

Josephine Wagstaff

P R O D U C T I O N
D E S I G N

Josephine Wagstaff BEng, MArch



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Josephine is a Melbourne based production designer with a great breadth of experience in art direction, concept and set design, set construction, prop design and set dressing.

With qualifications and experience in both structural engineering and architecture, Josephine has a rich and technical foundation that allows her to breathe life in to the diverse creative concepts of her wandering imagination.

This technical and creative base is reinforced by a strong pragmatic understanding of building and making.

Josephine is an advocate for open dialogue, clear and collaborative planning, adept management and the delivery and realisation of seemingly impossible ideas.

The production of design brings dreams to life. Josephine lives and loves what she does.

APDG (Australian Production Design Guild) Awards 2018
Nomination for Best Production Design on a Short Film
Drum Wave

APDG (Australian Production Design Guild) Awards 2017
Nomination for Best Production Design on a Commercial
IBM & Jason Grech

APDG (Australian Production Design Guild) Awards 2017
Nomination for Best Production Design on a Commercial
TSUNO

APDG (Australian Production Design Guild) Awards 2017
Nomination for Best Production Design on a Short Film
Franky Fingers

APDG (Australian Production Design Guild) Awards 2016
WINNER for Best Production Design on a Short Film
A Terrible Beauty

APDG (Australian Production Design Guild) Awards 2015
Nomination for Best Production Design on a Short Film
Pulitzer

