

ARTiculate Talk Series

*Drama | Giving shape to the world of the play:
Getting started with set design*

Isabel Hudson in conversation with Dr Paul Dwyer

*Delivered in partnership with our Discipline of Theatre and
Performance Studies*

Thursday 7 November 2024, 5 – 6 pm



THE UNIVERSITY OF
SYDNEY

CRICOS 00024A



We recognise and pay respect to the Elders and communities – past, present, and emerging – of the lands that the University of Sydney's campuses stand on. For thousands of years they have shared and exchanged knowledges across innumerable generations for the benefit of all.



THE UNIVERSITY OF
SYDNEY

Program

- Introduction and Housekeeping
- Isabel Hudson in conversation with Dr Paul Dwyer
- Q&A
- Evaluation and Closing remarks

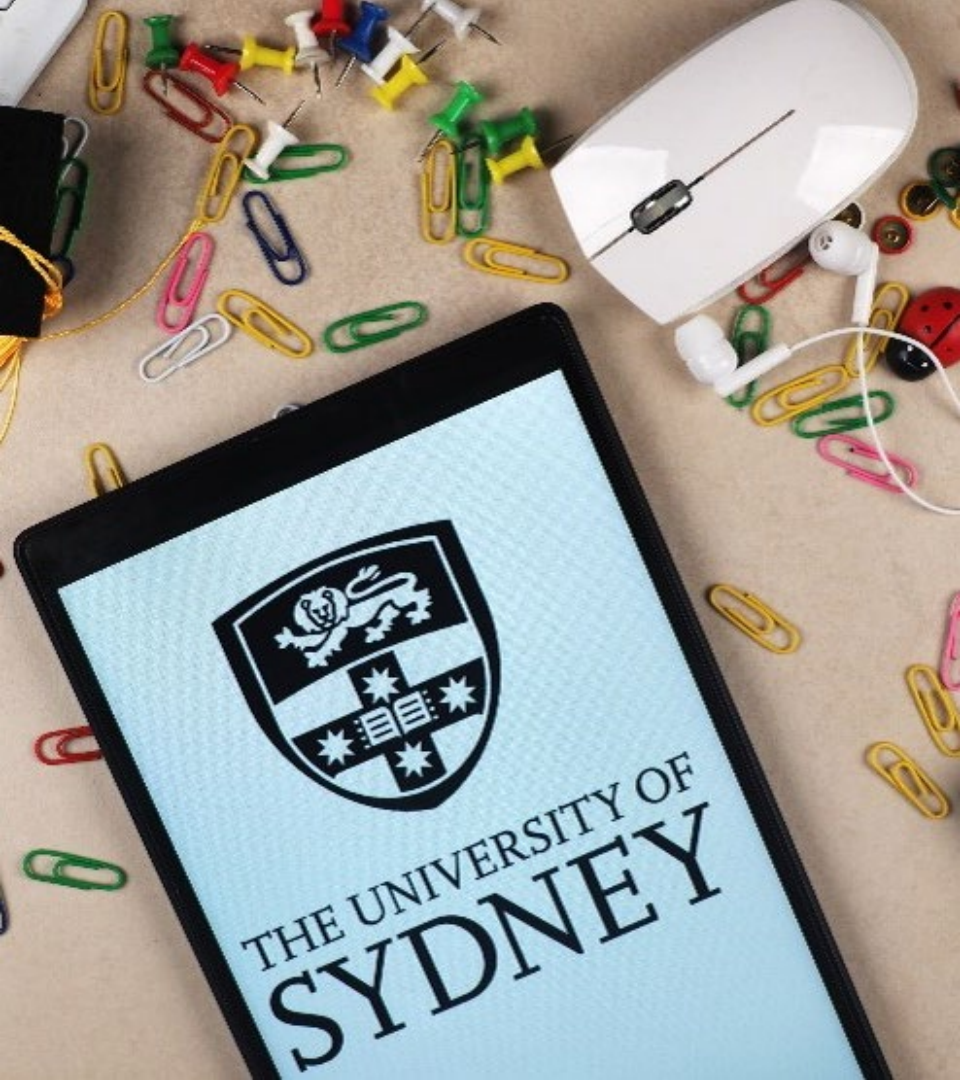


ARTiculate High School Talk Series


ARTiculate Drama

**Giving shape to
the world of a play:
Getting started
with set design**

**Thursday 7 November,
5 – 6 pm | Online**



Housekeeping

- Please add your questions to the Q&A function on Zoom to be answered by our experts at the end of the presentation
- This session will be recorded and sent via email after the event. It will also be available on our ARTiculate webpage
- Close captions have been enabled, to view please go to the meeting controls toolbar and click on the Show Captions icon 
- If you have any questions after today, please email us at fass.partnerships@sydney.edu.au

Presenters



Isabel Hudson is an award-winning set and costume designer. She holds a Bachelor of Design from NIDA and a Bachelor of Arts (Screen and Sound) from the University of New South Wales. She is a lecturer at NIDA in Design for Performance. She has designed an extraordinary range of plays, music theatre and opera for many of Australia's leading companies, including Sydney Theatre Company, Melbourne Theatre Company, Belvoir, Griffin, Hayes Theatre, Pinchgut Opera, and Opera Australia, and is also the associate set designer for the Australian, Korean and Japanese tours of *Moulin Rouge! The Musical*.

Isabel has won four Sydney Theatre Awards for her outstanding designs: best set design for *Constellations*, *American Psycho*, and *Cry-Baby*, and best costume design for *Hubris* and *Humiliation*. She also won an APDG award for best set design for *American Psycho*.



Dr Paul Dwyer is a Senior Lecturer in Theatre and Performance Studies at the University of Sydney. He is one of Australia's leading experts in applied theatre and has published widely on the work of Augusto Boal, on protest as performance, on restorative justice conferences and rituals of reconciliation.

He is also an experienced dramaturg and performer, best known for his work in verbatim or documentary theatre. Recent credits include *Dorr-e Dari: A Poetic Crash Course in the Language of Love* (PYT Fairfield, Sydney Festival, Arts Centre Melbourne and Sydney Opera House), *Grace Under Pressure* (Seymour Centre, followed by a national regional tour), *Tribunal* (PYT Fairfield, Griffin Theatre, MCA, Arts House and Sydney Festival), and *Beautiful One Day* (Ilbigerri, Belvoir, version 1.0, Brisbane Festival and *Origins: Festival of First Nations* at London Southbank).

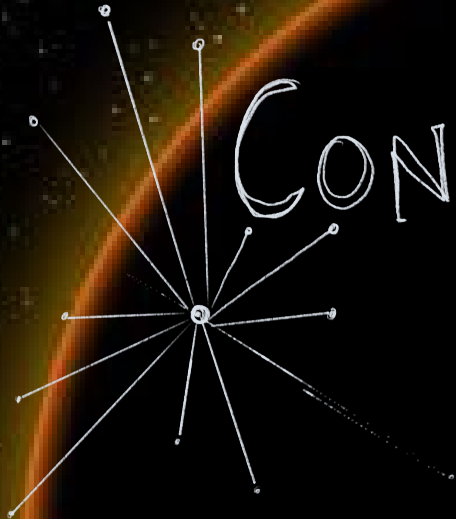
Grace under Pressure
Photo: Heidrun Löhrl






Grace under Pressure
Photo: Heidrun Lühr

CONSTELLATIONS



DESIGN CONCEPT 



CONSTELLATIONS - TRAILER

<https://www.youtube.com/watch?v=9oWJT1b2ZqU>



CONSTELLATIONS - PRODUCTION SHOT
Image by Prudence Upton



CONSTELLATIONS - PRODUCTION SHOT
Image by Prudence Upton



DEVELOPING AN IDEA & CONCEPT – THE PLAY

Nick Payne has written just one note on the text, "*A change in formatting – from Normal to Bold, for instance – indicates a change in universe.*"

THE STRUCTURE OF THE PLAY ITSELF



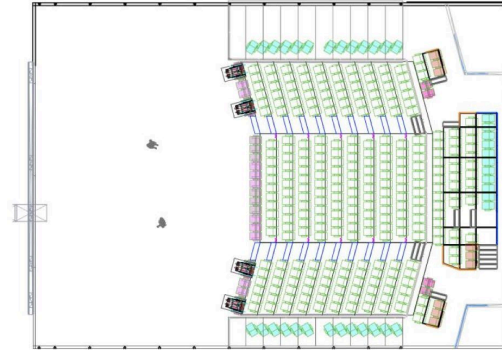
DEVELOPING AN IDEA & CONCEPT – THE PLAY

After Constellations premiered in 2012, Nick Payne wrote an article, describing the theory of the multiverse as "...endless 'copies' of every single one of us are right now living wildly different and slightly similar lives without ever knowing which of us is better or worse off as a result. Everything that can happen does happen and is happening right at this very moment."



