SETC 2023

Design South - Scenic Design

Connecting Design Mechanics with Theory to Simplify

Reflecting and Fine Tuning a Scenic Design Process

Romeo and Juliet (Fall 22),

Murphy's Law of Pretenders (Spring 23)

Southern Illinois University-Carbondale

Romeo and Juliet

Southern Illinois University
(October 2022)

Directed By: Susan Patrick Steinfeldt
Fight Director: Rick Sordelet
Scenic Design: Gennie Neuman Lambert
Costume Design: Jen Helms
Lighting Design: Molly Heal
Technical Direction: Daniel Hall

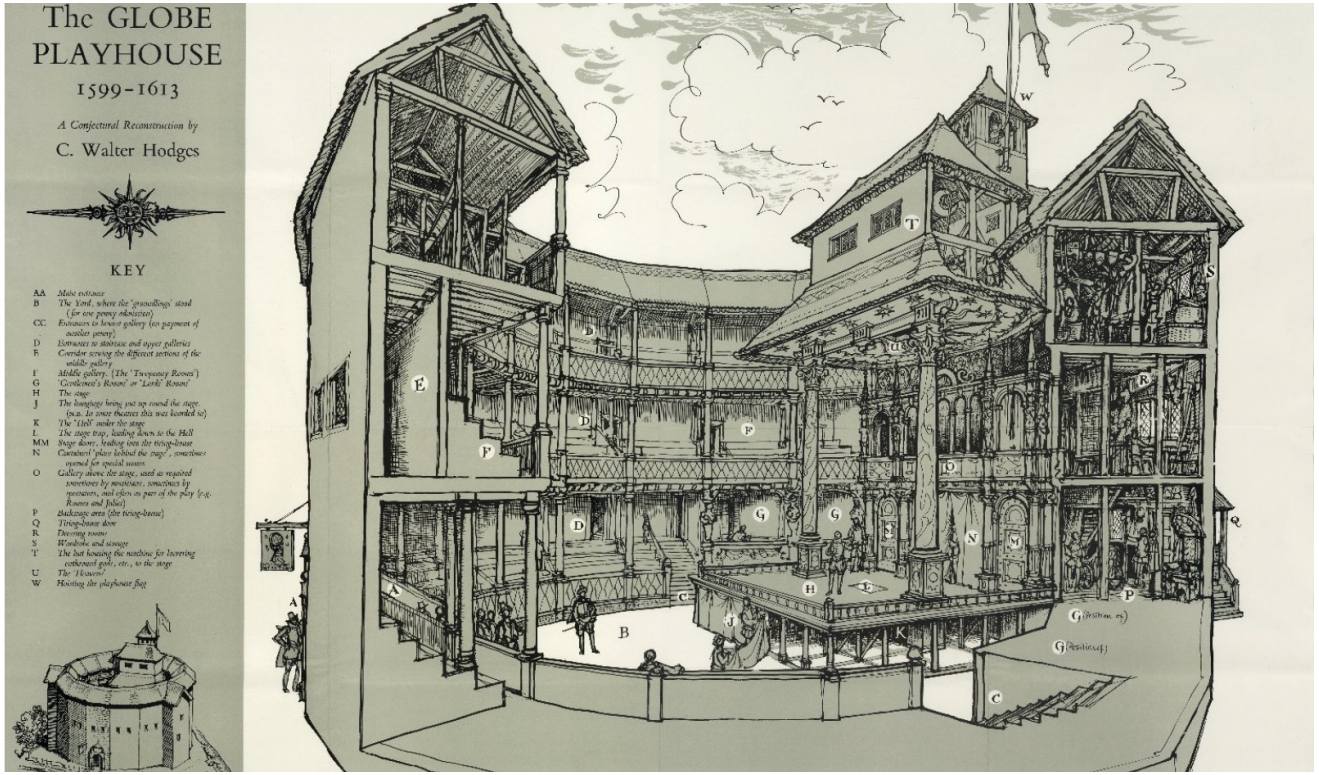
Sorting through the designer's tool box

The 1st Reading
What I did this time.

- I read the text quickly, multiple times. Thinking about significant structures and placement.

- I researched Elizabethan conventions organically throughout the design process, as I needed them.

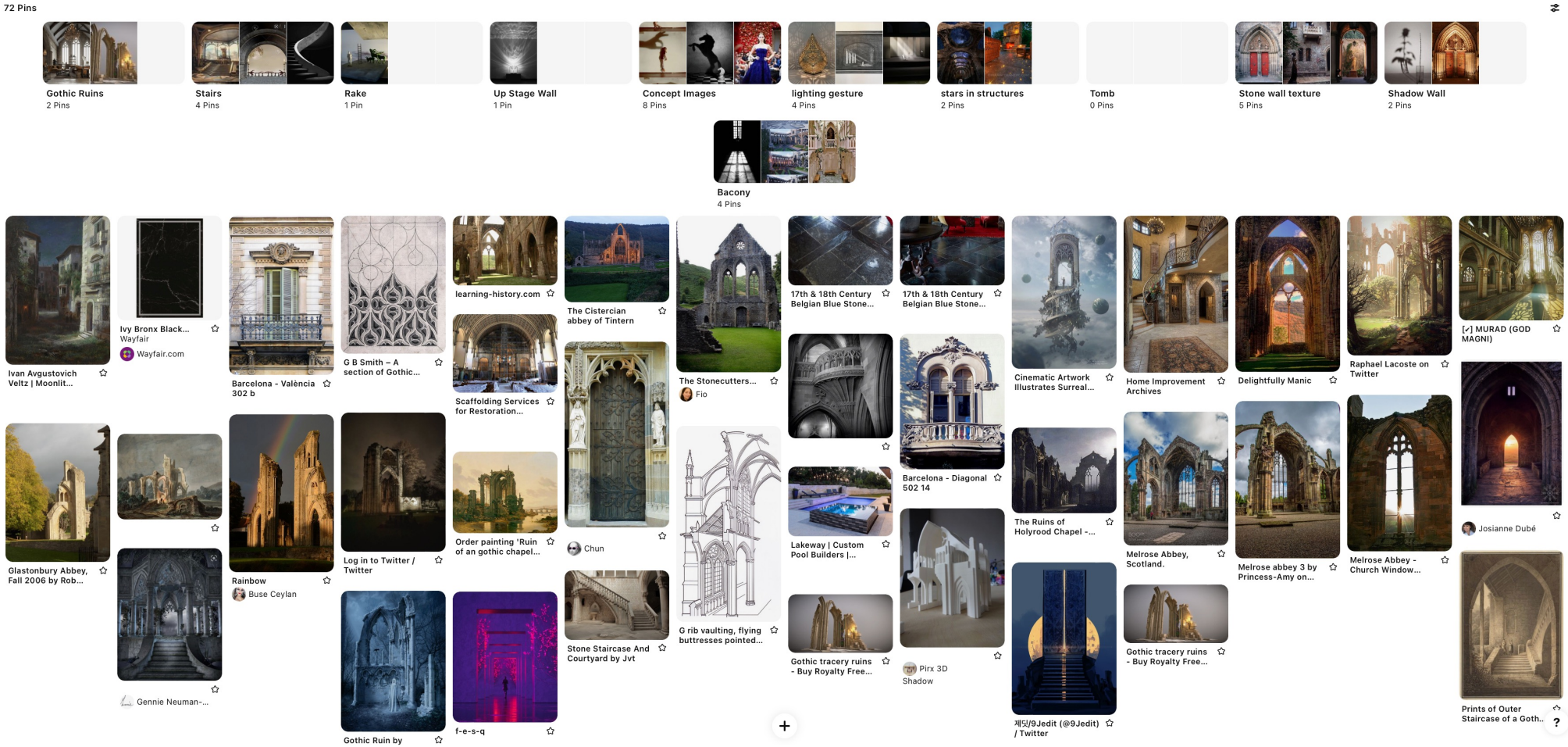
What I'll do next time.
The Convention-Connection (Before the first read)



- Reset your imagination, and acknowledge the chemistry of a particular style, before you read the script.
- What Elizabethan conventions (staging, props, movement) have helped spark your imagination?
- Read just for story to start.

Image Association

Color Board for *Romeo and Juliet*



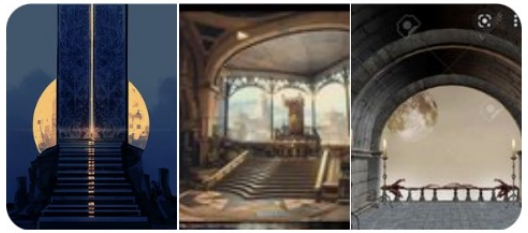
Research: What I did this time. I researched in a broad spatter, and organized by set structure.

What I want to do next time.

