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Creating Immersive Worlds: Applying Scenic Design Techniques in 'Eurydice' by Sarah Ruhl

Brynlee Beams
Ouachita Baptist University

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Immersive Worlds: Applying Scenic Design Techniques in 'Eurydice' by Sarah Ruhl

Presented by: Brynlee Beams

Presentation Overview

A About The Play

B Reading the Play/Research

C Ground Plan

D Thumbnails

E Perspective Drawing

F Value Rendering/Color Rendering

G Elevations/Model

About the play

Sarah Ruhl reimagines the story of Orpheus and Eurydice from the point of view of Eurydice herself. This play uses a less classical context and a new point of view to add fresh ideas to the original mythological tragedy while still holding true to the message of the original tale.

The story follows Eurydice , who dies on her wedding day. She finds herself in the underworld where she reunites with her father and goes on a journey to remember her lost love.

Beginning the Process

Meeting with the Director

The goal for the first meeting is to find a common method of approach which will be the glue that holds the visual elements together.

The director and designer will be in one long conversation until the opening of the production.

The First Read

The first reading of the script should be for the play's *content*.

The goal is to feel out the play's "emotional undercurrent" .

The Second Read

The second read-through is for the play's *intent*.

This reading is about personal discovery and playing with different ideas .

Research

Research is the longest and most ongoing part of the process, it typically extends through the whole of the project.

There are two main goals:

1. Understanding the context in which the characters live and the action of the show occurs.
2. Finding inspiration and evocative images

Auguste Rodin, Orpheus and Eurydice

Orpheus and Eurydice

This play is based on a Greek myth about Orpheus, the son of a muse who falls in love with Eurydice.

Their happiness is short lived, the story ends in tragedy.

Sarah Ruhl

Sarah Ruhl is an award-winning American playwright who has written many plays that have been produced on Broadway and both across America and internationally.

She wrote it for her father who was diagnosed with cancer and died two years after she turned 18.

In the interview Ruhl was asked about the significance of the use of string throughout the play (Orpheus' ring for Eurydice and her father's string room)

"The string is the umbilical cord, and it's the string of an instrument. It's also the idea of improvised care for others: If Orpheus can't afford gold, what does he have? He has a string, a more fragile tool. The father can't create a home out of bricks or straw, but maybe he has a bit of string. How can we show love and care for people with these very thin, tender, improvised objects?" (Schelling).

Unity Statement

To ACT in order to PURPOSE by means of AGENTS and AGENCIES in a time of SCENE.

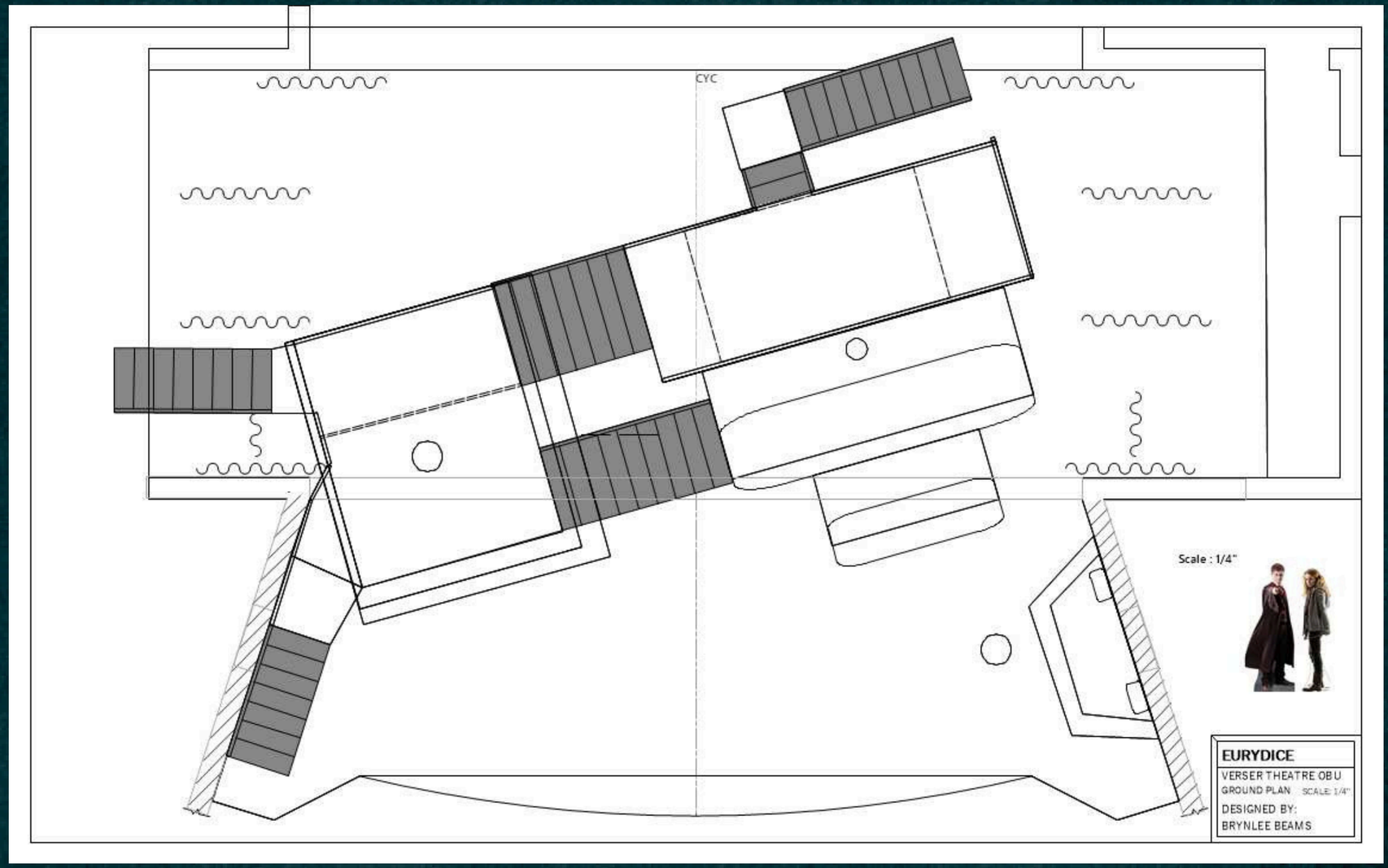
To ORCHESTRATE in order to BOND by means of PERSISTENCE/PASSION and SURRENDER in a time of PARALLEL SEPARATION.

