

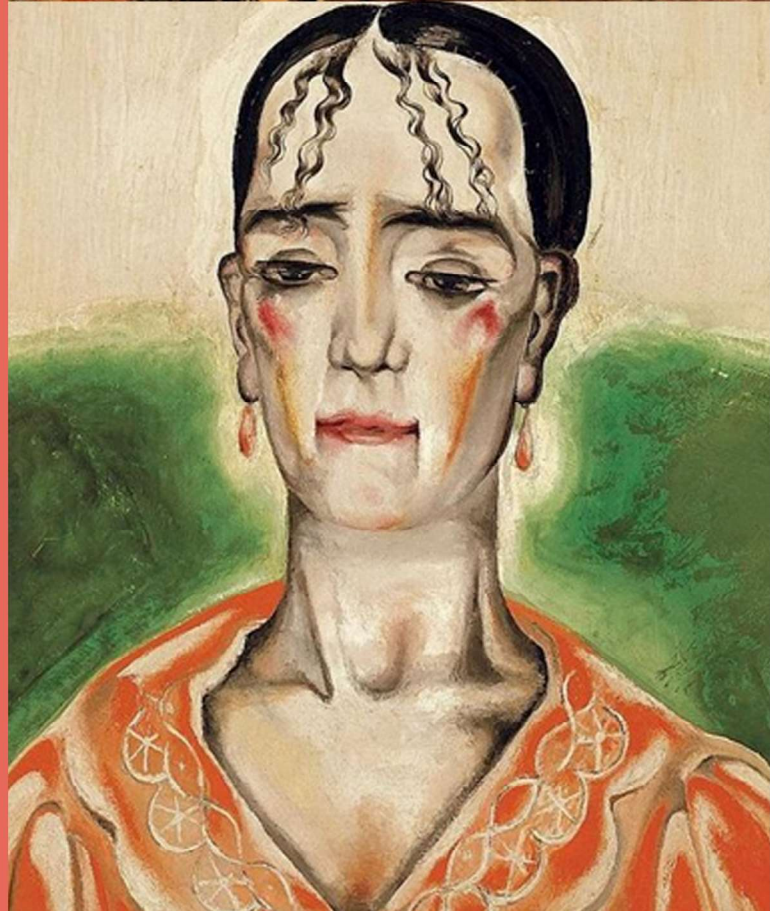


I began by researching Lorca and his friendship with Dali and Bunuel. Lorcas homosexuality became more apparent to me as I studied the play and I began to see the story as an alegory for the emotional turmoil a homosexual man would face pursuing a relationship in Lorcas time.





I then started to look at the art from the period the play was based. Joaquin Sorolla y Bastidas painting showed me the sense of community in Spanish culture. While Maria Blanchard showed me an underlying loneliness.





I then moved onto to Spanish gypsies.
Lorca had a deep affection and
friendship for the lower class of
Andalusia and I could see the people in
these pictures as the characters. I
also looked at there homes, like the
cave dwellings. It became apparent to
me that walls were busy while floors
where bare, to make room for flamenco
music and dancing.



Ruven Afanador became a massive inspiration. His gothic portrayal of spanish tradition became very influential in the rest of my design. Particularly the image below.



