

Term 3

Platform - superFUTURES

Term 1	01	SUPERFUTURES take 1,2,3, and ICON
Term 2	02	Research continuation from term 1 Narrative Mapping, Material Culture, Film, Visual Brief
Term 3	03	Initial Idea continuation from Visual Brief and final design

01

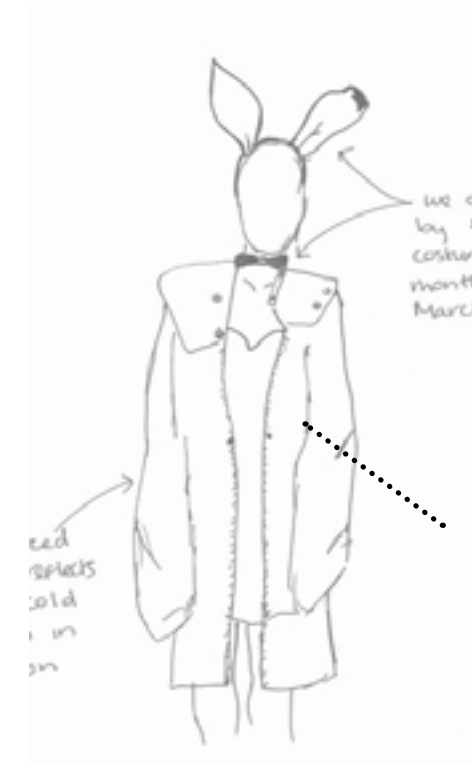
Take 1,2, 3 and ICON

Take 1.

Provocative playboy bunny outfit for a summers afternoon, tarts and vicars, fancy dress garden party.



A dejected Bridget wondering through an empty Borough Market after the garden party fiasco and discovering Daniel's cheating. She's an unnoticed figure. Almost like she's outside of her own body, but invisible to others. The clothing transformation, from slinky summer's day play boy bunny outfit to trench coat. Reflecting the change in mood, from a light happy disposition to a dark deflated image.



Slightly drooping bunny ears at the end of another disastrous event.

Bridget cloaked in an oversized trenchcoat cover up to walk home



Market Plan_1

(42:57)

When creating this orthographic drawing I couldn't help but notice that this highlights how wrong things have gone, she looked out of place the way she was dressed for the garden party and she looks out of place the way she walks through Borough Market this night. Both characters oblivious to each other in this timeframe. she looks like she's

just been dropped from the beautiful English garden party into the raw workings of the market place, fitting into neither comfortably. The costume ears are so out of place with the setting. At the forefront, the humiliated Bridget, set against the organised lines, boxes, machinery of the working market, time continuing to move along.

Take 1.



A very different Bridget Jones walking through a buzzing, life going on Borough Market. Life changing event, new job, result a bouncy, bright and breezy, Bridget, interacting with those around her, enjoying selecting the market produce for the birthday feast. This positivity giving her confidence for the event ahead.



Market Plan_2

(1:00:26)

At the forefront, a confident Bridget, food in hand, looking more comfortable in her surroundings. Here she is part of her community, fellow shoppers in the background. She is at one with the background activities and shapes. A positive timeframe where she is feeling progressive change in life.

Film Script Analysis

Bridget Jones's Diary Script - transcript from the screenplay and/or Reese Zellingner movie 1/3/2024, 9:03 AM

No, I don't remember.
He's divorced, apparently.
His wife was Japanese. Very cruel race.
Now, what are you going to put on?
This.
MUM: Oh, don't be silly, Bridget.
You'll never get a boyfriend...
if you look like you've wandered out of Auschwitz.
Now, run upstairs:
I've laid out something lovely on your bed.
Tek. (Sighs)
ANDY WILLIAMS SINGING: You're just too good to be true
Can't take my eyes off of you
BRIDGET: Great [I was wearing a carpet.]
UNCLEGEOPFREY: There she is.
[Singing] My little Bridget
Hi, Uncle Geoffrey. Ha ha.
-Hmm. Had a drink? -No.
No? Come on, then.
BRIDGET: Actually, not my uncle.
Someone who insists I call him uncle...
while he gropes my ass...
and asks me the question dreaded by all singletons.
UNCLEGEOPFREY: So...how's your love life?
Super. Thanks, Uncle G.
Still no fellow, then, eh? I don't know.
You career girls. Can't put it off forever.
MUM: Tick-tock, tick-tock.
-Hello, dad. -Hello, darling.
How's it going?

again this obsession with Bridget needing a boyfriend to feel complete

This friction between not wanting / liking her mother's preferences

Swings back to time & being pressured by family friends

Page 2 of 88

Bridget Jones's Diary Script - transcript from the screenplay and/or Reese Zellingner movie 1/3/2024, 9:08 AM

JAMIEO'NEAL SINGING: All by myself
Don't wanna be
All by myself
Anymore
VOICE: You have no messages.
[Guitar plays]
JAMIEO'NEAL SINGING: When I was young
I never needed anyone
And making' love was just for fun
Those days are gone
All by myself
Don'twannabe
Allbymyself
Anymore
Ohh
Ohh
Oh-oh-oh
Allbymyself
Don't wanna live...
BRIDGET: And so I made a major decision.
I had to make sure that next year...
I wouldn't end up shit-faced and listening to sad FM...
easy-listening for the over-thirties.
I decided to take control of my life...
and start a diary...
to tell the truth about Bridget Jones...
the whole truth.
Resolution number one-- ohh--
obviously will lose twenty pounds.
Number two...
always put last night's panties in the laundrybasket.

Choice of song feeds into the expected timeline

A need to have a partner / not living up to societal expectations within the film

Bridget wants to break the cycle
Emphasis on time
breaking repetitive patterns

Industrial Revolution -> thinking behind the creation of the machine -> tracking / statistics

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Bridget Jones's Diary Script - transcript from the screenplay and/or Reese Zellingner movie 1/3/2024, 10:11 AM

That's wonderful.
DANIEL: Well, I don't think it's bad.
DANIEL: Right.
BRIDGET: We've had very good responses...
to the Teddy Knows Best teaser campaign
and had various local radio bits for--
Look, Bridge, stop that.
DANIEL: I feel...terrible.
The thing is...
with Lara and me...
well, you know...
No. You'll have to fill me in.
Well, the truth is...
the truth is, we're the same, Bridge, you and me.
You know? We're two people of a certain age...
looking for the moment to commit and finding it really hard.
And I just think that in the end...
it's gotta be something extraordinary...
something which makes us go that extra mile.
And I think...
Lara and--
I don't know, being American and all...
it has something to do with confidence and being so...
well, young, you know?
Well, we've...become very close.
Well, you've only just met her. She flew in yesterday.
Uh...
Oh.
Silly Bridget.
You haven't only just met her.

suggesting it's more difficult to find a relationship when you are older
back to the clock ticking

That younger is more desirable

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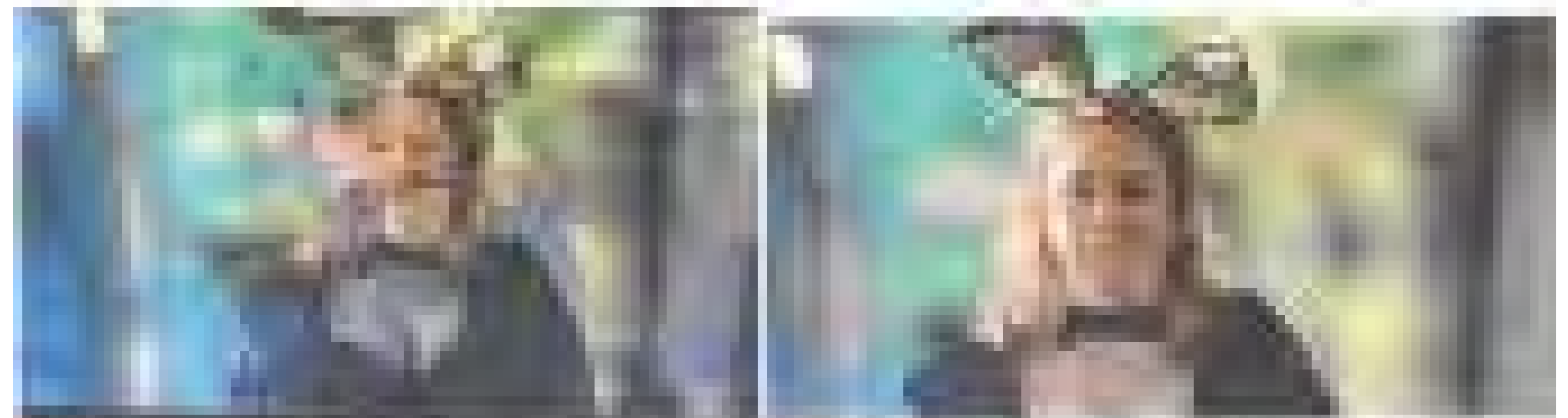
<https://youtu.be/jmUZ8VlPBaw>



Film Analysis



Bridget blends into her background wearing a similar pattern & colour scheme to the wall & curtains. A wallflower personality is somebody left aside due to shyness or societal standard often unfairly



...and a woman, wearing a red dress, is sitting at the table. She is looking at the camera. The woman in the red dress is looking at the camera. The woman in the red dress is looking at the camera.

<https://youtu.be/jmUZ8VIPBAw>



Book and Film Analysis

Reading the book and watching the movie benefitted my project research. The book provided a more detailed account of Bridget's year through recorded daily activities. For example daily food consumption, cigarettes smoked, alcohol intake. This gave me the idea to represent the detailed information of the diary in the form of a graph.

The movie was less detailed in its depiction of each daily diary entry, selecting specific scenes for the entertainment of the viewer. We still realise that the story is based on Bridget keeping a diary of her daily events. The visuals stimulated my creative process of linking events with time, seasons, and environmental settings such as the showing of time passing through Birthday parties, cakes and candles. In comparison to the chaos of Bridget's life in the film, I saw order in the structures around her.

Like food presentation, traditional columns, the organisation and the market layout.

Events are celebrated, Christmas, New Years Eve, Garden parties, Birthday's, all reflecting the passing of time in Bridget's life. This leads her to reassess her choices to try to fit in with traditional expectations of others.

Original Book 1997

Film Version 2001

The pregnant guest Woney asks Bridget why she isn't married. Bridget thinks to herself that one of her answers would be "Because actually, Woney, underneath my clothes, my entire body is covered in scales."

Bridget says to Woney "Ahm - I don't know - I suppose it doesn't help that underneath our clothes, our entire bodies are covered in green scales."

The book does not mention Borough Market in particular

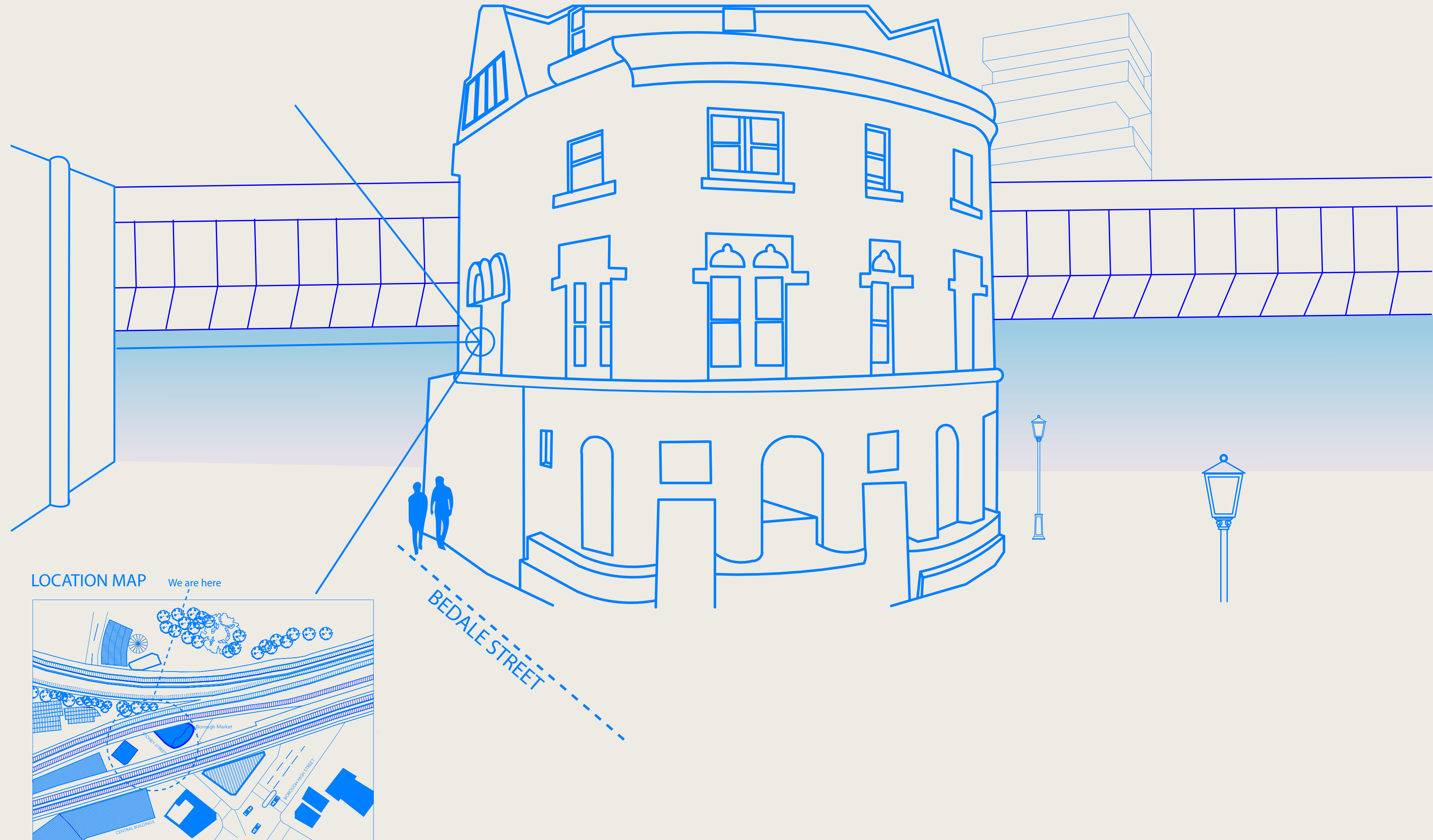
Borough Market plays an important role. This is the area that Bridget lives and many important scenes are set around this location

Summer Garden party setting, Bridget arrives dressed as a playboy bunny, expecting to attend a tarts and vicars party " I stood there, frozen, like, well a rabbit."

Blue sky, sunshine, in walks Bridget in her costume. Guests gape, she stands there like a rabbit frozen in headlights. Stark visual comparisons of ladies dressed in floral frocks and floppy summer hats/ Bridget in fancy dress

Take 2.

SEASON : WINTER
DATE : JANUARY 3, 2001



PASSAGE OF TIME FROM SITE VIST_1

Take 2.



Borough Market Area

Noticing the shapes, grid layouts, functional order that is the backdrop of Bridget's home living surroundings.



- Repitition in gridded patterns
- Reoccurrence of columns within the film
- Repitition in lines



Daniel's warehouse home strikingly different to the appearance of the disheveled Bridget in her "I missed the memo" bunny outfit. A background of ordered lines, columns and panels. Neat, tidy and ordered. The shapes of the life that Bridget feels she needs to attain as milestones of her timeline.

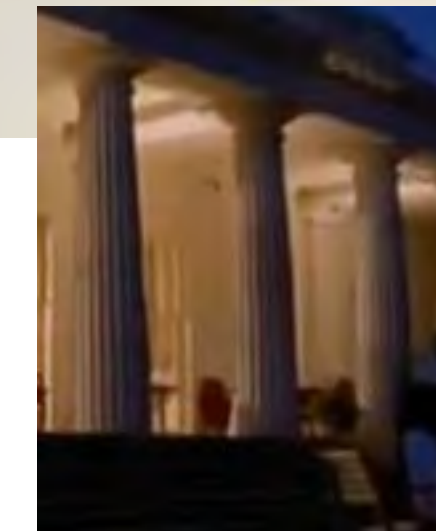
(00:38:52)



The world of Daniel in Publishing, clean and linear.



The world of traditional Mark Darcy. Classical columns.



Daniel and Bridget's romantic get-away. Back drop traditional columns of order. Bridget playing the role happy couples.

(00:33:44)



Mark's family home entrance. The columns of tradition.

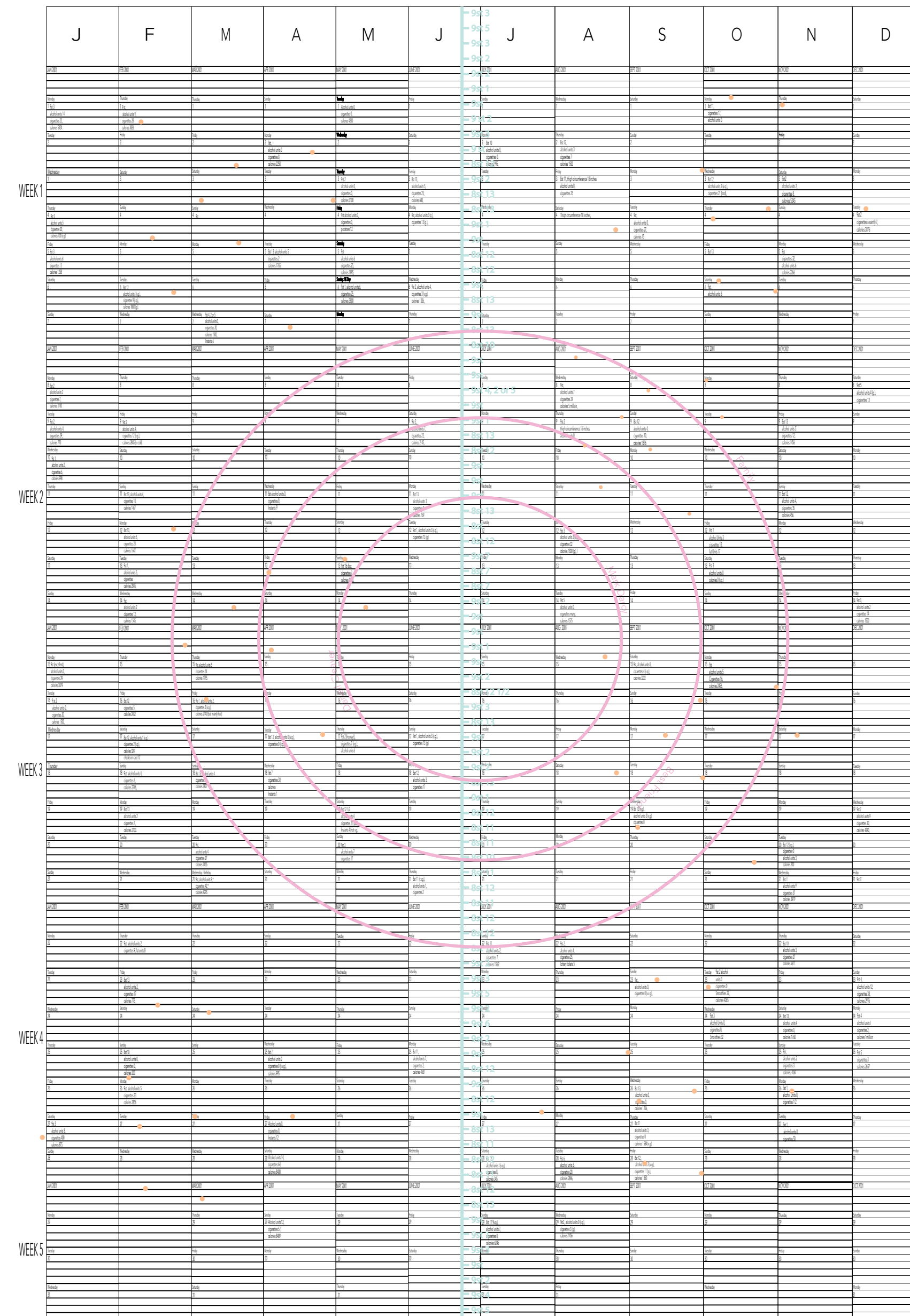
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Take 3.

1st draft of infotimegraph

Taking all Bridget's diarized information and displaying in the form of a graph. For example cigarettes smoked, alcohol units consumed, and weight.

