

Set Designs in Fantasy Films Featuring Magical and Supernatural Institutions

(How Production Design Transforms Narrative into Visual Worlds)



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ABSTRACT

Set design is a crucial role for visual storytelling in fantasy films featuring magical and supernatural institutions, transforming narratives into immersive cinematic experiences. This study explores the production design process in fantasy film production by focusing on how the production design team transforms narrative into visually engaging and cohesive spaces. Focusing area is placed on the set design within fantasy films, featuring magical and supernatural institutions, analyzing how spaces contribute to character development, and thematic storytelling. This thesis uses a qualitative research method, comparative analysis, and interior settings analysis to look at how the design affects narrative engagement. A fantasy film set from Burmese folklore will be created based on the findings.

The research focuses on two iconic fantasy films of magical schools, Harry Potter and Wednesday, as case studies to discover key principles that guide the transformation of narratives into dynamic on-screen spaces. This case study investigates how architectural elements, lighting, colour, and spatial composition shape storytelling. Production design theories and film sets of two different narratives will be compared and examined to provide a more profound understanding of the design framework. From the research findings, a set design of magical school for a narrative about Zawgyi will be conceptualized using modelling techniques, bringing theoretical research together with practical application.

This thesis aims to establish an understanding of production design in fantasy films, featuring magical and supernatural institutions, emphasising the integration of spatial planning, visual aesthetics, and cinematic function within the settings. By examining the relationship between storytelling and production design, the study highlights how these character-driven settings are meticulously constructed from narrative to screen.

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INTRODUCTION

“Perhaps the simplest definition is . . . fantasy is about what never has existed and, by the laws of our universe, never will.” (Kapell and Pilkington, 2015, p. 9)

Fantasy films usually develop with magic, mythical creatures, and supernatural forces. These impressive unreal powers and abilities bring viewers to imaginative, magical realms. In contrast to other fantasy genres that focus on heroism and adventure, fantasy films featuring magical and supernatural schools build alternate realms where the impossible lonely protagonist becomes possible. These films often gain inspiration from mythology and folklore, creating magical narratives with challenging set designs, visual effects, and distinctive world-building.

Kapell and Pilkington (2015) argue that the fantasy genre requires careful visual work between the believable and the extraordinary. Successful adaptations of fantasy films about magical and supernatural schools also depend on their imaginative elements capturing the context of reality. Such an approach allows audiences to accept the remarkable as part of their society by questioning what if there is a magical or a supernatural school that we don't know exists.

A key characteristic of fantasy films about those schools is their set designs. This play a crucial role in shaping the mood, themes, and believability of their existence in this society. Extraordinary castles, enchanted forests, and hidden realms contribute to the visual storytelling.

Fantasy films featuring magical and supernatural schools continue to blend traditional practical effects with modern digital technology to exceed the limitations of visual storytelling. Whether set in ancient or modern times, they offer an escape from reality, allowing audiences to experience worlds beyond imagination.

AIM AND OBJECTIVES

This study explores the set designs of fantasy films featuring magical and supernatural schools, focusing on how these spaces are transformed from narratives into on-screen representation. It examines how carefully constructed set designs help character development, support narrative themes, and enhance the creation of immersive environments. The primary aim is to understand how these spaces are conceptualized, designed, and brought to life by the production design team.

The research first looks at the process of production design and how set designs form to support the journey of protagonists learning their magic and extraordinary talents within school environments. From original narrative concepts to final on-screen representation, it analyzes spatial composition, lighting, colours, and detail props on storytelling. Additionally, this study looks at the influence of cultural and historical references on set designs for magical schools, identifying real-world inspirations that help make these fantasy environments feel realistic.

By examining how these sets function within the narrative and impact audience engagement, this research identifies comparable design trends and techniques throughout films. From this research finding, a specific set design for a magical school that reflects character development and narrative themes will be designed theoretically.

LITERATURE REVIEW

Fantasy films have become a popular genre among young generations due to their ability to stretch boundaries and limitations, where the impossible becomes possible. Magical and supernatural school can be understood simply as a teaching environment for students who have extraordinary powers. These kinds of schools, which can exist only in narratives and storytelling, have been able to portray with the digital visual effects. By taking advantage of modern technology, cinema enhances the world-building for the magical school. Therefore, the impossible becomes possible, and the believability of magical and supernatural schools really existed in the perspectives of young generations.

Fantasy films often blend personal growth narratives with elaborate, symbolically rich environments. These spatial settings not only support thematic storytelling but also reflect cultural and historical references. Donald (1989) noted that fantasy worlds are not outside history, but are deeply influenced by social norms, institutional power, and cultural memory. Therefore, magical and supernatural school set designs in fantasy films are more than just visual aesthetic. It is a masterpiece that the production design team managed to translate narrative, ideology, and history into immersive, meaningful environments.

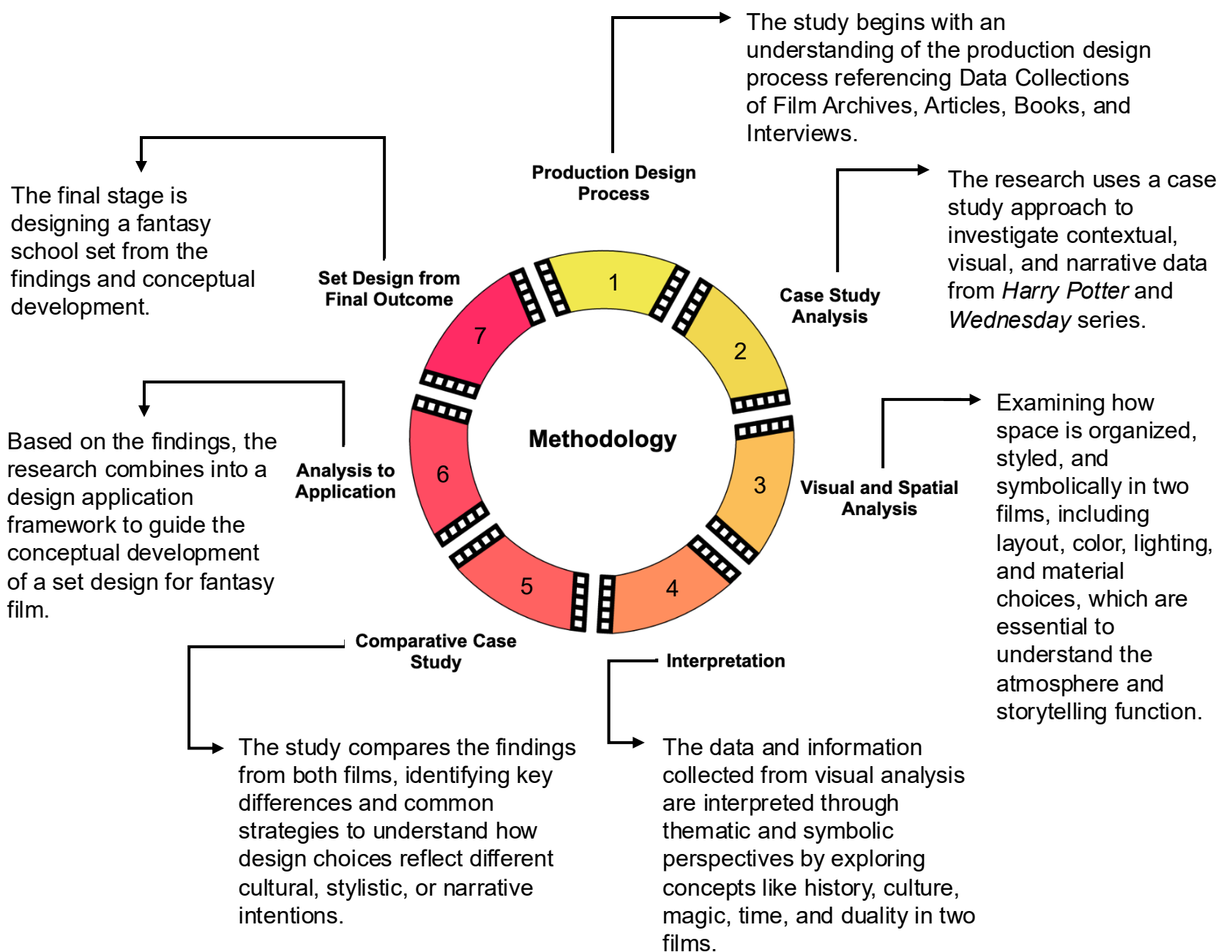
METHODOLOGY

The research first focuses on the process of production design on fantasy films, *Harry Potter* and *Wednesday*. In order to understand their process, significant architectural spaces, including hall, courtyard, and dormitories, will be investigated with particular attention to layout and thematic design elements. To further develop this study, comparative study of the two case studies will be analyzed theoretically. As an outcome, a specific set design of a magical school that based on Burmese (Myanmar) narrative will be constructed using digital modelling. The data sources consist of secondary interviews, academic texts, articles and movie archives. This approach helps to understand how set design shapes narrative, character development, and the overall immersive experience in fantasy films featuring magical and supernatural schools.

QUALITATIVE RESEARCH APPROACH

Figure 1

The methodology



PRODUCTION DESIGN

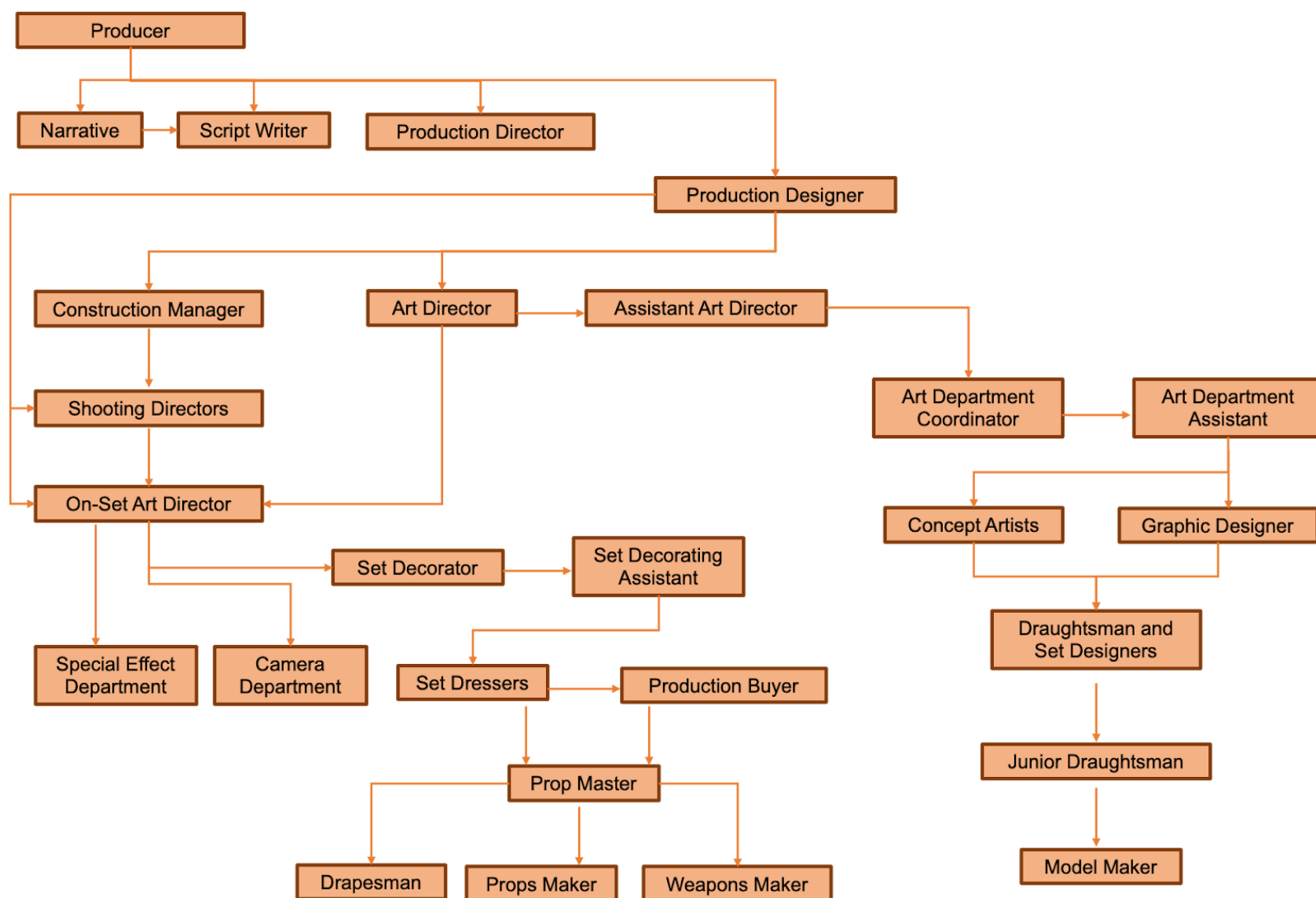
Production Design takes a major role in building magical schools that are both believable and enchanting. But how do we gather design information from a script, book, or a narrative to build an entire magical or supernatural world? Ward Preston and Georgina Shorter provide a valuable process on how production design is approached, structured, and applied theoretically and practically in such cinematic contexts to make the magic world huge and realistic.

“design is crucial to storytelling” (Georgina Shorter, 2012, p. 7). He stated that art direction is mainly considered as a bridge that connects visual elements into the project by applying concept, design and creation. Ward Preston also mentioned that the earliest decisions on the initial concept meetings are the most important to define the visual style of a film. Historical movements, cultural involvements, or design movements is a tangible starting point to avoid miscommunication.

“Enhance communication by visual means, produce settings that advance the story, use color for the enhancement of dramatic mood, be responsible for everything on the screen that doesn't move, and still find time to be a well-read and much-traveled gentleman who has broken bread in the poor man's hovel and wine glasses in the rich man's palace.” (Preston, 1994, p. 154). These are the production designer's responsibility for the production design team. They are leading on to gain the contexts that are huge and realistic to build magical school environments. To run a film project, the authorities shown in Figure 2 are responsible for specific areas according to their expertise.

