

**THE STOREYS** is a permanent theatre, located on the upper levels of a multi storey car park overlooking the sea. It makes use of this rarely used space, due to the rise in online shopping and pandemic, whilst providing a home for experimental and site-based theatre.

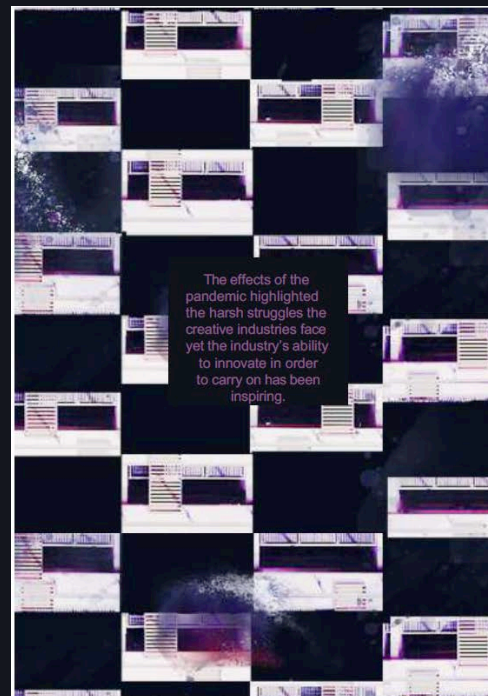
The site will include multiple stage spaces that are suitable for various types of performance, a large bar space (also available for external bookings), suitable backstage areas for multiple shows at a time, ticket offices, cloakrooms and a seasonal rooftop bar with the intention of luring more audiences to a contemporary, unique theatre. During the daytime, the site caters for educational programmes and school visits from the local vicinity, encouraging children and teenagers to be inspired by theatre and to get involved with creative practices.



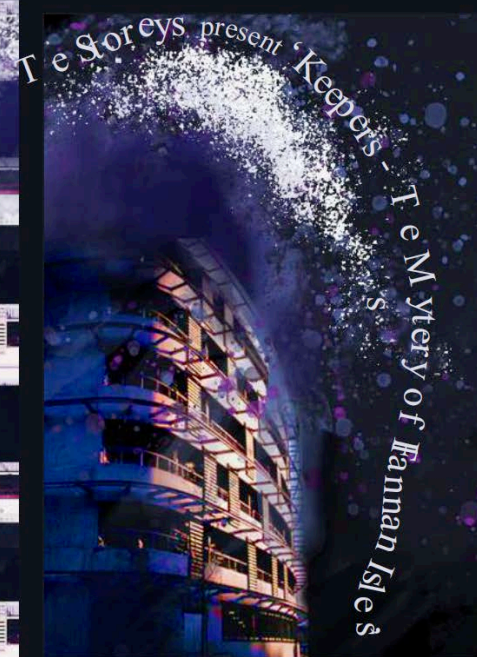
The space can also accommodate for Fringe/ travelling shows.

The site is located in Leith Docks, an area that has been continually under development with the opening of film studios and high rises in the past years.

The theatre will give back to the community by giving spotlight to local and Scottish stories, in addition the increase of visitors to the greater Leith area boosting income to local shops and restaurants. This promotes further activity and visitors to help form a new cultural hub in the city. Soon, the theatre will be easily accessible to audiences across the city with the extension of the tram line from the city centre to Ocean Drive.



The effects of the pandemic highlighted the harsh struggles the creative industries face yet the industry's ability to innovate in order to carry on has been inspiring.



Bottom image - A keeper tending to the lens sourced from National Museum of Scotland. Above, the keepers from the true story.

The idea of setting a show about lighthouse keepers came from the site's surrounding sea views as well as its the areas rich historical links to shipbuilding.

I wanted my show to be thrilling and enigmatic whilst having scope for some beautiful sets.

I came across the unsolved mystery about the disappearance of three lighthouse keepers in the North of Scotland and researched this further. I found multiple accounts and theories as well as films based on the story. These served as inspiration for me to develop and give my own twist to the story and what happened.

Located on Eilean Mor, the Flannan Isles Lighthouse was manned by three keepers, 1 who would be a rotational keeper. They would complete 6 weeks on 2 weeks off cycles. 1 person must always be at the lighthouse. The lighthouse itself was built in 1899 after 4 years of construction. It was the newest in the region and measured 25m in height, 100m above sea level. It was built by David Alan Stevenson and featured a cylindrical tower with balcony and lantern attached to a 1 storey keeper's house.