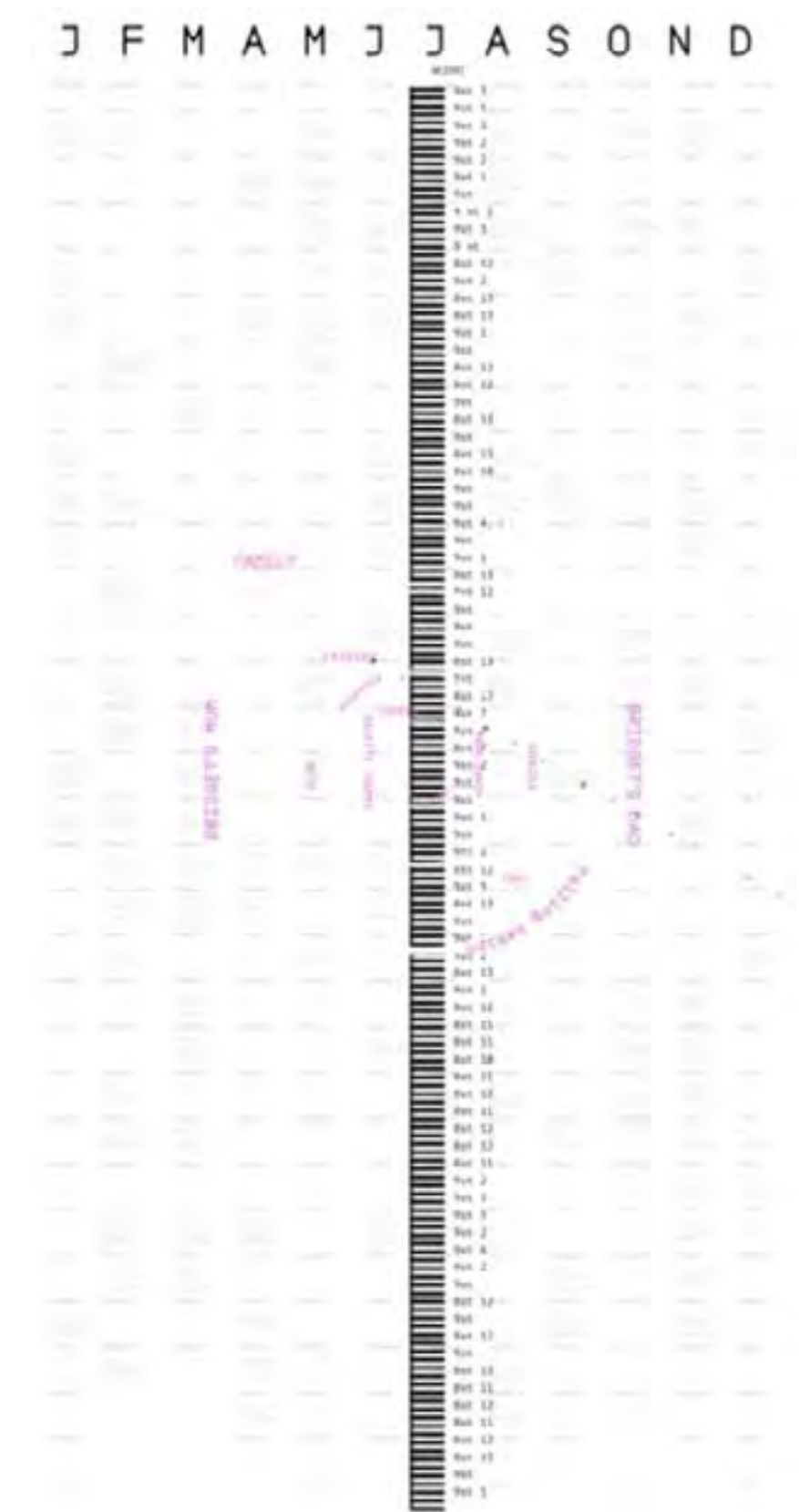
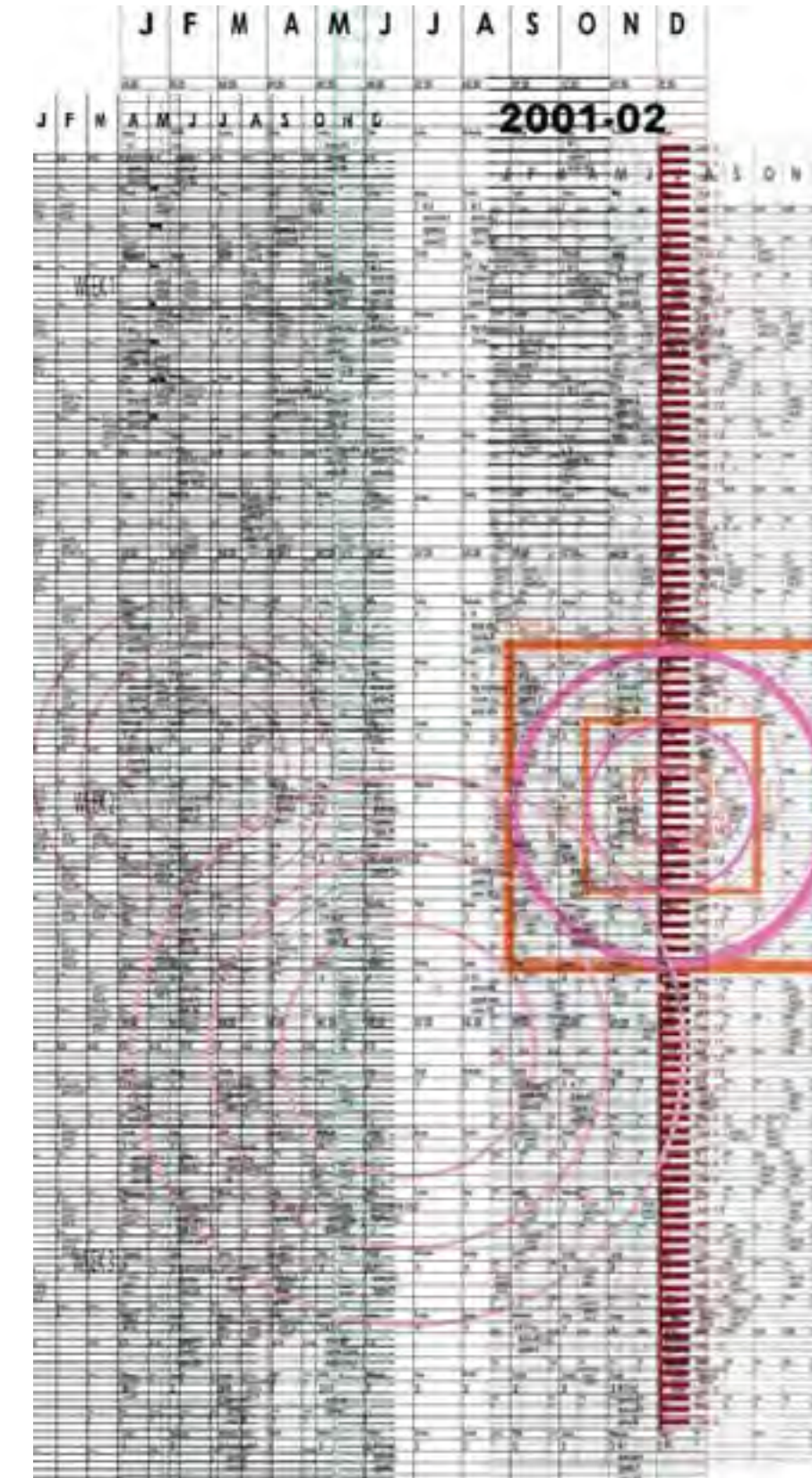
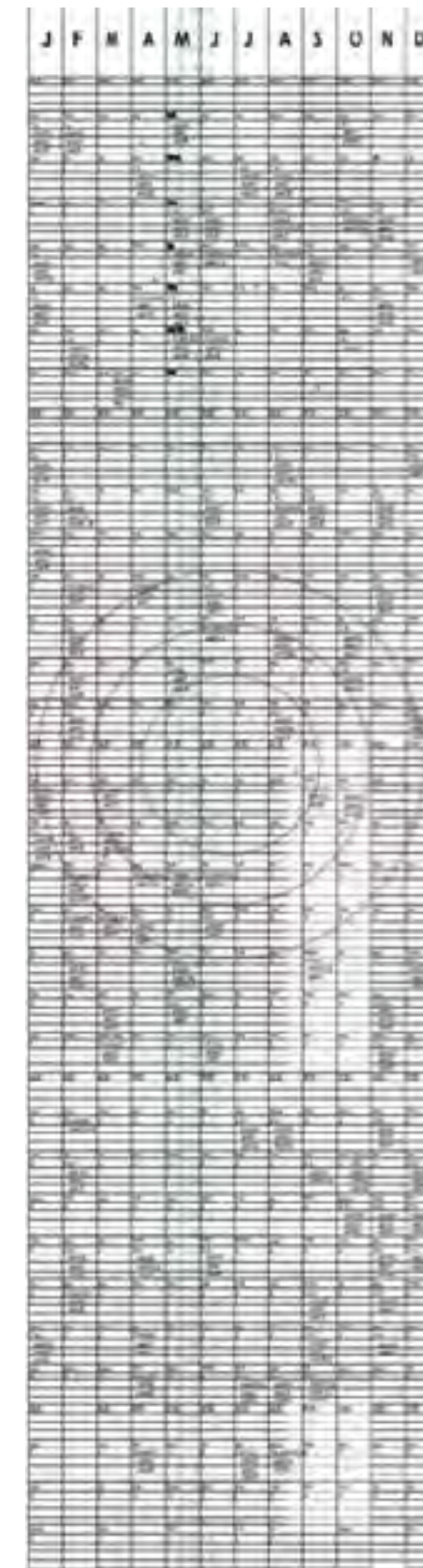
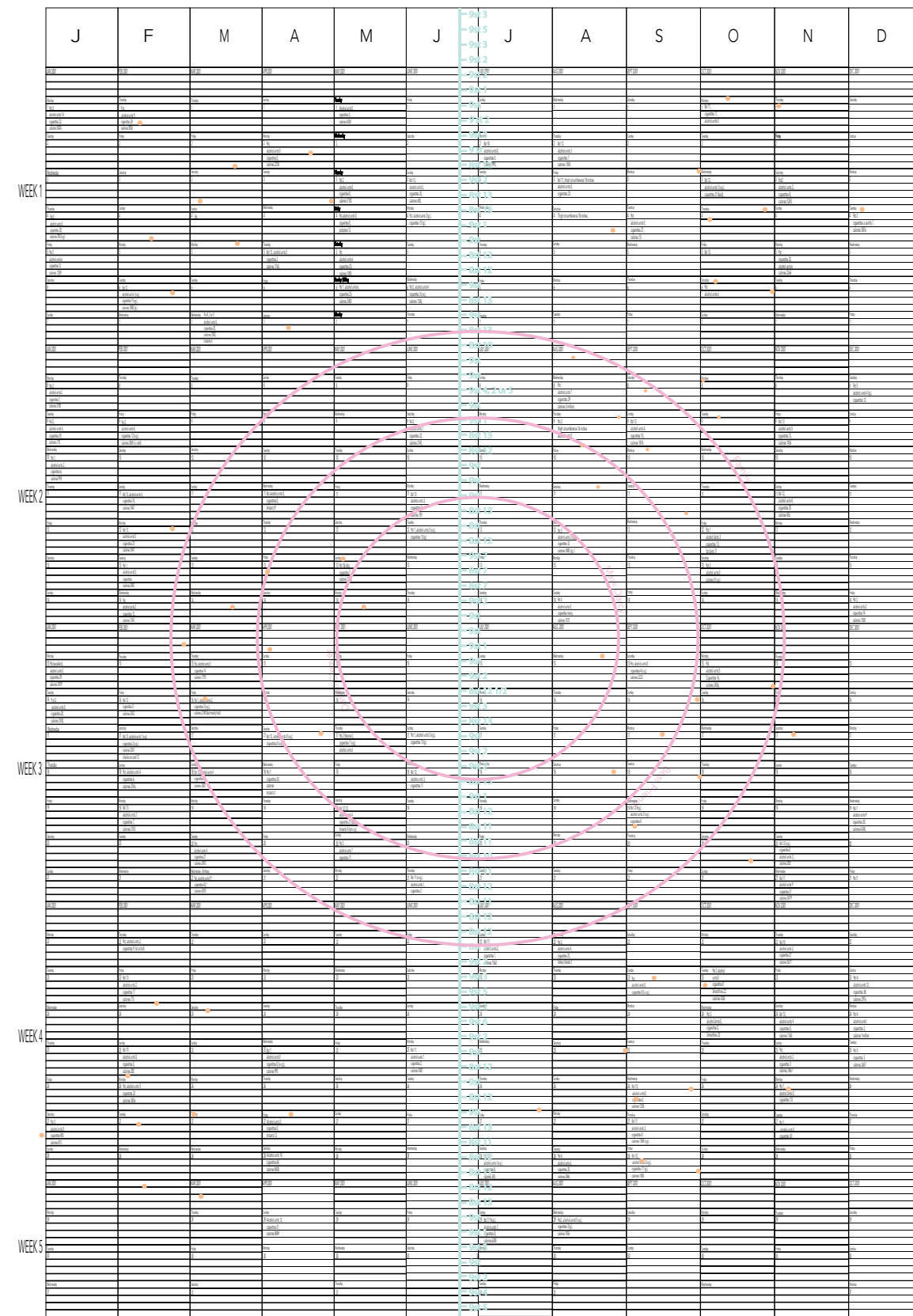
Bridget hoped by recording her lifestyle shortfalls that this would help her to make changes to the direction of her life. She wanted to fit into the normalities that others around her constantly pointed out that she was somehow missing out on.



calendar 1000 (9/11)	
Monday	Thursday
13	13
Tuesday	Friday
14 9st 5	14
alcohol units 0,	
cigarettes many,	
calories 1575	
AUG 2001	SEPT 2001

I used circles on the graph to pinpoint/highlight the important events and people in Bridget's life in relation to times - days, weeks, and months of the year 2001.

Take 3.



2nd draft of the infotimegraph

3rd draft of the infotimegraph

4th draft of the infotimegraph

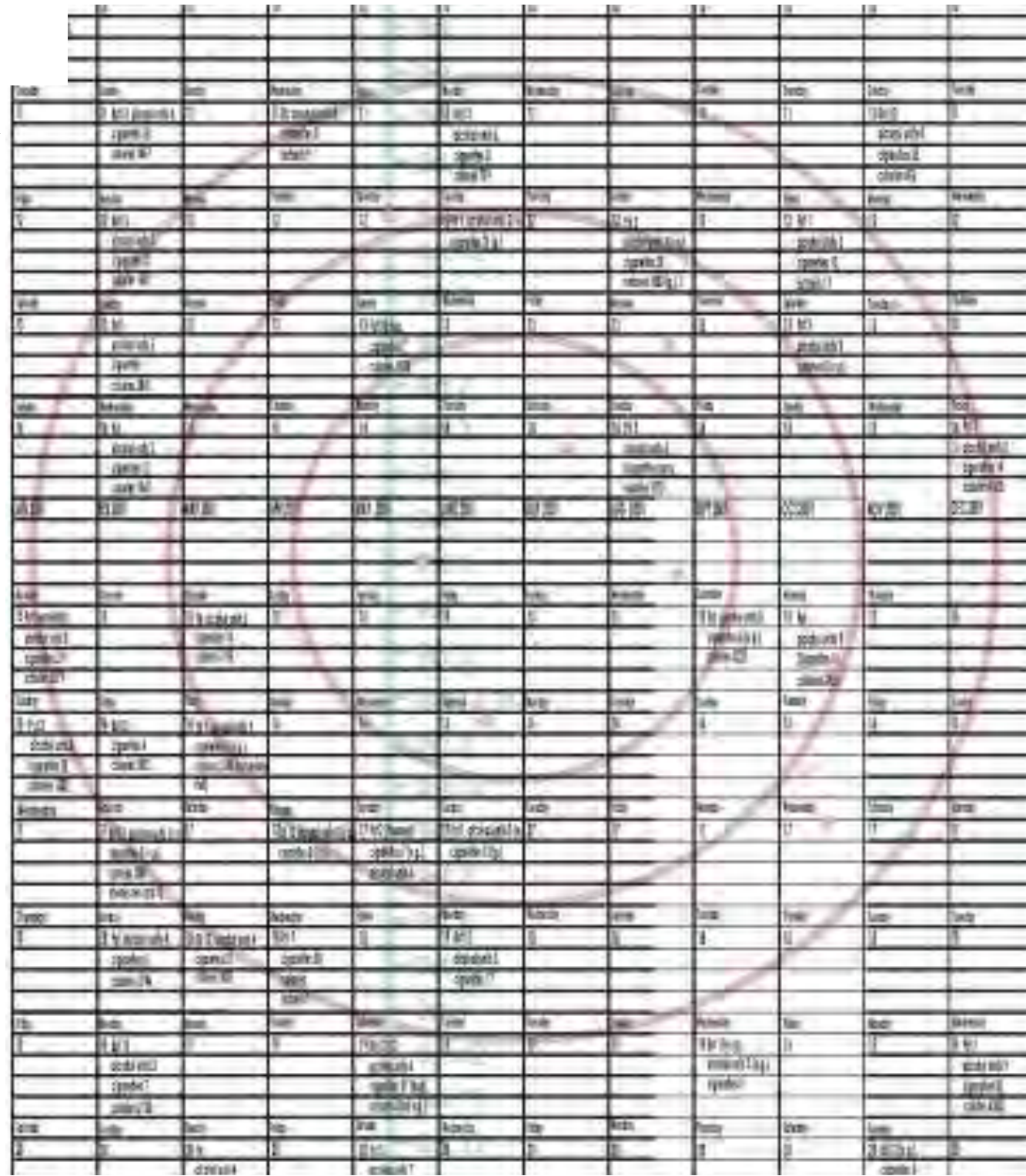
Experimenting with the aesthetics of design appearance and different spacing

Improving the visual clarity of the information

This was experimenting with the layering of information to see what the visual would be like.

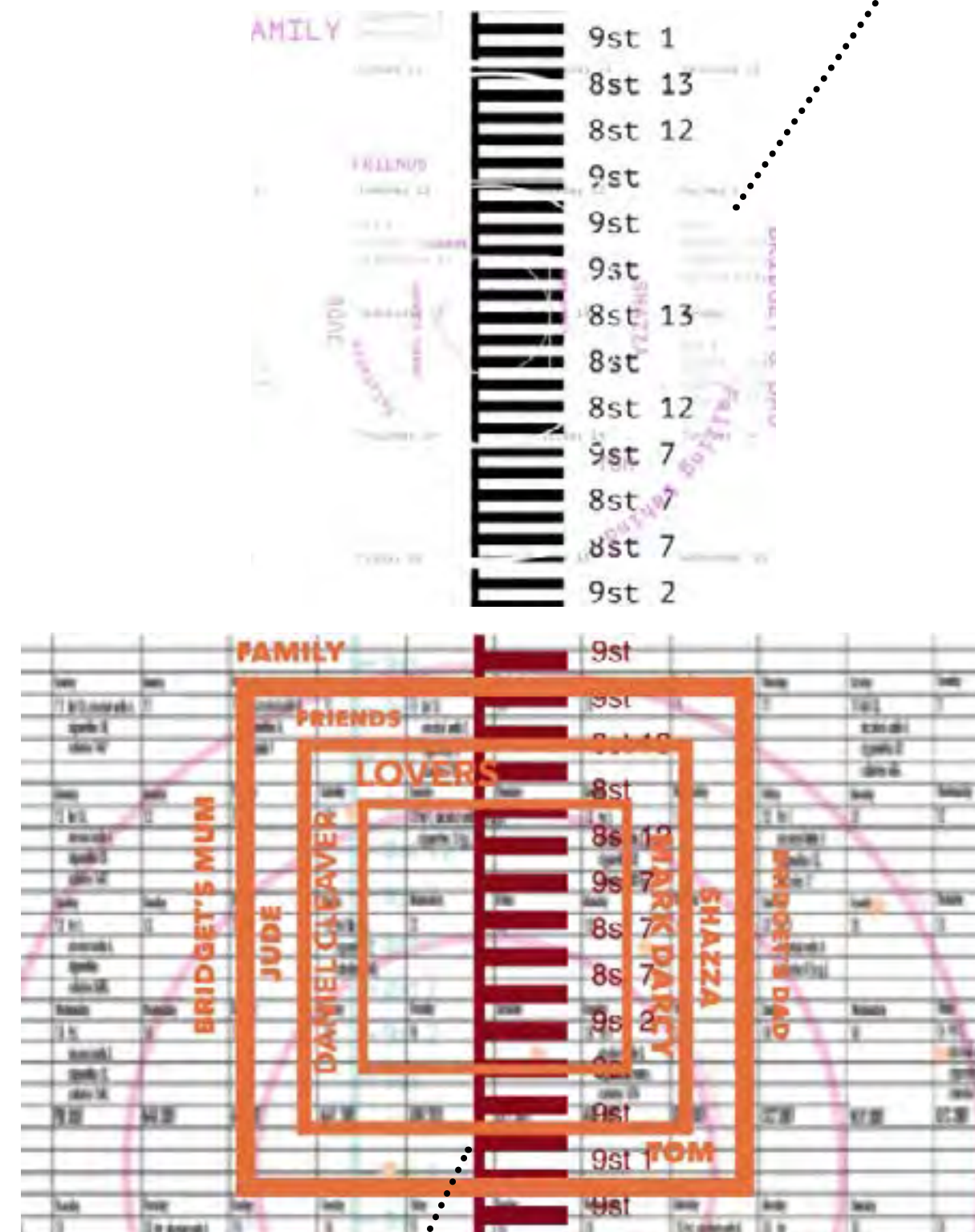
Take 3.

Focusing in on a more detailed look of experimentation.



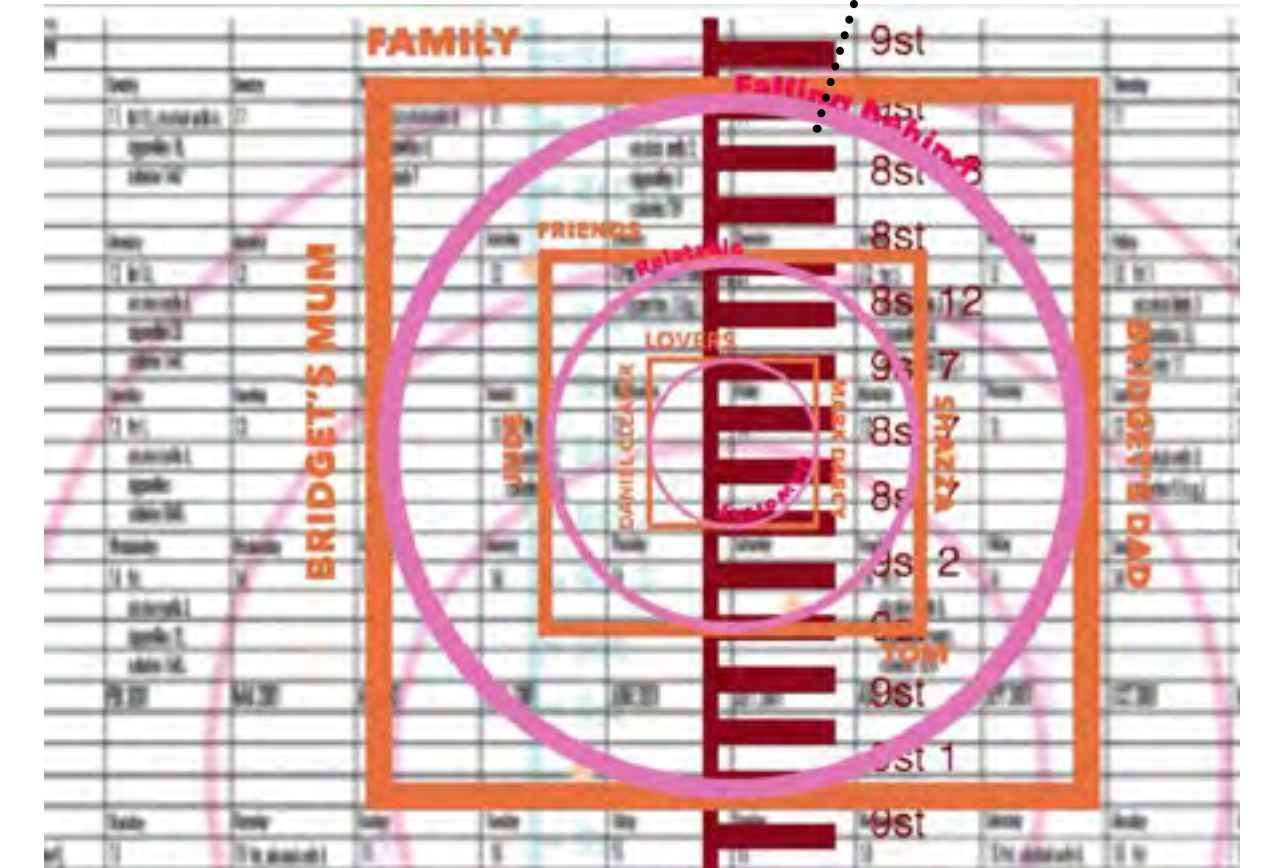
Sunday 1	Tuesday 1	Friday 1
	Alcohol units 0, cigarettes 0, calories ~200	
Monday 2	Wednesday 2	Saturday 2
9st, alcohol units 0, cigarettes 0, calories 2250.	8st 2 alcohol units 0, cigarettes 0, calories 8100	
Tuesday 3	Thursday 3	Sunday 3

Weight info graph over the year



Groupings of social influences in life

Analysis of Bridget's personal feelings with regards to the development of relationships within these groups



Sunday 11	Wednesday 11	Friday 11	Monday 11	Wednesday 11	Saturday 11	Tuesday 11	Thursday 11
	8st alcohol units 8, cigarettes 8, Instanta 9		8st 13 alcohol units 3, cigarettes 0 calories 750	8st 15 8st 12			
Monday 12	Thursday 12	Saturday 12	Tuesday 12	Thursday 12	Sunday 12	Wednesday 12	Friday 12
			9st 1, alcohol units 3, cigarettes 13	9st 9st 9st	9st 3 alcohol units 3 cigarettes 32 calories 1800 (g)		9st 1 alcohol units 3 cigarettes 13, fat units 17
Tuesday 13	Friday 13	Sunday 13	Wednesday 13	Friday 13	Monday 13	Thursday 13	Saturday 13
		9st 130 802, cigarettes 7 calories 1145		8st 13 8st 8st	8st 5 alcohol units 1, cigarettes 20 calories 1575		9st 3 alcohol units 0 calories 8 (v.g.)
Wednesday 14	Saturday 14	Monday 14	Thursday 14	Saturday 14	Tuesday 14	Friday 14	Sunday 14
8st, alcohol units 5 cigarettes 14 calories 1795				9st 7 8st 7 8st 7			9st alcohol units 5 Cigarettes 16, calories 2455
Thursday 15	Sunday 15	Tuesday 15	Friday 15	Sunday 15	Wednesday 15	Saturday 15	Monday 15
8st, alcohol units 5 cigarettes 14 calories 1795				9st 2 9st 9st	9st 2 9st 9st	9st, alcohol units 3, cigarettes 4 (v.g.), calories 3222	
Friday 16	Monday 16	Wednesday 16	Saturday 16	Sunday 16	Thursday 16	Sunday 16	Tuesday 16

BRIDGET'S MUM
Falling behind

TOM

SHAZZA

LOVERS

CLEAVER

FRIENDS

MARK Darcy

JUDY

BRIDGET'S DAD



ICON.

analysis of disorganization

I see food within the film scenes as playing an important role artistically. Representative of elements of disorder in Bridget's life in comparison to examples of social and environmental order around her.