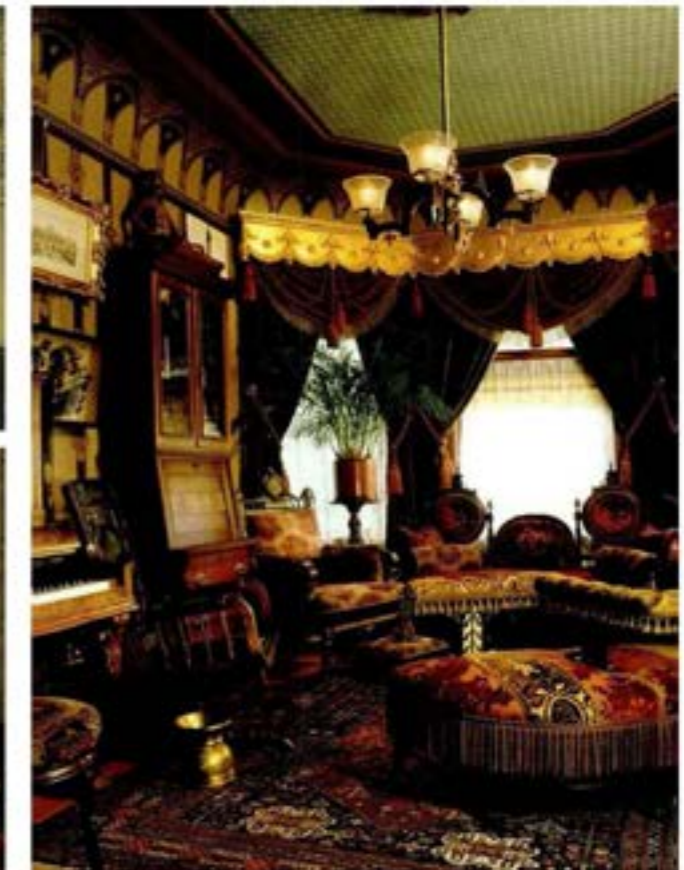
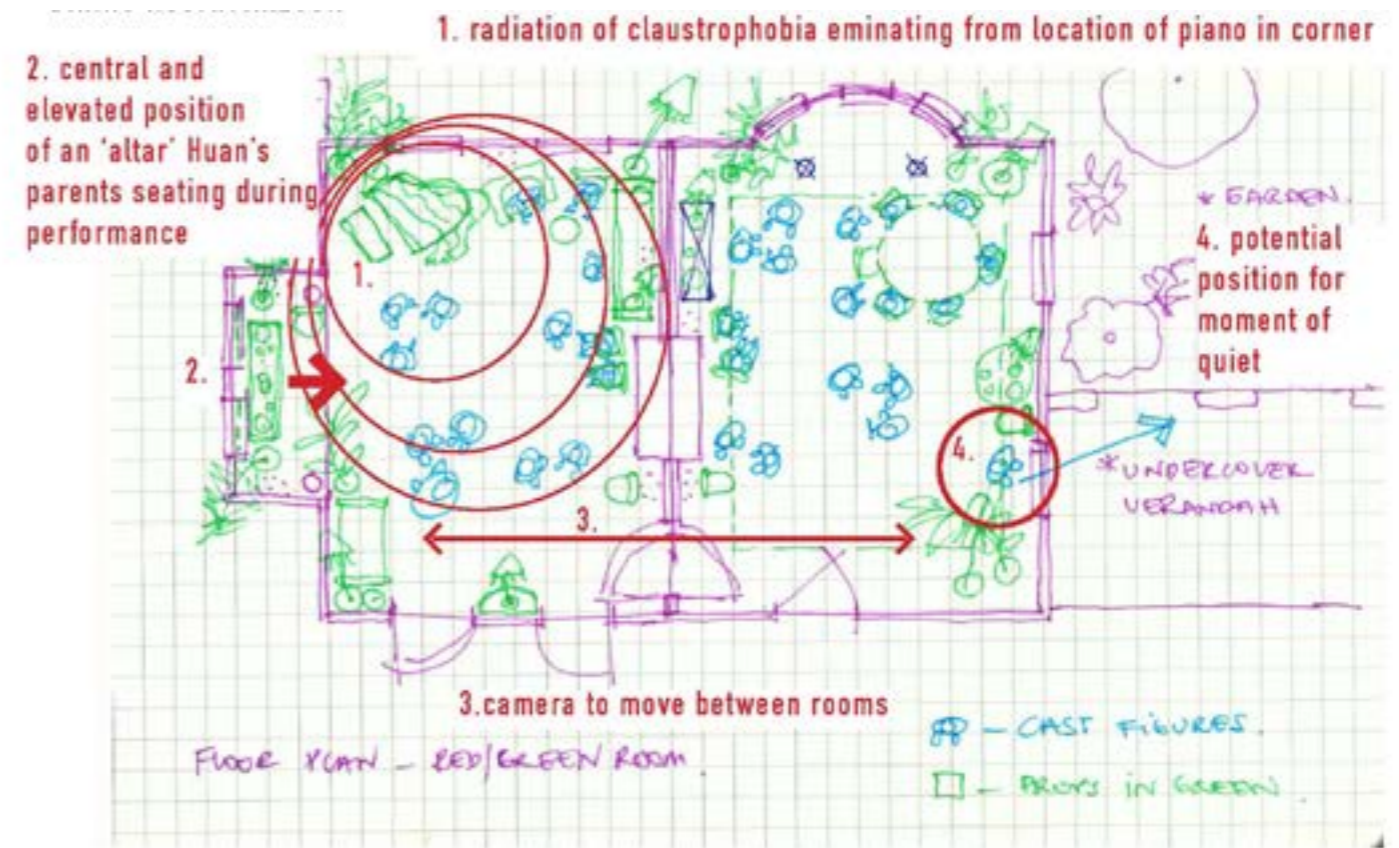
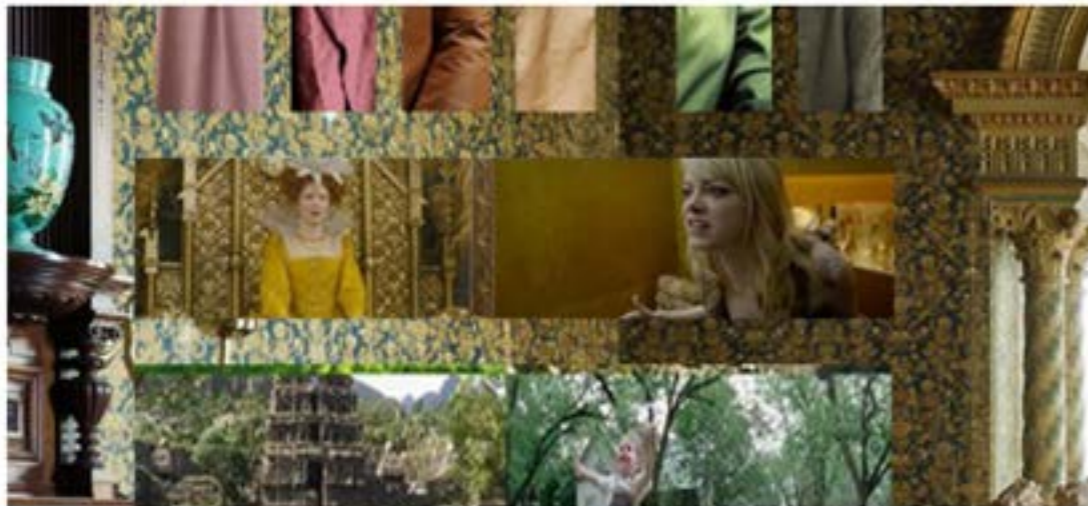
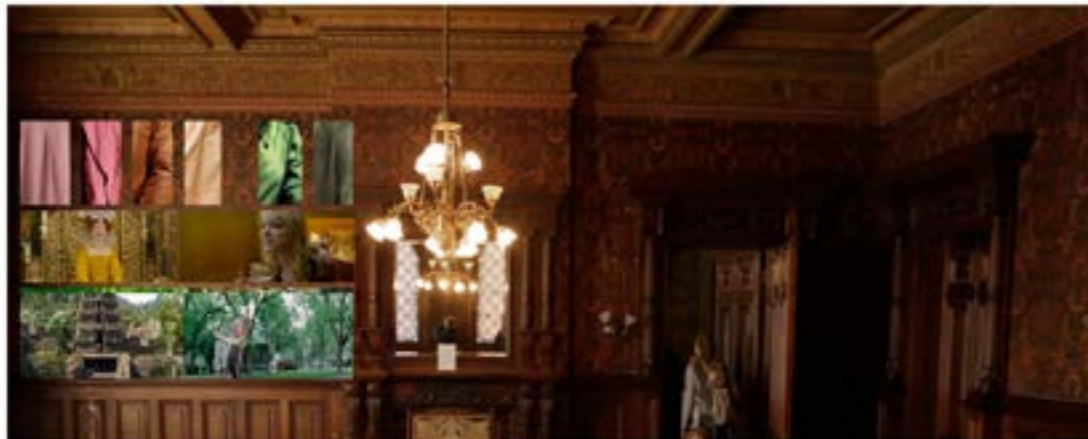
F I L M : D R U M W A V E

