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UNIVERSITY OF CALIFORNIA

SANTA CRUZ

MACHINAL: DESIGNING THE MACHINE

A thesis submitted in partial satisfaction
of the requirements for the degree of

MASTER OF ARTS

in

THEATER ARTS

by

Stephanie Lee

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ABSTRACT

MACHINAL: DESIGNING THE MACHINE

STEPHANIE LEE

Theater is a collaborative process that demands that many different aspects of design come together in a unified entity. In this thesis I hope to showcase and explain my design process for the scenic design of *Machinal* (directed by Kirsten Brandt) in order to illustrate the significance of both scenic design, and of theater as a means of self reflection. Going through my design process step-by-step will also clarify to the reader the importance of each individual step and how all of these steps tie into the final design and work. Through steps such as initial readings of the script, research, meeting notes, model making, drafting, scenic painting, etc my thesis becomes a guide as to how I have reached the final product of the scenic design of *Machinal*, and why the design aspects are the way they are, as well as what steps and decisions were made and changed in this organic unfolding of the process. I will also detail the amount of collaboration that happens within the process of designing *Machinal*, and I will note how this design and collaboration leads to a unified piece of theater that lets the audience enter a world and be told a story. I would like the reader to come to the understanding that, despite the step-by-step outline of my design process, the end result of the scenic design is extremely dependent on collaboration and both practical and visual challenges that vary even within two productions of the same play.

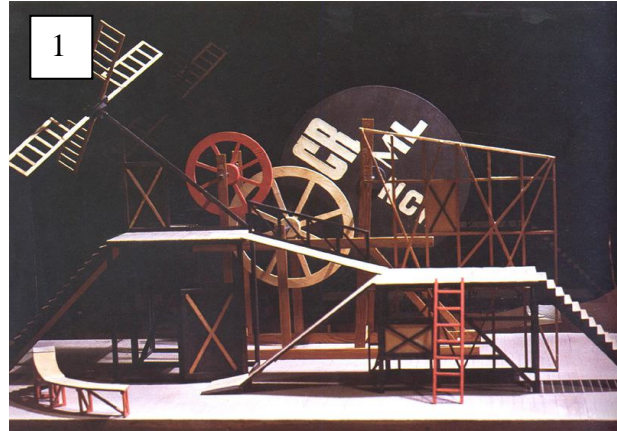
SECTION ONE

Influences in the Design Aesthetic

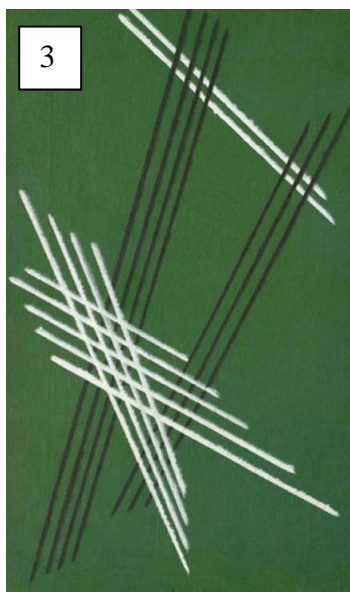
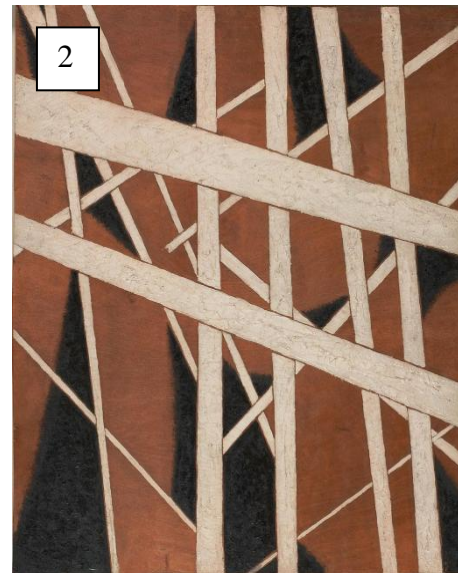
Machinal, by Sophie Treadwell, is based on the 1928 trials of Ruth Snyder: an American woman who attempted to murder her husband a total of 7 times and finally succeeded with the help of her lover. The case was extremely popular and publicized and was covered throughout the United States. *Machinal* consists of nine episodes that tell of the different societal pressures that the young woman must face, and highlights the inner workings of the machine that manipulates her and ultimately leads to her self destruction. There is a suffocating tone in the first four episodes followed by her newfound freedom in finding her lover, and then her demise when she is pushed to kill her husband. In a society where women were increasingly more free, the play brought to question the two different roles that women were required to play in society. The pressure of being an obedient wife as well as a breadwinner and a sexual being created this unachievable goal, and the inability to cope with these ideas of the conflicting definitions of a woman pushes the Young Woman in *Machinal* to kill her husband in order to find freedom. *Machinal's* themes are still relevant today, as women still continue to face these societal pressures, and the play was recently revived on Broadway, by director Lyndsey Turner. Our production of *Machinal* is set in the late 1920s, around the time it was written, in order to highlight the social pressures that women were subject to during that time period.

In the initial designer meetings, late 19th and early 20th century avant-garde artistic movements: Russian Constructivism and German Expressionism were introduced and emphasized. Russian Constructivism was an artistic movement which stressed the unification of society in Communist Russia in the 1920s, and highlighted a utilitarian aesthetic in order to

motivate the individuals of its time to remain forever working toward a common goal. One of the examples of this aesthetic is Lyubov Popova's scenic design of *The Magnanimous Cuckold* (Image 1) in 1922 (dir. Vsevolod Meyerhold). Popova, a



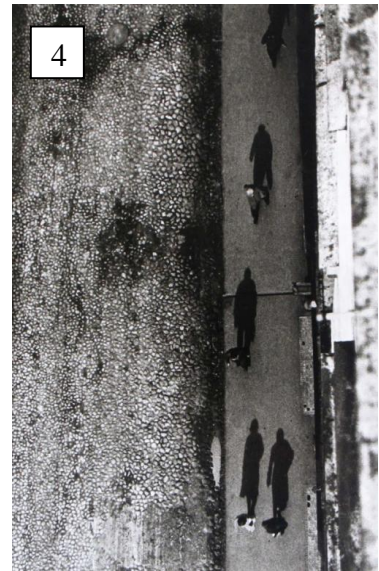
cubist turned constructivist painter and designer, was one of the first constructivist scenic designers to really abandon the lavish and extravagant sets that came previously and instead used a set which highlighted its functionality through its aesthetic. Popova's painting *Construction Space* (Image 2) also highlights functionality in that it stresses the diagonal and linear structure and abstracts the subject so that the utilitarian aspects are highlighted rather than the subject itself.