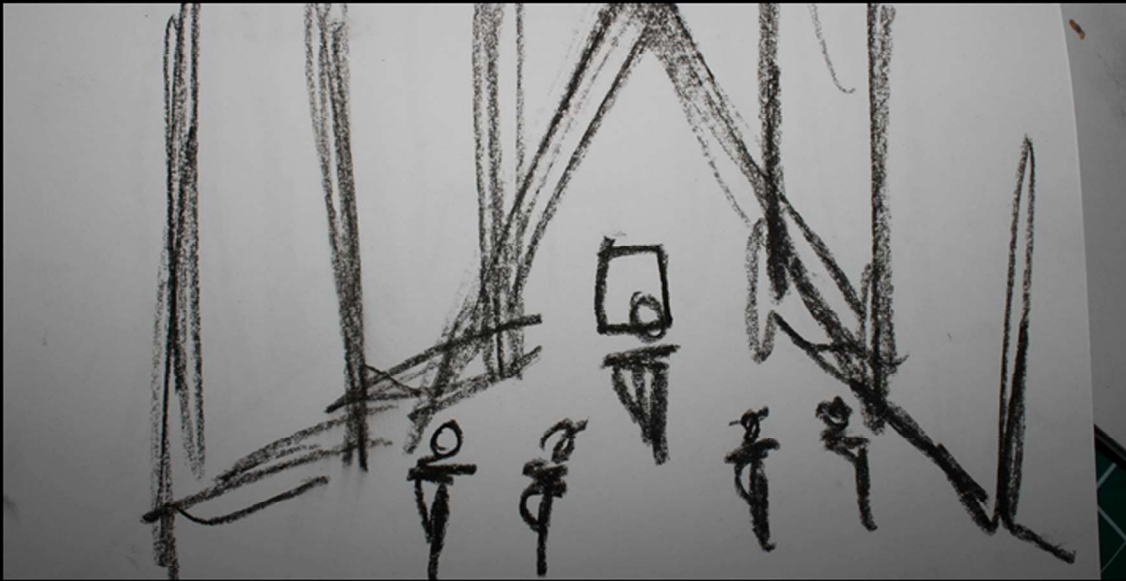
When looking to other designers, Josef Svoboda use of shadow struck me. The sets had an incredible atmosphere that I thought could illustrate the spanish countryside. I also loved how the sets where clear apart from the walls. The movement in The Rite of Spring brought me to the flamenco dancers and bullfighters of spain.



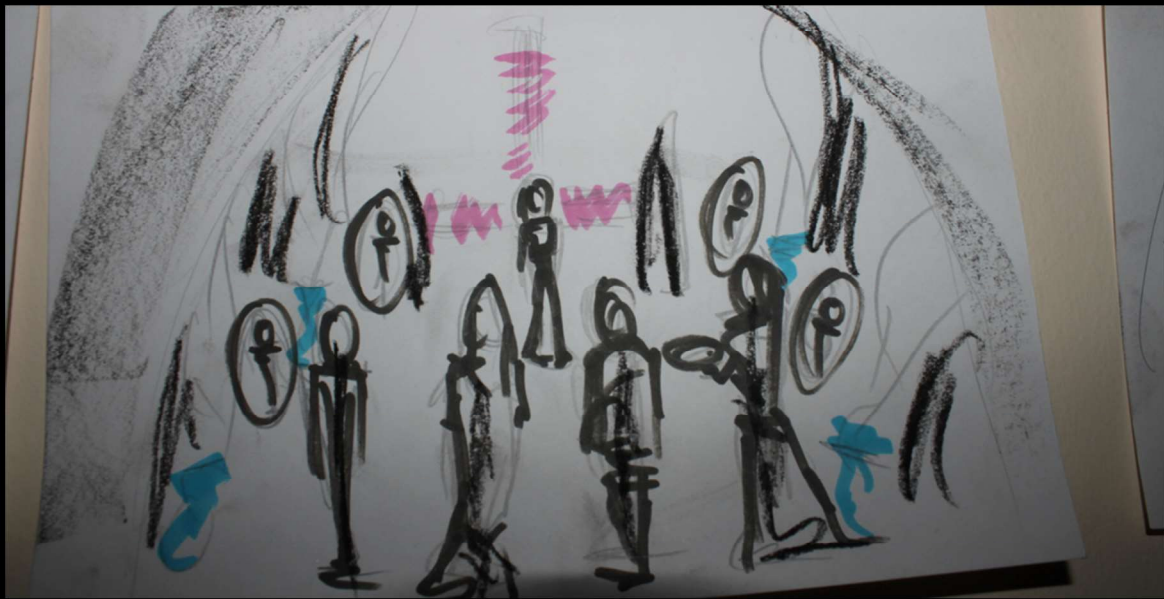
When considering costume I decided on traditional spanish clothing. I wanted the clothes to be black with muted colours, illustrated in the image in the bottom left. I wanted the characters to be void of colour but also reflect there surroundings with lighting. Showing movement was also important.



