

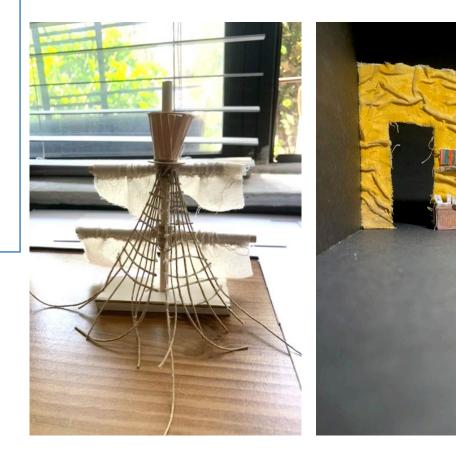
Summary

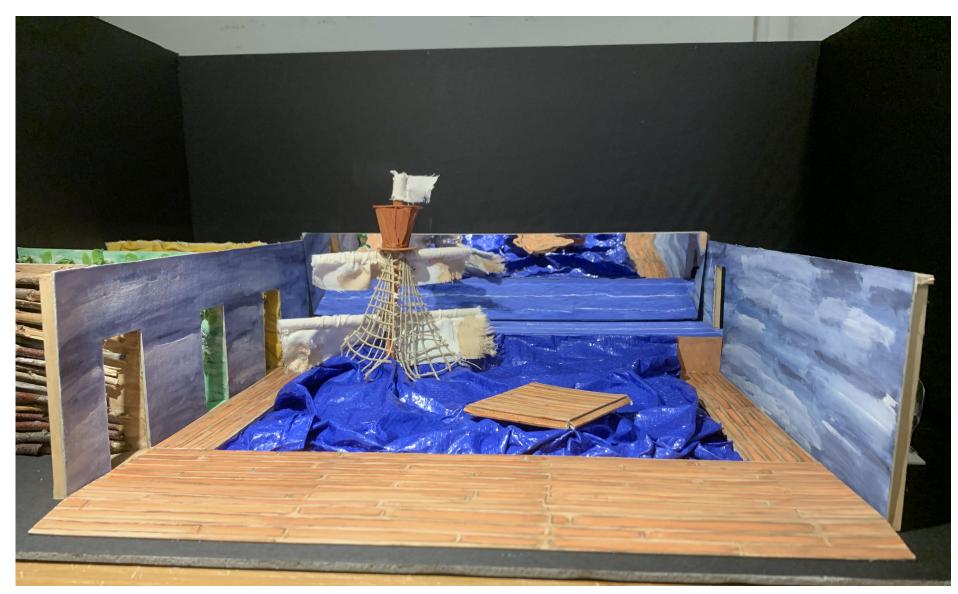
My goal as a set designer was to develop a strategy for a live immersive production loosely based on Shakespeare's *The Tempest*. The story will be told through dance and circus performance artists. Audience member participation will play a key role in the overarching storyline; audience members can choose their adventure by following fixed character plotlines on their journey through the set design. The problem was to solve was to be successful in using Tarp as a scenic element of the design. Additionally, ensuring that the audience could move freely throughout the space without overcrowding.

Background

After being inspired by attractions such as the Gravesend Inn, Fuerza Bruta, Sleep No More, and the art installation Arcadia Earth-Immersive *Experience NYC*, I thought these shows engaged the audience in interesting ways. I enjoyed the dance elements of *Sleep No More*, and the audience interaction with the set design elements in Arcadia *Earth- Immersive Experience NYC*. My goal was to create a set design that could incorporate these influences seamlessly.

Calendar			
Task	Start Date	End Date	Duration
Proposal	01/26/2023	02/06/2023	11
Reading & Research	02/06/2023	02/20/2023	14
Sketch & Rendering	02/20/2023	03/06/2023	14
Technical Drawings	03/06/2023	03/30/2023	24
Model Construction	03/30/2023	04/26/2023	27
Model Completion	04/26/2023	05/01/2023	5