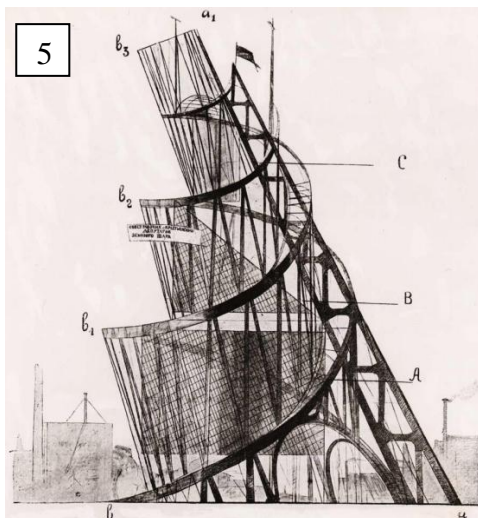
While researching this artistic movement, there were many artists and particular images that I came across that influenced the overall scenic design aesthetic. One of these particular artists, Alexander Rodchenko, created a series of linear paintings that emphasize forms of the original subject before abstraction (Image 3). These paintings are of a similar vein to Popova's *Construction Space*, but take the subject even further into abstraction, removing the varying widths in favor of unified spatial relationship.

Rodchenko was an extremely prolific artist and took on photography as his preferred medium.

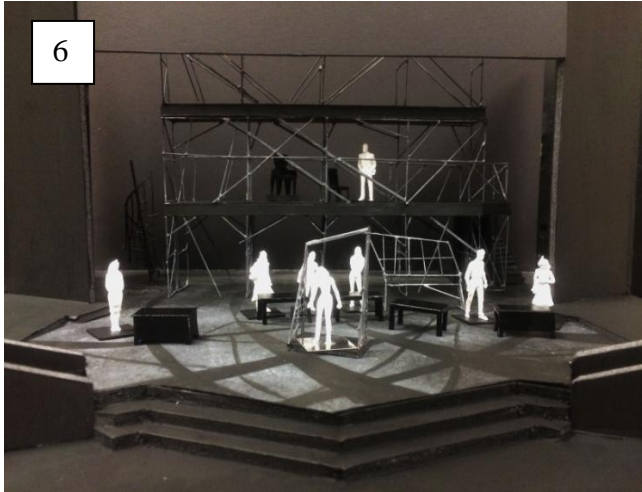
The photographs I drew inspiration from the most are the ones in which he captures shadows, documenting the strong contrast of light and dark and composing the figures and shadows in a way that indicates a more organized and less chaotic whole. An example I have highlighted is Rodchenko's *Shadows* c.1930 in Image 4.



I also discovered Vladimir Tatlin, who is known for his ambitious attempt at creating a multifaceted tower containing revolving geometric units within a larger structure (Image 5). The tower was proposed to be 400 meters in height and would create a structure to make the Eiffel Tour pale in comparison. Unfortunately because of the tower's proposed size, the structural integrity was heavily questioned, and paired with lack of resources, the tower was never built. However, the design of the tower was quite intriguing, not only because of its size, but because of its circular core. The



three interior units within the large steel structure were to revolve at different speeds all separate of each other, and the entire structure was to be made of steel and glass, exposing the interior. The circularity and the ascent of the spiral was also intriguing as a design because of its geometric and calculated aesthetic in comparison to the skewed lines of German Expressionism that are much more organic and chaotic.



When designing the floor treatment for *Machinal* (Image 6), one of the challenges was to make sure that the texture of the floor tied in with the overall design. This was a great challenge, seeing as *Machinal* is composed of nine different episodes in which there are nine different

locations. Instead of trying to create a floor texture which referenced a texture of real life, I decided instead to create a design that emphasized darkness and shadow by taking the lines of the main structure and reflecting them on the ground as if the structure was backlit and creating a shadow on the floor.

These shadows are curved in the final design, in a way that is quite stylized and unrealistic, and the tilted nature of the main door unit and the main window unit, are influenced by the other artistic movement mentioned: German Expressionism. German Expressionism reached its peak in the 1920s as an artistic movement, and began as a reaction to World War I. Because of inflation and a lack of budget for realistically lavish sets, Expressionistic movies built wildly non-realistic scenery that drew on reality and then skewed it in a way that was recognizable but jarring. These abstractions were paralleled with themes of insanity and madness, a theme also explored in *Machinal*. Later on the absurdity of the abstractions of scenery fell out of favor with the public but it influenced future artists with the deliberate mood created, and other artists achieved a similar tone by replicating certain aspects of German Expressionism.

The first work that I was exposed to during my research of German Expressionism was *The Cabinet of Dr. Caligari* (Image 7), a 1920 horror film directed by Robert Wiene. This silent film is extremely stylized and abstracts the physical laws of the world



through painted backdrops and flats, novel makeup techniques, and typography. The film is one of the most influential works to have stemmed from German Expressionism in the 1920s and the skewed style ties into themes of corruption, deceit, and madness manifesting in the physical world in a tangible way.



Upon further research, I stumbled upon a striking image, *The Nun* by Otto Dix c. 1914 (Image 8). The use of line in this painting and the exaggeration of the woman's facial expression as well as the integration of architecture within her wimple inspired in part the exaggeration of *Machinal's* floor treatment.

The painting depicts a nun's internal struggle between heaven and immediate pleasures, a theme that is prevalent especially in the last scene of *Machinal*. "...she is torn by competing desires. On the left, a radiating, vulva-shaped form pushes aside the agonized and bloody Jesus. Opposite, a nude

cradles her own glowing red stomach, alluding to motherhood, and her earthly experience the nun must renounce for her faith” (Hess).

