



INDUSTRY PRACTICE

Ephemeral in space.

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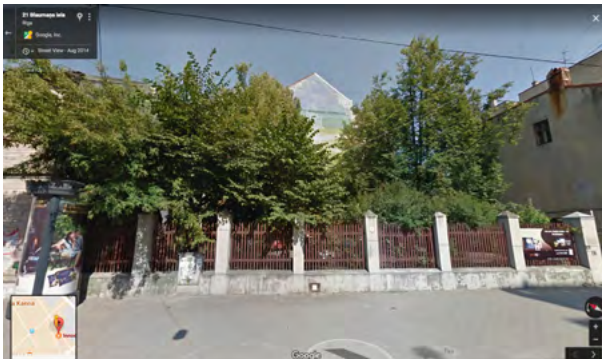
Foreword

Mankind dreamed of the cosmos for centuries, looking up at the skies and envisioning the world beyond. Yet the vigor to achieve this incredible task was a quarrel of two nations achieved in a moonwalk ten years from the first rocket leaving our earth's atmosphere. For myself, the space race is history, as my life so far has not been fueled by visions of the fantastic life beyond our planet. Yet there still are so many people who remember, can hear the radio announcing the first launch of the round-tailed Sputnik 1 to seeing the first steps on the moon on the television. The age was a romance that went just as quick as it came, leaving more dreamers of fantasy behind.

Chapter I: Primary interests

I knew I wanted to make a film this year. I guess that thought has been growing in me for quite some time, but I never actually thought I could do it, but after second year's Anthropocene project, I started to regain confidence in my story within this industry, and with CTS topic being analysis of Wes Anderson's film's I started to see more of how films influence our perception and what are those different aspects that make up the film itself, for example looking at the mise-en-scene. Over the summer period, I spent a lot of my time binge-watching film analysis, top movie lists and detailed film reviews along with the occasional films and tv programmes I enjoy to watch. This, of course, changed my view incredibly, just like in the first year we were introduced to graphic design, learning type and layouts it was impossible to look at a magazine and not see it, now in film I started to see these patterns in scene shots, cuts, actor placement, color grading etc. Now with having some very basic knowledge of film language, I broke down some interests that I could make into a story.

Interest 1- spaces with poetic
history, longing for home



A small production company together with a charismatic architecture and space enthusiast Martins Kibilds have managed to make one of the most interesting documentary shows in Latvia, *Addresses*. Every episode to drastically different approached space and locations found in every corner of the country, including, on an island in the middle of Latvia biggest bog, with 7km to the nearest road. Where we live together all are our addresses.

Available at: [Addresses](#)

Accessed: 21.11.2017

Who drew that mural on the wall, who put the cobblestones in the streets, how many birds have sat on the fence singing and cats lurking around the corner to catch them. Old things are poetic, for me especially, in the place that speaks my mother tongue.

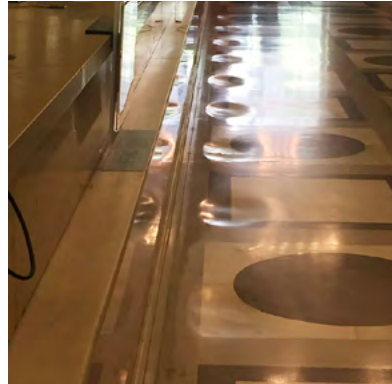
21 Blaumaņa iela, Riga, Latvia



One of my favorite places to have a walk, it's an abandoned garden community, that lost its caretakers to shopping centers and readily available food.

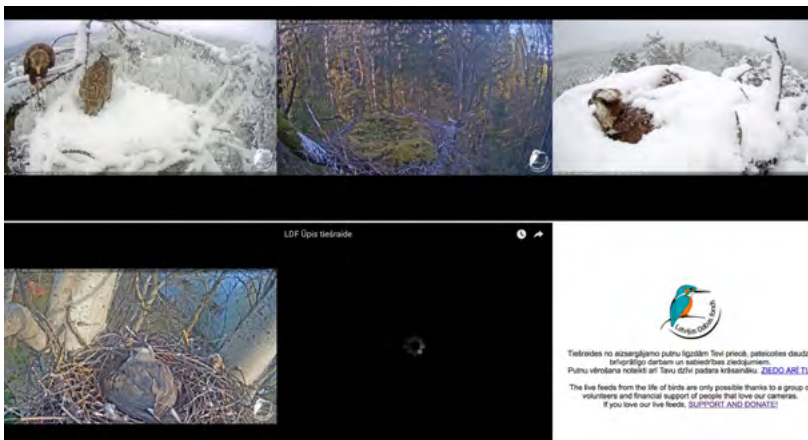
Filips Smits 2015 Abandoned Garden

Interest 2- evidence of time passing



The clock is ticking constantly, but yet it's hard to see it's evidence in our everyday lives where everything is centered around exchanging for the new. This is a small collection of images from Bored Panda. In reality, if we look closer we find these clues more often, easiest look in the mirror. .

Available at: [Time](#)
Accessed: 21.11.2017



A screenshot from live birdwatching cameras that I adore to watch, this was just a spectacle, two places with perfect spring sunshine and just 150 km away from a snowstorm, there are no mountains in Latvia, so the altitude is not the reason for the snow. Incredible to witness time running so differently simultaneously.

Available at: [Birds](#)
Accessed: 21.11.2017

Interest 3- Eventful childhood



Image from personal archive, that's me
on the right.

My childhood was a blast, I grew up in a small town in the middle of the forest, with around a 1000 inhabitants at the best of times. We had a school, a kindergarten, music school, two shops, two cafes, hairdressers, a public library, doctors office, and sports center, and a whole array of remains of the 19th-century properties once belonging to Friedrich von Wolff, a Baltic German baron, as well as a bankrupt decorative chicken breeding farm, that was the size of my town. So from a young age, me and my friends, naturally would go exploring many of these abandoned places, it was our playground were no grown-up was interested in setting a foot in. We would play games like hide and seek, military and bandits, postman brings letters, we had a one whole summer were we just played fools (also called pigs) with cards, but not the regular game, we had 14 sets of cards and had the minimum of 52 cards each, with multiple made up rules, and the games took hours to finish. We loved to dress up and play pretend scenarios and so, so much more. This time of my life was bliss, and this is the feeling I still want to catch in my life today, roaming imagination, exploration and social adventures.

Interest 4- Found objects



Bottles and drawers full of perishable treasure found along the Thames Foreshore. All items found through mudlarking, a forgotten hobby that is becoming more popular as it shows so much of the little, missed details of every day in the city's history. The Thames has been a large and easy access trashcan for centuries and now items lost hundreds of years ago are found preserved by the mud. These finds are from Lara Maiklem's (aka London Mudlark) collection.

Available at: [London Mudlark](#)
Accessed: 21.11.2017

Another idea that caught my mind years ago was finding a full deck of cards in the streets, I've collected many, but I don't have them with me in London. Anyway, just the idea of having 52 separate stories for each card is exciting. Upon researching I found, that finding cards is not uncommon and there are many collectors, like Jennifer Howd from NY, USA.

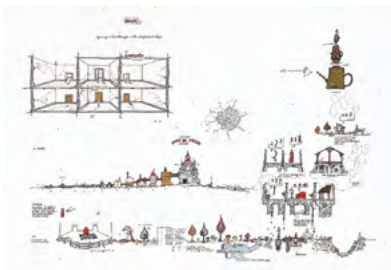
Available at: [Playing cards](#)
Accessed: 21.11.2017

Interest 5- View from above:
pattern and texture, maps



Patterns and view from above, dragging my way across the planet is never boring with google maps. Two of my screenshots that I've collected along the way. Rectangle and circle patterns.

Available at: google maps



A different look at maps, at least to my consideration, is Baruchello's work, his maps are a very private look at the world and our perception of space.

Gianfranco Baruchello, Maremoto nell'arcipelago

Films I admire

Reality on the brink of fantasy and how it is presented.

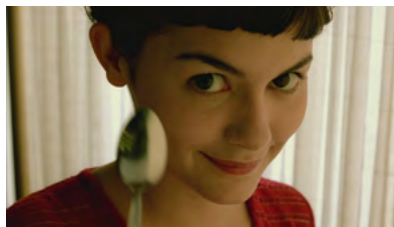


[Cloud Atlas \(2012\)](#)

Directors: Tom Tykwer, Lana Wachowski, Lilly Wachowski

Writers: David Mitchell (novel), Lana Wachowski, Tom Tykwer, Lilly Wachowski

My favorite multiple timeline films, that takes the concept to the max, also employing the same actors in each timeframe. The film is brilliant in ways that the spectator is very involved in making these connections and guessing what will happen, even after watching it more than once it still makes you second guess the causality on what is happening on the screen.



[Amelie \(2001\)](#)

Director: Jean-Pierre Jeunet

Writers: Guillaume Laurant (scenario), Jean-Pierre Jeunet (scenario)

This film is a gorgeous representation of a character's mind, the private world that is constructed on notions of goodness, exploration and emotion. Starting off with character establishment we guess how past has affected her life today and how she can manipulate these truths to her liking, in the end finding closure to many stories that have been winding along the journey.

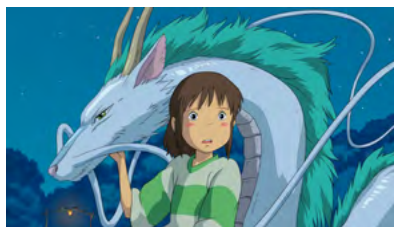


[Big Fish \(2003\)](#)

Director: Tim Burton

Writers: Daniel Wallace (novel), John August (screenplay)

The borderline of imagination and reality, the perception of storytelling and finding the truth, as a son questions his father's stories and their place in the real world. The film that invites to look at constructed memories and human emotion through time in its purest form.



[Spirited Away \(2001\)](#)

Directors: Hayao Miyazaki, Kirk Wise

Writer: Hayao Miyazaki

Another fantastic story, where a girl who gets trapped in a different reality that exists within the real world, this one is occupied by spirits and myths. The story shows how she copes with this change and is longing to return to her reality. Is it just a dream? It is not fully known, but the story draws heavily on symbolism and emotion.



[Sanatorium pod klepsydrą \(Hourglass sanatorium\) \(1973\)](#)

Director: Wojciech Has (as Wojciech J. Has)

Writers: Wojciech Has (as Wojciech J. Has), Bruno Schulz (story "Sanatorium pod Klepsydrą")

A strange find that is incredibly produced. The story is about a man who goes to visit his father in a sanatorium only to find it derelict and the time flowing differently than normal, moving through the space he encounters multiple pasts and futures only to eventually become part of this world himself.

Chapter II: Industry research

What do I know about the industry of filmmaking? Well, the most I know come from very big budget amazingly produced films, that at this time in my life I cannot make, but that is not to say that I cannot dip your finger into filmmaking. Independent or indie filmmaking is alive and well and has been so for the last 100 years, with recent 20 years of easily available technology launching an era of filmmaking that expresses the author's thoughts easier than ever before. Noone really just becomes a director for Big Cinema out of nowhere, most likely every filmmaker starts with a personal project, to see the aspects that you can bring to the screen and what is the personal handwriting that is developed through this artistic process, which I just intend to do. Before the making inevitably lies the notion of admiration of the process of a film: the stories and their telling, cinematography tools and all that remixed into the author's personal style. In this chapter, I start with looking at film analysis, to understand the medium and some tonalities that my personal preferences mirror, looking at examples of "free film school" through educational youtube channels. Finishing off this chapter I explored the options of presentation and distribution of film after they are made, which for me is something to aspire to.

