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CREATION OF PRODUCTION DESIGN FOR “THE THIRD
RESIGNATION” SHORT MOVIE

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Abstract

The following thesis describes the creation of production design for the short movie "The Third Resignation". The aim of the research is to produce set and costume design visualizations which respond to the atmosphere of magical realism, convey historical and cultural contexts to the audience and can be used in the future development of the actual movie production.

The knowledge base includes a history of production design in cinema, a brief overlook of Colombian costumes and architecture in the 1940's and Latin American magical realism in visual arts. The theoretical base on production design is used for practical research in achieving the methodical workflow. Costumes and architecture of Colombia in 1940's are discussed as the means for the partial historical reproduction of the set and costume designs. A Latin American magical realism in visual arts study serves as a starting point for increasing the creativity level throughout the project's implementation.

The practical execution focuses on the creation of set and costume design visualizations using 2D and 3D graphics. Scenery design includes modelling, texturizing and rendering practices depicted through technical documentation and perspective visualizations. The costume demonstration consists of material studies, garment board and the character illustration.

In order to determine the future development of the set's physical construction, qualitative research was conducted. The data illustrates how successful the implementation of the practical research was by comparing the preliminary desirable descriptions of the created atmosphere to the answers of the respondents.

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Tiivistelmä

Seuraava opinnäytetyö kuvailee lavastuksen luomista lyhyt-elokuvalle "The Third Resignation". Tavoitteena on valmistaa lavastus- sekä puvustus-visualisoinnit, jotka vastaavat maagisen realismin ilmapiiriä, ilmaisevat yleisölle sekä historiallisen että kulttuurisen kontekstin ja joita voidaan käyttää elokuvan kehittämisessä tulevaisuudessa.

Tietopohja sisältää elokuva-lavastuksen historiaa, lyhyen kertomuksen sekä kolumbialaisista puvuista ja arkkitehtuurista 1940-luvuilla että latinalaisamerikkalaisesta maagisesta realismista kuvataiteessa. Lavastuksen teoreettista pohjaa on käytetty käytännöllisessä tutkimuksessa, jotta saavutettaisiin järjestelmällistä työnkulkua. Kolumbialaisista puvuista ja arkkitehtuurista 1940-luvuilla keskustellaan keskiarvoina osittaiseen lavastuksen ja puvustuksen historialliseen jäljentämiseen. Tutkimus latinalaisamerikkalaisesta maagisesta realismista kuvataiteessa tarjoaa lähtökohdan luovuuden kasvamiselle, mikä helpottaa koko projektin toteuttamista.

Käytännöllinen suoritus keskittyy lavastuksen ja puvustuksen visuaalisointien luomiseen 2D ja 3D grafiikan avulla. Lavastuksen suunnittelu sisältää mallien muodostamisen, teksturoinnin ja renderöinnin, jotka esitetään teknisten piirustuksien ja perspektiivisten visualisointien kautta. Puvustuksen esittely koostuu materiaalitutkimuksesta, vaatekappaleiden kartasta sekä hahmon kuvituksesta.

Laadullisen tutkimuksen tavoitteena on määrittää lavastuksen ruumiillista kehitystä tulevaisuudessa. Tiedot kuvailevat käytännöllisen tutkimuksen menestymistä vertailemalla luodusta ilmapiiristä tekemiäni ennako-oletuksia ja vastaajien vastauksia.

Kieli
englanti

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Asiasanat
Lavastus, elokuva-lavastus, puvustus, maaginen realismi

CONTENTS

1 INTRODUCTION	5
2 THE SHORT MOVIE	5
2.1 Brief history of production design in cinema	5
2.1.1 Silent era: 1890 - 1930	9
2.1.2 Sound era: 1930 – modern days	10
2.2 Synopsis	13
2.3 Analysis	14
2.3.1 Gabriel Garcia Marquez and magical realism	14
2.3.2 Time, place and physical needs	16
3 VISUAL INSPIRATION	17
3.1 Colombia in 1940's: costumes and architecture	18
3.2 Latin American magical realism in visual arts	30
4 SET DESIGN	41
4.1 Interior pieces	42
4.2 Scene visualizations	48
5 COSTUME DESIGN	50
5.1 Design development	51
5.2 Final design illustration	54
6 EVALUATION	56
7 CONCLUSION	62
REFERENCES	64
ILLUSTRATION SOURCES	66

APPENDICES

Appendix 1 Set and costume design: mood boards	
Appendix 2 Set and costume design: material boards	
Appendix 3 Motivational posters	
Appendix 4 Set design: technical drawings, floor plan and elevations	
Appendix 5 Set design: interior pieces visualizations	
Appendix 6 Set design: final set visualizations	
Appendix 7 Costume design garment board	
Appendix 8 Costume design: final illustration	
Appendix 9 Questionnaire	

1 INTRODUCTION

The purpose of this thesis is to present the process of production design creation for the short movie “The Third Resignation”. Starting with an explanation of what production design implies, the theoretical research focuses on analyzing the script and gathering visual inspirations for the implementation. The documentation of the practical process illustrates my approach to the creation of scenic elements. Being an author, my main role was primarily acting as a production designer / art director throughout the projects implementation.

The main objective of the thesis is to create a professional set and costume design which can be used in the future for the production phase of the movie. The issues considered in the study include sustainability and production design authenticity from the historical and illustrative points of view.

The assessment of the research execution includes collecting qualitative data through conducting interviews. Its further analysis and compilation into a consolidated summary provides essential feedback for the future physical realization of the production design.

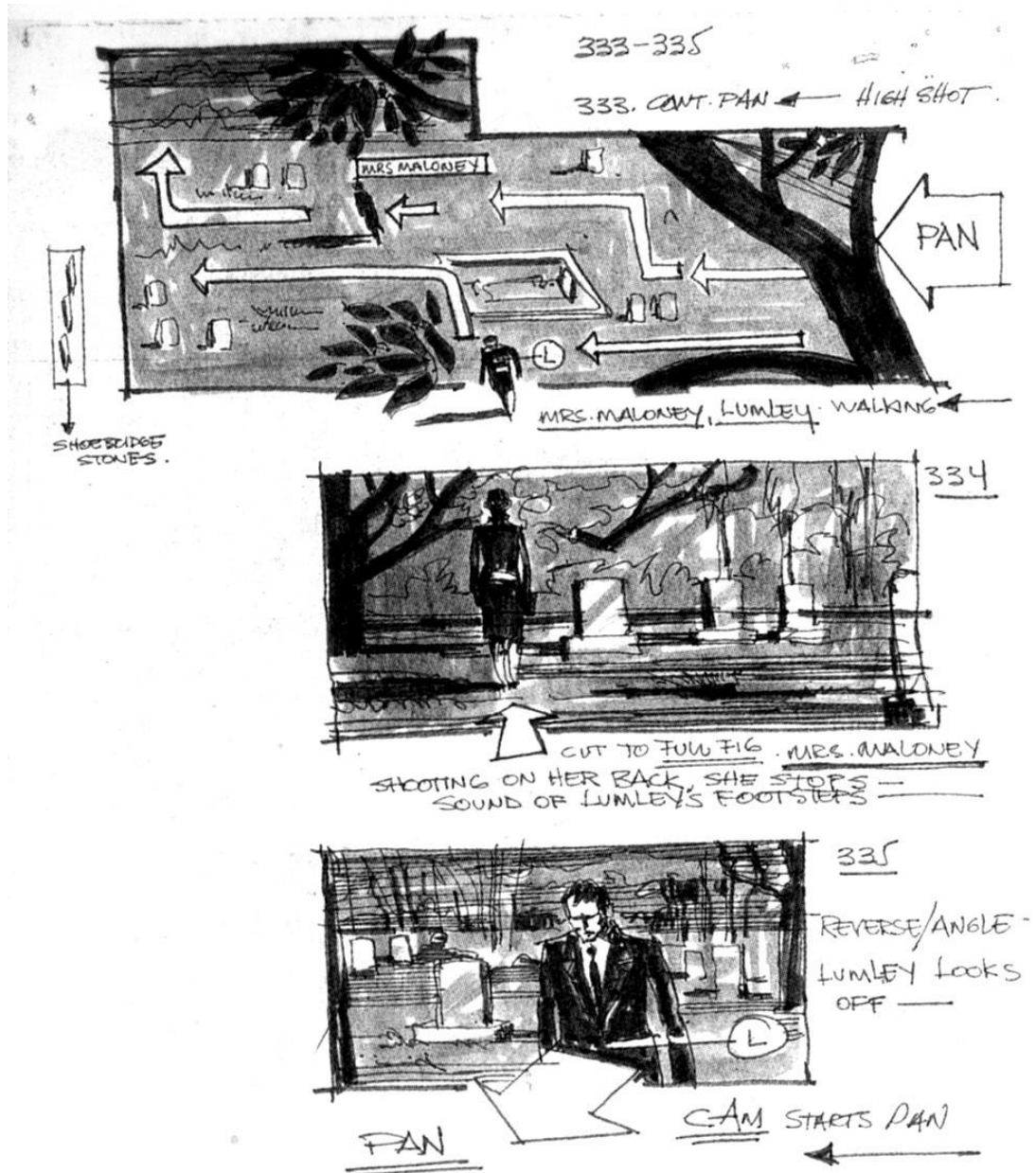
2 THE SHORT MOVIE

2.1 Brief history of production design in cinema

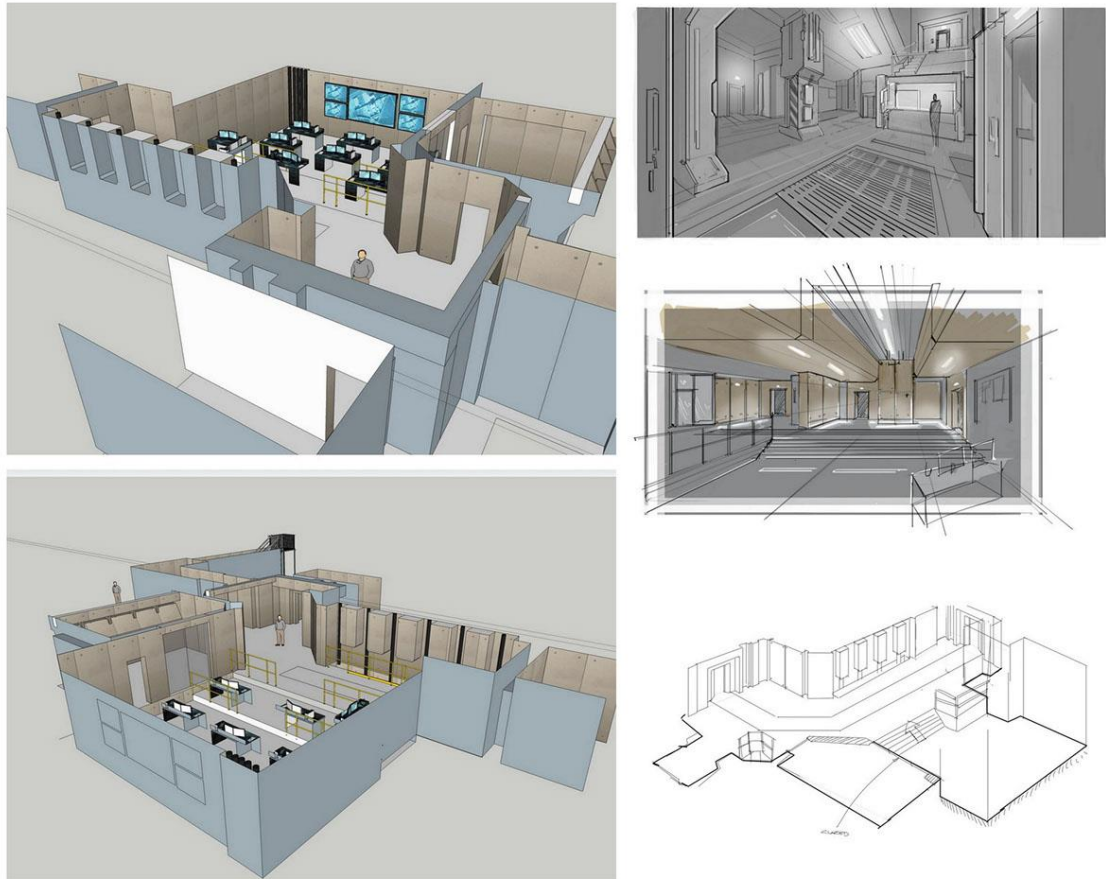
It is written in black and white that the research topic I have decided to investigate is relatively wide and is connected with different branches, not only taking into account the production design for cinema, but the process of the whole projects' implementation, such as script writing, producing, directing, movie and overall

media history, acting, editing, sound production, etc. According to Bergfelder (2007, 14), the skills an art director requires include a basic knowledge of styles and art history, abilities to sketch and draw storyboards, and working with tools to achieve optical illusions. Consequently, it is logical to concentrate on the history of set design in cinema, which is also broadly connected with overall cinema history. According to Nowell-Smith (1996, 17), early film-makers are accused of being too theatrical (meaning that shots resemble the perspective similar to one, which could be observed from the front row in the theatre by the audience member) and having derived their inspiration from the theatre. It is obvious that the stage design in the theatre is an extremely important subject to analyze as well, as it is the oldest performance art existing, and the movie culture has derived directly from the theatre and technological progress influences. Thus, movie set design is based and includes aspects of scenography. As the traditional techniques are better known and are supposed to be a classical approach to the creation of scenery, it is relevant in addition to discuss computer aided set design and its role in today's movie field development more specifically.

In order to understand the whole subject of the discussion, first of all it is compulsory to define what production design is. Ede (2010, 3) states that it is an applied art and is essentially connected with "industrial history". Olson (1999, 14) lists the obligations of the production designer, where he or she develops a visual plan for an entire production, including sets, props, costumes, color schemes, lighting, and frequently the entire flow of a film. The creation of production design in the modern world is a complex creative process. Initial sketches for the settings are transformed into finished designs, and some designers also use storyboards (Picture 1) and models (Picture 2) from early stages, which afterwards become floor plans to guide the construction crew. The physical construction is supervised by an art director, who is responsible for the final look of the movie (Ede 2010, 2-3.) It is necessary to mention that according to Bergfelder, (2007, 11) sets provide the movie with its unique geographical, historical, social, and cultural contexts and help to create an authentic mood and atmosphere. The set determines the genre of the film, which makes production design one of the central aspects of movie production.



Picture 1. Universal Studios, *Family plot* (1976) – storyboard.



Picture 2. James Lapsley, *The Rezort: Production Design and VFX design for feature film*.

The period when a movie is produced plays a crucial role, as the society develops further with each decade and the overall flow of human life changes the priorities in different cultures, not to mention that historical happenings shape our lives severely. Thus is it logical to consider the history of film making as a basis for the observation of set design (without taking animation into account). The overall cinema history is divided into several phases: silent era (1890–1930) and the continuously following sound era. The years 1930–1960 represent classical cinema, and starting from 1970 to the modern day, post-classical cinema (even though some of the researches might choose a more complex timeline). In order to understand the topic it is recommended to be aware of the famous professionals' names in the field and titles of well-known movies before starting the reading. The explanation of the movies' plots and looks is not the writer's concern.

2.1.1 Silent era: 1890 – 1930

It is common knowledge that first of all silent cinema appeared to the public, as the technology back in days before 1929 did not allow sound to be recorded and applied to film. The pioneers of the industry, specifically the Lumière Brothers, are generally referred to as the world's first documentary filmmakers. Also Foster (2008, 6-18) mentions that the new medium has taken place as a result of experimentation and scientific interest; at the beginning it did not have an artistic value. Soon after Thomas Edison saw the potential financial value of the new invention, the feature film started to evolve. Within years, especially in America, the film industry was becoming more commercially based, but some of the silent movie makers were able to adapt to the studio system and create personal films which were also financially successful. In Europe filmmakers were using the new medium as a tool for personal expression, which makes it to be perceived as an art form (Foster 2008, 48-53). In addition Nowell-Smith (1996, 21, 95-99) states, that cinema initially existed not as a commercial medium but a scientific and educational novelty, and that modern art and silent cinema were born simultaneously. From my personal perspective one of the most important experimentations during the silent era in Europe was the movie *An Andalusian Dog* (1929) created by surrealists Luis Buñuel and Salvador Dalí. It is the exact proof of film being merged with art and becoming a way of artistic expression. Nowell-Smith (1996, 95-99) notices that because artists tried to put "paintings in motion", styles as abstraction, cubism and avant-garde were significant during the silent film period.

When considering stage construction, according to Nowell-Smith (1996, 18, 28, 124-125, 604), usually a fairly small studio's shooting area of the pre-1907 primitive period was constructed exactly like in a theatre, and interiors were filmed with theatrical sets. For example in Italy, film-makers were reconstructing historical settings and characters according to monumental classical architecture. In Britain, the inspiration was provided mostly by literature and theatrical scripts. In fact, the design of films in Britain was taken for granted and emerged as a

matter of necessity. Narrative films of the primitive era were played out against painted backcloths, and later designers provided clear settings for different locations and developed standardized production methods. Nevertheless, the industry still lacked a clear idea of the film designer's function. In Germany film-makers were mostly researching how film visualizations could be used to indicate a psychological mood (Ede 2010, 10-26). At the same time in France, the designer's role in terms of cooperating with other personnel members became more formalized by introducing a studio planning system (for instance the establishment of shooting scripts). Light was a priority factor to be considered in order to build a stage; it affected the way materials would be colored, masked or deployed (Bergfelder 2007, 71-72, 77.) In general in France set design became one of the most important components of films' success due to the industry's rapid growth. Surface decorations and other design details were commonly used, and architectural elements provided a background to tell the story and show its meaning (McCann 2013, 7-8.)

2.1.2 Sound era: 1930 – modern days

The invention of sound recording, along with the invention of color film completely changed the whole movie-making industry. (Foster 2008, 95, 183.) For example Alfred Hitchcock, starting from directing, writing scripts and being an art director in silent movies, continued his career in a sound cinema and got a worldwide recognition. As an art director, he was drawing all of the storyboards for movies himself and as a result fully submerged into the set creation process. Nowadays, storyboarding is not the task of a production designer, and movie making companies hire professional artists specializing in that field (Cristiano 2008, 19.)

Other directors continued to produce movies with the use of sound advantages like Hitchcock as well, but in my opinion the historical timeline has become the

main factor which shaped the films' looks, not the film sound invention. Obviously post-war times changed the sphere due to the financial crisis all around the world, which made the cinema even more challenging. For example, post-war Neorealism, which started in Italy by directors such as Rossellini, Visconti and Vittorio De Sica, was a significant cinematic movement, while in America, Film Noir was a major genre. It was one of the influences to change the role of ladies from traditional housewives to independent women (Foster 2008, 168-176.)

Following the timeline, musicals, horror movies, science fiction and later westerns were extremely popular as entertainment genres in America in 1950's. At the same time the film-makers in Europe, Japan, India and other countries were finding their own national voices in cinema and saw the medium as an undergoing process of nationalization (Foster 2008, 203, 237.) However, India was and is still popular for producing "mythological" genre movies, unique to that particular country. (Nowell-Smith 1996, 398.) The 1960s are famous for the invention of the French, British, Hollywood, Eastern European, German New Waves, as well as England Free Cinema and noncommercial New American Cinema movements (Foster 2008, 239-301.)

After World War II inventions such as plastics, fluorescent lights, light steel construction and wooden laminates allowed the increase of the structural and mechanical complexity of the film's architecture (Lamster 2000, 74-75.) For example by the 1950s the stage construction techniques in Britain were mostly based on pragmatic designs. It happened because of the Independent Frame approach development, which influenced movie makers to create sets, costumes, props and lightning in advance. Later during the British New Wave, design was influenced by fairly usual factors such as personal styles of art and film directors, demand on the market and financial situation (Ede 2010, 70-71, 99.) According to Lamster (2000, 134), the film was maturing because of graphic design influences, particularly by the development of the title sequence.

Since the 1970s to modern days, economic changes and the digital revolution (although for instance 3D effects were introduced already in the 1920s) allowed

filmmakers to use computers for editing, adding special effects, etc. This changed cinema into the medium we know nowadays, “post-classical cinema”, which is accordingly bound up with television technology. Many can agree that modern cinema is represented by two branches: mainstream and “underground”. The technological changes start to be vividly represented in more or less mainstream genres such as science fiction which entered the “space age” and blockbusters made in late 1970s (Nowell-Smith 1996, 446, 464, 483-484.) The “underground” cinema did not use technological advantages on such a scale.

Nevertheless, in the early 1980s computer graphics began to intersect in major film creation processes and allowed digital visual effects to appear in the film (Prince 2011, 13.) This provided the film industry with different ways of developing itself – both financially and artistically. For example, as already discussed, light is one of the priority factors in set construction, and modern digital advancement allowed for the artificial composing of lights and colors (Prince 2011, 66.)

Traditional techniques are still important nowadays but are more closely connected to artificial effects and might even someday be replaced by a full digital implementation. As Yohei Taneda notices balancing the old craft with modern technology is going to become a very important and challenging factor in the near future (Halligan 2013, 169.) Consequently there is a question – to where will technological progress bring production design not to mention the entire film industry, even though Lamster (2000, 138) says that film is no longer a center stage in experimental media.

Olson (1999, 19) states, that as video and film technology improves, art directors have a greater range of choices and the onward march of technology will change the role of the production designer. For instance virtually reality systems and sensor-equipped body suits can place viewers in synthetically created environments. The provided opinion is a double-edged sword, as it is obvious that technological progress affects the movie industry, but from my personal point of view there is no need for the viewers’ active participation in the movie’s flow. Nowadays this niche is conquered by the game development industry. The audience is fascinated about moving pictures because it is able to observe the

action performed by third parties. Film is a “passive” medium. Viewers are not eager to participate in the movie virtually, but rather emotionally. Further research discovering if the audience is interested in active participation might be needed. This will provide an opportunity to understand where the movie industry should head to and if there is a demand to develop some specific areas of the craft.

On the contrary, Ede (2010, 196) says that to date the technological progress has not impacted the traditional role of the designer, but now humanity has reached a decisive point in design history. Unquestionably the whole concept, duties and action plan of the set designer are still the same regardless of the fact that the digital revolution has already approached. But on the other hand – will humanity decide to choose digital design implementation over a traditional one, or is composing both techniques is the best solution to getting the most attractive results?

To put this discussion in a nutshell I would like to refer to Lamster (2000, 150): “Set design is a crucial aspect of any film – it is the art of creating vicarious experience”. Hopefully the profession of production designer and his or her obligations will not be abandoned due to the computer age but will develop together with it accordingly.

2.2 Synopsis

The Third Resignation is the first short story of Latin American author Gabriel Garcia Marquez (Pelayo 2001, 4.) It narrates the story of a young man who died at the age of seven but has never decayed or been buried, is still conscious and growing in his coffin (Gerald 2012, 15.)

Throughout the short-story the character not only shares his autobiography and experience of nowadays existence, but also describes his feelings and emotions

while being a “living dead”. He faces different obstacles such as painful noise, fever and torment from mice.

