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Waters

PRODUCTION
DESIGN



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Synopsis

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Deep sea explorer, Douglas, is forced to venture back to his sister (Harper) calls for help. The struggle to his alongside the attempt to rekindle their sibling & family after navigating turbulent waters the difference between bond trauma leaves and family connection. Solitude



MODSHOARDS



WHEN DO OUR
WE LOSE OUR
innocence?

I consider the isolation of
Douglas is him trying
to stall accepting the
harsh truths of life, hence
I question when the childlike
innocent perception is lost

I chose to look at this
topic as "the circle of
life" is a key theme in
the script, making me question
if Douglas follows this
norm of humanity or is
trying to escape it



WHAT DOES
IT MEAN TO BE
HUMAN?

I found the deeper meaning of the film saw the overcoming isolation/dehumanisation as Douglas reforms his family bonds
My focus moving forward



here I used key words as inspiration for a mind map as a tool to understand the character of Douglas more



CONSIDERS
PROP



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Props - details



Spiralled stripe detailing
(Capaea) on the body where

foliage such as
tree cuttings and
moss (dried to preserve)
to create a habitat

label inspired by old
scientific medicine bottles
saying "Cochlea maris"
meaning "sea snail" in
Latin

PROPS - details



Label is
hand
drawn
(by the
character,
showing
his isolat-
ion



jar vine
detailing mirrors
foliage growing
out

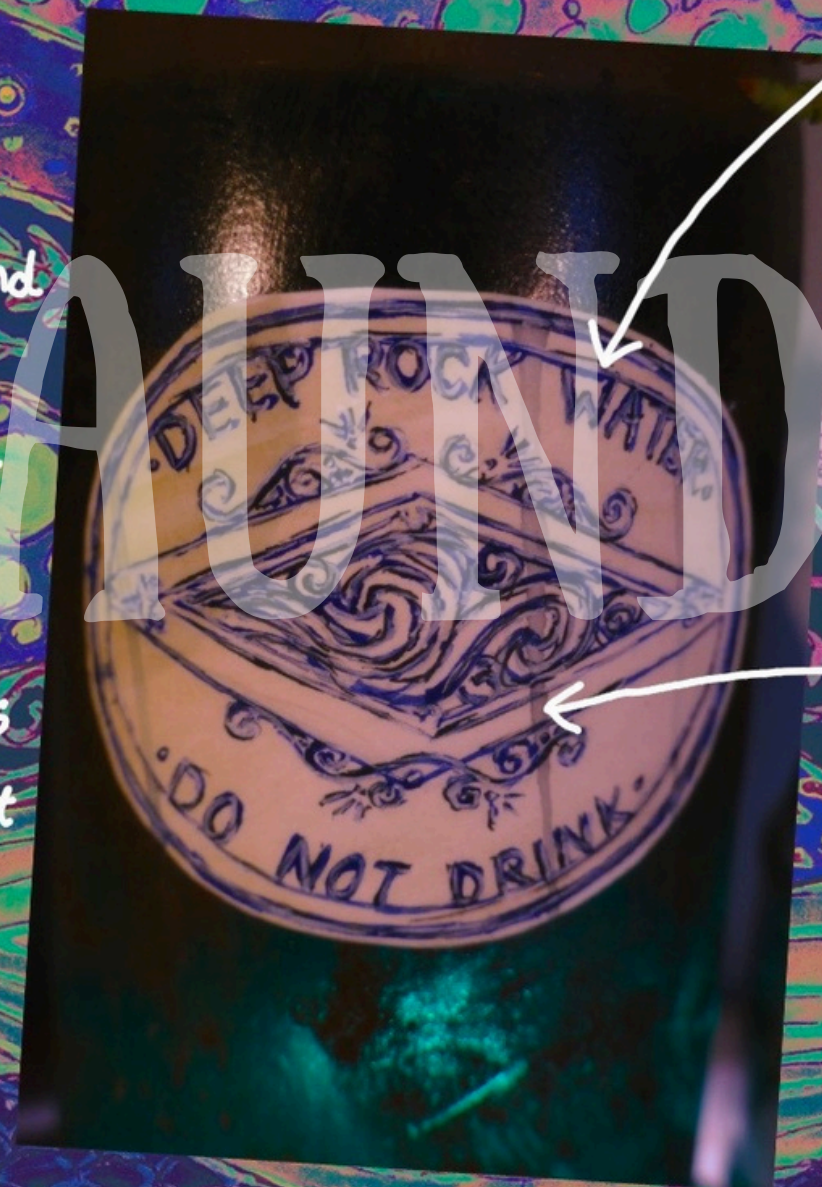


Foliage (fern leaves) left
to dry, spewing from
the jar to create an
overgrown effect

Props - details

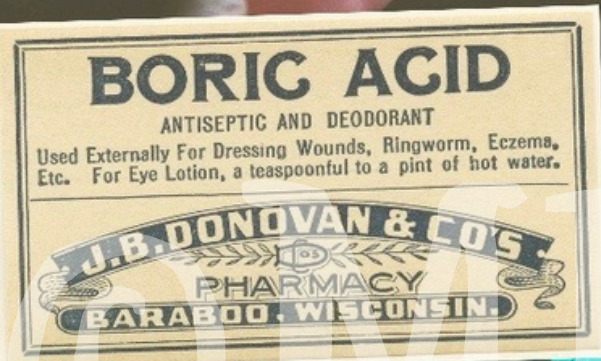


light behind the bottle to capture the liquid inside and give a fantastical element alongside the texture of the bottle