Looking into her fridge, is like a window into the private chaos and mess of her life. Her plan is to diarize her life in the hope that she can find structure and order and make changes.



Role playing the perfect hostess to showcase what great friends she has to impress Mark Darcy.



Her cooking skills not quite standing up to close scrutiny despite her hardest efforts.

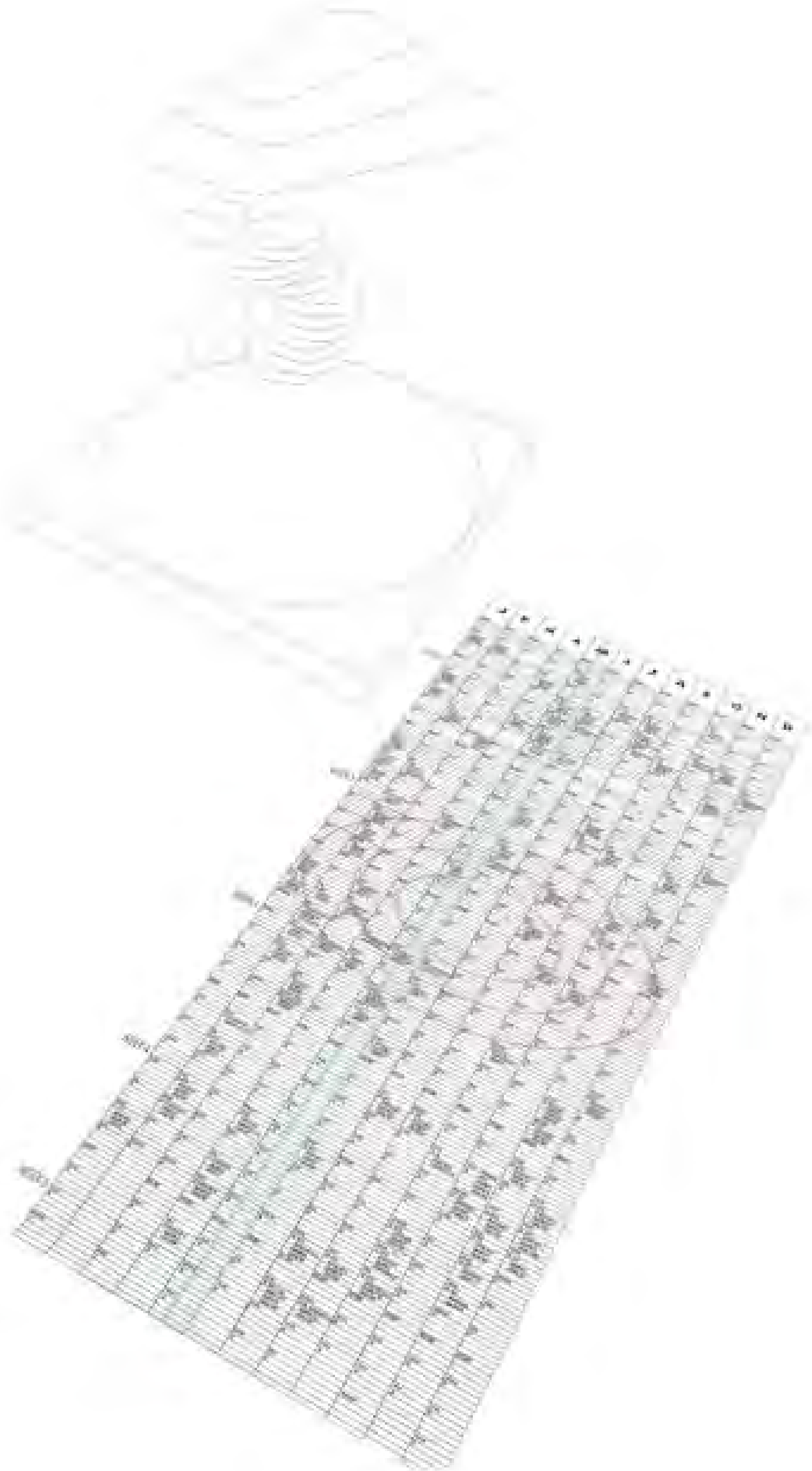


Artistic presentation of food representing order in life. We see the repetition of lines and structure, neatness and order.

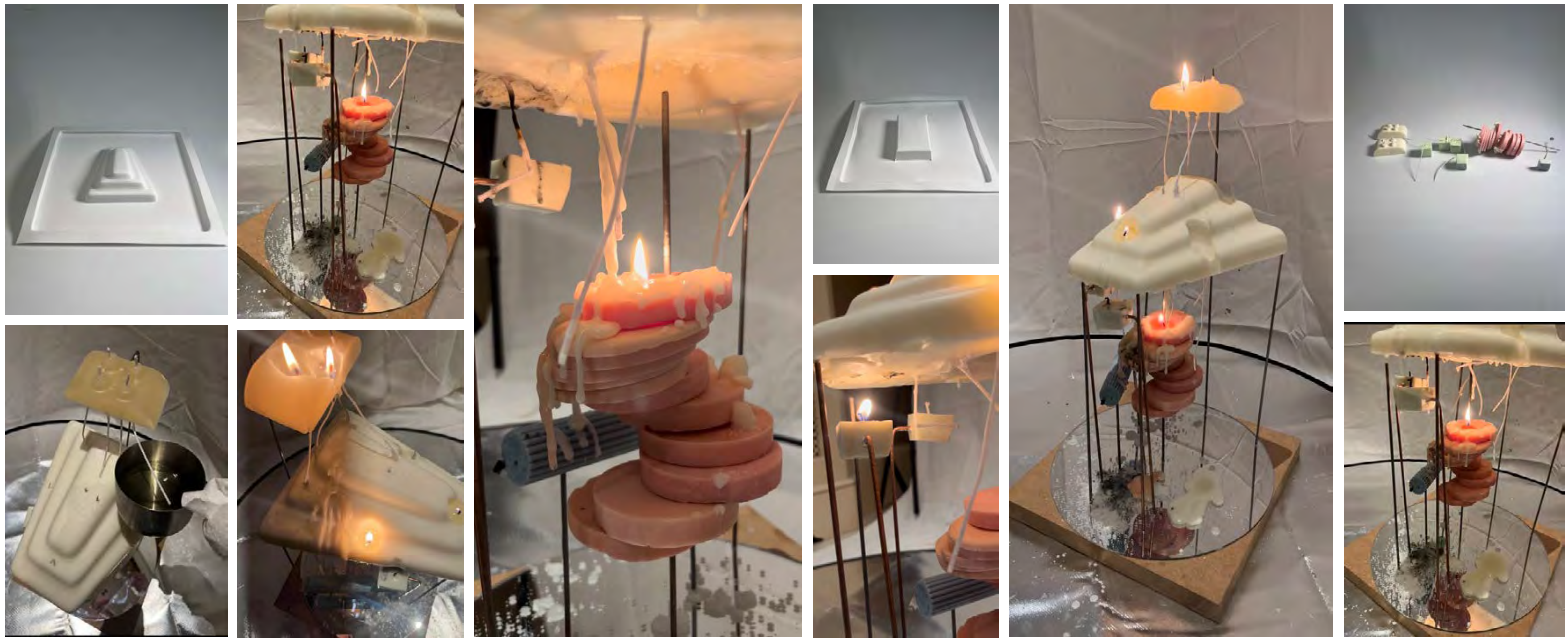


Classic columns reflecting social stature and order. Birthday candles celebrating the passage of one's life. This relates to Bridget's feeling of getting older and like this cake a desire to portray a sense of fulfilling the expectations of traditional life values for example, juggling a career, having a partner, and being a parent.

The information being extracted from my infotimegraph to be represented in a 3D Icon



Experimentation of ICON 3D Process - Mould designs inspired by Columns. Observing the domino effect as the layers of information melt away like the passing of time



<https://youtu.be/oWn9fPNNR4I>

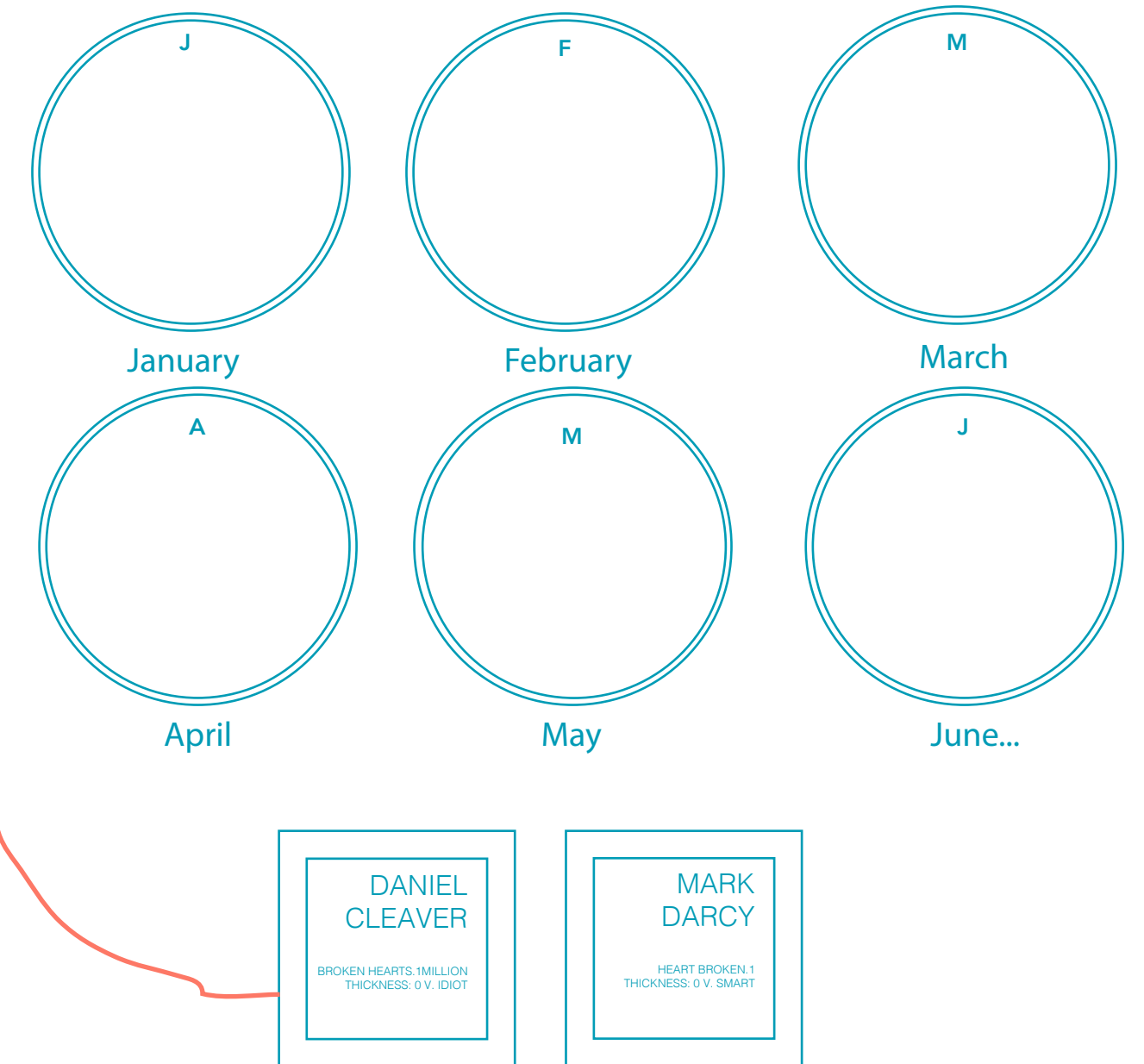




My icon takes the statistical information and shows segments of time ordered. The discs for months of the year in Bridget's life. Mark Darcy and Daniel Cleaver representative in named candle cubes. In lighting the candles the passage of time commences. Life events happen as the candles burn but equally as the wax melts time is passing by as Bridget

struggles to try and take control of her time. I wanted my icon to look edible as I feel food plays a role in the timeframes of the film. It's made, presented, eaten and gone.

Templates



Templates for the wax discs representative of the twelve months of the year and templates for the two love interests

Here I have imagined the setting as a restaurant in Borough Market, the neighborhood Bridget lived in. A bustling food and produce area. I wanted the cake to look architectural, the columns in scenes in the movie inspired me to create this. Again, linked to time. Classic columns from a bygone era, lines of order. Like Bridget's life time passes by, but the columns still remain passed the events. Bridget feels she should strive to make an impression to make her mark in life. She feels the pressures of traditional expectations are on her and time is marching on. Tick tock, tick tock

When my icon is lit the time of the event begins until the candle wax melts and time moves on to the next experience. My columns will melt because food does not last, the memory of it will be there.







In a world where women are constantly changing their timelines and traditional milestone moments, what will the process of reproduction look like?

02

Research continuation from term 1

Initial Reading Research

As a continuation from my first term research question I started to look further into authors and scholars tackling where the future of reproduction may be heading towards. In Henry T. Greely's book "The End of Sex" Greely predicts that in 20 - 40 years time children will be conceived in clinics. Greely further talks about In vitro fertilisation (IVF) and In vitro gametogenesis (IVG) the production of gametes outside of the body. Although IVF is already happening world wide, IVG is becoming a hot topic for funding. Silicon valley start - ups such as "Conception" are looking into ways to turn human blood cells into stem cells to create human eggs for fertilization. When reading Henrik Ibsen's play the Wild Duck I couldn't help but think of the similarities between my research and this play. In The Wild Duck there are two characters trying to play God with the protagonist Hailmar's life. The Wild Duck represents something Ibsen always struggled with which is the ideal self, something that the future of reproduction will be looking at, whether this be the ideal surrogate, ideal time, or ideal genetics.



More subtly, none of us has our own single genome. Skin cells on the palm of my right hand will have subtly different genomes from skin cells on the palm of my left hand or on the backs of either. Each cell took a different path, with different ancestral cells, from the first few weeks of embryonic development to its current place and time. In following those paths, each cell accumulated different mutations.

The End of Sex by Henry T. Greely raises an interesting point that each stem cell taken from various parts of the body will be different. What will this start to look like with IVG? What will these different variations look like or lead to?



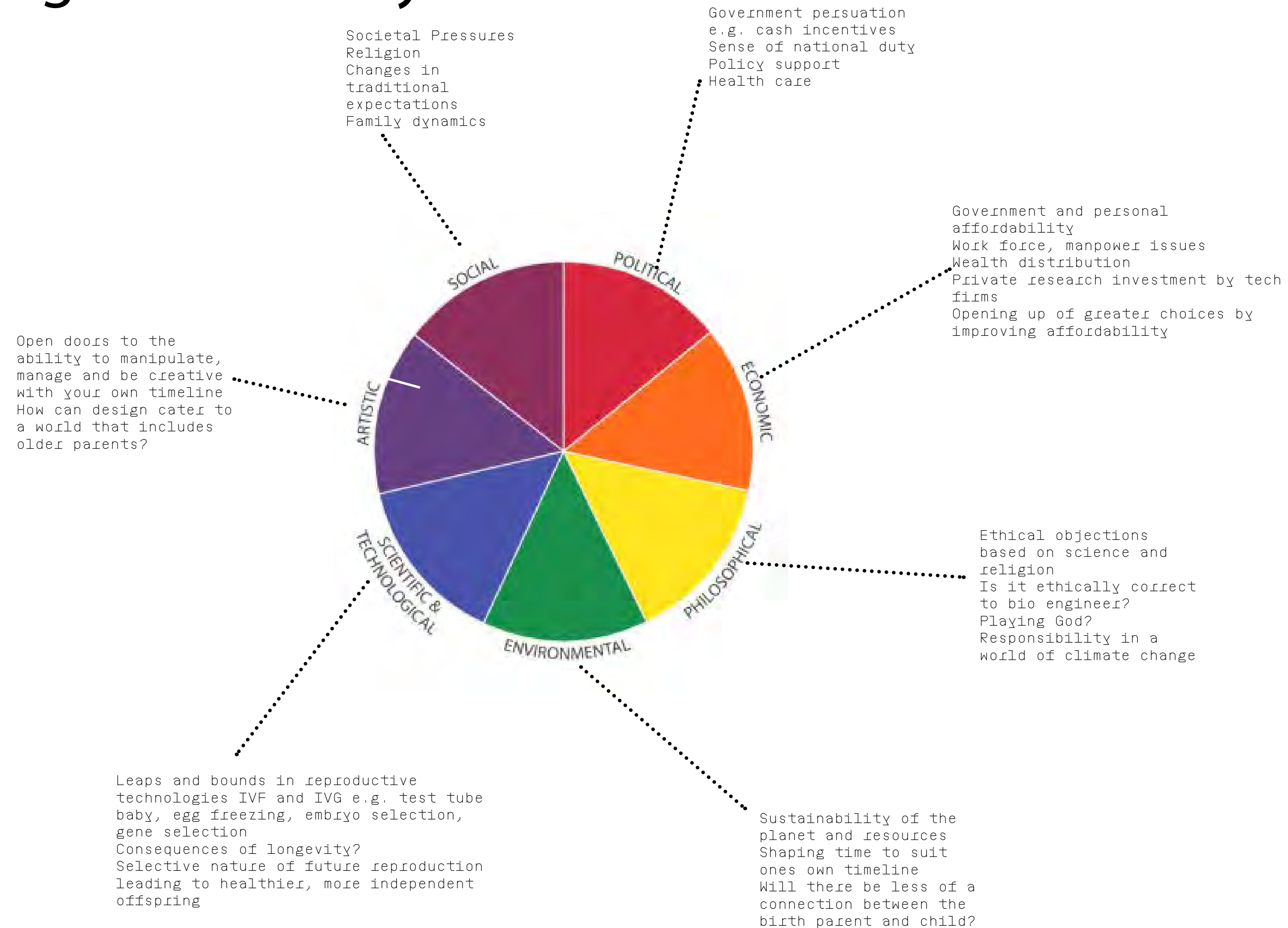
Would children born in a lab through IVG have similar detachment issues as AI robots do in Annie Bot if they aren't conceived within a womb and are man made?



In Ibsen's The Wild Duck, one of the main characters Greger's starts observing and studying Hailmar's life, asking pointed questions towards Hailmar about an "invention" Hailmar has been working on and trying to study Hailmar like a lab rat, he learns there is another force at work doing a psychological study on Hailmar. This person is Dr Relling who Greger's knows from Hoydal. Both characters are all too familiar with each other sharing completely different ideologies. During Dr. Relling's time in Hoydal he strongly remembers Greger's for his idealistic beliefs.

Themes of traditional and idealistic beliefs echo into the darker side of IVG

Futures Wheel: correlation with research into global fertility rates



Timeline: Developments in Fertility/ Infertility Treatments

In 1959 when Min Chueh Chang made a discovery using black male and female rabbits. Chang successfully proved that eggs from the black female rabbit could be fertilised in vitro (in glass) with the sperm of a male black rabbit. The fertilised eggs were then transferred to a white female rabbit resulting in the birth of a black rabbit. This experiment proved in vitro was possible, and a surrogate could be used to create a child with the sperm and eggs of others. Chang's experiment inspired and paved the way for the next IVF breakthrough by Patrick Steptoe and Robert Edwards. Steptoe and Edwards created the first test tube baby in 1978, Louise Brown.

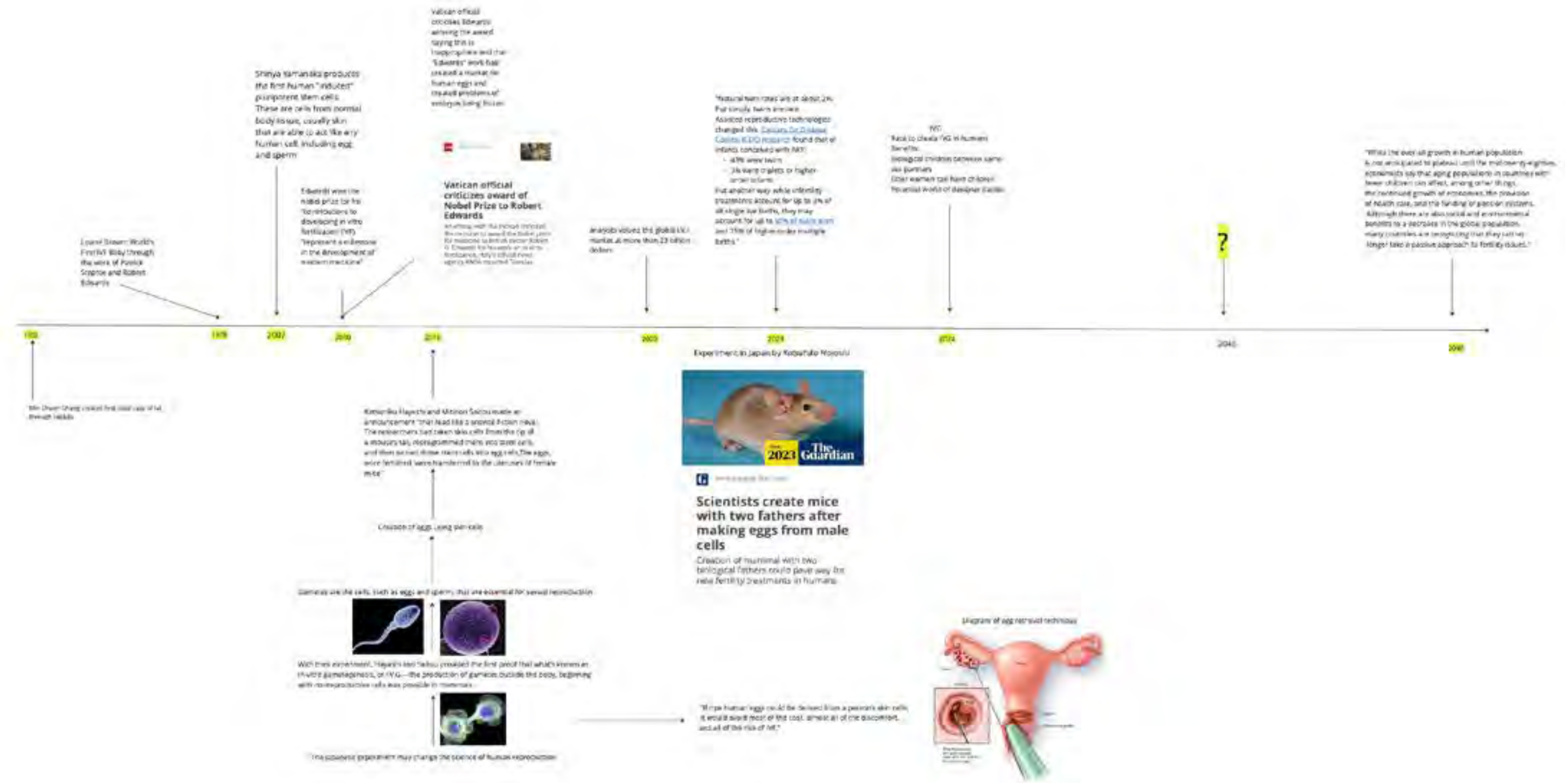
Louise's parents decided on the IVF after 9 years of unsuccessfully trying to conceive naturally. Lesley had blocked fallopian tubes, however, the IVF procedure allowed scientists to collect Lesley's eggs directly from the ovary for fertilisation in a lab. The advancement of IVF saw Edwards win a Nobel prize for his contribution into developing IVF. Representing "a milestone in the development of modern medicine." A Vatican official criticised the award saying it was "completely inappropriate." He claimed that Edward's work had created a market for human eggs and the criticism led to ethical questions regarding the freezing of eggs

By 2022 IVF treatments had become a 23-billion-dollar business. By 2023 we see a new advancement in the rewriting of reproduction with scientist Katsuhika Hayashi creating a mouse with two fathers by making eggs from male cells. IVG could open the doors to biological children between same sex partners, older women can have children, a potential world of babies based on gene and sex profiling.

