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This document, equivalent to the script of a traditional narrative film, presents descriptions of the nine sections and prologue of *Lairds of Craighends*:

0	Premonitions
1A	Segregation
1B	Economics of Land
1C	Martyr of Progress
2A	Opening
2B	Blossoming Decay
2C	New Laird
3A	Development
3B	Lullaby of the Machine
3C	Closing

Each section is detailed with the following criteria:

Inscapes: The continuity/action.

Landscape: Background on the historical events which the section reflects.

Core: Reminders of the elements essential for the integrity of the project.

Thematics: Reminders of elements to be reprised as counterpoint to previous sections.

Notes: Disparate comments on rationale and notions for implementation.

SECTION: 0
TITLE: Prelude

INSCAPE:

Out of darkness comes a root of existence: the trunk of the Craigends Yew. The Yew is presented as a sacred grove: nature's chapel. In sensual movements along the curves of the tree, the viewer engages with it in a dance of the eye. The dance takes on a dreamlike, hallucinogenic effect and as the branches spread forth and sink back to the ground, synaptic images of welling energy flash forth.

This energy unleashes in a premonistic vision of lava, earthquakes, crows taking flight, smoke billowing in to the sky, comets raining down, bleeding yew. A torched earth dominated by web like structures silhouetted against orange skies. The prophecy closes with the image of Craigends House, the proposal painting by David Bryce.

LANDSCAPE:

For thousands of years Yews were holy places for travellers, a spiritual presence, as close as we can get, in tangible physical matter, to the concept of God and Eternity. A sacred grove where mortal people could go and be in a spiritual aura, which put them in contact with the magnificence of the life-force. A place to commune with the collective wisdom of generations of ancestors. It is believed that vapours released by Yews on hot days may have induced trance-like states in the druids and shamen of ancient cultures.

CORE:

- ✓ Establish the Yew
- ✓ Create connection to nature
- ✓ Hallucinogenic vision as overture

THEMATICS:

- fire(lava) > [1b] (furnaces)
- earthquakes > [1b] trains
- comets > [2b] vapour trails
- wasteland > [3a] deforestation
- structures > [3b] pylons
- crows > [2b] buzzards [3c] gulls
- yew(bleed) > [3c] (dead)

NOTES:

The camera should "connect" with the tree. Moving along its curving branches. This will engage the viewer with the subject and create a nice tone poem for nature.

Premonistic images to flash up very quickly: ~8 frames a shot? The impression is an uncontrollable burst of images spilling forward from some other consciousness. Reduced to this level, the viewer has to catch as catch can. This creates an element of ambiguity, in solution to too literal (not suggestive) nature of images. Use deep rooted images, perhaps of mythological context that are in some way organic to this project.

Consider musical leitmotif for the Yew, as a repeating character.

SECTION: 1a
TITLE: Segregation

INSCAPE:

Stone walls erected across the landscape define the boundary of Craighends Estate: a capsule of idealised nature in an agriculturalised countryside. Moving behind its border reveals an estate itself variously divided. Woods, fields, lawns, gardens, segregations of master and servant. At the centre of these affects lies the sacramental magic: Craighends House (the manor). The stone lion atop its main tower looks out across the land with its permanent gaze.

LANDSCAPE:

In the 1500s the lands of Craighends were bequeathed to the second son of the Earl of Glencairn. The land was duly transformed to the needs of a private estate, reflecting the dictates of its owners. At the centre of their sanitised ideal of nature stood the jewel in the crown of their landed power: Craighends House, residence of the lairds for five centuries.

CORE:

- ✓ Establish estate
- ✓ Establish manor
- ✓ Estate of petrified nature

THEMATICS:

- partitions(glory) > [2a] (ruin)
- gardens(manicured) > [2b] (wild)
- perimeter(trees) > [3a] (houses)
- lion > [3c]

NOTES:

The stone lion atop the manor: an organic metaphor for petrified nature.