Free Film School

CineFix oh Cinefix, what would I do without you. Okay, Every Frame a Painting, the Nerdwriter and JustWrite are also in the youtube movie gurus I enjoy watching. When I was reading about cinema in the books for my Thesis I couldn't really understand what are these theorists talking about, I need to see it this cinematic piece you are talking about!! Okay, it's not all bad, some things are dry but still informative or act well as a reference. Like dictionary of film terms, that came in useful for me as I had no accountancy to the actual process of filmmaking. But talking about colour in this and that film for 16 pages with one black and white picture, when the film is color just couldn't cut it for the way my brain works. So as an avid youtube watcher for years, I thought youtube will have an answer, and it delivered. In no time I was watching hours of videos, and re-watching favorite ones, and then I would rewatch again to screenshot them for references, and made a folder on my desktop, and started to screenshot scenes from films and tv shows that I was watching, to keep them as a reference. Suddenly I had this library that was a few percent fuller and every day I could learn new things about cinema in a quicker and more appealing way. This is just a small look at my free film school experience.

Fabula and Syuzhet

Even though a narrator is not always part of a story it was interesting to see how it can serve as the underlying voice in the structure. This video looks at a Russian film term of Fabula and Syuzhet, and how this technique is a double storytelling device. Reading about the theory I came across *Principles of Narration* by David Bordwell, where he denotes the theory behind the narration on the screen.

“Presented with two narrative events, we look for causal or spatial or temporal links. The imaginary construct we create, progressively and retroactively, was termed by Formalists the fabula (sometimes translated as “story”). More specifically, the fabula embodies the action as a chronological, cause-and-effect chain of events occurring within a given duration and a spatial field.”

By this, we understand that fabula is the telling, the movement.

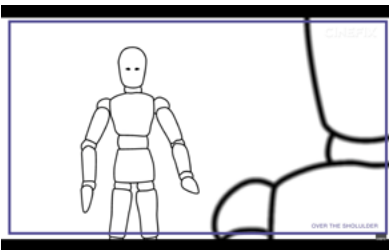
“We can analyze the film as consisting of two systems. The syuzhet (usually translated as “plot”) is the actual arrangement and presentation of the fabula in the film. “

These two temporalities allow us to see a film from a more analytical perspective, constructing the fabula in our minds and seeing the syuzhet played out on the screen. The video brilliantly remarks the uses of this strategy and how its effects keep us engaged in spectating the film by not giving away the essence.



Composition

One of the most vital parts of the visuals in a film is a shot, and it says and means a lot to the spectator. This, of course, is somewhat established in the way we see daily life, looking closely at things and people we find intimate, looking back at the wider view from a distance, this notion of viewing is taken a step further to make us empathize with characters through constructed views of making a frame. In a series of CineFix's videos about best shots, it is easy to distinguish the language that they all speak and see what makes a shot successful if it is used in the right way. This part of the series explores shots and relationships of the characters on the screen.

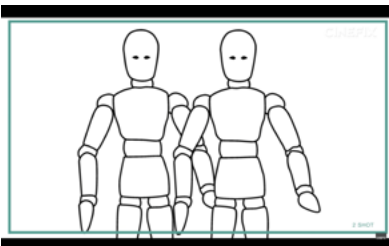


Over the shoulder

This is a classic method of shooting dialogue in a shot-reverse-shot style, but with this look over the shoulder, the spectator can also denote that the conversation is either private or more intimate, as the angle suggests that there is someone looking from behind the camera. In the first example we see

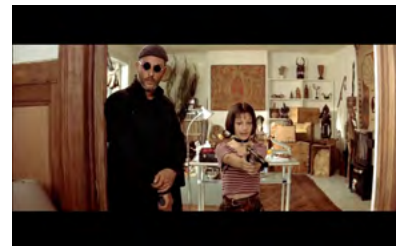


the look at a conversation which is a typical use, however, in the next one, it feels more like the camera is watching someone already watching something in the same manner, and that is because the over the shoulder is a shot for looking at something, viewing and paying attention.

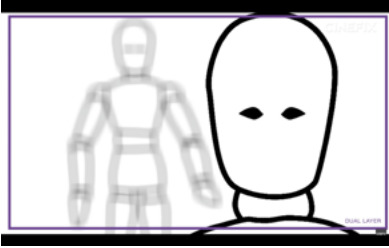


Two shot

The two shots are all about the relationship between two people, this shot is at its best uses is about balance in the frame. In the first example, we see instantly see the essence of the relationship, even if it's about love, it says that there is a problem, an awkwardness between the two characters, the woman positioned in a higher angle we see that she is the essence of the man's world, but

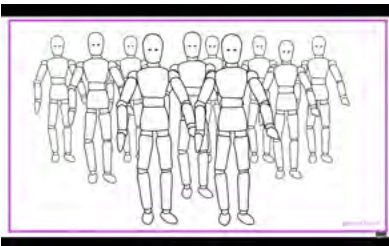
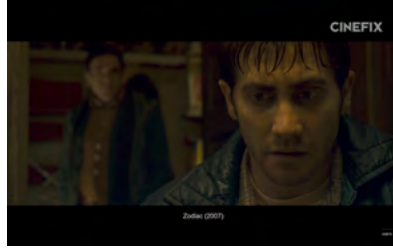


he is overpowered and cannot rise to the same level, which makes their relationship unstable. In the next shot, we see two characters on the same plain, but the position of them at the screen is equal, even though, one is bigger the other is smaller, this is visible in their body language in the shot, that they in the biggest sense are partners.



Dual Layer

This shot is a turnaround of the over the shoulder, and this view is no longer someone looking, it someone being looked at, and the spectator seeing the intimacy in the close-up.



Group shot

Just like the two shot is not a shot of two separate characters but their relationship, the group shot is about the dynamic of multiple people, this, of course, relies heavily on blocking and position of the characters



within the screen, but if done right when our eye "scans" this group understands how characters relate to each other, and what is their position in a moment, purely from blocking choices.



Crowd shot

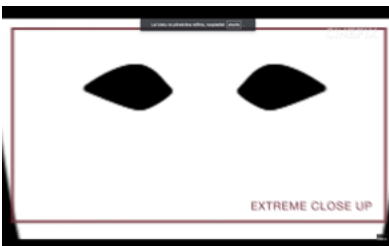
This shot is absolutely essential if we want to see the effects of a reaction on the larger scale. A shot is used very commonly in war and fight scenes, or it's after mass, as well as reaction shots of a secluded society, there are many different variations of this dynamic. The first shot we see a part of a



society, the prison inmates, this scene conveys the message perfectly saying "this affects us all", in the other shot we see opposing shot, seeing a battle scene and scale of opposing forces, the spectator can instantly see how this scene will play out.

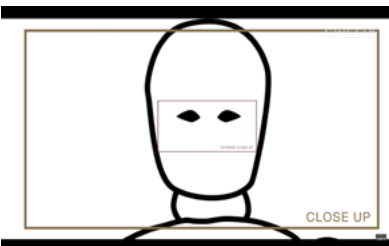
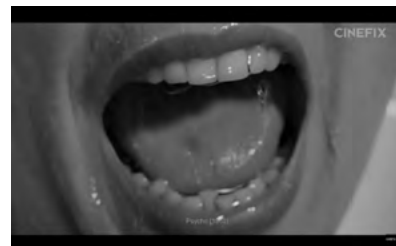
In this series of shots we can look at the single person and how it can be represented to show different emotions.

Available at: [People shots](#)



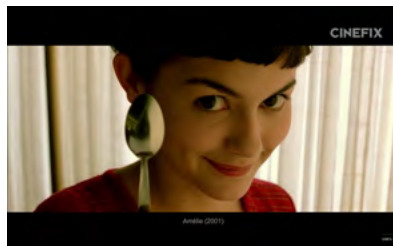
extreme close up

This shot breaks our perception and takes us a step further into emotion, to invite us to a closeness reserved for peaks of connection. With first touches of a new relationship to jarring fear and utter discomfort, this is a shot that serves as a disruption to the reality that we experience in the everyday.

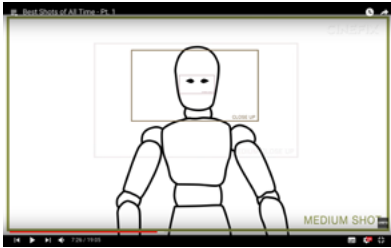


Close up

the close up of an essential focuses us in a human emotion, and expressivity, the true essence of their being. If used sparingly throughout the film, the spectator can visually recognize which scene is the most important in the character's arc. This can be used to emphasize the focus of the world or be introduced closely to someone. If done right we see what kind of character this forms their expressivity

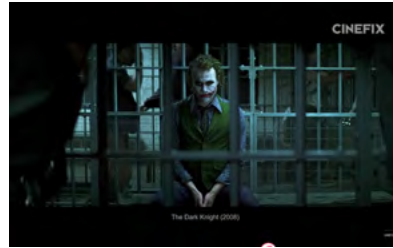


to the screen. In the first example, we see a young girl, the shot is intimate, yet the hand is inviting us to experience the adventure with her. In the second example a clever use of reflection we see the character's reaction and the experience that doesn't overpower the screen, as the focus is the emotion of the character itself.

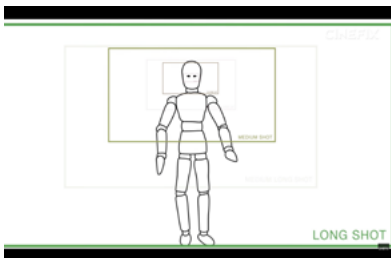


Medium shot

Emotionally this, not the goldmine shot, but it serves an important role of connecting the emotions as a tool to relax our eyes and prepare for the inner life of close-up or the outer life of long shot, to see a clearer picture.

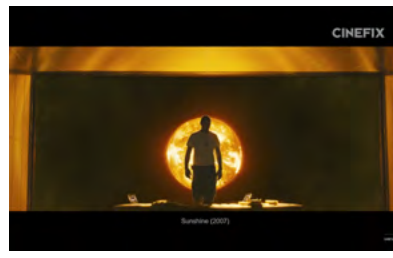


This shot tells us a more private story of the character and their intimate surrounding, not giving away all of the emotion of a close-up.

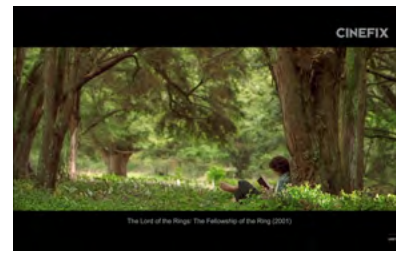


Long shot

this shot is used to tell the character's position in a situation, their relation to the surroundings and how they affect them. Illuminating the subtext on the whole scene, with the whole body telling the whole story. This is a physical relationship and spacial relationship, establishing distance



in the shot and how the character is feeling in it. In both of the example, we see the dynamic, pacy and tense, or relaxed and inclusive, this tells the spectator how the character feels in the world they live in.



Extreme long shot

Far enough that bodies are indistinguishable and the emotion of the face invisible. The grandeur and expanse, the isolation and micro, the figures on the screen play more of a symbolic notion than a narrative.



A small man in a world that is larger than life, the extreme spatial relationship of vastness and space that engulfs the essence of the world the film is showing.



The last focus is the everything else, the establishing shot, the insert and the cutaway.

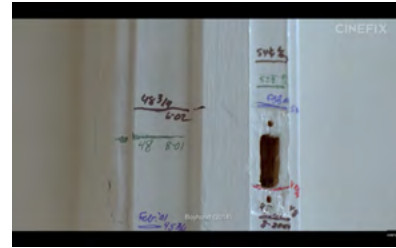
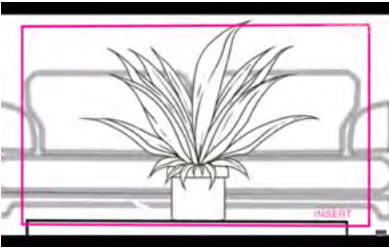
Available at: [Within a space shots](#)



Establishing shot

It is a shot of a space, a geographical location, historically and traditionally to show where is the action taking place before a scene happens, like showing the Eiffel tower to establish Paris or Manhattan bridge to show New York. This, however, is not limited to just establishing location, clever shots show the archetypical

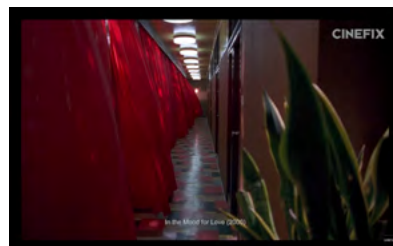
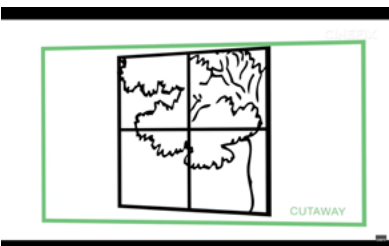
feeling of a space. Establishing shots tell us about the possibility and entertain our ever guessing mind about what will happen next in the space that is presented. What is space telling, is safe, is it spectacular, is it unknown? In the best uses, it is a visual representation of the characters feelings and intentions in a location.



