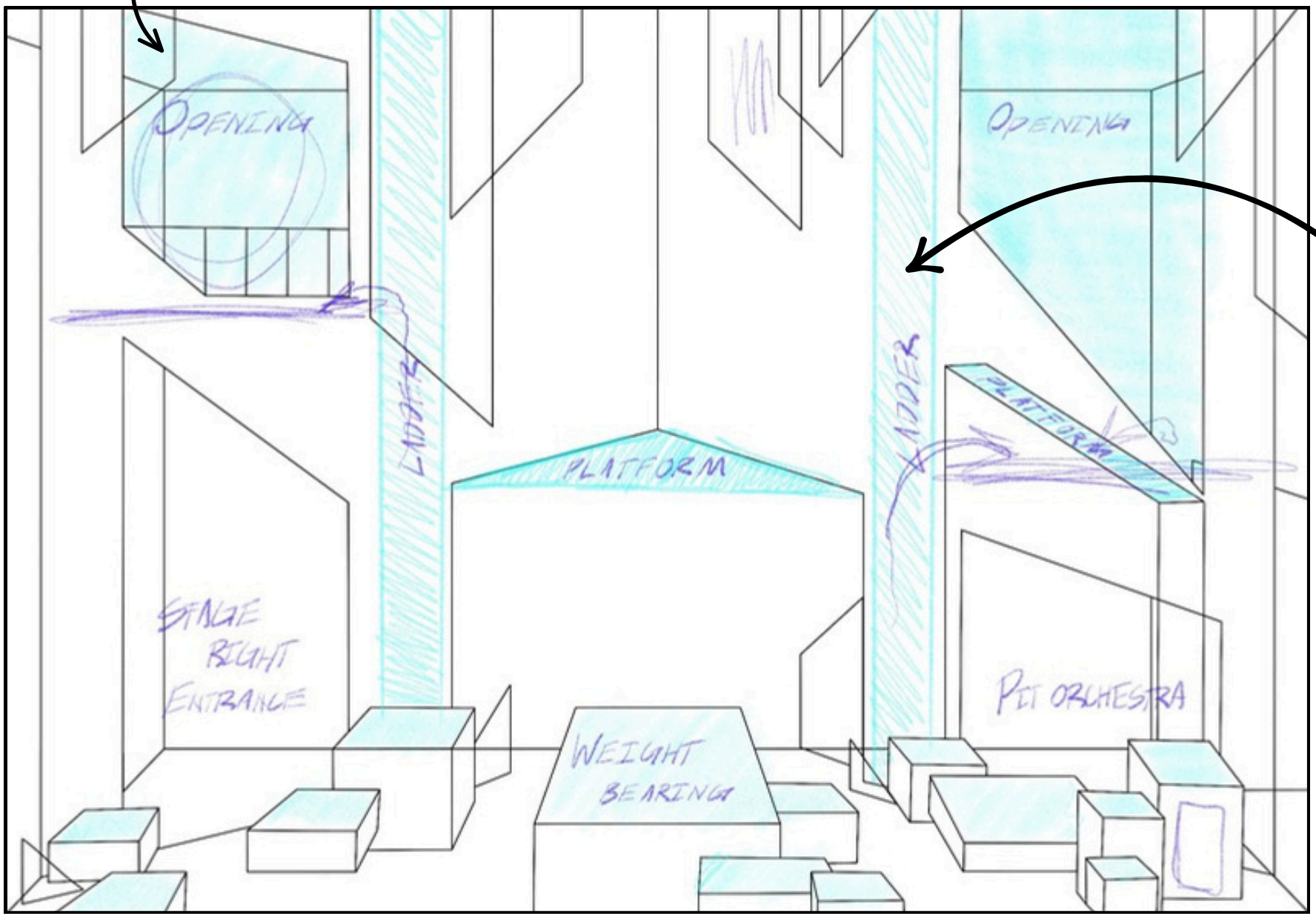
WEIGHT BEARING ZONES AND SKETCH

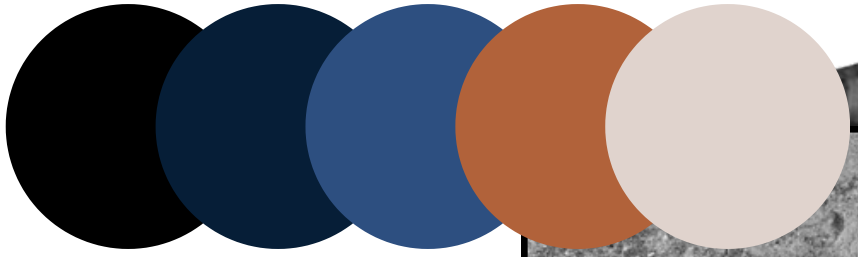
Anything shown in this teal color is intended to be interactive or weight-bearing. For example, the ladders located on stage left and stage right, just outside center stage, should be built to safely support actors.



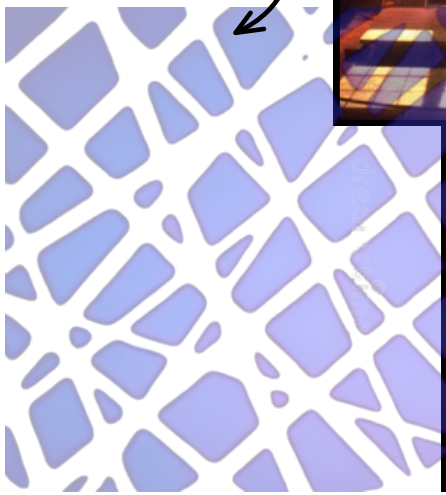
Ideally, these ladders could allow actors to access the platforms from onstage. As an additional option, ladders could be mounted to the stage flats backstage, allowing actors to access the platforms from behind the set as well.