When designing the sets I began by quickly storyboarding the entire play. I developed on certain drawings while also trying variations. I then examined all my storyboards for a scene and combined them to create a more complete design.

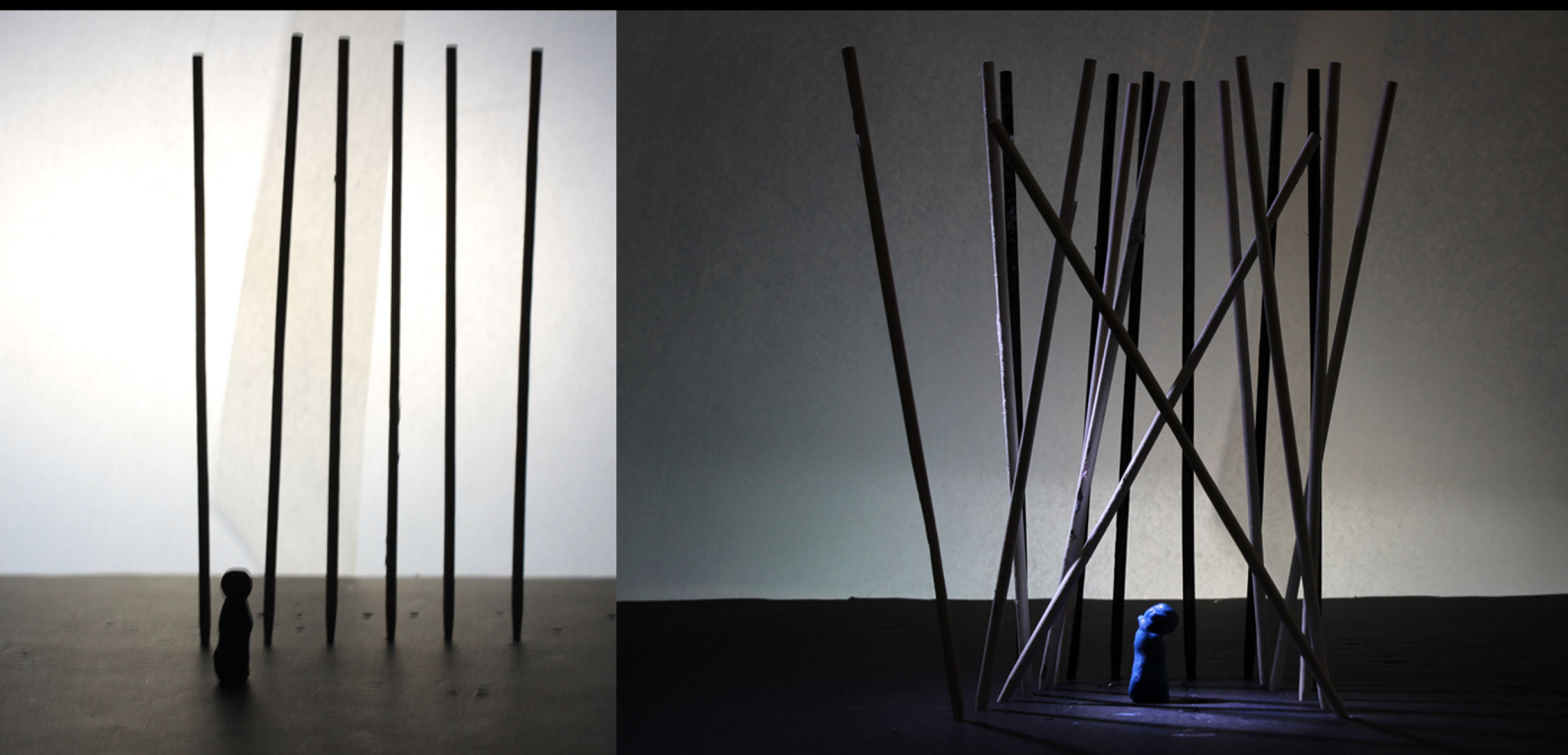
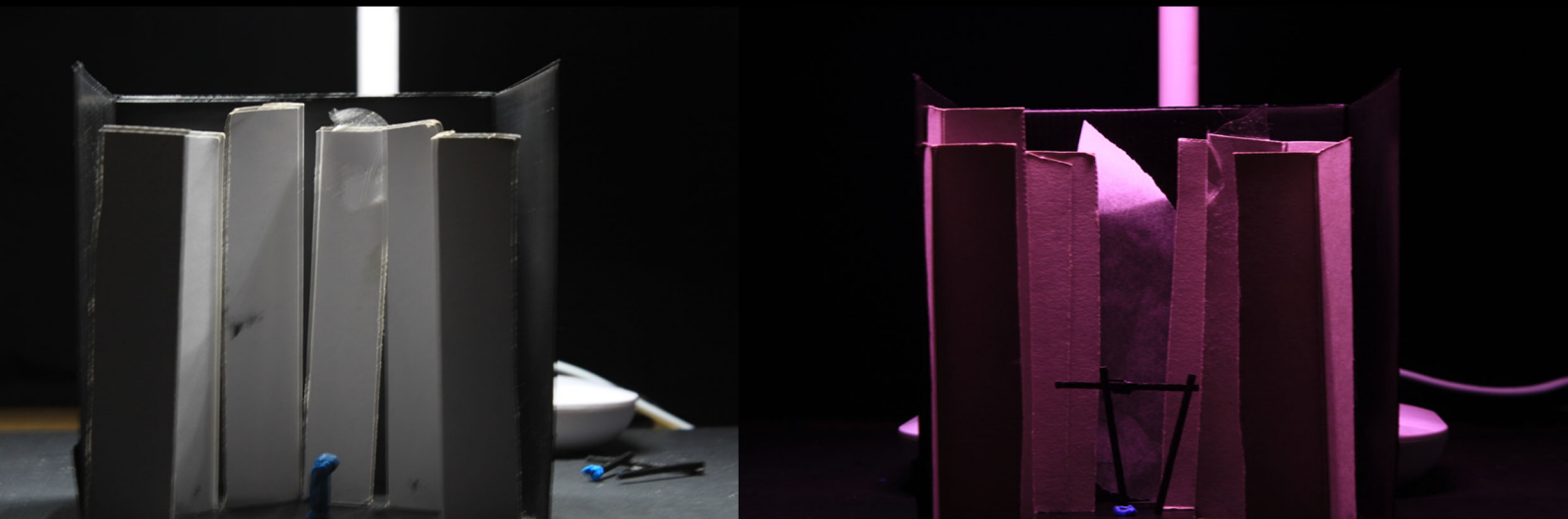
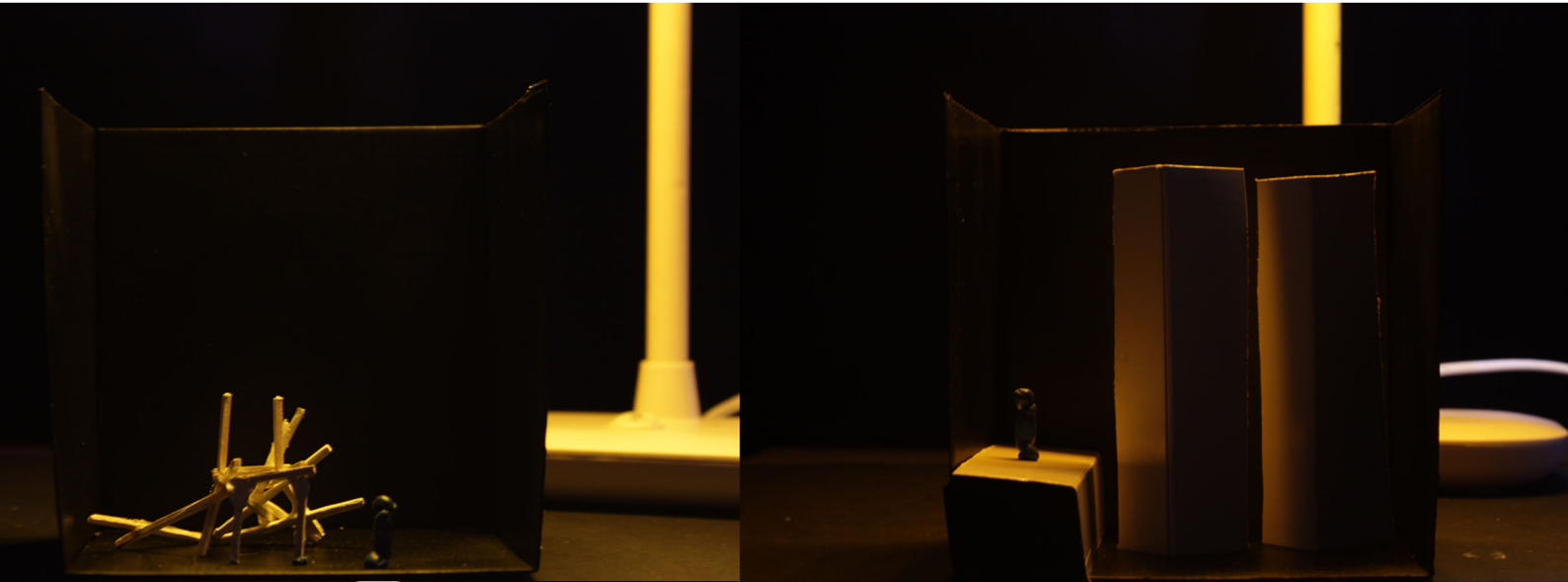


