

LAPUTA, CASTLE IN THE SKY

This scrapbook belongs to

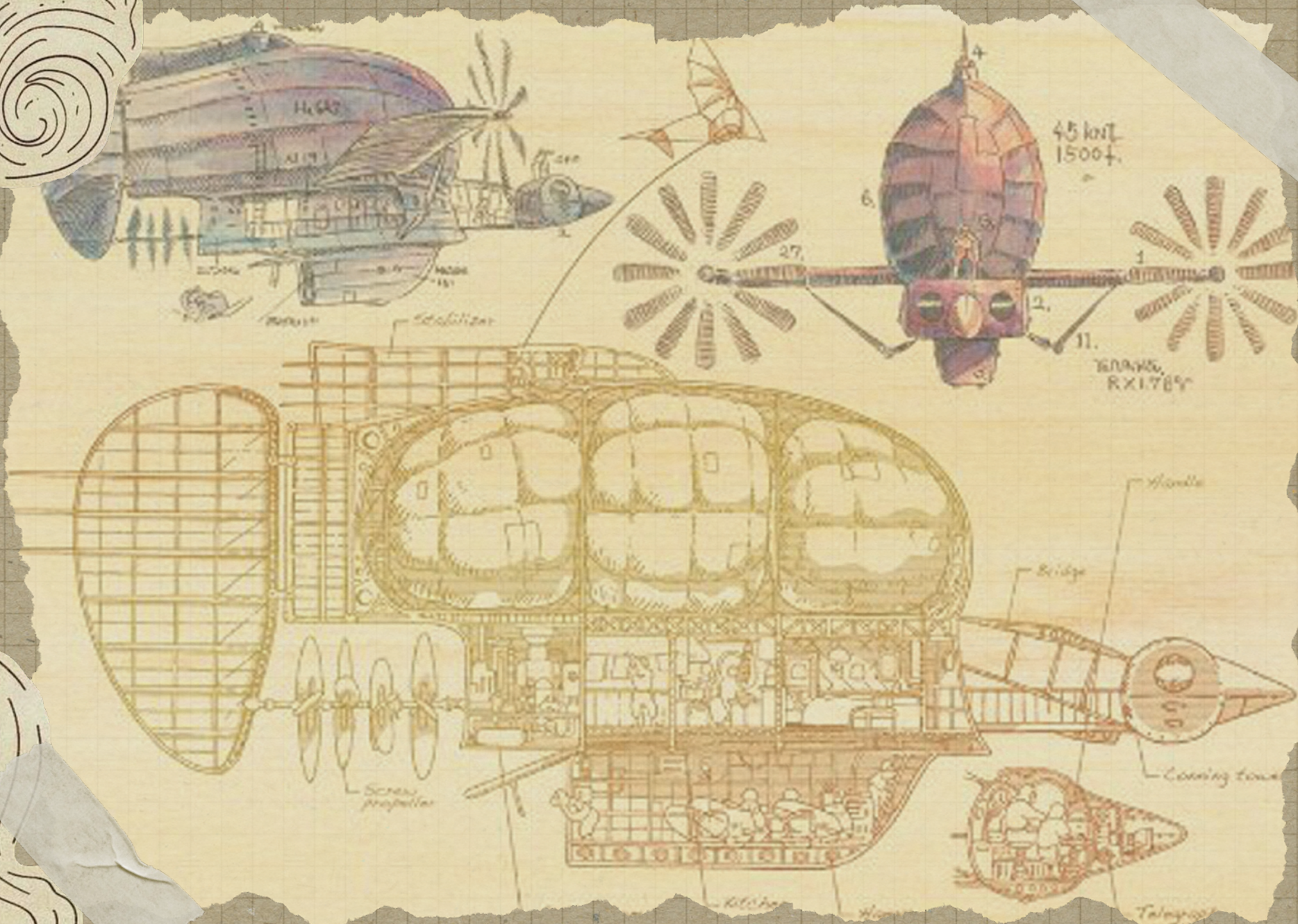
Pazu ☺

CONTENTS

Concept statement	4-5
Synopsis	6-7
Research	8-13

Development	14-31
Final illustrations	32-47
Final lineup	48-49

Costume make	50-51
Final costume	52-53



Keep total weight under 400kg



1m³ helium
↓
1.02 kg

Steering Mechanism

- Rear rudder - 1m²
- Twin propellers
- pivoting mounts

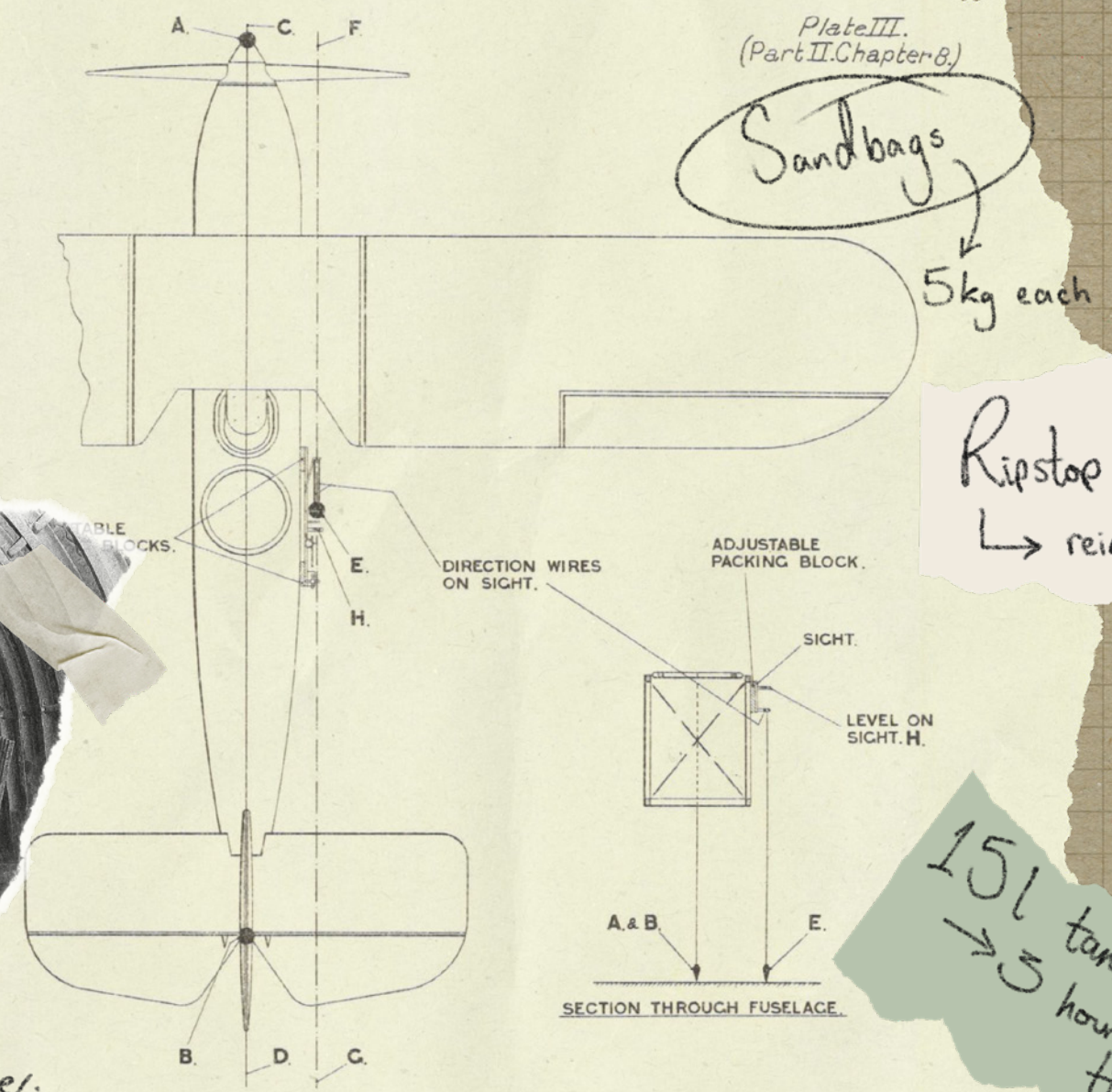
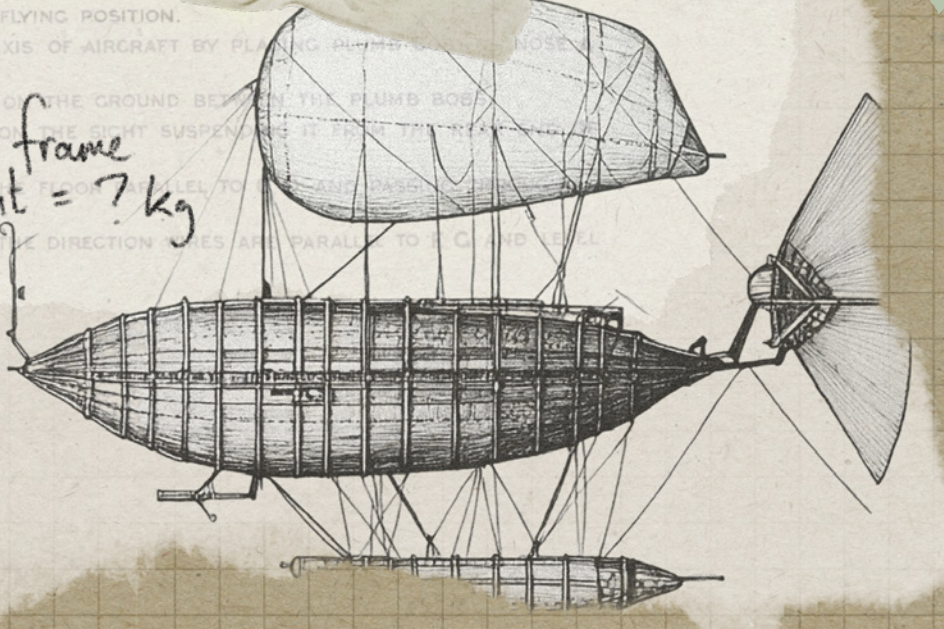


Plate III.
(Part II. Chapter 8.)

15l tank
→ 3 hours flight time

1. PUT AIRCRAFT IN LEVEL FLYING POSITION.
2. OBTAIN FORE AND AFT AXIS OF AIRCRAFT BY PLACING PLUMB BOB AT NOSE AND TAIL B.
3. STRETCH A STRING C ON THE GROUND BETWEEN THE PLUMB BOB AT NOSE AND TAIL B.
4. PLACE A PLUMB BOB ON THE STRING SUSPENDING IT FROM POINT E. DRAW A LINE FROM POINT E TO POINT C. THIS LINE IS THE FORE AND AFT AXIS OF THE AIRCRAFT.
5. DRAW A LINE FROM POINT E TO POINT H. THIS LINE IS THE DIRECTION OF THE AIRCRAFT'S PATH.
6. SECURE SIGHT SO THAT THE DIRECTION WIRES ARE PARALLEL TO THE FORE AND AFT AXIS. H. ON SIGHT IS CENTRE.

Total frame weight = 7 kg



CONCEPT STATEMENT

Castle in the Sky is a children's story, driven by an adventure/quest to protect and preserve nature. For this project I will roughly adapt the 1986 film into a play for stage.

My production is set in the 1980's, which is when the original film was made. My redesign will be more inspired by 80s silhouettes and have a brighter, more contrasting colour palette.

The story should teach the audience that AI is not the destruction of nature; it is the human who wields it. In the absence of humankind, the robots of Laputa became companions and guardians of the natural habitats surrounding them. Although the robots were created with the potential for violence, their destructive capacity must be triggered by human brutality – their default role is that of a caretaker.

The story warns that empires are an intrinsically unsustainable and damaging form of civilisation – if we are to evolve and co-exist peacefully with nature, technology and each other, we must renounce warfare and systematically disarm. I want the audience to leave this production with a sense of self awareness and sadness – to look inwards and realise that our society is not yet ready to possess such advanced technology without wounding each other and the earth, and until we learn how, we can never achieve the ecotopia that is Laputa.

The design objectives of this play are to evoke the sense of the 'ecotopian' Laputa – an abandoned, paradise where technology and nature co-exist in harmony. The costumes and set of Laputa should reflect the idealistic nature of this floating city and how beautiful it is. Like the film, I want this production to be influenced by a steampunk aesthetic, which I think will be interesting once blended with natural, organic aesthetics.