Show the corners of the perimeter wall to establish this as an enclosed estate.

SECTION: 1b
TITLE: Economics of Land

INSCAPE:

A music box opens. As its clockwork music plays, the customs of the country estate unfold. In aggressive gardenisation, nature is bent to this same static tempo, dictated by the manor. A gardening that deviates from nature as much as possible: manicured lawns and trees cut and trimmed into mathematical figures (topiary). The sun passes behind the monolithic stature of an ornamental Wellingtonia. Meanwhile the sacramental manor glows from within as the sound of dinner parties emanates.

The reality behind the riches: images of industry (machinery and furnaces) swell forth. The immutable rhythm of machinery alters the tempo. In contrast to the increasing ferocity on these images the laird's grandeur increases. Gradually, though, the rhythm of industry dominates and in a crescendo the lights within the manor fade. Its once glowing interior now black and vacant. The fire now having transcended to the sky, in the setting sun, the music fades out in accompaniment to its descent.

LANDSCAPE:

Craigends became the locus for the lairds' wealth, garnered from their mining enterprises across the surrounding area. As the industrial revolution took flight, the scale of their businesses, under the name Merry & Cuninghame, grew. As this grew so did the grandeur of the estate. Walled gardens, hunting grounds, tennis courts and so on, trophies of their capitalistic success, in a world of great social injustice.

In the pursuit of short term economic gain, however, the lairds were blind to the social changes they were affecting. Industrialisation vastly increased the effects of global homogenization and the lairds ventures were eventually undercut. The social structure from which they commanded their wealth was passing in to history. In 1961 with their economic interests long since liquidated, the last laird of Craigends passed away.

CORE:

- ✓ Grandeur – a non-reflective lifestyle
- ✓ Gentry lifestyle comes to an end

THEMATICS:

- fire(furnaces) > [0] (lava)
- sun(set) > [3b] (rise)
- supernova > [3b]

NOTES:

The image of the sun setting behind the house, with its lights going out, represents the fire of industry travelling beyond Craigends into the globalised world. Of course it will return.

SECTION: 1c**TITLE: Martyr of Progress****INSCAPE:**

Stasis descends across Craighends as it is deserted: an estate locked in time. Its vacant tennis courts, fountains, grand driveways, gate houses, are anachronisms: testaments of a bygone age. A lonely hollow wind blows in accompaniment to the desolate scene.

Then, gradually the inscrutable processes of nature begin to set in motion once more. Dead leaves are animated by gusts of wind into a dance. The natural rhythms are returning once more.

LANDSCAPE:

The manor, no longer befitting to the civic climate, was left derelict and the servants who cohabited the estate were forced to abandon the estate. The grand gardens, after originally being maintained for several years, were eventually left to natural processes.

CORE:

- ✓ Estate left derelict
- ✓ Natural processes return

THEMATICS:

manor(vacant) > [1b] (glow)

NOTES:

Dead leaves dancing: the poignancy of beautiful moments never perceived with human eyes. This process represents one that would be unacceptable by the bygone lairds. These leaves, representing the balance of death in nature, would likely have been swept away in the pursuit of the perfected, eternally blossoming, garden.

The hollow husk of the once grand house is testament to the vacuous promises of Mammon. After all that had been sacrificed in their succubus mining of the land all that remains is a empty house of false dreams of eternity.

Echoing soundtrack to express the hollowness of the house and all that it stood for.

SECTION: 2a
TITLE: Opening

INSCAPE:

The estate is entered once more, this time through opened gates. Nature's long finger has returned: the once grand driveway now overgrown. The partitions that once divided the land by its social/economic designs have become overgrown; once dominant straight lines, now countoured by nature, eventually become twisted in the likeness of nature's own patterns, and lost from perception and memory.

The life-forces of the estate are invigorated: the river flows freely (inscrutably carving elaborate, sensual shapes within the rock of the gorge), the wind blows through the trees: the branches of the Yew stroking the surface of the river.