Romeo and Juliet

More ideas Organize To-dos

Time and Place Metaphor
10 Pins



Symbols
5 Pins

Theme: Contrast
19 Pins

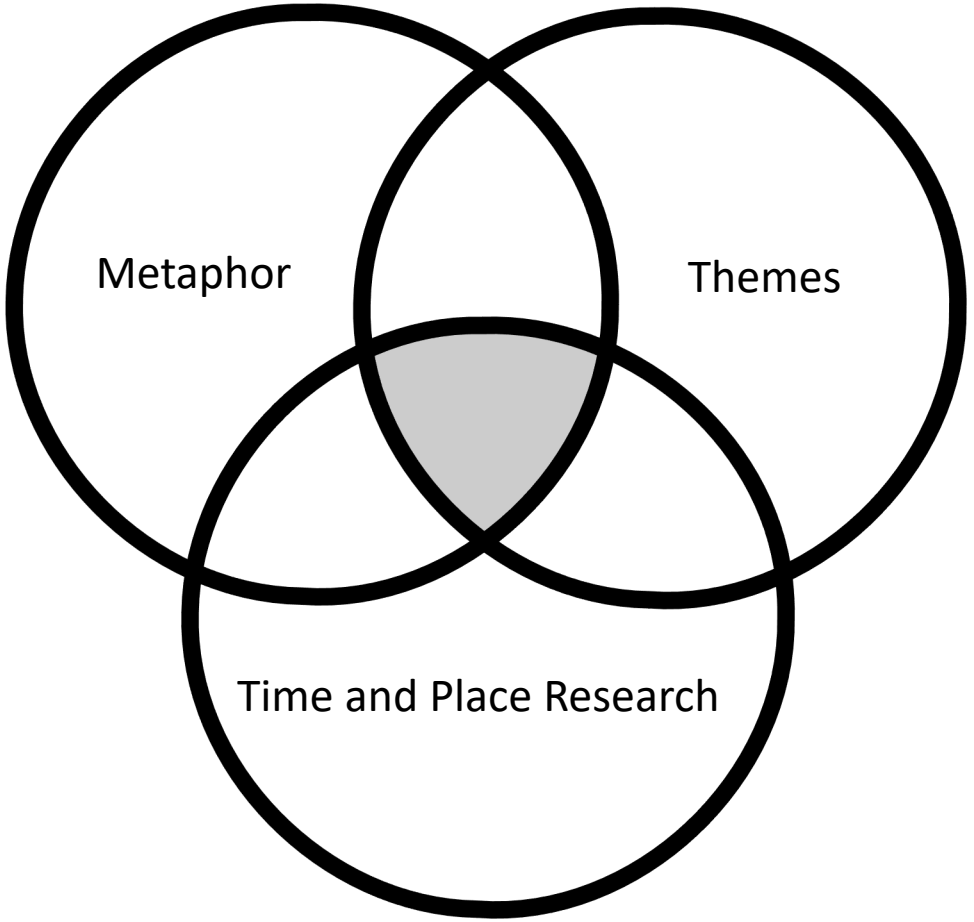
Architectural Form
16 Pins

Organize the collage

How do these images function?

What questions are they answering?

Do some images fall in more than one function?



Questions to direct R&J research and concept building

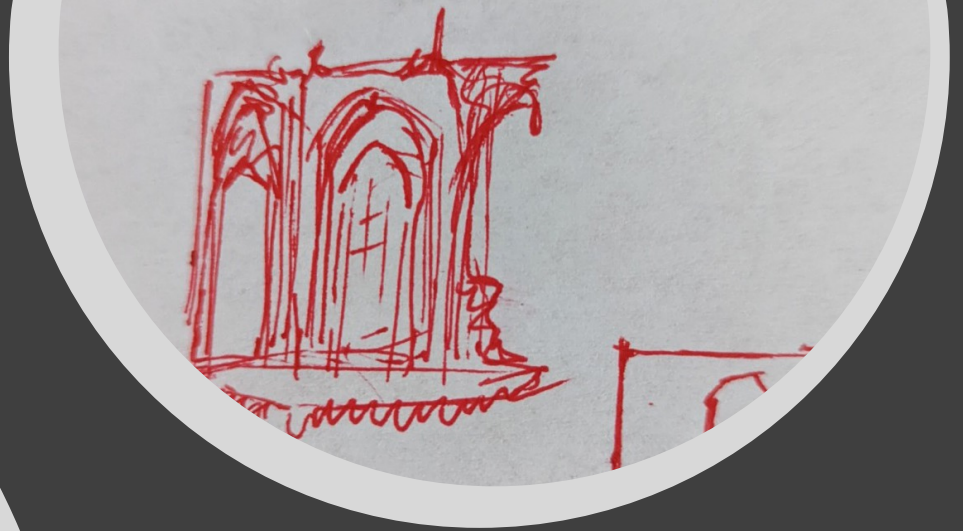
- What do you want the audience to walk away thinking about?
- Do you want to distinguish the Montagues and Capulets? Why? How?
- Discuss critical symbols? Which are in the script? Which ones are production imposed?
- If you are using a time and place metaphor, what theme is in bringing to the surface?
- Brainstorm

Read again for Movement—

In R&J the movement defines the negative space, which, in turn, defines the structure.

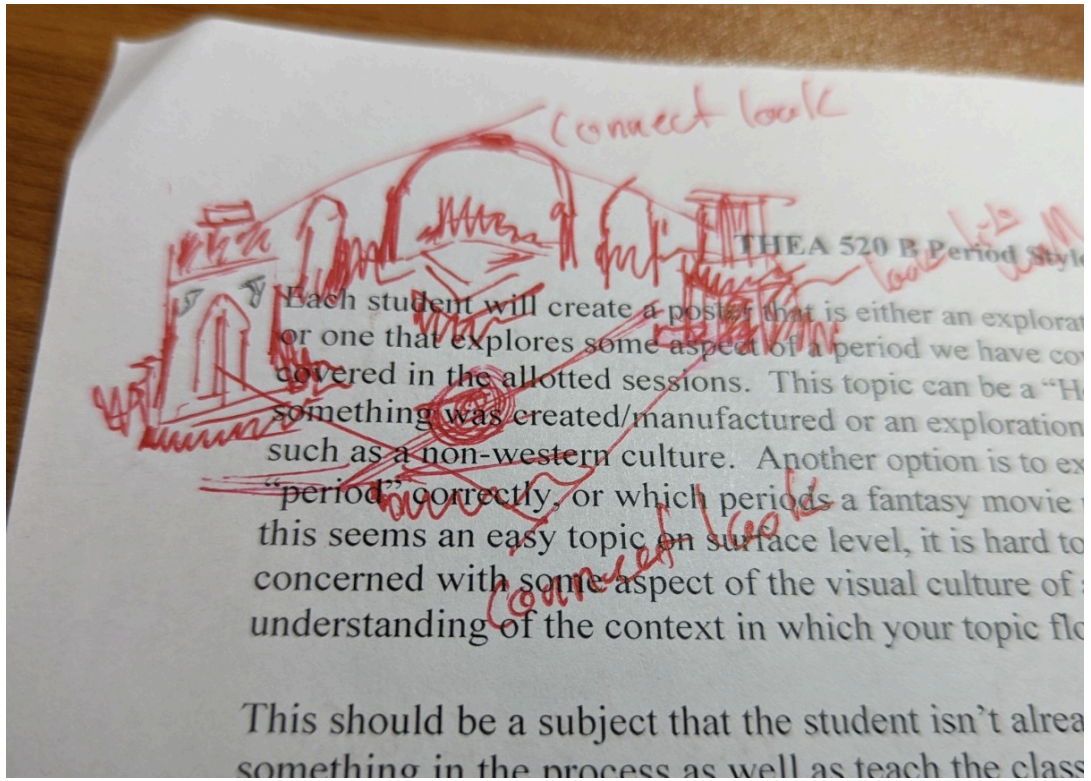
Next time: Follow each scene with a simple list of hand props

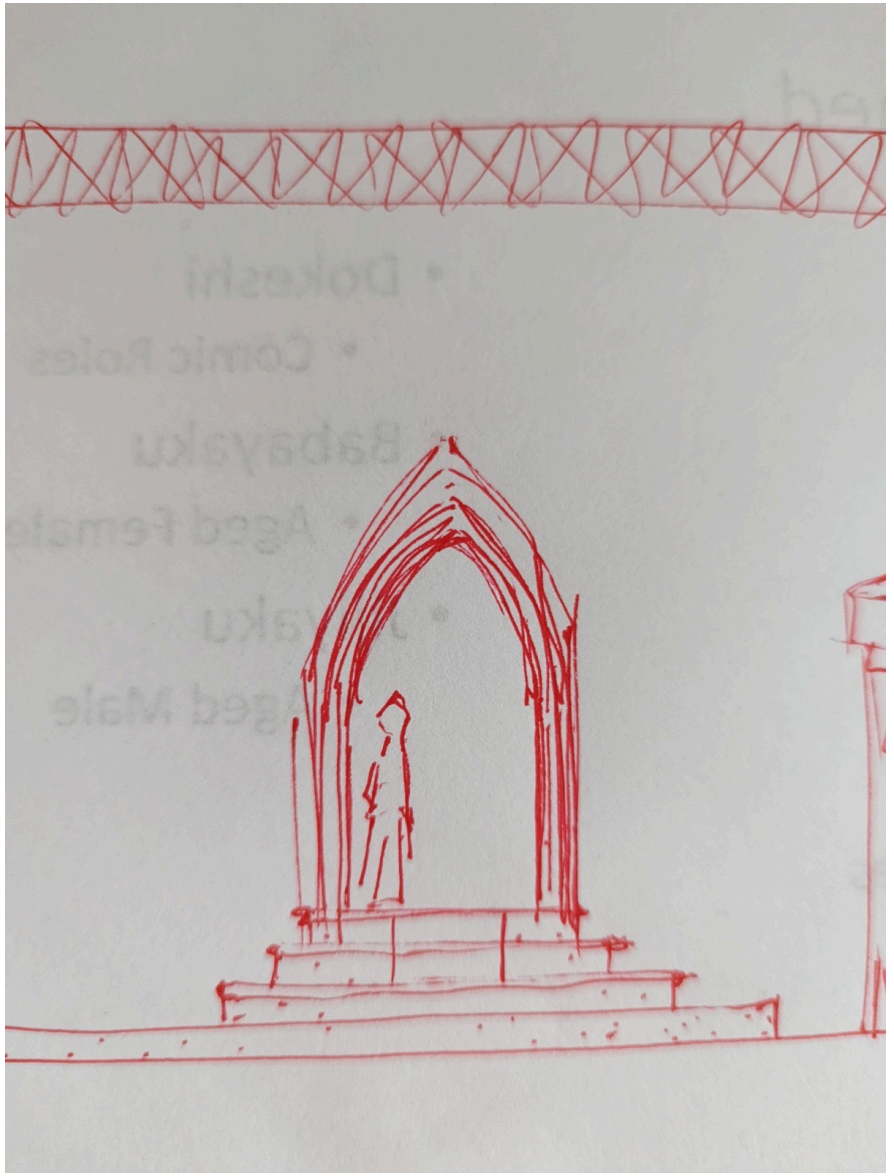
- **1.1 (public square)**
- **Summary:**
  - Gregory and Sampson discuss the feud in the streets (m)
  - Abram and servant enter (Capulet)
  - They discuss thumb biting
  - Benvolio enters (Montague)
  - Gregory and Abram fight
  - Benvolio tries to break it up.
  - Tybalt enters
  - Benvolio and Tybalt fight
  - Citizens 3 or 4 enter with weapons (clubs or partisans)
  - L and LD Capulet enter
  - L and LD Montague enter (with sword)
  - Prince E enters with (escort)
  - Everyone exits
  - Montague L Montague and Benvolio remain
  - They discuss Romeo's early morning walks and sadness
  - Romeo Enters
  - Lord and Lady M leave
  - Benvolio and Romeo discuss the fight and love and Rosalyn
  - They exit