In Laputa: Castle in the Sky, a 1986 film directed by Hayao Miyazaki, a young farm girl named Sheeta is kidnapped by government agents because of her mysterious crystal pendant, which is linked to an ancient floating city called Laputa.

Her captor, Colonel Muska, brings her aboard his airship while he tries to uncover the secrets behind her pendant. When the government’s airship is attacked by pirates (who are also after the crystal), Sheeta attempts to escape with her necklace. In an attempt to hide from both pirates and Muska, Sheeta falls from the sky but is miraculously saved by the power of her crystal which emits a glowing blue light and slows her fall, allowing her to levitate slowly down to Earth.

Unconscious, Sheeta is found by Pazu, a young boy from the mining town in which she lands. Once recovered, Sheeta explains her story to Pazu and he decides to help her – a decision driven by the fact that his late father was an explorer who swore he saw the floating city of Laputa from his airship, but no one believed him, so Pazu’s life mission has been to finish building his own ship and discover Laputa properly to honour his father’s legacy.

As fugitives, Sheeta and Pazu try to escape from both the government and the pirates, learning more about the pendant’s connection to Laputa along the way – including the fact that Sheeta’s full name is Lusheeta Toel Ul Laputa – she is a descendent of the Laputian people and heir to the Laputian throne, hence why the magical Laputian crystal has been passed down through generations of her family.

The floating city is said to contain powerful technology and riches, and the government agents, the military, and the pirate gang, led by the quirky Captain Dola, are determined to find it for their own gain.

Sheeta and Pazu eventually join forces with the pirates to reach Laputa first, after realising that Dola and her gang aren’t so bad after all. When they arrive, they discover that Laputa is an abandoned but still highly advanced city, with giant robots that have continued to tend its gardens, protect the wildlife and guard its secrets.

The army and government arrive soon after, with Muska manipulating the military generals to do his bidding. Once landed, the army begins to raid and ransack the city of its riches, while Muska seems to have his own sly mission.

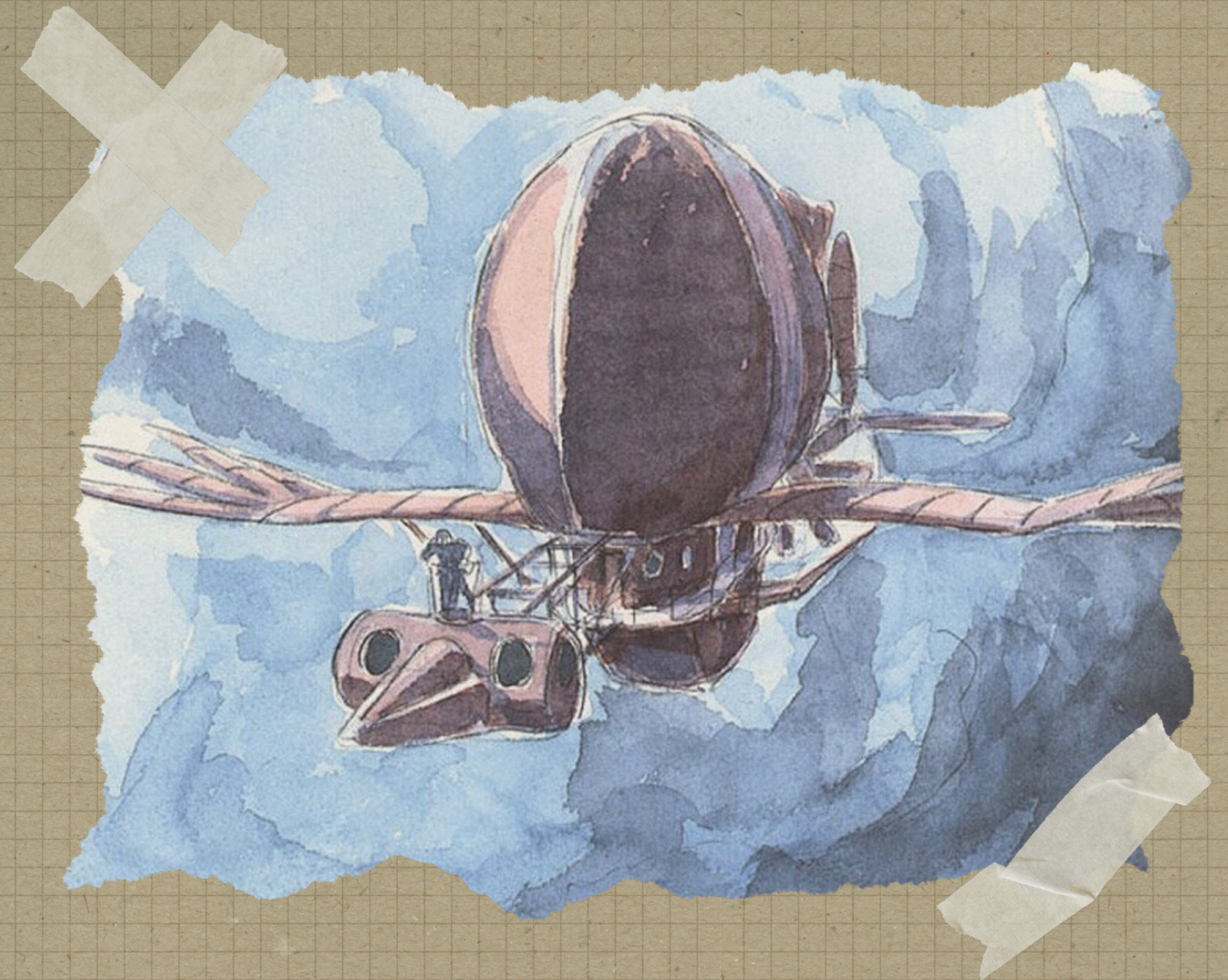
Sheeta is re-captured by Muska who reveals that he too, is descended from Laputa’s royal lineage. He intends to assume the Laputian throne and use Laputa’s arsenal of atomic weaponry to dominate other nations. He despises what Laputa has become – an ecotopia free from human control, and wishes to return the island to its former imperial glory.

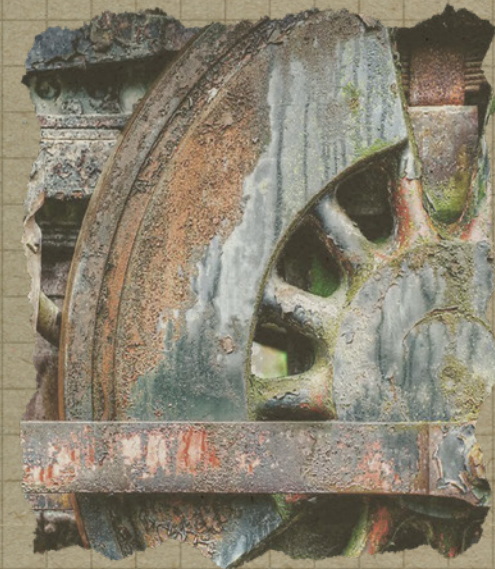
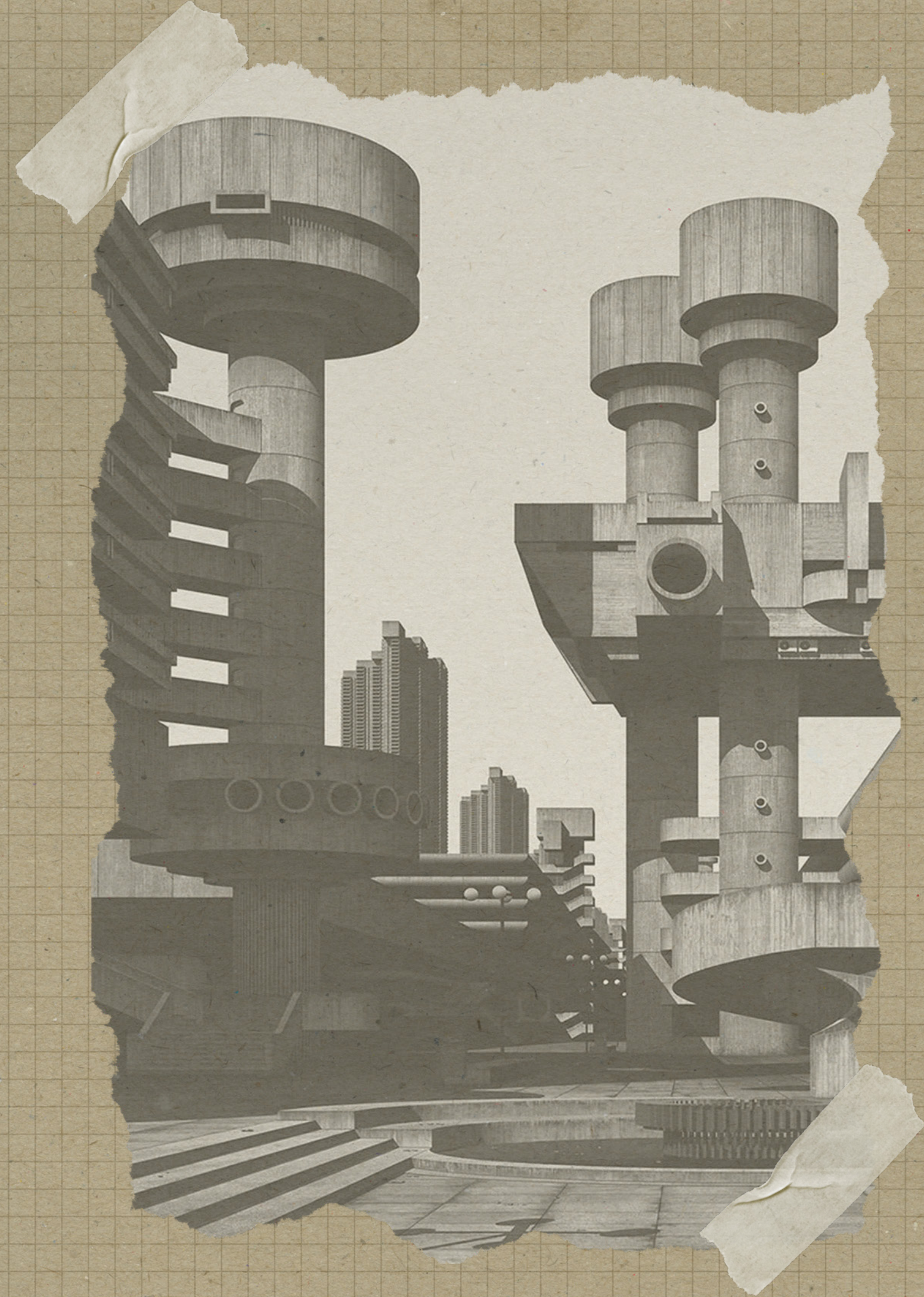
In a final showdown, Sheeta and Pazu manage to thwart Muska by using an ancient spell of destruction that activates Sheeta’s crystal, causing the lower half of Laputa, (the weaponry base), to collapse and crumble into the sea, shedding all of the city’s destructive properties. The spell frees the great tree’s roots from their man-made encasement and the city then ascends further into the sky, away from human grasp.

Muska and the military are killed in the city’s partial collapse, but Pazu and Sheeta escape with Dola’s gang. Before returning to earth, Sheeta takes one last look at the castle flying away from her and sees the giant robots resuming their roles of environmental caretakers as if nothing had ever happened.

