

StoryTellers Of Bygone Time

A Set Design Journal

Inspired by Junichiro Tanizaki's 1933 work *In Praise of Shadow*. This self written story is centric around clashes of Eastern and Western Cultural. Through light and shades the set explore a world of reality and dream.

In the time of early 2000s mountains Chinese village, and from the perspective of a city-living high scholar. The overarching story goes through our main character's summer visit back to her distanced hometown. Following the events of her arrival, clashes, loss and resolution of feelings. §

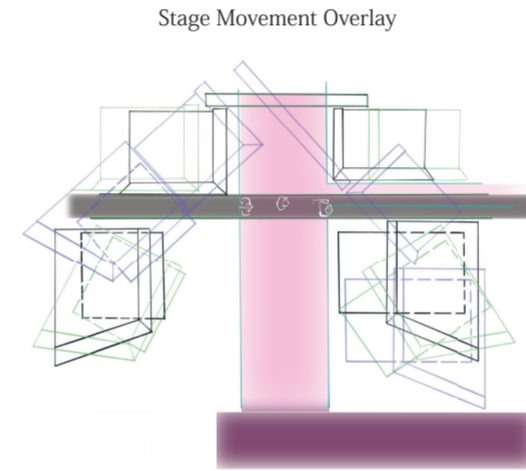
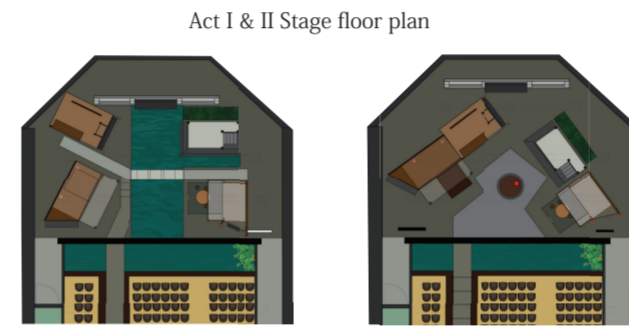
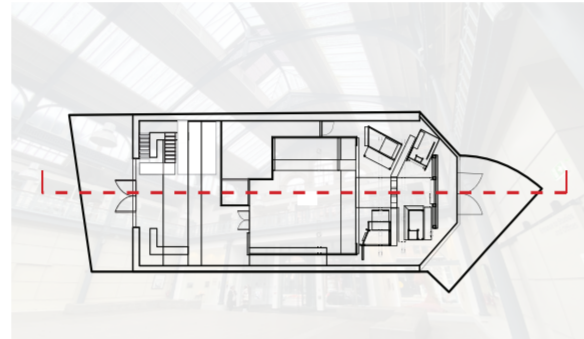
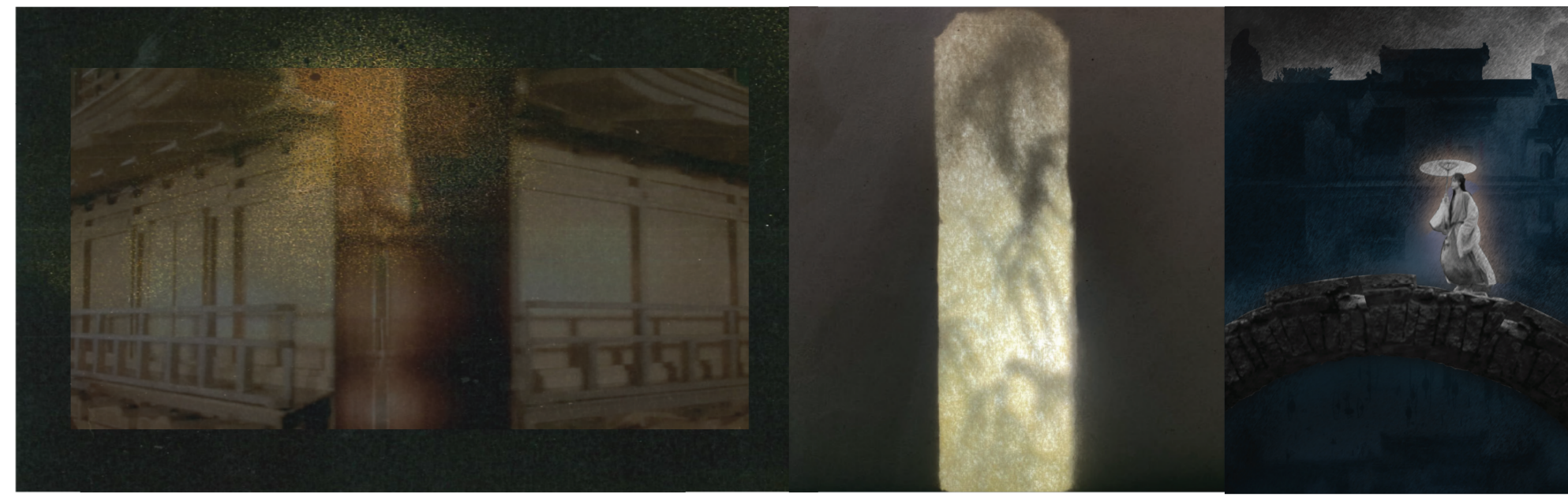
In the process of self exploration, the set introduces two environment the defined reality and the imaginative storyworld through model, shadow, and movements. These worlds break and finally merges as the story unfolds.