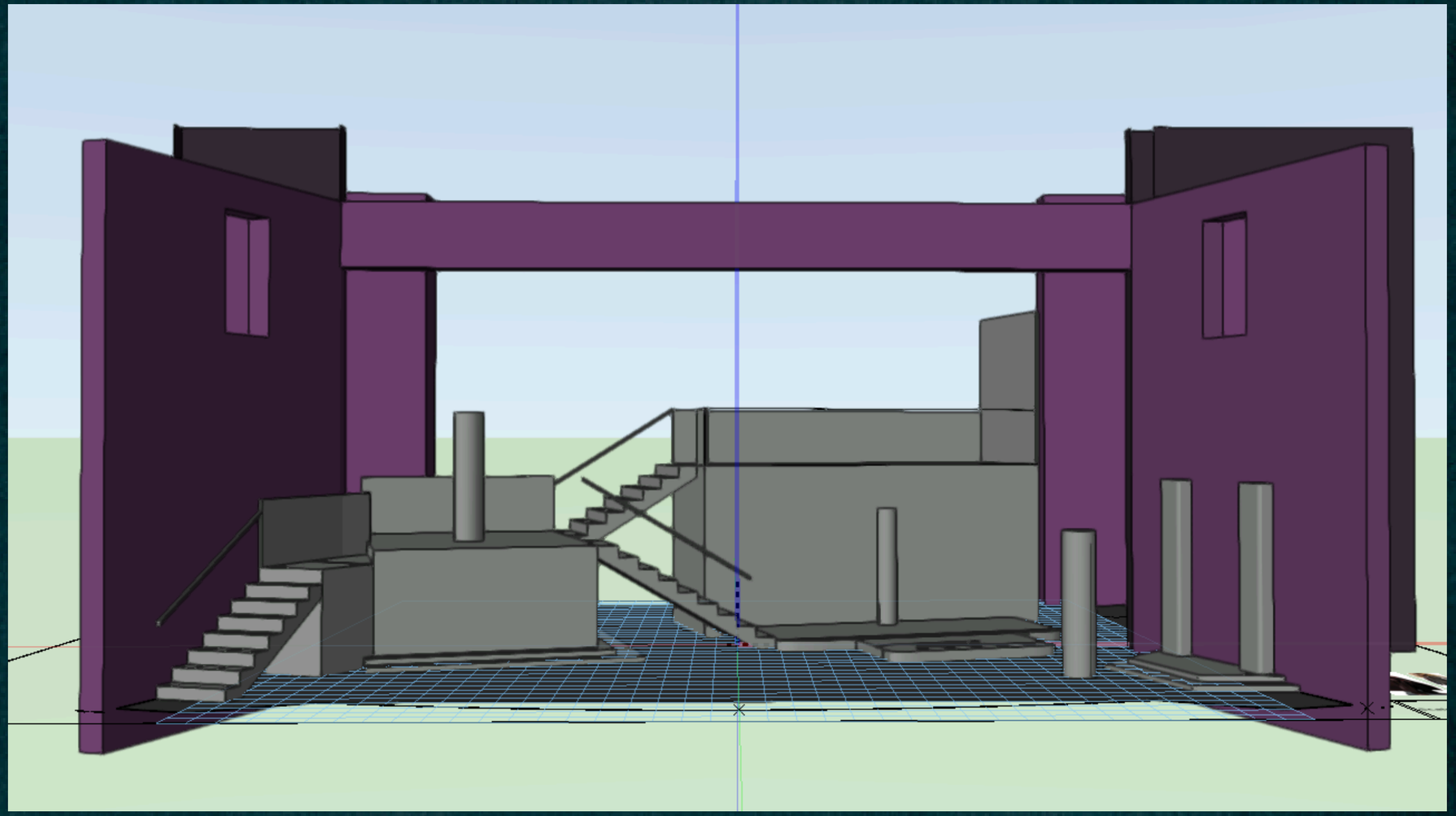
Mood Board

A mood board, vision board, or concept collage is a physical or digital collection of ideas