LANDSCAPE:

After 500 years in iniquitous private ownership, the land returned to a free estate. The gates, once jealously guarded, were left open and the old boundaries, once of paramount social respect, were degraded and eventually lost.

CORE:

- ✓ Wild nature overgrows laird's divisions
- ✓ Freeing of the life-forces

THEMATICS:

- boundaries(overgrown) > [1a]
- entering the estate > [1a]

NOTES:

Camera to become more sensual: close up shots, more fluid movement.

SECTION: 2b**TITLE: Blossoming Decay****INSCAPE:**

Nature blooms as a magnificent wild beauty returns. As ornamental trees grow with greater majesty. Buzzards play in the skies above. The once manicured lawns and gardens overgrow. Shrubs grow with unique beauty. Roots bed deeply in to the soil.

Gradually the shadow side of nature becomes apparent. The walled gardens, as viewed through the arch, begin to appear a dark and foreboding place. Death returns to the estate in balance with life: a buzzard eats a rabbit. Voracious weed growth begins to choke fragile beauty. In the manor, bats fly between the rooms and plants grow up through the broken roof of the conservatory. The distinction of indoor and outdoor is eroded.

Simultaneously, indications of the modern world begin to appear. Trespassing automobiles startle nature: crows take flight. Vapour trails score across the sky. Vandalism escalates on the manor: smashed windows and graffiti. Finally having reached a pronounced state of ruin, the manor disappears from reality forever: demolished.

LANDSCAPE:

The estate became a popular haven for the burgeoning neighbouring community, children of the industrial world: workers of a nearby car factory. The enchanting grounds became an adventure playground for the local children. They freely played within the manor's grand rooms and halls.

As years passed the grandeur diminished however, and its unique value was taken for granted. Vandalism and arson increased and after the roof had been demolished the manor rapidly descended to a state of ruin. Having become an unstable structure it was proactively demolished by the powers that be.

CORE:

- ✓ Free nature invigorating
- ✓ Modern world encroaches
- ✓ Golden age comes to an end

THEMATICS:

- roots > [0]
- buzzards > [0] crows [3c] gulls
- vapour trails > [0] comets
- gardens(wild) > [1a] (manicured)
- manor(near) > [1b] (distant)

NOTES:

Perspective is closer to the manor than in the previous movement where nature and society wasn't permitted to be close.

The soft sound of children laughing near the start to enforce the human, social element. The natural world should be presented as invigorating and stimulating in contrast to the gardenised estate and the dull monotonic modern world to follow.

Weeds as a metaphor for the destructive nature within humanity: vandalism.

The walled gardens made sinister by shots from outside: looking in to the darkness. Not somewhere you'd want to go. Perhaps bring this same image back over and over to create uneasiness in the viewer. Threatening to take them in to it.

SECTION: 2c
TITLE: New Laird

INSCAPE:

Having been demolished all that remains of the manor is a pile of rubble. With it goes the heritage of the lairds. Their legacy disappears: outbuildings move into the background, others demolished, the laird's remote graves overgrown and forgotten.

Agents in this erosion, Taylor Woodrow, step forwards as the new claimants to the land. Their flags fluttering proudly: new lairds with new designs.

LANDSCAPE:

After a decade of neglect the manor was demolished. With it manor went the heritage of the ancient lairds. New lairds stepped forward in the form of Taylor Woodrow. A new capitalistic gentry their designs for Craighends were the development of private property. Gradually all identifiable artefacts of the old estate were eradicated. The history forgotten; society condemned to forget the failures of its predecessors.

CORE:

- ✓ Heritage eradicated
- ✓ Taylor Woodrow as new lairds

THEMATICS:

flags > [1a] lion

NOTES:

A sense of instability in nature as the estate enters transition.

SECTION: 3a
TITLE: Development

INSCAPE:

In twilight, impressions of new imposed order appear. Numbered tags on the trunks of trees identify their purpose in the interests of the new lairds. In due course swathes of trees are felled, creating new lines and distinctions within the estate. The essence of nature is mourned.