2.3 Analysis

The Third Resignation can be identified as an experimental film because it features a lot of abstract, artistic and surreal features (Nash 2012, 38.) That is the reason why the traditional script approach could not be implemented and the script has taken the form of the shot list. The short story itself was used as a reference for analysis and the creation of a shot list and overall production design visualizations. Additionally, the monologue script was written in order to be used as a narrator’s speech along with the sound effects in the post-production.

In order to successfully develop the production design, different points have to be considered. In chapter 2.3.1 I briefly analyze the presence of magical realism in the early literature of Gabriel Garcia Marquez. Later in chapter 2.3.2, epoch and physical needs are established, which provides a ground for the practical implementation of the project.

2.3.1 Gabriel Garcia Marquez and magical realism

Gabriel Garcia Marquez is an internationally recognized Colombian prose writer, who was awarded the Nobel Prize for Literature in 1982 (Smith 2000, 263.) His name is always associated with magical realism and he is often considered its central figure (Pelayo 2001, 16-20.)

In literature the term “magical realism” is used to describe fiction which combines the fantastic with an ordinary daily routine, predominantly in Latin American narratives and in myths of the indigenous tribes of the Americas (Pelayo 2001,

16, 71.) It is not surprising that magic realism became popular on the continent. The style questions the rationalism of contemporary society and suggests a mixed reality of the primitive combined with modern (Young 2010, 222-223.) According to Bethell (1998, 164) “Latin American style” may be even considered ideologically dangerous because of its unrestrained and hallucinatory features.

Not taking into account the ancient indigenous narratives of the continent, it is difficult to identify the first work belonging to magical realism. Garcia Marquez himself states that it was the Diary of Columbus, as he considers it to be a masterpiece of fiction (Palencia-Roth 251.) Bethell (1998, 164) says that the origins of the style lie in the avant-garde movements of the 1920’s. Indeed, before the appearance of magical realism most Latin American writers portrayed factual life in a schematic way without supernatural and absurd elements (Pelayo 2001, 17.) Consequently, by being inspired by ancient cultures of the continent and modern changes of their time, writers turned to magical realism, but did not invent it.

Because of multiculturalism in Latin America, the works of Gabriel Garcia Marquez include European, pre-Colombian and African components and usually combine mythical elements with realistic fiction. Magical realism helps the author to conceal the portrayal of social and political problems facing the community and an individual. The writer includes absurd events into his fiction to depict the overall absurdity of life, being inspired by the history of Colombia and his family’s life (Pelayo 2001, 20-22.)

In his early short-stories, Gabriel Garcia Marquez explores the universe – time and space, spirit and idea, life and death, corruption and burial, and the most important – the relation of human perception to the surrounding world. In addition to that he also questions Latin American identity and genealogy. His first short-story, *The Third Resignation*, started the obsession of the author with the theme of burial, the idea of being in a coma and the fear of being buried alive. Overall, his first short-stories are existentialist works; characters are not aware if they are awake or dreaming, alive or dead, and their depiction is the journey of the author in discovering the national Colombian identity (Gerald 2012, 14-15.)

According to Pelayo (2001, 21-22) readers can easily identify the solitude of the suffered individual in times described by Garcia Marquez. His literary context is undoubtedly Colombian but at the same time international, because essentially readers may experience the presence of death and abusive corruption. The personalities described are both real and imaginary – the grandparents of the writer served as a main inspiration for the creation of characters. (Pelayo 2001, 24.)

To summarize the works of Gabriel Garcia Marquez, it is worth mentioning that the writer himself stated that his readers are not able to separate reality from fiction, because they are inseparable (Pelayo 2001, 26.) Indeed, sometimes it is extremely difficult to say where reality ends and where fiction begins because we all apprehend works from our own perspectives.

2.3.2 Time, place and physical needs

It goes without saying that the epoch and location, when and where the action of the short-story takes place, play a crucial role in the development of the production design visualization. They establish the overall look of the movie, limit the choice of materials, fabric and objects that are used for the set creation.

Even though time and location are not directly specified in the short-story itself, it can be predicted that the place of action is in Colombia because of the author's Latin American origin. According to Pelayo (2001, 2) the town of Aracataca, where Gabriel Garcia Marquez was born, is the geographical reference which the writer used for creation of Macondo – the imaginary town which serves as the main location for most of his novels and other works. The physical environment created by the author is alien and forgotten by the outside world. When the location is not directly identified in the work itself, towns depicted by the writer are described as being along the Magdalena River or nearby the Caribbean Sea (Pelayo 2001, 17, 21.)

The epoch can be determined comparatively to the year when the short-story was first published, 1947 (Pelayo 2001, 4.) Consequently, all the visual representations should be constructed accordingly. For instance, all of the technological improvements we know of nowadays in 2016 need to be avoided if the year of their invention is after 1947.

By analyzing the short story it is evident which objects surround the character and are present in the scene; therefore they should be designed with special treatment. Even though their creation is not a necessity, the presence of these elements is essential for creating the atmosphere. The following objects are (in order of appearance in the short story): a coffin, three pillows at the character's feet, a white cover, "a complex system of autonutrition", four candles around the character, a box by the table leg, flowers in the vases, "metric tape", windows, a hard pillow for character's head. The additional requirements are presence of mice and a cat in the movie, even though these factors are not taken into consideration during the design process. Untouchable highlights, such as the noise, smell and feelings of the main character created challenges for the art director because of their non-visual nature, so the need to understand how to depict them besides through audio was born.

3 VISUAL INSPIRATION

Needless to say that the visual inspiration usually comes from different sources and eras, but for this particular project there was a need to analyze life in Colombia in the 1940s and understand the nature of magical realism in the visual arts in Latin America. For sure the set and costume design inspiration was not gathered only by observing the culture (architecture, visual arts, literature, cinema), nature, history, lifestyle or fashion of Colombia, but it arrived from absolutely different sources (Appendix 1), such as the artworks of Gustav Klimt

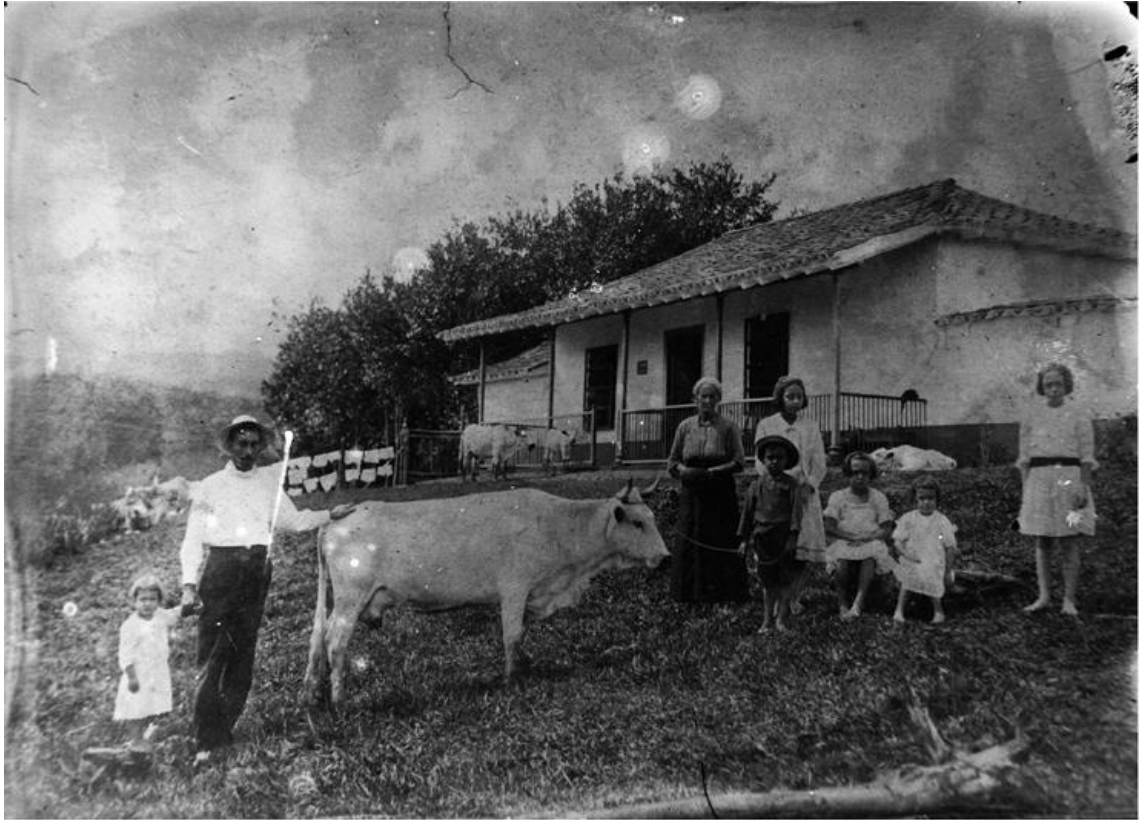
and Ivan Bilibin, the compositions of Frederic Chopin, the films of Andrei Tarkovski, the photography of NASA's Goddard Space Flight Center and others.

Nevertheless, the following chapter briefly focuses on costumes and architecture of Colombia in 1940's and Latin American magical realism in visual arts. These aspects were the most important sources of visual inspiration during the projects' implementation.

3.1 Colombia in 1940's: costumes and architecture

Throughout humankind history the South American continent has been influenced by different cultures. Primarily these include the ancient native cultures of the most famous Aztecs, Maya and Inca tribes, the Hispanic influence after the colonization of the continent, the North American influence as well as those from globalization recently. Particularly in the Colombian case, the country's territory was originally inhabited by the Muisca, Quimbaya and Tairona indigenous people, was colonized by the Spanish in 1538 and got its independence from Spain in 1819 (Collier 1985, 178, 206).

In order to understand what type of garments people used to wear, it is essential to discuss Colombian society. Collier states (1985, 310-311) that social structure in Colombia is diverse, it has a large number of indigenous and mixed descent populations which co-exist in capitalist, "pre-capitalist" landlord and peasant (Picture 3) class society. Since the 1920s a huge part of the society was involved in coffee (Picture 4), banana, petroleum and textile manufacturing (Collier 1985, 233-234.) Picture 5 serves as an ideal example of how the majority of Colombian people looked in the year 1936. According to the fact that textiles were relatively expensive, sometimes clothes were given to households as part of their wages and later recycled by selling them to the used clothing markets until they fell into rags (Arnold 2009, 71). Consequently it is predictable that the outward appearance of people did not change a lot also in the 1940s.



Picture 3. Benjamin de la Calle, *Finca de Enrique Arango*, 1922.



Picture 4. Coffee pickers in Colombia, 1900



Picture 5. Francisco Mejia, *Instalacion de alcantarillado*, 1936.

Certainly, among the majority of peasants, there also were prosperous families, who are more likely to follow the latest fashion tendencies. According to Davis (2007, 10) clothing, accessories and decorations send important social messages and possibly identify social status, occupation, religious views, ethnic affiliation, marital status and so on. Fashion in particular enables creative freedom which helps the society to express various identities, connect to fine art and share the ideals of beauty, taste and luxury (Arnold 2009, 7, 36.) Pictures 6, 7 and 8 provide historical references of the clothing styles which Colombian intellectuals were following in the 1940s.



Picture 6. Fotografía Rodriguez, *Emilio Olarte*, 1934.



Picture 7. Francisco Mejia, *Colegio San Ignacio*, 1941.



Picture 8. *Intelectuales fundadores de la Radiodifusora Nacional*, 1947.

Similar to fashion, architecture represents the attributes of the epoch and society. As mentioned before, because of different cultural influences, Colombian architecture is vivid and diverse. The styles of buildings which can be found in the country include colonial, neoclassical, Romanesque revival, gothic revival, neo-mudejar and Art Deco. Unfortunately, no examples survived from the pre-Colombian era because the tribes primarily used clay and wood as building materials (Safari the Globe 2013.)

During the colonial period, Spanish architecture dominated in the country. According to Collier (1985, 396), the majority of cathedrals was built in the sixteenth to eighteenth centuries. Architects experimented with styles, decorations, types of columns and facades. For instance, San Ignacio Church in Medellin completed in 1809 (Picture 9), is an example of Baroque architecture, and the Primatial Cathedral of Bogota completed in 1823 (Picture 10), is an example of neoclassical style.



Picture 9. San Ignacio Church in Medellín.



Picture 10. The primate cathedral of Bogotá.

Between the 1870's and 1920's Latin American governments used architecture as a tool for receiving an ambience of respectability. Mostly, they imitated European and North American buildings. Because of the reaction of being against Spanish and Portuguese cultures, neo-classicism started to disappear and emptied space for neo-Romanesque, neo-gothic, Italian Renaissance and simple European countryside architecture. Widespread practice during this period was to invite foreign architects and engineers who had Old World's artistic and technical training (Bethell 1998, 369-370.) One of the remarkable examples is the Metropolitan Cathedral of Medellín (Picture 11). It was designed in 1890 by the French architect Emile Charles Carre in a Romanesque style. Notably, international competitions usually have been arranged to find architects for the most important public buildings. For example the National Capitol of Bogotá (Picture 12) was constructed exclusively by foreign architects and sculptors (Bethell 1998, 370.)



Picture 11. Catedral Metropolitana de Medellín.



Picture 12. Capitolio Nacional of the Republic of Colombia.

At the beginning of the twentieth century Latin America adopted new design ideas mostly inspired by Art Nouveau and modernism. Constructions in Art Deco style were prevalent. According to Bethell (1998, 370), architects experimented by using different materials for buildings (metal combined with stone, brick walls, huge windows and skylights) and for decorations (paint, ceramic, mosaic, bronze, marble, wood). The Garcia Building (Picture 13), built in 1938, can serve as a typical example of its era.



Picture 13. Barranquilla Edificio García.

Among the majority of international planners, young Colombian architects of that period were predominantly influenced by Le Corbusier, but several of them strived to get inspiration from their pre-Colombian and colonial roots. The most important local architects of the 1920s – 1940s were Guillermo and Alberto Herrera Carrizosa, who are famous for creating the La Merced neighborhood (Picture 14) in Bogota, constructed in 1942 in the “Tudor” style (Bethell 1998, 371, 377.)



Picture 14. Casa en la diagonal 43 con calle 6, barrio Le Merced.

As mentioned earlier, most of the population lived in rural areas and belonged to a peasant class society. That is why residential housing as we know it nowadays was not advanced in the 1940s. Usually, people inhabited in dwellings made of cinder blocks covered with airbrick. The buildings shown in Picture 15 are suitable representations of the described housing situation.



Picture 15. Manuel A. Lalinde, *Paseo de Buenos Aires*, 1922.

3.2 Latin American magical realism in the visual arts

Albeit magical realism (or magic realism) is a more common term in literature, it can also be applied to describe a specific style in the visual arts. Sometimes it is confused with surrealism, even though it was an important movement along with German Weimar era art, naïve art and metaphysical art, which influenced the development of magic realism. The particular style is often a product of a combination of various types of art. Overall seven sources for magical realism were identified by Franz Roh, namely: neoclassical, socially critical, metaphysical, naïve arts, hardened expressionism, constructivism and colorism. (Kremer 2015.)

According to Weiland Schmeid, some of the traits of magic realism in the visual arts are: sobriety and sharp focus, where the artist's unsentimental vision is directed to banal and insignificant subjects; it has a static structure, which suggests a glass-like space and has a new spiritual relationship with the physical

world. He also proposes that all traces of the painting process and signs of the handicraft are erased (Menton 1983, 16.) Kremer (2015) also notices that important characteristics are highly defined and sometimes exaggerated details and ultra-sharp focus, including the background, resulting in accentuating the viewer's attention all over the canvas before its total comprehension (Picture 16).

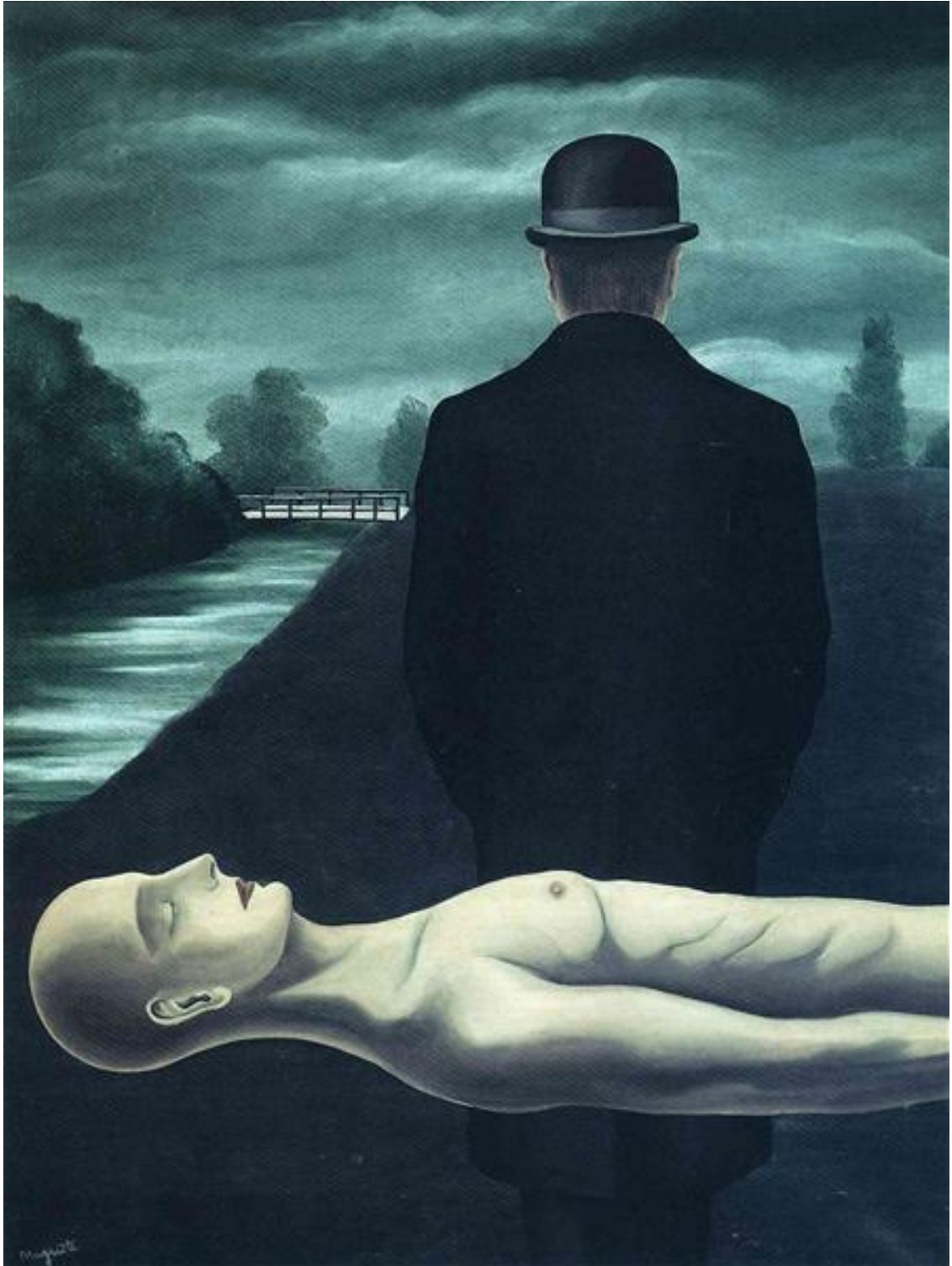


Picture 16. Herbert Reyl-Hanisch, *Die große Hafenstadt* (*The Big Port*), 1928.

Historically, magical realism developed in 1920's – 1930's in Europe, particularly in Germany. At the same time veristic surrealism, which shares some traits with magic realism, became popular. For instance in a lot of the early works of Salvador Dali (Picture 17) and Rene Magritte (Picture 18) features of the discussed style are evident (Kremer 2015.)



Picture 17. Salvador Dali, *Landscape Of Cadaques*, 1923.



Picture 18. Rene Magritte, *The Musings Of The Solitary Walker*, 1926.

The concept of magic realism has quite a paradoxical nature because its niche is between realism and fantasy, so it can be difficult to grasp its idea. As stated by Franz Roh it is rather an inclusive than an exclusive term; sometimes it provides an unflinching look at humanity, but often takes a more oblique perspective. It is not fully illusionistic, but nearly always has a strong psychological component.

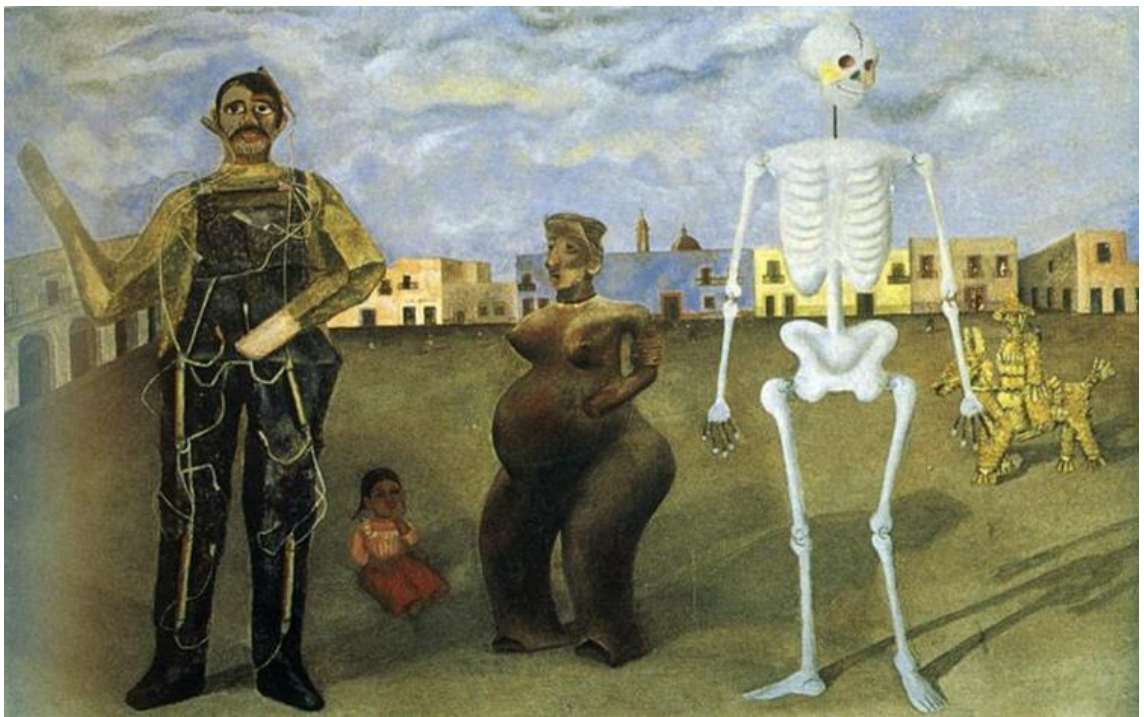
Usually it raises more questions than answers and it is often cold, dispassionate and deals with topics of alienation and isolation (Kremer 2015.)