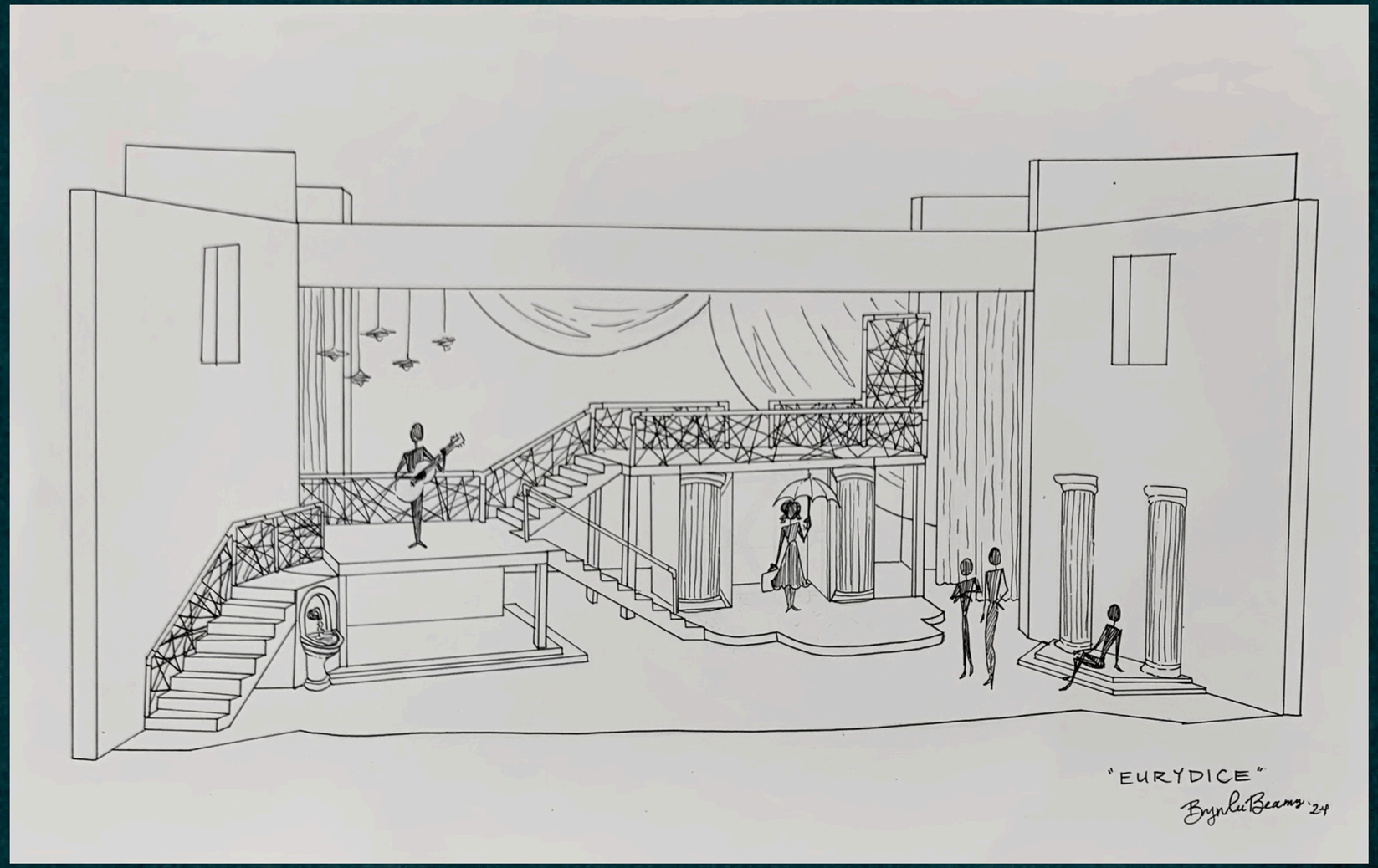
It can include anything that helps define the direction you want to take with your project; this includes color palettes, textures, photos, illustrations and anything that sparks inspiration and ties in well with your concept.