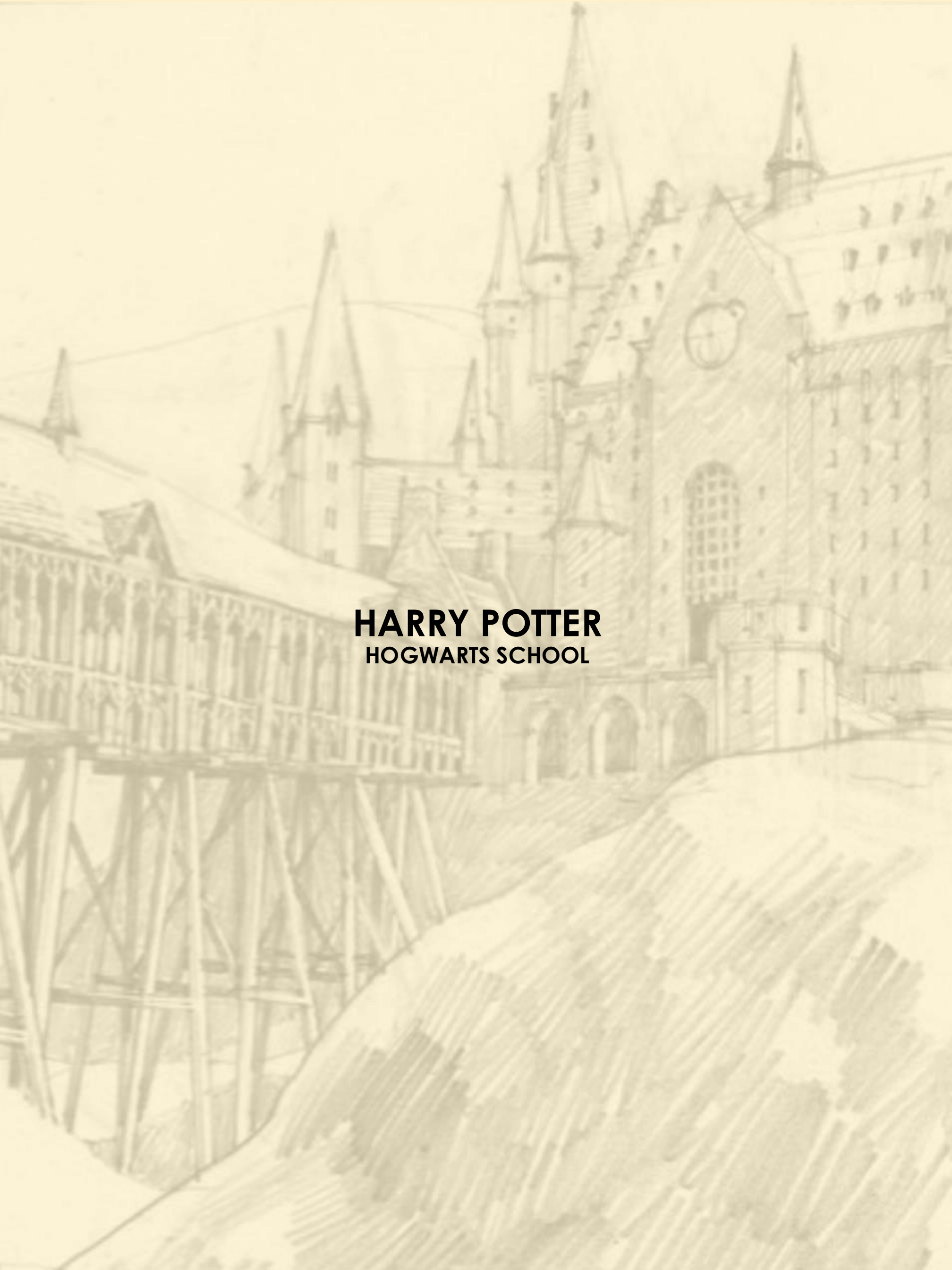
Figure 2

The interdepartmental relationships within the production design team



Note. Adapted from Shorter, G. (2012), p.160-164.

**CASE STUDIES
SET DESIGNS IN FANTASY FILMS**



HARRY POTTER
HOGWARTS SCHOOL

THE BEGINNING OF THE PRODUCTION

According to *Harry Potter: Page to Screen*, Bob McCabe (2018) stated that it all started when Nisha Patri, the least senior member of the small film production team founded by David Heyman, picked a manuscript placed on a low-priority shelf that was interesting to read on her weekend. It was a book about a young wizard that was still in progress to publish by a new author, J.K. Rowling.

After reading the script recommended from his team member, David Heyman got interested to the art work the author created. Therefore, he started from recruiting the screenwriter to the art director. The production team has to select carefully to make the film genuinely have the same storyline as the book's author created. Steve Kloves, screenwriter who managed to capture an author's voice, has become the appropriate team member as a scriptwriter for this Harry Potter fantasy film. Chris Columbus, who rewrote the script to better understand the material and concept for himself, gave Heyman full attention for his project. For the creation of sets, Stuart Craig was chosen as an art director for his notable and award winning film production design. During this early stage, the film received more creative input than at any other point in its production.

HOGWARTS CASTLE

Hogwarts, the magical school of wizards, is simply the astonishing and extraordinary magically built with complex and complicated architecture features. In *Harry Potter: Page to Screen*, McCabe stated that Stuart Craig designed the castle as it had been in historical records for more than hundred years. To trace the history of oldest colleges, Oxford and Cambridge have it as solid evidence. The cathedrals in great European and these colleges are their inspirations for the Harry Potter World.

But the Hogwarts that J.K. Rowling, author of Harry Potter books, is not simple and visually coherent to design it based on the real world architecture. They focus on the magic that built Hogwarts with very complicated spatial planning. By combining the architecture features of Christ Church college in Oxford, Durham Cathedral, Gloucester Cathedral, and the outer bailey in Alnwick Castle, Craig forms one solid Hogwarts castle as it looks like the real place that existed in the real world.

Figure 3

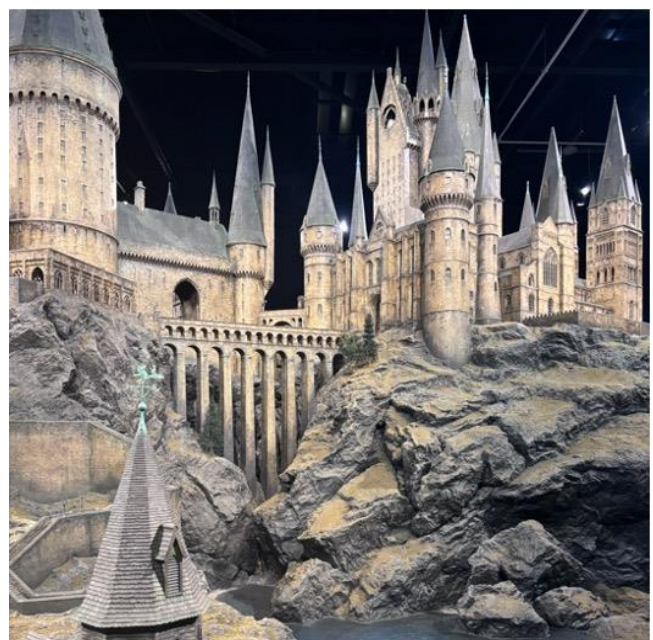
The outer bailey in Alnwick Castle



Notes. from angloamericanstudio. (2014)

Figure 4

Hogwart Castle Model in Warner Bros. Studio



THE GREAT HALL

As mentioned in the Harry Potter books, the Great Hall is 40 feet wide and 120 feet long which is considered to be a rectangular plan layout. When Stuart Craig and the production team found the identical plan with astonishing interiors, the dining hall at Christ Church College in Oxford, they noted that the windows lacked sufficient elongation to provide a view of the outer space. The roof is also not meeting their expectations, as mentioned in the books. Therefore, they created the elongated windows by lowering them up to the three-foot level above the ground. For the roof, they searched for the best mediaeval roof, which happened to be located in Westminster Abbey, from the thirteenth century. The plan and elevation of Great Hall can be seen in figure 10 and 11.

Figure 5

Dining Hall at Christ Church College in Oxford



Notes. From Schaick, D. V. (2021)

According to the Harry Potter books, Rowling mentioned about the 4 dining tables, which are 400 feet long, grouping the 4 houses of students: Gryffindor, Hufflepuff, Ravenclaw, and Slytherin. As one cannot find the identical extra-long tables with benches, set decorator Stephenie McMillan either made or bought the props of dining tables that are 100 feet long. For the appearance of aged and authentically well-crafted heavy oak wood was used with traditional joinery techniques.

The Great Hall, which described in the books, was lit up by the unbelievable amount of candles floating in the middle of the air above the long tables, and also the ceiling was magically created like an open night sky. Stuart Craig, who likes to stick to the same storylines, designed it identically to the open ceiling, of which he added the open night sky with digital effects.

The old natural York stone walls and floorings, with the help of warm yellow lighting from the fire and candles, the four flags referring to the student houses, and the wall-mounted corbels representing every single house, made the actors and the audience to remark the Great Hall as a grand and honorable hall with unforgettable memories.

Figure 8

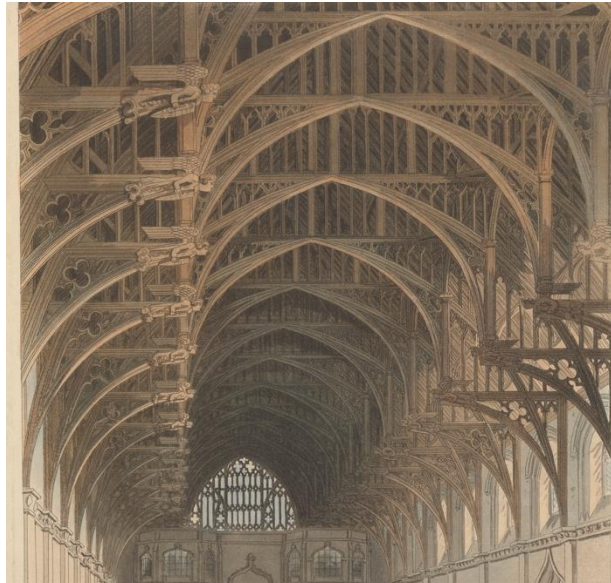
Albus Dumbledore greeting the first year students



Notes. from Harry Potter Page to Screen, McCabe, p. 342

Figure 6

Mediaeval roof



Notes. From John Bluck. (1809)

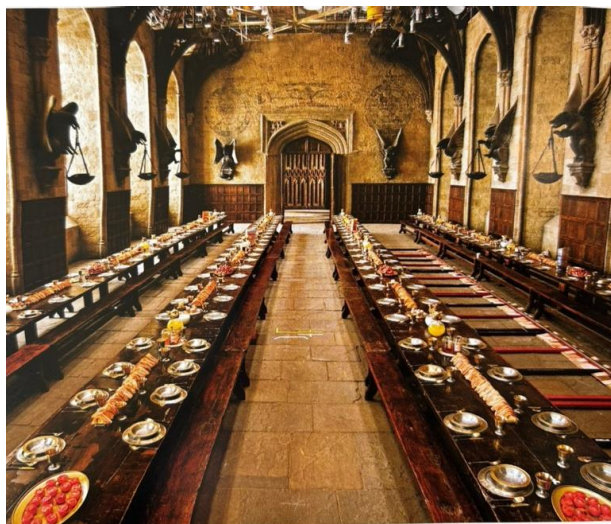
Figure 7

Great Hall dining tables at Warner Bros Studio



Figure 9

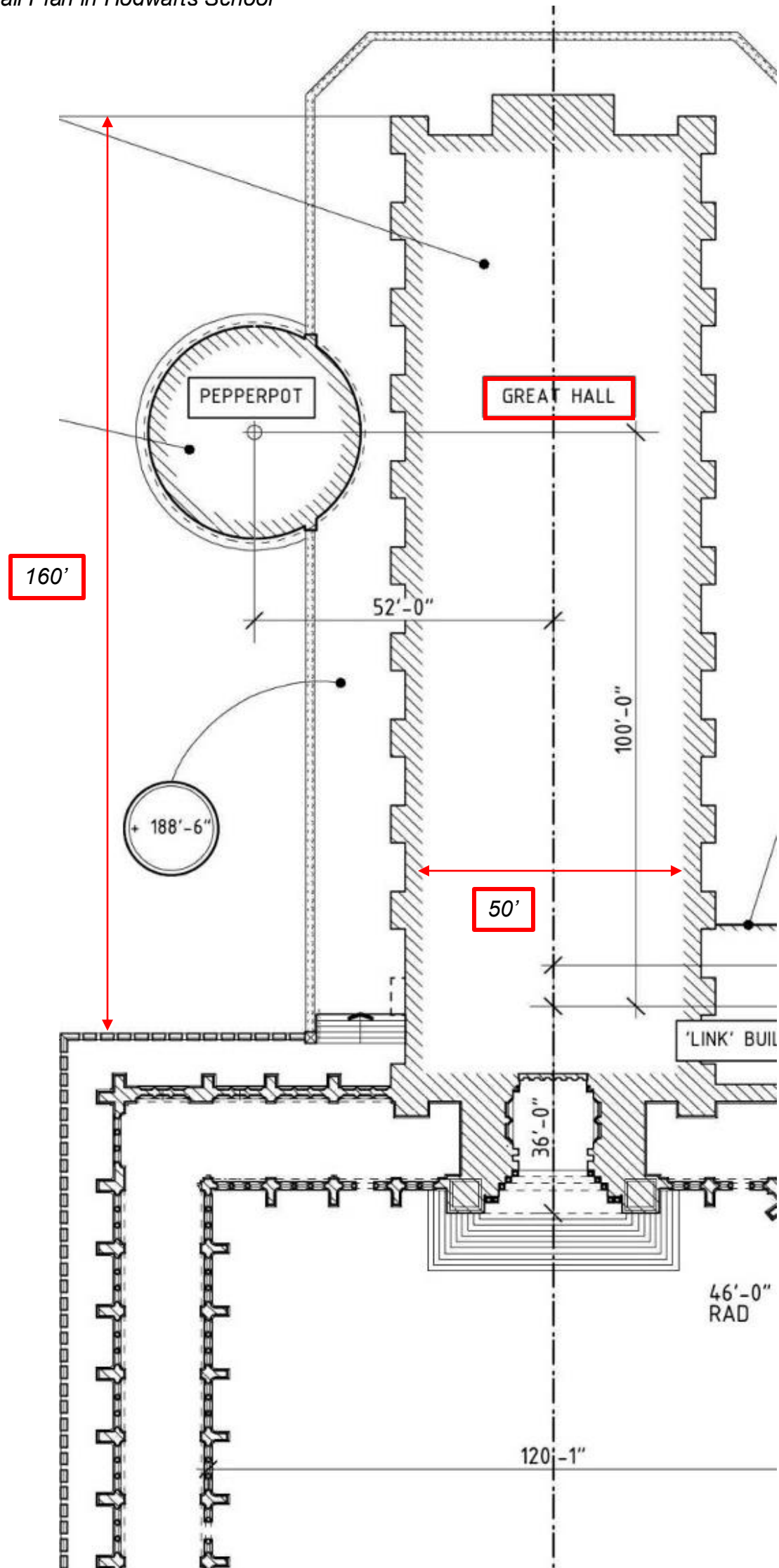
Great Hall set



Notes. from Harry Potter Page to Screen, McCabe, p. 342

Figure 10

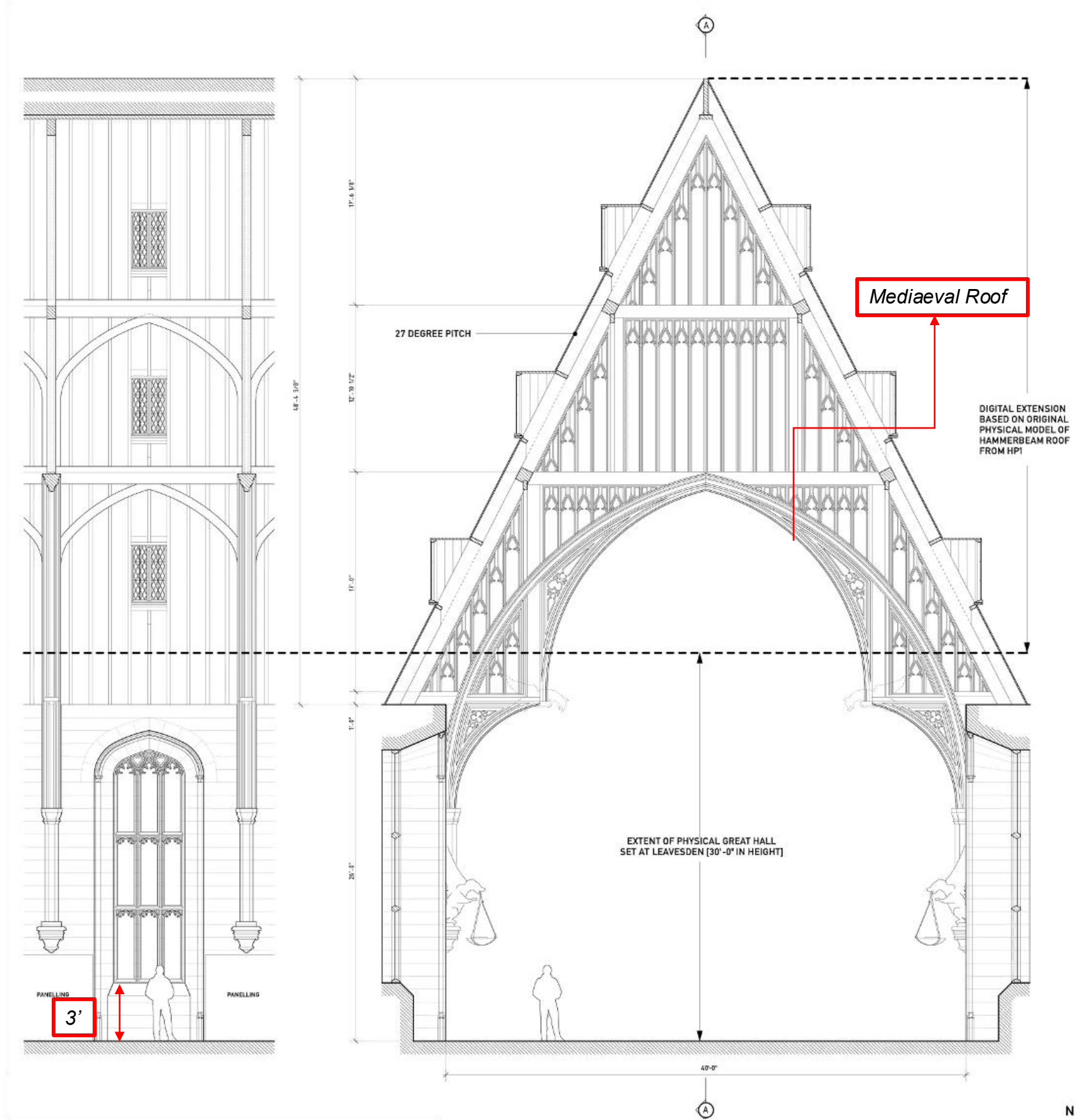
Great Hall Plan in Hoowarts School



Notes. From NICHENDERSON (2015)

Figure 11

Great Hall Internal Elevation and Section



Notes. From NICHENDERSON (2015)

GRYFFINDOR BOYS DORMITORY

In Harry Potter series, the Gryffindor boys' dormitory highlights the narrative potential of interior space in fantasy fiction. The dormitory's structure draws from real-world architectural features like British Gothic revival. Thick quilts, dark wood furnishings, and stone walls give an atmosphere of both comfort and durability, similar to an old English boarding school. Each student has their personal trunk at the foot of their bed, showing the space between shared living and individual identity.