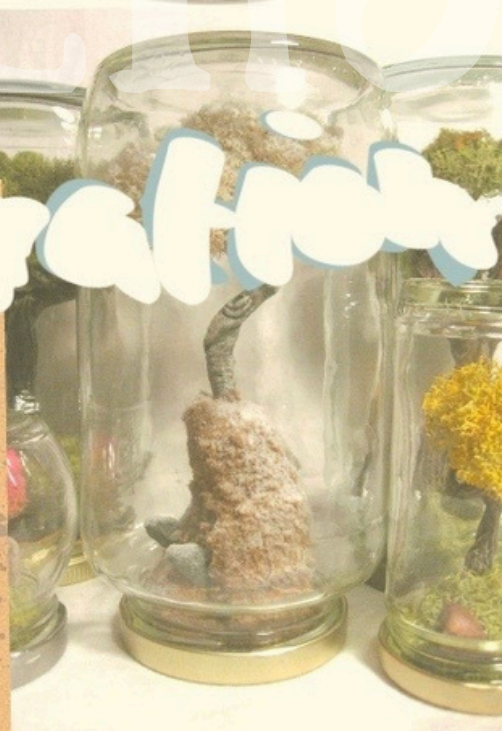


label adapted and inspired from an 1800's wine bottle cover

detailling of drips down the label to show its wear and use

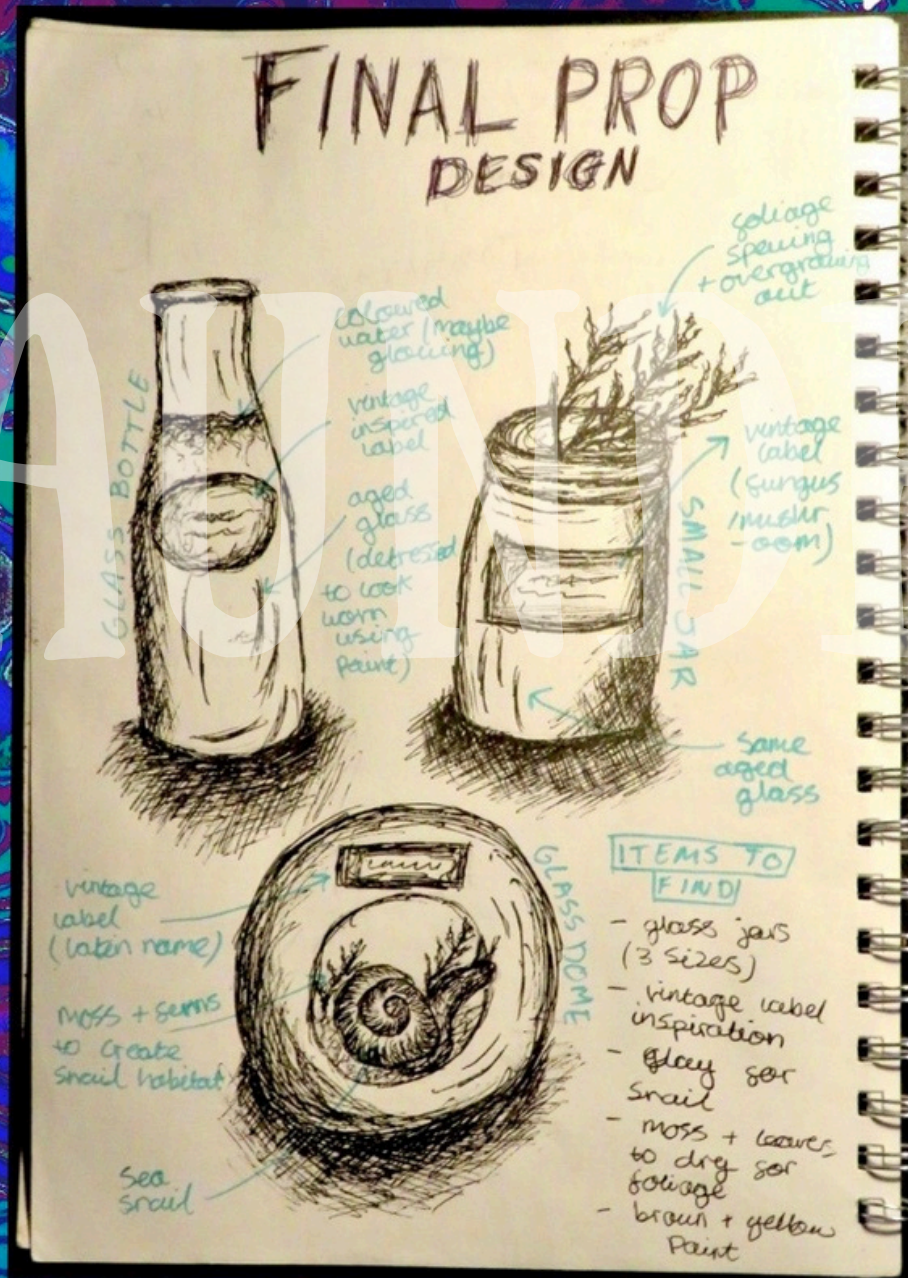
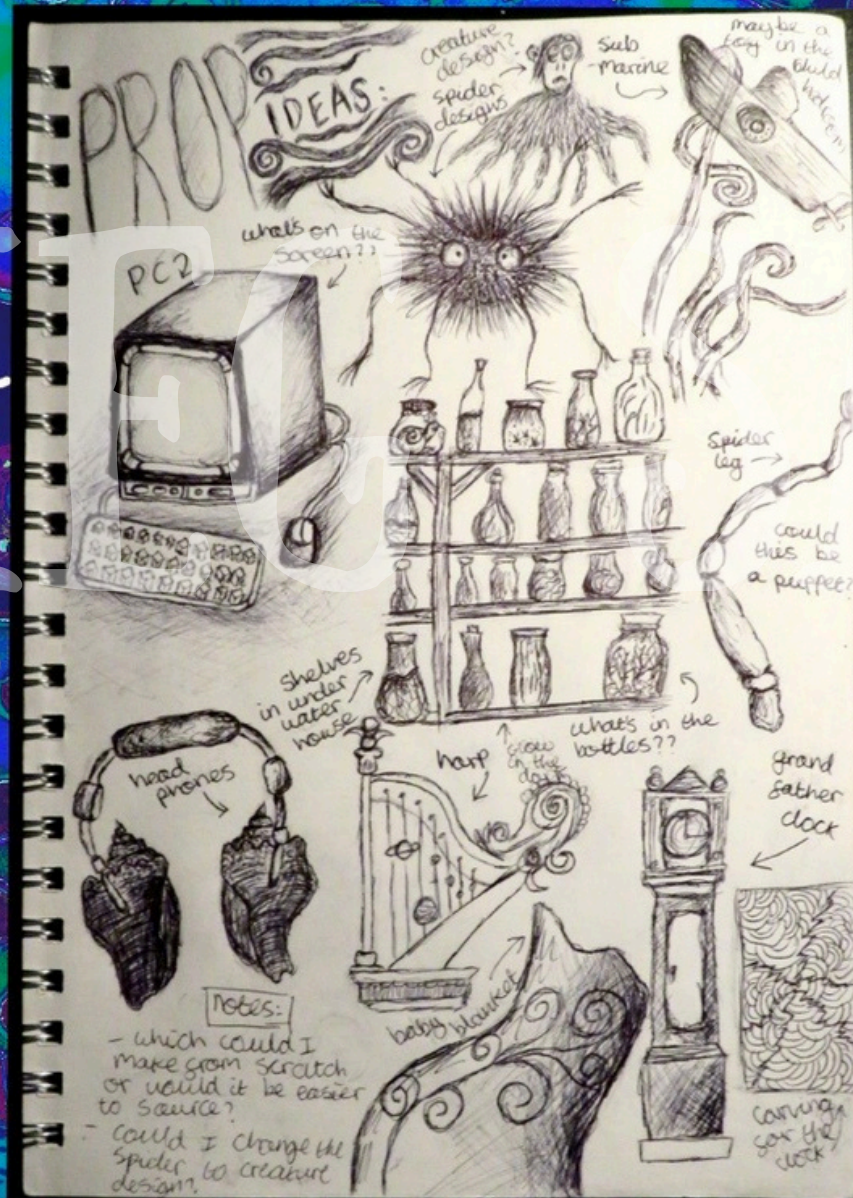


PROPAGATION



PROPS - ideas + sketches

my first sketches taking ideas from the script, putting my own spin on these and imagining how these would fit into the world (and be effective when created in reality)



my final design before starting on the props: I was still unsure of how I wanted the labels of the bottles to look but the cohesiveness of all three props meant: it was easy to continue my theme and

PROPS

- making of



BEFORE: unused
'new' glasses before
starting



STEP
ONE:
adding pva
glue to create
a sea worn
frosted glass effect



STEP TWO:
dry brush
layers + shades
of brown paint
to age the
glass

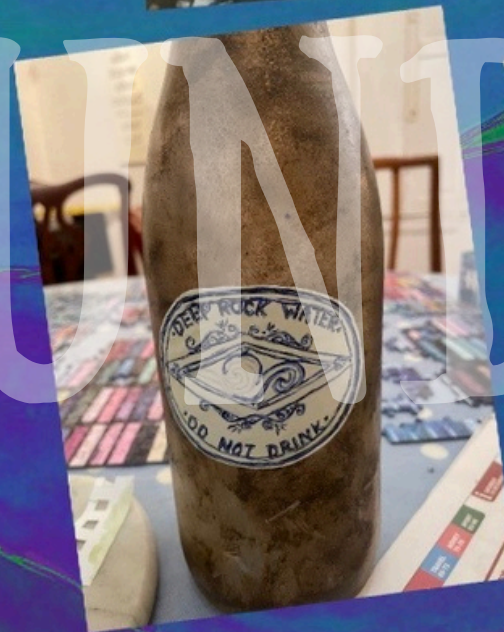
three
jars with
aging
process
complete



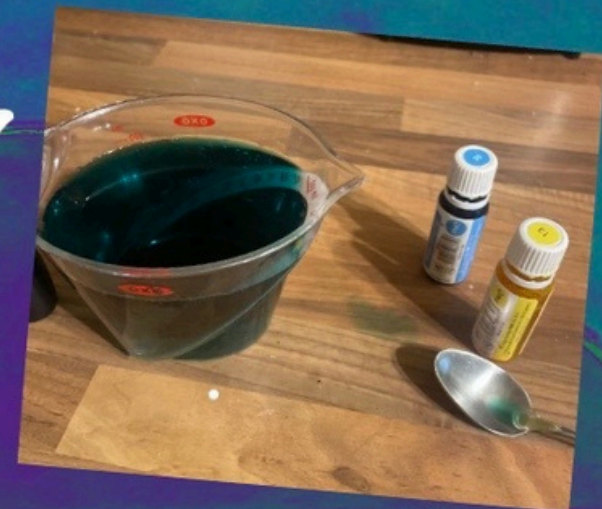
Props - making of



STEP THREE:
sculpting and painting
the sea snail from
clay



STEP FIVE:
food colouring
+ water to fill
the bottle



STEP FOUR:
drawing the labels
for each jar





Investment

set designers

Designers



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Set Design - details

Cuvier beaked
whale as mentioned
in the script



hand drawn +
painted sea
creatures amongst
the water backdrop
to establish the
environment



items found at the
bottom of the sea
(from Shipwrecks etc)