The style arrived to Latin America in the 1920s with artists who were educated in Europe's centers of art such as Paris, Florence, Rome, Madrid, etc. Latin American painters were generally exposed to styles such as naturalism, impressionism and symbolism, which opened a door to a specific perception and interpretation of reality. Careful attention was paid to the treatment of sunlight and the use of color (Bethell 1998, 393 - 394.) The most famous artists of the continent working in the style of magic realism are Frida Kahlo (Mexico), Fernando Botero (Colombia), Candido Portinari (Brasilia), Hector Poleo (Venezuela), Antonio Berni (Argentina) as well as Emilio Baz Viaud and Juan Soriano (Mexico).

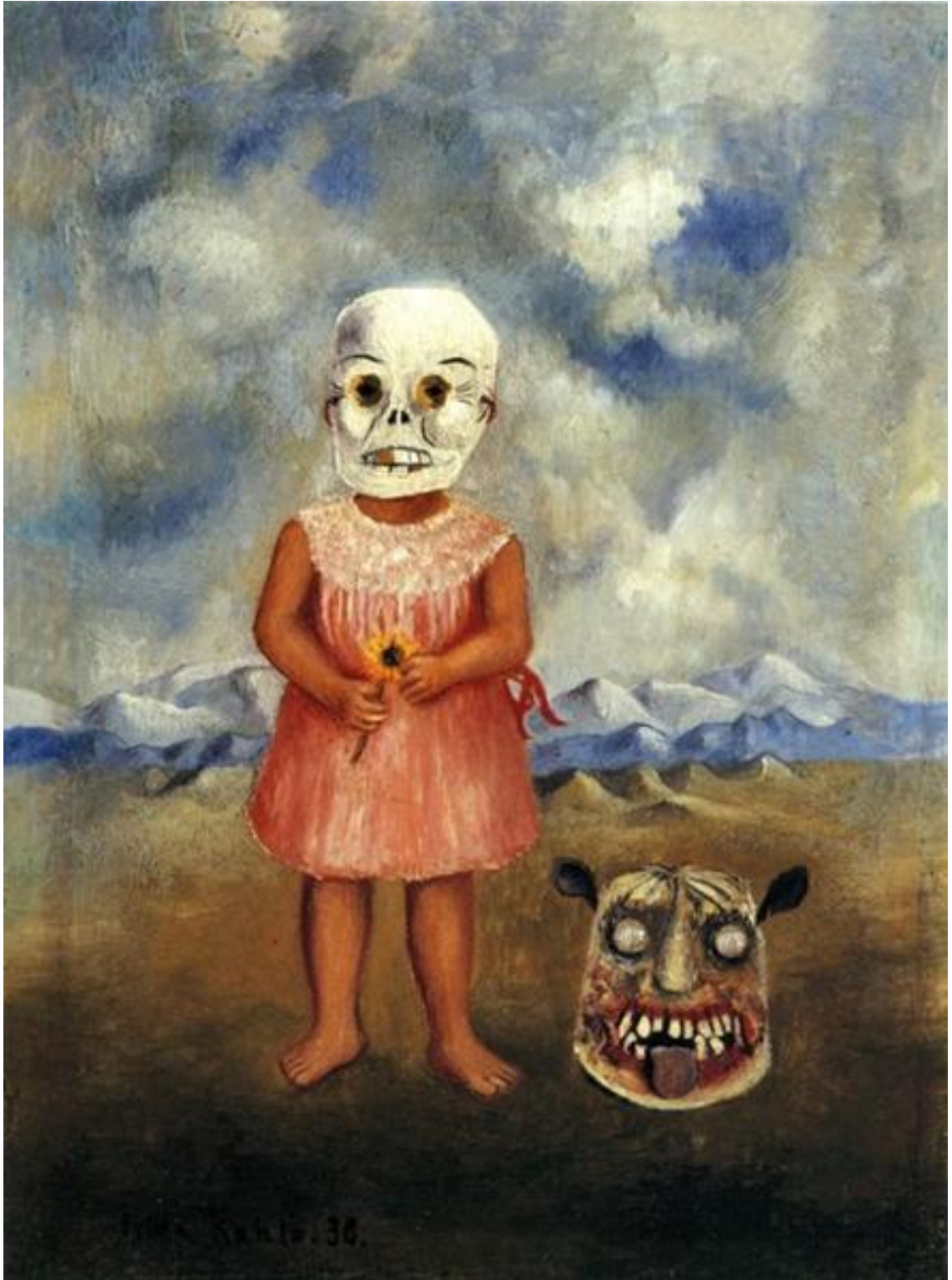
According to Collier (1985, 405) Frida Kahlo's paintings were mainly inspired by the Mexican traditional native art Retablo - artworks on tin made after miraculous deliverance (Picture 19). Kremer (2015) states that the mysterious elements of her artworks derive from Aztec and Mexican folklore, which were pervaded with a realistic style. According to Bethell (1998, 402) Frida Kahlo tried to practice non-academic art, which surprisingly seems modern even today, by the use of distinctive aspects and complementary violence. The painter herself insisted that "I never painted dreams. I painted my own reality" (Kettenmann 1994, 48.) Nonetheless, her paintings are soaked with pain and rather obsessed with death and mysticism (Pictures 20, 21 and 22), which is intrinsic to a large number of Latin American artists.



Picture 19. Frida Kahlo, *Moses*, 1945.



Picture 20. Frida Kahlo, *Four Inhabitants of Mexico*, 1938.

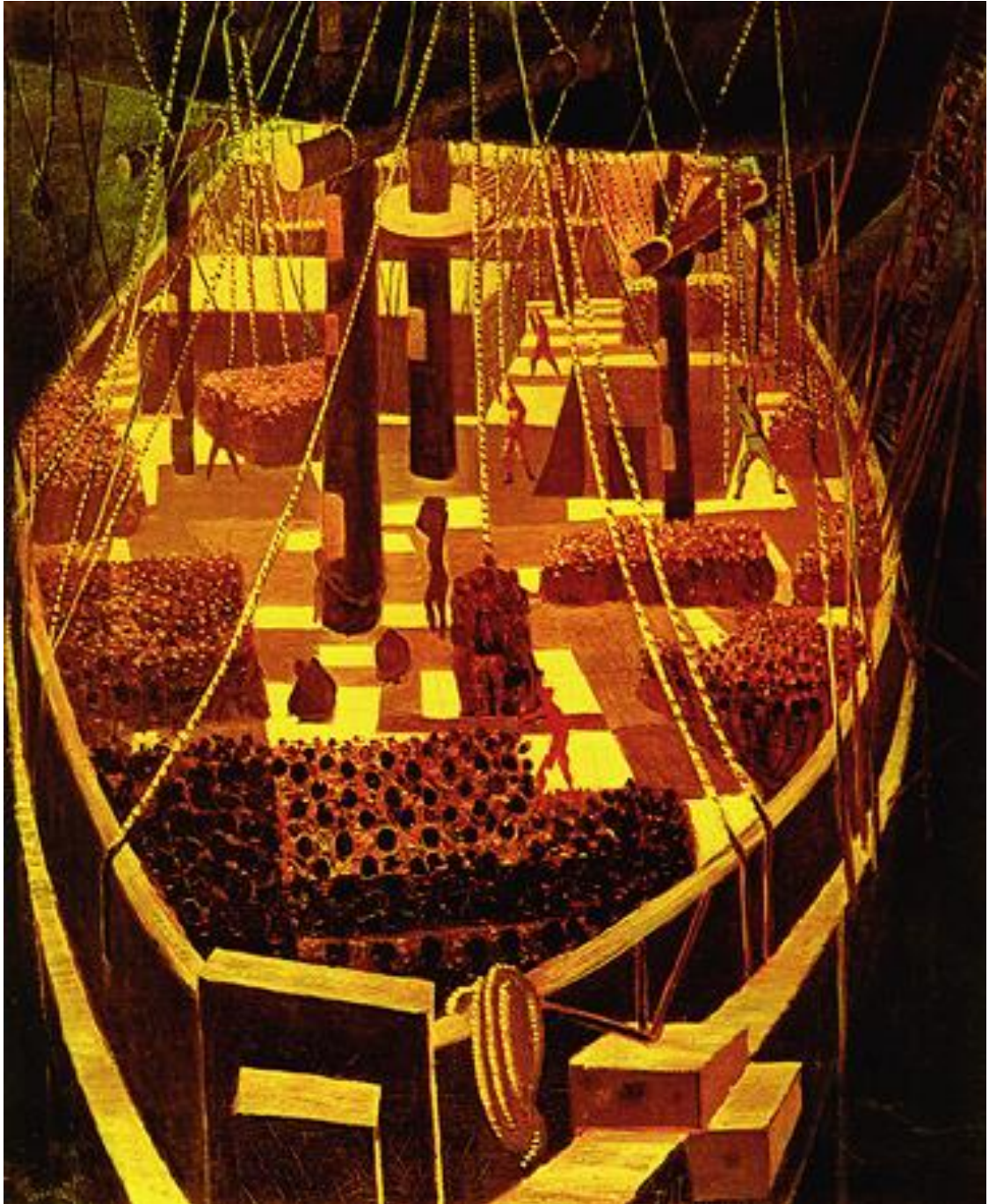


Picture 21. Frida Kahlo, *Girl with Death Mask (She Plays Alone)*, 1938.



Picture 22. Frida Kahlo, *What the Water Gave Me*, 1938.

The Brazilian painter Candido Portinari has his unique style, both traditional and modern at the same time (Collier 1985, 404.) Even though usually his paintings belong to the modernism movement, the features of magic realism apply to some of his works (Picture 23).



Picture 23. Candido Portinari, *Navio Negreiro*, 1950.

The Argentinian painter Antonio Berni used to communicate socialist ideology through avant-garde and surrealist techniques in his paintings and convey his political ideas to society. In mid-twenties he was developing a “new realism” technique, lying between surrealism and expressionism. His critical opinions about the “imaginary, abstract and ornamental world” without any notion of concrete time and space, as well as the use of intense crude colors and expressive hard lines (Bethell 1998, 90, 437) truly correspond to descriptions of magical realism. His later paintings usually take a form of cast-off collages

partially influenced by the advantages of pop-art techniques (Bethell 1998, 401, 437), where usually he criticizes the indiscriminating consumerist society (Picture 24).



Picture 24. Antonio Berni, *Juanito ciruja*, 1978.

The artist Hector Poleo went through several periods in his paintings, such as highly constructed surrealism which was influenced by Mexican art (Picture 25). Later in his career he turned to almost abstract conjurations (Bethell 1998, 420.)



Picture 25. Hector Poleo, *Los Comisarios*, 1942.

The Colombian artist Fernando Botero is a contemporary artist who has added his unique technique to magic realism. He creates peculiar images by “inflating” (Picture 26) all of his subjects, be that a person, an animal or any other object (Bethell 1998, 417). In general, he bases his original neo-figurative style on exaggerated and parodic reworks of old masters (Collier 1985, 405.)



Picture 26. Fernando Botero, *New-born Nun*, 1975.

4 SET DESIGN

The practical process of the projects' implementation started from the theoretical research, the outcomes of which are presented in the previous chapters. The overall designing phase was divided into two major parts – creating the furniture for the set and its positioning in the final visualization of the scene.

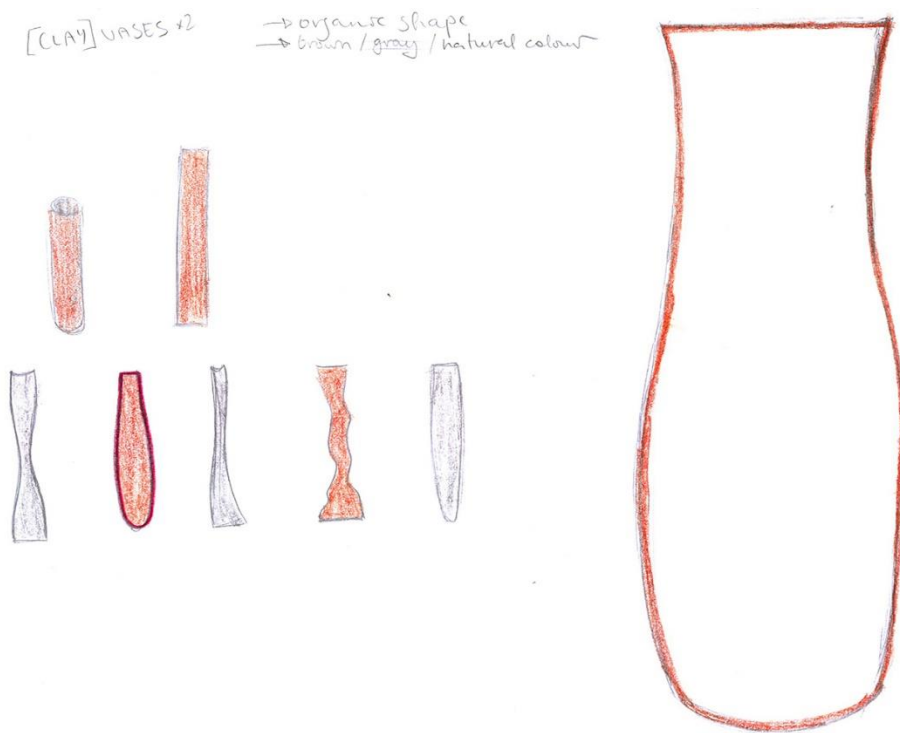
The final outcome of the research has taken a form of renderings and visualizations made using 3D graphics. All of the interior pieces were created in Blender, although for the general model of the set some additional details have been made in ArchiCAD. 2D graphic software, such as Adobe Photoshop and Adobe Illustrator was also used during some stages of the project, such as post-

processing of final images and creation of “atmosphere posters”. In overall, 79 renderings were produced and edited, which later resulted in choosing the images, which correspond to the chosen atmosphere of magical realism the best.

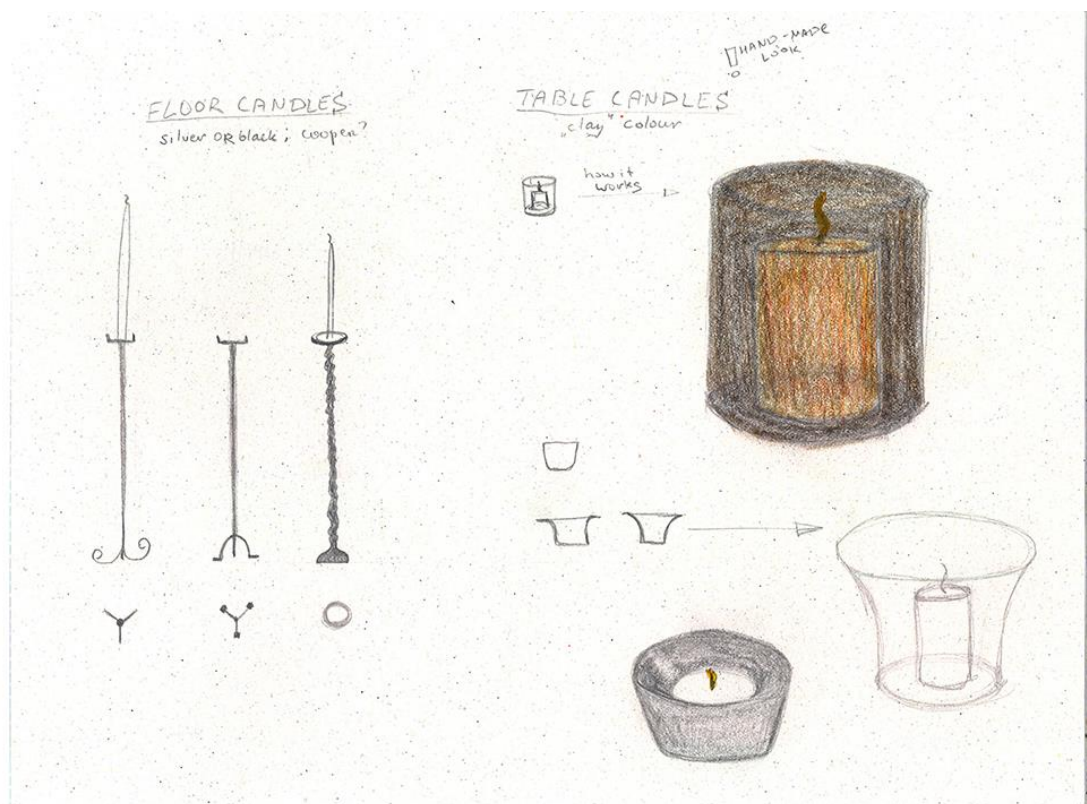
4.1 Interior pieces

As already mentioned in chapter 2.3.2, the objects that required special attention were: a coffin, three pillows at the character’s feet, a white cover, “a complex system of autonutrition”, four candles around the character, a box by the table leg, flowers in the vases, “metric tape”, windows, a hard pillow for character’s head. From the provided list the “metric tape” has not been taken into consideration, but the need for an additional item - a lamp – has arisen because it would provide additional light sources which are necessary while shooting the movie. The documentation includes technical drawings (Appendix 4) and renderings (Appendix 5) for each object created. At the beginning of the project motivational posters (Appendix 3) were also developed in order to keep the unchanging atmosphere during creative process.

Naturally, the process of creating the selected pieces of furniture included brainstorming through sketching. It was an extremely useful tool in finding the desirable outlook for each object. Examples of the sketching process can be observed in Pictures 27 and 28.

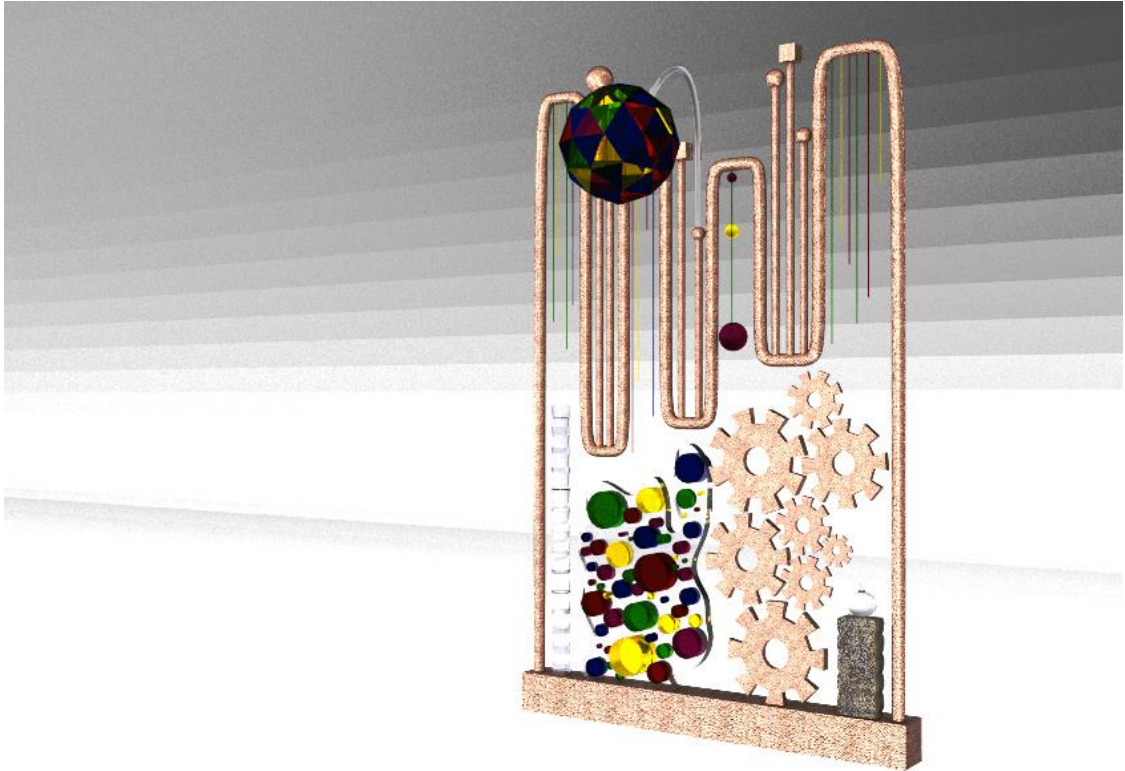


Picture 27. Vase sketches.



Picture 28. Sketches of candle holders.

Because of the nature of the project, the design of “the complex autonutrition system” was mainly influenced by the magical vibe of Latin American art, and has nothing in common in its outlook with medical equipment. However, it includes some industrial elements to provide a more complex and technical outlook (Picture 29).



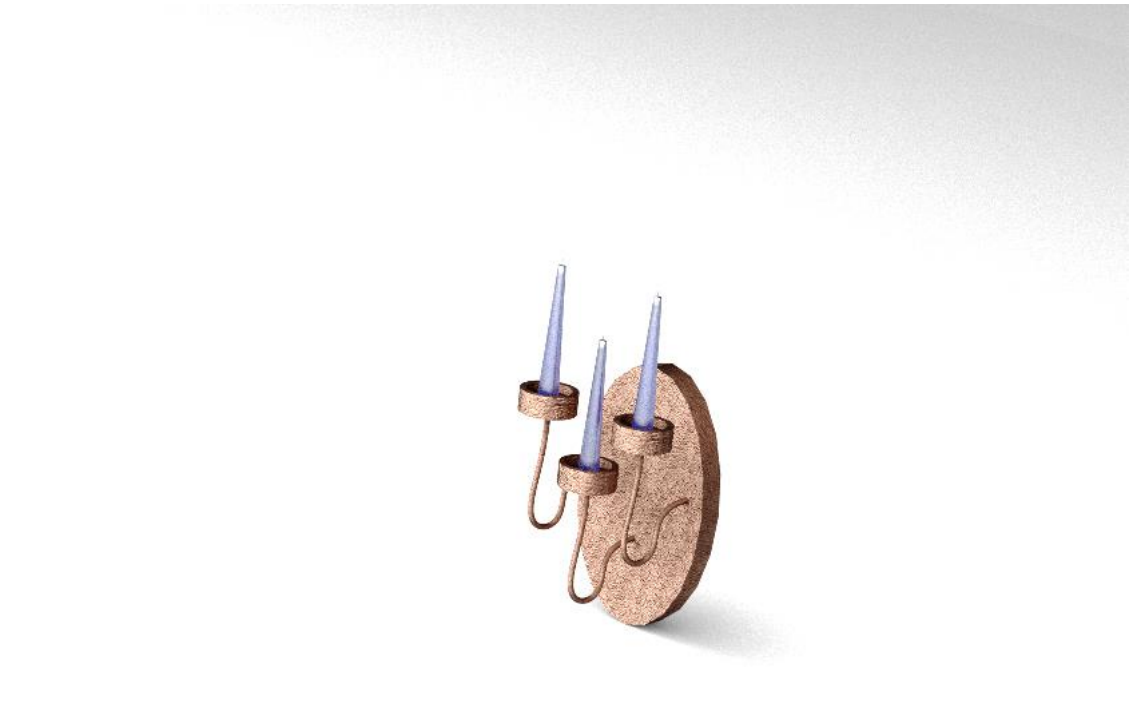
Picture 29. “Complex autonutrition system” perspective visualization.

The interpretation of “the box by the table” object has taken the form of a chest (Picture 30). The presence of this exact item in the scene was inspired by the early Caribbean piracy taking place in the 1500s. Also it is logical to have a container with a lid, so during the production of the film it can be closed. This allows me as an art director to avoid the use of additional accessories which would otherwise fill the open box.

