



# TRANSCRIPTION OF SOUNDTRACK

LEGO® Art – 31201  
Harry Potter™ Hogwarts™ Crests



0001 00:00:02:02 00:00:20:21

[McGonagall]: Welcome to Hogwarts. Now, in a few moments, you will pass through these doors and join your classmates, but before you can take your seats, you must be sorted into your houses. They are Gryffindor, Hufflepuff, Ravenclaw and Slytherin.

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[Andrea]: Imagine crafting your own wall art. Maybe it's a passion that fascinates you, or maybe it's the promise of an immersive creative experience like no other, a piece of iconic art you can build for yourself. Relax and reconnect with your creative side.

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We've created unique soundtracks curated around the world of art, animation, music and movies, and in this soundtrack, we go behind the scenes of the design of the Harry Potter movies and speak to some of the designers that made it happen.

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We're also gonna meet the LEGO® designer who created the LEGO® art of the four crests that you might be working on right now, and get a peek behind the curtain of what it's like working at the LEGO® Group. You can listen as you build at your own pace, and get the inside story.

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All right, ready to dive in? But first, let me just put on the sorting hat.

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[Sorting Hat]: Ah, right, then. Mm. Right. Okay. I know... Hufflepuff!

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[Andrea]: I'm Andrea Collins. I'm a Hufflepuff. Welcome to LEGO® Art.

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Before you start building, you might also wanna find out which Hogwarts house you belong in. If you don't have a sorting hat, like me, you can do that by attending the official Sorting Ceremony on [wizardingworld.com](https://wizardingworld.com).

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Our first guests are graphic designers Miraphora Mina and Eduardo Lima. Welcome. Now, can you please introduce yourself, and tell us what house you're in?

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[Eduardo]: Hi, I'm Eduardo Lima, and I'm, together with Miraphora Mina, a lead graphic designer on all the Harry Potter films, and Fantastic Beasts, as well. And I am a very proud Ravenclaw.

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[Mira]: My name is Miraphora Mina. Together with Eduardo, I am the lead graphic designer, currently, on Fantastic Beasts, and on all the Harry Potter films, and I am a humble Hufflepuff. <laughs>

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[Andrea]: And what does that mean about you?

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[Eduardo]: Uh, Ravenclaw, one of the... the characteristics of Ravenclaw is to be intelligent, wisdom, wit, and love learning, and someone else recently said to me that, also, it is sparkling and colorful. <laughs>

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[Andrea]: Wow.

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[Eduardo]: So, yeah, so I think I fit some of those characteristics.

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[Andrea]: <laughs> Yeah, that's a good one. What about you, Miraphora? How would you describe a Hufflepuff?

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[Mira]: Uh, well, um, they do say that they work hard, but to be honest, I think any of us in this creative field is probably true- true to all of us. Um... I do have a lot of patience, so I think that is true, um...

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[Eduardo]: <laughs>

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[Mira]: And dedication. And, erm... probably don't like talking about myself, actually, so there you go, that's probably my Hufflepuff... <laughs>

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[Andrea]: <laughs>

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[Eduardo]: <laughs>

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[Andrea]: So, a Hufflepuff and a Ravenclaw. The lead graphic design team behind the Harry Potter movies, Miraphora Mina and Eduardo Lima. Together, you're MinaLima, which is also the name of your design studio, and your gallery, and store in London. Miraphora, you told me I can just call you Mira, yeah?

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[Mira]: Yeah, you can use Mira. <laughs>

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[Eduardo]: But Miraphora is such a beautiful name, you know, we always say about that. It looks like that comes from the wizarding world. <laughs>

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[Andrea]: I agree.

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[Mira]: Actually, I have been asked that. <laughs>  
If it was a wizard name.

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[Eduardo]: But, Mira, there's lots of coincidence with "MM", no? Marauder's Map, Minerva McGonagall, Miraphora Mina...

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[Mira]: <laughs> Mad-Eye Moody.

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[Andrea]: Ah. It's almost like your name led you into your career.

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[Mira]: Oh, I think nothing is unconnected in this world.

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[Andrea]: Mm-hmm. So, why don't you tell us a bit about your backgrounds leading up to becoming graphic designers for the Harry Potter movies?

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[Eduardo]: I... I studied Visual Communication, specialization, Graphic Design. I'm from Brazil, so I studied in Rio, and I moved to the UK in . Uh, while I was doing my graphic design course, I also start working in film. That was my dream since I was a young boy. I always had my eyes in filmmaking and storytelling, and I started working in Brazil in film editing. And it was when I moved to the UK that I met Miraphora Mina, and she gave me an amazing opportunity that I am so grateful, and I will be grateful for the rest of my life.

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She offered me, like, a... some work experience on the second Harry Potter film, and since then, Mira, we never stop working together. So, and next year's going to be a fantastic year, it's very special for us. We're going to be celebrating years that we are working together.

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[Andrea]: Wow. And Mira, what led you to the Harry Potter world?

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[Mira]: Um, well, apart from my name, obviously. As previously discussed. I trained in theatre

design, set design for theatre, and then went on to do— study set design for film, so I was very much heading in the direction of thinking about the whole scenic design side of things, rather than honing in specifically on something so detailed as graphic design. And so, I kind of carved out this space for myself, working as a graphic designer in film, uh, probably about ten years before, maybe eight years before I started working on Harry Potter, and in that time, I had been lucky enough to get to work with Stuart Craig, the fantastic production designer of the set... all the sets on Harry Potter.

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So, because I was working amongst his team, when he got the job of designing Harry Potter, he took his team with him. So, it was a very sort of natural, uh, transition from one freelance job to the next, and not really knowing what was going to unravel from that point on.

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[Eduardo]: But Mira, it was quite funny, uh, when he said to you, "Oh, it's a film about, uh... an orphan wizard boy," and, "Let's see how it goes, maybe it's going to be, I don't know, five months' job."

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[Mira]: <laughs>

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[Eduardo]: <laughs>     years later, we are here, talking and

loving Harry Potter. <laughs>

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[Andrea]: Yeah, for sure.

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[Mira]: And I might just add to that, actually, is that, together with that idea was realising that we were working amongst, really, the best people in the industry, and it... Not only were we helping each other to understand how to resolve problems, but also becoming a little bit of a family, and some of those people, who I think you'll also be speaking to here, we all sort of grew up together. That feels like a very special sort of gift to have been given, especially as a freelancer, to have this loyalty to each other and to shape that world together. So, that was a very unusual part of the experience of working on the Harry Potter films.

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[Andrea]: Mm-hmm.

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[Eduardo]: And, as Mira said, uh, Leavesden, we used to call Leavesden Hogwarts because lots of young people went there and kind of learned through the films, and they all became amazing artists and... carpenters, painters...

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[Mira]: Wizards.

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[Eduardo]: Wizards, yeah. The– the– the amount of talent and... and creativity that runs through the art department on Harry Potter. But especially for me, because I arrived from Brazil, and Harry Potter was my first introduction to the film industry in this country, so I was absolutely... yeah. Gobsmacked. <laughs>

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[McGonagall]: Now, while you're here, your house will be like your family. Your triumphs will earn you points. Any rule-breaking, and you will lose points. At the end of the year, the house with the most points is awarded the house cup.

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[Andrea]: We'll hear much more from MinaLima later in this soundtrack, but now, let's bring in our next guests. Please introduce yourself, and let us know what Hogwarts houses you belong to.

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[Alan]: Hello, I'm Alan Gilmore. I am an art director and production designer, and I was, uh, from the Harry Potter family. I am a Ravenclaw, so apparently, I'm intelligent, I'm curious and I'm creative.

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[Andrea]: <laughs> And what about you, Pierre?

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[Pierre]: My name's Pierre Bohanna, I, uh, have had the great pleasure of running the prop manufacturing departments on all the Harry Potter series of films, and also Fantastic Beasts. I've been Sorted twice, just to confuse matters, so once Slytherin and once Gryffindor. I think I err slightly to the Slytherin, to be honest, so, yeah. A bit dodgy, maybe.

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[Andrea]: <laughs>

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[Alan]: And, Andrea, I can vouch for that.

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[Andrea]: Yeah. <laughs> Now, a prop maker. So, how do you get into prop making? What was your background?

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[Pierre]: I... After leaving school, I essentially served a series of apprenticeships in mold-making and engineering, um, on car projects and then boats, and then worked for a boat-builder, and then, after I stopped doing that, I started at a small model-making special effects company in London, in the, sort of, back end of the ' s, really, that specialized in doing TV commercials.

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So, started there, and then you kind of go freelance after you enter that world, eventually, after I did my apprenticeships at the effects company, and you just go from job to job, so I started, did TV stuff like Spitting Image and stuff for Hat Trick productions, and... And then slowly started getting into films, started doing work on that, and then, you... it just grows and grows, and then, very soon, I got asked to run the prop manufacturing department on Titanic, and then, on it goes from there, to Bond films and, eventually, uh... eventually came to the Potter series.

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[Andrea]: Wow. Titanic and Harry Potter. That's pretty iconic, that's very, very neat. Alan Gilmore, your official title is Creative Director for the film series, but you were originally an architect, is that right?

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Yes, I come from the world of architecture, many, many years ago. Um, Creative Director is one of many titles. Kind of mainly an art director, and, um, working on the team with Pierre at the films.

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But, yes, I came from being an architect, and I qualified in Dublin. Um, never actually really wanted to be an architect, I was always very interested in films, but I went into architecture to try and learn about design and creativity.

