

舞台设计

# STAGE DESIGN



海峡出版发行集团 | 福建科学技术出版社  
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图书在版编目 ( CIP ) 数据

舞台设计 / 深圳市艺力文化发展有限公司编. — 福州 : 福建科学技术出版社, 2013.3

ISBN 978-7-5335-4209-2

I . ①舞… II . ①深… III . ①舞台设计 IV .

① J813

中国版本图书馆 CIP 数据核字 (2013) 第 004144 号

书 名 舞台设计  
编 者 深圳市艺力文化发展有限公司  
出版发行 海峡出版发行集团  
福建科学技术出版社  
社 址 福州市东水路 76 号 ( 邮编 350001 )  
网 址 www.fjstp.com  
经 销 福建新华发行 ( 集团 ) 有限责任公司  
印 刷 深圳市雅佳图印刷有限公司  
开 本 700 毫米 × 1020 毫米 1/8  
印 张 45  
图 文 360 码  
版 次 2013 年 3 月第 1 版  
印 次 2013 年 3 月第 1 次印刷  
书 号 ISBN 978-7-5335-4209-2  
定 价 360.00 元

书中如有印装质量问题, 可直接向本社调换

## **DESIGNING FOR THE IMAGINATION**

I sometimes get asked what the difference between designing for 80,000 people in a stadium and designing for 80 people in a theatre above a pub is.

Essentially, there is no difference because, as theatre makers, the space we are designing for is the space inside the heads of our audience.

We go to the theatre, to concerts, to dance, and to opera in search of the sensation of being among a group of people who are all simultaneously responding to an invitation to imagine. It's powerful. When it works, we become part of a community of people all forming a world in our minds en masse, united in the sense of wonder at the overwhelming force of our own imaginations.

Theatre is increasingly unlike anything else most of us do most of the time; it involves a group of real live human beings expressing themselves, communicating emotions, ideas, and narratives to another group of real live human beings, in the same room, theatre, or stadium.

Theatre happens in real time in a concrete space, which is its limitation and also the source of its infinite freedom. Stage designers thrive on the physical and temporal restrictions imposed upon them by this demanding "art of the possible."

A stage designer needs to create a visual world that an audience can believe in, trust in, and enter. Audiences are incredibly visually sophisticated; they pick up the slightest visual signals, and a designer has to be quick to stay ahead of them.

It is hard to understand a stage design out of its original context. Really, you have to be there. I consider photography of this most ephemeral art form to be an art in itself. The photograph of the stage design is not the experience of the stage design. Rather, it is a residual trace of that experience and a separate but equally valid work.

Photography of stage design plays an essential role in the growth and development of the practice. It is through photographs that stage designers are able to learn from and respond to one another's work.

This is a fantastically broad and varied collection of photographs of stage designs from all over the planet that will provide a rich source of inspiration to both audiences and designers.