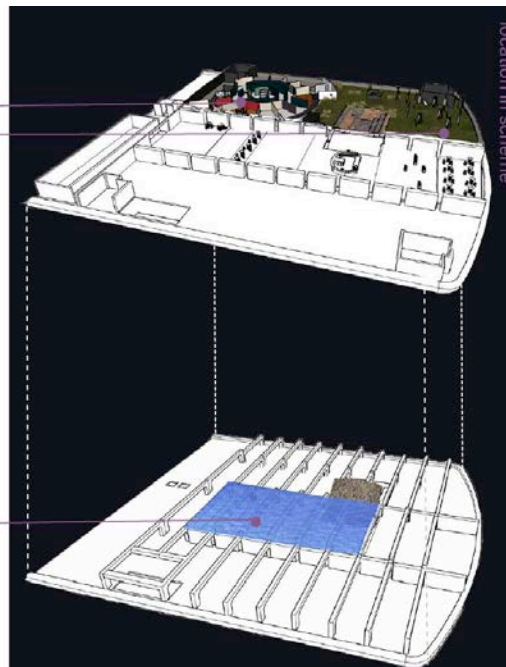




lighthouse interior  
cliffside exterior

The sets location within the site. It spans two floors, using Auditoriums 2 and 3. The main zones within the set will be the lighthouse interior, surrounding cliffside exterior and an underwater area. Rooms and specific pieces will be taken from the storyboard and plot summary.

underwater area



73

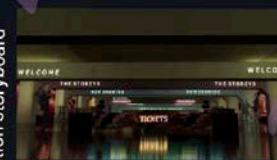
circulation storyboard



Arrive to THE STOREYS site, seeing the signage from below.



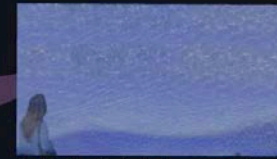
Have a chance to explore the set further after the performance.



End the evening with a relaxed drink in the bar and discuss the show.



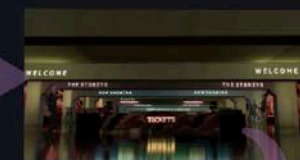
Take the lift up to the 5th floor.



End the show in the 'underwater' finale space.



Meanwhile the set is restored for the next performance beginning.



Collect or buy tickets and store jackets in the cloakroom. Have a pre show drink or meet friends.



Begin the show, opening in the 'wardrobe' room.



The next show with a new audience begins.

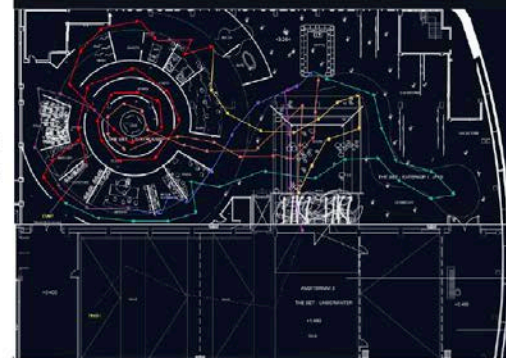
79

key

#### How the show works:

The show will take place during evenings over a 6 month preliminary period, being THE STOREYS' first residency. It will work in a promenade and immersive theatre style with audiences following actors and lighting cues to the action in the different areas. Audiences are kept small (approximately 20 per show) to allow for freedom and the best possible viewing experience. They will be encouraged to move around and interact with the set as they wish, whilst gauging the story as they go. Lasting about 40 minutes the show involves actors moving from place to place as well as dancers and performers awaiting audiences as they go on their journey. Once the show is complete audiences are welcomed to explore the set further after the show for a period of time before enjoying a drink in THE STOREYS bar. There will be approximately 3 shows per night, with more during weekends and summertime.

The audience's route through the space, ending on the floor below (dotted line).