Kathe Kollwitz paintings and etchings focus entirely on empathy toward sufferers of the war. The way that she uses darkness in order to depict the emptiness of the suffering in *The Survivors* c.1923 (Image 9) is extremely intriguing. The single blackened

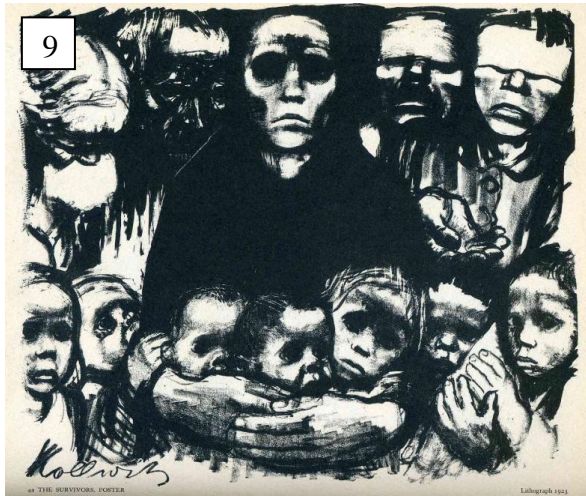


figure to the left on the subject in the center is one of the most haunting parts of this painting, and the way that all of her subjects are shrouded in darkness really spoke to me and created this idea of shadows for my floor treatment. Another of her woodcuts *The Volunteers* c.1923 (Image 10) really inspired me to play more with the curvature of the shadows. Because the subjects seem to be swept up by the force of death depicted on the very left, it created a movement that I felt



would create a more dynamic feel to the floor and to the overall set.

Other artists, including Ernst Kirchner, and Erich Heckel all had similar styles of shedding light on the human experience and human suffering after the First World War. Image 11 entitled *Young Woman* c.

1913 is Erich Heckel’s depiction of a young woman, Instead of a manipulation of physical space like in *The Cabinet of Dr. Caligari*, the artists would manipulate the faces and bodies of their

subjects, twisting the features into lines which conveyed the inner turmoil and the frayed mental states of these sufferers. The enhanced style of these painters on their subjects creates a haunting tone that reveals the negative repercussions of war on its citizens in a way that is immediate and jarring.



German Expressionism is an influence in the scenic design of *Machinal* because of its personalization and its insight into the human mind. The free-flowing, unrestricted nature of the style juxtaposed with the ordered and calculated Russian Constructivist aesthetic creates a tension that is a reflection of the inner turmoil of the Young Woman in *Machinal*. The scenic design is indicative of the structure and rules that tower over her and govern her life and the forbidden temptations that are produced by the frameworks of which she lives.

Many of the images that I drew inspiration from were monochromatic, in part because of the lack of color film photograph, and in part because the woodcuts used a single color. The world in this production had always been very dark in my mind, and anything that was of an



organic color only ever belonged to the young woman. We had discussed that the Young Woman was the only organic being within the societal machine, which meant that the rest of the set would be colors reflecting man made materials. The main structure as well as the door

and the window was painted grey in order to represent a metal surface, inspired by metal scaffolding. The floor texture (Image 12) was a little bit harder to create because it was not inspired by any particular real life texture but instead was created initially by setting down a stripe of white and a stripe of black paint and patting it onto the model floor with a paper towel to create varying spots of light and dark on the floor. The shadows on the floor had originally been a very light shade of grey but the inversion did not look correct because it strayed too far from the reality of shadows. The light curves also created too much light within this world. Because I had spoken to the lighting designer and he had stated that he would create extremely stark lighting that was harsh and bright, the floor needed to balance that with darkness, and so I inverted the palette and created dark shadows which were much more successful.

While discussing the goals of the production, one of the things that the director stressed was that the actors' intentions were to be an extension of the set. All of the scene changes were done a vista which explored the manipulation of the world in which the young woman resided in. These other individuals are an indication that they are a part of the machine and play their part in manipulating the machine in which they live in, but also cannot escape this set path.



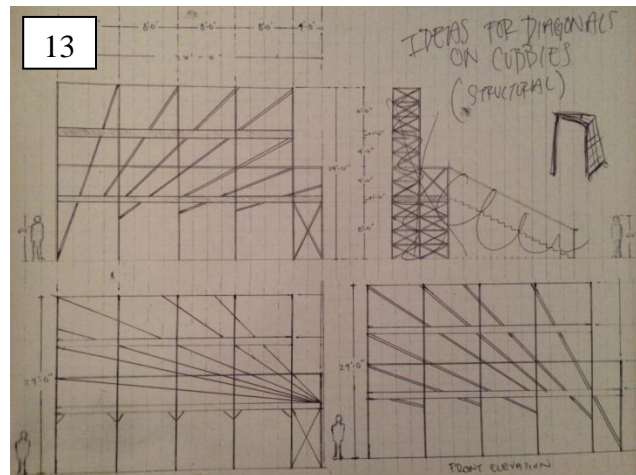
SECTION TWO

Explanation of the Process

The scenic design process consists of multiple readings of the play, research, design development, renderings, drafting, model making, budget examination, production of the final set, and technical rehearsals. Throughout this process, the design is constantly morphing, and the design is always being challenged by both practical needs like budget constraints, physical constraints, time constraints; and by aesthetic needs like direction concepts. Each step requires collaboration with various different individuals within a production, and every time a step is taken, the design is re-examined to accommodate the needs of the collaborators, whether they be other designers, directors, actors, or shop staff.

An example of this process at work can be examined when looking at the main structure in my design of *Machinal*. The original idea of the structure stemmed from a need for levels, something that the Director Kirsten Brandt emphasized in our initial design meetings. After meeting with Technical Operations Director Joe Weiss about the structure, he pointed out that there would have to be cross bracing in order to have a stable, weight-bearing structure which

would change the look of the empty boxes that had initially been discussed. The design of the structure was then re-thought and redrawn, pulling inspiration from Russian Constructivist Rodchenko's linear paintings. After showing a uniform diagonal design (Image 13) to the director,



she wanted a more disorganized aesthetic that mimicked scaffolding. The diagonal design was

then changed a second time and after approval from both the technical operations director and the director, model making and drafting began.