The production design team made the dormitory room safe and comfortable for young Harry Potter. Set decorator Stephenie McMillan placed four poster beds at equal distances around the circular room, which represents the core values of Gryffindor House that are courage, loyalty and unity. With a sense of equality among the occupants, and the hierarchical positioning, encourage the students to have open interaction and mutual support for each other.

According to McCabe (2018), McMillan planned to design custom fabric printing with an astrological pattern. However, during a visit to London, she encountered a fabric displayed in a shop window that visually matched with her aesthetic. Thus, she made her final decision to use that fabric for the authentic visual composition of the dormitory set. McCabe also stated that the set design is carefully crafted in detail for each student with a bedside that represents their strength and interests. For instance, Ron Wesley, Harry's best friend, has his own favorite Quidditch team's Chudley Cannon posters. To match the atmosphere created by the hierarchical layout of the dormitory, a Godin stove from France was used to create a warm and inviting environment in the dormitory. The way the dormitory is arranged, identically similar to how the author described, meets its practical purpose. It also shows the shared spirit and friendship that are important to Gryffindor students.

Figure 12

Gryffindor Boys Dormitory at Warner Bros Studio



Figure 13

Ron Wesley's bedside at Warner Bros Studio



Figure 14

Red curtain for four poster beds



Notes. from Harry Potter Page to Screen, McCabe, p. 346

An ornate wrought-iron gate with intricate scrollwork and floral patterns. Above the gate is a banner with the text 'NEVERMORE ACADEMY'. The gate is set against a background of a building facade with similar decorative elements.

WEDNESDAY
NEVERMORE ACADEMY

THE BEGINNING OF THE PRODUCTION

The series began with the idea from Al Gough and Miles Millar, concept creators, by drawing inspiration from the character, Wednesday Addams. The character originates from the Addams Family, created by American cartoonist Charles Addams with a series of single-panel cartoons published in *The New Yorker* starting in 1938.

When the concept was developed by a group of professional television writers, the creators successfully pitched the show to Netflix, who appreciated the idea and agreed to move forward with the project. For the role of director, Tim Burton was chosen for his ability to work with stories that center on extraordinary and socially outcast characters. According to Netflix (2022), Burton felt a personal connection to the character of Wednesday Addams who reflects his own perspective as being an outcast among outcasts. Thus, he would like to take this opportunity to portray Wednesday in a way as a meaningful new chapter in his creative career.

For a production designer of Wednesday, Mark Scruton was chosen due to his extensive experience in crafting gothic and fantastical environments. He noted that “we wanted an environment that would serve the characters in both a fantastical way, but also a realistic way” (*Awards Focus*, 2023).

NEVERMORE ACADEMY

For the fantasy film that derived from narratives, set design of Nevermore academy plays a vital role within architectural practice. To align the settings with the character Wednesday Addams, the show's themes and aesthetic has to be dark and gothic styles with the use of silhouettes and shadows for the traditional Addams Family's aesthetic. Mark Scruton (2022) said that set locations and the concept design building for Nevermore Academy was impossible to get from the physical world. They recognized that only Romania had great locations and architecture with lots of available space for the shooting opportunities.

As Romania is rich in Gothic architecture styles, several places were used as site locations for the film shooting. Among them, Cantacuzino Castle in Buşteni was selected for the exterior of Nevermore Academy due to its distinctive neo-Romanian architectural style. The front turret of the academy was inspired by the castle which can be seen in figure 15. Mark Scruton (2023) mentioned that they selected this location for its distinctive features, which is very Addams in style. Even though the castle's existing structure provided a solid foundation, the creative team expanded and designed the rest of Nevermore Academy. With the digital effects, the team created the academy by building concepts, adding elements that resemble the Addams family such as clock towers, steep roof, and rooftops to make it fit in an Addams Family world with a spooky effect: pointy and dark (Ann Mary Jiji, 2023).

Figure 15

Cantacuzino Castle in Buşteni, Romania.



Notes. from Mihaela Pocsă. (2017)

Figure 16

Exterior of Nevermore Academy.



Notes. from Courtesy of Netflix (2022)

THE COURTYARD

As a central, multifunctional gathering space for students, the courtyard needed to be in horizontal harmony and have breathing space. To achieve this, the production design team softened the dark and sharp Gothic aesthetic of the academy by drawing inspiration from Arabic courtyard architecture, which offers privacy, a sense of openness within dense structure, and symbolizes transition and contemplation. These are the vital themes in Wednesday, giving a zone for the character interaction, reflection, and even the emotional confrontation. Moreover, the symmetrical pentagon layout, arches, and perimeter corridors allow the team to shoot with easy camera movement, natural framing, and visual boundaries.

The arches are taken from the castle in Cantacuzino. Millar mentioned that the team redesigned the arches to resemble open-mouth monsters with their jaws. Mark Scruton (2022) said that they used gargoyles around the corridor of the courtyard to represent the different groups within the schools. Gargoyle, derived from Gothic architecture, represents the meaning of protection from evil. As the word “evil” term is more complex in the series, they redesigned to protect and represent the diverse students with extraordinary talents.

Figure 18

Gargoyles from Wednesday series



Notes. From Mark Scruton, 2023

Figure 17

The courtyard from Wednesday series



Notes. From Mark Scruton, 2023

Figure 19

Gargoyles illustrations



Notes. From Mark Scruton, 2023

Fountains in Gothic architecture identify as life and purity, contrasting with the darker elements surrounding them. As seen in figure 20, the tree is a central visual element throughout the series, especially with the addition of the Ophelia statue. In Shakespeare (1603), Ophelia is a tragic character from Shakespeare’s Hamlet, who is often associated with madness, sorrow, and death. Her statue, half-submerged, adds a layer of mystery by reflecting how the Wednesday series’ plot twist often lies just beneath the surface.

Figure 20

Fountain at the courtyard from the Wednesday series



*Ophelia statue
half-submerged*

Notes. From Mark Scruton, 2023

WEDNESDAY ADDAMS'S DORMITORY – THE OPHELIA HALL

When Wednesday was being transferred to the Nevermore Academy, she was assigned to a dormitory which she must share with Enid Sinclair. Enid is a cheerful, pastel-loving werewolf girl whose personality and aesthetic are the opposite of Wednesday's gothic demeanor. This forced coexistence made Wednesday, who is allergic to colour, terrified that she has to live with this fur little werewolf girl.

The meaning of the dorm's name Ophelia aligns symbolically with Wednesday Addams's own dark and introspective personality, reinforcing the relationship between her character and the space she lives in. Natalia Senanayake (2022) mentioned that for the concept and ideas of setting, Mark Scruton admitted that he and Tim Burton discussed the space before they hadn't decided for film locations. They decided to have a central space that is spacious, with tall height, a large window, and then separate themselves away to more comfortable corners. In the article of Awards Daily, Mark Scruton (2023) mentioned that there was a big window dominating the room, which was frequently mentioned in the script. With two opposite characters in the same room, they separated two different themes by using the window painting half of it, which is on Enid's side, with colorful gel. On the other half, there is no colour, just the rays of moonlight shining through Wednesday's bedside. The window's pattern is the inspiration of spider web, which is the remarkable feature of the Addams family. With the central pivot of the window, the girls can access through the balcony to enhance the character development by sharing a conversation that highlights their contrasting personalities, and begins to build their complex relationship.

Figure 21

The Ophelia Hall's Interior set



Notes. From Courtesy of Netflix (2022)

Figure 22

The Ophelia Hall's exterior set



Notes. From Vlad Cioplea, 2022

In an article of Entertainment Weekly, Al Gough (2022) mentioned the contrast and opposite personalities of Wednesday and Enid. Wednesday is living with a girl who decorates her room with colour, loves K-pop, and has an extroverted personality by filling her surroundings with wonderfulness. This became a counterpoint to Wednesday's dark and spooky, a definition of creepy in Wednesday series, personality. Therefore, Mark Scruton mentioned that they added every possible color and texture in Enid's bedside with unicorns and rainbows. They even added a huge amount of colorful and incredible objects on the table to give a visual contrast in the series. And then, there are perfect items for Wednesday, decorating on her side: an ordinary cloister desk, vintage typewriter, cello, gramophone, and the most jagged and the most sharp a little vintage nixie tube antique clock. They reduced all the brightness out of Wednesday's side and highlighted the color on Enid's, by bonding them closer to develop their relationships.

Figure 23

Enid's bedside



Notes. From Courtesy of Netflix (2022)

Figure 24

Wednesday's bedside



Notes. From Mark Scruton, 2023



**COMPARATIVE ANALYSIS
OF THE TWO CASE STUDIES**

Narrative Differences

To build sets in the real world, the two series have several challenges. The production teams weren't able to search for perfect exteriors or the interiors of the sets based on the fantasy narratives. Therefore, they have to match the notable features of architecture styles and create a new visual world for their related narrative driven fantasy film. In the Harry Potter series, the team built the Great Hall and the dormitory by referencing from the description in the books which are based in traditional British settings through magical perspectives. Meanwhile, Wednesday's design producer gathered the sources from the legacy of Addams family, and combined the Gothic and Arabic architecture in the dark and contrast tone to portray the world of Wednesday Addams. While building the set for Harry Potter was relatively easy, balancing homage and originality gives Wednesday's set designs more challenges.

Table 1

Key differences how the production design teams successfully transform narratives into visual worlds

Aspect	Harry Potter	Wednesday
Narrative Interpretation	Closely aligning set details with J.K. Rowling's descriptions by capturing the story's tone.	Portraying the protagonist's family background based on the legacy.
Concept Development	Developing a cohesive magical world rooted in the detailed descriptions of the original books.	Developing a cohesive gothic concept with dark tone of the narrative background.
Set Planning and Creation	Constructing detailed, immersive sets like Hogwarts that portray the magical atmosphere and story structure that described in the books.	Creating gothic-inspired sets like Nevermore Academy that visually reflect the show's dark tone and supernatural themes.
Selection of Locations and Props	Selecting historically rich locations and magical props that closely align with the books' detailed world-building.	Using historic locations and props that are identical to the protagonist's dark, unconventional world.
Visual Language Refinement	Using meaningful color palettes, textures, and architectural styles to distinguish magical spaces and enhance the story's tone.	Choosing a consistent gothic color palette, sharp contrasts, symmetrical, and stylized textures to reflect the show's dark, spooky tone.

INTERIOR ATMOSPHERE

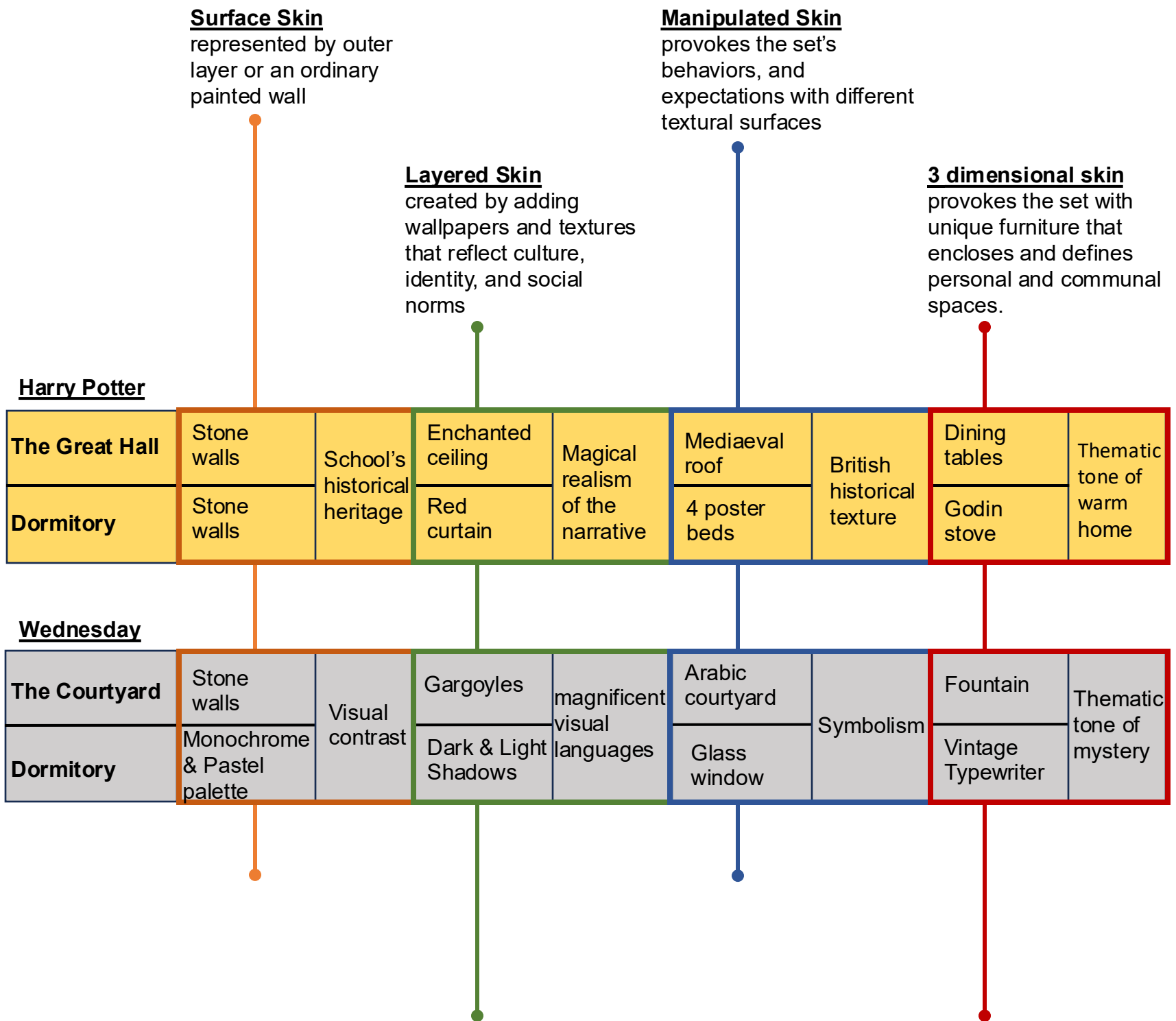
The Interior Setting as the Backdrop or 'Skin'

Whitehead, J. (2018) stated that "Films create a world whose setting is completely illusory" (p. 22). To translate narrative into a visual world, designers need to exceed the limitations of existing locations and create atmospheres that emotionally connect the audience to the narrative.