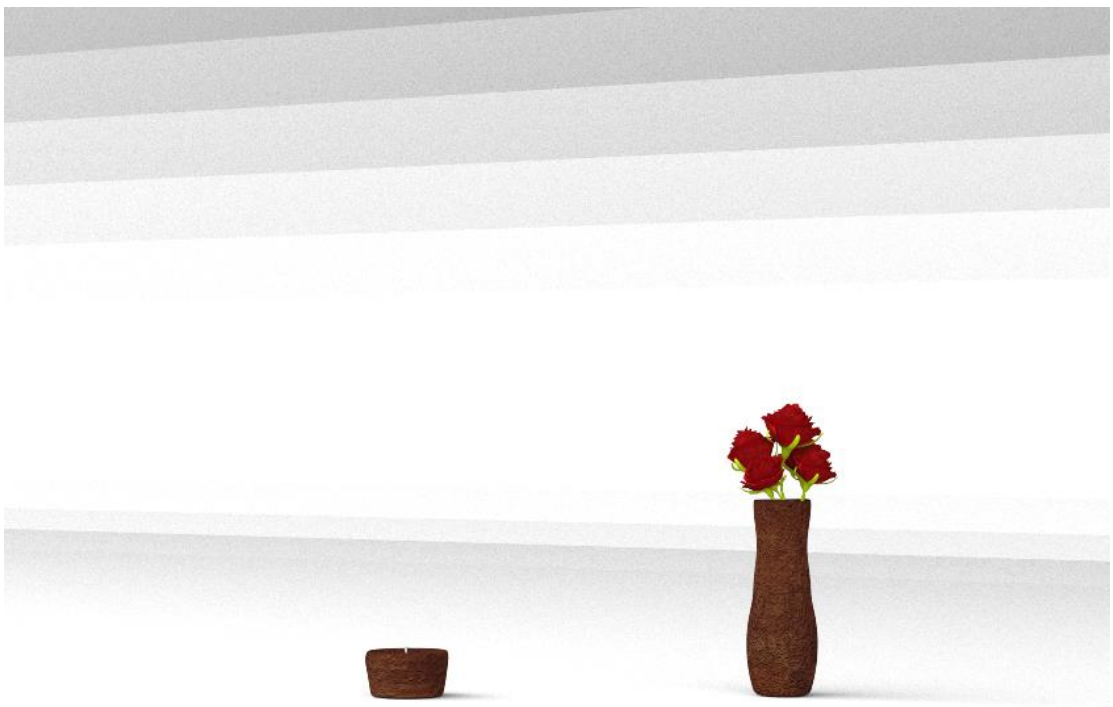


Picture 30. Chest perspective visualization.

Items which provide light sources for the scene are tall candle holders (placed around the character's coffin), table candle holders and lamps (Picture 31) which also use candles. Table candle holders were not specified in the short story, but I have decided to include them to keep the consistency and fill the surface of the table, so it would not appear absolutely empty to the viewer. They have been made in the same style as vase design (fundamental accessory) – made of clay, which is a sustainable and easy to get material with an organic hand-made look (Picture 32).



Picture 31. Lamp perspective visualization.



Picture 32. Table candle holder and vase perspective visualization.

The coffin is described in the short story using different adjectives. The first of them is “a coffin of hard but transparent cement” (Garcia Marquez 2014, 10), which was interpreted as a metaphor. The second and the last description, “a small coffin made ... of green wood, a child’s coffin” (Garcia Marquez 2014, 10) does not fulfill the requirements, as the main character is 25 years old and would not fit into a child’s coffin. Regardless of that, green wood was taken as a main material for the box with the addition of artificial silk for cushioned sides, as was specified in the original text. In addition, after conducting a theoretical research, the found visual materials (Picture 33 and 34) proved that the coffin requires a surface on which it to rest, so the table was additionally constructed.



Picture 33. Fotografía Rodriguez, *Alejandro Henao*, 1893.

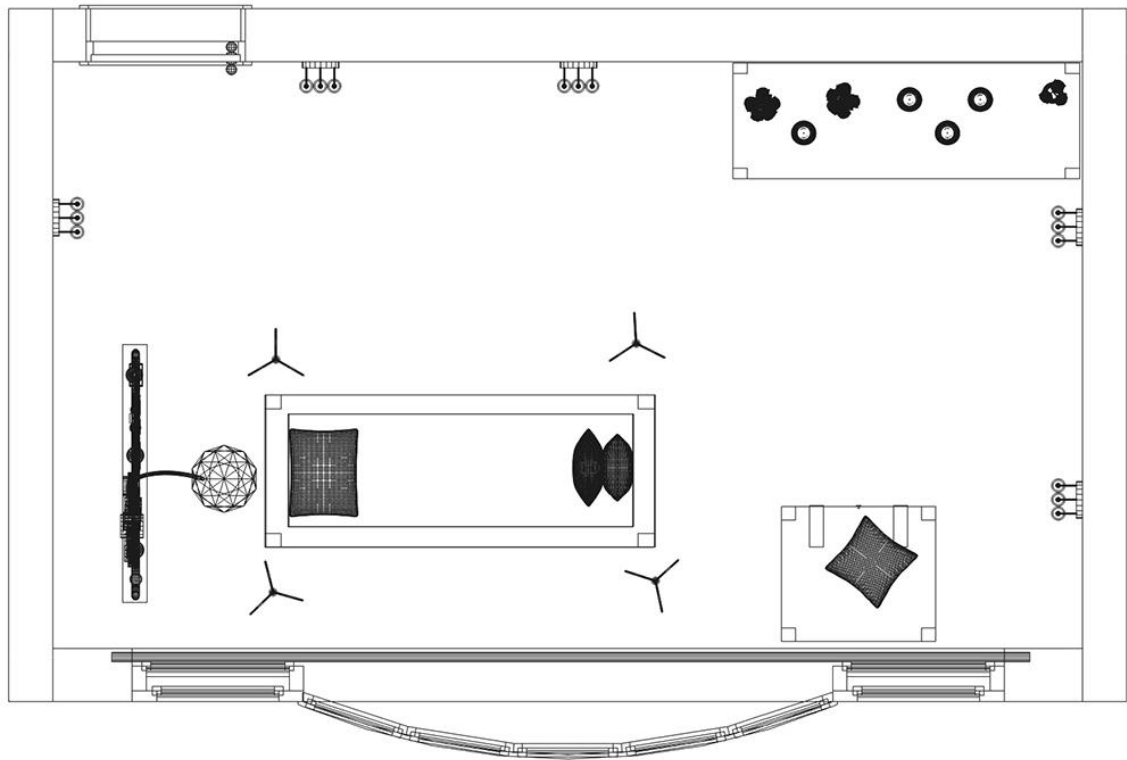


Picture 34. Fotografía Rodríguez, *Isabel Vasquez*, 1897.

4.2 Scene visualizations

After the construction of all the interior pieces, they are gathered and placed in one room, which serves as a prototype for the film's shooting area. The documentation of the full set design includes a mood board (Appendix 1), a material board (Appendix 2), technical drawings and elevations (Appendix 4) and final perspective renderings (Appendix 6).

All the furniture and other objects have been carefully positioned in the room so the actions of the camera operator will not be restricted while shooting. By taking a look at the floor plan (Picture 35) it is visible that there is plenty of space in the room for a person to move.



Picture 35. Floor plan.

The materials and textures used for the set creation played one of the crucial roles in the whole project. First of all, only sustainable materials, such as different types of wood, glass, metal and stone, clay and organic matters have been chosen. In the future, when the set will be physically constructed, it will be ensured that all of the materials come from the sustainable sources or are reused (for instance obtained in flea markets). After the shooting of the movie is done, the set props will be given away to charity organizations so they would not go to waste.

Secondly, finding appropriate textures to use in the 3D model was considerably challenging. Because of the chosen concept, the set visualizations had to look rather realistic, and usually the desirable effect can be achieved by paying extreme attention to the surface of materials, high-polygon construction of the objects, perfect lighting in the composition and rendering settings. All of the textures (except the image imitating the environment, which was taken by myself) were gathered from CGtextures website. They have been further edited in different versions – the original base color version, black and white versions for bump map, displacement map and reflection map, as well as normal and height

maps. Moreover, a tremendous amount of time was spent on researching suitable node settings.

Lights used in the composition included the sun and local spot lights imitating candle lights. The further editing of renderings in Adobe Photoshop allowed the images to have a slightly deeper colorization. It responds to my vision as an art director and the desirable atmosphere I wanted to create (Picture 36).



Picture 36. Set design final visualization #1.

5 COSTUME DESIGN

According to Davis (2007, 4) costume design involves the creation of the appearance of the characters in cinema or theatre performance. Usually clothing,

footwear and other garment designs are produced. In addition he states that in European theatre costume designer also creates scenic elements.

Costumes play a significant role in production design because they help to identify the period and mood of the movie as well as style and social status of the character. Costume design is one of the tools which supports themes expressed by music and script and is necessary for the creation of historic reproduction (Morris 2002, 6.)

Followed by the theoretical research, the practice-based implementation of the project included several stages: the creation of a mood board (Appendix 1), a material board (Picture 38, Appendix 2), the creation of garment board (Picture 39, Appendix 7) and the final illustration (Picture 40, Appendix 8).

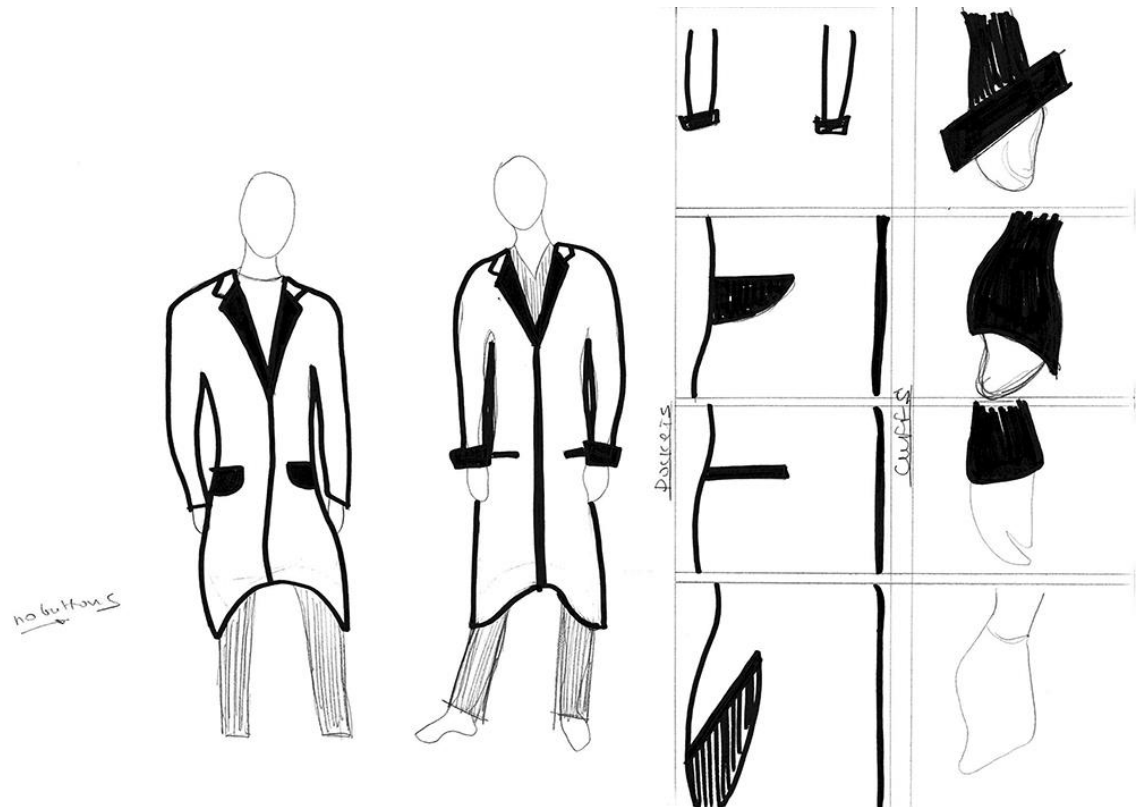
5.1 Design development

The practical part of the research started by identifying what impact the costume should derive in viewers' minds by its outlook. It was important to ensure, that it creates the illusion of a given time and place (Morris 2002, 111), is comfortable to wear by an actor and is made of sustainable materials.

Throughout history, fabrics and materials were bought in local stores and later sewed at home or by tailors (Arnold 2009, 12.) After analyzing the character and costumes in Colombia in 1940's (chapter 3.1), I decided to create a hand-made looking garment so it would convince the audience of the historical period. The outlook of the costume was not specified in the short-story. That is why during the creation some of the elements were imagined to keep the "magical" atmosphere, but in general historical photographs were frequently consulted.

The brainstorming started by sketching and searching for ideas and combinations for the costume. Eventually, a coat, trousers, a shirt and a vest have been selected for the final outlook of the character. The drawing resulted in different

shapes and designs of: the coat's pockets and cuffs, the trousers' fit, the vest's pockets and neckline. An example of one of the rough sketches is available on Picture 37.



Picture 37. Coat sketches.

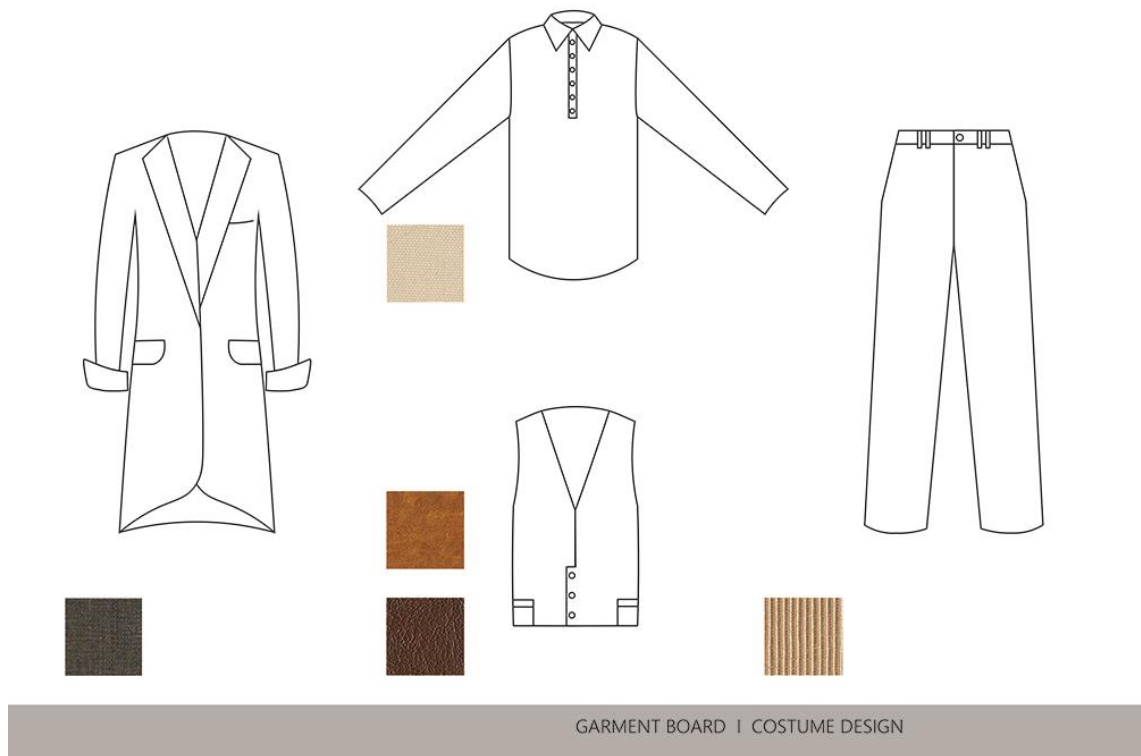
Later the design proceeded to the stage of choosing materials and colors, during which silhouette shapes were also actively studied. Morris states (2002, 19) that earth tones are often associated with the working class, and jewel tones, on the contrary, are associated with aristocracy, the imaginary and the magical. Despite this, some of the known precious stones have dark green, brown or dark orange colors. Consequently, to keep the balance, the color scheme appears to be dark with additional yellow tones (Picture 38).



Picture 38. Costume design material board.

Materials such as cotton, velvet and leather have been chosen due to their availability in the 1940s. Boucher specifies (1987, 416), that synthetic textile fabrics and artificial materials had already been invented by that era, but had not yet been manufactured on a large scale. It is logical to assume that the character was dressed in old second-hand clothes, which were bought in a local market or even made years ago by family members. Due to that, synthetic materials have been avoided.

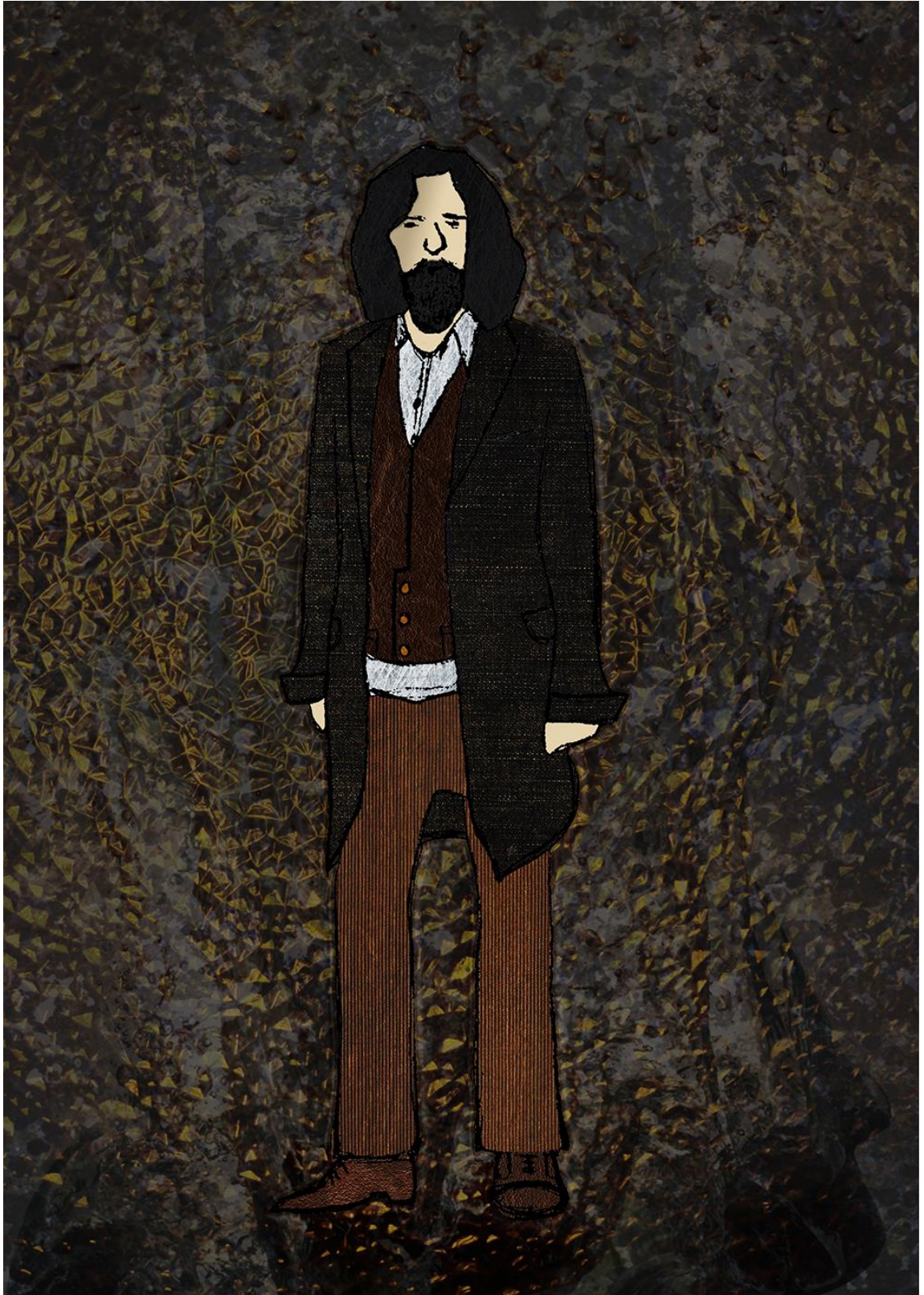
The garment board (Picture 39) represents the idea from a more technical point of view. Even though the vector image does not provide information about manufacturing stitches or sizes, it was made especially for the future reference. By consulting the garment board the tailor, costume and production designers would be able to understand the proportions and amount of fabric needed for constructing the costume according to the actor's clothing sizes.



Picture 39. Costume design garment board.

5.2 Final design illustration

The final design visualization depicting the whole style and outlook of the character has taken a form of an illustration (Picture 40). Done primarily in Adobe Photoshop, its creation included different steps. First of all, the hand-drawn sketch of the figure was scanned and placed on the artboard. After the preparations, the work proceeded by adding original costume textures. Later, additional textures were added in order to imitate the second-hand, “scratchy” look. The final stage included the creation of background.



Picture 40. Final costume design illustration.

I followed the same style in this artwork as used in motivational posters (Appendix 3). From the technical point of view, most of the work was done by experimenting with layers - their blending options, opacity, hue and saturation levels, adding various filters and etc. All of the textures were obtained from CG texture's website.

6 EVALUATION

In order to evaluate the project, the questionnaire gathering data about how interviewees perceive the artworks and visual materials (Appendix 9) was developed. The qualitative research also included a short interview which resulted in additional feedback.

The workflow of the evaluation process was as follows. At first the respondent was shown several visualizations (Picture 41, 42, 43 and 40) and asked about his or her general emotions, mood and atmosphere which arise from images. Later the interviewee filled in the questionnaire form. Overall, five respondents took part in the research. They have also been divided into two groups – individuals (1) with and (2) without any background in culture and arts. All of the interviews were conducted separately.



Picture 41. The questionnaire image 1.



Picture 42. The questionnaire image 2.



Picture 43. The questionnaire image 3.

The conducted interviews and questionnaire provided me with the necessary feedback to overview the created production design. By analyzing the results of the pool, I was able to determine the emotions that the set and costume design, as well as the overall atmosphere of the future movie, would derive. Figure 1 combines all of the terms that were chosen by the respondents.



Figure 1. Questionnaire results.

The main goal of the questionnaire was to compare the terms, which correspond to the desirable end atmosphere chosen by me as an art director at the beginning of the project, with the answers of respondents. Some of the main target terms, such as “spiritual”, “mysterious”, “dark”, “tranquil”, “imaginary” and “neat” got enough points (from 4 to 3) to fulfil my requirements. The words “delirious”, “paradoxical”, “abstract”, “magical”, “experimental” and “sophisticated” got less points (from 2 to 1). This determines that the atmosphere of the set described particularly by these terms should be slightly modified in the future. The word “noisy” was not chosen by any of the respondents, which can be taken with a

grain of salt. The audience does not usually associate visual material with audioception, so the “noise” should be created only by using the sound effects. On the other hand, the term “silent” was chosen by all of the respondents and got the maximum number of points. Indeed, I had this term in mind while creating the design and because of the complication of the short-story, this word describes the silent part of the movie and not the noisy one.