But before all of these steps, the scenic design process begins with a reading and then a re-reading of the script. The initial reading should be a straight read through just to get a sense of the plot, the style, and the characters. A second reading is done with an additional element of a script breakdown, where one notes all of the scenic locations, scene changes, properties, furniture, or other things pertaining to scenery. Script breakdowns vary depending on the play and give insight to whether set pieces/furniture pieces/hand props can be reused for various scenes, and they also give a rough estimate of how much furniture will be onstage. For *Machinal*, each individual scene was in a different location but there were still many furniture items that were used again such as the office desks in Episode One being reused for the courtroom scene and the door and window being onstage the entire show.

After a script breakdown, meeting with the director to discuss themes and various artistic influences is the next step. When the director and I originally met to discuss this production, she stated that she was extremely interested in varying heights/levels for actors to use, in multifunctional scenic pieces and, with this particular production, with moveable objects on wheels. She had a specific vision for Episode One and wanted all of the scenic pieces to be on wheels so that actors could dance with the various tables and chairs, and she also wanted the moving furniture pieces for ease of scenic changes. The director specified that she was extremely interested in two artistic movements of the 1920s: German Expressionism and Russian Constructivism, stressing that these movements were indicative of the themes of *Machinal* and their aesthetics would bring those themes to light. She also stressed that our specific production should remain in the original period it was written. After looking at various examples of these

two artistic movements as well as a few images of the sort of structure that she wanted for the show, I began making rough sketches for the specific units of the show. At this time I was also gathering period and tonal research.



Period research consists of images and other pertinent information that helps the designer accurately represent the time and location in which the production is set (Image 14 and 15). Through photo archives, police reports, personal letters, advertisements, and a myriad of other sources, one can begin to piece together an aesthetic which mimics the preferred aesthetic of the time. Because the main scenic structures were not period, a lot of the other furniture and properties had to help suggest the 1920s, and specific pieces like the switchboard were pieces that are now obsolete. When finding period research, a lot of the things I was looking at pertained to the different locations of the play. There were certain locales that were harder to find information on than others which was somewhat problematic when trying to choose furniture. One of these scenes was the intimate scene with the lover since personal bedrooms were rarely photographed/documentated. Of the photographs I did find, there were still hints that suggested the period like the metal bed frame.



In fact, because the majority of the budget went into building the main structure, it left little room to buy/build things that would better indicate that the production is set in the 1920s.

On the plus side, because Mrs. Brandt is also a director at San Jose Repertory Theater, we were allowed to pull furniture and property from their properties stock, which lessened the impact on our small budget.

Period research not only consists of researching spaces, it also consists of researching more specific things, for example the electric chair. Since the electric chair was such a prominent

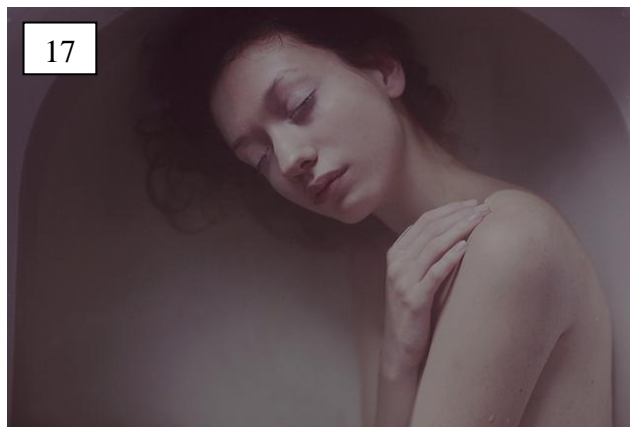


symbol of our production, the design team toyed with the idea of having the electric chair onstage for the entire performance. In the end that option was turned down but the chair nevertheless remained an extremely iconic symbol of the play. Because of its importance, the aesthetic of the chair had to be researched thoroughly. In fact, Ruth Snyder's execution was captured in photography, and the iconic photo is one of the most referenced photos when speaking of execution by electric chair (Image 16).

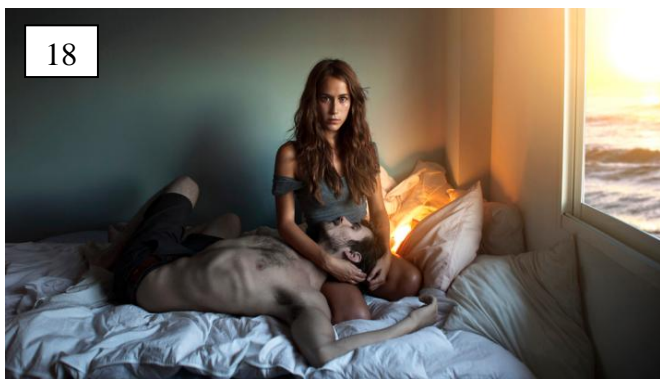
Unlike period research, tonal research is less concrete in the sense that it does not always pinpoint a specific scene or tangible piece in the production. Instead, tonal research is used to convey the mood of either the overall play or specific moments/scenes within a play. Where words are sometimes confusing, images used in tonal research can better describe at times the feelings that we both want the audience to feel and we ourselves feel while immersed in this otherworld we have created. A lot the themes of *Machinal* are extremely muddled and complicated. Suffocation, societal pressures, feminism, murder, rape-, all of these themes are at

times hard to talk about but images communicate the tone clearly and concisely in a way that words sometimes cannot.

A lot of the images that I've chosen stir a desolate and isolated feeling. Some of the images are indicative of the Young Woman's inner turmoil (Image 17), and others demonstrate the Young Woman's organic nature within this



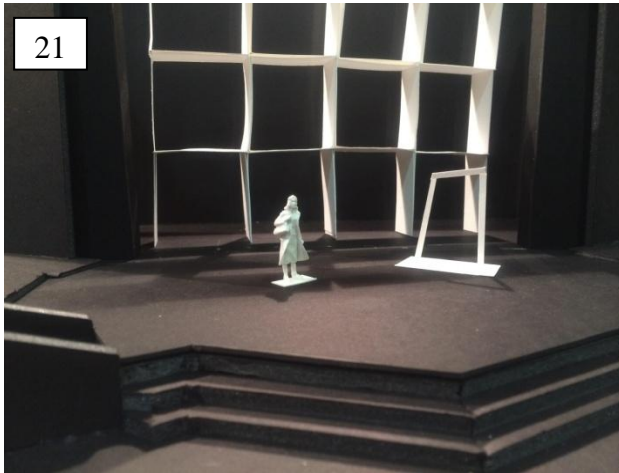
world. There are also images that help demonstrate the spatial relationships of subject to set and some that just communicate the way that I feel when reading this play. One of the images that is different from the rest is the one that I chose to represent the Intimate scene (Image 18). It is one of the only photos which uses gold toned lighting, giving softness and a warmth to the photograph. In the photo there is a woman cradling the head of her lover as she looks directly



into the camera. She embodies strength and confidence in a way that is similar to the Young Woman's fearlessness and purity that she feels when she is in her lover's room after the Bar scene.