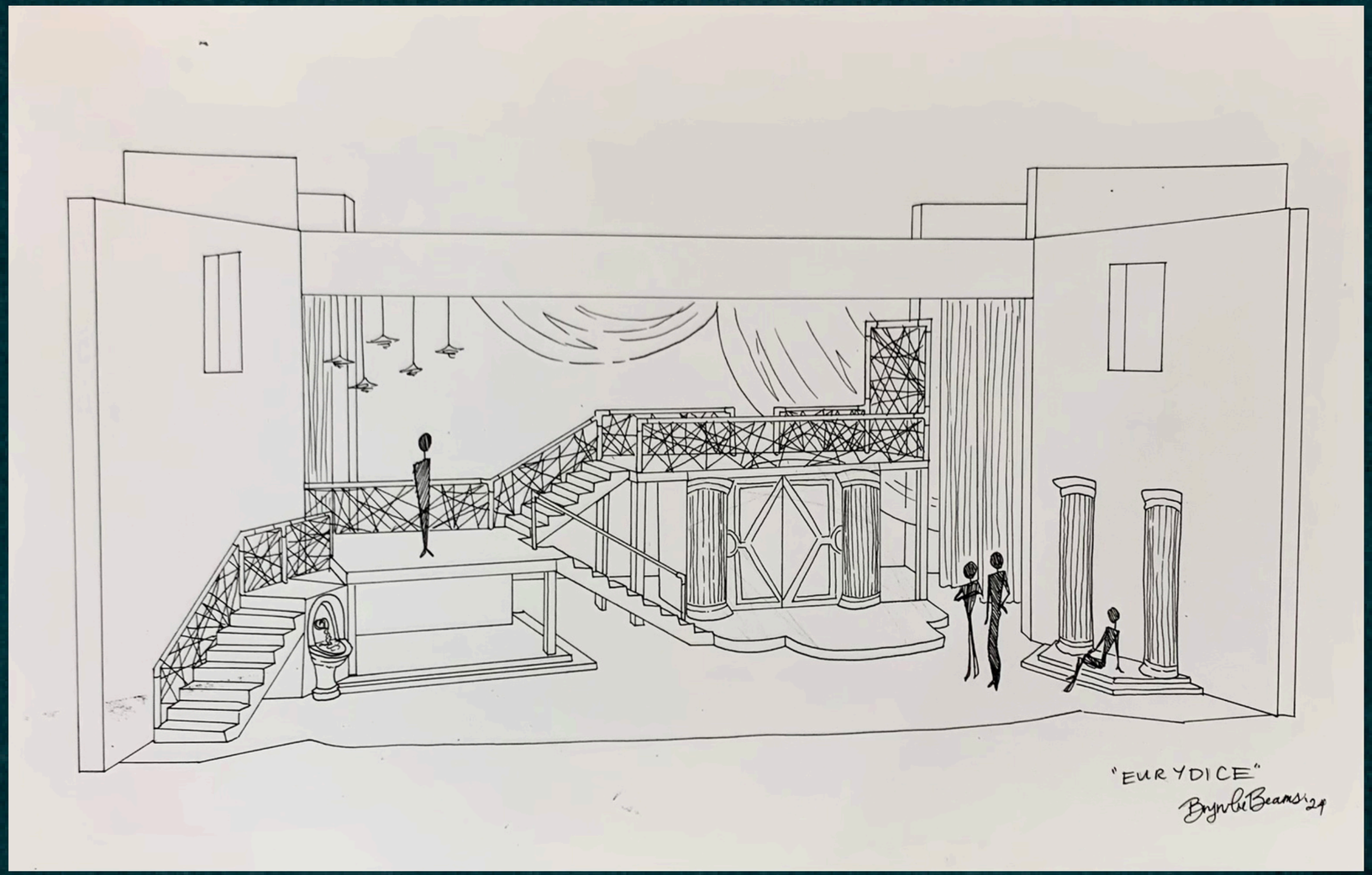
Look for things to put in your board that evoke the theme, mood, and setting of your project and try to use your unity statement as well as any research you've done to influence your choices.

