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ANDREW COWIE PORTFOLIO



THE KOOKS - CONNECTION (MUSIC VIDEO)

Role:
Production Designer
Scenic Carpenter +
Painter

Prod. Company | Say Goodnight Films
Director - Paul Johnson
Producer - Milo Burgess

[-Link to video-](#)



Set Design

Post-apocalyptic dystopian Berlin inspired aesthetic. The music video follows Luke, alone in a bunker surrounded by retro communication devices and monitors, as he journeys through his past connections.

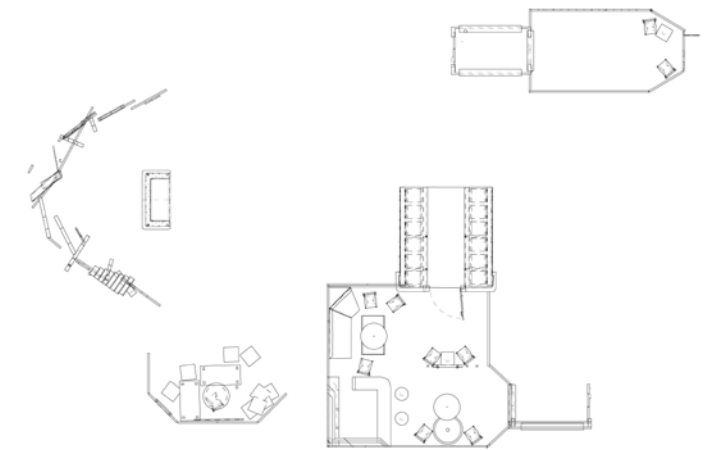
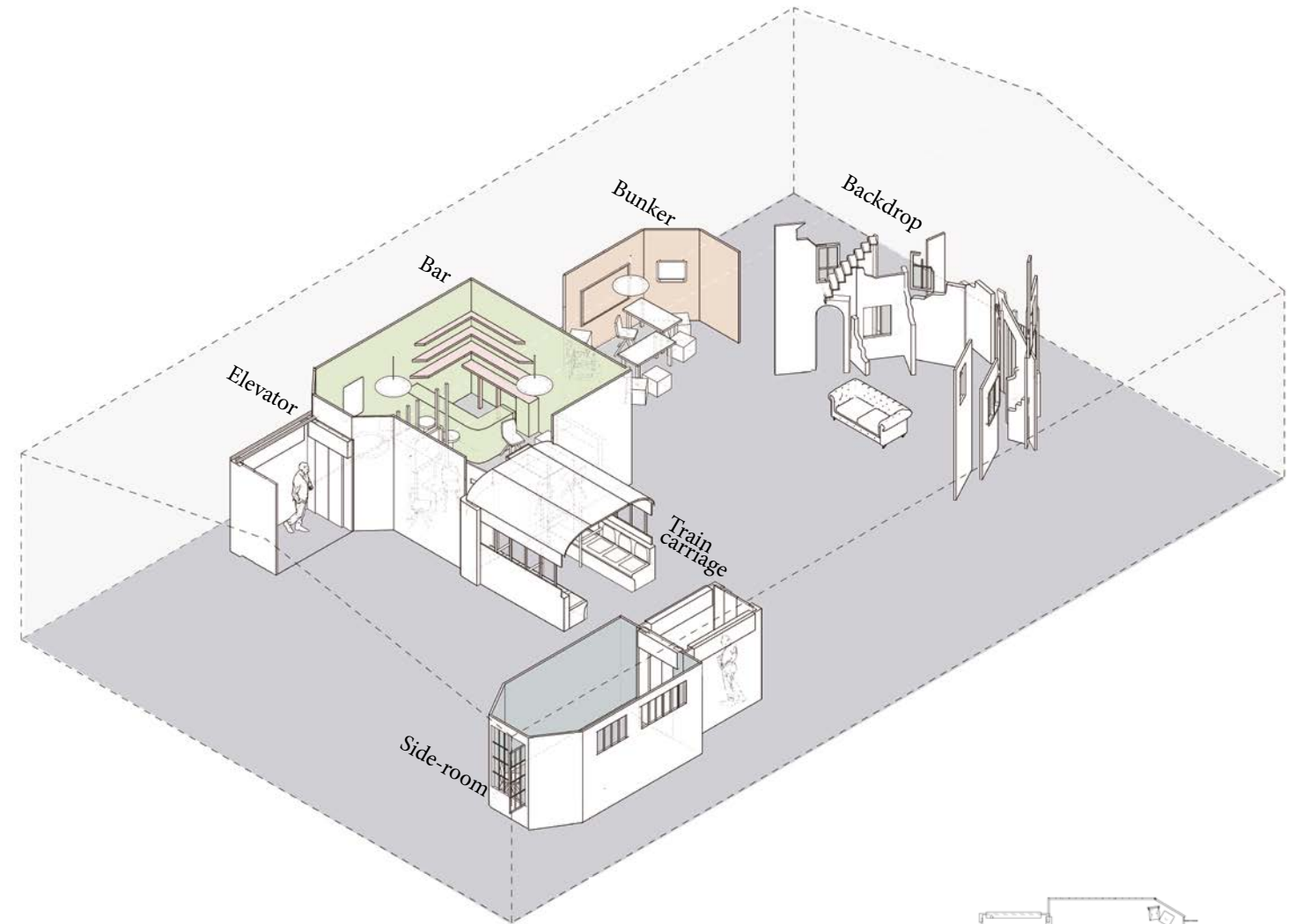
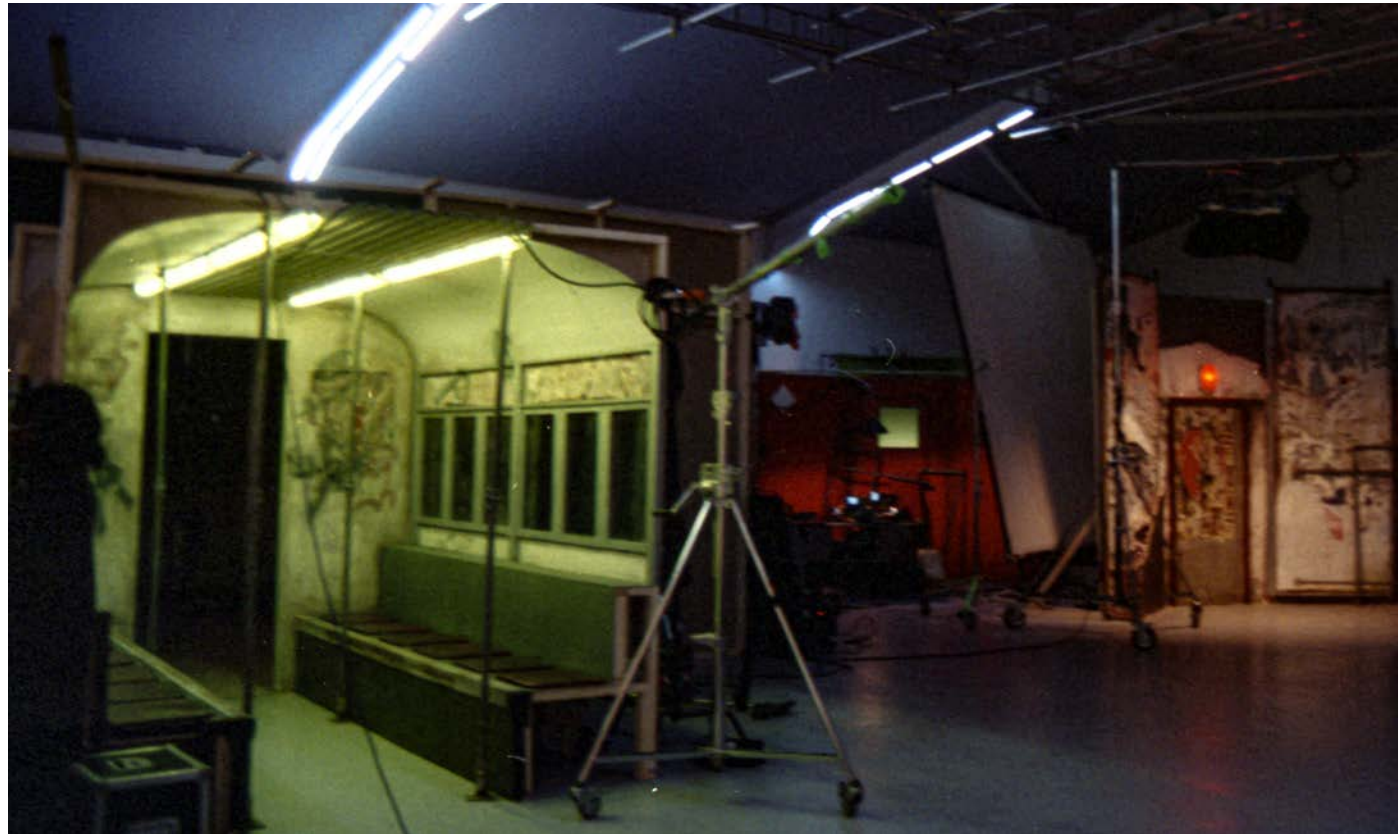
The memories are dreamlike in sequence as we are taken through a train carriage directly into a bar, leading to a lift, arriving in a room which luke is pushed from the window, falling through space to land in a derelict street turned club

Design Process

Working with the director closely from concept/treatment stages all the way through to physical build of the set, this project was my most intensive yet. Due to limited budget, I was solely responsible for the design, storyboarding, acquisition of materials, scenic carpentry and painting of the sets with the aid of only one other. Due to the limited studio time, construction was required to be completed within a 10 day window and shot over 2 days.

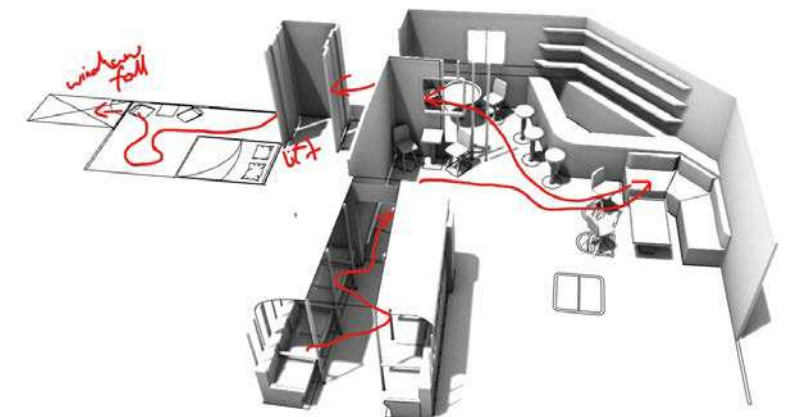
Using Rhino, I was able to completely design each of the interconnecting spaces. The carriage, bar, elevator, bunker, bedroom and post-apocalyptic backdrop. The digital model helped with the tracking shots and proportions of the spaces, as well as develop efficient construction and circulation of the shots.

Many of the materials used were salvaged from a scrap yard, with the sets being built from scratch enabling complete control over the design and aesthetic. All material and prop cost was kept under the £2000 budget.



Overview Plan and Isonometric Drawings

Using Rhino 7 3D I built up a digital model of each of the spaces working within the constraints of the studio size and utilizing the different camera lenses available on the software to storyboard each of the scenes, minimizing materials and enabling efficiency within an 8x4ft framework, this cut down labour time immensely.





Left: Bunker, bar and train carriage 3D model shots, used to develop the colour scheme as well as work out camera angles with the director.

above: BTS shots of set

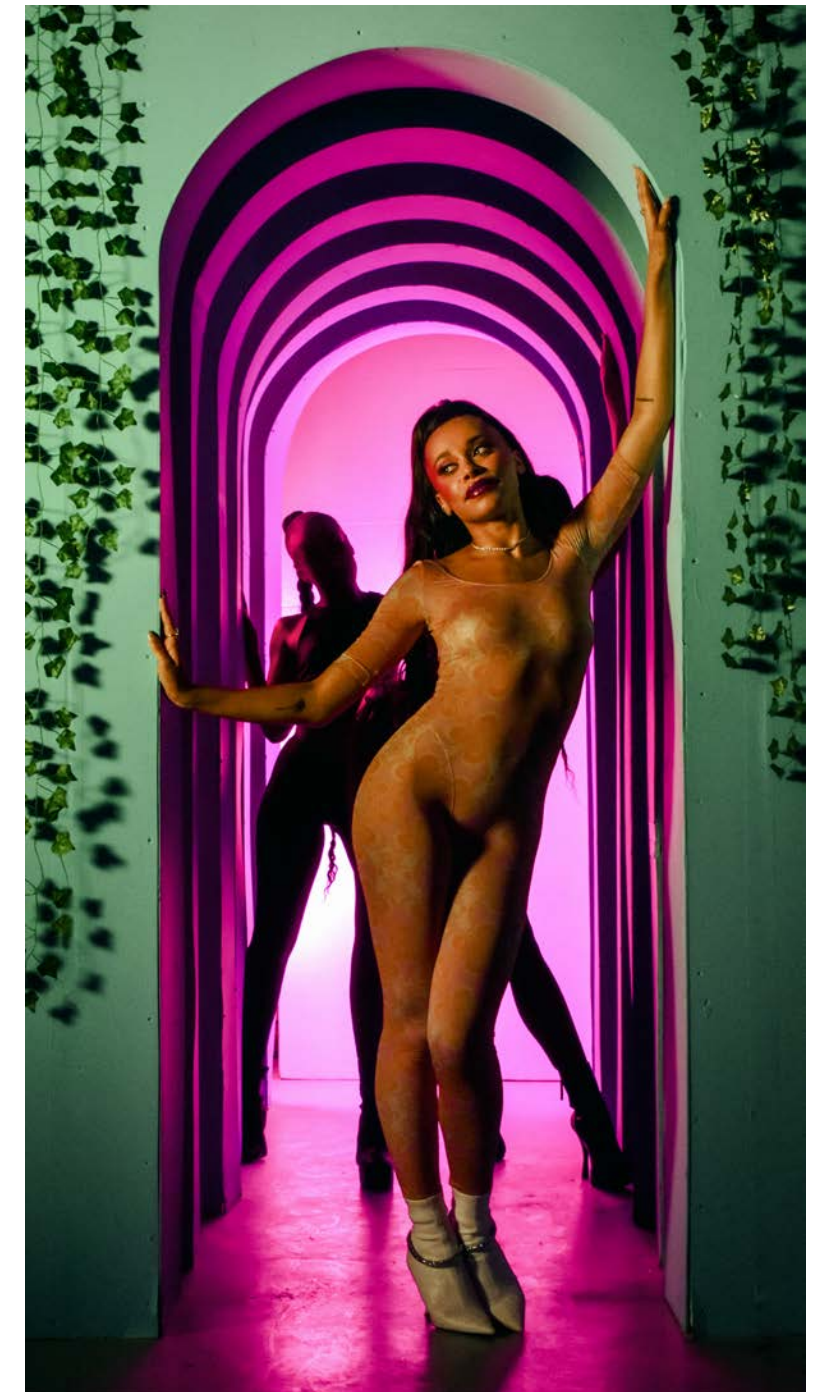




FILM



The post-apocalyptic backdrop was built with timber and plasterboard as well as scrap metal and lighting fixtures salvaged from a scrap metal yard. A green screen was set behind the backdrop for their album cover.



BLITHE - CHERRY

(MUSIC VIDEO)

Role:
Production Designer
Storyboard Artist

Prod. Company | Say Goodnight Films
 Director - George Mills
 Executive producer - Paul Johnson
 Producer - Dani Wall

[-Link to video-](#)

Set Design

Music video featuring a playful pastel doll-house backdrop minimalist design inspired by the work of architect Ricardo Bofill, Cherry is Blithe's first release of 2022.