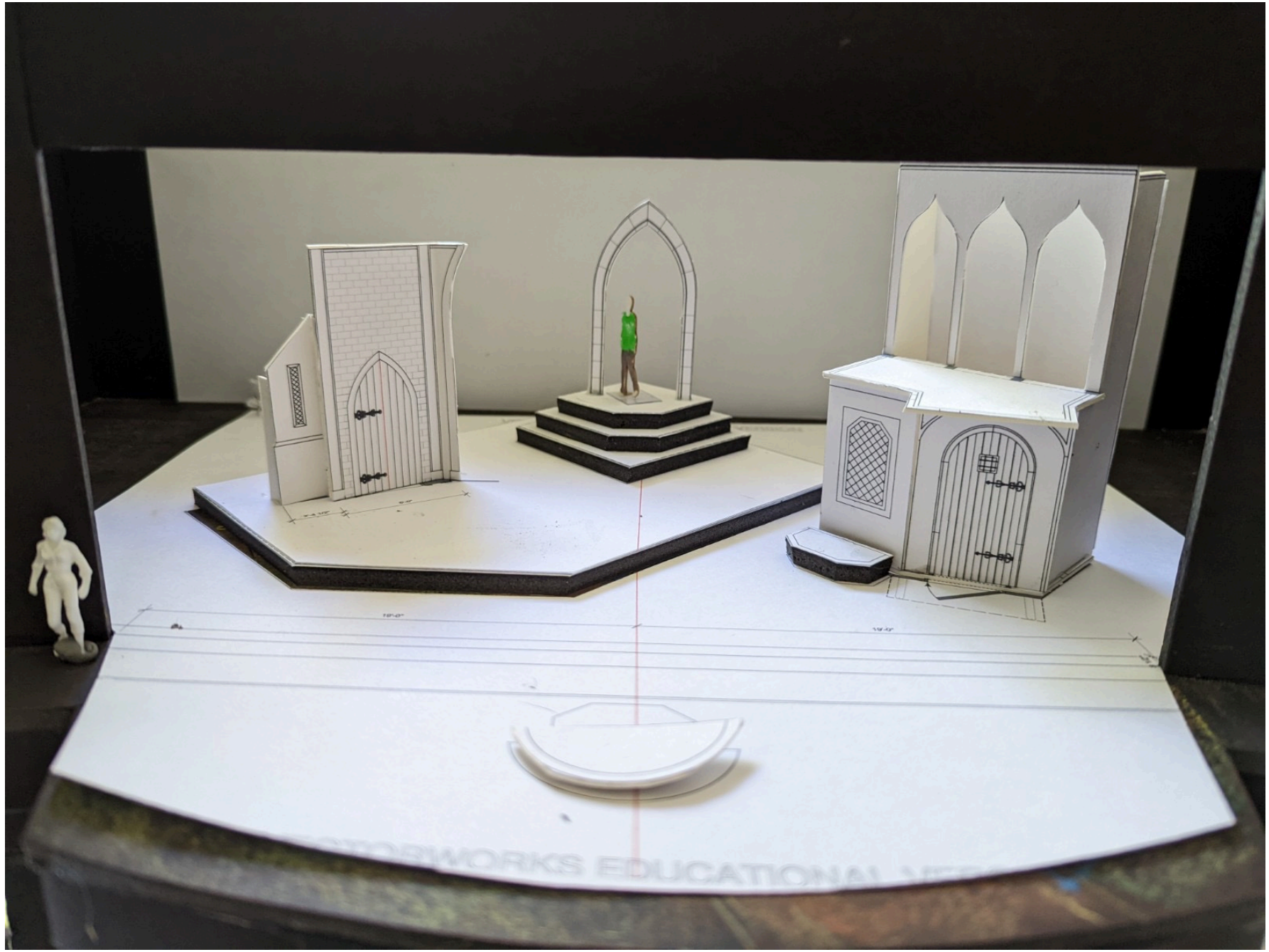


Thumbnails and White Model.

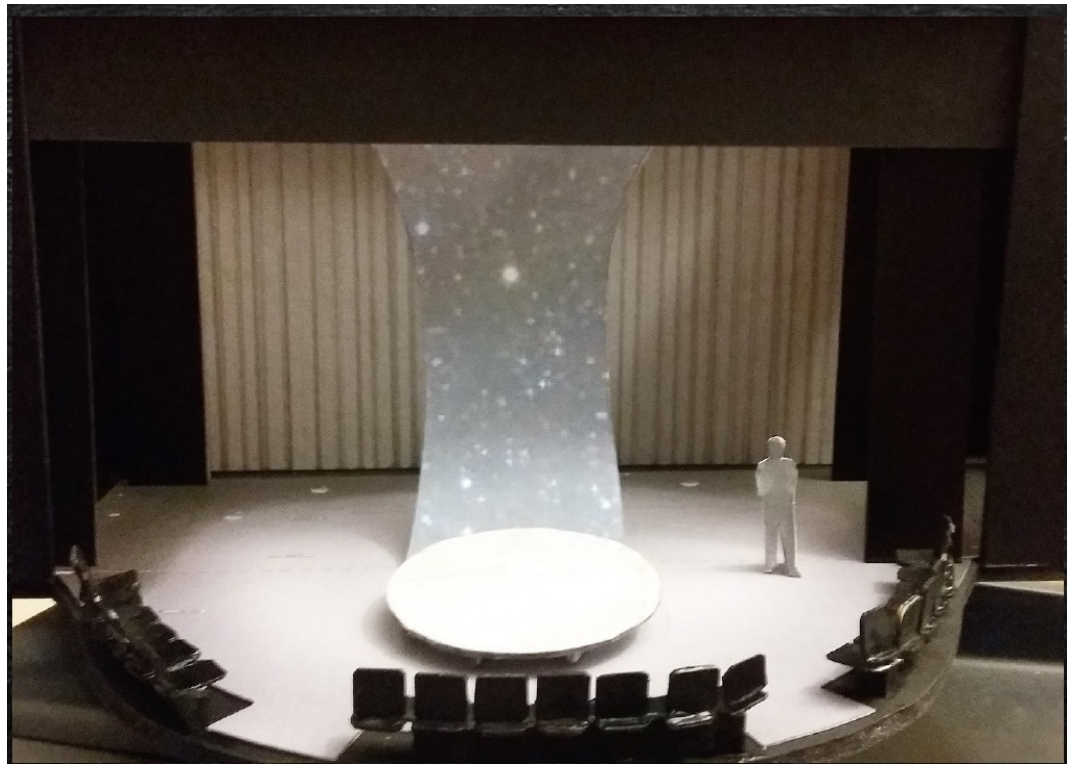
What I did this time.


connect look
THEA 520 B Period Style
Each student will create a poster that is either an explorat
or one that explores some aspect of a period we have co
covered in the allotted sessions. This topic can be a "H
something was created/manufactured or an exploration
such as a non-western culture. Another option is to ex
"period" correctly, or which periods a fantasy movie
this seems an easy topic on surface level, it is hard to
concerned with some aspect of the visual culture of
understanding of the context in which your topic flo
This should be a subject that the student isn't alrea
something in the process as well as teach the class