Set design - details

light inside the
house go
make it seem
glowing →



foliage, rocks
+ coral in
the foreground
to aid the depth
perception →



stained
glass
window
with different
colours in
each
section ↓



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Set Design - details

CONTRAST SAUNDERS

← submarine
design
floating
above

↑ close up
of the
felted sea
with layered
colours

↑ more rock and
coral in the
background with
hand drawn
detailing



COMET

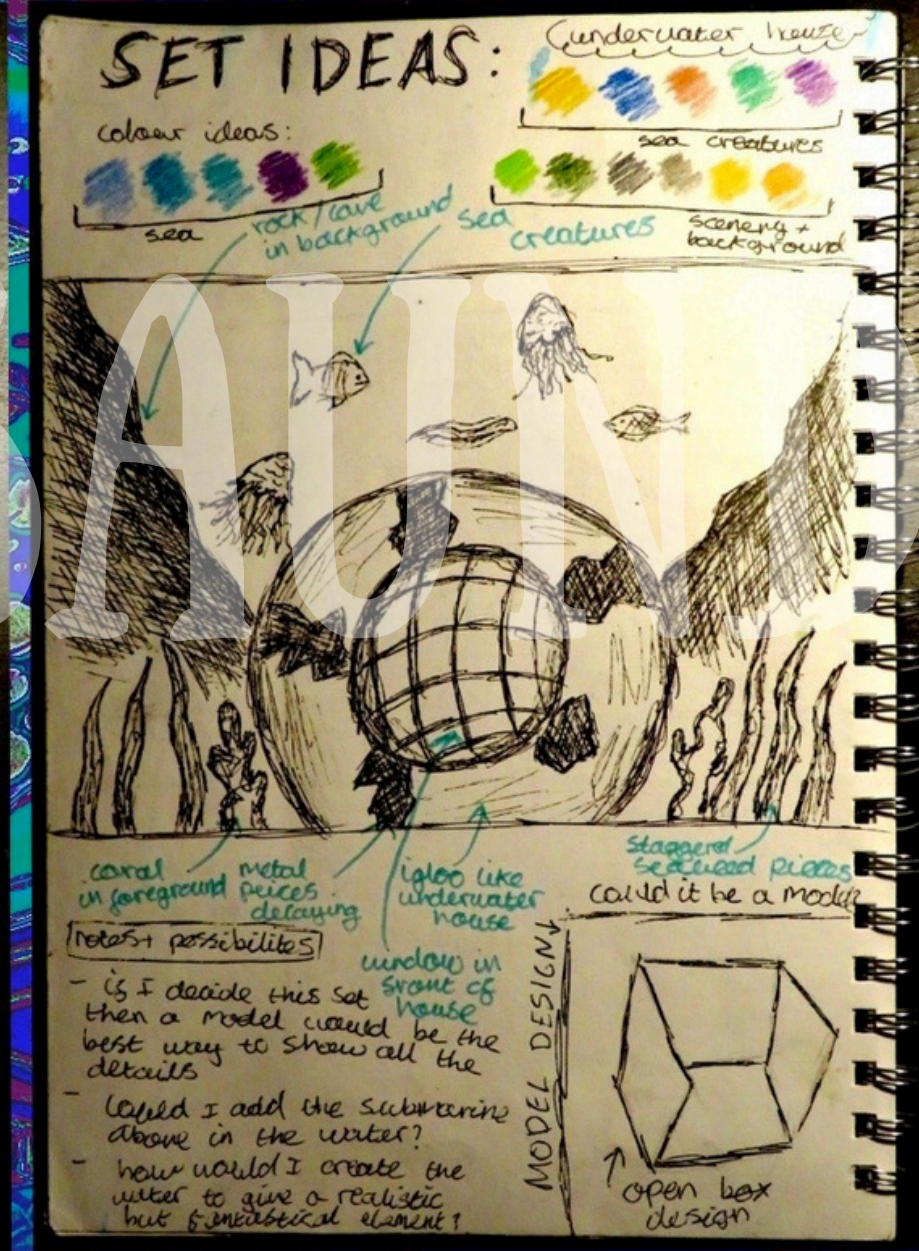
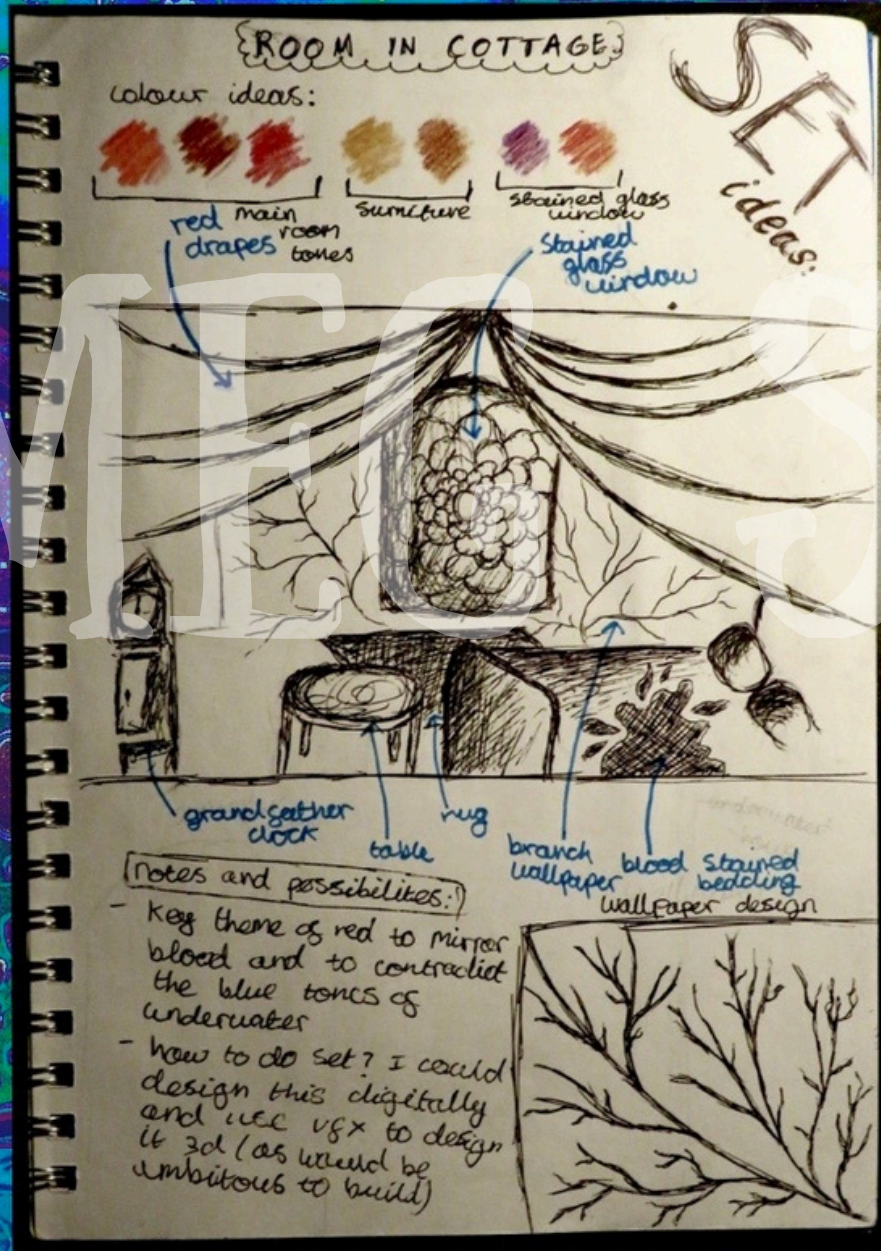
SET