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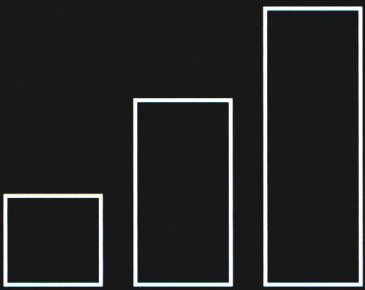
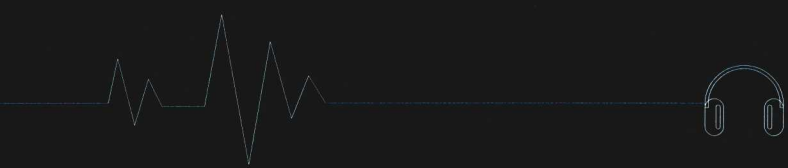
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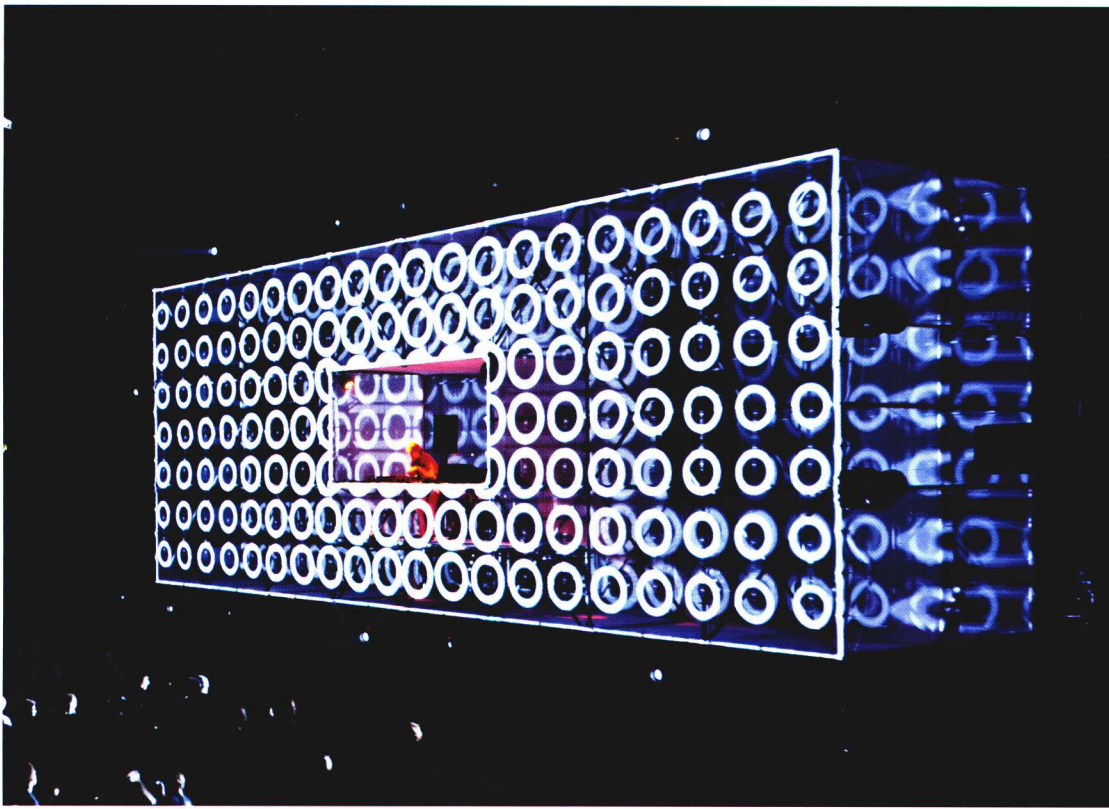
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# Concert

STAGE DESIGN







## Boom-Box

//Project Name: Boom-Box

//Design Firm: 1024 architecture

//Location: Worldwide

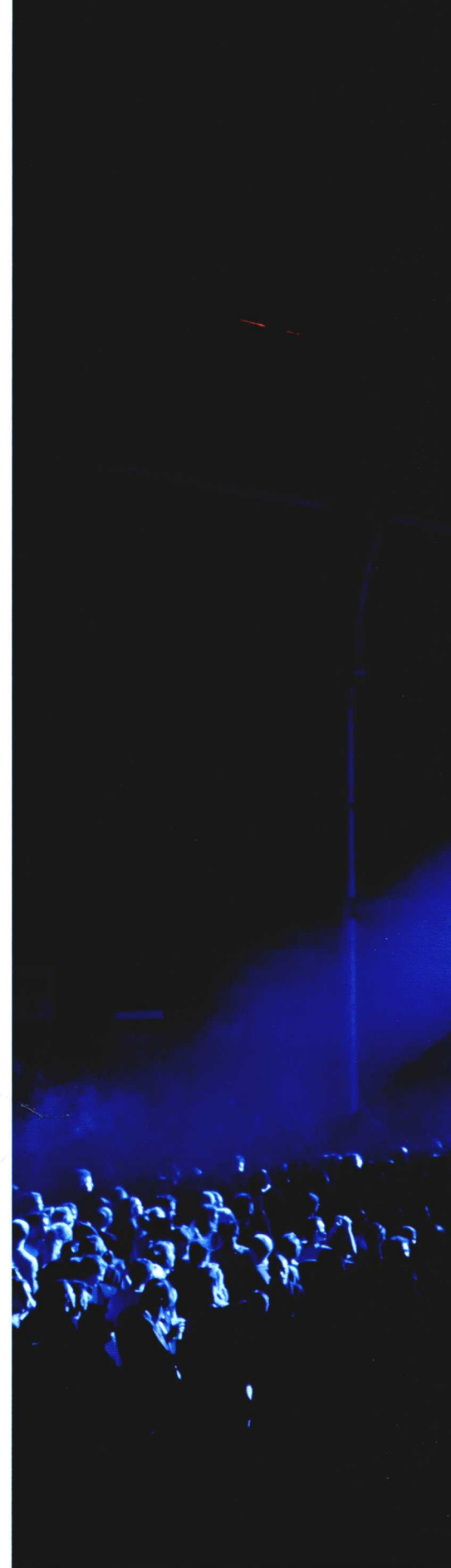
The BOOM-box is a concept that we have worked on for a long time. First created for the Amiens "Nuits blanches" in 2008, it has now been adapted to the demands of the international techno festival GodsKitchen, which tours throughout the world.