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And, as I... after I graduated, I had a very lucky break. A friend of a friend told me of a film that was looking for people to draw facades of buildings, and I didn't really know what this entailed, but I applied, and myself and two friends got the job. And it was a film called Michael Collins, in Dublin. It was a British film crew, and I have to say, it was just amazing working with them, the skills they had... And I was enthralled from that point on.

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So, I knew this was going to be my life, and I basically followed them to London, and started knocking on doors, trying to meet people, trying to get into the film industry, and again, another lucky break, I met Stuart Craig, who was our leader on Harry Potter. He's the main production designer.

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So, yeah, it's been a really long journey. All along the way, many other films, many places, many countries... Um, it's an amazing world to be in, um, and it's... it's... it's very... It's hard to say how you describe the... the buzz you get from it. The... the jobs are all so different, the people you meet are so different, and you end up with this huge family, globally.

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[Andrea]: Wow. So- so, do you read the books before joining the team?

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[Alan]: Yeah, generally, you'll read the book if there's a book, um... And also, very quickly, we get the scripts, so the script is a condensed version of the book, and it's... it's the story that the director wants to tell, and the... the creative team.

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And, on Harry Potter, JK Rowling was very involved in taking the books and condensing them down to a... a size that fits a film, the— the amount of minutes you have may be 120 minutes, 150 minutes.

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And the scripts tend to be very, very descriptive, so the art department, um, Pierre's team, my team, we would take our scripts and start to look at them in great depth.

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And the script would say, for example, "Interior: Great Hall". So, you'd have to think, "What is a Great Hall?" And we'd work with Stuart Craig, our— our leader, and he would go off and research ideas, and Stuart...

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Stuart is a visionary, by the way. He just has amazing, amazing ideas, and we're all... We all worship the ground he walks on. The, the creativity he gives off to all of us, and he empowers all of us so much to be creative, as well.

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[Andrea]: Wow.

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[Alan]: But, yeah, we... we read the books, we get the scripts, and then we all kind of get together in huge, huge teams, work together to create these worlds.

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[Andrea]: How many people would be on a team like that?

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[Alan] Gosh, on— on Harry Potter, our— our average art department would have been... Just... the depart... the room I was in was probably about 50 or 60 people. That's the set designers, art directors.

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[Andrea]: Mm.

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[Alan]: But then, you have graphics, you have Pierre's team, the prop team, the set decorating team... We've all these other creative teams, all the way down to the guys who build the sets, the painters, the sculptors, um... Huge amount of people, just around the art, and then many more people around that. Pierre, you could probably speak to the number of people.



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[Pierre]: Yeah, I mean, the crew size is interes... I mean, it's interesting on a series of films, cos I think the Potter films, y'know, went on for about ten years, so they, they.. The development in techniques and the sort of size and scale of the films grew, as well.

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I mean, my crew size for the- on, um...  
Philosopher's Stone, or Sorcerer's Stone, was about 15 core people. We got slightly bigger at the, sort of, peak points, but by the time we got to Deathly Hallows, I had 40 to 50 people working full time for the whole series.

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So, you could probably apply that to- to most departments, that the films got bigger and the departments got bigger, and also what... what we were charged with, and the confidence of what we were doing sort of grew in all aspects, really.

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[Andrea]: Yeah.

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[Pierre]: So, it was an interesting experience, in that sense.

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[Andrea]: What's it like to see it all come together, when

you're watching those movies for the first time?

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[Pierre]: I think, for me, it's... the great thing about seeing the film is that we haven't been working on the film for at least

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months since we've finished working on it.

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So, there's a good aspect of forgetting half of what we'd done, initially,

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and almost sitting there like a... like anyone else, and being sucked in by the whole world.

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Uh, you know, that is...

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If that happens, if you just get... If you're, if you're, um... uh...

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If you're enjoying it like any other, uh, member of the audience would do,

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then I think you've actually made a good film,  
'cause it's working as a storytelling experience.

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It's only then you have to think, "Oh, Christ, I've got to go  
back and see it again, now, just to... just to go and pick out

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the bits, and... and look at them with a  
professional eye, but..

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[Andrea]: Mm-hmm.

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[Pierre]: And they... And, you know, they applied  
everything we did so well, it was, you know, every  
aspect was... was, um, was used, and... and... and  
helped to enrich the whole world, so it's... yeah.  
It was a very complimentary series of films to  
work on.

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[Andrea]: Wow.

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[Ron]: Wingardium leviosa!

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[Hermione]: Look, stop, stop, stop. You're going to take  
someone's eye out. Besides, you were saying it wrong. It's  
levi-OH-sa, not levi-oh-SA.

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[Ron]: You do it, then, if you're so clever. Go  
on, go on.

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[boy]: Wingardium leviosa...  
Wingardium leviosa...

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[Hermione]: Wingardium leviosa.

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[Professor Flitwick]: Oh, well done! See here, everyone! Miss  
Granger's done it! <chuckles> Splendid.

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[Andrea]: We're talking to you guys today because of a new  
LEGO® Art set. Do you have history, each of you, playing with

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LEGO® bricks and sets?

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[Alan]: I certainly do. I've been playing with  
LEGO® since I could walk, basically. I've had LEGO®

for a long, long, long time. Drove my parents crazy, always wanting LEGO®, and I still buy it. And I've... my children buy it, and we have so much LEGO® in our house in London that you can hardly walk around the house, now.

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[Andrea]: <laughs>

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[Alan]: It's ridiculous. I have a huge Harry Potter LEGO® collection, uh, huge collections from other genres and stories, but the Harry Potter collection in our house is very valued and very prized.

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[Pierre]: Yeah, same for myself, really. I don't... I grew up with boxes full of the stuff, that you inherit, or you... that you... you

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grow every Christmas and birthday, and everything in between. Um...

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Most of my stuff normally got made into some sort of plane or flying implement that went out my bedroom window, exploded

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on, uh, on impact, and I had to run back down and put it back together and do it all over again.

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[Andrea]: <laughs> Yeah, I think... I think every parent has that, um... can relate to that.

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[Pierre]: Exactly, it... it's not only the Hoover that's the LEGO®-eater, it's the lawnmower, as well.

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[Andrea]: Yeah. <laughs> Yeah, exactly. What about you, Mira and Eduardo? Do you also have a history playing with

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LEGO® bricks and sets?

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[Eduardo]: Oh, yes. <laughs>

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[Mira]: Oh, yes. <laughs>

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[Eduardo]: When I was young, I used to pretend that I... I used to love space, and uh, I used to create, like, spaceships

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and towers and thing... everything to do with space and planets, and travelling, and...

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'Cause my dream also was to become an astronaut for a bit,

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and now, the space and... it really scares me, I don't want to go out there at all. <laughs>

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[Andrea]: <laughs>

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[Eduardo]: But, with... with, yeah, making, uh, uh, creating the world using the LEGO®, yeah, it was brilliant.

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And I still have some– lots of LEGO®, and that I, sometimes, I, I do play. <laughs>

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[Andrea]: Mm-hmm. What about you, Mira?

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[Mira]: Oh, absolutely, definitely. That's... Growing up in the s, I think there was slightly less choice of things, but obviously, um, what an amazing way for any imagination to be let loose. Because I think, at the time, there wasn't specific sets that had already been designed,

so, you know, it was just the bricks, as I remember. So, it was very much up to the user to go wild.

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And I have to say, it's the only toy, or box of toys, that I've kept from my son. The– the one thing, when I was doing a big clear out, sort of, in the garage, that was like, "This can't be given away to a charity shop." <laughs>

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[Andrea]: Mm-hmm.

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[Mira]: So, it's the one box that's sitting waiting in the garage for its next life. <laughs>

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[Andrea]: Now, LEGO® Art is different from the normal LEGO® sets. It's a two-dimensional building experience, and more for decoration. We sent you a set to build, did you try it.

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[Mira]: Well, we started...

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[Eduardo]: We started...

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[Andrea]: <laughs>

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[Mira]: Uh, with good intention, you know, and, and, um... But it also coincided with, um, us opening a new shop, moving our studio, um, and starting working on a film, and... Oh, and a pandemic.

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Um... So... <laughs> It... It'll be a very good escape from all of those real world things, but, um, what a wonderful departure from everything that we knew about D LEGO®. Yeah. Fantastic.

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[Eduardo]: Wonderful. Yeah.

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[Eduardo]: Yeah. And so many things that we can do with that, that's always amazing. Yeah.

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[Andrea]: And the set we're talking about today features the crests from the four Hogwarts houses. What do you think of them?

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[Mira]: Well, you know, it's funny, when we're... the.. Our role as graphic designers is, as I've mentioned before, that... it's so driven by detail, and if you'd said to me a few years ago,

"Yeah, those detailed designs could be translated into a grid of, you know, brickwork... <laughs> Um, it felt like an antithesis, and it... How could you possibly marry the two things? But, um...

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When you have an idea that is so strong, like LEGO® is, it's just brilliant that you can translate that to absolutely anything. So, what a joy for us to sort of know that something so detailed can be reinterpreted and still understood.

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It's sort of like a language. It's like LEGO®'s got its own language, that- and- and you just apply that to anything, and it can be understood by anybody. So, yeah. It's amazing.

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[Eduardo]: Well, also, me and Mira, while we were working on the films, we didn't have no idea that the house crests would become so important and would be, even, a way to identify people. Now, people now say, "I am a Ravenclaw, I am Gryffindor, I am Slytherin, or Hufflepuff."

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So, no-one had an idea that would become... So- so- so, yes, it is incredible how the love for the houses and how people identify with each house, and having the image to illustrate that is fantastic.