It is also worth noting that data reveals a worrying downwards trend, a worldwide decline in the replacement reproduction rate of the human

population. A plateau effect estimated by the 2080's would have co effects on world economies, for example, work force number of health care for an ageing population and pension systems; living longer and requiring prolonged economic and social approach to fertility issues and declining birth rates.

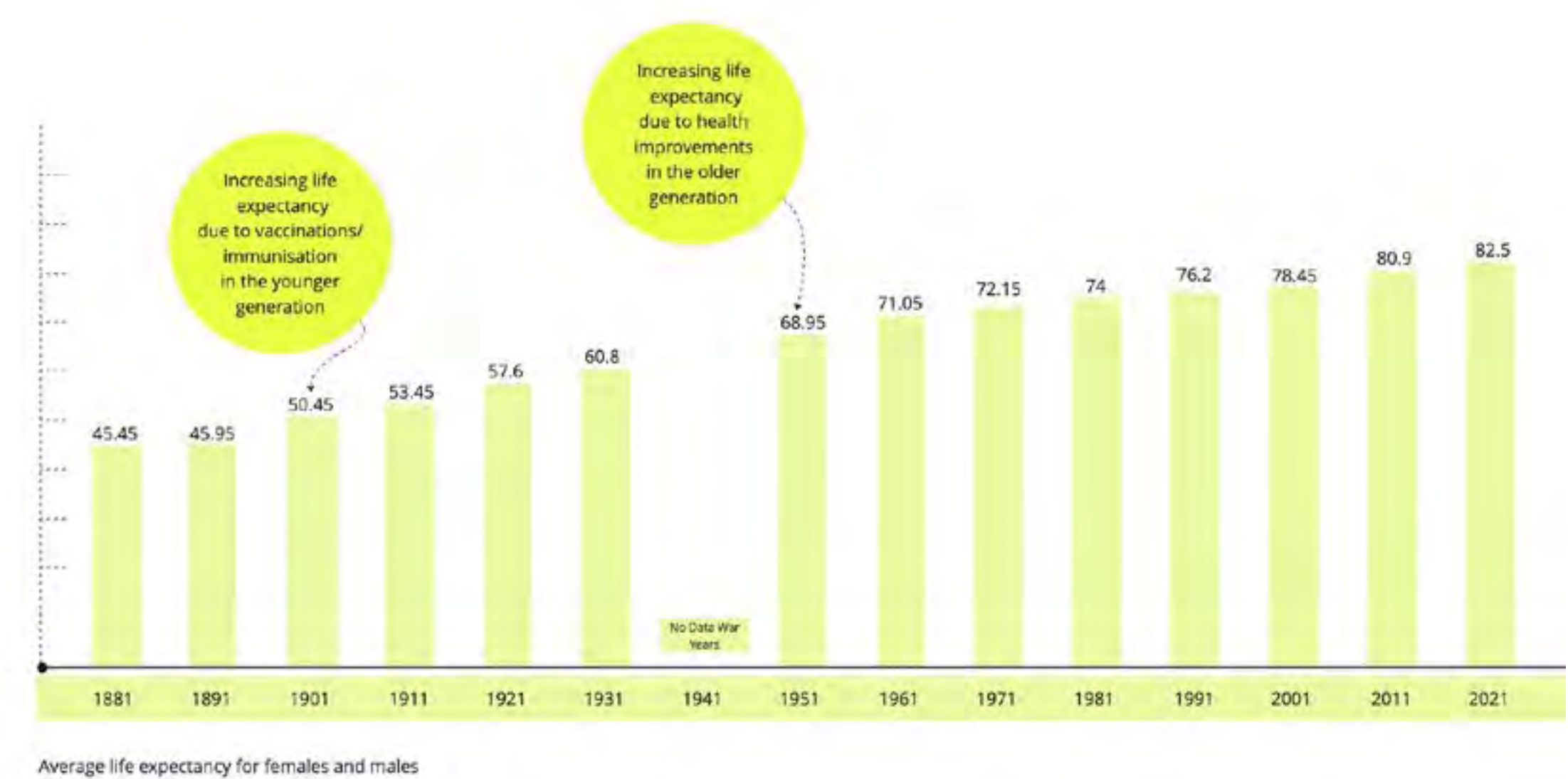
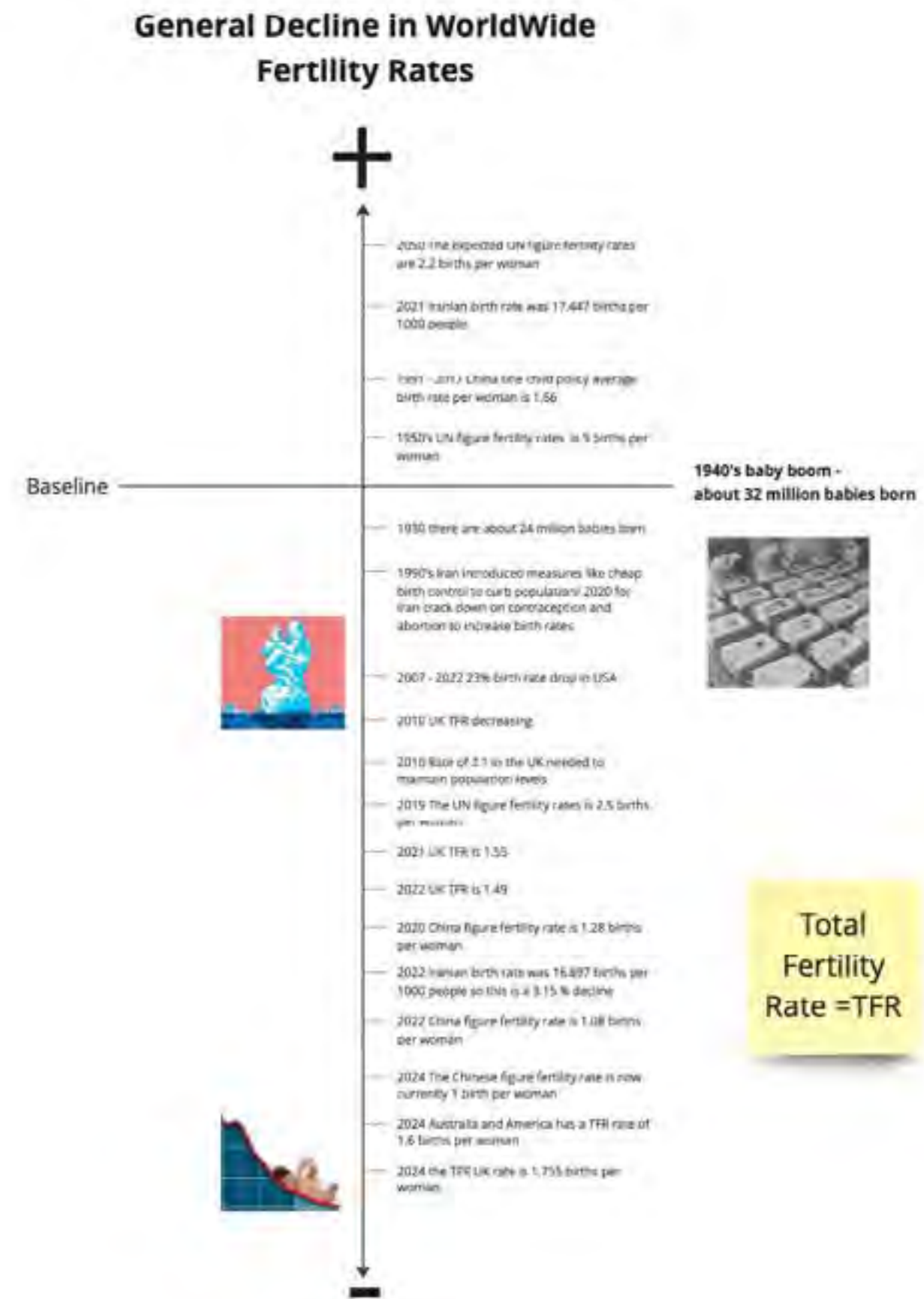
Many countries are realising that they can no longer take approach to fertility issues and declining birth rates.



"While the ever-aging growth in human population is not set to plateau until the mid-century, we must approach the aging population in countries with lower birth rates, among other things, the continued growth of economies, the provision of health care, and the funding of pension systems. Although there are also social and environmental benefits to a decrease in the global population, many countries are recognizing that they will no longer take a passive approach to fertility issues."

Population/ Human Reproduction and average life expectancy

The current statistics shows that there is a worrying decline in birth rates world wide. Many governments are alarmed by these figures. Some countries for example Sweden and Norway, have offered cash incentives and financial support to encourage young people to have babies. In China a combination of cash incentives and the pushing of it being a national duty for women to reproduce. Despite these forms of persuasion, many young people feel they are financially unable to cope with having children, that they wish to concentrate on their careers and are concerned with how the planet copes with renewing it's resources in a time where we are bombarded information wise with climate change. In the future it may be that governments invest in businesses that help to resolve these problems, for example IVF or IVG clinics. Declining birth rates and ageing populations are potentially challenging for world economies.



We can see increasing life expectancy/ varying factors improved health care and economic prosperity.

Declining birth rates cause both economic and social concerns as the world population has Improved longevity.

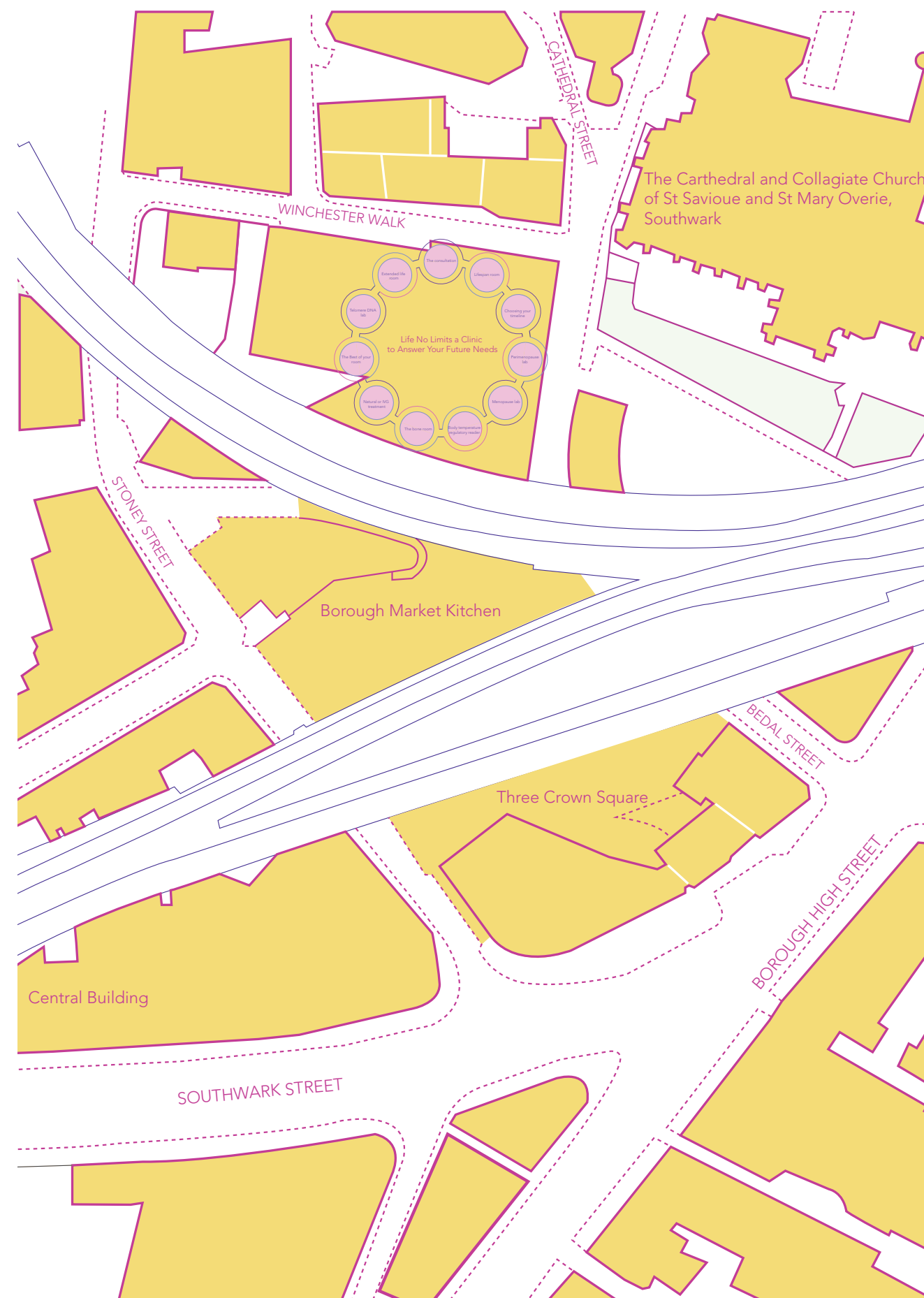
Narrative MAPPING

My futuristic clinic is set in 2056 above Borough Market.

I chose this location as it is a place that life in all areas flourishes, from social interaction to consumerism. My first draft, called Life No Limits describes a day in the life of a lady facing numerous decisions as regards her choice of time to become a mother.

Here we see examples of certain impacts on her life. Economics, relationships, responsibilities empowerment of personal decision making, technological/ scientific advances.

My first draft is specifically a location map. In my final draft, I preferred the layered effect with the focus being on the clinic at the top and the market layout underneath. I looked at old medical posters as an inspiration to my colour choices.



First Draft



Final Draft

Life No Limits A Clinic To Answer Your Future Needs

Hannah Foster

I woke up this morning knowing I am cycling to my destination, Borough Market, a carnival of characters, colours and life. So much going on, so much to take in, stimulates my mind and makes me think what do I want.

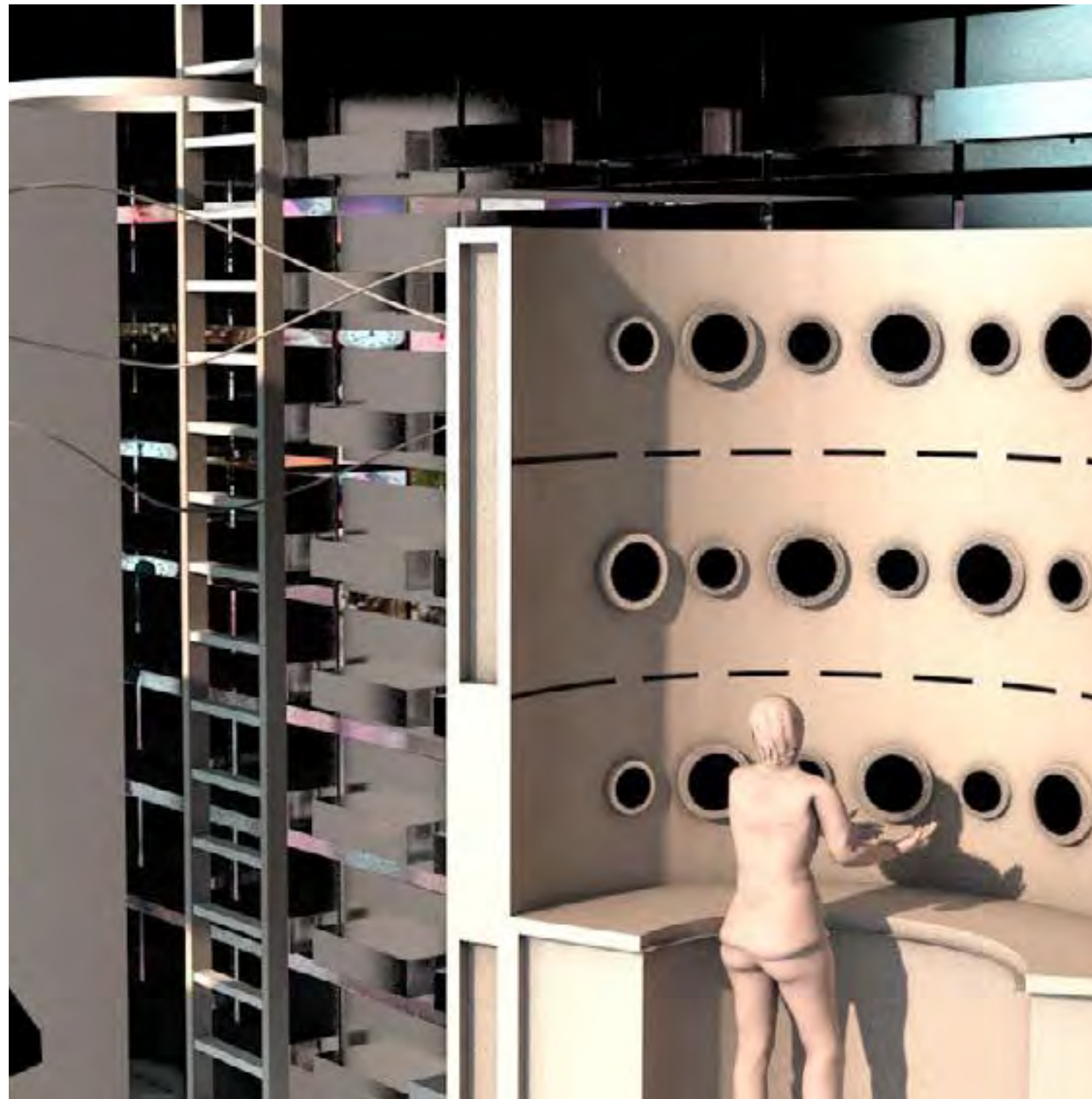
There is a clinic there, Life No Limits. I visited it five years ago in 2051, I was 34 then and we had made this huge decision to have my eggs frozen and my husband's sperm frozen. Why you say? I felt it was the wrong time, our finances weren't right, our careers weren't at the right point, we were still young. He wanted to conceive naturally, I wanted to cover all our bases so I convinced him down this path.

We were waiting, waiting for the time to be right to have a child, and then the unthinkable - my husband passed suddenly. He never was interested in looking into his biological age and genetic information reading at the clinic, his medical risks, he wanted to let life happen and so it did but now, I do need to think about it, I am going for my consultation today.

Do I use my husband's sperm? Does that hold a risk for any future child? Or should I go through IVG treatment with my skin cells. I now feel ready to have a child, I am financially secure, career wise I am where I want to be.

I want to choose my timeline, to go into all those rooms, the lifespan room, the perimenopause and menopause labs, and finally the Telomere DNA lab so that I can plan my future and that of my future child. As I walk out of the door I realise there are some scary but empowering decisions to make.

Profiling Room behind the Front of House



In this first image, the technician is gathering the information from the client. This process aims to assist the client with their decision making, e.g. when is the right time to have a baby? Genetic profiling for optimum health of the child, gender preference, financial planning, educational support for child rearing.

I wanted to reflect the inner workings of the facility support network, not just the actual reproductive, scientific technology. The clinic reflected as more than just a laboratory.

Parent to Child Information transferal



This second image shows mother and baby, the connectivity of the personal information provided. This back of house work reflecting a futuristic, highly advanced, state of the art service catering to the individuals needs.

Front of House Room



This third image is front of house, sales pitch. Multiple clocks reminding the individual of the limitations for reproduction if action isn't taken. The clinic will take away all of the consumers worries as regards to having a family.

Continuation of Material Culture

Exploration into the idea of an overabundance of growth. A baby growing at an exceptionally quick rate outside of the human womb. The foetus development can be both increased or decreased depending on the clients time requests. It's growth works to your schedule.

The second image shows accelerated growth. The pig's growth has been over stimulated to produce more meat for the consumer.

In the third image we see the farmer having to mow down a tree that is growing at the rate of grass.

All three images, shows mans ability to interfere with and to manipulate the growth process around him.

There will be arguements on both sides for the good of mankind or to the detriment?



Dirty Prop



This idea of over abundance led me to create a dirty prop when the meat of a child is growing at an exceptionally quick rate. The foetus has now outgrown it's container.

In order to control the gestation period of the foetus, this needs to be monitored in a controlled/ out of womb environment.