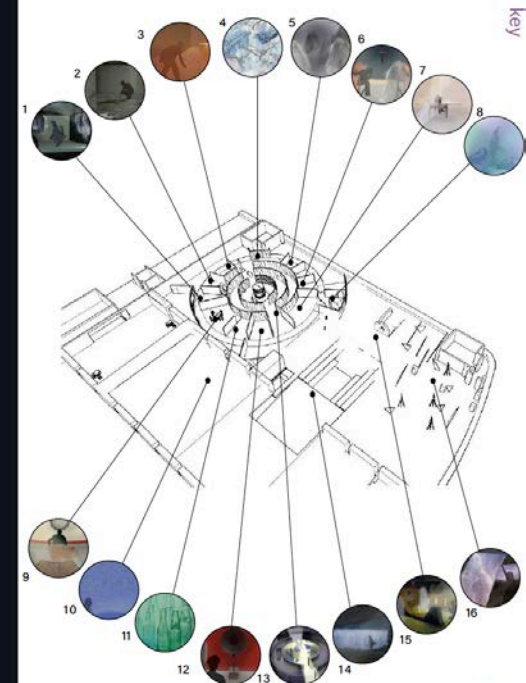
The audience within the space in purple, denoting how they fit into spaces that look small on plan. This shows how they can see the actor.



key

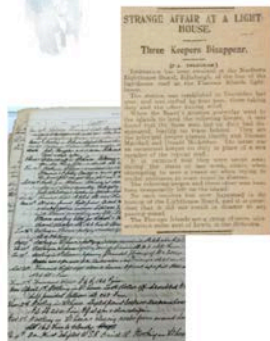
The specific rooms and areas that feature within the set and their location:

- 1 - Wardrobe
- 2 - Mercury
- 3 - Coal
- 4 - Birds
- 5 - Ghosts
- 6 - Bedrooms
- 7 - Diary
- 8 - Sea creatures
- 9 - Kitchen
- 10 - Underwater (level below)
- 11- Booze
- 12 - Radio
- 13 - Spiral stairs
- 14 - Wave



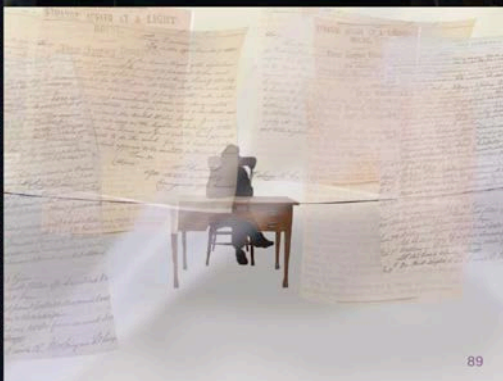
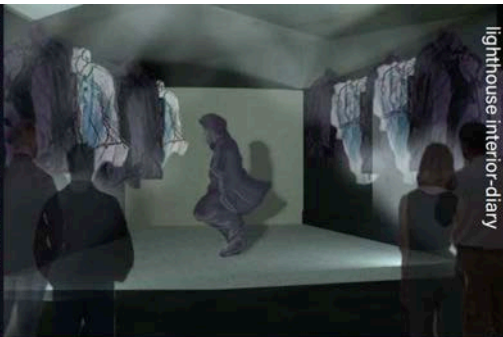
83





The first room the audience encounter is the wardrobe - this room consists of rows of oversized oil coats, casting shadows onto the room and giving in an intimidating feel whilst resembling ghosts. The coats bear significance in the story as they are something noted to be missing from the lighthouse after the incident, giving evidence of a storm. Left an early collage, right a visual.

The diary room accommodates Marshall as he writes in the log book about the events happening in the run up to the disappearance, which is used in many conspiracy theories today. The room has a single desk as well as chairs. It is filled with large, slightly transparent, draped fabric with writing printed on it, such as the diary entry, newspaper clippings and guides to lighthouse keeping. All of which give clues to the story. Left, the inspiration, right a collage.



The centre of the maze features the lens of the lighthouse. To reach this the audience must follow the spiralling corridor which form the stairs to the 'top'. Upon reaching the lens, the audience find a replica of the Fresnel lens and an LED spotlight, spinning on a revolving plinth. The light then hits the interior surrounding walls which are decorated with small triangular mirrors. This allows the audience to feel as though they are inside the dazzling lens and its hypnotic features. As seen on plan, the spiral stairs and maze have wedges cut out, allowing a beam of light to shine on the 'exterior' set like a real lighthouse would. McArthur becomes obsessed by the lens and its hypnotic effects.

Included is a collage of the concept for this space, a final visual and example of a Fresnel replica from Florida Artworks.