End On

Capacity: 350

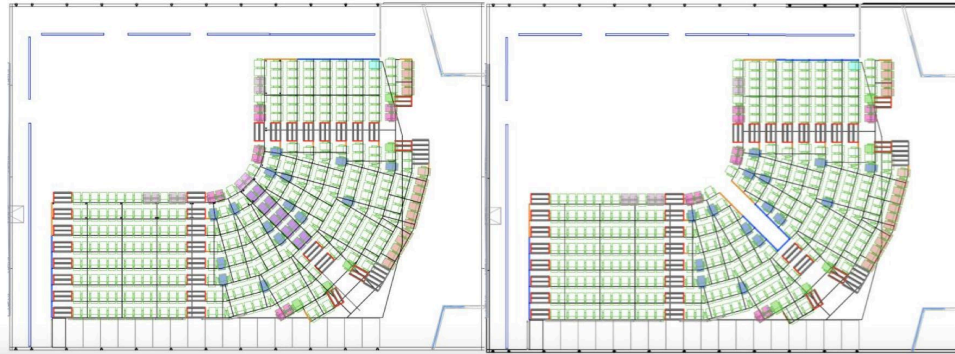


Corner (without vomitory)

Capacity: 362

Corner (with vomitory)

Capacity: 350



SHOW: Nucleaus		DIRECTOR : Andrea James		VENUE: Griffin Theatre @ Seymour Centre			
SCENE :- One							
LOCATION/TIME - Gabriel is standing alone, shift to hospital, shift back to Eulogy							
SCENE INFORMATION/PLOT: Garbiel gives what we later find out is an eulogy for Cassie - discusses Cassie's credibility - we get a history of Gabriel's past - we understand he is visiting Cassie in hospital - explains why Jervis Bay chose for Nuclear site							
CHARACTERS IN SCENE	SETTING NOTES	PROPS	AV NOTES	COSTUME	LIGHTING	MAKEUP	NOTES
Dr Gabriel Hulst 60 - 90	"There's no doubt about what happens scientifically in a nuclear reactor."	Glass of water "cloudy"		I am qualified nuclear engineer who has studied the biological effects of radiation. " I am a fellow of the Institute of Engineers."			70 - Formative years in the 60s
				I am also a Fellow of the Australasian Radiation Protection Society. nuclear engineering was at Delft University of Technology in the Netherlands. my father was the works manager and later on the Director of a small company making chemicals in the south of the Netherlands.			From Roche in Switzerland - married an Australian girl . Australian Atomic Energy commission. Established at Lucas Heights, where you have Australia's only nuclear facility. Later on they changed the acronym to ANSTO. Australian Nuclear Science and Technology Organization. And I was taken on to look at the possible applications of nuclear power in Australia.
Dr Cassie Lowengart 50 - 80	page 6 - shift to hospital	Deck of cards - G "It says zero point seven to ten gy."C-" That's the level of radiation. The correct answer is bone marrow degeneration and you have to show us the symptoms." - "fall out bingo"		Gabriel mentions "knowing her since the 70s"			60-Formtive years in the 70s
		excess of 50 Gy and neurovascular degeneration. - card 2		Cassie - Perhaps Cassie is dressing – getting ready for the bar. Or is in her slip and card and socks			Direct address to the audience as an aside and then switching in the play
							Gab - I have two children. Lucy and Gerry, he has a catering company in Melbourne. Gerry was born in 1963 and then in 1969 Lucy was born.

	ACT 1	Prologue	Scene 1	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6	Scene 7	Scene 8	Scene 9
Actor 1	Lee		X (Look 1)	X (Look 1)	X (Look 1) middle size quick change						
	Neeson						X (Look 1)	X (Look 1)	X (Look 1)	X (Look 1)	X (Look 1)
Actor 2	Otto					X (Look 1)	X (Look 1) - hiding	X (Look 1) - hiding	X (Look 1) - hiding	X (Look 1) - hiding	X (Look 1) - hiding
	Yoga teacher			X (Look 1)(quick change)							
Actor 3	Pedro		X (Look 1)	X (Look 1)	X (Look 1)						
	Eduardo										
Actor 4	Laurie										
	Mizuno					X (Look 1)	X (Look 1) - hiding	X (Look 1) - hiding	X (Look 1) - hiding	X (Look 1) - hiding	X (Look 1) - hiding
Actor 5	Vanessa						X (Look 1)	X (Look 1)	X (Look 1)	X (Look 1)	X (Look 1)
Actor 6 - Megan wilding	Clare									X (Look 1) quick change	
	Rufina (pregnant)							X (Look 1)(quick change)			
	Open mic host										X (Look 1)
	Waiter										
Actor 7 - Contessa	Phynanah							X (Look 1)	X (Look 1)	X (Look 1)	
Set notes		Tik tok start	Holed bolt	Holed bolt	Holed bolt	Garden of hycenia	Garden of hycenia	Garden of hycenia	Garden of hycenia	Garden of hycenia	Garden of hycenia
			Real' is an interesting concept			Something for clear	Book				
						Umbrella					
Props notes			Menus x 2	Salad x 2	iPhones x 2		iPhones x case - needs to work and take pic	Laptop - needs to be dropped - ram head into			

Where to find inspiration & references: -

- Galleries
- Museums
- Online collections
- Paintings
- Other theatre shows
- Photographers
- Books on objects & artists
- Installation art
- History books
- Ground plans and architecture documentation
- Nature
- Textures & fabric
- Prints & wallpaper

