

Visual Concept of Lighting Design in GrandMA 3D



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Introduction

During my studies at City tech, my interest in becoming a professional lighting designer has grown. To build my skills I'm going to put together a pre-visualization concept of a light design for a play: *The Mystery of Irma Vep*. The objective is to program a set of cues in a 3D stage setup and understand the benefits of previewing them in a simulated 3D theatre space. This project will allow me to practice patching, programming and learning how to navigate the interface of the GrandMA 3D visual program and learn about its features.

Materials

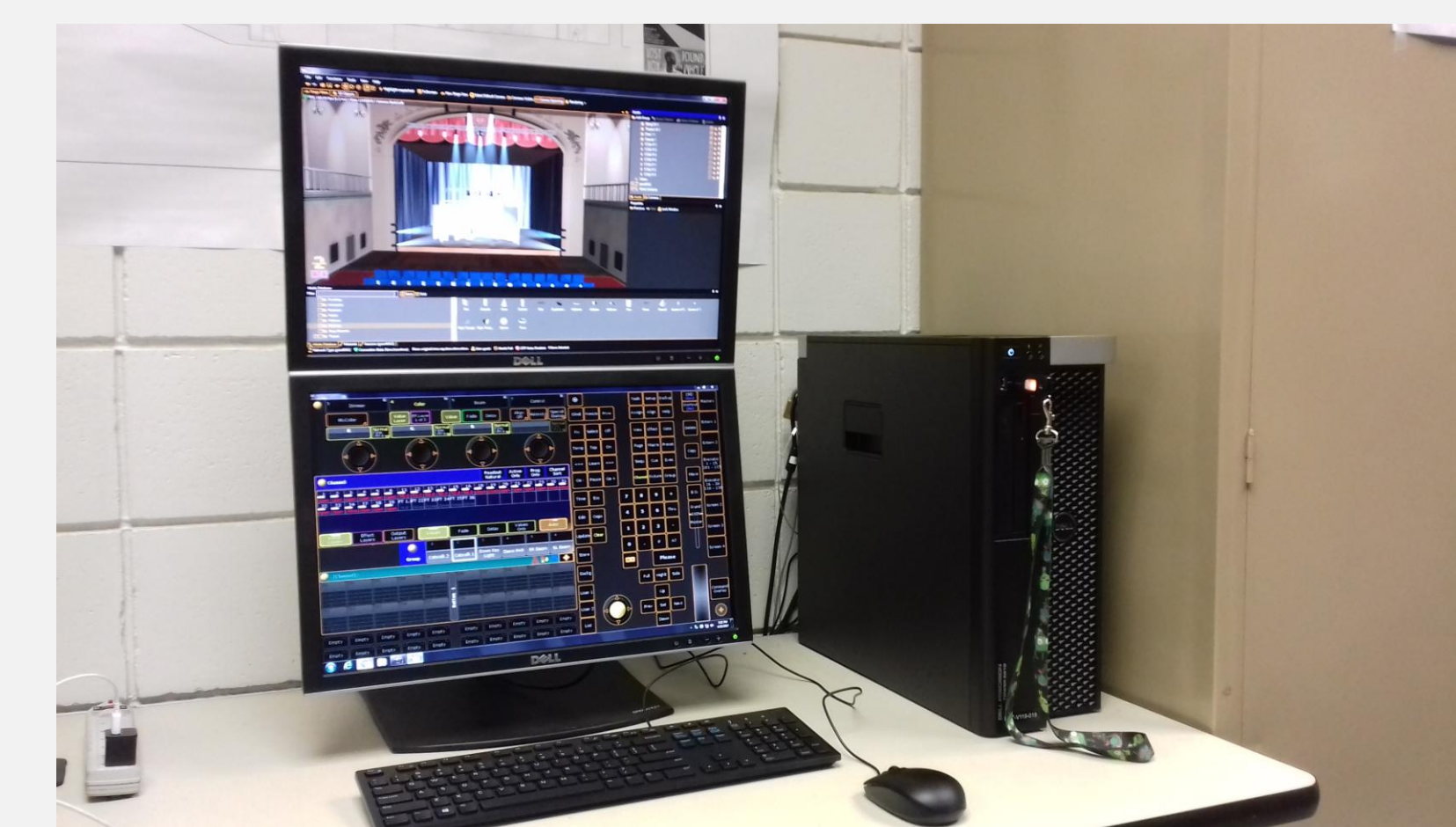
- PC
- GrandMA on PC (Software)
- GrandMA 3D (Software)
- Screenplay for Mystery of Irma Vep