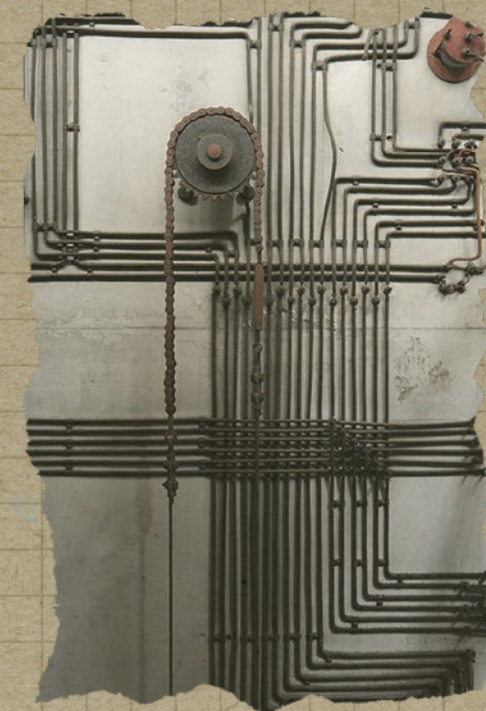
SYNOPSIS

RESEARCH



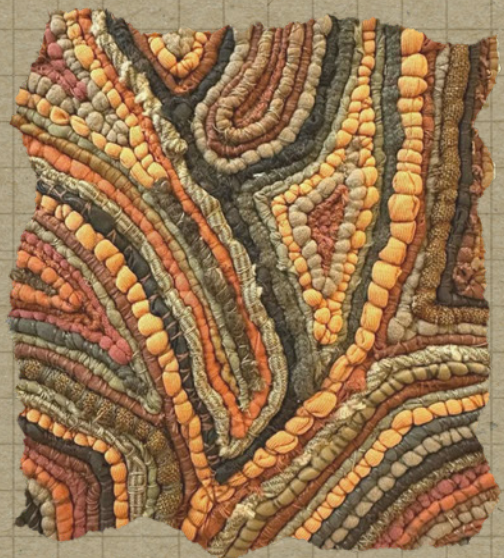


INDUSTRIAL
VISUAL RESEARCH

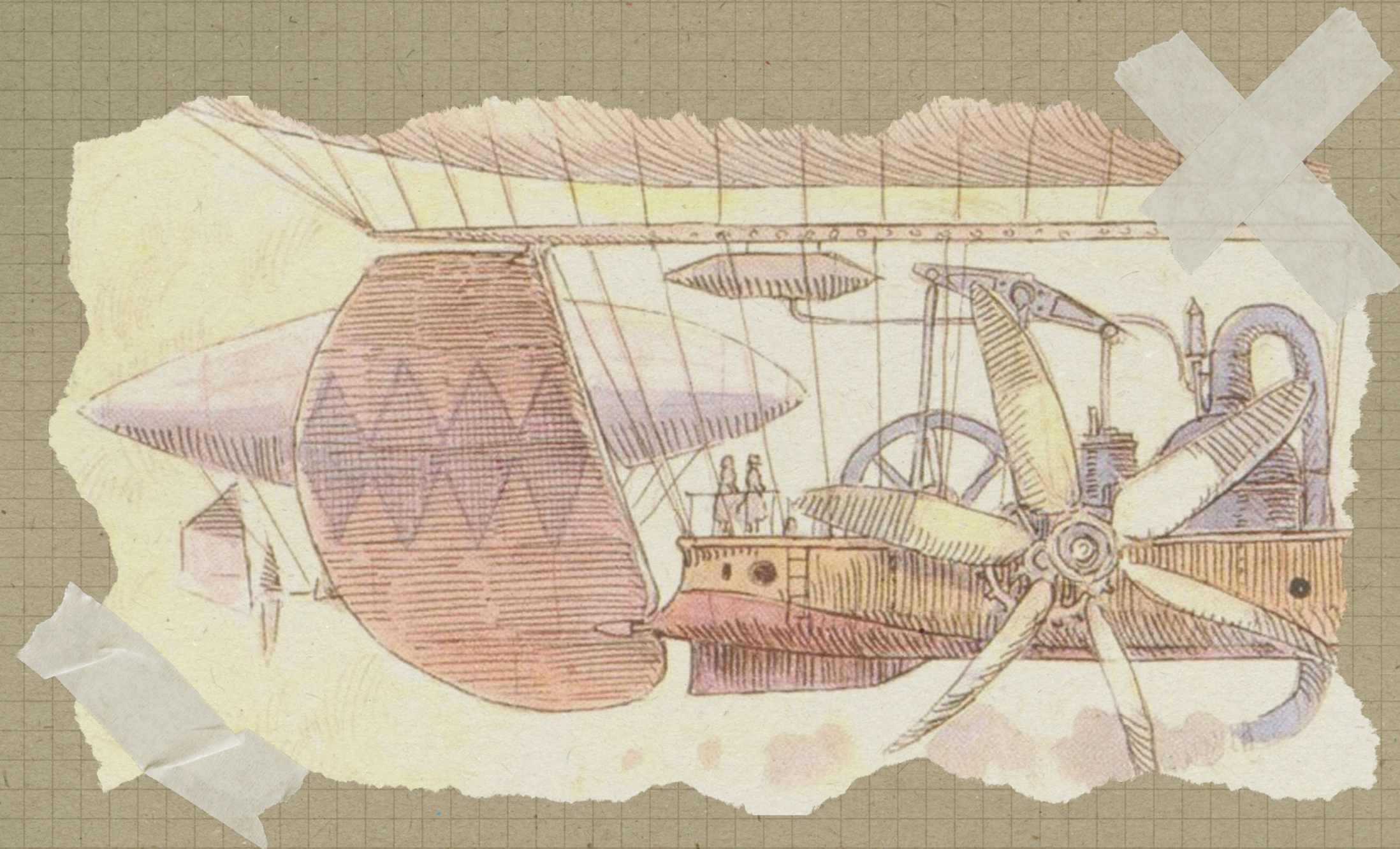




TEXTILES
VISUAL RESEARCH



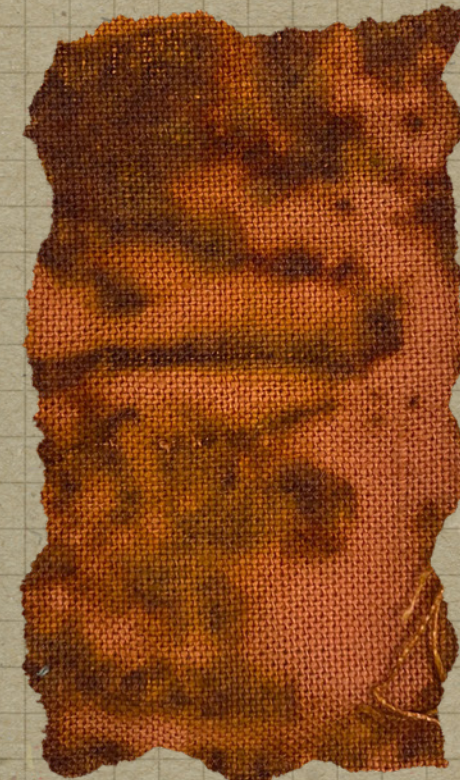
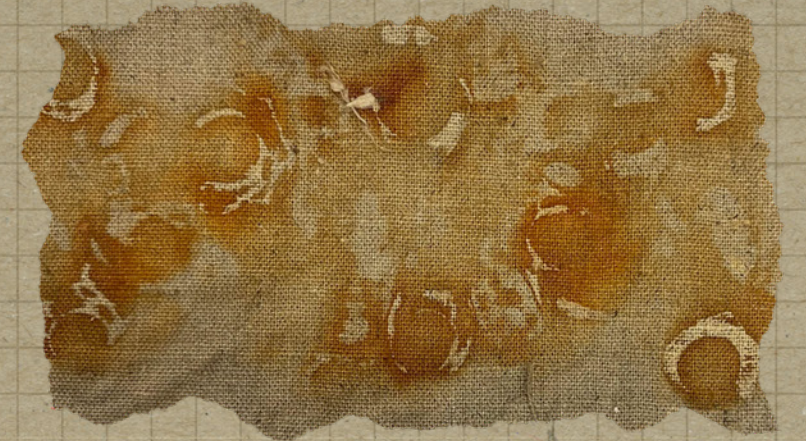
DEVELOPMENT



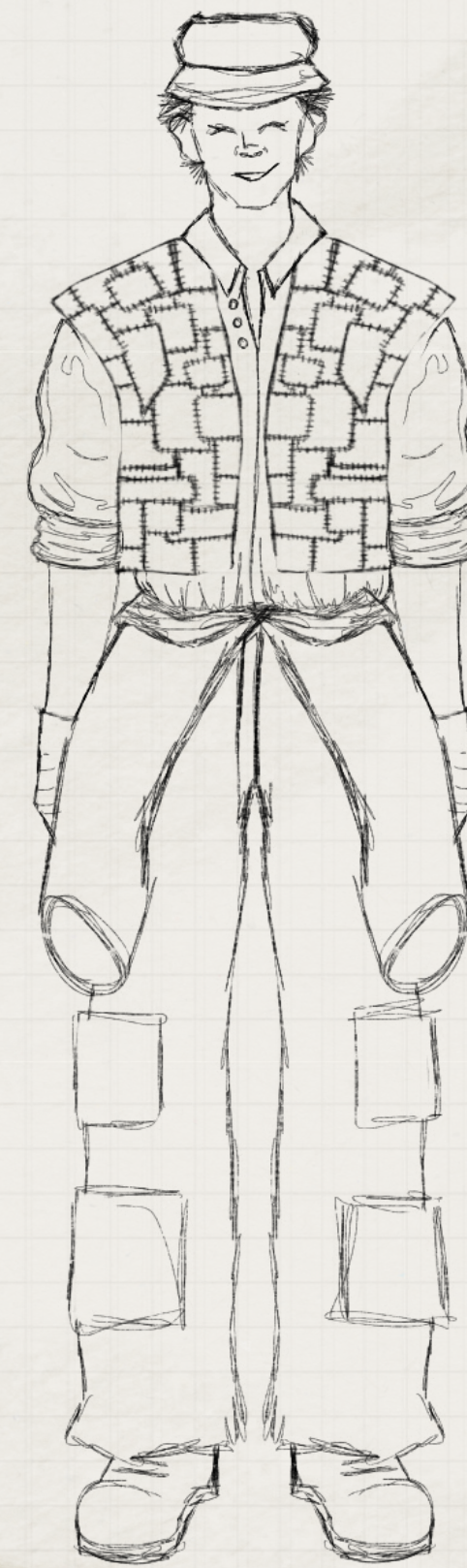
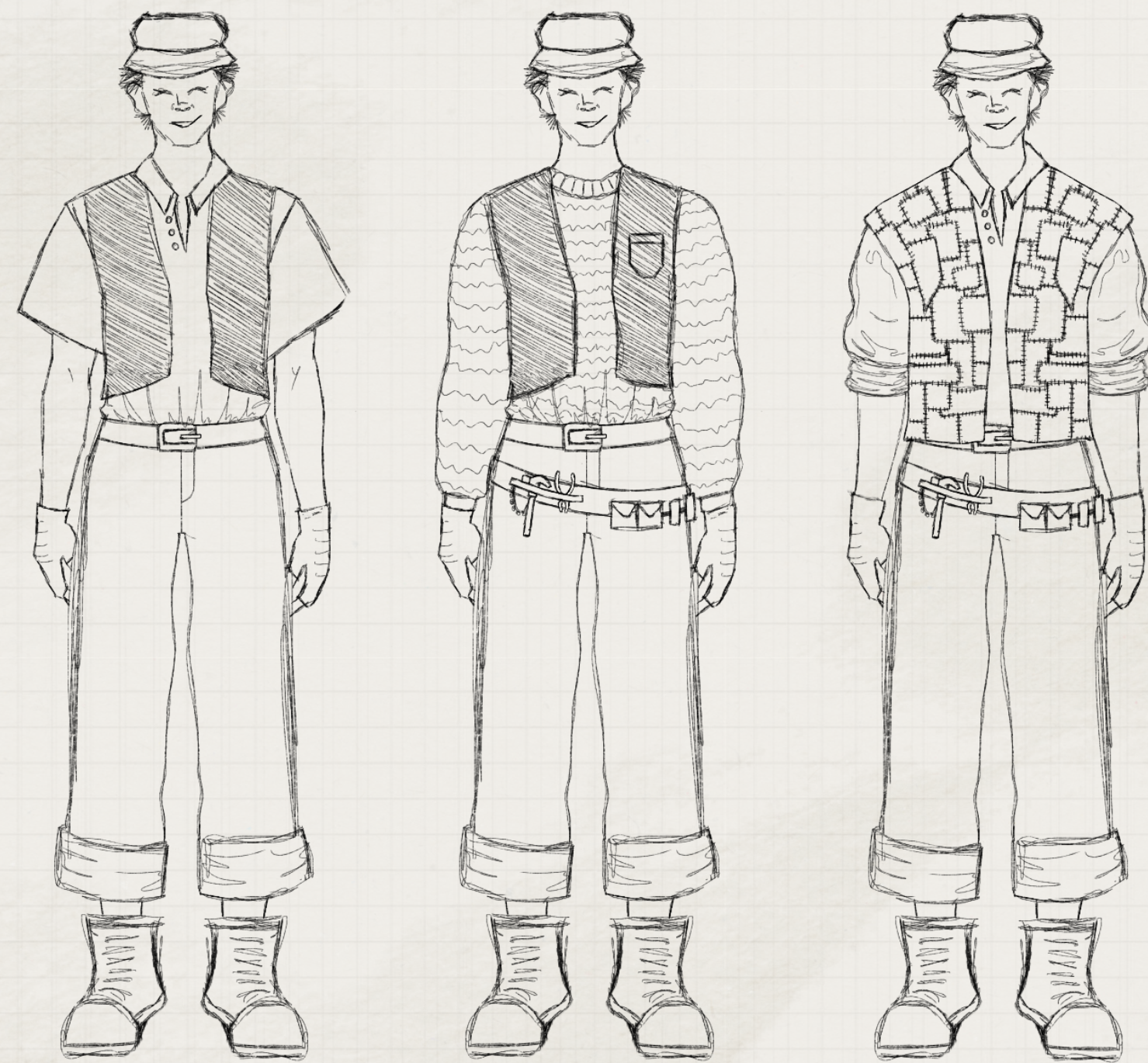


TEXTILES DEVELOPMENT

Experimentation with dyeing and breaking down, predominantly with rust dyeing on natural fabrics.