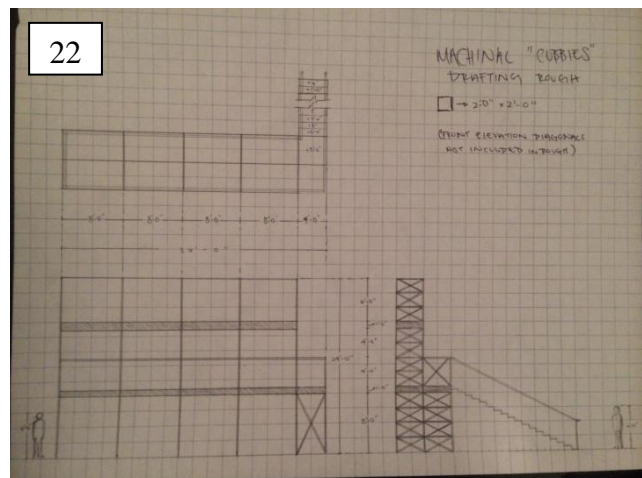
Tonal research also helps the design team better understand each other's views of the play and can help inspire and create questions that open up discussions about more concrete things of the production like color palette. One of the things that Costume Designer Karina Chavarin and I spoke about in one of our very first meetings was that we both thought in black and white first. Whether or not we added colors to our designs was a different story, and in this

Because of the budget and time constrictions however, I decided to try and design a different door that incorporated both the bars and the skewed structure all within a single doorframe. After drafting the piece though, the price of building the second door ended up being more time consuming than the initial design.



For the main structure, I actually began with a very rough white model (Image 21). The Technical Operations Director had let me know that the best way to approach the structure was to design the cubes using four feet by eight feet sections because of the stock platform and stock frames that were in

the scene shop stock. We discussed all of the practical aspects of the design, and after working out details about how to move on the second floor, structural diagonals, a third level, budget, curtains, handrails, and staircases, I began to edit my design. For the issue of how to move on the second floor, we decided on a balcony that would allow clear access through the back of the second level (Image 22). Structural diagonals were put into place, and after several attempts to design diagonals that were both structural and aesthetically pleasing, we agreed upon a more disoriented and less uniform pattern that roughly mimicked the look of scaffolding. Handrails were incorporated into the diagonals and skewed ever so slightly to join in with the chaotic look. The

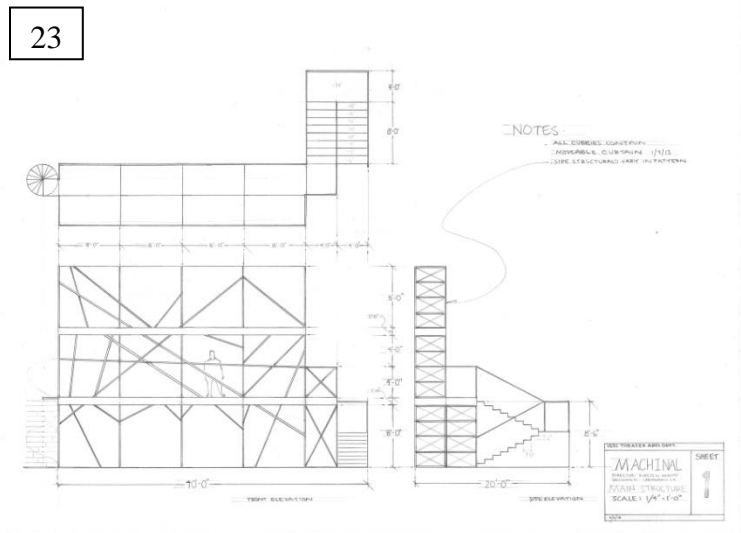


third level remained on the drawings, despite the fact that the Technical Operations Director had warned that the level might not be an option because of budget, time and labor constraints.

Once these rough sketches and model were approved, I began drafting. Drafting is a process of technical drawing in which one communicates how something functions and/or is to be constructed. In a scenic designer's case, the drafting communicates how the overall piece should look when finished. When flats (pieces built to look like walls) are being built, the scenic designer will communicate their designs through drafting in order for the shop staff to build such structures. This however does not mean that the scenic designer is communicating how to construct the piece. It merely means that whatever is not seen by the audience can be whatever the shop staff needs to do in order to give that flat structural integrity.

Because the main structure was not a flat, all of its structural parts were in plain sight. The diagonals mentioned earlier were all designed in order to embrace the scaffold aesthetic rather than hide them (Image 23).

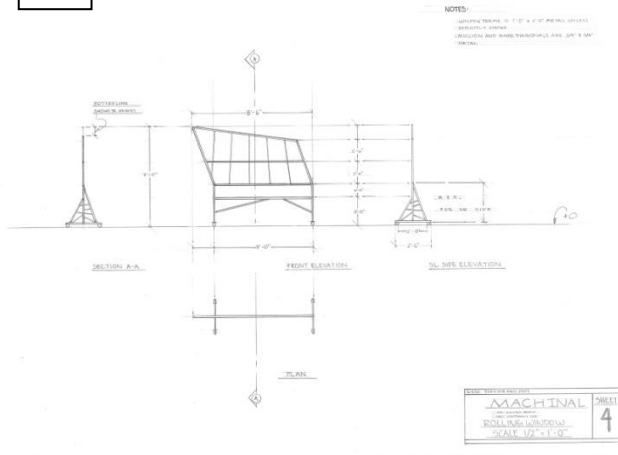
When drafting, one has to label several views since the object is 3-dimensional, and is meant for the stage and not for reality. A lot of the scenic pieces are not actual functioning pieces, although they may appear to be so. For example a



flat is meant to have the depth and the structural integrity of a wall, but it is in fact a thin sheet of wood painted and built to look like a real wall. Therefore when drafting, one provides a minimum of a plan view, a front view, and a section of every object built. Other views may be

provided depending on the complexity of the scenic piece. All drafting is done to scale and, depending on the size of the object or the detail that needs to be shown, the scale may vary. For example the plates of drafting that were dedicated to the main structure were done in $\frac{1}{4}$ inch = 1 foot scale because of the big size of the structure. The door and the window were both done in $\frac{1}{2}$ inch = 1 foot scale as well as the armrest unit of the electric chair.

