

The Third Day

Design Process

Beck Rainford

Production Design Pack
ADG Submission



Statement

On first reading 'The Third Day' I was instantly enchanted. From a design perspective, the script provided an opportunity for exciting and original research leading to building a world on screen. The more curious one was, the richer the world we would create.

A major brief for the series was for 'normality', without revealing the plot on Sam's first entry to Osea. This was a story about a man's grief; a father who had tragically lost his son and is processing his guilt. Grief was an important driver and I considered its effect on the psyche, causing delusions and confusion. The theme of grief had to continue throughout to the tragic revelation in Episode 6 of who Nathan is.

The Osea we meet is awaiting a festival, open for the first time to the public, in order to raise funds. The fishing industry has dried up and the landscape needed to reflect this: fish drying racks, defunct oyster beds; imposing silhouettes of the bitchumen- stained 'net huts' with the tangled mess of discarded nets and lobster pots, all created to depict what was, although tired, still a community.

When we came to the festival rehearsal in Episode 2, I designed the elements such as Giant Puppets, Salt Effergies and Masks based on research which then Were used by Punchdrunk. In what would eventually become the Live Event.

'The Procession' was born from ancient community traditions — in pagan England it was sacrosanct to perform certain traditions in order to channel a way of life — in modern day interpretations. Remembering this, looking at both tradition and justification for its conception, we put things on screen to create depth rather than for the sake of shock.

The challenges presented were mostly about how to merge Osea and the on screen 'Osea'. Osea does not exist as a habited island, therefore, in order to create a village, work was required. This included covering up 'newbuild' properties which had been built next to what would become our Exterior Oyster Bar location. (The interior was an elaborate build in 3 Mills studio). We unearthed old images of Osea Village: it felt right to be sympathetic to the original island.

Building and dressing the island was a challenge for the team due to the causeway being tidal and open only twice a day. Marc and I wanted to draw on the multiple layers of Osea's history, so included the relics of the military base during both World Wars.

Sets such as 'Mimir's', 'The Pillbox', 'The Slurry pit' were bomb testing buildings discovered at Tilbury Docks. For Mimir's, shown first in Ep.2, I wanted to adapt these as the texture of the building melted into the Mimir's character and to suggest that the building had once been three dwellings, described in the script as "Three overgrown houses".

Building The Oyster interior was a challenge as it had to match the length and shape of the existing facia on Osea but the footprint was too small. My aim was to illude to the space being three buildings: a barn and farm combined; designed like a Tardis inspiration was drawn from village pubs which are community space.

'The Third Day': it was a special project, filling our minds for a year and indeed continues to do so.

