

SCENOGRAPHIC WALK

A STUDY OF SCENOGRAPHY AS A METHOD AND TOOL

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CHALMERS

Scenographic walk
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Master Thesis in Architecture
Chalmers School of Architecture
Department of Architecture and Civil Engineering

Matter, space, structure
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January 2018, Gothenburg

ABSTRACT

The scenographic point of view is rarely the main focus in contemporary architecture. How would an architecture project look like when its purpose and focus is scenography?

As a profession scenography is very much aware of the architectural atmospheric dimensions it is creating and therefore interesting to study as a reference. Scenography have been used in the architecture profession for a long time for example in monumental architecture, churches and funeral halls, so the focus in this thesis will not be to look at architecture but at art, movies and theatre where scenography has played different roles then architecture.

The purpose of this thesis is to show how the scenographic profession can be used in staging of space to amplify bodily and social emotions. It is an investigation aiming to explore method and tools of scenography and how they can affect the experience of architecture and space.

Through literature studies, model and material studies and drawings this project will show a series of investigations into scenographic staging of space.

The result of this project is a design proposal implemented into a walk – a scenographic walk around Finnmossen in Änggårdsbergen in Göteborg. The design proposal is three scenes from Tove Jansons book *Kometen kommer*. The different scenes tell a story from the text in an abstract translation. The result is three spatial events focusing on the connection between staging of space and our bodily and social emotions.

Scenography and architecture is alike in some aspect in its way of dealing with space, the difference lies within the text as a guideline when shaping the mood and the atmosphere.

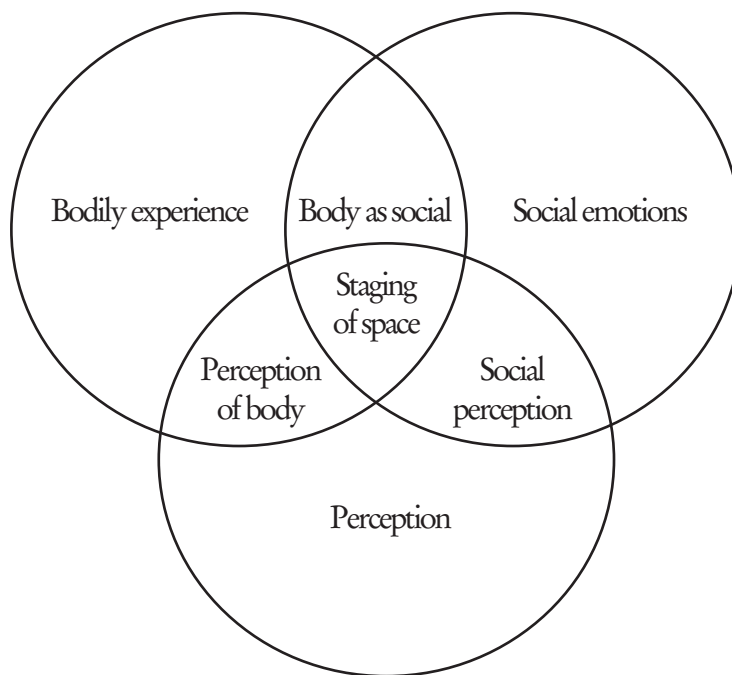
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INTRODUCTION

CLAIM

My claim is that scenography should be considered as a powerful design tool in architecture. By using scenographic staging of space we can amplify bodily and social emotions. When using scenography as a feature we can enrich the design with spatial experience that gives everyone the chance to perceive and appreciate architecture.



DISCOURSE

This thesis started with the interest in scenography and the fascination to learn more about it. Because scenography as a profession is used to create specific feelings and expressions it's a tool I find interesting to study further.

“Architectural atmospheres are designed in a multi-sensory order and it have effects on how we behave and feel. Therefore, you can say that when you design an architectural atmosphere you also use a subtle form of power.”¹

Therefore, I find it interesting to investigate and explore how the power can take form and how it can stimulate behaviours and feelings.

Scenography in architecture have a long history and is it two professions working close to each other through the history. The difference between them is the

distinctive focus scenography always has, it is clear in its purpose.

The focus in this thesis is on scenography making us explore our bodily awareness and social emotions. The bodily awareness occurs when you explore the reality through your senses. We move through the world between a social sphere and loneliness. How can you strengthen the feeling of both our presence and participation with help of scenographic staging of space?

Movement is important in this thesis, when moving in the walk in Änggårdsbergen your experience and focus will shift with the different elements of scenographic staging of space.

RESEARCH QUESTION

- *How can scenography be used in architecture to amplify bodily and social emotions?*
- *What tools (material, lights, colour etc.) and methods can be used?*

¹ Böhme, G. Borch, C. Eliasson, O., & Pallasmaa, J. (2014). *Architectural Atmospheres*. Birkhäuser Basel.

BODY AND SCENOGRAPHY

Scenography is nothing without its actor's bodies, just a quiet architectural composition waiting for action. Juhani Pallasmaa argues in his book *The eye of the skin*:

*"We behold, touch, listen and measure the world with our entire bodily existence, and the experiential world becomes organised and articulated around the centre of the body (...) A powerful architecture experience silences all external noise; it focuses our attention on our very existence, and as with all art, makes us aware of our fundamental solitude."*²

As Pallasmaa argues architecture can make us question our experience of existence through our senses and the body. When our bodies are effected we can easier remember a place, we keep it in our mind.

ATMOSPHERES AND SCENOGRAPHY

The task of scenography is to produce atmospheres, the stage settings of atmospheres is done by professions like scenographers and architects. But the atmospheres only come alive in combination with people. Atmospheres in public spaces is a merging of different things, aesthetic, social, economic, cultural etc. As an architect, you can use stage setting to make a suggestion for people how to behave and interact with other people. This is what's interesting, the producing of atmosphere in the shape of stage setting by scenography. The purpose for doing so is to invite people

finding it hard to appreciate architecture.

ATMOSPHERES AND ARCHITECTURE

There are some parameters we can talk about with atmospheres or working with atmospheres in architecture. All these parameters are equally important in scenography, the only difference is the life of architecture versus scenography has. The purpose of the build structure of architectures is often to live longer than a week. In scenography, the build structures lifespan is shorter with only one week or some weeks, some months etc. because the structure doesn't have to stand for longer than that.

Some parameters to take in consideration:

The structure

A buildings structures part creating a whole building mass.

Materiality

One materials have a lot of different possibilities and in combination of different materials together. Every building has its own temperature.

*"Materials extract the warmth from our bodies."*³

Acoustic

The sound of a building, when its empty and when it's have visitors.

Surrounding objects/composition

The composition of the internal space and their relation, But also the external space and its relation to the surrounding.

² Pallasmaa, J. (2012). *The eyes of the skin: Architecture and senses*. Third edition. Chichester: John Wiley & Sons.

³ Zumthor, P. (2006). *Atmospheres: Architectural environments; surrounding objects*. Birkhäuser Basel.

The flow of people

How people move in a building, how can you stage the flow for people?

Internal and external space

Tension between exterior and interior, the transition between them. They different spaces have the possibilities to say different things.

Levels of intimacy

Distance and proximity, the building mass and the contrast with the body.

The light

How the material reflects the lights, the light reflection in the building etc. The natural light and artificial light.

BODILY AWARENESS AND SOCIAL EMOTIONS

What scenography and architecture have in common is that there is a space being filled with people who interact with the space. The different is that this thesis project is architecture with scenography methods and tools from a text but it doesn't have the actors following a script. Therefore, it's interesting to focus on the visitor in the walk and how the experience the design elements through bodily awareness and social emotions. This is how they can "act". Bodily awareness is when you through your bodies senses explore the reality, the experience becomes embodied. Social emotions are the emotions from interaction between people, the feelings, thoughts or actions of others. We have the ability to imagine other people's mental states and transforming it to our self.

APPROACH

In this master thesis, I'm going to use research by design mixed with research for design. I intend to do investigations in literature studies, model and material studies and drawings to create design methods for the proposal.

I will start by looking at project in the field of art, movies and theatre and interpretation them with model and drawings to find useful design strategies. I will study the methods and tools of scenography and apply them in my process. This is the main focus in this thesis, another professions method of working applied on my project.

INSPIRATIONAL REFERENCES



GLEAMING LIGHTS OF THE SOULS,
2008 BY YAYOI KUSAMA.

TO BRING INTO THIS PROJECT.

In Louisiana museum of modern art Yayoi Kusama art piece consist of a square room with mirrors on the walls and the ceiling. Hundreds of led lamps is hanging from the ceiling changing colour with a continuous rhythm and pulse. You walk on a platform in the middle of the room and are surrounded of a reflecting pool.

The reflecting pool is a pool with shallow still water to get most reflection from it. The mirror and the reflecting pool together create a sense of being in an endless space. The mirror and the water reflection trick your mind into something that doesn't exist in reality.

Key points:

- Reflection
- Cutting out context
- Illusion



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GLÄNGTAN, 2017 BY BACKA
TEATERN.

A theatre focusing on the life of the trees inspired by Peter Wohllebens book *Trädens hemliga liv*. The tree take care of each other, talk to each other and maybe even remembering things? The scenography consists of a simple wooden structure in the middle and the rest is holograms and visuals the actors integrate with.

TO BRING INTO THIS PROJECT.

The wooden structure creates a depth by playing with scale and shifting the shape. You can sense the depth in the horizontal direction.

Key points:

- Scale
- Shifting



VERKLIGHETSMASKINER, 2015 – 2016
MODERNA MUSEET STOCKHOLM,
BY OLAFUR ELIASSON.

TO BRING INTO THIS PROJECT.

“Seeing yourself seeing”⁴

The exhibitions reality machines are different tools to explore the world in a critical way and create new experience of reality. To be aware of what we see and to be aware of our self when we see. It is not always obvious where the artwork starts and end so the focus is on the experience of moving and seeing.

For example:

Room for one colour, 1997

You walk into a room with white walls and only yellow light. In reaction to the yellow environment you concentrate harder on your presence. You look intensely at your body and on other people in the room because the monotone colour makes your search for a context to relate to.

The big bang fountain, 2014

You walk into a completely dark room and suddenly a fountain of water burst out that's illuminated by a strobe light. You only get a glimpse of the final moment of water before it is pulled down by gravity. The contrast between the dark space and the water/light explosion makes the experience striking and strong. You feel like you are alone with this wonderful nature experience.

In room for one colour the yellow light reduces your views spectral range to just yellow and black. To reduce your seeing spectral range makes it easier for your brain to feel the absolute presence of your body.

In the big bang fountain cutting out all context and making a neutral black room gives the brief experience of water the viewer a strong impression. There's only one focus in the room and the intense water and light explosion makes you overwhelmed but also concentrate on what's happening. All your senses are presence and focused.

Key points:

- Reducing of colours
- Cutting out context
- Few elements

⁴ Verklighetsmaskiner (2015, October 3). Retrieved from <https://www.modernamuseet.se/stockholm/sv/utställningar/olafur-eliasson/>



UNTITLED, 1996 MALMÖ
KONSTHALL, BY ANISH KAPOOR.

TO BRING INTO THIS PROJECT.

A black hole disappearing into the floor with no visible bottom in a middle of a room. The hole is made of concrete and the edges are rounded so when you stand close to the hole you are afraid to fall into it because of the edges merging into the hole. The hole is painted black and have the measurements $241 \times 150 \times 119$ cm.

Even though the hole is not so deep its darkness and smooth edges together creates an illusion of an endless hole.

Key points:

- Illusion
- “No” edges
- Darkness



STALKER, 1979 BY ANDREJ
TARKOVSKIJ.

TO BRING INTO THIS PROJECT.

A science fiction movie about a man known as a “Stalker” who led a professor and a writer into a mystic restricted area called the “Zone”, where there is a room who as the ability to fulfil peoples inner desire. The Zone are remaining of a left society and when they cross the area the Zone can sense them but not see.

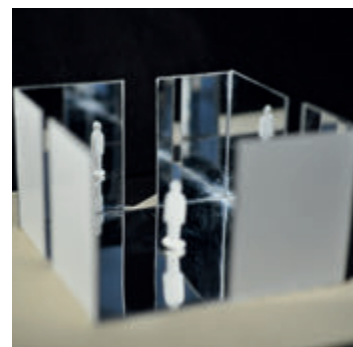
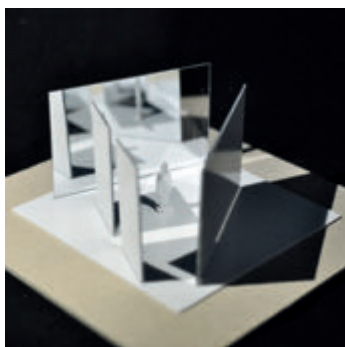
The movie is mysterious in the sense of how it uses colour and indication of things happening, but you are not sure of what’s happening and why. The movie moves between being in colour and being in a yellow/brown colour, setting a tone of a beautiful melancholy. When something is left or is “wrong” in an empty world it gets more attention and we interpreters things into them.

Key points:

- Monotone colour range
- Mental zones

PRE STUDIES

INTERPRETATION OF *GLEAMING LIGHTS OF THE SOULS*,
BY YAYOI KUSAMA



BODILY AWARENESS

Being aware of your body through reflection in mirrors in different angles. Two parallel mirrors create an endless repetition of the body in two angles. Two tilted mirrors create a repetition with no visible horizon. Three mirrors create an endless repetition in three angles. A mirror room creates an endless repetition in four angles.

SOCIAL EMOTIONS

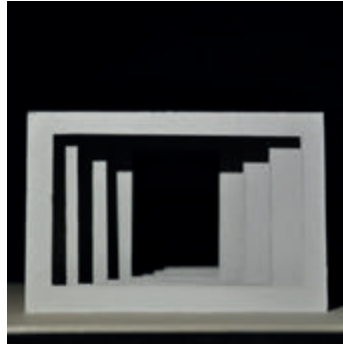
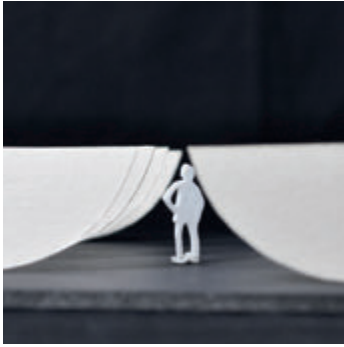
Interaction between two or more people is possible in one mirror so the possibilities are more with two or more mirrors parallel to each other.

Body - Different illusions on the bodies reflections and repetitions.

Visual - Seeing yourself seeing.

Mind - An endless repetition of the body creates a feeling of an endless space.

INTERPRETATION OF *GLÄNGTAN*, BY BACKA TEATERN



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BODILY AWARENESS

A repetition of a shape in combination of playing with the scale and shifting the structure creates a feeling of depth with the shifting and an excessive scale can contribute to the feeling of the body being small and the structure being “big” and “great”.

SOCIAL EMOTIONS

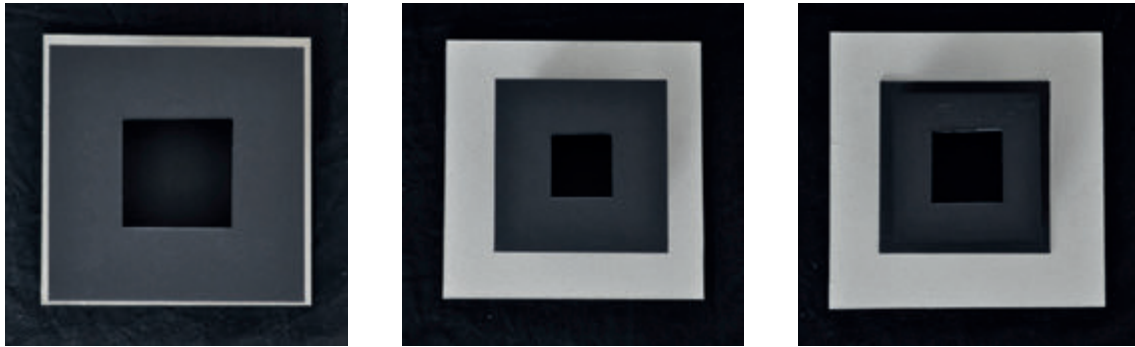
These three interpretations suggest you move in the structure in the middle and possibly you get the same feeling of scale and depth and you also move in the structure the same way.

Body - The scale effects the feeling of having a small body.

Visual - The shifting of a shape creates a feeling of depth.

Mind - Illusion of depth with the shifting structure.

INTERPRETATION OF *UNTITLED*, BY ANISH KAPOOR



BODILY AWARENESS

When the hole doesn't have any visible edges, it gets harder to see the bottom. If the hole is too big it loses its interest because the bottom is more visible. When the hole has tilted edges, and is just so big that you feel you could fall through it with your body it gets intriguing.

SOCIAL EMOTIONS

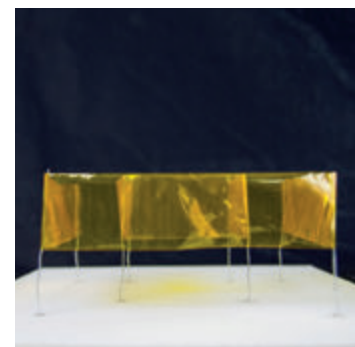
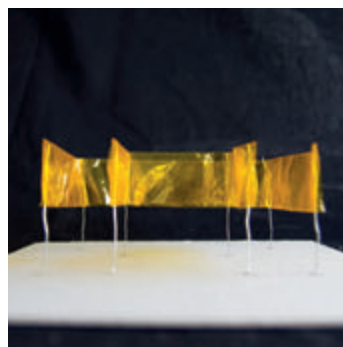
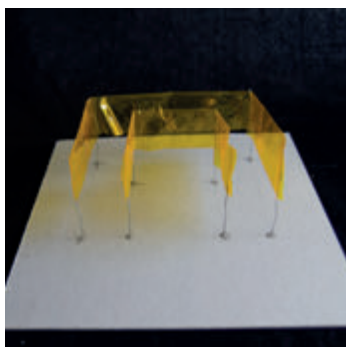
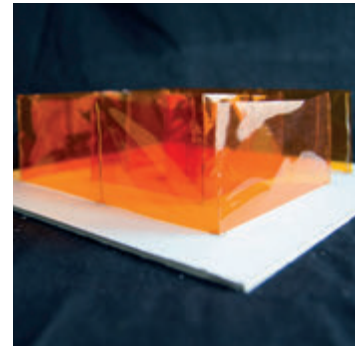
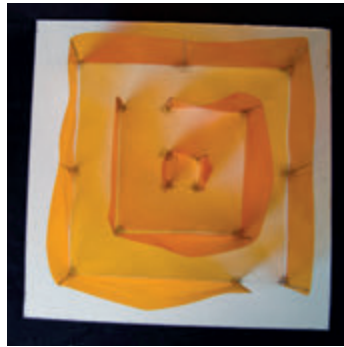
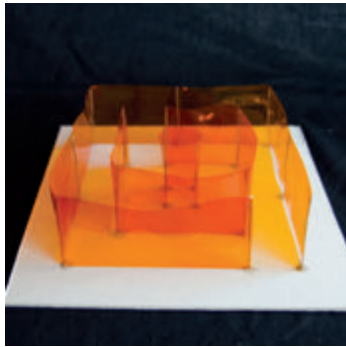
The same emotion of falling through the hole and being curious if it's an endless hole is possibly the same feeling.