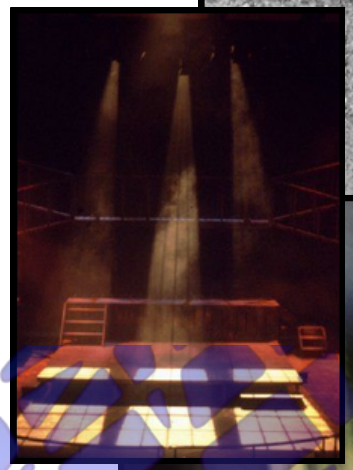
TEXTURE AND FINISHES THROUGHOUT

I want the overall feel of this set to be industrial and somewhat stark, which I think pairs well with the abstract, angular nature of the design. The physical structure already has a harshness to it, so I wanted the finishes and textures to support and extend that feeling.

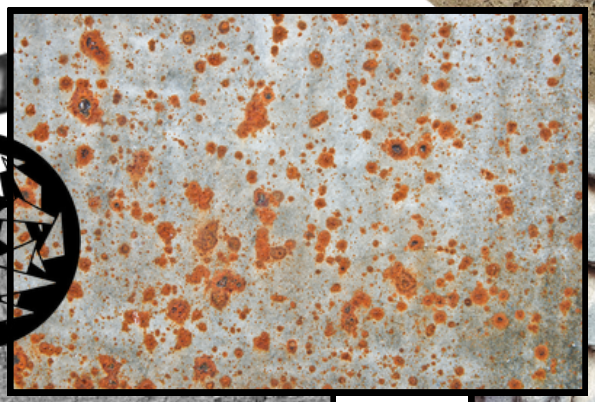


Some sort of angular break up texture like this one that can be projected on to back walls