The Big House / Episode 6





Reference



Still / Episode 6



Stills / Episode 6





Reference



Stills / Episode 6



Reference



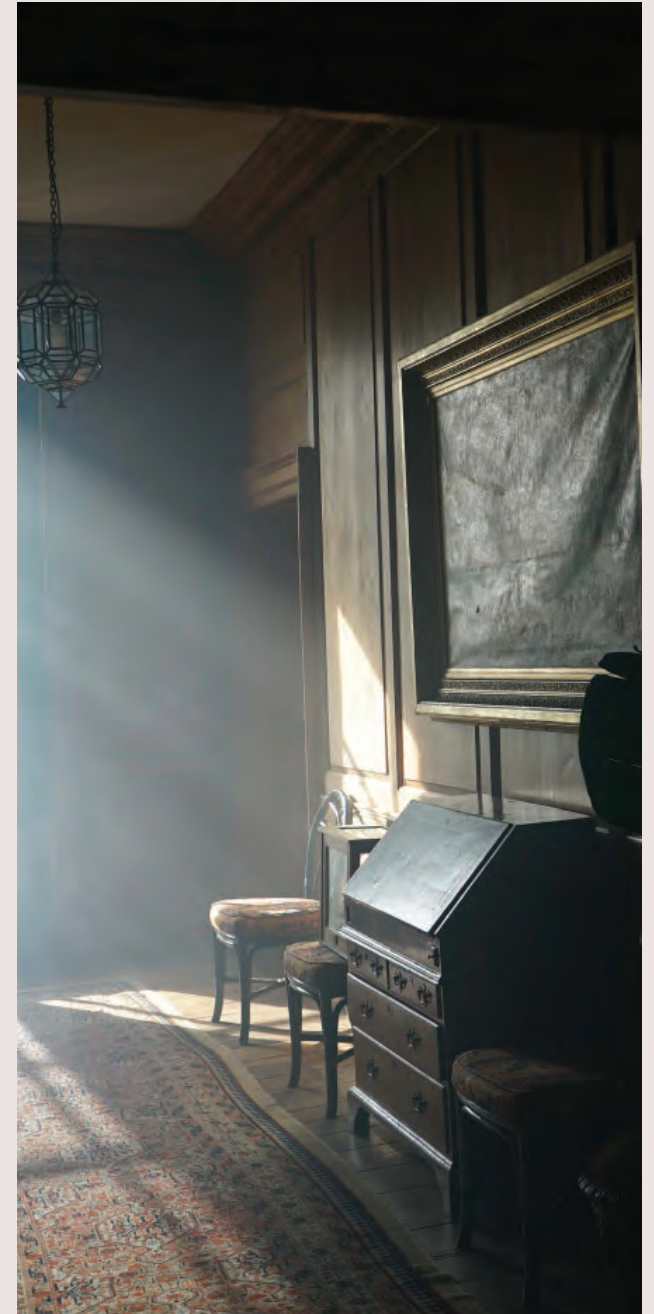
Reference



Reference



Stills / Episode 5



Reference /
Artworks





Big House / Colour Palette





Sam's Bedsit /
Reference