INTER

INSPIRATION

Set Design - ideas + sketches

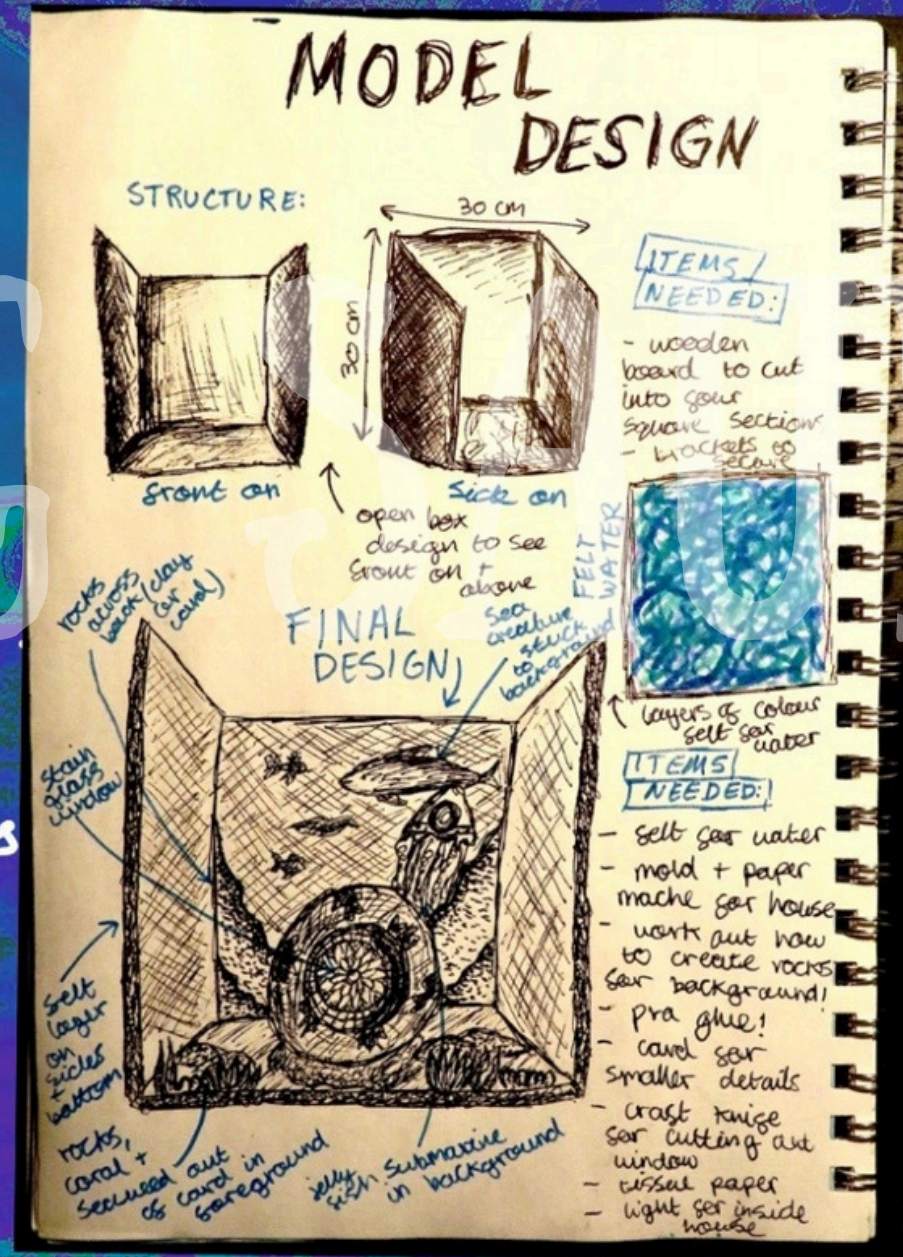
my first idea was to explore Harpers room or "the red room" as I nicknamed it. It opposes the sea home in everyway, seeming eerie + unsettling



my second idea saw Douglas underwater habitat, isolated in its natural surroundings, due to the ambitious design of this, I knew if I chose this idea, a model would be the easiest way to show the design off

Set design - ideas + sketches

In the end
I chose to create
the underwater
house as it seemed
like the one I
could experiment +
put my own twist on
more, focusing on
the natural surroundings
not just human living



My final design had to be quite intricate + technical to plan the model construction correctly, making sure the proportions would allow space for each element to fit in

Set design - Making of

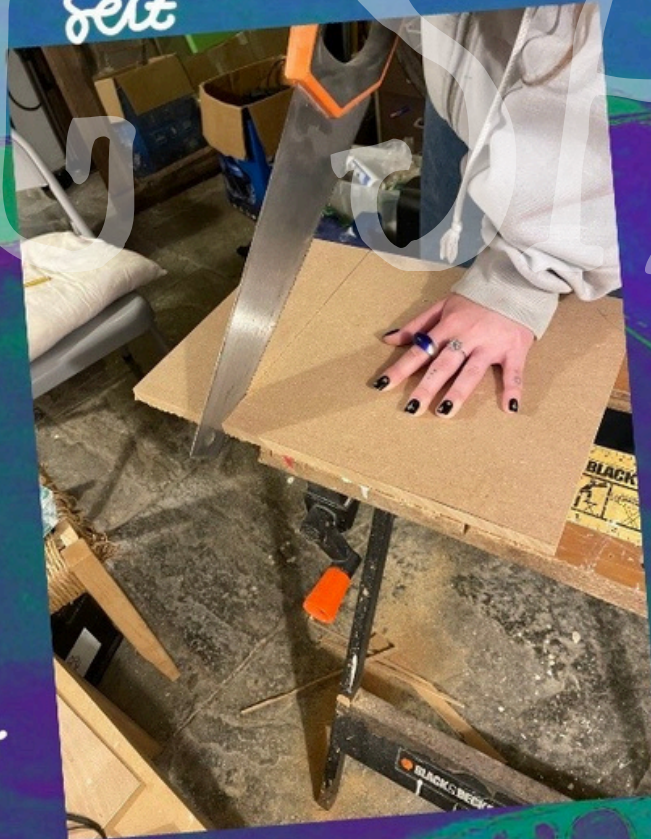
STEP TWO: →
Creating the sea out
of wadding and layered
felt



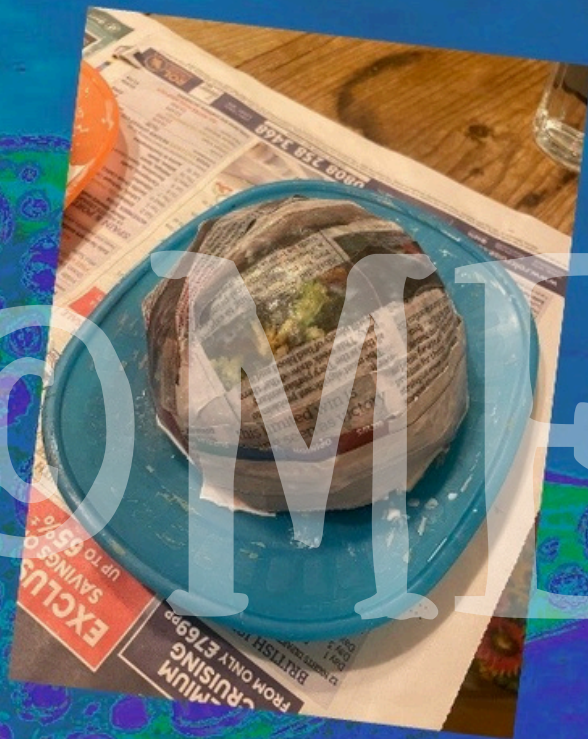
STEP THREE: →
adding the sides to
the base of the
model



STEP ONE: →
making the base (a
four sided box) out of
ply wood



Set design - Making of

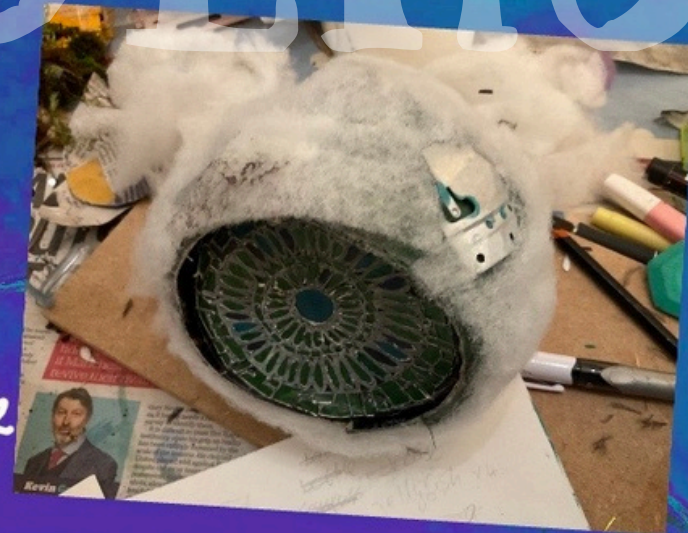


STEP
FOUR: creating the
underwater house out
of paper mache (in
two halves to put
together later)

