The craft of scenic illusion: an investigation into how theatre space and dramatic genre influence the scenographic process, with specific reference to Greg King's set designs for Aladdin (2007), Oleanna (2008), and the Wizard of Oz (2008).

Abstract
This dissertation analyses the influence theatre space and the dramatic genre have on the design process, by examining three designs of Greg King: Aladdin (2007), a pantomime presented at the Playhouse Drama Theatre, Oleanna (2008) a drama at the Seabrooke's Theatre, and The Wizard of Oz (2008), a musical presented at the Elizabeth Sneddon Theatre. Through a semiotic analysis of the productions, the scenographic choices of King are interrogated to ascertain the ways theatre space and dramatic genre affected his design choices. The theories around sign systems in the theatre of Keir Elam (1980), Martin Esslin (1987), and Elaine Aston and George Savona (1991) are examined and used to decode King's designs. This dissertation theorises that the theatre space has influenced and continues to influence the decisions and choices of the scenographer, and it is this linkage that informs the discussion around the historical development of the proscenium arch theatre and the scenographer. The case studies offered in this dissertation highlight the challenges involved with the physical limitations of the theatre space, as each venue selected differs in size, shape, and the technical equipment available for the designer. The dramatic text provides the primary basis for both the director and the designer to develop a production concept. However, dramatic texts can be divided into many different genres and the following three genres, namely drama, musical and pantomime, provide the focus for this study. As these three genres have evolved from earlier forms, the historical development of the three genres is examined to ascertain how the genre affects the scenographic process. A theatre production is the result of a collaboration between many specialists and therefore, the relationship between the designer and other members of the production team is examined. A set design is a visual image of an imagined environment and many designers use symbols, consciously or subconsciously, to communicate their ideas. The work of three international designers, Josef Svoboda, Ming Cho Lee and Ralph Koltai is examined further to understand the influence theatre space and the dramatic genre have on the design process.

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developed with the Blackfriars Theatre, which came into regular use on a long-term basis in 1599. The Blackfriars was small in comparison to the earlier theatres and roofed rather than open to the sky; it resembled a modern theatre in ways that its predecessors did not.