Body - Fear of falling into the hole.

Visual - You can't see the edges and the bottom.

Mind - Illusion of an endless black hole.

INTERPRETATION OF *ROOM FOR ONE COLOUR*, BY OLAFUR ELIASSON



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BODILY AWARENESS

The orange/yellow colour reflects on the body when there's light from the sky/surrounding. When moving further into the circle the colour gets more intense (orange). On the lower part of the body you have visual connection to the environment (yellow). Limit the colour spectra to one colour makes the presence of the body and the surrounding stronger.

SOCIAL EMOTIONS

Interaction between people outside and people inside of the model is possible. Also, interaction between two or more people inside the different layers of colour. The feeling of being orange/yellow and being surrounded by orange/yellow together with people.

Body - Reflections of colours on the body makes the presence of the body stronger.

Visual - The orange/yellow colour reduces your views spectral range to different strength of orange/yellow.

Mind - The limited range of colour make you aware of the presence and the coloured surrounding.

“Scenographers, architects of the dramatic space, are a part of the mise en scène – putting the staging into place, expressed through the colour and composition the écriture scénique (the writing of the stage space – the visual image of the production).”

- Pamela Howard. (2002).
What is scenography? p.72

“The scenographer visually liberates the text and the story behind it, by creating a world in which the eyes see what the ears do not hear.”

- Pamela Howard. (2002).
What is scenography? p.33

SCENOGRAPHY METHODS

I have read the book *What is scenography* by Pamela Howard who is working as a stage designer in theatre and opera. She has divided the work into seven perspectives, I will summaries them shortly.

Space

The space is defined by the meeting point where the actors and audience meet. The main spaces to work with is external architectural space and the internal dramatic space.

Text

A text transforms the visuals for the scenography. Drawings and different media is used to help the work of visualisation the play and to be specific with the aesthetics.

Research

Finding more information for the visuals through the text. The research can consist of looking up subject's historical background or research in the present.

Colour and composition

Transform the ideas into actual element of scenography. Composition with colours, darkness and lights, materiality, shapes, geometry etc.

Direction

The director and scenographer meets to talk about the vision and decides the overall direction for the play. What do they want the audience to feel and experience with the play?

Performers

How can the scenic elements help enrich the performance of the actors? When going through rehearsal the scenic elements gets tested through the actors and adjustments can be done to get the best result.

Spectators

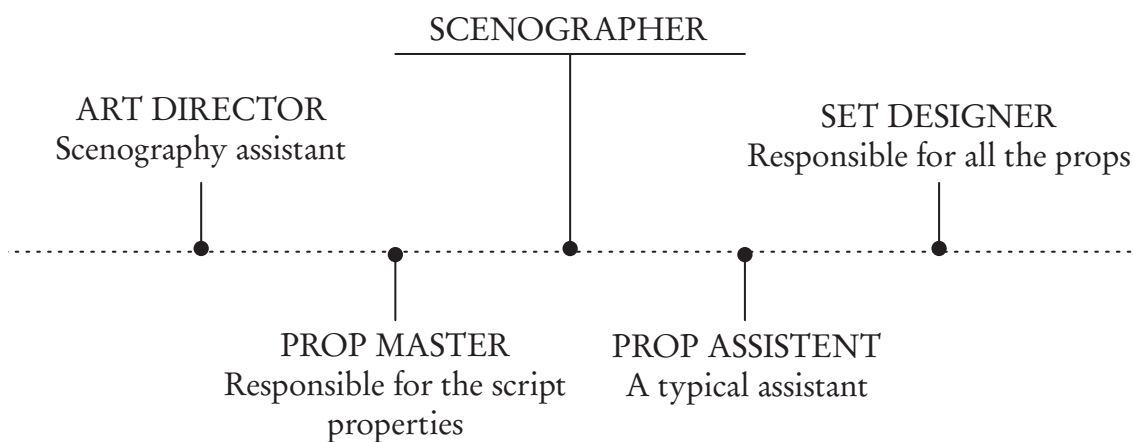
How the spectators will receive the play is the final moment of the scenography. Will they understand the intention of the vision? There is a chance to learn from the work by sitting and listening to the spectator's reaction.

THE MOVIE SCENOGRAPHER

“Production design is an extension of the characters, its building a world from the characters and text.”⁵

To be able to learn tools and methods from scenography I couldn't just read about it I had to see it in action and talk about it with a scenographer to fully understand how they think and work.

My friend Frida Hoas is working with scenography in movies and series. She's now working with a Swedish movie here in Göteborg called *Gräns* and I got the chance to visit her work and talk about her methods of working.



⁵ F. Hoas (personal communication, 22 september 2017)

THE PROCESS

Reading the script

Reading the script and visual the character of the mood in the text. Showing the mood with mood boards. The mood boards consist of photography pictures that in a specific way catches the mood for the film.

Meeting the director

It's important that the director and the scenographer have the same vision of this "world" that are being created within the movie.

Dividing the work

Dividing the characters and the environments for the characters. Who are the main characters and how will their environments reflect them? Mood boards for the characters and their environments is created to guide the work for the scenography but also for finding the locations and producing the costumes.

Planning the work

A schedule for the work with the locations and in which order the scenes are being shot. The work with the dressing of the different sets starts. The dressing includes furnish, painting, building, designing patinate etc.

Recording of the movie

Parallel to the film recording starts the dressing of the sets is done according to the schedule.

It's common for the scenographer to "dress 360". To dress 360 is to dress from all angles. One reason to do so it for the actors to get in the mood for the characters. If the actor the first time he or she walks in to the set and feel completely "home" the scenography has succeeded - because it is an extension of the characters.

THE CLOSES CO-WORKER:

Art director – the scenography assistant. Does drawings, builds etc. and make sure that it works internal with all departments.

Set designer – the person responsible for fixing all the props in the world, furniture etc.

Prop master – responsible for all the script properties.

Prop assistant – a typical assistant led by the Set designer. Does typical chores such as picking up, leaving and empty stuff.

These different persons are the foundation needed for the scenography in the movie.

THE THEATRE SCENOGRAPHER

Linda Wallgren is a scenographer working with set design, installation, exhibition design, architecture, costume design and visual arts and I got a chance to meet her and talk about her work and methods of working.

DEvised THEATRE

A method of working where all the people involved together create through process a script. The process starts with a subject, theme or headline and are then being research and then improvisation is made by the group but mainly by the actors to collect material for the script. A dynamic method where you never know how the end result will look like when you start the process.

THE PROCESS:

Collection phase 3-4 weeks

Collecting of material about the subject.

Editing phase 3 weeks

Sort out the material, what can be used and what can be cut out? How should the dramatic curve look like? Choreography or not choreography?

Rehearsal phase 2 weeks

Rehearsal of the play, small adjustments can be done with the scenography.

THE REGULAR PROCESS:

Idea vision

Reading the script and take notes, read it over and over again. Different things will occur every time you read. With pictures, often Photoshop collages or sketches the aesthetic and the mood will take form. There's is no mall in theatre of how you are supposed to work out the aesthetics,

everybody have different methods of working. Time, rhythm, pause for the play is found in the text.

Idea presentation

Everybody presents the vision and have an overall discussion how to lead the work forward and decides what they want the audience to feel with the play.

Pre-collation

First draft of drawings.

Sketch/drawing submission

All the drawings of the scenography have to be done.

Collation

Rehearsal of the play. Every different part of the play comes together. Small adjustments can be done of the scenography.

Premiere of the play

Work is done.

PATINATION

A physical part of the scenography profession is to patinate. Patinate is to trick the eye by manipulation of a surface. It can be to make the surface older, dirty, rustic etc. For example, to make a piece of the scenography look frayed, used or damaged. Patinate is also something used in the wardrobe department on the costumes.

It possible to draw a parallel from patinate in scenography to patinate in architecture on how we choose material and decide what kind of expression we want the architecture to get with a specific type of material. Maybe it's not to trick the eye but to apply a material characteristics in a situation where we think it should be. The material surface can be manipulated by painting, oxidation, burning, and so on to get that exact desired expression we want.

In this thesis, I experiment on ways to patinate to explore if there are possibilities to use the method in my project. I started doing some test of patination from tips from Frida Hoas.

The most patination is done by some sort of colour pigment and glue. Others are what you just have learn from the profession during time.

Test 1. Colour pigment + glue

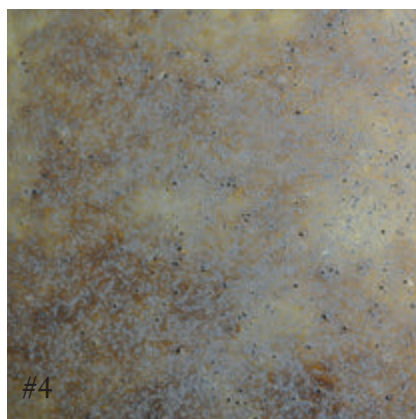
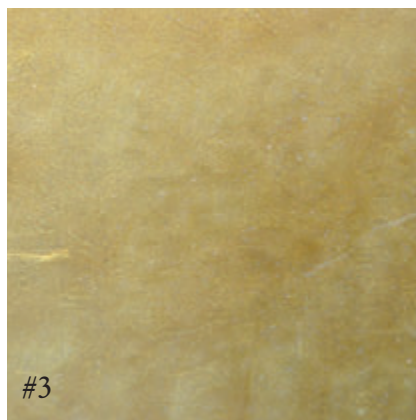
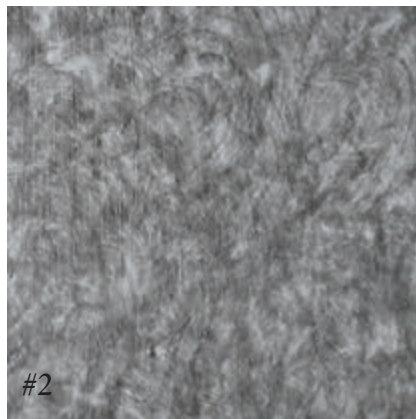
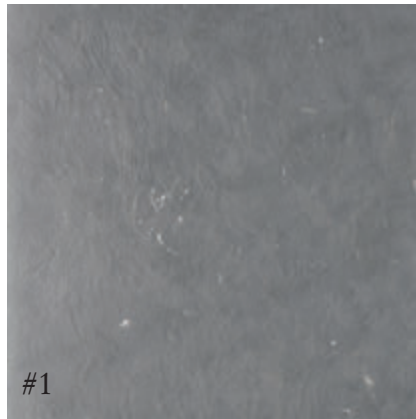
Test 2. Colour pigment + glue + lacquer

Test 3. Asphalt solution + white spirit

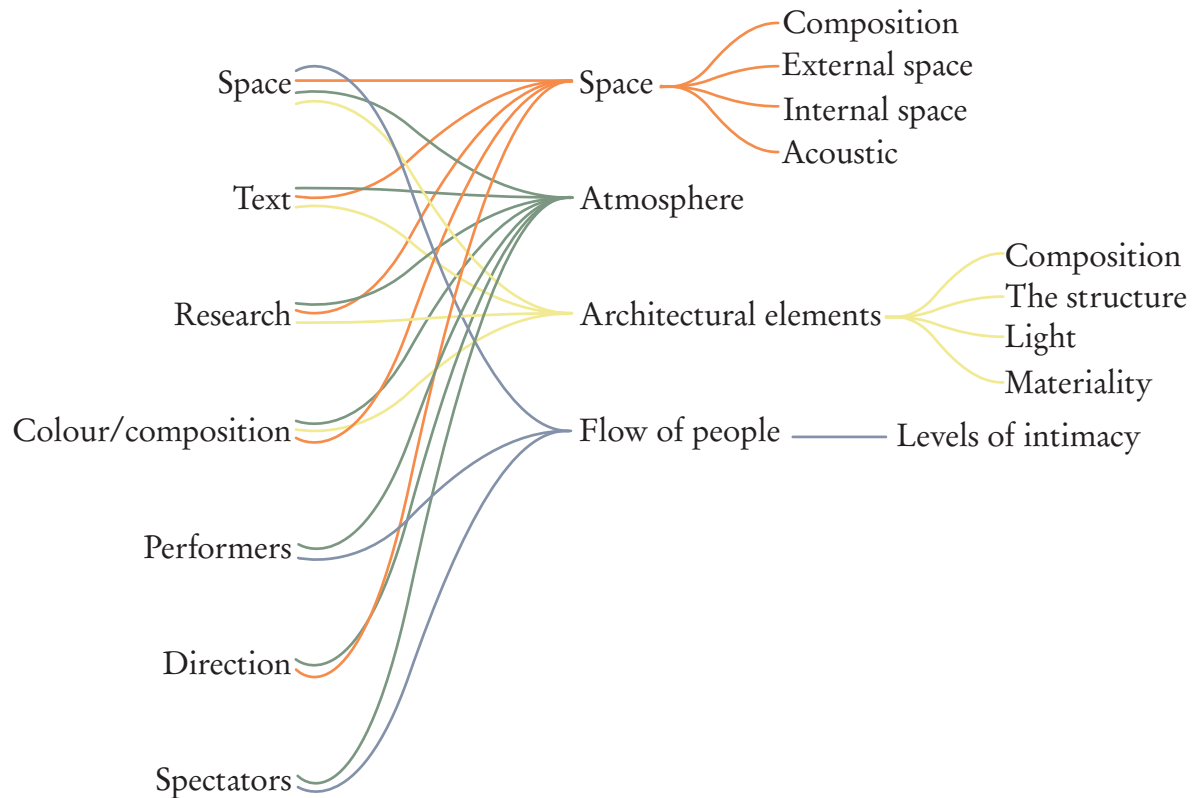
Test 4. Asphalt solution + white spirit + sand



Painted kennel to imitate rust from the movie *Gräns*.



THE CONNECTION BETWEEN SCENOGRAPHY AND ARCHITECTURE



TRANSLATION OF SCENOGRAPHY TO ARCHITECTURE ACTIVITIES

Scenographer	The overall impression and direction.
Director	The overall impression and direction.
Photographer	The angels of the architecture.
Art director	Making of drawings.
Set designer	The shaping of the atmospheres and choosing of material.
Prop master	The functions with the architecture.
Prop assistant	Specific choices of material and shaping of atmosphere.

DESIGN METHODS:

- A text or a script is the foundation for the scenography.
- Through the text the mood, the aesthetic, characters and scenes is found – the world.
- Working with mood boards is an easy way to find the direction for the world, the aesthetic and character. Mood boards are a method to guide the process, it's not a solution for the final project.

MOOD BOARD

Mood boards, a media to mediate your ideas. Mood board is to set the tone of an atmosphere or to mediate how a character could look like etc. it's a tool to guide your own work.

PROCESS:

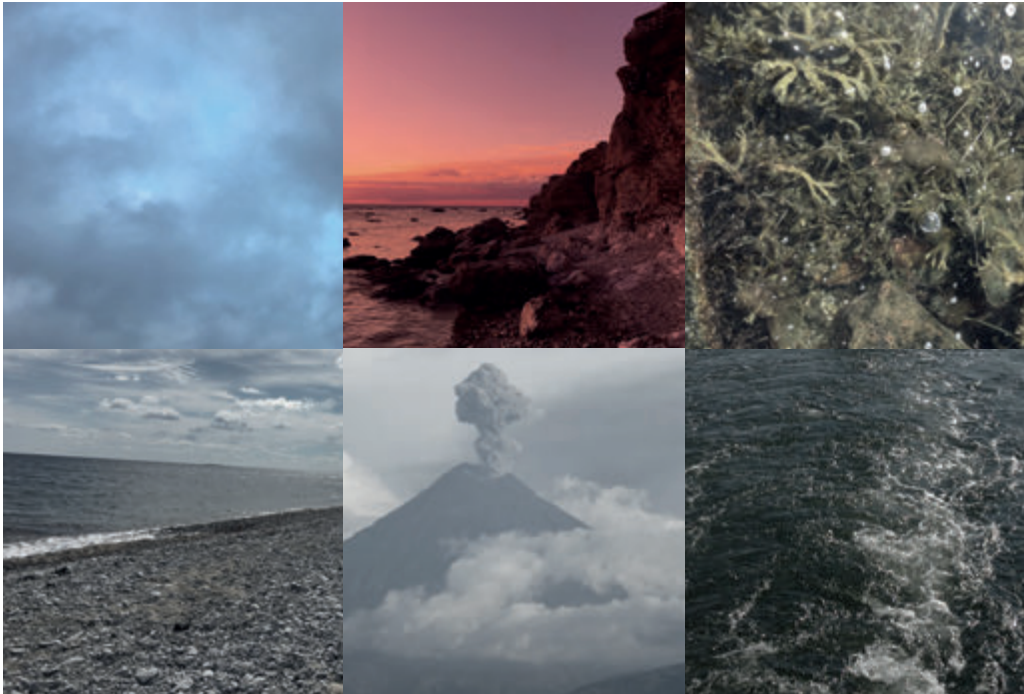
- Reading the text, finding of the mood and the scenes, mood boards etc.
- Dividing the scenes, model translation of the scenes, sketches, material studies.
- Transform the ideas into actual element of scenography.

CONCLUSIONS

A text is the foundation of the scenography. Movie scenography and theatre can both be a realistic interpretation or abstract. The audiences view is limited in theatre, in movies its common to dress from all angels, to dress 360. Time and space is the same thing in scenography, scenography is defined with space and is only alive when the play or movie is played out.



Mood board from the movie *Gräns*.



THE TEXT

Tove Janssons book *Kometen kommer* is chosen for this thesis and within it the vision for the aesthetics and the different scenes will be found. The different scenes are in the end going to result in the different design element in the walk. You will walk through them and they will tell the abstract translation of the text. I have defined five scenes that follows a dramatic curve in the text and have in the end developed three of them into architecture.

SCENE 1 - THE VALLEY

Events and feelings describing the found scene:

It was a wonderful valley, full of happy little animals and flowering trees, and there was a clear narrow river that came down from the mountain, looped round the Moominhouse and disappeared in the direction of another valley, where no doubt other little animals wondered where it came from.

A wind was getting up, and now and again a strong gust shook the trees turning their leaves inside out, and Moominmamma noticed an army of cloud massing in the horizon and beginning to march up the sky. "I do hope there isn't going to be another flood," she thought, picking up some shells that were left over, and going into the house as the first drops of rain began to fall.

The rain was pattering on the roof, and rustling outside, while far away it dripped into Sniff's cave.

Late that night when everybody had gone to bed Moominpappa heard a plaintive noise. He sat up and listened. The rain gushed down the drain-pipes, and somewhere a shutter banged in the wind.

"Who knows?" said the Muskrat. "There has certainly been something strange in the air lately. I have had vague forebodings and thought more than usual. It's all the same to me what happens, but one thing is certain, that something is going to happen."

"something awful?" asked Sniff, pulling his nightshirt tighter around him.

"one never knows," said the Muskrat.

But in the morning the rain clouds were still marching over the sky, and the lonely wind howled through the blue-trees.

Everything was grey! Not just the sky and the river but the trees, the ground, the house! Everything was very grey and it looked dreadful, like it did not live anymore.

"Sure", said Moominpappa interested. I have smelled it and it smells like phosphorus! A very exciting phenomenon.

The Muskrat brooded silently, his forehead creased with wrinkles. "Do you know what a star with a tail means? He asked at last.