Insert shot

Objects, details things, moments. A time for a pause, an appreciation, a revelation or connection. The insert shot asks us to look at an object closer and see what is there more than meets the eye. Inserts are ties to objects and who they belong to and what stories do they say about that person.

These shots can connect us to moments in the past through objects on the screen like a keepsake diary of the characters emotions.



Cutaway shot

Can be easily overlooked to an establishing shot or an insert, but the message lies in the context. The cutaway is an emphasis on away, that lets us take a breath, or shifts a focus, and shows an attitude or emotional state, and surprises us with a comeback of what happen in this timeframe.

Color in film

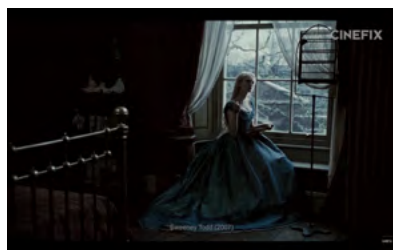
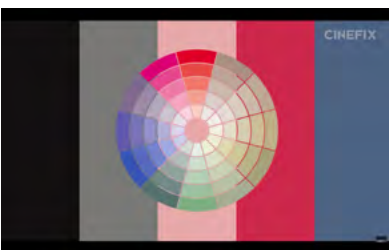
“What an audience experiences through diegetic space on the screen is a sensory combination of actions and sound set in colour to mimic real life. The implementation of color in an image creates certain psychological responses in the brain, causing viewers to relate colors to specific objects and emotions”

(Gegenfurtner, Sharpe 2000)



Rainbow technicolor colorama

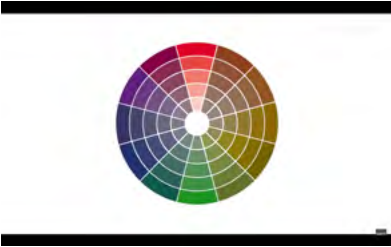
An all out paint palette that can be overwhelming, but if it fits the narrative very effective. Often used in works that depict imagination, made from a child perspective, all-inclusive and narcotically beautiful.



Limited selective color

Sparing use of color to contribute to feelings of an era, or connecting specific characters to a color or an emotional moment. Often resulting in a signature look of directors choice. Also an example of a milestone in digital color correction for Oh Brother Where Art Thou (2000, Coen brothers)

in creating a dusty countryside look from greens and typical green Mississippi landscape that contributes to the feeling of heat and vintageness of the story set in 1930s.



Extreme selective color

All black and white apart from rare glimpses of colored objects for specific scenes resulting in deeply emotional detailed and graphic depictions in color, that are impossible to miss and instantly link us to the object in color as an important one.



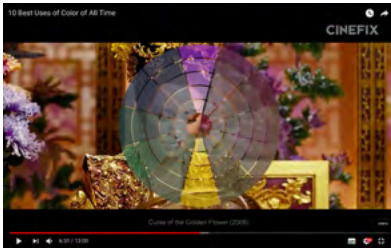
Monochrome palette

Using one color and it's saturation to narrative value can be used to separate out timelines, perspectives, and characters giving a visual cue to a pattern that is happening on screen to instantly link in between scenes.



Triatic colors

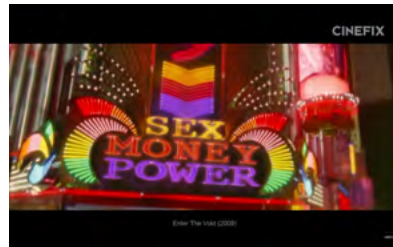
Fun and carefree, lively, classical and often looking like a Kodak photograph or a Polaroid, these pallets have spikes in the primary hues and make for a simple and clean look.



Complimentary palette

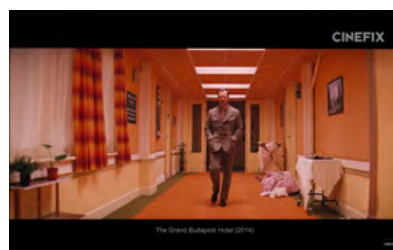
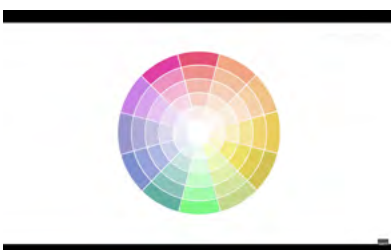
Use of opposite colors is natural and compelling and is used in lots of films. The orange teal look for action and drama, is the most readily available color pairing, as its the most dramatic compliment to human skin. However these pairings are not limited, the

oriental yellow and purple, the red and green an all in between is a choice of color that will always be successful at some level.



Neon palette

A more recent example of the use of color in film is neon lighting. Unnatural, stark, cold, mostly limited to dark spaces, so often depicting stories of this manner, technical, harsh and synthetic worlds.



Pastel palette

Complete opposite to neon is pastel palette, soft, gentle, often peculiar. Most notably and successfully used by the king of pastels, Wes Anderson, it's a sophisticated use bittersweetness and is the essence hipstery expression.



Nude palette

A desaturation of color leaving the scenes flat and unnatural. Used to make the greenly colorless computer look of The Matrix, very often depicted in postapocalyptic films but in its best use to communicate the mundane, every day, no contrast, the greyness of life that is inevitable.



Jewel tone palette

Rich and gorgeous, this look is used to depict royalty, luxury, like a brocade fabric or a rich red theatre curtain this color invites us to a world of a satin society within a renaissance painting.

Films festivals

When I start a project I try to envision an aspiration for the ending, is the project personal, public, who will see it and how. For this reason, I looked at film screening agencies and their practices within the industry. In the digital age, we live in the majority of moving image can, and in my opinion should have an online presence as well, especially is the message from the author is meant to be shared.

Some of the platforms include Nowness, shortoftheweek, Vimeo, and Youtube. All of these platforms are made for screening your moving image work to a large online audience. This is an easy way view other films and interact with other filmmakers, see the current “trends” in filmmaking based on the curator’s choices for selection, or personal oddities in more independent platforms like Vimeo and Youtube. Just to not get carried away I won’t talk about the last two because of the incredible vastness that comes with, it’s a great source for the more personal content or as a portfolio, but it’s a different kind of collective as it is not limited to just film.

Nowness Shorts: <https://www.nowness.com/series>

Nowness is a borderline of a service and industry, as there are rules for submission, but it's free. The films are curated to fit different categories and presented through their "branding" for each piece, also films are only accepted if the premiere is on their site, and cannot be screened elsewhere which can limit the outreach if the film is successful and you want to show it a film festival. Nowness also welcomes pitches for films to be developed under the series banners across art and design, culture, fashion and beauty, food and travel, and music.

Nevertheless, series are well developed and highlight different views on the same story, these are the ones that I am interested in:

Portraits at The Edge of The World:
Dispatches from the far-flung corners of the globe

Untaggable: The best things in life are impossible to define
Great Gardens: sub-tropical landscapes and coastal retreats

Directors' Cuts: A showcase of experimental feats, unearthed treasures and uncompromising visions

Portrait of a Place: Zooming in on real life around the globe

The Young Ones: Dreams and realities of childhood and adolescence

Short of the week: <https://www.shortoftheweek.com/>

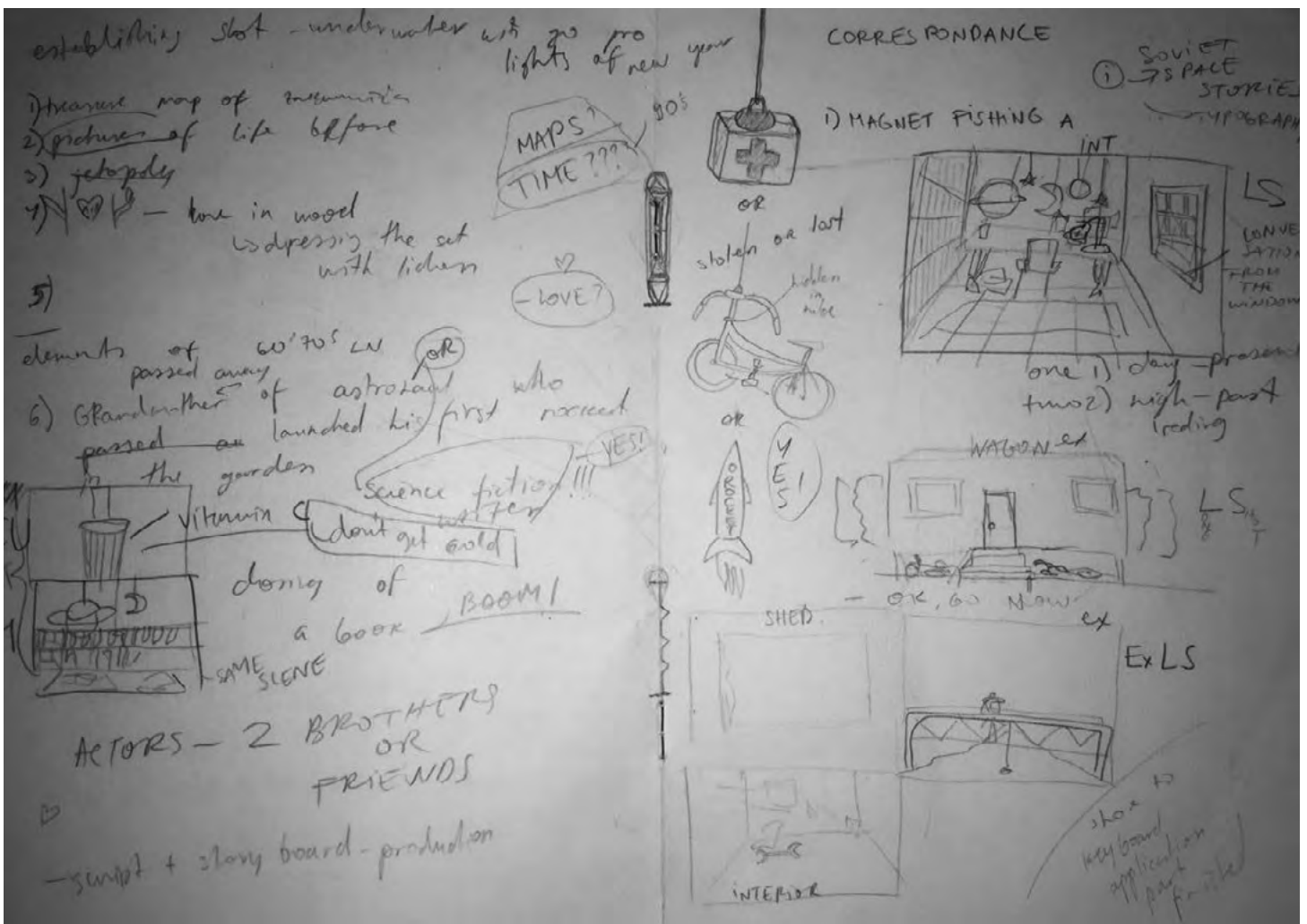
The promise of the next platform in a new twist on film festivals. Established 10 years ago it is a consistent destination for fans and industry to show your vision in a slightly more professional setting. It positions itself as a great place to start to break into the film industry as it promises films will end up seen by entertainment industry executives, agents, distributors, and producers, highlighting that their service has given the chance for new filmmakers to later work with Netflix, Sundance, Warner, Disney etc.