MET Library

<https://www.metmuseum.org/art/collection/search>

V&A

<https://www.vam.ac.uk/collections?type=featured>

Powerhouse

<https://collection.powerhouse.com.au>

Museum of Fine Arts

<https://www.mfa.org>

MOMA

<https://www.moma.org/collection/>

The British Museum

<https://www.britishmuseum.org/collection>

Louvre

<https://www.louvre.fr/en/moteur-de-recherche-oeuvres>

PINTEREST

<https://au.pinterest.com>

The Museum of Histories NSW

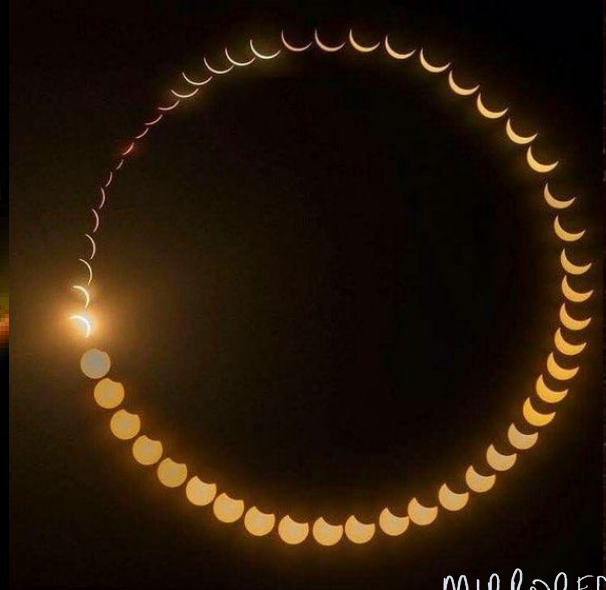
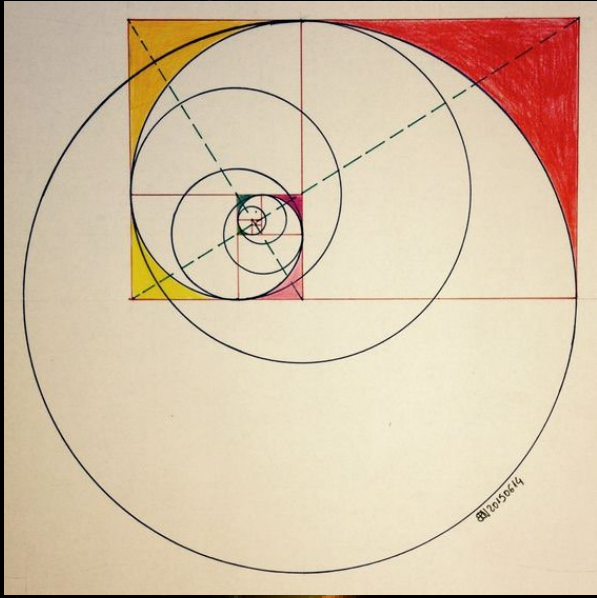
<https://mhsw.au/collections/>

The Getty Open program

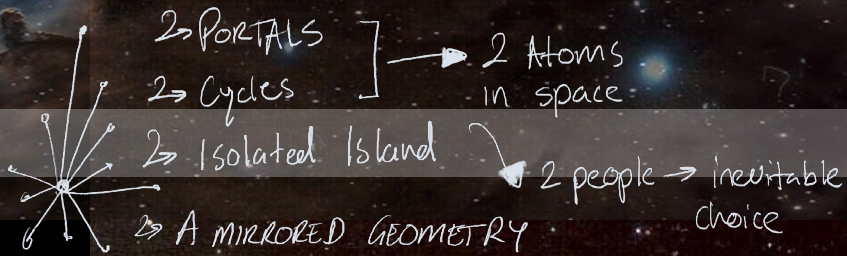
<https://www.getty.edu/projects/open-content-program/>

Smithsonian American Art Museum

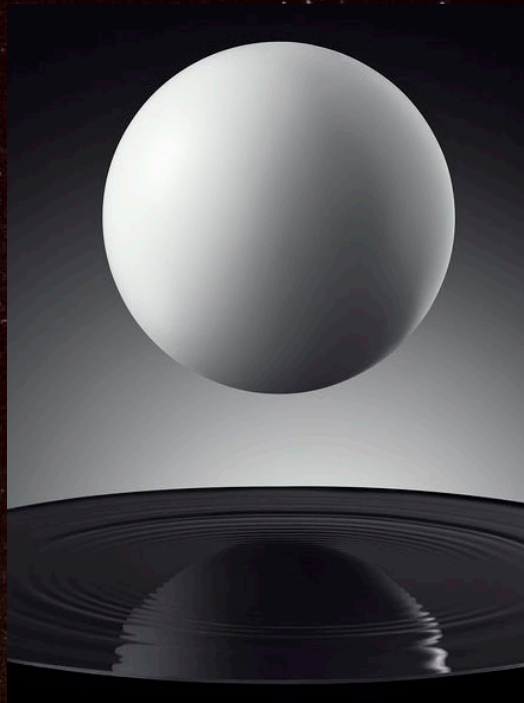
<https://americanart.si.edu/art>



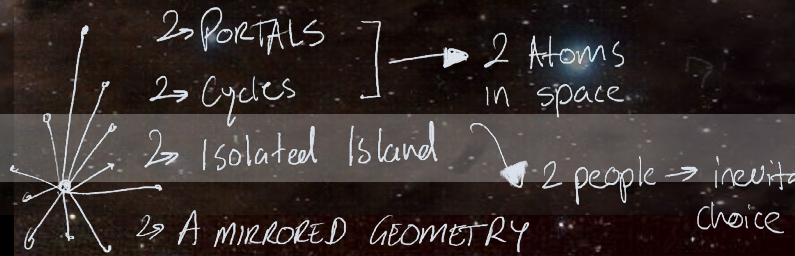
MIRRORED CIRCLES

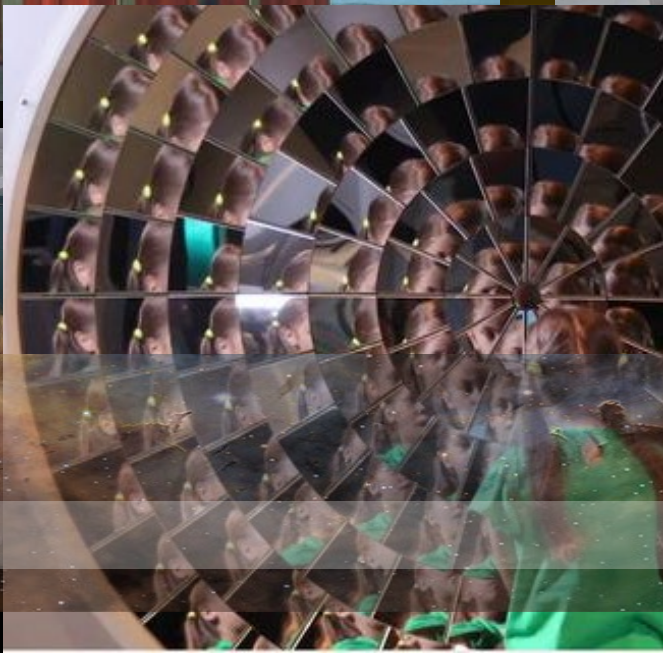
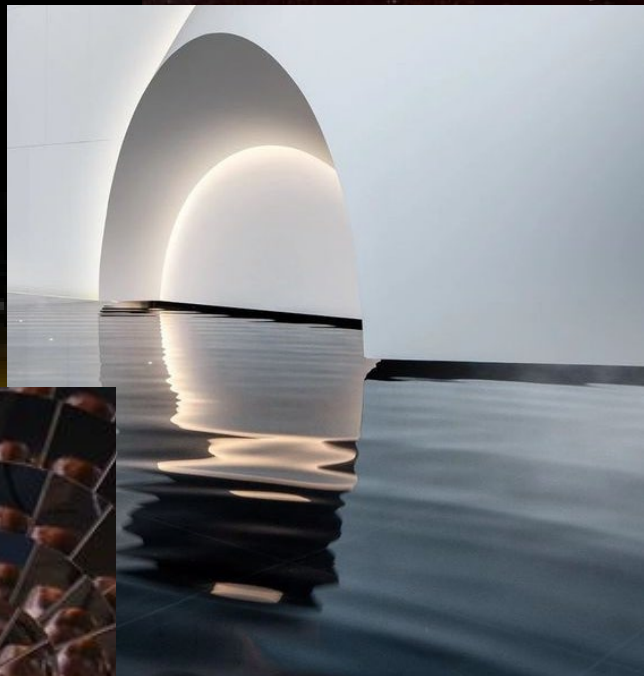


