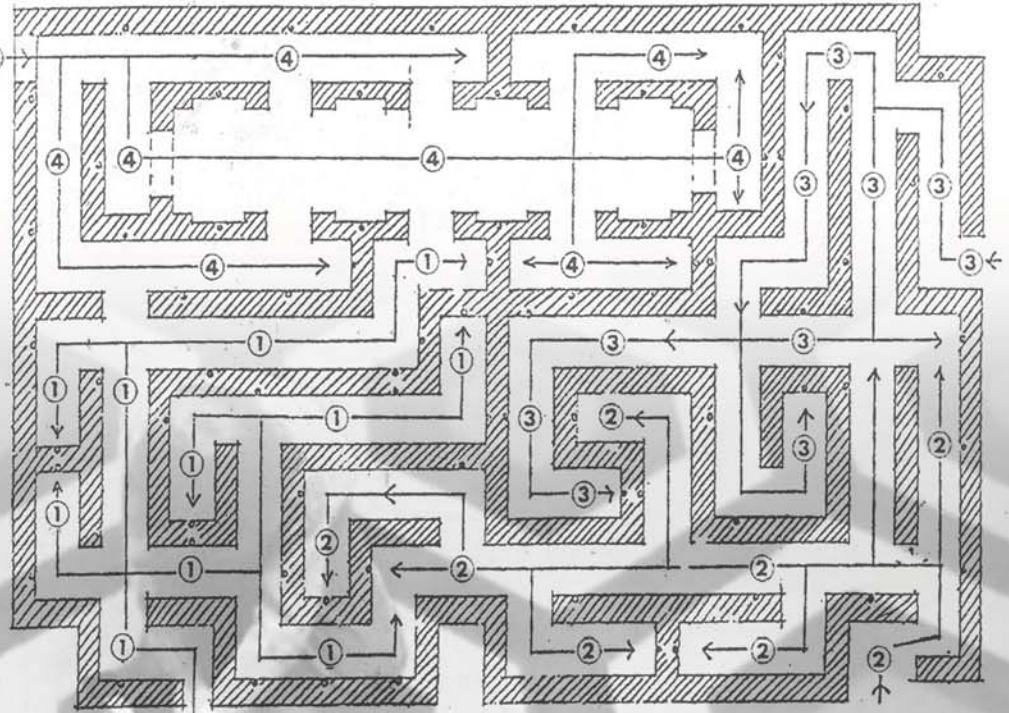
The overarching concept or theme of *The Shining* is that of a maze. It is intended to disorientate and disturb the viewer and is repeated throughout the film in various ways, so much so that the film itself becomes an endless maze.

The entire spatial configuration of the 'Overlook Hotel' is a maze that cannot be visualized or conceived as a singular space (Pallasmaa 2001:100). Maze-like passage and stair corridors of the hotel even contain dizzying maze patterns on the carpets. To achieve the maze-like effect in the design and "[t]o get an authentic look, thousands of photos were taken of hundreds of hotel rooms and then Kubrick picked the ones he wanted built" (Duncan 2003:166).

The famous Hedge Maze in the film, has also been described as "...one of the most intriguing creations in the history of motion pictures." Wendy and Danny go to explore the maze on the hotel grounds. Meanwhile Jack starts staring at a miniature model of the maze and with an unsettling movement the camera shows Wendy and Danny inside it in the next shot. Neither the miniature maze model nor the map shown before Wendy and Danny enter the maze are the same as the actual set. "The actual maze set does not follow either the model or the drawing: it is a simplified design to facilitate the required actions and camera moves" (Pallasmaa 2001:113).

The feel of disorientation in the film and the maze theme, would not have been possible, if it was not for the Steadicam. The narrow space within the maze, following characters on maze-like stair corridors and following young Danny on his three-wheeler at a low angle, all called for specific camera techniques and equipment.

Kubrick wanted low angles, in order to portray





the young boy's point of view and enhance the disorientating and dizzying effect (Brown s.a.).

Fortunately, at the time, Cinema Products prototyped the new "Universal II-raised monitor" Steadicam (or floating camera) and the camera crew devised a suspension platform for the Steadicam. This permitted lens heights as low as 450mm up to waist height. Kubrick thus used the Steadicam as it was intended to be used – a tool to get the lens where it is needed without the limitations of the dolly and the crane (Brown s.a.).

The Steadicam had a tremendous effect on how *The Shining* was shot. The "...sets were designed with the Steadicam's possibilities in mind and were not therefore, necessarily provided with either flyaway walls or dolly-smooth floors. One set in particular, the giant Hedge Maze, could not have been photographed as Kubrick intended by any other means" (Brown s.a.).