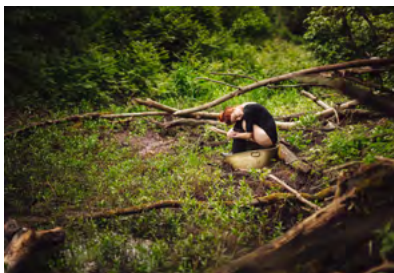
This is a service platform, with a fee of 29 USD, per film with an average 4% being selected, which is a high margin. The team is made up of the industry's top short film curators from Sundance, Vimeo, Tribeca, and Toronto, and promises to reach the audience the film deserves.

Most basic outline of what they look for:

- * Head—Does it break new ground and have us thinking about something in a new way?
- * Heart—Does it stir us emotionally?
- * Hand—Does it exhibit great skill and craftsmanship?

Chapter III: Treasure and abandonment





With my primary interests situated I tried to figure out where can I take this project, I was really interested in the abandoned space of the gardens, but I did not want this to be documentary but a fictional story. So I figured If a space is lost to time, there might be something lost still waiting to be found: a treasure. And I knew the process that I wanted it to be found in: magnet fishing. It's a treasure finding way I found through mudlarking forums, and it is exactly what it says to be, finding lost metal objects in water.

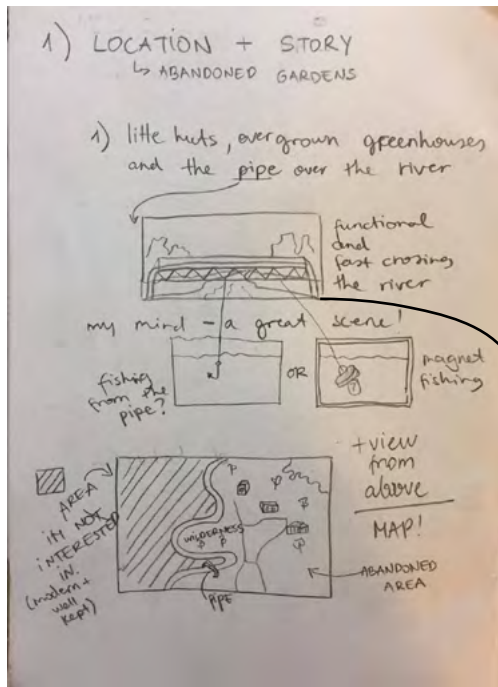
What treasure could have been lost? This does not at all mean monetary value, but more of a time capsule of the past. I was testing ideas, box, was the first instinct as it is a classic choice, can act as an object both lost and purposefully hidden. Of course, boxes come in different forms, but I wanted the object itself be representative of the person that it belonged to. I figured I could go for a message hidden in a tube of a bicycle, but then I'd have to explain how it landed in the river in the first place. Landed. Flying. What flies? A rocket. This was a turning point in my thinking.

Instantly I got an answer to who did this rocket belong to, what could have been the message, I thought of the cosmos and how my dad used to tell me stories of building rockets. What if someone had launched it sending of their dreams into space, but it never got there and instead crashed into the river, to be lost to time.

This again prompted me to go into my field of interest: multiple timeline stories. Of my childhood and my dad is the space race.

I saw in my head how it could be found: by kids fishing from a gas pipe that runs across the river in the gardens, and that in there is some sort of map and message waiting to be discovered. And as it turns out, the kids who find it are space enthusiasts themselves, go on a quest to find the answers to the puzzle in the rocket and stumble upon one of the huts in the gardens, that has been locked up for 30 years, and inside find the scriptures, tests and memoirs of this boy who launched the rocket, and most importantly, they find out who he is: a boy who grew up to be a science fiction writer whose books they read today.

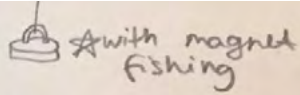
That's the outline of the story, that has to write to a more precise understanding, and answer the vital question: what do the kids do now that they know?



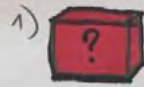
Here are some sketches of my ideas, with the tube pictured above as well, not to full scale, as I couldn't find a picture like that in my archives. The actual garden space can look quite grim, I'll try not to make the look of the film apocalyptic, as it's not the intention, and possibly use a nuder palette with spikes of color like to matchbox design of the space race age (in Chapter IV).



2) PLOT DEVICE

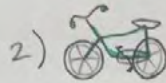


↳ found treasure with a message



BOX

PROS - classic, simple, easy
CONS - boring, obvious

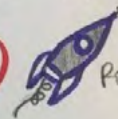


BIKE

PROS - MY SIGNATURE, quirky
CONS - have to explain how lost and that is too complicated



??? what else can you find ???



ROCKET!

PROS - personal, tells the story about the person who lost it, slingshot to an era
CONS - making the prop



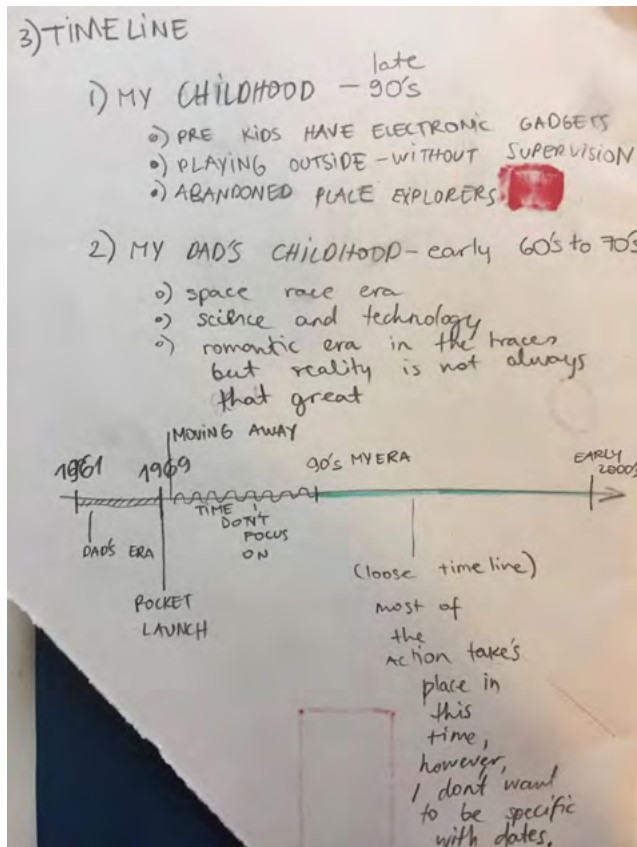
? WHAT IS INSIDE?

? WHO DOES IT BELONG TO?

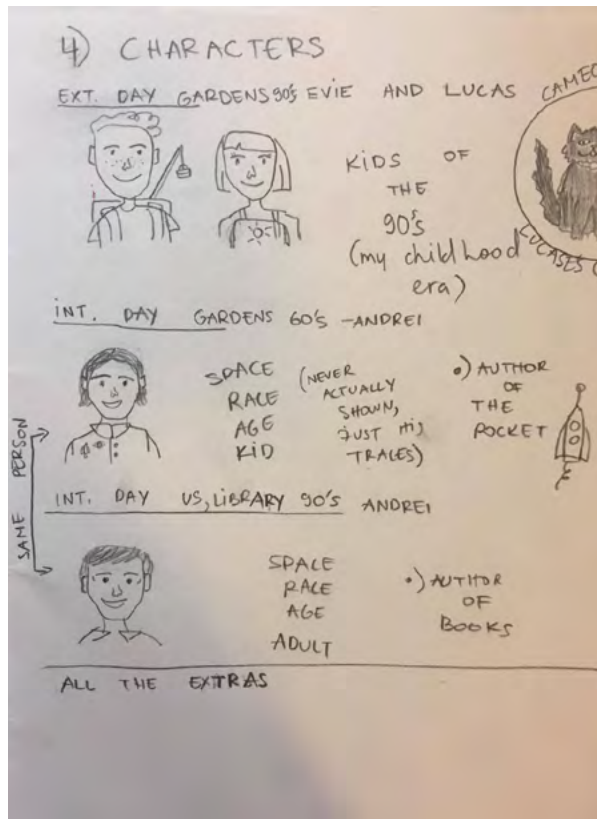
? WHAT DO WE DO NOW?

ANSWERS
THAT
NEED
ANSWERS
IN
THE
FILM

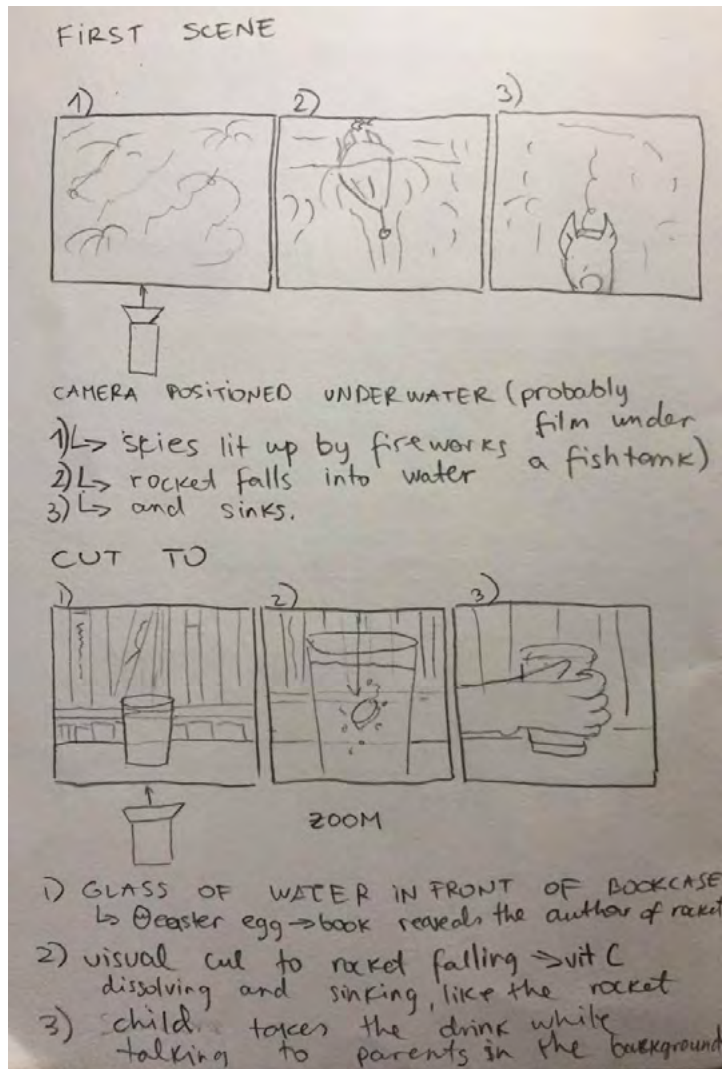




The timeline will probably be most difficult to design, that is why most of my time was spent on research this term to better understand the era of the space race, as the story's main focus is the message left behind from that age. I will need to focus on dressing the set in materials and objects that were found at that time. Slightly easier, but even such thing as finding authentic kids clothes from the 90's will be a slight challenge and some parts of the interior scenes for that age. Thankfully, my grandmothers have nearly no new things, and I can use it as a set. For me one of the most vital plot points is the crash of the rocket, I want to make it so that it was launched in secret, so no one notices it, so I thought I could do it when there are fireworks, so that puts me off to two days when they were shot: 9th May: Victory day, or the New Years eve, this is also an important part of the opening scene that I envision, of a rocket falling and sinking into the water with fireworks lighting the sky.