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[Andrea]: Mm-hmm. What about you, Alan and Pierre? Did you try to build the LEGO® Art sets we sent you?

0141 00:20:16:02 00:20:32:19

[Alan]: I did, yeah, it was brilliant. Um, some really cool ideas. Very- very much in the world of- in the graphic style, where the pixellation of the images and how you build them, and the various options, you can have several different images... I- I think it's a fantastic product, and I love the whole... genesis of it, and the whole story behind it. It's really clever.

0142 00:20:32:19 00:20:36:13

[Pierre]: No, see this is a great product, which... I, um...

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Uh, when it came to me, my sister was staying with us, with her... my niece and nephew.

0144 00:20:42:05 00:20:45:24

So, we all did it together, and that was fantastic, it was great fun.

0145 00:20:45:24 00:20:51:05

It was great... It's... That was an aspect I wasn't expecting, actually, with just the... you know, collaborative, um,

0146 00:20:51:05 00:20:52:18

experience.

0147 00:20:52:18 00:20:54:22

And, yeah, looks fantastic, as well.

0148 00:20:54:22 00:21:00:16

[Andrea]: Now, the set we're talking about today, it features the crests from the four houses of Hogwarts.

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What do you think of them?

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[Alan]: I- I think it's a great idea to celebrate the crests, because they really are the... the four corners of the world of Harry Potter and Hogwarts.

0151 00:21:09:03 00:21:21:00

And to educate people on these worlds and these places, and to educate them, they can go and research more about these places and what they represent. I think it's a really good starting point for... a product in this type of genre.

0152 00:21:21:16 00:21:23:09

[Trolley Witch]: Anything off the trolley, dears?

0153 00:21:23:09 00:21:26:12

[Ron]: No, thanks. I'm all set.

0154 00:21:26:12 00:21:27:20

[Harry]: We'll take the lot!

0155 00:21:31:00 00:21:32:11

[Ron]: Whoa.

0156 00:21:37:02 00:21:47:06

[Andrea]: And speaking of LEGO® Art, we're now joined by the LEGO® designer behind the set. Could you start by introducing yourself, and, of course, tell us what house you're in?

0157 00:21:47:06 00:21:54:10

[Kitt]: Hi, I'm Kitt Kossman, and I am a designer working for the LEGO® Group. And, uh, I see myself as a Hufflepuff.

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[Eduardo]: <laughs>

0159 00:21:54:13 00:22:22:20

[Kitt]: I took a test, and it turned out– I turned out to be a Hufflepuff. Uh, I think I am actually, like... There's more sort of things that, uh, you consider being a Hufflepuff. I can... I can cross that on my list. I am friendly and loyal, honest and... I'm very hardworking. The only thing is that, when it comes to being competitive, I am probably a bit more competitive than a normal Hufflepuff, especially when I play games.

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But... <laughs> But– but I'm pretty much a Hufflepuff. You know, I would, of course, like to be a Gryffindor, but I'm Hufflepuff. And that's okay. <laughs>

0161 00:22:31:11 00:22:50:10

[Eduardo]: But Hufflepuff... Before, Hufflepuff was, like, the house that everyone, like... <clicks tongue> "Oh, I'm sorry I'm Hufflepuff." But now, with Fantastic Beasts and Newt Scamander being, you know, a very good example of how Hufflepuff should be, and everyone now is much more, uh... proud of to say that they are Hufflepuffs. <laughs>

0162 00:22:50:10 00:22:54:01

[Kitt]: Exactly, that's how I felt. <laughs>

0163 00:22:54:01 00:22:58:03

[Andrea]: Could you tell us about your background leading up to working at the LEGO® Group?

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[Kitt]: Uh, I was originally, uh, educated a fashion designer from the... Danish design school in Kolding.

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And then, uh, they were looking for a person who could do, especially, doll clothes for, uh, a line they called, uh LEGO®® Scala.

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And I applied for that job, so I actually started my career by doing doll clothes. So, that's a bit funny, isn't it?

0167 00:23:20:09 00:23:22:16

[Eduardo]: <laughs> That's amazing.

0168 00:23:22:16 00:23:30:12

[Kitt]: Yeah. Then, uh... Then, later on, I moved to doing... To- to- to building, as well, but in the beginning I was actually more or less hired to do doll clothes, and...

0169 00:23:30:12 00:23:36:03

[Andrea]: Wow, doll clothes. What a way to start. What other products have you worked on at the LEGO® Group?

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[Kitt]: Oh, I've been there a lot of years, so I started off working for LEGO® Scala, who was a, like... It was a building system where you made, like, big doll houses, uh, and had, like, dolls with real hair that you could dress.

0171 00:23:48:15 00:24:11:18

Then, I moved up onto Belville, who was kind of a doll house, um... franchise, as well. Further on to Clickits, that was very much about jewellery and interior. Then, I worked on Classic, that was what you talked about, Mira, having, like, the

bricks, the normal bricks that you can put together in many ways. So, a more classic approach on LEGO®.

0172 00:24:11:18 00:24:30:04

Then, I moved on to 4+, who was for, yeah, as it says, for- for children that is four and over. Also worked for Duplo, and that was also different because you had to work very small children, and the approach there is... is very different from the rest of... of, uh, the franchises that we have in the LEGO® Group.

0173 00:24:30:04 00:24:44:11

And then, finally, now, I'm in LEGO® Art, and I am very thrilled to be here, because I think I finally get to... all my passion points, they kind of come together in one job, so I am very, very happy to be here. So, that's my story so far.

0174 00:24:44:11 00:24:48:01

[Hermione]: Oh. Are you doing magic? Let's see, then.

0175 00:24:48:01 00:24:56:23

[Ron]: <clears throat> Sunshine, daisies, butter mellow, turn this stupid, fat rat yellow.

0176 00:24:57:22 00:25:03:06

[Hermione]: Are you sure that's a real spell? Well, it's not very good, is it?



0177 00:25:04:03 00:25:09:24

[Andrea]: Now, as we talked about before, traditional LEGO® building is three-dimensional, and this LEGO® Art is two-dimensional.

0178 00:25:09:24 00:25:10:17

[Kitt]: Mm.

0179 00:25:10:17 00:25:12:08

[Andrea]: How was this task different?

0180 00:25:12:08 00:25:26:24

[Kitt]: Oh, when you make the 3D models, then, of course, like, a model has to be seen from all angles, so it's, like, you have to take a 3D approach on it, also, like play-wise, you need to be able to approach the model from more places.

0181 00:25:26:24 00:25:44:22

Uh, much more functions, there's normally much more functions in, when you make a 3D model, and of course, that is very different from the LEGO® Art, where it's a... it's a- it's a piece that you put up on your wall, so it doesn't have to have functions, and doesn't have to be seen from the back side.

0182 00:25:44:22 00:26:01:16

[Andrea]: Mm-hmm. And it's something completely new for the LEGO® Group, and it's for adults.

And in the booklet that comes with the LEGO® Art set, it says, "Relax and reconnect with your creative side." Can you tell us a bit more about that, and why it's so appealing just now?

0183 00:26:01:16 00:26:05:22

[Kitt]: Yeah, especially with COVID-19 and everything, like, we really...

0184 00:26:05:22 00:26:06:13

[Andrea]: Mm-hmm.

0185 00:26:06:13 00:26:26:09

[Kitt]: ...found a gap, here. Uh... I think, in this world that we are living in, there's... there's a lot of things that you need to do, and not so many things that you actually would like to do. So, our approach here is actually that we would like to make a product that, uh... That gives people the time to kind of relax and have some nice "me time"

0186 00:26:26:09 00:26:38:16

while they listen to the podcast and just enjoy the moment. So, so that is- that is the... the aim for this, beside also making an astonishing piece that you would like to put on your wall and brag about.

0187 00:26:38:16 00:26:45:15

[Andrea]: <laughs> Yeah. And how did you decide to recreate the Harry Potter house crests in LEGO® bricks?

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[Kitt]: Oh, when– when you start, like... When I first got the... we first got the idea to do Harry Potter, we had a lot of other ideas. There was, like... We were talking about doing the faces of the main characters, uh... Doing, uh, artifacts, uh...

0189 00:27:03:14 00:27:15:09

There was all kinds of idea up in the air, so I started out, actually, by interviewing a very good friend of mine who is a big Harry Potter fan and asking him, like, "You are an adult. What would you like to have on your wall?"

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And he sa... Like, we ended up, like, saying, "Okay, the crest, that is something that is, uh... that is very representative for Harry Potter, like, people that are Harry Potter fans would, uh, recognise that."

0191 00:27:26:14 00:27:43:09

But beside that is also, it's... it's, uh... it's a nice thing to talk about. Like, when you have something on your wall, it's... it's also a conversation starter, so in that way, it's also nice that... that people kind of can signal which house they belong to. So, that's why we ended up doing the crests.

0192 00:27:47:24 00:27:59:19

[Andrea]: Now, Alan, as you had mentioned, you played a huge part in bringing the iconic locations from the stories to life. Can you give us some examples, and just tell us a little but more about that? It's fascinating.

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[Alan]: Yeah, sure. Erm... So, we mentioned that we had quite a large team in the art department, and you need that, because the books are so detailed, and so... They go to so many places. So, the– the best process was to break it down into what we call a set list.

Um, we list all the rooms that are written about and what they are and how big they might be. And then, each of us would be given a– a part of that to design, so, for example, I got the Quidditch World Cup stadium at one time. Um, I got the wooden bridge that leads to the castle and many other amazing places, and we all work together to join our ideas together, to make that it's seamless. Um, extremely complex designs to work on.