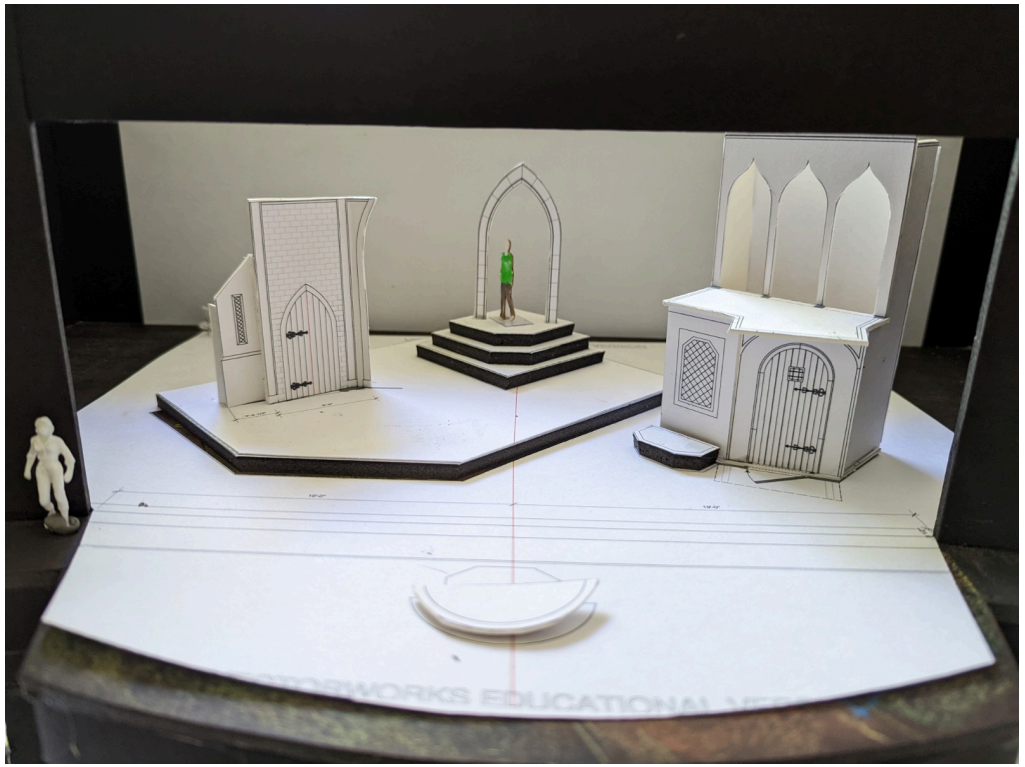


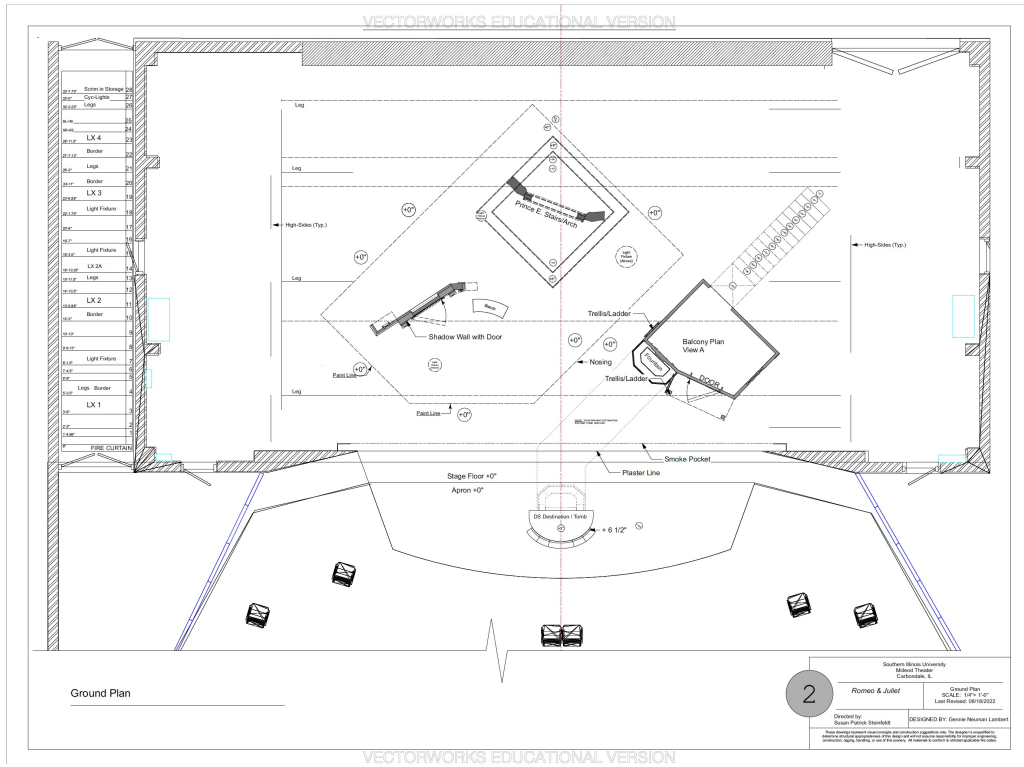


Grounded Sketch
What I want to do next time

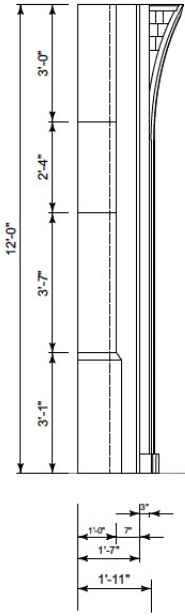


Finalization
What I did this time

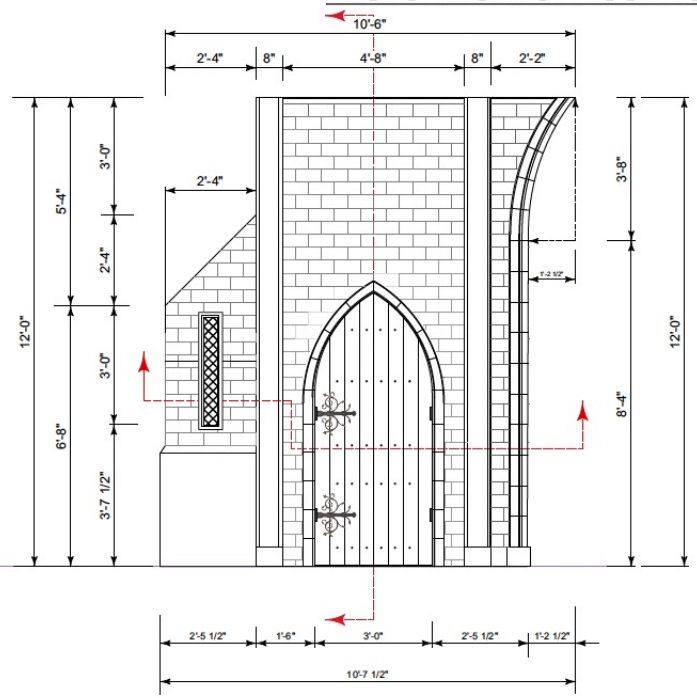




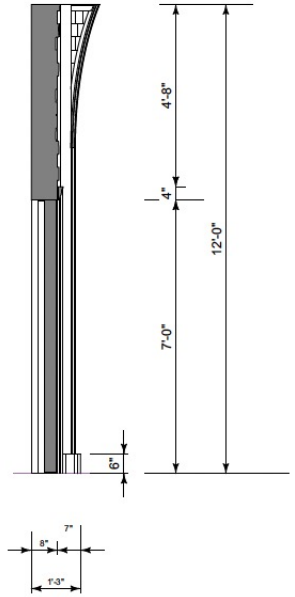
VECTORWORKS EDUCATIONAL VERSION



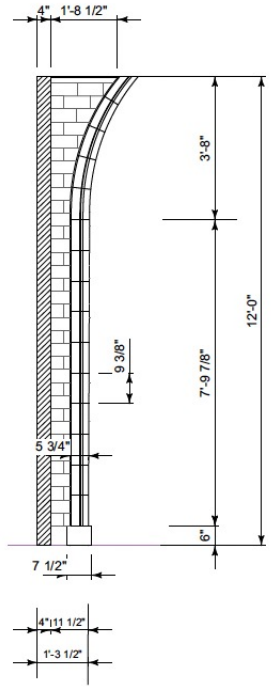
1 Side View
Scale: 1/2" = 1'-0"



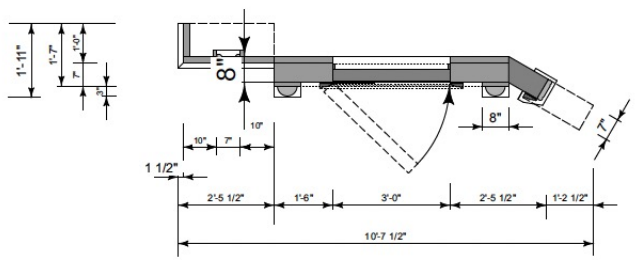
2 Front Elevation
Scale: 1/2" = 1'-0"



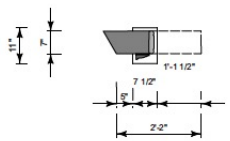
3 Section
Scale: 1/2" = 1'-0"



4 Side Arch (True View)
Scale: 1/2" = 1'-0"



5 Plan View
Scale: 1/2" = 1'-0"



6 Fragmented Arch Plan
Scale: 1/2" = 1'-0"

Shadow Wall

Southern Illinois University
Mcleod Theater
Carbondale, IL

6

Romeo & Juliet

Shadow Wall
SCALE: 1/2"= 1'-0"
Last Revised: 05/19/2022

Directed by:
Susan Patrick Steinfeldt

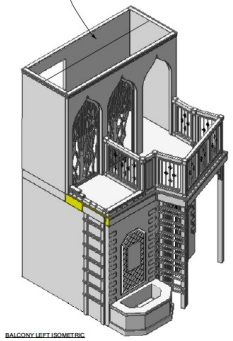
DESIGNED BY: Gennie Neuman Lambert

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper engineering, construction, rigging, handling, or use of this scenery. All materials to conform to strictest applicable fire codes.

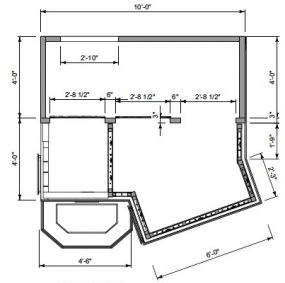
VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION

NOTE: DISCUSS OPTIONS FOR SIGHTLINE SOFTEN WITH LIGHTING AND TECHNICAL DIRECTION.

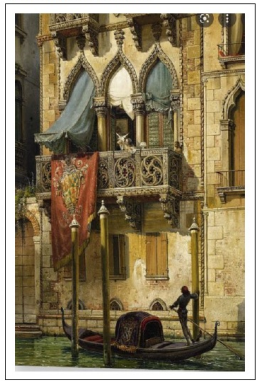


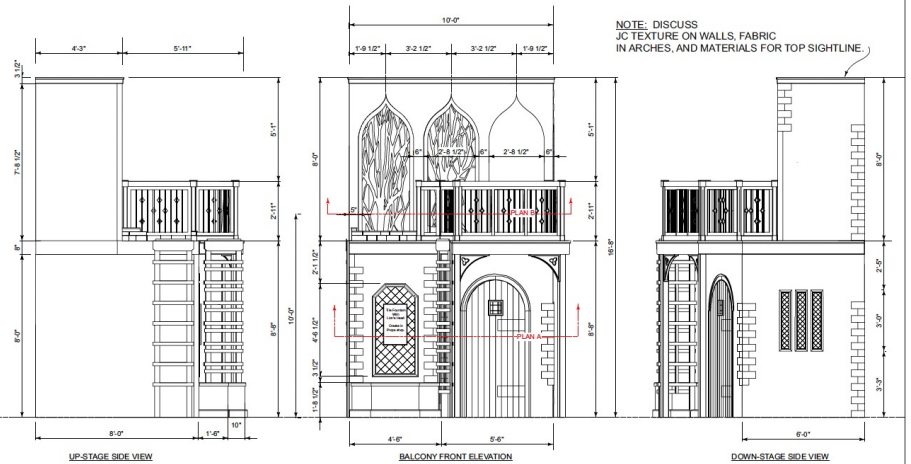
BALCONY LEFT ISOMETRIC



BALCONY PLAN B

ARCHITECTURAL RESEARCH PHOTO





UP-STAGE SIDE VIEW

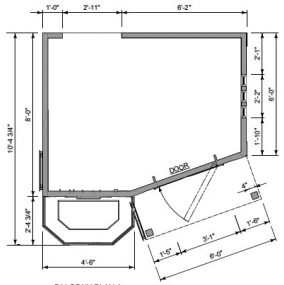
BALCONY FRONT ELEVATION

DOWN-STAGE SIDE VIEW

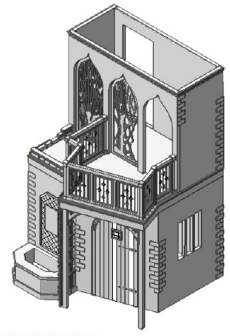
NOTE: DISCUSS
JC TEXTURE ON WALLS, FABRIC
IN ARCHES, AND MATERIALS FOR TOP SIGHTLINE.