As for the characters, it's definitely kids. I want this film to represent the wonders, freedom, and adventures that I experienced in my childhood. Gender for the kids from the 90's is not yet confirmed as I'll have to see how I can source the actors, but at that age, we weren't really boys and girls anyway, just kids. The background is the same as mine, growing up in a small town. For the space race era, the rocket did belong to a boy, as I want it to represent my father. The kids will be the main characters, with perhaps a companion cat. The other actors will include parents of the kids and a grownup space race author.



Even though the story is a sketch I do have an opening scene in mind. I wanted to hide answers to the plot like many of my favorite films do so since the author of the rocket ends up being the science fiction writer, why not show his book just there in the background of the opening scene with a visual cue to the rocket falling into the water. A lot of what I learned from watching films reviews is that films that are clever tend to be more interesting to watch, as you as a spectator are actively analyzing the scenes. Another point is I don't want to flat out say this is the treasure is from the Soviet Union in Latvia, but rather use the graphic language and colors of the age to convey the message.

I interviewed my father who grew up in a space race. He is a pharmacist and a writer.

What was your childhood like growing up in the space race?

As a whole it was happy and carefree, just after school ended it, me and my friends instantly started playing games. Playing hide and seek, building tipis in the forest, building fire pits, we were very wildly oriented kids. We'd often build "hydroelectric dams" across small streams and send homemade boats through these streams. When I got a little older I started to learn Avio modeling and building small rockets though handbooks in school. Of course, television at that time was not, like today but the lucky cartoons and shows we got to see were wonderful.

How were the ideas of space communicated to the society?

Though TV and Radio, whenever the newest accomplishment was achieved it was transmitted to society, big rocket launches were aired live and our course it was in the newspapers as well.

How did the society and you personally receive these ideas?

It was received with optimism, there were science fiction films, books, songs, my favorite was a magazine "Technology for the Youth" that wrote about the newest accomplishments and included tasks to practice it yourself, schools very were open to new ideas, and there were funded competitions for best-built rockets etc. We also had a Planetarium in Riga, based on the same projection principles as the one in Greenwich London. One of our most famous scientists is Friedrich Zander created the first ever liquid-fueled rocket in 1930's, but died before he saw it fly, this, however, was an immense step forward to develop technology for the following years leading up to the space race. Apart from that there were many Latvian scientists that worked on the first satellite mission Sputnik 1, even today in Latvia we have the biggest radio telescope for star and their orbit observation in Northern Europe: Irbene radio telescope.

How did these ideas inspire you?

I loved watching the first launches of space satellites and probes, and I guess nothing beats the awe that stargazing gives, that is an essential part of any explorer dreaming of the beyond and figuring out how to get there.

Did you manifest any of the ideas about space?

Me and my friends would draw spacecraft, imagine the spacesuits and distant world, at first it was just short stories, and later we were a science fiction book, but we never published it.

Tell me more about the book.

A group of youngsters accidentally find and trap themselves in a hidden time capsule spacecraft that was abandoned on earth 800 years ago, the spacecraft is still running an autopilot, so they are launched into space to go back to the home planet of the spacecraft, time runs differently on this planet, so eventually when they figure out the way to return, it is a distant future, don't want to give away the juice of the story but, for me it was very exciting to imagine an alternate reality to earth.

Is there anything that you think adults and children can learn from this era?

Believing in progress, eventually Earth, our only home will become uninhabitable, so if we want to survive as a race we need to look for extraterrestrial planets that could house human colonies of the future.

How do you look back at this time now?

Positively, but some of the magic got lost along the years after the space race, the society was promised voyages to the moon, Venus, and Mars, which was not that possible after all. However it is exciting to see that with new technology and independent practitioners like Elon Musk are still trying, we are approaching the new space age.

Tone and Setting

I want this film to represent the gentle age childhood and imagination, and how the world is viewed through kids eyes. With the tone being a romantic look at the era of the space race, which in reality was a tool in the cold war.

I want to set the atmosphere like a photograph from the past colored with soft hues with limited spikes of color, and where color is used make sure it is more of a symbolic meaning to the time (see ephemera in Chapter IV) with, red used only in cases where it is a direct link to the Soviet Union. I love the color grading of *Her* and *You, the Living*, and it reminds me of the many photos I've seen from in the Russian photo archive.



Russian photo archive (see Chapter IV)



Roy Anderson *You, the Living*. (2007)



Spike Jonze *Her* (2013)

Looking forward to FMP

It is important to note that I will It is important to note that I will be developing this film as my Final Major Project for BA. In this case, it is evident to me that the research and story are still in the first stages and will most likely start the production not earlier than February. In this time I plan to write the finished script together with my father, as well as continue the research that I have started so far in Chapter IV. I will also scout locations and actors in this time, and start sourcing the props and costumes from flea markets and countryside homes of my friends. I am very lucky to be living in Latvia, where it is easy to get access to disused props and costumes from the theatre, for no cost. I will use this opportunity to see if there is anything that fits the story.

Chapter IV: Space race

The space race as a whole undoubtedly was a tool in the cold war between the USA and the Soviet Union, to advance missiles and satellite surveillance. From that stemming a whole era of groundbreaking discoveries that resulted in more victories in science and exploration than losses if this technology was indeed used as a mass destruction tool.

What are the legacies left behind this era that has inspired so many science fiction wonders in form of film, literature and fine arts? In this chapter, I look at cold war “propaganda” matchboxes, memorabilia of some of the first science fiction moving images, as well as memorabilia from the space race itself with ephemera widely distributed for the general society. These are just some of the vast amount of traces that inform us of the space race age.

Ode to Wes Anderson.

This strange auteur who not only makes films cinematically beautiful and gives an original storytelling style but also serves as a great researcher. Upon reading *The Wes Anderson Collection* by Matt Zoller I learned the many ways that Wes finds resources for his stories, though many visual, audial references to French New wave, Orson Welles, Martin Scorsese, and through extensive research from collections, libraries, museums, music, archives, and this is what sets his work apart the most from other filmmakers, it is a pastiche and not a copycat move, and in most cases directors who try to mimic his style fail due to unoriginality and lack of unique resource material. So for this project, I thought how can I find the information differently and where to look? As it turns out it's not that difficult not to go to pinterest but just type archive after whatever you are looking for, this takes you further to many different resources, since my project revolves around traces from the past I went to auction sites (I also occasionally watch *Pawn Stars*, *Storage Wars* ect on History channel) and I found great ephemera from the age, found blogs through etsy sellers, that turned out to be avid researchers of the era, as a whole this experience made the project very exiting, so far as to I got carried away with looking at things without actually producing any original ideas, I regret nothing, as for a time so multi layered as this research is vital for me to be true to the era and its historical context.

Auctions

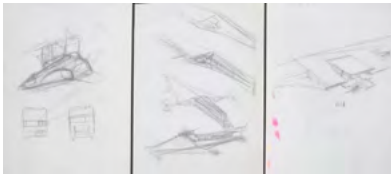
The first auctions I came across were on Etsy and were just simple “cool vintage” space-related items, that were more kitsch than a piece of history: like pins with rockets or patches. So I started to look for more legible auction sites and came across Juliens live which is a highly respectable Hollywood memorabilia auction site, where I came across listing not only production files from space-themed moving image like Star Wars and Star Trek but also transcripts and attire from the space race itself. As sources there were limited I looked at eBay for personal collectors listings to see more of the ephemera left from the space race and some items inspired by it like toys, pottery, and various everyday items.



An original A6L space suit glove designed for Neil Armstrong in 1968 in preparation for the Apollo 11 moon flight. Accompanied by a framed color photograph of Armstrong.

Available at: [Apollo space glove](#)

Accessed: 21.11.2017

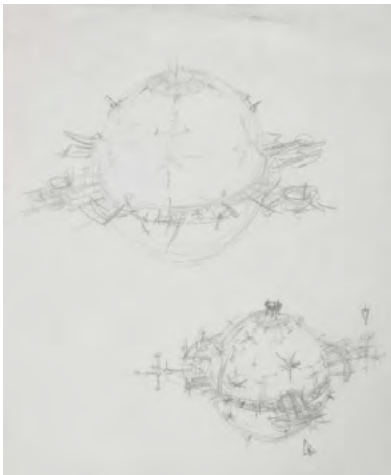


One set of five pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the Star Wars (20th Century, 1977) universe, circa 1974/1975.



Available at: [Star wars production](#)

Accessed: 21.11.2017



A collection of 50 35mm slides taken during the production of Star Wars (LucasFilm, 1977).

Available at: [Star Wars slides](#)

Accessed: 21.11.2017



A space suit costume worn by Tom Corbett and/or one of the other principals in Tom Corbett, Space Cadet (CBS/ABC, 1950-1955).

Available at: [Space Costume](#)

Accessed: 21.11.2017



An original Russian Sokol-K space suit, circa 1970s, bearing a Soviet flag and Salyut space station programme patch. Includes gloves and communications headset.

Available at: [Soviet space suit](#)

Accessed: 21.11.2017



A color photograph of Buzz Aldrin in a space suit standing before an oversized image of the moon. Signed and inscribed "To Phyllis Diller / with love and admiration / Buzz Aldrin / Apollo XI."

Available at: [Buzz Aldrin](#)

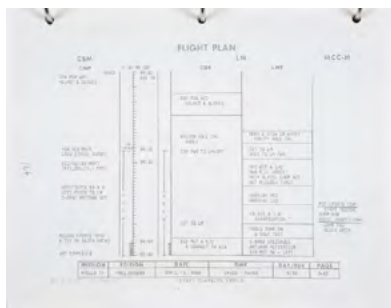
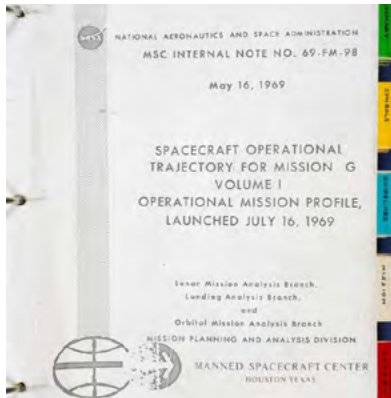
Accessed: 21.11.2017



A set of the original NASA Apollo 11 flight plans used by Colin Cantwell in working with NASA, CBS, and Walter Cronkite on the historic moon landing broadcast.

Available at: [Apollo 11 flight](#)

Accessed: 21.11.2017



A collection of 50 35mm slides taken during the production of Star Wars (LucasFilm, 1977).

Available at: [Star Wars slides](#)

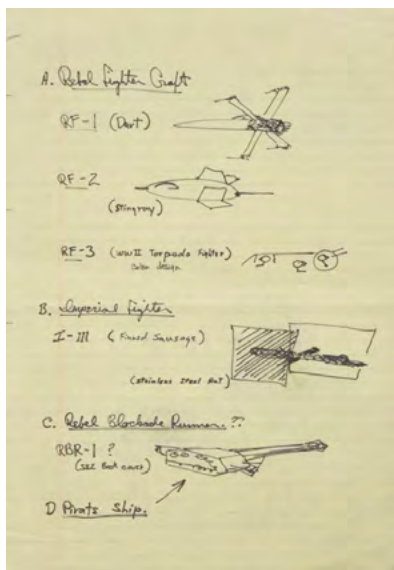
Accessed: 21.11.2017



A collection of sci-fi space themed lobby cards and film memorabilia

Available at: [Space Lobby](#)

Accessed: 21.11.2017



One set of two pages of original pre-production sketch art created by Colin Cantwell for George Lucas in imagining the spaceships that might populate the Star Wars (20th Century, 1977) universe

Available at: [Sketch spaceship](#)

Accessed: 21.11.2017



An original, new in box Aurora "The Moon Bus" Model Kits (Kit number 829-250) officially licensed kit from 2001 : A Space Odyssey (MGM, 1968) from the collection of Colin Cantwell.