LANDSCAPE:

In the name of development all that was once held precious was destroyed. Swathes of woodland were felled, beautiful dells paved over, as the footprint of industry imposed itself once more on the the estate. In constructing the new housing estate the natural habitat of Craighends was destroyed.

CORE:

- ✓ New designs on the estate
- ✓ Devastation of natural world

THEMATICS:

- divisions > [1a]
- deforestation > [0] wasteland

NOTES:

Tracking shots of the lines of deforestation.

Long terminal dissolves to black to emphasise the emotional impact.

Setting this at half darkness reflects how the development from Taylor Woodrow, though not happening over night, happened almost unnoticed and unprotected.

SECTION: 3b**TITLE: Lullaby of the Machine****INSCAPE:**

The sun's rising light shines across the eastern wall of Craigends, revealing rows and rows of newly built houses, within its border. This once haven of nature has been transformed in to a housing estate. A reality of fences, roads and aggressively staked out territories exclude nature to constrictive passages of motion. Memorial trees stand sandwiched between houses. Roads carve through the estate like razors.

Technology is the new host of life. Birds take refuge on roofs and lampposts, squirrels dart along fences: running the razors edge. Reinforced walls and wire fences around the river at Crosslee are testament to the conflicting essence of technology and nature. Television's omnipresent buzz saturates the aural register; electromagnetic vibrations the lullaby of the machine. A satellite dish fades to the image of the crescent moon as a display of lights (street, car, house, television) ensues. Fireworks silently expire across the night sky: an expression of self celebration in this new lifestyle.

LANDSCAPE:

A modern commuter housing estate was erected; technology replaced nature as the interface of life. A lunar landscape of cement, glass, steel and plastics. A wired, connected world engulfed in the soothing lullaby of electromagnetic vibrations. A world designed for automobiles. A facet in global economic network entirely unsustainable and incongruent with nature.

CORE:

- ✓ Craigends as private housing estate
- ✓ Life detached from nature

THEMATICS:

- perimeter(houses) > [1a] (nature)
- window(tv) > [1b] (glow)

NOTES:

Telephoto lens to flatten the trees with the houses.

Sequence to become slow and soothing: a more profound interpretation of modern life to me than the now hackneyed depiction of hyperkineticism. Modern life: a half life.

Fireworks as a perfect representation of the self-celebratory, non-reflective lifestyle destined for extinction.

Long tracking shots of the perimeter wall with the houses behind them highlighted. This enforces the transition of the estate. The walls themselves are of less significance than they were in 1a.

SECTION: 3c
TITLE: Closing

INSCAPE:

Waking up from the social hypnosis of modern life the reality of forgotten casualty becomes clear. Our dislocation from the natural world and consequently our purest humanity. Painfully the stumped ends of Yew braches, sawn back by Taylor Woodrow in their greed for extracting more revenue, are revealed. The ancient tree once revered for its spiritual significance, now a disposable commodity. Following its butchered ends in towards its dead and decaying core, the tree is clearly at the end of its six hundred year life. Its bare branches that reach to the sky transcend in to the vision of hundreds of circling gulls, flying towards the horizon.

LANDSCAPE:

The ancient Craigends Yew, once an emblem of wisdom and ancestral connection, was relegated from any cultural significance. Some six hundred years old (the oldest of its variety in Britain) the tree was contorted to afford construction space for more housing construction. Silently, almost unnoticed, the tree reached the pronounced stages of its death. Our civilisation strides forth into a troubling, unknown future no longer with nature or heritage as guides.

CORE:

- ✓ Yew tree/nature dead
- ✓ Prophecy of extinction

THEMATICS:

- gulls > [0] crows > [2b] buzzards
- yew(dead) > [0] yew(bleed)

NOTES:

Transcendence from Yew to Gulls represents the Yew's connection with a common life-force. Gulls flying towards the horizon: portent of extinction.