DEVELOPING AN IDEA & CONCEPT - FINDING INSPIRATIONS FROM SCIENCE & GEOMETRY

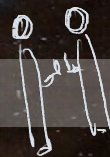


MIRRORED CIRCLES

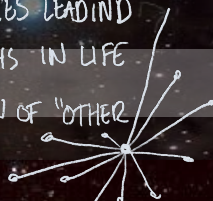


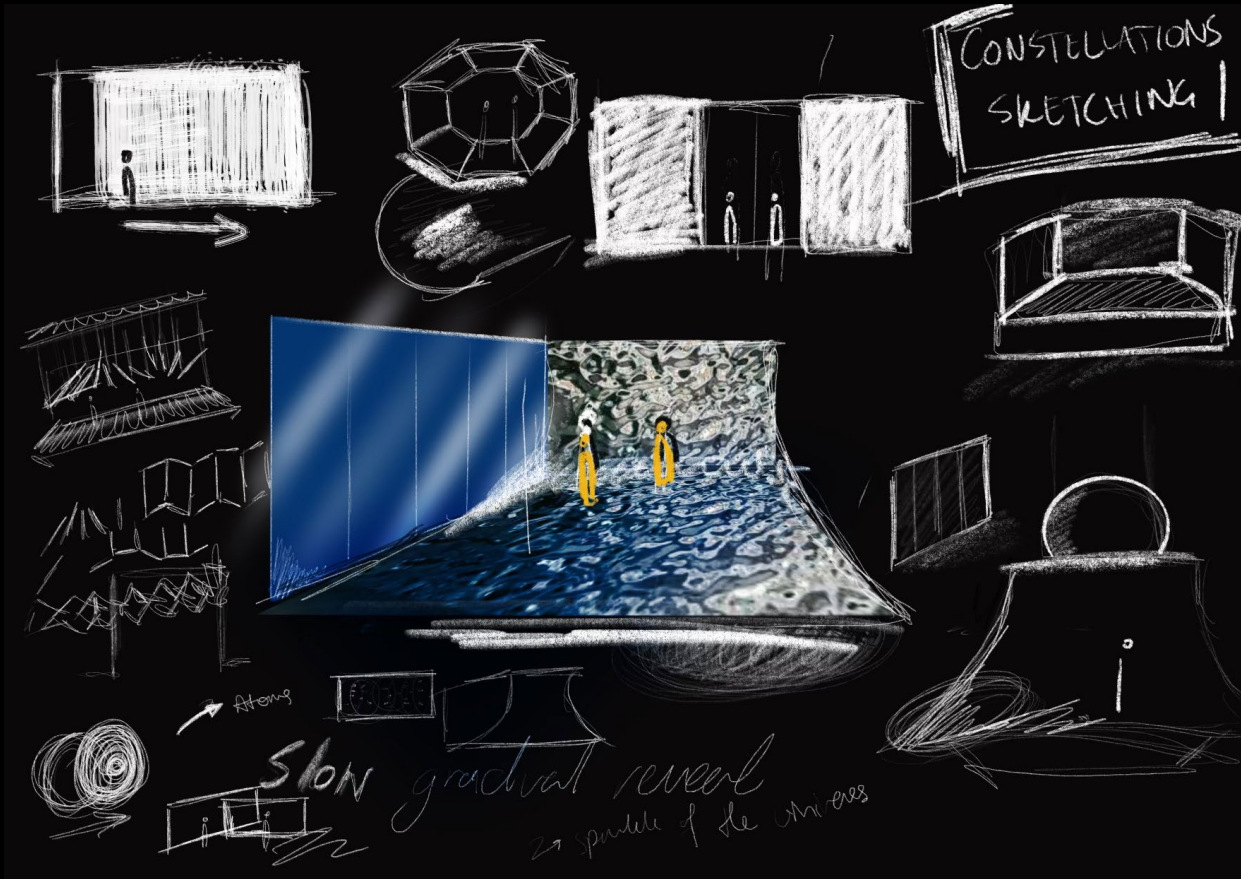
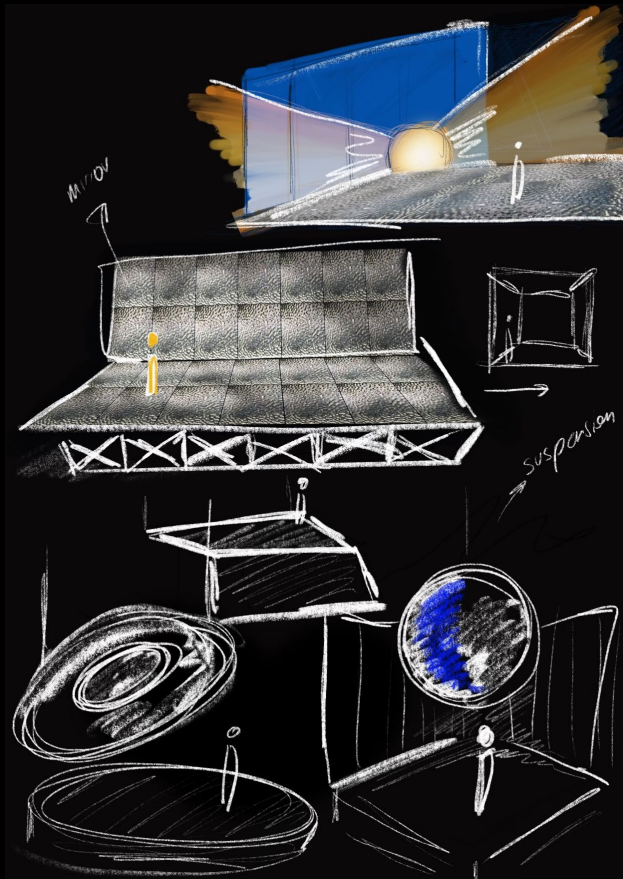


MIRRORED SURFACES



→ SMALL CHOICES LEADING TO NEW PATHS IN LIFE
→ CONTEMPLATION OF "OTHER LIVES"







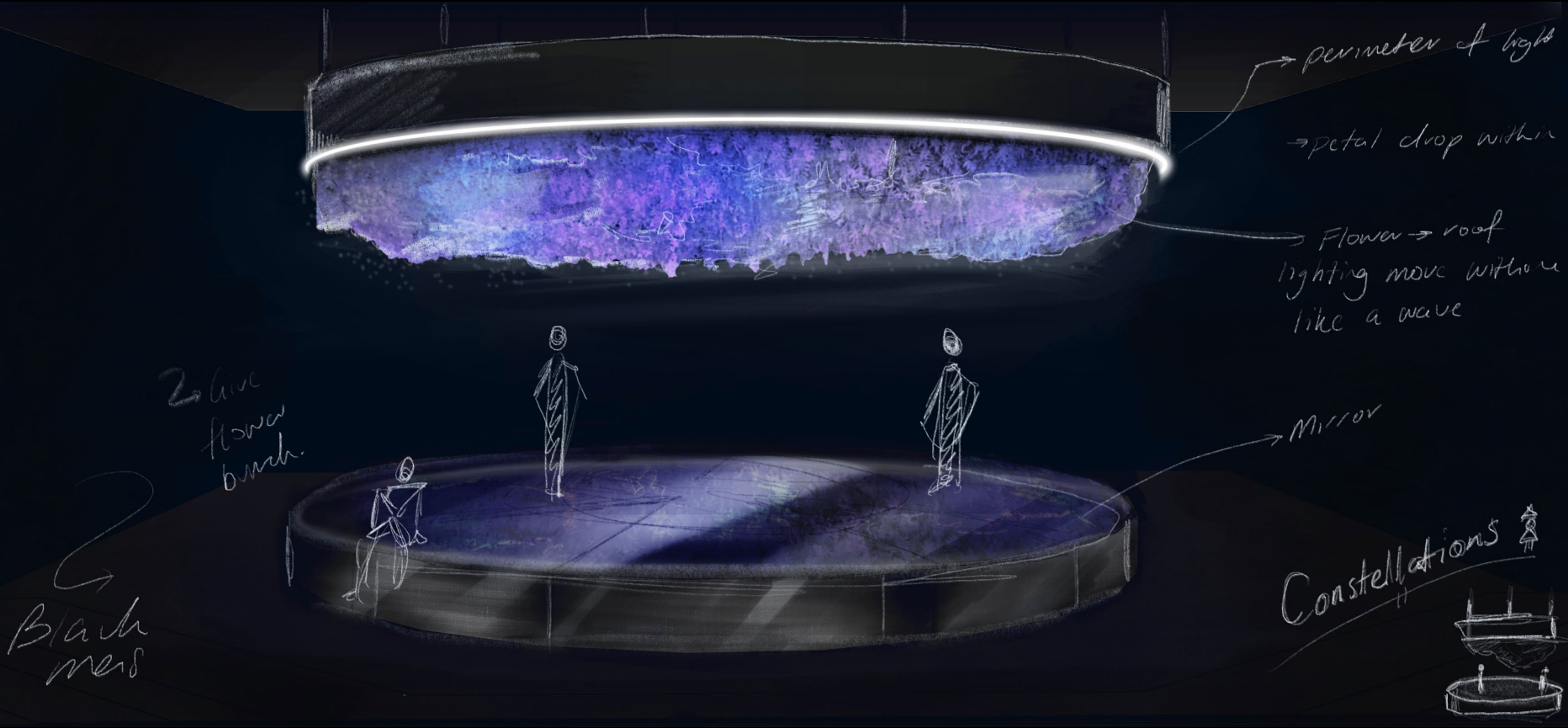
DEVELOPING AN IDEA & CONCEPT - FINDING INSPIRATIONS FROM INSTALLATION ART & MATERIALS