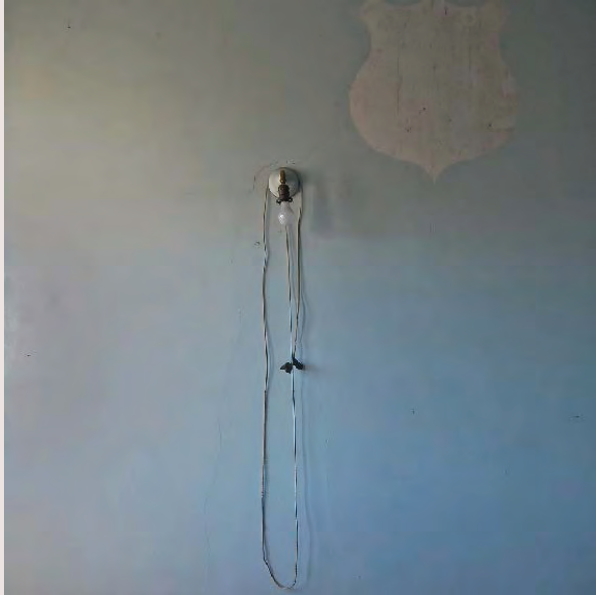


Reference





Still / Episode 6



Nathan's Room /
Reference





Still / Episode 6



Cave Chapel / Episode 5



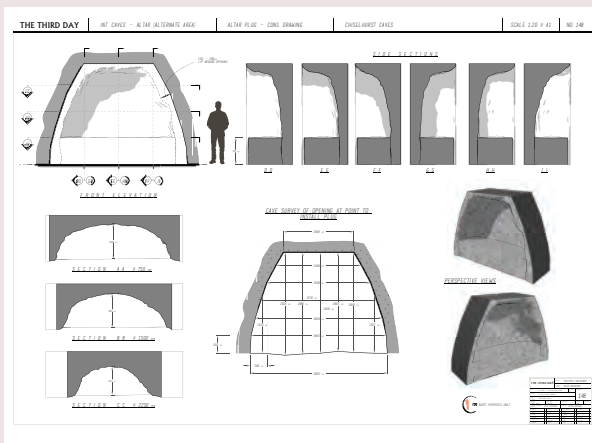
Still / Episode 5

Reference / Carvings





Initial drawings for Cave Chapel /
Episode 5





Previs for Cave Chapel



Paintings /
Reference



