

ANNA F DAVIES

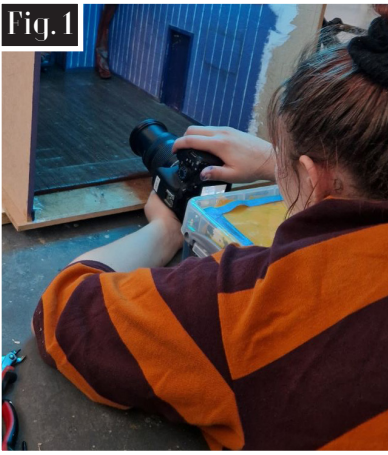
DESIGN FOR THEATRE AND SCREEN - VISUAL NARRATIVE 6



THE CHERRY ORCHARD

BY ANTON CHEKHOV

Fig. 1



INTRODUCTION

This piece was designed, created and photographed by me, Anna Davies, a 3rd year student of Design for Theatre and Screen at the University for the Creative Arts. It is a

1:10 scale model for stop-motion animation, designed for Anton Chekhov's 1904 play titled 'The Cherry Orchard'. Since the beginning of my career, I've especially enjoyed focusing on the intricate details of a piece such as the storyline and how that influences the set and character designs. This has also been the case in previous projects I've worked on outside of the context of theatre and screen like clothing customisation and digital design, all of which are experiences which prepare me for the further growth I seek.

Fig. 2





Fig. 3

RESEARCH

This piece required research into a large and diverse range of topics. From 19th century Russian

landscapes, interior design, the nature and origin of cherry trees, to the personal history of the author, Anton Chekhov, everything

is relevant to gain a full understanding of the chosen text, and thereby to create the most valid and informed design possible. I dedicated a period of time before the beginning of



Fig. 4

my design process specifically to researching every factor of the piece, especially the scene I chose to create. This in-depth level of research allows me to create a piece that tells an



Fig. 5

accurate story of the lives each character has lived, as well as hinting at their future possibilities.

CONCEPTUAL ART
Combining my research and my own creative ideas enabled the conceptualisation, of the final scene in *The Cherry Orchard*, to begin. Everything from *Firs'* (the only character

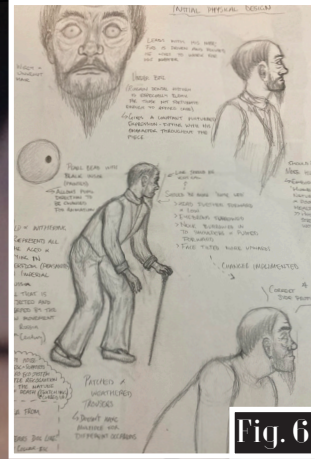


Fig. 6



Fig. 7

present in my chosen scene) character design to the window panes came from my own original thought, inspired by my research and knowledge of theories such as colour theory, the absurd and more.

The final product of this segment was the character design show in figure 6 and the concept design shown in figure 8.



Fig. 8

PRACTICAL METHOD

Many practical methods were explored during this project to allow any opportunity for the concept design to be realised in its fullest potential.

For example, techniques for creating realistic tree bark



Fig. 9

(as seen in figure 9) was explored, though it was later disregarded in preference of a more stylised and practical

method involving wire; this was in order to catch the light on camera and to allow the trees to fall in a controlled manner for the purpose of animating in stop-motion. Methods for clay sculpting and animation were also employed to create a professional and efficient final piece.



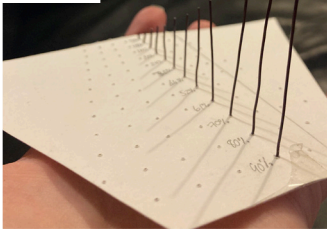
Fig. 10

EXPERIMENTATION

A large part of this project was dedicated to experimentation, in regards to the practical

methods, to find the most effective and affordable way to bring my design to life. As is seen in figure 11 and 12, experimenting with,

Fig. 12



and testing, scale was especially important to successfully executed the practical method of 'forced perspective'. As well as this, multiple methods of hand

making (figure 13) and hair instillation (figure 15) were explored, producing a professional standard piece as well as being a



Fig. 14

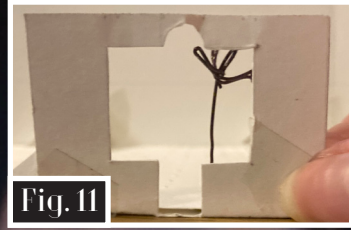


Fig. 11

As well as this, multiple methods of hand making (figure 13) and hair instillation (figure 15) were explored, producing a professional standard piece as well as being a



Fig. 13

sustainable model during the animating process.

