

## Stage Design

Code: 44818  
ECTS Credits: 6

**2024/2025**

Degree	Type	Year
4318300 Theatre Studies	OB	0

## Contact

Name: Anna Solanilla Roselló

Email: [anna.solanilla@uab.cat](mailto:anna.solanilla@uab.cat)

## Teachers

(External) Anna Solanilla Roselló

(External) Bloc3: professor pendent

(External) Marta Rafa

## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

None

## Objectives and Contextualisation

In this subject, specific methodological questions are raised to address and enhance the analysis of stage productions from stage design: theatrical spaces, character/dress design and the stage device. The main objective is for students to understand the research methodology of scenic design (space, character and light) according to the object of study and its conceptual framework of the scenic proposal. The methodology allows research processes to be efficiently channelled and according to the object of study it is necessary to adapt the research methodologies.

The first block presents a series of historical-theoretical considerations on stage design and proposes to address different methodological approaches for their research.

The second block aims to address the design of the stage costumes and the creation of the character from an analytical approach that contemplates its conceptual, dramaturgical and plastic-scenic dimension.

Finally, the third block studies the meaning of the term "theatrical site", considering that it includes from the scenic space to the city and the territory, through architecture. The panorama describing the lessons describes a kind of "stage topology".

## Learning Outcomes

1. CA05 (Competence) Demonstrate skills related to working in a team: commitment to the team, regular cooperation, and the ability to encourage problem solving.
2. CA06 (Competence) Criticise your own ideas and demonstrate flexibility when tackling the problems that arise in different contexts.
3. CA07 (Competence) Express the general meaning (methodological, ideological and aesthetic) of the set design work both verbally and in writing.
4. KA10 (Knowledge) Illustrate set design based on theoretical paradigms that are typical of theatre production.
5. KA11 (Knowledge) Define the interdependency between expressive and compositional elements of the various performance languages.
6. KA12 (Knowledge) Describe the staging process by incorporating the analysis and composition concepts worked on, with special attention paid to the relationship between the different participating languages.
7. KA36 (Knowledge) Enumerate and describe the main components of set design.
8. KA37 (Knowledge) Identify the main set design theories used in the past.
9. SA10 (Skill) Interpret the research methodology of set design (pace, character and lighting) according to the object of study and the conceptual framework of the performance proposal.
10. SA11 (Skill) Evaluate the design of the set wardrobe and the creation of the character in a play from an analytical and critical perspective.

## Content

Block1: Scenography study and research methods (Prof.: Anna Solanilla)

The aim of this block is to start introducing the learner with the appropriate methodological tools to study and analyze the stage design. Scenography is currently all analogue (corporeal) or digital, audiovisual device that participates in the scene in the creation of meaning (dramatic qualities).

However, the design of space, light, sound, and character has had different purposes that have historically been modulated. In these sessions we will focus on scenery from the late 19th to the present. In the current scenery, proposals that have conceptual origins have different historical and theoretical perspectives that are re-visited in the present, in contemporarily, with a broad spectrum of purposes.

### General Contents

To develop an analysis and research into the scenery environment, it is necessary to take care of two relevant aspects:

1. The proper documentation of the object of study. In the study sessions and in practical terms, research methods will be put in place to correct the difficulties inherent in the field of short-lived qualities.
2. The application of the relevant approach to analysis according to the purpose or meaning of the scenery.

Scenography research needs to take into account the different approaches and concepts with which it should be covered. These blog sessions aim to introduce the basic concepts necessary to start research in this field:

1. The "frame scenery" or the concept of illustration from traditional scenery to contemporary productions.
2. Modern, corporeal and expressive scenography (constructivism scenery or surreal scenery, ...), typical of modernity. Analysis of the elements in play (of metaphorical qualities) while analyzing their expressive effectiveness in reception.
3. Contemporary performance and dramatic qualities scenery. Cases of Catalan and international scenes.

### Specific Contents

1."The picture scenery" or the concept of illustration in scenery. From historical proposals to current productions. Analysis of the elements in play while analyzing their effectiveness as sign syntax (semiotic perspective) in reception. Visit MAE 1: The illustrative scenery of neoclassicism, post-Romanticism and realism. Introduction to modern scenery.

2.The modern set of metaphorical qualities. The scenography of Constructivism or Surrealist scenography, typical of modernity. Analysis of the elements in play while analyzing their expressive effectiveness (bases and hybridization between the semiotic and performative perspective) in reception. Visit MAE 2 Symbolist Scenography: Adrià Gual and the avant-garde scenery in Catalonia: Joan Morales and Ramon Batlle.

3.Contemporary scenery. Part1: Second avant-garde, Fabià Puigserver and Iago Pericot. Visit MAE 3.The set by Fabià Puigserver and Iago Pericot.

4.Contemporary scenery. Part2: a paradigmatic case, Anna Viebrock.