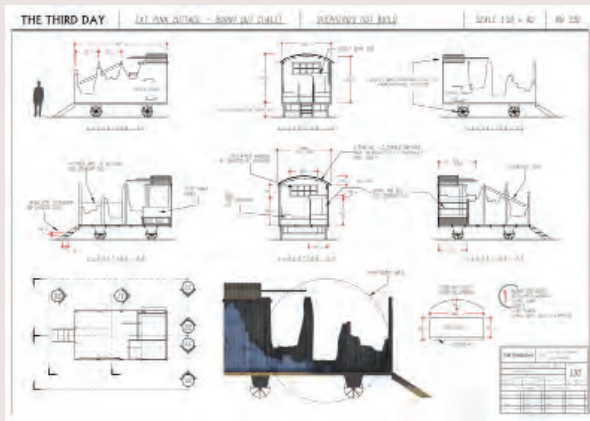
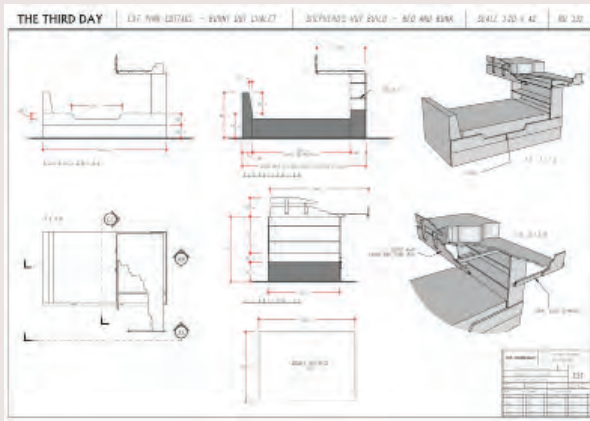


Pink Cottage / Episode 4



Reference







Stills / Episode 4



Still / Episode 4



Fishing Hut / Birth Scene / Episode 5



Stills





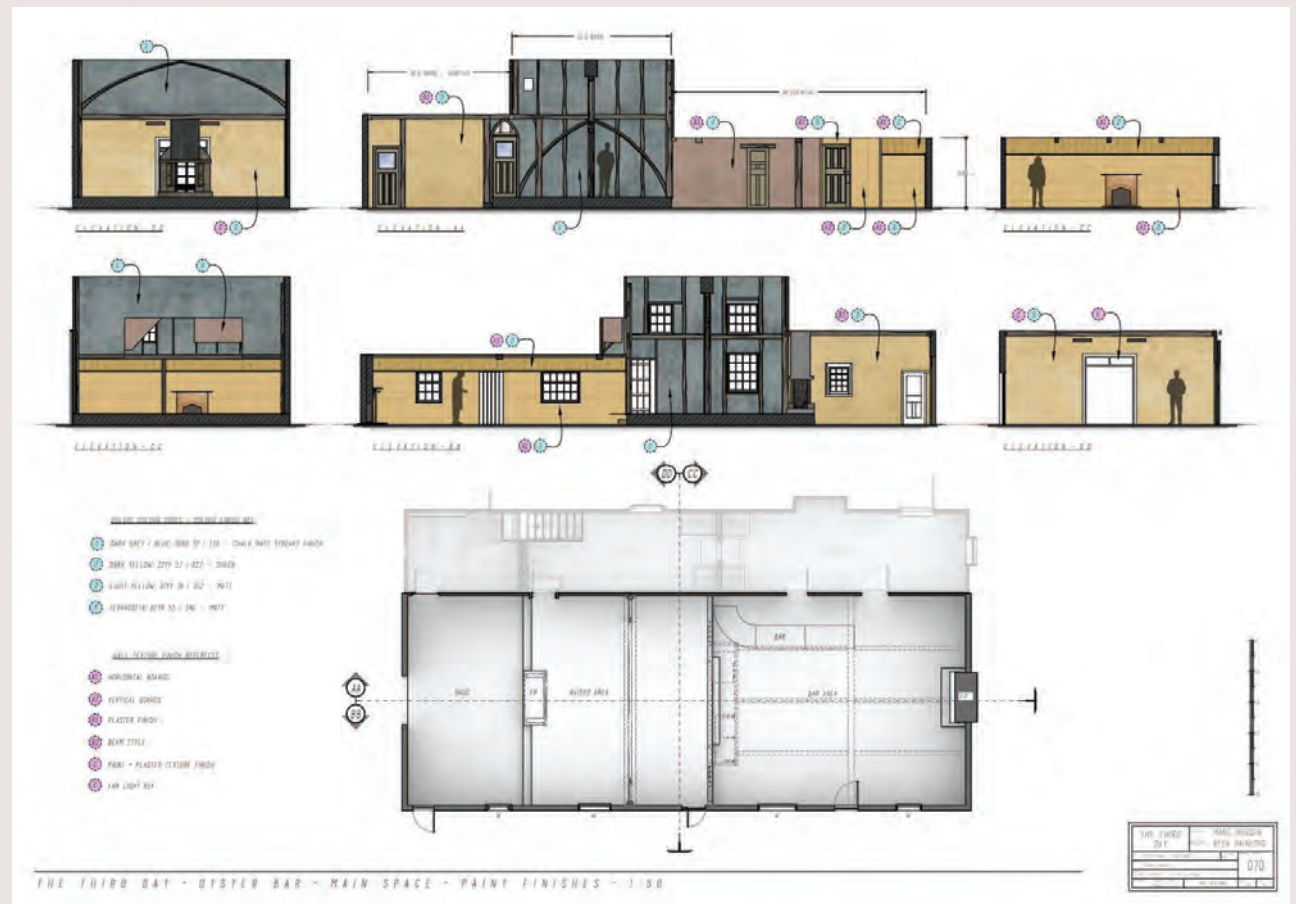
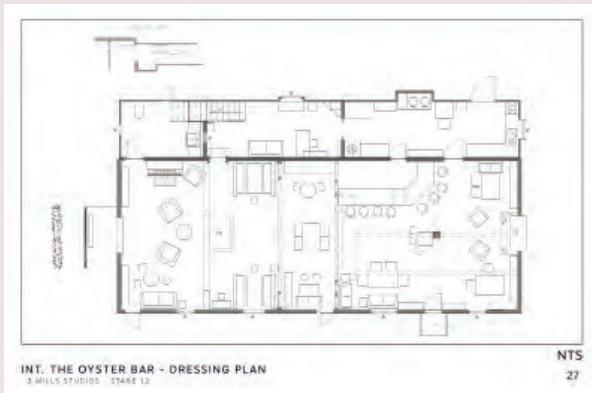
The Oyster Bar