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Again, they'd come from Stuart, he would envisage it as what's called a concept sketch, or piece of artwork, and then we would... we'd make those real. And that piece of artwork, within it, would have also elements for Pierre, elements for MinaLima, elements for everybody to all work on. But it's... it's really fantastic to... to take these ideas and make them into real places, and then to watch the film and see what you worked

on look absolutely real, and all the fans in the world go, "Wow, look at that bridge!" Or, "Look at that stadium!" It's very, um, very emotional...

0195 00:29:05:12 00:29:06:00

[Andrea]: Mm-hmm.

0196 00:29:06:00 00:29:09:06

[Alan]: ...to- to see it, and see the final version in the film.

0197 00:29:13:21 00:29:17:13

[Lee Jordan]: Angelina Johnson scores! Ten points for Gryffindor.

0198 00:29:20:24 00:29:22:13

[Lee Jordan]: Yes! Whoa...

0199 00:29:23:22 00:29:25:06

[Lee Jordan]: Well done!

0200 00:29:25:06 00:29:29:17

[Andrea]: Now, what can you tell us about the house sections of the Quidditch pitch?

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[Alan]: Well, they each get a tower. Um... The Quidditch pitch was a very unique design, all came from JK Rowling's head. But, yeah, each tower

has a... Each house has a tower, and it's decorated in their colors. Their... their Quidditch robe colors.

0202 00:29:43:07 00:29:54:22

Um... It's a place where they go... They're all kept separate, which is a good- good thing, as well, because there can be quite... They're not the... the most... least... They're quite aggressive, sometimes, these students, and the sport really brings out that aggression, so...

0203 00:29:53:18 00:29:54:15

[Andrea]: <laughs> Mm-hmm.

0204 00:29:54:22 00:30:05:18

[Alan]: It was always a great moment, to watch the matches being played. To watch Harry and Ron and, um... all the other characters, all battling it out. And... And also, watching them training and learning how to play Quidditch.

0205 00:30:05:18 00:30:24:19

But the... the Quidditch arena is very unique. Um... Very dynamic. I love the sequence when they're flying around the edge, through all the beams, and it's... It's almost reminiscent of Star Wars, in a way, going through the... the Death Star, and it's kind of got this real dynamic... um... space, and... We've- we've tried to recreate that several times since, with other designs around the world in Harry Potter.

0206 00:30:24:19 00:30:26:08

[Hagrid]: Looks like he's going to be sick!

0207 00:30:28:10 00:30:34:03

[Lee Jordan]: He's got the Snitch! Harry Potter receives 150 points for catching the Snitch.

0208 00:30:34:03 00:30:36:01

[Lee Jordan]: Gryffindor wins!

0209 00:30:37:03 00:30:40:12

[Lee Jordan]: Yeah! Oh, no...

0210 00:30:40:23 00:30:45:11

[Andrea]: What can you tell us about the Great Hall, where we're first introduced to the Hogwarts houses?

0211 00:30:45:11 00:31:05:16

[Alan]: Well, the Great– the Great– the Great Hall, like, really, all of Hogwarts, um, through Stuart's research, is based on, um, old English and Scottish castles, and the– the kind of spaces that they would... have, um. They would have... They'd have towers, they would have many great rooms, but generally, they would have a Great Hall, um a gathering room for everybody.

0212 00:31:05:16 00:31:21:16

So, that's where the genesis of the Great Hall

came from, but then, again, Stuart elevated its... its experience beautifully with the amazing details, the flambeaus, the paintings on the walls, the huge tables, one table for each house, the high table for all the teachers and for the headmaster...

0213 00:31:21:16 00:31:39:04

And it– it really... it– it evokes a classic old school feeling. Um, we– we all learn about these old– famous old schools in Europe, and it feels like a, kind of, a boarding school, in a way, but a very special one. Um, and it's a school that is elevated in reality, it's... You'd never find it, but it feels absolutely real.

0214 00:31:39:04 00:31:49:16

And it– it borrows from, again, Scotland, England, there's parts of France in there. There's many different places that we... we– we– we– we learned from, and put those details into the– into the school and the Great Hall.

0215 00:31:49:16 00:31:51:04

[McGonagall]: Harry Potter.

0216 00:31:53:04 00:32:11:01

[Sorting Hat]: Hmm. Difficult. Very difficult. Plenty of courage, I see, not a bad mind, either. There's talent, oh yes, and a thirst to prove yourself. But where to put you?

0217 00:32:11:01 00:32:13:16

[Harry]: Not Slytherin. Not Slytherin.

0218 00:32:13:16 00:32:18:12

[Sorting Hat]: Not Slytherin, eh? Well, if you're sure...

0219 00:32:18:12 00:32:19:17

[Harry]: ...anything but Slytherin.

0220 00:32:19:17 00:32:23:10

[Sorting Hat]: Better be... Gryffindor!

0221 00:32:26:00 00:32:37:06

[Andrea]: When it... when it comes to the Great Hall in real life, I wonder if, when you were filming the film, how big is that room actually? How did they translate that... what we— what the actors would be seeing into film?

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[Alan]: Well, it's... It's real. It's a huge, huge room.

0223 00:32:39:13 00:32:40:09

[Andrea]: Wow.

0224 00:32:40:09 00:32:45:14

[Alan]: It's... it's so real, the floor is actually stone, and the tables are all oak, and they're beautiful.

0225 00:32:45:14 00:32:52:10

Um, it's been re— it's actually been recreated in London at the Harry Potter tour, and it's stunning, really stunning when you walk in there the first time.

0226 00:32:52:10 00:32:57:05

And it's about... I don't know, Pierre, would it be about 30 feet high? 35 feet high?

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[Pierre]: Yeah, I think it's 36 feet, isn't it?

0228 00:32:59:01 00:33:15:14

[Alan]: 36, and then the rest of it would be extended through visual effects or through model-making. Um, many tricks to make it feel like you saw it in the films. But it— the actually set is absolutely amazing, and it's a... what we— what we call a 360 degree set, so no matter what— where you look, you always see the Great Hall.

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[Andrea]: Mm.

0230 00:33:15:24 00:33:17:03

[Alan]: You really feel like you're there.

0231 00:33:17:03 00:33:18:07

[Andrea]: Wow.

0232 00:33:23:01 00:33:37:05

[Andrea]: Eduardo and Mira, I'd like to hear how you worked on the crests for the films. But maybe you should first explain a bit more about what you do as graphic designers. I think many people are not really sure what graphical design for films really is. Is that right?

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[Eduardo]: Yeah. They think that we do, like, the posters, and...

0234 00:33:40:01 00:33:41:07

[Mira]: The promotional. Yeah.

0235 00:33:40:24 00:33:57:23

[Eduardo]: Yeah, the marketing material, the promotional material. But is the... the graphical design for films, the job that me... Mira and I do, is, we are in charge of all the graphic elements, uh, in the film. That can be from 2D pieces like maps, uh, newspapers...

0236 00:33:57:23 00:33:58:11

[Andrea]: Mm.

0237 00:33:58:11 00:34:27:13

[Eduardo]: Uh, books, um, notebooks... Whatever. Those kind of things. And also, we are also responsible for pattern designs, like for floor

design, for walls, for wallpapers, for drapes, and even, like, gravestones in the cemetery. We... we have to come up with the names and... and do all the engraving, as well. So, it's, uh... it's very huge, the range of work that the graphics department do in the film.

0238 00:34:27:13 00:34:28:06

[Andrea]: Mm-hmm.

0239 00:34:28:06 00:34:38:15

[Mira]: And- and in terms of actually knowing what it is that you have to design for the film, people do often ask, you know, "Are you given a list," or, "How do you know what things are required?"

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Um, we need to always refer to the script, and some of the information will be there, because it might be in the dialogue, or it might describe, um... a particular environment. But, for the most part, it's not actually written in the script, any detail of what's needed in terms of all these ele- graphic elements that Eduardo mentioned.

0241 00:35:00:00 00:35:33:22

And, with the crests, I'd say that that's one of the few examples where they were quite well described in JK Rowling's book. So, for the most part, she'll be quite clever at keeping the descriptions to a minimum so it's up to the

reader's imagination to interpret, for example, the Marauder's Map, or how– how some of the– the books would look or behave. She might describe more how things... How– how it makes people react, or how, um, how it progresses the story.

0242 00:35:33:22 00:35:53:16

Um, but in this case, it really was a sort of example of something wholly graphic, because she had described some of the key elements that were in those crests. And in those decisions about design, you're always trying to think, "Well, how best can I tell the story?"

0243 00:35:53:16 00:36:21:08

And, of course, in these cases, the story is about all those characteristics that we know, referencing traditional heraldry, where you have a sort of hierarchy of, perhaps, an animal and color and significance, and in real heraldry there's a lot of very serious significance to every design element that is placed into a shield or into– into the construction of a crest, of a, say, a family crest.

0244 00:36:21:08 00:36:39:20

And a lot of that design was already made by the scenic designers, because they were having to paint and apply these designs onto stained glass and onto walls. So, we were kind of working in parallel with them to best describe these different characteristics.

0245 00:36:39:20 00:36:46:23

[Andrea]: Mm-hmm. Now, maybe we could go over some of those characteristics house by house, in terms of graphic design.

0246 00:36:46:23 00:37:14:02

[Mira]: Well, all we know, really, is that– the animal and the colors. And, of course, the colors really help suggest personality, and I don't think it's any coincidence that Slytherin is green and silver, for example. <laughs> And, uh, I think, in a funny way, those colors do speak to a kind of emotion of how you might feel when you look at those pieces, just as the choice of typography make you feel about something.