Methods

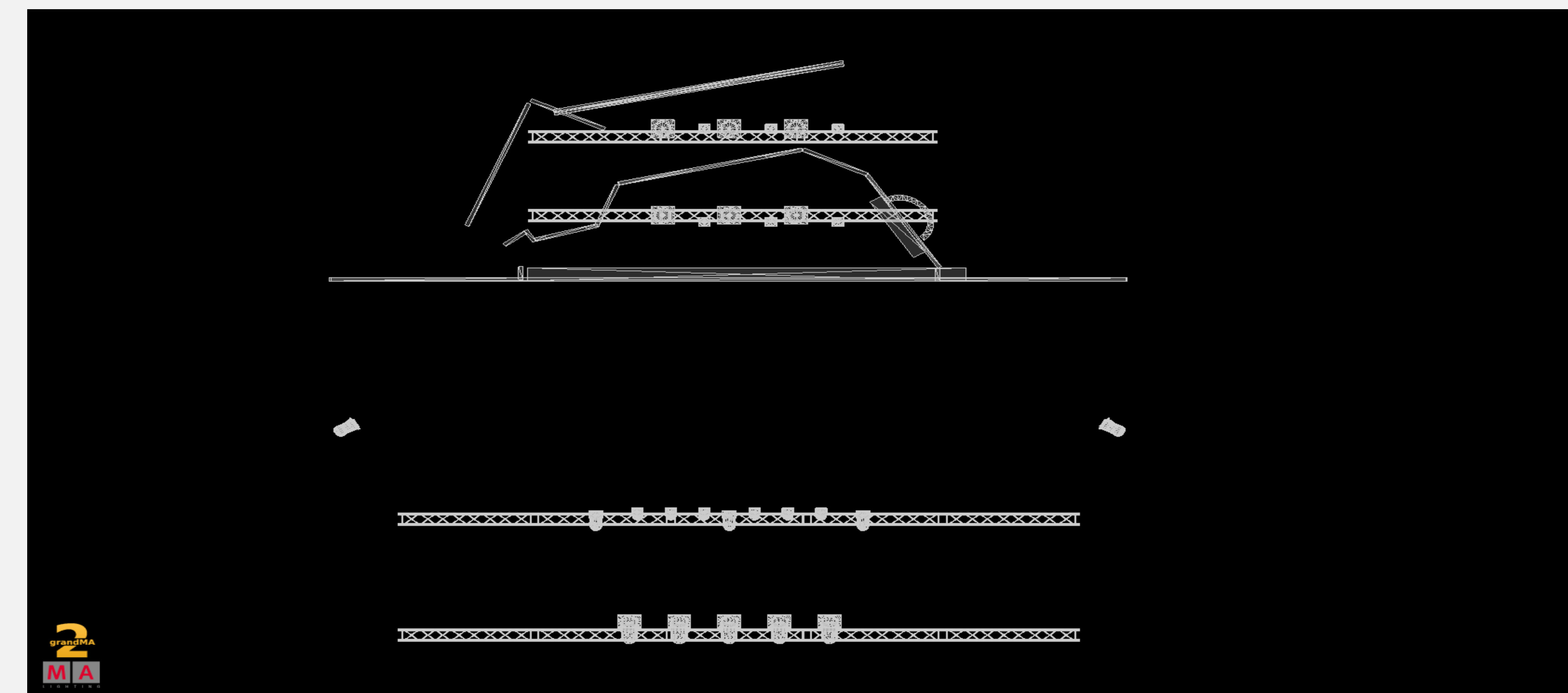
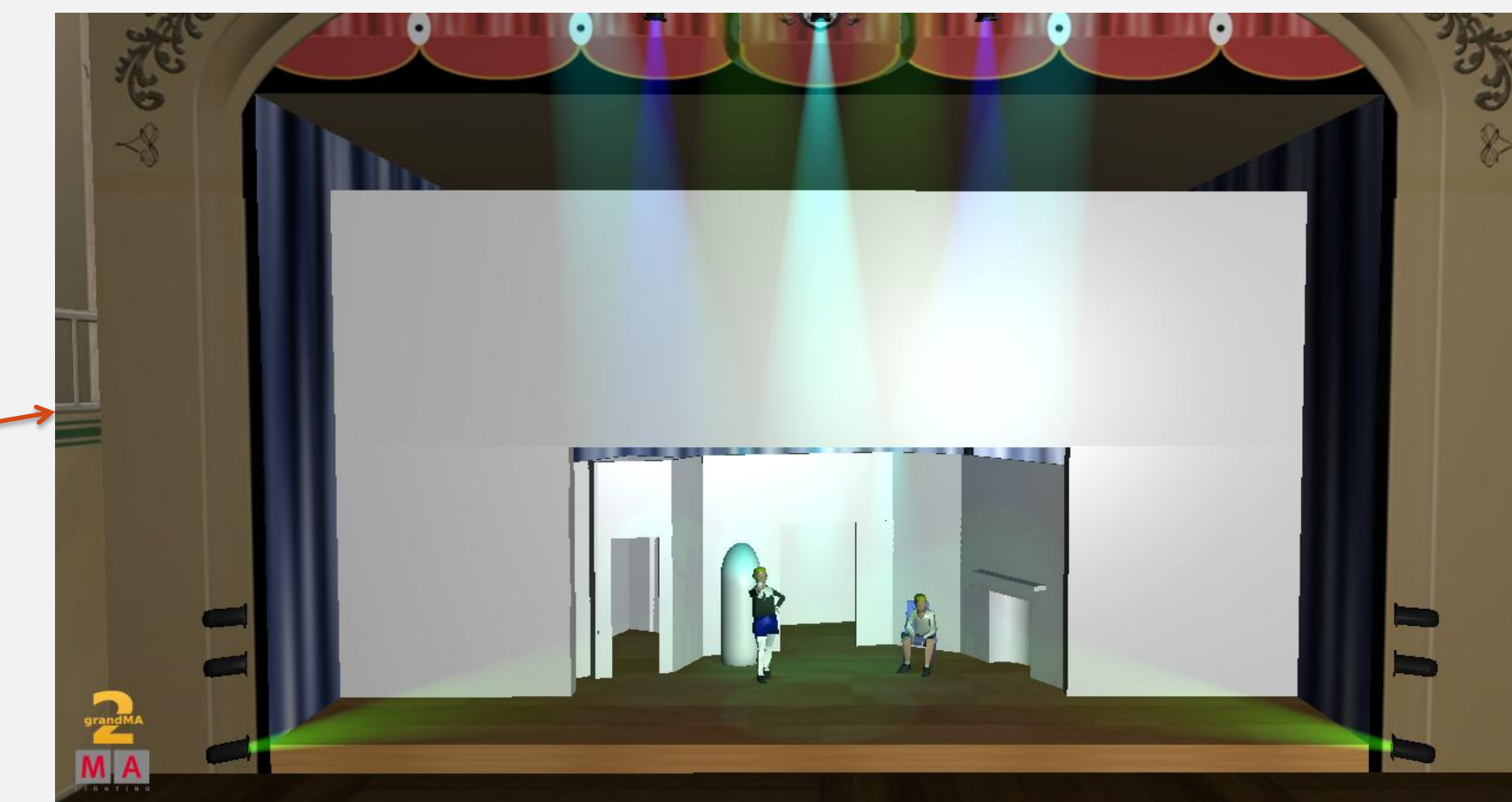
- Viewing tutorials provided on YouTube and learn how the .
- Import drawn set into stage plane.
- Hang and patch light fixtures.
- Program light cue list
- Integrate programmed cues into 3D visual software