Still



Oyster Bar / Build



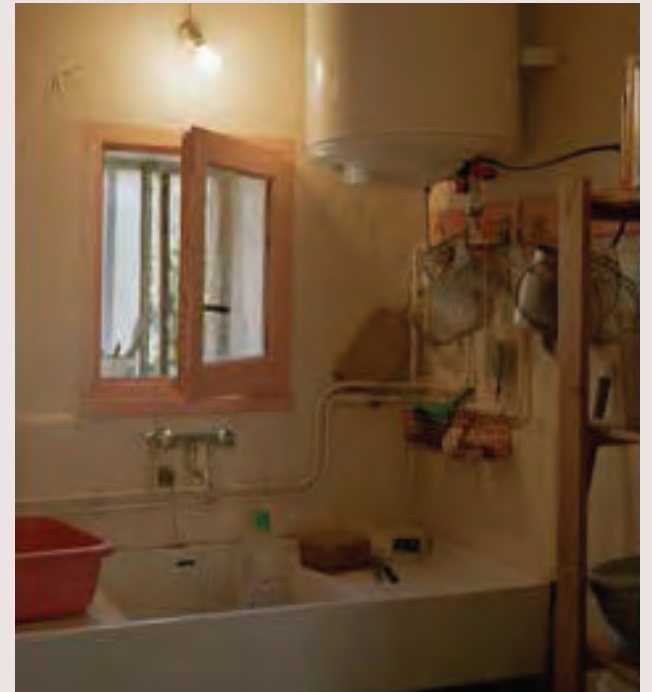
Oyster Bar /
Dressing and Ground Plans



Oyster Bar /
Reference



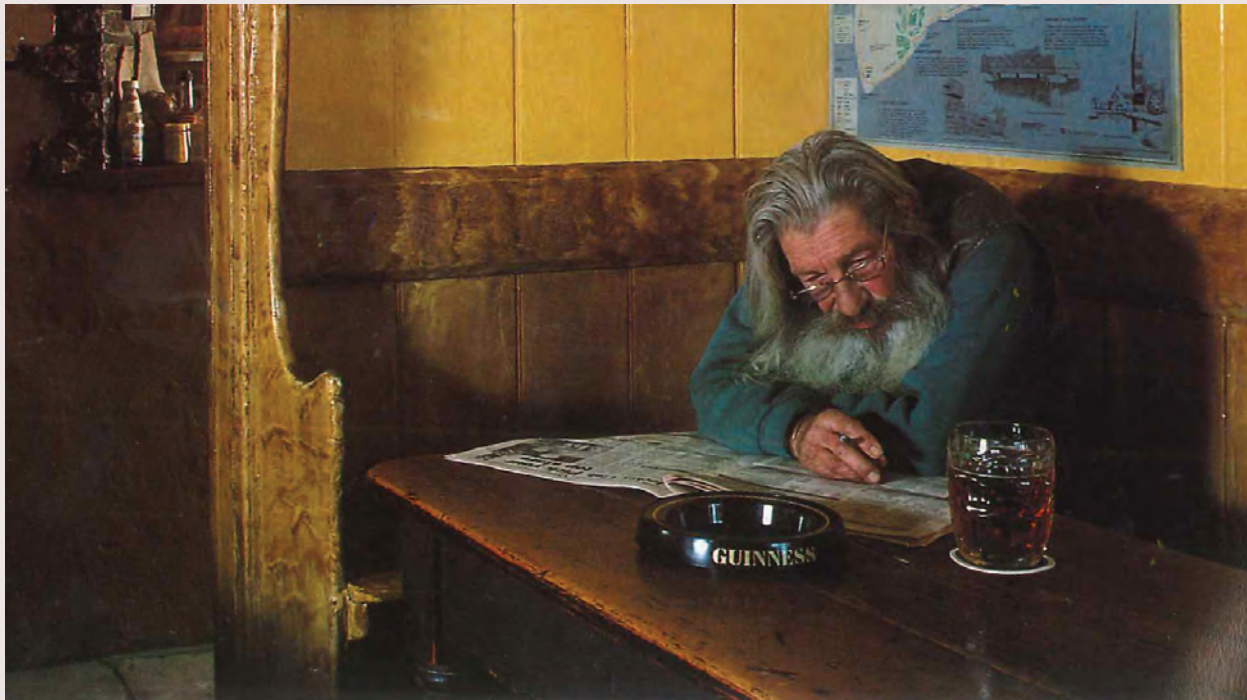
Kitchen /
Reference





Reference

Reference





Stills

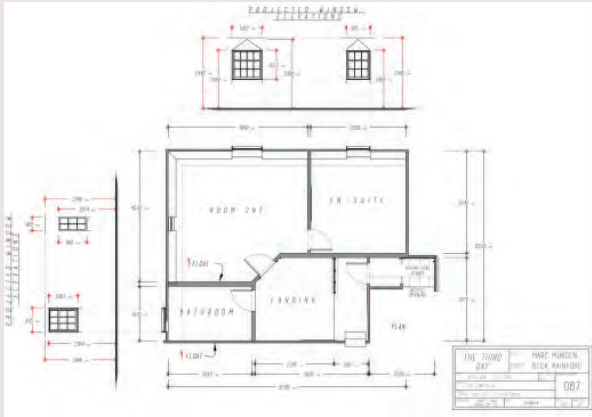




Stills



Still / Episode 5



Oyster Bar / Upstairs /
Build



Stills





Mimir / Episode 2



Reference