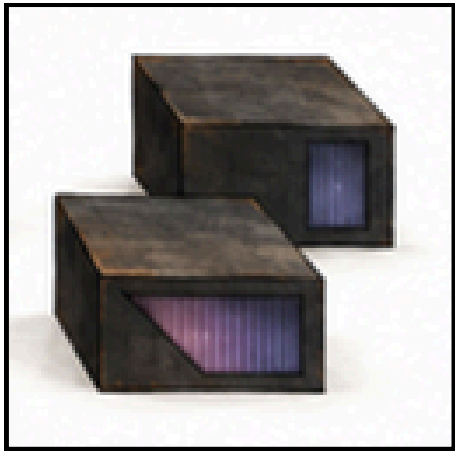






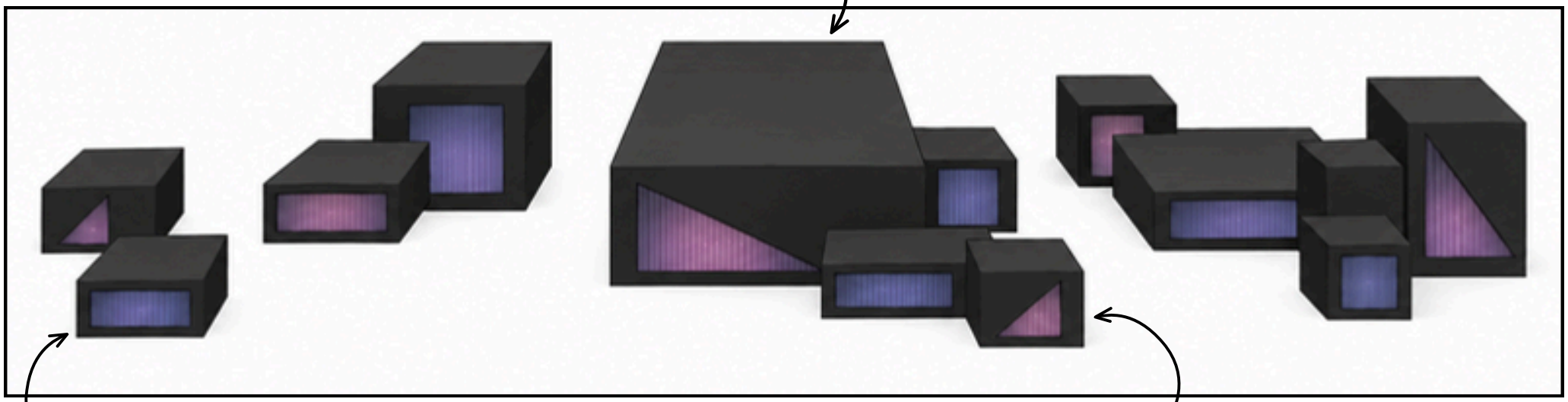
I am leaning towards materials and treatments like metal, rust, brick, and rough painted surfaces to give the space a more worn, raw quality. At the same time, I do not want all of the texture to come only from the physical set itself. I want the lighting to play a major role in shaping the environment, which is why I chose breakup gobos. Adding another layer of visual texture across the set without needing to make every surface physically detailed.

FLOOR BOXES AND PLATFORMS



These boxes will primarily serve as levels and structural elements, adding visual variety while helping establish different environments and settings throughout the abstract nature of the show.

Ideally, two or three of the larger center stage boxes would be built on lockable casters, allowing them to remain secure when stationary while giving the director the flexibility to reconfigure the stage throughout the show. This added movement would create a more dynamic and adaptable scenic environment.



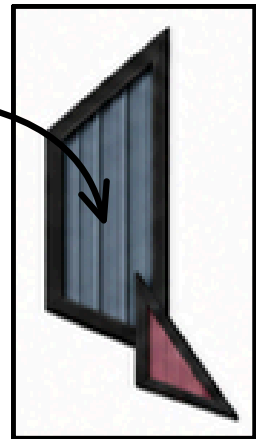
I like the use of a frosted or translucent plastic here... something that isn't fully opaque but still diffuses light nicely. This would allow us to hide a wireless, board controlled light fixture inside selected boxes, creating a soft glow that shines through the plastic. Incorporating this effect into only some of the permanently mounted boxes will (to me) help them feel more dynamic and less static, adding subtle visual interest and flexibility throughout the production without drawing too much attention to the effect itself.