Theme & Early Concept

Inspired by the original material *In Praise of Shadows*, the book for me lies in the Analysis of the impact from Western progressiveness to the appreciation of aesthetics.

At the time of writing, lifestyles were undergoing changes from new technology. The author approached this field from personal experiences with Light, and inserted vivid views to supplement the imaginary.

This resonates deeply with my background. As in recent times, social media, transportation and more has reshaped ways of living once again. While giving the freedom of story writing, I felt the urge to create a story that dives in the agreement and disagreement I took after the read.

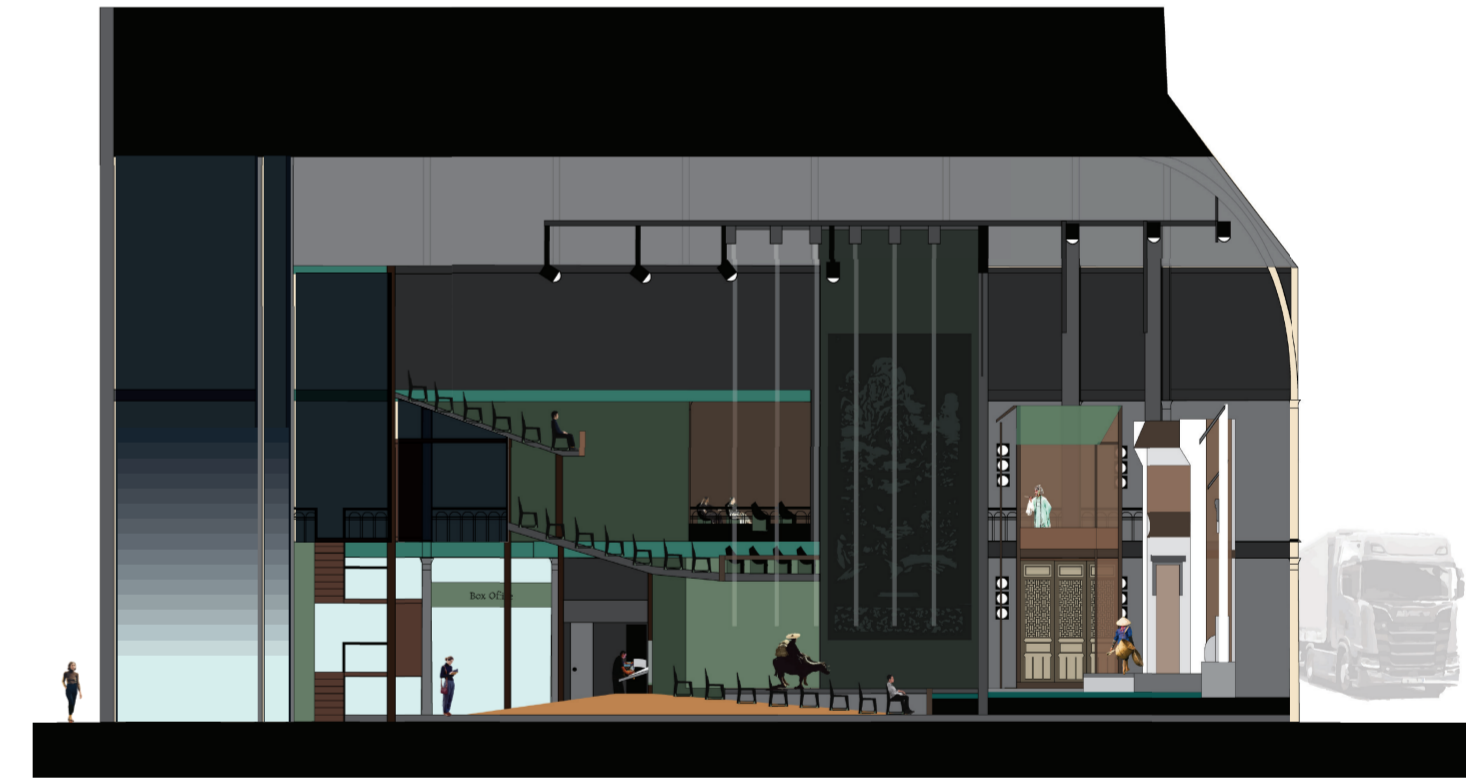


Section --- Theatre Space

Originally made for A3 print in a 1:150 scale format. This showcases the element of seating, theatre prep/backstage and the transitional service area from both entrances.

While as a 4 week project that focuses on set, I was only allowed a few fragments of time to work on the rest of this space. Never the less with inclusion of an extended walking stage right to the back end of the auditorium, I worked some of the needed features into the plan.

As early research on theatre functions suggested needs such as the sound/light monitoring room, the overhead light setting reception and so on.



Site --- Modular Theatre

First opened as Glasgow's Fish Market 151 years ago. The Site - Briggait is made of over 5,500m² of public and private space. After visiting the place, the first noticeable attributes have been its ceiling height and the limited entrance heights.

The north-facing entrances provided accessible ramps and stairs, the north wall also features a caved ceiling that has a small platform space on top of the first floor. This drove me towards maintaining this current entrance (north) as the audience door and the River side entrance as the stage door.

Realising the needs of set mobility for transport I wanted to design modular pieces that can be assembled easily and require minimum movement on stage while providing impactful visual changes.

ACT & VISUALS



I. Homecoming

Arriving back at the Village.

Encountering the eastern inspired street scene: streams, narrow alleys, aged white walls and damp wood elements.

Quietness Summer night.

Cicadas singing dimmed views & lit-up lanterns brightens the humid summer night. Anxiety set in as the hometown culture is ever so distant and unfamiliar.

Telling Stories of Old.

Memorial archway shines a different light as the family elder retelling the folktales and myths.