Narrative Prop Development

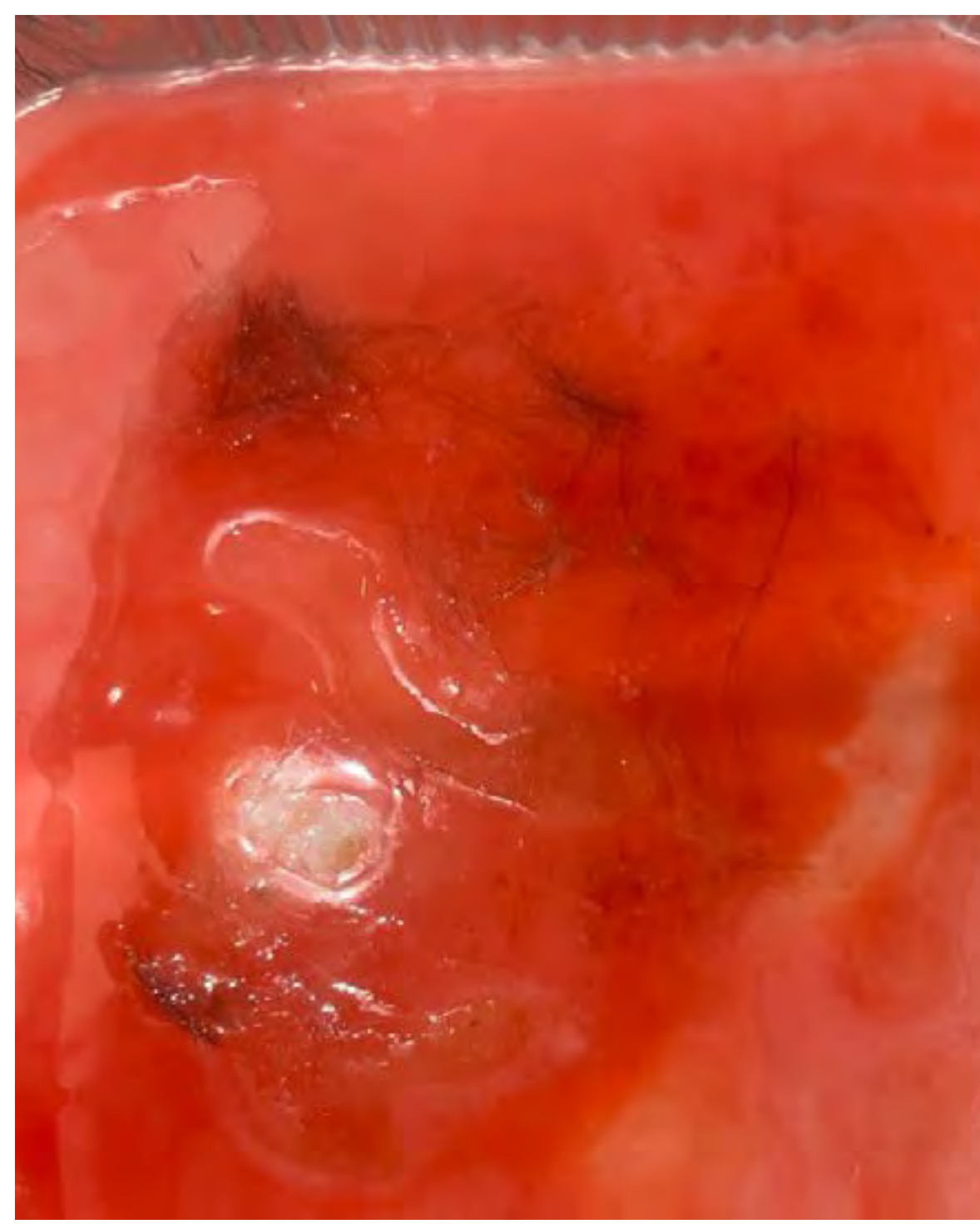


Looking at other parts of the human make up. Blood flow, blood clots, by mixing and heating various ingredients for example, glycerol and wax so as to change the consistency.

Narrative Prop Development



Narrative Prop Development



Here I started to layer. First we have the liquid blood consistency, to which I added hair and nails, finishing with a layer of skin on top.

Narrative Prop

An artificial placenta feeding the growing foetus. Throughout my prop development I focused on the controlled production of the baby. The use of cooking props, plastic bags, tin foil containers, etc. reflecting a process, like following a recipe.





Storyboarding

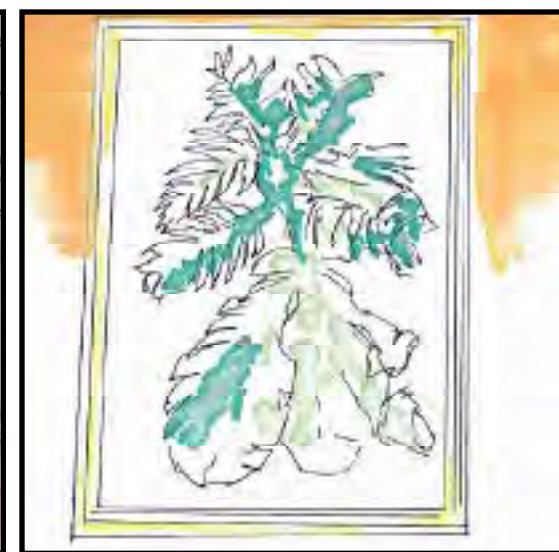




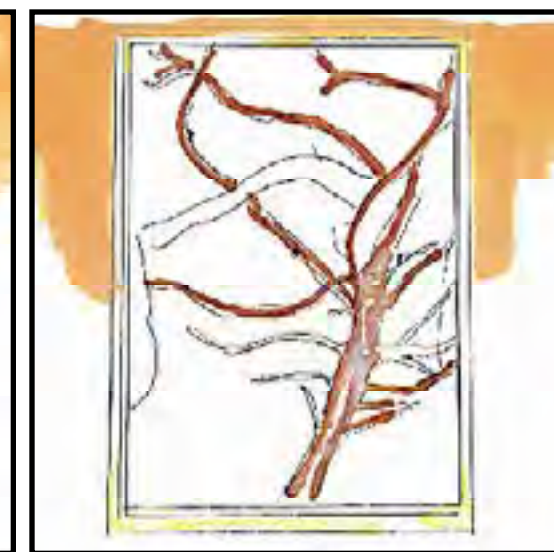
01: A well to do woman sitting at a board meeting with orange walls. There is a painting of a plant behind her. This symbolises the natural. The reflection in the mirrored table shows the woman's face replacing the painting of the plant. Metaphore for her desire to replace the natural.



02: The mirrored table flips and now the woman is on top having replaced nature. Symbolism of her trying to play God.



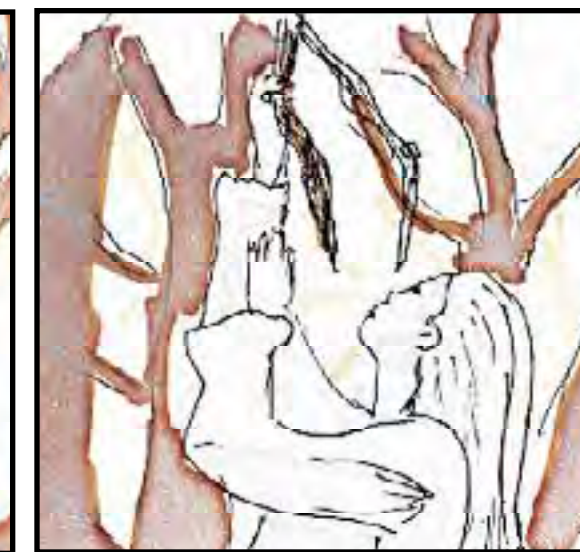
03: A close up of the plant painting.



03: The painting starts to morph into trees.



04: We are now within the painting where a pregnant woman is seen walking out of the painting.



05: The woman comes closer to the camera and as she grabs part of the tree it looks 3 dimensional as opposed to the painted background. This symbolises the strength of her bond with her baby and the realism of this.



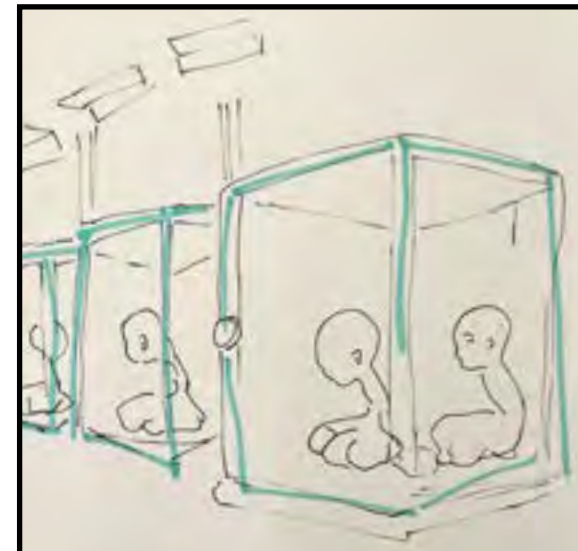
06: The mother starts morphing into the trees around her. The tree of life. She is at one with nature.



07: Scene change back into the board room meeting.



08: The woman's clients start clapping as she sits smiling.



09: Scene cracks into a behind the scenes look at a line up of babies growing in clear incubators. Fetal growth takes place in a dark womb where foetuses aren't exposed to light. This is pure experimentation.



10: We see a free salmon swimming



11: Woman continues talking to her clients.



12: Close up of one of her clients nodding in agreement.



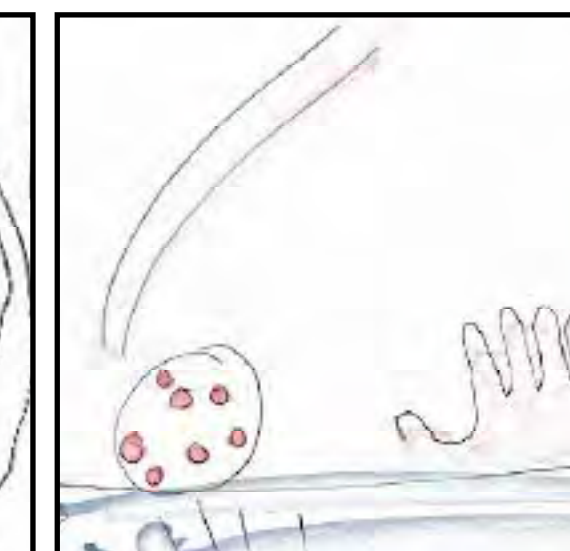
13: Meeting woman continues her company's sales pitch about the future of reproduction.



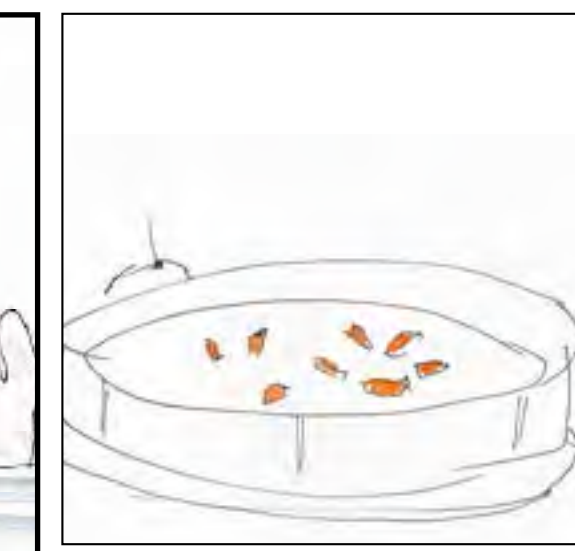
14: Close up of another client engaged in listening.



15: The mother trapped in the painting starts to morph into cells. Symbolic of the natural being taken over by Lifesolutions.



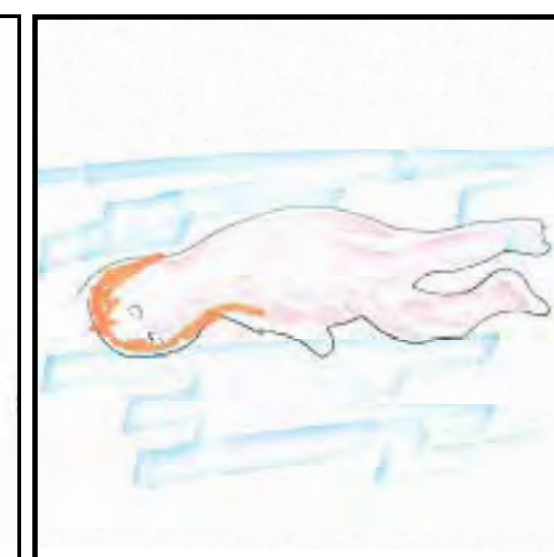
16: The cells appear trapped at the bottom of the shot, making way for the scene of a baby's hand and a grown intestine in a metal food container to appear. The food container symbolising commodity/fast consumption.



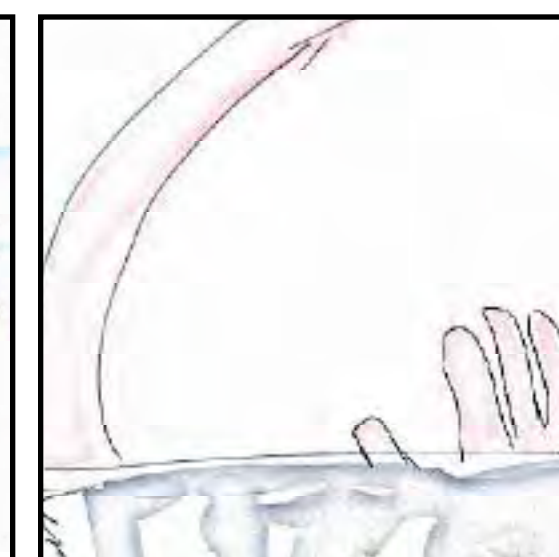
17: The film glitches again to reveal the horrible metaphorical nature of what is happening behind the scenes to the nature of clinic born babies. We see a salmon farm in a black theatre box room.



18: The salmon appears again.



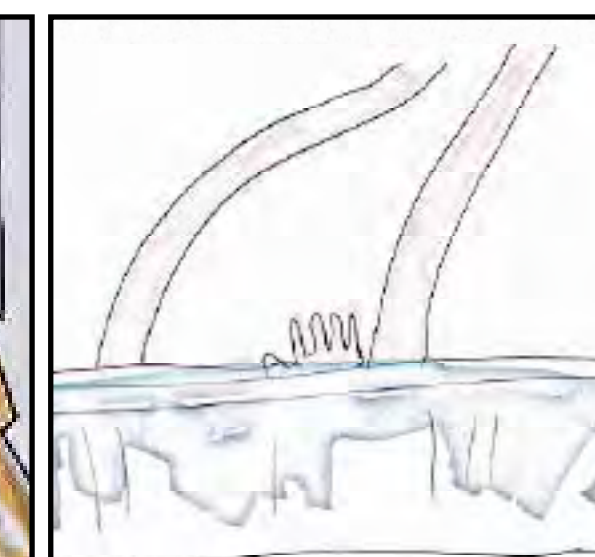
19: This time the salmon starts morphing into a baby.



20: Scene goes back to a baby's hand unnaturally growing out of a tin.



21: Woman continues her sales pitch.



22: Scene flash to the macarba again.



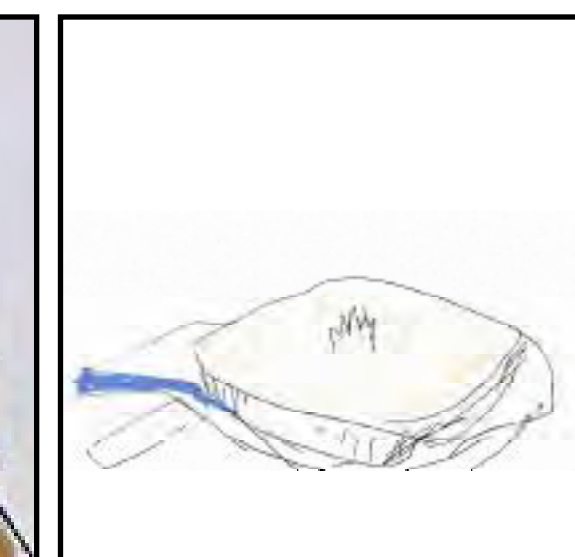
23: Woman continues her sales pitch.



24: The Wild Duck by Henrik Ibsen appears on the clipboard. Almost warning the clients of the risks of playing God with someone's life, in this case the fetus they are about to invest in.



25: The warnings from the natural world are promptly stopped by the appearance of the lady.



26: We see the unnatural growth of the farmed foetus being vacuum packed into salmon packaging.

Script

Life Solutions Script

INTERIOR.

Expensive looking board room, the woman presenting sitting at the centre of the table, a painting behind her of a plant, the boardroom table is a mirror, the woman's reflection shows her face within the frame replacing the plant

Advertisement begins with a soothing voice, " Want a baby? When is the right time? The human body delivers the best between the ages of 18 - 30. What does that do? It impacts your young life and your chances of thriving in a career."

Switches back to the image of the tree of life in the womb

The announcement continues..

" Come to life solution, the affordable way to have your baby when you want it."

the tree of life appears again, this time morphing into egg and sperm cells

" We create your genetics with or without a partner at the time you chose is right for you."

Woman in her 50's at the start appears back in the boardroom with her clients clapping.

"Our professional team, will help you through the stages of your babies evolution, without disrupting your career."

Clip of a lab with babies growing in incubators, 10/20 babies

A man taking a newborn baby, a woman taking a toddler that has been grown in the incubator and another woman taking a preschool child that has been grown in an incubator

"Our systems will help your body be ready to take your baby from our facility when you decide you are ready."

A free salmon jumping up steam, swimming in the sea, cuts to the incubators and pictures of children in an institution due to parents not wanting to take ownership of them

"Your baby will be nurtured in a nutrient rich environment created by Lifesolution to give your child the best fetal and neonatal experience available."
Cuts to scene of salmon in a salmon farm with whales around, glitches to babies taking the place of the salmon, some healthy and new others grotesquely abnormal

"Our scientists have perfected the mechanism to nurture your child, up until the point of your choice, for a price that will be unbeatable."

"Life solution is a must, for any discerning woman, making sure that your offspring will be ready for your world."

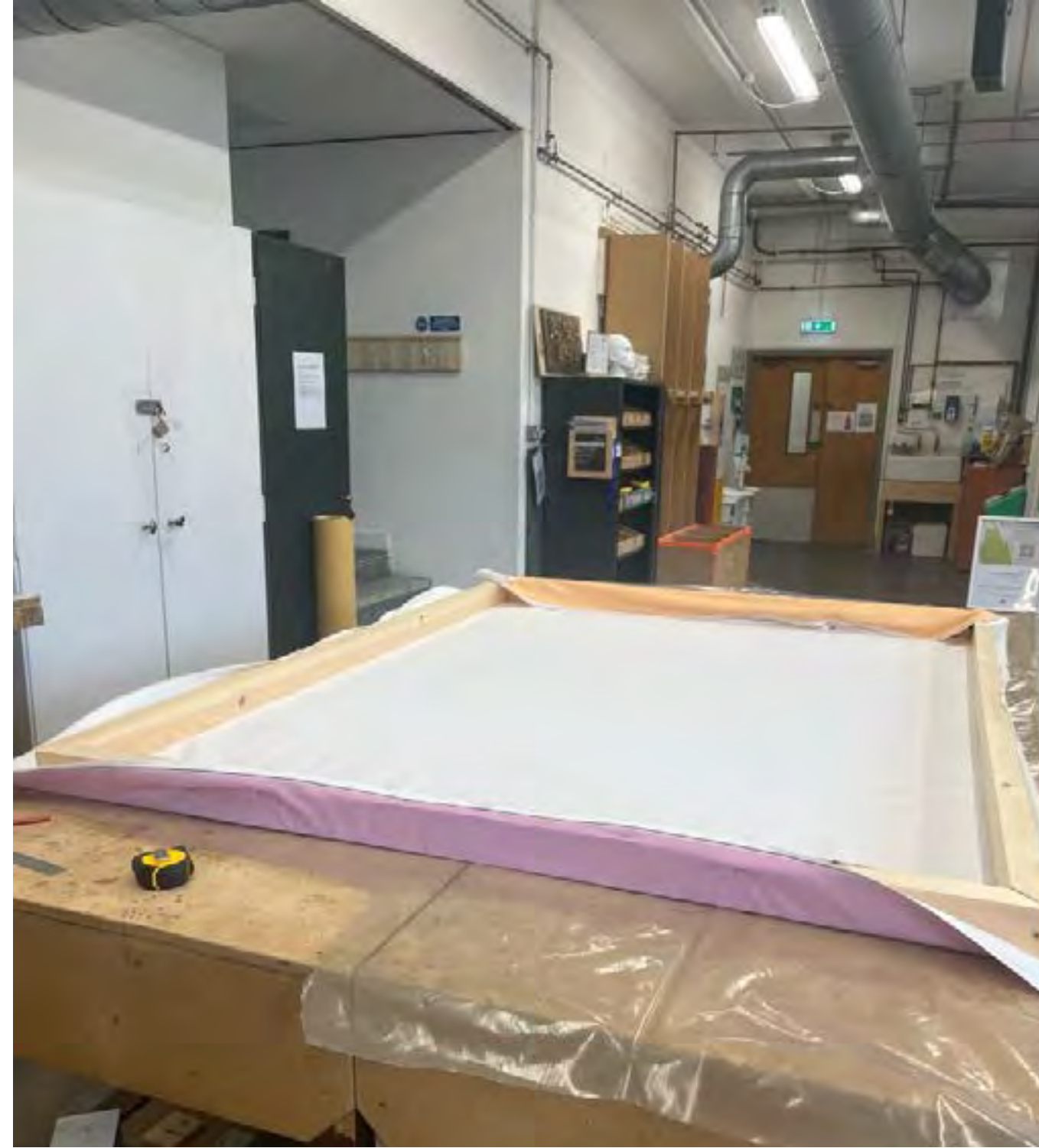
"Affordable Lifesolution, call this number now."

Salmon packaging with tubes coming out of the packaging and a baby's hand coming out

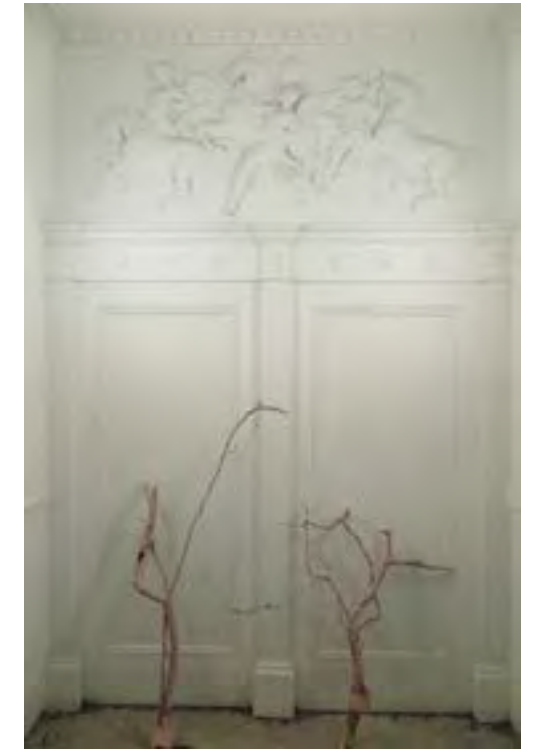
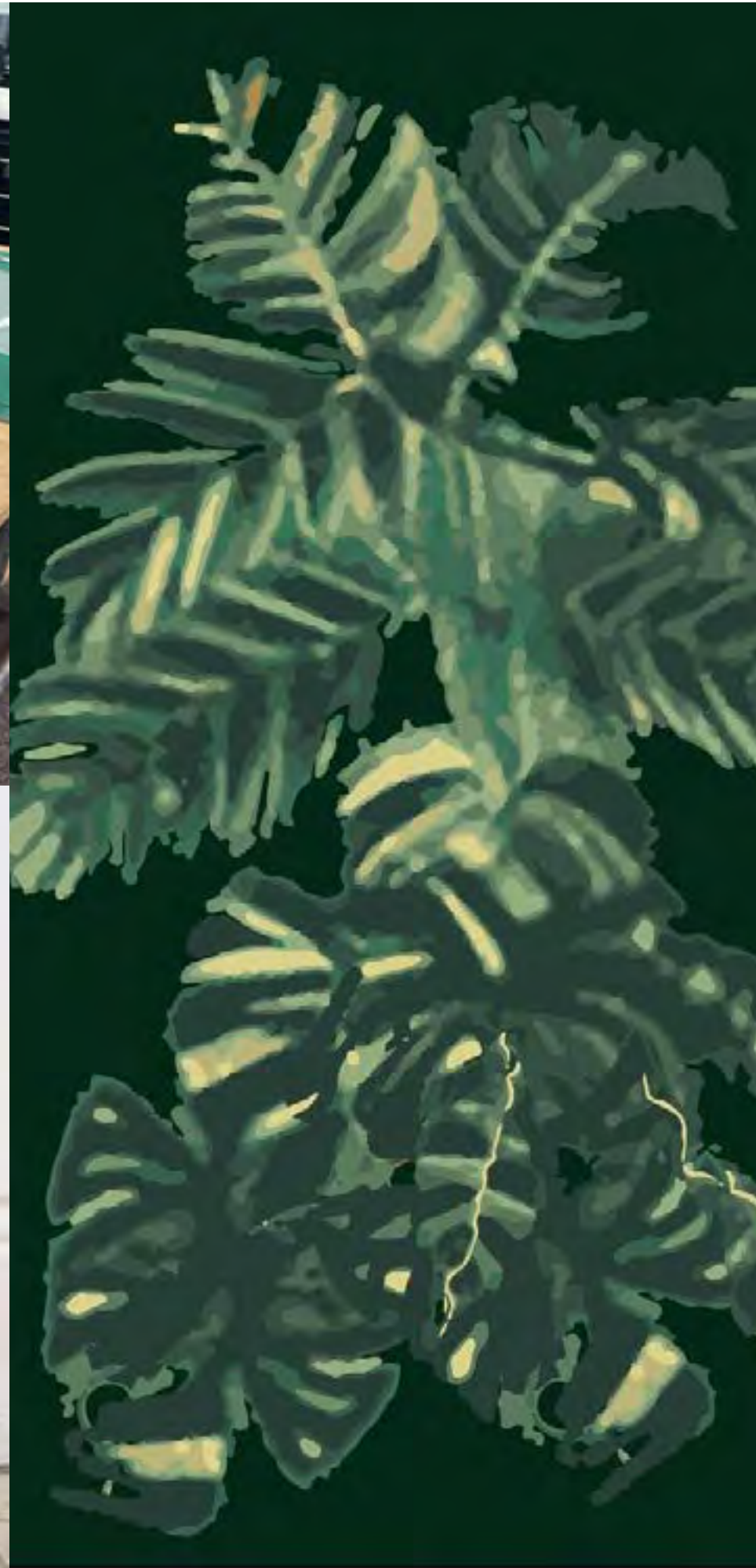
Prop Wall making

I decided on an ombre wall, changing from orange to pink. These fleshy colours to give a slight pop to the boardroom setting. A sense of calm and flow and reflections.