"No," said Moomintroll.

"it's a comet," said the Muskrat. "A glowing star that flashes through the empty black space beyond the sky trailing a fiery tail behind it."

- Tove Jansson. (2017).
Comet i Moominland.

I have identified three events that together creates a sequence in this scene:

1. Wonderful valley

It was a wonderful valley, full of happy little animals and flowering trees, and there was a clear narrow river that came down from the mountain.

2. Stormy, rainy night.

The rain gushed down the drain-pipes, and somewhere a shutter banged in the wind.

3. A change in the wind

Everything was grey! Not just the sky and the river but the trees, the ground, the house! Everything was very grey and it looked dreadful, like it did not live anymore.

PHYSICAL ATTRIBUTE FROM THE TEXT

Happy animals

Big green trees

Blue Moominhouse

Valley

River

The ocean

Warm sand on the beach

Waves with white foam on the top

A cave with white sand floor

Salty wind from the sea

Big grey rain

Noises in the garden

Gush rain in the downspouts

Wind blowing throw the chimney

Quiet, wet garden

The sky, river, trees, the house, the ground is grey

38

CHOSEN ATTRIBUTE FOR THE FIRST MODEL TRANSLATION

Big green trees

Valley

River

Big grey rain

Gush rain in the downspouts

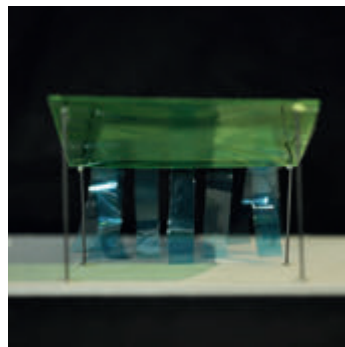
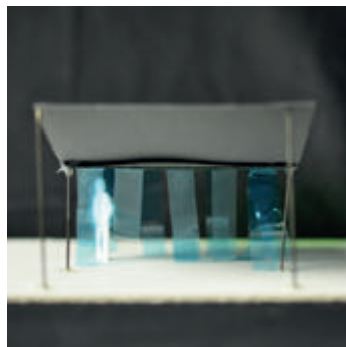
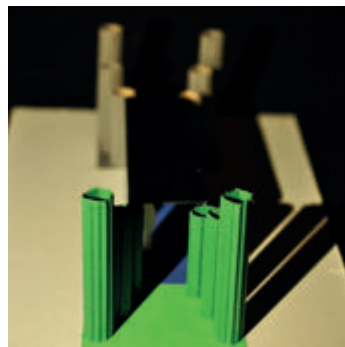
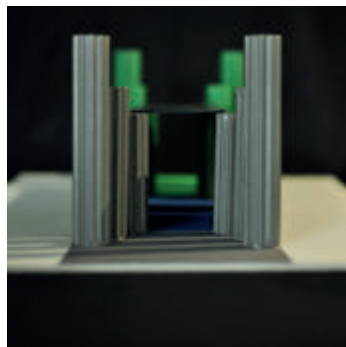
Wind blowing throw the chimney

The sky, river, trees, the house, the ground is grey

MOOD BOARDS AND COLOUR RANGE OF SCENE



FIRST MODEL TRANSLATION OF THE TEXT



SCENE 2 - THE RIVER

Events and feelings describing the found scene:

It was late evening. Their rust-red sail hung loosely, and the river lay silver-grey between its shadowy banks. Not a bird sang; even the scatter-brained chaffinches, which usually twitter from morning till night, were silent.

The banks looked different now. Silver poplars, plum trees and oaks had disappeared, and dark trees with heavy branches stood alone on the deserted sand, while in the distance greyish-yellow mountains climbed steeply towards the sky.

*“The river has a new sound,” said Sniff.
It was true. There was a dreadful roaring, and the water eddied and swirled between the rocky shores.*

But it didn’t get calmer. They rushed wildly through the Lonely mountains whose wet black walls closed in on either side, and the strip of sky above got narrower and narrower.

They all held on to the mast and shut their eyes. There was a crash, a roar and a shower of spray ... then all was quiet.

It was quite dark all round them, except for patches of white-green foam, and when their eyes got used to the darkness they saw that the mountain walls had closed over them completely – they were in a tunnel!

*“Look what we’ve escaped!” said Moomintroll in a shaky voice.
Just in front of them the river disappeared with a gurgle down a black hole straight into the earth!*

Sniff looked and saw, through a crack in the rock above them, a small patch of cloudy sky.

- Tove Jansson. (2017).
Comet i Moominland.

I have identified three events that together creates a sequence in this scene:

1. The journey starting to get shaky

But it didn't get calmer. They rushed wildly through the Lonely mountains whose wet black walls closed in on either side, and the strip of sky above got narrower and narrower.

2. Stuck in a tunnel

It was quite dark all round them, except for patches of white-green foam, and when their eyes got used to the darkness they saw that the mountain walls had closed over them completely – they were in a tunnel!

3. A black hole

Just in front of them the river disappeared with a gurgle down a black hole straight into the earth!

PHYSICAL ATTRIBUTE FROM THE TEXT

Raft

Grey sky

Grey river

Grey beaches

A yellow tent

Grenades

Foaming water

Waterfall

Ravine

Green water

Black, still water

Bottomless hole

Rough in the mountain

42

CHOSEN ATTRIBUTE FOR THE FIRST MODEL TRANSLATION

Raft

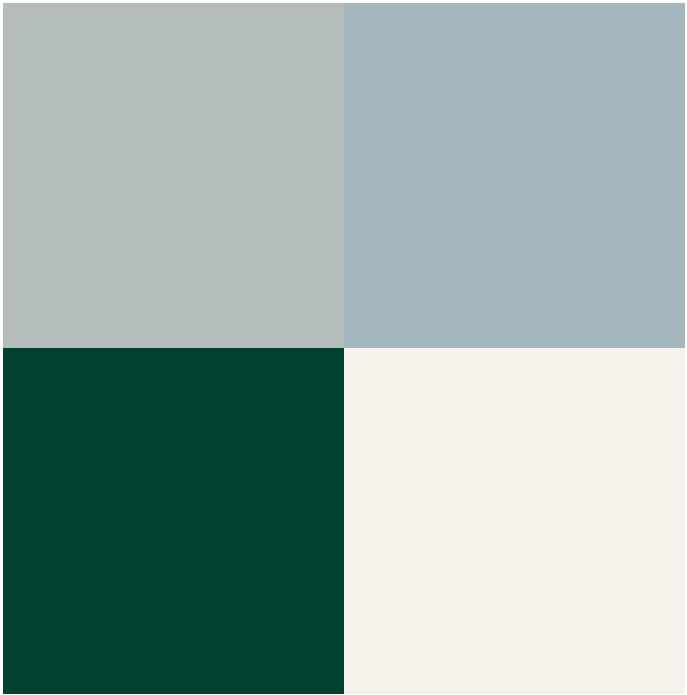
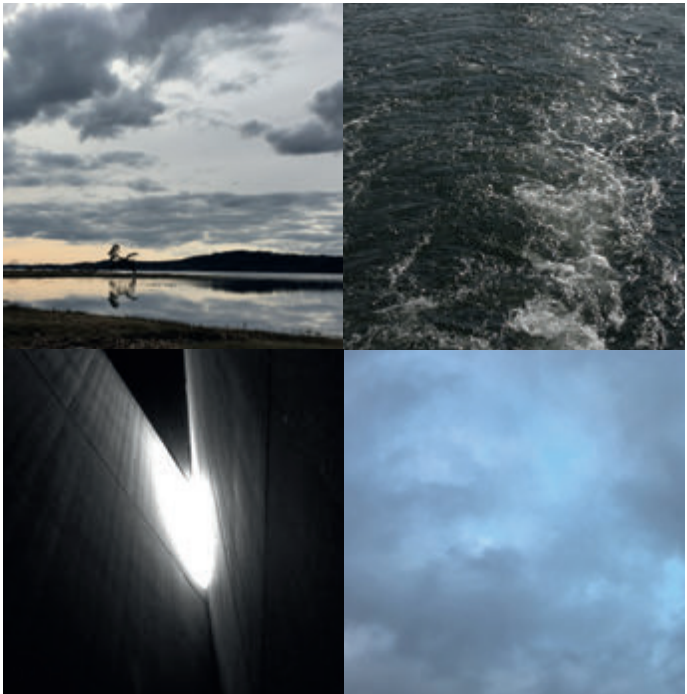
Foaming water

Green water

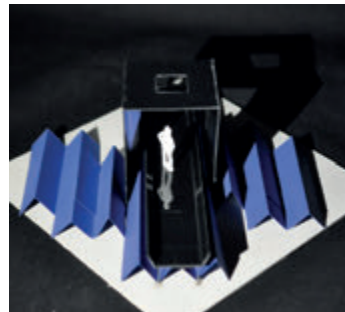
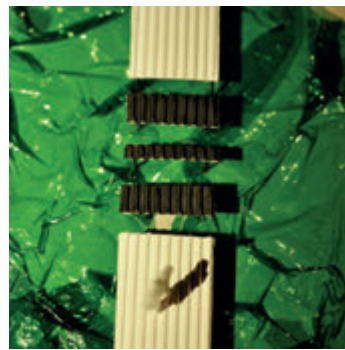
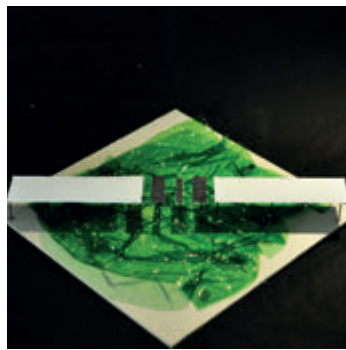
Bottomless hole

Rough in the mountain

MOOD BOARDS AND COLOUR RANGE OF SCENE



FIRST MODEL TRANSLATION OF THE TEXT



SCENE 3 - THE LONELY MOUNTAINS

Events and feelings describing the found scene:

It was late evening. The age-old mountains towered into the sky, their dreaming heads lost in mist, and mist swirled in cold grey-white swathes in the chasms and valley between.

By the afternoon they had climbed so high that they had reached the clouds, and the going was slippery and dangerous. Damp veils of mist swirled around them. They were dreadfully cold (Moomintroll thought longingly of his woolly trousers), and surrounded completely by an awful floating emptiness.

The mist were beginning to thin out and it was warmer. They stopped on a ledge to rest and stared in silence at the swirling grey vapour on all sides of them.

There was a sea of clouds at their feet, which looked so soft and beautiful that they wanted to wade out and dive and dance in it.

"Now were above the clouds," said Snufkin solemnly, and they turned round to look up at the sky that had been hidden for so long.

"Look!" whispered Sniff in terror. The sky was no longer blue. It was a pale red!

On the very top of the jagged peak above them stood the Observatory. Inside, scientists made thousands of cigarettes, and lived alone with the stars.

They left the Observatory and set off on the long journey home. It was getting dark and the awful red light in the sky was stronger. The clouds had gone, and far down in the valley below they could just make out the narrow ribbon of the river and patches of forest.

- Tove Jansson. (2017).
Comet i Moominland.

I have identified three events that together creates a sequence in this scene:

1. The mist

The age-old mountains towered into the sky, their dreaming heads lost in mist, and mist swirled in cold grey-white swathes in the chasms and valley between.

2. Sea of clouds

There was a sea of clouds at their feet, which looked so soft and beautiful that they wanted to wade out and dive and dance in it.

3. Presence of a red sky

The sky was no longer blue. It was a pale red!

PHYSICAL ATTRIBUTE FROM THE TEXT

Mountain path

Cliff

Mountain

Condor

Heavy clouds

Cold mist

Observatory

Cloud sea

Telescope

Evening lightning

Red sky

Mountain landscape

46

CHOSEN ATTRIBUTE FOR THE FIRST MODEL TRANSLATION

Mountain

Heavy clouds

Cold mist

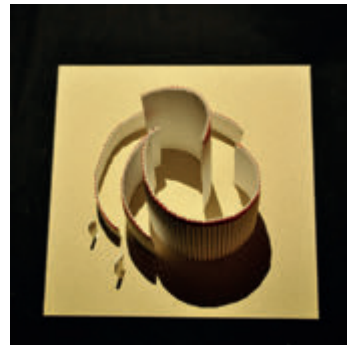
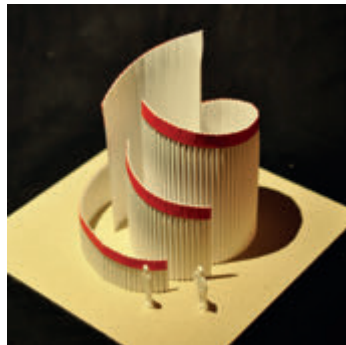
Red sky

Mountain landscape

MOOD BOARDS AND COLOUR RANGE OF SCENE



FIRST MODEL TRANSLATION OF THE TEXT



SCENE 4 - THE JOURNEY HOME

Events and feelings describing the found scene:

But Sniff hadn't found any water. The marsh was dried up; only a little mud lay at the bottom, and all the poor water-lilies had died. He went further into the wood and found a stream, but that was dry too. It was most extraordinary.

On the fifth of October the birds stopped singing. The sun was so pale that you could hardly see it at all, and over the wood the comet hung like a cartwheel, surrounded by a ring of fire.

Gradually the trees thinned out, and by and by a landscape of deserted sand dunes lay before them: nothing but soft sandy hillocks with here and there tufts of blue-grey sea-oats.

I can't smell the sea, said Moomintroll, sniffing.

"Phew! It's hot."

"Perhaps this is a desert," said Sniff.

On and on they went, up one hill and down another, and it was heavy going on the soft sand.

Tired and discouraged they struggled on. The sand dunes gradually got flatter and flatter, and then stopped at a line of seaweed glistening in the red light. Beyond this was a pebbly beach – and then ...

Where the sea should have been, with soft blue waves and friendly sails, there gaped a yawning abyss.

Hot steam rose from the depths of great cracks that seemed to go down to the very heart of the earth, and below them the cliff went down ... down ...

It was very depressing down there on the sea bottom. The seaweed, which looks so beautiful waving in green transparent water, was all flat and black, and the fish floundered pathetically in half-dried-up pools.

The steam was like a smoke-screen above them, and through it the comet shone with a dim eerie light.

All about them stretched the strange sea landscape, which had been covered by millions of tons of water since the beginning of the world.

But when they reached the biggest chasm of them all they didn't dare go down. The sides slopes steeply and the bottom was obscured in green gloom.

Perhaps there was no bottom! Perhaps the biggest octopuses in the world lived down there, brooding in the slime; creatures that nobody had ever seen, far less imagined.

- Tove Jansson. (2017).
Comet i Moominland.

I have identified three different events creating together a sequence that's important in this scene.

CHOSEN TEXT TO DESCRIBE THE SEQUENCE:

1. The heavy walking on the sand dunes

On and on they went, up one hill and down another, and it was heavy going on the soft sand.

2. Wet and slimy sea bottom

Hot steam rose from the depths of great cracks that seemed to go down to the very heart of the earth, and below them the cliff went down ... down ...

The seaweed, which looks so beautiful waving in green transparent water, was all flat and black, and the fish floundered pathetically in half-dried-up pools.

3. Bottomless sea bottom

But when they reached the biggest chasm of them all they didn't dare go down. The sides slopes steeply and the bottom was obscured in green gloom.

PHYSICAL ATTRIBUTE FROM THE TEXT

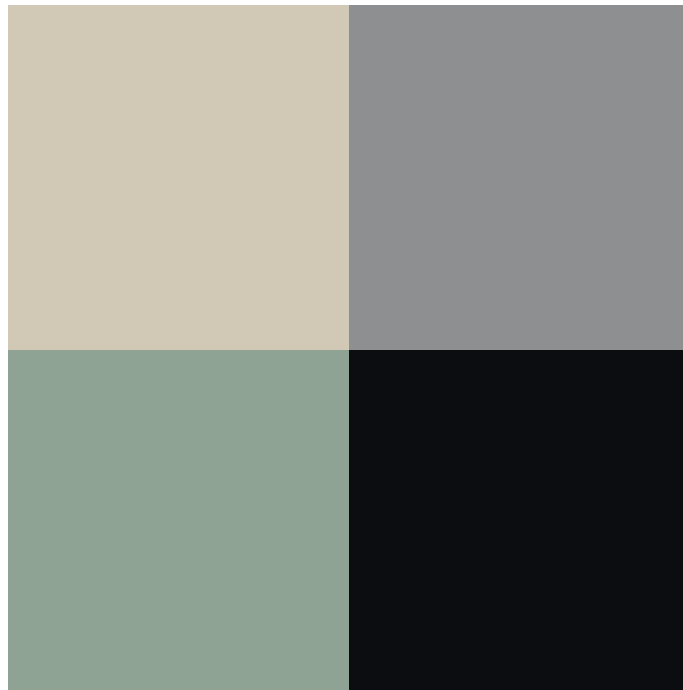
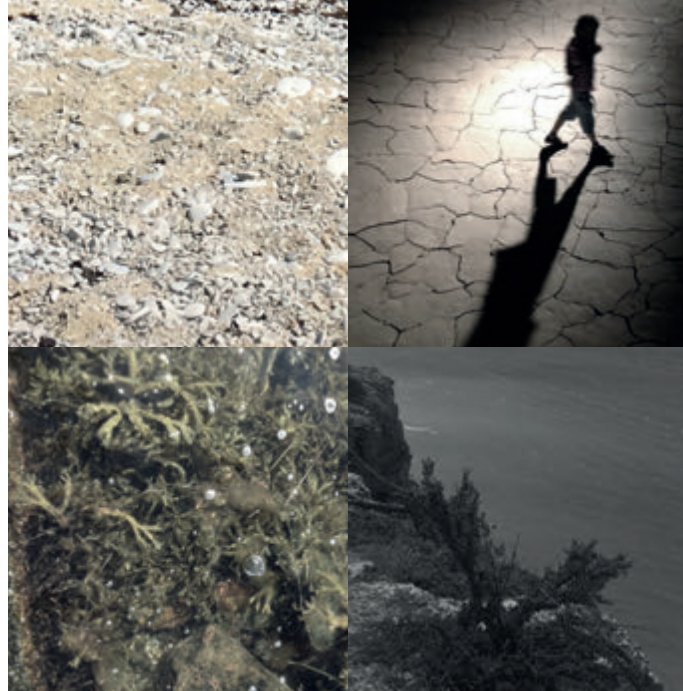
Forest
Lava
Moss
Shallow water
Seaweed
Dunes
Ocean
Pebbles
Shells
Fishes
Stilts
Sunken ship
Octopus
Cliff
Shadows
Steam

50

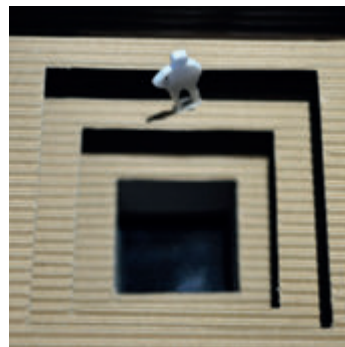
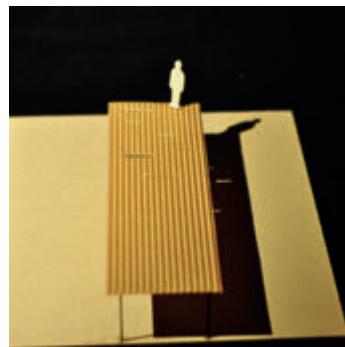
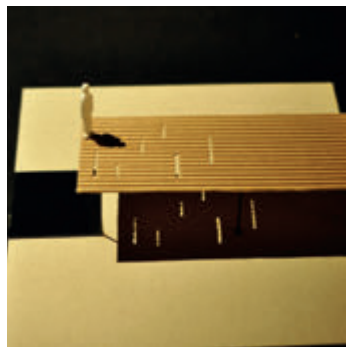
CHOSEN ATTRIBUTE FOR THE FIRST MODEL TRANSLATION

Shallow water
Dunes
Ocean
Pebbles
Cliff

MOOD BOARDS AND COLOUR RANGE OF SCENE



FIRST MODEL TRANSLATION OF THE TEXT



SCENE 5 - THE CAVE AND THE OCEAN

Events and feelings describing the found scene:

The seventh of October was windless and very hot.