The 'setting' is the interior backdrop which gives a unique aura through its materiality and form by assisting to create the scene and tone. Whitehead, J. (2018) confirmed that this portrays the accurate time and place of the narrative. She also classified the theory of the skin in her analysis into four categories to translate narrative interiors into real-world visual form. This theory is clearly observed in the figure 25, where interior atmosphere serve as narrative settings and reflect character's psychology, thematic contrasts, and emotional tone.

Figure 25

Identifying four skins applied in Harry Potter and Wednesday



As Whitehead, J. (2018) suggested, when these skins are connected effectively, they portrayed the character identity into the visual world of narrative. Both productions succeeded in demonstrating the cinematic views of interior settings to build atmosphere, express emotion, and deepen narrative meaning. The illusion of cinematic worlds becomes tactile, affective, and symbolically rich by bridging the gap between character's symbolism and spatial storytelling.

Final Outcome

The Great Hall at Hogwarts is a school's identity which stands for unity, tradition, and magical wonder. The hall's high Gothic arches, long house tables, and enchanted ceiling emphasized the glory of the wizarding world. Meanwhile, Nevermore Academy doesn't have a grand hall with a meaningful narrative's supportive set. However, the courtyard was designed to provide a sense of more meaningful supportive space by featuring open-mouthed monsters, a tree, and a fountain with a half-submerged Ophelia statue, all of which represented the school's identification as a safe place for outcasts and supernatural beings.

Similarly, the Gryffindor boys' dormitory and Ophelia Hall take different approaches. Gryffindor's dorm, circular in layout with the five four-poster beds surrounding the fireplace, and the same warm colour tones made Harry Potter and his roommates feel like home with unity and protected space. In contrast, Ophelia hall is spatially and systematically dividing the dormitory. Wednesday's side is dark, minimal, and Gothic, furnished with items that are related to her, while Enid's side is bright and colorful with different kinds of cute and pretty little things. This undoubtedly highlights the contrasting personalities of both girls, which made it challenging for them to develop their friendship through character development.

Through detailed considerations of set designs in *Harry Potter* and *Wednesday*, the production design team demonstrates distinct approaches to transform narrative into visual worlds. While *Harry Potter* constructs a warm, inclusive, and tradition-rich environment, *Wednesday* combines contrast, shadow, and spatial division to highlight the themes of isolation, duality, and psychological complexity. By analyzing the props, light and shadow, and colour, the interior atmosphere becomes an essential storytelling device with the meaning full interpretation.

From Analysis to Application

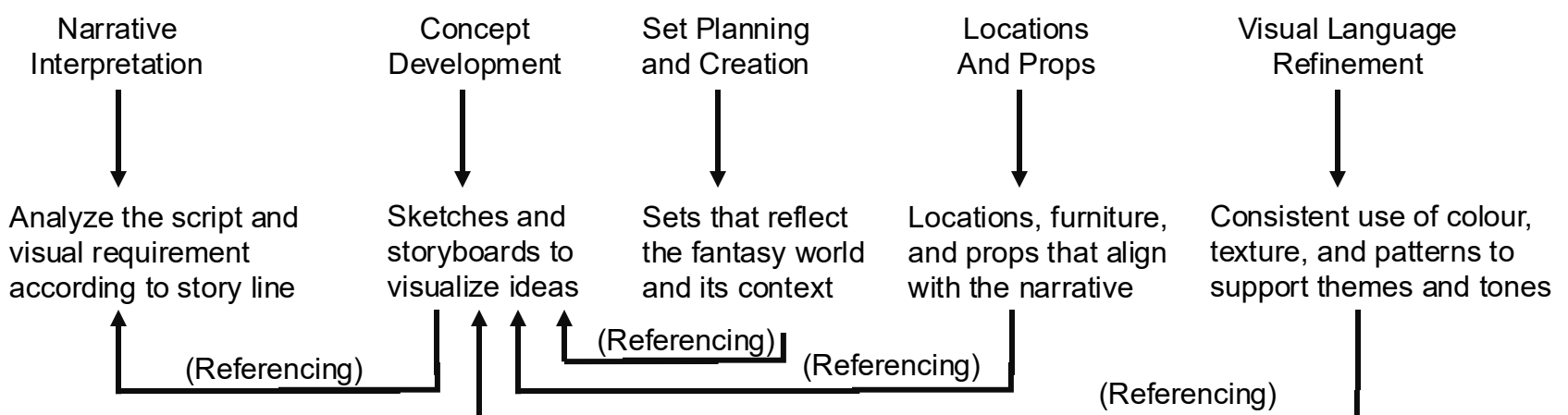
Based on the findings, the design application framework is proposed to translate narrative themes, stylistic forms, and functions discovered during the analysis. This framework has the potential to inform and direct the conceptualization of set design within the context of fantasy film production to be adopted. Figure 26 illustrates the key aspects of the design application phase in fantasy film production. The main aspect to focus on is narrative interpretation, concept development, set planning and creation, locations and props, and visual language refinements. To achieve these aspects, the following guidelines need to be approached with consideration of the relationship between them throughout the design process.

The process begins with the analysis of the script from narrative interpretation, wherein key narrative elements are identified to determine visual requirements for the storyline. These are important for concept development. Simultaneously, set planning and creation needs to be developed by mood boards, sketches, and storyboards, which serve to visualize and refine the design concepts. The production design team also has to select or design locations and props to build the realistic sets that are based on the fantastic magical story. This stage aims to achieve environmental coherence by aligning furniture, objects, and spatial features with the narrative context.

The final stage, visual language refinement, focuses on stylistic unity across all design elements. It involves the choice of colour, texture, and pattern to enhance thematic storytelling and harmony throughout the set. The interconnections between each stage make the design process flexible and continuously give the multiple perspectives to provide narrative vision.

Figure 26

Design Application Framework In Fantasy Film Production



DESIGNING A FANTASY SCHOOL SET



ZAWGYI

Zawgyi is an alchemist and seeker of mystical power in Myanmar's mythology and folklore. He is a renowned alchemist in Myanmar alchemy, who finds the solution for the majority problem of human life. Htin Aung (1959) stated that "Burmese alchemy aims at achieving an eternally youthful body, and thus to create a beauty that never fades, and a youth that never dies." (p. 44). In his book, India began the experiments of alchemy. Starting from India, the cultivation spread across to Arabs, Greek, China and Burma (Myanmar). Alchemy became widely known across the world by the 5th century A.D. (Htin Aung, 1959, p. 41). It gradually became a religious cult in the Burmese tradition.

Aggiya means working with fire which is the alternative Burmese language for the word "Alchemy". It is the formation of metal transforming into priceless elements like gold, mercury, or the stone of longevity with eternal youth. With this stone in their mouth, one can fly in the air and travel beneath the earth and across oceans. But, Htin Aung (1959) mentioned that possessing a philosopher's stone does not guarantee safety or success for an alchemist as it can be stolen and robbed by evil spirits out of jealousy. Therefore, with further experiments, an alchemist will have to swallow it to absorb the magical power, and bury his body underneath the ground for seven days, where his subordinate must watch over him from being dug out and eat the flesh of the alchemist to obtain the magical power of stone. After seven days, he jumps out of the ground and becomes a well developed alchemist, Zawgyi, with the magical powers of philosopher's stone.

With this magical power, Zawgyi can obtain everything that is impossible for a normal human being. His power is beyond the limits that he can even become a King if he wants. Surprisingly, with this unlimited power within his body, he only wants peace in the enchanted forest, Himalayas, by searching herbs and treating patients suffering from severe illness. However, this successful and meaningful life doesn't satisfy the needs of love and care for the young Zawgyi. Therefore, Sutherland (2021) noted that, he brings alive "illusory females" with his magic wand from Nariphon trees that are inhabited in the forest.

Even though there is no historical record confirming his existence, only with the oral history about the alchemist in Myanmar, Sutherland (2021) stated that "Zawgyi belongs to one of the unique kinds of puppetry, which is [a] 4,000-year-old art, widely known worldwide." *Burmese Marionette Theatre (2018)* confirmed that puppet culture in Myanmar started in the 11th century, which is in the Bagan era. However, it became famous in the royal family with a performance play in the puppet theater around the 15th century. In those periods, puppet figures, especially the story of Zawgyi, was one of the most widely known plays for the entire region.

Figure 27

Zawgyi statue at Shwedagon Pagoda



Notes. From Mydaydream89 (2010)

Figure 28

Zawgyi puppet



Notes. From Dammer (2020)

A FANTASY SCHOOL SET FOR THE ALCHEMISTS

Adopting the proposed design application framework discussed in earlier chapters, this project develops a fantasy school set adapted from Zawgyi, a mythical alchemist, in Burmese folklore. The conceptual and production design is guided by visual world-building principles that shape the spatial logic to ensure that key areas such as the communal space, the protagonist's dormitory, and other symbolic locations reflect the legacy of Zawgyi.

From the narrative about Zawgyi, the physical set design is drawn from his character identity and mythological elements referencing the historical background to provide believable and symbolically rich environments. Imagining Zawgyi attending school where his magic and knowledge are being taught, the fantasy set design will be based on the royal academy school which is located in the secluded Himalayas forest during the Bagan era. Visually, he and his classmates are identified by their traditional Bagan style robes in red and gold, which were described how Zawgyi wore in the folklores and magazines, representing their elevated mystical status. Among the magic items belonging to his classmates, Zawgyi will be the only protagonist with an elongated magical stick, which allows him to fly and travel beneath the earth and oceans. His dormitory will be surrounded with essential alchemical tools such as scrolls, medicine pots, and stone bowl for grinding herbs, which is used to craft pills and healing remedies. These objects reflect both his pursuit of immortality and his role as a compassionate healer. Despite his supernatural powers, Zawgyi is also portrayed as a humorous and kind-hearted figure, reinforcing the layered humanity of his mythos.

Figure 29

Character of Zawgyi

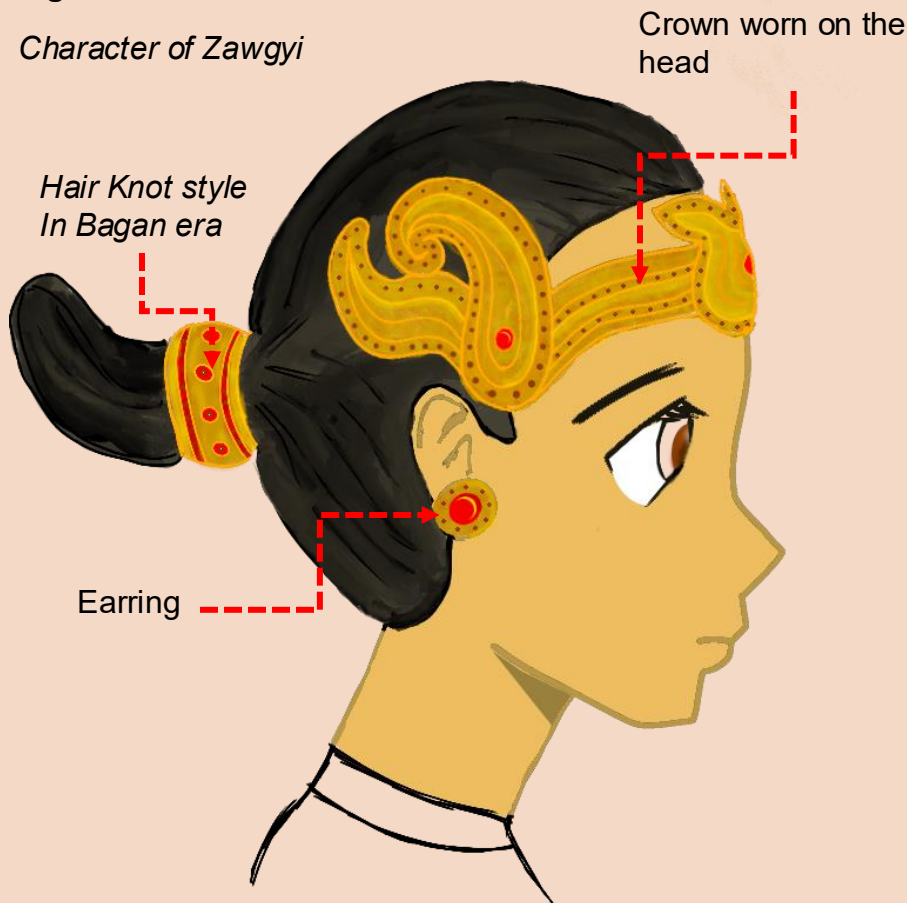


Figure 30

A man with crown head in mural painting at Bagan museum



Notes. From Игорь. (2020)