I printed the ombre walls on canvas and stretched the canvas over a timber frame, clamping the two walls together to create the backdrop of the meeting room.



Prop making



Film Set Preparation



Lifesolutions Film



<https://youtu.be/4lccnCgrrCA>



Portals



The painting in the board room is symbolic of the natural world. The flip is shown in the reflection where the actor's image replaces that of the plant.

Representative of Lifesolutions role, playing that of God, replacing the natural order.



The painting behind the woman serves as a portal for the natural world. Portraying the natural role of reproduction, detracting attention from the manufactured processes of Lifesolutions.



The Tree of Life

My aim here was to show the girl stepping out of the picture into her own sense of reality. The initial takes are intentionally blurred increasing in clarity as the girl touches the tree of life.

The natural is not clear whereas the results of choosing Lifesolutions bring about desired, planned results.



The Morphing



Taking my illustrator file of human cells, I then printed this out on acetate paper and putting the paper in front of the camera lense. This was to show her connection with the natural as she is pregnant.

This then becomes the alternate reality to Lifesolutions manufacturing of babies.

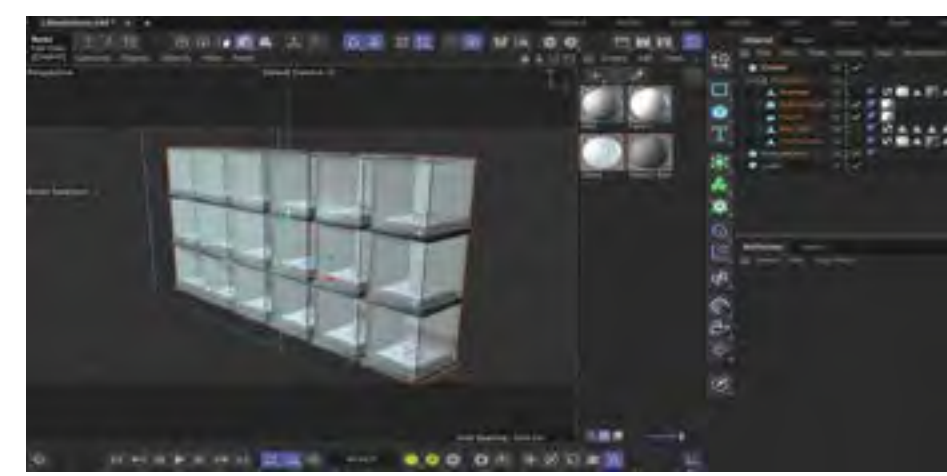


The mother is wearing my hand stilt props and we can see the artifical blend into the natural. I wanted them to be an extension of her physical arm reaching into the branches of the tree of life. Representing growth and the continuation of life through reproduction.

The Incubator Scene

Cinema 4d production, behind the scenes incubator storage facility at Lifesolutions. Representative of a production line of babies. Here I chose clear incasing for the incubators, like watching a growth experiment.

The scene is the opposite of the natural reproductive gestation period. This is clinical/scientific technology on display.





Salmon and Babies Morphing



The spawning ground of salmon is where the female releases eggs for the male to fertilize. Eggs remain in nest, while the salmon develop and finally hatch.

At Lifesolutions, the foetus develops outside of the human body. The growth developmental process can be artificially controlled to suit the parents choice of timeline.

After spawning, adult salmon die and their bodies provide nutrients for the ecosystem.

<https://youtu.be/ZT52SSVivww>



Fish Farm

Interference with the natural salmon reproductive process and living environment. This is a salmon production line, where the natural is manipulated by human intervention for economic gains.

Environmental concerns for example, transferring disease to wild stocks, the need for disinfection due to salmon being held in a controlled environment.

Pollution concerns, the salmon are moving around in excrement, level of beneficial omega 3 fatty acids will be dependent on type of feed given in contrast to the wild salmon diet based on algae and plankton.

Lifesolutions a baby farm where the individual takes control over the choices of conception, gestation and birth timings under scientific/ technological supervision.

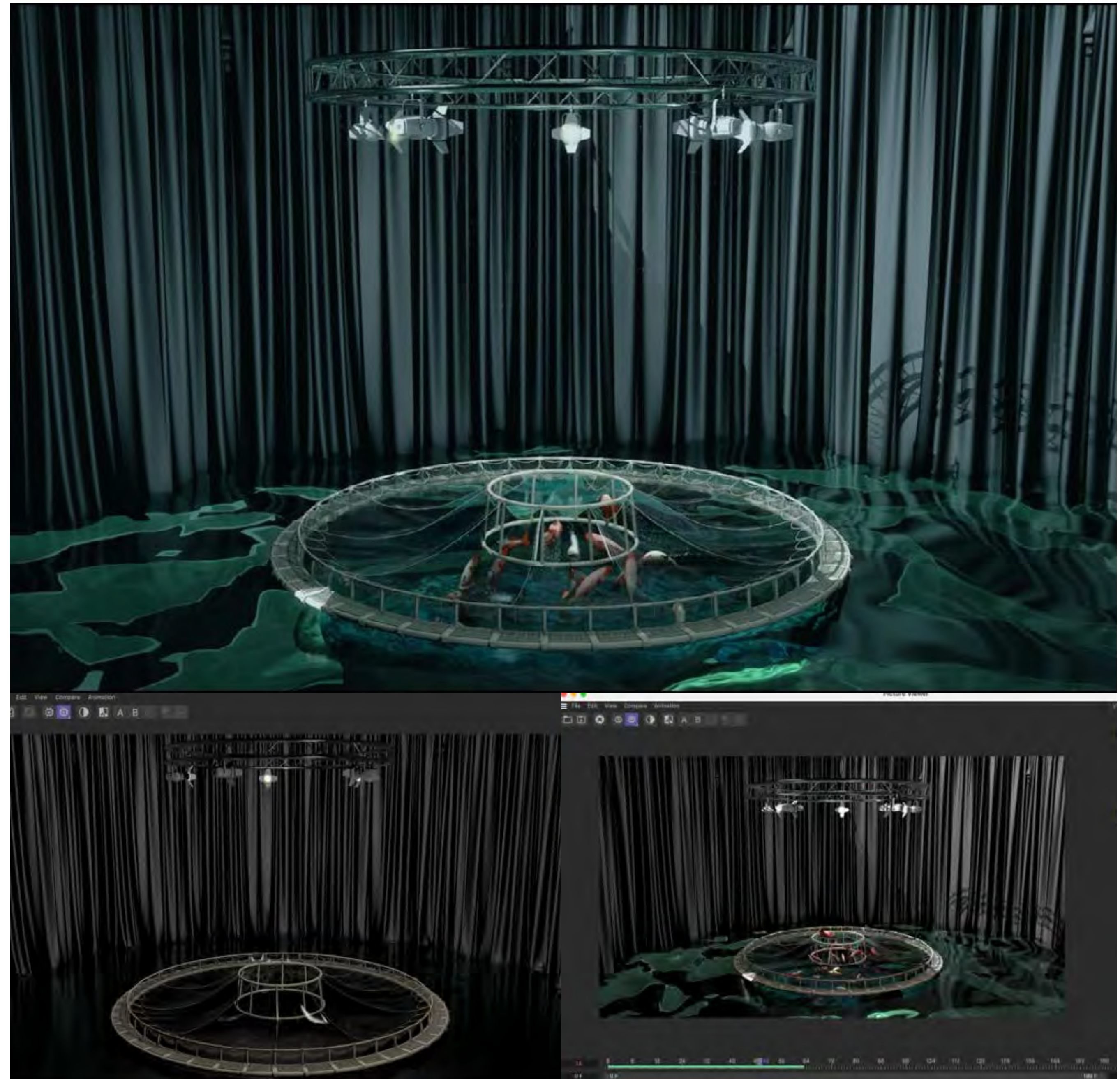
Nurturing of the fetus in a controlled medical environment. Will this effect the natural , instinctive connection between humans and their offspring ongoing.

Could natural instincts be affected?

Ability for laboratories to be selective as to egg choice? Gender and gene control future generations?

What happens to the none perfect fetus?

Interaction between natural birth children and lab nurtured children - resulting offspring?





<https://youtu.be/yeWwvC6hxc>





Narrative Prop





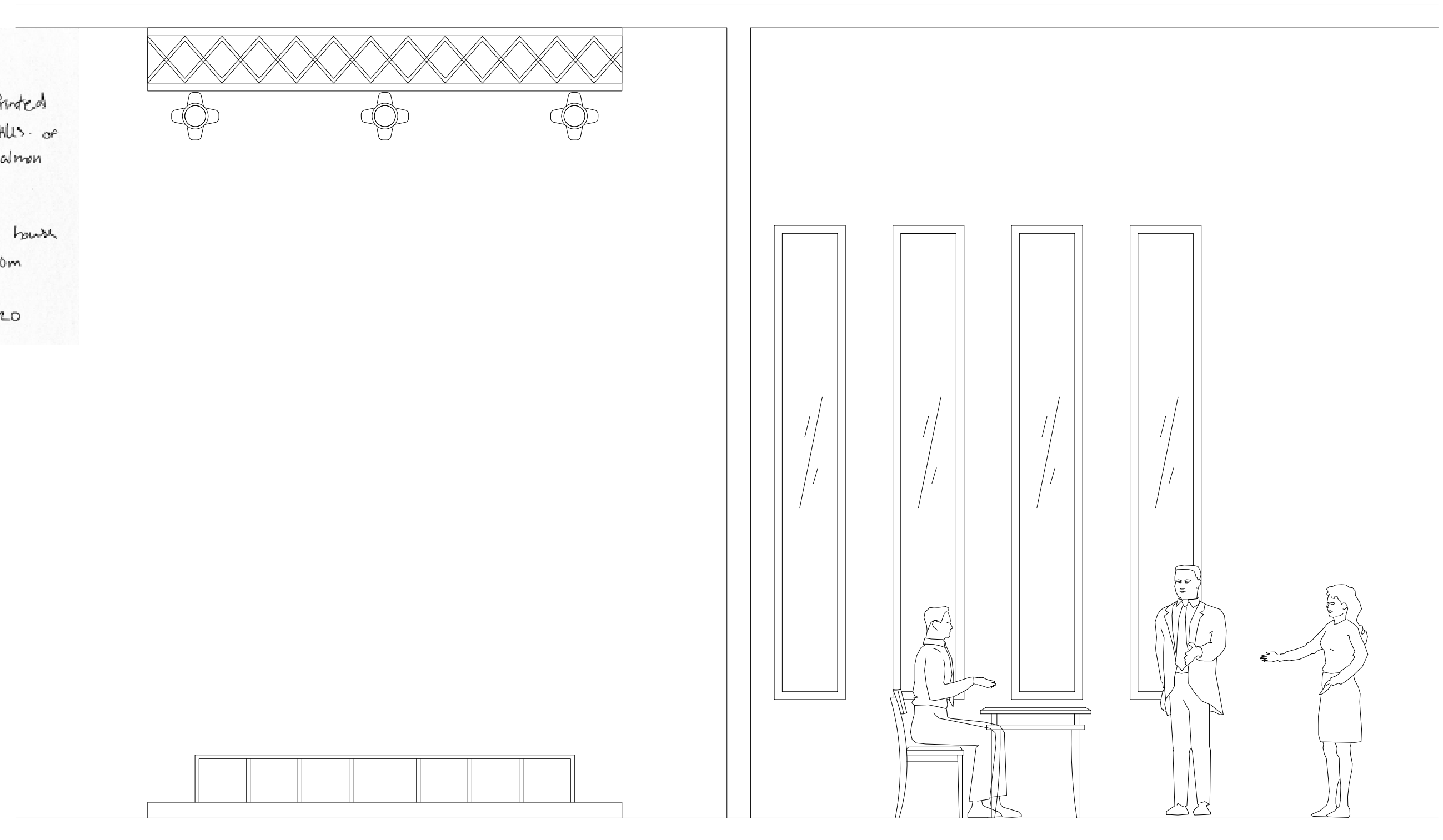
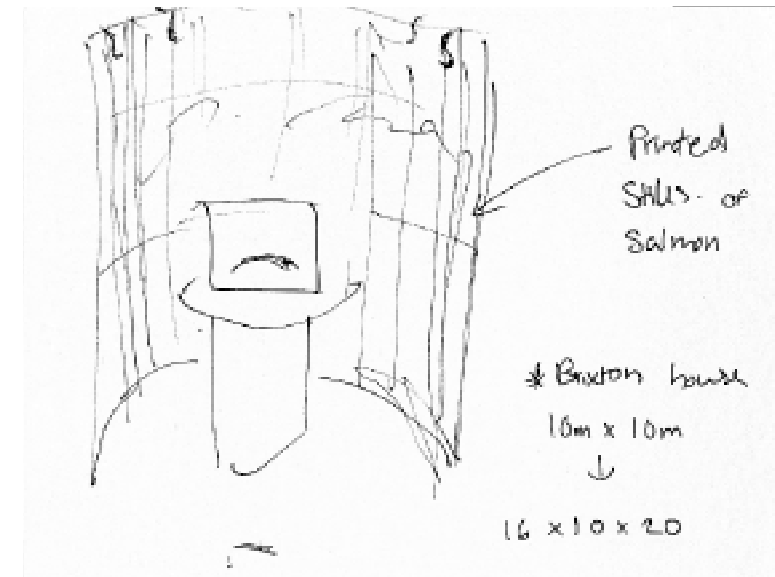


Visual Brief

The selling point of a very natural desire for people to have babies at a convenient time in their lives. Lifesolutions pushing the attraction of empowering the individual with choices. Presenting a supportive and nurturing service that takes the pressure off common current day fears, for example, what about my career?

I can't afford to have kids yet. I am not emotionally ready for kids yet. I don't want a relationship in order to have a child. I am worried about possibly passing on defected genetics conditions.

At the back of house we see manipulation of personal information, desires, the manufacturing of convenience babies. Like a production line linking to the salmon farm where human intervention manipulates the timeline.



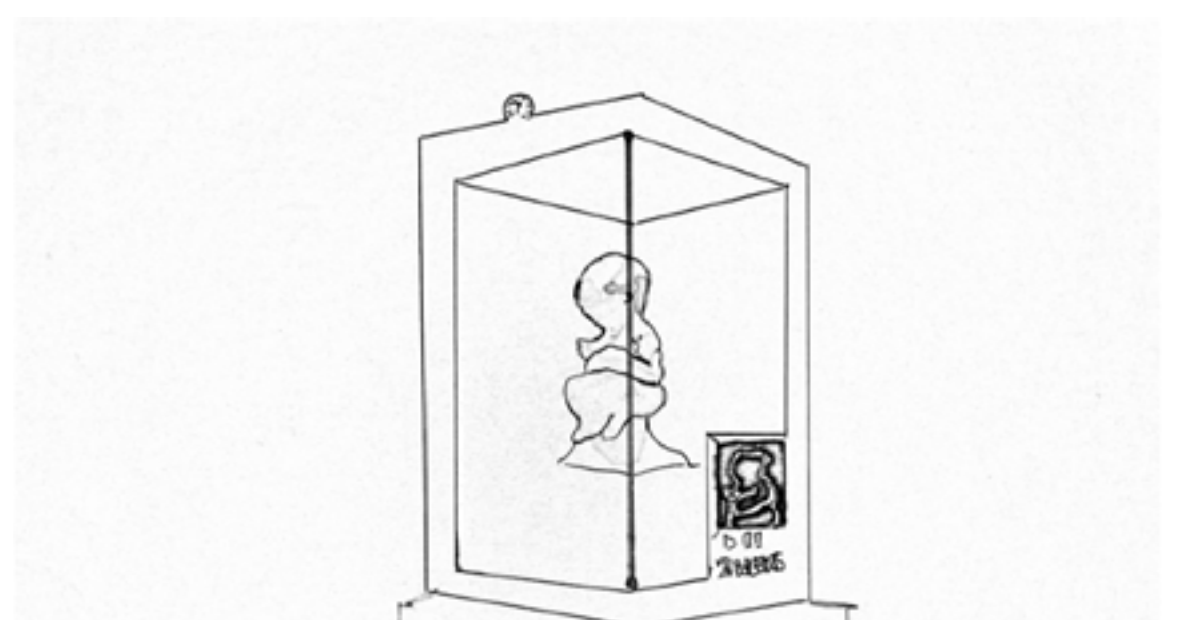
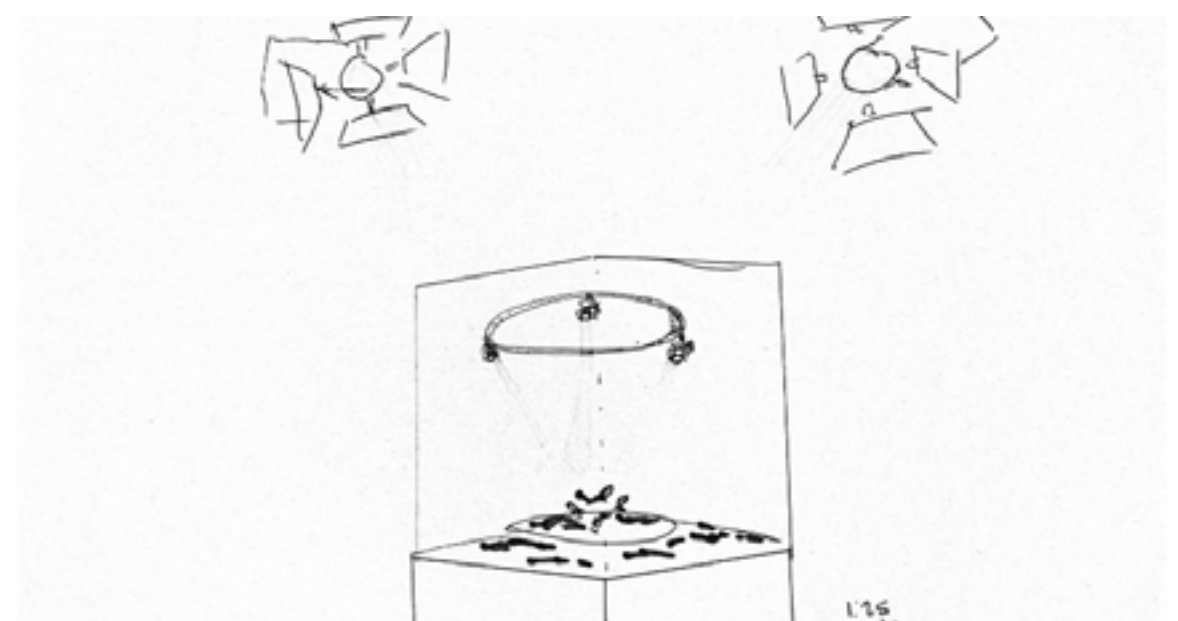
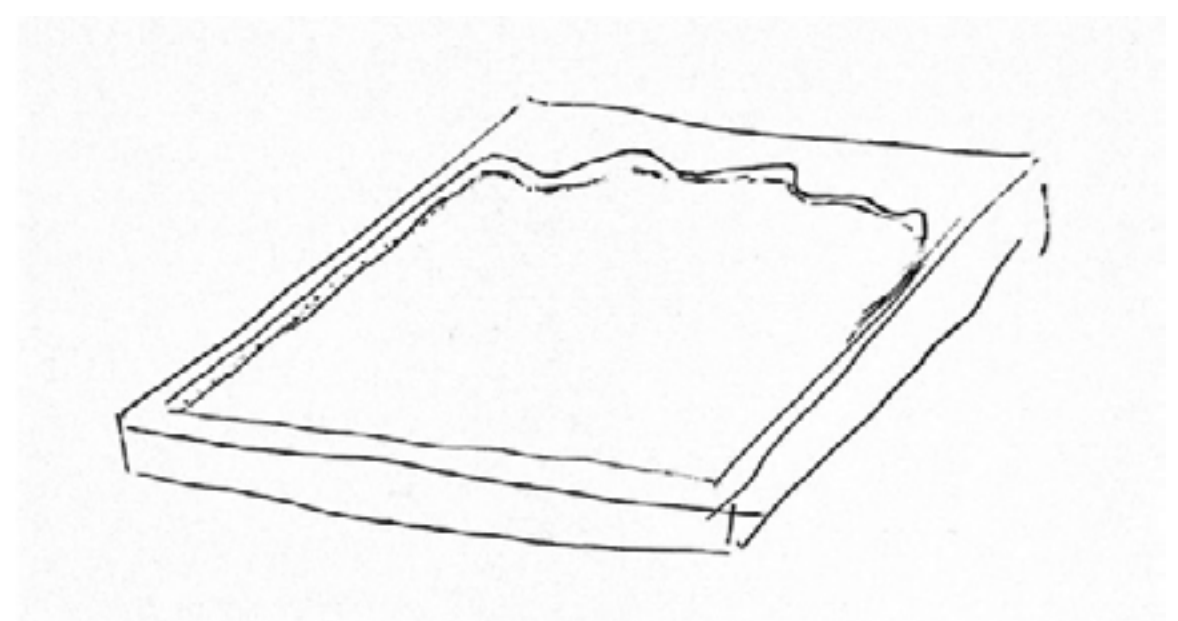
Back of House