My goodness, it was big! The red had turned to yellowish-white now, and round it was a circle of dancing flames. The wood seemed to be waiting, breathless ...

It was gloomy and desolate on the shore, with the great gap that had been the sea in front of them, the dark red sky overhead, and behind, the forest panting in the heat.

It was like walking into an enormous oven with the heat full on. The trees hung limp and motionless, while the comet burnt so brightly that you couldn't look at it.

In the red gloom under the trees not a breath of life stirred: all the small creatures had hidden themselves underground and were cowering there, silent and afraid.

Then they all heard a dreadful sound outside – a great hissing roar.

There was a rush of air as if a million rockets were being let off at once, and the earth shook.

The comet roared with its flaming tail right through the valley, across the forest and the mountains, and then disappeared again over the edge of the world.

The sky was no longer red, but a beautiful blue once again, and the morning sun shone in its usual place, looking as though it had been freshly polished.

“And look! The sea is coming back,” whispered Moomintroll. And there it was rolling tirelessly in towards them, glittering and gleaming like soft blue silk, the same old sea that they had always loves!

- Tove Jansson. (2017).
Comet i Moominland.

I have identified two events that together creates a sequence in this scene:

1. The presence of the comet

It was gloomy and desolate on the shore, with the great gap that had been the sea in front of them, the dark red sky overhead, and behind, the forest panting in the heat.

It was like walking into an enormous oven with the heat full on. The trees hung limp and motionless, while the comet burnt so brightly that you couldn't look at it.

2. A new day

The sky was no longer red, but a beautiful blue once again, and the morning sun shone in its usual place, looking as though it had been freshly polished.

PHYSICAL ATTRIBUTE FROM THE TEXT

Grasshoppers

Cyclone

Cave

Red trees

Forest

Comet

Red ground

Meteor stones

Crushed mountain

Morning sun

Ocean

Bright sky

54

CHOSEN ATTRIBUTE FOR THE FIRST MODEL TRANSLATION

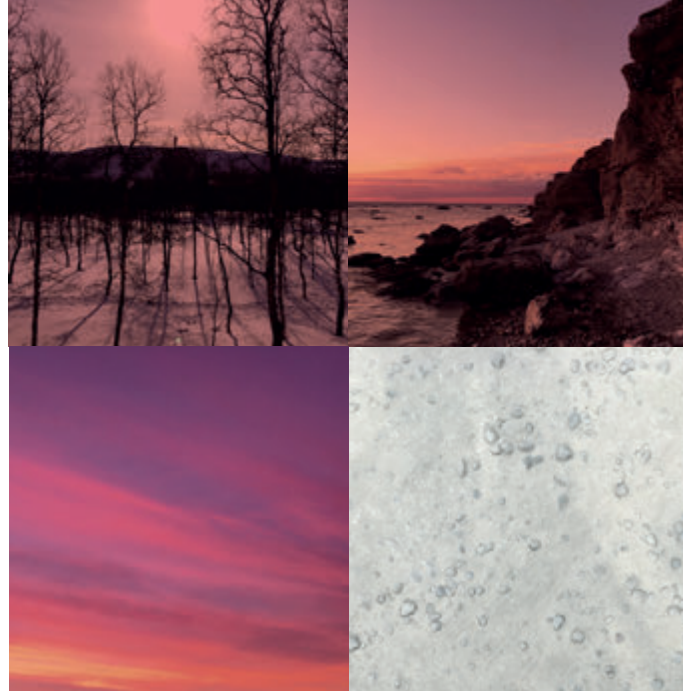
Cave

Comet

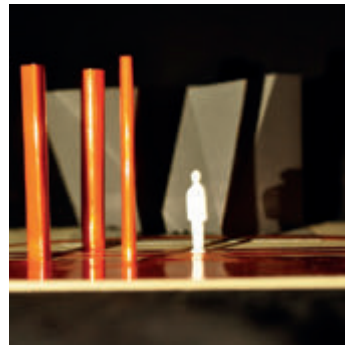
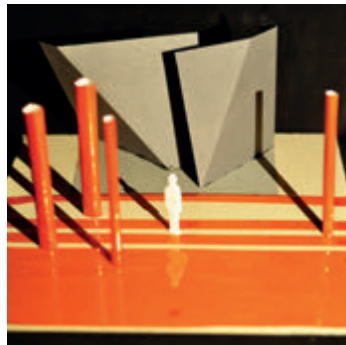
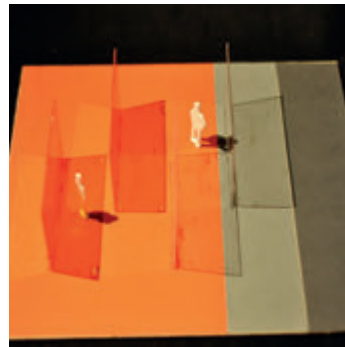
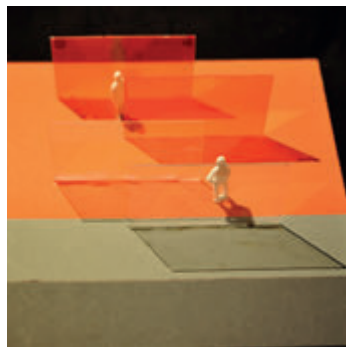
Red ground

Ocean

MOOD BOARDS AND COLOUR RANGE OF SCENE



FIRST MODEL TRANSLATION OF THE TEXT





THE CONTEXT



ÄNGGÅRDSBERGEN

Änggårdsbergen is a nature reservoir in Göteborg since 1975 and is completely surrounded by the city's urban life. I decided to place my scenographic walk here because it's a place I spent a lot of time in and I know my way around. The main reason is that I wanted a place with a flow of people who can interact with the design. It's a stunning place because of its nature but it's also quite an urban space. You are never alone even if the weather is quite bad and if it is a sunny day then there is even more people enjoying the space. Its location near the Botanical garden provided a lot of visitors coming from there and it's fairly easy to walk around because of the guided signs.





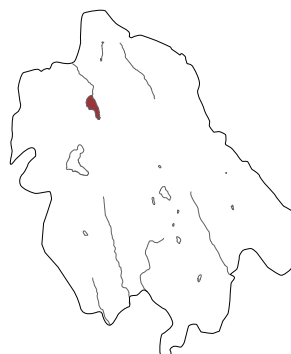
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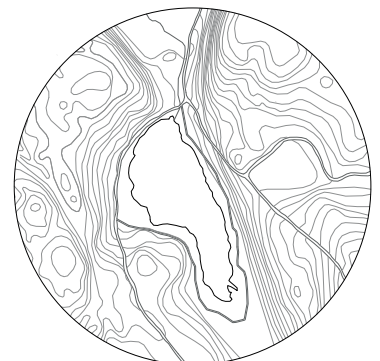
SWEDEN



GÖTEBORG



ÄNGGÅRDSBERGEN



FINNMOSSEN

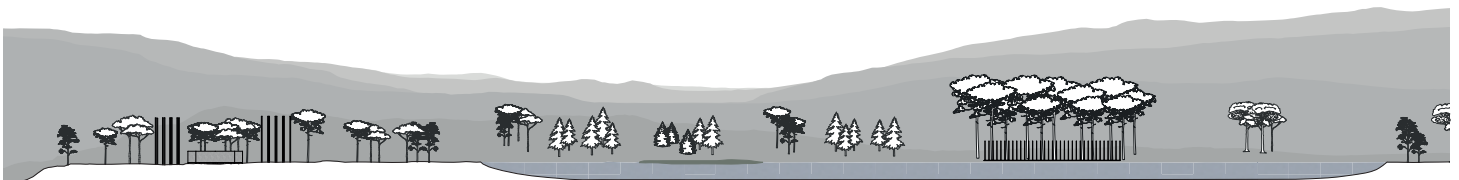
DESIGN PROPOSAL

SCENOGRAPHIC WALK

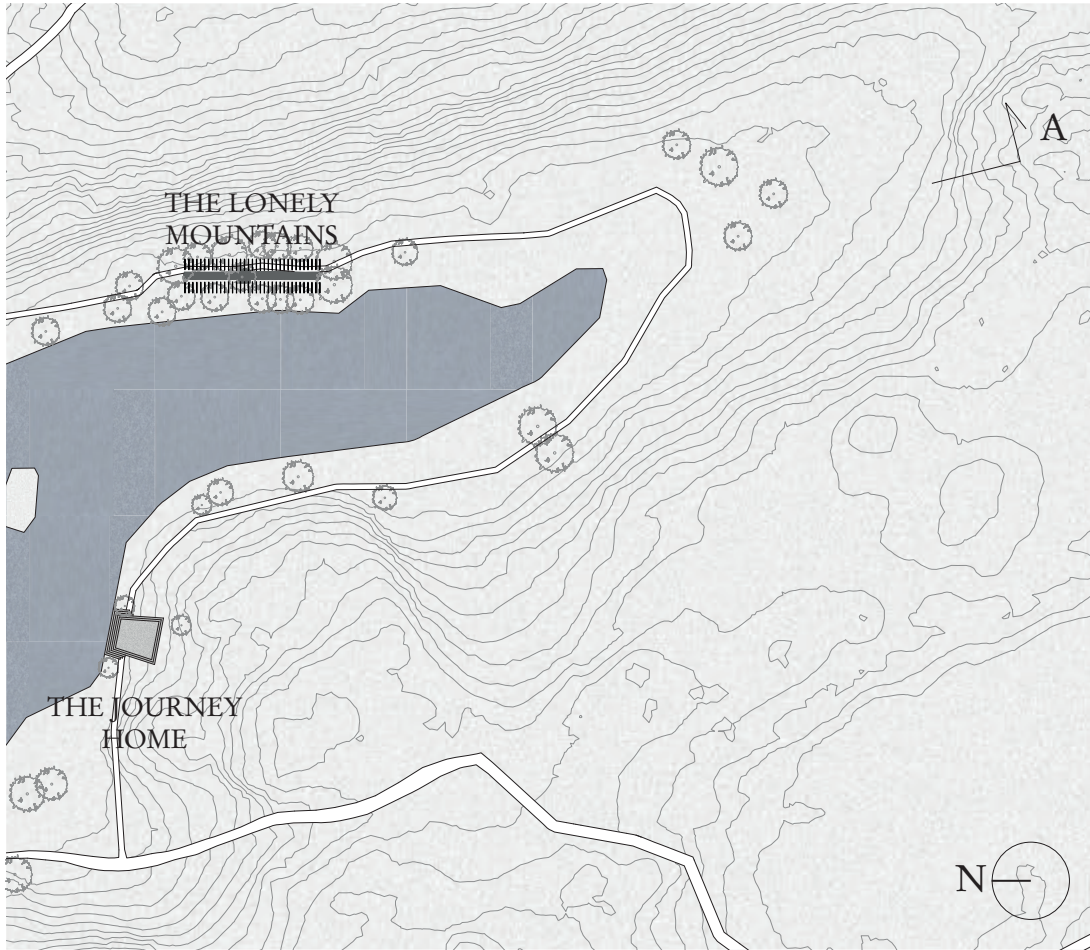
In this walk the focus is on the visitor and how they experience the different scenes, they are “actors” walking through different design set spaces in the shape of architecture. The text has guided the process and the final design but it isn’t the main focus anymore. If this would be a play or a movie it would have been important to tell the story right. Now the result is an abstract interpretation of the text, open for different impression and experience.



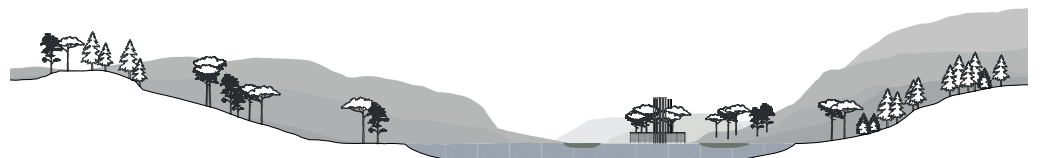
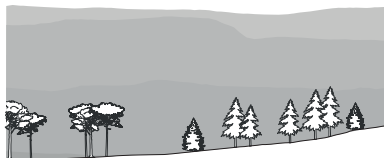
SITE PLAN OF THE WALK 1:2000



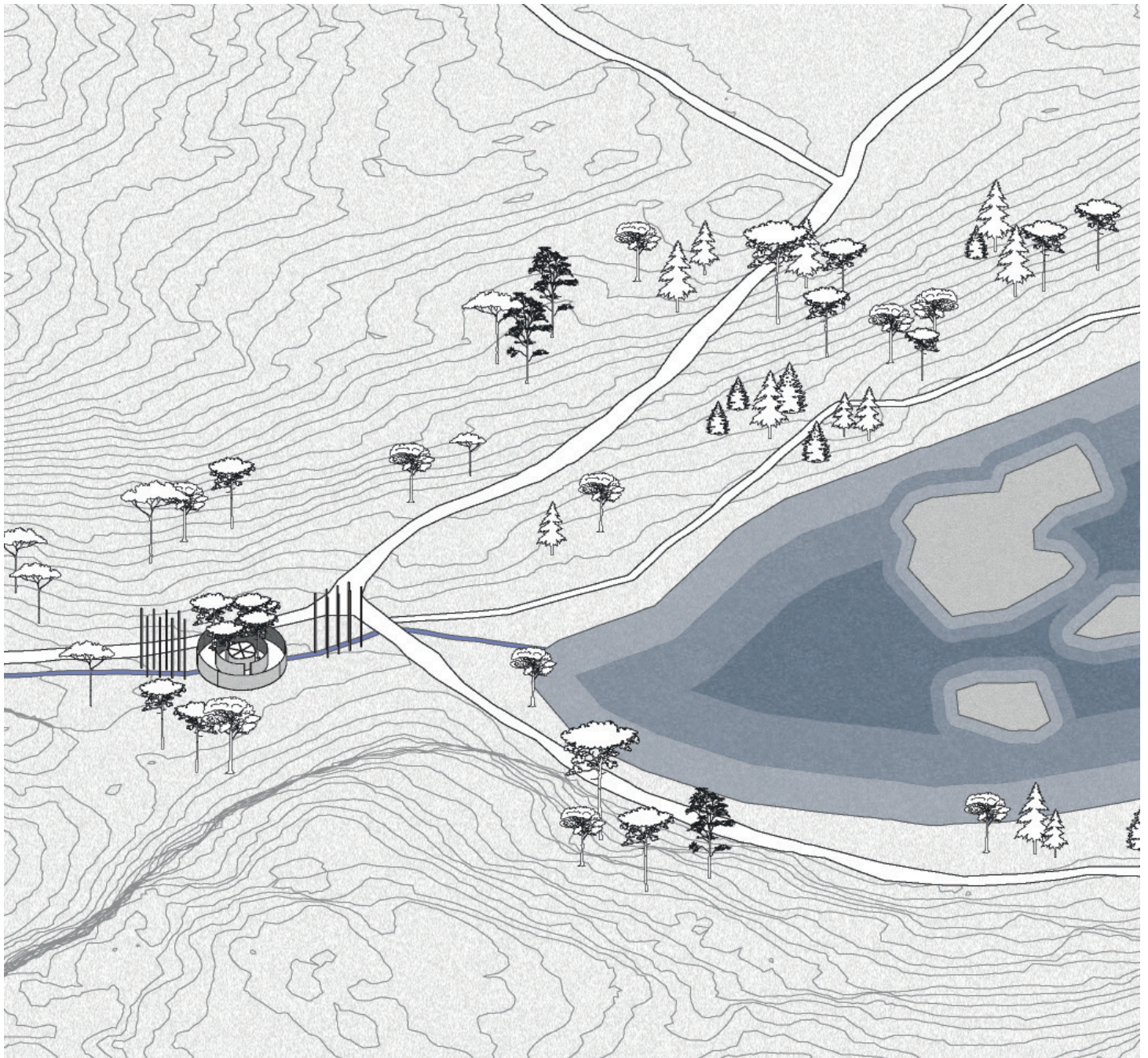
SECTION A-A 1:2000



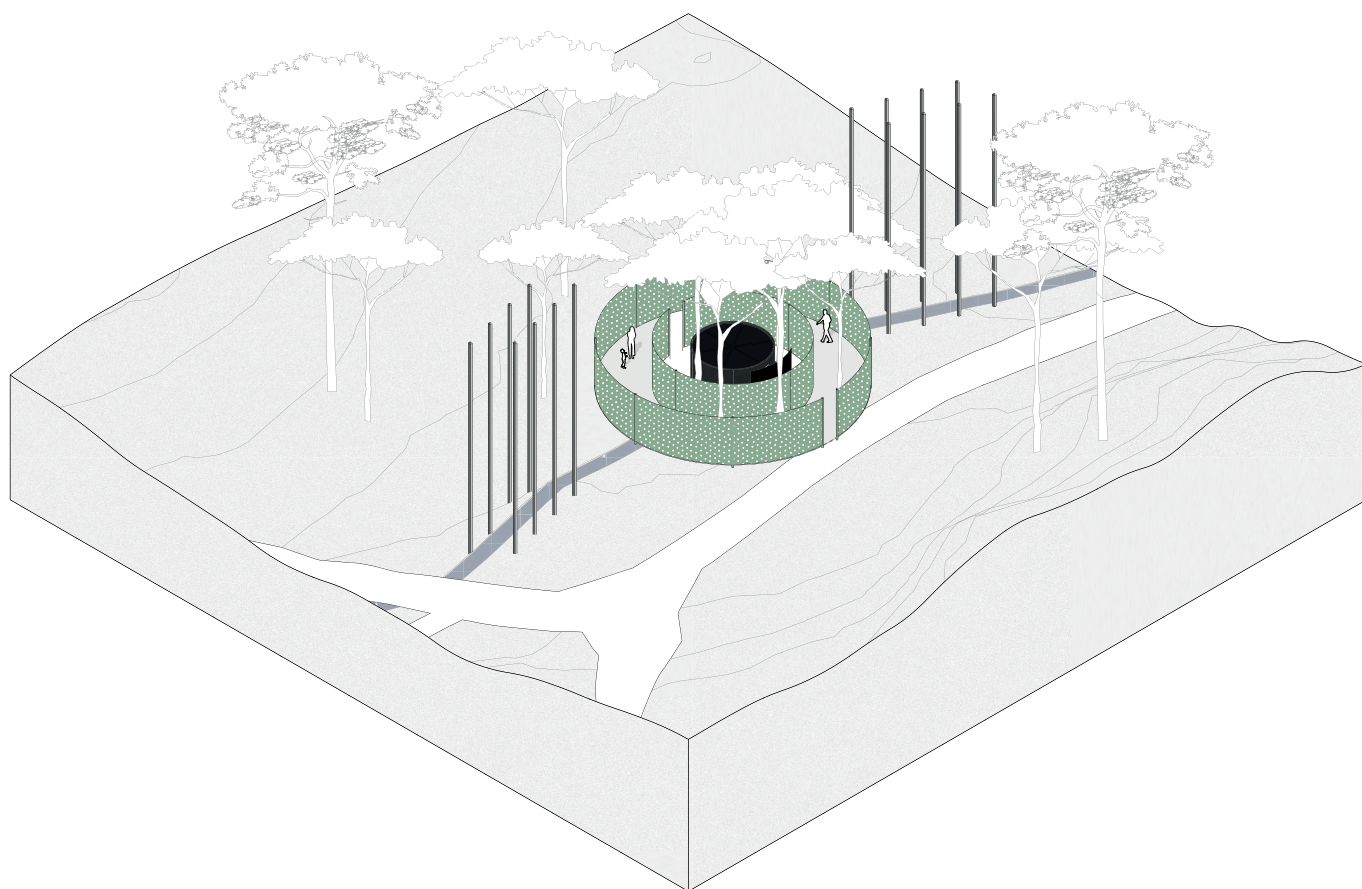
66



SECTION B-B 1:2000







THE VALLEY

I have identified three events in this scene.