Figure 31

Philosopher's stone and Zawgyi's magic wand

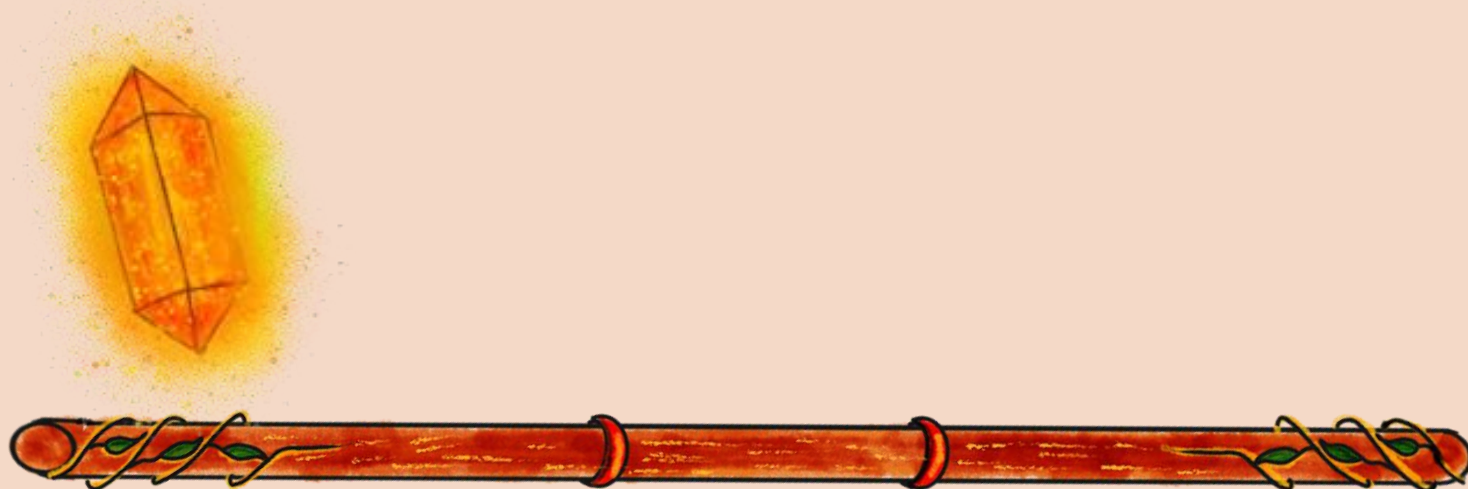
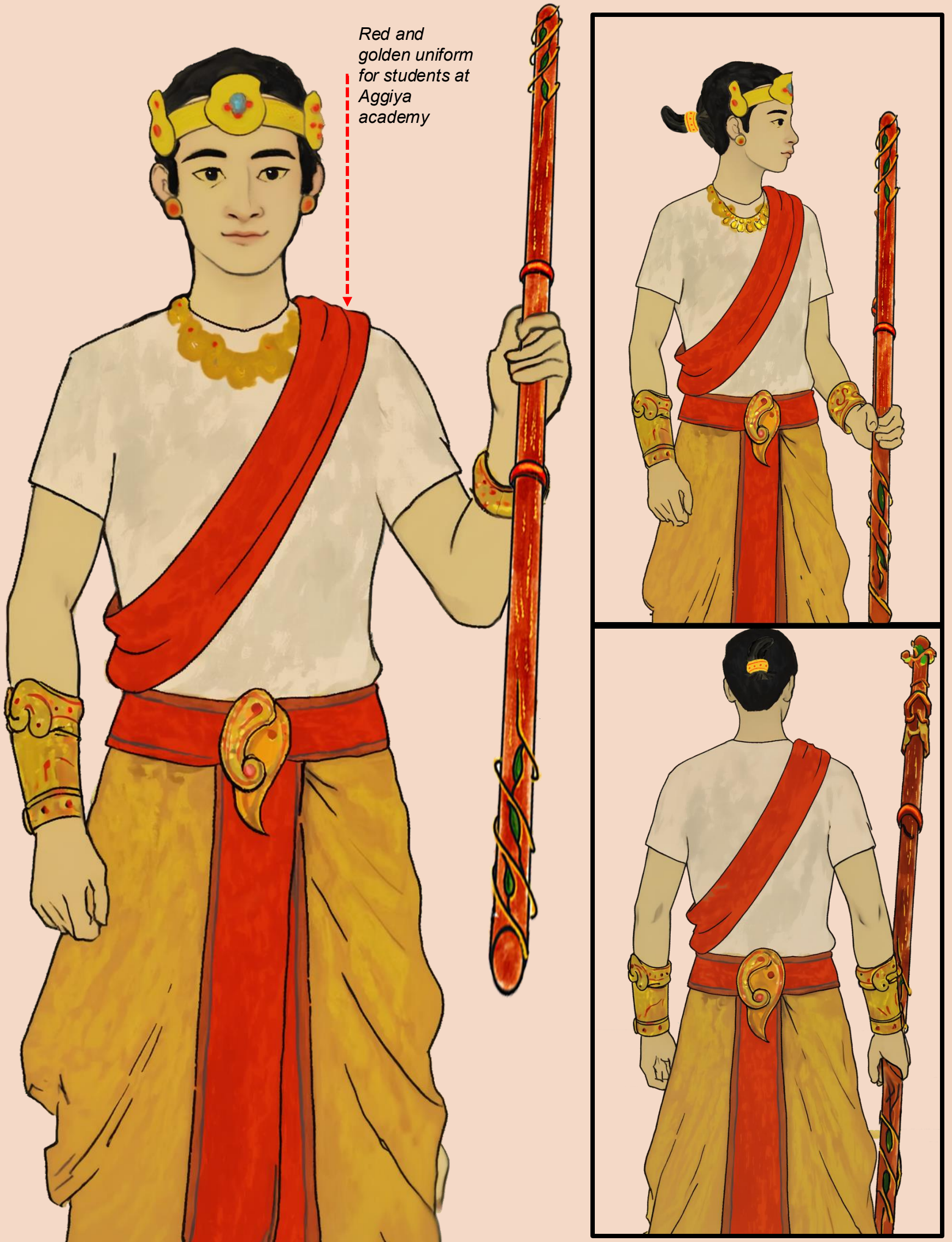


Figure 32

Zawgyi Character



AGGIYA ROYAL ACADEMY

THE ENTRANCE GATE

The name of the academy came from the definition of alchemy from the Myanmar language. As the setting is placed in the Bagan era, 9th to 13th centuries of Myanmar, the academy is built up with Bagan architecture styles. The entrance gate is from the common boundary wall between South Guni Temple and North Guni Temple. Within the narrative, people who got supernatural power can only enter through the gate and get to the academy. Normal pedestrians will only see this gate as a boundary between two temples. This site is being selected due to the distinctive architectural element of pointed arch which can be only found in temples around Bagan city. This visualizes the verticality and spiritual elevation of Aggiya Royal Academy which symbolizes the rise toward enlightenment with Aggiya, alchemy teaching.

Along the inner curve of the pointed arch, projecting stepped brick layers are the shape of Yama fingers. The fingers gradually step inward, giving the pointed arch a ribbed or layered visual effect. They serve both aesthetic and structural functions, which Pang Yicun (2020) explained about how they help to stabilize the arch and accentuate depth and perspective. The name came from Yama, the god of death and judgment in Buddhist cosmology. As Buddhism became stronger starting from the Bagan era, those Yama fingers in Bagan architecture refer to the power of judgement against other religions during the Bagan periods, which is also aligned with the narrative about Zawgyi who rose from the dead to become the fully grown alchemist.

Figure 33

The boundary gate between South Guni Temple and North Guni Temple, Bagan.



Notes. From orientalarchitecture.com (2025)

Figure 34

The Gate of Aggiya Royal Academy.



ROYAL ACADEMY BUILDING

The building got inspiration from Ananda Ok Kyaung Monastery. It is the most famous and best-preserved brick monastery of the Bagan archaeological zone. The east of the monastery is Min Oh Chantha Pagoda and the western part of the building is Thetbyinnyu pagoda. In the past of the Bagan era, the princes and young men had to study literature and social skills in a monastery by the monks who followed the teachings of the Buddha. Most monasteries in Myanmar's later history were made of wood and thus did not survive. The Ananda Monastery is rare and enduring, made of brick and stucco. It provides a rare surviving example of monastic architecture in the Bagan era.

Figure 35

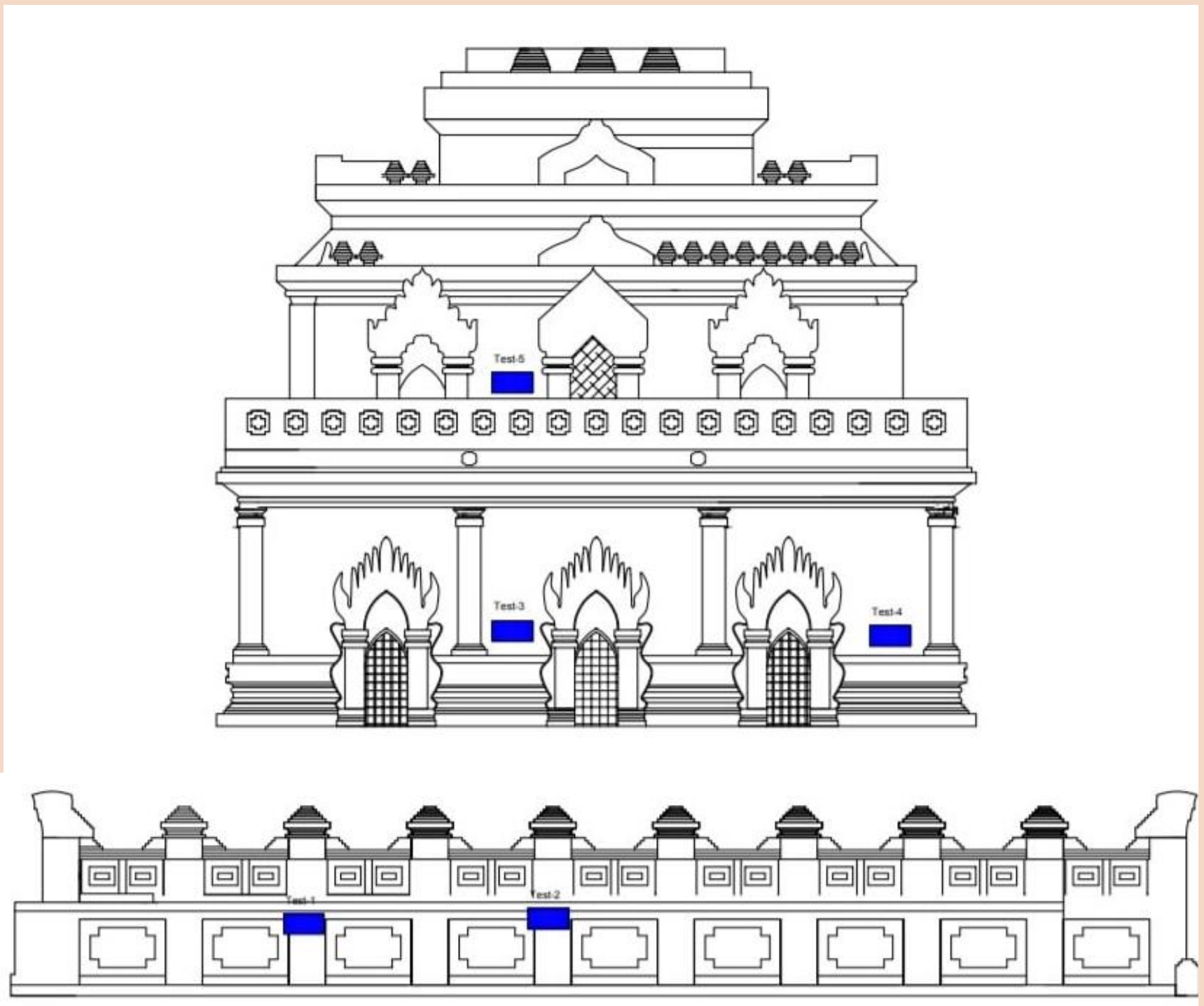
Ananda ok Kyaung Monastery in Bagan.



Notes. From Sawanya0169. (2016)

Figure 36

West Elevation and brick fence of Ananda ok Kyaung Monastery in Bagan.



Notes. From ကနွားပြင်. (2024),

However, the original monastery's spatial capacity and vertical layout were not enough to meet the requirements of the Aggiya Royal Academy. As a result, the monastery was redesigned with digital effects to feature broader span areas with seven levels, and an elevated plinth level to enhance functionality and scale. By doing this, the academy will be portrayed as a sacred place for the alchemists to study alchemy in the academy. Four types of arches will be found at each of the entrances to the building.

Taking every detail note from Bagan architecture, Aggiya Royal Academy is designed with arches by adding 15 inches span between each of them. These arches also provided natural ventilation and light within the interior. The ceiling height for each floor will be 12 feet high in order to avoid suffocating due to the massive brick structure. Ground floor has a great hall in the center for the social events and ceremonies. Its outdoor space is 30 feet wide for social interactions. To access this raised ground level, 3 staircases are added on each side of the location. First to seventh floors are surrounded by a 10 feet wide verandah, serving as a transitional space between the interior and exterior environments. Roof terrace is raised on top of the building for a private outdoor space. Motifs are adopted from the art created in the Bagan architecture. Golden and brownish colour themes are used to reflect the styles in the Bagan era.

Figure 37

Aggiya Royal Academy's Ground floor plan

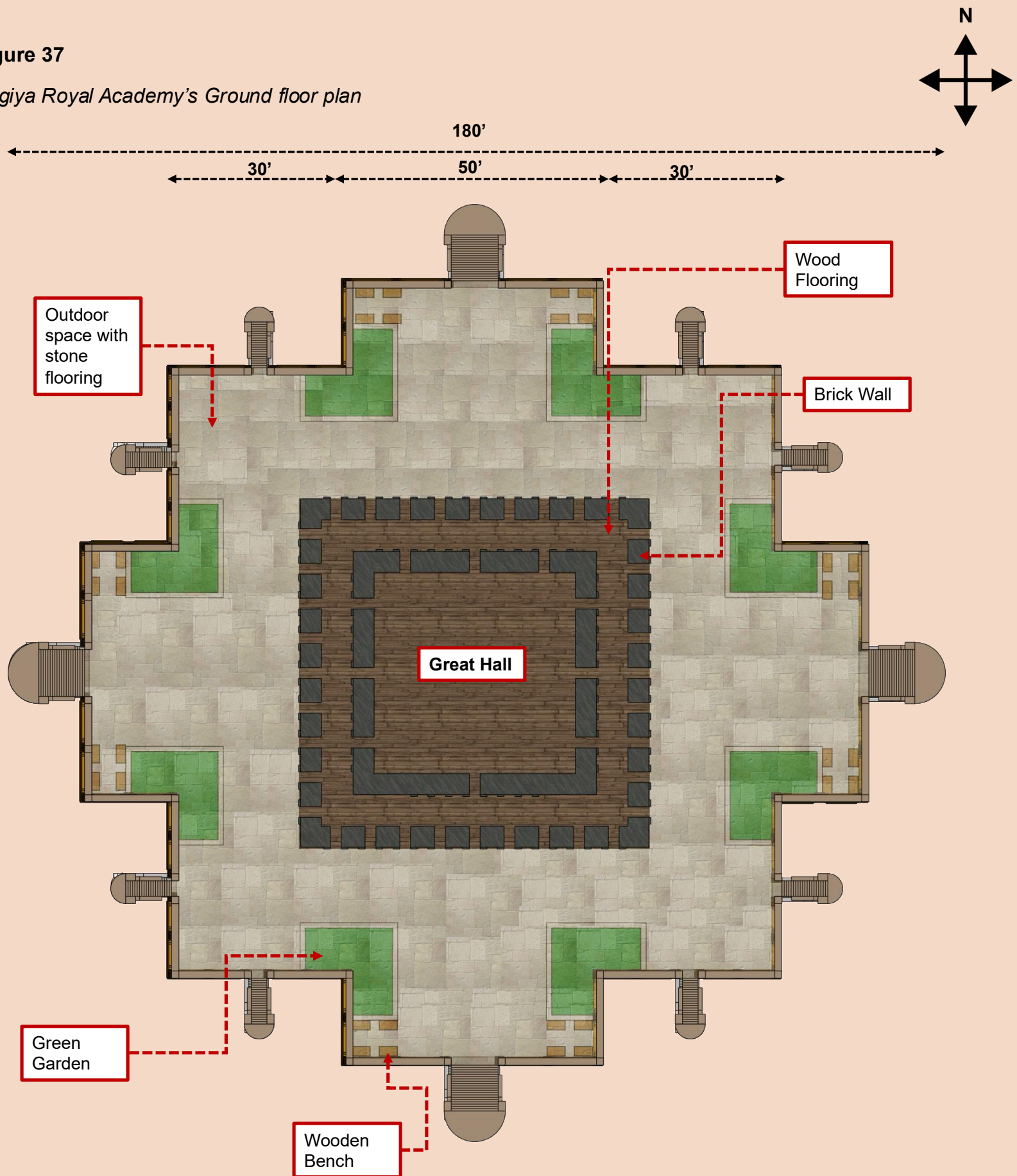
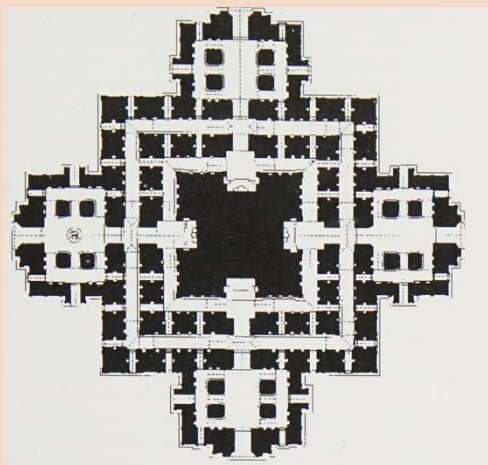