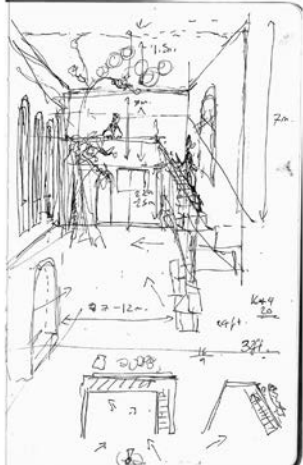
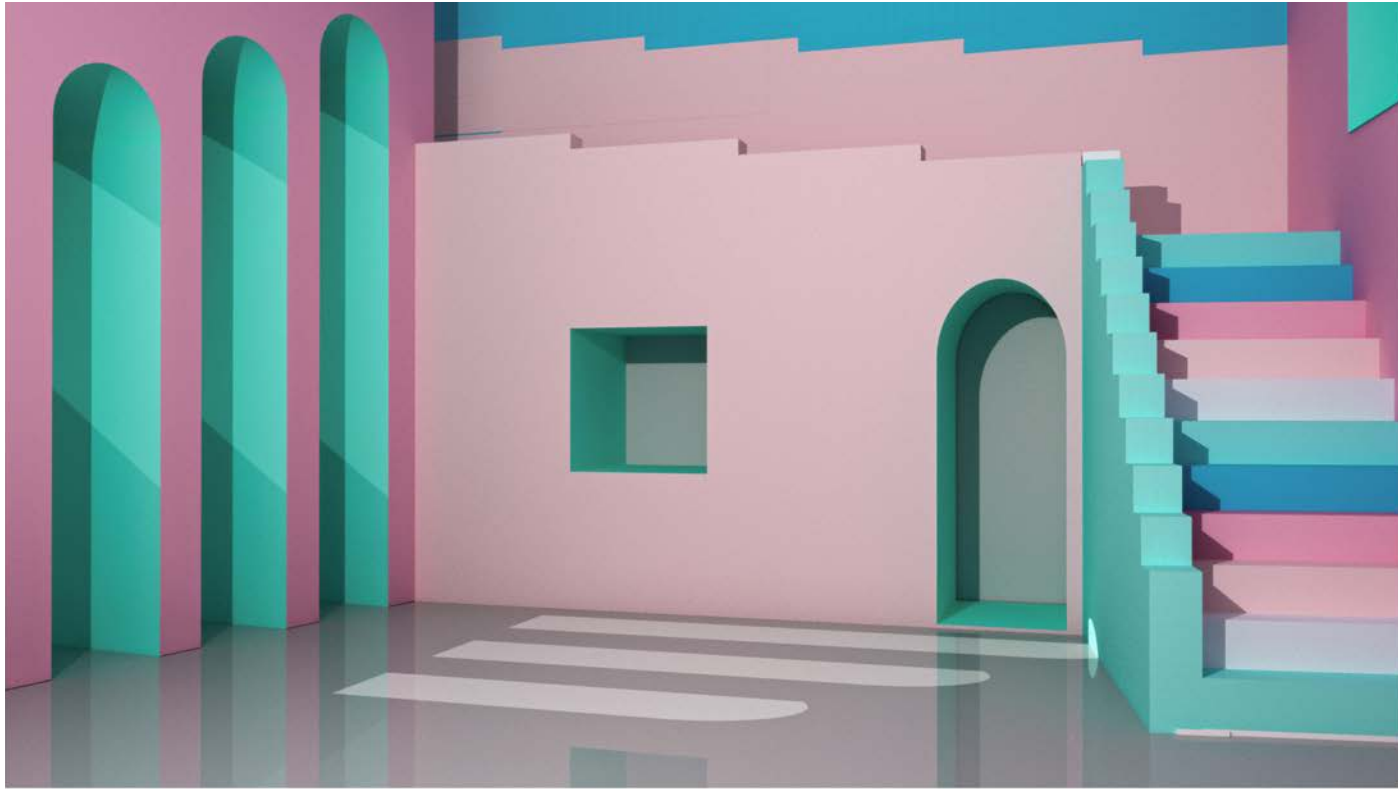
Concept sketch to render+storyboards to the completion of set by the shoot in just 10 days.

Design Process

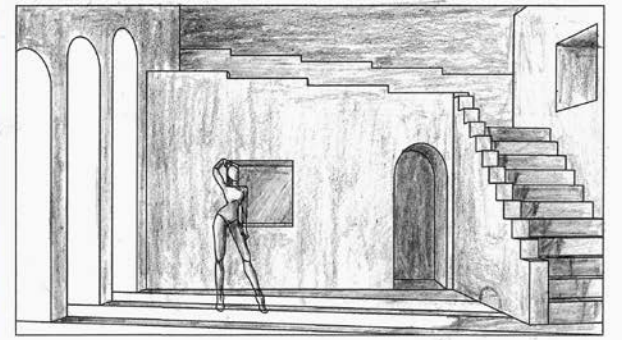
From first sketch to the built set in just 10 days, I managed to quickly provide detailed architectural drawings which held as close as possible to the 8x4 boards we had used to minimise waste.

Rhino6 software comes with the ability to change the lens and camera used to depict exactly might be in frame. With this, I was able to work alongside the Director to tailor the architectural model to capture the intended geometries with the choreography of the artist and dancers.

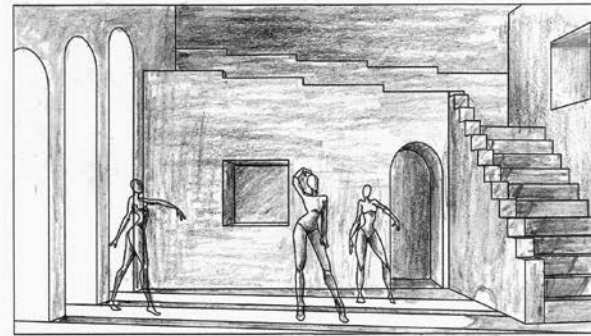
After refining the 3d Rhino model, I created a Storyboard of the Music video to accompany the shot list which was helpful to organise the chronology of shots and help as visual reference to maximise efficiency on the single day of shooting.



0:00 - 0:15 Blithe in centre window lights down just back lights causing silhouettes. Camera starts wide but and moves in on the jib. We come to a close up where we are lip syncing. As the singing starts a key light comes up on Blithe. (16)



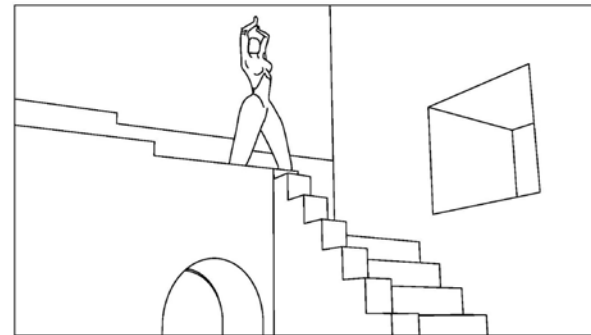
0:15 - 0:34 Blithe steps out of the centre window and moves into the set. As she walks around with confidence we keep the camera rolling. (14)(15)



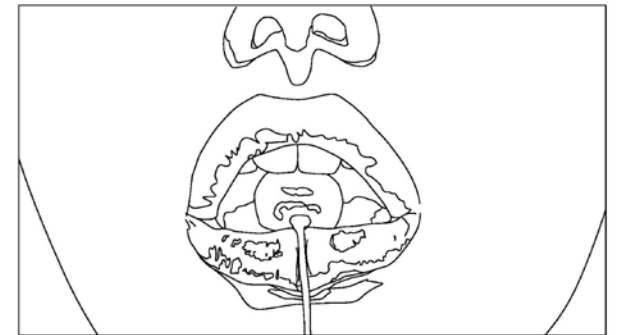
0:34 - 0:44 We go centre stage this time with dancers either side camera coming in and out. Suggestive movement SHES THE FUCKING CHERRY!!!!!! (14)(15)



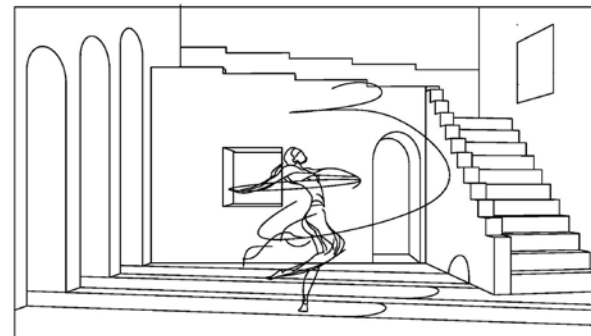
0:44 - 0:46 Close up red lipstick and cherry going into out camera zooms out and Blithe winks.



0:46 - 0:50 Blithe on top on the balcony. More suggestive dancing.



0:53 - 0:54 "so come and get a taste tonight" Zoom to close up Blithe pokes tongue out and a tied cherry stick is there. (7)



0:54 - 0:55 Blithe turning centre stage LALALALALA



0:55 - 01:04 Blithe laying on the floor in a bed of petals with the camera above head



DUO - PLAYBACK (MUSIC VIDEO)

Role:
Production Designer

Prod. Company | Say Goodnight Films
Director - Paul Johnson
Producer - Milo Burgess

[-Link to video-](#)



Set Design

Luke and Ellie Pritchard, are portrayed in the foreground, and throughout the video remain unphased by the chaos ensuing behind in the studio built restaurant. A chef chases an escaped chicken from the kitchen, an angry wife confronts her husband who is spending time with a younger mistress, and at one point a robber escaping a failed heist is chased into the restaurant by a police officer.

Design Process

Above: concept collage and end scene set ft. chicken. Working closely with the director, I created a number of concept collages based on the storyboard to help develop a further spatial understanding of the long, staged video. The course of events was quick to establish which was paramount for due to the length of the video and multiple characters included. The whole video was shot in 7 minutes at 120FPS, so it was essential that every action was prepared, timed, and rehearsed accordingly. The set was inspired by Paul Greenway's *The Cook, The Thief, His Wife and Her Lover*. Creating a low-lit atmosphere of decadence.



THE KOOKS - JESSE JAMES

(MUSIC VIDEO)

Role:
Production Designer
Concept
VFX

Prod. Company | Say Goodnight Films
Director - Paul Johnson
Producer - Milo Burgess



Visualiser featuring Lottie Moss as a girl lost in her own world, enjoying the simplicity of dancing alone to music. The set incorporated interactive elements for Lottie to engage with. For continuity with the retro-space theme of the album, the room she is dancing in is in fact realised to be ripped from a house and floating in space.

I produced the concept artwork in photoshop with the basic idea of a girl in their own world, lost in space. The work in post was completed in Rhino, building up a ruined edge for the architecture, which was then rendered with v-ray and detailed further in photoshop.





QUEENS AND KINGS OF THE EARTH BY WALID
(EDITORIAL) / PRODUCTION DESIGNER





DISNEY ADVENTURE - CRUISE SHIP

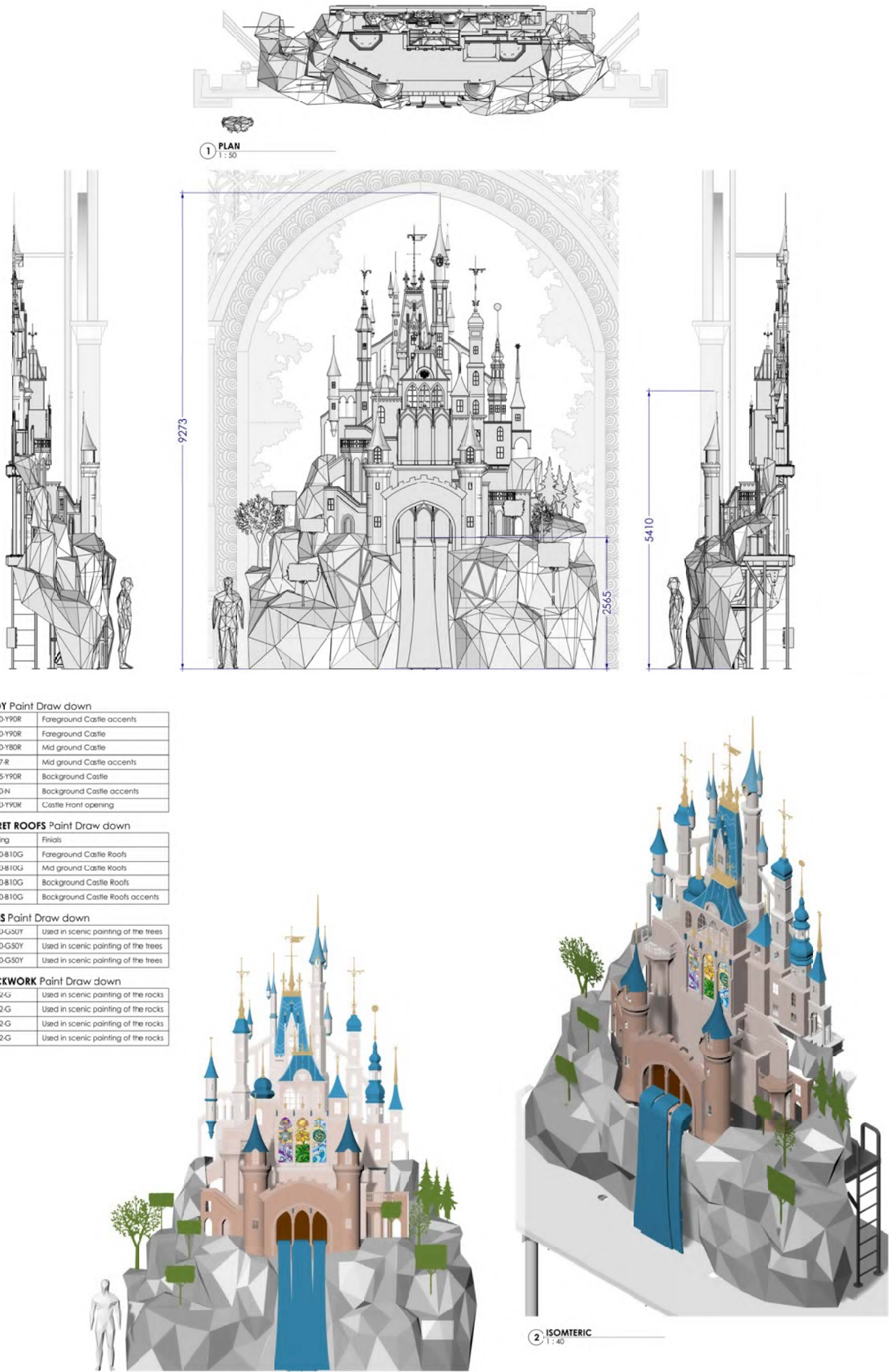
Role:
Draughtsman

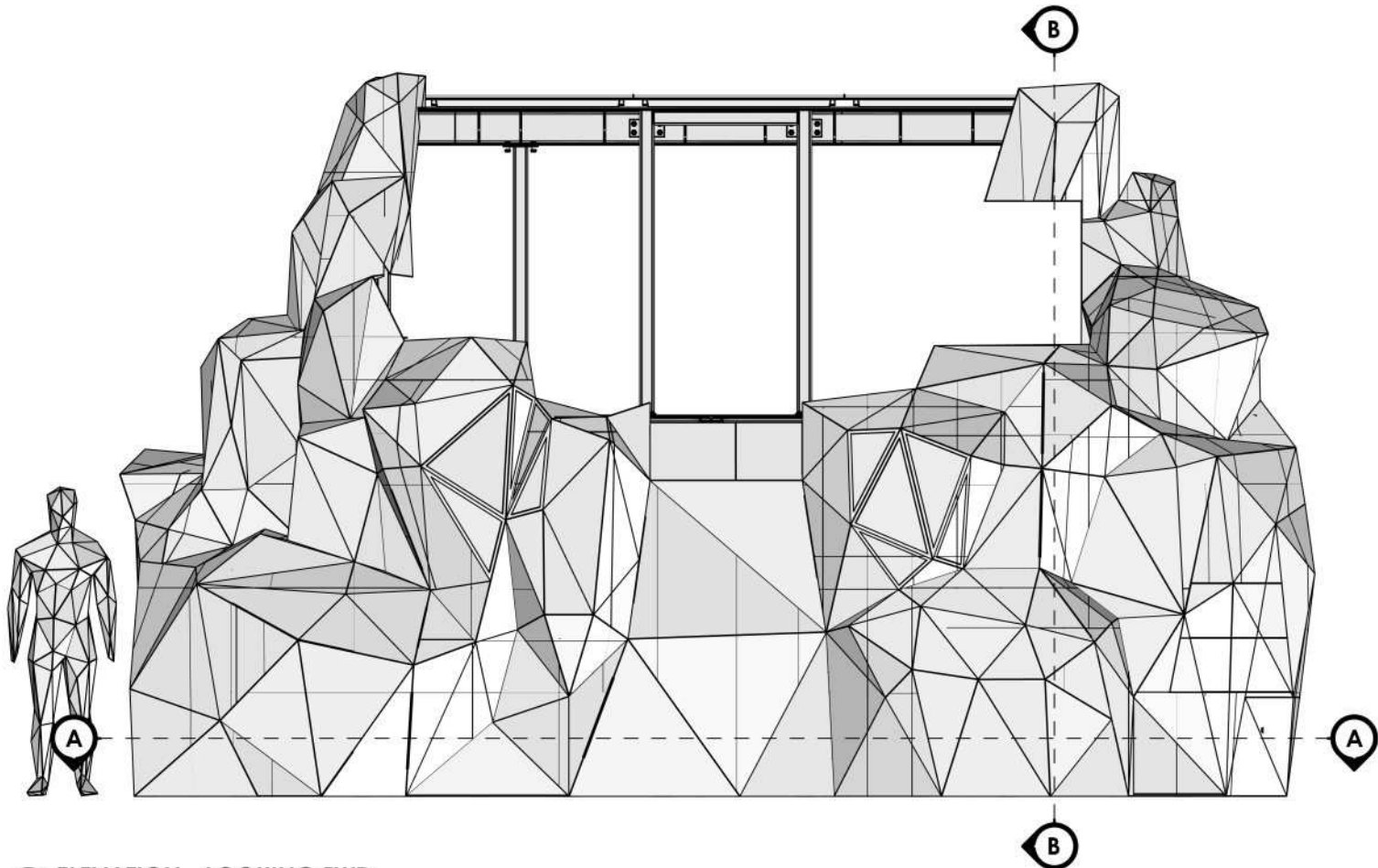
MDM PROPS

Responsible for:
Tivoli Light Channels,
Layered Trees,
Castle and Rockbase
Rotating Lanterns,
Proscenium Arches