0247 00:37:14:02 00:37:18:23

[Andrea]: Mm-hmm. What could you tell us about the Slytherin and Gryffindor crests?

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[Mira]: Yeah, I think the lion motif is used so much in heraldry, and it's all sort of down to the position of... of... whether they're sort of standing with arms raised, or whether they're lying down, and... I think we really wanted all the creatures to feel very animated, and feel very, kind of, alive and dynamic.

0249 00:37:39:17 00:37:59:10

And also, to be... It's really important on a film

for it to have a clear read, so, um, and what I mean by that is that quite... With practically everything we design, if it's seen at all, you may only have two seconds of screen time, if that, of the thing you've designed. It might be quite fleeting.

0250 00:37:59:10 00:38:18:22

So, whilst we're kind of tempted to go off and put lots of detail into things and add some other elements, I think there was a decision to just keep the animal as the central motif, so that it is a really quick read, and there's absolutely no... um, it's unequivocal as to what we're looking at.

0251 00:38:18:22 00:38:19:09

[Andrea]: Right.

0252 00:38:19:09 00:38:40:12

[Mira]: And it was interesting how those... When- when Eduardo and I were working on Fantastic Beasts, which of course we had no idea would happen when we were creating the designs for Harry Potter.

So, we sort of had to retro-fit and retro-think a lot of the ongoing designs that you see in Fantastic Beasts, knowing that they were decades before Harry Potter.

0253 00:38:40:12 00:39:03:05

So, on the one hand, it was kind of challenging, but it was actually really nice to think, "Well, how would the crests be in a previous life at

Hogwarts, and how would they be applied to, say, schoolbooks and badges on clothes, and..." So, that was quite nice to have to, kind of, revisit, with a slightly different creative hat on, the same motifs.

0254 00:39:03:05 00:39:03:17

[Andrea]: Mm-hmm.

0255 00:39:03:17 00:39:16:14

[Eduardo]: And, apart from the animals that is highlighted on each crest, was the colors, as well, were important, you know, the blue, the yellow, the green and the red, to really identify those four houses.

0256 00:39:16:14 00:39:31:21

And, as Mira said, we... we... On Fantastic Beasts, we had to go through that again, but also, we've launched the Harry Potter and the Philosopher's Stone illustrated by us, by MinaLima, and we had to go and reinvent, again, those crests. <laughs>

0257 00:39:31:21 00:39:32:08

[Andrea]: Wow.

0258 00:39:32:08 00:39:33:13

[Mira]: Or rethink them, yeah.

0259 00:39:33:13 00:39:35:06



[Eduardo]: Rethink them, yeah.

0260 00:39:35:06 00:39:44:21

[Andrea]: And you mentioned a second ago how, you know, you might only see something for two seconds, and it just made me think, "Wow the amount of work that goes into even just two seconds in a film."

0261 00:39:44:21 00:39:45:05

[Eduardo]: Yes.

0262 00:39:45:05 00:39:49:20

[Mira]: Yeah, but, um.. If you're creating a whole world for your audience,

0263 00:39:49:20 00:39:54:13

and you... you do need to create the hundred percent, even if you only see two percent of it.

0264 00:39:54:13 00:39:55:17

[Andrea]: Mm-hmm. Yeah.

0265 00:39:55:17 00:40:15:12

[Mira]: Um, sometimes. There are other times, of course, where you... you know where to cheat, whether you're making... You know, when you walk round the back of a set and see what's behind the stonework, or— or up above, where the candles are floating in the Great Hall, and see what's really there. Or inside a book that looks like it's a

real book, and...

0266 00:40:15:12 00:40:26:16

So, there are, of course, places where you need to cheat, and, um, filmmakers are the masters of, um... of faking, faking it, because otherwise, we'd be there for, sort of, years, doing it.

0267 00:40:26:16 00:40:27:23

[Andrea]: For sure, for sure.

0268 00:40:27:07 00:40:33:19

[Mira]: Um, but Eduardo and I do have a sort of design philosophy, which is that, um, nothing must escape...

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[Eduardo]: Yes.

0270 00:40:34:09 00:40:36:22

[Mira]: ...um, our attention from, uh, the detail.

0271 00:40:36:22 00:40:37:13

[Andrea]: Mm.

0272 00:40:37:13 00:40:51:18

[Mira]: And whether it's the tiny label on a bottle on a... on a potion label, or... or whether it's a giant billboard, you know, everything is entitled to the same amount of

design attention from us.

0273 00:40:51:18 00:41:04:07

[Eduardo]: But that was what was incredible about Harry Potter, that the details in all the departments, from costuming to construction to painters, everywhere, the attention to detail is so... phenomenal, and...

0274 00:41:04:07 00:41:04:20

[Mira]: Mm.

0275 00:41:04:20 00:41:11:17

[Eduardo]: ...that, even with the graphics as well, you know, if you don't have... If you have too much white space on the page, you will notice. So...

0276 00:41:11:17 00:41:12:02

[Andrea]: Mm-hmm.

0277 00:41:12:02 00:41:18:13

[Eduardo]: So, you really needed to go... uh... maybe even overdo, somethings, because...

0278 00:41:18:13 00:41:18:21

[Andrea]: Right.

0279 00:41:18:21 00:41:20:08

[Eduardo]: Is... is what is needed.

0280 00:41:20:08 00:41:27:04

[Mira]: And actually, now, it's almost like a duty, because we sort of think, "Well, we know that the audience notices."

0281 00:41:27:04 00:41:27:14

[Andrea]: Mm-hmm.

0282 00:41:27:14 00:41:33:17

[Mira]: And on something like this, where they're actually able to build it themselves at home, then of course, they'll notice even more, so...

0283 00:41:33:17 00:41:34:10

[Eduardo]: Yes.

0284 00:41:34:10 00:41:44:08

[Mira]: We do feel a kind of, a mutual obligation to the audience to deliver as much information and detail and joy as possible.

0285 00:41:44:08 00:41:51:01

[Andrea]: Yeah, and exactly, there are such Harry Potter-mad fans out there that if something's left out they, will... They will notice.

0286 00:41:49:06 00:41:52:17

[Eduardo]: Oh. Yeah. And they will come shouting.

0287 00:41:52:17 00:41:54:00

[Andrea]: <laughs>

0288 00:41:54:00 00:41:58:19

[Mira]: They're probably listening to this right now, thinking, "I'm sorry, I don't... What are you talking about?"

0289 00:41:58:19 00:41:59:03

[Andrea]: <laughs>

0290 00:41:59:03 00:42:01:09

[Mira]: "Of course. Of course that's how it has to be."

0291 00:42:01:09 00:42:01:24

[Andrea]: Yeah.

0292 00:42:01:24 00:42:21:16

[Kitt]: I had the pleasure of actually visiting the... the Harry Potter studio some years ago, and I was really blown away by the detail level over there, there was like... The thing that the painting, some of the paintings were part of the people who were making the movie, and there were some bottles in a closet where all the bottles had...

0293 00:42:21:16 00:42:22:17

[Mira]: Ah, the memories.

0294 00:42:22:17 00:42:26:04

[Kitt]: Yeah, they were different from each other. It was like, "Whoa!"

0295 00:42:26:04 00:42:27:15

[Mira]: That was us, Kitt. <laughs>

0296 00:42:27:15 00:42:28:19

[Eduardo]: That was us, yeah.

0297 00:42:28:19 00:42:41:06

[Kitt]: That was crazy! <laughs> Like, and- and- and when you see the movies, like, you don't even notice, but, like, just going there and seeing that is just like, "Oh, my God. There's a lot of love put in this, in making that movie."

0298 00:42:41:06 00:43:06:11

[Mira]: Some people have said that, um, exactly what you said, that- that you... they didn't realise, but they said, "Oh, now when I go and see another Harry Potter film, or even another film, I will look at it with different eyes," and that's what has been great about having all these opportunities to share the craft and the filmmaking processes with the audience beyond the screen, is that it helps sort of shape an understanding of what goes into it.

0299 00:43:06:11 00:43:22:15

And, you know, it's a conversation. When you're making a film, or you're making a... a... I'm sure for you, Kitt, when you're designing a... a new LEGO® piece, it is a conversation with your reader, or your, uh, maker, or your audience, and it would be really boring if it was just one way. So...

0300 00:43:22:15 00:43:23:10

[Kitt]: Exactly.

0301 00:43:23:10 00:43:34:01

[Andrea]: Yeah, Kitt, maybe you could tell us a bit more about what had to be on each crest to make it instantly recognisable when you were translating the world of Harry Potter into LEGO® Art.

0302 00:43:34:01 00:43:57:23

[Kitt]: Yeah, but I so agree with, uh... With Mira and, um, Eduardo, because, like, I would say the same. First of all, the animals needs to be... like, needs to be the right animal, then comes the colors, and then, uh... on the... on the ones for the crest that we have made for LEGO® Art, there's also, um... the artifacts. But definitely, the... like, from afar, the first thing you see is the colors and the animals.

0303 00:43:57:23 00:43:58:15

[Andrea]: Mm-hmm.

0304 00:43:58:15 00:44:00:22

[Kitt]: So, I completely agree. <laughs>

0305 00:44:05:04 00:44:16:08

[boy] Gryffindors, follow me, please. Keep up. Thank you. This is the most direct path to the dormitories. Oh, and keep an eye on the staircases. They like to change.

0306 00:44:16:08 00:44:18:07

[second boy]: Will you look at that?

0307 00:44:18:07 00:44:21:02

[third boy]: This one here, that one there...

0308 00:44:24:18 00:44:29:04

[Andrea]: Alan and Pierre, what can you say about the design of the common rooms?