DEVELOPING AN IDEA & CONCEPT - KEY INSPIRATION – A FIELD & HONEY – RECONTEXTUALISING
SOMETHING WE KNOW

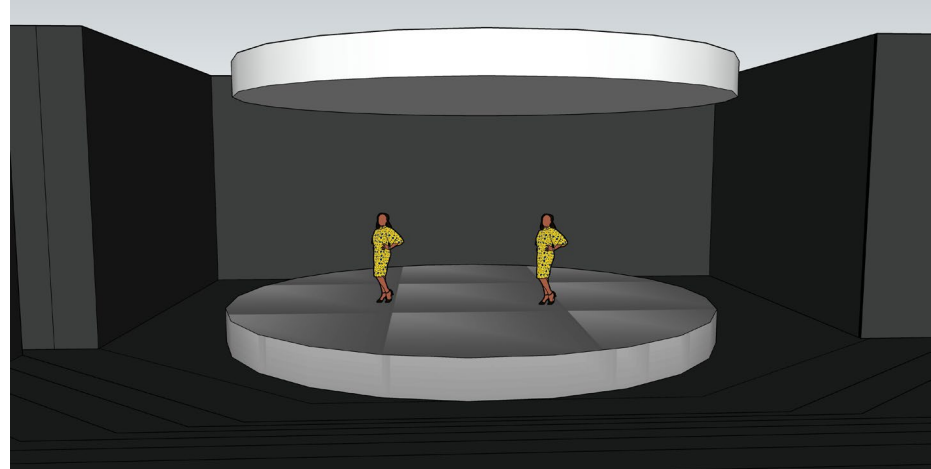
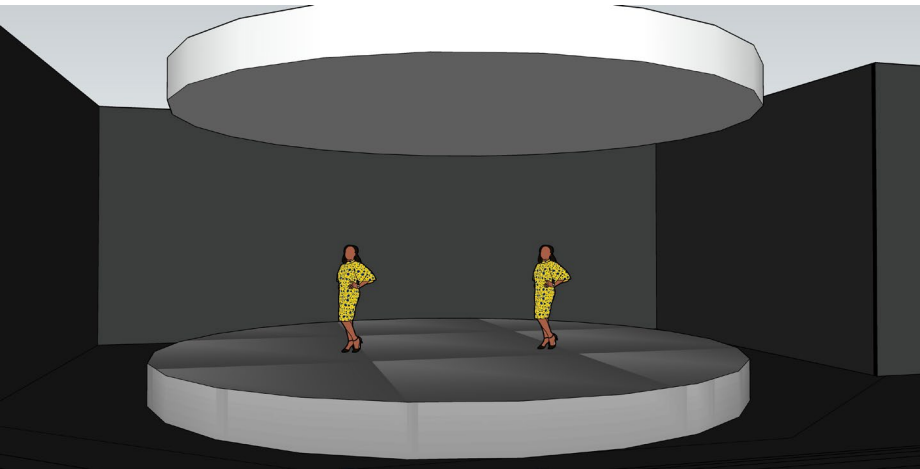
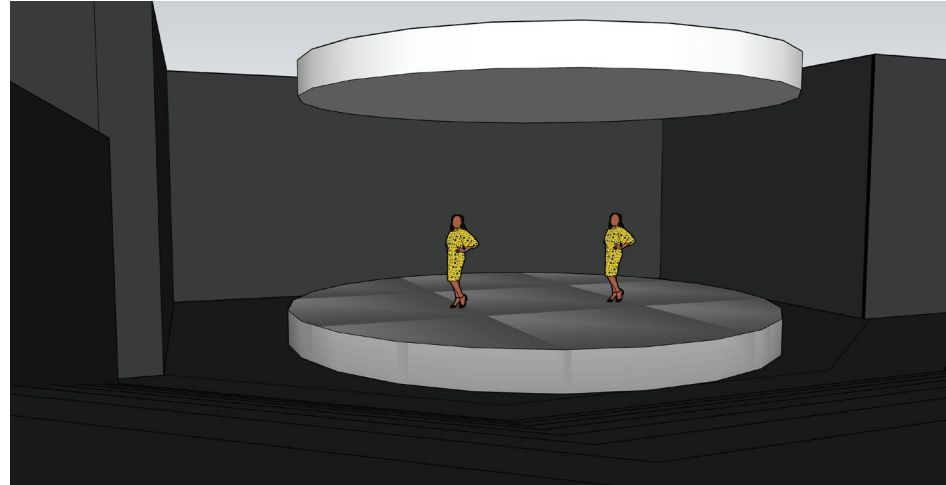
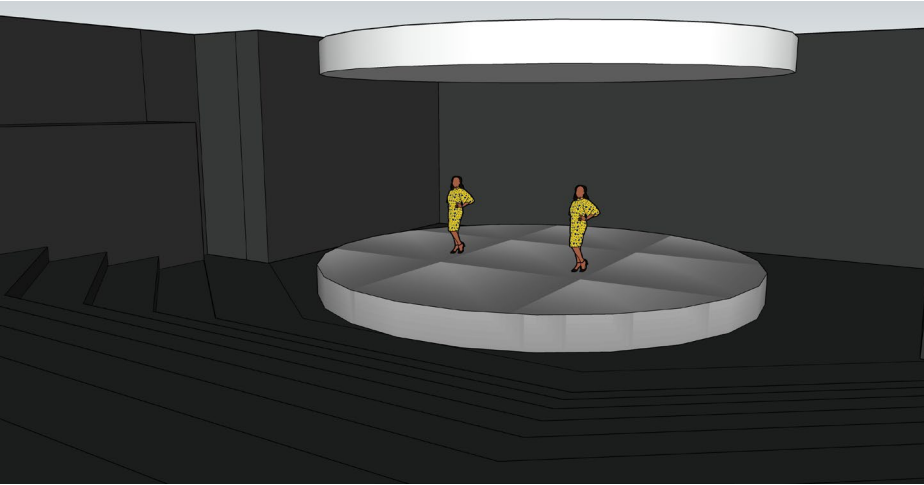


In Tadao Cern's sweeping installation "French Exit," a cloud of feathery grasses looms over the room. The immersive artwork juxtaposes the ephemeral, dried material with the viewers who stand underneath as it creates a soothing and introspective space to consider the notions of farewells, whether it be the close of a party or more profound experiences, like the end of a relationship or death.