STEP FIVE:
drawing and cutting out
the stain glass window
for the front of the
house



STEP
SIX:
adding
metal +
a paint
under
layer to
the house
then
wadding



Set design - making of

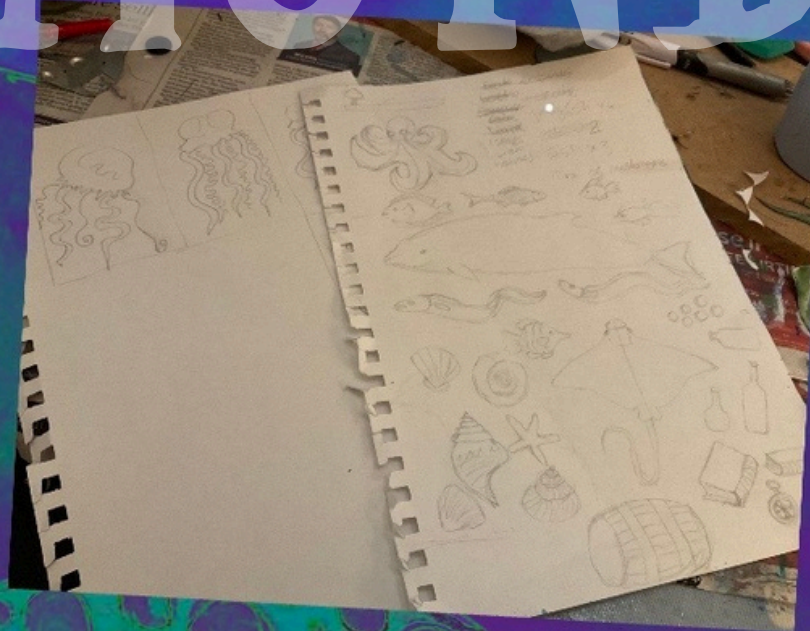


STEP SEVEN:

Creating depth in the background of the model with card rocks, coral + plants to add to the underwater world

STEP EIGHT:

drawing out sea creatures to add to the water + background to create detail



STEP NINE:

painting + gluing the set background peices onto the base



CREATIVESAUNDERS

creatures designers



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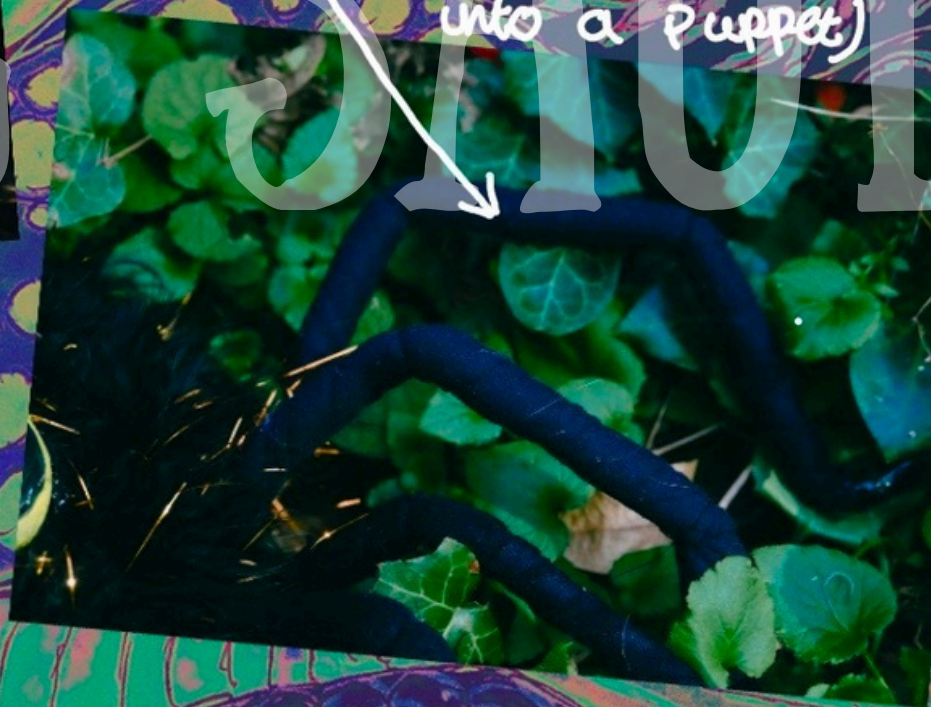
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Creature design - details

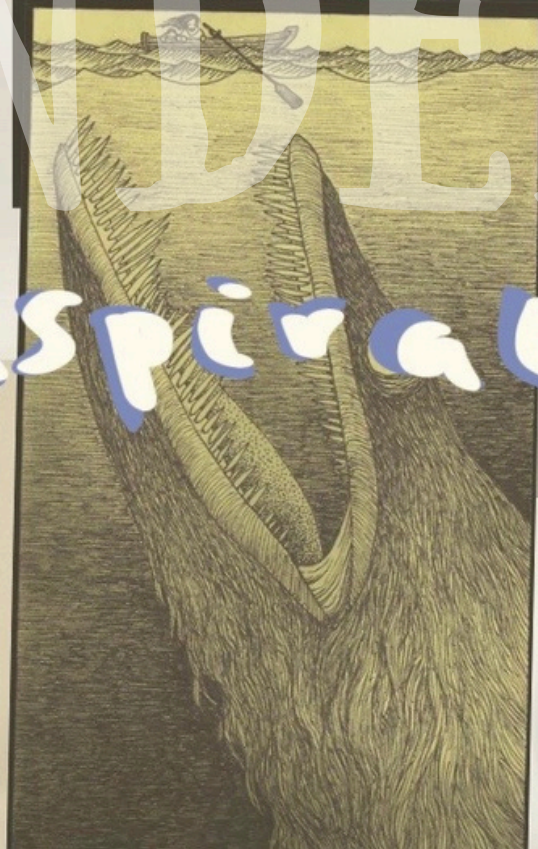
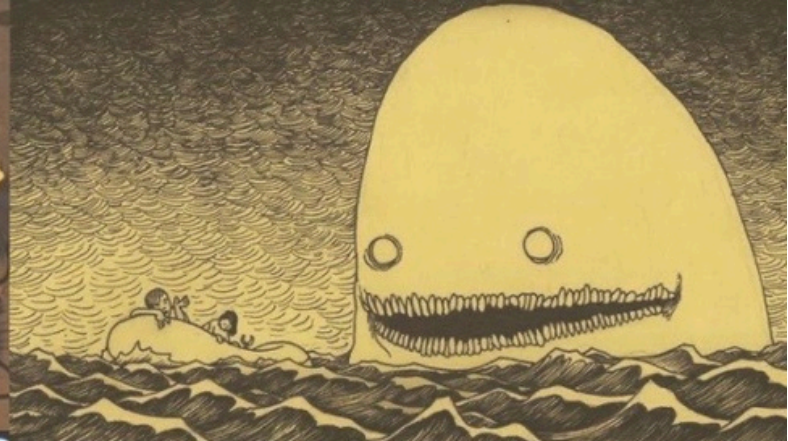


Red paint on the teeth to add to the sinister feel of the spider

Spider legs are bend-able so can easily be moulded and animated (or made into a puppet)