0309 00:44:29:04 00:44:43:07

[Alan]: They are very special places. They really are the soul of the house. Um... Through the colors and the details and the architecture, they... they... they are basically the house brought to life, if that's the right way to say it.

0310 00:44:43:07 00:44:59:04

Um... Gryffindor is, um... like, we know that Gryffindors as a house, they're brave, they're

daring, um, they have a great history, they have, um, Minerva McGonagall was their head, um... We have Nearly-Headless Nick who floats around, the ghost.

0311 00:44:59:04 00:45:13:23

But their room is comfortable, it's got a big fireplace, it's got the lovely red colors... It's got the amazing tapestries on the walls. And then, the coolest thing is you have, um... Well... You've the entrance, the Fat Lady portrait, which is a really unique, great detail.

0312 00:45:13:23 00:45:15:21

[Fat Lady]: Password?

0313 00:45:15:21 00:45:17:19

[boy] Caput draconis.

0314 00:45:19:04 00:45:20:10

[second boy] Wow!

0315 00:45:21:16 00:45:38:20

[Alan]: The dormitory room is really special. It's a round, and all the boys face each other. Like, it's a circular room, and all the beds, beautiful little four poster beds, all laid around this lovely room and an old, cast-iron heater in the center to keep the boys warm. And you're high, high, high above Hogwarts, way up in the towers.

0316 00:45:38:20 00:45:48:09

[boy] Welcome to the Gryffindor common room. Boys' dormitory is upstairs and down to your left, girls', the same to your right. You'll find all your belongings have already been brought up.

0317 00:45:48:09 00:45:58:09

[Alan]: So, the design for the rooms very much came from the books, and came from Stuart, and came from JK Rowling, and, of course, Pierre would be very much involved in the whole journey as well, because he would be creating a lot of the items in the space.

0318 00:45:58:09 00:46:12:20

[Pierre]: Yeah, uh, the Gryffindor common room was, uh, was, uh, interesting. I mean, a lovely thing about it is that boarding house feel, the fact that everything was... You know, hundreds of kids have gone through it throughout the years, that it was a... Everything had a... had a worn, slightly worn-out feel for it.

0319 00:46:12:20 00:46:22:22

And I know Stephanie McMillan, the set decorator, really worked hard to... to try and give that, um, that feel and that temper to everything that was... that was made in there.

0320 00:46:22:22 00:46:28:21

[Alan]: Yes, part of the journey we had with Stephanie and Stuart was that, just the sheer level of detail that they would

inject into every place, um...

0321 00:46:28:21 00:46:33:02

Like, every book, you could open. Every book is fully there, every page is illustrated.

0322 00:46:33:02 00:46:35:15

Every drawer, you can open, and there's something inside it.

0323 00:46:35:15 00:46:40:17

And it would be a beautiful object, maybe a piece of jewelry, maybe a letter opener, maybe a pen,

0324 00:46:40:17 00:46:44:02

or some amazing object to do with the wizarding world, and it's all there.

0325 00:46:44:02 00:46:49:07

And there are thousands and thousands of designs created by the teams, and absolutely beautiful in every way.

0326 00:46:49:07 00:47:08:20

[Pierre]: You know, everything has character. I mean, we... we never really got the chance to visualize too strongly Ravenclaw or Hufflepuff, apart from the Horcruxes. But certainly, there was this lovely characterization that... that was emphasized in each house. Plays into the choices that the characters would make.

0327 00:47:08:20 00:47:26:21

I mean, it's interesting, Slughorn was a good example. And because he's... You know, he's interesting because he's probably more of a genuine Slytherin character than people realize. He emphasizes the strength and the good parts of being a Slytherin, um... in comparison to, say, Lucius, who emphasizes the weaknesses, really.

0328 00:47:26:21 00:47:31:09

So, it was interesting, interesting looking at, um, his choices as a character.

0329 00:47:31:09 00:47:40:23

His love of pomp and his— his love of socializing, and... and making environments where people are happy and enjoying and talking and gossiping and God knows what else, and...

0330 00:47:40:23 00:47:45:09

So, some of the pieces we made for him were a good demonstration of a house character, I suppose.

0331 00:47:45:09 00:47:45:24

[Andrea]: Right.

0332 00:47:45:24 00:48:03:21

[Pierre]: Really interesting thing about the Slytherin also, the Slytherin is... is deep down in the... in the bowels of... of Hogwarts,

down there, and, uh... But there's a slight pomposity to- to... to that room, so there's the... the tall ceilings, but there's all the deep green, the emeralds and the blacks that you have... have in there, so...

0333 00:48:03:21 00:48:20:14

I mean, you know, we were doing items like door handles and little, you know, sort of, um, snake-influenced, um, fire grates, um, and, uh, yeah, sort of, items like that. And really just helping Stephanie, um... uh... sort of characterize these rooms.

0334 00:48:20:14 00:48:38:04

[Alan]: Well, like Pierre said, it's- it's- it's deep, deep down. It's actually almost under the lake, so, the... the water is leeching through the walls, it's got this, kind of, damp feeling. It... it's very much... The room is expressing their characteristics, their... their, kind of... the cunningness and resourcefulness that they have. Um...

0335 00:48:38:04 00:48:53:15

The- their leader, Salazar Slytherin, it gives off a feeling of him, just... The green color, like Pierre said, the- the darkness, the shadows... It's... it's not a warm place. It's a... it's a very unique de- slightly devious place. And opposite to Hog- polar opposite to the Gryffindor common room.

0336 00:48:53:15 00:48:59:09

And I think, erm, the film design really brought the books' description to life, and it's... it's a really interesting place.

0337 00:48:59:09 00:49:07:08

The architecture was based on, I believe it was Norman architecture, an old, old English architecture. We have these beautiful wall columns and wall details.

0338 00:49:07:08 00:49:12:18

And it was really interesting, working with the construction teams actually building all of this, and getting it absolutely right.

0339 00:49:12:18 00:49:26:14

And Pierre touched on... A huge part of the wizarding world of Harry Potter is patina and ageing. It has to feel very, very old. It has to feel like it's been there at least a thousand years, and it does. When you go to these sets and places, you just feel, "Wow. These have been here forever."

0340 00:49:26:14 00:49:35:19

[Andrea]: Was part of the creative process and planning going to really old castles, or really ancient flea markets? What's that process like?

0341 00:49:35:19 00:49:52:20

[Alan]: Yes, we did visit many, many places, and

in the early films, we actually filmed in real locations. So, when the films got bigger and bigger and more and more content from the books, we... we ended up working in the studios a lot more, and we... we then brought those real places back to the studio, we'd replicate them perfectly.

0342 00:49:52:20 00:50:02:13

Uh, we'd also use a lot of models, um... Before visual effects became so big, we built many, many, many models, and we had a team designing the most beautiful models for many years.

0343 00:50:02:13 00:50:16:11

As you go closer and closer to the... the castle in the films, you– you start off with a model of the whole castle, then you'd go closer and you'd have a model of a tower... Eventually, you'd have a model of a window, and then you'd go into the room or set, and it's really interesting to see that journey and how it's all worked out.

0344 00:50:16:11 00:50:26:22

[Andrea]: Mm-hmm. Pierre, you crafted many of the iconic props for all of the Harry Potter movies. Can you first talk a bit about some of the designs that maybe we would remember?

0345 00:50:26:22 00:50:37:10

[Pierre]: You know, we're talking about a– a series of films that have lasted over ten years.

Um... Uh, and crews of, say, up to or people at a time, so the amount of work was enormous.

0346 00:50:37:10 00:50:57:06

But, I mean, you know, there's the iconic stuff, the things like wands, by example, I mean, they were a good, interesting example, because they're such a characterful part of the world we're making. The other interesting things about wands is that they are a reflection of the character, the person they're made for. So, it's very much the, uh... uh... the demonstration of their tastes and experiences.

0347 00:50:57:06 00:51:15:23

[Ollivander]: It so happens that the phoenix whose tail feather resides in your wand gave another feather. Just one other. It is curious that you should be destined for this wand, when its brother... gave you that scar.

0348 00:51:17:07 00:51:19:07

[Harry]: And who owned that wand?

0349 00:51:21:10 00:51:23:22

[Ollivander]: We do not speak his name.

0350 00:51:23:22 00:51:37:23

[Pierre]: You know, it's not just a magical object, it's an object of style choice, as well, and of period. You know, it's interesting, doing the



Fantastic Beasts series of films, so looking at wands in the sense of design of the period that they came from.

0351 00:51:37:23 00:51:51:07

Sort of influences of Art Nouveau, the influences of Art Deco, the period coming in, which means that each wizard really isn't just, when they get their... from Ollivander, or whoever... whichever wand maker they go to, whichever...

0352 00:51:51:07 00:52:03:19

When they get their wand at years old, they'll keep the core of it, but they'll rehouse it over and over again, so you can go back to the wand maker or someone else, and have it recased in... in whatever you feel at the time.

0353 00:52:03:19 00:52:10:14

Wands are interesting because they actually the very human part of a wizard, as well as, obviously, the magical part.

0354 00:52:10:14 00:52:19:06

[Andrea]: What can you say about the house objects that are also included in the LEGO® Art set? Let's start with the Sword of Gryffindor and the Slytherin Locket. Alan?

0355 00:52:19:06 00:52:35:23

[Alan]: It's a absolutely iconic object, um, for the Gryffindor house. It's... It's a thousand

years old. It's, um... It was owned by Godric Gryffindor, the founder of the house, and it was made by goblins, so it's a very special object, and really has, probably, a lot of special powers to it.