1. *Wonderful valley*
2. *Stormy, rainy night*
3. *A change in the wind*

The reason why I choose this spot is because it has attributes reminding of a valley with a small stream and big trees.

The scene is a dividing into different zones, two zones in this case. The first zone is this round pavilion that you can enter from one way. You are not supposed to see the whole inside but to get a glimpse by perforated metal with holes. You step inside the first circle and the holes is there to make the light come through like it does in a forest. You step inside the second circle and you see a black closed circle, when you step inside that room you are surrounded by a completely darkness besides a glimpse of light at your feet where there is an opening for the stream to pass through the pavilion. The top of the inner circle is

also perforated metal with holes covered with gravel so when it rains the water can stream down in the room.

The outer circle is the green valley and the inner circle is the rainy night. When you step outside there is the other zone with a physical presence of grey threes to symbolise the morning after when something has changed. When something is left or is “wrong” in a world it gets more attention and we translate things into them.

The walls of the first and second circle is green metal is to symbolise the green valley. Closed inner circle is concrete with grooves, painted black to create a black room. The concrete has grooves so when it rains the water can stream down in the grooves.

Inspiration for the scene is the *big bang fountain* by Olafur Eliasson, where you isolate the body in a room with few elements. And the other references are *Stalker*, by Andrej Tarkovskij where there is a presence of a zone with mysterious things happening.



INSPIRATIONAL REFERENCES

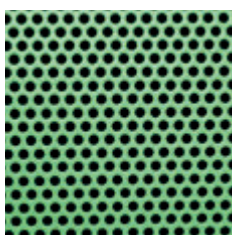


VERKLIGHETSMASKINER, 2015 – 2016 MODERNA MUSEET STOCKHOLM, BY OLAFUR ELIASSON.



STALKER, 1979 BY ANDREJ TARKOVSKIJ.

MATERIAL



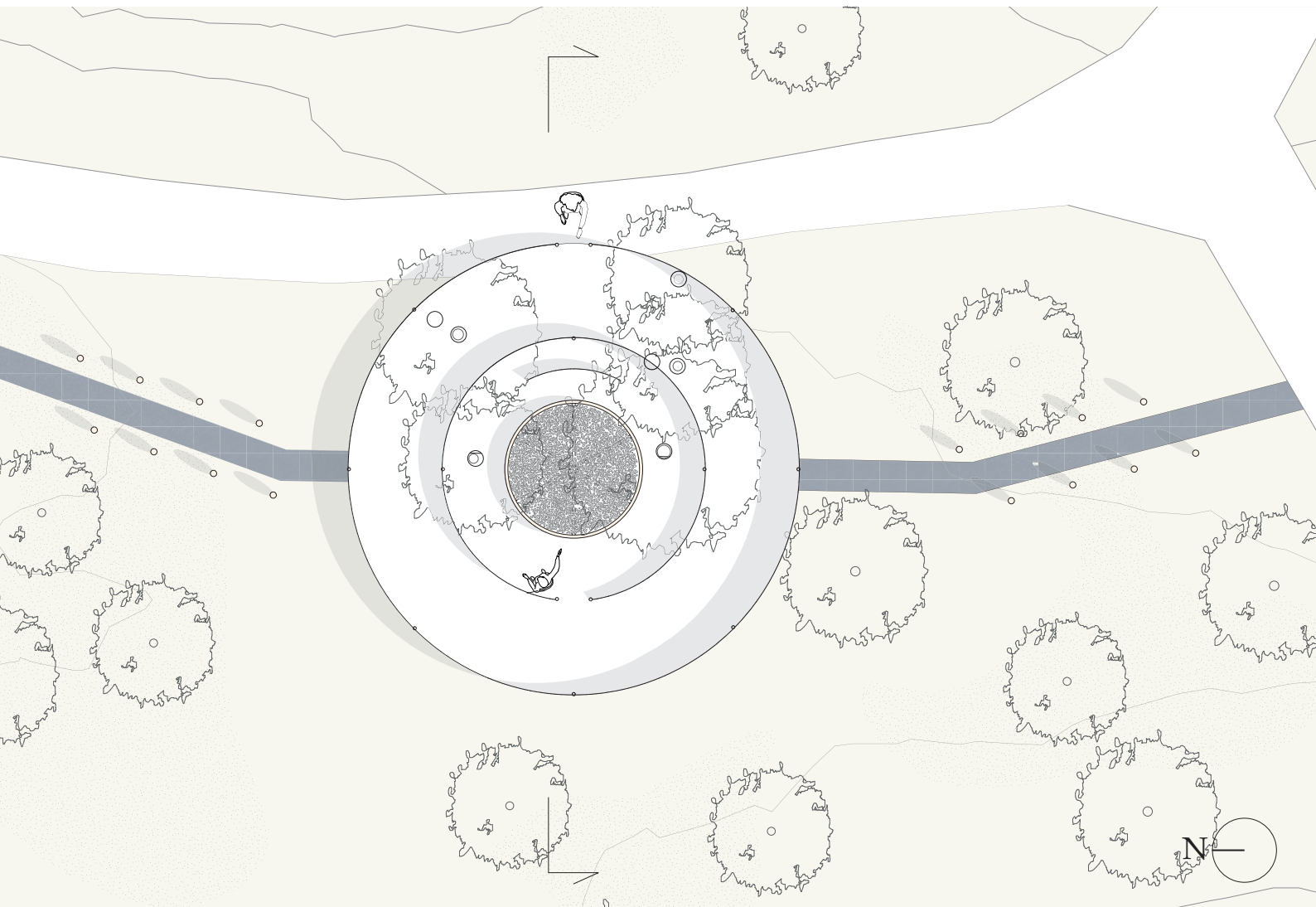
GREEN PERFORATED
METAL



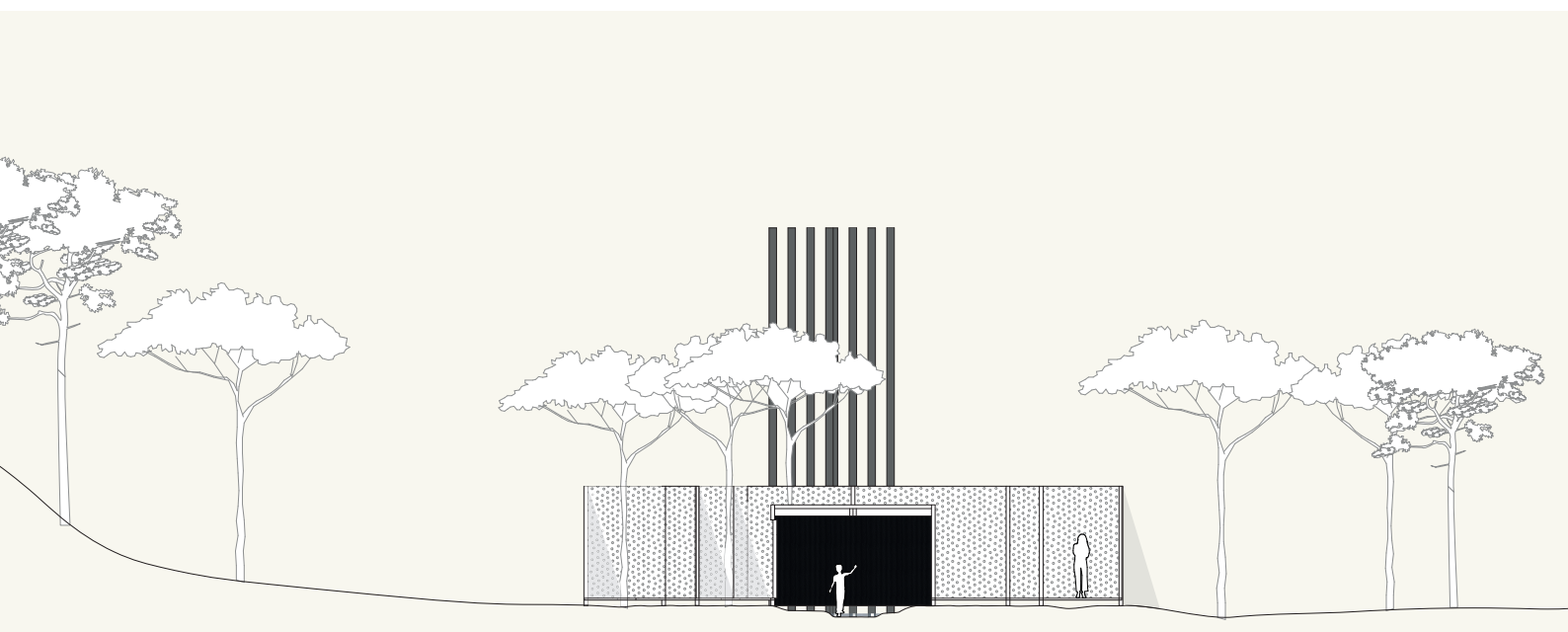
BLACK RIBBED
CONCRETE

POSSIBLE BODILY AND SOCIAL EMOTIONS

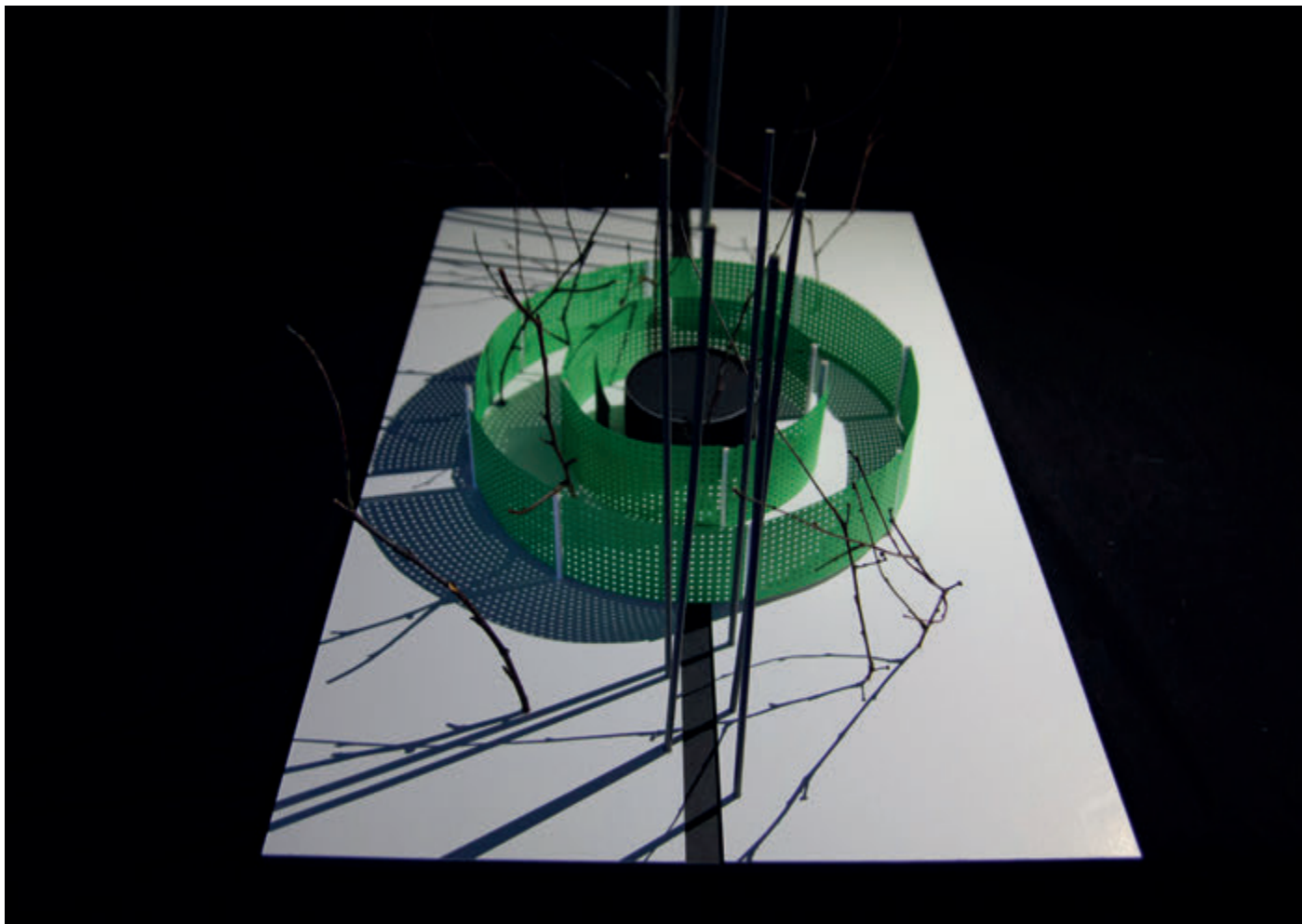
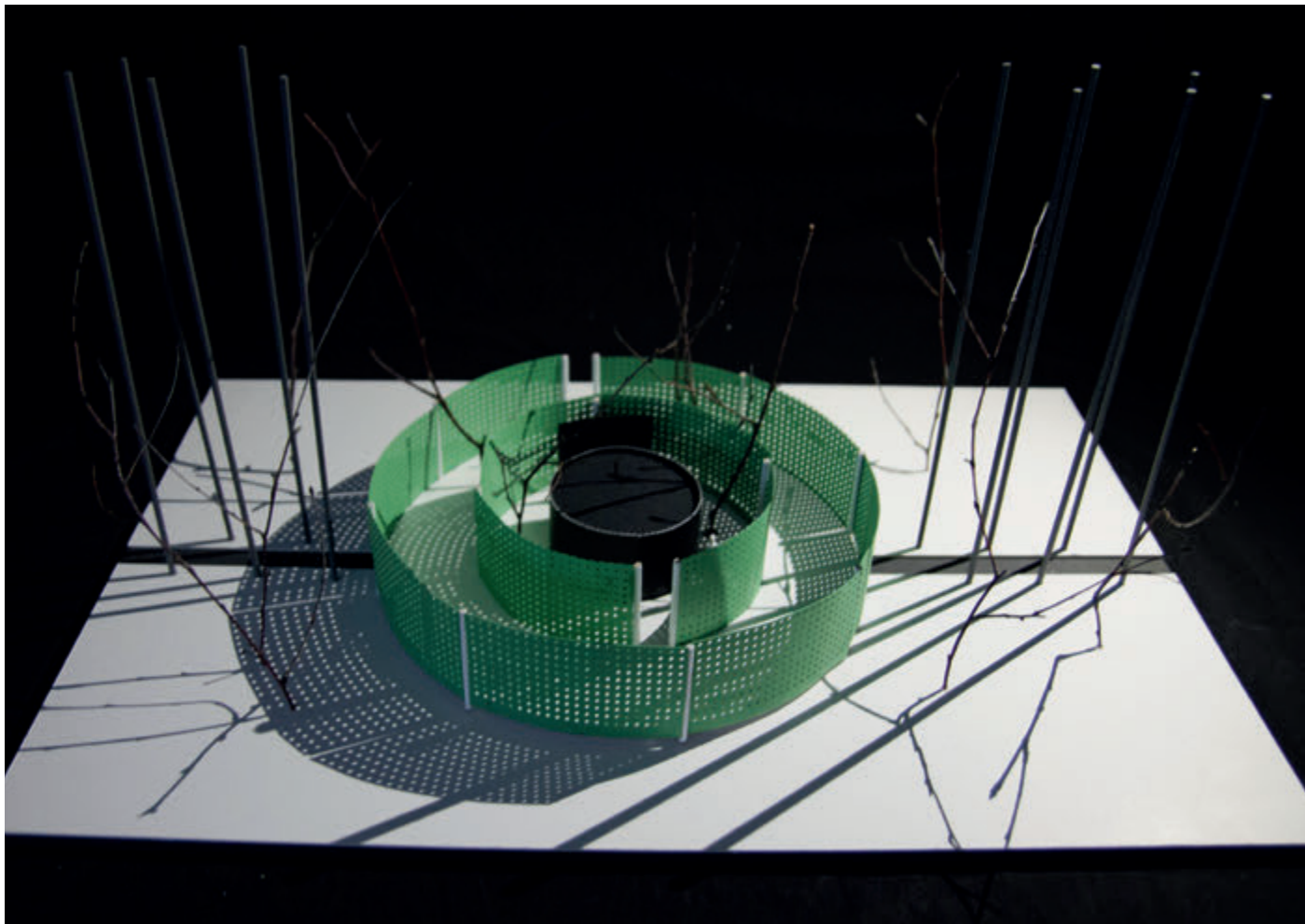
The room where you have to use your body and mind to integrate with the room. Social interaction can happen between the different circles that always have connection with each other through the holes.