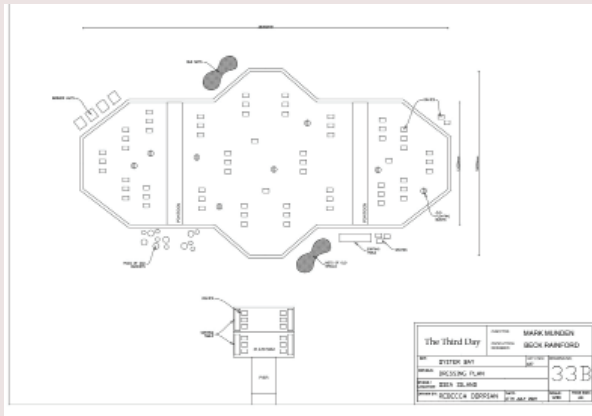


Stills

Pre vis interior /
Mimir



Stills



Abandoned Oyster Pond



Reference



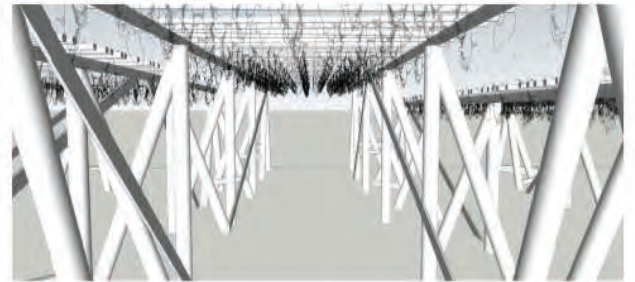
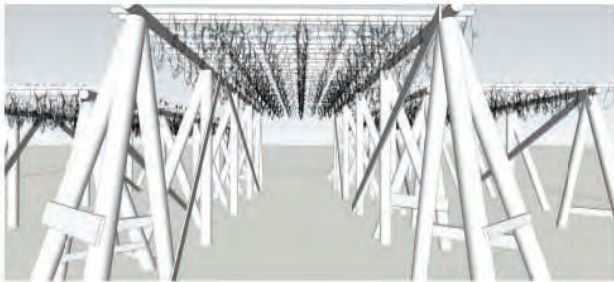


Stills





Salt Field /
Reference



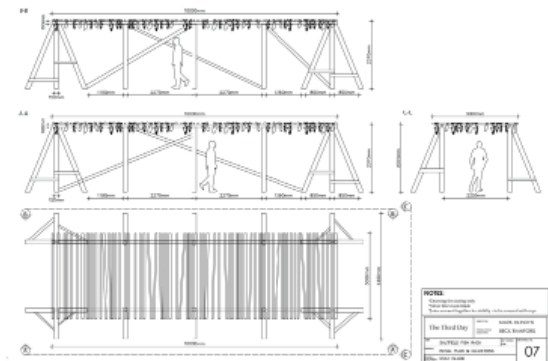
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②



③





Salt Field / Episode 1





Pre Vis.