This film tackles the sensation of being scrutinized, be it in the mind, or real. In its simplest terms, this is a story about a woman who is apprehensive of the expectations placed upon her as a new bride. The additional layer here however, is a sense of being haunted by a chilling presence that lurks in the shadows passing a more frightening judgment. The opening is cool in tone, eerie and ominous. These cool tones of the introduction are present throughout the film but always outside, beyond the oppressive warm and dark design of the interior scenes that dominate the film. The production design aimed to create a strange uneasy feeling by enhancing a sense of pressure and almost claustrophobic intensity inside in contrast to the relief of the cool light beyond.



FILM: DRUM WAVE

COLOUR, REFERENCE & NOTES



F I L M : D R U M W A V E
S E T D R E S S I N G



F I L M : A T E R R I B L E B E A U T Y

A Terrible Beauty is a narrative short film set in 2060. The production design for this film required an aesthetic and sensation that first and foremost transported the audience to a different time and place but that was careful not to distract from the intense narrative in this short format. The general aesthetic selected was clean, ordered, bleak yet serene, dark and yet, punctuated with bright light and texture. Brutalist concrete and a unified cool palette for interior spaces presented a world of uniform society. There is a sense of the serene in this world, of a universal compliance with progress. The narrative however, examines the conflict and complexities of this conformity and so the set design supports this.



F I L M : A T E R R I B L E B E A U T Y

S E T D E S I G N



SET NOTES:

OLIVIA'S apartment reflects her superiority in the world; there is space to breathe and an uncluttered, minimalist and sleek interior layout. The vfx cityscape view literally exhibited that she was elevated by the world order and inspired by the possibilities it created.