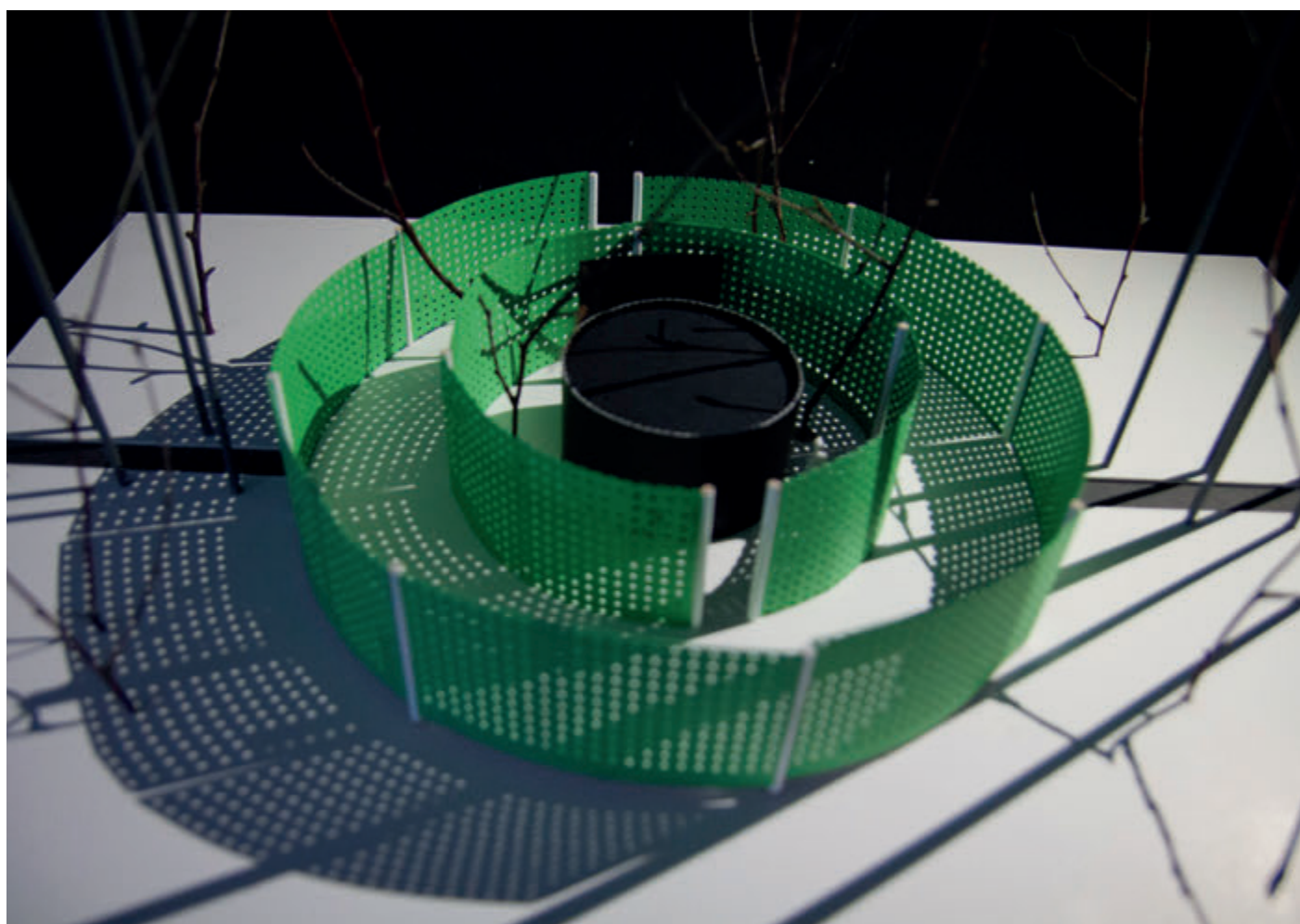
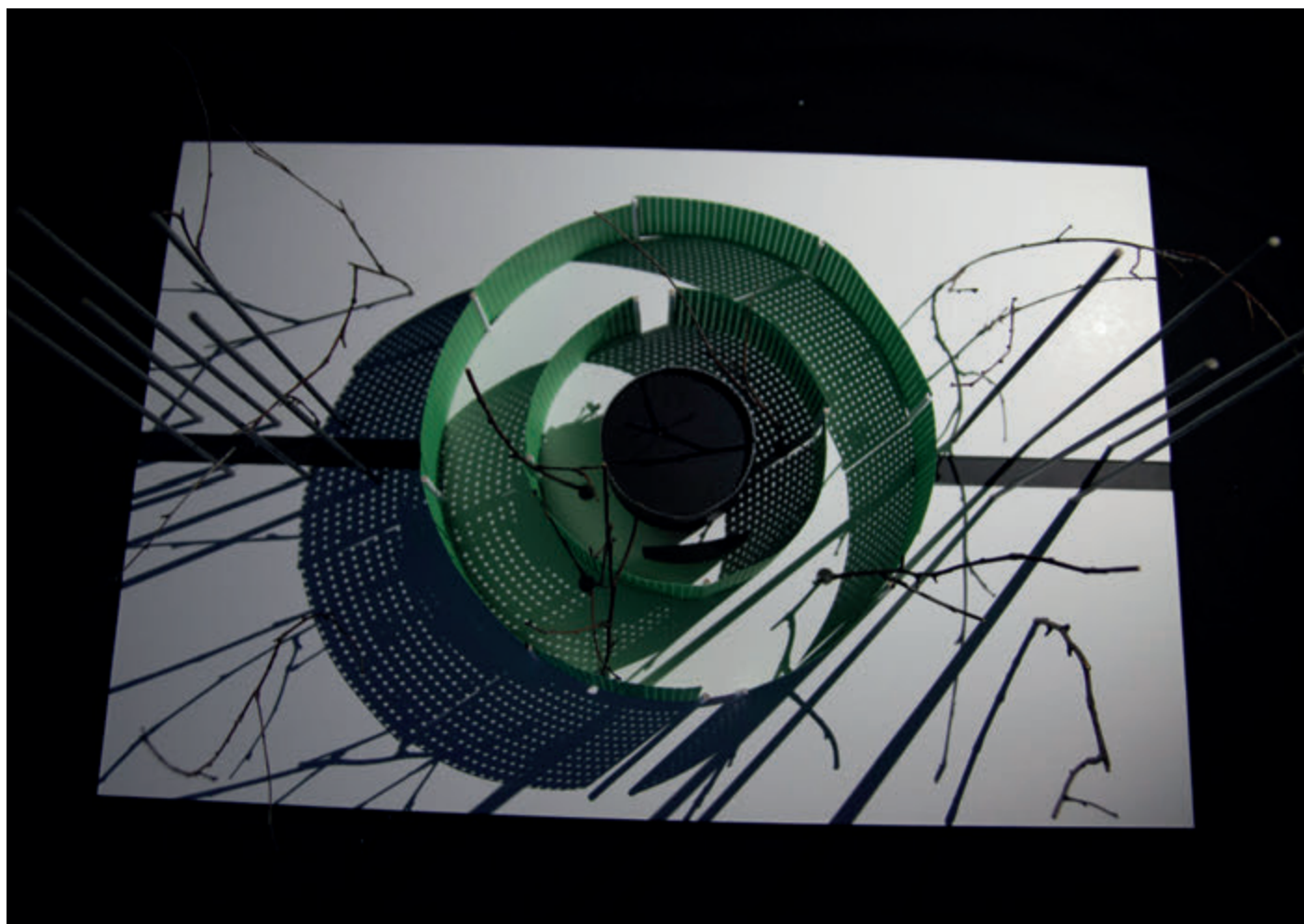


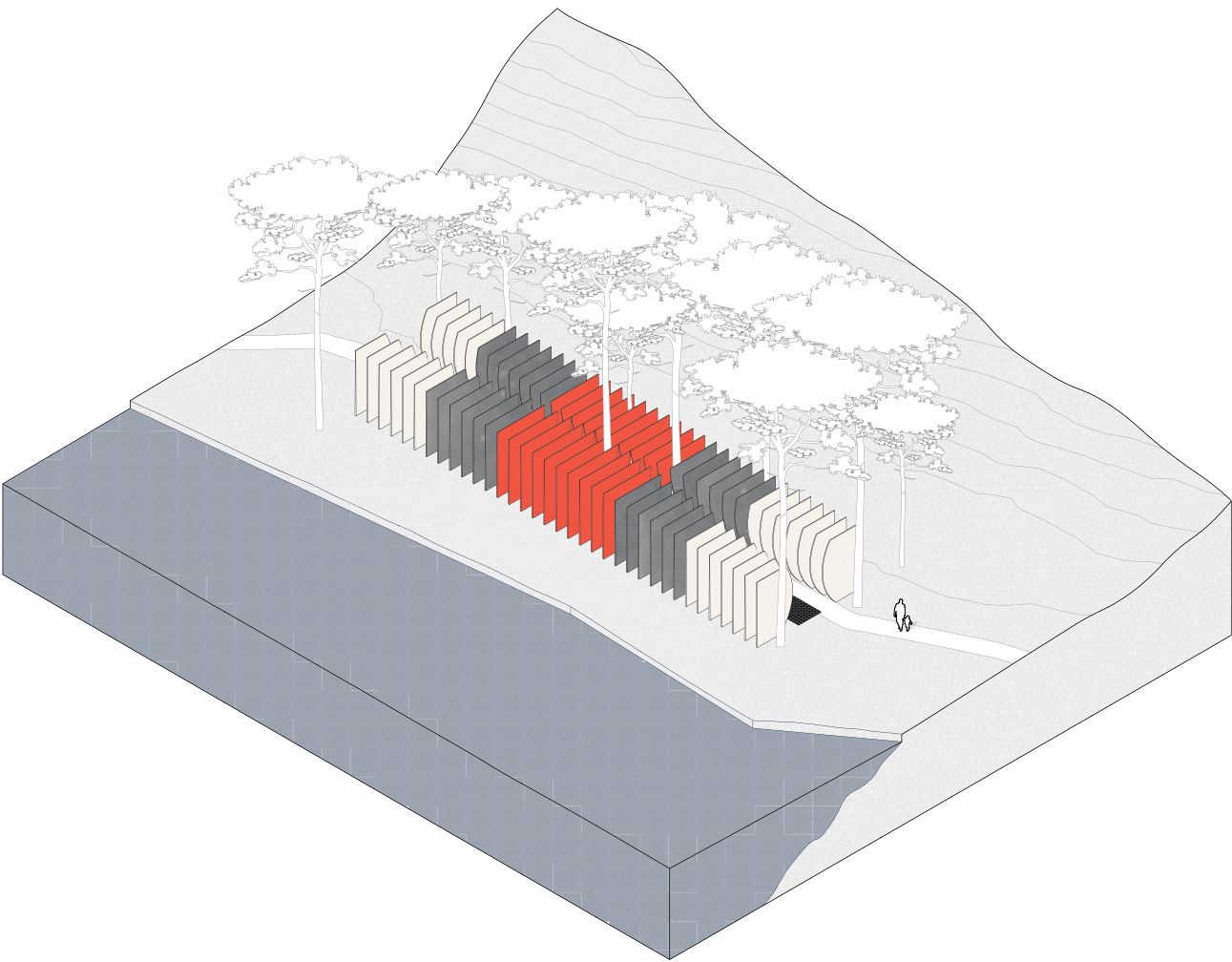
PLAN 1:200



SECTION 1:200







THE LONELY MOUNTAINS

I have identified three events that together creates a sequence in this scene.

1. *The mist*

2. *Sea of clouds*

3. *Presence of a red sky*

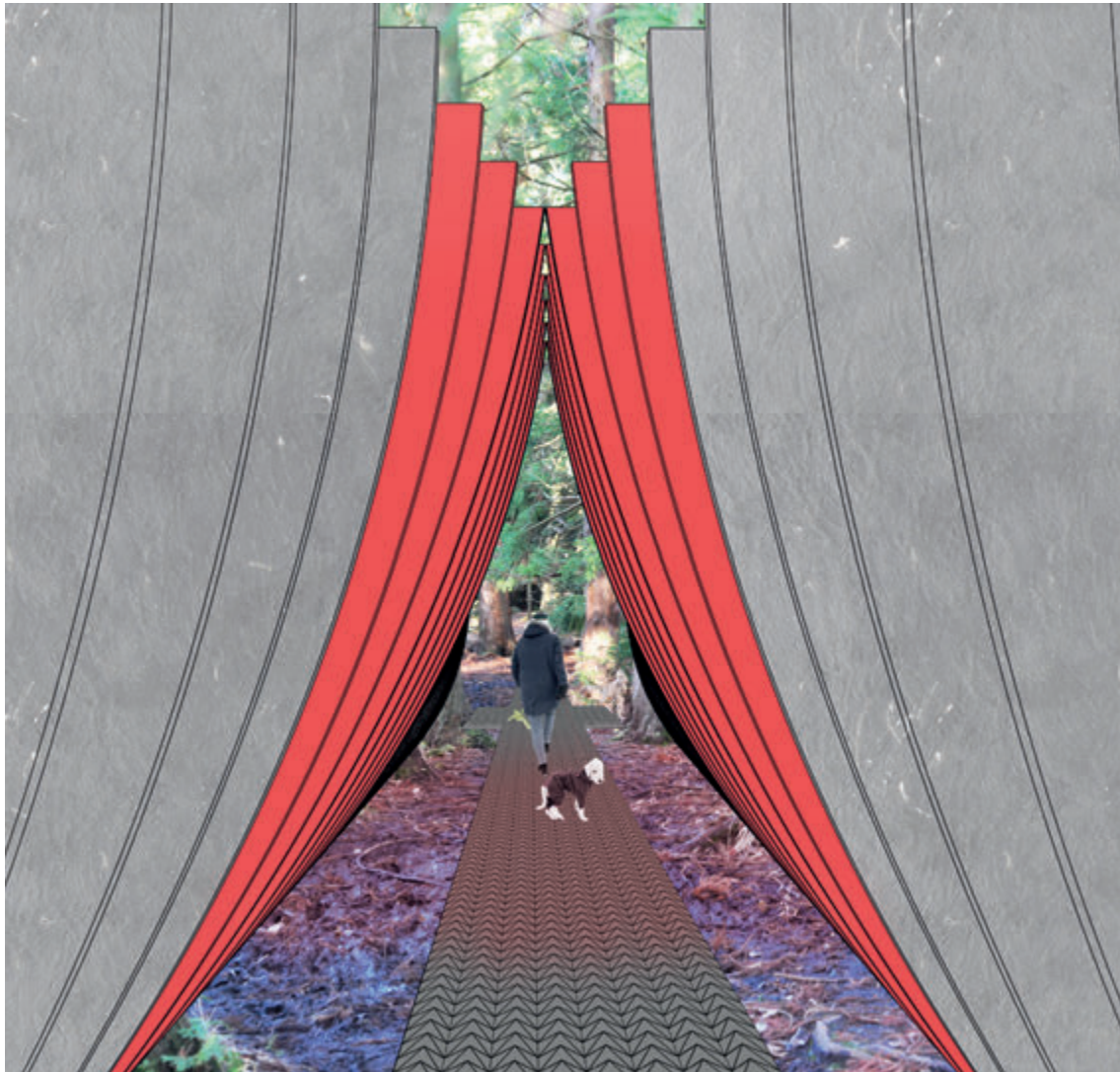
The reason why I choose this spot is because it has big trees and I like the feeling they are creating.

You can arrive to the scene from two directions and therefore the two directions have the same design from both ways meeting in the middle in a core. The structure is five meters high and together with the trees the purpose is to create a feeling of greatness by playing with the scale. The colour range of the structure indicate the presence of first the white clouds then the grey mountains and at last the presence of the red sky and the comet. On the ground, there is a footbridge of wood with the purpose to guide the visitor to walk in the middle to

get the best experience. But also, to give them a presence of a rough ground like when you walk in the mountains.

The material is Plexiglass with different surfaces. First there's a white painted surface, then there is patinated surface with glue and colour pigments to imitate the surface of a mountain. And last in the middle red plexi. The footbridge is painted grey to also symbolise the ground of the mountains.

The inspiration for this scene is first the play *Gläntan* by Backa teatern where they have a build structure that creates depth by playing with illusion of depth, I have combined that depth with an excessive and big structure that create bigness. Another inspiration is *room for one colour* by Olafur Eliasson where a yellow room isolate the spectrum of the eye. Here I have done an interpretation of that with the red plexi colouring the ground.



INSPIRATIONAL REFERENCES

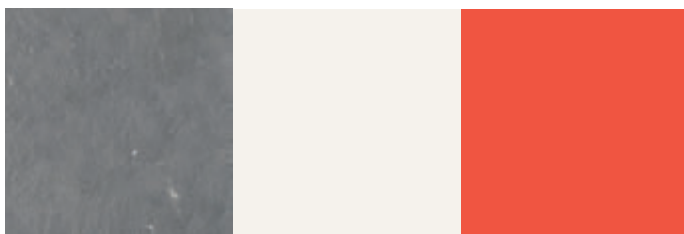


GLÄNGTAN, 2017 BY BACKA TEATERN.



ROOM FOR ONE COLOUR, 2015 – 2016 MODERNA MUSEET STOCKHOLM, BY OLAFUR ELIASSON.