II. Departure

Dearest Passing

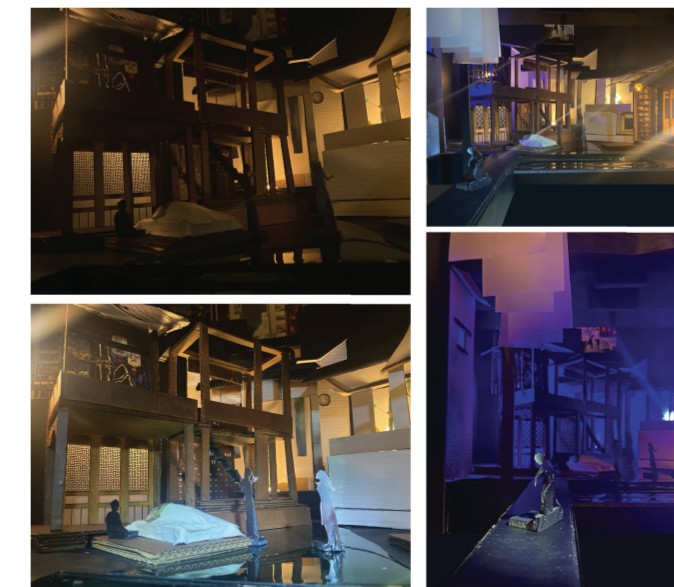
Seeing through the pannelled windows, the caring grandmother the storyteller is lying peacefully on her death bed. Time is unexpected, Time is cruel, Time is up.

Escaping Angst

There's never a right time for arguments, there could not be a worst time then now. The unbearable stress pushed the teen to the limits. She runs.

Reemerge of mind and body

Reconciliation with oneself, and bring with them the culture of old and new.



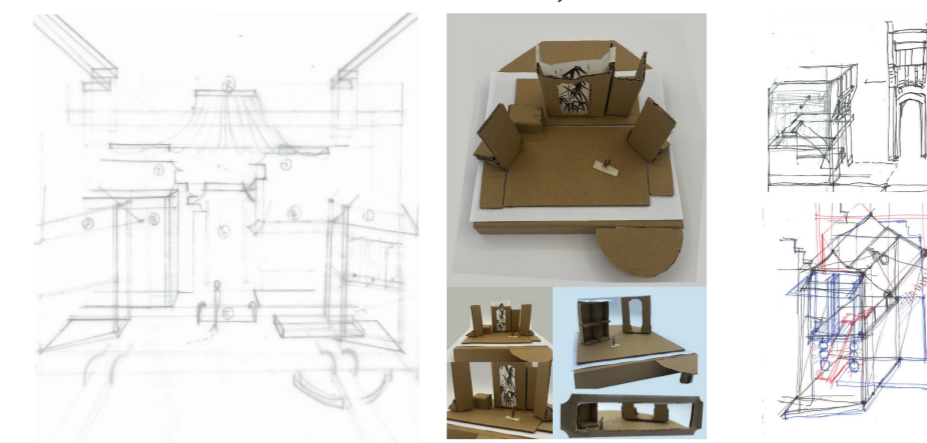


Model Outcome

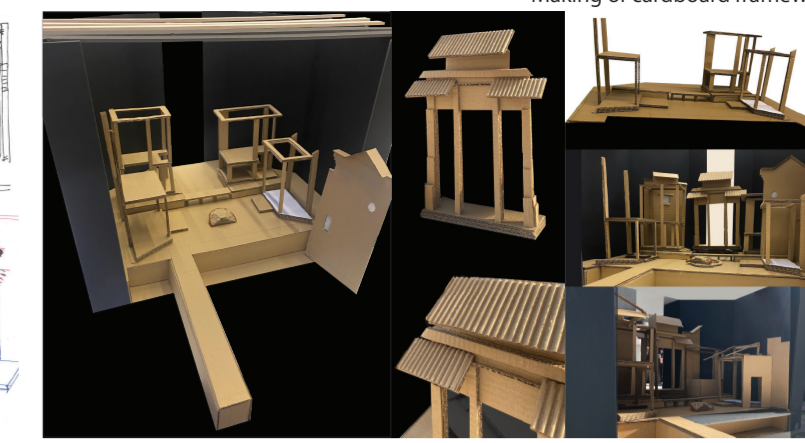
1:25 Scaled Stage Model . Combining Act I . above & Act II . below