PAZU



Pazu is a young boy from a small mining town that is built into a ravine. He lives alone, after his father died, in a house atop a hill, where he keeps pigeons and plays his trumpet every day to announce the break of morning.

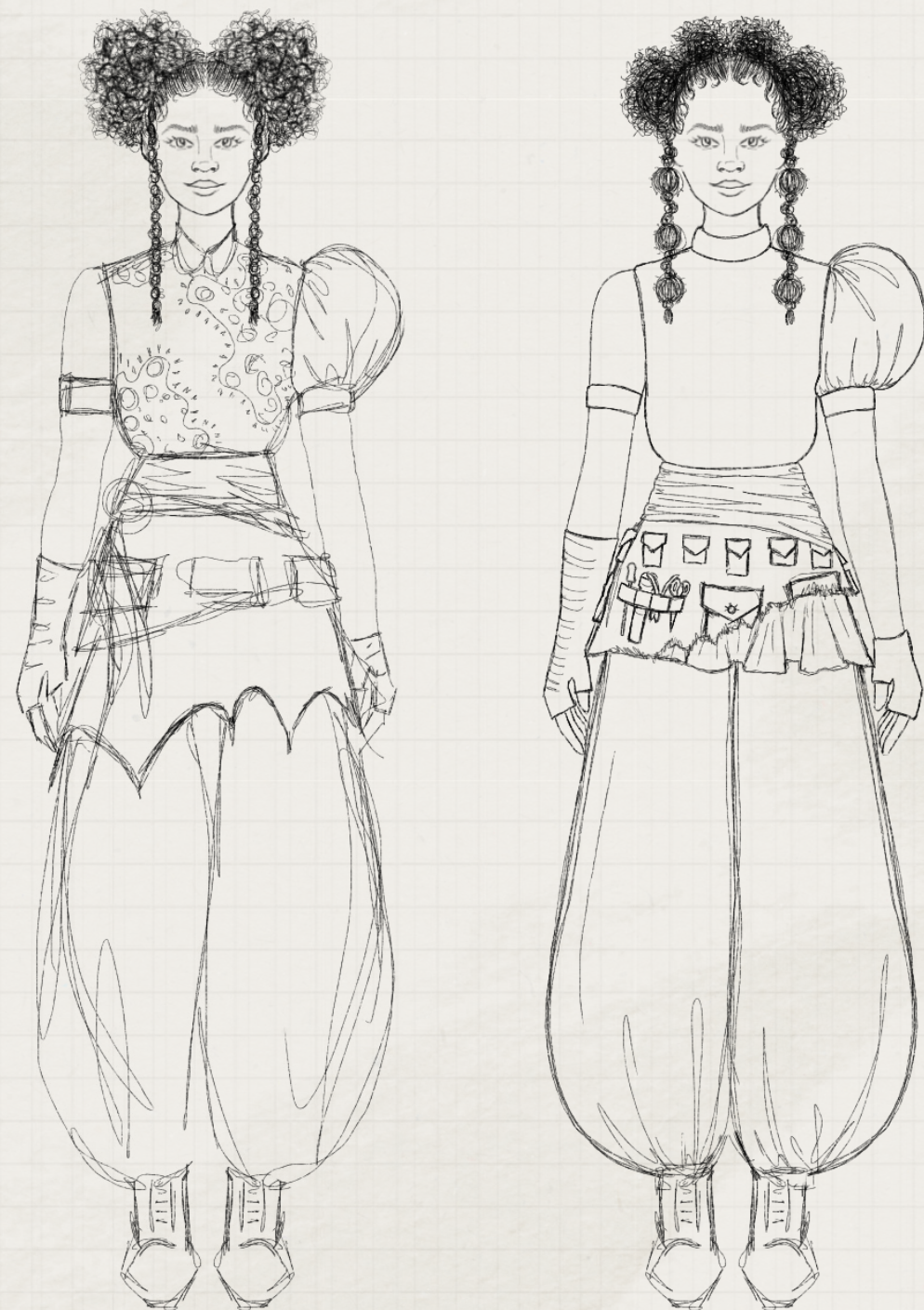
Pazu works as an apprentice in his local mine, helping to operate and fix machinery.

Pazu's late father was an aviator and photographer, who explored the world in his airship. Before he died, he set out to find the illusive floating city, Laputa – a magical place that had been 'lost' to myth and legend.

When Sheeta meets Pazu and tells him about her Laputian crystal, he doesn't hesitate to help her – mostly because he is so caring, but also because their goals line up conveniently – to discover and protect Laputa.

Pazu's costume will be broken down and slightly utilitarian. He will have workwear elements, mixed with casual wear. Some garments will be ill fitting or too short because he doesn't have parents to encourage him to replace them as he grows.

SHEETA



Sheeta is a young orphaned farm girl, from the valley of Gondo, who was kidnapped from her home by government agents (Musk), who were seeking her enchanted Laputian pendant.

Sheeta is a descendant of Laputian royalty – the last known civilization to live on Laputa, before they abandoned the city for earth. Her real name is Lusheeta Toel UI Laputa ('Toel' meaning 'true' and 'UI' meaning 'ruler' in Laputian)

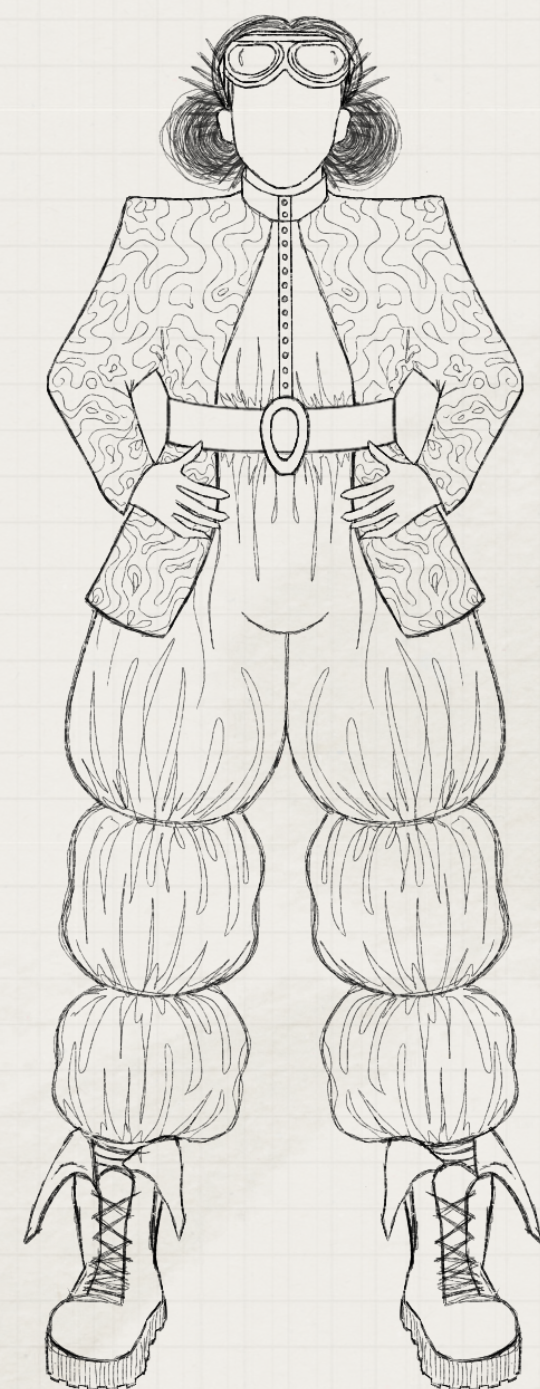
After befriending Pazu, Sheeta joins forces with Dola's pirate gang, joining them on their airship as they try to find Laputa.

During this time, Sheeta's costume shifts from childlike and feminine to a more quirky, eccentric style. This is heavily influenced by Dola, who gives Sheeta her old clothes wear.

Her costume is very makeshift, with the odd sleeve missing and several repairs had done.

Other than the robot, Sheeta is the only character who has natural leafy motifs in her costume. This is to symbolise her unique descendance from the floating eco-topian city of Laputa.

DOLA



Dola is the captain of a gang of air pirates, composed of her three sons - Louis, Henri and Charles - and five other subordinates.

Initially, Dola comes across as bossy, greedy and selfish, wanting nothing more than to get her hands on Laputa's treasures.