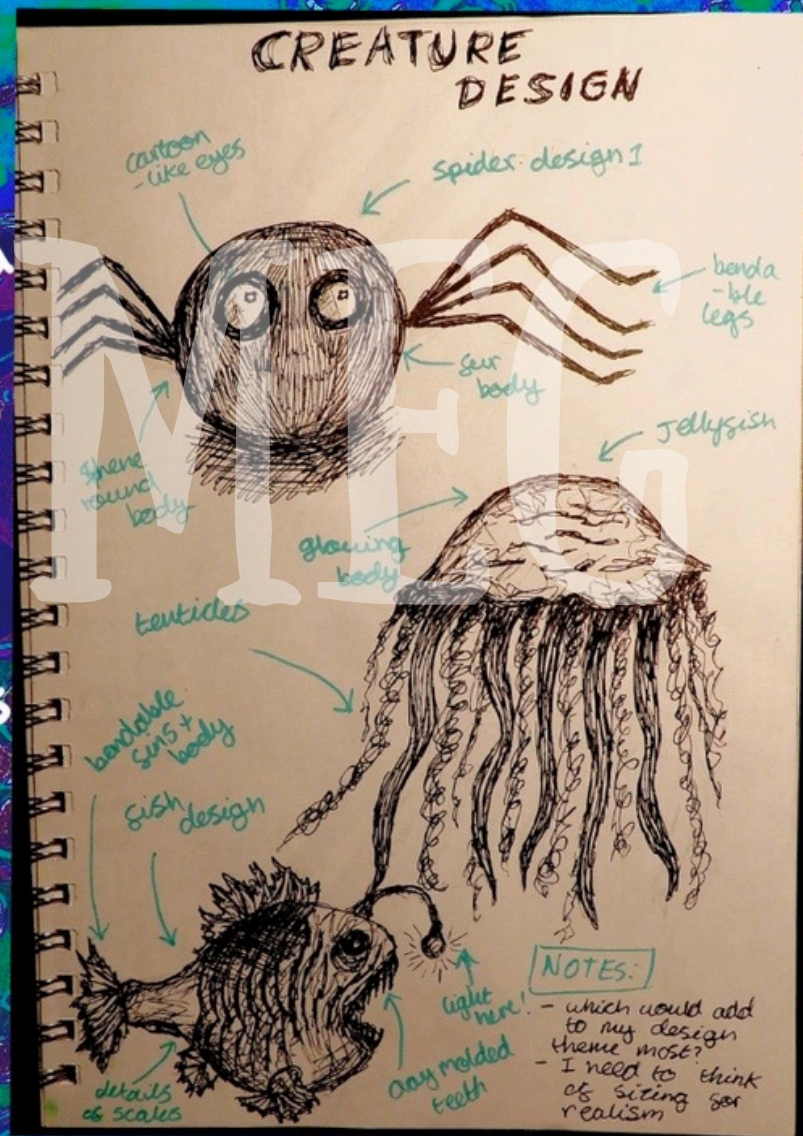
"Gus" has golden flecks to make it seem fantastical and a fragment of the imagination, the eyes are more cartoon like to oppose the mouth



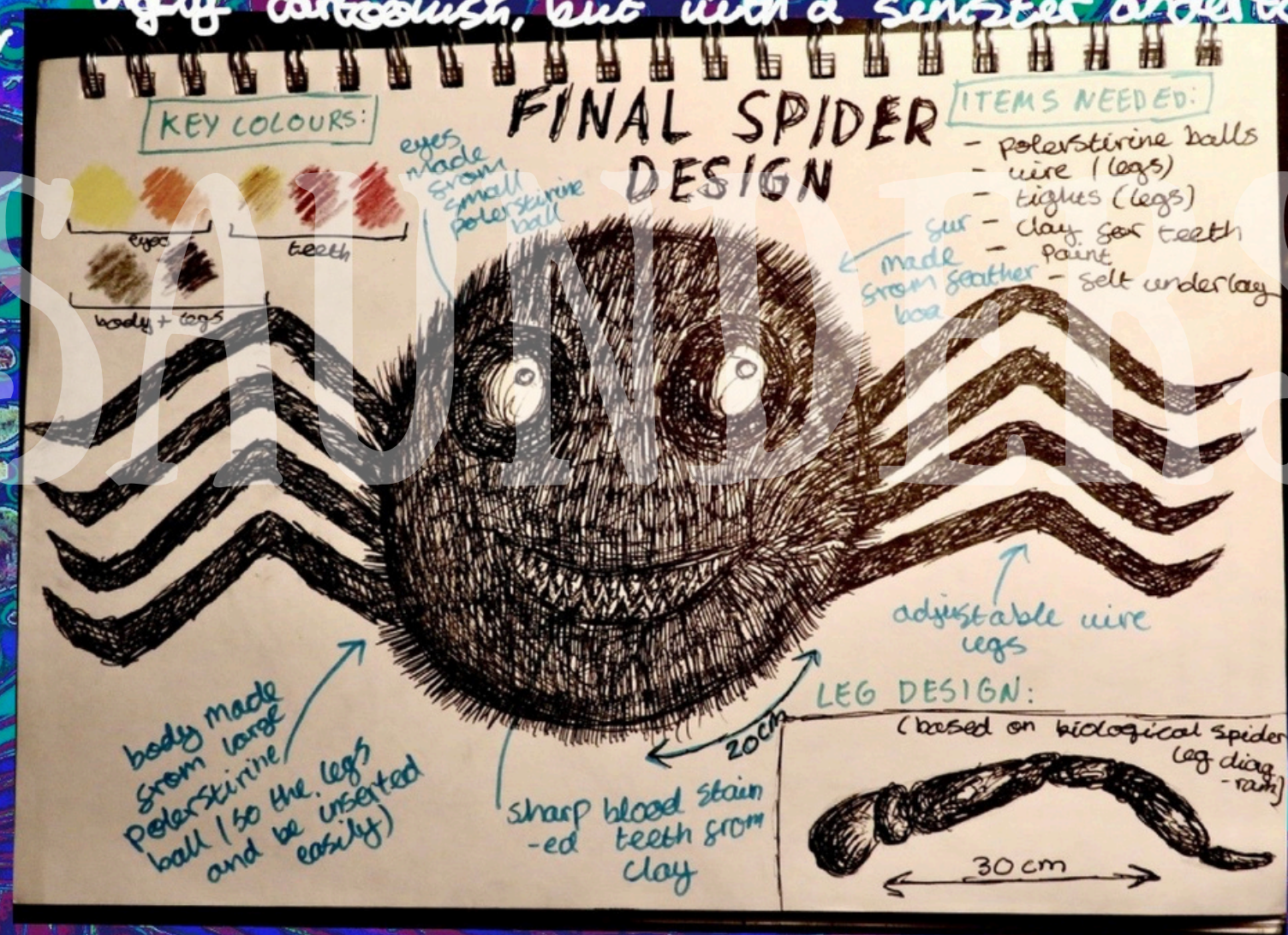
CREATIVITY
INSPIRATION

Creature Design - ideas + SKETCHES

I played around with sea + land creatures to blend the fantastical theme



My final design of the spider was aimed to be seen - highly cartoonish, but with a sinister undertone



creature design - making of



STEP ONE:

the base of the
spider (polyst
-rene ball)



STEP THREE:

adding clay to
the mouth +
sculpting the
teeth



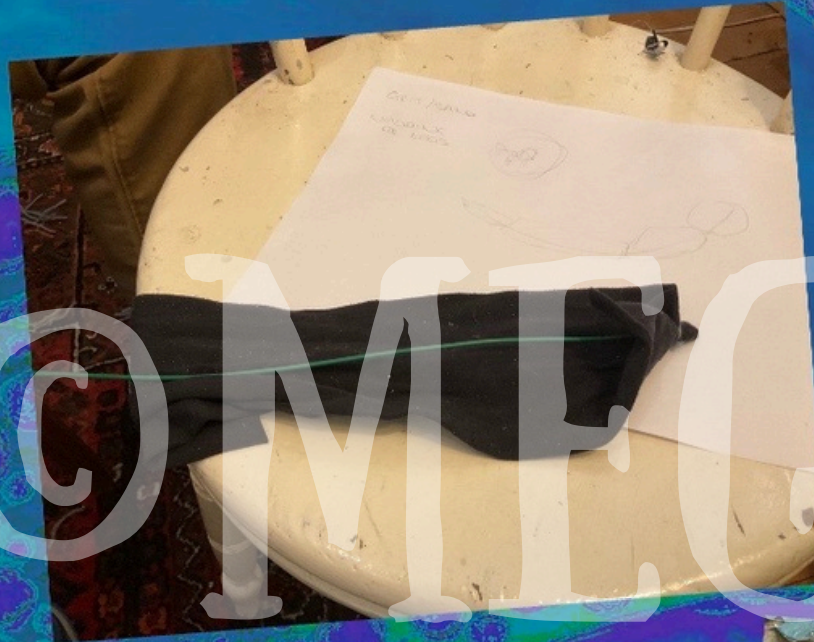
STEP TWO:

added black felt,
a halved polystyrene
ball for the eyes
+ carved out area
preparing for the
mouth