Section of Act I Storyboard & Drafts



Making of cardboard framework



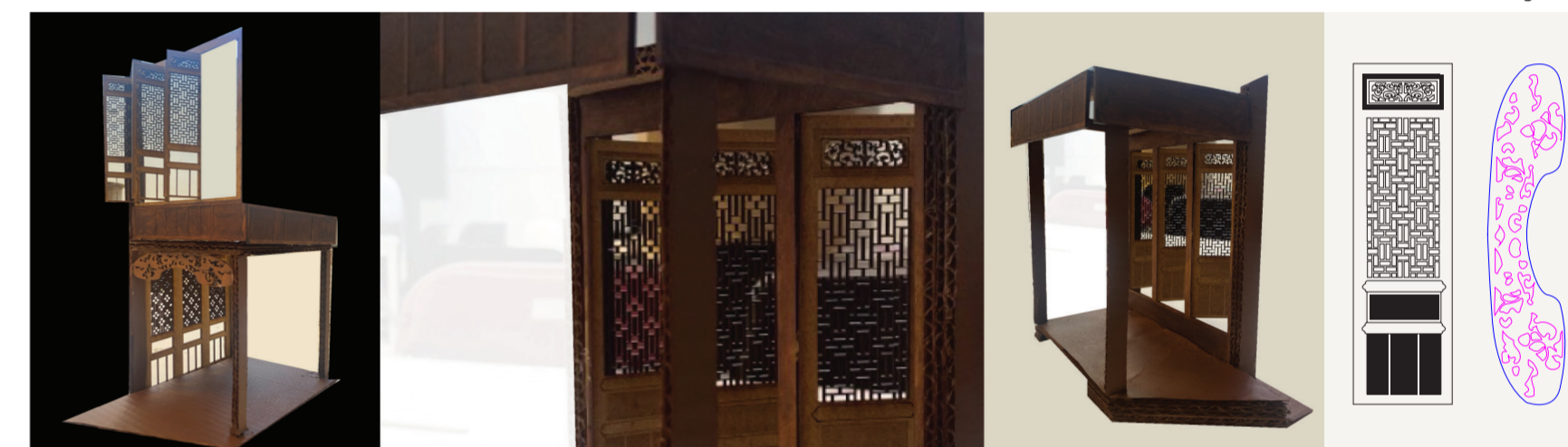
Base Model

Initially the theme developed around visuals of traditional eastern partition - both indoor and outdoor. These furnishes usually frames up a design view of the room or of the garden. By using this design and gauzes for lighting changes, this mechanism can act similar to a puppetry show

In order to avoid damp curves as well to properly support weight of ceiling and extensions. The base structure are produced in the spirit of modules with pillars and flooring surface. Having the floor and pillar columns be made with 2 or 3 layers of cardboard to strength the material.

Process & Trials

Section of Vector File and linked laser cutting output



Laser Cut Details

Under the scale of 1:25 model. The hollowed detailing on window panel are small as 24mm x 52mm in overall area, with some of the pieces as small as 4 mm wide.

This was tackled via Laser Cutting. Starting from vector files this pattern was cutted from 2mm thick MDF materials.

Paint & Collage

The framework was spray painted wood brown for the wooden furnishing interior. While walls and outerwall were painted white then black for the aged damp mark look.

In addition overhead lantern facade has been brought into the space and furniture such as the medicine cabinets and tea table set were put onto the back panels as collage

Applying light at different scale and angle



Light Applications

Light was heavily used to create the outer world feeling for scenes of retelling myth. From ball fairy lights to Cabinet Lights with adjustable coloured and Spot Lights. Lights are planned to surround the set recreating shadows and alternate atmosphere.

In terms of set materiality Gauzes, tracing paper, and paper with mirror properties for water were applied to backdrop and wall panels as to accompany the light design.