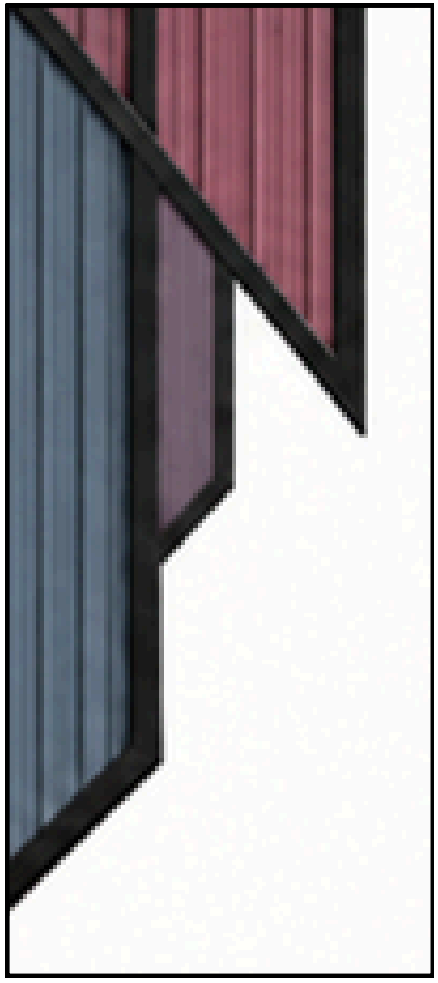
Some form of lumber, such as plywood painted black, would work well for constructing these boxes. All sides would be fully enclosed, with one face featuring a translucent window to allow light to glow through while also providing access to the internal lighting when needed. Because the boxes will be used as levels for choreography and blocking, they will need to be built to safely support actor weight. The design calls for 2–3 movable boxes at center stage, 1–2 smaller boxes stage right, and 2–3 larger boxes stage left covering the lower half of the pit, for a total of approximately 5–8 boxes across the stage.

SUSPENDED ABSTRACT PANELS

To me, these abstract suspended shapes add visual depth while remaining open to interpretation. Depending on the lighting, I feel they can suggest a skyline, ceiling, waves, or other environments, helping transform the space throughout the production.

Using tinted metal or wood within these black frames adds subtle texture and detail without becoming visually distracting.







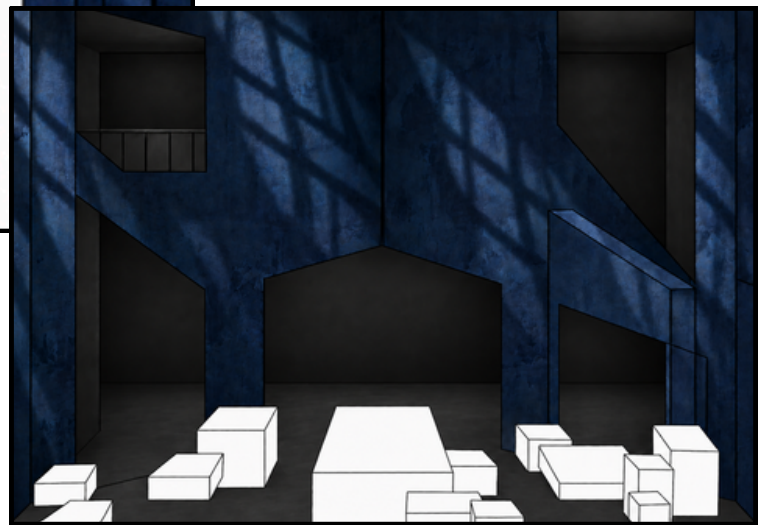
When designing these, I also considered using bubble wrap with a tinted finish as a filler within the black painted wooden frames. I still think this could be a strong alternative and something worth exploring. My only concern is that, in an intimate black box theatre, the material may read differently than it would in a larger venue. Combined with focused lighting, these panels could add depth, dimension, and another visual layer to the abstract scenic design.

LARGE SET FLATS (FULL BACK OF SET)

This is the largest scenic element in the design, consisting of two angled flats that meet at center stage. By shifting the theatre's corner into the middle of the playing space, the set creates the feeling of an entirely new room while establishing an intentionally unbalanced, abstract composition.