MATERIAL



PAINTED PLEXIGLASS

WHITE PLEXIGLASS

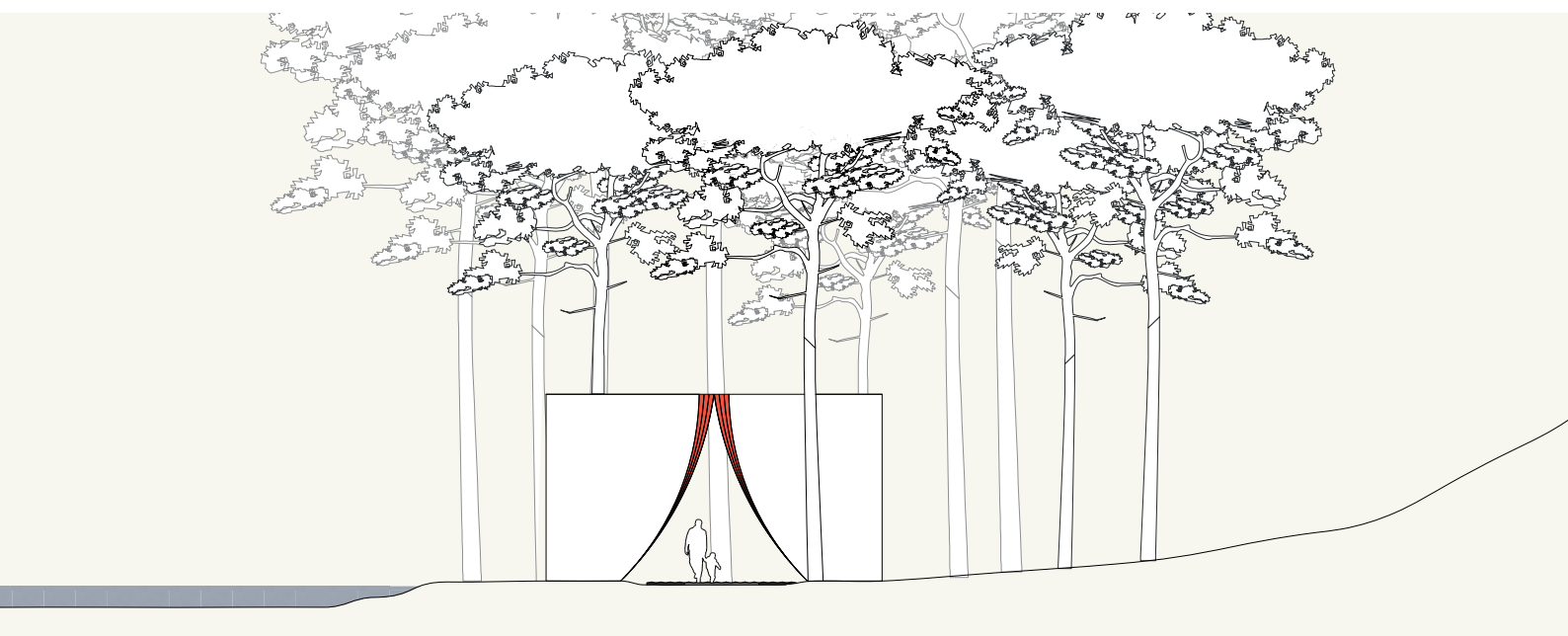
RED PLEXIGLASS

POSSIBLE BODILY AND SOCIAL EMOTIONS

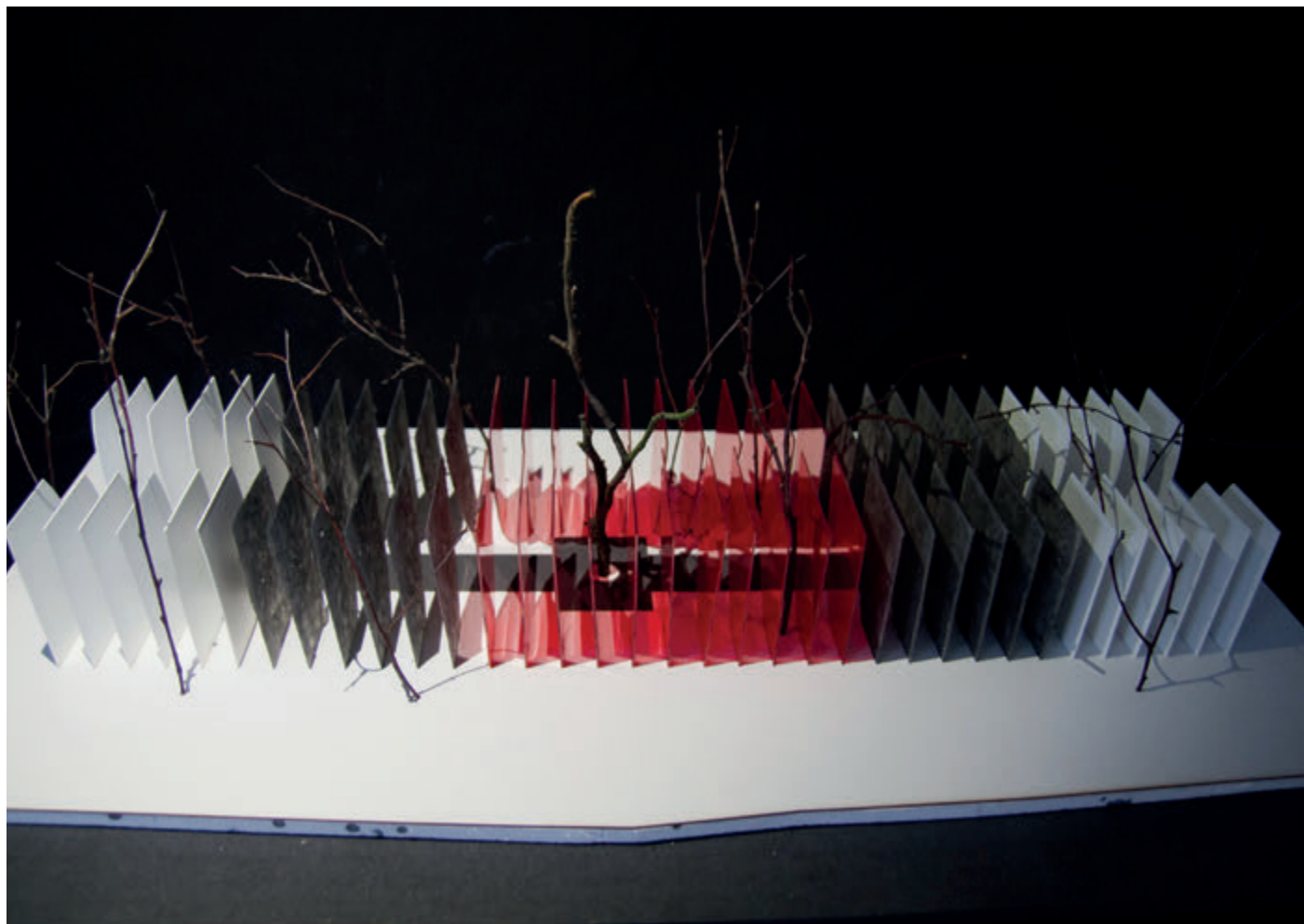
The connection the feet have with the footbridge and the connection the body has with the scale of the structure.

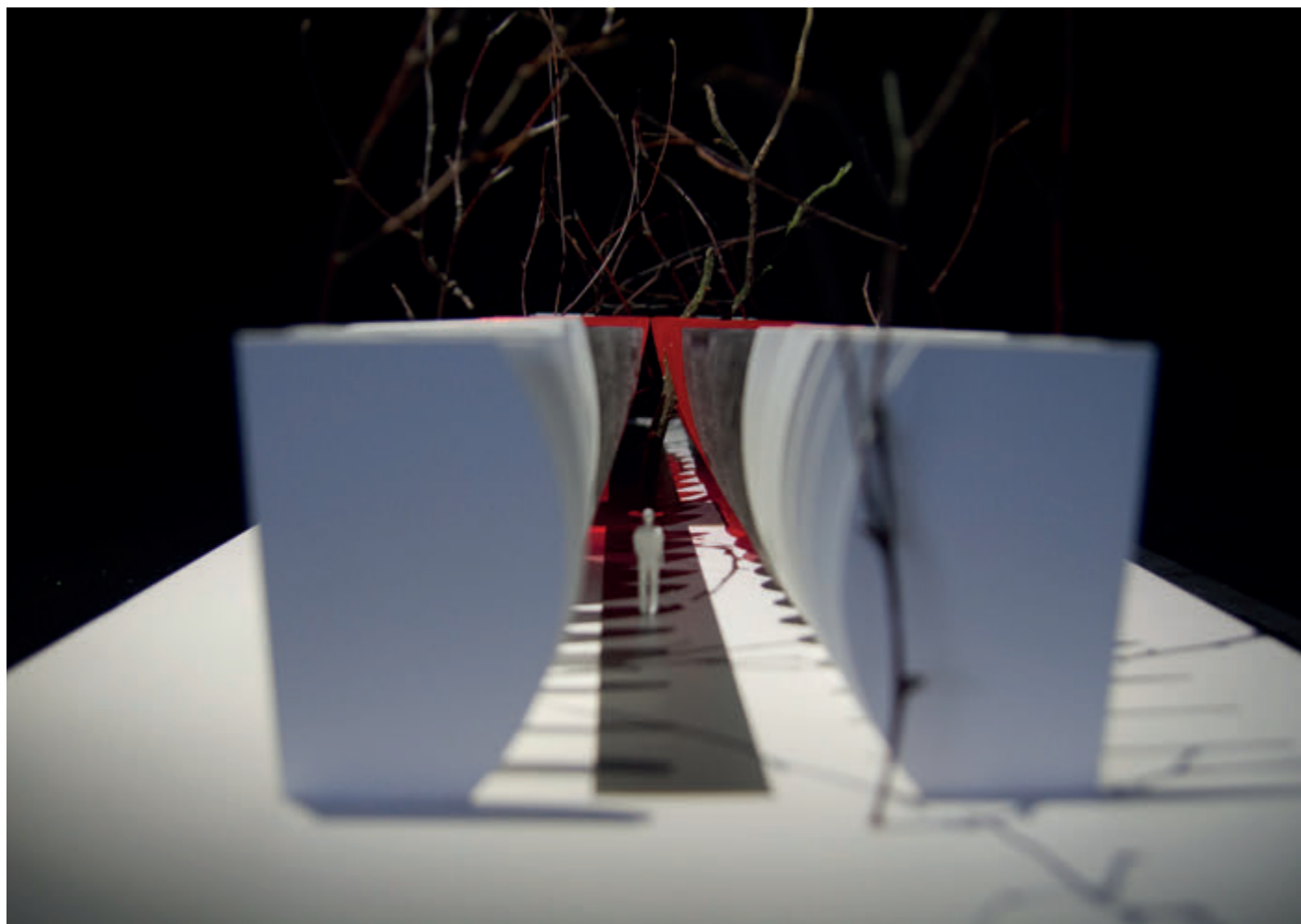
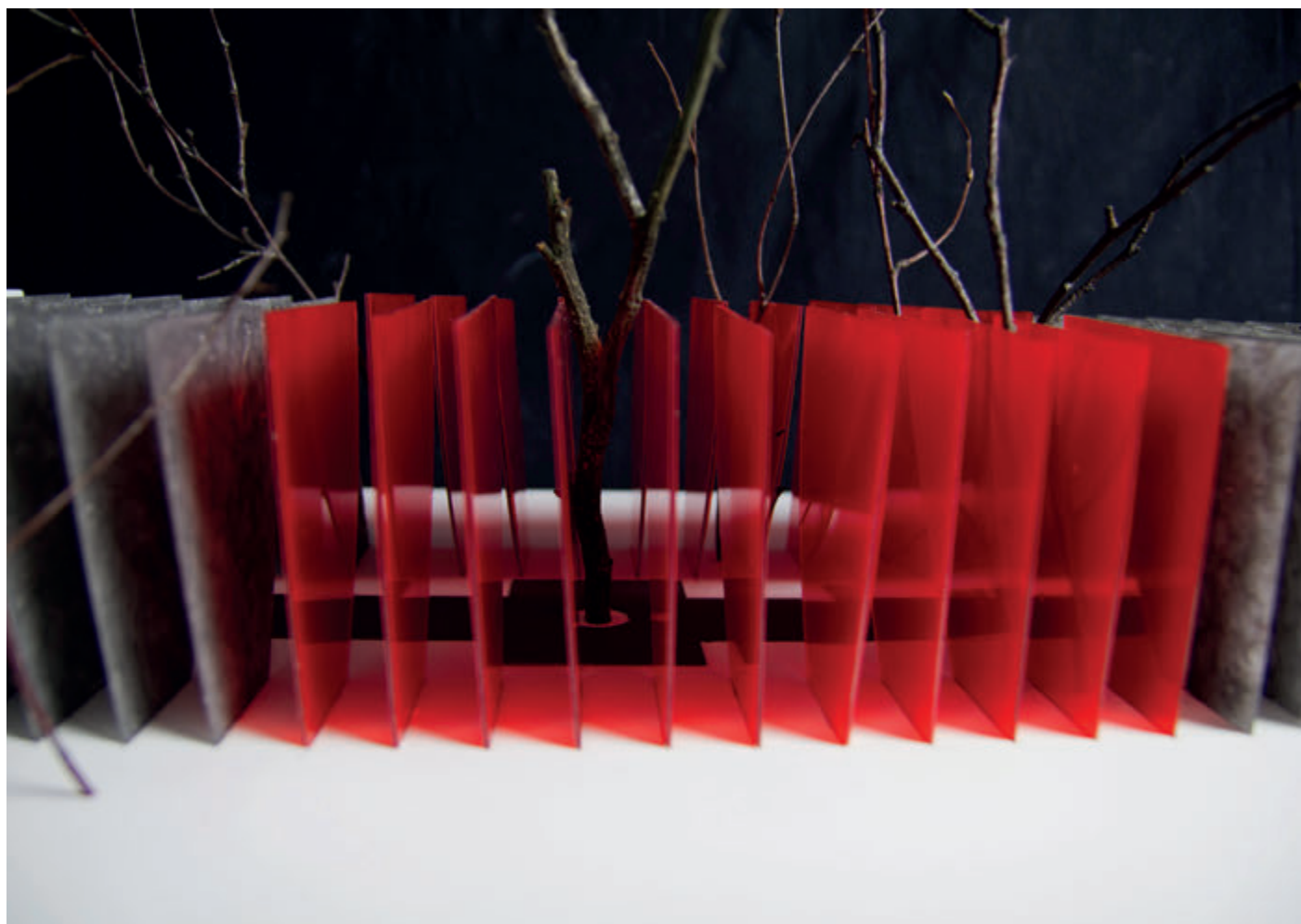


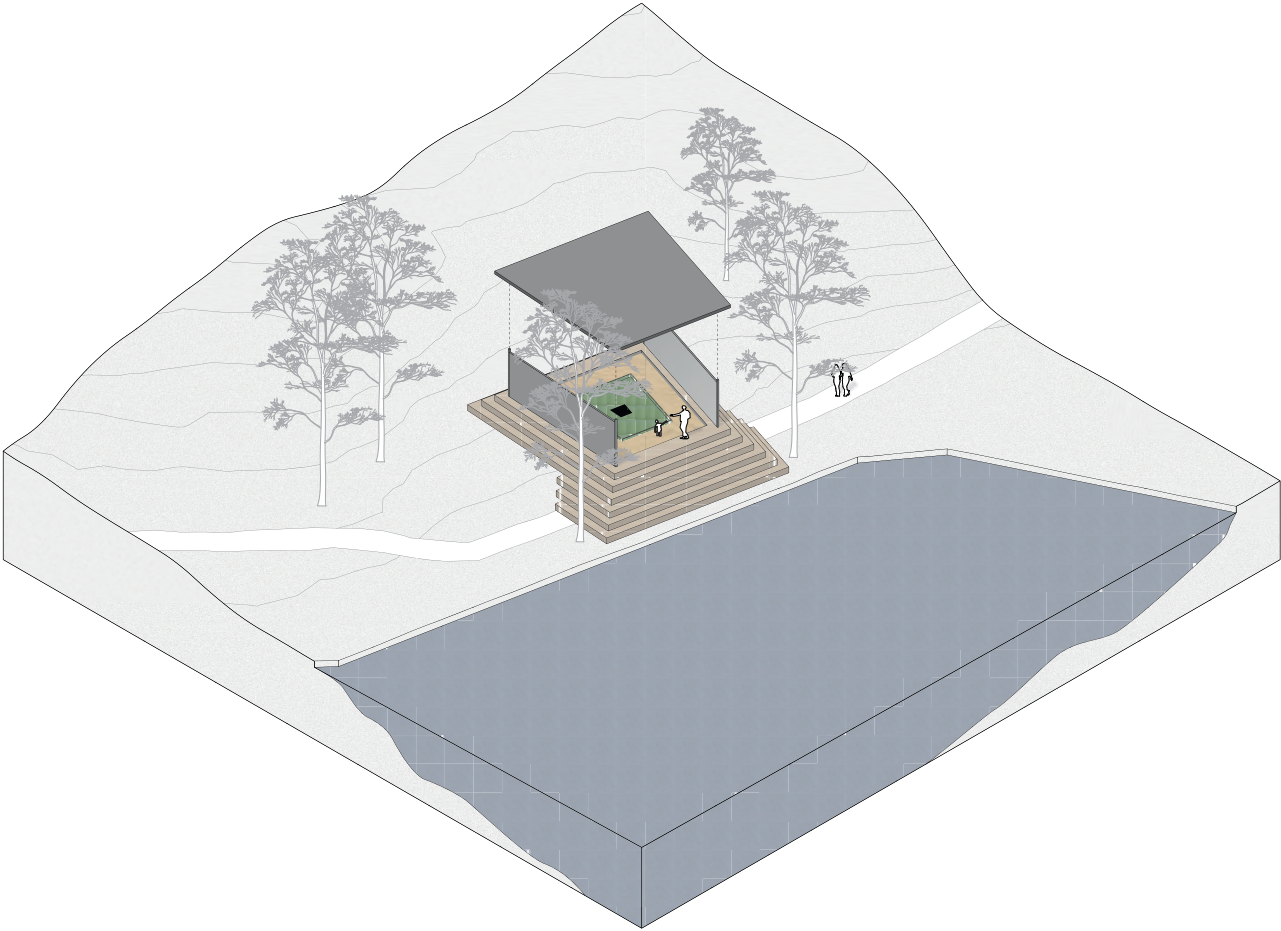
PLAN 1:200



SECTION 1:200







THE JOURNEY HOME

I have identified three events that together creates a sequence in this scene.

1. *The heavy walking on the sand dunes*
2. *Wet and slimy sea bottom*
3. *Bottomless sea bottom*

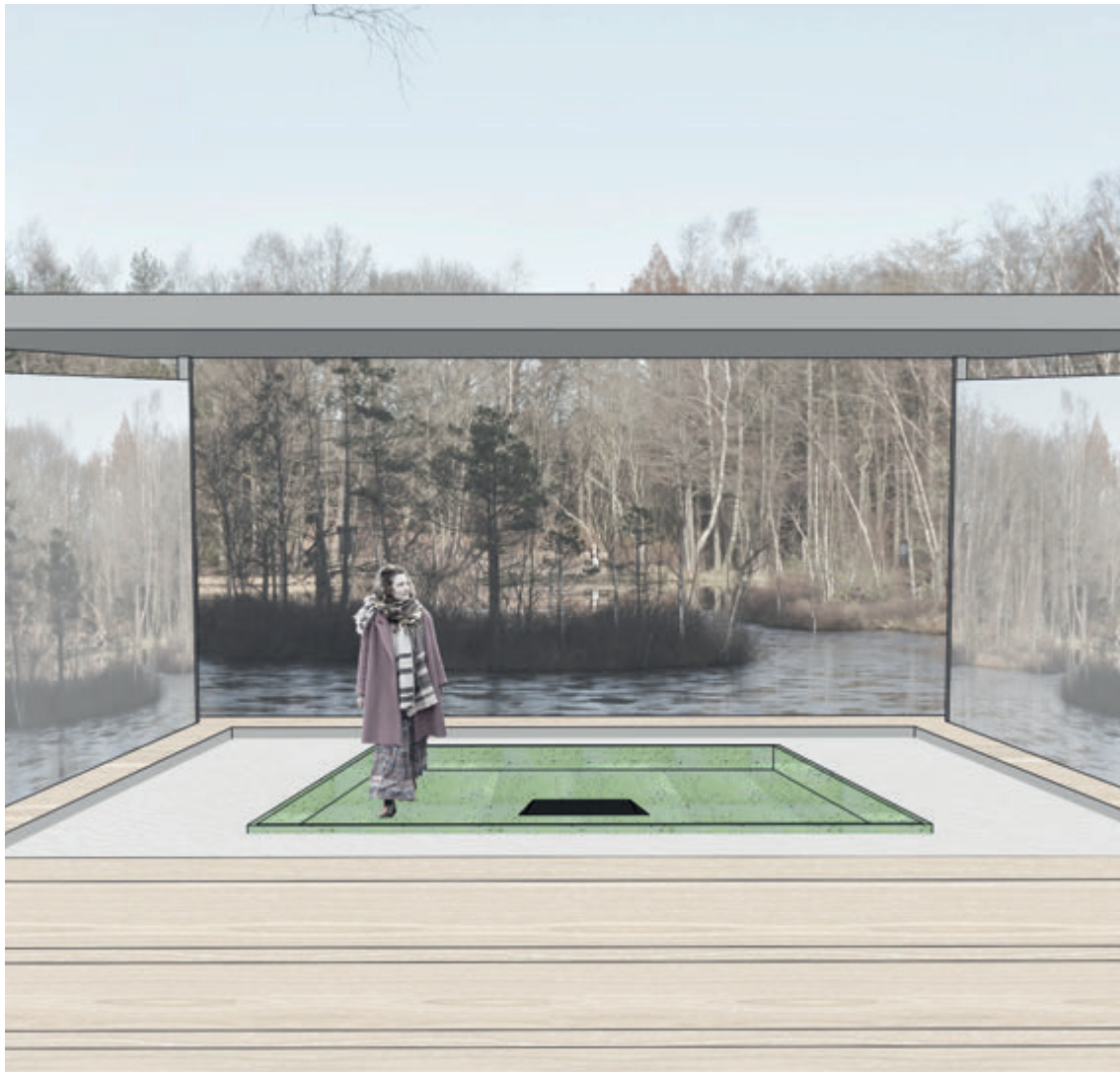
The reason why I choose this spot is because it's a little bit higher up and you have a nice view over the whole bog. The bog can somewhat symbolise a big ocean.