The spiral stairs are a key feature of a lighthouse. As I couldn't replicate them exactly due to height restrictions, I wanted to highlight aspects of them in the design as it felt wrong not to include them. The maze layout allowed this to happen, giving the spiral effect and excitement of them leading to the lens. As my design developed I decided to include something to resemble the cast iron ornamental bannisters often found. Real cast iron would be very heavy and expensive, corten steel heavy too. I decided laser cut aluminium sheets would be suitable and could be spray painted and attached to the walls simply. It would be easy to cut and bend and not be too heavy for the plywood set walls. The sheet would gradually get higher and higher to give the feeling of ascending. This then developed further when I considered lighting. To make the stairs feel even more windy I added the spinning gobo lights, that casted light and shadows in the shapes of cast iron.

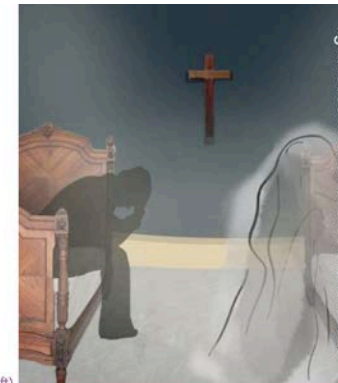
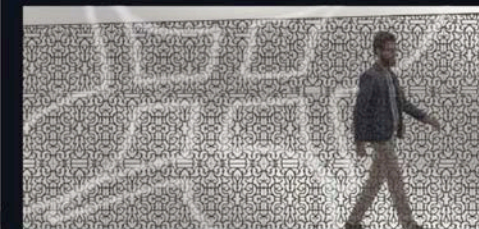
See the top thumbnail for an example of a gobo. The centre shows an example of a classical cast iron stair, below a concept collage. The next page features a rendered visual.



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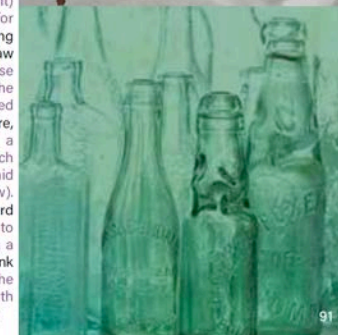
Elevation of the stair interior walls and aluminium gradually rising.