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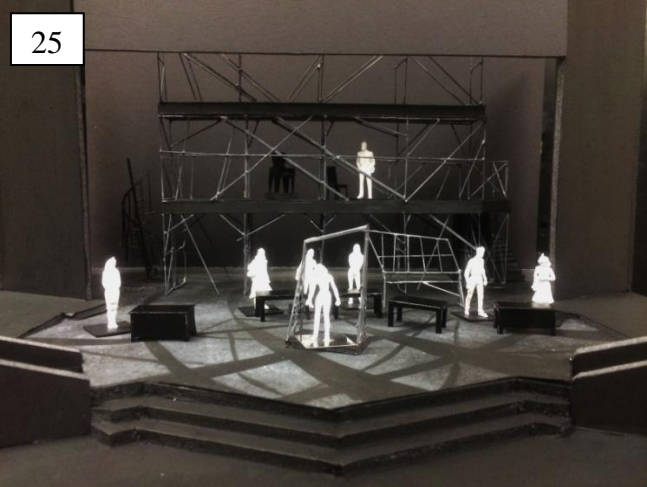


The drafting process is also extremely similar to the sketching process in that plates of drafting are often redone to accommodate practical challenges (Image 24). However, in drafting, all of the ideas are solidified and refined in a way that sketching cannot do. The specific measurements are what

differentiate rough sketches from drafting, and there is very little room in drafting to be unsure of how the final object will look.

Scale model making is done in tandem with drafting in order to show the outcome of the drafting before using expensive materials in order to build the set onstage (Image 25). Model

making takes these plates of drafting and brings them into the physical world and is one of the most important steps in the design process. Scenic models are placed in the context of a scale model box of the theater. Because drafting is such an intricate process, it is sometimes difficult



to understand, especially for people who have never formally learned drafting, but model making communicates effectively and efficiently what the set will look like when it has been completed. White models, models that show main structures without any color, are often created first. Because the white models communicate less informative, they are easier to edit and re-edit and can help a designer solidify design ideas because the design ideas are easier to grasp in a tangible form. White models are used as a 3 dimensional sketch, putting out ideas that are less finalized but still to scale. Colored models on the other hand, consist of very final ideas that will look almost identical to the onstage set. These models are much more detailed and communicate much more about the texture, color, construction, and aesthetic tone of the final design.

With the final design solidified and drafted, the scene shop can build the set pieces. During this time, props are also being pulled, as well as all other furniture pieces. For *Machinal*, the furniture and prop pieces were pulled from UC Santa Cruz's prop storage, as well as San Jose Repertory Theater's prop storage. As mentioned earlier, the Director Kirsten Brandt's connection to San Jose Rep allowed us to "pull" from their stock and thus allowed for much more furniture that we otherwise could have had. Pulling from San Jose was extremely helpful, as well as eye opening, because it is an established theater with a large inventory. Being able to access the prop shop as well as see the sheer size of the scene shop was an amazing experience.

During the time that the scenic pieces are being built, scenic painting is also being done. As soon as the structures were built and put into place, I could paint. The floor's base color was laid out first to roughly space out its grid design. Then dark and light tones were added to create a depth and texture to the base. After seeing that the paint treatment looked flat, a white highlight was added all throughout the floor to create more depth. The dark lines of the floor were then

cleaned up, and the smaller dark lines were added and then the floor was sealed with flat sealant (process images can be seen in Appendix B).

The main structure, the door, and the window all received the same scumbling paint treatment; a painting method that creates texture through midtones, highlights, and shadows blended roughly from one tone to the next. The metal and wood were base painted in a mid-grey tone and then highlights and lowlights were added. The bentwood chairs were also touched up,



and four were re-painted entirely. The switchboard (Image 26) called for a paint treatment that mimicked wood texture, which was a bit difficult to replicate because of the natural wood texture that already existed on the piece. After a lot of painting and re-painting, I decided to leave the piece alone and see it under stage lights before continuing to work on it. After seeing it with the intended lights I realized that the switchboard only needed minor adjustments before being finished.

Technical rehearsals begin a week before the opening night, and are usually when things get fine tuned and final adjustments can be made. The entire show is seen under theatrical lighting which is quite different from everyday lighting, and it thus alters the look of certain paint treatments. Technical rehearsals are also a way to see the show from every angle in order to catch things that do not look right or things that went unnoticed. These rehearsals also help troubleshoot any issues that may arise during performances. Because the diagonals of the main structure are low, an actor bumped into one

during the first day of dress rehearsals and to fix the issue, stage management put a small piece of glow tape after I painted all the diagonals a lighter shade. I also decided to paint the rest of the bed frame there a creamier color because the raw metal was too jarring and did not fit with the original color of the headboard, and there were a few places like the top of the door and a small corner of the window that had to be repainted. Scenic transitions are also worked during these rehearsals, and the director specifically choreographed all transitions to be a vista (seen by the audience).

During one of our technical rehearsals, our rehearsal was interrupted by a blackout, which took away an entire rehearsal. This was problematic because the scenic changes needed to be worked and sped up, especially with the addition of costume changes, and unfortunately we were unable to perfect those changes before the opening of the show. Despite this, the show still opened on time, and the scenic design was completed on time.



SECTION THREE

Reflection

Upon reflection of the scenic design process as well as the scenic design of *Machinal*, I have analyzed whether or not the scenic design of *Machinal* was a failure or a success. Even with a few setbacks, I think that the overall design of the show was a success. The world which the creative team fabricated was unified and strived toward a common aesthetic that was communicated effectively and clearly. The set aided in the storytelling and did not hinder the actors, and the details that were changed because of communication errors were minor and did not affect the overall design in a noticeable way.