You can arrive to the scene from two ways. When you come closer there are first three steps to walk up. The steps are there to hide what's inside of the pavilion, it's supposed to be a surprise. After the steps, there is a 1,5 meters wide area, 40 cm deep filled with 30 cm white sand. Because its 1,5 m wide you can't jump over it you have to jump into it and when you walk it's supposed to be heavy. When you step further in there is an area of coloured concrete with reflecting surface. In the middle of the pavilion there

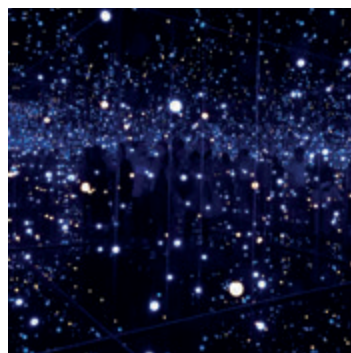
is a black hole with no visible bottom. The edges are tilted so you can't see them and the hole is just big enough to enable you to fall through it if you stumble. On the sides of the pavilion there are mirrors angled so you can see your body in a horizon with no visible end, like the feeling of the ocean when its endless and big.

The first steps are wood to symbolize the warm beach. Then there's is sand to symbolize the sand dunes. The inner part is green coloured concrete painted with lacquer to symbolize the slimy ocean bottom.

The inspiration is *Gleaming Lights of the souls*, by Yayoi Kusama. Where she plays with mirrors to create and endless space. And also, an art piece by Anish Kapoor called *untitled* that is a black hole with smooth edges merging into the hole. When you titled the edges, there is an illusion of an endless hole.



INSPIRATIONAL REFERENCES

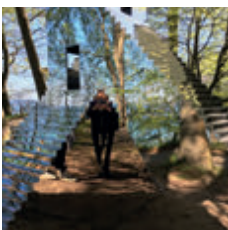


GLEAMING LIGHTS OF THE SOULS, 2008 BY YAYOI KUSAMA.



UNTITLED, 1996 MALMÖ KONSTHALL BY ANISH KAPOOR.

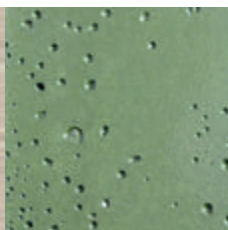
MATERIAL



MIRROR



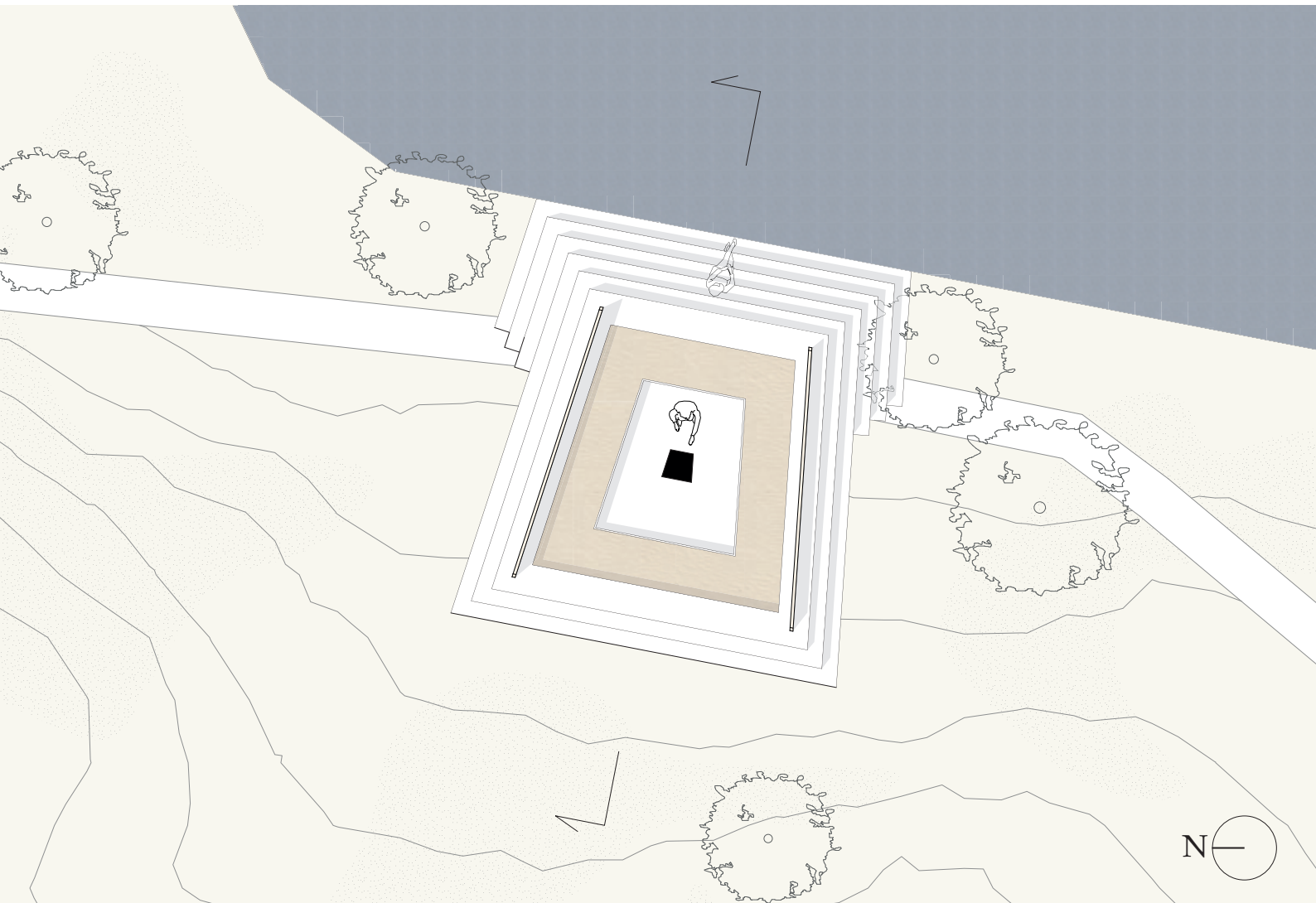
WOOD



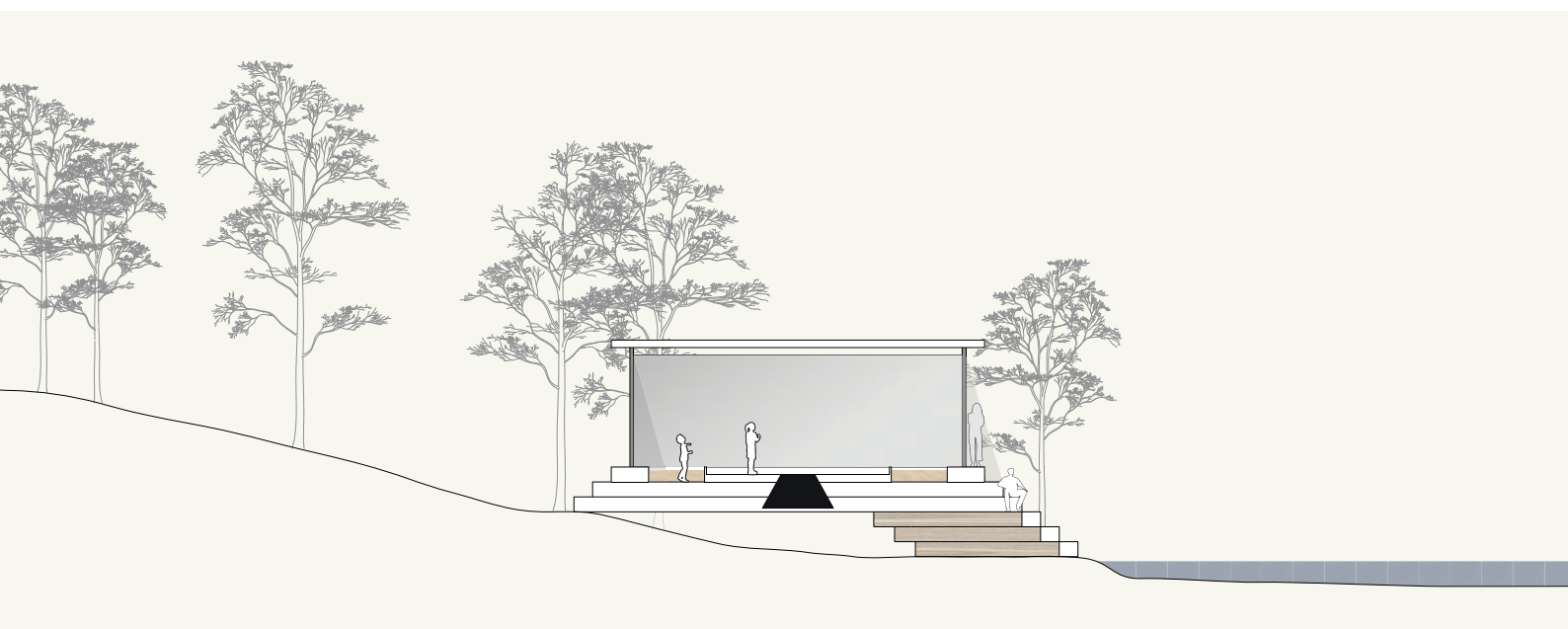
GREEN CONCRETE

POSSIBLE BODILY AND SOCIAL EMOTIONS

The walking in the sand, the connection with the mirror, *seeing yourself seeing*, and last the black hole.

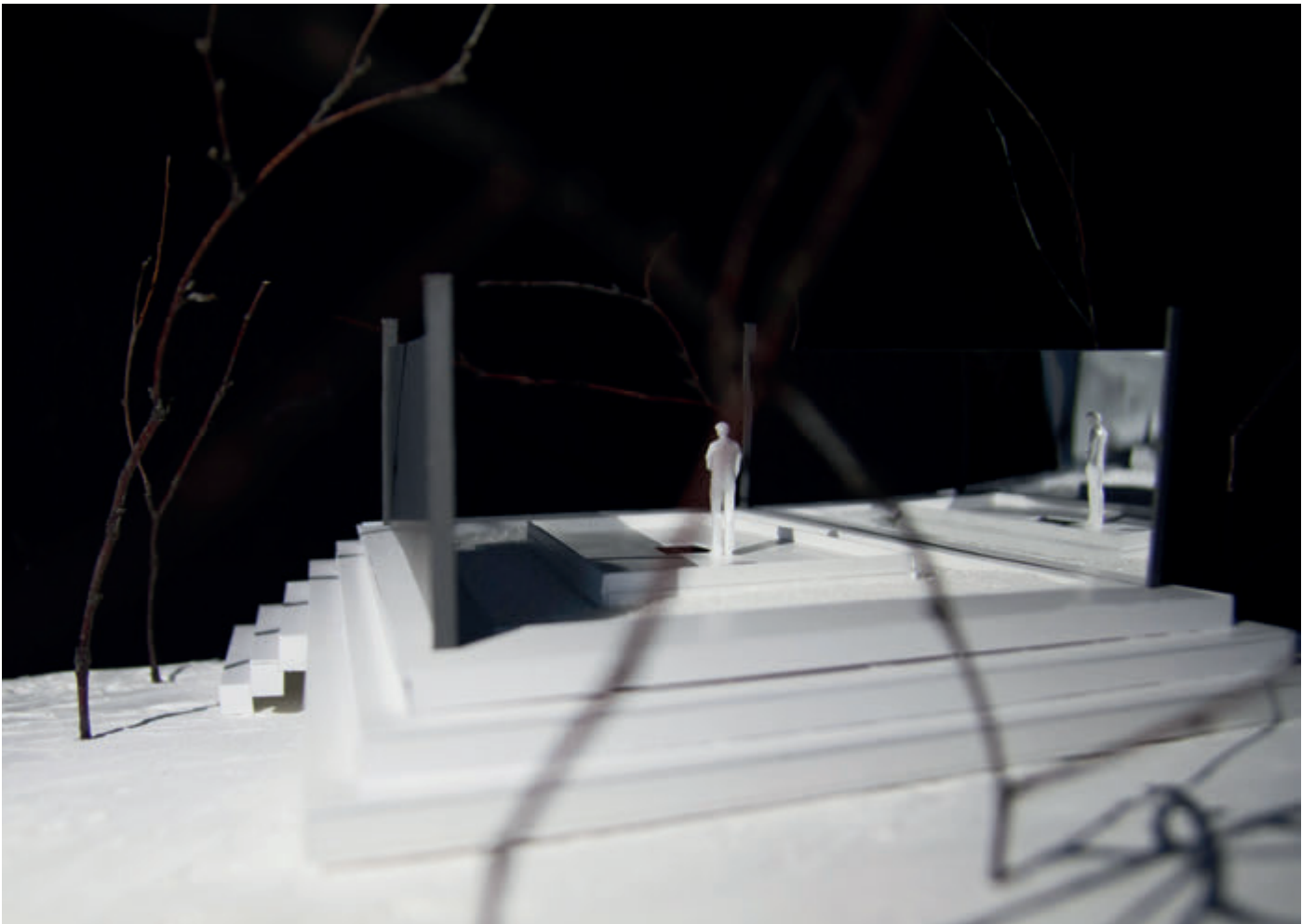
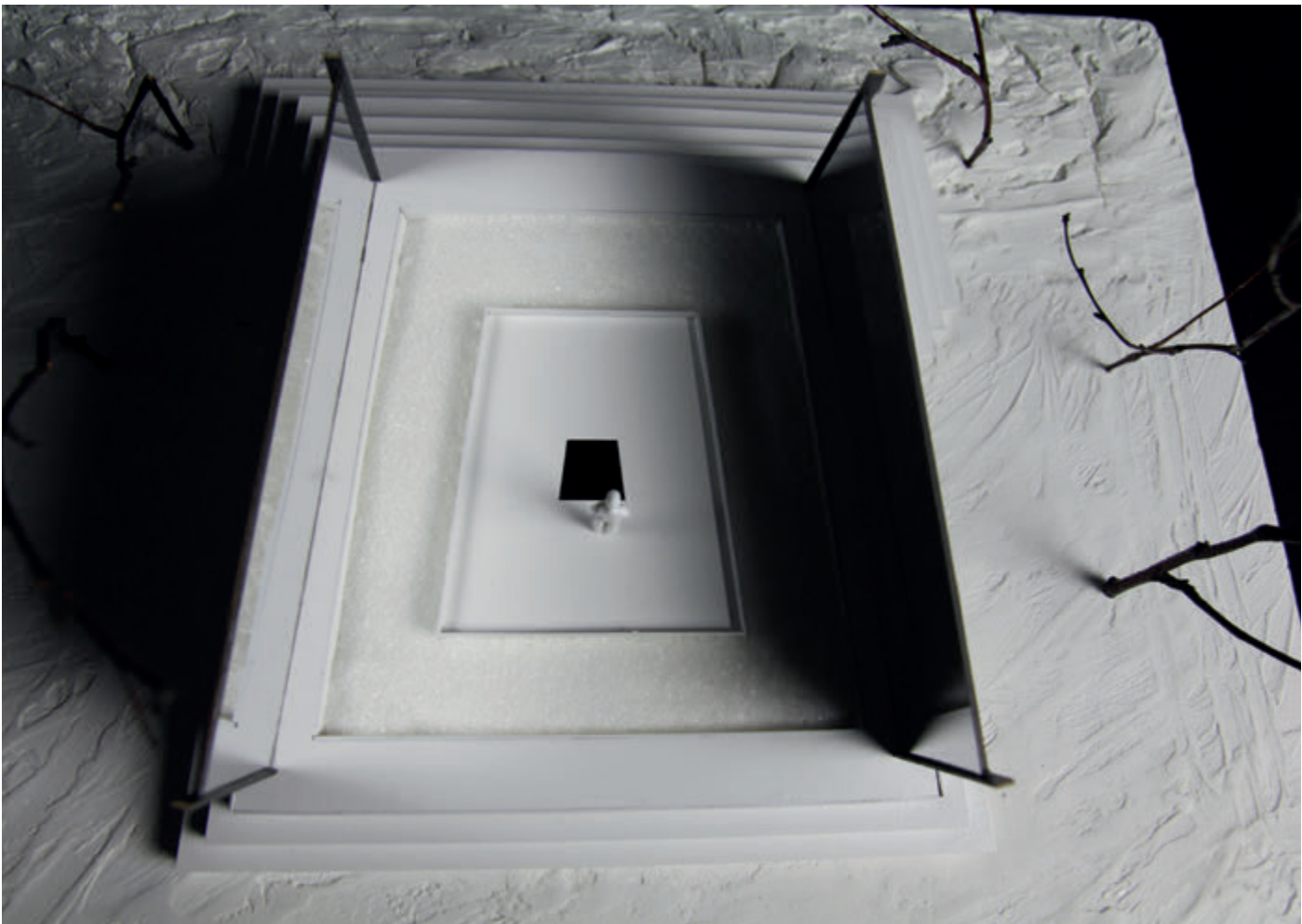


PLAN 1:200



SECTION 1:200





CONCLUSIONS

REFLECTIONS

The real conclusion of this project would only be made if the project would be realised in reality. This project was mainly an investigation and an attempt to learn something new. Scenography and architecture is alike in many ways in its way of dealing with the space. The biggest different is the text guiding the work. The text gives the scenography a very specific aim.

The aim is also shown in the material choices that have had specific tasks linked directly to an event or feeling or atmospheres. The atmosphere is always there. You can't do scenography without creating a specific feeling or atmosphere. I think it is important in architecture to never neglect the atmosphere when we are creating architecture. Of course, the atmosphere is a merging of different things, not only architecture. But we have a power in putting up the frames. There's is also something good about thinking and creating architecture like it would be a scene where we all are "actors". The atmosphere gets a bigger role and the angles and the flow of people and the material choices hopefully gets more thoughtful.

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IMAGE INDEX

All images without a photo credit have been made or photographed by the author.

Image 2. Gläntan by Backa teatern (2017). (Digital image). Available: <http://www.stadsteatern.goteborg.se/backa-teater/press/pressbilder/forestallningar/glangtan/>

Image 3. Room for one colour by Olafur Eliasson (1997). (Digital image). Available: <http://olafureliasson.net/archive/artwork/WEK101676/room-for-one-colour#slide-show>

Image 4. Big bang fountain By Olafur Eliasson (2014). (Digital image). Available: <http://olafureliasson.net/archive/artwork/WEK109204/big-bang-fountain#slideshow>

Image 5. Untitled by Anish Kapoor (2017). (Digital image). Available: <http://anishkapoor.com/76/untitled-52>

Image 6. Киноконцерт "Мосфильм". (2017,01,18). Stalker (screen capture). Retrived from <https://www.youtube.com/watch?v=TGRDYpCmMcM>

Image 25. Print screen from the movie Gräns (Meta Spark & Kärnfilm AB, 2017). Reproduced with permission.

Image 30. Mood board from the movie Gräns (Meta Spark & Kärnfilm AB, 2017). Reproduced with permission.