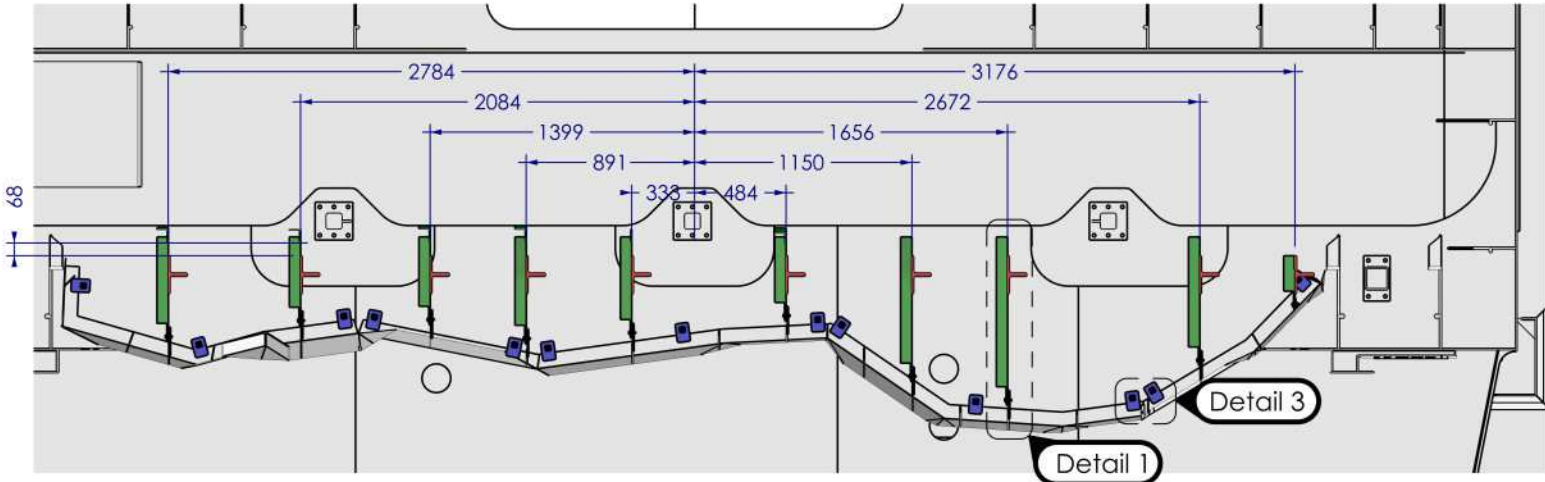


CASTLE BODY Paint Draw down	
NCS S 0530-Y90R	Foreground Castle accents
NCS S 0510-Y90R	Foreground Castle
NCS S 0520-Y80R	Mid ground Castle
NCS S 0507-R	Mid ground Castle accents
NCS S 0515-Y90R	Background Castle
NCS S 0500-N	Background Castle accents
NCS S 6010-Y90R	Castle Front opening
CASTLE TURRET ROOFS Paint Draw down	
PVD Coating	Finials
NCS S 4040-B10G	Foreground Castle Roofs
NCS S 3040-B10G	Mid ground Castle Roofs
NCS S 2040-B10G	Background Castle Roofs
NCS S 1030-B10G	Background Castle Roofs accents
CASTLE TREES Paint Draw down	
NCS S 7020-G50Y	Used in scenic painting of the trees
NCS S 6030-G50Y	Used in scenic painting of the trees
NCS S 3030-G50Y	Used in scenic painting of the trees
CASTLE ROCKWORK Paint Draw down	
NCS S 3502-G	Used in scenic painting of the rocks
NCS S 2502-G	Used in scenic painting of the rocks
NCS S 1502-G	Used in scenic painting of the rocks
NCS S 1002-G	Used in scenic painting of the rocks