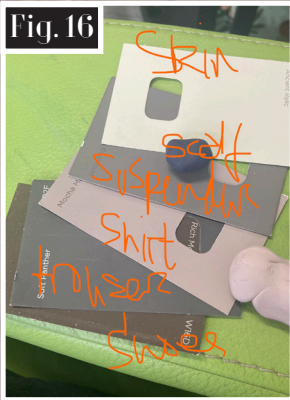
COMPARISON

Each piece had to first be trialed or drafted to ensure the quality and accuracy to the original design was maintained. In figure 15 and 17 the scale and aesthetic cohesion is being checked



Fig. 15

before the make continues to its final form. Similarly, in figure 16, FIMO clay is being colour matched with a pre chosen colour palette, ensuring the piece as a whole is both cohesive and



comparable to the original design.



Fig. 17



Fig. 18

FINAL MAKE

The final make involved much comparison to the concept design throughout as well as the final use of the practical methods researched and experimented with. Referring back to figure 8, the full concept design, details such as the wear and tear on the walls where pictures were hung (figure 19), were given particular attention as they transformed the room from a set to a place where each characters past could be observed. Details such as Firs' white jacket

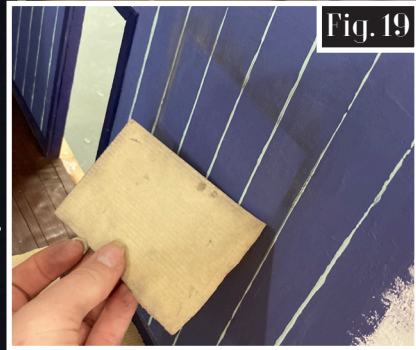


Fig. 19



Fig. 20

were also added as a prop that would have been placed through the animation of the scene.

COMPARISON

Before the model could be deemed completely finished, a comparison of the piece to the concept design had to be made. This is to validate the process and final product as an accurate result of my creative design. As can be seen in figure 21 and 22, aspects such as the orchard and surrounding landscape were sufficiently similar to be deemed an accurate recreation. The desired style and emotive effect was also accomplished in the final piece, accurately to how it was detailed in the design.

Fig. 21

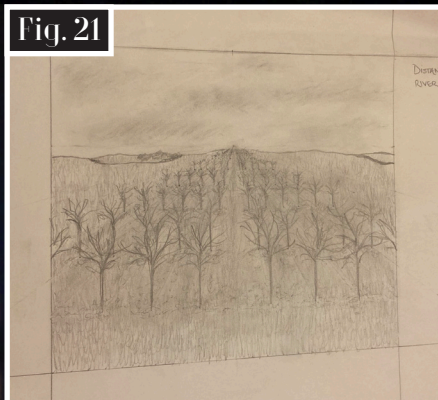


Fig. 22

PHOTO SHOOT

In order to show the model as a true realisation of my design I conducted a professional photoshoot to capture the piece in a cinematic style and context. To do this I used 2 separate sources of lighting; a cold blue light (visible in figure



Fig. 23



Fig. 24

23 and 25) and a warm orange light (visible in figure 24). The effect of this was to create a cold, lifeless atmosphere inside the room, where Firs was in the process of dying, and a warm, hopeful atmosphere outside, where the family was departing to start their new lives.



Fig. 25

FINAL WORK

A select few of the images taken from my photoshoot, displaying the cinematic potential of my work.



Fig. 26



Fig. 27

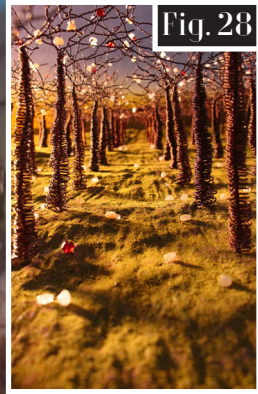


Fig. 28

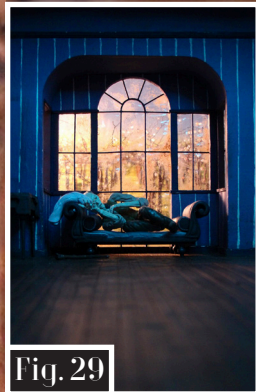


Fig. 29



Fig. 30

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