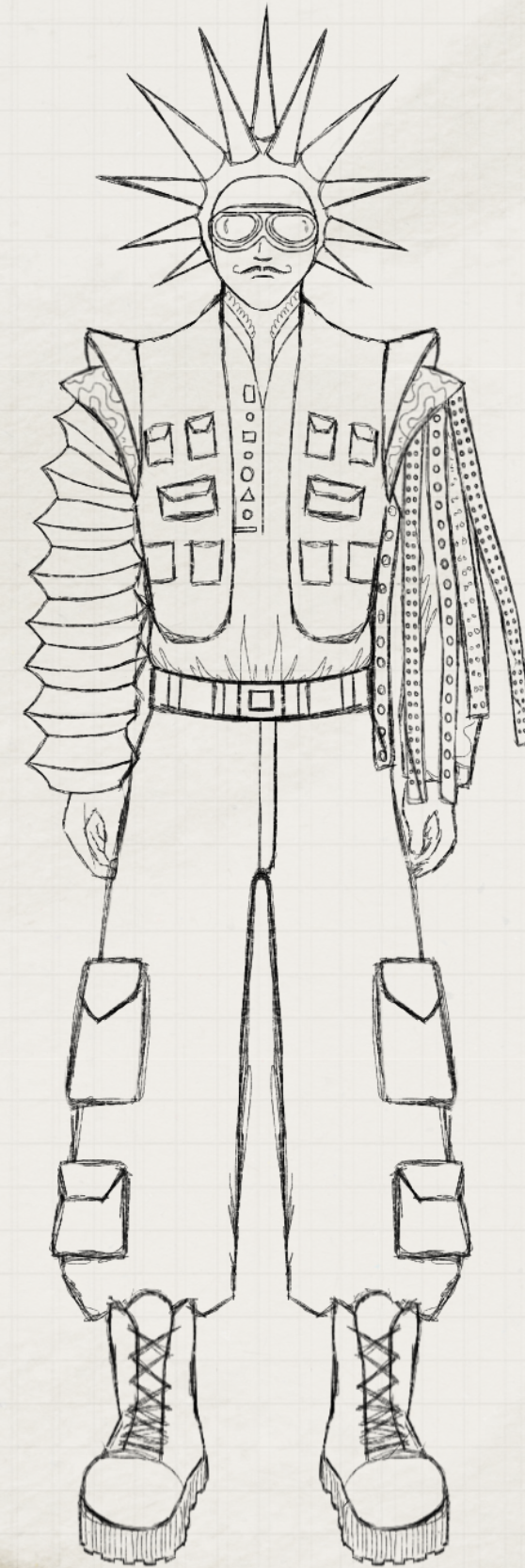
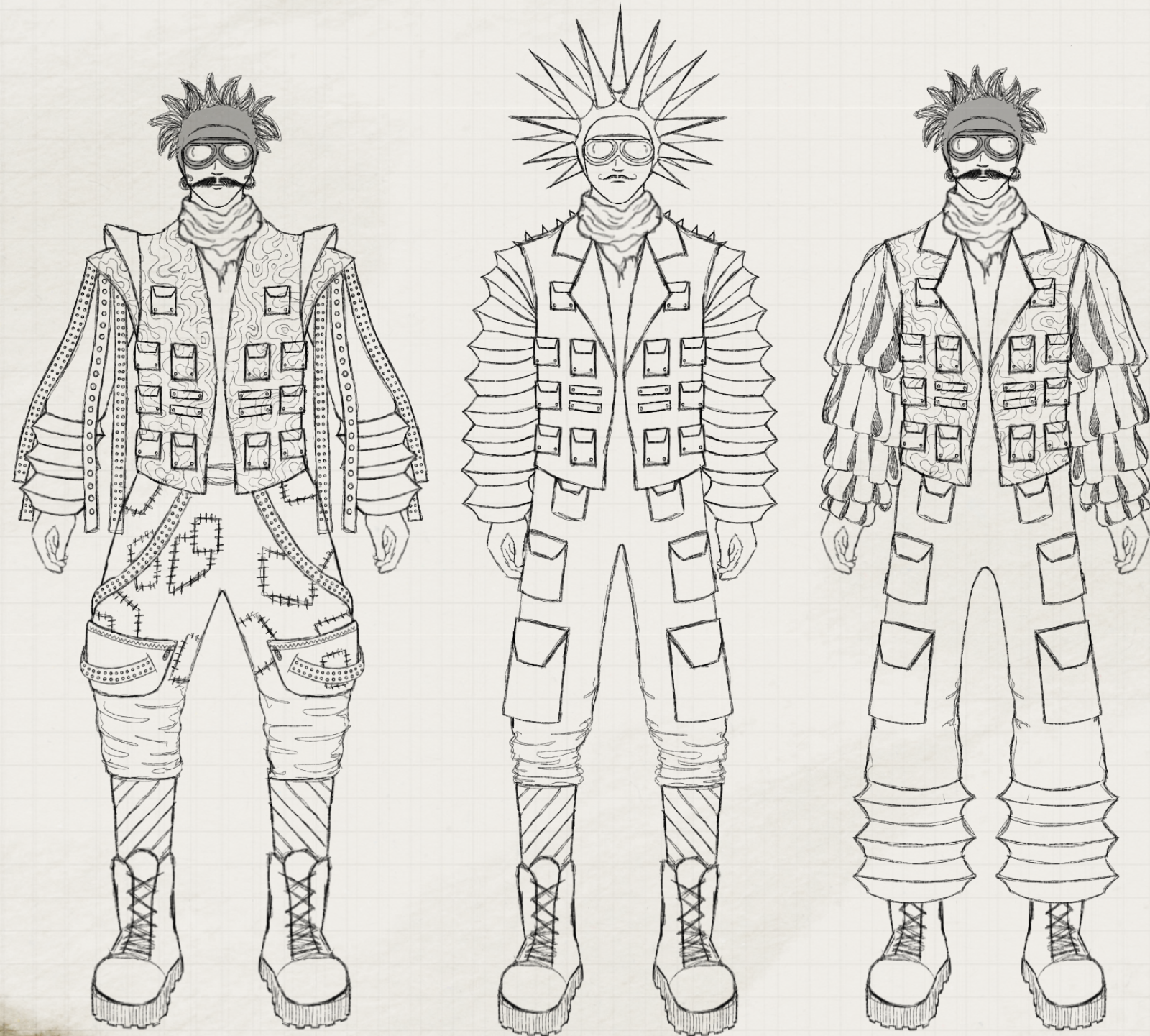
Later, though, she is revealed to be a rather soft-hearted person and grudgingly grows fond of Sheeta and Pazu.

Sheeta, in particular, reminds Dola of herself as a child.

Dola's costume is colourful and eccentric, if not slightly jarring. She wears bold, clashing prints, rich colours and lots of metal detailing.

Parts of her costume are round and inflated in shape, mirroring the shapes of her beloved airship.

LOUIS



Louis is Dola's eldest son and second in command in her gang of air pirates.

He isn't the sharpest mind, so he makes himself useful by maintaining the ship and keeping lookout.

The gang spend most of their time frequenting local pubs and robbing government airships.

Louis is a silly, jester-like character who's mother does his thinking for him.

Like their mother, the boys wear bright colours and bold prints. They even share a few clothes, so some of Louis' designs contain traditionally feminine features like ruffles and puff sleeves because he's had to upcycle hand-me-downs from his Mum.

Louis likes to work into his clothes to give them some personal flare, like adding spikes to his flying cap and painting his boots.

UNCLE POM



Uncle Pom is an old man who lives in the abandoned mine shafts beneath Pazu's town.

He is well known and loved by the locals as he will help stray passers by navigate the mines if they get lost.

Pazu and Sheeta come across him as they flee the government agents.

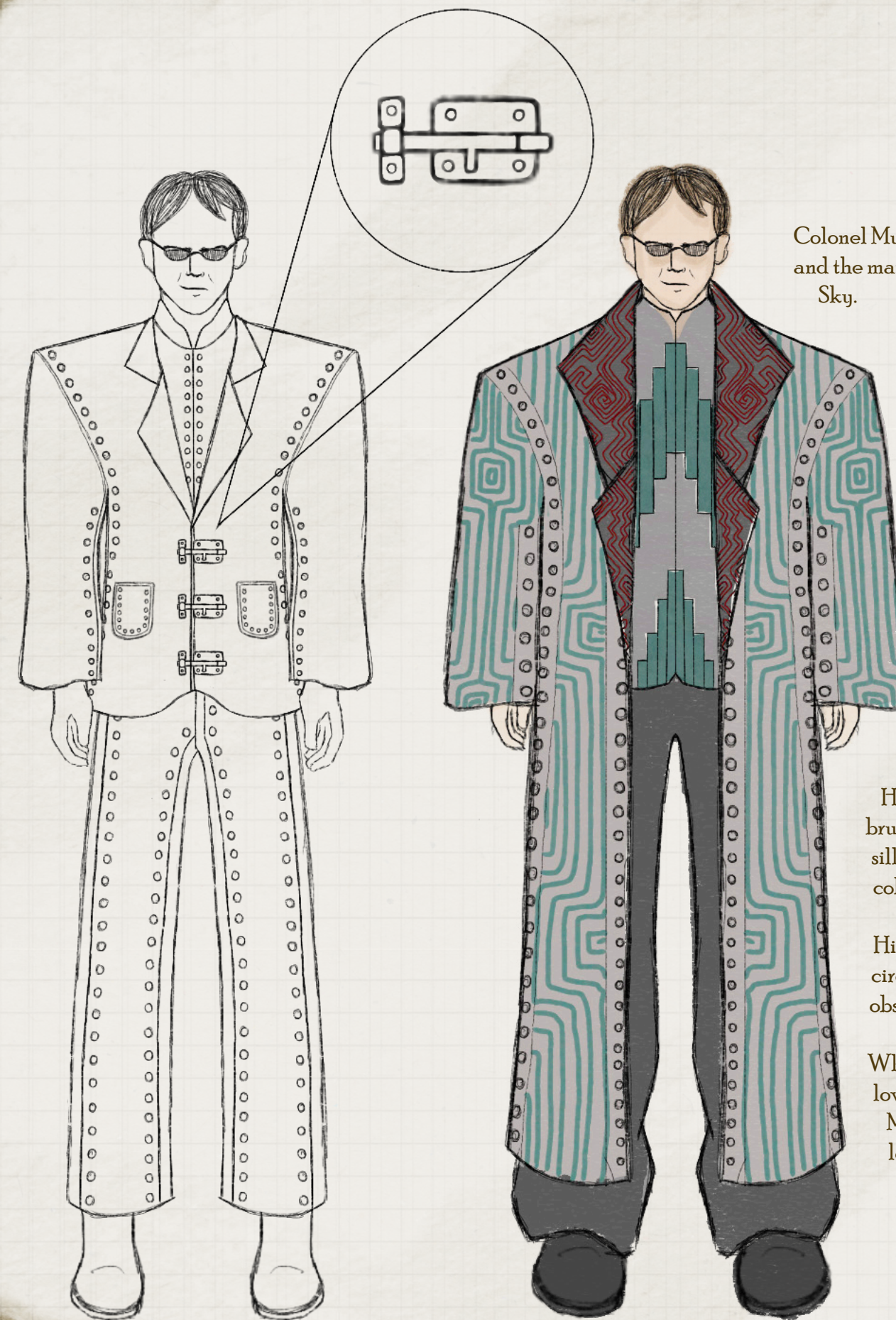
Uncle Pom takes them to his camp and gives them food while they hide, before showing them secret tunnels out into the countryside.

His costume will be very aged and broken down, reflecting his time away from civilization. This will be done by rust dying, fraying and washing.

He will also have several accessories and props, like a stick, shovel and sleeping mat that he constantly carries with him.



MUSKA



Colonel Muska is a government special agent and the main villain of the story, Castle in the Sky.

His goal is to seize control of Laputa's superior technological power by using the Aetherium crystal.

He wants to weaponise Laputa's technology for military gain and he will let the natural environment burn in order to do so.