Block2: The character and stage costume. Analysis. (Prof.: Marta Rafa)

The goal of this block is to introduce students to the analysis of stage costume design and the creation of the character by giving them the basic tools to confront them.

### General Contents

Even though the analysis, research or study of stage costumes is still needed, we need to bear in mind the concepts that underpin and involve themselves in this area of stage creation, but also the different approaches that it has taken throughout history. These blog sessions aim to understand this field from its broadest conception:

1.Plastic Dimension: Intrinsic elements of costume design and character in their visual and temporal deployment.

2.Conceptual dimension: approaches that support plastic deployment.

3.Dramatic Dimension: Narrative and scenic capacity of the proposal.

However, the design of space, light, sound and character has had different purposes that have historically been modulated. In these sessions we will focus on scenery from the late 19th to the present.

### Specific Contents

1.Elements and concepts that are put at stake in costume design and character and that will help a semiotic, plastic and dramatic analysis:

- Body, piece, context, movement and audience.
- Composition: Color, texture, shape and volume.
- Composing: Background/Shape. Fixed/mobile items
- Presence, absence and trace.

2.From body to body: chronological tour of character concept and stage costumes (I). From ritual to "historic" costumes. The creation of the character. The semiotic body.

3.From body to body: chronological tour of character concept and stage costumes (II). The phenomenical body. The body matter. The performative body. Character crisis.

4. Processes and creation methodologies.

- Plantations or statements.
- Research, references, artistic team dialogue.
- Design/laboratory
- Communication: Graphic expression, materials, technical specifications, prototypes.
- Performing, research, manipulation, finish.

- Testing process.

### Block3: The Theatre Site (Prof.: pending teacher)

The aim of this block is to address the definition and study of the theatrical site with a more spatial than temporal approach. It will not therefore be a question of deploying a scenic space story, even if you look at it from the rear, but of establishing spatial categories that will allow you to construct a kind of topology of the theatre site that, despite being a synchronic, could be recognized over time.

#### General Contents

1. Space and theatre, meeting points: schools and congresses. Theatres, shelters or buildings.
2. Scenic topology: the circle, the podium, the box, the empty space, the city.

#### Specific Contents

1. Space and theatre, meeting points: schools and congresses. The theatre workshop at the Bauhaus, 1919-1933. Architecture and Dramaturgy, Paris 1948. The theatre site in modern society, Royaumont 1961. Theatrical architecture.
2. The circle, the podium and the box. The circle: at the origin of the tragedy; at the Odin Theatre Trokes; at the Total Theatre of Walter Gropius and Erwin Piscator. The inversion of the central space at Antonin Artaud's Theatre of Cruelty.
3. The podium: in the travelling theatre; in the spontaneous theatre of Le Corbusier; in the Commedia dell Arte; in the classical Greco-Roman theatre; in the Elizabethan theatre. Powers and simultaneous scenes in the medieval theatre and the scene of the new avant-garde.
4. The box: the invention of the theatre in the Italian one. The scenario: The box of miracles or space of reality. The stage mouth and the fourth wall. The Wagnerian mystic grave and the scene of Bertolt Brecht's epic theatre. Locuses and amphitheatre.
5. The empty space. Peter Brook, The empty space, 1968. Empty space, pure space: the Festpielhaus of Hellerau, 1911. Empty space and machine theatre: the Schaubühne in the Lehniner Platz. Empty space and fair place: the Théâtre du Soleil in the Cartoucherie del Bosc de Vincennes de Paris. Empty space and found place: the tournées of Peter Brook's company.
6. The city. Street theatre, site specific. The theatrical site, theatrical cartoons: the case of Barcelona. A visit to the website of the Observatory of Performing Spaces.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Lectures; resolution of exercises; practical exercises in class	37.5	1.5	
Tutorials and preparation of papers	24	0.96	
lectures, files and essays	49.5	1.98	

Block 1: Reading articles and writing files. These files collect the materials and references for the analysis and su  
 Block 2: Readings and commentary on texts.  
 Block 3: Analytical comments of projects.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Assessment

### Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Attendance and participation in the class	20%	37.5	1.5	
Submitting reports, exercises and assignments	60%	0	0	CA05, CA06, CA07, KA10, KA11, KA12, KA36, KA37, SA10, SA11
Tutorials and activities in the classroom	20%	1.5	0.06	CA07, SA11

#### A. Continuous evaluation:

1. Submission of work proposal, between session 3 and 4 of the module.
2. Submission of the Final Module Work: one week after completion of the module.

#### B. Single assessment

The single assessment will consist of:

- 1- Written or oral test of the contents of the subject, 33.3%
- 2- Analysis from the perspective of the scenic design of a show, 33.3%
- 3- Critical comment of a reading in the field of stage design provided by the student.

The same assessment method as continuous assessment will be used.

Students will obtain a Not assessed/Not submitted course grade unless they have submitted more than 30% of the assignments.

In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded for the module, the student will be referred to the appropriate authorities.

