

# TPA 6009 Design Studio

**Instructors:**

Professor Zak Herring  
McGuire Pavilion Room 206  
273-0524  
mciupe@ufl.edu  
Office hours: Wed 10:40 – 12:35 or by appointment

Professor Steven Stines  
McGuire Pavilion Room 205  
273-0508  
sstines@ufl.edu  
Office hours: TBA and by appointment

Professor Stan Kaye  
McGuire Pavilion Room 207  
273-0510  
Stankaye@ufl.edu  
Office hours: Tues & Thur 11:30 – 12:30 or by appointment

**Meeting Time:** Tuesday & Thursday 9:35 a.m.-11:30 a.m. McG 218

**Texts:** *Collaboration in Theatre: A Practical Guide for Designers and Directors* by Rob Roznowski and Kirk Domer (**required**)  
*Sculpting Space in the Theater-* Babak Ebrahimian (**required**)

**Recommended Text: (readings available on the basecamp and UFSOTD e-learning site)**  
*The 7 Habits of Highly Effective People* by Stephen R. Covey

**Required Scripts for Assigned Projects:**

*Machinal* by: Sophie Treadwell

*West Side Story* book by, Book by Arthur Laurents,, Music by Lenard Bernstein, Lurics by Steven Sondheim, Choreography by Jerome Robbins

**Course Description:**

Through collaborative sessions Design Studio aims to empower MFA design candidates with proper methods and habits that will support their efforts as graduate students and beyond. It

is also the aim of the course to provide the necessary information and procedures required to complete their thesis projects. Through group discussions of a two selected works, we will determine individual yet justifiable approaches to the design and production of each work. Sharing their processes and results during these sessions will strengthen, broaden and refine their abilities as well as their understanding of each area of the design team. During the discussions and group work sessions the mentors will guide the students. These sessions also provide the mentors with the diagnostic means to determine weaknesses and point out strengths at this crucial time in a designer's development.

**Attendance:**

We will meet twice a week as a class at the time stated above. If the student can foresee a need to miss a class, it should be brought to the instructor's attention at the earliest possible date so that adjustments can be made to the schedule. An absence due to illness should be phoned in, also as early as possible, to one of our offices. **Do not skip class without notification.**

**Class Sessions:**

The studio class will be structured so that the beginning of most sessions will be devoted to the projects assigned in this course. We will discuss assigned readings and share the progress we have made on the assignments. Assistance will be offered in research methods and in acquiring information and visual support. These sessions will have their focus in the initial steps of a design process and determining where, other than in the obvious places, ideas and direction can be found. Special attention will be paid to documentation and citing of sources.

On Thursdays the time will be designated as group studio time. This is time for you to work on your projects in a collaborative environment with both your colleagues and your mentors. Please use this time wisely as it is a luxury that is not generally found in the professional world.

**Due Dates:**

Reading assignments and projects are due as stated on the course schedule and should be ready at the start of class. They will be critiqued and discussed during that day's session. Failure to have a project ready on time reduces the effectiveness of the class meeting and it will affect the student's grade. If a student can foresee a need for extra time on a project, bring it to the instructor's attention and a possible extension will be considered. As this class attempts to instill good habits in a designer/technologist by facing the reality of deadlines and executing strong time-management skills, the need for extensions should be avoided.

**Design Projects:**

**Save all process work.** Submit all rough sketches or "studies", and findings with each of the design projects.

**Grading:**

You are graded as an individual, not against others in the class. It is important that you show continued improvement and growth during the course of the semester. Projects receiving a

poor grade, or a grade that the student feels can be improved upon, may be re-submitted. Please discuss this option with your instructors to establish specific changes that will be made and a new due date.

▪ Project #1- Machinal	35 pts
▪ Project #2- West Side Story	50 pts
Class Participation	15 pts

---

100pts

A = 94 – 100 pts	C+ = 77 – 79 pts
A- = 90 – 93	C = 73 – 76 pts
B+ = 87 – 89 pts	C- = 70 – 72
B = 83 – 86 pts	D = 68 – 69 pts
B- = 80 – 82	E = Below 68 pts

Information on UF grading policies for assigning grade points can be found at <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

#### **Students with Disabilities:**

Students requiring classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

#### **Counseling and Mental Health:**

Please be aware that there are people on-campus to assist you if you feel that the pressures of a semester are too great for you to handle.