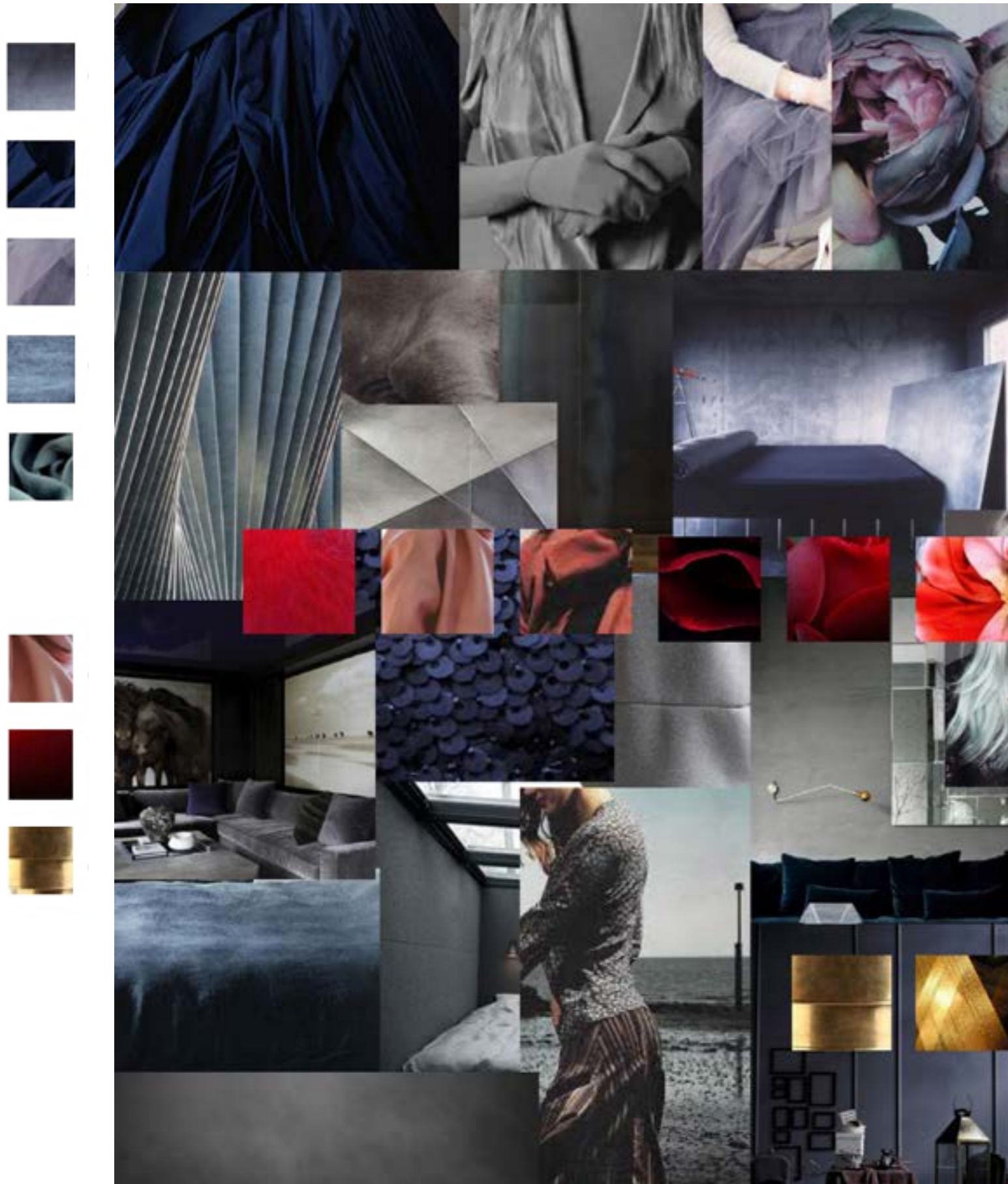
SET NOTES:

JOHN is a character at odds with the AI developments and wounded by the aspirations of his daughter. JOHN's apartment is deliberately set underground to depict the compressed, stifled sensation of his emotional state. He has a aptitude for gardening, but even this natural space is trapped behind glass and within the confines of an artificial space. He is man trapped by his surrounds and the life evolving around him.