0356 00:52:35:23 00:52:49:09

And it's- it's something that has appeared many times in my journey in the Harry Potter world. We've- we've recreated it multiple times, both in the films and in the theme parks, and it's... everybody I meet who sees it is just in awe of it, and in awe of the design.

0357 00:52:49:09 00:53:01:04

I'll chat about the Slytherin Locket, being the opposing house. Um... It was originally owned by Salazar, the founder of the house, Salazar Slytherin, and it became a family heirloom for his family.

0358 00:53:01:04 00:53:20:06

Some way further time in the history of Harry Potter, Tom Riddle managed to gain possession of the locket, and, uh, he famously turned it into a Horcrux, which is a... a very strong symbol in the world, and then finally, Harry and Ron managed to destroy it, so it has an amazing journey, the Slytherin Locket.

0359 00:53:20:06 00:53:25:00

[Andrea]: Mm. And what about the Ravenclaw Diadem and the Hufflepuff Cup?

0360 00:53:25:00 00:53:27:00

[Alan]: Try and say that, "Hufflepuff Cup."

0361 00:53:27:00 00:53:27:21

[Andrea]: <laughs>

0362 00:53:27:21 00:53:34:01

[Pierre]: Yeah, the uh... I mean, the Hufflecuff... puff Cup... I... See, I can't say it, now. The Hufflepuff Cup... I can't say it again. <laughs>

0363 00:53:34:01 00:53:35:23

[Andrea]:<laughs>

0364 00:53:35:23 00:53:55:08

[Pierre]: The Hufflepuff Cup. Yeah, it's a lovely gilded gold cup. They don't... she doesn't really touch too much on its backstory, etcetera, about what it was, but, um... uh... It was a bit like the Diadem, it's, it's, um... of Ravenclaw... Um... It's just, uh, an object that's very much linked to the founder of... of each house.

0365 00:53:55:08 00:53:57:02

[Alan]: It's almost like a tiara, isn't it? It's...

0366 00:53:57:02 00:53:58:20

[Pierre]: Yes, it's a... Well, it's a...

0367 00:53:58:05 00:54:08:01

[Alan]: It's a beautiful piece of jewelry. It's very unique, and it's very feminine, in a way. It's, um... The other objects can be quite masculine, but this, it's a very feminine object for Rowena Ravenclaw.

0368 00:54:07:11 00:54:22:06

[Pierre]: Yeah. But it's a, it's amazing seeing them replicated in LEGO®. I mean, it's... it's definitely... You know, at the time that we were making them all, it wouldn't even have entered our mind to think of them reinvisaged in LEGO®, but it's amazing, and a beautiful job was done by... by LEGO® to make them.

0369 00:54:22:06 00:54:29:10

[Andrea]: A beautiful job, I totally agree. Kitt, was that a given from the beginning, that you would include the house objects in the LEGO® Art design?

0370 00:54:29:10 00:54:47:13

[Kitt]: I mean, that's- that's a funny thing, because, like, uh... We, we, uh... in LEGO® Art, we are working with- with partners, and in this case, we were working- working with, uh... Warner Brothers. And, uh, what you do is actually that you work in loops. So, you make something, send it to the partner, they look at it, and they give feedback.

0371 00:54:47:13 00:55:01:11

And what happened was that the animals were, were on the crests, and the colors were there, and, uh, the background was there, but then, uh, Warner Brothers was like, "Maybe you can... can put the artifacts in there as well?"

0372 00:55:01:11 00:55:13:21

And, uh, that was just a very good... add-on to the whole thing, because it gave it so much more DNA, and also, for the building experience, it ended up being more interesting to build, in the end. So, it was a very good input.

0373 00:55:13:21 00:55:25:20

[Andrea]: Take us through the process of what it's like having the idea of what you want the LEGO® Art set to look like, and then bringing it into fruition.  
What- what is that process like?

0374 00:55:25:20 00:55:36:13

[Kitt]: What is that process? I guess it's pretty much like Mira's and Eduardo's. It's like, first, you have a bunch of ideas that you need to try out to kind of find the right path.

0375 00:55:36:13 00:55:56:20

So, in this case, what I did was, actually, I looked at the internet and looked at the different crests that was out there that was also made for merchandise that you can find in the different Harry Potter merchandise shops, and, uh, I started recreating them with all the details and ornaments

and name of the houses, and...

0376 00:55:56:20 00:56:10:09

And in the end, it was just, like... it was... It became a mess for me, because I don't have that many pixels to work with. I have , pixels to work with, and it, like... None of it was really recognisable, it was all becoming too small.

0377 00:56:10:09 00:56:30:16

So, I had to take a new approach on it, and, uh, that's when I got the artwork from Warner Brothers, and, uh, that was... That was very, uh, eye-opener, because... very much an eye-opener, because here, there animals were pretty much in the... In the foreground, and they were more detailed than I was used to from the artwork that I found online.

0378 00:56:30:16 00:56:44:19

So, what I did is that I took the outline of the animals, and then I... I recreated, kind of, a background that kind of went through all four of the... the different other images, so that they were kind of related to each other.

0379 00:56:44:19 00:57:07:06

And then, um... I looked at the animals, and they were... they... they had become rather flat for me, because they were all in black. So, I ended up making some... you can call it shadows in there, with a... with a very dark metallic color, to add

some shape to all the animals.  
And then, the artifacts were added afterwards.  
So, that was the process of it.

0380 00:57:07:06 00:57:16:21

[Mira]: I don't know how you managed, Kitt. I'm just so impressed that you can... That you know how to, kind of, consolidate all that, choosing which piece to choose.

0381 00:57:16:21 00:57:18:02

[Eduardo]: She's a wizard, Mira.

0382 00:57:18:02 00:57:18:20

[Mira]: Yeah.

0383 00:57:18:20 00:57:30:04

[Kitt]: I'm a wizard, yeah. Uh... <laughs> I have become. But I'm learning a lot, still. But it's, uh... It's really fun, working with pixels.

0384 00:57:30:04 00:57:45:13

[Eduardo]: It, was... was fun to work with pixels, because I remember one of my first... When I start my uni in 1992, um, my first lesson in computer graphics was to design things in pixels. <laughs>

0385 00:57:45:13 00:57:47:07

[Kitt]: Whoa. <laughs>

0386 00:57:47:07 00:58:01:08

[Eduardo]: Like, very simple drawings, like airplanes and cars, but, like, have to go and color pixel by pixel. So, talking about pixels now, with the young generation, they are so used to Photoshop, and things like that. <laughs>

0387 00:58:01:08 00:58:08:02

[Kitt]: Yeah, and there is, like... There's a big limitation i- in doing something pixellated. Sometimes, it gets more like a pictogram, right?

0388 00:58:08:02 00:58:08:18

[Eduardo]: Mm-hmm.

0389 00:58:08:18 00:58:15:19

[Kitt]: Instead of being an actual picture. So, it's all about finding the balance in that, which is super interesting.

0390 00:58:15:19 00:58:16:19

[Eduardo]: Yes.

0391 00:58:16:19 00:58:24:14

[Madam Hooch]: Welcome to your first flying lesson. Everyone step up to the left side of your broomstick, stick your right hand over the broom, and say, "Up."

0392 00:58:24:14 00:58:27:22

[children]: Up. Up! Up.

0393 00:58:29:07 00:58:30:16

[girl]: Up.

0394 00:58:31:08 00:58:34:15

[boy]: Up, up! Up! Up!

0395 00:58:34:15 00:58:35:22

[Madam Hooch]: With me!

0396 00:58:35:22 00:58:37:13

[children]: Up... Up.

0397 00:58:37:13 00:58:39:13

[Ron]: Up! <groans>

0398 00:58:40:03 00:58:40:18

[Harry]: <laughs>

0399 00:58:40:18 00:58:41:19

[Ron]: Shut up, Harry.

0400 00:58:41:19 00:58:46:01

[Andrea]: What can you tell us about the teamwork that went into the LEGO® Art crests?

0401 00:58:46:01 00:58:54:04

[Kitt]: Yeah, it's like, it's really much like, uh

teamwork, when we do these sets. I am far from alone, I'm sitting... sitting with this, like...

0402 00:58:54:04 00:59:05:05

As a designer, of course, you are responsible for... for the model, but what you do is that you have so many other stakeholders that you talk to, and partners in crime, I almost want to say.

0403 00:59:05:05 00:59:17:16

And I... <laughs> I have a design manager, and I have another designer that I talk to on a regular basis, and we just discuss whether this looks... this looks right, and uh, did I choose the right colors? Is the cropping right?

0404 00:59:18:12 00:59:41:07

And... with the, um... with the other stakeholders, like, for example, with the building instruction people that makes the building instructions afterwards, I have a conversation about, "Oh, can you... can you differentiate the colors? How can we show this in a way that is most beneficial for the consumer?" Is there something they would like me to change in order for it to become a better experience?

0405 00:59:41:07 00:59:53:21

Because this is pretty much a big part of this whole experience. Like, of course, if you can't build it, it's no fun, so it's just as important that it's interesting to build as it is

interesting to look at.

0406 00:59:53:21 01:00:06:05

Then, we have, uh, people that, uh, makes the packaging, as well, and they also come with their input about how to make it look the best. So, we are a lot of people that are doing this together. I'm far from the only one.

0407 01:00:06:05 01:00:13:19

[Andrea]: Mm-hmm. And Mira and Eduardo, what's it like when you two first begin working on a project? How do you work together?