The Hedge Maze had both a 'summer' form and the more terrifying 'winter form'. The summer version was constructed at MGM's old outdoor lot at Borehamwood. "It was beautiful. The 'hedges' consisted of pine boughs stapled to plywood forms. It was lined with gravel paths, and contained a centre section (although built to one side of the set) which was wider than the rest." The camera crew determined that the maze set was best photographed with a lens height of 600mm. This gave the "correct appearance of height to the walls." Tripod type shots were made in the centre of the maze (Brown s.a.).

Blurring the boundary between film and reality – it was not only the actors that got lost in the Maze in the narrative, but the camera crew as well. To prevent this, the set was first designed

with certain passages open to the outside. This was changed when the crew found that "a terrific shot would inadvertently wind up staring out one of the holes" (Brown s.a.).

For the winter version of the maze, the set was struck and reerected at EMI Studios. The production design team 'snowed' the set "...with two feet of dendritic dairy salt and Styrofoam snow crusted on the pine boughs" (Brown s.a.).

"The quartz outdoor-type lights were turned on and a dense oil-smoke atmosphere was pumped in for eight hours a day... the maze became an unpleasant place in which to work. It was hot, corrosive and difficult ...to breathe. The speed of the shots stepped up, since everything now happened at nearly a run." The Styrofoam also posed an extreme fire hazard. The camera crew switched to a lighter camera type with a "special underslung cage for it" (Brown s.a.).

Apart from the ease of use, the Steadicam also provided the more intimate and subjective effect achieved with a handheld device. The Steadicam is steadier than a handheld shot but "retains a small amount of jitteriness that is translated into dramatic tension" (Campbell 2002:28). This added to the haunting emotional effect of the film as well, which would not have been achievable with a more objective dolly or crane shot.

The crew got lost and scared of real dangers such as fire in the maze, just like the characters of Wendy and Danny - thus the boundaries between film and reality was blurred. Apart from this, there was also the uncanny happening of the sets being burned after filming. "Echoing the mad contents of the film, the sets of the shining caught fire on a freezing February evening in 1979 and virtually obliterated Sound Stage 3. In Stephen King's novel the hotel actually burned

down in a fire” (Pallasmaa 2001:113-114).

### 8.3.1 THE INFLUENCE ON THE PRODUCTION DESIGN OF *THE LORAX*

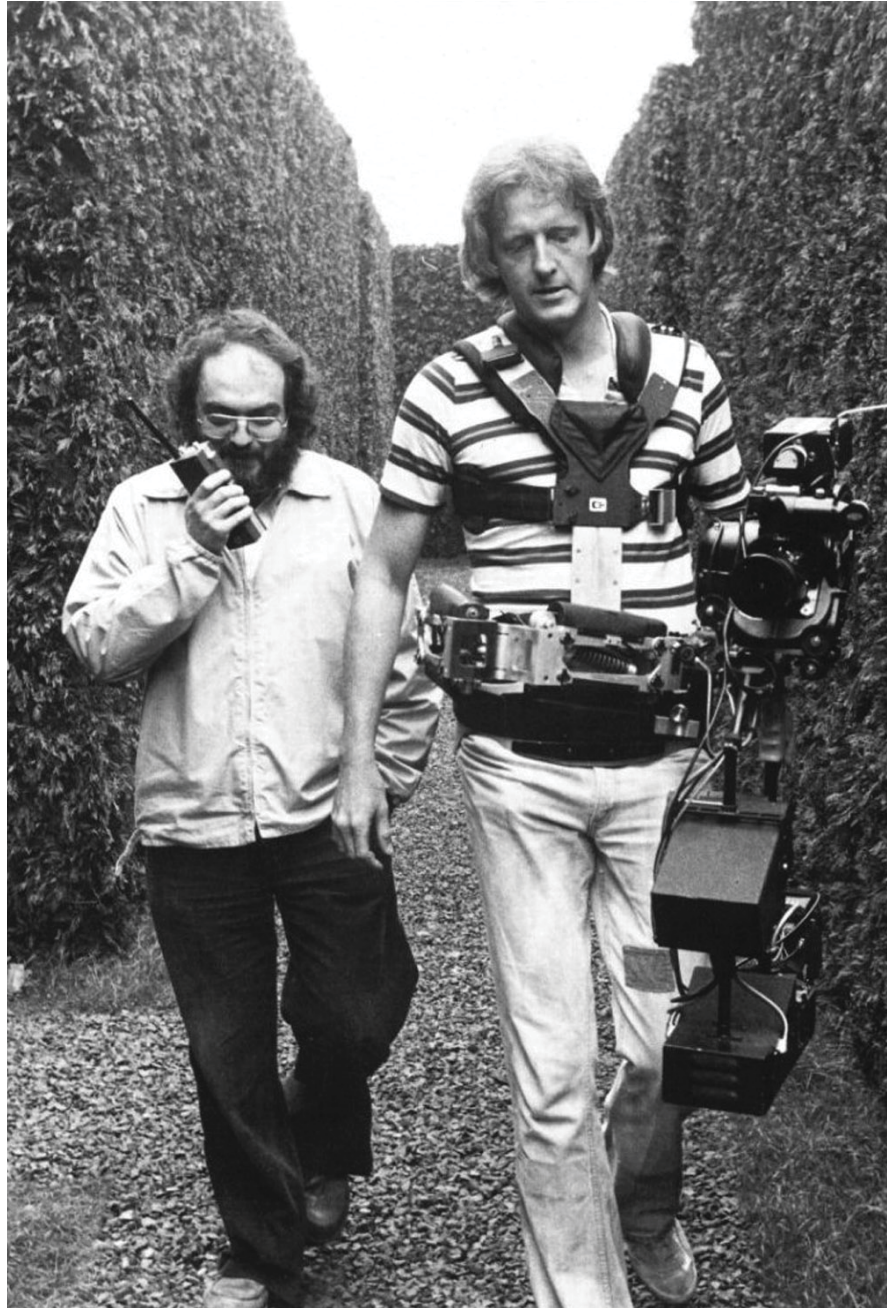
1. The set which you see in one scene, need not necessarily be the same in the next - although it appears the same.
2. The Steadicam can be used for tight spaces. If such a scene needs to have a subjective viewpoint it will also add to the emotion.
3. The set needs to be re-usable.