F I L M : A T E R R I B L E B E A U T Y
S E T D E S I G N



FILM: A TERRIBLE BEAUTY
COSTUME & COLOUR REFERENCE



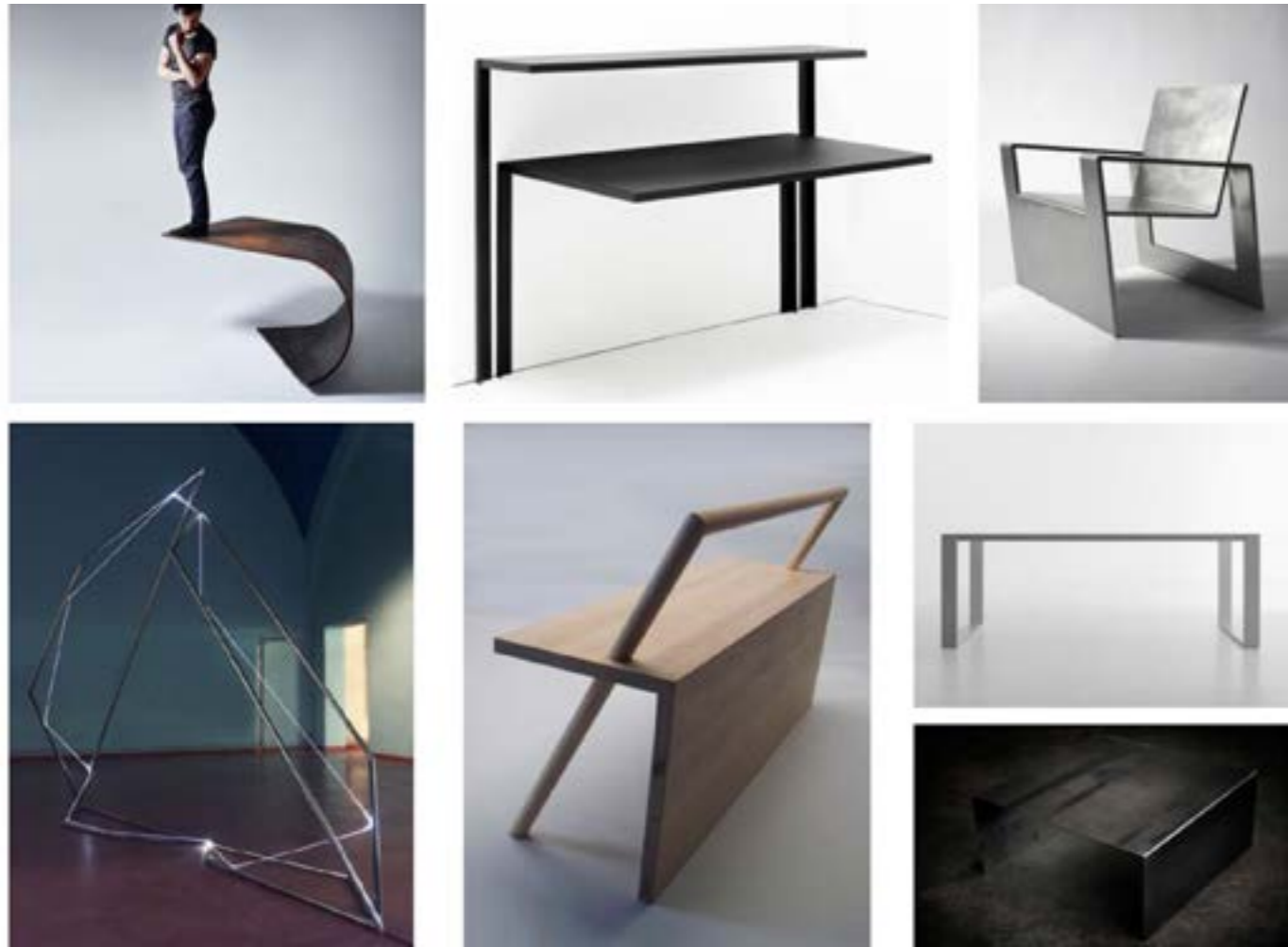
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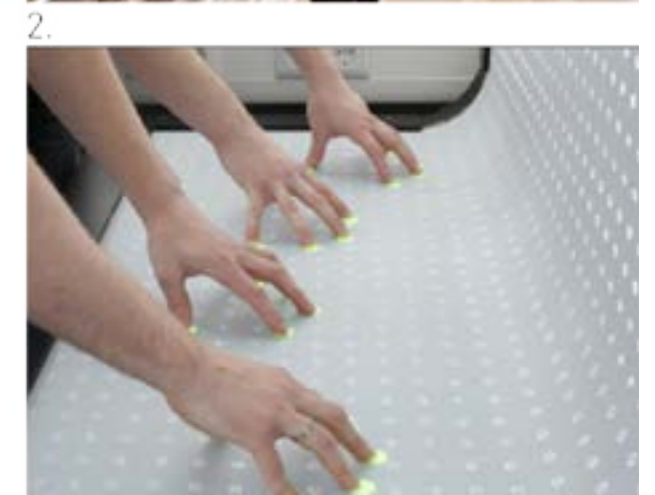
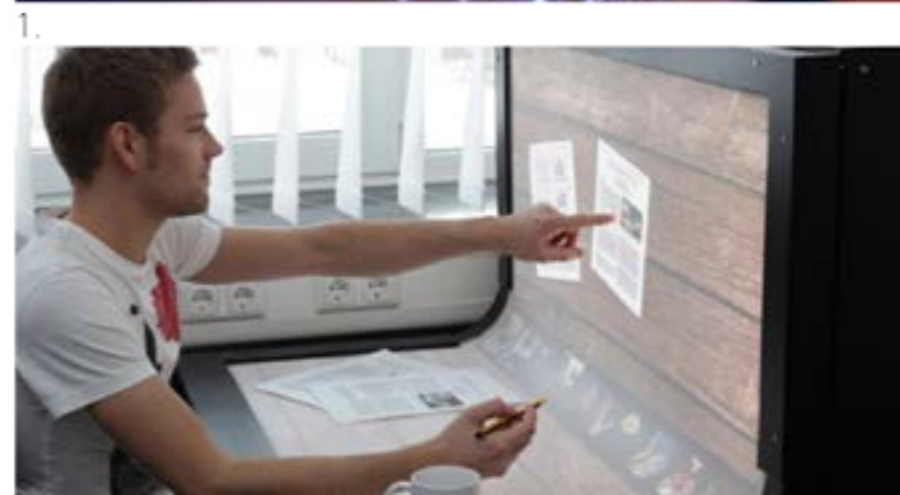
SHOOT