Counseling and Wellness Center  
3190 Radio Rd.  
352-392-1575  
[www.counseling.ufl.edu/cwc/](http://www.counseling.ufl.edu/cwc/)

**Please refer to your student handbook for the University's honesty policy regarding cheating and the use of copyrighted materials.**

<b>The accompanying course schedule is subject to change at the discretion of the Instructors.</b>
--

# Design Studio Fall 2014 TPA 6009

Weekly Schedule Fall 2014			
<i><b>Week</b></i>	<i><b>Date</b></i>	<i><b>Topic</b></i>	<i><b>Reading Prepared to Discuss</b></i>
Week 1	Tuesday, August 26, 2014	Introduction/ Discussion of Collaboration/ Discussion of Designer Guidelines	Excerpt from 7 Habits – Begin with the End in Mind Sculpting Space in the Theater John Lee Beatty
Week 1	Thursday, August 28, 2014	Assign Project 1 – <i>Machinal</i>	
Week 2	Tuesday, September 02, 2014	Discuss methods/styles of presentation	1st Things 1st
Week 2	Thursday, September 04, 2014	Seminar/ Studio Work Day	Sculpting Space in the Theater John Conklin
Week 3	Tuesday, September 09, 2014		
Week 3	Thursday, September 11, 2014	Seminar/ Studio Work Day	Sculpting Space in the Theater Ming Cho Lee
Week 4	Tuesday, September 16, 2014		
Week 4	Thursday, September 18, 2014	Seminar/ Studio Work Day	Sculpting Space in the Theater Adrian Lobel
Week 5	Tuesday, September 23, 2014		Sculpting Space in the Theater Santo Loquasto
Week 5	Thursday, September 25, 2014	Seminar/ Studio Work Day	
Week 6	Tuesday, September 30, 2014	Scenic and Costume Design DUE for Machinal Due	<b>Present Scenic and Costume of Project 1</b>
Week 6	Thursday, October 02, 2014	Seminar/ Studio Work Day	Sculpting Space in the Theater Susan Hilfertly Excerpt from 7 Habits – Think Win/Win
Week 7	Tuesday, October 07, 2014	Seminar/ Studio Work Day	Excerpt from 7 Habits – Synergize
Week 7	Thursday, October 09, 2014	Lighting Results Due for Machinal Due	<b>Present Lighting Results Machinal Project</b>
Week 8	Tuesday, October 14, 2014		Sculpting Space in the Theater Constance Hoffman
Week 8	Thursday, October 16, 2014	Seminar/ Studio Work Day	

Week 9	Tuesday, October 21, 2014		Habits – Sharpen the Saw
Week 9	Thursday, October 23, 2014	Seminar/ Studio Work Day	
Week 10	Tuesday, October 28, 2014	Prof Stines out of town	The Eureka Hunt Sculpting Space in the Theater Howell Binkley
Week 10	Thursday, October 30, 2014	Seminar/ Studio Work Day (Prof Stines out of town)	Being Proactive
Week 11	Tuesday, November 04, 2014		Sculpting Space in the Theater Beverly Emmons
Week 11	Thursday, November 06, 2014	Seminar/ Studio Work Day	Homecoming
Week 12	Tuesday, November 11, 2014	VETERANS DAY - NO CLASS	
Week 12	Thursday, November 13, 2014		Sculpting Space in the Theater Jennifer Tipton Excerpt from 7 Habits– 1st Seek to Understand...Then to be Understood
Week 13	Tuesday, November 18, 2014		Synergize
Week 13	Thursday, November 20, 2014	Seminar/ Studio Work Day	
Week 14	Sunday, November 25, 2012	WSS Scen and Cosutme Results DUE	Present WSS Results Scenic and Costume
	11/26/2014 - 11/29/2014	Thanksgiving Break	
Week 14	Tuesday, December 02, 2014	Seminar/ Studio Work Day	
Week 15	Thursday, December 04, 2014	WSS Lighting Result Presented	Present WSS Lighting Results
Week 15	Tuesday, December 09, 2014		
	DUE DATES		
	Sept 30th Scenic and Costume Machina Results Due		
	October 9th Lighting Results Due		

	November 25th WSS Scenic and Costume Results Due		
	December 4th WSS Lighting Results Due		