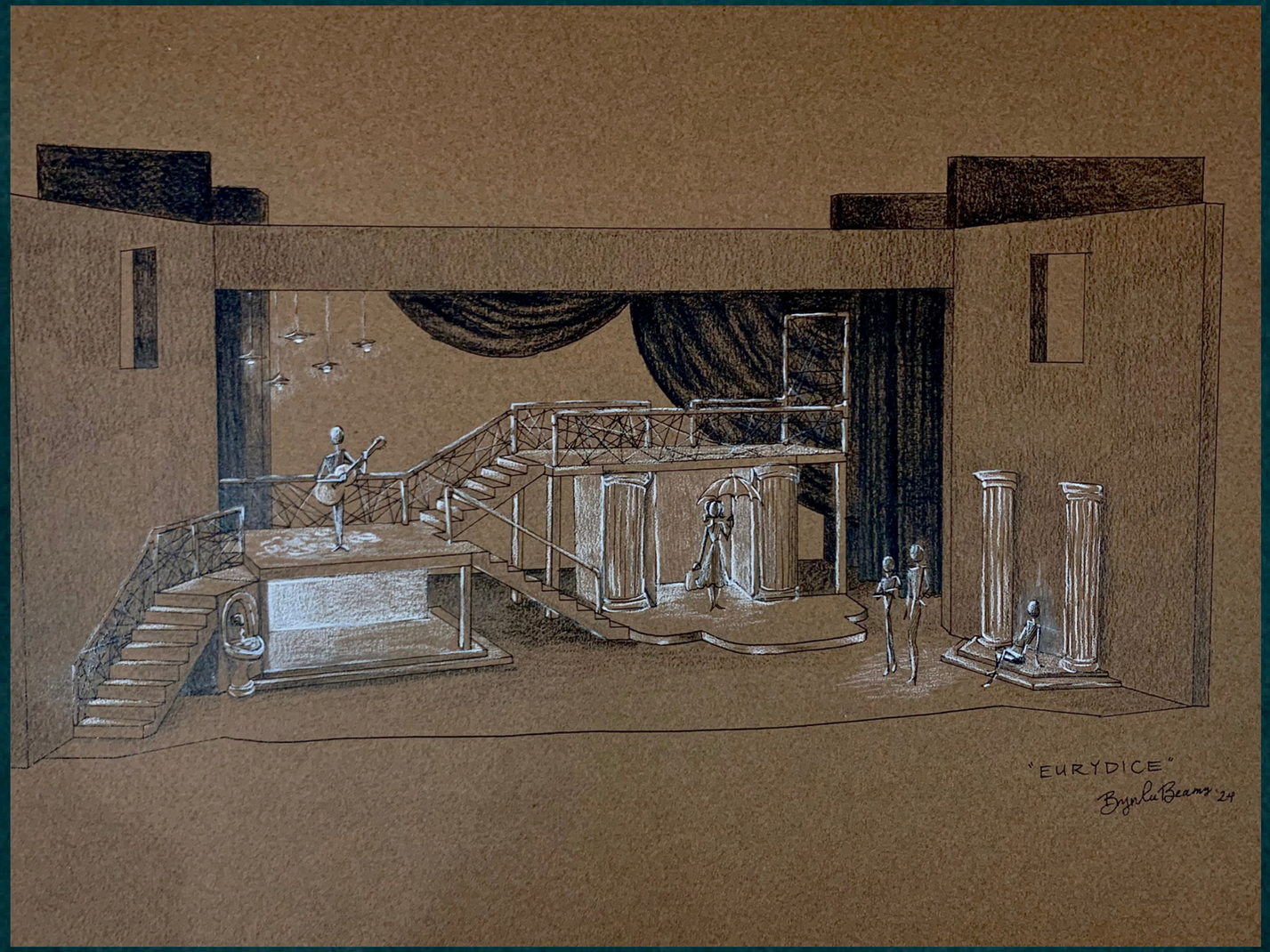

CYC
Scale : 1/4"
EURYDICE
VERSER THEATRE OBU
GROUND PLAN SCALE: 1/4"
DESIGNED BY:
BRYNLEE BEAMS

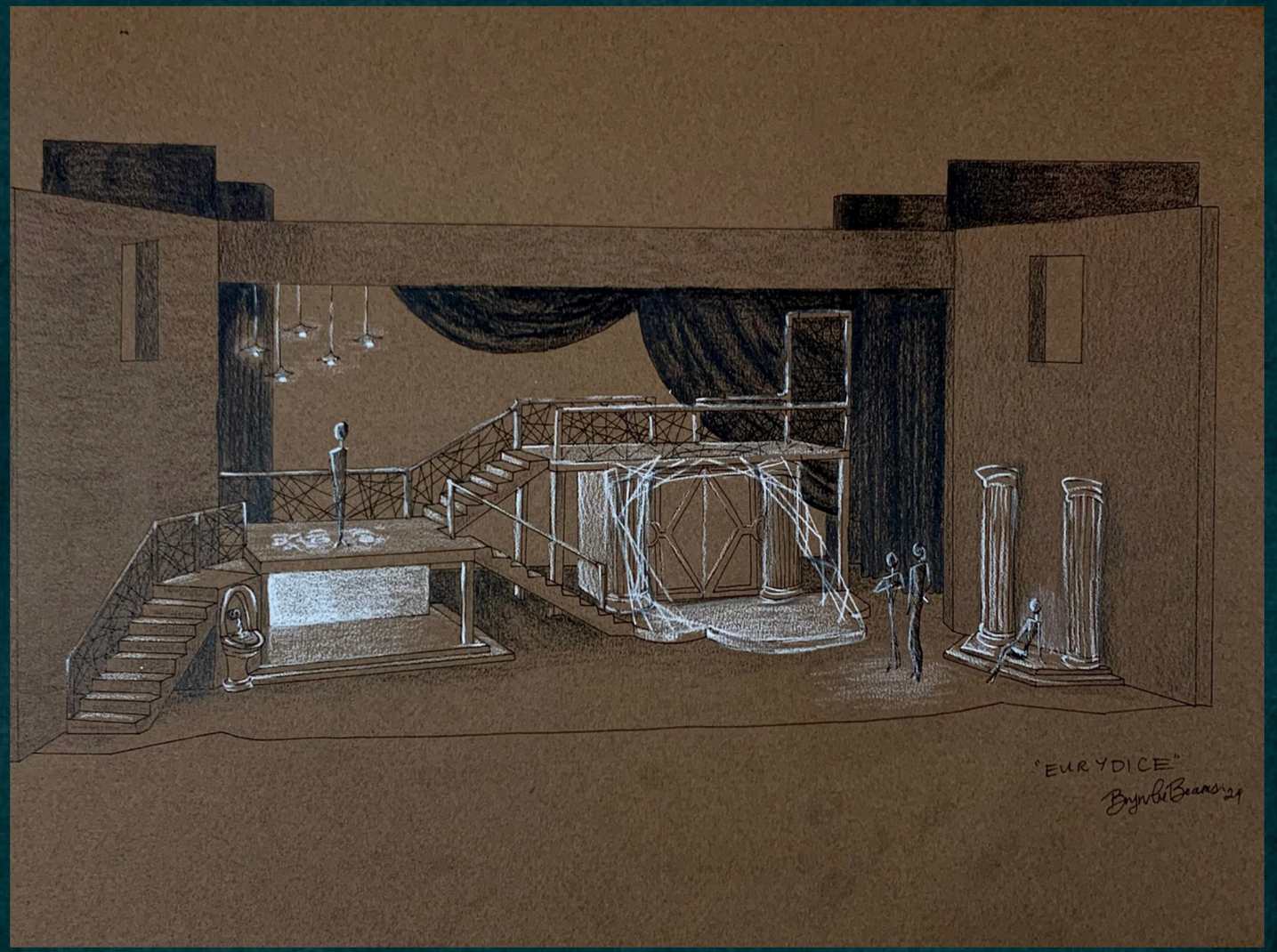


MOVEMENT I
SCENE 1 BEACH
SCENE 2 UNDERWORLD
SCENE 3 WATER PUMP
SCENE 4 UNDERWORLD/ WEDDING
SCENE 13 STRING ROOM
SCENE 14 INSIDE/THE STRING ROOM (TRUCK)
SCENE 15 WORLD ABOVE (RAINSTORM)
SCENE 16 STRING ROOM
SCENE 5 WATER PUMP
SCENE 6 WATER PUMP
SCENE 7 THE INTERESTING APT
SCENE 17 WORLD ABOVE
SCENE 18 STRING ROOM
SCENE 19 DARKNESS (INTO THE UW)
SCENE 20 UNDERWORLD
MOVEMENT II
SCENE 1 UNDERWORLD
SCENE 2 WORLD ABOVE
SCENE 3 STRING ROOM (BUILDING IT)
SCENE 4 STRING ROOM
MOVEMENT III
SCENE 1 AT THE GATES
SCENE 2 STRING ROOM/ A JOURNEY
SCENE 3 DISMANTLING THE STRING ROOM/ UW
SCENE 5 WORLD ABOVE (GIVING LETTER TO MOM)
SCENE 6 STRING ROOM
SCENE 7 WORLD ABOVE
SCENE 8 STRING ROOM
FINAL MOMENT (SCENE 3)
BOWS
SCENE 9 STRING ROOM (TIME HAS SHIFTED)
SCENE 10 WORLD ABOVE (UPPER PIT)
SCENE 11 STRING ROOM
SCENE 12 WORLD ABOVE
Eurydice
WRITTEN BY: SARAH RUHL
DESIGNS BY: BRYNLEE BEAMS
SCENE BY SCENE THUMBNAILS