21

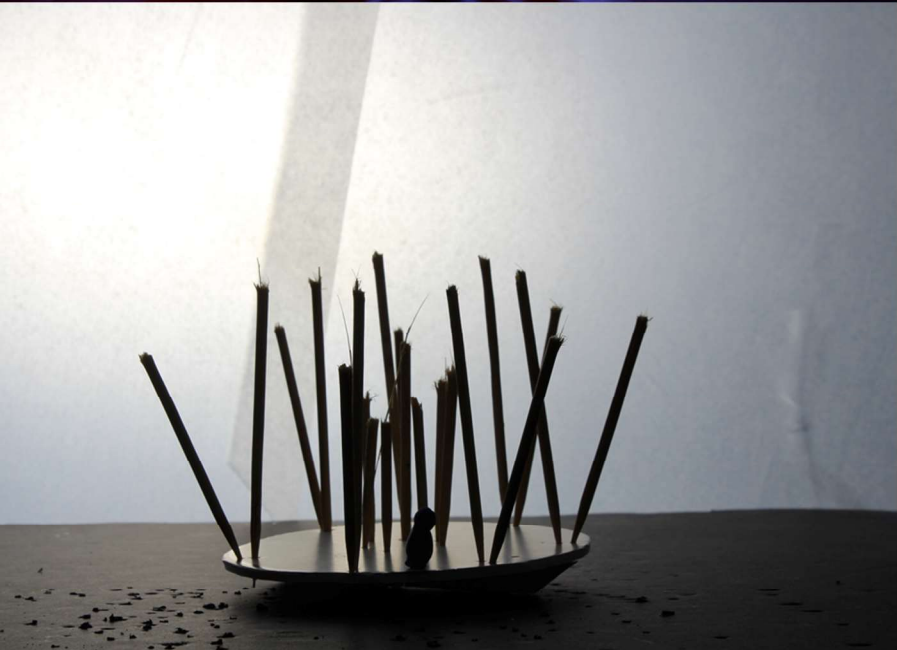




I then moved onto sketch models. I tried many variation of simple shapes. Lighting was constant throughout while I also played with shadows and composition.