Available at: [Space Odyssey bus](#)

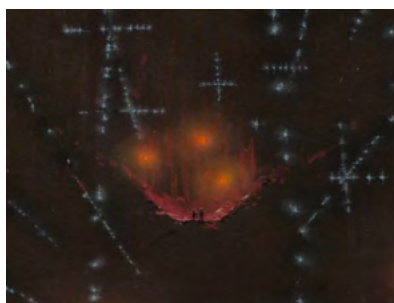
Accessed: 21.11.2017

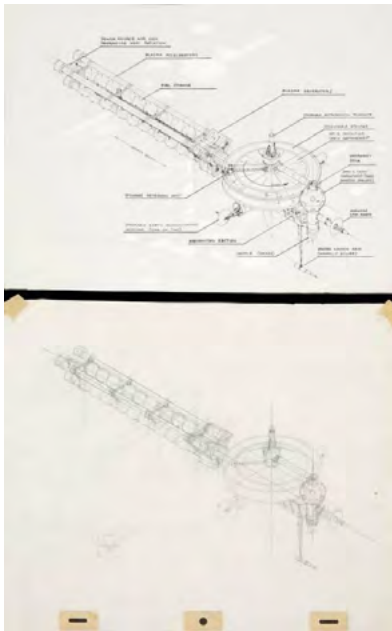


A large pre-production illustration of Devils Tower from Close Encounters of the Third Kind (Columbia, 1977). Created by Colin Cantwell for Steven Spielberg.

Available at: [Close Encounters](#)

Accessed: 21.11.2017





Two original spaceship design illustrations from *Voyage To The Outer Planets* (Omnimax, 1973)

Available at: [Voyage](#)
Accessed: 21.11.2017



Star Trek creator Gene Rodberry Nikon
Camera

Available at: [Star trek](#)
Accessed: 21.11.2017



An original production script for Ridley Scott's masterpiece *Alien* (20th Century Fox, 1979).

Available at: [Alien Script](#)
Accessed: 21.11.2017



A collection of 15 mission patches for the Apollo Space Program. Housed in two frames, one with a newspaper headline from 1972 declaring the last trip to the moon, along with two presidential matchbooks and a Kennedy Space Center card signed to Jonathan Winters by Vice President Spiro T. Agnew.

Available at: [Space Patches](#)

Accessed: 21.11.2017



LARGE 1960's SPACE MODEL KITS
BUILT PARTS JUNKYARD ROCKETS
ATOMIC PLANT BASE

Available at: [Space model](#)

Accessed: 21.11.2017



Old photo postcard about Soviet
"Sputnik 5" flight on Aug.19-20,1960.
On board Laika Dogs Belka and Strelka.
Issued in Eastern Germany 1961.
Unused.

Available at: [Propoganda postcard](#)
Accessed: 21.11.2017



1957 Space Dog Laika 1st publication
Layka Dog Animal Rocket Russian
Soviet mag.

Available at: [Space dogs news](#)
Accessed: 21.11.2017



Set : ASTRONAUTS Belka&Strelka
Space dogs in Rocket Ship Jug
PORCELAIN Gzhel
+2 Figurines Belka&Strelka
+ Gagarin figurine

Available at: [Belka and Strelka](#)
Accessed: 21.11.2017



I can't believe this, most likely the most
absurdly brilliant applicaitons of the
space theme.



Picture Photo Laika the first dog in
space with capsule built around her.

Available at: [Space dogs](#)
Accessed: 21.11.2017

I watched the documentary about the
dog and it died in space which was
devastating to me. From the very start,
it was a one-way mission, the only
thing the operators heard was her
heartbeat, and how it stopped after 5



Film 2001: A Space Odyssey Space
Station Gradius Paper model kit

Available at: [Paper model kit](#)

Accessed: 21.11.2017



Super Apollo Space Capsule Vintage
Battery Operated New Old Stock 1950's
1960's era.

Available at: [Space Capsule](#)

Accessed: 21.11.2017



1950S MARUBISHI JAPAN TIN
FRICTION 8.5" TOY SUPER SONIC
SPACE GUN

Available at: [Super sonic](#)

Accessed: 21.11.2017



Vintage Soviet Russian rare Pencils box
SPACE Astronaut Gagarin USSR 1966

Available at: [Pencils](#)

Accessed: 21.11.2017



Cosmonaut Pavel Popovitch
handsigned Spacecraft cover Soyus
14 - 7f232

Available at: [Soyus 14](#)

Accessed: 21.11.2017



1961-USSR-Russian-Soviet-Space-Dogs-
Laika-Belka-Strelka-Rocket-Tin-Box

Available at: [Space dogs tin](#)

Accessed: 21.11.2017



Five astronauts autographed space
FLOWN cover, Shannon Lucid onboard
MIR

Available at: [MIR](#)

Accessed: 21.11.2017



1963 Space Glory to Soviet Science
FDC

Available at: [Space glory](#)
Accessed: 21.11.2017



1963 Space Vostok 5/6 FDC

Available at: [Slava Letter](#)
Accessed: 21.11.2017



Multi signed space cover- five
astronauts autographed postal cover!!!
Soyuz TM-3

Available at: [Signed space postcard](#)
Accessed: 21.11.2017



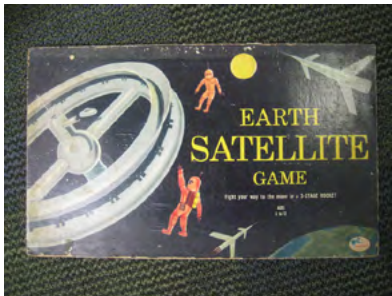
SPACE 6x9 HAND SIGNED SPACE
PROOF CARD SIGNED BY 8 RARE
JSA LETTER

Available at: [Space proof card](#)
Accessed: 21.11.2017

Even the stamps on these postcards
were incredible, rockets, astronauts,
association emblems, and their spacing
on the card looks great.

Dreams of space

One of my greatest resources was a blog by John Sissou from Hawaii USA: Dreams of Space - Books and Ephemera Non-fiction children's space flight stuff 1945-1975. This is a curated online collection of visionary artworks, books, and games created for kids to learn about space. This is why this resource was particularly useful for me as in my film I want to focus on the children's perception and imagination of this age.



Boardgame from 1956 dreaming of spaceflight that will be achieved within a decade.

Available at: [Satellite game](#)
Accessed: 21.11.2017

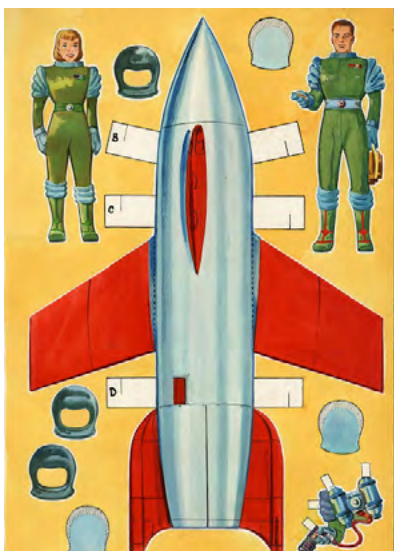




Spaceport U.S.A. (1953)

Available at: [Space port](#)

Accessed: 21.11.2017



1912-1919 18 cents space MNH Sht/48

Available at: [Postmarks](#)

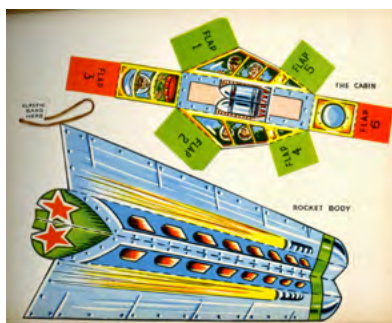
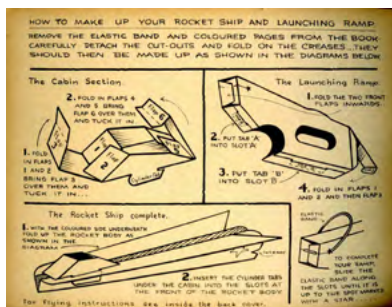
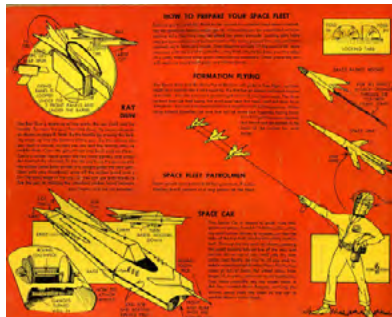
Accessed: 21.11.2017



The Book of Model Space Ships (1952)

Available at: [Model space ships](http://www.model-space-ships.com)

Accessed: 21.11.2017





Tom Corbett Space Cadet Push-Outs (1952)

Available at: [Space cadet](http://Spacecadet.com)

Accessed: 21.11.2017

From the same story as one of the suits that was listed on the auction sites: Tom Corbett!



A space suit costume worn by Tom Corbett and/or one of the other principals in Tom Corbett, Space Cadet (CBS/ABC, 1950-1955).

Available at: [Space Costume](http://SpaceCostume.com)

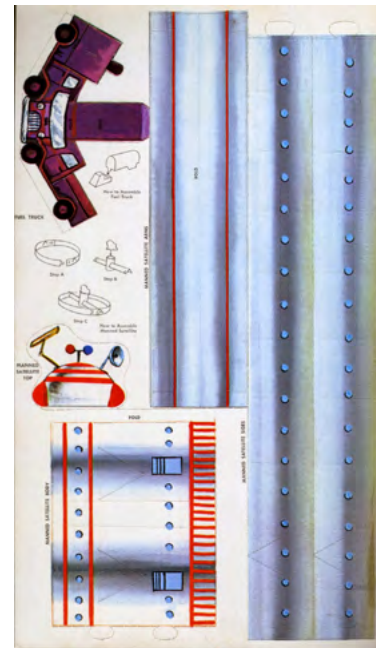
Accessed: 21.11.2017

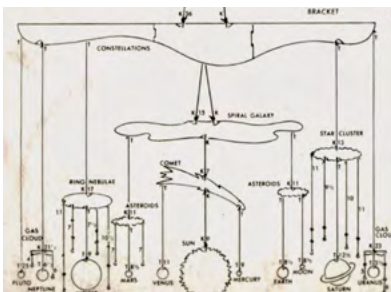


Space Rockets (1958)

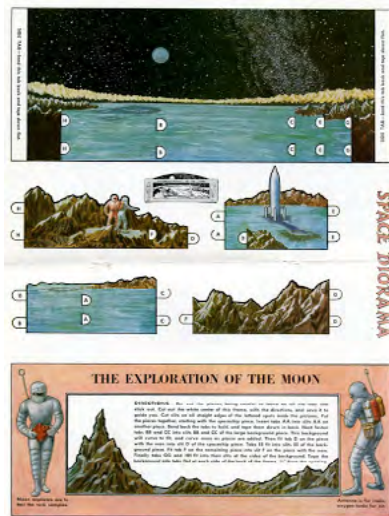
Available at: [Space Rockets 1958](https://www.space.rockets.1958)

Accessed: 21.11.2017





So You say Kubrick was revolutionary with his visions of how space looks, this is nearly ten years earlier and surely lover quality but the same level of awe..



Space Diorama- Jack & Jill Magazine
(June 1959)

Available at: Jack and Jill
Accessed: 21.11.2017

It may be a long time before men actually land on the moon and walk about exploring, but this scene shows what things might look like when that time comes. Because there is no air on the moon, the men will need space suits with tanks of oxygen to breathe. The suits will also have built-in radios, so the men can talk to each other, and a heat-control system, since the moon is extremely hot when the sun shines on it, and it is unbearably cold at night.

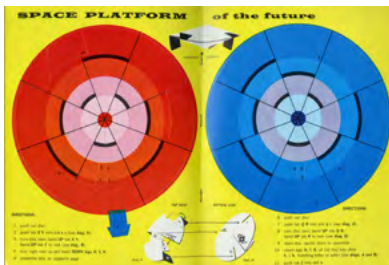
In the diorama scene, it is just after sunset on the moon, and the last of the sun's rays are brightly lighting the tops of the distant mountain range. The rest of the moon's surface is lighted by a pale greenish light, which is sunlight reflected from Earth, looking like a large full moon in the heavens. You can also see many stars and the Milky Way in the sky.