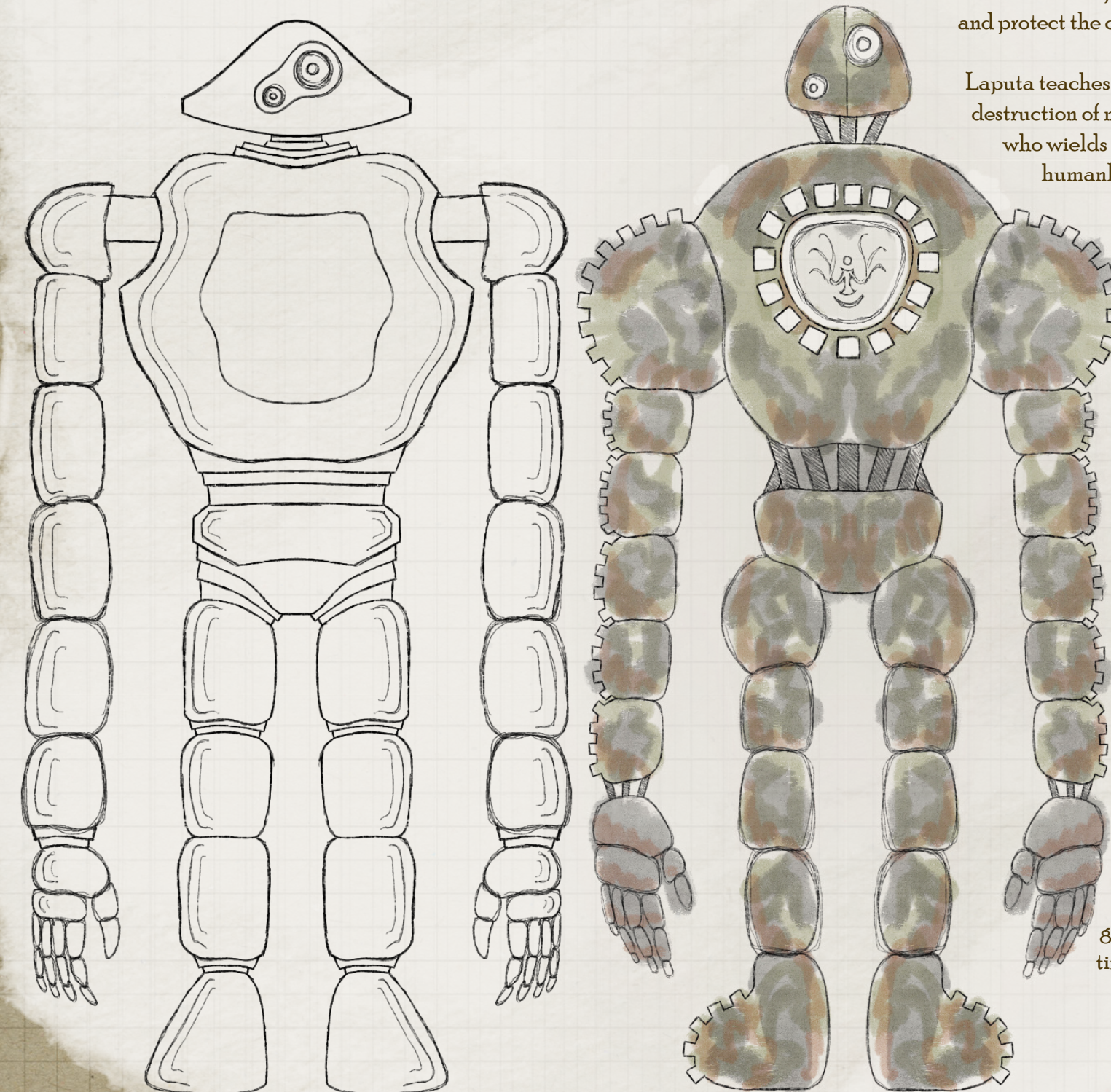
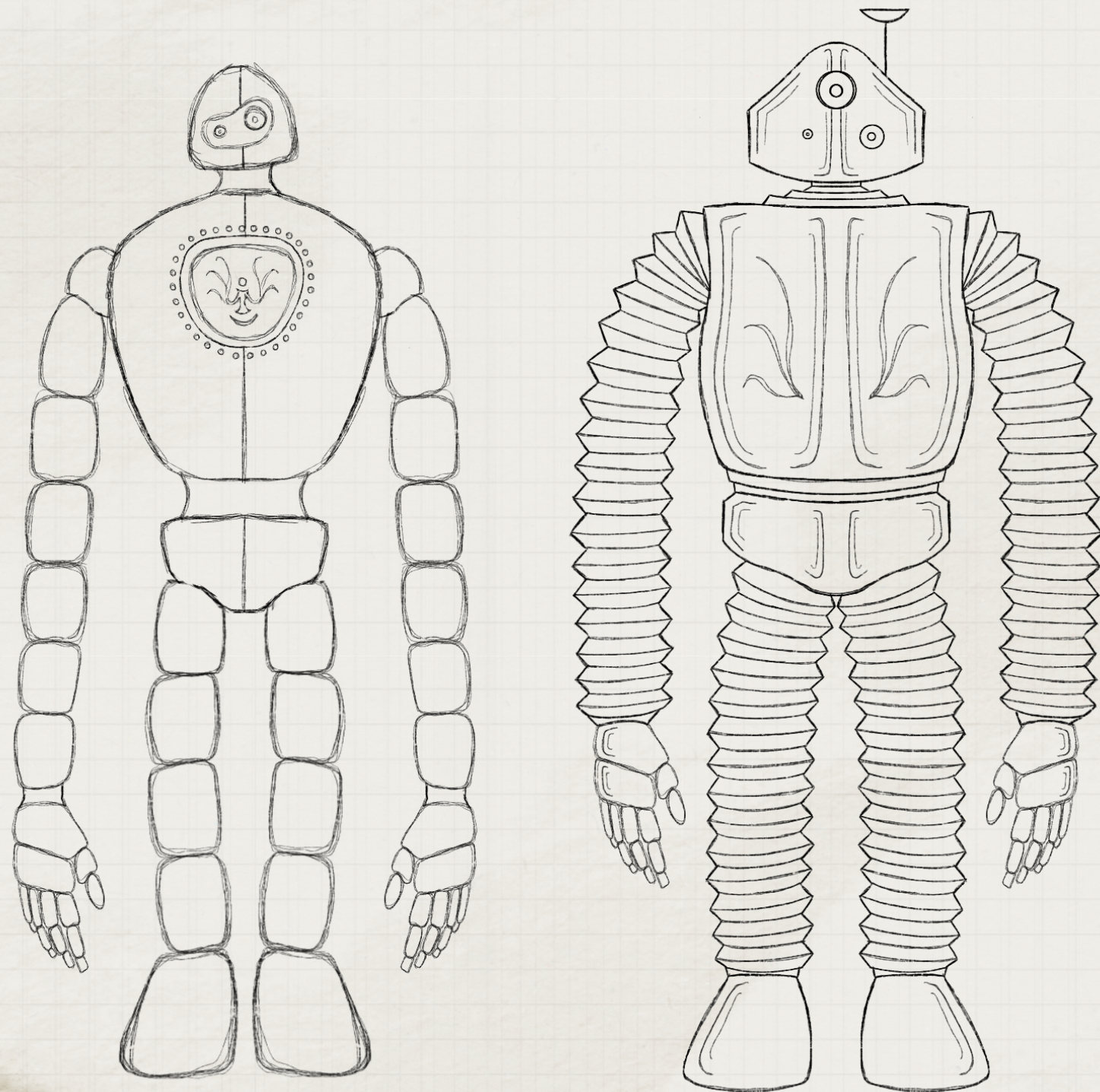
Muska represents the greedy, self preserving, unsustainable nature of a capitalist society.

His costume will be inspired by brutalist architecture, with exaggerated silhouettes and predominantly grey colour palette.

His textiles will mirror the patterns of circuit boards, to symbolise Muska's obsession with technology.

Where other character's textiles will be lovingly broken down and well worn, Muska's will be crisp, new and clinical looking, to show his unfeeling nature.

ROBOT



The robots of Laputa were built by the first humans who lived there – 700 years before the story takes place. They were designed and built to assist with the upkeep of the floating city and protect the citizens.

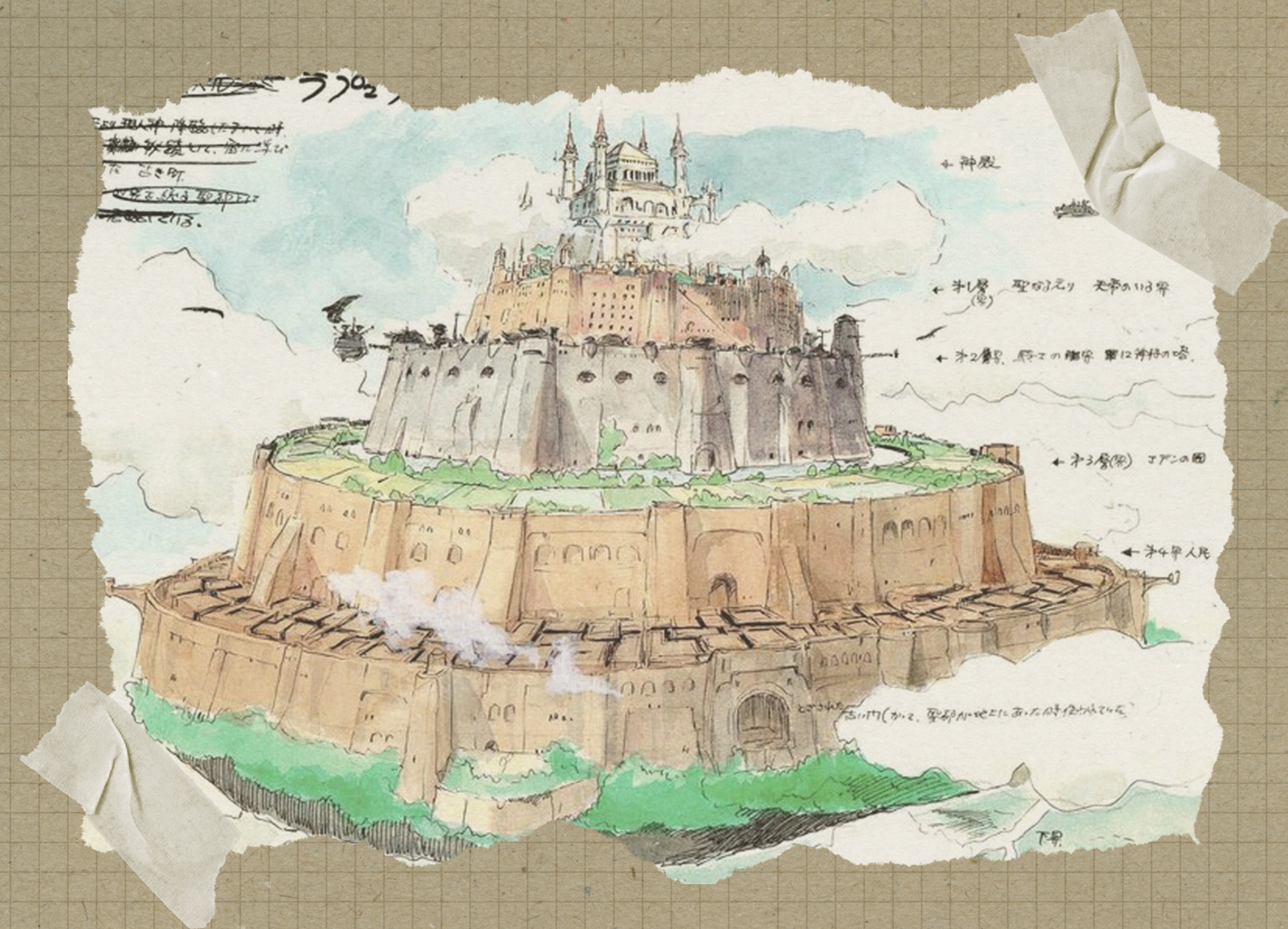
Laputa teaches us that AI is not the destruction of nature, it is the human who wields it. In the absence of humankind, the robots of Laputa became companions and guardians of the natural habitats surrounding them.

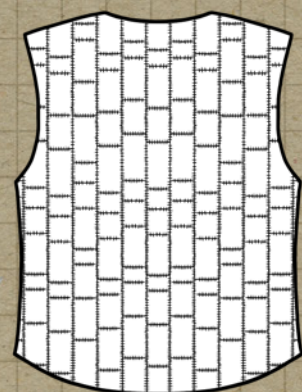
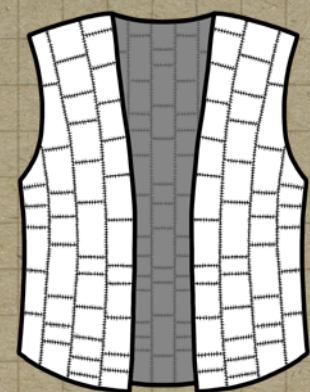
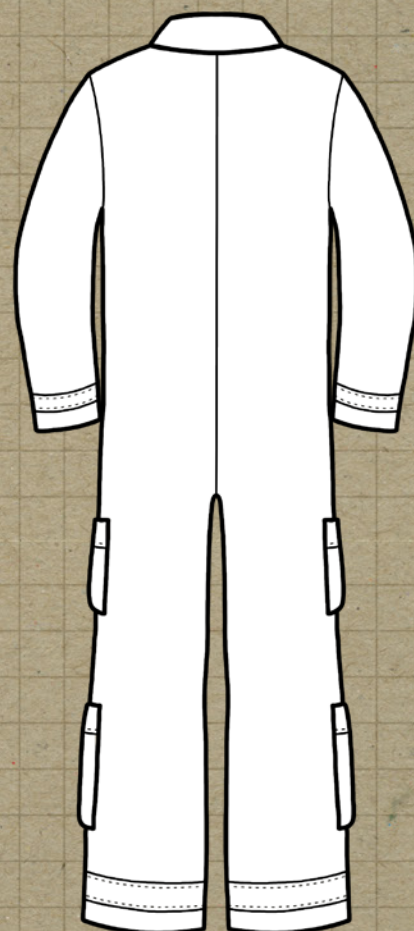
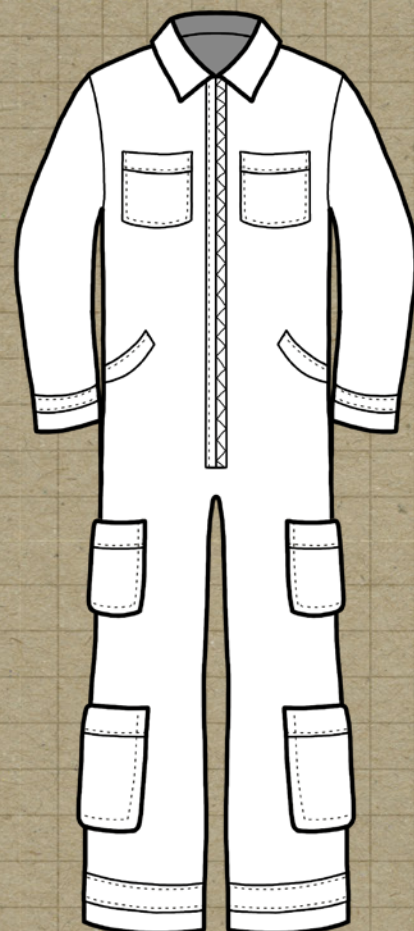
Although the robots were created with the potential for violence, their destructive capacity must be triggered by human brutality – their default role is that of a caretaker.

The robot will be around 8ft tall and made mostly out of painted worbla and foam.