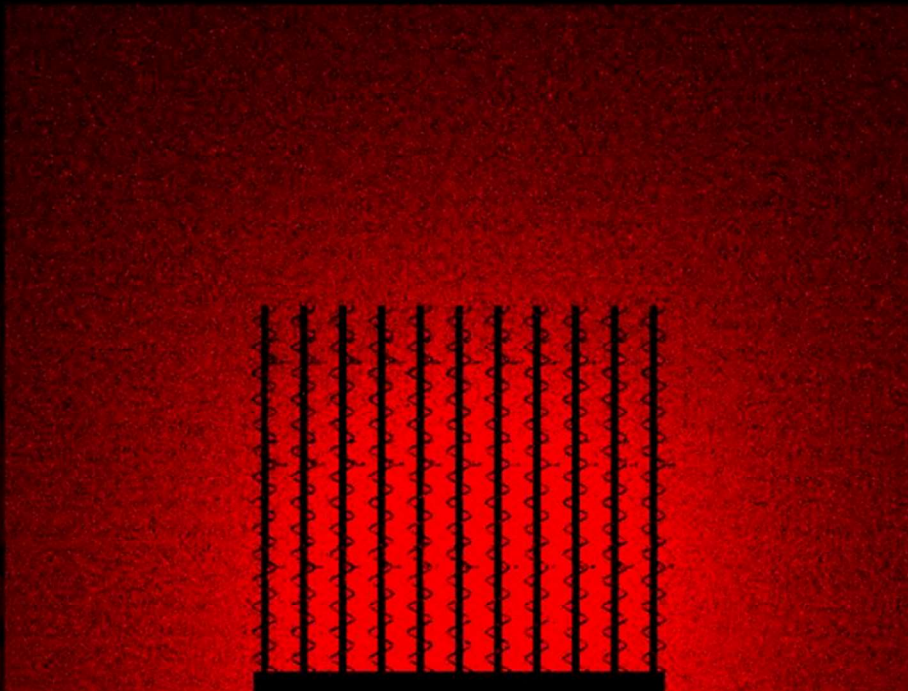


I wanted a structure that could change the atmosphere depending on how it was shown. I was influenced by the theme of societal norms and how they change as to how we perceive them. I also wanted it to look slightly surreal paying homage to Lorcas love of Dali.