Figure 38

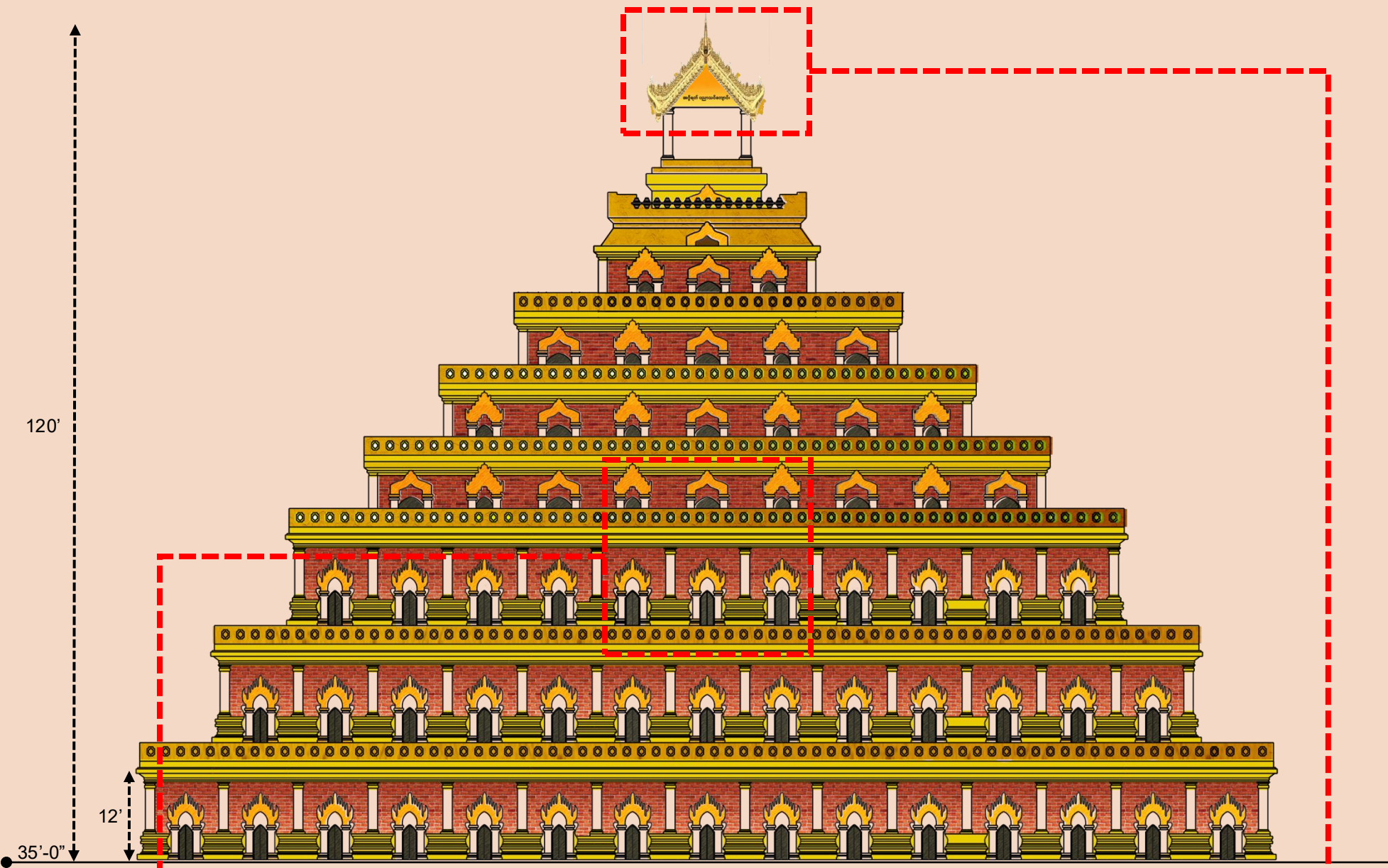
Aggiya Royal Academy's Plinth adopted from Ananda Temple ground plan



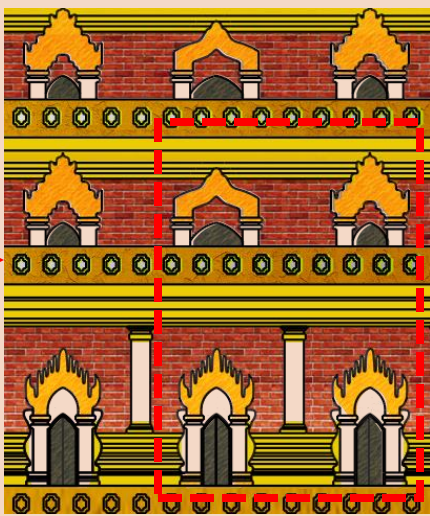
Notes. From STRACHAN, Paul (1989)

Figure 39

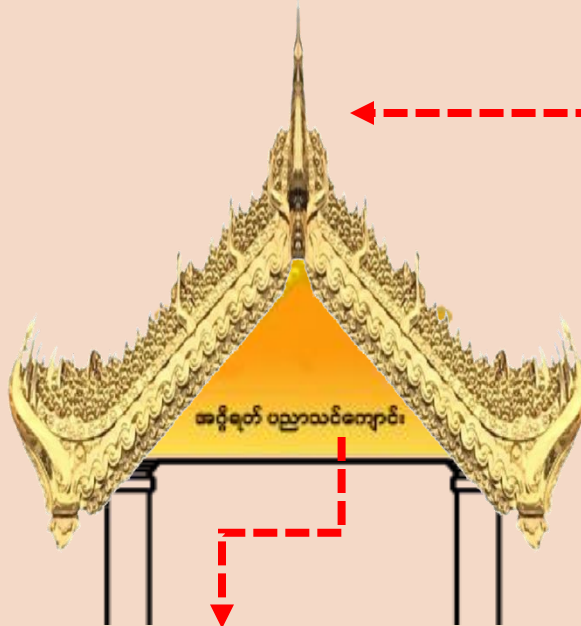
Aggiya Royal Academy Drawing



East Elevation



Three types of pointed arch found in Ananda Ok Kyaung Monastery



Aggiya Royal Academy in Burmese language

Figure 40

Roof inspiration from Bagan Palace



Notes. From Satyendra. (2019)

Figure 41

Aggiya Royal Academy Plinth Elevation

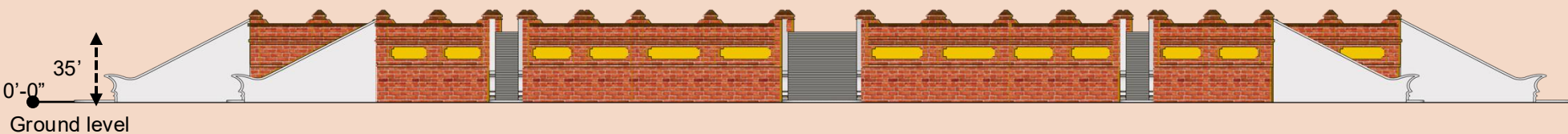


Figure 42

Aggiya Royal Academy Digital Rendering



Figure 43

Aggiya Royal Academy Digital Rendering

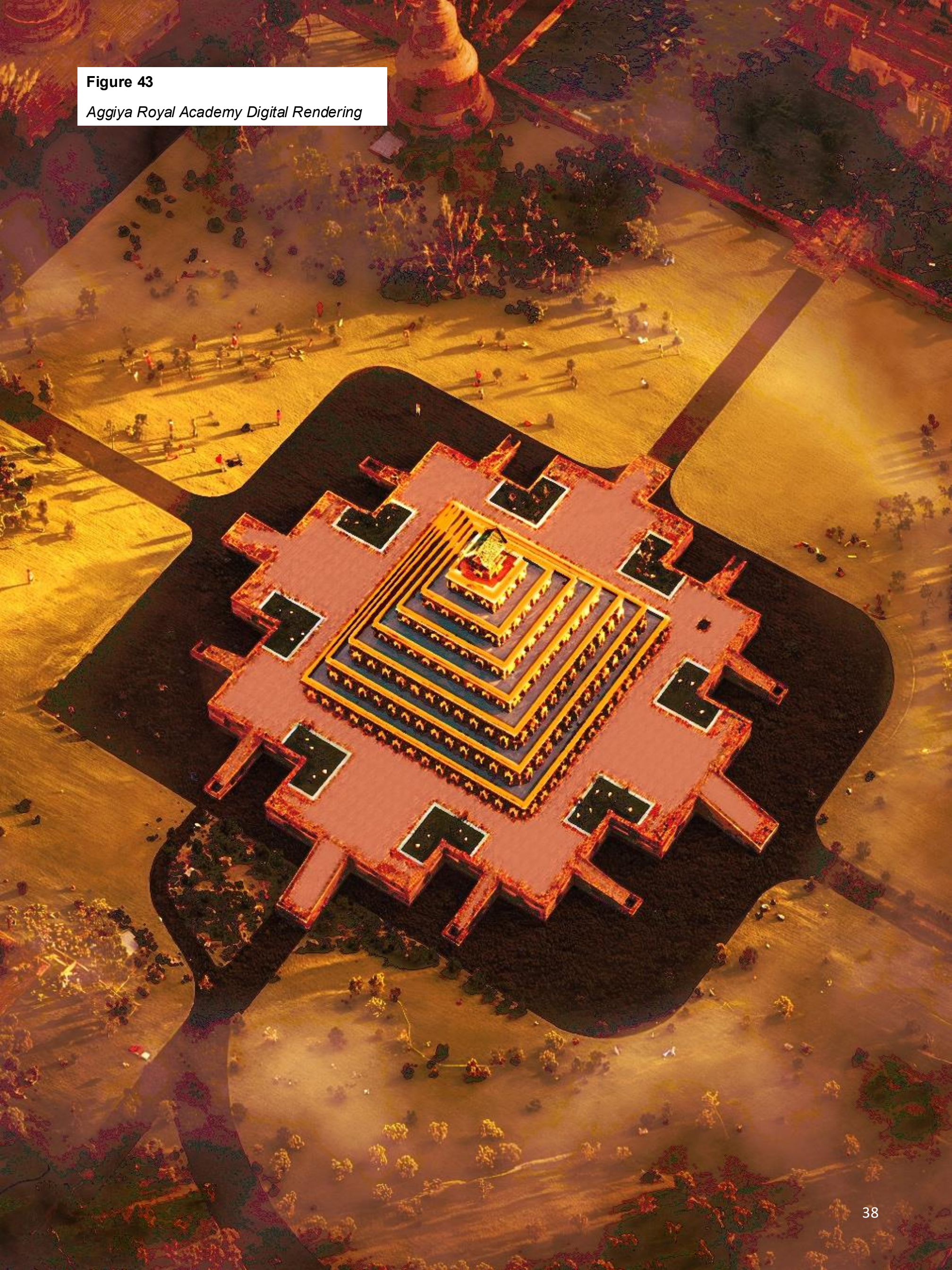


Figure 44

Aggiya Royal Academy Digital Rendering



Figure 45

Aggiya Royal Academy Digital Rendering



Figure 46

Aggiya Royal Academy Digital Rendering



ZAWGYI'S DORMITORY

In the narrative, Zawgyi is portrayed as a devoted alchemist with his humor, warmth, and exceptional intellect as the academy's most brilliant student. Despite the academy being a sacred, male-only space, young women were fascinated by his fame and charm by secretly watching him from a distance. However, Zawgyi remains emotionally detached and focuses solely on his passion for medicinal plants and alchemical knowledge. To satisfy his imaginative longing with plants and leaves, he magically creates a fruit maiden from the mythical Nariphon tree. He frequently spends time with her in the uncharted forest.

Even though temples and pagodas were proudly built up during the Bagan era, domestic structures give challenges because people used wood, bamboo, and thatch for their interior furniture and decorations, which have not withstood the test of time. Therefore, the dormitory set location is chosen at Bagaya Monastery, which was built during the Inwa era and is well-known for its detailed wooden architecture and earliest well-documented historical record. As there is only a hall in the monastery, the dormitory is constructed in the studio with a wooden structure using dark wood, reflecting the Bagaya Monastery architectural style.

Figure 47: Perspective view of *Bagaya Monastery* as student dormitory



Notes. From Timothy M. Ciccone (2017)

Figure 48: *Bagaya Monastery*



Notes. From Timothy M. Ciccone (2017)

Figure 49: Set location for corridor at 4 bedroom attached dormitory in *Bagaya Monastery*



Notes. From Timothy M. Ciccone (2017)

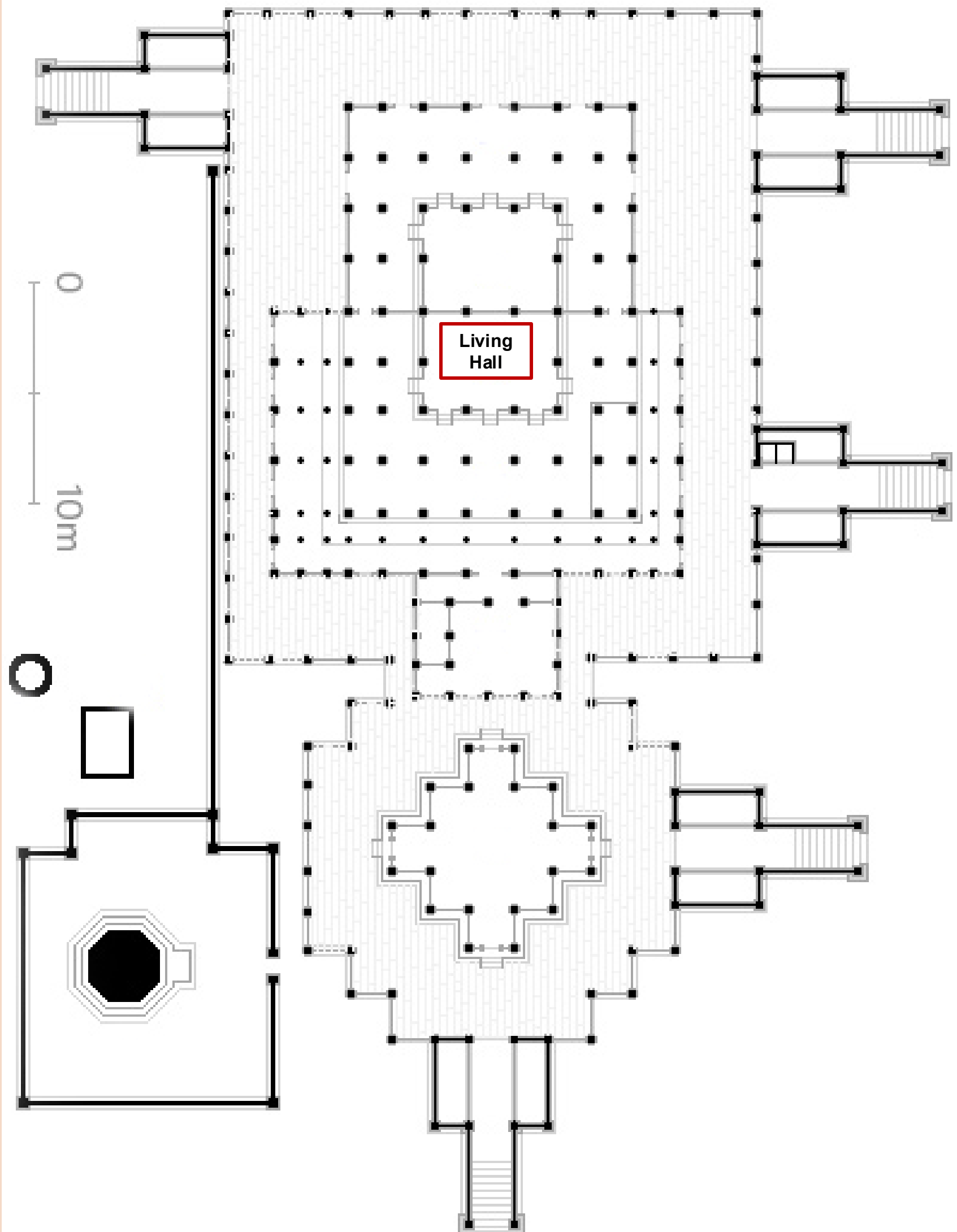
Figure 51: Set location for living hall at 4 bedroom attached dormitory in *Bagaya Monastery*



Notes. From ANSHAR PHOTOGRAPHY (2019)

Figure 50

Bagaya Monastery Floor Plan



Notes. From Timothy M. Ciccone (2017)

In the narrative of Zawgyi attending the alchemy school, each dormitory building contains four attached bedrooms, accommodating two students per room. The academy has 20 dormitory buildings, located behind the main campus, deep within the Himalaya forest. Zawgyi's dormitory is situated at the far end of the academy, near the stream of the Irrawaddy River, which runs along the eastern edge of Bagan. This calm and quiet riverside, shaded by the mystical Nariphon tree, is where Zawgyi resides and studies alchemy in isolation.

