Graduation Plan Draft

Submit your Graduation Plan to the Board of Examiners (Examencommissie-BK@tudelft.nl), Mentors and Delegate of the Board of Examiners one week before P2 at the latest.

The graduation plan consists of at least the following data/segments:

<table>
<thead>
<tr>
<th>Personal information</th>
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<tbody>
<tr>
<td><strong>Name</strong></td>
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<td><strong>Student number</strong></td>
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<td><strong>Telephone number</strong></td>
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<td><strong>Private e-mail address</strong></td>
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<tr>
<th>Studio</th>
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<tr>
<td><strong>Name / Theme</strong></td>
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<td><strong>Teachers / tutors</strong></td>
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<td><strong>Argumentation of choice of the studio</strong></td>
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<tr>
<th>Graduation project</th>
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<tr>
<td><strong>Title of the graduation project</strong></td>
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<tr>
<th>Goal</th>
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<tr>
<td><strong>Location:</strong></td>
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<td><strong>The posed problem, research questions and design assignment in which these result.</strong></td>
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When we design architecture we have to think very realistically because designs have to be implemented in the real world. Designing for science fiction worlds gives the designers more creative freedom. Because there is no limit of the real world we can come up with much crazier ideas than we normally would. This might not be applicable in the real world, but by setting our creative mind free we give ourselves the chance to come up with new and innovative design solutions.

When we look at the design process of an architect and a production designer, the two design processes look quite similar. Though, there are some important differences between the two, especially when we look at the first part of the design process. This is because an architect starts with an actual location and actual users
he can refer to, while the production designer starts with a scenario which describes a narrative, characters and a fictive world. So how we can translate these stories into a design, without having any visual reference?

The insights gained from this research I want to use in my design project, in which I will be designing a location from the novel ‘Ready player one’. This story is set in the year 2044, in both the real and virtual world.

**Process**

**Method description**

Film analysis of and interviews with film and game designers

In order to get an insight on the thought process of designers of science fiction worlds I want to analyze some of their films, and after that interview them. The interview will be a semi-structured interview with a combination of general questions about their imagination process and more specific questions of sets they have designed.

Imagination studies

With different studies, I want to find out what my own imagination process looks like. The first study is the drawing of archetypical environments and converting these into a sci-fi setting. The second exercise is trying to portray the real world as if it were science fiction in a series of photographs. The third exercise would also be analysis of Ready player one and will result in a series of sketches of the different settings described in the novel.

**Literature and general practical preference**


**Reflection**

**Relevance**

The method of scenario-based design can help designers think ‘outside the box’. With this method, the designer can come up with new and innovative design solutions, something that is harder to come up with when holding onto the real world.
## Time planning

Research – Formulate research goal and questions – week 1.1-1.5  
Design – Find novel to design for – 1.4-1.6  
Research – Draft interview questions – week 1.6-1.7  
Research – Contact potential interviewees – week 1.7  

### P1

Research - Watch and analyse films – week 1.8-2.1  
Research - Optimize interview questions – week 2.1-2.2  
Research - Conduct interviews – week 2.2-2.4  
Research - Transcribe interviews – week 2.4-2.5  
Research - Order results - week 2.6  
Research - Conclude from results – week 2.7  
Design - Story analysis – week 2.4 – 2.8  

### P2

Design - Develop PvE – week 2.9 – 2.10  
Design - Form concept – February  
Design - Design of form and materialization – March  
Design - Detailing – April  

### P3

Design - Visualization – May & June*  

### P4 (May)

### P5 (July)

*The reason I chose a relatively long time span for the visualization is because designing for film is very much dependent on the imagery shown in film. The images, meaning camera angles, will have many consequences for the design, making the visualization an integral part of the design process.*