STEP FOUR:
painting in + around
the mouth, wearing
down the teeth with
white + yellow paint



creature design - making of



STEP FIVE:

making the spider
legs out of old
tights, garden wire
and black thread



STEP

SEVEN: adding
the legs into
the body +
painting the
eyes

STEP SIX:

finished leg example
before inserting to
the body of the
spider



STEP

EIGHT:

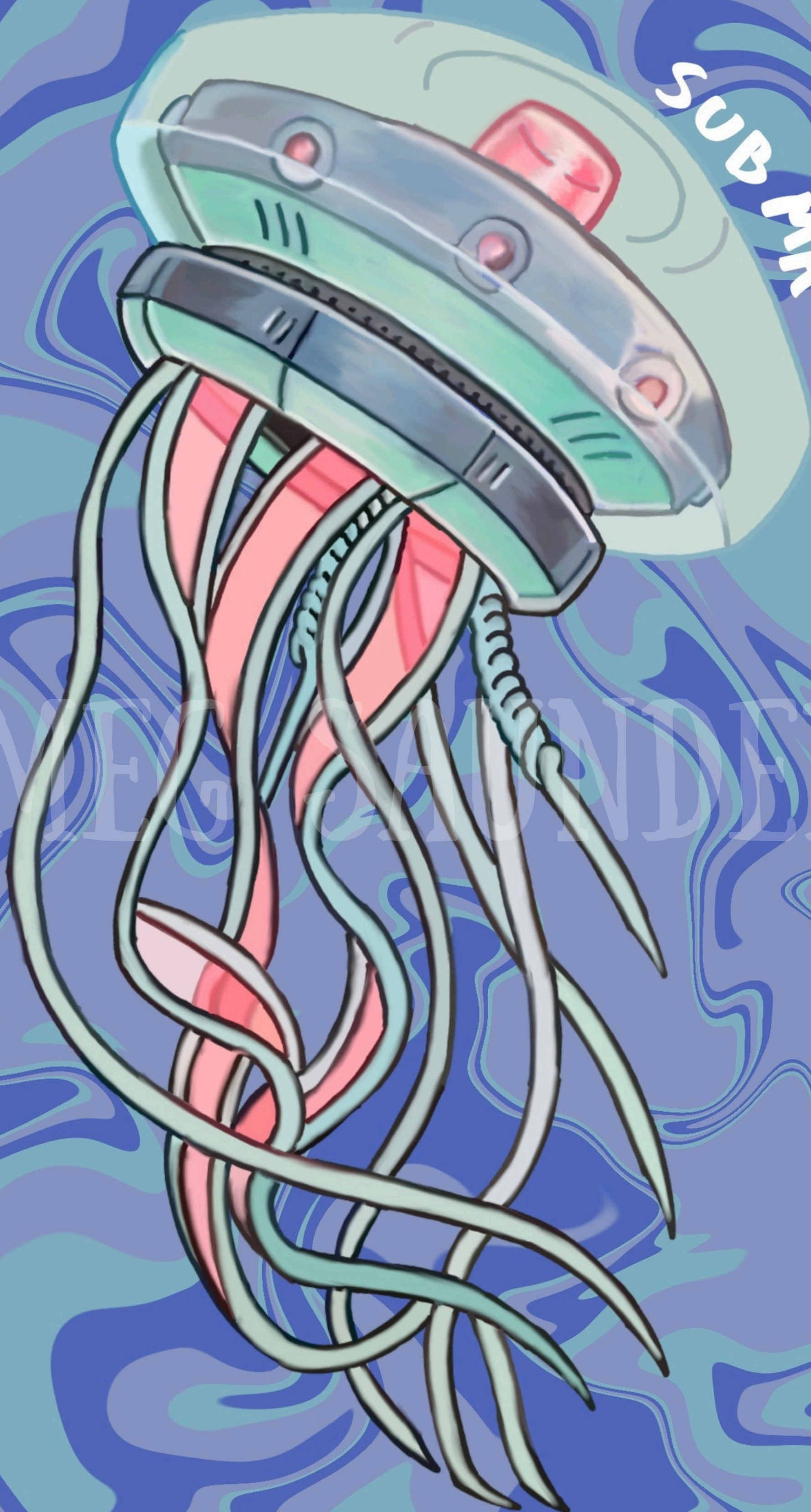
adding the
fur (from a
feather boa)
to the body