The 'metal' surface should look weathered and aged, as well as growing moss from all its time tending the gardens.

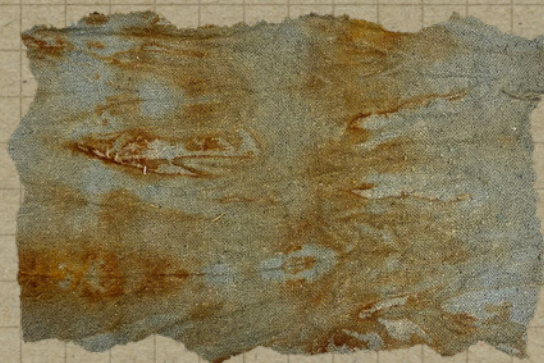
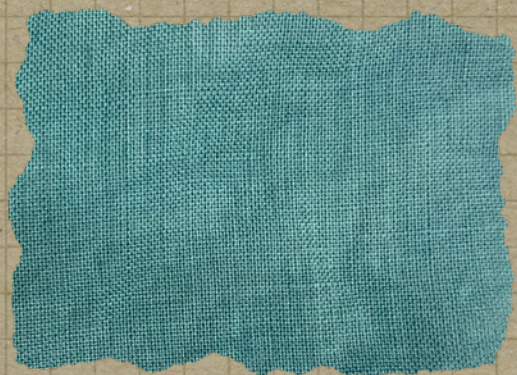
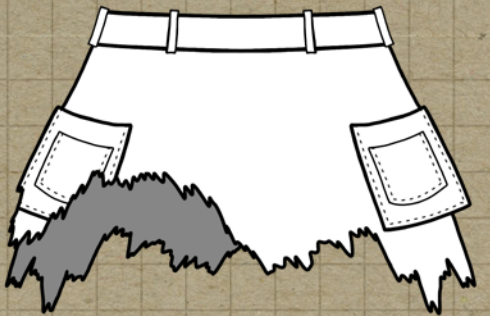
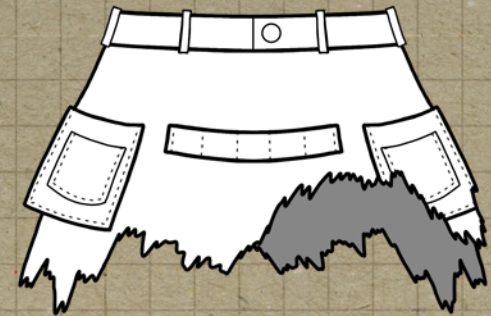
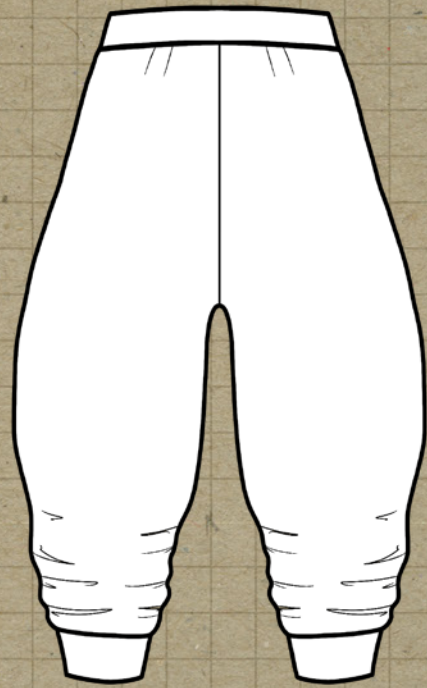
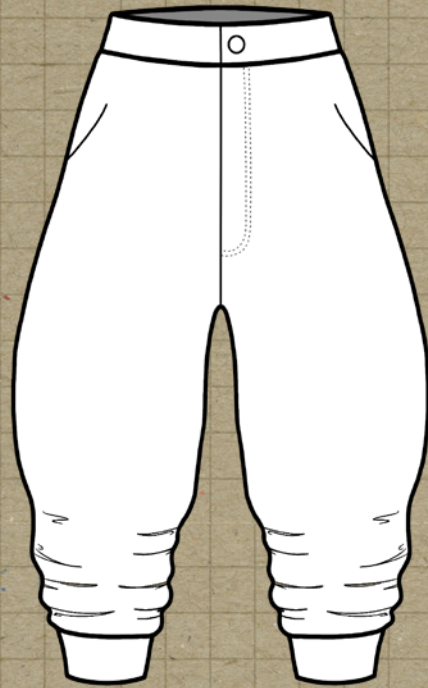
FINAL ILLUSTRATIONS





PAZU

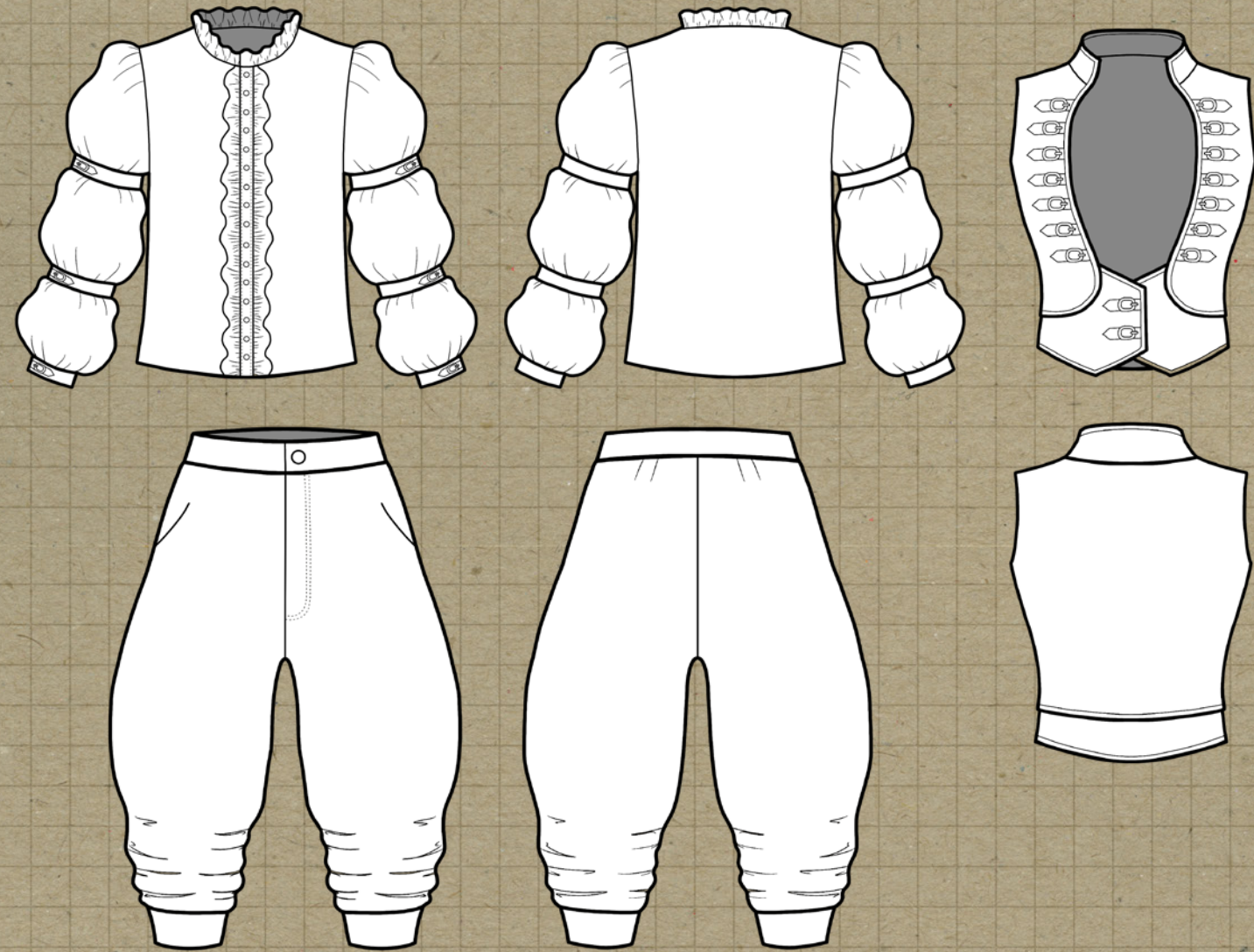


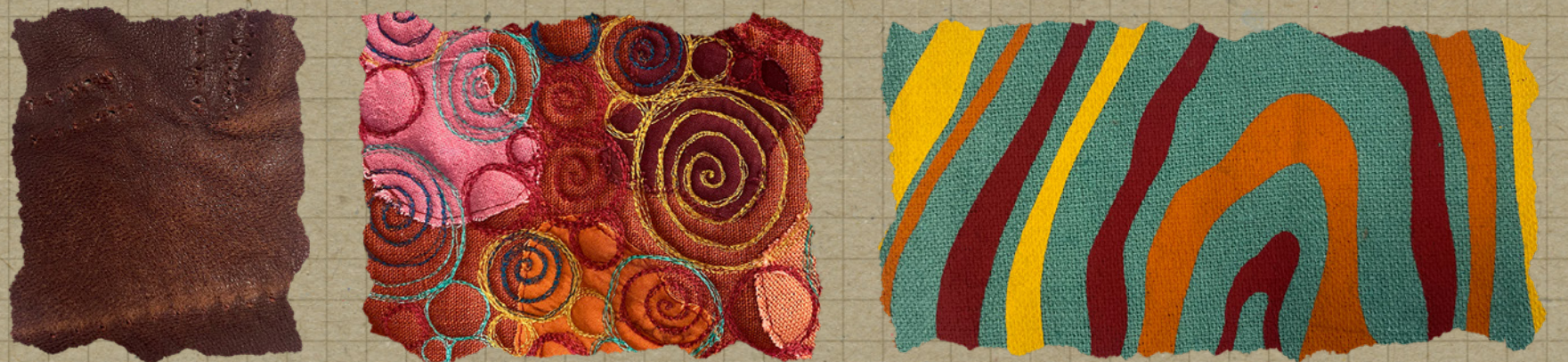
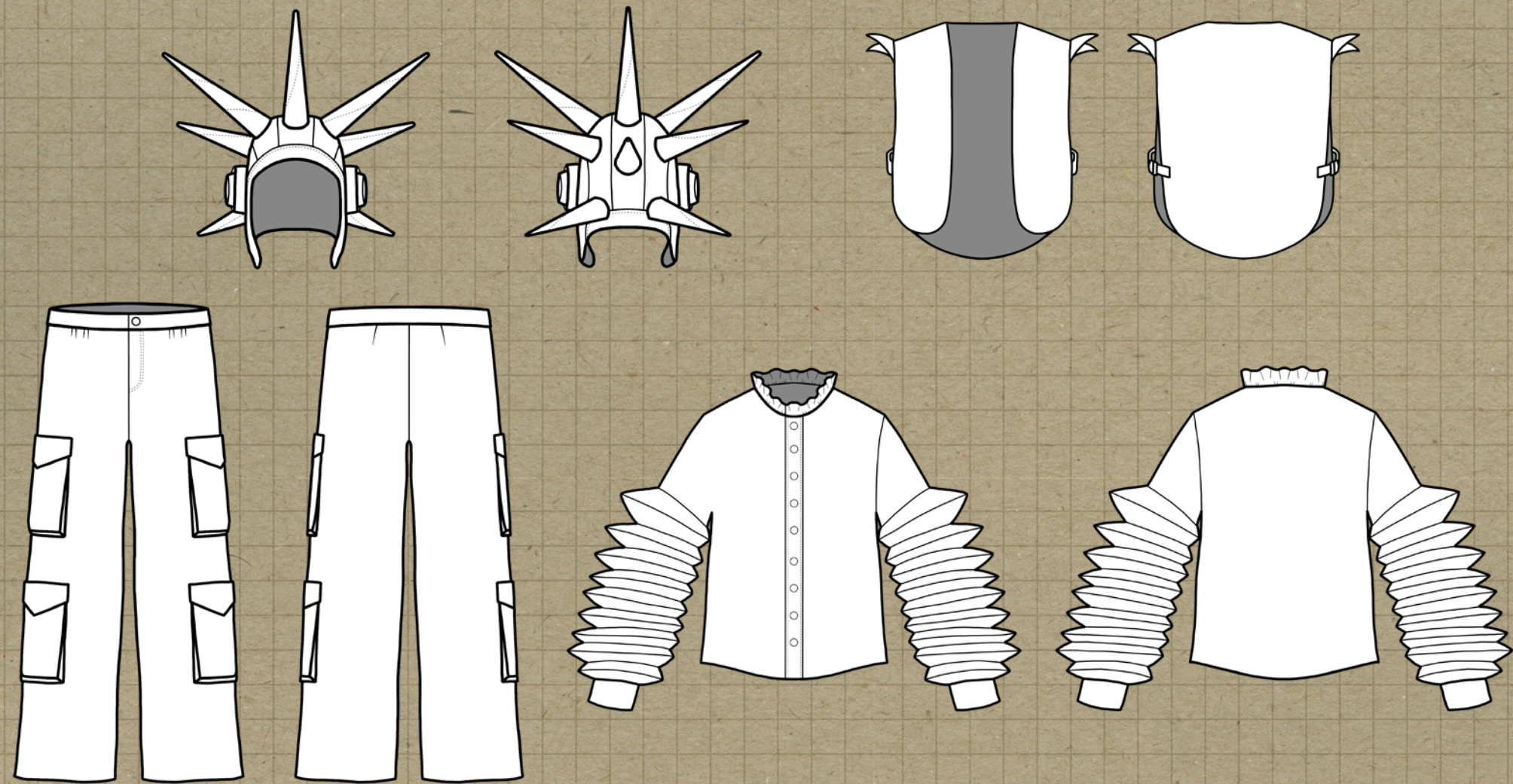