## Bibliography

### Block1

Bablet, Denis (1975) Les revolutions escéniques du XXe siècle. París: Société Internationale d'Art, cop.

Peter McKinnon & Eric Fielding (Editor) (2012) World Scenography 1975-1990. Taipei, Taiwan : OISTAT, International Organisation of Scenographers, Theatre Architects and Technicians, cop.

Peter McKinnon & Eric Fielding (Editor) (2014) World Scenography 1990-2005. Taipei, Taiwan : OISTAT, International Organisation of Scenographers, Theatre Architects and Technicians, cop.

Cohen, J.-I.; Cooke, C.; Strigalev, A.A.; Tafuri, M. (1994) Constructivismo ruso. Sobre la arquitectura de las vanguardias ruso-soviéticas hacia 1917. Barcelona: Ediciones Serbal.

Van Norman Baer, Nancy (1991) Theater in revolution, Russian Avant Garde Stage Design, 1913-1935. San Francisco: The Fines Museums of San Francisco & Thames and Hudson.

VVAA (1999) Amazonas de la vanguardia: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova i Nadezhda Udaltsova. Bilbao: Museo Guggenheim Bilbao.

VVAA (2008) Ródtxenco. La construcció del Futur. Barcelona: Obra Social Caixa Catalunya.

Fischer-Lichte, Erika (2004) Estética de lo performativo. Madrid: Abada Editores.

GOLDBERG, Roselee (1996) Performance Art: desde el Futurismo hasta el presente. Barcelona: Ediciones Destino.

### Block2

Barberini, Donatella (2017) Costume in performance : materiality, culture, and the body. Bloomsbury Academic: London.

Deslandres, Yvonne (1985) [1975]. El traje imagen del hombre. Tusquets Ediciones: Barcelona.

Fischer-Lichte, Erika (2004) Estética de lo performativo. Madrid: Abada Editores.

Lurie, Alison (2002) [1981] El lenguaje de la moda. Una interpretación de las formas. Paidós: Barcelona.

Squicciarino, Nicola (1990) [1986]. El vestido habla. Càtedra: Madrid.

### Block3

ABADO, Daniele; CALBI, Antonio; MILESI, Silvia (2007). *Architettura & Teatro*. Milano: Il Saggiatore.

BANU, Georges; UBERSFELD, Anne (1992). *L'espace théâtral*. Paris: Centre National de Documentation Pédagogique.

BARBA, Eugenio; SAVARESE, Nicola (2017/ 2021). *Los cinco continentes del teatro*. Madrid: Artezblai.

BARRANGER, Milly. (1995). *Theatre: a way of seeing*. Chapel Hill. The University of North Carolina: Wadsworth Publishing Company.

BROOK, Peter (1968 / 1969). *El espacio vacío*. Barcelona: Península.

BROOK, Peter (1987 / 2001). *Más allá del espacio vacío. Escritos sobre teatro, cine y ópera. 1947-1987*, Barcelona: Alba Editorial.

CARLSON, Marvin (1989). *Places of performance. Thea Semiotics of Theatre Architecture*. New York: Cornell University Press.

DAVIS, Tony (2002). *Escenógrafos/Artes escénicas*. Barcelona: Ed. Oceano.

GROTOWSKI, Jerzy (1968 / 1970). *Hacia un teatro pobre*, Méjico: Siglo XXI editores, 1970.

FREYDEFONT, M. (ed.) (1997). "Le lieu, la scène, la salle, la ville". *Études Théâtrales*. n. 11-12.

HALPRIN, Lawrence (1970). *The RSVP Cycles: Creative Processes in the Human Environment*. G. Braziller.

HANNAH, Dorita (2019). *Event-Space. Theatre architecture and the historical avant-garde*. London and New York: Routledge.

LISTA, Giovanni (1996). *La scène moderne*. Paris: Actes Sud.

RAMON, Antoni (ed.) (1997). *El lloc del teatre. Ciutat, arquitectura, espai escènic*. Barcelona: Edicions UPC.

ROSENBERG, Susan (2017). *Trisha Brown: Choreography as Visual Art*. Middletown, CT: Wesleyan University Press.

RUFFORD, Juliet (2015). *Theatre & architecture*. London: Palgrave.

RUZZA, Luca, Maurizio TANCREDI (1987). *Storie degli spazi teatrali*. Roma: Euroma, 2 vols.

SÁNCHEZ, José Antonio (1999). *La escena moderna*. Madrid: Akal.

SÁNCHEZ, José Antonio (1999). *Dramaturgias de la imagen*. Cuenca: Universidad de Castilla-La Mancha.

SVOBODA, Josef (1993). *The Secret of Theatrical Space*. New York: Applause Theatre Books.

[www.espaciosescenicos.org](http://www.espaciosescenicos.org)

## Software

Microsoft Excel, Power Point y la plataforma para esquemas Miro.

## Language list

Name	Group	Language	Semester	Turn
(TEM) Theory (master)	1	Catalan/Spanish	first semester	afternoon