COLOR AND TEXTURE RESEARCH PHOTO

NOTE: DIMENTIONS CAN CHANGE FOR EASE OF BUILD AND STOCK.



BALCONY PLAN A



BALCONY RIGHT ISOMETRIC VIEW

Southern Illinois University
Mckeod Theater
Carbondale, IL

Romeo & Juliet

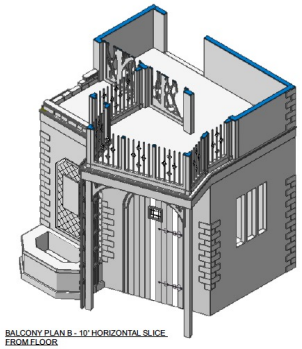
Balcony:
Plan A, Plan B, Front Ele., Side Views
SCALE: 1/2"=1'-0"
Last Revised: 09/30/22

Directed by:
Susan Patrick Steinfeldt

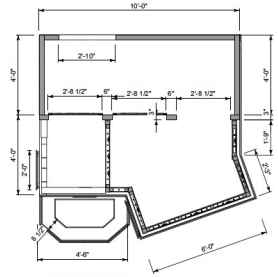
DESIGNED BY: Gennie Neuman Lambert

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural elements of the design and will not assume responsibility for interpreting drawings, construction, lighting, rigging or any of the drafting. All materials & workers to be base qualified & insured.

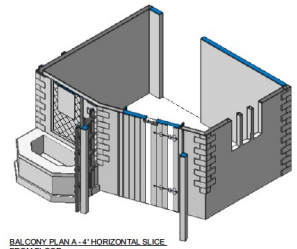
VECTORWORKS EDUCATIONAL VERSION



BALCONY PLAN B - 10' HORIZONTAL SLICE FROM FLOOR

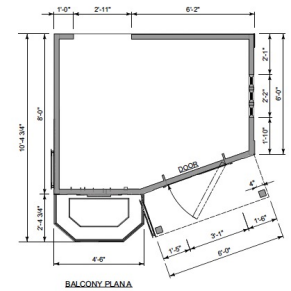


BALCONY PLAN B

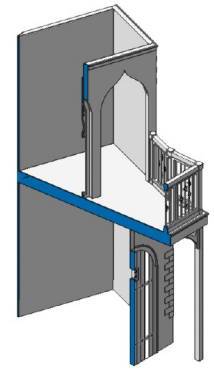


BALCONY PLAN A - 4' HORIZONTAL SLICE FROM FLOOR

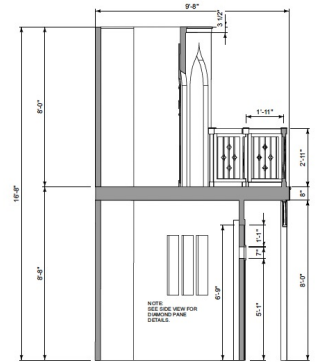
NOTE: DIMENTIONS CAN CHANGE FOR EASE OF BUILD AND STOCK.



BALCONY PLAN A



SECTION CUT: 90 DEGREE FROM EDGE OF DS BALCONY EDGE.



SECTION CUT: 90 DEGREE FROM EDGE OF DS BALCONY EDGE.

Southern Illinois University
Mckeod Theater
Carbondale, IL

Romeo & Juliet

Balcony:
Sections
SCALE: 1/2"= 1'-0"
Last Revised: 09/30/22

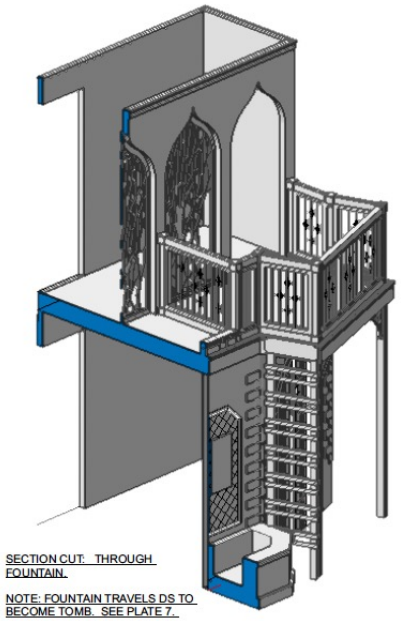
Directed by:
Susan Patrick Benson

DESIGNED BY: Gennie Neuman Lambert

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural elements of the design and will not assume responsibility for interpreting drawings, construction, lighting, rigging or any of the drafting. All materials & workers to be base qualified & insured.

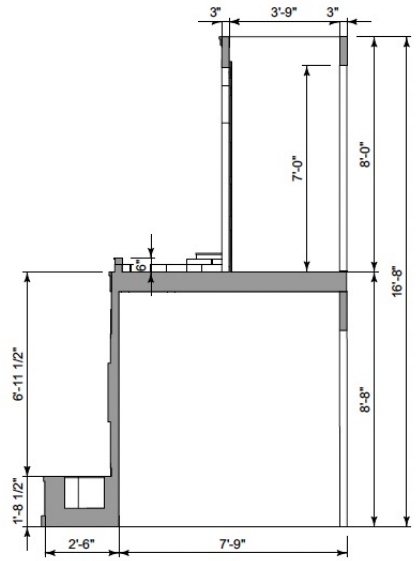
VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION

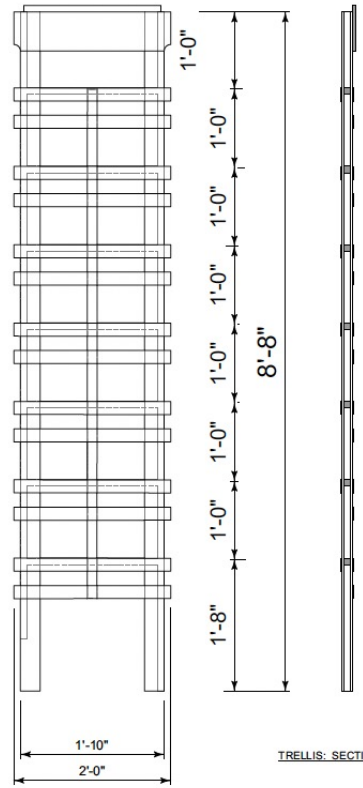


SECTION CUT: THROUGH FOUNTAIN.

NOTE: FOUNTAIN TRAVELS DS TO BECOME TOMB. SEE PLATE 7.



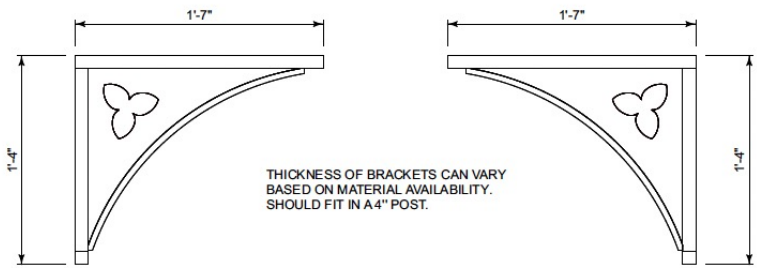
SECTION CUT: THROUGH FOUNTAIN.



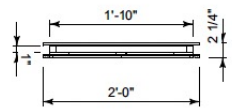
TRELLIS: FRONT ELEVATION

TRELLIS: SECTION VIEW

TRELLIS RESEARCH PHOTO



THICKNESS OF BRACKETS CAN VARY BASED ON MATERIAL AVAILABILITY. SHOULD FIT IN A 4" POST.



TRELLIS: PLAN VIEW

10

Southern Illinois University
Mcleod Theater
Carbondale, IL

Romeo & Juliet

Balcony, Railing, Trellis
SCALE: 1/2"= 1'-0"
Last Revised: 09/2022

Directed by:
Susan Patrick Benson

DESIGNED BY: Gennie Neuman Lambert

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper engineering, construction, rigging, handling, or use of this scenery. All materials to conform to strictest applicable fire codes.

VECTORWORKS EDUCATIONAL VERSION

Tips for Set Designers

Fight Director: Rick Sordelet

Murphey's Law of Attraction

Written by: Pearl Moore

Directed by: Segun Ojewuyi

Scenic Design: Gennie Neuman Lambert

Lighting/Sound/Projection: Jaemin Park

Costumes: Jen Helms

Opens March 2023

A Focused Juggle

Accelerated Script work for a new play

- **First Read for Plot and Characters**
- Highlight with color codes, make graphic notes for key symbols.
  - *Transitions/movement*
  - Large scenic pieces
  - *Props

Oh. That's right they hate me!

[*Murphy laughs, and laughs until she's crying.*]

Thank you. You've been a terrible audience. I'm out of here.

[*Murphy exits.*]

ACT I

Scene 7

[*Stars glitter and twinkle around. This is the vastness of space. We are on the moon. Not our moon, but a moon of some kind. A cardboard spaceship launches to the moon's surface.. The door unlocks. Riley, Sophie, and Gia enter wearing space sci-fi outfits.]*

RILEY

I'm going to kill Murphy.

SOPHIE

She's hurt.

[*An audience member can pick between four different colors: Red, Pink, Orange, and Purple. This color will determine the ending they are about to receive. Completely random. If an audience is unsure about picking, force them to pick by saying, "This is real. You must pick." Whatever color they pick, Murphy counts out the letters that spell that color on her paper chatterbox.*]

Here we go.

[*Beat. Static. Blackout.*]

PURPLE: Meet Murphy's Pretenders

[*The lights turn on. We are back in the boarding school attic where four young girls sit in a circle beside a familiar chest. They open their eyes as if they've been pretending. It's our girls: Murphy, Gia, Sophie, and Riley.*]

RILEY

That majorly sucked, Murphy.