FILM: A TERRIBLE BEAUTY

FURNITURE & TECH REFERENCE



REFERENCE



REFERENCE



RENDER



SHOOT

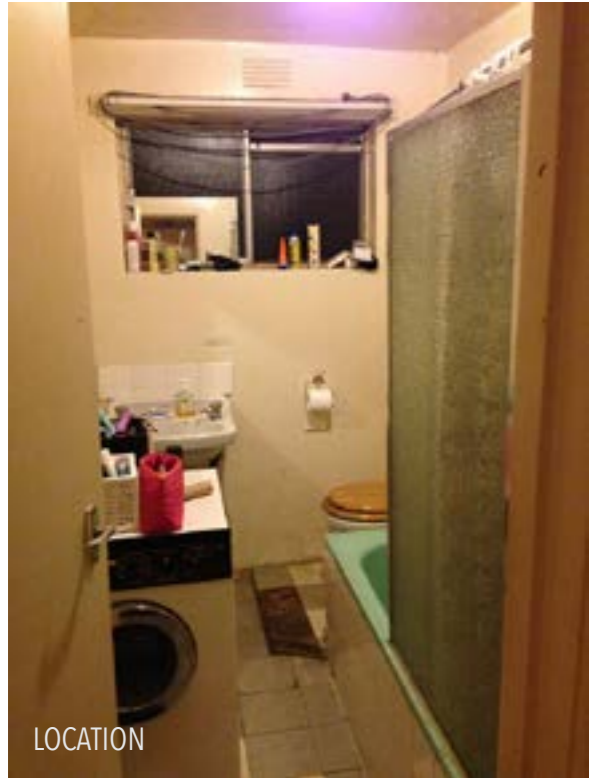
F I L M : F R A N K Y F I N G E R S & T H E A P A R T M E N T U P S T A I R S

Franky Fingers and the Apartment Upstairs is a work of science fiction. The narrative follows a somewhat deranged and delusional gun for hire as he 'cleans out' apartments for a nefarious and elusive femme fatale character. The world of Franky Fingers is recognizable to the one we live in, but it is dense, it is overcrowded. It is mechanized, with a lingering sense of industrial rawness. We referenced the films *Brasil*, *Fifth Element* and *Blade Runner*, and further still to architectural theory; the 'plug in city' by Archigram, high-tech architecture of the 1970s, structural expressionism, the networked city, high-density urbanism and the architectural Metabolism movement.



F I L M : F R A N K Y F I N G E R S & T H E A P A R T M E N T U P S T A I R S

S E T D E S I G N



LOCATION



RENDER



BTS STILL

SET NOTES:

The underlying theory of how this world operated, allowed us to imagine how people lived in this world and therefore how we would set dress and design for costume. People plug in to their apartments in this world. In some instances, all that one needs to survive can be contained within mobile spaces (something like a space suit) that can travel with them. A home on your back if you will, plugged in and stocked up to survive. In the instance of this short, we see the character APARTMENT SIX stocking up to flee with his dependents. This density of space, the clutter, the entanglement, the weight of carrying all you need on your back perpetuates an idea that this world is hard to escape. It is claustrophobic and suffocating.



LOCATION



BTS STILL



BTS STILL

Our main characters exist in the slums of this alternate world. A relentless real estate hawker, MARDELLA, has identified an opportunity to profit from these 'ghettos'. She is clearing them out and hawking them on, all the while keeping her hands free from the filth of the operation. Enter FRANKY FINGERS. FRANKY lives outside of this congested system. He visits to get the job done, but has no interest in forming connections to people or the way they live. In order to highlight this difference, the absence of paraphernalia in both FRANKY's costume and living arrangements was set in stark contrast to the occupant of APARTMENT SIX. FRANKY is disconnected from the world. MARDELLA and her scheme however, have infiltrated his mind and warped his reality.