Still



The Revivalist Tent





Still / Episode 2



Chapel





Still / Episode 6



Reference



Initial graphic for mural



Designs for Stations of the Cross



Stills





Osea Village



Still



Still



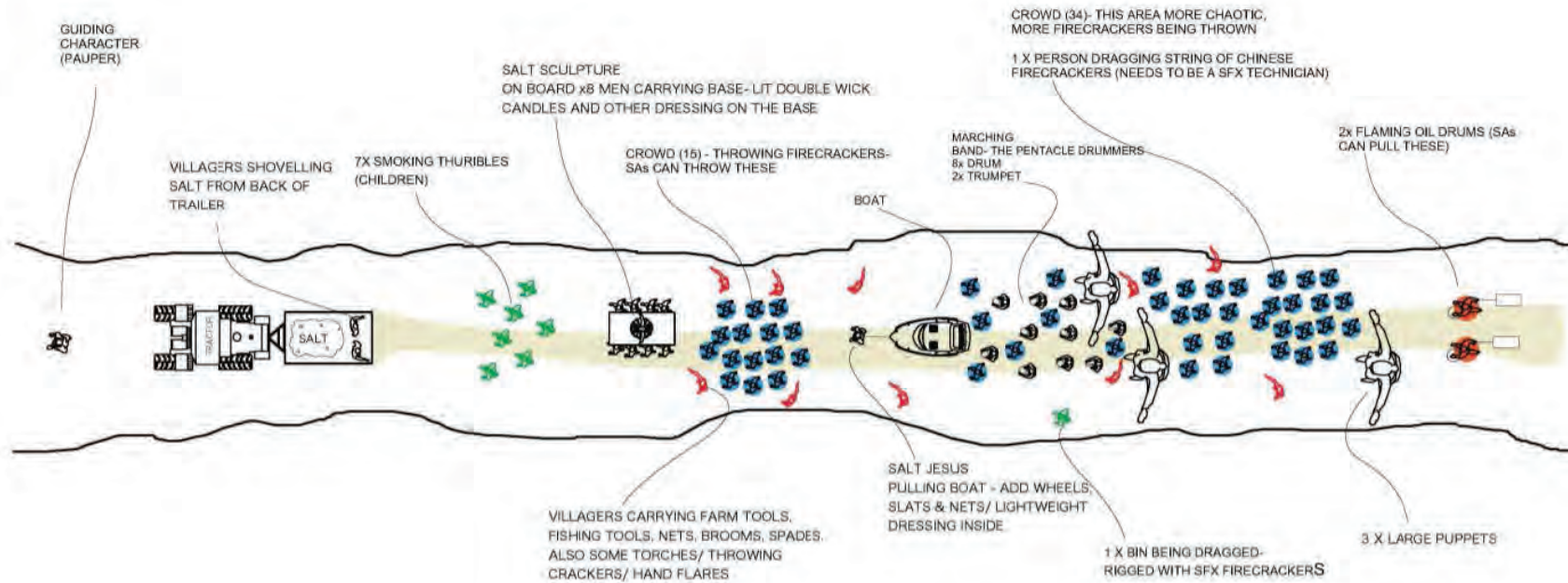
Pre Vis for Osea Village



Festival Procession /
Episode 2



REHEARSAL PROCESSION - SCENES 2/36 & 2/37



ON PERIPHERY:

- 7x CHARACTERS THROWING FIRE CRACKERS WEAVING IN AND OUT
- 6x SAJORA TRAVELLING (EXAGGERATED SCISSORS OR SWORDS)
- 1x GUY DRAGGING METAL BIN ALONG
- 1x CHOREOGRAPHER IN THE CROWD

NOTES:

- X 5 REAL MARINE FLARES ON THE BEACH FOR 2/42

- USING MARINE FLARES TO LIGHT SCENE 2/37.....?

- TORCHES- 2x TALL TORCHES (SHOVEL TOPPED)?, 8x WOODEN TORCHES

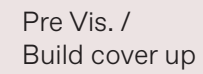
EXT. PROCESSION

OSEA ISLAND

NTS



Graphic design /
Osea Village Centre





Stills



'THE THIRD DAY' -BURNT NET DRYING HUTS-PLANS AND ELEVATIONS-OSEA ISLAND- SCALE 1:50@A0

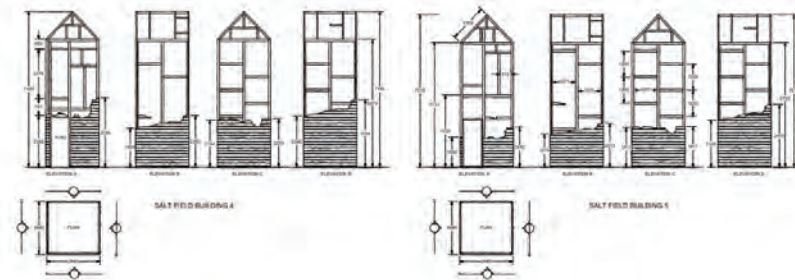
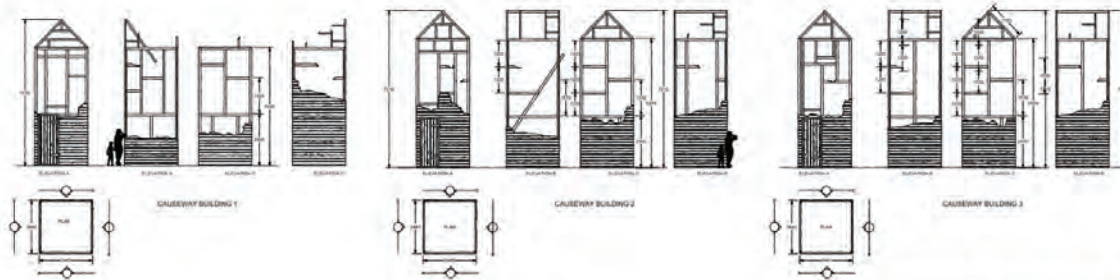


PHOTO OF CAUSEWAY NET DRYING HUTS

- NOTES:
 1. ALL TIMBERS TO BE BURNT AND CHARRD
 2. 6" X 2" CORNER POSTS WITH 2" X 2" PILING
 3. MIXTURE OF 1" X 2" X 1" & 2" X 1" X 2" TO INSULATE HIGHER DEGREES OF BURNING
 4. SEAL BASES TO PREVENT WATER INGRESS
 5. SEE REFERENCE PHOTO FOR FINISHES

DATE	BY	REVISION
1/13/16	136	





Visual for Block 2





Stills /
Burnt out caravan



Thank you.