*The Shining* also strengthens both the studies on *Rope* and *The Bang Bang Club* with the same influences of:

4. The production is influenced by the set and *vice versa*. There must be a blurring of the boundaries between film and reality. A heterotopic image has to be created.
5. The set needs to form an integral part of the concept.
6. Associative images needs to strengthen and enhance the concept to illicit emotion.

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.).



## 8.4 THE GREAT (BAMBOO) WALL (2002)

### Architect

Kengo Kuma

### Site

Beijing, next to the Great Wall of China

### Materials

Bamboo

### Qualities

Rapidly renewable material - bamboo

Of interest is “a central feature of the project is a two-storey skylit space, actually an exterior ‘room’ — enclosed by bamboo walls on three sides — that seems to float over a shallow pool” (Brown 2004). The shape and composition is the same as the feel needed for the ‘Grickle Grass Maze’. The spacing between bamboo poles are done so that visibility through the structure is maintained. This central space was also used in a Chinese film (Designboom 2007)

### 8.4.1 THE INFLUENCE ON THE PRODUCTION DESIGN OF *THE LORAX*

1. Bamboo as material
2. The shape and composition of the space.
3. Spacing between bamboo poles to maintain visibility through the structure

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



## 8.5 JAPANESE PAVILION (2000)

### Architect

Shigeru Ban Architects, (Tokyo, Japan)

### Architectural Team

Nobutaka Hiraga, Shigeru Hiraki, Yun Yashiki

### Site

Hanover Expo 2000, Germany

### Materials

Cardboard tubing (Sonoco Europe) and timber

### Qualities

Low impact, easily recycled, rapid construction

Shigeru Ban is renowned for his use of often overlooked materials such as paper cardboard and bamboo (Drew 2008).

The theme of the 2000 Hanover Expo was the environment and sustainable development. The architectural team's environmentally conscious solution was to design a paper pavilion. The structure was formed mainly by exploiting the strength of recycled paper tubes (Brower et al 2005:18-20).

The paper tubes could be manufactured in the lengths required. Ban decided on 120mm dia x 20m long x 22mm thick cardboard tubes that each weighed 100kg. The tubes were combined with thin timber arches and wire on the outside; and a glass-reinforced paper waterproof cover. The whole structure was erected in two weeks (Drew 2008; Eekhout et al 2008:107).

*"Acknowledging the environmental impact and life span of the materials, Ban and team created an architectural story of construction, demolition and recycling for this temporary structure." "The completion of a building is usually thought to be the end of the project, but the Paper Pavilion completes its story after demolition; its materials are chosen for their low impact and ease of recyclability" (Brower et al 2005:18-20).*

### 8.5.1 THE INFLUENCE ON THE PRODUCTION DESIGN OF THE LORAX

1. Rapid construction.
2. Thought about what happens after the structure has fulfilled its purpose.
3. Low impact, easily recyclability of structure.
4. The use of cardboard as material.
5. Connection with rope-like material.

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