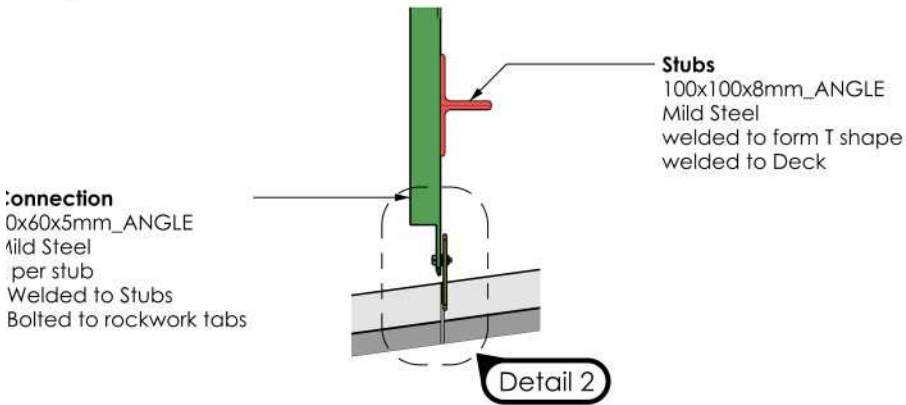




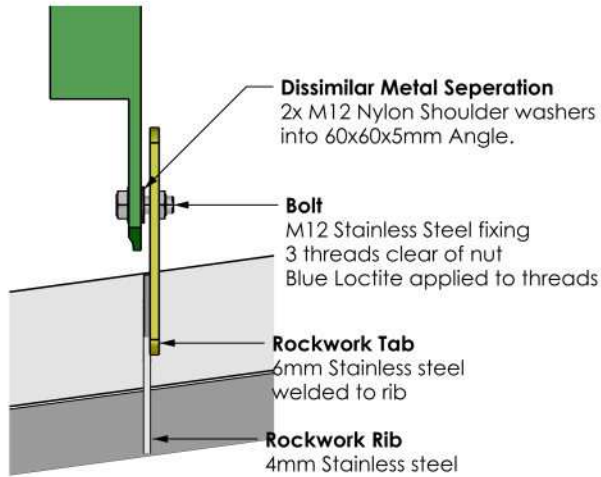
1 ELEVATION - LOOKING FWD
1 : 40



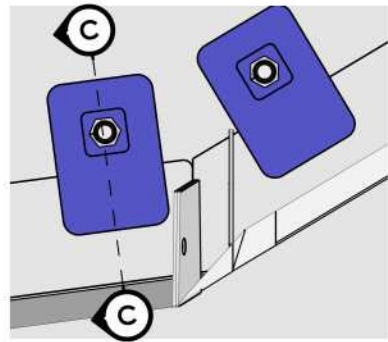
2 PLAN - A-A SECTION
1 : 40



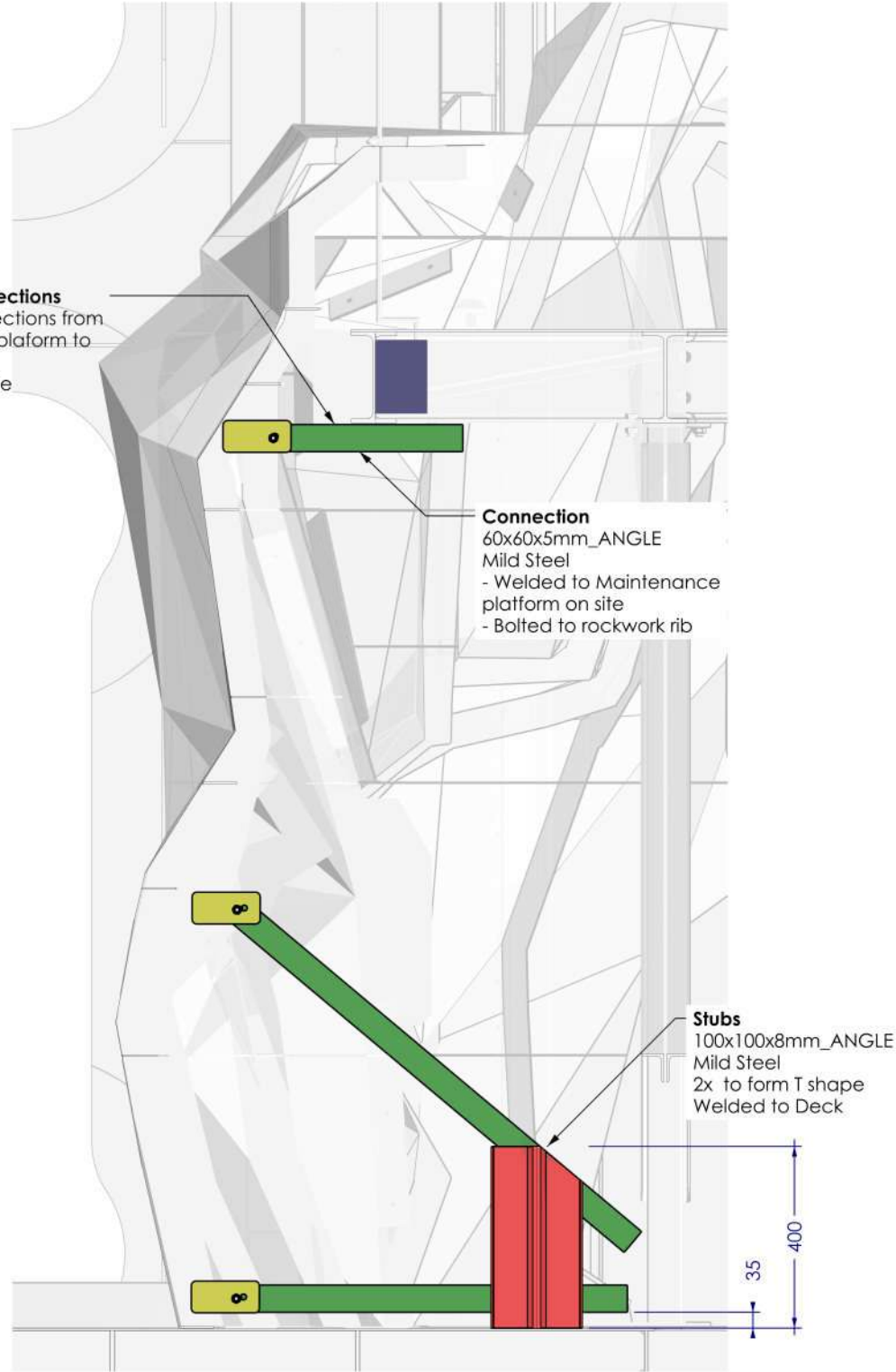
3 DETAIL 1
1 : 15



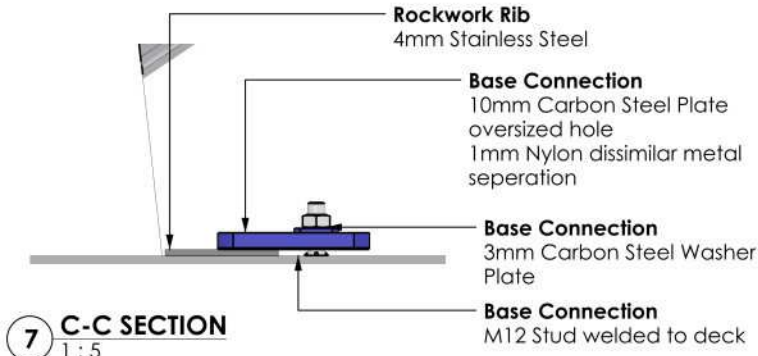
4 DETAIL 2
1 : 2



6 DETAIL 3
1 : 5

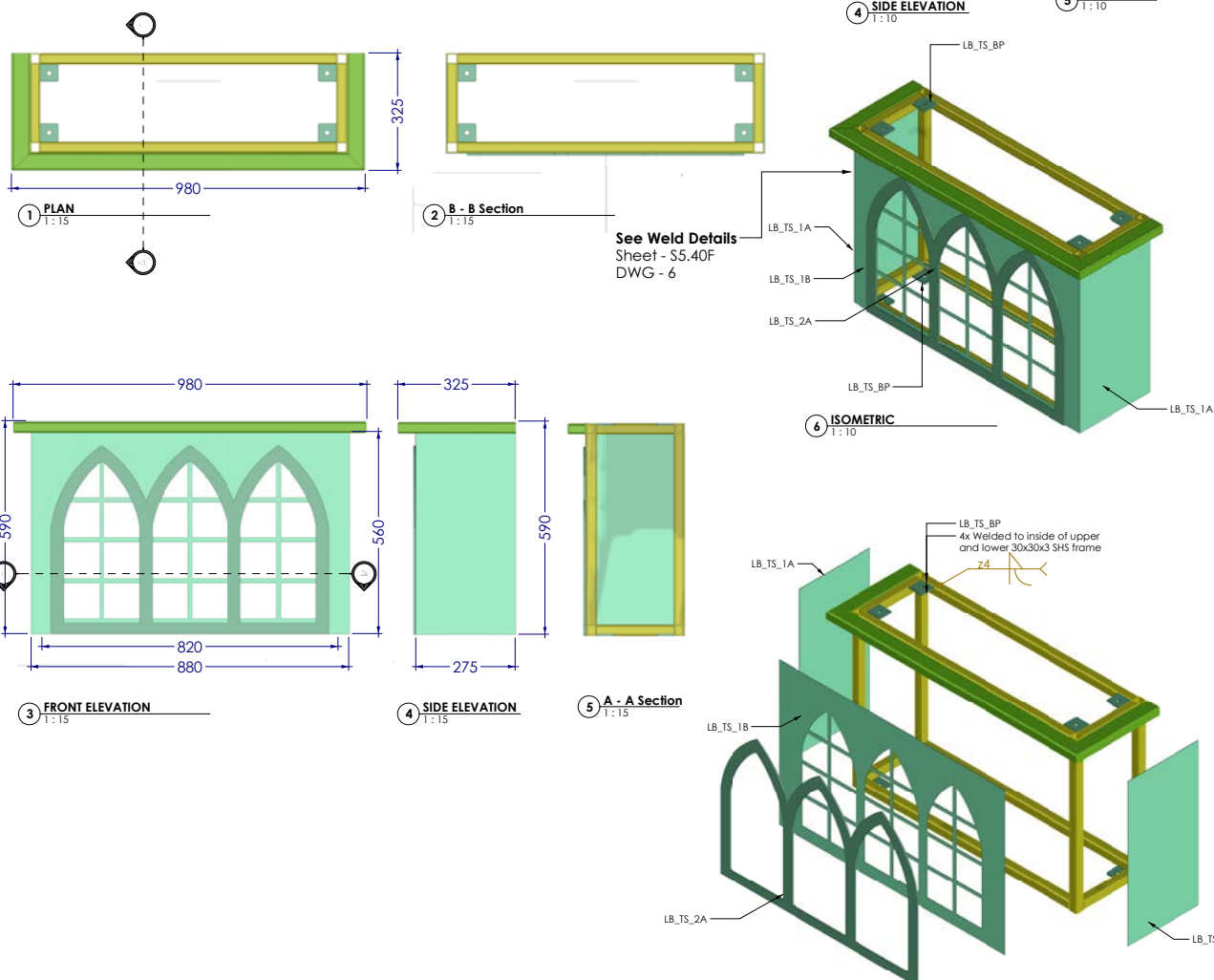
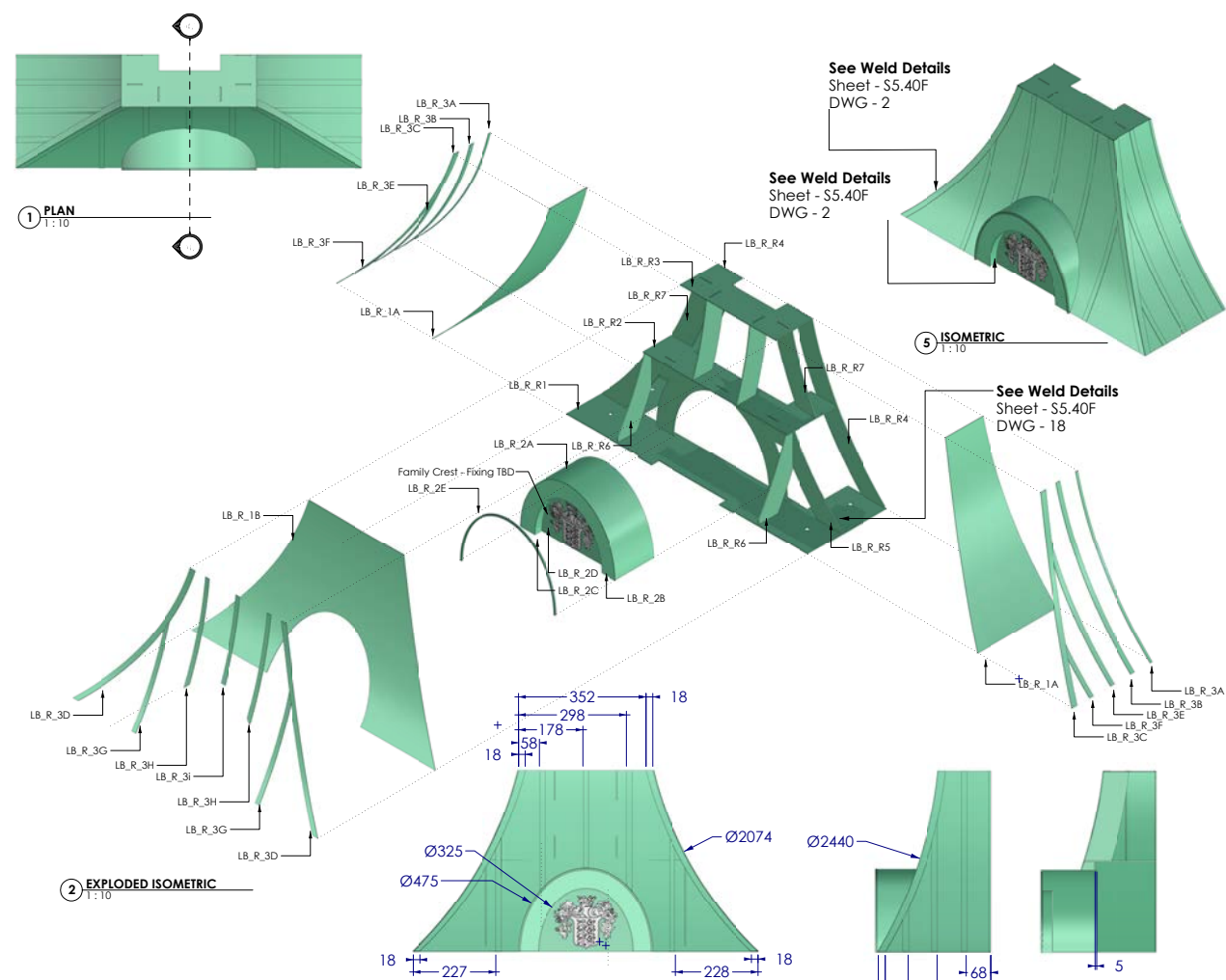
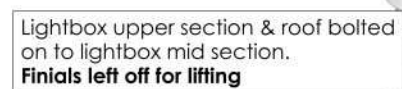


5 ELEVATION - B-B SECTION
1 : 20

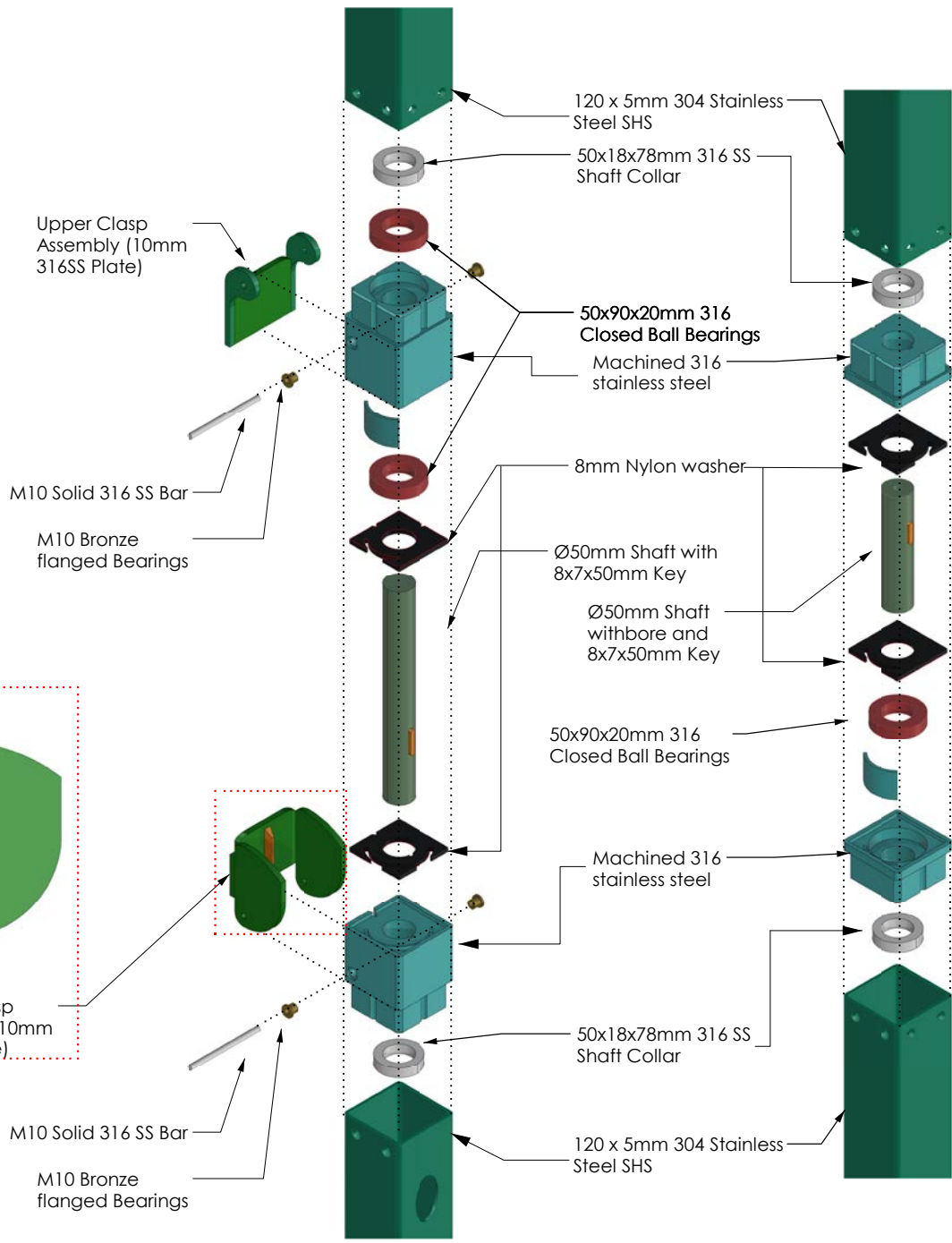
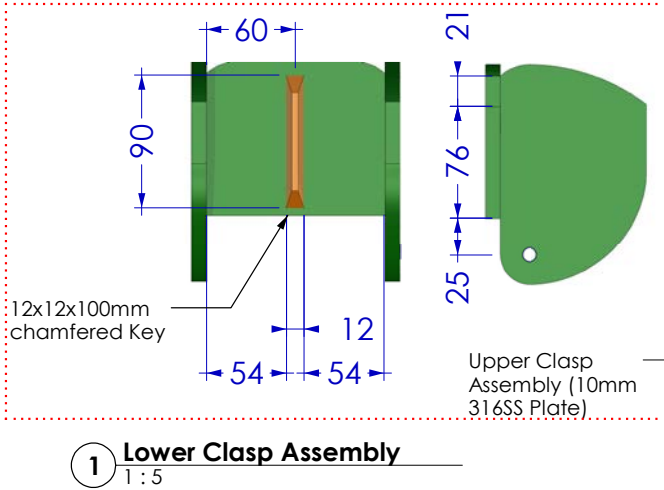
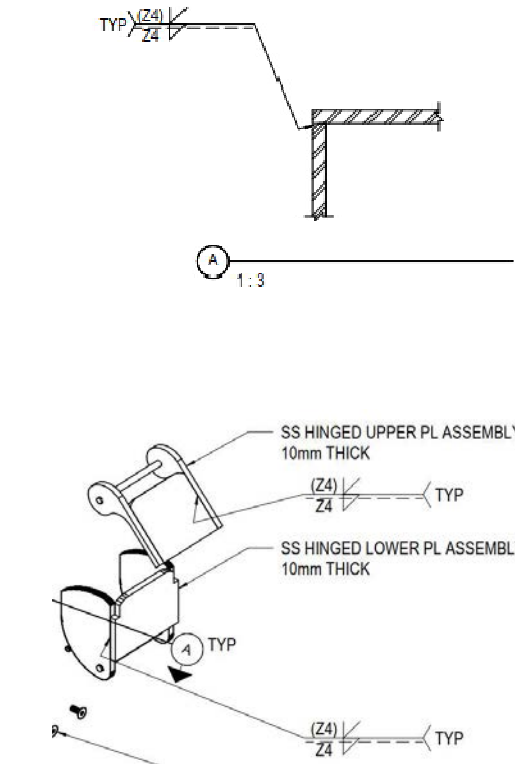