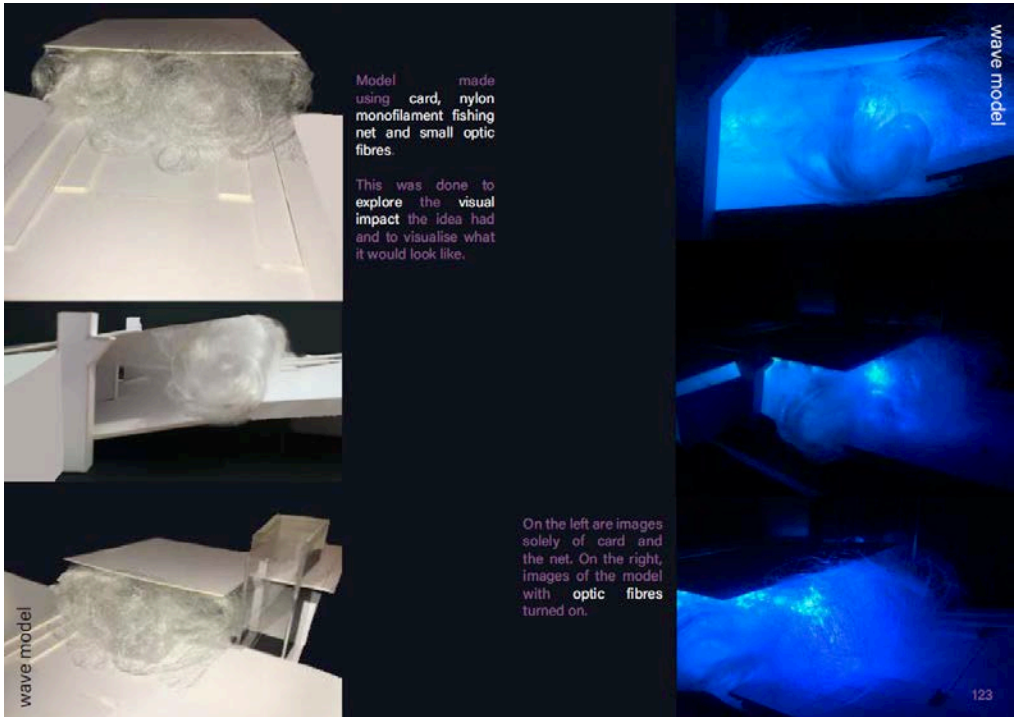
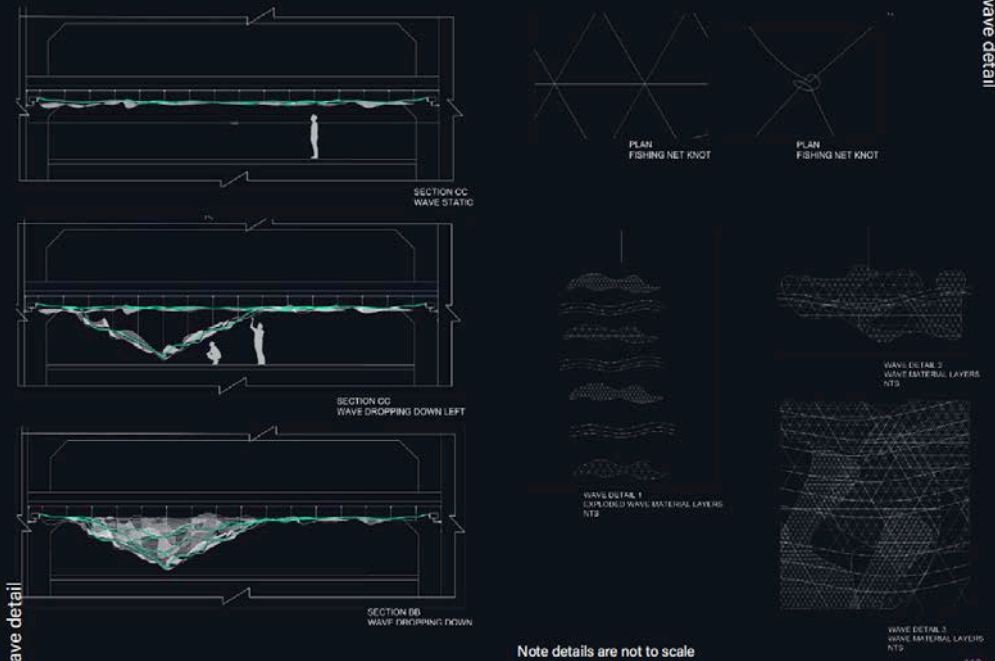
The radio room features when Marshall attempts to alert the mainland of the storm brewing ahead however has no signal. It begins the chain of events leading to the end of the story. The room itself is complete with a large gramophone and wires. (left)

The bedrooms allow for audiences to begin following a new actor whilst also hosting scenes which feature the haunted dreams of Ducat and McArthur as they begin to lose their minds. (right)

The kitchen (left) presents a space for gathering. Some seating is available to draw audiences in to sit close to the actors and into the set. The room is styled in Victorian furniture, muted colours and a large clock face (which will stop ticking mid way through the show). The booze cupboard (right) is linked next to the kitchen, providing a space for Ducat to drink and access alcohol. The cupboard is filled with glowing glass bottles.







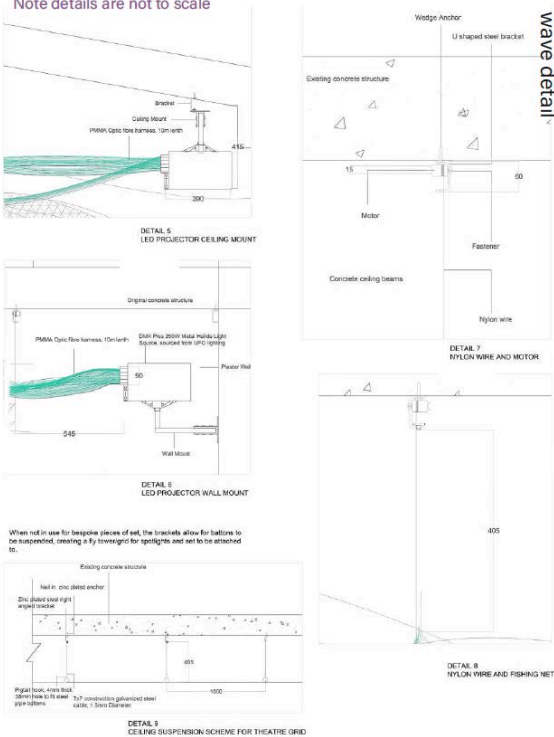
The **wave** is the perhaps the most impressive part of the set. It serves as a **gateway** to the 'underwater' world. Being placed on the **sloping ramp**, the audience go through it and **down** into the underwater level.