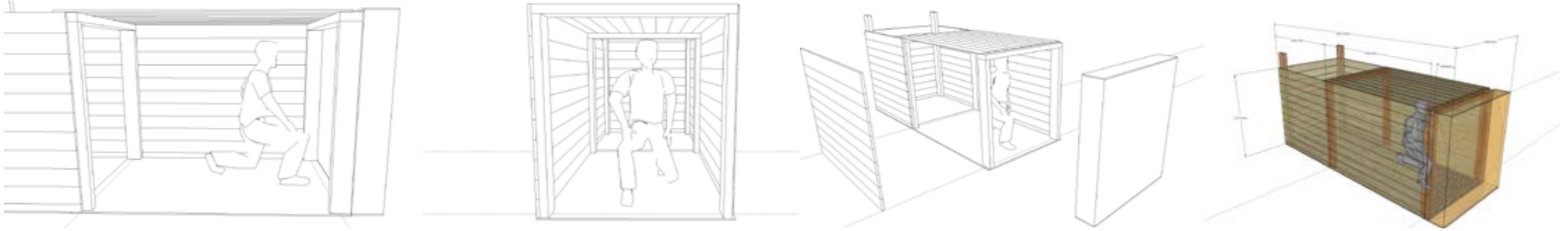
FILM: FRANKY FINGERS & THE APARTMENT UPSTAIRS
COLOUR & CONCEPT



SET DESIGN

Project: BLESSED LINE Short Film

Role: Production Designer, Set Designer, Set Construction Manager



SET DESIGN

Project: PULITZER Short Film

Role: Production Designer, Set Designer, Set Construction Manager



RENDER



RENDER



BTS STILL

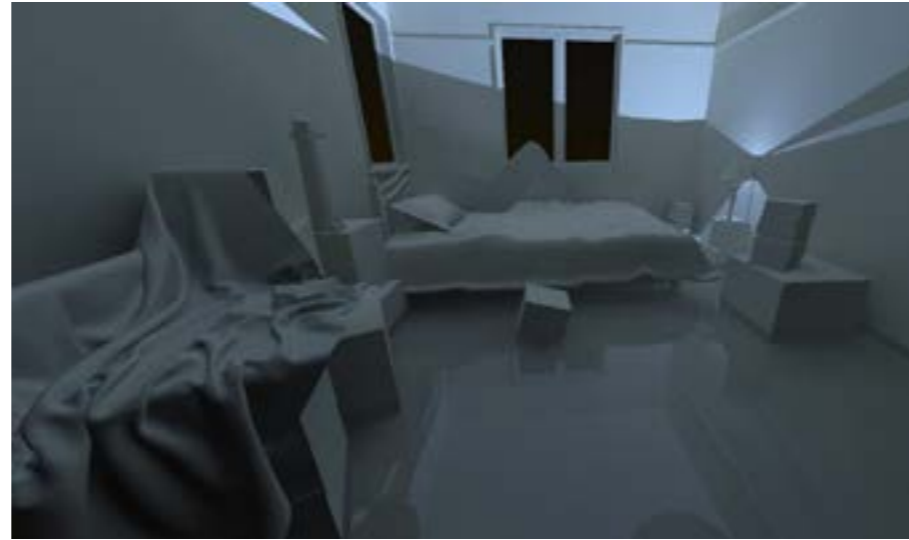


BTS STILL

SET DESIGN

Project: GODWOLF Music Video 'See it Through'

Role: Production Designer



SET DESIGN

Project: WONDEROUS Short Film

Role: Production Designer

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C O M M E R C I A L

IBM collaboration with Jason Grech

The work presented here documents several videos that were shot to promote the collaboration between Melbourne fashion designer Jason Grech and IBM's cognitive technology, Watson. Watson presented Jason with a new process for design whereby conceptual forms, ideas and historical fashion trends were entered as an input into a digital tool, which then returned a colour palette and specific fashion forms as output.

Jason, against his instinctual design aesthetic and preference, used the output from this technology to design a couture line that debuted at Melbourne Spring Fashion Week. The great challenge for the art department in this scenario was to work with the director's vision for uniting the visually dry data in this scenario with the rich visual material involved with fashion design.

The shoot was staged in Jason's working atelier. While the bare bones provided a great industrial aesthetic, the space had to be visually elevated to fill the camera frame. We essentially reorganized the space; brought in a new very large warm timber top table, set up an entire workspace and desk where Jason would be filmed 'working' and created an 'inspiration wall' which would serve as a backdrop to the majority of the action.

The importance of colour in frame cannot be emphasized enough. Due to the particular colour output by Watson, it was imperative that the palette of the shoot was specific to the very specific colours generated by the computer. This palette, as mentioned, was counter to Jason's aesthetic preference for dark colours, so the space had to be dressed to convey the pastel and warm palette of the collection.



C O M M E R C I A L

Melbourne Symphony Orchestra

This promotional film for the Melbourne Symphony Orchestra involved a number of small installation set pieces that corresponded to the titles for next seasons performances. Each of the small narratives found the talent transported from prominent places and spaces in Melbourne, by the sound of the orchestra playing, to isolated moments of dream like qualities that corresponded to where they had once been. The eight featured installations and their corresponding shows were as follows;

The Lark Ascending;

Small larks were sketched and then laser cut in card, suspended on clear acrylic rods to depict them flying up through constructed and illuminated paper clouds

Beethoven Festival

A pianist sits at an exploded piano; a projection of beethoven drama

Alpine Symphony;

Using plywood silhouettes as a base, large sheets of stiff paper were folded and wrapped around to create a mountain form that could be 'climbed'.

The Godfather;

A sinister figure sits alone in a dark chair with blood stained sheet music around him.

Cirque de la symphonie;

A lone dancer cuts through the dark space with vibrant, fluid dance expression.