7 C-C SECTION
1 : 5

NOT FOR
FABRICATION



THEME PARK



1 Exploded iso upper mech
1 : 10

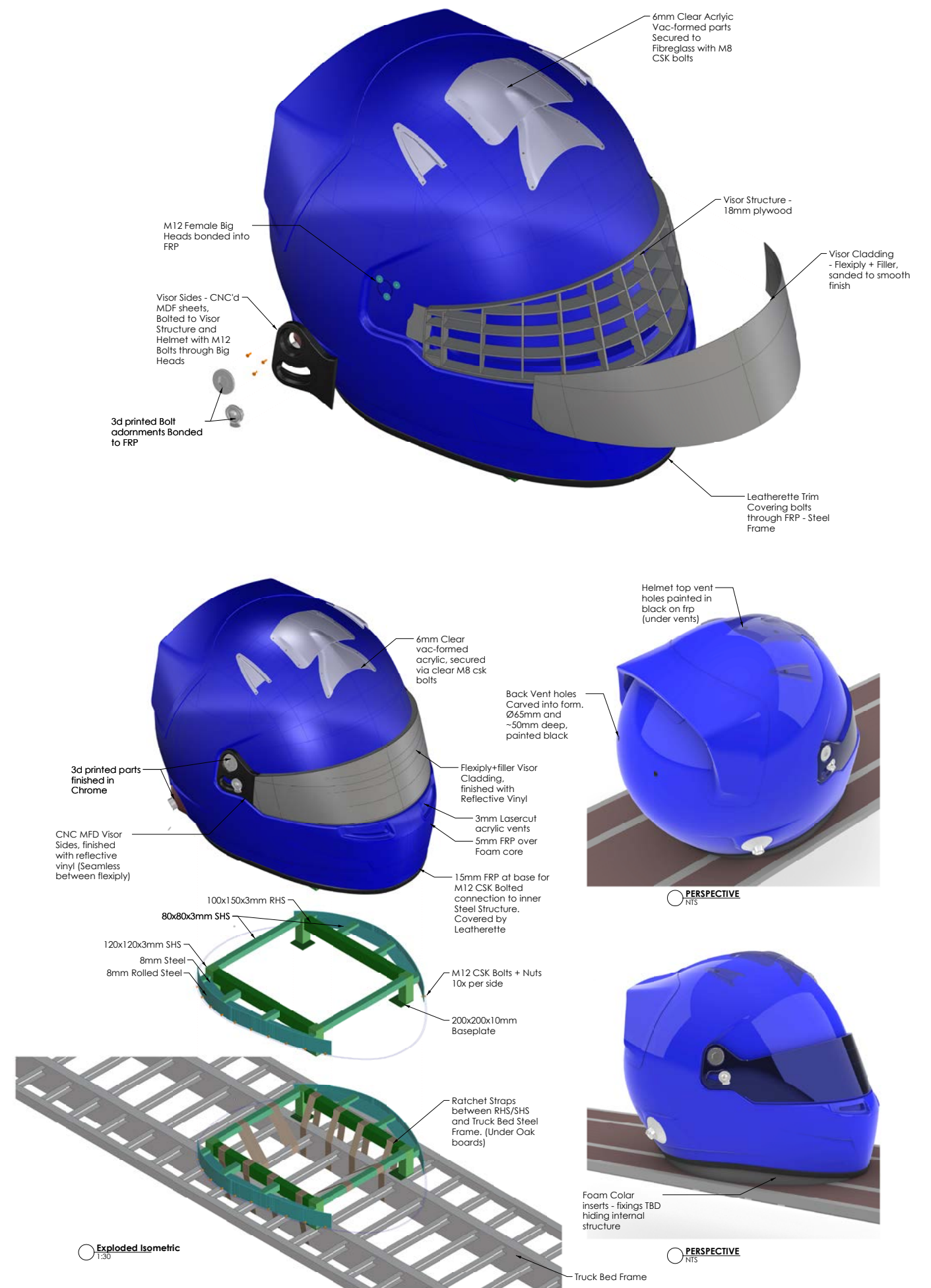
2 Exploded iso lower mech
1 : 10



F1 ASTON MARTIN HELMET - COINBASE & ARAMCO

Role:
Lead Draughtsman

Prod. Company | Blue Revolver
MDM PROPS



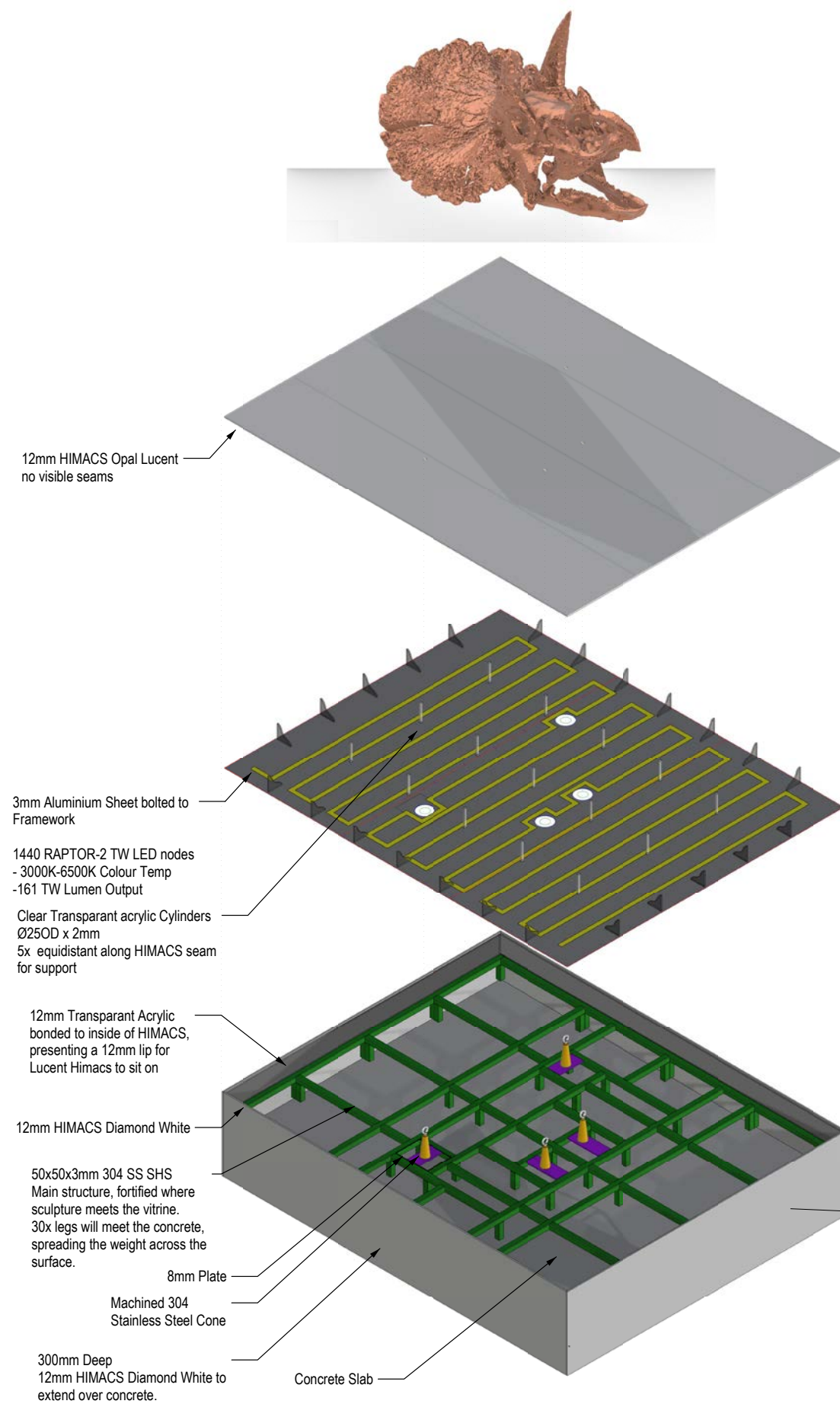


AUDEMARS PIGUET - ADRIAN VILLER ROJAS

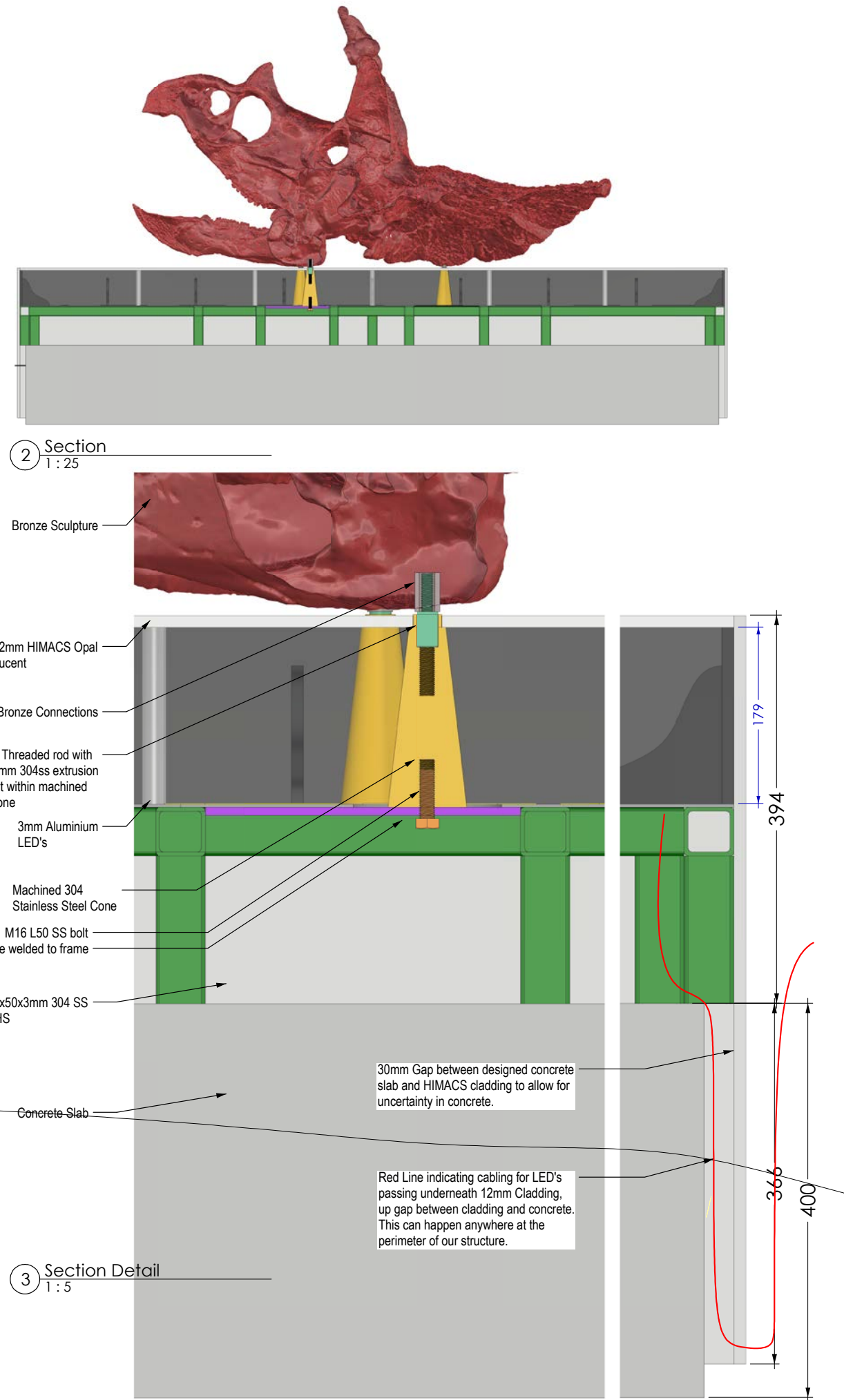
Role:
Lead Draughtsman

Exhibition: Musée Atelier





① Main Structure Concept ISO
1 : 40





LORRO PIANA - If You Know, You Know

Role:
Lead Draughtsman

Exhibition;
Museum of Art Pudong,
Shanghai

Artist: Judith Clark



Working with the couture fashion brand Lorro Piana and Artist Judith Clark, attention to detail was vital. I was tasked to model and create drawings for a landscape representing each location of Lorro Piana's factories and locations where they source their materials.

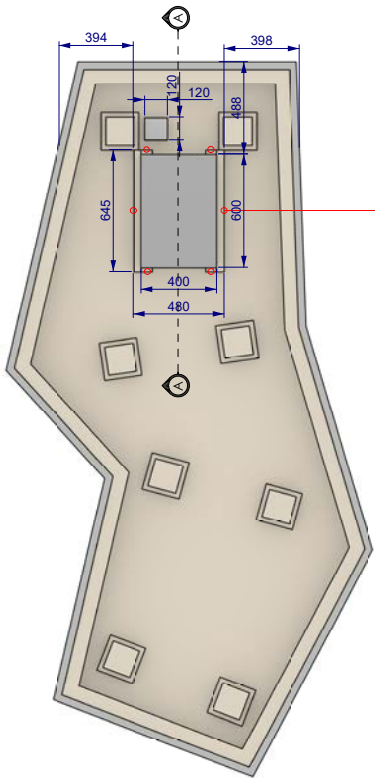
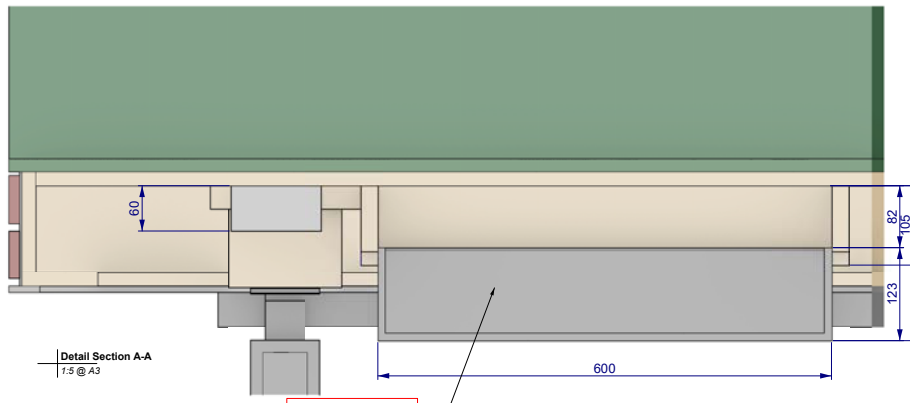
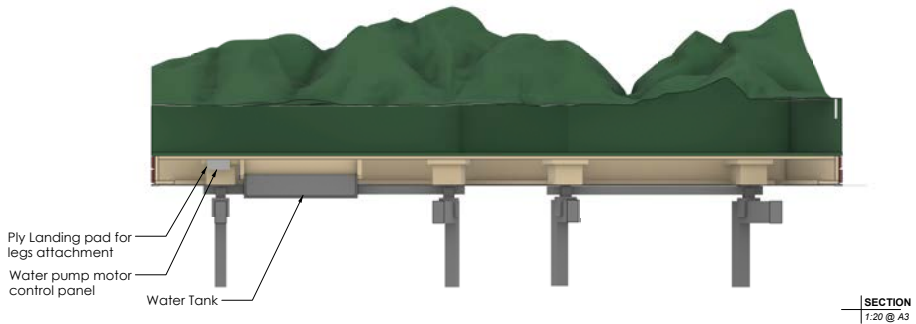
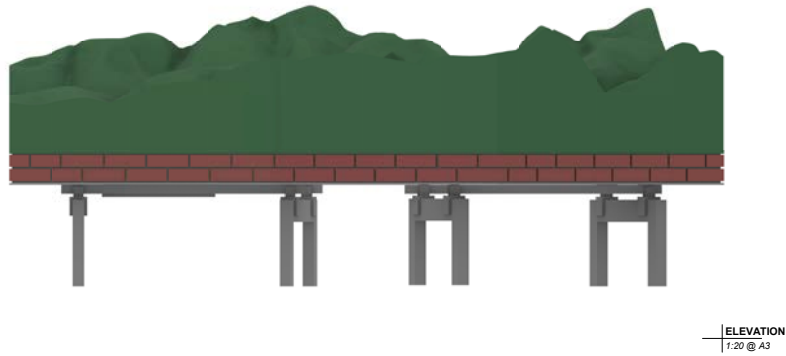
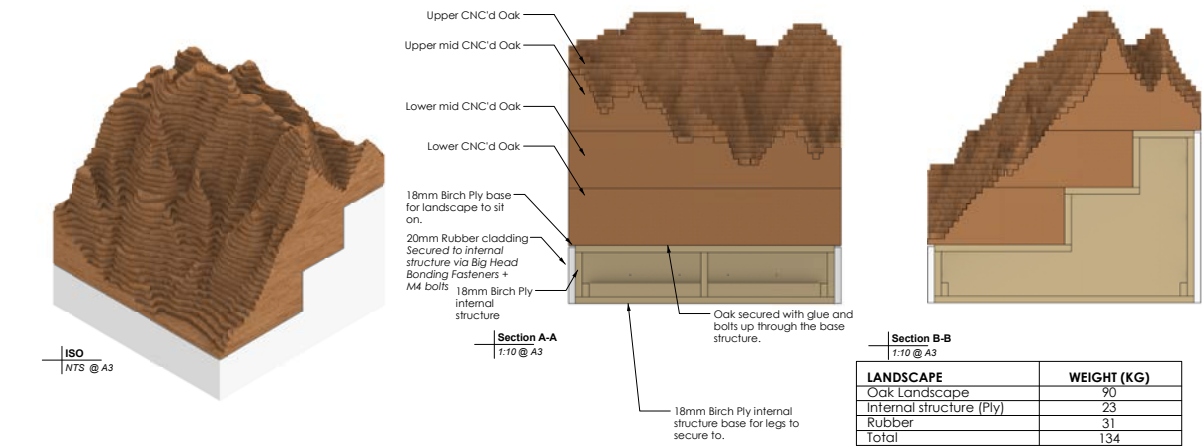
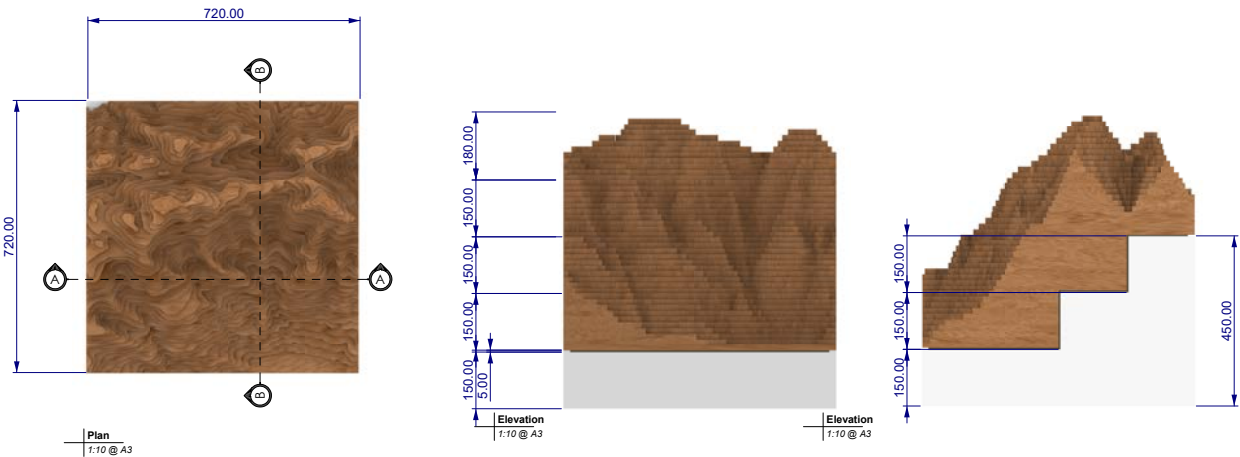
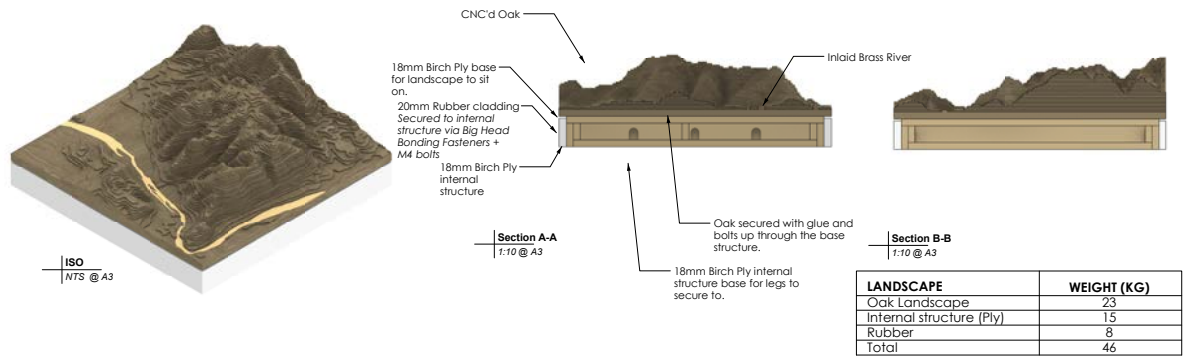
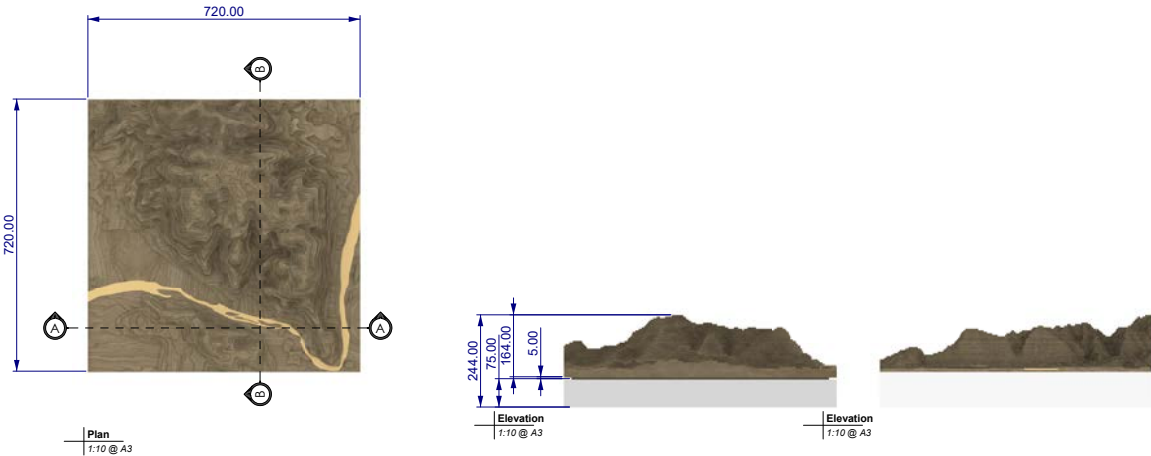
These sculptures were cnc'd out of solid oak, sitting on plywood plinths clad in the signature rubber material Lorro Piana uses for their shoes.