0408 01:00:13:19 01:00:15:01

[Eduardo]: We fight. <laughs>

0409 01:00:15:01 01:00:16:18

[Mira]: <laughs>

0410 01:00:17:19 01:00:48:03

[Eduardo]: No, I think there's... there's... there's a, like, a routine now, no, Mira? Where, every time we start a new project, we martyr ourselves on the research time, because that is one of the most... nice part of our new project is to do the research and find out, especially in the film, now, for example, now, in Fantastic Beasts, we are back in s and s, so it is very good to go back in time and try to find out about typefaces and which kind of paper they were using.

So, we spend quite a lot of time on... on the research bit.

0411 01:00:48:03 01:00:48:05

[Andrea]: Mm.

0412 01:00:48:05 01:00:51:00

[Eduardo]: And after, we get the notebook and start sketching.

0413 01:00:51:00 01:00:52:08

[Mira]: Mm. The scary bit.

0414 01:00:52:08 01:00:53:04

[Eduardo]: The scary...yeah.

0415 01:00:53:04 01:01:07:23

[Mira]: When you've got the white paper. Um... But we're naturally... I think, 'cause we do work...You know, we have work as... worked for nearly years as a team, um... And I don't think we've done any projects on our own, have we, Eduardo?

0416 01:01:07:10 01:01:08:12

[Eduardo]: No. <laughs>

0417 01:01:08:07 01:01:30:14

[Mira]: Um, so we... Yeah, that's another big

cheat. No, it, it... We do sort of joke and say that the sum of the parts is much greater than us being two individuals, which is kind of what inspired us to set up... to form a studio together, and... and to continue working as a partnership beyond, uh, being two freelancers on a film.

0418 01:01:30:14 01:01:49:21

And, uh, when we are working together, we tend to be naturally drawn to different things. Um, although we share a... we really do share a creative vision, I think, and, and kind of language and a sense of humor, and all those things that are very important to, um, make that creative marriage work.

0419 01:01:49:21 01:02:16:08

Um, we... In spite of that, we... You do need to have, um, different directions that you can take as... as a partnership. Um... So that you don't fight over the same things, and, um... And we... We tend to naturally get drawn to... to different challenges, and different kind of... um... styles as well, I suppose. But, um, I'd say we've pretty much merged into one, um, strange beast by now.

0420 01:02:16:08 01:02:39:17

[Eduardo]: Yes. But I think, uh, Mira, coming from, um... You studied, like, scenic design and so, you have a very good understanding of D perspective, all that kind of more technical stuff. And... and me, coming from a more graphic

design background. So, the, the... yeah. Uniting those two...

0421 01:02:38:00 01:02:40:04

[Mira]: Yeah, it's complimentary, yeah.

0422 01:02:40:04 01:02:42:17

[Eduardo]: ...those two points is good. And...

0423 01:02:42:17 01:02:57:08

[Mira]: And I think another important thing that we... I guess we'd always want to say to people who are aspiring, or are just working and are curious, in a similar industry is to always try and use your hands as much as possible.

0424 01:02:57:08 01:02:58:02

[Eduardo]: Yes.

0425 01:02:57:12 01:03:13:11

[Mira]: Because the... What the computer can do is just unbelievable and fantastic, and... where would we be without it, frankly, now, but to know that that is underpinned by handwork at all points in your creative process, and I... I'm sure Kitt, um...

0426 01:03:13:11 01:03:13:20

[Kitt]: Mm?

0427 01:03:13:20 01:03:24:01

[Mira]: ...would be in heaven with a little, um, graph... piece of graph paper and some colored pens, and just examine those... all those squares, and what she can do with them.

0428 01:03:24:01 01:03:35:08

But it's, um... A very important part of our process is to keep the pencil, keep the pen and ink work happening in parallel with...

0429 01:03:35:08 01:03:46:14

Or sometimes, before you take it to the computer, and then... and then, sort of, it's like a... it's got its own little, um... uh, synthesis that it- that happens from the handwork through to the computer,

0430 01:03:46:14 01:03:52:05

and then, of course, when you're making a prop for films, it then comes back to being hand work, because you might need to age it.

0431 01:03:51:04 01:03:52:07

[Eduardo]: Yes.

0432 01:03:52:07 01:03:56:18

And that's a very imp... it can never happen digitally, really.

0433 01:03:56:18 01:04:00:10

[Andrea]: Alan and Pierre, what's it like seeing all this come to life in LEGO® Art form?

0434 01:04:00:10 01:04:13:11

[Alan]: Well, for me, it's, uh, it's super exciting. Like I said, my family are huge LEGO® fans, and anything to do with LEGO®, they just go crazy. So, to see this happening is just another great extension of the journey of Harry Potter and LEGO® together.

0435 01:04:13:11 01:04:23:22

And we have most of the LEGO® kits and models that they've created for us so far for Harry Potter, and this is a very nice side-step, in a way, to get into the smaller details of the world, like the house crests.

0436 01:04:23:22 01:04:30:23

[Pierre]: Yeah, and LEGO®'s such an enabler of imagination, and of, uh, allowing your imagination to run riot, and...

0437 01:04:30:23 01:04:34:21

LEGO® allows you to imagine, and produce objects with that imagination.

0438 01:04:36:03 01:04:43:09

[Dumbledore]: Assuming that my calculations are correct, I believe that a change of decoration is in order.

0439 01:04:49:08 01:04:53:03

Gryffindor wins the House Cup.



0440 01:04:55:03 01:05:06:18

[Andrea]: Art director Alan Gilmore, head prop maker Pierre Bohanna, LEGO® designer Kitt Kossman, and graphic designers Miraphora Mina and Eduardo Lima, thanks for joining us.

0441 01:05:06:18 01:05:23:06

You can see more about the work of Mina and Lima on [MinaLima.com](http://MinaLima.com), and if you're ever in London, consider visiting their gallery and store, House of MinaLima. Also, remember to visit [wizardingworld.com](http://wizardingworld.com) for the Sorting Ceremony and so much more.

0442 01:05:23:06 01:05:26:19

One final question for you, Mira, Eduardo and Kitt.

0443 01:05:26:19 01:05:33:23

All three of you work in graphic design, and I'm sure a lot of our creative listeners feel that you all have dream jobs.

0444 01:05:33:23 01:05:37:04

So, I'd like to know, could you see yourselves switching places?

0445 01:05:37:04 01:05:38:23

[Eduardo]: Oh, my God, I think...

0446 01:05:37:17 01:05:41:11

[Mira]: Oh, my... Yes! <laughs> But I'd definitely need a lesson.

0447 01:05:41:11 01:05:42:10

[Eduardo]: Shall we swap, Kitt?

0448 01:05:42:10 01:05:45:16

[Kitt]: We could do that! I wouldn't mind. <laughs>

0449 01:05:45:16 01:06:06:12

[Mira]: And of course, even if we swapped, we'd definitely have to have a crossover, and I would... That would be the best bit, and I always love going and seeing someone else's process. So, if they're making marbled paper, or if they're book-binding, or working with metal, it's always really curious to see how... how those processes evolve.

0450 01:06:04:08 01:06:06:10

[Eduardo]: Definitely.

0451 01:06:06:10 01:06:19:04

[Mira]: So, I think that would definitely be part of... that would be my caveat, if you made us swap, Andrea, then we'd have to meet somewhere in the middle, um, on a boat, and, uh... and...

0452 01:06:17:00 01:06:18:10

[Andrea]: Yeah. <laughs>

0453 01:06:18:23 01:06:19:17

[Kitt]: Yeah.

0454 01:06:19:17 01:06:24:02

[Mira]: ...and share our... our skillset. And then go off, and-  
and have a go.

0455 01:06:24:02 01:06:26:01

[Eduardo]: Yes. <laughs> Yeah, that's true.

0456 01:06:25:02 01:06:25:24

[Andrea]: Yeah.

0457 01:06:25:24 01:06:27:21

[Mira]: We'd build the boat out of LEGO®, though.

0458 01:06:27:21 01:06:31:03

[Andrea]: Yeah, exactly. And Kitt would know how to make it  
watertight. Exactly.

0459 01:06:31:03 01:06:57:01

[Kitt]: Exactly, exactly, yeah. And I wouldn't mind  
swapping, either. My education is actually as a  
fashion designer, and with specialty in costumes,  
so, erm... I have done costumes before, so I... I  
know the film world, and I think it's- it's a  
lovely place, it's a... It's super nice people to  
be around, and it's very... inspiring. So, um... I  
wouldn't mind at all, and doing the graphic work  
for it, that must be... that must be so awesome.

0460 01:06:57:01 01:07:04:05

I was envious when I first... I saw some interviews that you  
did, where you talked about how you had to imagine being  
Fred and George creating the...

0461 01:07:04:05 01:07:05:13

[Mira and Eduardo]: <laugh>

0462 01:07:05:13 01:07:10:01

[Kitt]: ...the boxes and everything for their magic shop, and I  
was like, "Oh, man! I wish that was me!"

0463 01:07:10:01 01:07:11:24

[Andrea]: <laughs>

0464 01:07:11:24 01:07:13:24

[Mira]: Oh, well, let's hope that LEGO® can bring us together.

0465 01:07:13:24 01:07:15:14

[Eduardo and Kitt]: Yeah.

0466 01:07:15:14 01:07:39:02

[Andrea]: Thank you for listening to the story  
behind the design of the Harry Potter movies,  
especially the house-related objects. How's your  
piece of art coming along? Are you getting ready  
to hang it on the wall? Maybe you're ready to  
break it apart, and build one of the other  
versions. Or, create your own. My name is Andrea



Collins, and this has been an original soundtrack  
from LEGO® Art.