Figure 52

Set design planning layout of Zawgyi dormitory

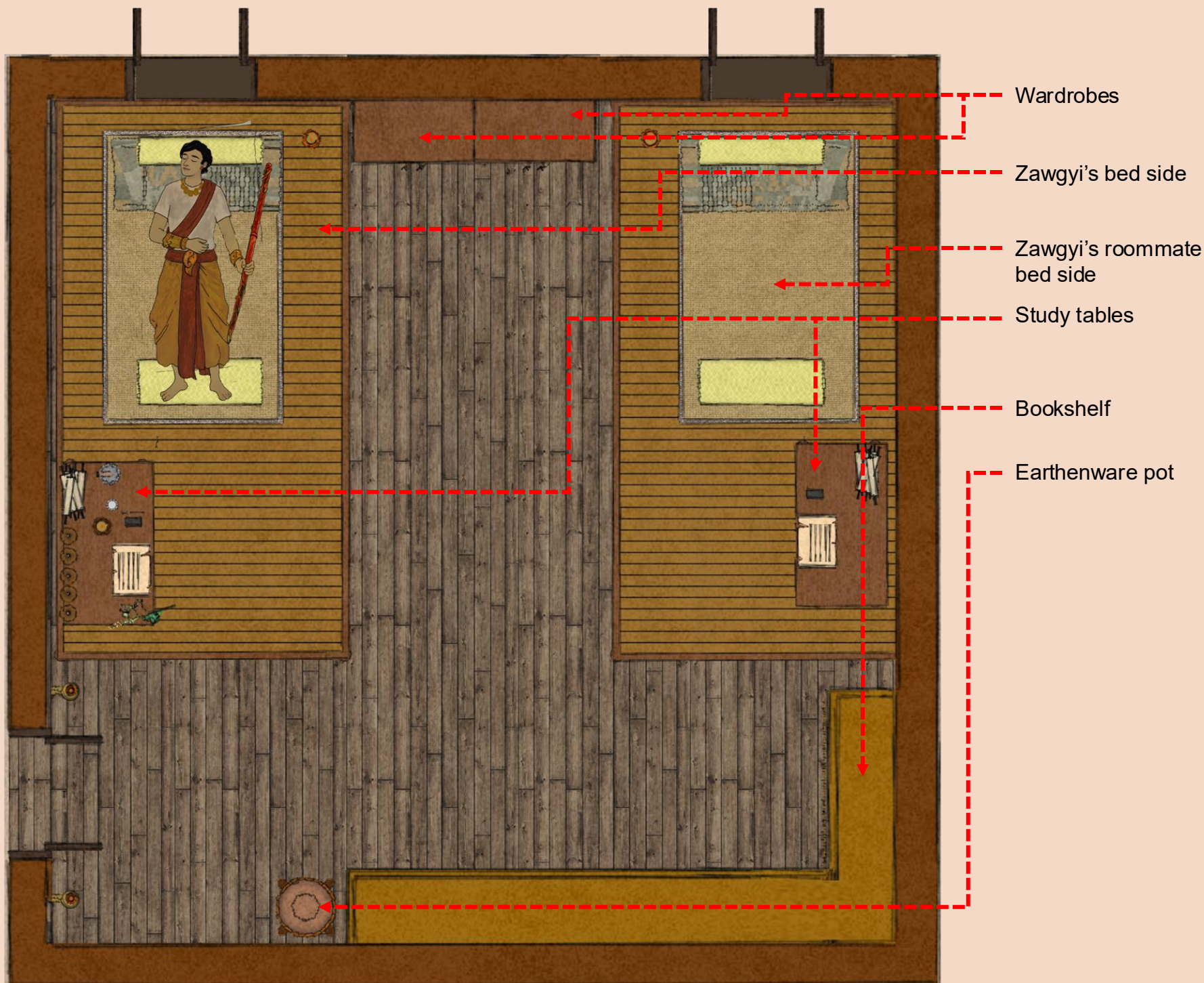


Figure 53

Dormitory Interior Scene 1



Figure 54

Dormitory Interior Scene 2

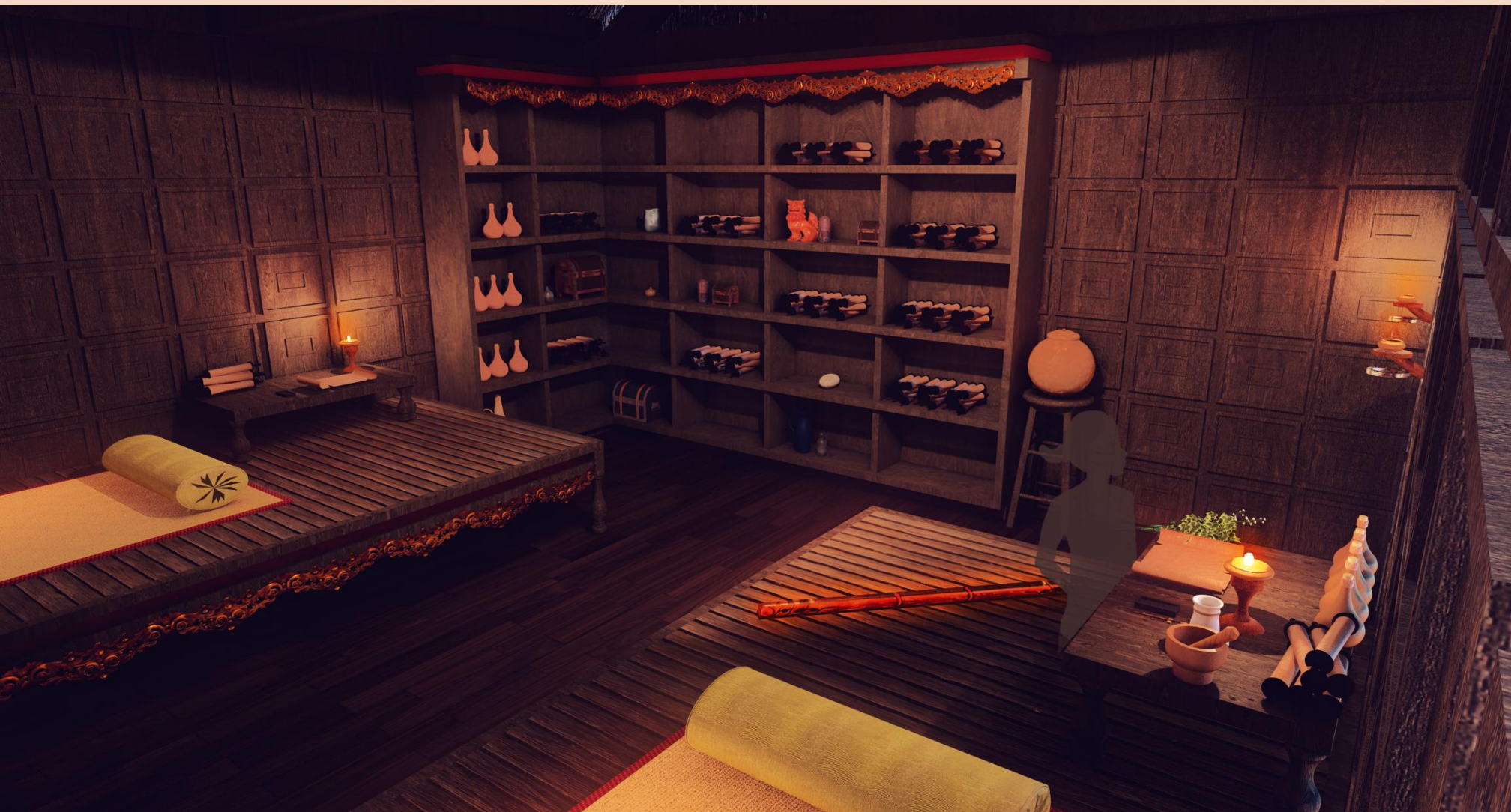


Figure 55

Dormitory scene focusing on wall panel, table and oil lamp

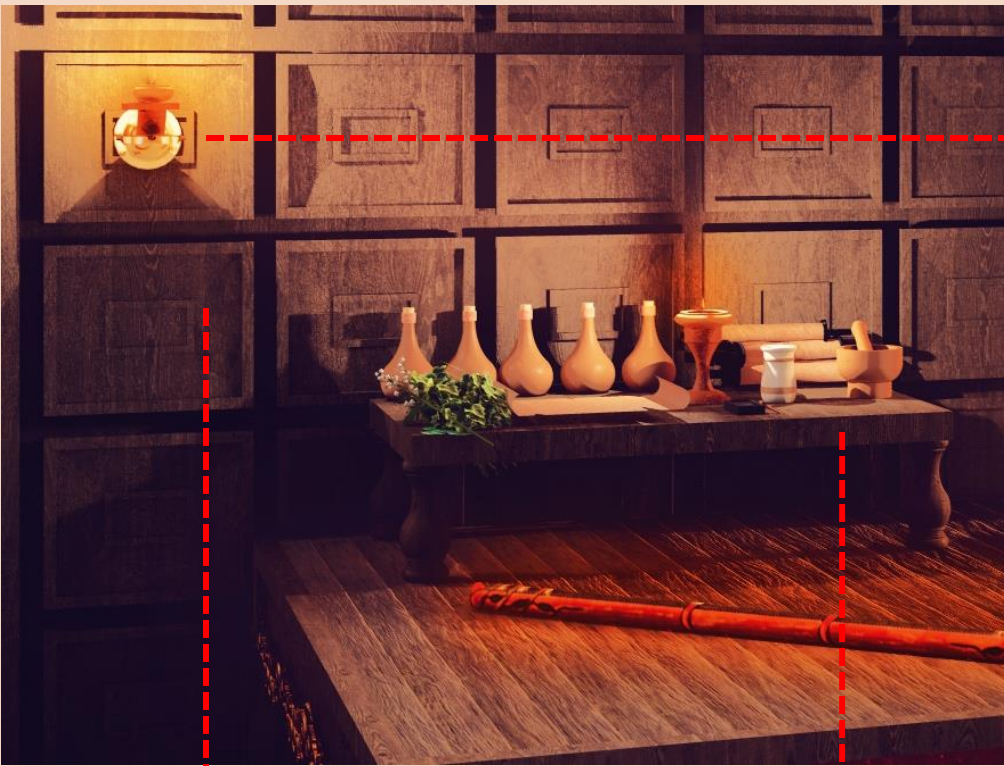


Figure 56

*Oil lamp holder,
Adopted and used one portion of oil lamp
found in Bagan Museum*



Figure 57

Oil lamps stand



Notes. From Bagan Museum

Figure 58

Wall panel in Bagaya monastery



Notes. From Timothy M. Ciccone (2017)

Figure 59

Study table in the dormitory



Figure 60

*Study table, inspired from the Painting of
glazed plaque production in Bagan Period*



Notes. From Bagan Museum

Figure 61

Bed in the dormitory

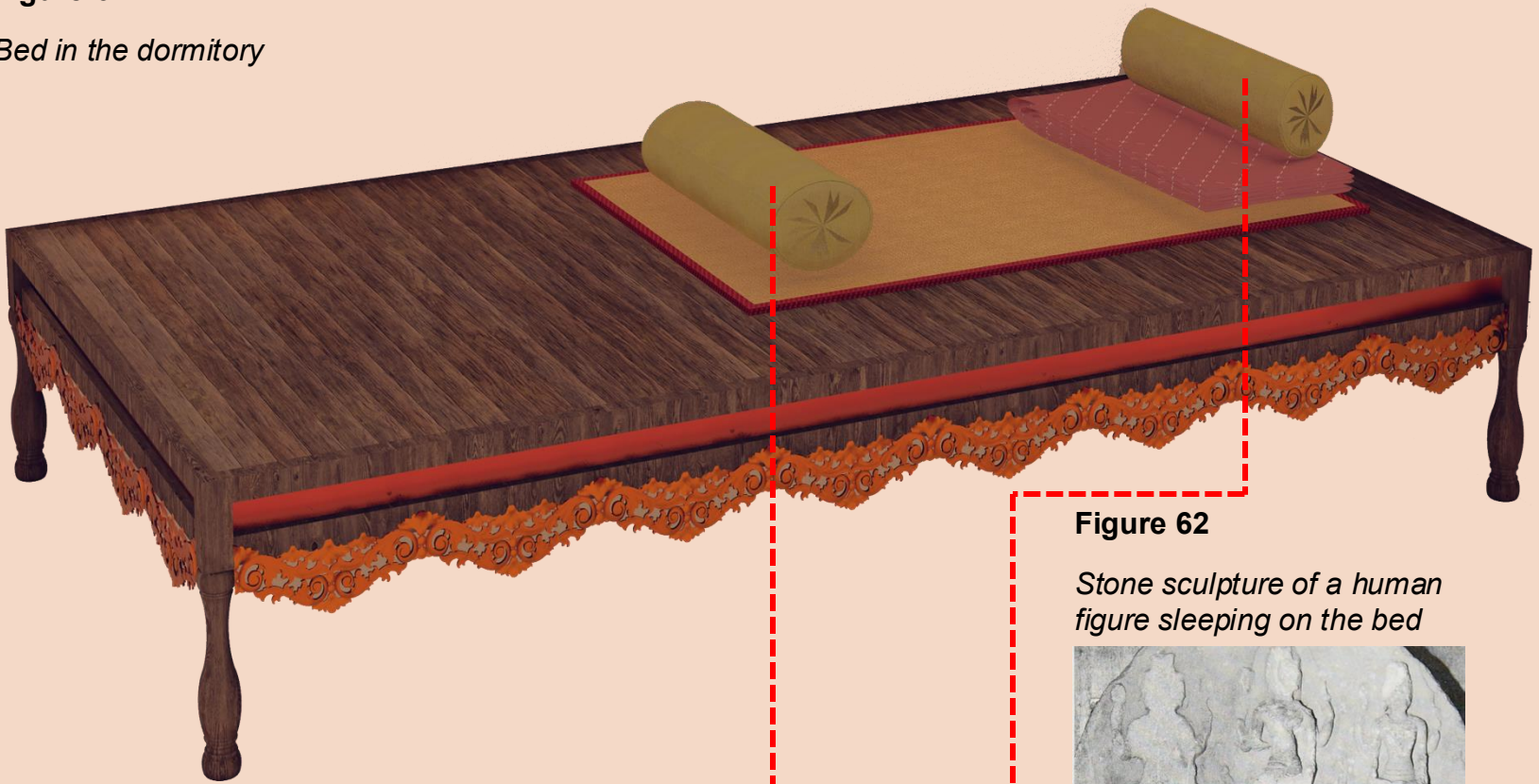
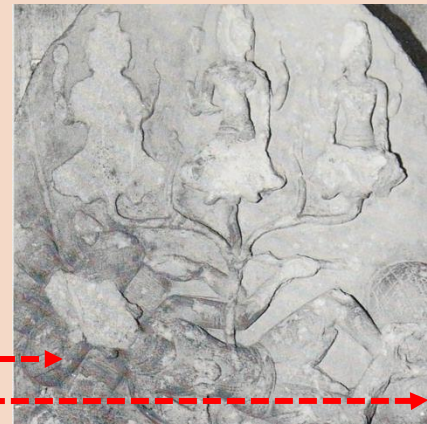