The largest of them all was a 4m long Landscape of Valsesia which included a real flow-in river.

"Andrew was excellent – constantly talking to the makers and asking for their advice when needed – curious and reactive throughout the entire project – great quality of his drawings even when fast design changes happened."

PM: Marcela Iriate feedback

EXHIBITION



Water Tank held below base surface with plywood shoulder - removable via 6x pins.

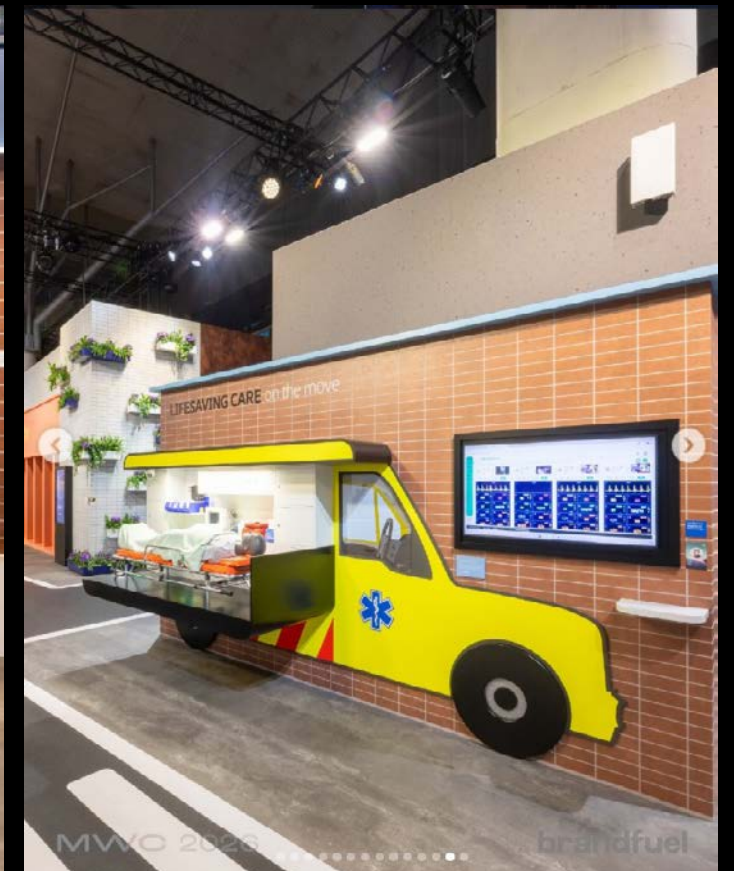




ERICSSON - MWC BARCELONA 2026

Role:
Draughtsman

BrandFuel



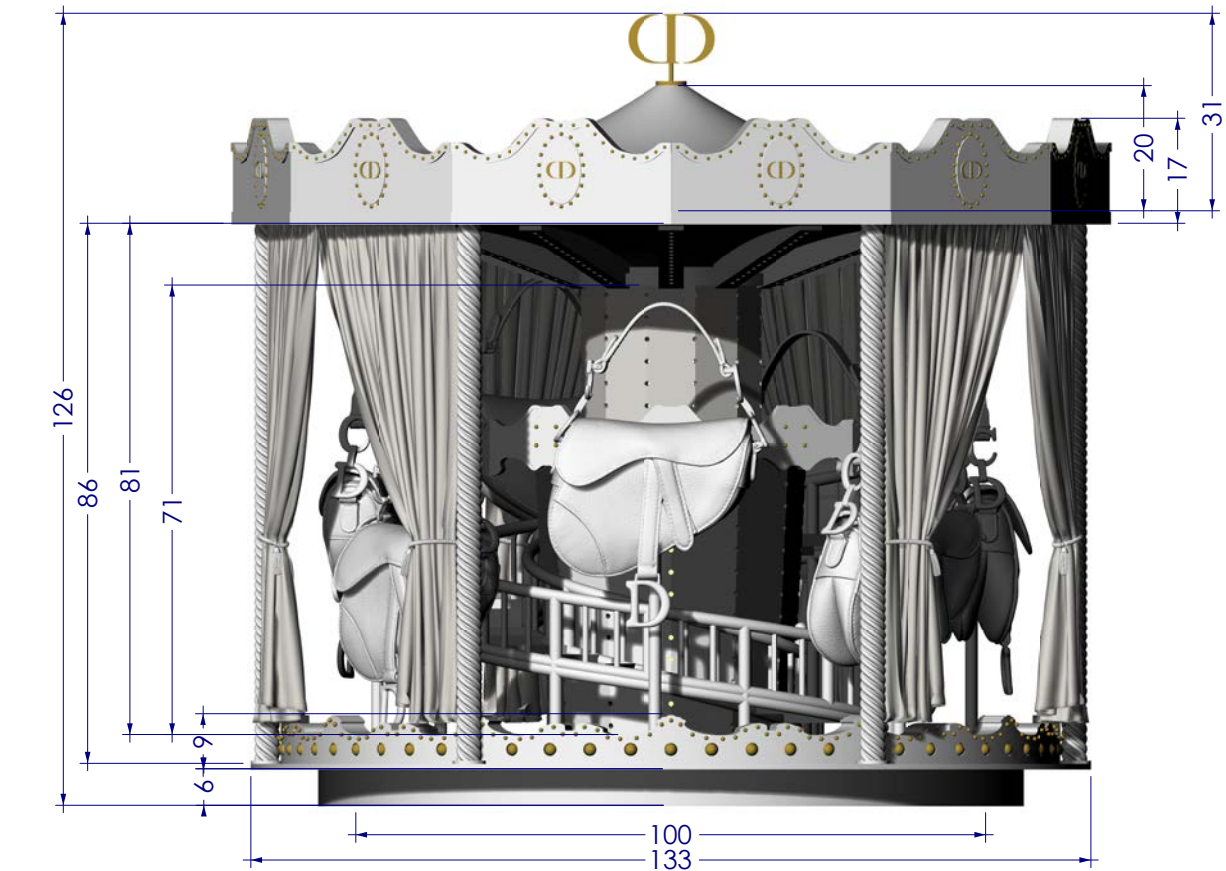


DIOR - MINI CAROUSELS

Role:
Lead Draughtsman

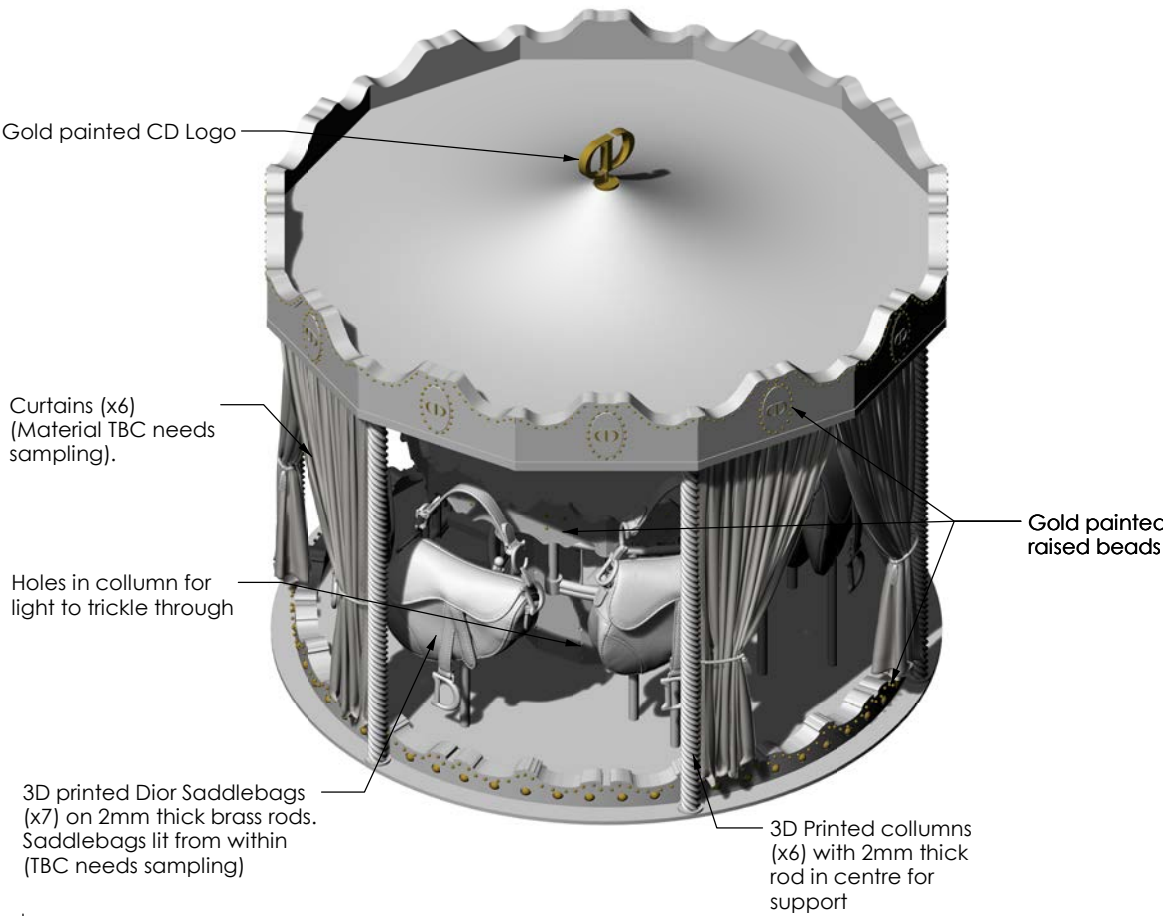
Retail:
Harrods, 2024 Christmas Display

MDM PROPS

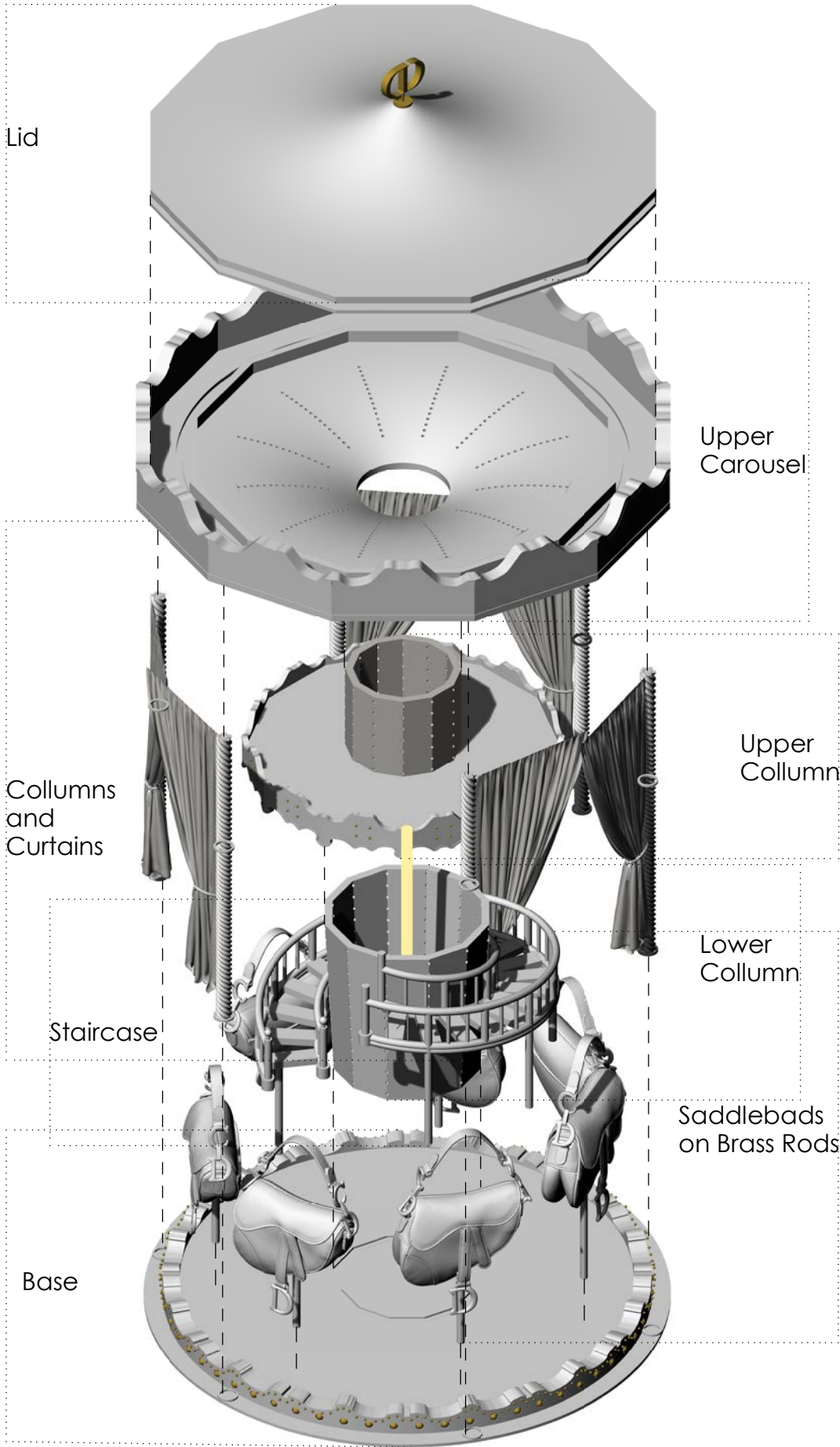


Elevation
1:1.2 - @ A3

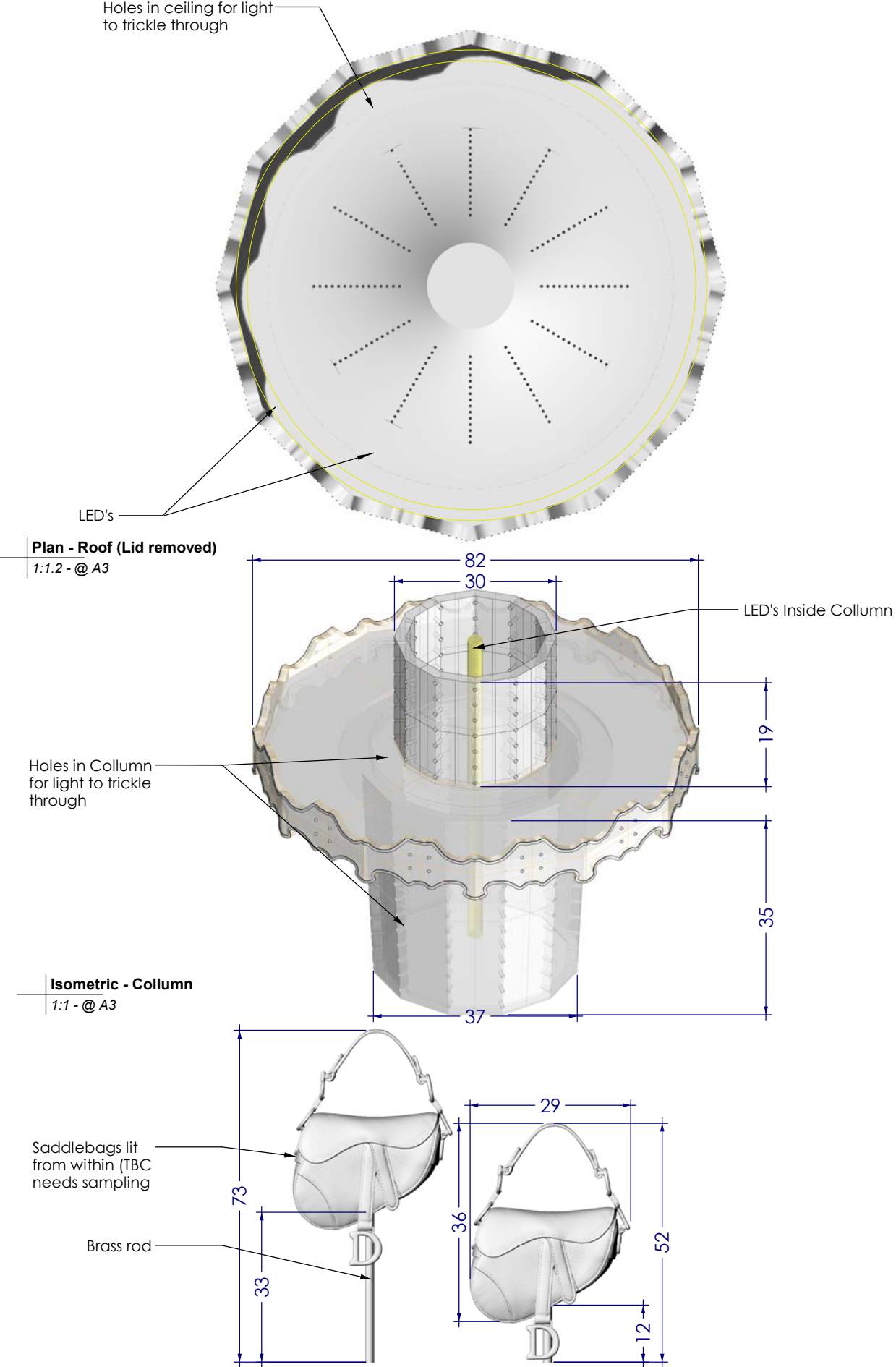
► All 3d printed



Isometric 1
1:1.5 - @ A3



Exploded Isometric - Seperate Parts
1:1.5 - @ A3



Elevation - Saddlebags (tallest and shortest)
1:1.2 - @ A3

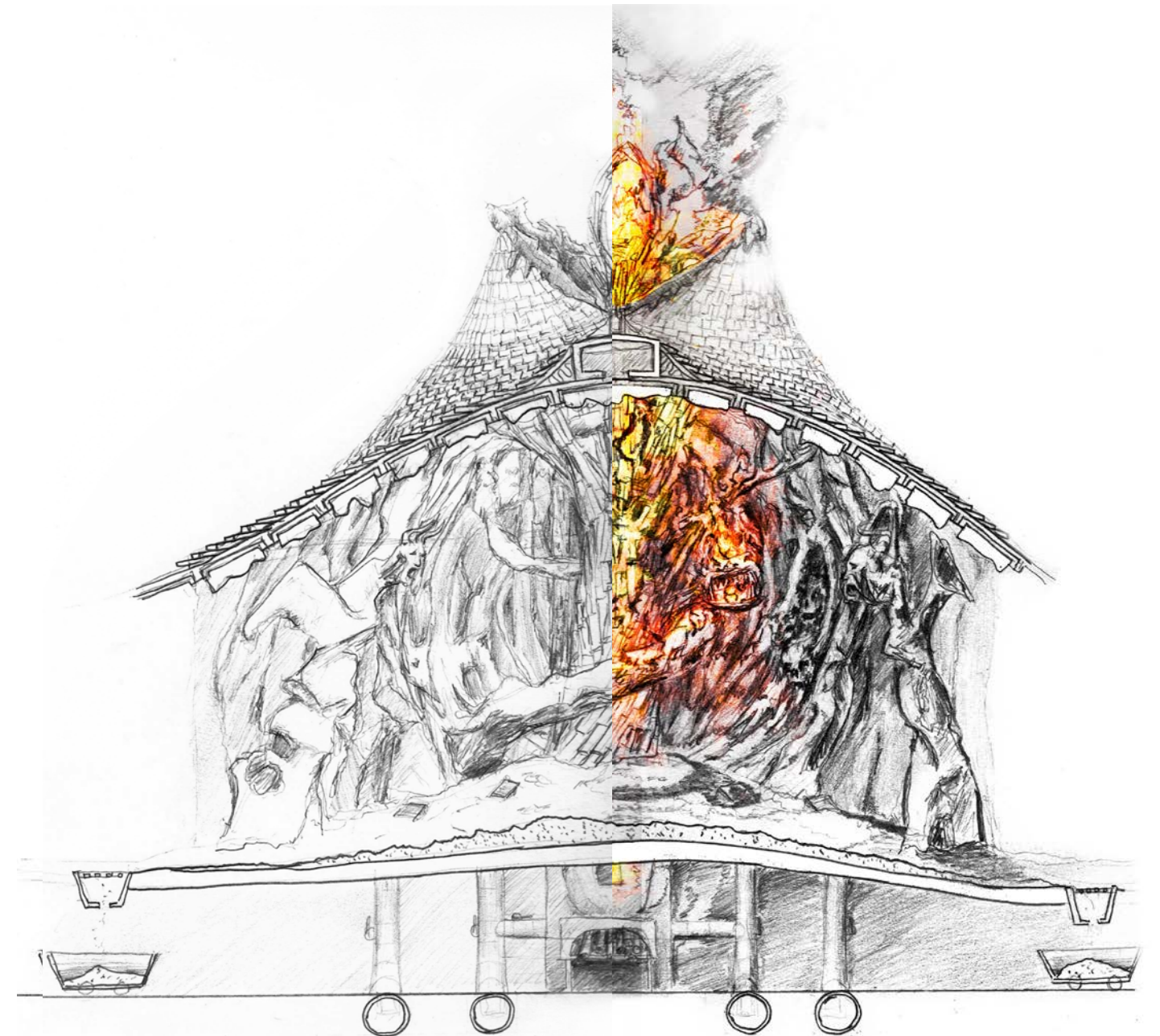
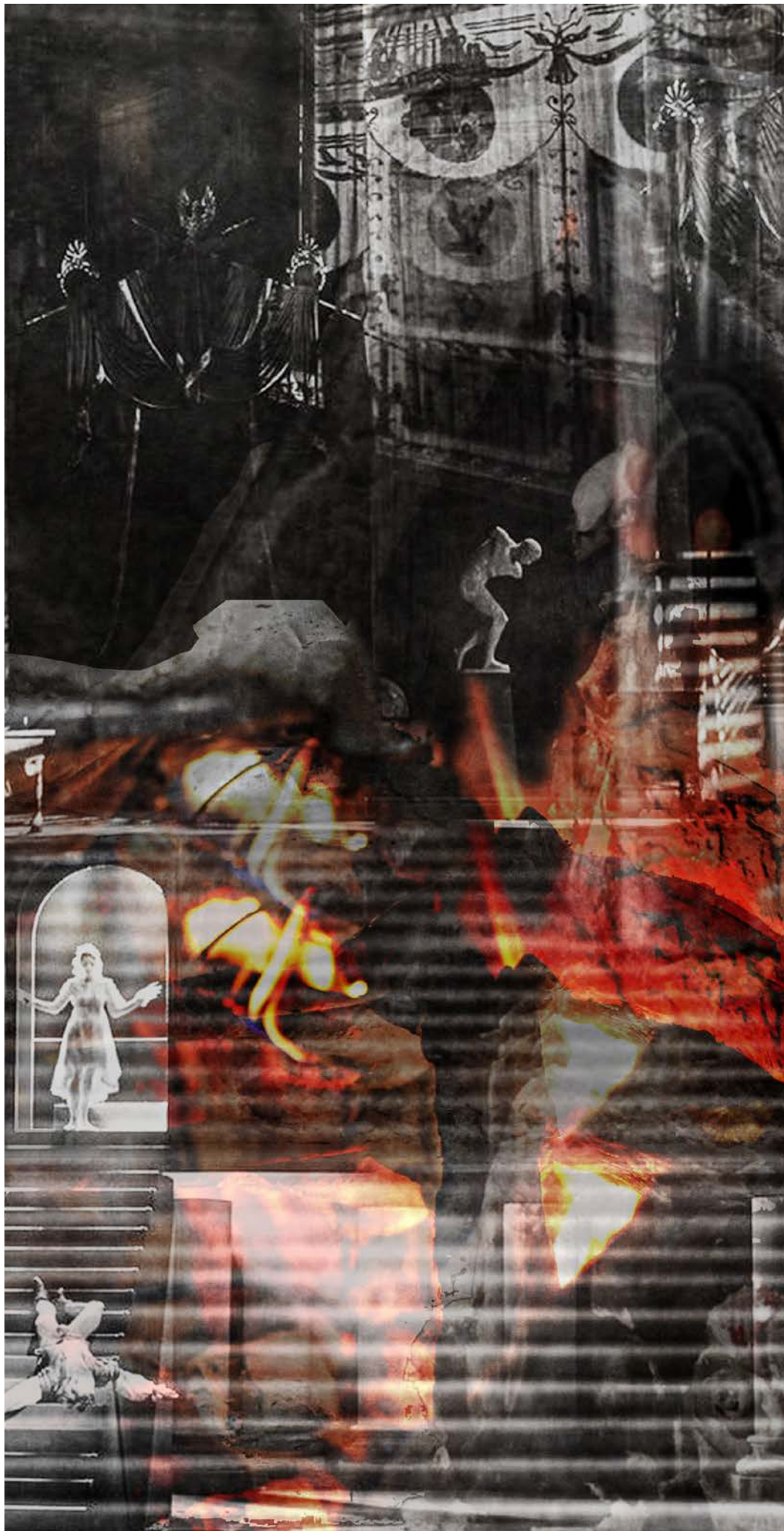
SHOUT FIRE IN A CROWDED THEATRE

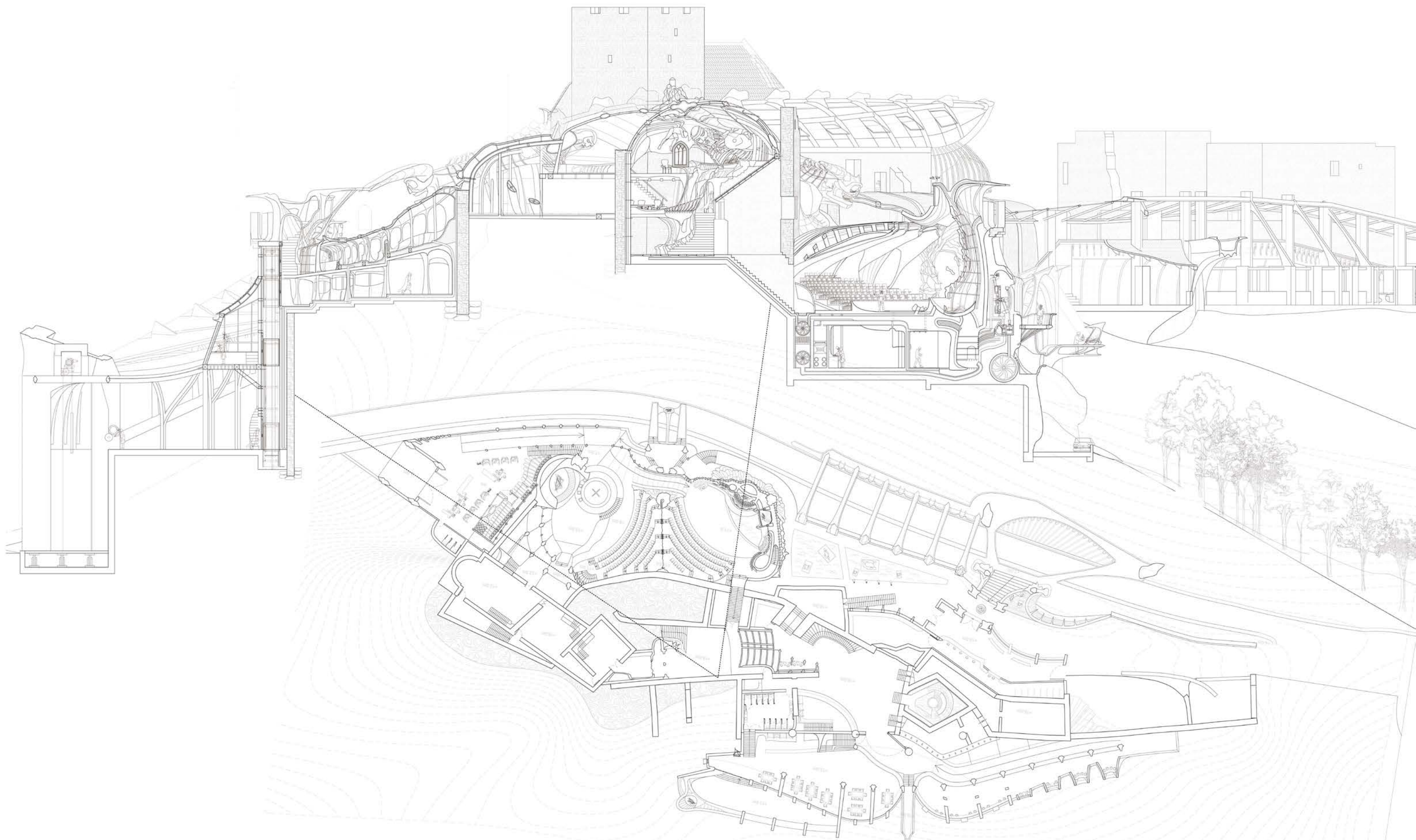
Exploring the possibilities of fire in blurring the lines between architecture and set design within a theatre. Wherein the architecture itself becomes a mortal member in a plays production with fire being lifeblood of both its creation and destruction.