Cue List

Cue	Fade Time	Follow	DESCRIPTION	CALL
ACT 1				
1			Dark	subtle opening music
2	3		Full light no color	low sound of thunder
3	1		Scene 1 Blackout	after line. "He's killed the wrong wolf"
4	2		Late evening - side booms at faded blue and top lights dim no color	
5	0.1		Top lights and side booms Green and Turquoise color	Monster enters
5.1	1		Returns to late evening lights from cue 4	when monster disappears
5.2	0.1		Same as cue 5	monster reappears through french doors
6	2		Evening lights again, slightly brighter	Nicodemus enters with dead Lady End
7	1		SR Spotlight on bleeding portrait. top lights turn red	gunshot goes off at the portrait
8	2	5	Same as cue 6	
9	3		Scene 2 blackout	Enid and Jane end their conversation
10	2		Top light full no color orange and pink top light on backdrop behind french doors	
11	0.25		One SR spot on portrait, all top lights are red top pars are dimmed	screaming Irma pops out of portrait
12	3		Scene 3 blackout	After Edgars yells "Irma"



Setup



Light Plot

Conclusions

GrandMA's 3D visualizer provides the convenience of building and previewing light cues without having to enter a theater and booting up a console. However, judging the proper color and intensity levels can be tricky due to graphical limitations. Also certain stage props had to be improvised due to a lack of certain items in the objects library. From the experience I've gained through this project I'm more comfortable with the usage of GrandMA and confident with it's design features. The outcome of this project has determined my capabilities as a light designer.

Acknowledgements

Chip Scott for being the advisor of my project.
John Robinson as my mentor for lighting controls.
Thank you to the faculty of the Entertainment Technology Department for giving me the education to excel in the entertainment industry.

Works Cited

GrandMA User's Manual -
<https://help.malighting.com>

MA Lighting Youtube Channel -
<https://www.youtube.com/user/MALightingInt#g/c/37143F4044E002C4>