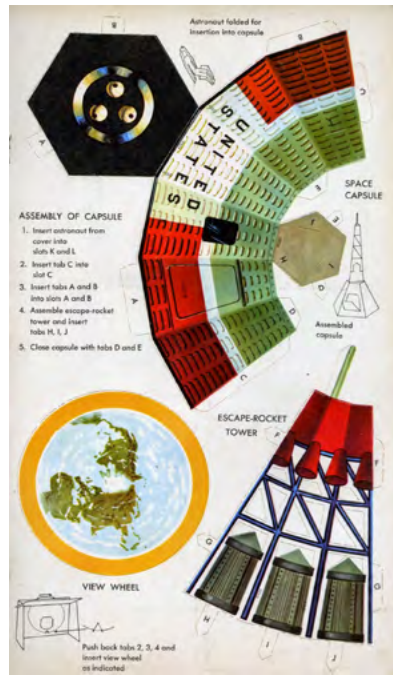


Space Models (1960)

Available at: [Minimal space models](#)
Accessed: 21.11.2017

How very 1960's, if you squeeze your eyes tightly the little girl turns out to be Twiggy.





Astronauts (1961)

What more do you need to re-enact your own space program?

Available at: [Astronauts](https://www.nasa.gov/education/aircraft/Astronauts.html)

Accessed: 21.11.2017



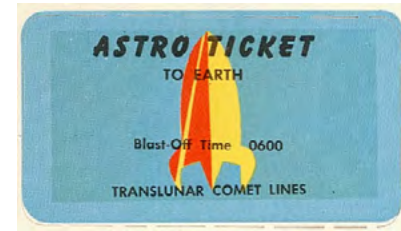


Project Go!: Big space punchouts for little astronauts (1963)

Available at: [Go! To Space](http://Go!ToSpace.com)

Accessed: 21.11.2017

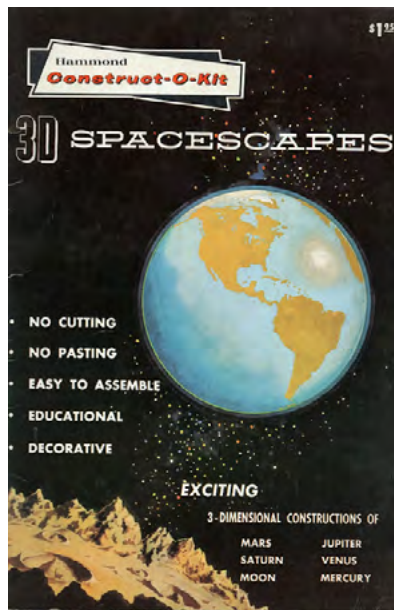
Astro Ticket! As a kid I loved playing role games, and would often imitate travel with self drawn tickets to faraway places, and surely this ticket was used with the same joy.



Copyright 1969 by "Texantics Unlimited, 2120 McKinney, Houston, U.S.A."

Available at: [Moon Money](http://MoonMoney.com)

Accessed: 21.11.2017



3-D Spacescapes (1964)

Available at: [3D Spacescape](http://3DSpacescape.com)

Accessed: 21.11.2017

My favourite part of this work is the story (read below) where the moonwalk is still a dream that would become reality in five years time from this publication date.



It may be a long time before men actually land on the moon and walk about exploring, but this scene shows what things might look like when that time comes. Because there is no air on the moon, the men will need space suits with tanks of oxygen to breathe. The suits will also have built-in radios, so the men can talk to each other, and a heat-control system, since the moon is extremely hot when the sun shines on it, and it is unbearably cold at night.

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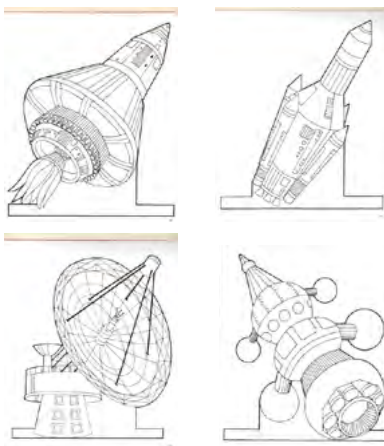




Hebrew colouring book. (1983)

Available at: [Space colouring](#)

Accessed: 30.01..2017



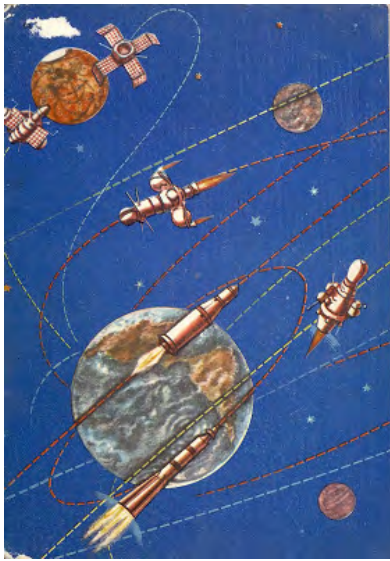
Quaker "Space Flight to the Moon"
(1953)

Available at: [Oats in space](#)

Accessed: 21.11.2017

Space theme has gone to every state imaginable, even on your breakfast.





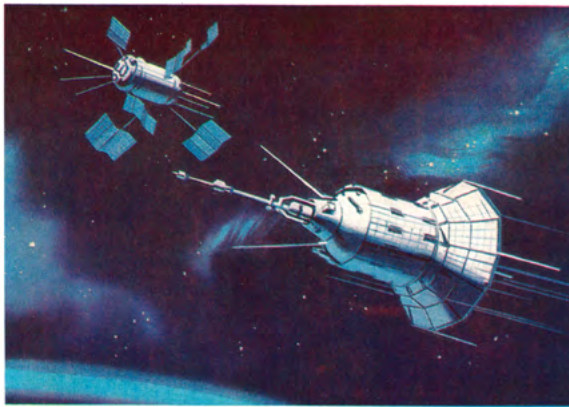
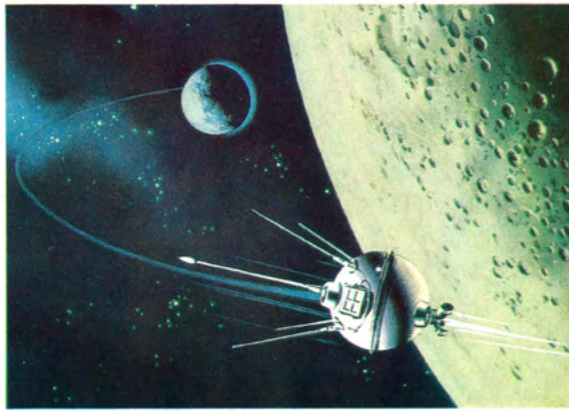
Station "Moon" (Stantsiia "Luna") (1974)

Available at: [Station Moon](#)

Accessed: 21.11.2017

I liked the graphics and colors of this books cover so much that I decided to use it as a cover for this research document. The color combination of dark blue space and burnt umbra orange space carts to me gives a very relaxed sense and with the trajectories of spacecraft ging the scene more dynamics in the composition.





The Soviet space program is the rocketry and space exploration programs conducted by the former Union of Soviet Socialist Republics (the Soviet Union or U.S.S.R.) from the 1930s until its dissolution in 1991. Collection of postcards.

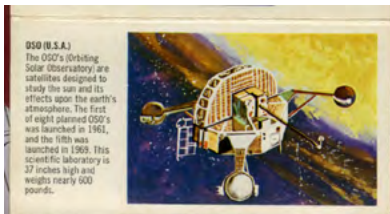
Available at: [Soviet space program](#)
 Accessed: 21.11.2017



MINUTEMAN (U.S.A.)
A solid-fueled ICBM, the Minuteman made its first flight on February 1, 1961. It is a small missile, about 58 feet long, easily stored and quickly fired. Deployed in underground bases, Minutemen are safe from nuclear attack. Launching would take place by remote control from a separate underground post.



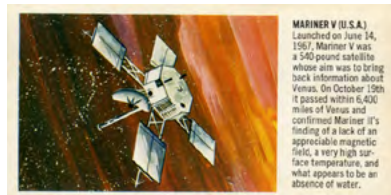
SPUTNIK I (U.S.S.R.)
The Space Age began with the launching of the world's first man-made satellite, the Soviet Union's Sputnik I, on October 4, 1957. Weighing 184 pounds and equipped with scientific instruments, it circled the earth once every 96 minutes until it re-entered the earth's atmosphere and burned up—95 days later.



OSO (U.S.A.)
The OSO's (Orbiting Solar Observatory) are satellites designed to study the sun and its effects upon the earth's atmosphere. The first of eight planned OSO's was launched in 1961, and the fifth was launched in 1969. This scientific laboratory is 37 inches high and weighs nearly 600 pounds.



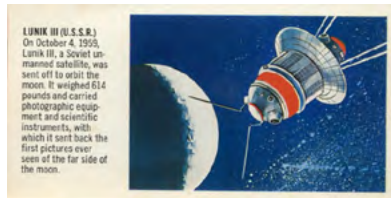
SPUTNIK II (U.S.S.R.)
Carrying the first living thing to go into space—a dog named Laika—Sputnik II was launched by the Soviet Union on November 3, 1957. Laika died after a week in space, but important scientific information about the effects of radiation were gained from her flight. Sputnik II was 70 feet long and weighed 1,120 pounds.



MARINER V (U.S.A.)
Launched on June 14, 1967, Mariner V was a 540-pound satellite whose aim was to bring back information about Venus. On October 19th it passed within 6,400 miles of Venus and confirmed Mariner II's finding of a lack of an appreciable magnetic field, a very high surface temperature, and what appears to be an absence of water.



V-2 ROCKET (Germany)
Forerunner of today's Jupiters, Thors, Atlases and Titans, the V-2 was a World War II offensive rocket. Forty-six feet long, weighing 26,000 pounds, it had a range of 135 miles and was capable of traveling at 3500 mph.



LUNIK III (U.S.S.R.)
On October 4, 1959, Lunik III, a Soviet unmanned satellite, was sent off to orbit the moon. It weighed 614 pounds and carried photographic equipment and scientific instruments, with which it sent back the first pictures ever seen of the far side of the moon.



ARIEL (Great Britain)
The April 26, 1962 launch at Cape Canaveral (now Cape Kennedy) of Britain's Ariel I satellite by the United States Thor-Delta missile, marked the first international satellite launch. Ariel weighed 132 pounds and carried scientific instruments.



LEM (U.S.A.)
The LEM (Lunar Ejection Module) is about 20 feet high and has a launch weight of 15½ tons. Its job is to land astronauts on the moon and return them to their command module. The LEM first accomplished its mission on July 20, 1969, when it landed on the moon with astronauts Neil Armstrong and Edwin ("Buzz") Aldrin.



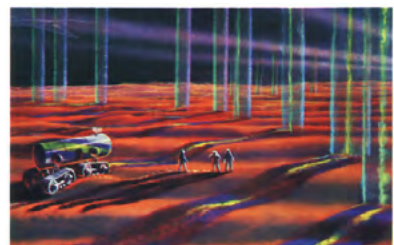
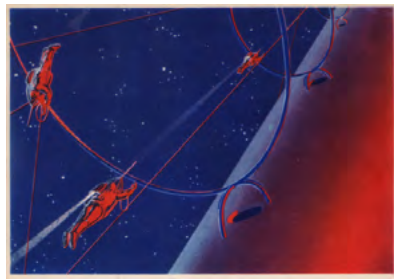
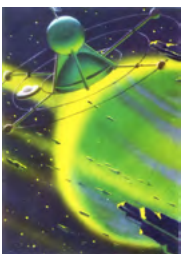
POLARIS (U.S.A.)
The Polaris, developed by the U.S. Navy, is a two-stage missile that uses solid fuel and can be stored and fired from a submarine. The largest of the three Polaris-type missiles has a 2,500-mile range. The United States' Polaris fleet consists of 41 submarines, each one carrying 16 missiles.