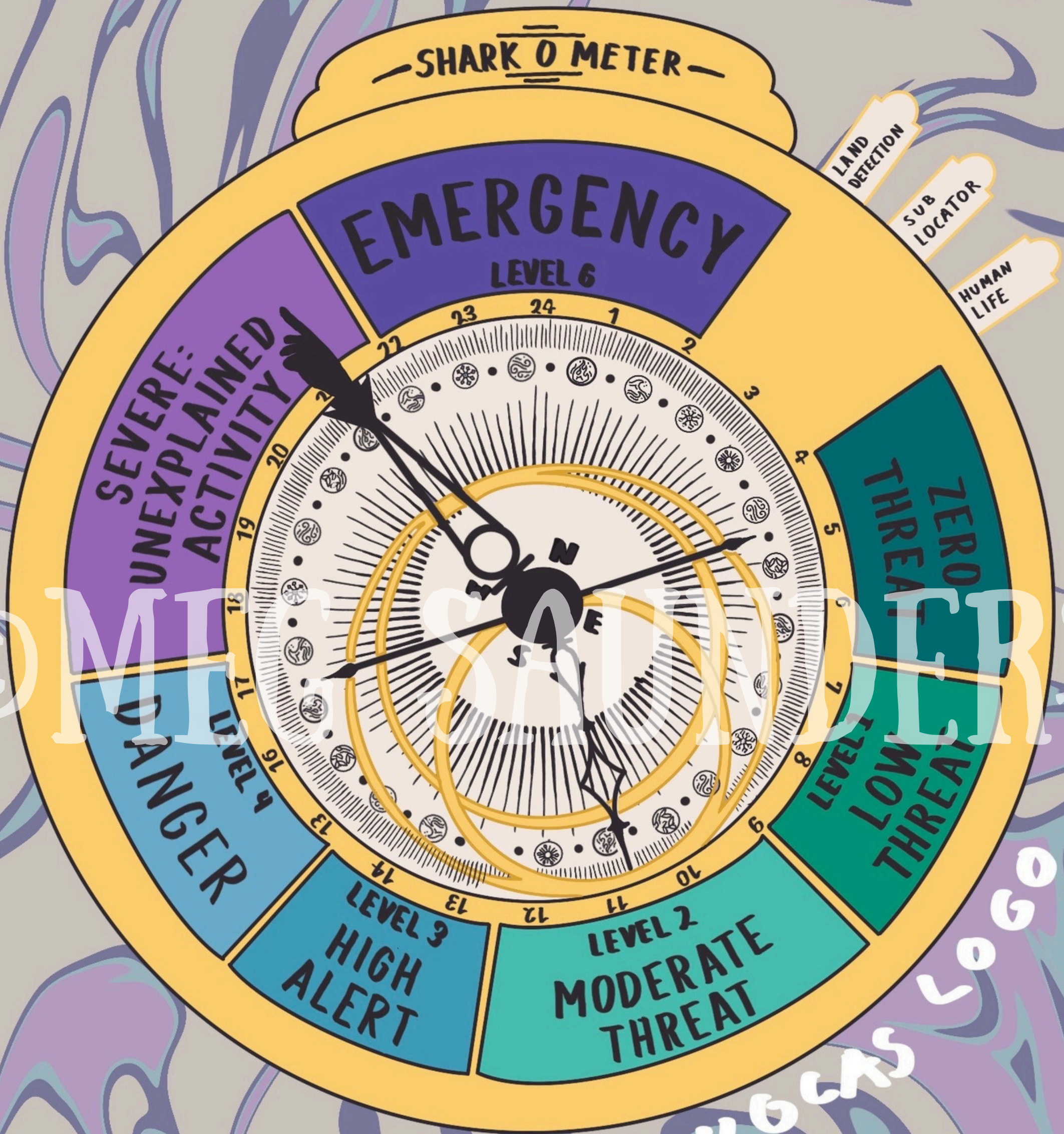


Graphics

superprime



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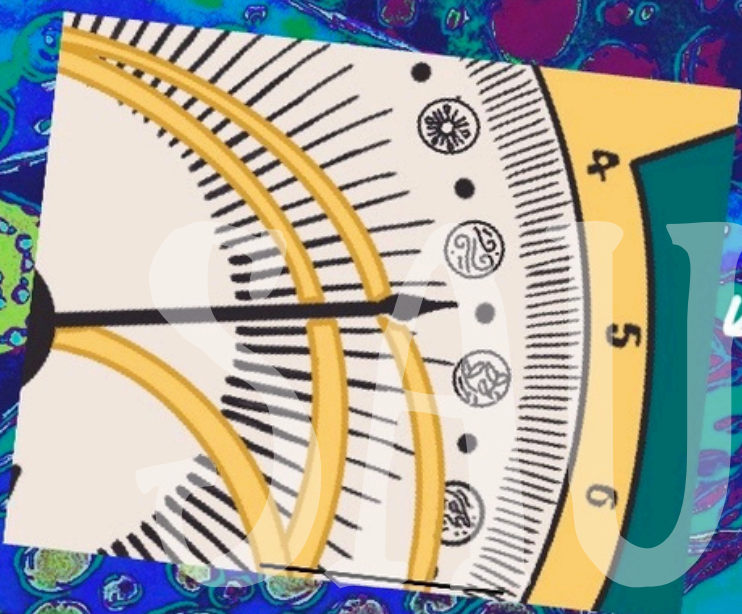


DOUGLAS LOGO

Graphics - Details



Labels added by Douglas



Celtic symbols on dial



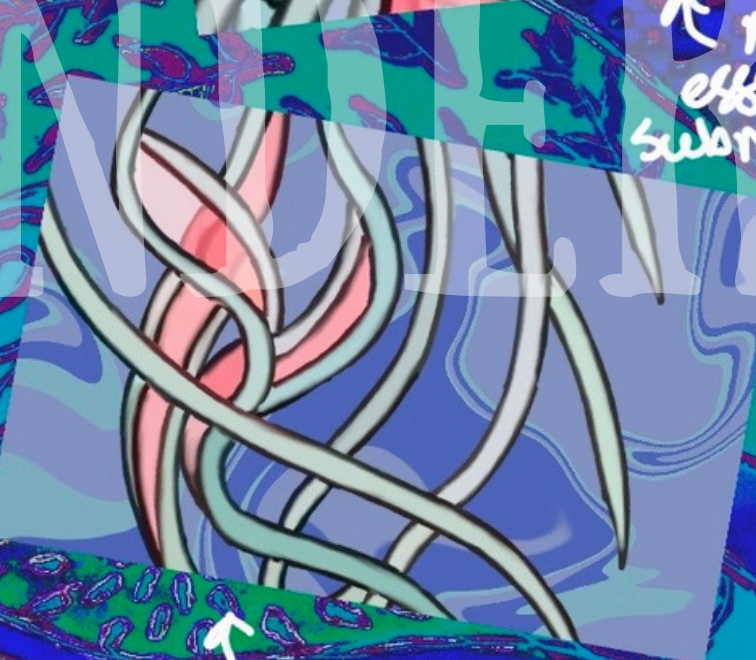
metal effect on submarine



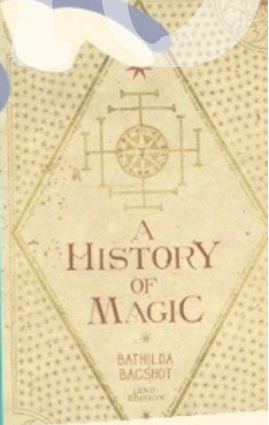
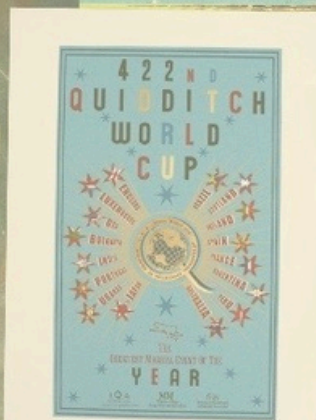
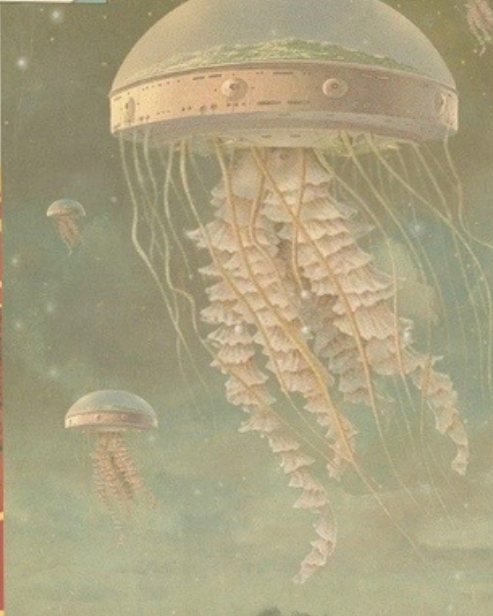
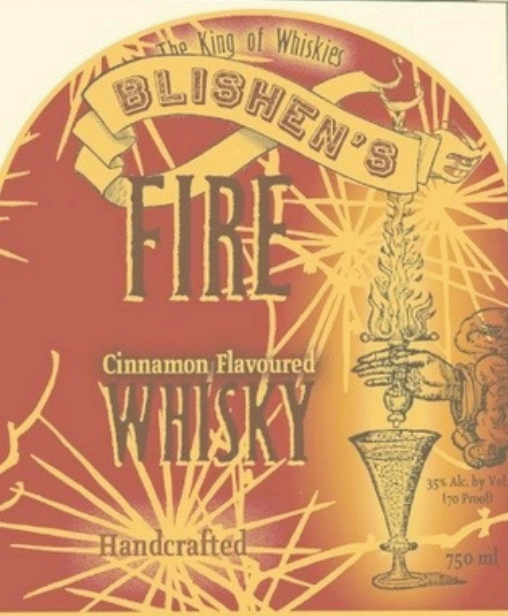
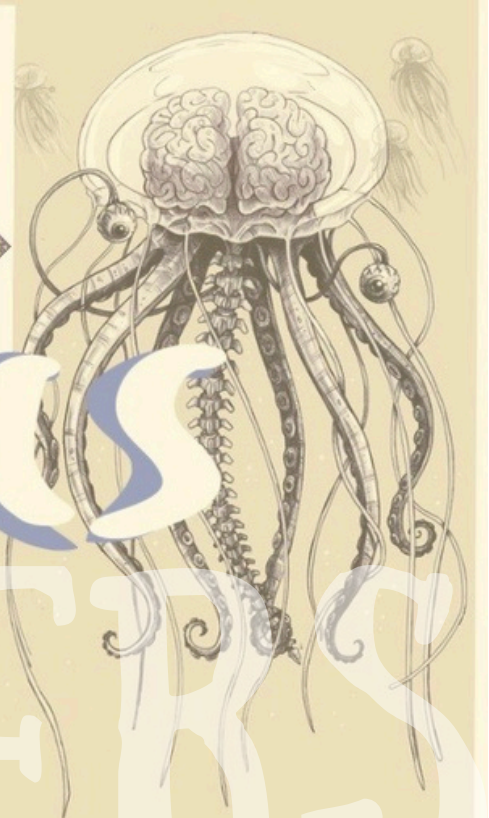
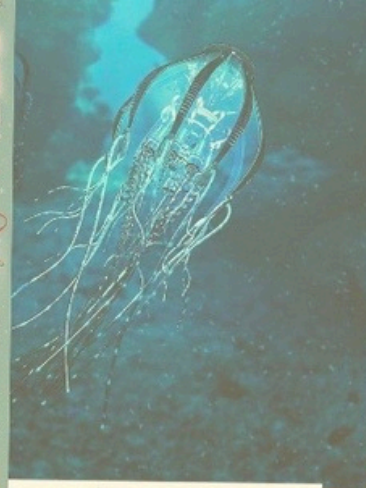
Shades of blue to match colour palette



top
Pool with
Police inspired light



overlapping
tentacles





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