Along with choosing the terms, some of the respondents also provided additional feedback in the questionnaire form. One of the respondents added the terms “numbs” and “dry” to describe the derived mood. The opinions of others are as follows:

1. “Very ordered and organised room. Life and death is cleverly portrayed. Love seems to shine through, but there is a sense of darkness to this love.”
2. “The scenery especially had a lot of things that cause contradiction in the first sections. Imagery contained dark spaces and light spaces, positive elements and negative. And I guess that’s the point when it comes to death...” .

Respondents also described the overall atmosphere during interviews. Additional terms such as “gothic”, “tragic”, “grim”, “hopeless”, “cozy” were mentioned multiple times. One respondent stated that the visual materials do not bring up any emotions.

While conducting interviews, participants described their opinions about production design visualizations. When it comes to the set design, most of the respondents paid attention to the old-fashioned look because of presence of wood. Because of the surrounding environment the set was described as a “cabin in the woods” or a “cabin in the middle of nowhere”. Different opinions about the sunshine were mentioned: somebody preferred the natural sunlight, but someone would choose the night time to make the atmosphere even darker. Two of the respondents said that the set reminds them of a video game. The short-story *The Black Cat* by Edgar Allan Poe was also mentioned to describe the scene.

The opinion about the coffin did not differ - all of the respondents asked if that is a baby bed or child’s coffin because it looks small. Even though the coffin was

constructed according to the dimensions of an adult, there is the possibility that the room is too small to perceive the coffin as it is. Also, because participants were reminded of a bed, I should redesign the coffin so the object is easily identified by the audience.

Especially on Picture 41, the candles appeared to the respondents as religious and spiritual elements. Because of the illumination they create a contrast which results in a gothic and dark atmosphere. Someone found the flame distracting because of its upside-down position and was reminded of Kalevala Finnish national epos because of the artwork's background.

The presence of roses in the scene (Pictures 41 and 43) created different reactions. It conveyed feelings of love, dying love, hope, beauty, darkness, depression; reminded of dead nature and flamingo dancers. Because they are blooming, two of the respondents guessed that somebody died just recently. One of the interviewees mentioned that someone apparently loves the character so the roses are fresh. Two respondents had different opinions about the background on Picture 41. One of the respondents associated it as peaceful because of the blue color; the other one mentioned it with a wild sea.

The costume of the actor was in general described as stylish and corresponding to the historical period when the action takes place. Even though, it was characterized as expensive. Respondents mentioned that the character is too well dressed for a person living in a forest, and mostly likely uses his garment only to visit town, but not at home. One of the interviewees was reminded of a "something old-fashioned Russian or Finnish" appearance; the other predicted that the mother of the character most likely bought his clothes. Because of the outlook of the gentleman, one of the respondents assumed that he is from the late XIX century or from the 1960's.

Overall, I am satisfied with the provided feedback. According to the results, some of the visual representations (for example as discussed before coffin) have to be modified in the future while constructing the set. Also the necessity to reposition some of the props might be considered. For instance, due to the location of the "complex autonutrition system", it went mostly unnoticed by the questionnaire participants.

7 CONCLUSION

The creation of production design visualizations for *The Third Resignation* short movie for sure was challenging. The process was an unforgettable experience and helped me as a production designer to realize the workflow for the set and costume design creation. It also provided a great opportunity to analyze the obstacles one might face during implementation and sharpened the necessary problem solving skills.

The brief review on history of production design in cinema familiarizes the reader with the main topic of the thesis, as well as defines the necessities for the set design construction. It provided a chance not only to analyze how art direction was developing throughout the film history, but also gave an opportunity to question the role of production designer and the future of the profession.

The theoretical research done by analyzing costumes and architecture in Colombia in the 1940s, and magical realism in the visual arts allowed me to organize preliminary ideas and focus on the historical reproduction. The final development of thoughts was formed by adding a creative touch of experimentation to realistic features. Because theoretical base served as a source of inspiration, the reader might observe the thinking process I had while implementing the practical parts of the research, as well as understand my logic of choosing specific scene elements and materials. Therefore, some of the justifications of choices for constructing the particular scene and costume design can be found in theoretical research and analysis of the synopsis.

The practical process itself provided a chance to understand the individual weak points of art directing. Due to the timetable of the project, the scope had to be constrained, which resulted in a “quality not quantity” strategy. Choosing the software to work with which I feel myself the most confident in, granted the opportunity to focus not only on the development of skills, but also allowed creative freedom without the loss of time. From the reader’s perspective, one can

observe the overall process of creation of scenic elements and costume design, which might benefit him or her in the future.

The qualitative research chosen as an evaluation system provided the necessary feedback. Starting with a description of the whole assessment process – how it was arranged and who participated in the interviews - the text is followed by the analysis of the results. Due to that, now I have a clear vision of the project's future development. The assessment helped to realize which parts of the production design were successful and which require additional attention in the future.

The future development of the project will include several steps. First of all, it is compulsory to redefine the created production design according to the received feedback, so new visualizations of the particular furniture pieces and overall scene will be created. After the visualization process is completed, all of the props will be gathered. At the same time, the search for the appropriate shooting area and crew (including actor / actors) will be executed. After the cast is approved, costume design will be physically implemented according to the actor's clothing size and the whole scene will be constructed including all of the lighting, props and other necessary elements. As soon as the pre-production is done, the short movie will be shot. Later, the project will proceed to the post-production stage, where my role as a production designer will come to an end. Nevertheless, my participation in supervising the editing process is necessary in order to keep the consistent atmosphere of magical realism throughout the whole short movie.

To put it in a nutshell, the learning process is always fascinating. One can never predict the final outcome of the project and which skills the implementation will develop or sometimes even require. Undoubtedly, practice makes perfect.

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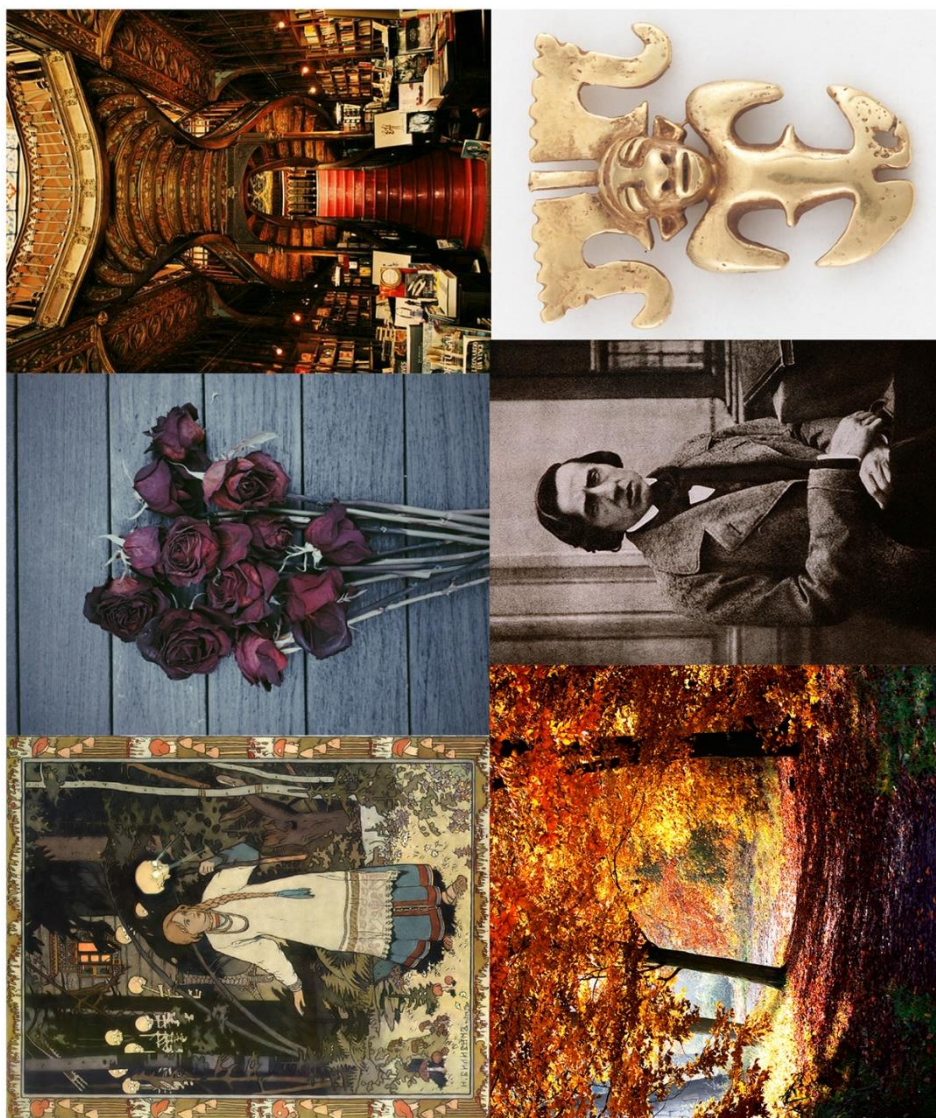
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- Picture 27. Vase sketches. 2016. Alexandra Borisova.
- Picture 28. Sketches of candle holders. 2016. Alexandra Borisova.
- Picture 29. Complex autonutrition system perspective visualization. 2016. Alexandra Borisova.
- Picture 30. Chest perspective visualization. 2016. Alexandra Borisova.
- Picture 31. Lamp perspective visualization. 2016. Alexandra Borisova.
- Picture 32. Table candle holder and vase perspective visualization. 2016. Alexandra Borisova.
- Picture 33. Alejandro Henao. 1893. <http://www.reddebibliotecas.org.co/sala-interactiva/la-muerte-en-medell%C3%ADn-1890-1990>. 06.04.2016.
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- Picture 35. Floor plan. 2016. Alexandra Borisova.
- Picture 36. Set design final visualization #1. 2016. Alexandra Borisova.
- Picture 37. Coat sketches. 2016. Alexandra Borisova.
- Picture 38. Costume design material board. 2016. Alexandra Borisova.
- Picture 39. Costume design garment board. 2016. Alexandra Borisova.
- Picture 40. Final costume design illustration. 2016. Alexandra Borisova.
- Picture 41. The questionnaire image 1. 2016. Alexandra Borisova.
- Picture 42. The questionnaire image 2. 2016. Alexandra Borisova.
- Picture 43. The questionnaire image 3. 2016. Alexandra Borisova.

APPENDIX 1: Set and costume design: mood boards



<https://en.wikipedia.org/wiki/File:Vasilisa.jpg>
<http://never-stop-dreaming-l.tumblr.com/post/129417648202/roses-never-stop-dreaming>
<http://lain-awakeatnight.deviantart.com/art/Breathe-in-Breathe-out-268282061>
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https://commons.wikimedia.org/wiki/File:Frederic_Chopin_photo_sepia.jpg
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IMAGE SOURCES:

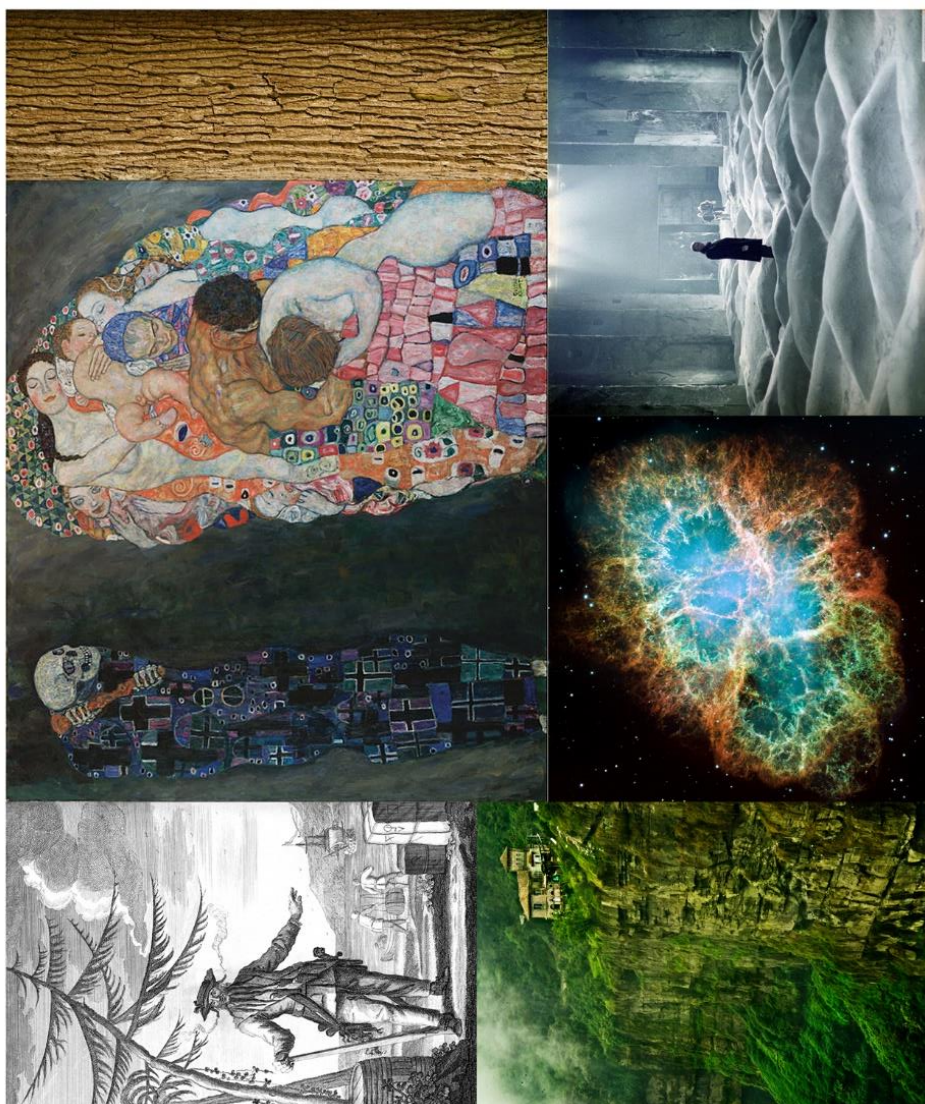
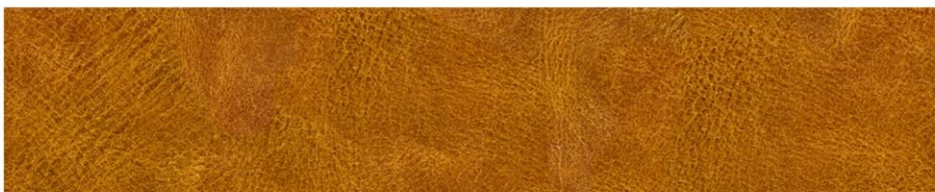
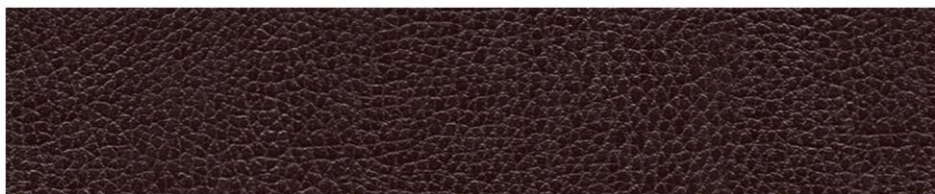


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<http://www.textures.com/download/barkdeciduous0105/16051>