SHEETA



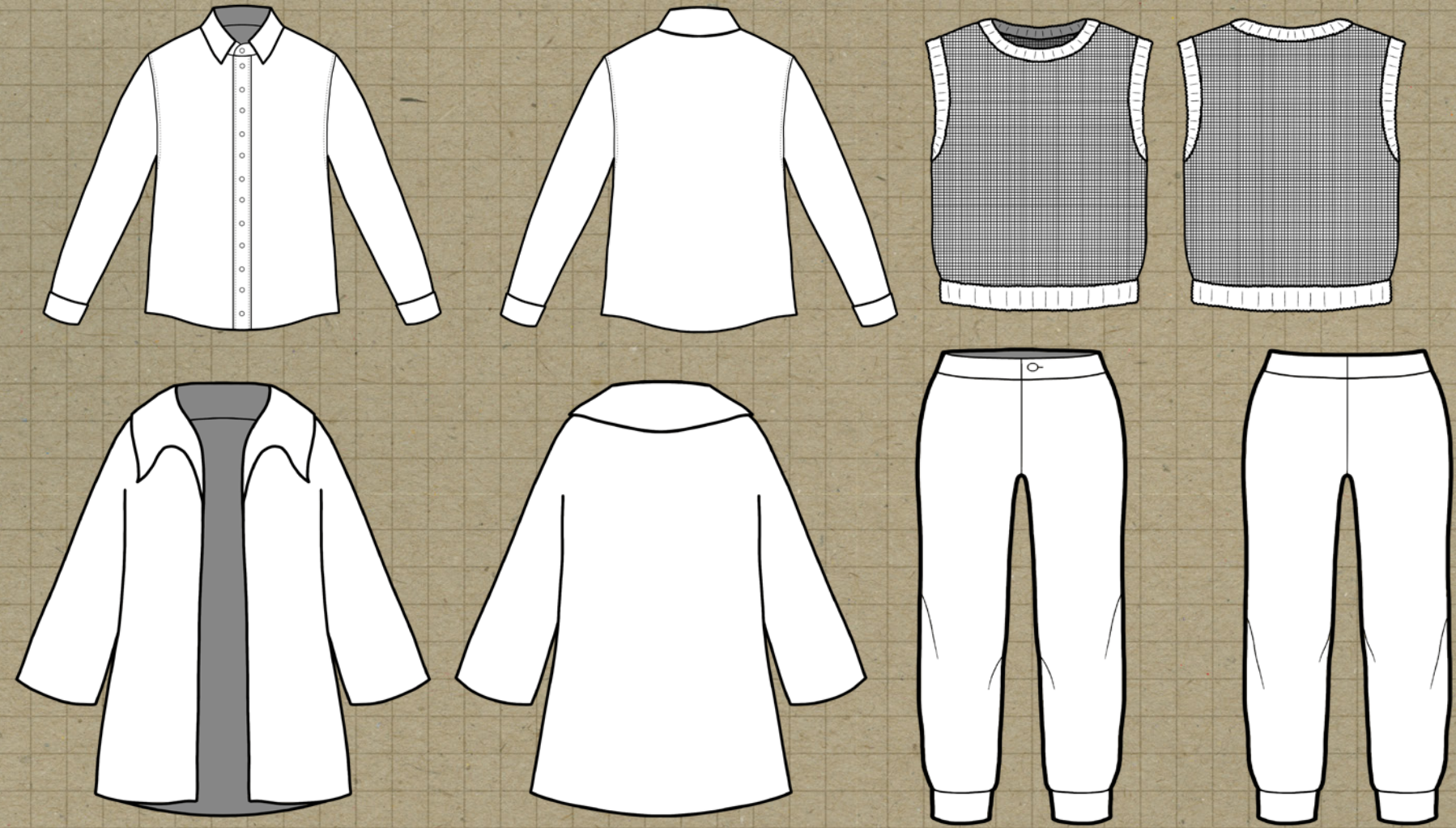
DOLA





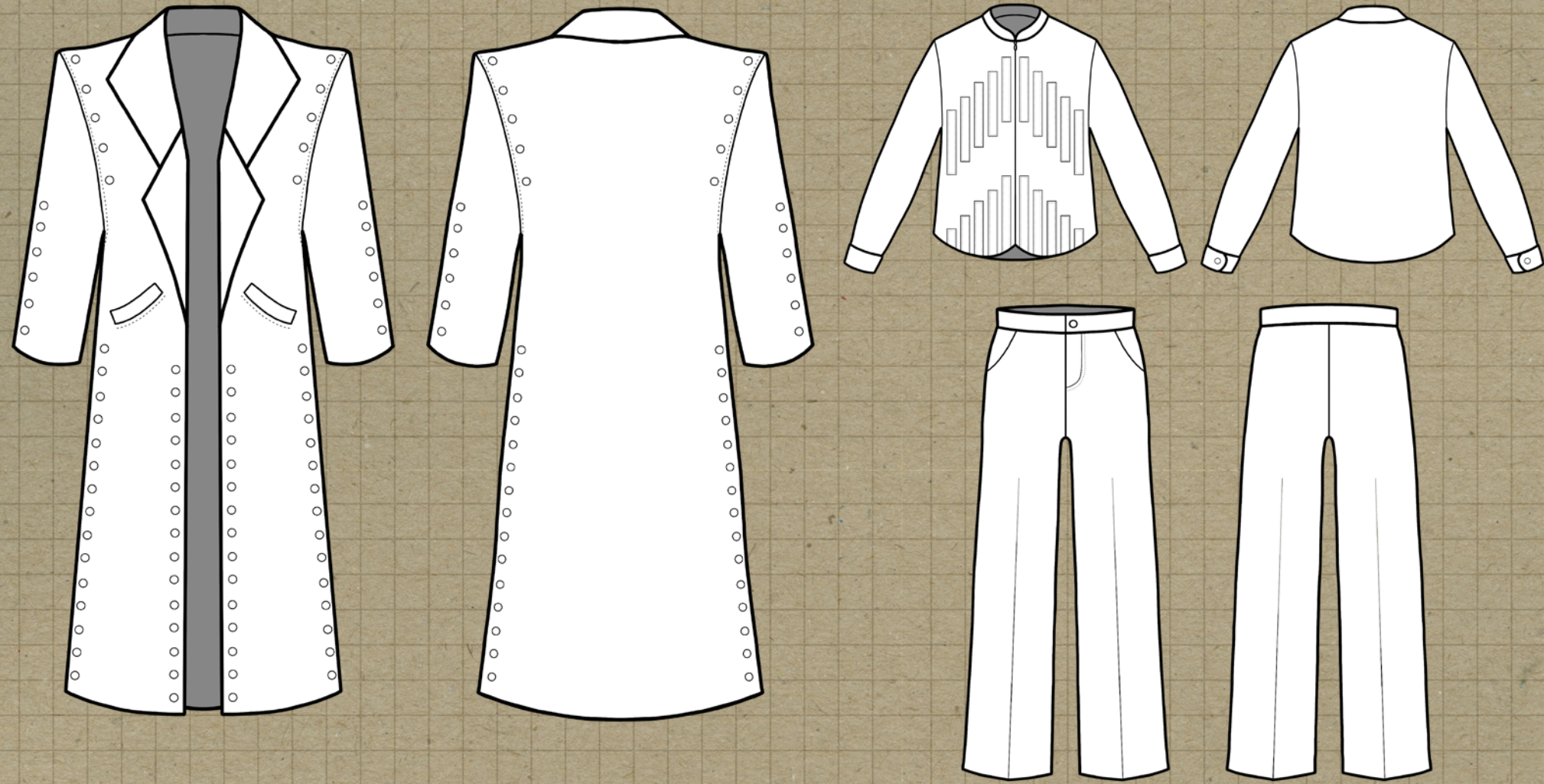
LOUIS





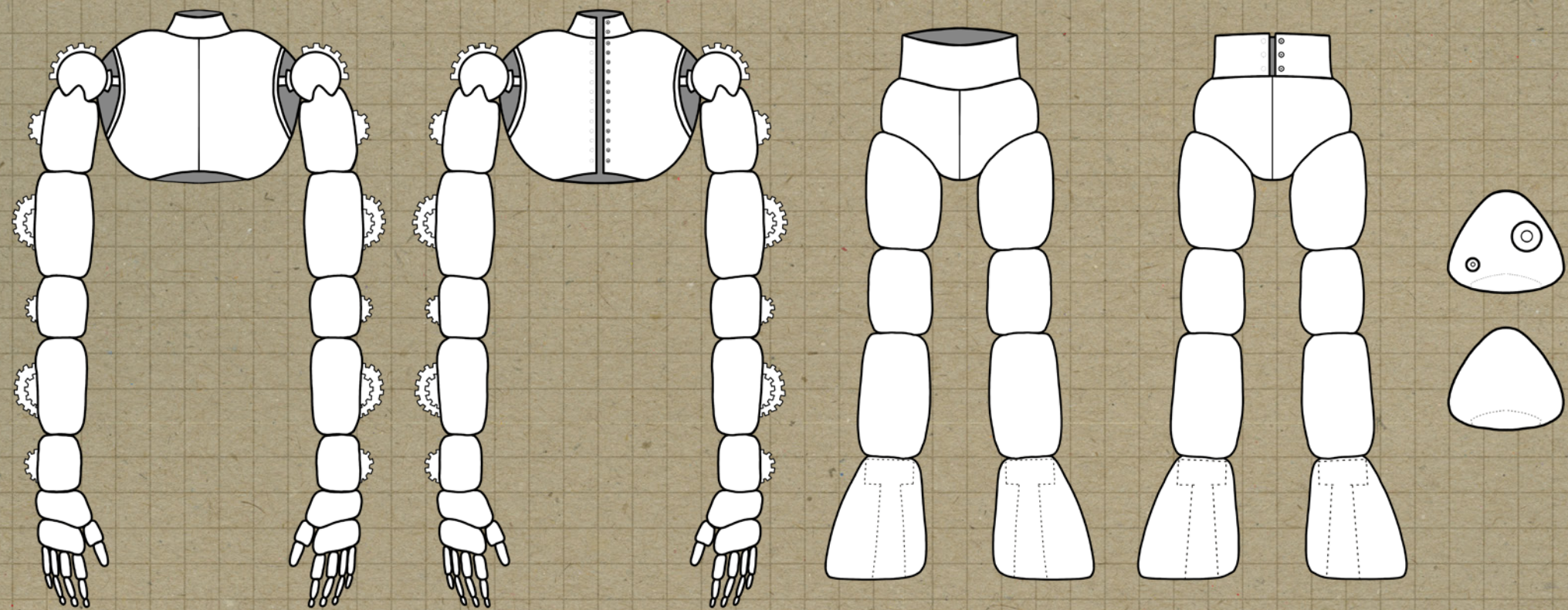
UNCLE POM





MUSKA





ROBOT



FINAL LINEUP



COSTUME MAKE



FINAL COSTUME



Thanks for reading!

If lost, please return to:

.....Pazu ☺.....