## Design Studio Fall 2014 TPA 6009

Weekly Schedule Fall 2014			
<i>Week</i>	<i>Date</i>	<i>Topic</i>	<i>Reading Prepared to Discuss</i>
Week 1	Tuesday, August 26, 2014	Introduction/ Discussion of Collaboration/ Discussion of Designer Guidelines	Excerpt from 7 Habits – Begin with the in Mind Sculpting Space in the Theater John I Beatty
Week 1	Thursday, August 28, 2014	Assign Project 1 – <i>Machinal</i>	
Week 2	Tuesday, September 02, 2014	Discuss methods/styles of presentation	1st Things 1st
Week 2	Thursday, September 04, 2014	Seminar/ Studio Work Day	Sculpting Space in the Theater John Co
Week 3	Tuesday, September 09, 2014		
Week 3	Thursday, September 11, 2014	Seminar/ Studio Work Day	Sculpting Space in the Theater Ming Ch Lee
Week 4	Tuesday, September 16, 2014		
Week 4	Thursday, September 18, 2014	Seminar/ Studio Work Day	Sculpting Space in the Theater Adrian L
Week 5	Tuesday, September 23, 2014		Sculpting Space in the Theater Santo Loquasto
Week 5	Thursday, September 25, 2014	Seminar/ Studio Work Day	
Week 6	Tuesday, September 30, 2014	Scenic and Costume Design DUE for Machinal Due	<b>Present Scenic and Costume of Proj</b>
Week 6	Thursday, October 02, 2014	Seminar/ Studio Work Day	Sculpting Space in the Theater Susan Hilfertly Excerpt from 7 Habits – Think

		Win/Win	
Week 7	Tuesday, October 07, 2014	Seminar/ Studio Work Day	Excerpt from 7 Habits – Synergize
Week 7	Thursday, October 09, 2014	Lighting Results Due for Machinal Due	<b>Present Lighting Results Machinal Pl</b>
Week 8	Tuesday, October 14, 2014		Sculpting Space in the Theater Constance Hof
Week 8	Thursday, October 16, 2014	Seminar/ Studio Work Day	
Week 9	Tuesday, October 21, 2014		Habits – Sharpen the Saw
Week 9	Thursday, October 23, 2014	Seminar/ Studio Work Day	
Week 10	Tuesday, October 28, 2014		The Eureka Hunt Sculpting Space in the Theat Howell Binkley
Week 10	Thursday, October 30, 2014	Seminar/ Studio Work Day	Being Proactive
Week 11	Tuesday, November 04, 2014		Sculpting Space in the Theater Beverly Emmo
Week 11	Thursday, November 06, 2014	Seminar/ Studio Work Day	Homecoming
Week 12	Tuesday, November 11, 2014	VETERANS DAY - NO CLASS	
Week 12	Thursday, November 13, 2014		Sculpting Space in the Theater Jennifer Tiptor Excerpt from 7 Habits– 1st Seek to Understand...Then to be Understood
Week 13	Tuesday, November 18, 2014		Synergize
Week 13	Thursday, November 20, 2014	Seminar/ Studio Work Day	
Week 14	Sunday, November 25, 2012	WSS Scein and Cosutme Results DUE	Present WSS Resutls Scenic and Cost
	11/26/2014 - 11/29/2014	Thanksgiving Break	
Week 14	Tuesday, December 02, 2014	Seminar/ Studio Work Day	

Week 15	Thursday, December 04, 2014	WSS Lighting Result Presented	Present WSS Lighting Results
Week 15	Tuesday, December 09, 2014		
	DUE DATES		
	Sept 30th Scenic and Costume Machina Results Due		
	October 9th Lighting Results Due		
	November 25th WSS Scenic and Costume Results Due		
	December 4th WSS Lighting Results Due		





## Design Studio Project

### 1: DRAMA

Read *Machinal*, more than once. You will take it through a complete design process.

#### Analysis:

This is what you will need to do:

:

- 1) A brief summary of what the play is “about”, or trying to convey, as you see it. Two or three sentences should suffice. Be specific and terse!
- 2) A brief concept statement specifying how you wish to interpret this play and present it to an audience. Again, be specific and terse!
- 3) You should present some visual support for this concept\*. This may be in any form that you choose so long as it visually supports or helps to explain your rationale. Some possible visuals might be, but are not limited to:
  - a) A painting or photograph that conveys your concept either literally or figuratively.
  - b) A photograph or painting that represents the main character(s) in the play.
  - c) A piece of music or poetry that will convey the mood you hope to achieve or that summarizes the people and ideas in this play.
  - d) Abstract sketches or collages of your own that depict the environment or characters that you are planning to present (but don't get too specific).
  - e) Information that conveys geographical, environmental or climate specifics.
  - f) If your play “choice” concerns a time other than the year 2003 (by the playwright's hand or your own) you can provide historical data about that era.

You will be expected to present this concept (an idea or set of ideas) to the group early in the design process

What might help you:

- 1) Finding additional information about your play's author
  - a) Is this a typical play for the playwright?
  - b) Was this their first play?
  - c) What influenced them to write this and can you seek visual sources that reflect that life experience?
- 2) .. Finding information about previous productions:
  - a) What was said about the play in reviews?
  - b) How often is it produced?
  - c) Have you run across any unusual interpretations or does it always seem to get the same treatment?