APPENDIX 2: Set and costume design: material boards



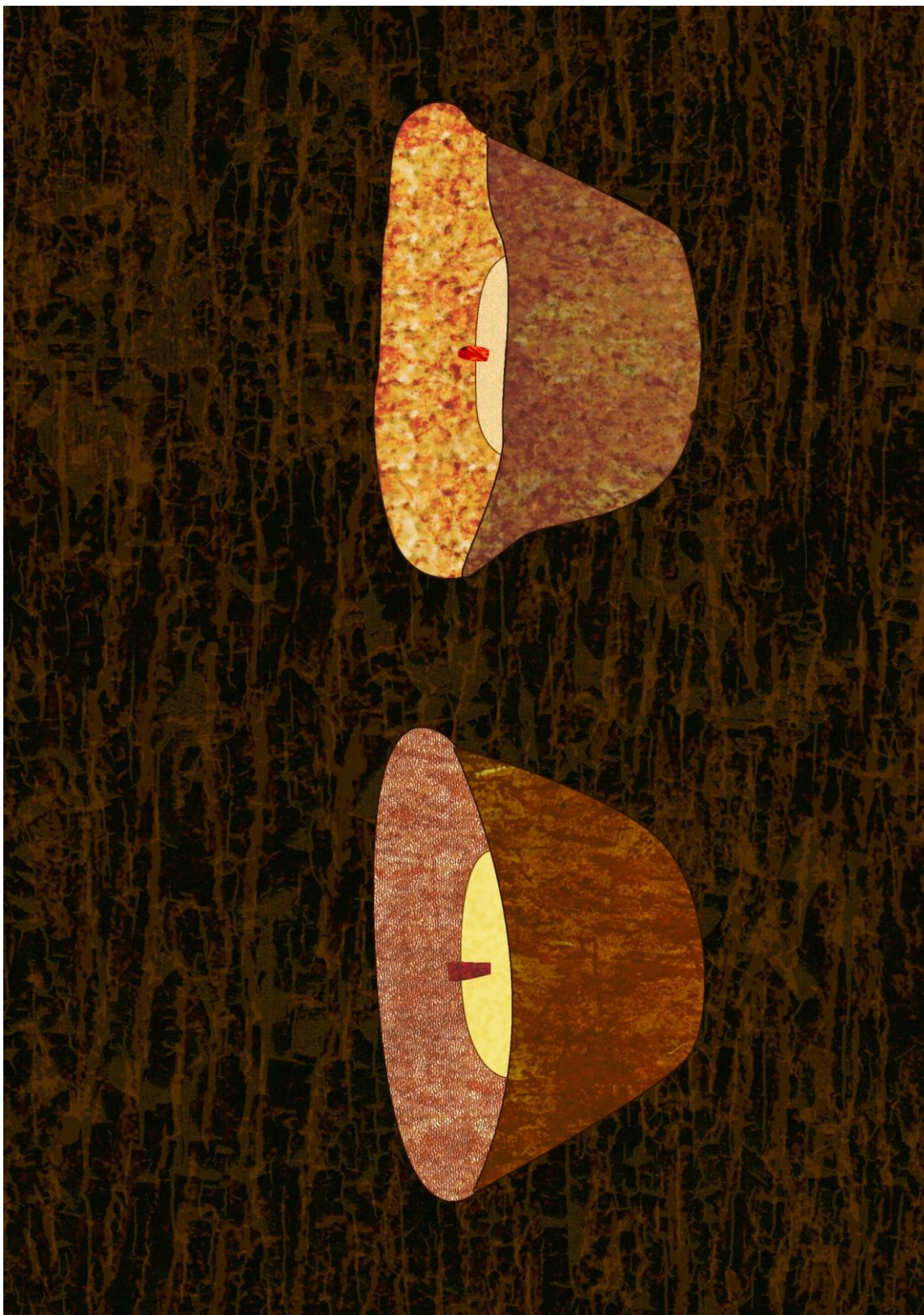
MATERIAL BOARD | SET DESIGN



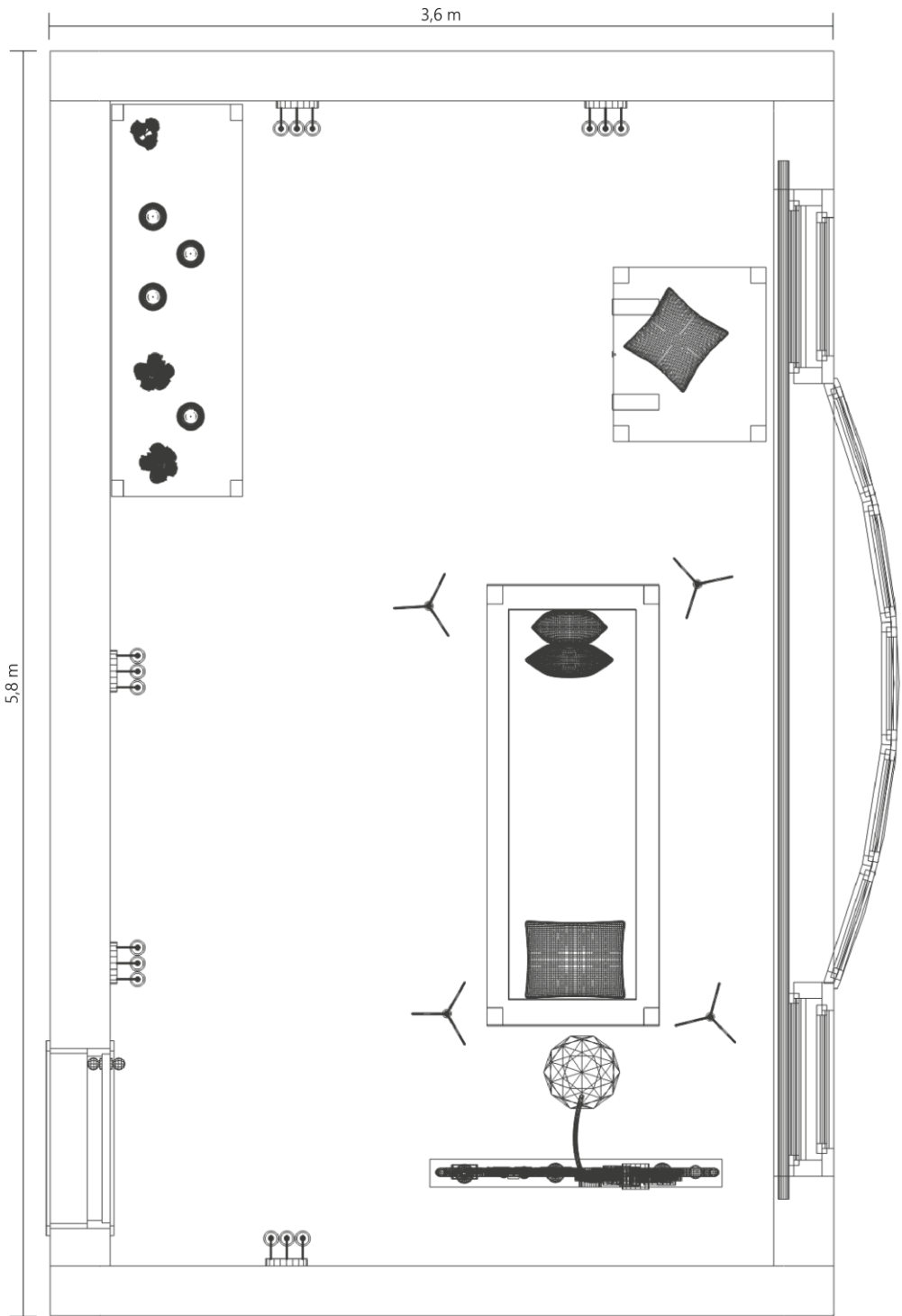
APPENDIX 3: Motivational posters



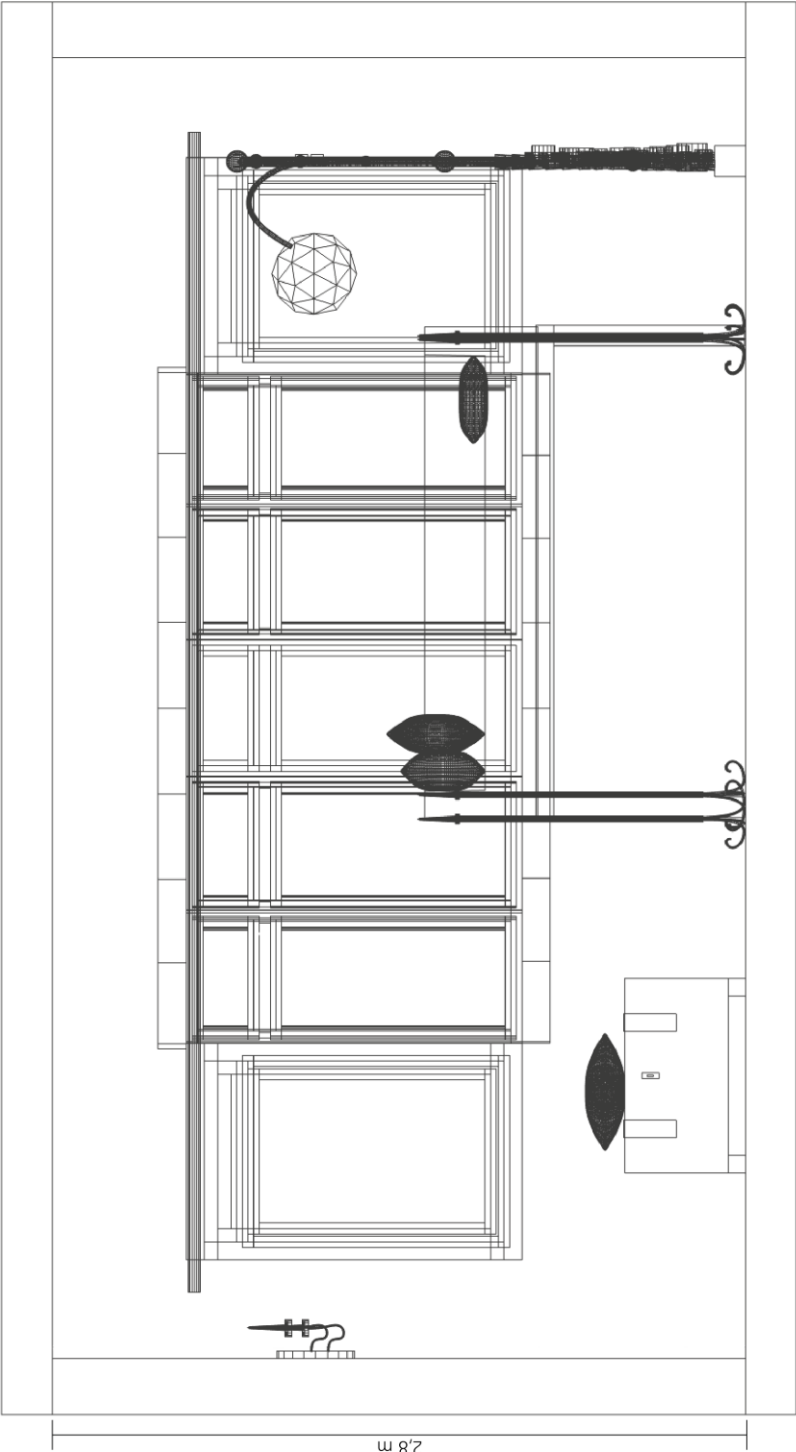




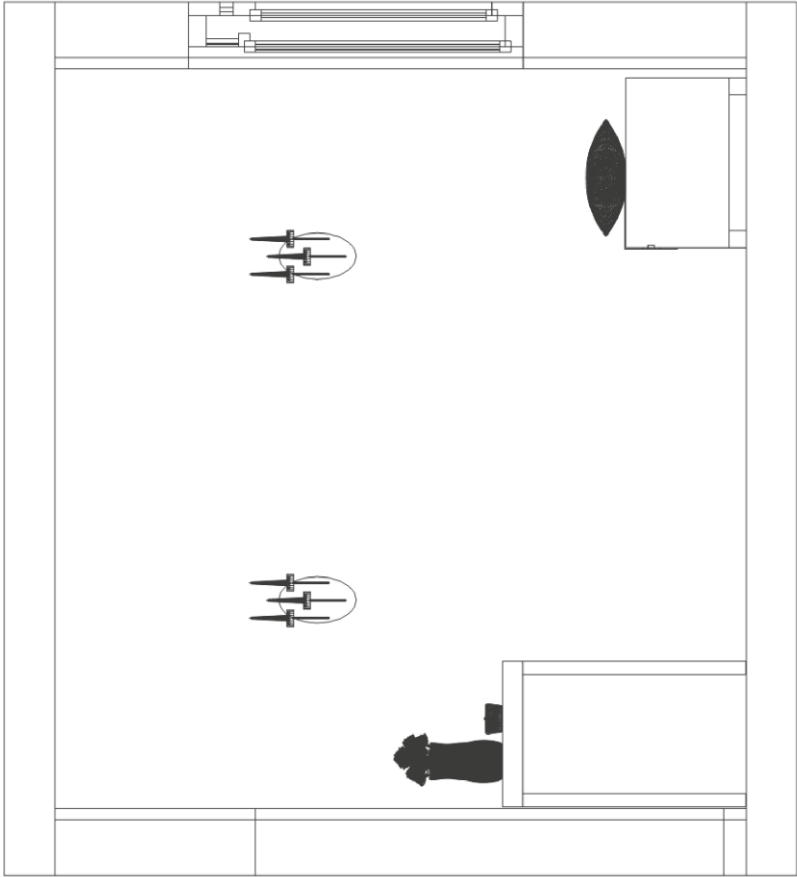
APPENDIX 4: Set design: technical drawings, floor plan and elevations



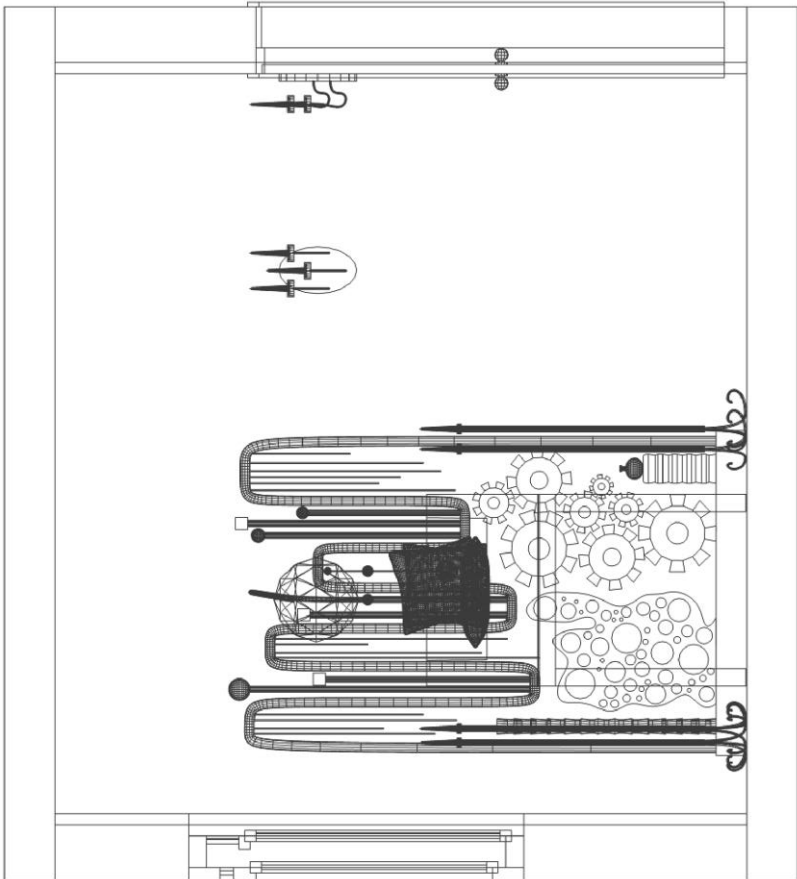
TECHNICAL DRAWING | FLOOR PLAN



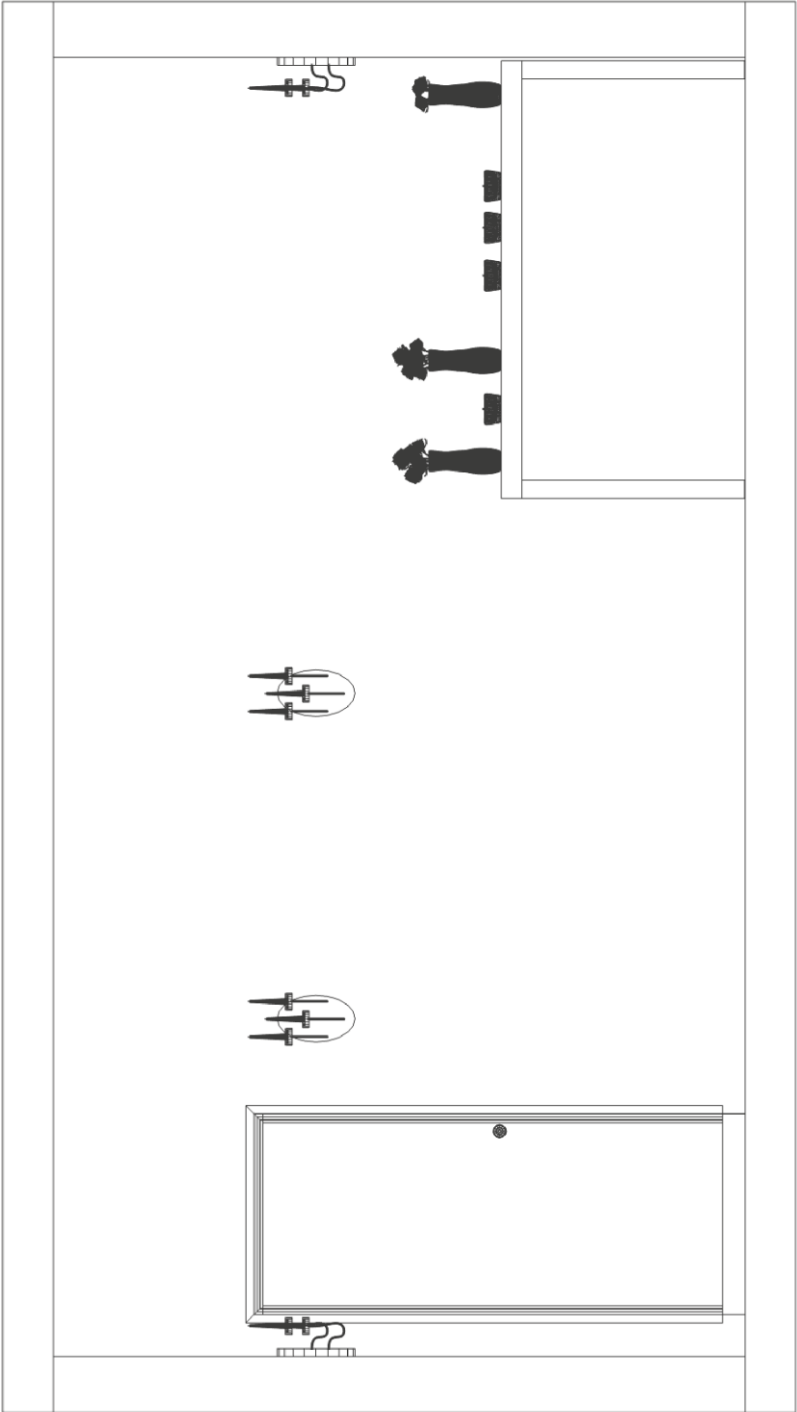
TECHNICAL DRAWING I INTERIOR ELEVATION: SOUTH



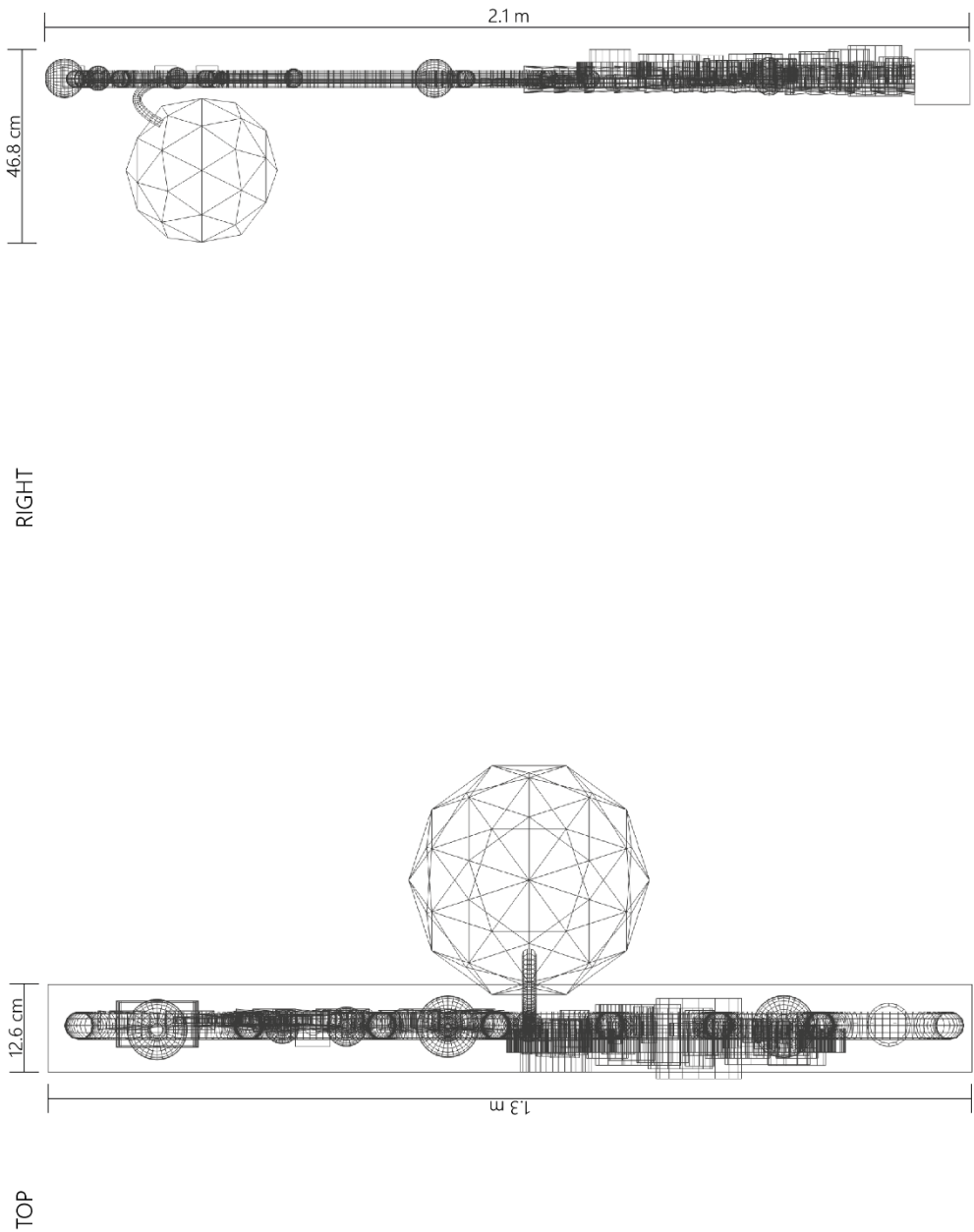
TECHNICAL DRAWING | INTERIOR ELEVATION: EAST