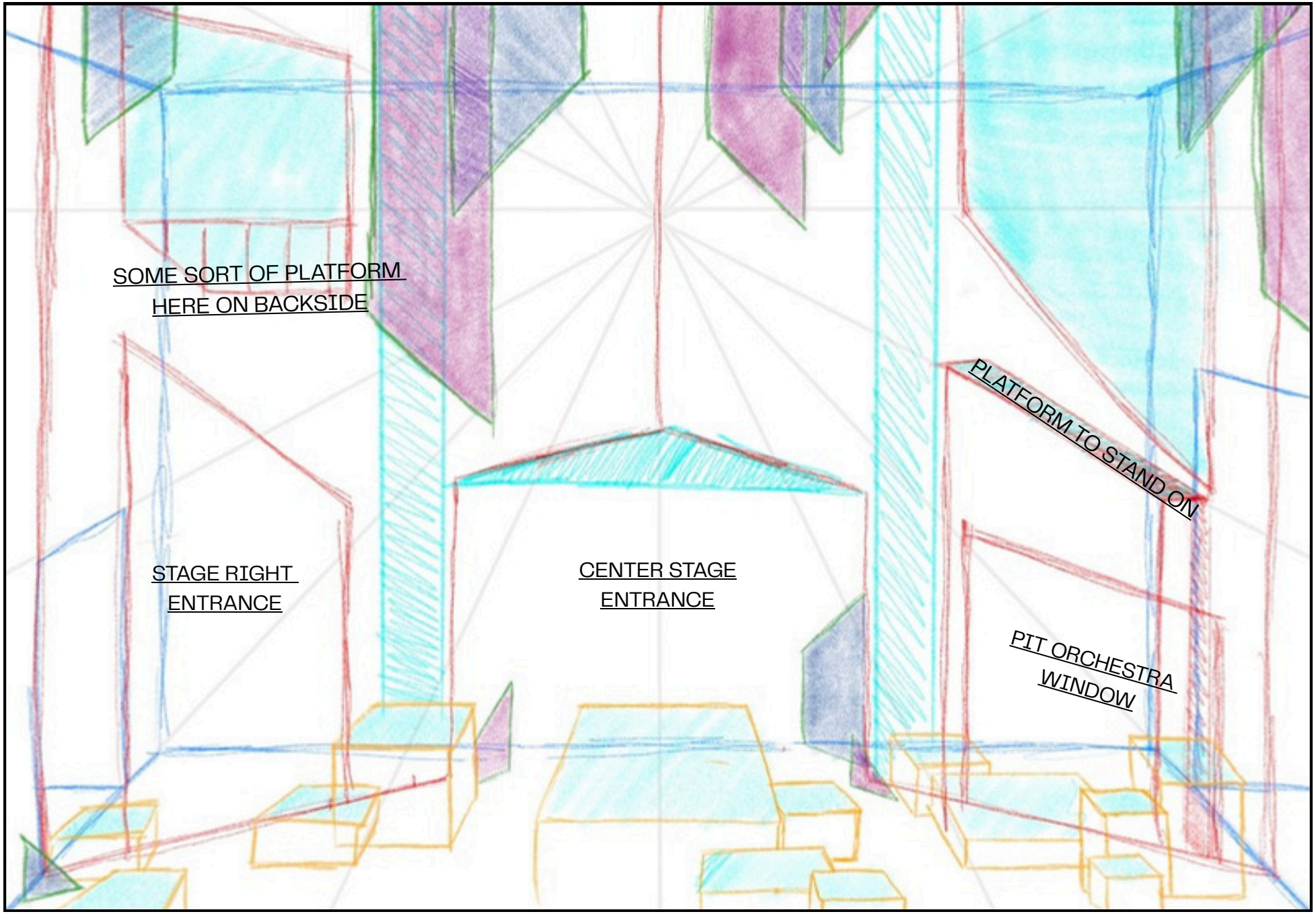


The flats feature a layered navy and nearly black paint treatment to create subtle texture, enhanced by an abstract angular breakup gobo that resembles fragmented window panes. Together, the paint and lighting add depth and visual interest without becoming distracting.