Literature Cited

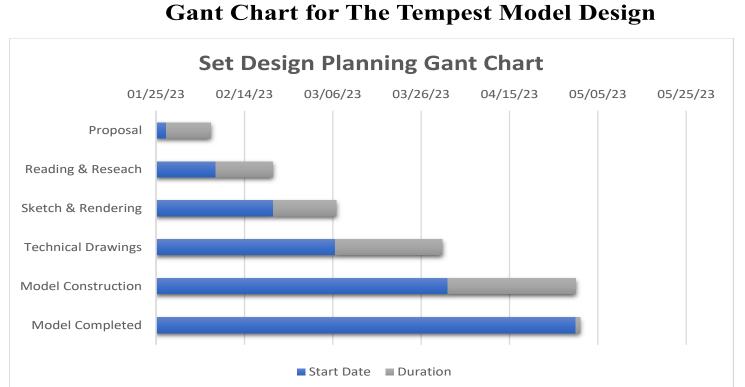
Pierce, Robert B. "Understanding 'The Tempest."" New Literary History, vol. 30, no. 2, 1999, pp. 373-88. JSTOR, http://www.jstor.org/stable/20057542. Accessed 25 March 2023. Shakespeare, William. "The Tempest." Edited by Barbara A. Mowat and Paul Werstine, Simon & Schuster Paperbacks, 1994. Accessed 2 February 2023

Undergoing the process of building a detailed scaled model, informed me on how this structure would work in a realworld setting. The model provided spacial parameters that informed how the audience and performers could safely move through the space.

The Tempest Set Design By Christopher Adams

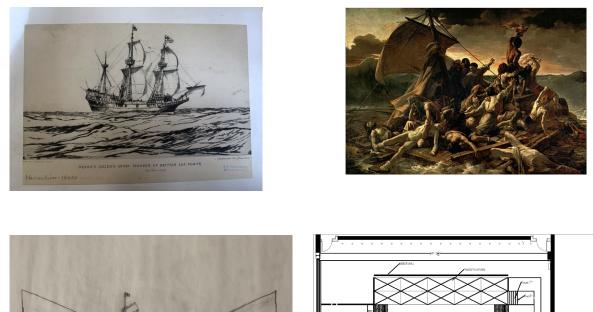
Entertainment Technology, NYCCT, Brooklyn New York, 11201

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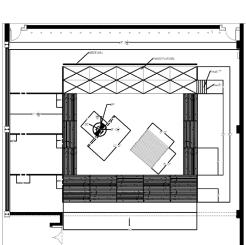




Results

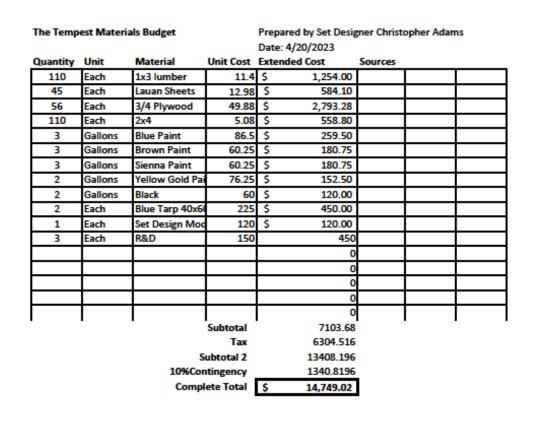






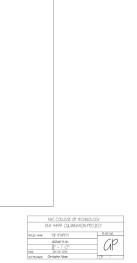
GP THE TEMPEST GROUNDPLAN

Estimated Budget



Deliverables

- Signed Proposal
- Calendar
- Gant Chart
- Rendering
- **Research Images**
- Ground Plan and Section View
- Painted Set Design Model
- E-Portfolio



Description

The research included reading the play and investigating its history. Additional research was done at the NYPL's picture collection. The images of 16th-century navigation ships were analyzed to provide historical context. The play addresses the issue of colonialism and wanted to incorporate it into the design from an anti-colonialist perspective. I drew inspiration from Théodore Géricault's anticolonialist painting, Raft of the Medusa.

Process & Methods

The model replicates a 69'X48' space to fit a 40'X40' scaled model. A rough sketched rendering was produced and ground plan and section views were drafted in AutoCAD. A white model was built and painted as a representation of the set design. The design focuses on the play's opening scene, which meant finding a way to create an ocean for the storm scene. I explored different materials and decided to blue TARP was the most suitable. Large fans would be used to create movement simulating the appearance of undulating waves. Woodgraining paint techniques were used.

Conclusion

The goal was to understand the process of building a set design and the technical elements required to execute it from its infancy to completion. Based on this set design, I would measure my success in the ability to generate an audience outside of devoted fans of Shakespeare's works.