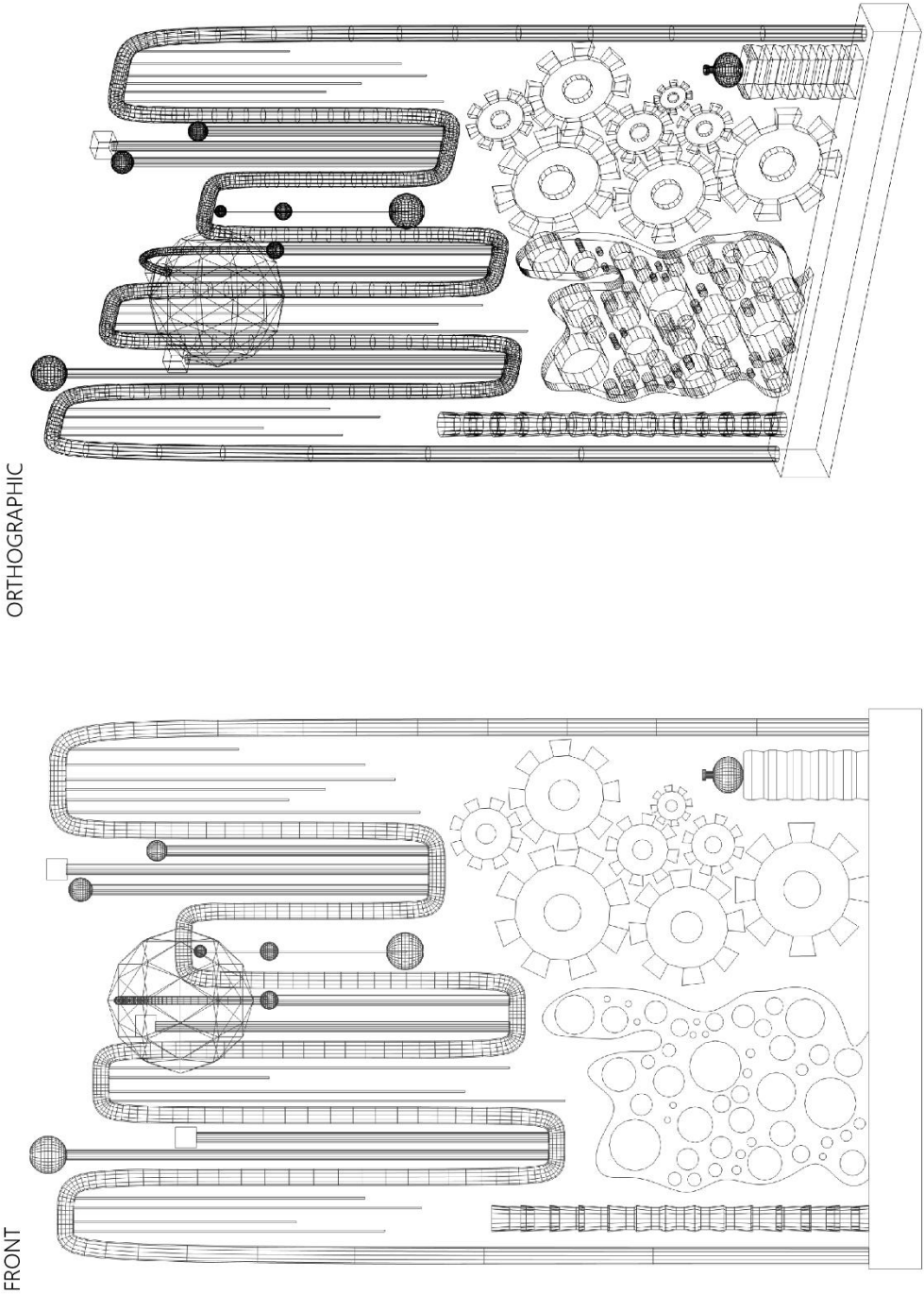


TECHNICAL DRAWING | INTERIOR ELEVATION: WEST

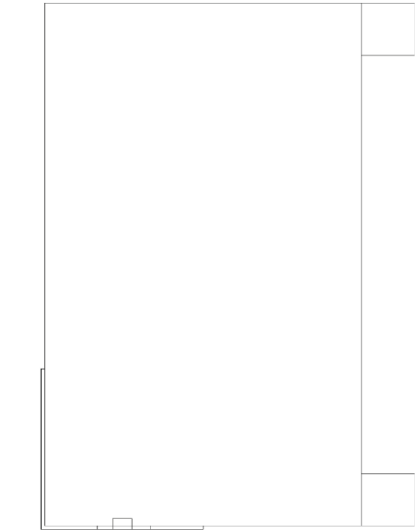


TECHNICAL DRAWING I INTERIOR ELEVATION: NORTH

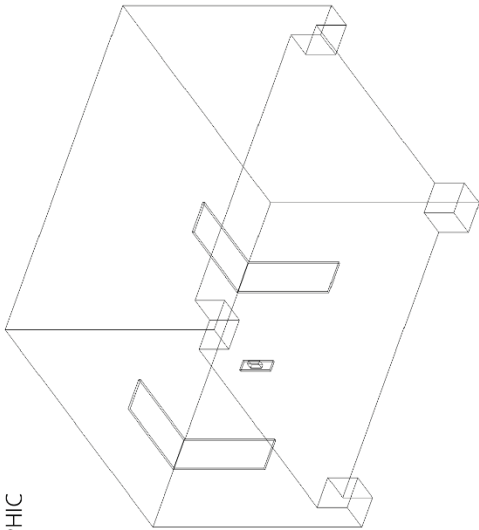




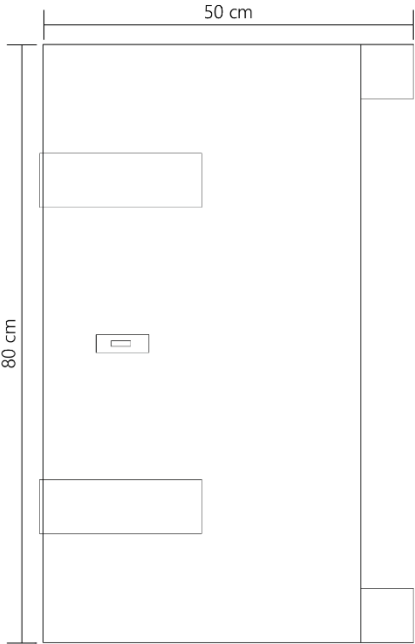
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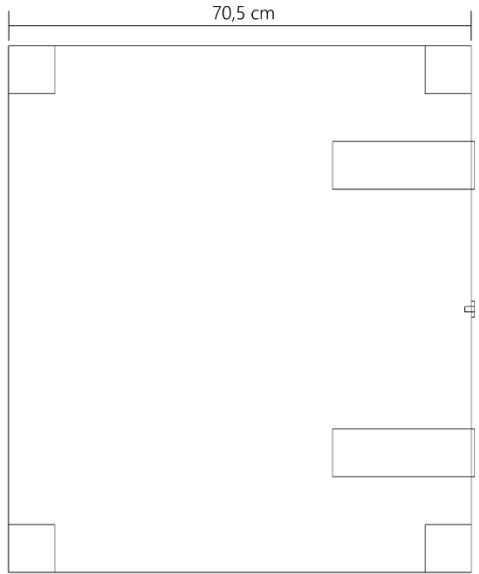
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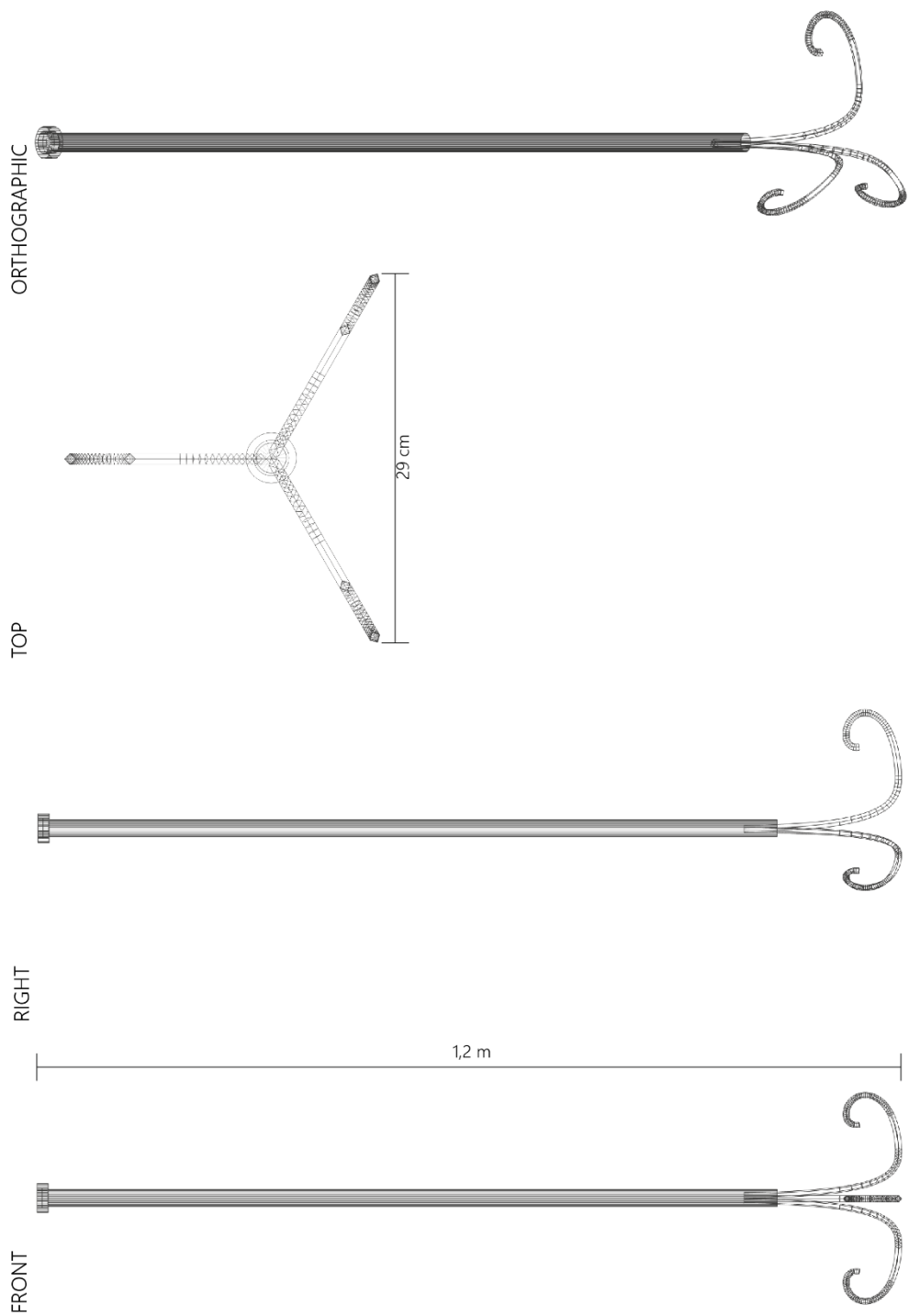


FRONT



TOP

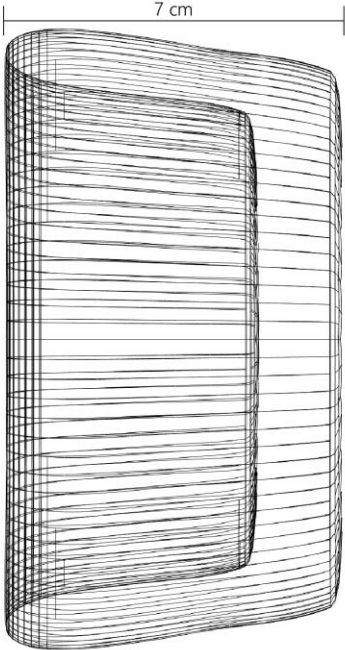




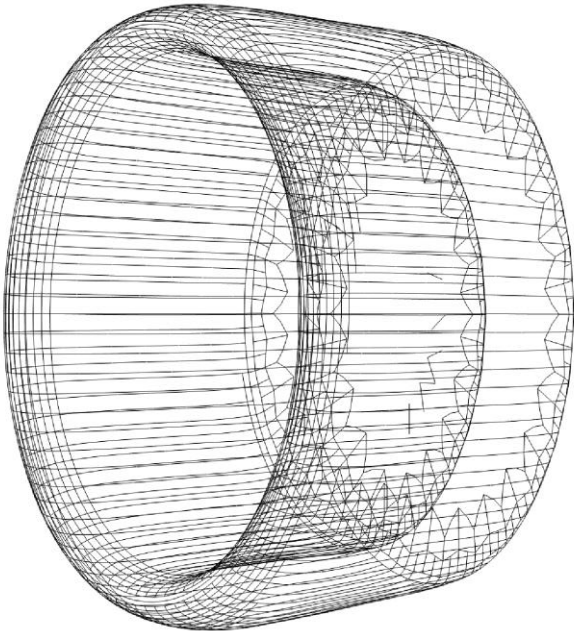
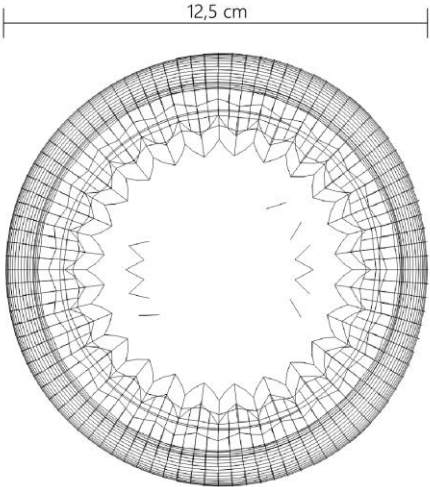
TECHNICAL DRAWING | FLOOR CANDLE HOLDER

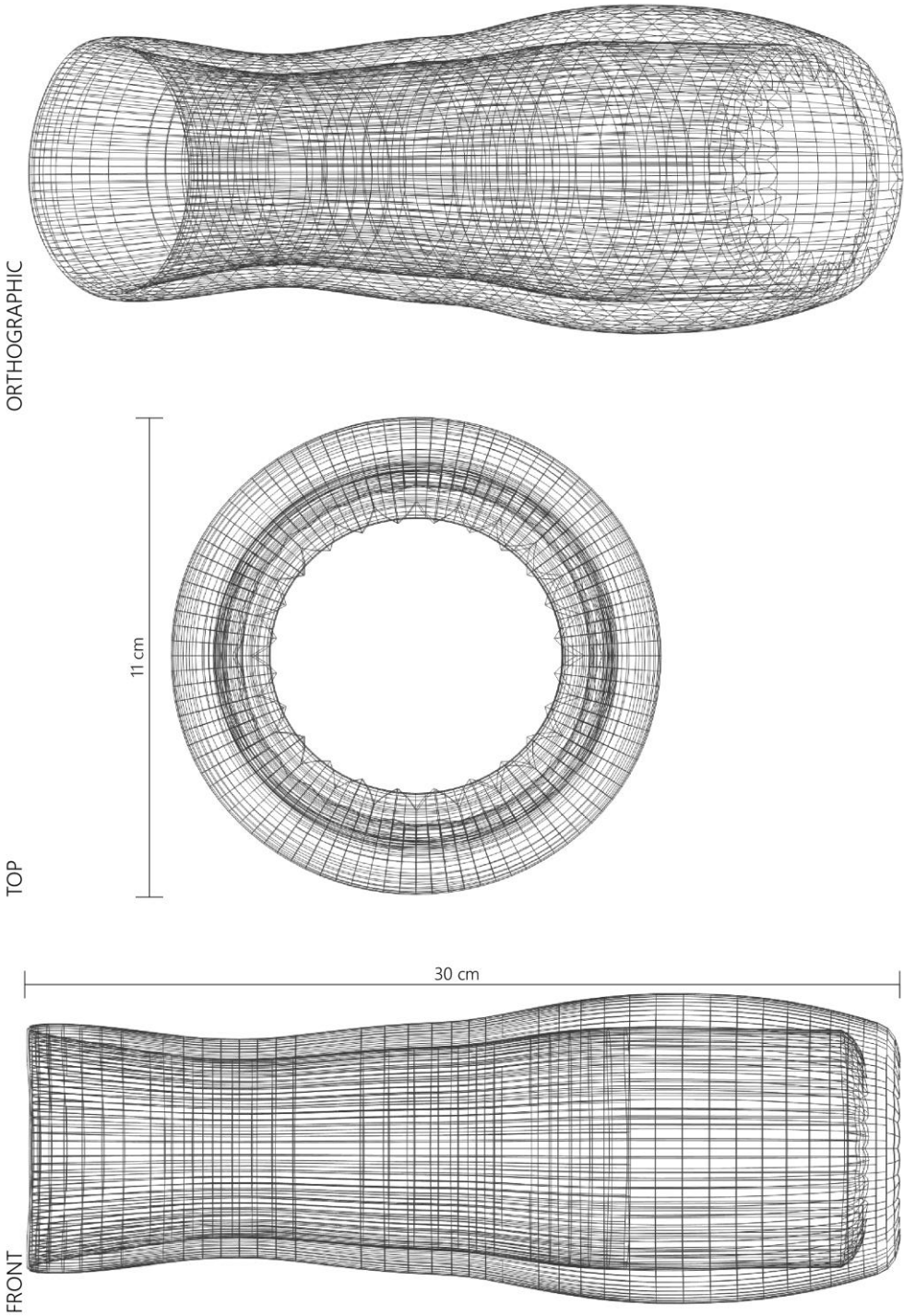
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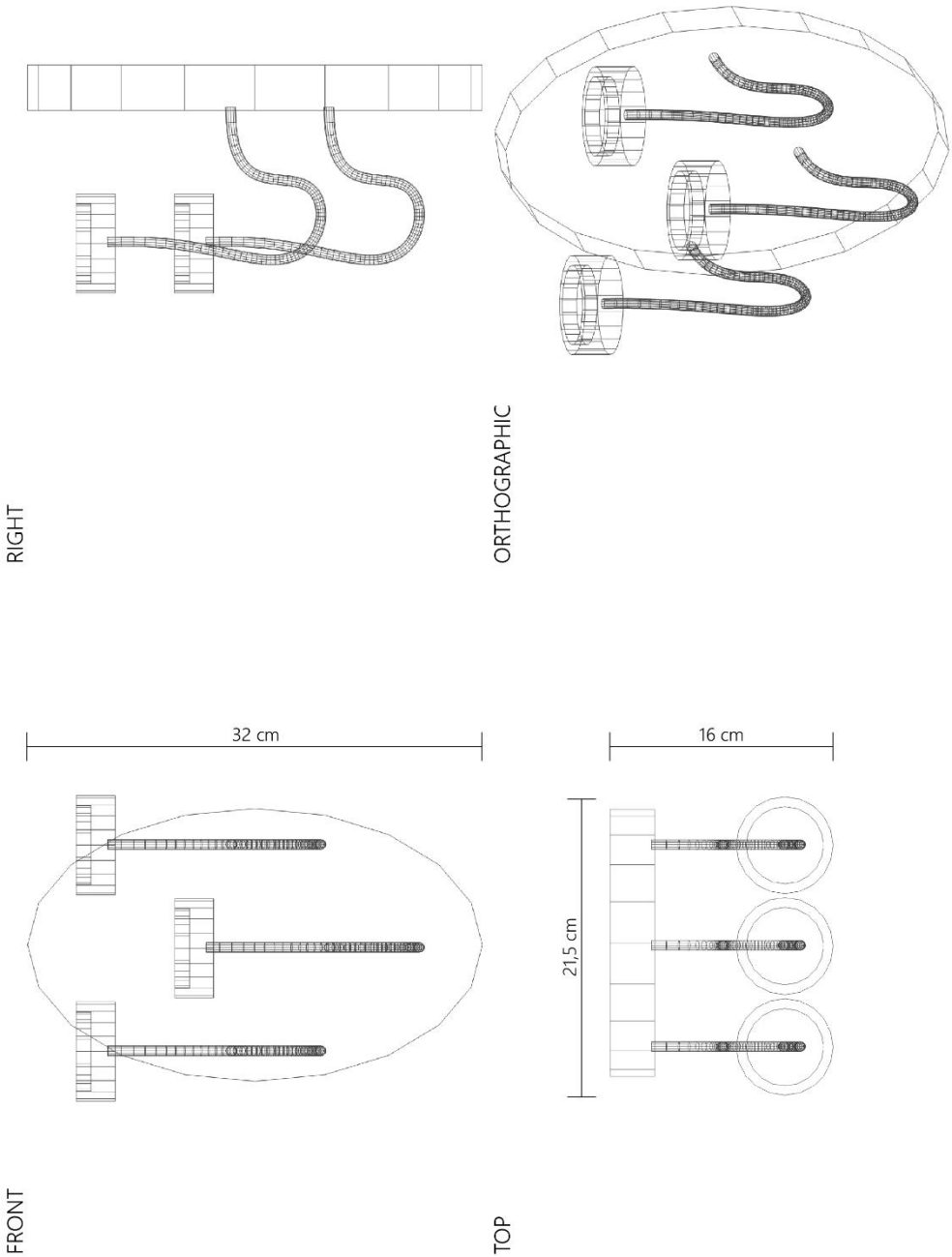


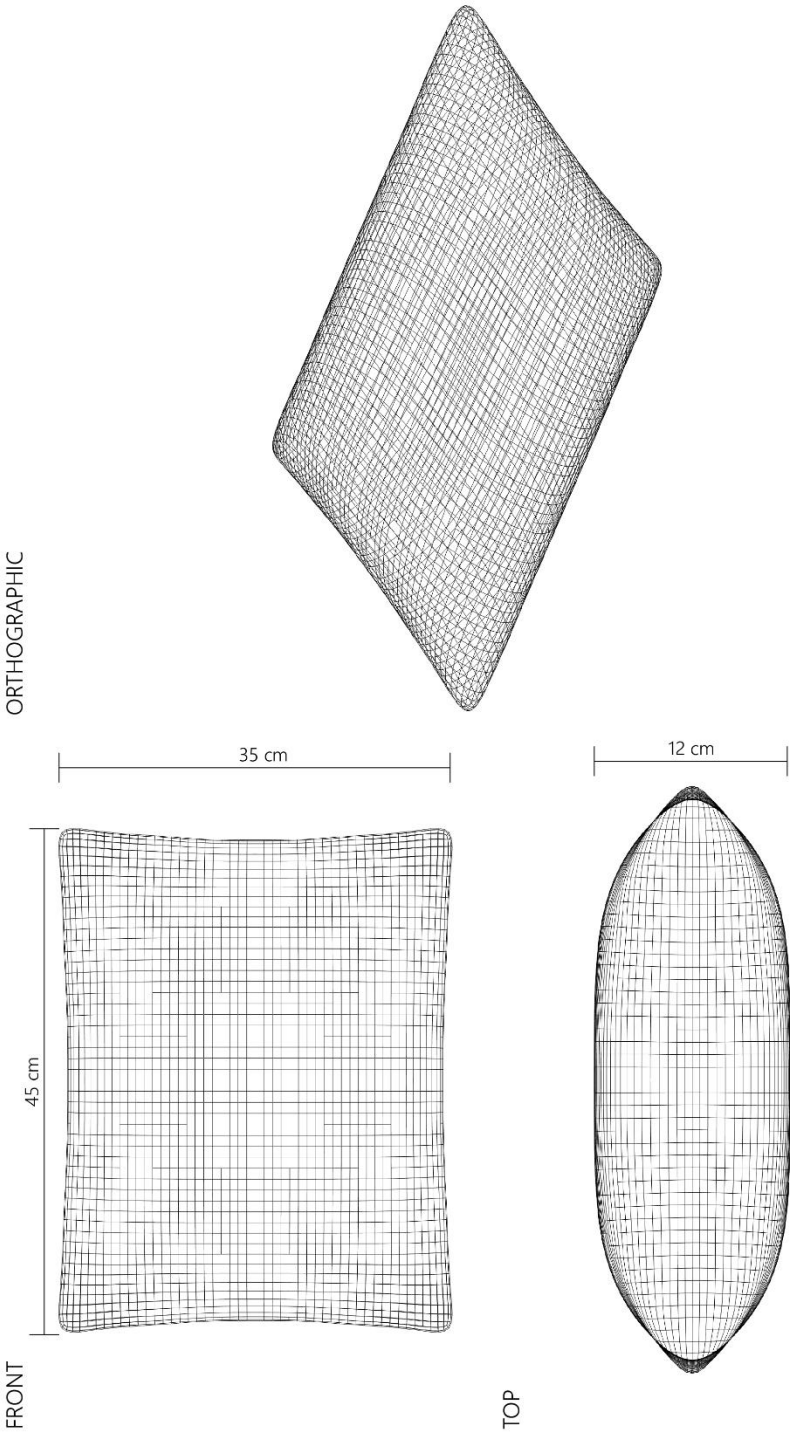
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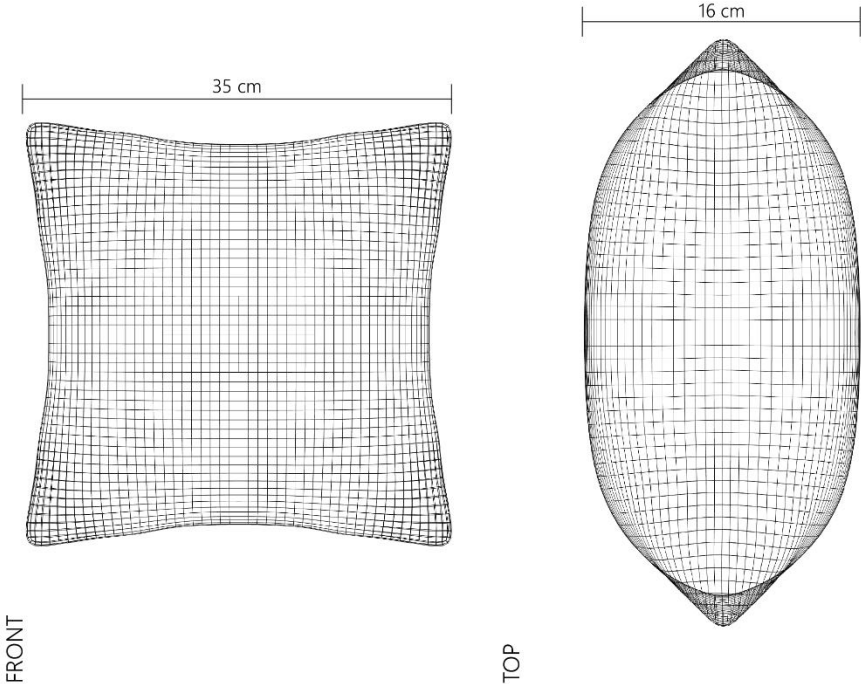