CONCEPT DRAWING



CONCEPT 3D MODEL



SKETCHING MODELLING - CREATING AN ALTERNATE IDEA

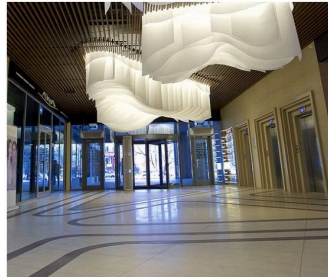
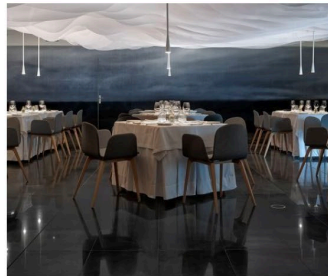
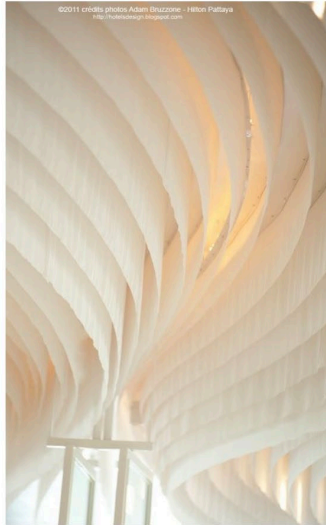
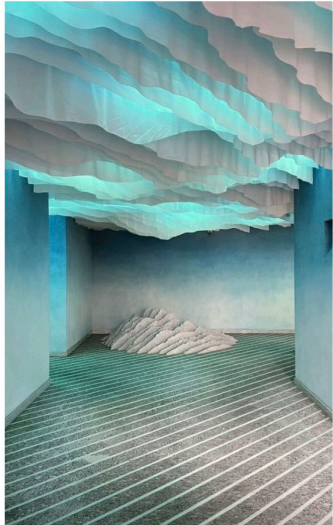
- EXPLORING VERSIONS OF THE SET
- THINKING THROUGH DIFFERENT CONNOTATIONS OF WHAT AN AUDIENCE WILL BRING & WHAT IT WILL MEAN TO THEM
- THERE IS MY INTENTION BUT I BELIEVE IT IS THE COLLECTION, THE INTERACTION THE COLLABORATION OF THE AUDIENCE WITH THE WORK THAT CREATES MEANING.

USING A FLEXIBLE MEDIUM LIKE PAPER TO CREATE DIFFERENT IDEAS QUICKLY.

TO EXPERIMENT & TRY OUT DIFFERENT IDEAS.

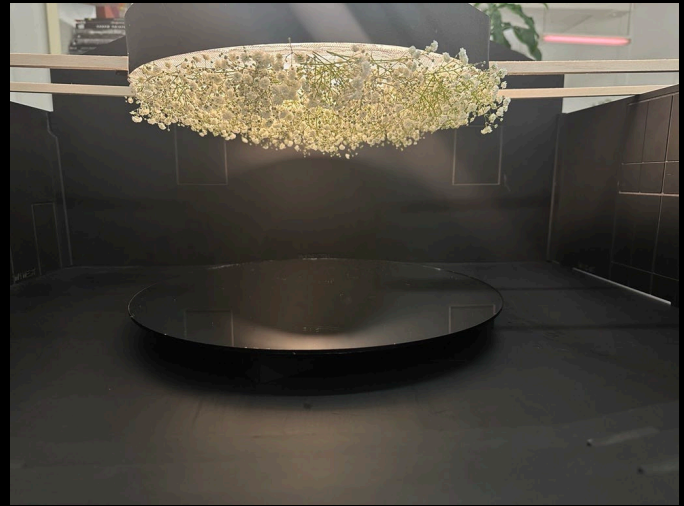


Within hanging circle – OPTION 3 Paper contours



SKETCHING MODELLING - CREATING AN ALTERNATE IDEA

USING SOME REAL BABY'S BREATH FLOWERS – WAS STARTING TO THINK ABOUT HOW THIS WOULD BE ACTUALLY MADE & THE LIGHTING



Flower drop/confetti drop
in back behind platform
& flower light box

Black smoother or gauze
in back

Molten Legs

Ellipse - 8m - upstage to
downstage - 10m from PS to
OP .



8m light light box

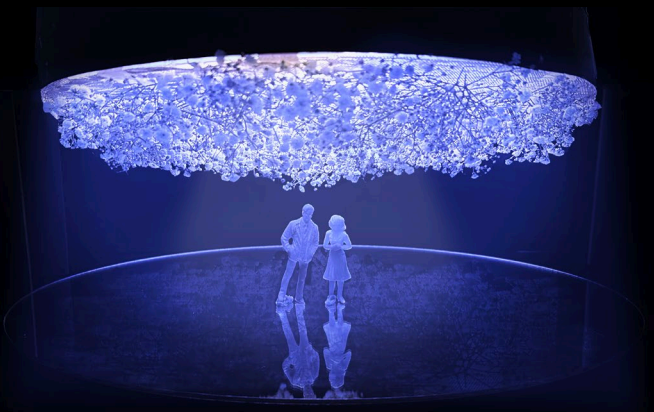
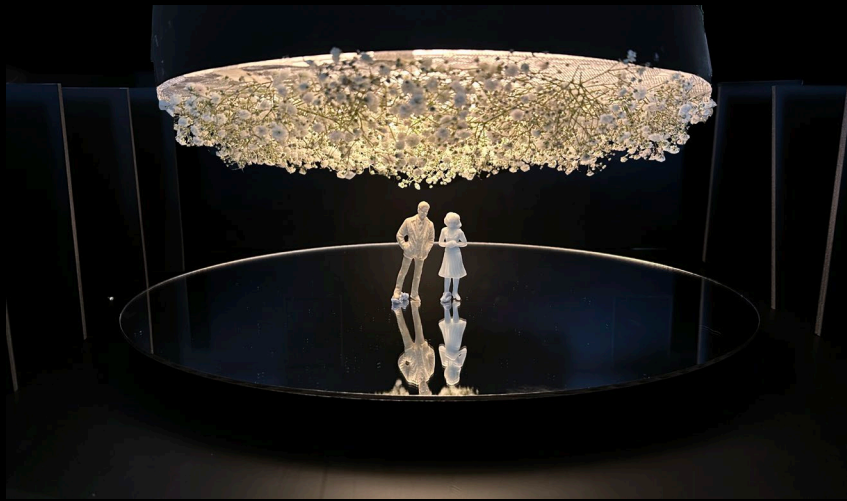
Raked - back end 2m
from grid and front 1600

Hard curved fascia

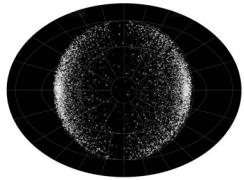
Series of bunched baby's
breath, frosting gel &
steel structure with grid

Eclipse Lighting set LX at
back

Cantilevered floor. + 600
with mirror ACP Floor

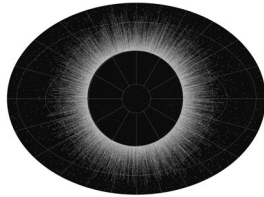


DEVELOPMENT OF THE DESIGN - FLOOR ARTWORK & LAYOUT



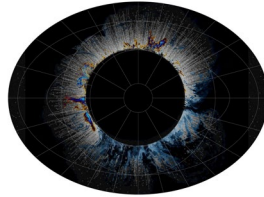
FLOOR ARTWORK & LAYOUT - OPTION 1

- blue/navy black area. Letting pigment mix
- Circle dot work around perimeter of CNC
- Epoxy pour



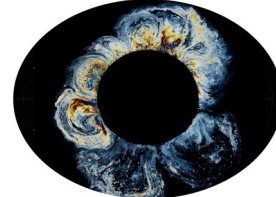
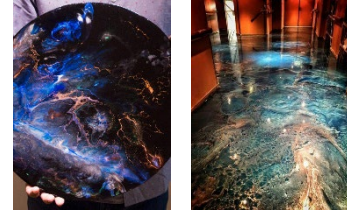
FLOOR ARTWORK & LAYOUT - OPTION 2

- blue/navy black area. Letting pigment mix
- Circle dot work/star burst with line work around perimeter of CNC
- Epoxy pour for high gloss finish



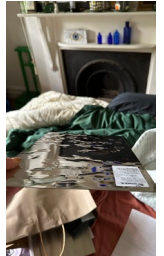
FLOOR ARTWORK & LAYOUT - OPTION 3

- blue/navy black area. Letting pigment mix
- Circle dot work/star burst with line work around perimeter of CNC with a mix of colour
- Epoxy pour for high gloss finish