MARINER IV (U.S.A.)
The 575-pound scientific satellite Mariner IV began its trip to secure information about Mars on November 28, 1964. On July 14, 1965, after traveling 325 million miles, it passed within 6,118 miles of Mars and took pictures of the Martian surface which indicate that its crust is heavily cratered and similar to the moon.

Rockets and Missiles. UK: Shelley 1970.
"Flipout Books" Published in the U.S.
by the Educational Reading Service
(Mahwah, New Jersey)

Available at: [Rockets and Missiles](#)
Accessed: 21.11.2017



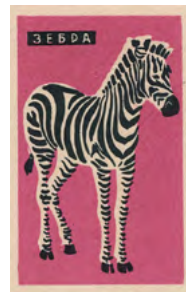
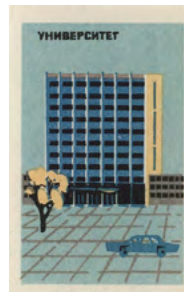
A. Sokolov's space paintings.

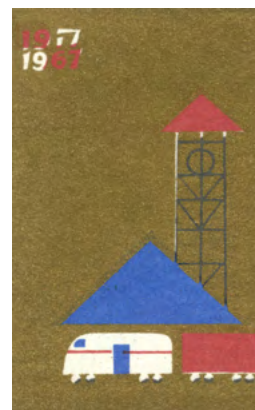
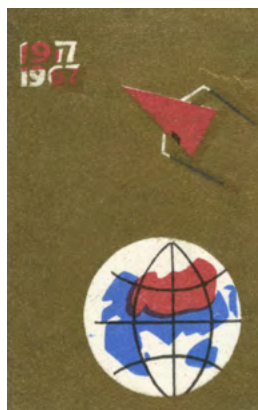
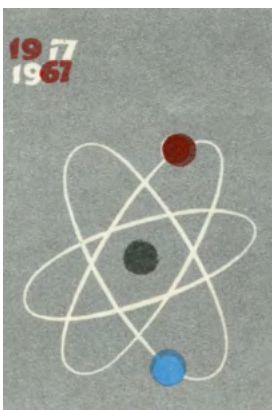
Available at: Sokolov

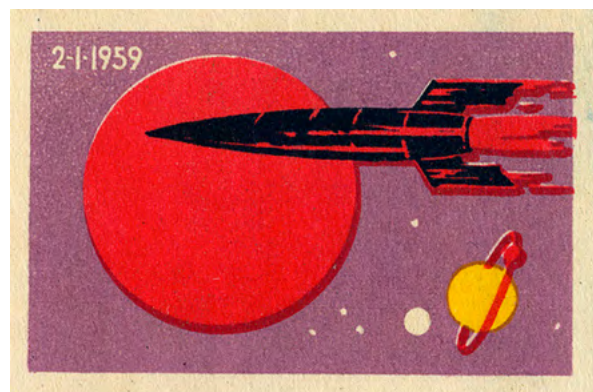
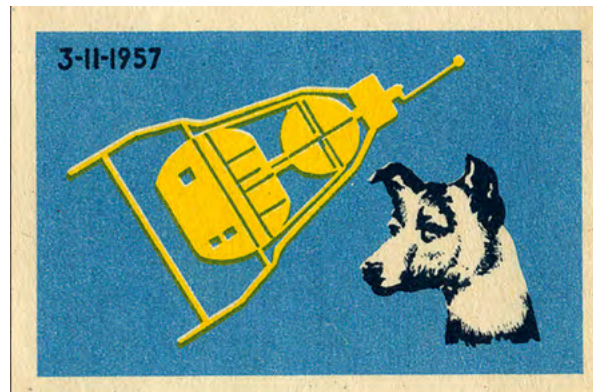
Accessed: 21.11.2017

Matchboxes

The final big archive I looked at was matchbox design. In the core the concept that these small images on a box can communicate to a large number of people is fascinating, they exhibit precise graphic language that is beautiful and simple, just enough detail to understand the message. And the variation within the theme was fantastic, with space dogs, satellites, radio towers and other genres of architecture and technology are one of the best uses of graphic design I've seen. From this collection, I will try to employ some of these graphic languages in the films design as well as the wonderful color palettes of violets, blues, and reds that these have. Perhaps even recreate some of the designs to be used as props.







Some other resources:

Russian photo archive

A true gem resource that is practically begging to be explored. With images spanning back to the times of the russian empire, this is also a very well organised site with multiple arionts of searaching, you acn do in on an interactive map or look at the many themed selections as well as searching by name. There are over 100 000 collected images in this archive.

<https://russiainphoto.ru/>



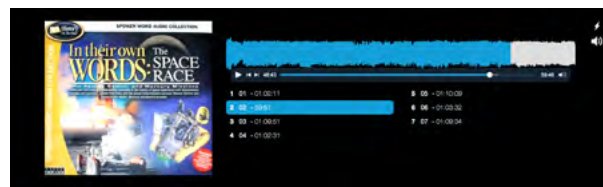
Audio Histories

The first deifinitive voices that the public heard of the space race were radio transmissions from the first misslie laucher to human manned flights. Today we can listen to these stories and image the feeling that you would get upon recieving news of a space walk. These are some of the sites I lisened to:

[National Public Radio USA](#): looking back at the space race

[In Their Own Words: The Space Race](#)

[Speeches of the space race on history.com](#)



[Russian Archives Online](#) is a collection of soviet-themed video, photo and audio materials.

I hope to use some of these audio pieces in my work as well, perhaps as a full transcript or as a piece of the sound score.

Transcripts

Another variation to the aufo files is transcripts from the lauches, this does not have all the flights, but serves ans a good example of the sometimes cryptic language used to communicate, also trascrips are way easier to search than listening for the right moment in audio, you can find a transtcip and go back to audio to hear it spoken.

<http://spacelog.org/>

Kubrik archive

I am very aware that I story in the same building where this incredible collection is housed, but due to constrictions of time I didn't have the chance to view it, but plan to do so next year. Luckily I've seen some of his and other filmmakers production material in the auctions that I looked at.

Soviet films

The Russian 2001: A Space Odyssey is Solaris (1972) Directed by Andrei Tarkovsky based on a story by Stanislaw Lem. This is an equally incredible and well constructed film as Kubrick's work, still having the traditional Tarkovsky emotional mystery to it.



Pavel Klushantsev was a great writer and director made not only The Moon (Luna, 1965) but also Mars (1968) and other films primarily centered on space. The cover for this research document is from the book Station Moon which depicts the same story of what the future holds in space exploration. <https://www.youtube.com/watch?v=aT1s5s2LurM>



[The museum of moving image](#) is not only a great source of video essays on different films and their themes but also an archive of props.

A nice [space themed tumblr](#), good for general browsing with a chance of finding a credited reference:

Dad's archives

Finally an archive that I need to explore is things from my dad's childhood growing up in the space race, this I can only have access to in Latvia, so over the winter break I will spend a lot of time seeing how his experience fits into the greater story of this film adventure.

Chapter V: What lies ahead

A lot of hard work.

As it is outlined in chapter three I will do a collaboration with my dad, Andrejs Aleksejevs, to write the screenplay for the film to be developed as the Final Major Project of this BA. This will be an immense challenge as the longest script I've ever written was 2 pages for Anthropocene. For this, a valuable resource will be celtx online script formatting programme and also look at existing scripts and storyboards from films available from various online sources.

The actual filming will be done in collaboration with my boyfriend Filips Smits and his business partner Peteris Viksna, both of whom are doing freelance photography, cinematography and editing work, the guys will also be invested in location scouting and art direction for the film. What is especially lucky is that Peteris just got his hands on a new (physically old and second hand) anamorphic lens which means, that there is no extra cost in wide angle filming equipment rental, and the modest budget will most likely go to other resources. As the story mostly focuses on kids, I will need to find actors, and again most likely this will be in the closely knit friends and family range, all kids that I know of in Latvia are incredibly proficient in English, and drama plays are a part of the curriculum in primary school, so some bit of acting is already there the rest we will have to come up with together. Kids are natural storytellers and presenting the process of this film as a fun experience will boost the chances of success and the story itself is about exploration and adventure.

Funding

Since I plan to produce this film in Latvia, I have looked at some funding sources that are available, and come across the fact that all require a production company to back you. In the case of reaching out to a production company, there is a funding competition for foreign films to be produced in Latvia

2018 ANNUAL COMPREHENSIVE FINANCING COMPETITION FOR THE PRODUCTION OF FOREIGN FILMS IN LATVIA

To attract foreign funding to the Latvian film industry, as well as to promote the competitiveness and professional development of the sector, the National Film Center (NCC) on November 27 announced a 2018 national budget co-financing competition for the reception of foreign films in Latvia with the available funding of 858 013 EUR.

Source: <http://nkc.gov.lv/finansejums/izsludinati-konkursi/>

The downside to this is very strict criteria of the competition, and requires a very clear production cost outline, which I have no idea how to address, on top of that it is a point system, meaning, the more boxes of requirements you fit, the bigger chance to get the grant. These mainly include the scale and budget (highest proposed=highest points) and Latvian team members (again highest number=highest points) which means having the director, dop, audio, actors ect. all being Latvian citizens significantly puts the odds higher even if the budget is smaller. This perhaps, is something to consider for further projects. As this funding competition is annual.

Like any place in the world, majority of problems can be answered by reaching out to the right contacts. At the very least for a consolation, by close friends brother runs a well established production company, and just a meeting to discuss process of film production would be helpful to grasp the scale of the project and potential funding options for more independent films.

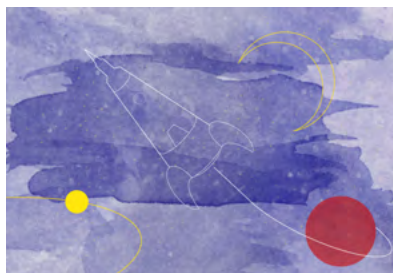
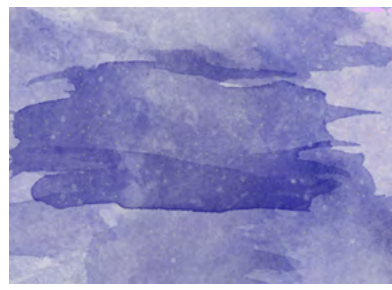
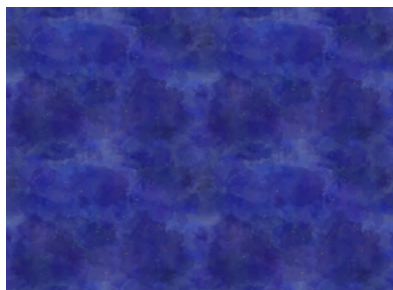
Another option, I can consider is reaching out to potential sponsors, and if this happens tackling the options of not "selling out" just for the funding. And the final resource is private funding. Honestly I feel like most of the props and sets can be acquired for little or no money at all, sure I will have to cover travel costs and food, but that is not a big problem is the team is small.

Chapter VI: Website

The website is a symbolic representation of the story, a child's dream to send a message to the stars.

Available at:

<https://spacerace.hotglue.me/>



Glossary

ephemera

PLURAL NOUN

* Things that exist or are used or enjoyed for only a short time. 'there were papers, letters, old boxes—all sorts of ephemera'

* Collectable items that were originally expected to have only short-term usefulness or popularity.
*

pastiche

NOUN

*an artistic work in a style that imitates that of another work, artist, or period.

VERB

*imitate the style of (an artist or work).

fabula and sjužet

NOUNS

*A distinction drawn by Russian Formalism between the story told (fabula) and the imaginative way in which that story is actually narrated (sjužet).

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Thank You for taking the time to read this.

Ieva Aleksejeva
2017