The process of completing the scenic design for *Machinal* was the most rewarding. Not only was this production my first faculty directed show; it was also the first time I had ever designed in the Main Stage. This show was an amazing learning experience and I was able to accomplish many things that I had never done before. One of these things included pulling furniture from the San Jose Repertory Theater prop storage. Seeing a fully functional prop shop was a wonderful opportunity and really opened my eyes to the possibilities of what a regional theater has at their disposal. Another thing I am proud of is the scenic paint for *Machinal*. Most of the painting was done throughout the course of three days and I was the sole painter of the entire set. Being able to accomplish so much in such a short amount of time, and having the paint be almost identical to what I had originally intended was very satisfying. After viewing the first dress rehearsal complete with costumes, makeup, and lighting I was very aware of how stylized the production was and how unified our designs were.

There were a few moments of miscommunication that caused slight problems during the process of designing *Machinal*, but any issues were sorted out as efficiently and quickly as possible and although they may have stalled the progress of the production, none of these miscommunications created problems that couldn't be solved. The challenges that came up were solved because of the amazing teamwork and efforts of the staff, the professors, and the creative team and each hurdle that we overcame was a great learning experience.

While watching the show, one of the things that could have been improved on was the timing of the scenic transitions. The one transition between the hospital scene and the bar scene was extremely slow, even in its last run which stalled the energy and created a disconnect in the fluidity of the show. Aside from that single point, I think that the rest of the show scenically had little issue.

In my ideal world, the large structure's vertical bracing would have been skewed to create lines that moved up toward the centerline of the stage, creating an even bigger towering effect. The structure also wouldn't be completely parallel to the plasterline and would instead be skewed slightly so that the stage left corner was slightly downstage of the stage right corner. The steel units would have gotten a coat of watered down silver because it gives a sheen that more resembles metal than just matte grey color. The checkered pattern on the floor would have been more precise and the texture would have been brought further upstage with a smoother gradient fade to black. The door that I had originally drafted would have been built and used instead of the single door that ended up being built. Having more backstage storage space also would have been more ideal, as we had a lot of furniture because each scene was in a separate locale. The diagonals that were meant for the back hand rail would have also been put into place as well as the diagonals of the midsection. The third story of the main structure would have been weight

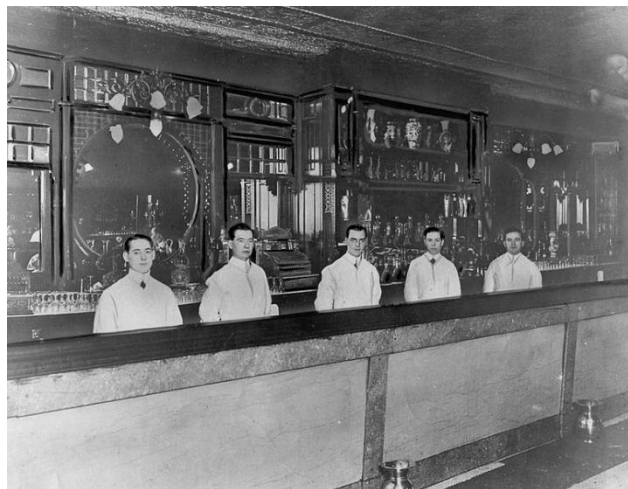
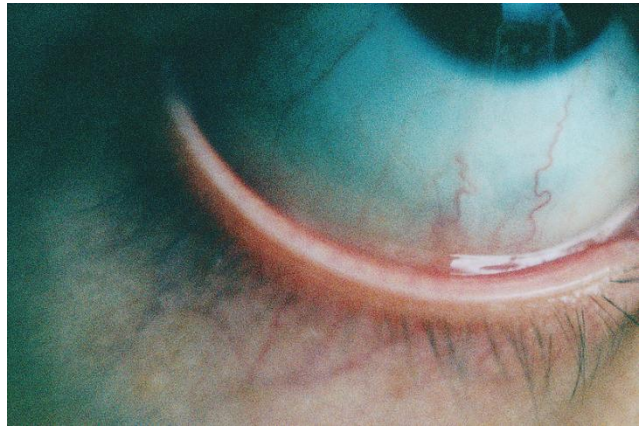
bearing so that the young woman could walk on that third level, as it was something that the director really wanted. The two bentwoods on the second level would be replaced with different chairs that were more stable and versatile, and all of the bentwoods in the bar scene would have the same shape, wood treatment, and finish. The tables in the bar scene would also have white tablecloths instead of just being bare tables. The spike tape would also be more dull in color in comparison to the vibrant orange and green that was used during the actual production.

These small details were not noticed by the audience and although there is a lot I wanted to tweak, these changes would not have affected the overall outcome in any extremely significant way. After speaking to multiple people about the production, there was only high praise for the design of *Machinal*. Professors and fellow peers were all quite impressed with the strong aesthetic that was created by all of the creative team and thought that the world that we all created aided the storytelling immensely. An actor in the production who was taking a design class even told me that he was extremely impressed with my design and would use it as inspiration for his future designs. The lower level of the main structure was also reused in the following quarters' production of *Rent* (dir. Daniel Scheie).

With the resources that we were given, the production that was put on was extremely successful and I am extremely happy with the outcome. Designing *Machinal* was a challenging learning experience but a very rewarding experience that I am grateful for. Learning about *Machinal*'s influences, the art history and the influential movements that lead to the style of my design, and the process of creating and executing the scenic design for *Machinal* gave me a sense of the importance of design and research in the theater world.