Front of House

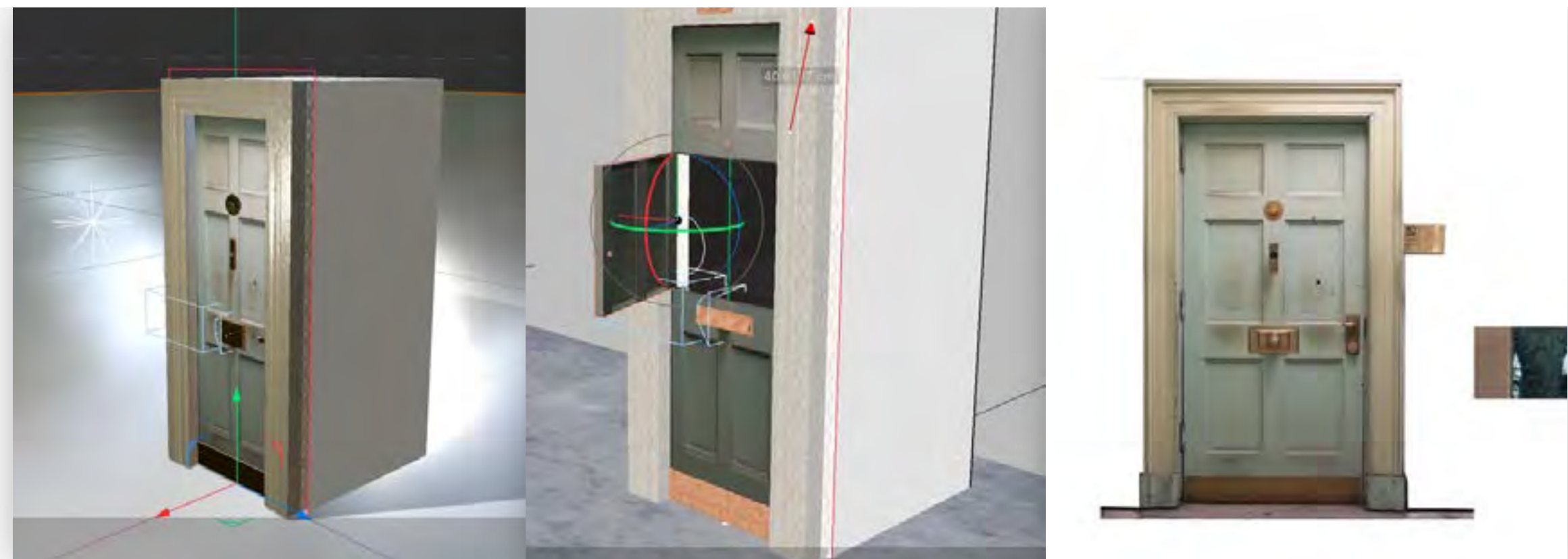
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	SIZE	A1	DRAWING NO	
	DATE	07/04/2024		

Visual Brief

Sketches/ Ideation







Front of House

Back of House

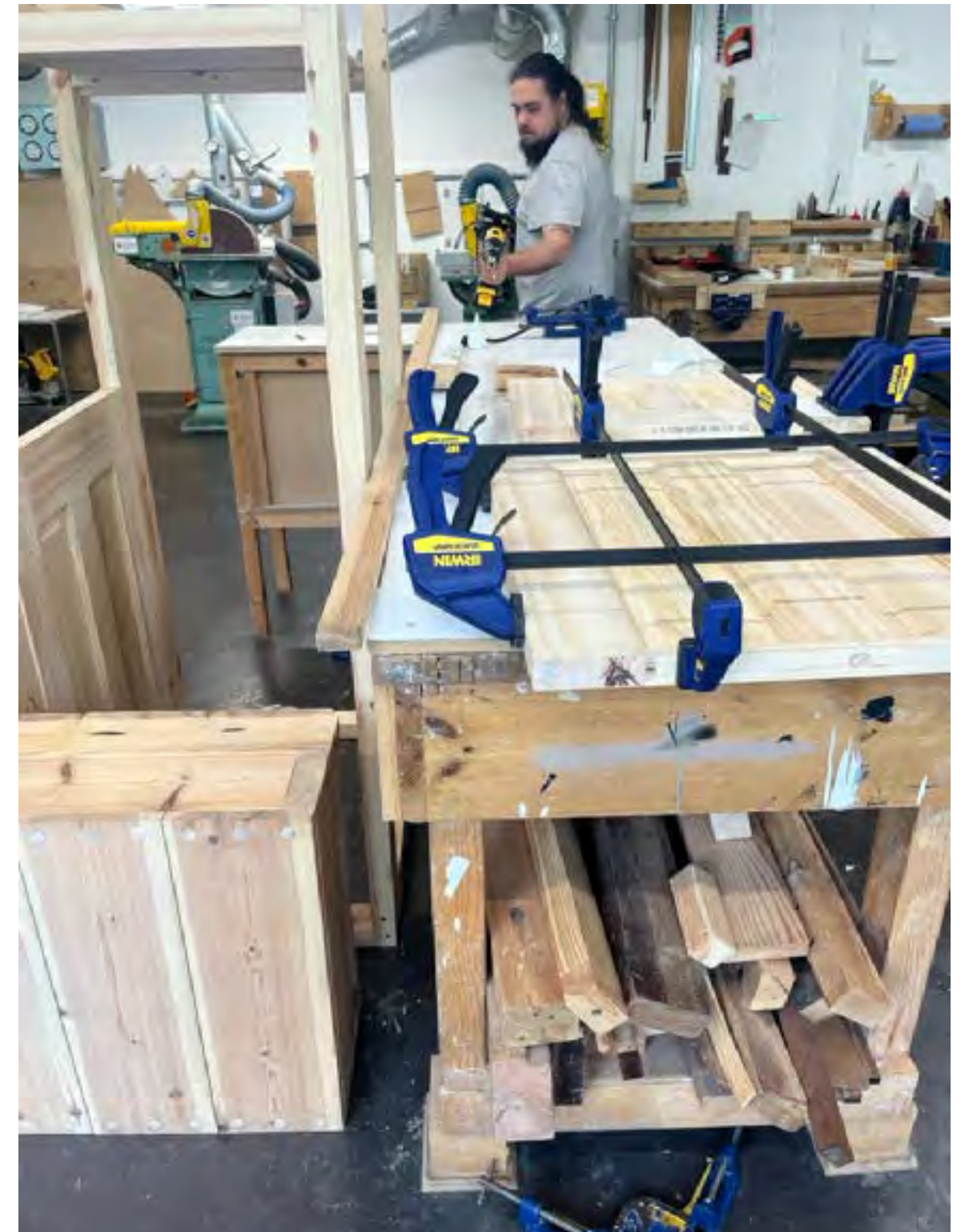
Front of house/
back of house
models rotate in
a circular design

To change to a
letter box

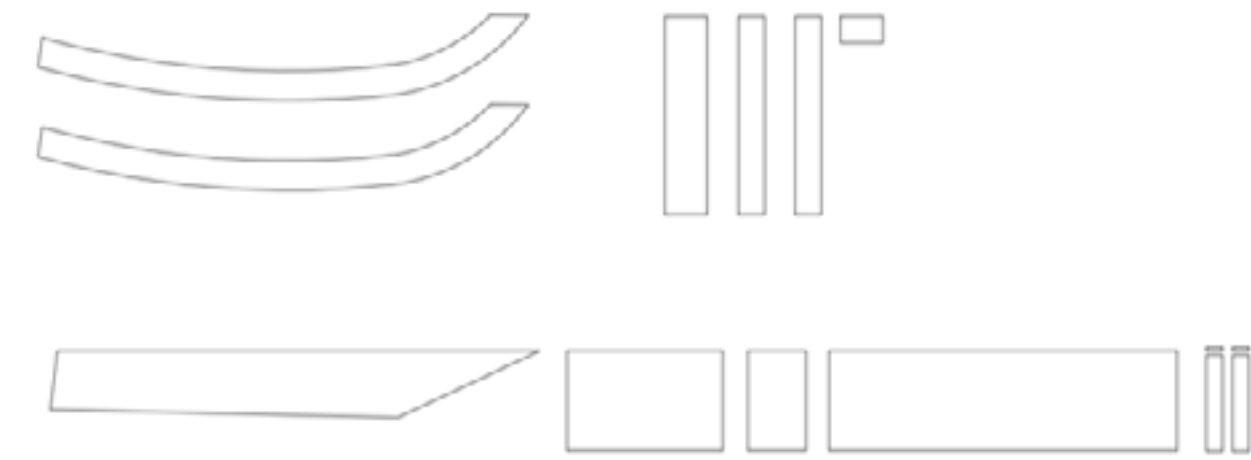
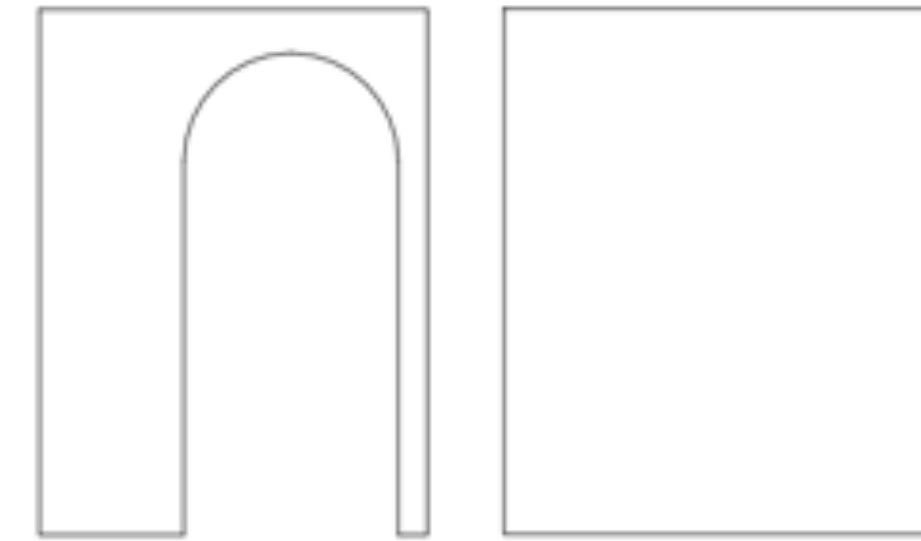
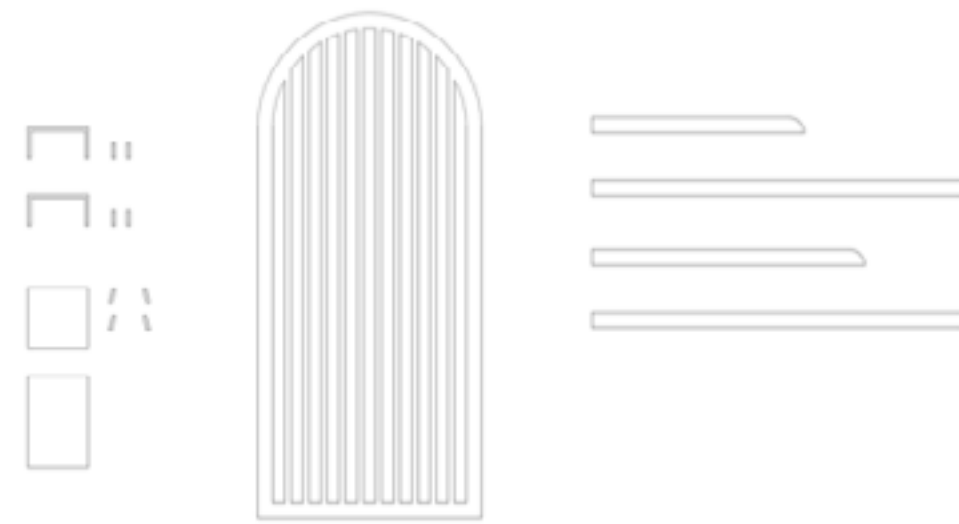
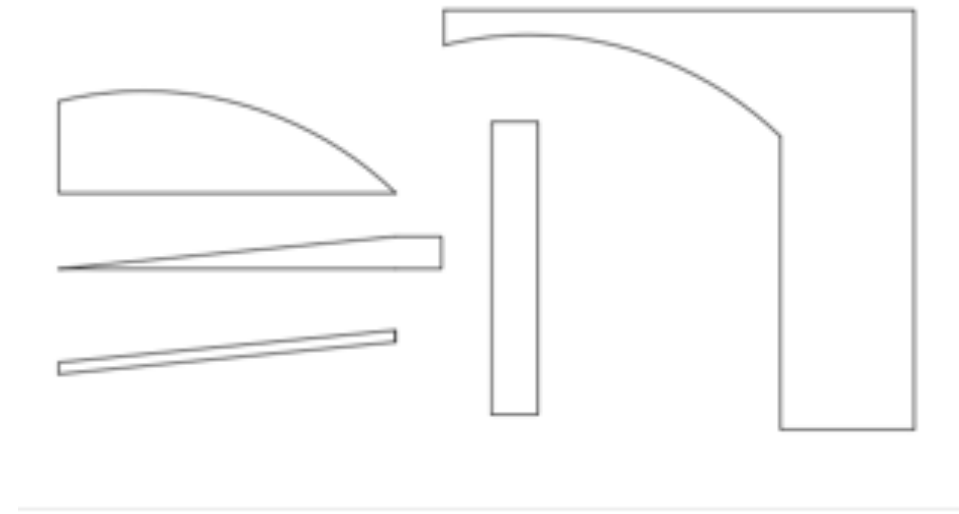
Peek through the Peep

Existing handle to change to
a door knob and a key lock

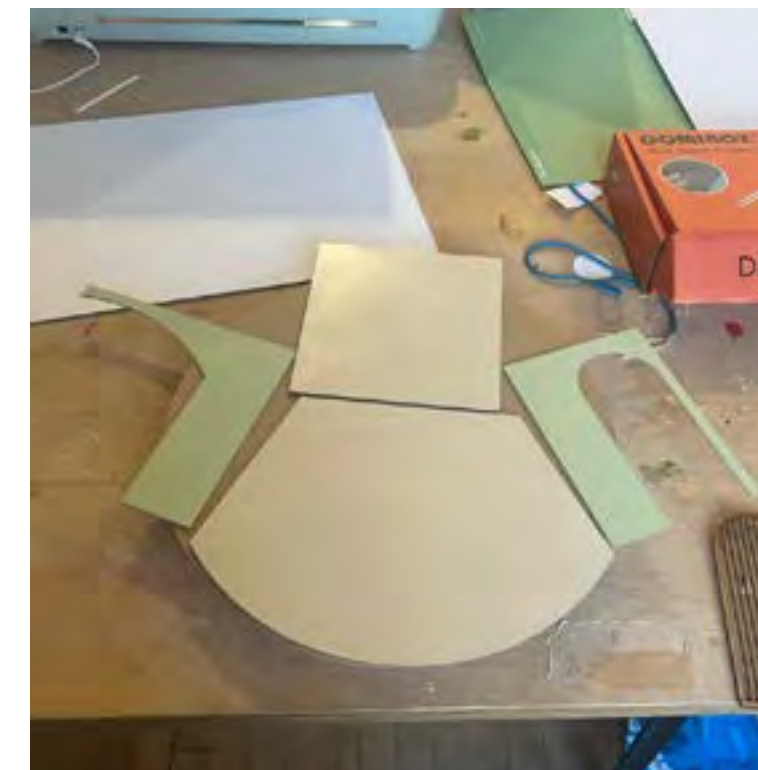
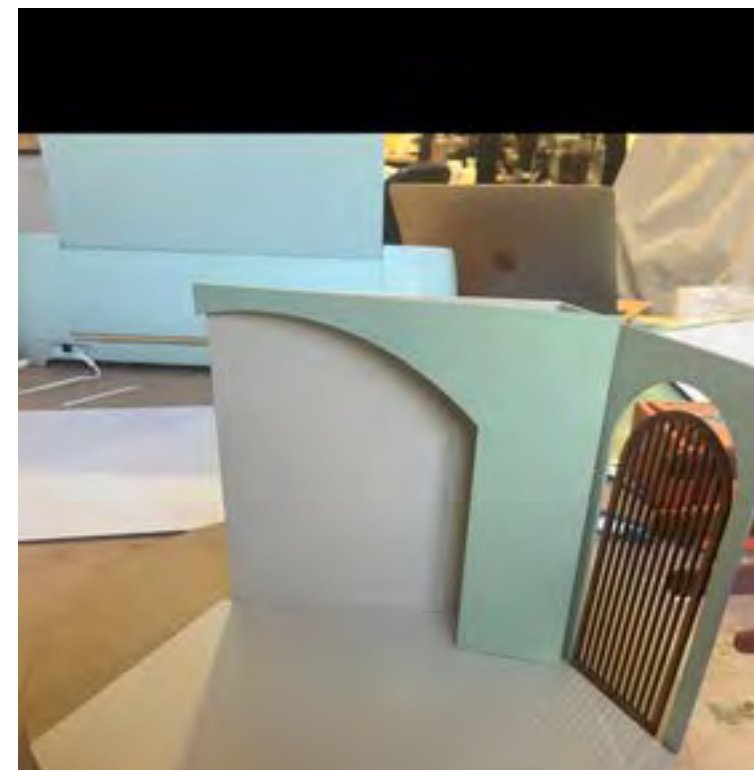
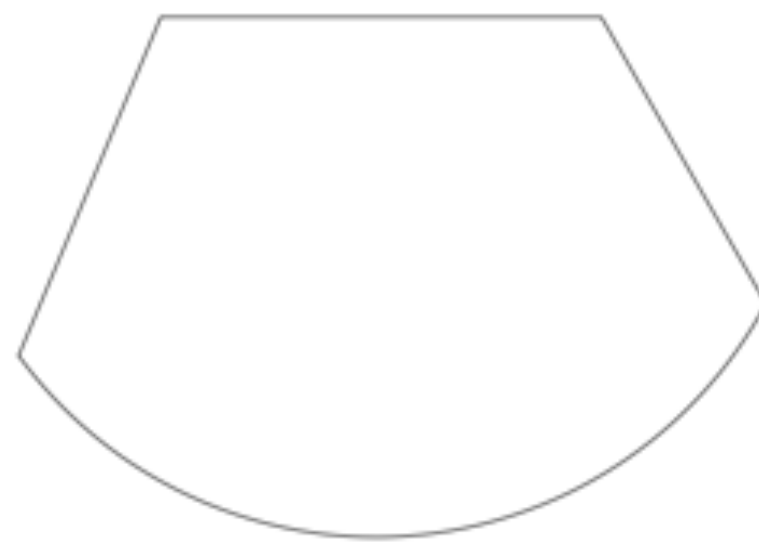
Peek through the
letter box



Front of House

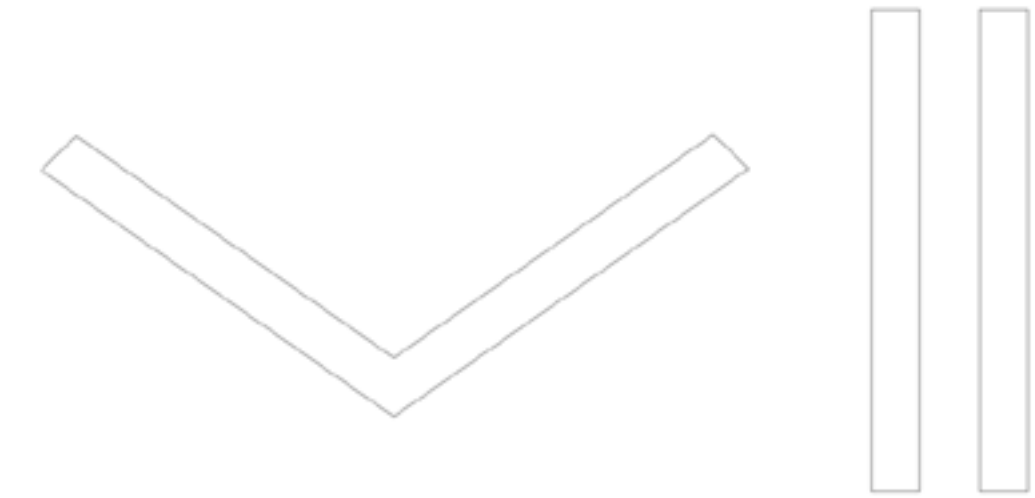
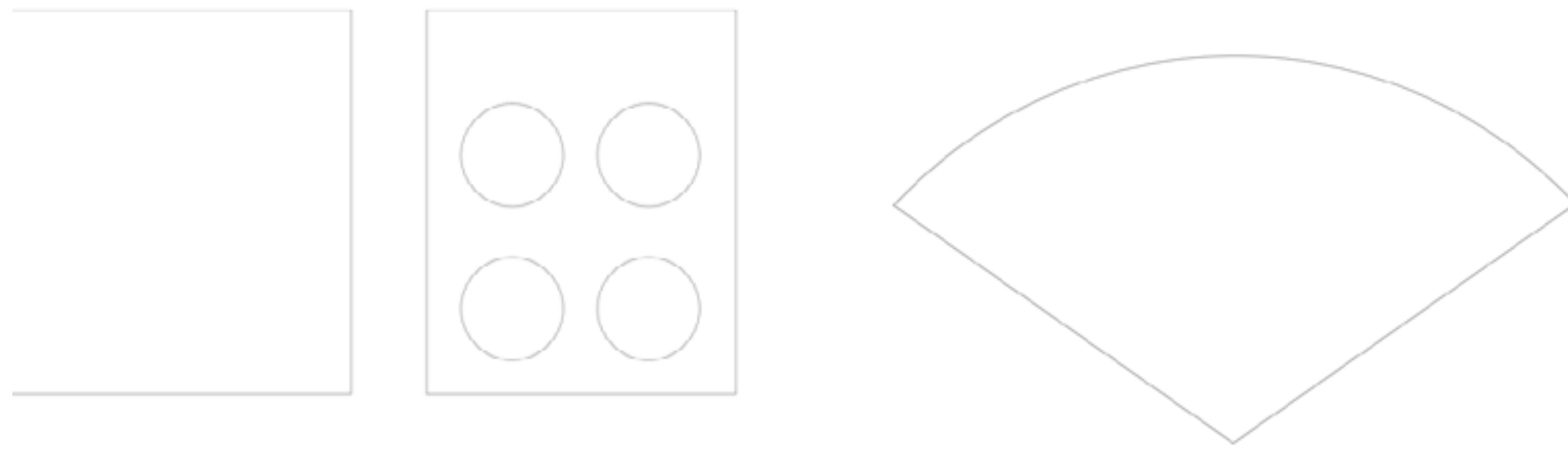


Mid Journey Prompt - /a scale model of a room with a half circular base, the wall is rectangle, of a bright and colourful clinic painted white and mint green. with lovely high ceilings and light coming from a high ceiling window on the right hand side of the model. There is a reception desk in front and three waiting chairs on the left hand side. this is a clinic of your dreams with mint coloured details