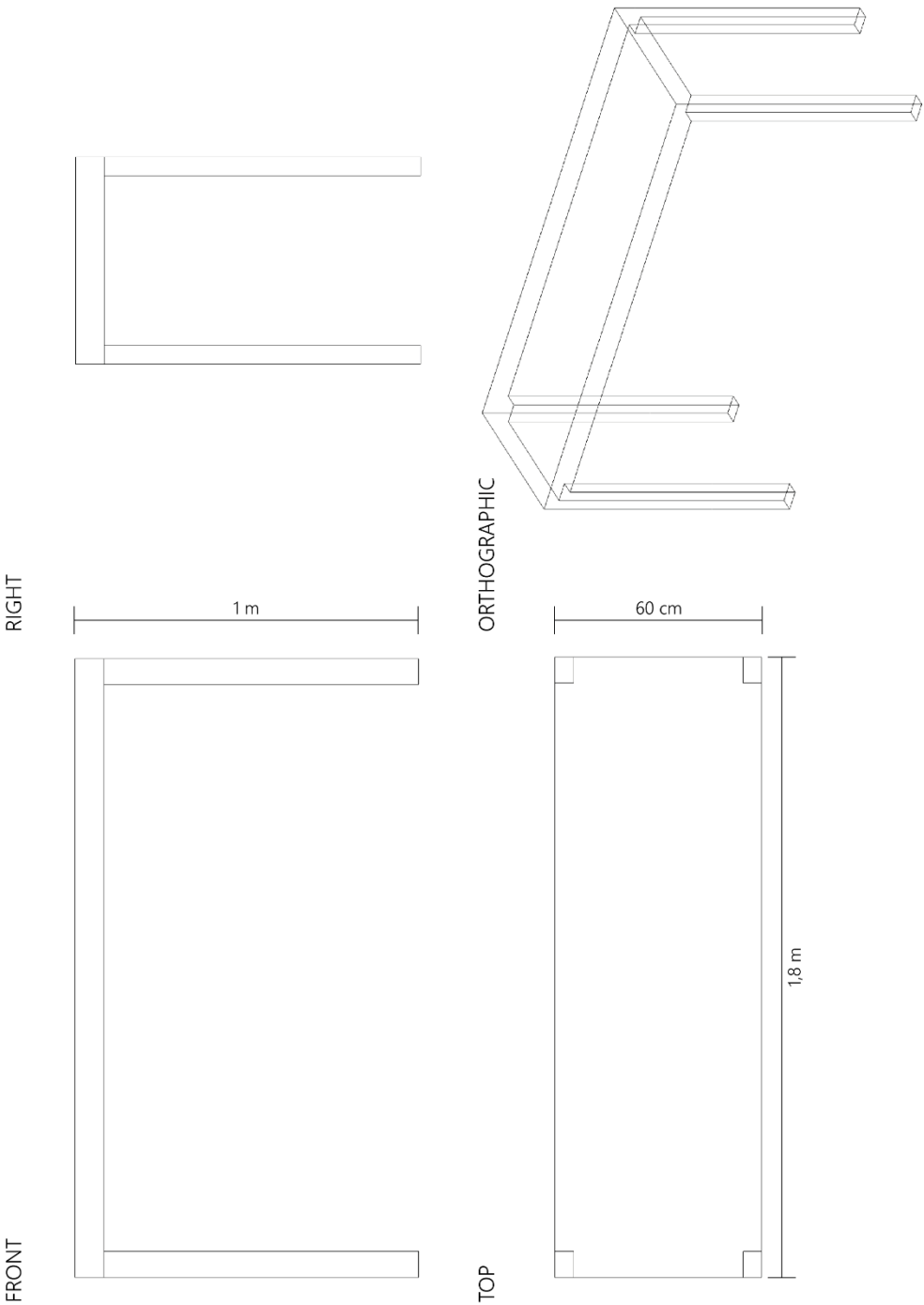
TECHNICAL DRAWING | VASE





ORTHOGRAPHIC



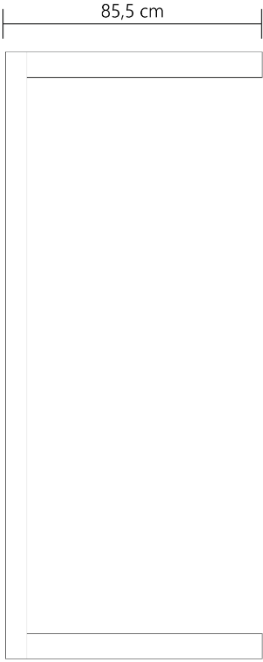


TECHNICAL DRAWING I TABLE

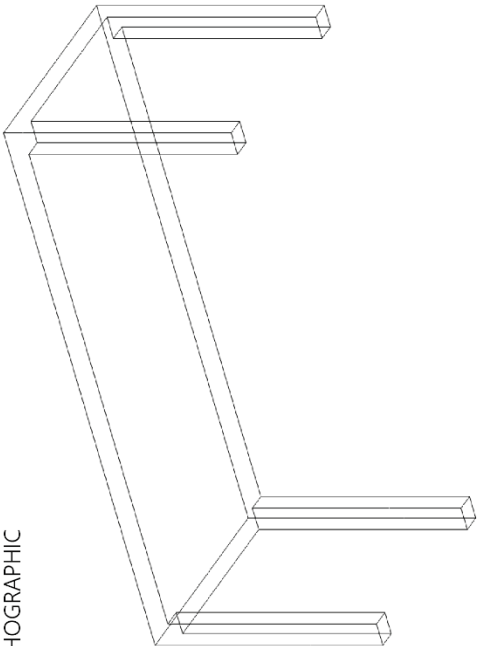
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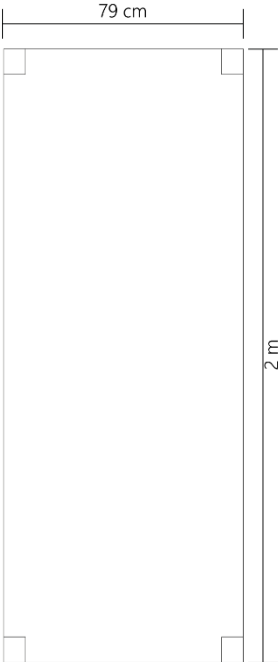
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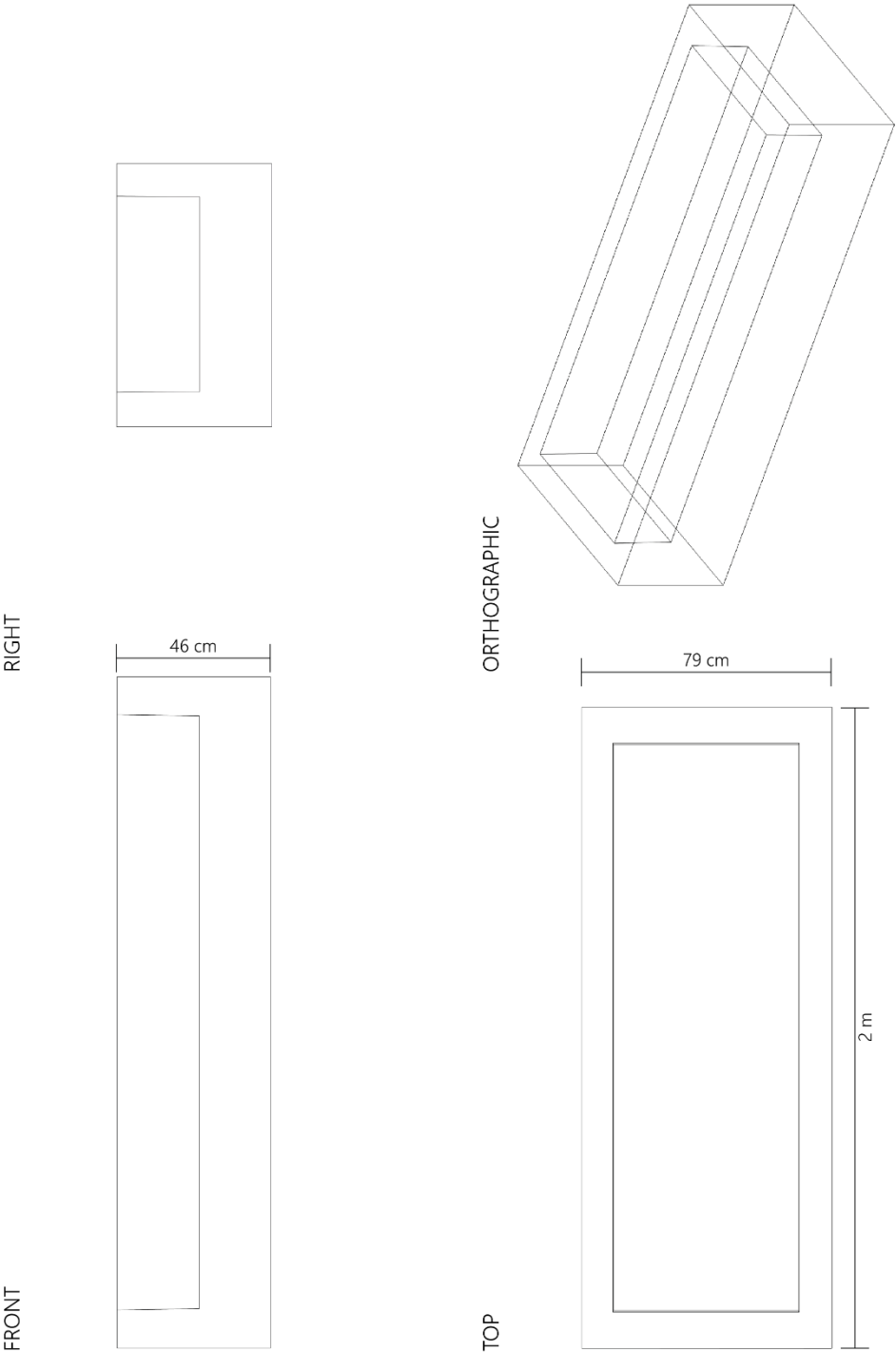


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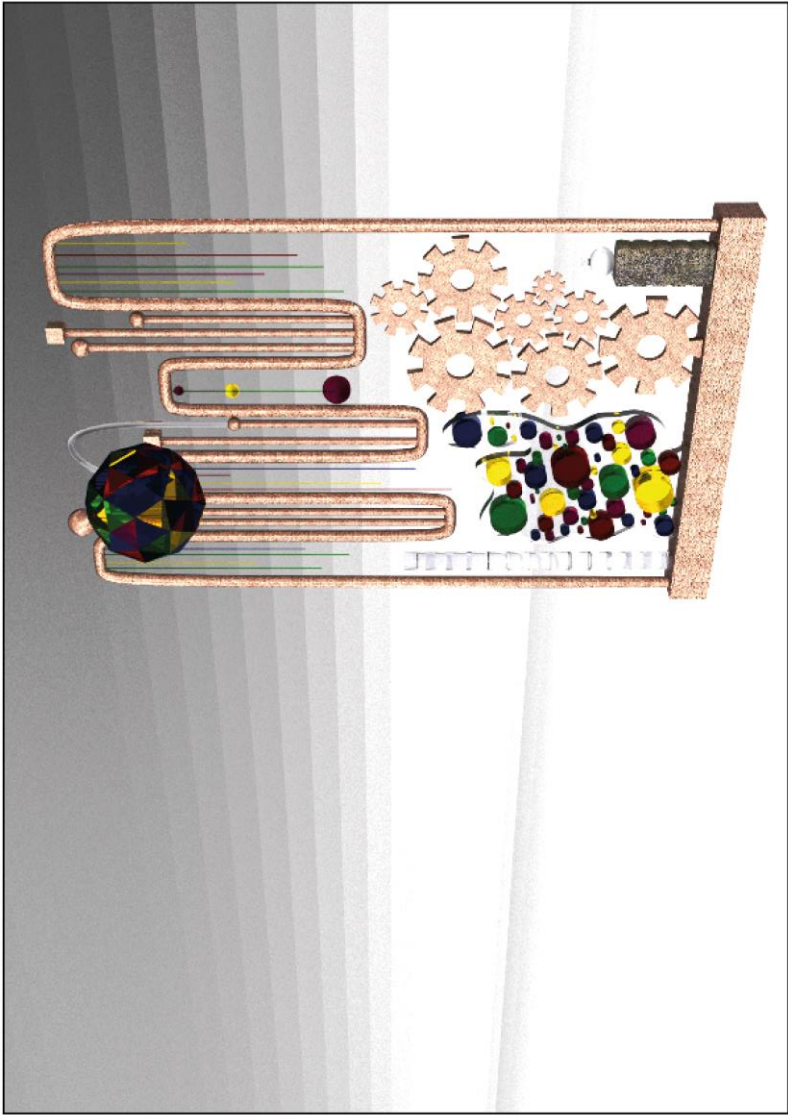
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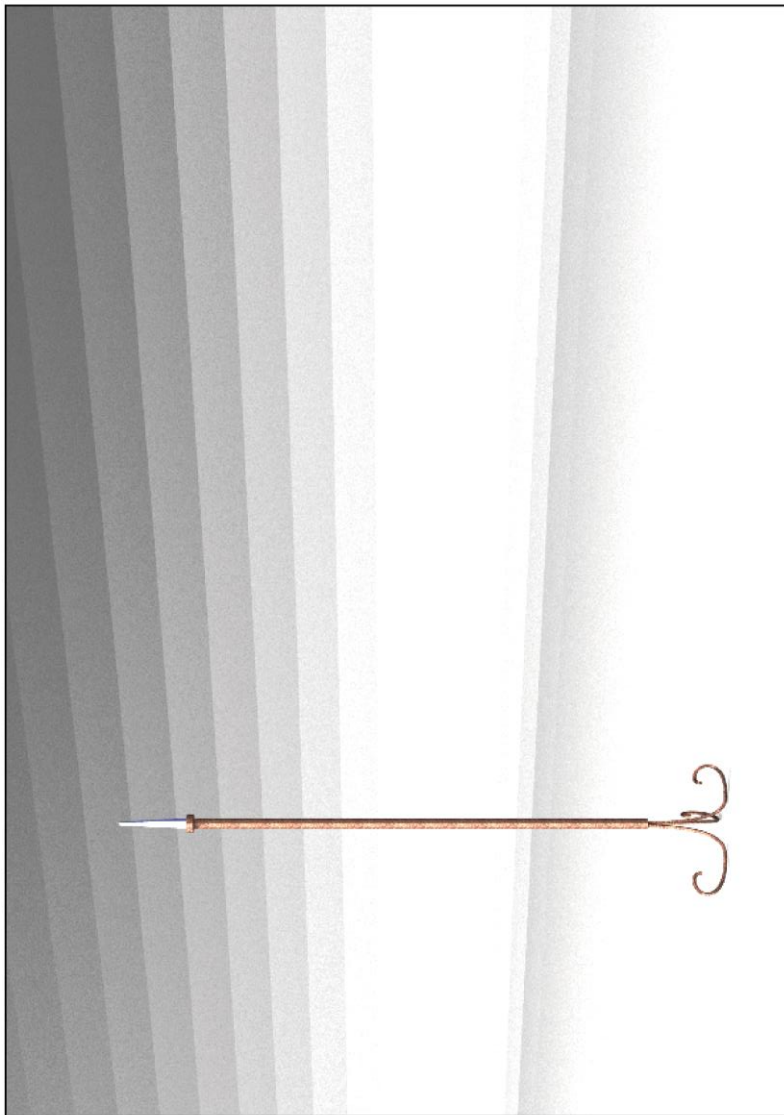


APPENDIX 5: Set design: interior pieces visualizations

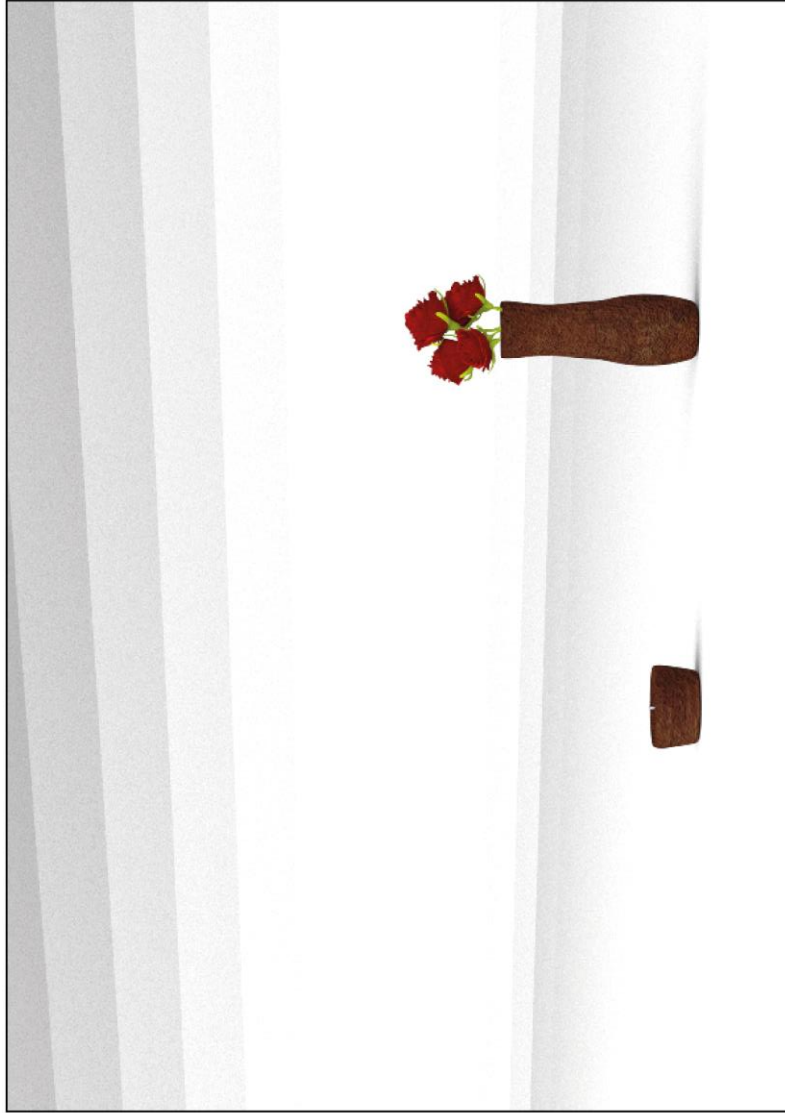




PERSPECTIVE VISUALIZATION | AUTONUTRITION SYSTEM



PERSPECTIVE VISUALIZATION | FLOOR CANDLE HOLDER



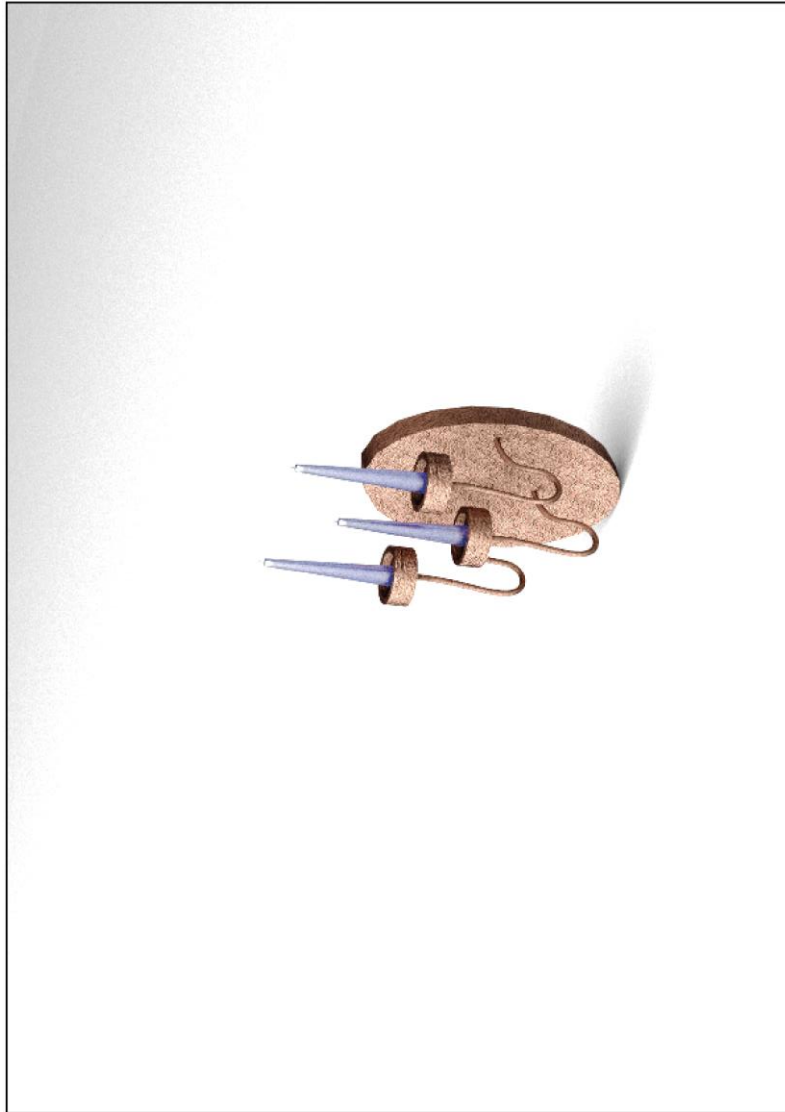
PERSPECTIVE VISUALIZATION | TABLE CANDLE HOLDER & VASE



PERSPECTIVE VISUALIZATION | CHEST



PERSPECTIVE VISUALIZATION | COFFIN (ON THE TABLE)



PERSPECTIVE VISUALIZATION | LAMP



PERSPECTIVE VISUALIZATION | TABLE

APPENDIX 6: Set design: final set visualizations







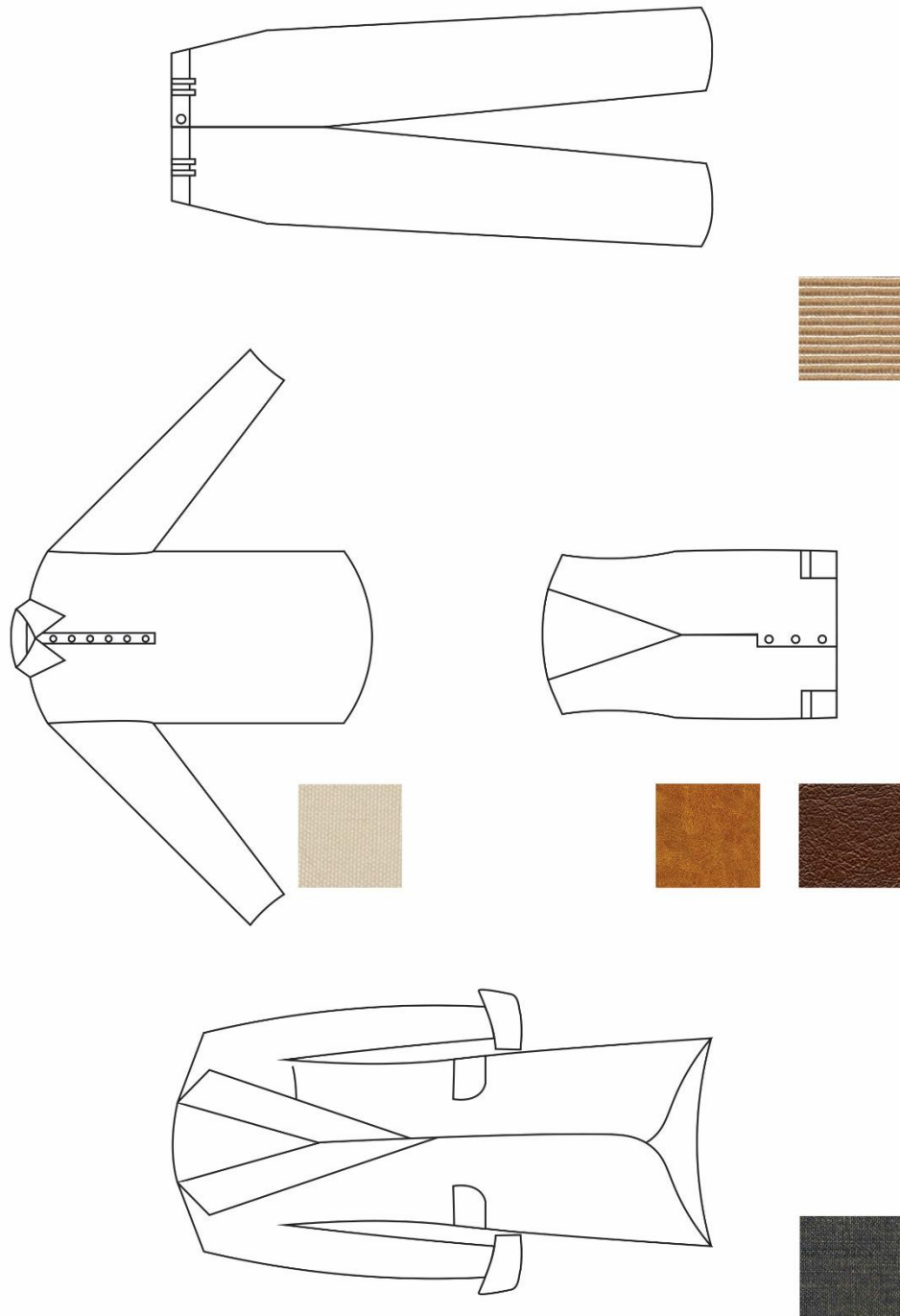








APPENDIX 7: Costume design garment board



GARMENT BOARD | COSTUME DESIGN

APPENDIX 8: Costume design: final illustration



APPENDIX 9: Questionnaire

THE THIRD RESIGNATION: SET AND COSTUME DESIGN QUESTIONNAIRE

I. Please choose the terms, which describe your emotions about the visual material you have been shown the best:

cold	warm	paradoxical	logical
noisy	silent	abnormal	normal
sharp	mild	tormenting	pleasant
painful	painless	tough	weak
dull	exciting	serious	playful
biting	soothing	disagreeable	delightful
vibrating	still	mysterious	obvious
hammering	magnificent	tranquil	chaotic
untouchable	touchable	primitive	sophisticated
desperate	peaceful	fresh	worn / rotten
dark	bright	soft	hard
interminable / infinite	terminable / finite	shapeless	defined
non-existent	existent	dusty	neat
distant	approachable	imaginary	existing
spiritual	unspiritual	abstract	concrete
delirious	rational	solitary	accompanied
empty	overflowing	repulsive	enchanted
anxious	confident	magical	physical
positive	negative	experimental	mature

II. Any additional remarks?

Thank you very much for participating in the research!