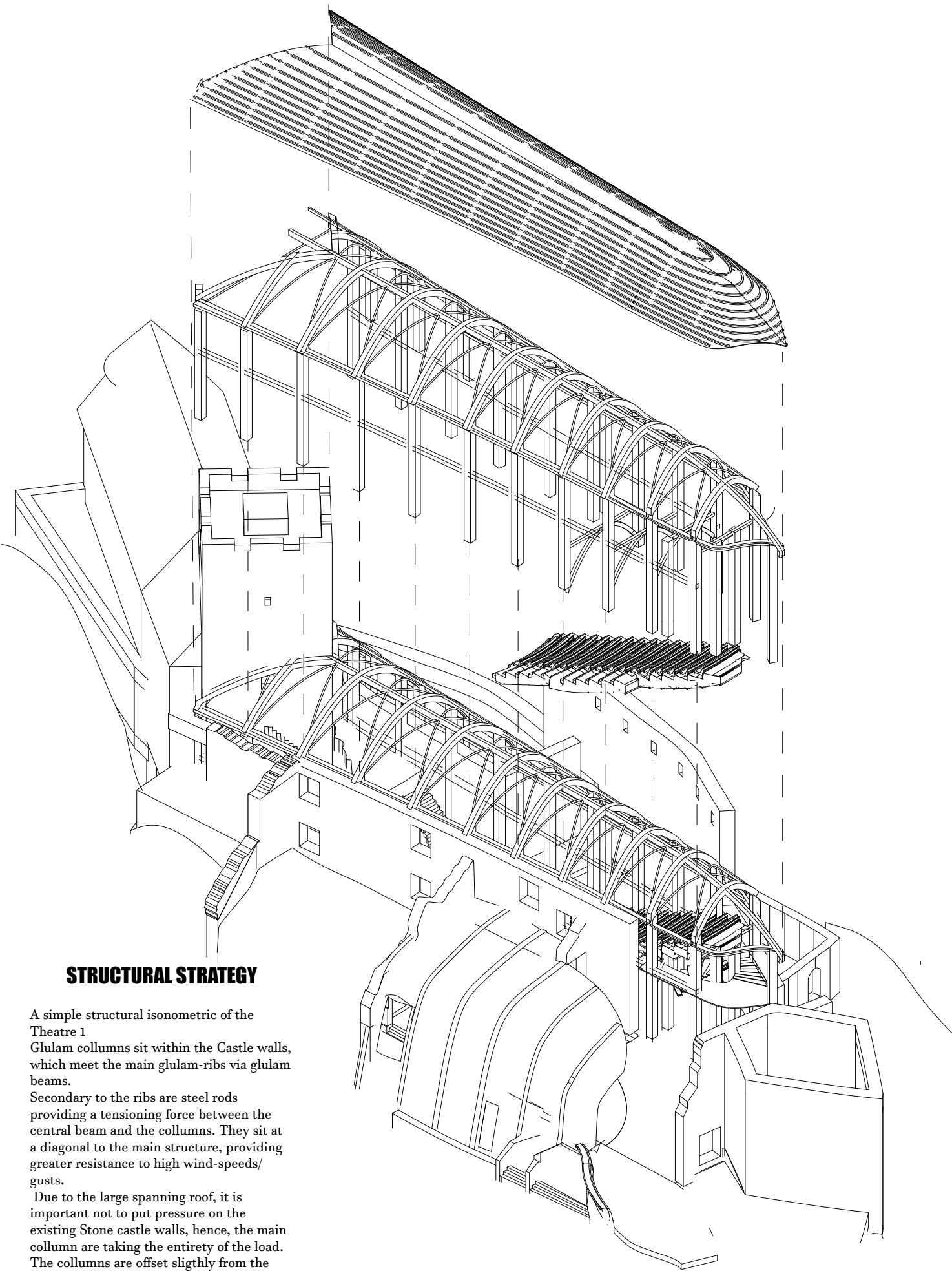
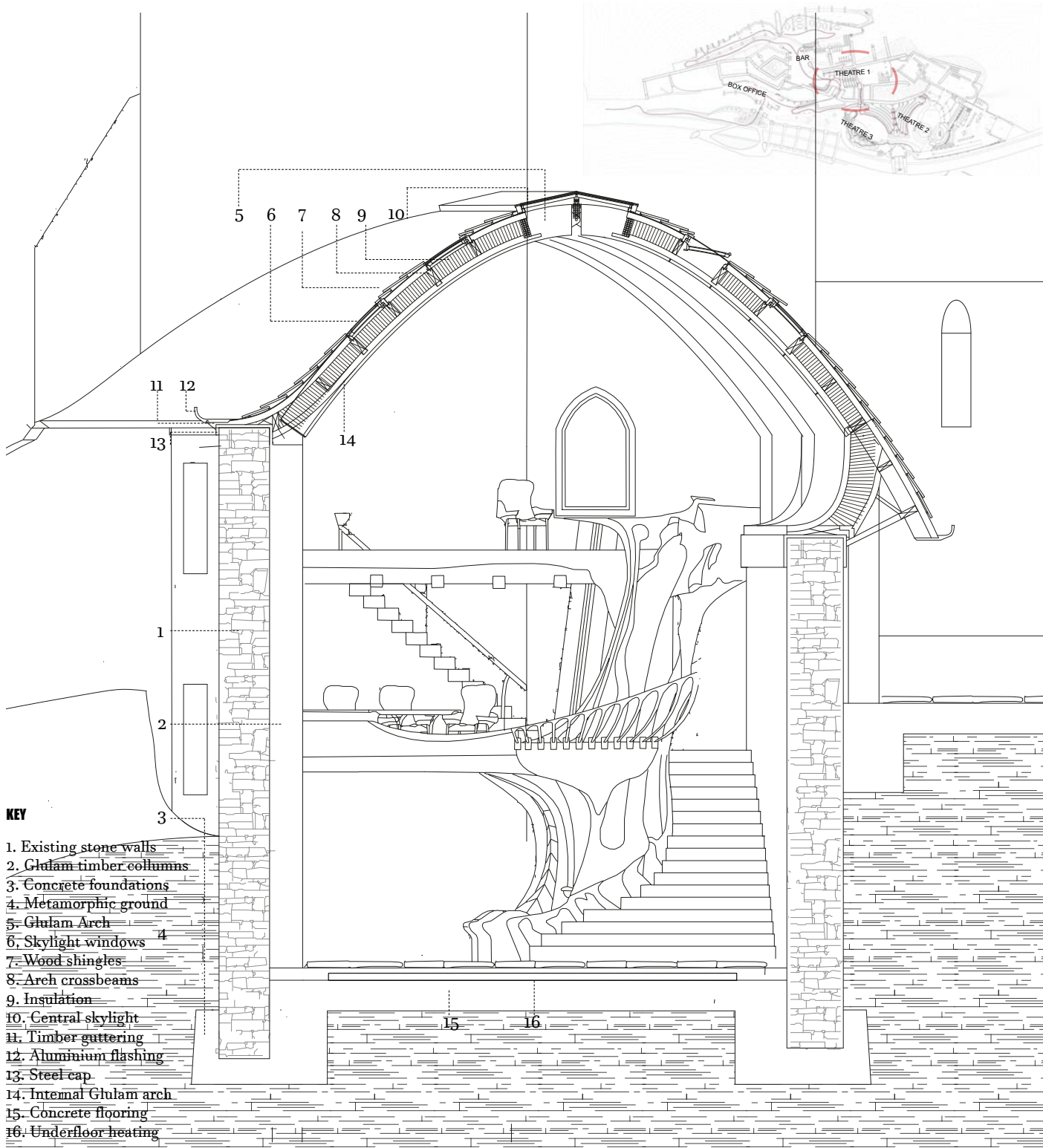
An insentive to fight fire with fire, battling the many historical tragedies involving theater fires and the resulting phrase 'DON'T SHOUT FIRE IN A CROUDED THEATRE'. Such that a theatre designed with fire at its heart, its primacy in the design process could create a safer environment than theatres deisgned with protocalls and emergency measures in place as an afterthought.

Set within and without the ruins of Gastle Gosting in Graz, Austria, I wish to accellerate the runiation of the proposal through curated burnings, allowing the architecture to respond organically to the fire as the Castle itself had suffered several devastating fires.

To produce a visual legacy of the building's life in continuity with it. The fire exposing the life which can be created through the destruction, combustion and chemical metamorphosis upon its touching.







STRUCTURAL STRATEGY

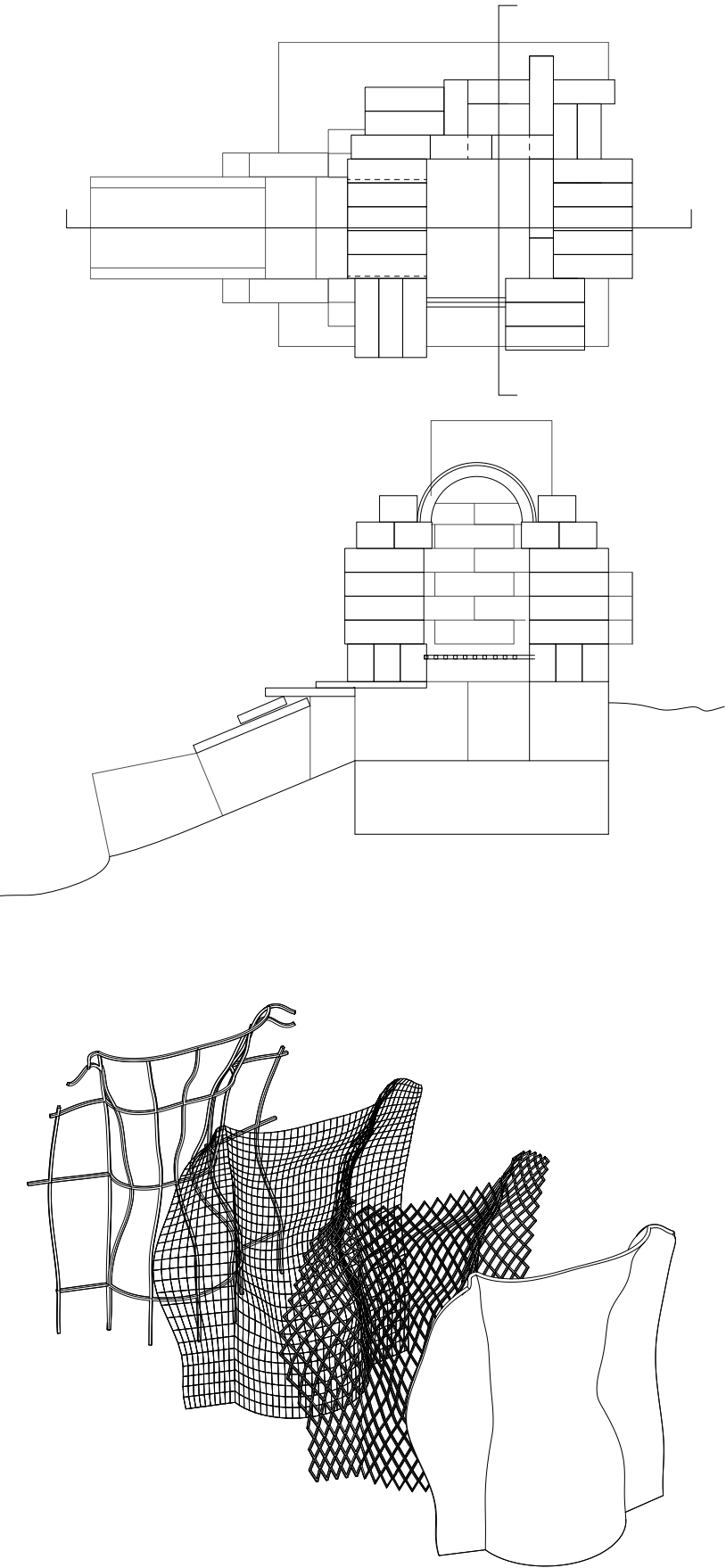
A simple structural isometric of the Theatre 1
Glulam columns sit within the Castle walls, which meet the main glulam-ribs via glulam beams.
Secondary to the ribs are steel rods providing a tensioning force between the central beam and the columns. They sit at a diagonal to the main structure, providing greater resistance to high wind-speeds/gusts.
Due to the large spanning roof, it is important not to put pressure on the existing Stone castle walls, hence, the main column are taking the entirety of the load. The columns are offset slightly from the wall, maintaining it's legacy while fortifying it's structure as it is secured to the glulam columns by large theads.

KILN DESIGN



UPHILL DOWNDRAFT

Using reclaimed bricks I have rebuilt the kiln in the method which will be utilised in the programme to test its viability. Reclaimed oven glass has been used to create a viewing platform so I can record the progress of the tests. A thermocouple will be used to measure the temperature of the kiln chamber.





FIRING DEBRIS

The resulting ruin composes of the sacraficial terracotta tiles cemented together with the Bismuth puddles.

The Pewter having a lower meling point and being placed lower on the tiles meant that it pooled between the fallen tiles first, creating a strong, non-brittle bond.

The Bismuth being far more brittle with a higher melting point meant it fell atop the pewter and is strengthened within it.

Pewter has a higher thermal mass than Bismuth and thus helps slow the cooling of it which is neccessary for the formation of the variously coloured Bismuth crystals that form within.

The dull texture of the pewter is complimented with accented colours from the Bismuth





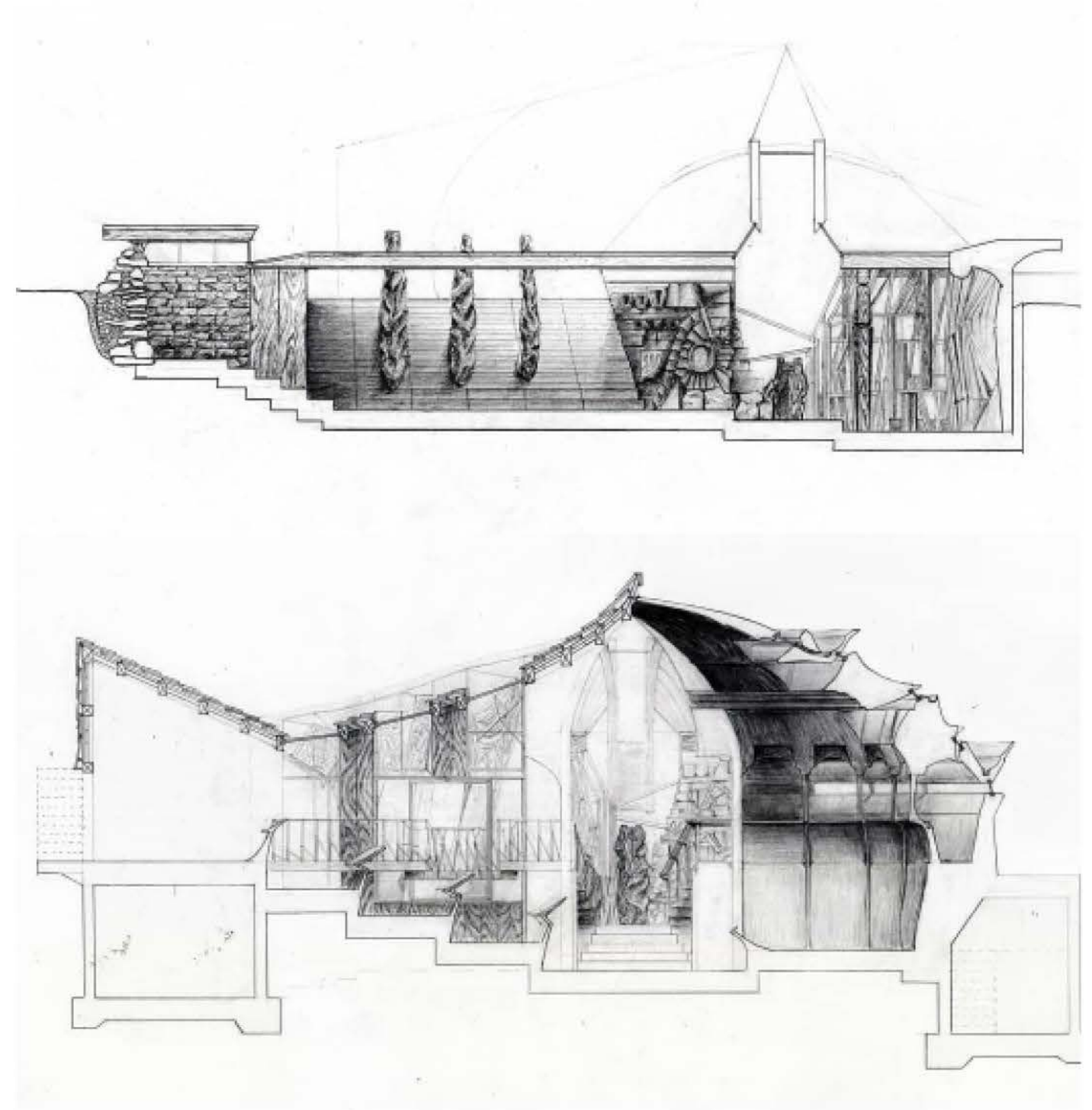




POST-WORK RE-EDUCATION CENTRE - LAUSANNE

2nd year design for a community learning centre in Lausanne, re-introducing the artisan professions of tavillonnage, sgriffito and Scherenschnitte.

1:200 model and 1:50 hand rendered sections.







PAINTINGS