FLOOR ARTWORK & LAYOUT - OPTION 4

- blue/navy black with a cream, tan . Letting pigment mix
- Black around perimeter of CNC
- Epoxy pour for high gloss finish



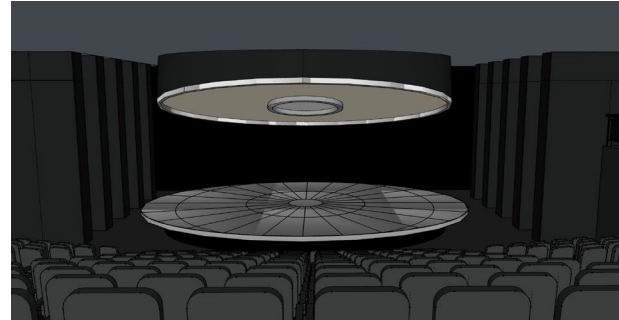
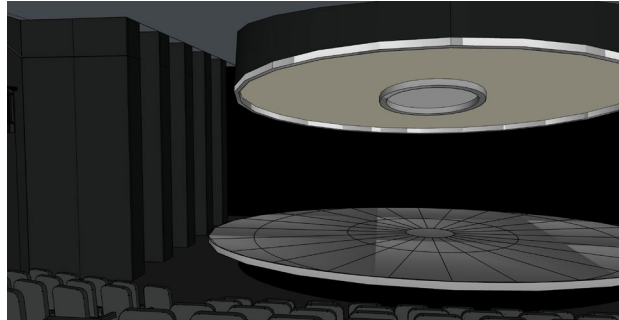
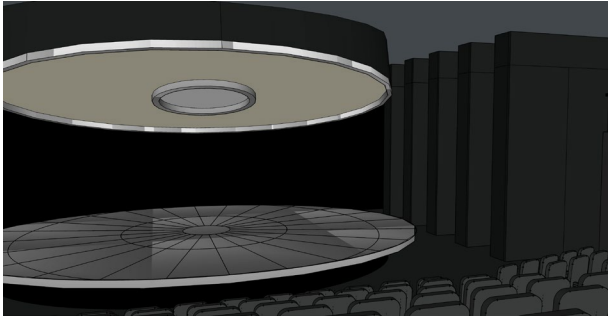
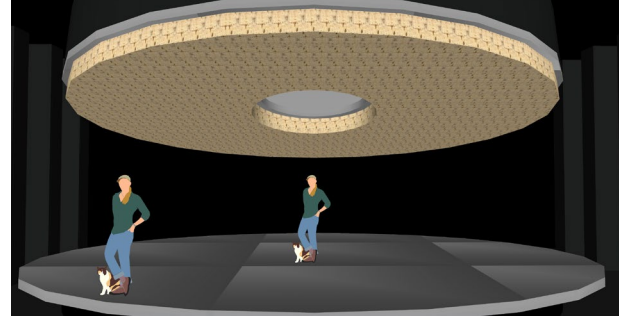
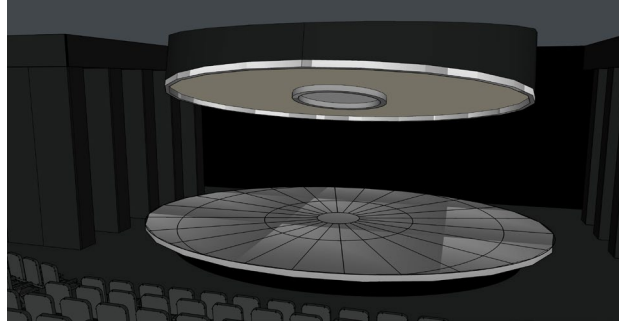
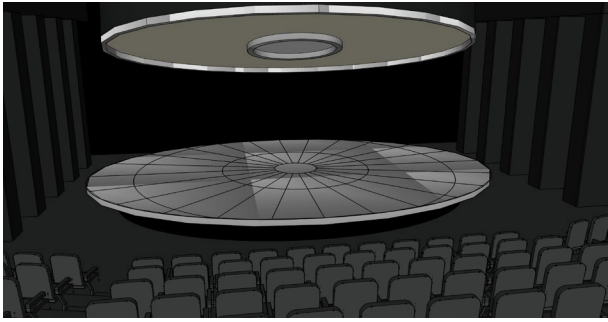
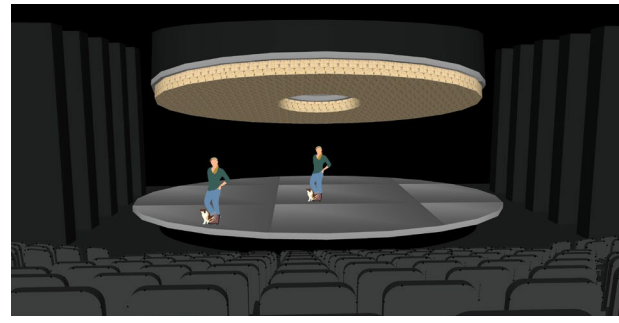
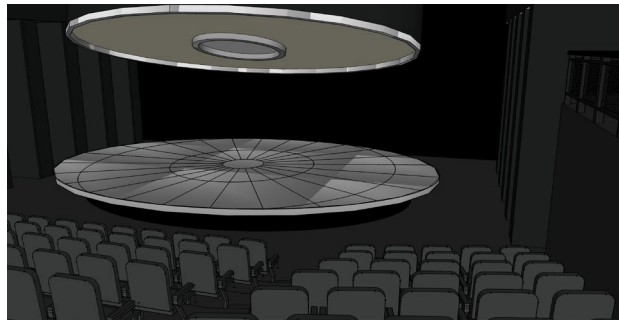
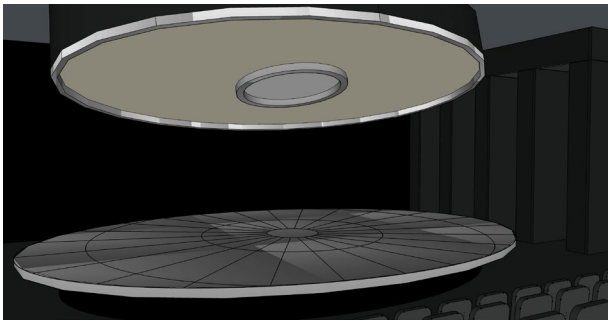
SAMPLE THAT I RECIVED – MIRROR RIPPLE STAINLESS STEEL