"EURYDICE"
Brynlee Beams '24

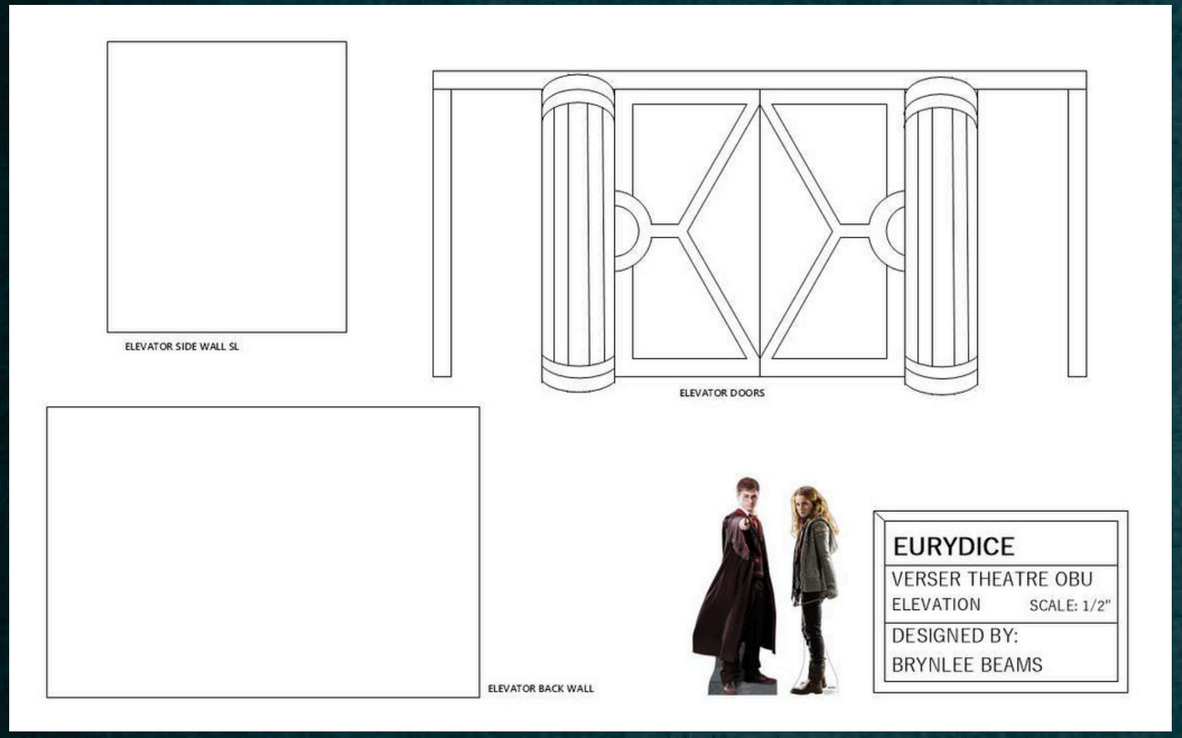

"EURYDICE"
Brynlee Beamer '24

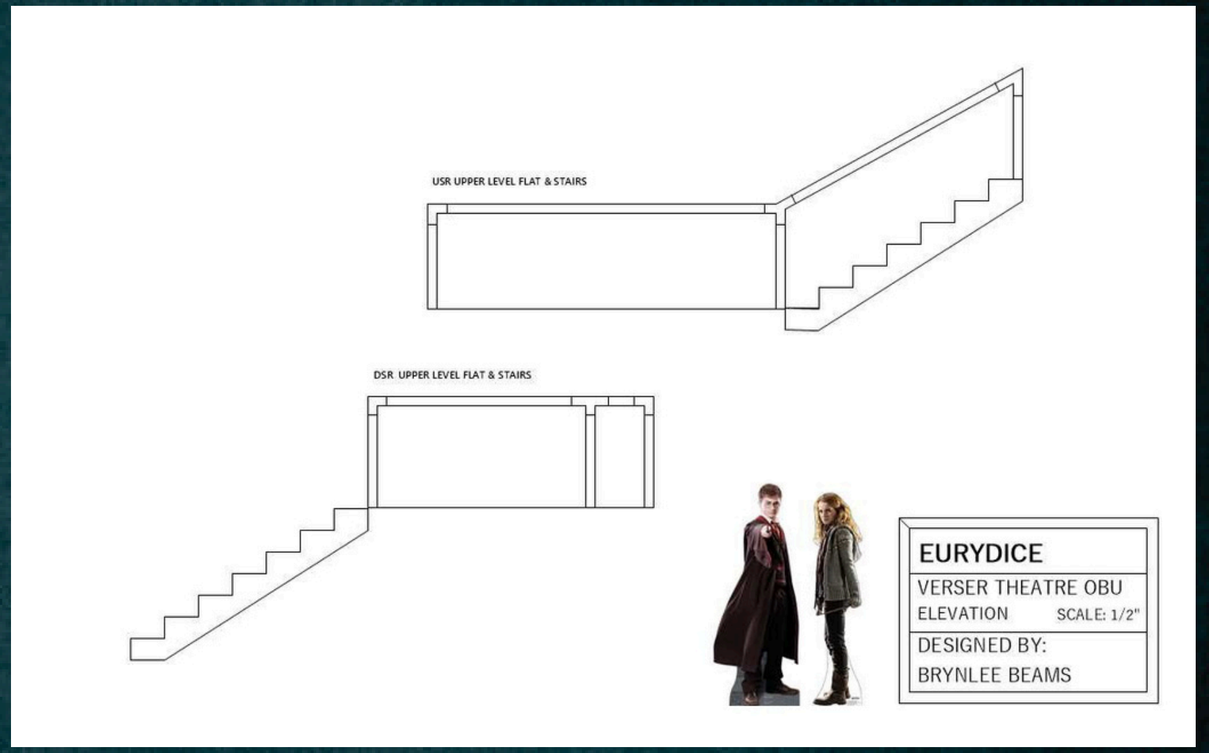

"EURYDICE"
Brynlu Beams '24

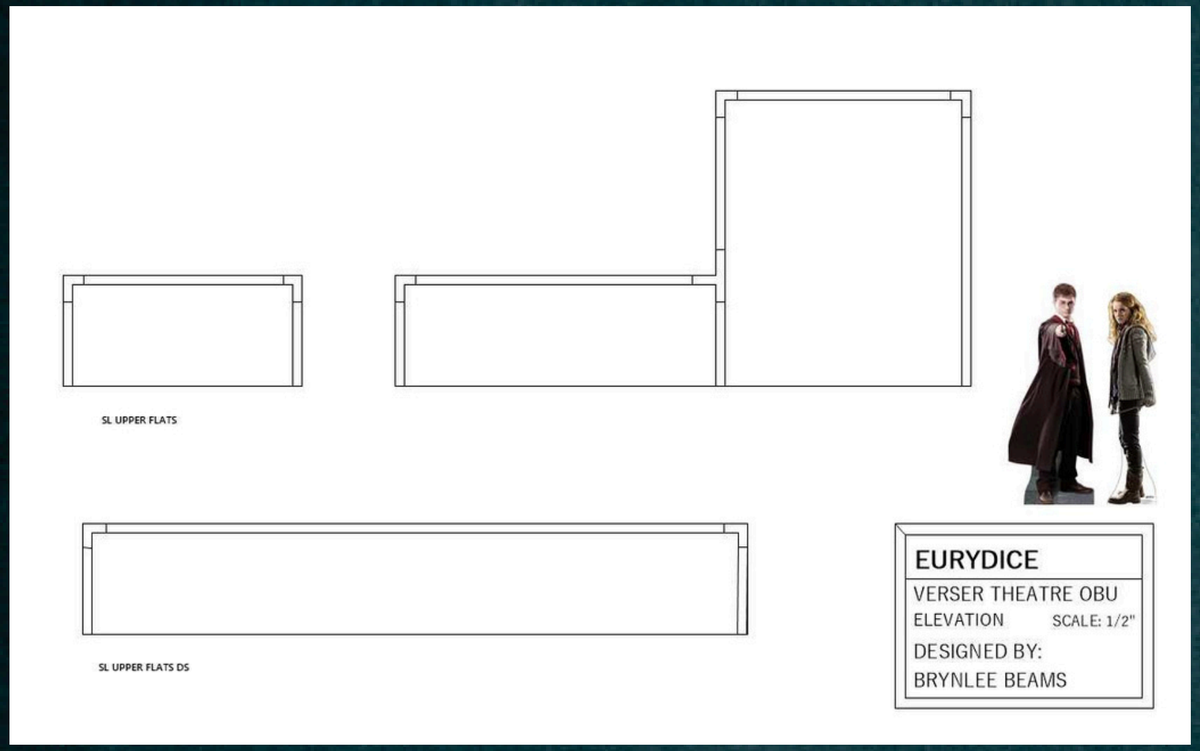

"EURYDICE"

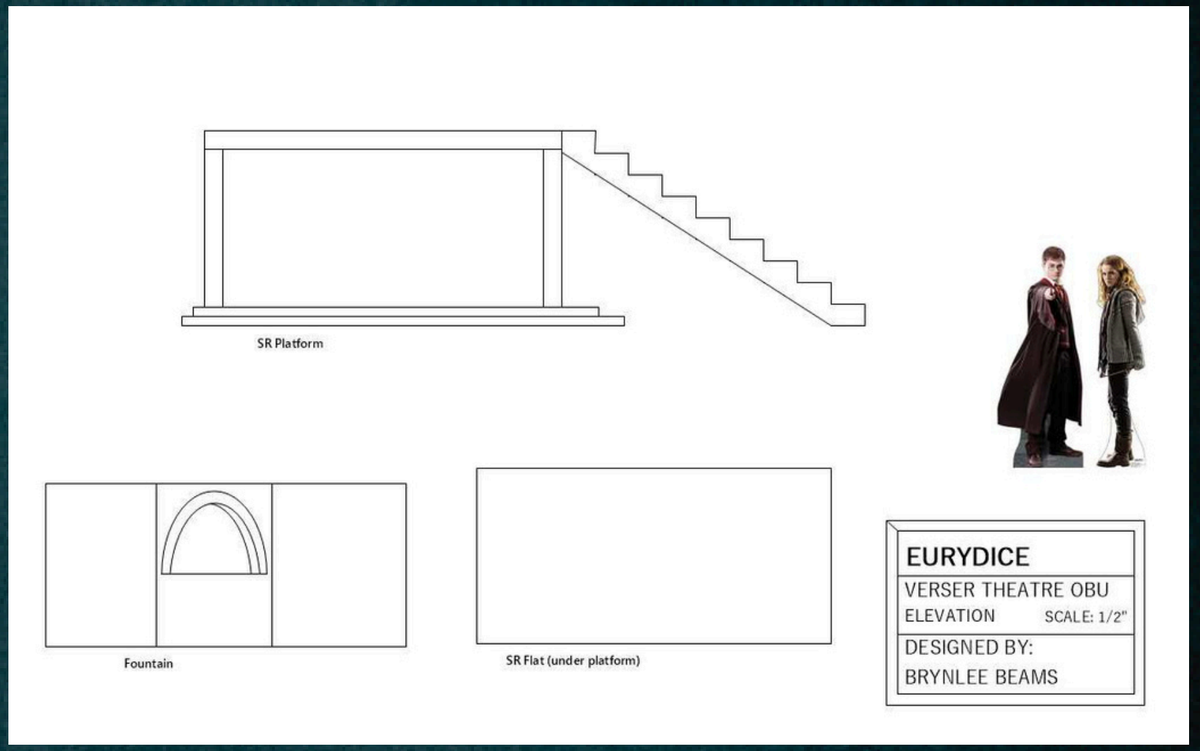
"EURYDICE"
Brynlee Beams '24

"EURYDICE"
Brynlu Beams '24


ELEVATOR SIDE WALL SL
ELEVATOR DOORS
ELEVATOR BACK WALL
EURYDICE
VERSER THEATRE OBU
ELEVATION
SCALE: 1/2"
DESIGNED BY:
BRYNLEE BEAMS


USR UPPER LEVEL FLAT & STAIRS
DSR UPPER LEVEL FLAT & STAIRS
EURYDICE
VERSER THEATRE OBU
ELEVATION
SCALE: 1/2"
DESIGNED BY:
BRYNLEE BEAMS


SL UPPER FLATS
SL UPPER FLATS DS
EURYDICE
VERSER THEATRE OBU
ELEVATION SCALE: 1/2"
DESIGNED BY:
BRYNLEE BEAMS


SR Platform
Fountain
SR Flat (under platform)
EURYDICE
VERSER THEATRE OBU
ELEVATION SCALE: 1/2"
DESIGNED BY:
BRYNLEE BEAMS

Thank you for listening!

Don't hesitate to ask any questions!