APPENDIX A: Additional Research Images

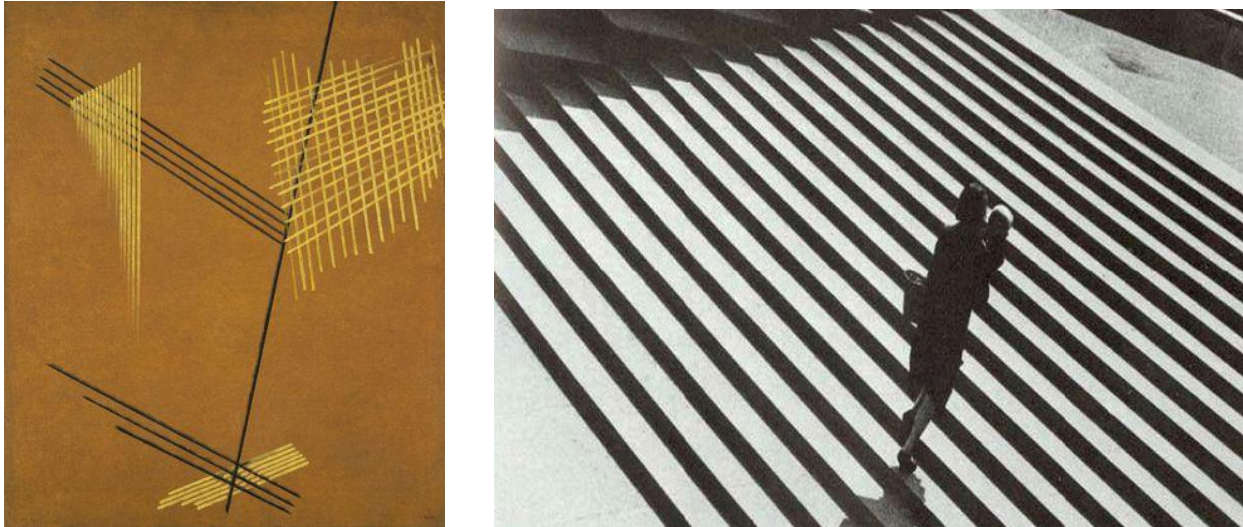
Tonal and Period Research



Popova's *Space Force Construction* 1921



Rodchenko's *Non-Objective Painting* 1919 and *Steps* 1930



Tatlin's *Tower* Two Models



Kathe Kollwitz *The Widow* 1922 and *The Sacrifice* 1923



Otto Dix's *Metropolis* 1928



Erich Heckel's *Portrait of Kirchner* 1913, *Couple by the Sea* 1921, *Reading Aloud* 1914



APPENDIX B: Additional Production Photos



Episode One



Episode Two



Episode Three



Episode Four



Episode Five



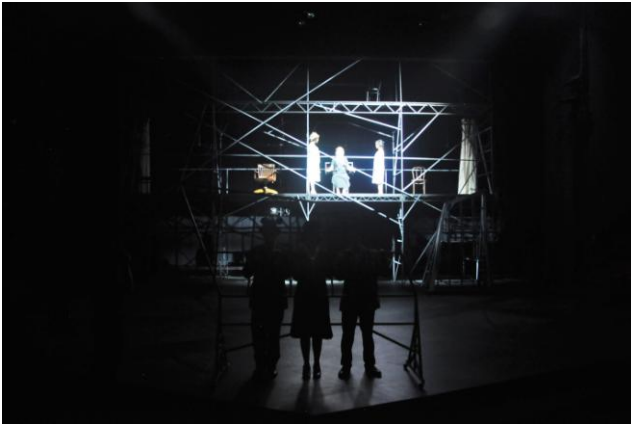
Episode Six



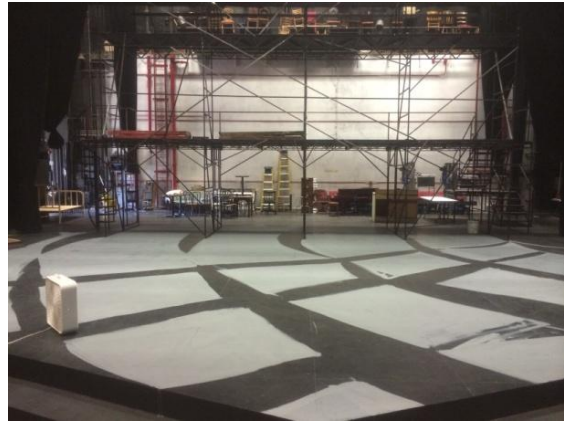
Episode Seven



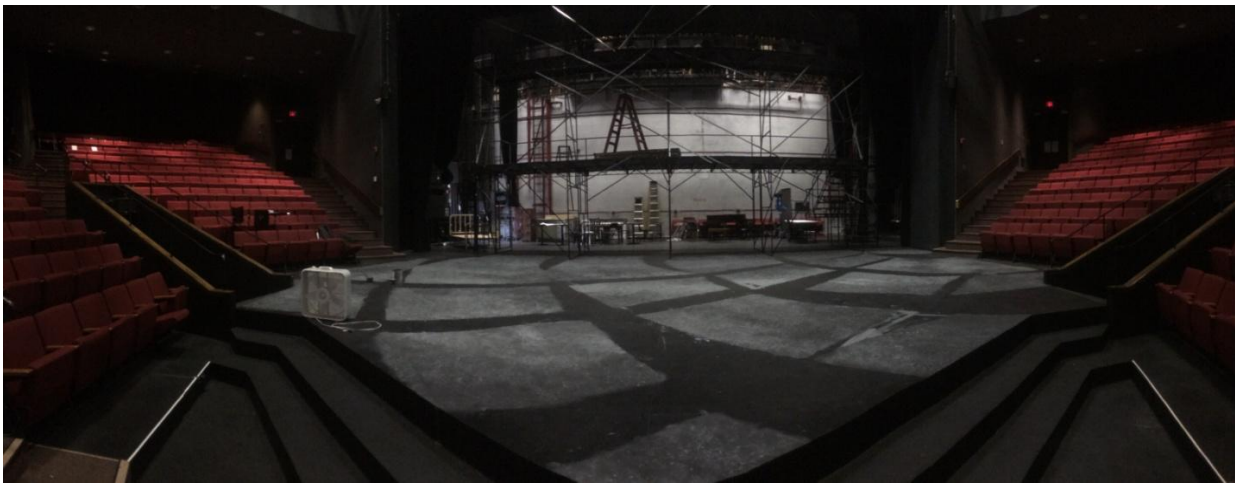
Episode Eight



Episode Nine



Floor Base Color



Floor Texture without Final Black Lines

*All *Machinal* Production Photos taken by Stephanie Lee

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