Lunar New Year;

A cinematic china town punctuated the darkness with the use of lanterns and constructed space

Jeff Mills and Derek May;

A path of pulsing lights

Missa Solemnis;

A majestic and gothic figure transcends the darkness



C O M M E R C I A L

Melbourne Symphony Orchestra



C O M M E R C I A L

TSUNO

TSUNO is a social enterprise that sells sustainable bamboo fiber sanitary pads and donates 50% of its profits to charities that empower women and girls.

Four scenes, focused on four young actresses representing four different (yet non-specific) continental circumstances, were shot on location at a decrepit old apartment complex that was under renovation. For the key opening scene of the commercial we transformed a seriously dilapidated room in to a soft, light, gentle space that helped to support the sense of innocent intrigue that the draws the key young talent to experiment with the makeup and assorted 'treasures on her Mother's dresser. The bright, almost obscene smear of red lipstick contrasts with this environment to heighten the sense of recoil and shame that the young girl experiences when she cannot return herself to the moment before.

We selected locations for the remaining scenes based on specific qualities that helped to sell the idea that we were someplace other than, a block of flats in Brunswick. We didn't want the girls to feel destitute in their social circumstances there just had to be a sense that they were removed from activity that they might otherwise be physically and actively involved in. Our 'African' girl sits inside in a room with little light and listlessly gazes towards signs of life carrying on beyond her confines. Our 'Filipino' girl is unable to assist in the busy market food preparation at her family's stall and sits behind and aside from the action. Our 'South American' sits in a back room/hallway, quietly occupying herself with a monotonous, focused task. It is the small sense of personal accomplishment in this creative task that provides our moment for transition from hopelessness to pride, solidarity, acceptance and strength. The red coloured thread here provides the bold symbol for this sentiment and provides a subtle link back to the opening scene.



C O M M E R C I A L

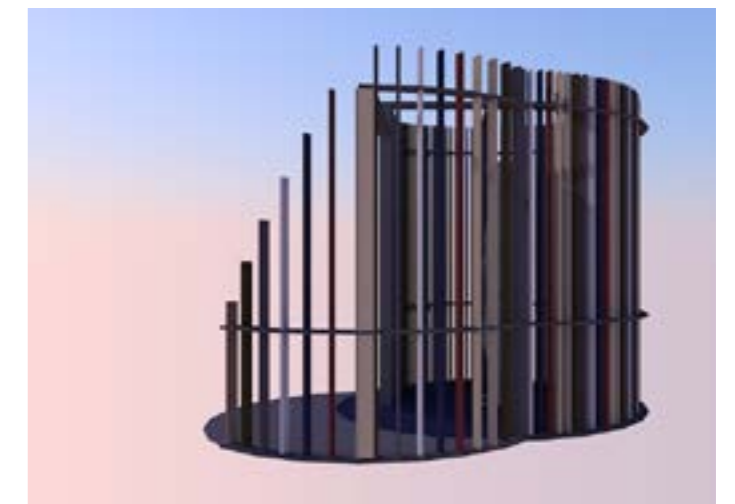
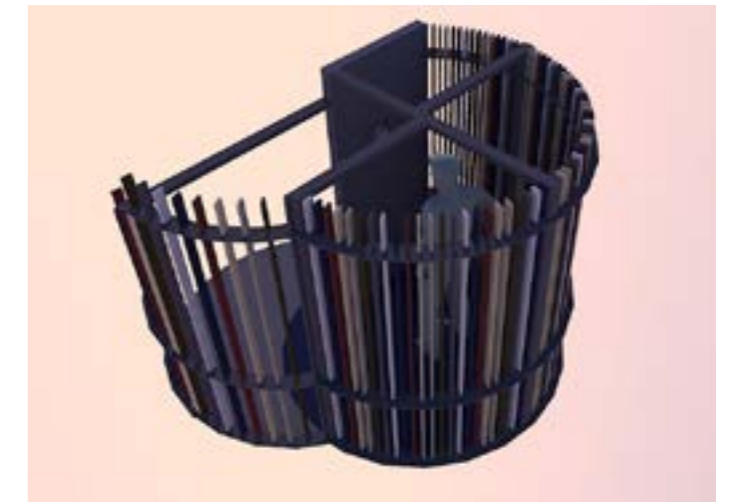
The University of Melbourne in conjunction with UMBERSHOOT

For this project, a constructed booth was commissioned to house an interactive video component that required both transparency and yet also privacy to allow the user to engage with the material.

The proposed video booth provided an intimately scaled space that was screened for privacy while also remaining transparent and visually engaging in order to attract the curious passerby.

A frontpiece area for advertising, graphics and banner specific to the project was made available at the opening of the installation and the footprint and access was also scaled to ensure wheelchair access.

This project remains in development.



ARCHITECTURAL DESIGN

CONCEPT & RENDERS