MURPHY

You all wanted to know what we'd be like ten years from now and I can't help that you didn't like it.

GIA

It wasn't all that bad. I sound hot at least.

RILEY

(*mutters*)

Convention Connection
Discussion with the playwright Pearl Moore

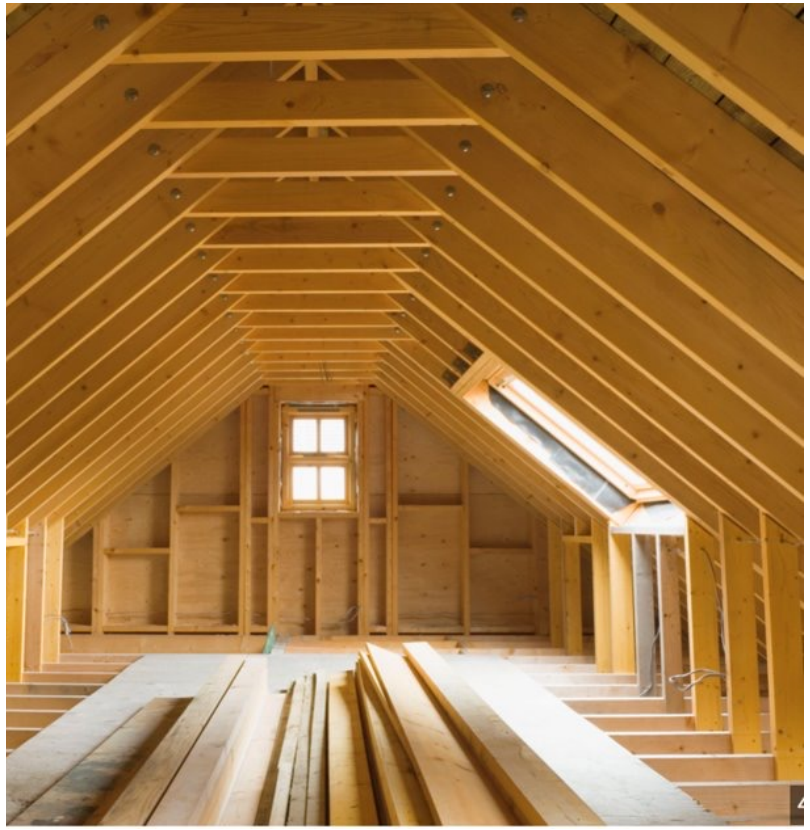
As far as convention I'm dipping into with Murphy's Law, I wouldn't say it's magical realism, but it has elements of that.

I definitely was influenced by many magical realism plays. To me the play is diving into childlike whimsy that is still somehow grounded with realism. Storytelling that packs a punch. Something that is symbolic but also transformative. I hope that helps!

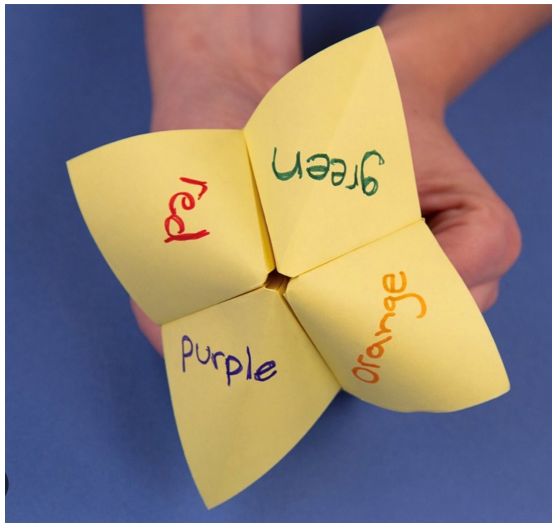
-Pearl

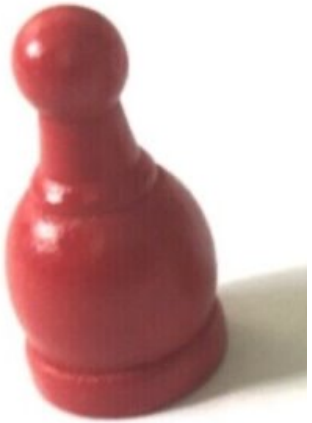
Image Association: Searching for the right visual ingredients.

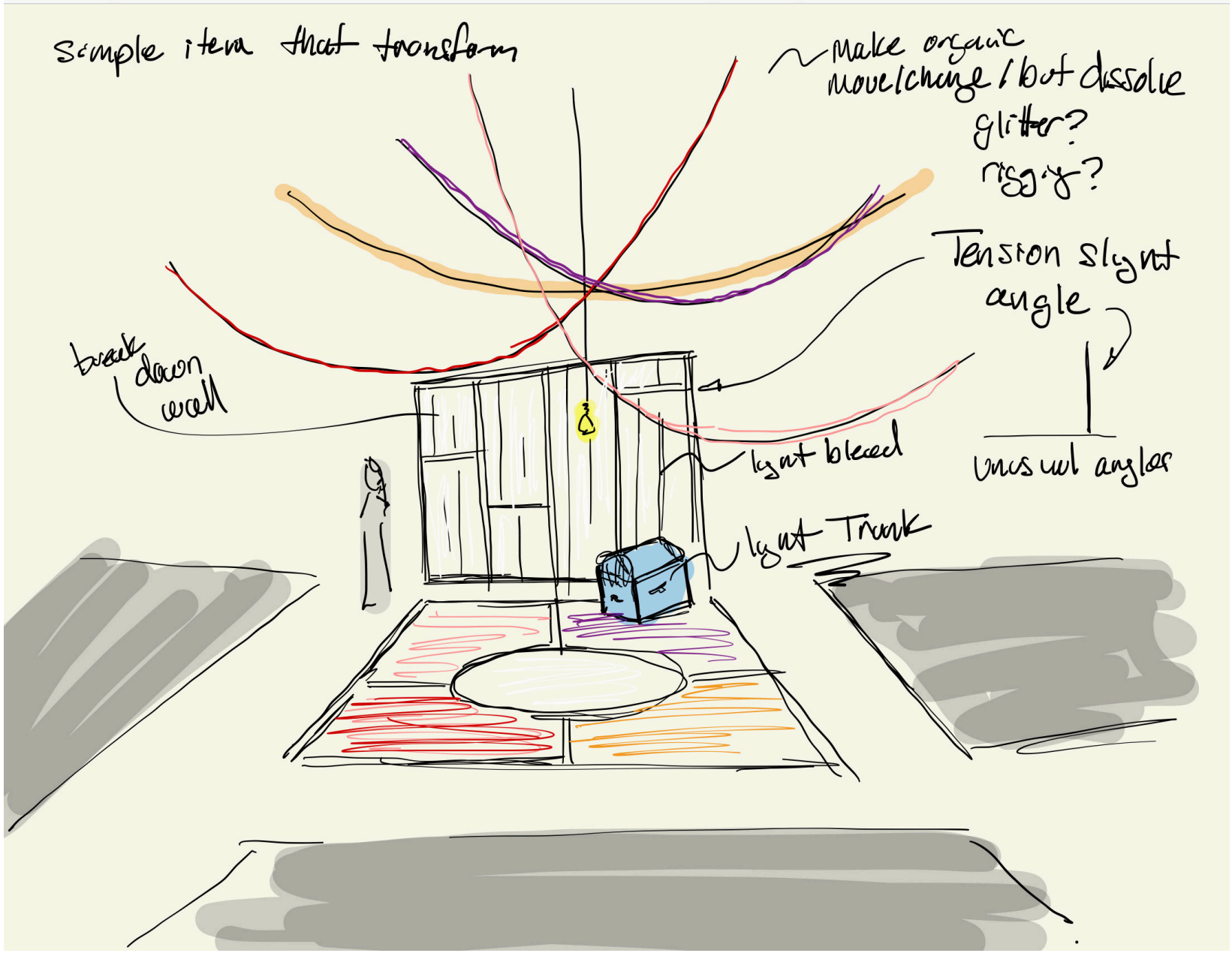
Verbalize or write down the problem you are solving in your search.



Problem to solve: One structure holding two places. Attic and inside of a trunk.