Figure 62

Stone sculpture of a human figure sleeping on the bed



Notes. From Strachan, Paul (1989)

Figure 63

Motif, adopted from pointed arch, crafted in bed frame

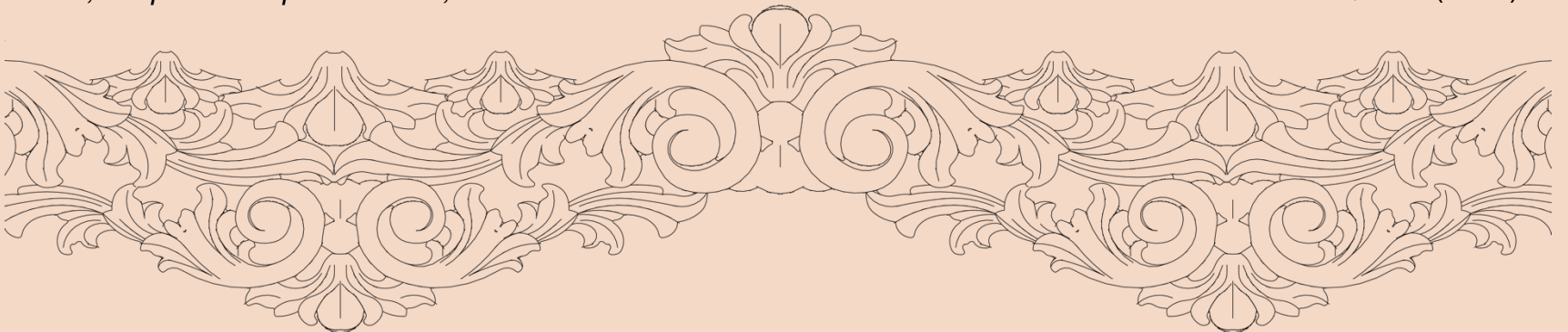


Figure 64

Motif found in pointed arch



Notes. From Thuta Travel (2020)

Figure 65

Bed's leg found in the statue of King Alungsithu



Notes. From Игорь. (2020)

Figure 66

Earthenware pot to store water



Figure 67

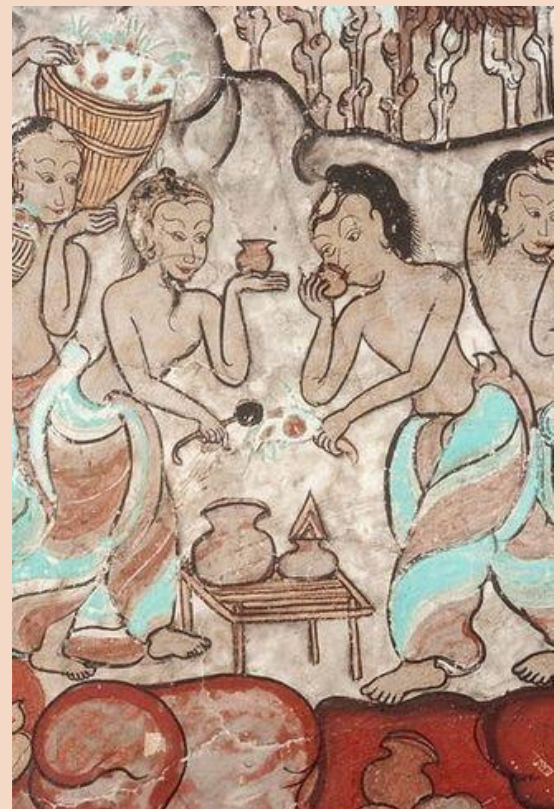
Fragments of ceramic



Notes. From Bornean (2017)

Figure 68

Mural painting of how people drink water in Bagan era



Notes. From Michael Freeman (2022)

NARRATIVE INTO VISUAL WORLD

The world of Zawgyi is brought to life through fantasy set designs which are enhanced by digital effects. The narrative is set in the Bagan era, a period when the legend of Zawgyi began to rise in prominence. The design captivates viewers with the surreal and enchanted qualities of the story while ensuring that the environment remains culturally and historically grounded.

The Aggiya academy where Zawgyi studies alchemy is created using architectural principles and aesthetics from the Ananda Ok Kyaung monastery. Elements such as pointed arch, vaulted corridors, brick textures, oil-lamp, and traditional Burmese spatial hierarchy are incorporated to provide the spiritual and scholarly atmosphere of the time. The design reflects the mystical undertones of his journey by creating a set that functions as both a narrative backdrop and a symbolic meaning of the character's internal world.

The theory of Whitehead, J. (2018) is clearly portrayed in the set design of Zawgyi, with character's psychology, thematic contrasts, and emotional tone. The Aggiya academy and the dormitory is created with all four layers of skin. The surface skin is expressed through limestone walling and bricks layering of the academy and wooden structure of the dormitory. The layered skin can be seen as golden plates used in the set designs. Point-shaped arches with Yama fingers are the impressive manipulated skin to describe the Bagan architecture style. The three-dimensional skin is also fully described with the repetition of pointed arch entrances, earthen pot, and the bed with golden motif.

The narrative and spatial function provides the sense of wonder and act as narrative frameworks through form and atmosphere. Through the thoughtful combination of historical references and fantasy storytelling, the set brings the narrative into a visual world with a meaningful presence that draws the viewer into a reimagined past where the myth of Zawgyi transfer into reality.

CONCLUSION

HOW PRODUCTION DESIGN TRANSFORMS NARRATIVE INTO VISUAL WORLDS IN FANTASY FILM SET DESIGNS FEATURING MAGICAL AND SUPERNATURAL INSTITUTIONS

This study has examined how production design is an important role in transforming narrative into fantasy films of magical and supernatural institutions. Through visual storytelling, production designers do not randomly choose set locations but combine the atmosphere, mood, and symbolic meaning of the story's plot and create the immersive visual surroundings that enhance the narrative.

By analyzing notable examples of case studies in fantasy film, it becomes clear that the physical environment functions as a visual metaphor. The design selections confidently communicate the narratives, symbolisms, and mysteries embedded within each institution. These set designs not only support the plot but also enhance believability and allow the narrative to dive into a mythic and emotional level.

Narrative approach and stylistic consistency are key to create real world buildings that resonant fantasy worlds based on narratives. Whether the narratives are based on original scripts or adapted from complex legacies, production design frame work, evaluated in earlier chapter, is reliable to adapt for upcoming fantasy film production. While the framework is developed from the selected sets of fantasy films featuring institutional environments, further research could expand to explore how audience perception is influenced by specific visual strategies.

This thesis concludes the outcome by confirming that production design is not an ordinary team to work on visual framework for the fantasy film, but an active supporter of the narrative, where the boundary between reality and imagination is blurred. With their devotion, the set becomes critically important in transforming written narratives into immersive, coherent, and believable visual worlds. The design of magical and supernatural institutions is therefore the connecting bridge between the narrative and visual culture, where architecture, symbolism, and fantasy tell stories beyond words.

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Application for Ethics Review:

Portsmouth School of Architecture

Undergraduate and Postgraduate Taught Students*

1. Does your project/dissertation/thesis require an ethics review?

1.1 Does your work involve any of the following activities?	
Human participants (taking tests, being observed, answering questionnaires, taking part in interviews/focus groups etc.)	No
The gathering or use of personal/confidential information about human participants	No
Significant environmental impact	No
<p>If you answered 'Yes' to any of the above please continue with this application.</p> <p>If all answers are 'No' your work does not require an ethics review.</p> <p>If you are unsure whether your work involves any of the above categories, or your work is of a different category which you feel might need an ethics review, please discuss with your tutor/supervisor.</p>	

1.2 Informed Consent
<p>One of the key principles of an ethics review is to assess whether you have gained 'informed consent' from your participants for them to be involved in your project/dissertation/thesis. Typically, they are 'informed' through a Participant Information Sheet and 'consent' is gained through a Consent Form (or their equivalents).</p> <p>Templates for both can be downloaded from here. They should be completed and attached to this application form for assessment.</p> <p>If your project/dissertation/thesis involves interviews, focus groups or questionnaires please also attach a list of the questions or topics for assessment as part of this review.</p>

*not for use by MRes students who, if their research requires an ethics review, must apply to the Faculty Ethics Committee.

2. Study Title and Key Dates

2.1 Project/Dissertation/Thesis Title
Set Designs in Fantasy Films Featuring Magical and Supernatural Institutions (How Production Design Transforms Narrative into Visual Worlds)
2.2 Key Dates
Date of original submission: 30.05.2025
Intended Start Date of Activity/Data Collection: January, 2025
Expected Finish Date of Activity/Data Collection: May, 2025

3. Applicant Details

3.1 Student
Name : Kyawt Hmu May Khin
Student ID : UP2250427
Email : up2250427@myport.ac.uk
Course : Master of Interior Architecture and Design
Module Code : M21356-2024/25-SMJAN
3.2 Tutor/Supervisor
Name: Dr. Suzanne Fallouh
Email: suzanne.fallouh@port.ac.uk

4. Project Overview

4.1 Summary of project/dissertation/thesis including methodology, and any processes to be adhered to.		
<ul style="list-style-type: none"> Analyzing the role of production design in enhancing cinematic storytelling of Fantasy film featuring Magical and Supernatural Institutions Analyzing case studies by literature documentation that focus on iconic Harry Potter and Wednesday fantasy film sets to evaluate how interior design principles contribute to storytelling From Narrative to Visual World: developing a design framework to adopt in fantasy film production Develop conceptual film set design using digital tools 		
4.2 Ethics Checklist (Highlight as appropriate)		
a) Is this study likely to involve human subjects or participants?	Yes	No - Go to Question M
b) Will the study involve NHS patients or staff?	Yes – Instant rejection. in (Discuss with tutor/supervisor , you need to rework/rethink their study)	No
c) Do human participants / subjects take part in studies without their knowledge / consent at the time? (e.g., does the research methodology use deception, is there an exhibition or performance which is not clearly signposted).	Yes - Instant rejection in. (Discuss with tutor/supervisor , you need to rework/rethink their study)	No
d) Does the study involve vulnerable or dependent participants? (e.g., children, learning difficulties, elderly).	Yes - Needs full Faculty Ethics Review. (See end of Section 4.2)	No
e) Could this study induce psychological stress or anxiety in participants greater than experiences by them in their daily life? (e.g., asking questions which may cause them to remember distressing events).	Yes - Explain in Participant Risk Mitigation Section 5.1.	No
f) Will the study involve prolonged or repetitive testing of participants? (e.g., with no breaks or change of activities)	Yes - Explain in Participant Risk Mitigation Section 5.1.	No
g) Will financial inducements be offered to participants?	Yes - Explain in Participant Risk Mitigation Section 5.1.	No

h) Will all named participants be given the right to comment and / or delete material from transcripts and / or final text?	Yes	No - Explain in Participant Risk Mitigation Section 5.1.
i) Will participants in surveys and / or interviewees be given the option to withdraw at any time up until completion?	Yes	No - Needs full Faculty Ethics Review. (See end of Section 4.2)
j) Will all personal or sensitive research data collected be stored securely (e.g., on a password-protected device) or appropriately anonymised? (e.g., securely storing name and address etc, or not recording them).	Yes	No - Explain in Participant Risk Mitigation Section 5.1.

k) Will all sensitive material be treated with confidentiality and anonymity? (e.g., not publicised in reports, papers etc).	Yes	No - Needs full Faculty Ethics Review. (See end of Section 4.2)
l) Will all materials made available to participants, the public, or peers be considered as suitable for use in a work environment, non-controversial and suitable for people from all faiths, backgrounds, and sexual orientations?	Yes	No - Needs full Faculty Ethics Review. (See end of Section 4.2)
m) Are there potential risks of damage to physical and / or ecological environmental features? (e.g., damage a location from equipment, participants etc).	Yes - Explain in Environment Risk Mitigation Section 5.2.	No
n) Are there risks of damage to features of historical cultural heritage? (e.g., an exhibition in a listed building)	Yes - Explain in Environment Risk Mitigation Section 5.2.	No
o) Are there any risks to researchers / university staff / students? (e.g., moving heavy equipment, or conducting research in an unsafe location).	Yes - Explain in Personal Risk Mitigation Section 5.3	No
p) Are there any security risks? (e.g., bringing un-vetted external participants on site).	Yes - Explain in Personal Risk Mitigation Section 5.3	No
q) Is medical cover required? (e.g., first aider in attendance).	Yes - Needs full Faculty Ethics Review. (See end of Section 4.2)	No
r) Are there risks to the reputation of the University of Portsmouth? (e.g., working with illegal organisations or other industries that the public may have an objection too, such as tobacco companies or the sex industry).	Yes - Needs full Faculty Ethics Review. (See end of Section 4.2)	No
s) Does the research involve external funding or other conflict of interest?	Yes - Explain in Reputation Risk Mitigation Section 5.4	No
t) Are there any subject specific guidance, codes or policies that will be followed? (e.g., Creative Commons CC license etc).	Yes - Explain in Reputation	No

	Risk Mitigation Section 5.4	
<p>FULL FACULTY ETHICS REVIEW: If your application requires a full Faculty Ethics Review, please refer to the documentation on http://www.port.ac.uk/research/ethics/ and discuss with your tutor/supervisor.</p> <p>RISK MITIGATION: If any of your answers above require Risk Mitigation YOU MUST provide additional details of how you plan to minimise any risks or concerns identified (in Section 5 below). You MUST then discuss these risks or concerns in detail with your tutor/supervisor to gain approval from both your them and Head of School/Department to proceed.</p>		

5. Identified Risks Mitigation

5.1	Participant and Procedures Risk
N/A	
5.2	Risk to Environmental, Sites, Locations
N/A	
5.3	Risk to Personnel and Equipment Risks
N/A	
5.4	Policy and Conflict of Interest Risks
N/A	

6. Declaration by student

1. The information in this form is accurate to the best of my/our knowledge and belief and I/we take full responsibility for it.
2. I/we undertake to conduct the project/dissertation/thesis in compliance with the University of Portsmouth Ethics Policy, UUK Concordat to Support Research Integrity, the UKRIO Code of Practice and any other guidance I/we have referred to in this application <http://www2.port.ac.uk/research/ethics/>.
3. If the project/dissertation/thesis is given a favourable opinion I/we undertake to adhere to the protocol presented here, the terms of the application as approved and any conditions set out in giving a favourable opinion.
4. I/we undertake to reapply for ethics review if there are substantial amendments to the relevant parts of approved application, and to seek a favourable opinion before implementing the amendment.
5. I/we am/are aware of my/our responsibility to be up to date and comply with the requirements of the law and relevant guidelines relating to security and confidentiality of personal data, including the need to register, when necessary, with the appropriate Data Protection Officer.
6. I/we understand that I/we am/are not permitted to disclose identifiable data to third parties unless the disclosure has the consent of the data subject.
7. I/we undertake to comply with the University of Portsmouth Data Management Policy.
8. I /we understand that records/data may be subject to inspection by internal and external bodies for audit purposes if required.
9. I understand that the information contained in this application, any supporting documentation and all correspondence relating to the application:
 - i. Will be subject to the provisions of the Freedom of Information Acts and may be disclosed in response to requests made under the Acts except where statutory exemptions apply.
 - ii. May be sent by email or other electronic distribution for consideration by Faculty Ethics Committee members.
10. I/we understand that the favourable opinion for work does not grant permission or approval to undertake the research/ work. Management permission or approval must be obtained from any host organisation, including the University of Portsmouth or supervisor, prior to the start of the study.

Student signature : 

Date : 29th May. 2025