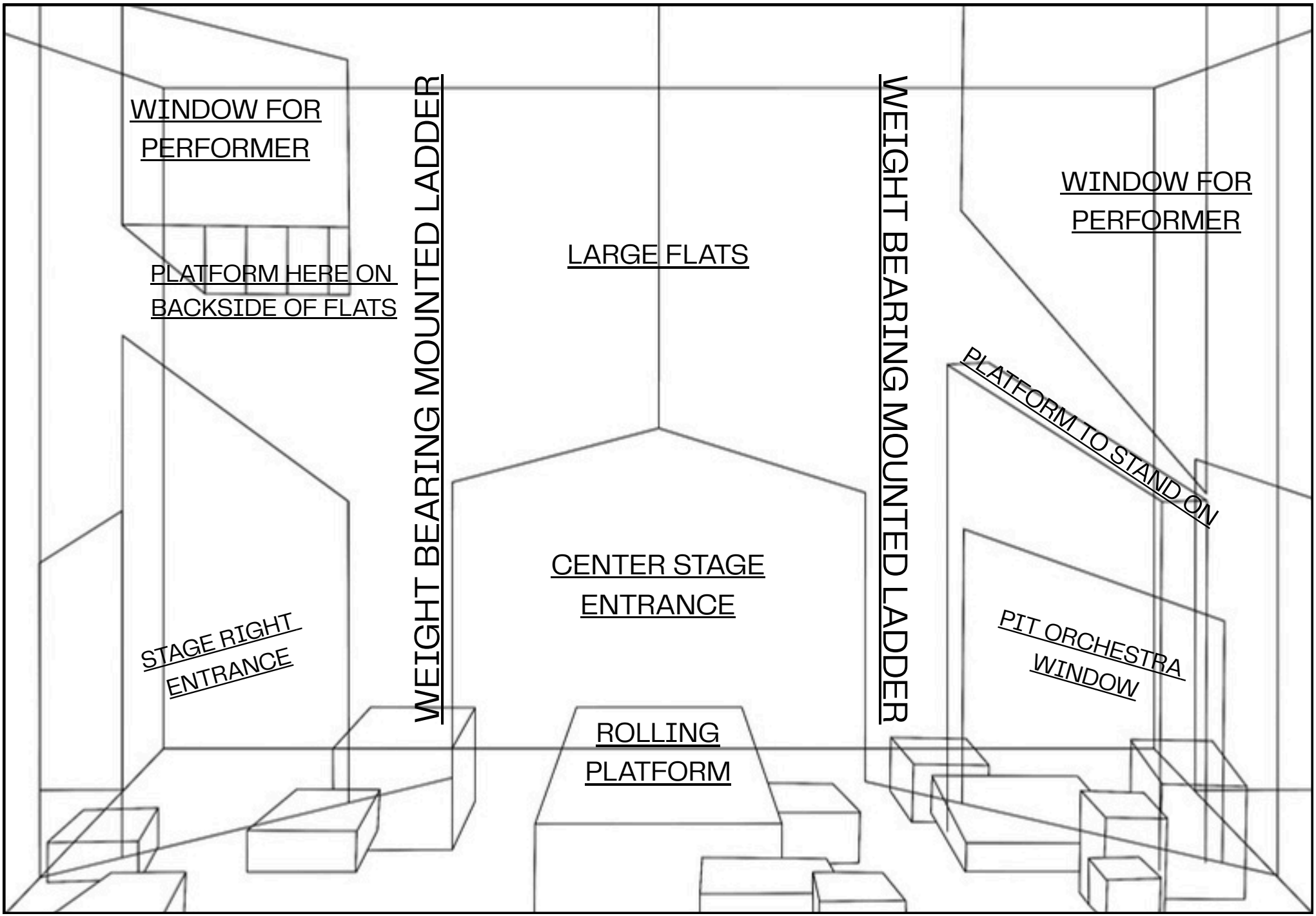


Constructed from sturdy framed flats, these units include oversized door and window openings that allow actors to enter, exit, and perform within the structure. Because platforms are located on both the front and back of the flats, they must be securely anchored and built to safely support actor weight, functioning as a second level throughout the production.

INTIAL ROUGH SKETCH/DRAFT OF DESIGN



LABLED LINE DRAWING



SKETCH WITH COLOR DRAFT