red
green
purple
orange

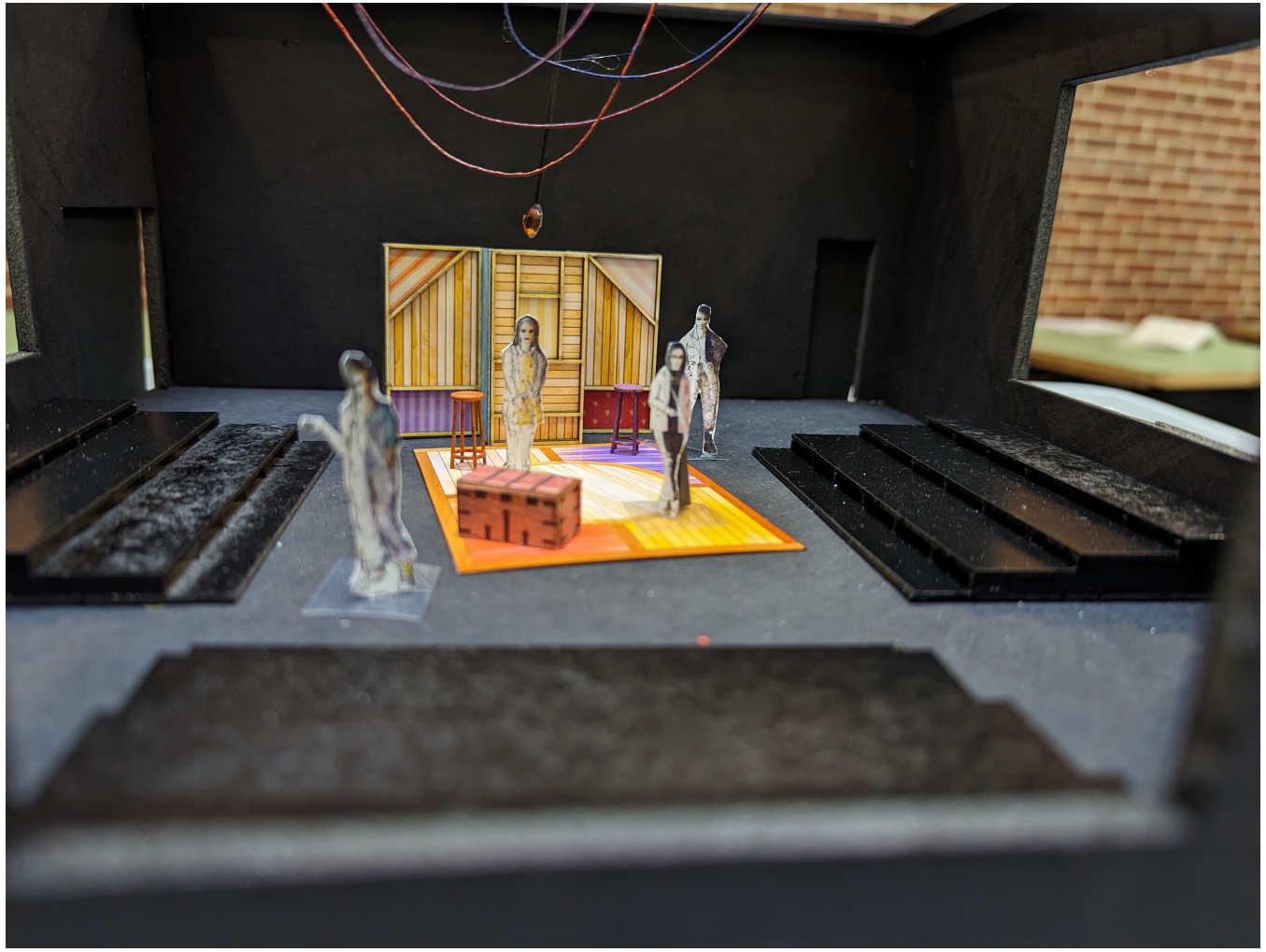


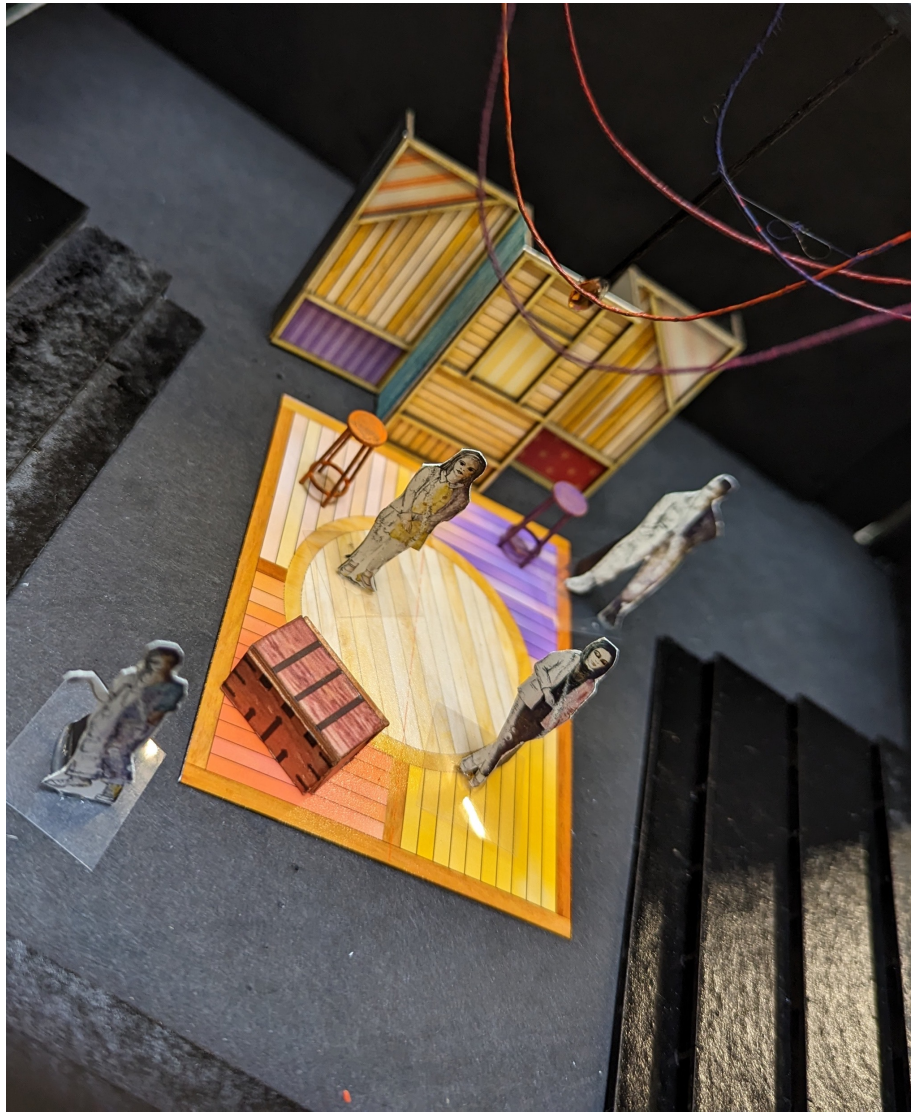


<u>Grounded Thumbnail</u>: A thumbnail sketch that's fast, symbolic, to open the door to conversation, but proportional and functional to the venue you are working in.

Director Feedback:
Like: organic elements, trunk as game piece, connection to chatterbox.
Light bulb convention is a go.

Requests: More dramatic tension in the back wall, not white, wood color





A model or rendering is a tool that unifies the production elements and invites exploration from your collaborators.