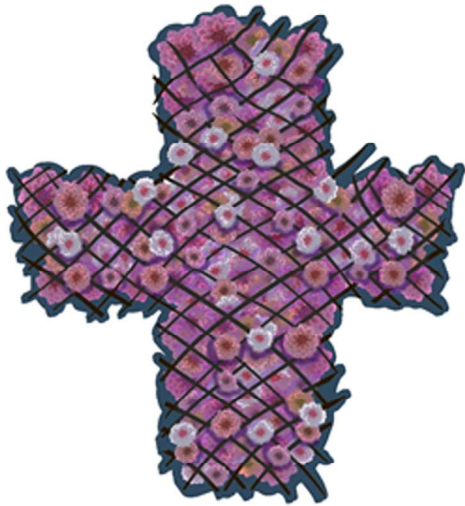
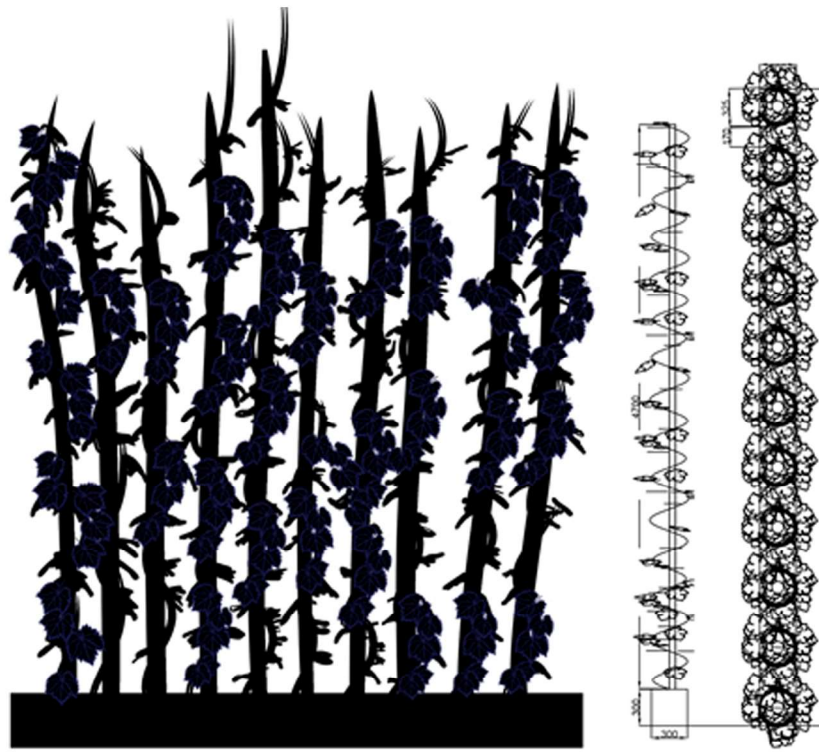


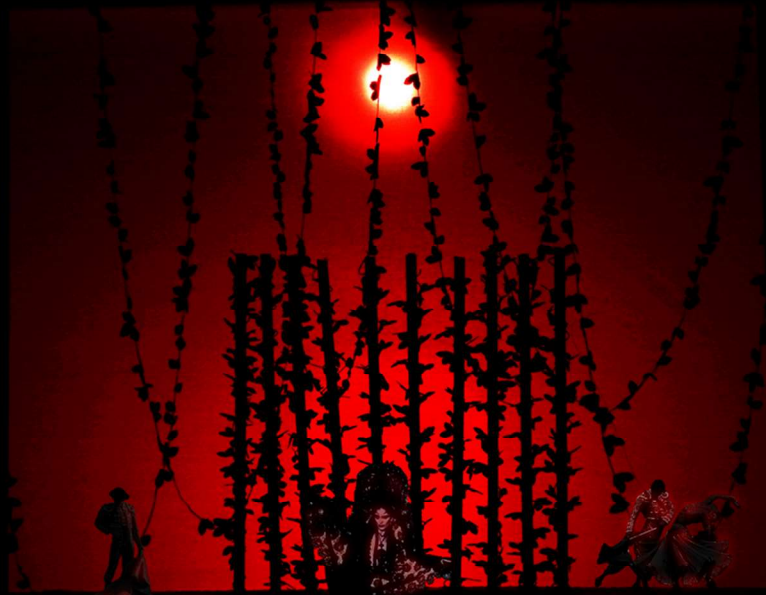
I decided to develop on this model. I refined it by making a 3D AutoCAD model.

I worked on scale and composition in AutoCad and when I had my final set piece, I began finalising each scene, trying to portray what I worked through so far.



I designed and made each prop. These would be the final physical pieces. I then worked on lighting and shadowplay. When I photographed a scene I did a basic photoshoot with various lighting styles. I then photoshopped these images so that I could further refine how I wanted it to look. This process will be shown in the next page. The final two pages will show the process from sketch to final design.







67



68





71