The wave itself is made of **recycled monofilament nylon fishing net**. This was chosen in particular for its **mesh** quality and resemblance to **foamy, white water** waves when it is bunched together. It can also form a very **delicate, shimmering** effect when thinned and lit. This resembles the **surface** of the water and small **ripples** within. This allowed me to use the same material to form the underwater illusion.

I decided to add **optic fibres** to the net to give it a **glowing light** which was lightweight. The wave therefore **pulses** in different colours of **blue, green and purple**.

Featured here are **early sketches** of the idea, the next page features a **render** of the wave.

Note details are not to scale



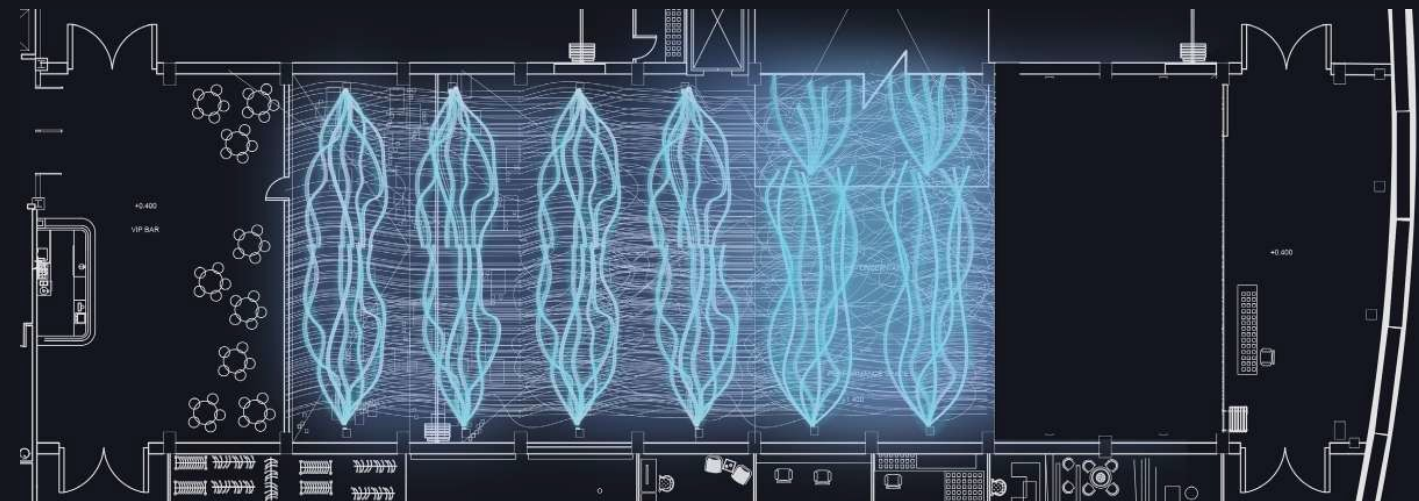
The stage areas themselves will have various spotlights available to attach to the ceiling, using ceiling suspension attachment methods. LED Spotlights will mainly be used as they are more suited to short distances as the theatre is not gifted with high ceilings. These lights also do not get as hot, resulting in safer use. They can additionally be placed at angles or on the floor for extra atmosphere when desired for shows.

On the left is a lighting plan showing the desired colour/warmth of certain lights as well as the shape. The majority are LED Beam 150 sourced from Robe. These are used as fresnel like washes in the set room and as strobe effects during the storm scenes. ProMotion lights are used in the spiral stairs area. These lights can have a digital gobo attached, so I've decided to create a dizzy effect by having shapes similar to cast iron bannisters that will spin. High quality Epson projectors are used for the storm scenes.

The optic fibres and projectors as seen in the underwater space are sourced from UFO. For further information see wave detail.



Lighting plan 5th floor



Lighting plan 4th floor