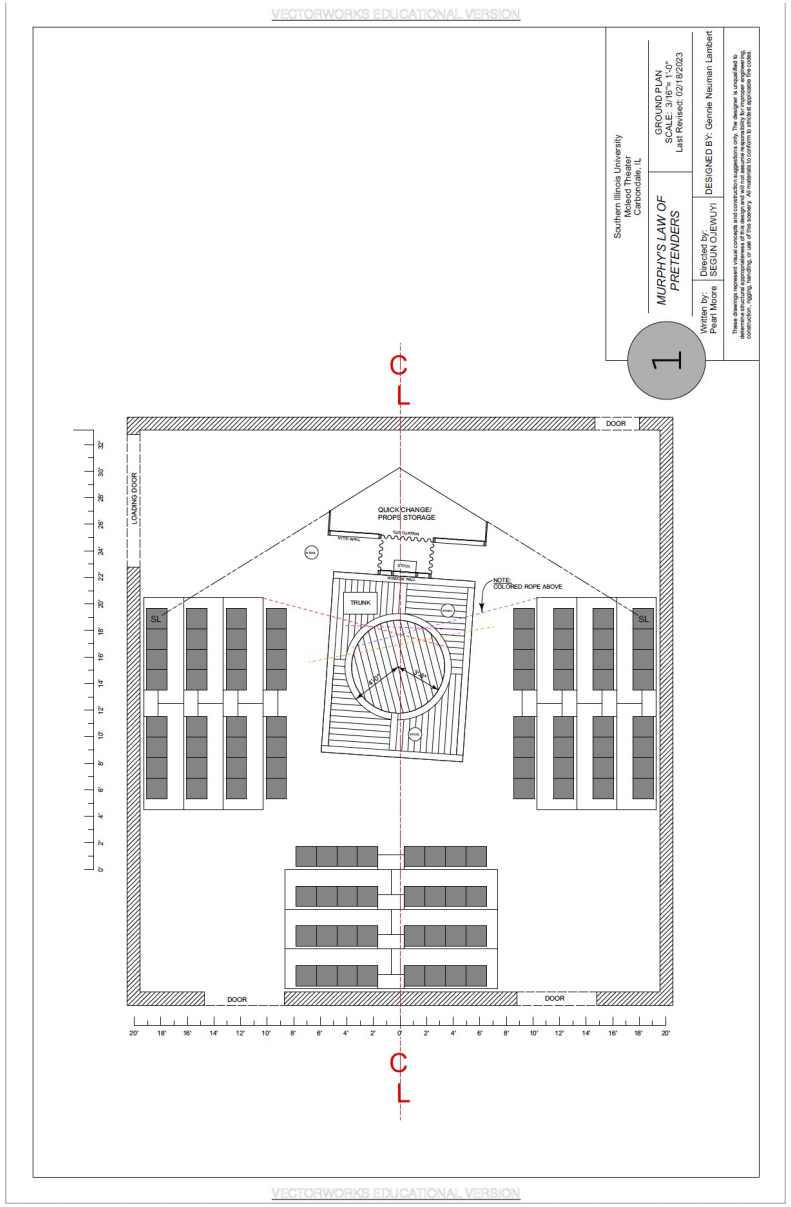
Finalization

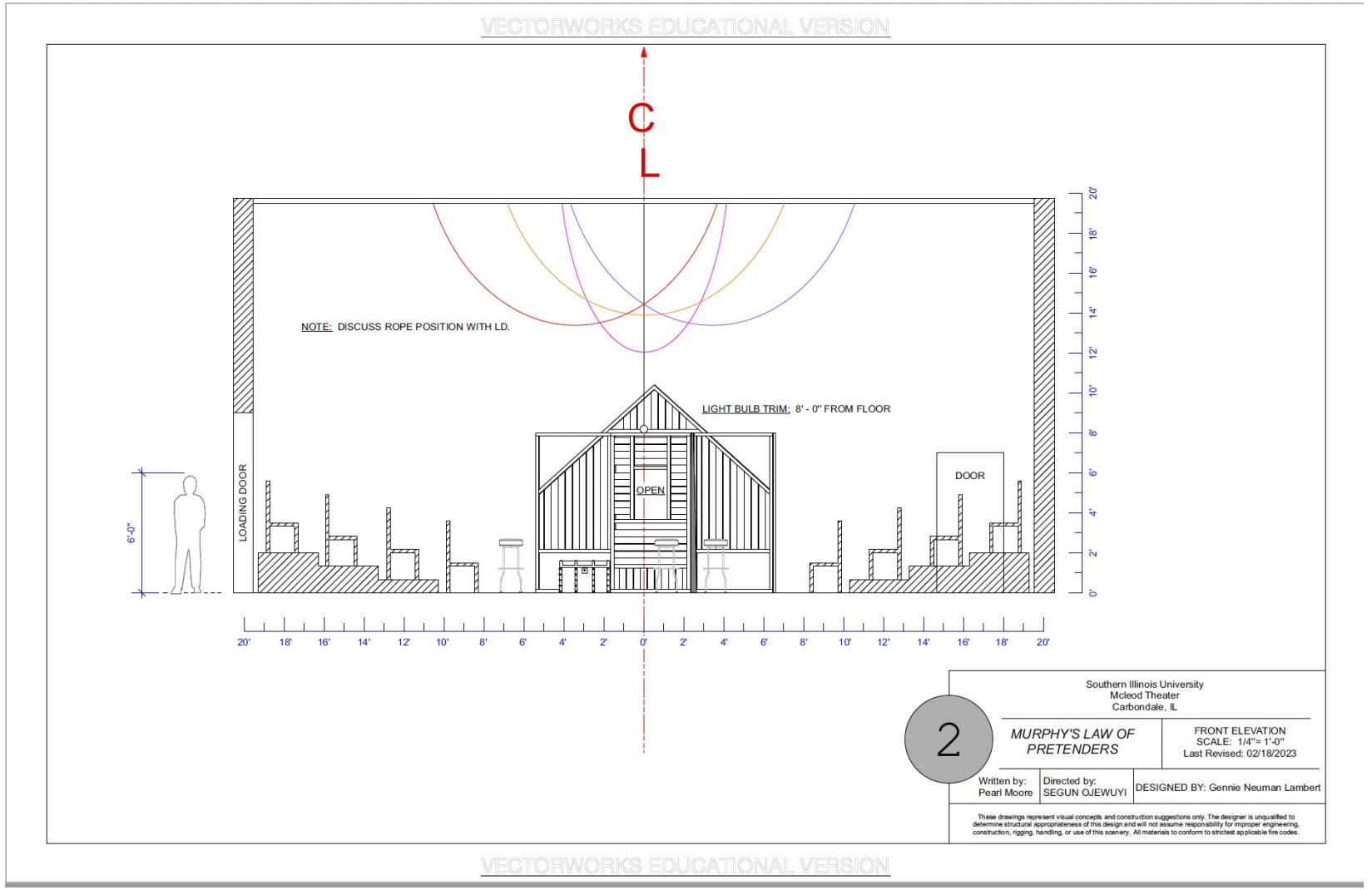
- Discern, then create the final communication tools for the shop and the rehearsal.

- For Rehearsal: Think about he learning styles of your director and actors. And practical things like shipping, with models.

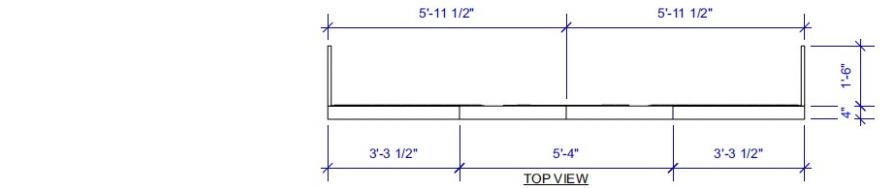
- For the Shop: Think about there stock. Ask about preferred methods. Keep Vectorworks drawings tidy. Win, the shape overlap war.

Adjustment and Finalization—Choose a format that helps your organization move quickly.





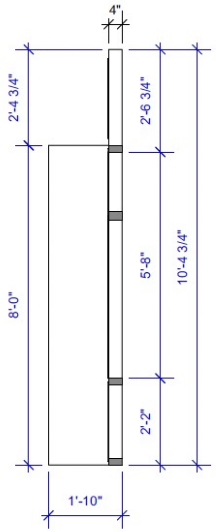
VECTORWORKS EDUCATIONAL VERSION



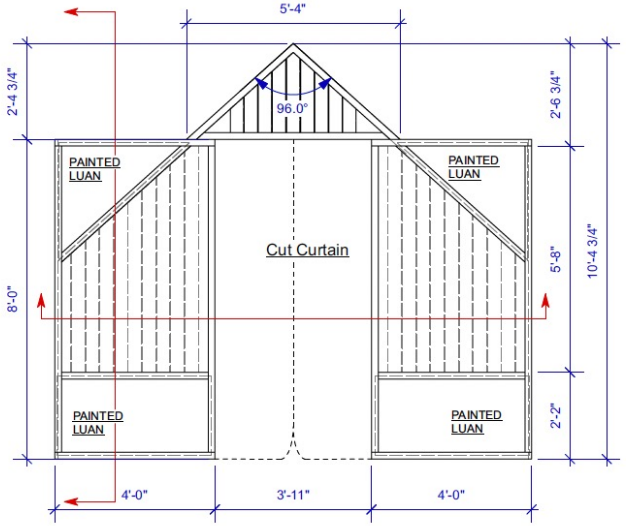
TOP VIEW

NOTE: INTENTIONAL LIGHT BLEED NEEDED. APROX. 1/4" SPACE BETWEEN SLATS.

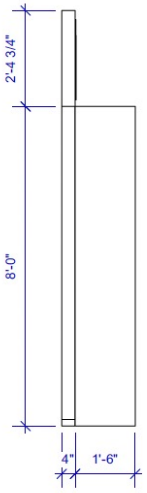
PAINT NOTE: CONSIDER PAINTING LUAN SHEETS BEFORE CUTTING SLATS.



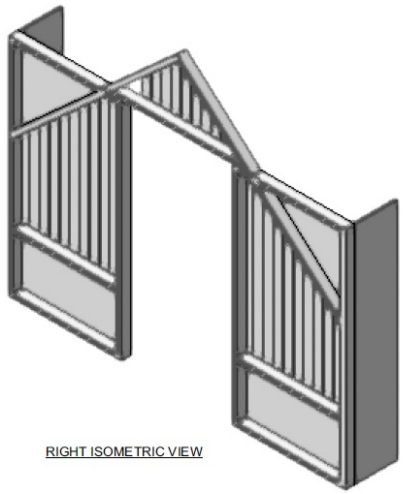
SECTION



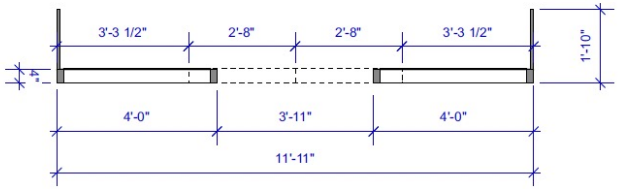
ATTIC WALL - FRONT ELEVATION



SIDE VIEW



RIGHT ISOMETRIC VIEW



ATTIC WALL - PLAN VIEW

Southern Illinois University
Mcleod Theater
Carbondale, IL

3

MURPHY'S LAW OF PRETENDERS

ATTIC WALL
SCALE: 3/8"= 1'-0"
Last Revised: 02/18/2023

Written by: Pearl Moore

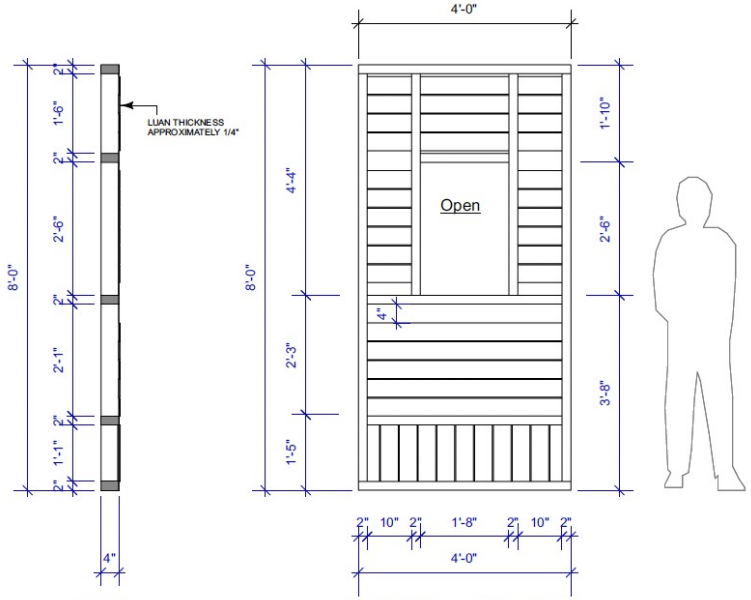
Directed by: SEGUN OJEWUYI

DESIGNED BY: Gennie Neuman Lambert

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper engineering, construction, rigging, handling, or use of this scenery. All materials to conform to strictest applicable fire codes.

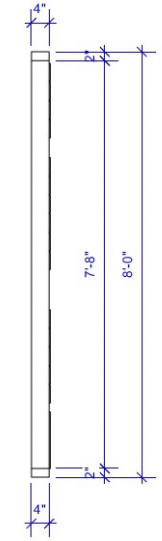
VECTORWORKS EDUCATIONAL VERSION

VECTORWORKS EDUCATIONAL VERSION

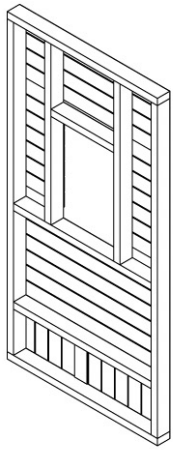


SECTION

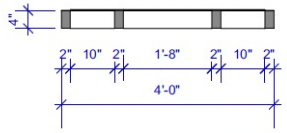
WINDOW WALL - FRONT ELEVATION



SIDE VIEW



WINDOW WALL - RIGHT ISOMETRIC



WINDOW WALL - PLAN VIEW

4

Southern Illinois University
Mcleod Theater
Carbondale, IL

MURPHY'S LAW OF PRETENDERS

WINDOW WALL
SCALE: 1/2"= 1'-0"
Last Revised: 02/18/2023

Written by: Pearl Moore

Directed by: SEGUN OJEWUYI

DESIGNED BY: Gennie Neuman Lambert

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper engineering, construction, rigging, handling, or use of this scenery. All materials to conform to strictest applicable fire codes.

VECTORWORKS EDUCATIONAL VERSION

Choose design methods that are right for you and your collaborators.

Omit when necessary, combine with intention,but don’t skip the basics.