## **Period Research**

Having read the play you can see that it is very specific to a time and culture that you may or may not be familiar with.. The challenge lies in providing an environment and costumes that ground us in reality so we have a better understanding of these people and the world in which they live. You must also figure out how to allow for the more spiritual and mystical aspects of the play to feel natural and not forced or fake, but truly emanate from this culture

Do you want historical accuracy to be a first step on this.

Where do you look?

What do you need to look for?

What do you hope to find?

The time

- **Set:**

What materials were used in construction?

What was the basic mode of construction?

What tools were used and how did that affect the resources' appearances?  
and its people

- **Costumes:**

Fabrics?

Sewing methods?

Undergarments?

Outerwear?

Where did they get it: store bought or home made? Foreign or domestic?

- **Lighting:**

What was available?

What are the sources of light?

What is the quality of the light?

What do lighting instruments or "practicals" look like?

**Finally, is there a way to take these items and heighten or theatricalize their appearance or impression to offer a "nod" to the impressionistic connotation of the play?**

### **Mechanical aspects:**

Both projects have specific mechanical aspects demanded by the script.

For both projects you will be working as a design/production team. Your first task is to decide how will you will create the imaginary world of the play on to the physical world of the stage.

What does the lighting do? How does it change? Can it help to tell us where we are? Does the scenery change? If so, how? How is the transition between worlds and locations made clear? Think about the costuming here. How do these characters look when they are in one scene vs. another ? What techniques might you use to help the audience to understand the difference? How will they physically make transformations? As a team you must decide how each area contributes to the visual depiction of the world of the play in the physical world of the theatre.

Working in your area of interest, tell us, AND show us, how the scene(s)/number(s) will transpire. This requires your talents in writing descriptions, as well as in establishing visual references that work for what you are trying to accomplish.

### **Dance (for West Side Story)**

We have chosen this Musical due to tints intensive dance by famed Choreographer Jerome Robbins. How will this effect floor space, moving scenery, etc...elements of the design process will be different for this project versus a strictly theatre piece? How will your creativity develop in the absence of a script in these sequences ? What elements do you need to think about in a different or more specialized way?

### **Final Deliverable Items for Project 1 and 2 – Collaboration Success**

***Both Machinal and West Side Story*** are powerful highly acclaimed works of Thearre that can have a powerful impact on an audience and can be tremendously enhanced by a strong design concept. Think about what visual elements could give context, depth and power to the material. Think about how the different visual elements could come together and create an environment that would engage the audience in the story. Think about the design of your particular area and how that interacts with the other design areas. Think about how that supports the performance. In other words, COLLABORATE.....help each other realize each aspect of the process, do not be a observer of another's process, engage in each others process weather it is conceptually or to provide physical labor to help your team realize its goals.

For this project, you will be working as a design/production team. If you need “directorial” advice as one of us to play director for you. You should collaborate as a team to come up with a cohesive design. The steps of your collaboration will be unique to your group, but remember the information and tools that we’ve shared with you during the semester. We will ask you to share your progress with the class at certain points along the way. The design presentation should include:

- 1) A clear concept statement.
- 2) Visual support for this concept.
- 3) A fully realized design package of what the final design would be.

**The presentation of your design to the class and guests judges will be made on the due date.**

Work as a cohesive team.

The requirements for each area are listed below: The requirements are the same for BOTH projects:

### **1) Scenic Design**

- a. Historical/Conceptual Research
- b. Complete Floor Plan
- c. Center Line Section
- d. Front Elevations
- e. Complete Color/Painted Model (3/8" Scale)
- f. Props and Furniture
- g. Scene change schematics

### **2) Costume Design**

- a. Historical/Conceptual Research
- b. Pencil Silhouette of Primary Characters
- c. Rendering of Primary Characters
- d. Swatching of Primary Characters
- e. Quick Change Plans/Schedule
- f. Costume Chart/Breakdown
- g. Accessory design
- h. Miniature rendering for model work (3/8" Scale)
- i. Hair and Makeup Research/Design

### **3) Lighting Design**

- a. Historical/Conceptual Research
- b. Lighting test and sketches/mini plots
- c. Lighting Plot (miniature version)
- d. Lighting Sectional
- e. Control Schedule
- f. Color Tests and choices
- g. Illumination of Primary scenes on model and costumes renders/swatches
- h. Photograph/storyboard of the primary scenes and looks