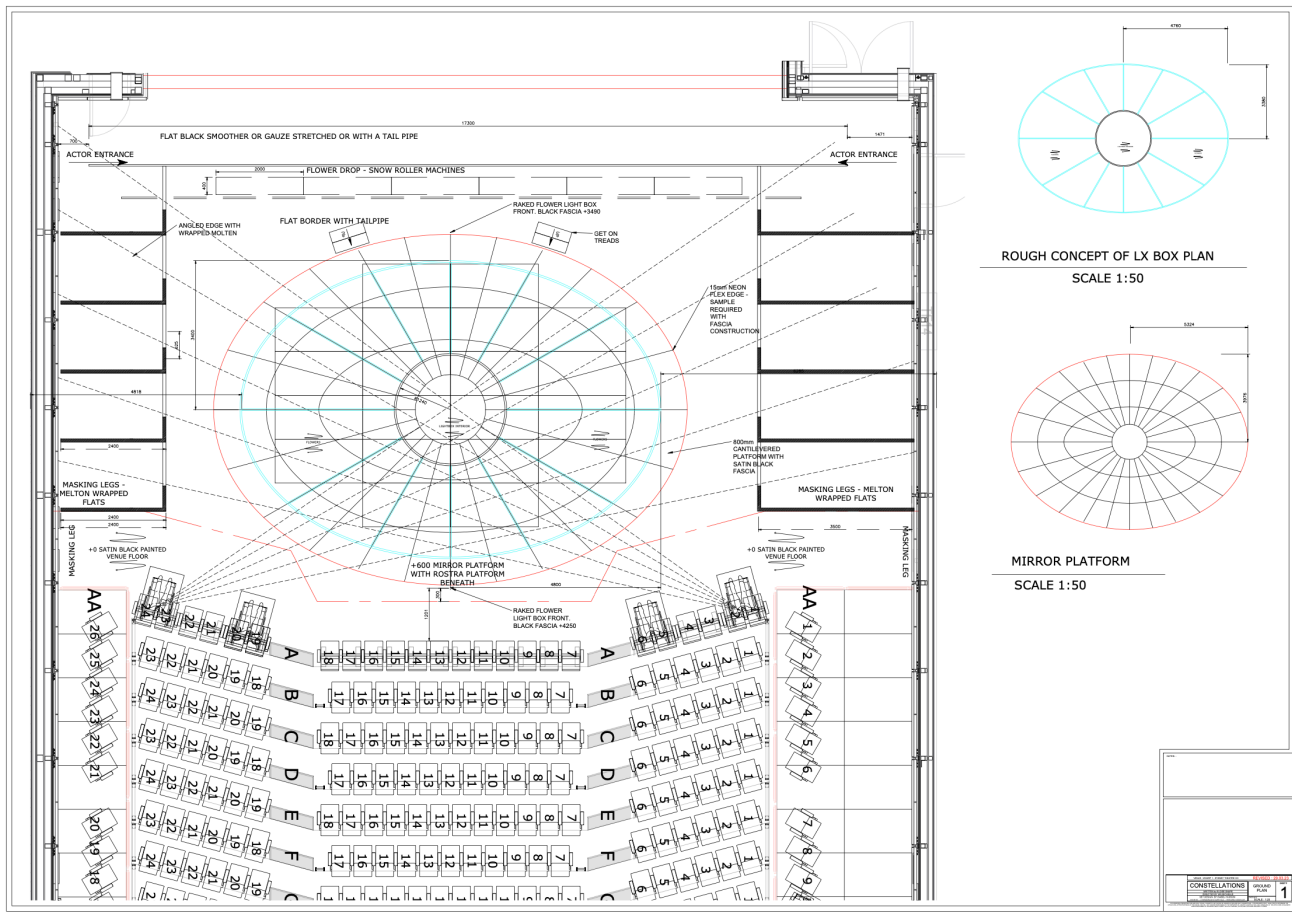
FLOOR ARTWORK & LAYOUT - OPTION 5

- Mirror ripple

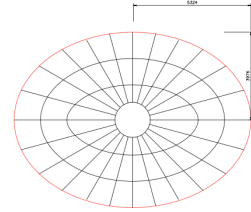


FINAL MODEL

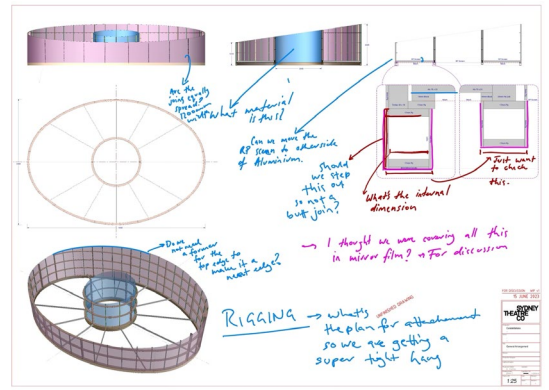
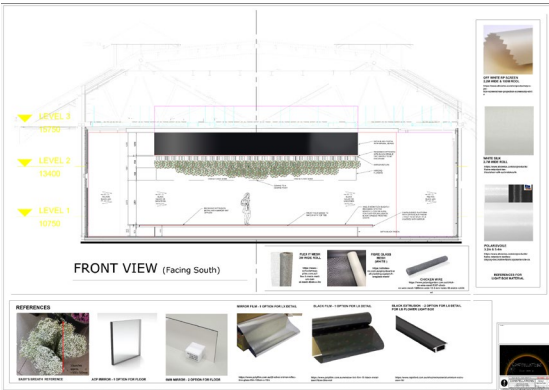
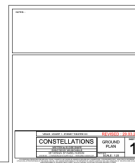




ROUGH CONCEPT OF LX BOX PLAN
SCALE 1:50



MIRROR PLATFORM
SCALE 1:50





Alternate colour

CONSTELLATIONS

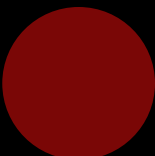
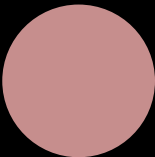
MARRIANNE

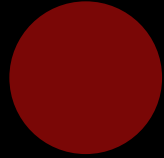
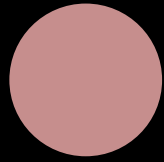
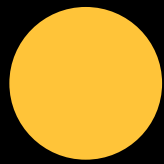
- played by lot Doves
- Tweed Jacket
- Tailored Pants
- Raw silk shirt
- T-shirt beneath



MARRIANNE

- Tweed jacket
 - Blouse – silk or linen
 - Tailored pant
 - Yellow jersey t-shirt
 - Socks - red
 - Shoes - rubber soled for mirror floor, black soft leather
 - Black/dark brown
 - Earrings - maybe necklace
-
- BRANDS: Alpha 60, Margaret Howell, Sezane Jac + Jack, Bassike & Nique, Poetry & fashion, RAG & BONE
 - Occupation: University Lecturer, Scientist
 - All clothes to be all worn and broken down to feel lived in







↳ Tweed jacket or
with slight wear
or check

↳ knit
↳ yellow shirt
↳ May try a
few alternates

↳ May try glasses
↳ Costing TBC

ROLAND



↳ Alternate
knit

↳ Vintage/home
decor

↳ Clothes to
feel worn
lived in



ROLAND

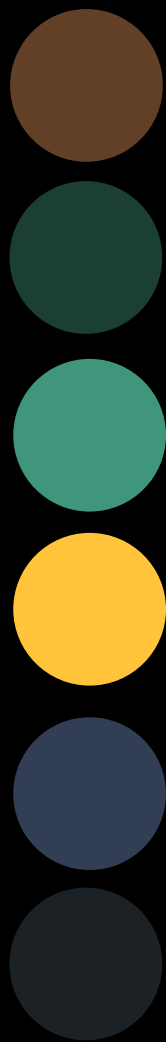
- Check wool long jacket
- Knit – cable, Norfolk print or vintage
- Jersey T-shirt
- Tailored pant or chino
- Socks - yellow or mustard
- Shoes - rubber soled for mirror floor, brown brogues
- Maybe glasses depending on costing?
- Alternate jacket – something a bit more vintage & quirkier (ref next page)
- Knit reference on coming page – a few options – could be vintage

BRANDS: RAG & BONE, Maple store, Cheaney & sons, Clarks, pringle & sons

Occupation: Beekeeper

All clothes to be all worn and broken down to feel lived in







CONSTELLATIONS - PRODUCTION SHOT
Image by Prudence Upton

Q&A



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Events for high school students and teachers



ARTiculate Drama | Giving shape to the world of a play: Getting started with set design

Thursday 7 November 2024, 5 - 6 pm | Webinar

HSC Topic: The Individual Project

Isabel Hudson in conversation with Dr Paul Dwyer

In this webinar, we are delighted to host award-winning set and costume designer, Isabel Hudson, who will be in conversation with Dr Paul Dwyer from our Discipline of Theatre and Performance Studies. We'll look at Isabel's beautiful finished designs, analysing key steps in the process through which they were developed and how they support the overall vision of the play. Then we'll talk about perhaps the hardest part: how do you even begin?

While our focus is on set design, the underlying principles are, of course, also directly relevant to other HSC Drama Individual Projects in Design (e.g. costume and lighting) and Critical Analysis (e.g. director's folio and portfolio of theatre criticism).



Register
here!