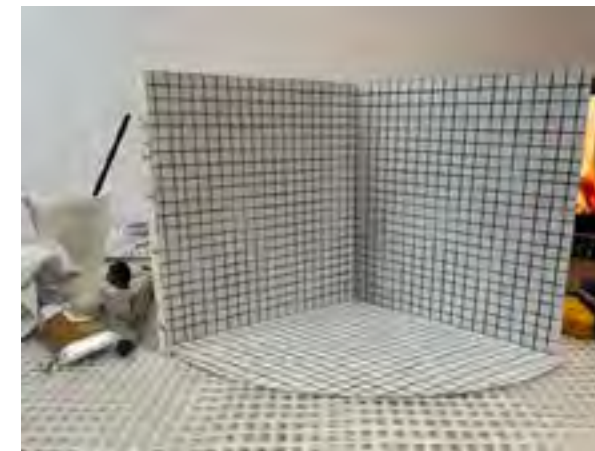


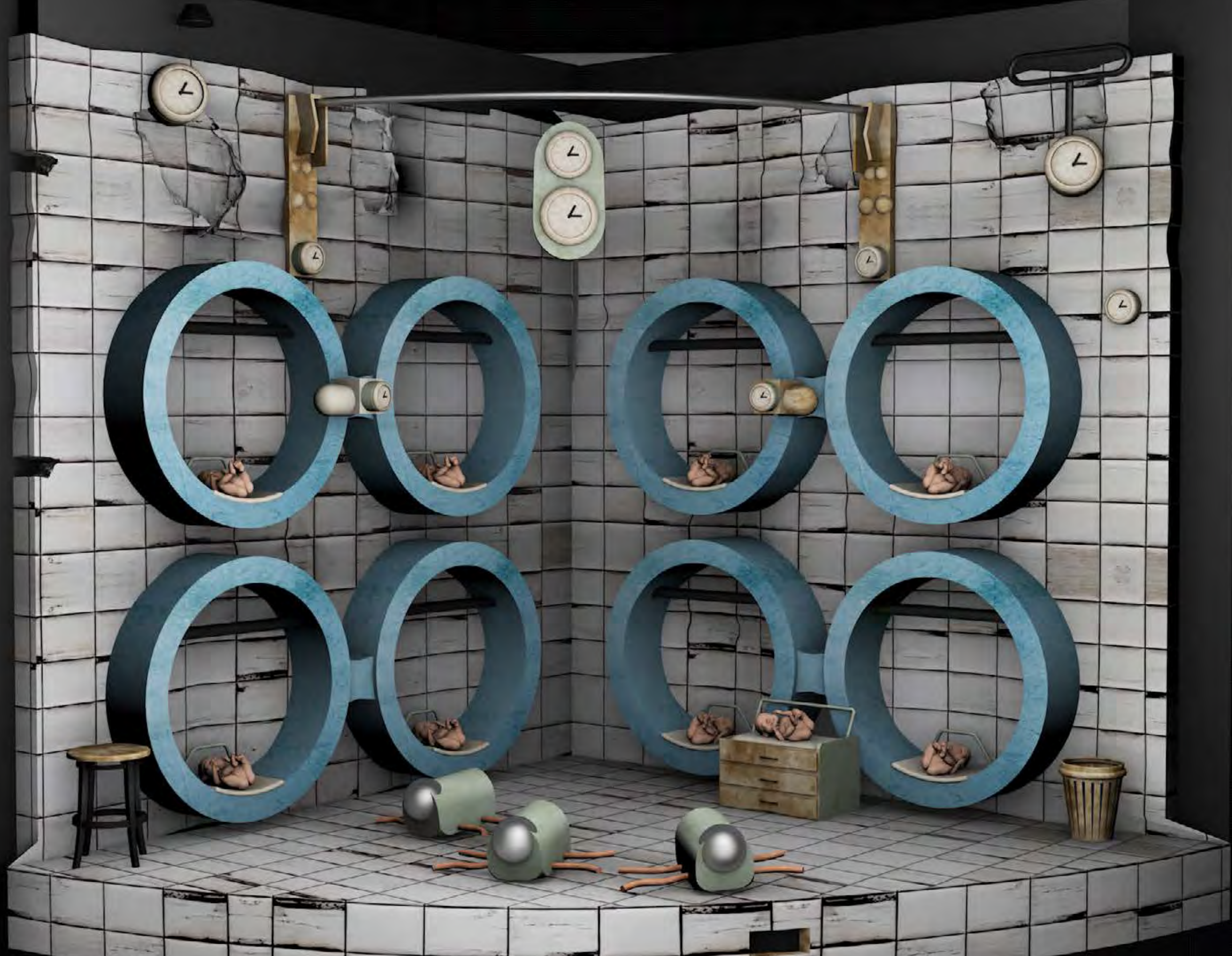


Back of House

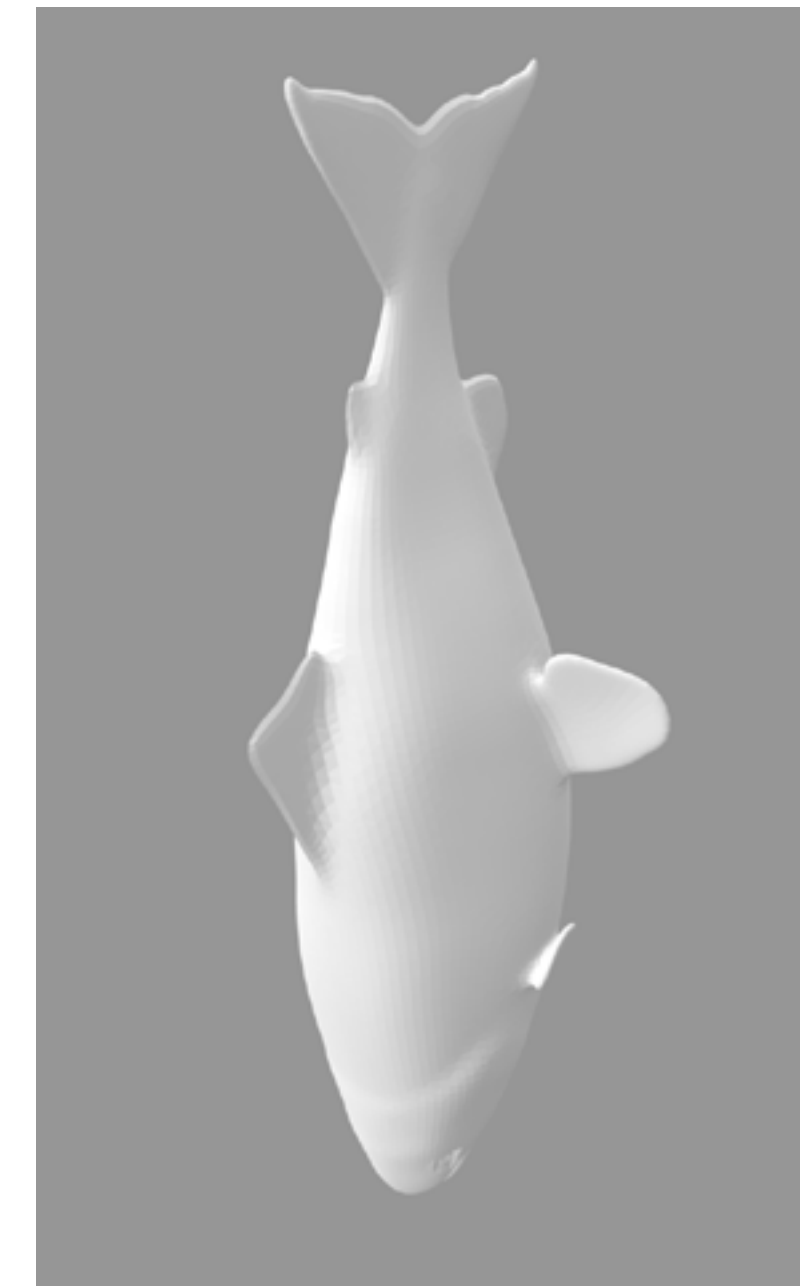
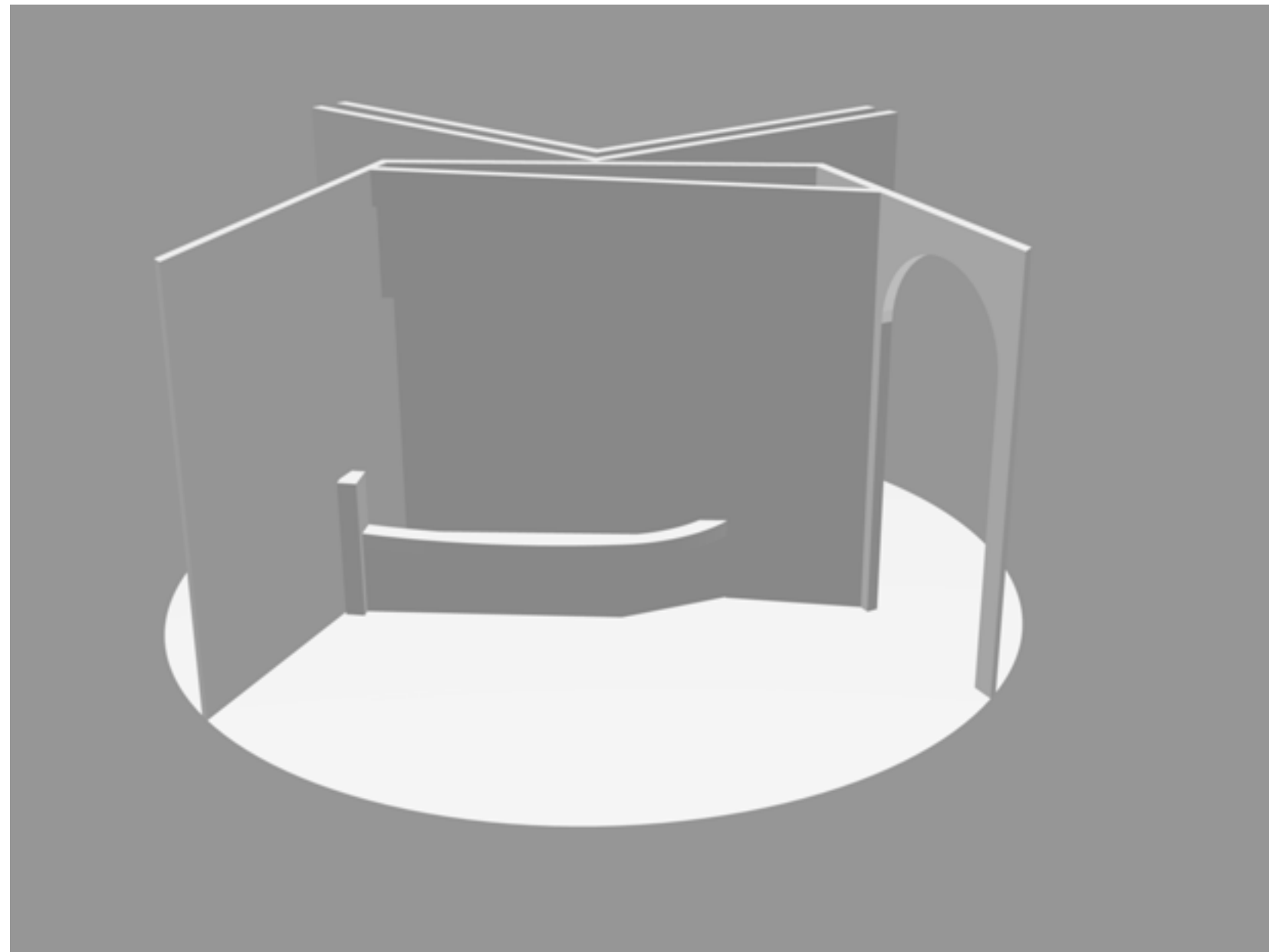
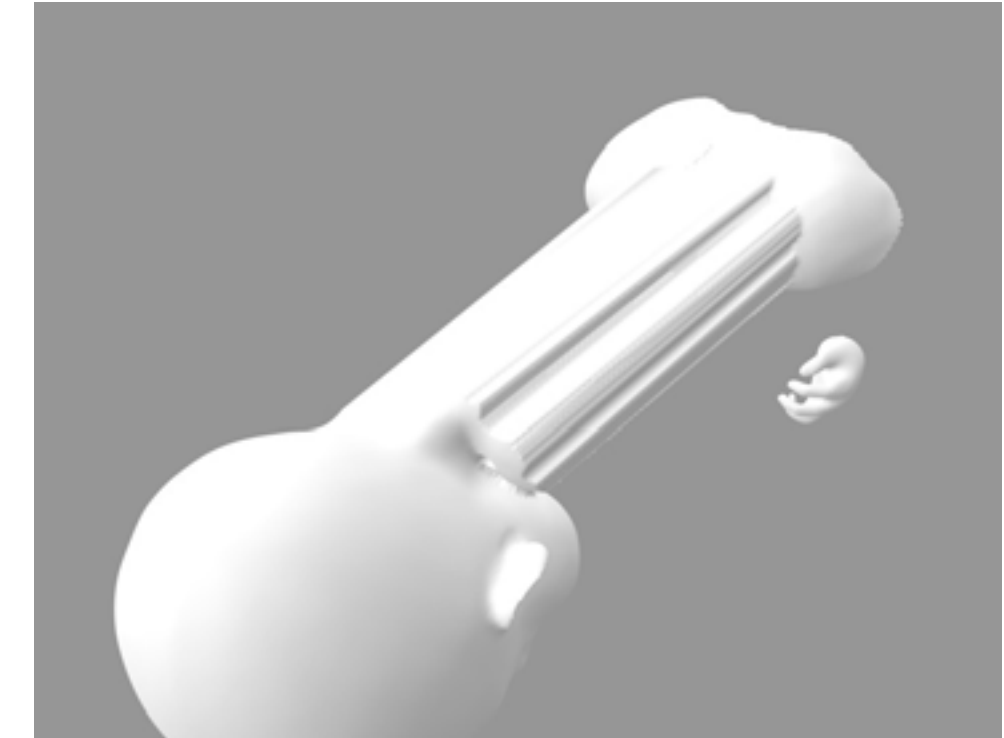
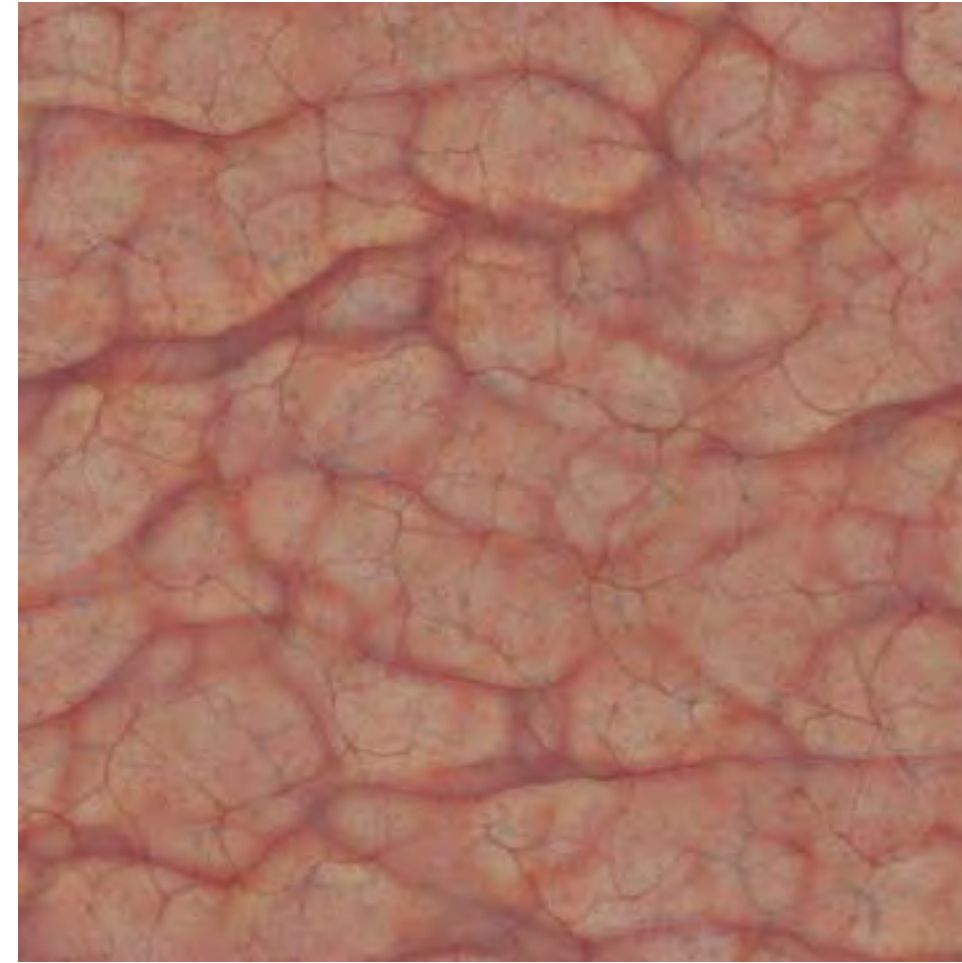
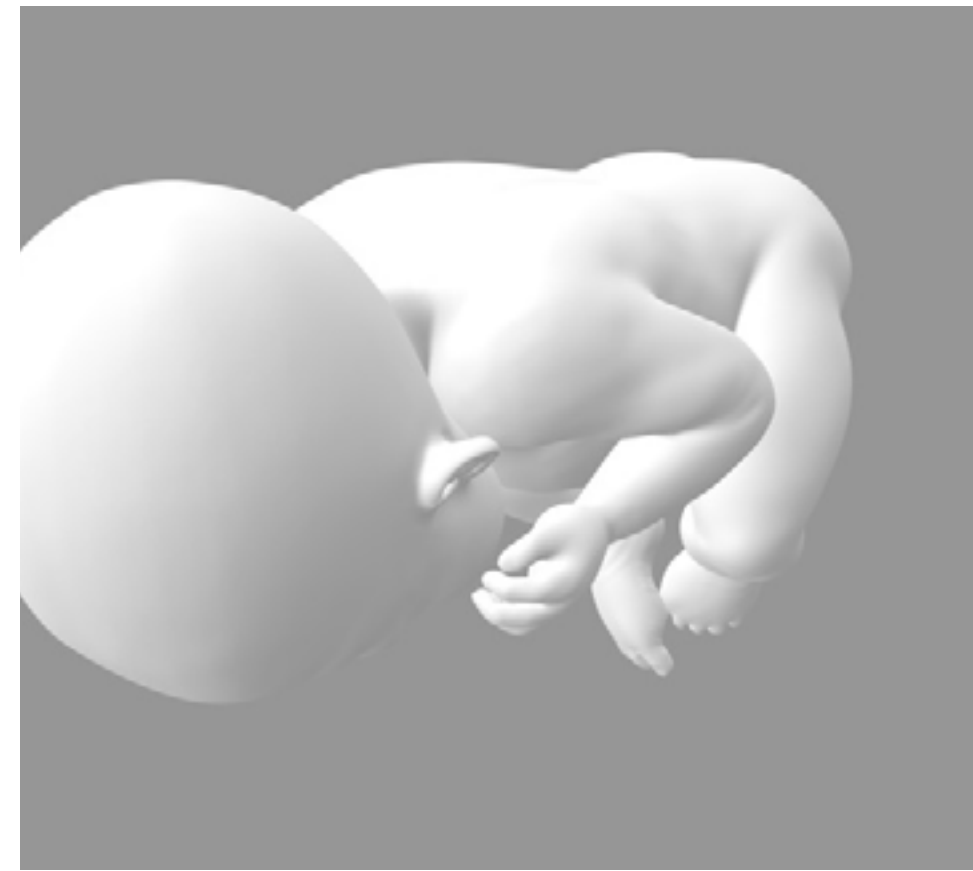


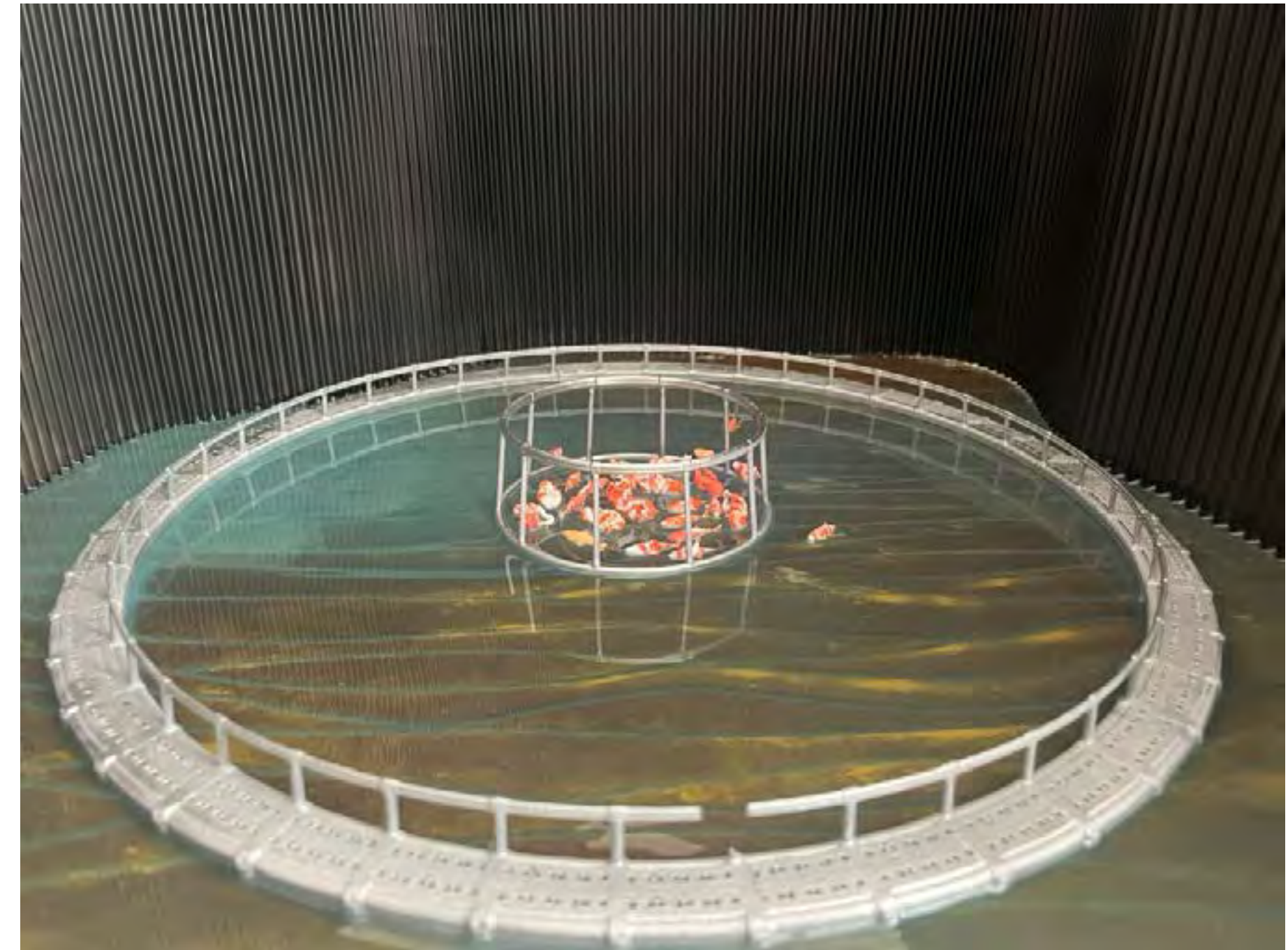
Mid Journey Promp - a scale model of a room cut in half that looks like an artist studio mixed with frankensteins lab. The room takes up the entire screen and is facing us. The room is white tile. The room has a series of incubators that have start stop alarms next to them. The incubators are round with a measuring clock behind them with clockhands. The babies are all growing at different rates. The room has measuring gauges around. The walls are white tile which has slightly faded overtime and their are mirrors. Their is a blue hue for the lighting. Their is a trashcan at one side of the room with little babies in it saying for AI, Emphasis on this room looking similar to an artist studio





3D modelling





LIFESOLUTIONS
CLINIC







Small plaque above the window, containing illegible text.

Small plaque below the mail slot, containing illegible text.







Mid Journey Promp - a 5 year old child that has rapidly aging skin compared to their biological age, these looks like a case study