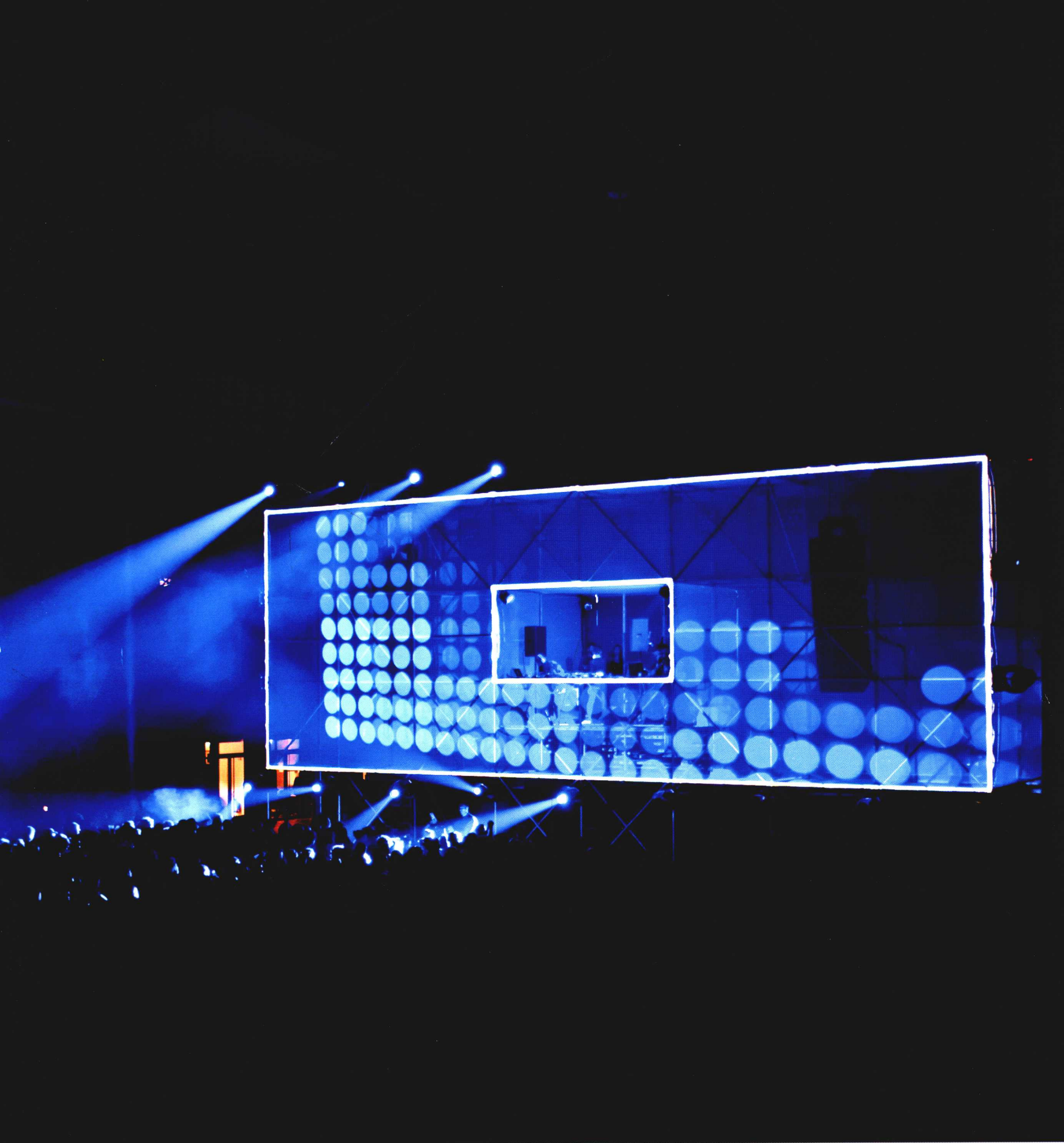
We designed the BOOM-box as an oversized Ghetto Blaster in which a DJ stage takes the place of the tape recorder. It can work for any outdoor event: the Boom-box is huge, luminous, noisy, and playful.

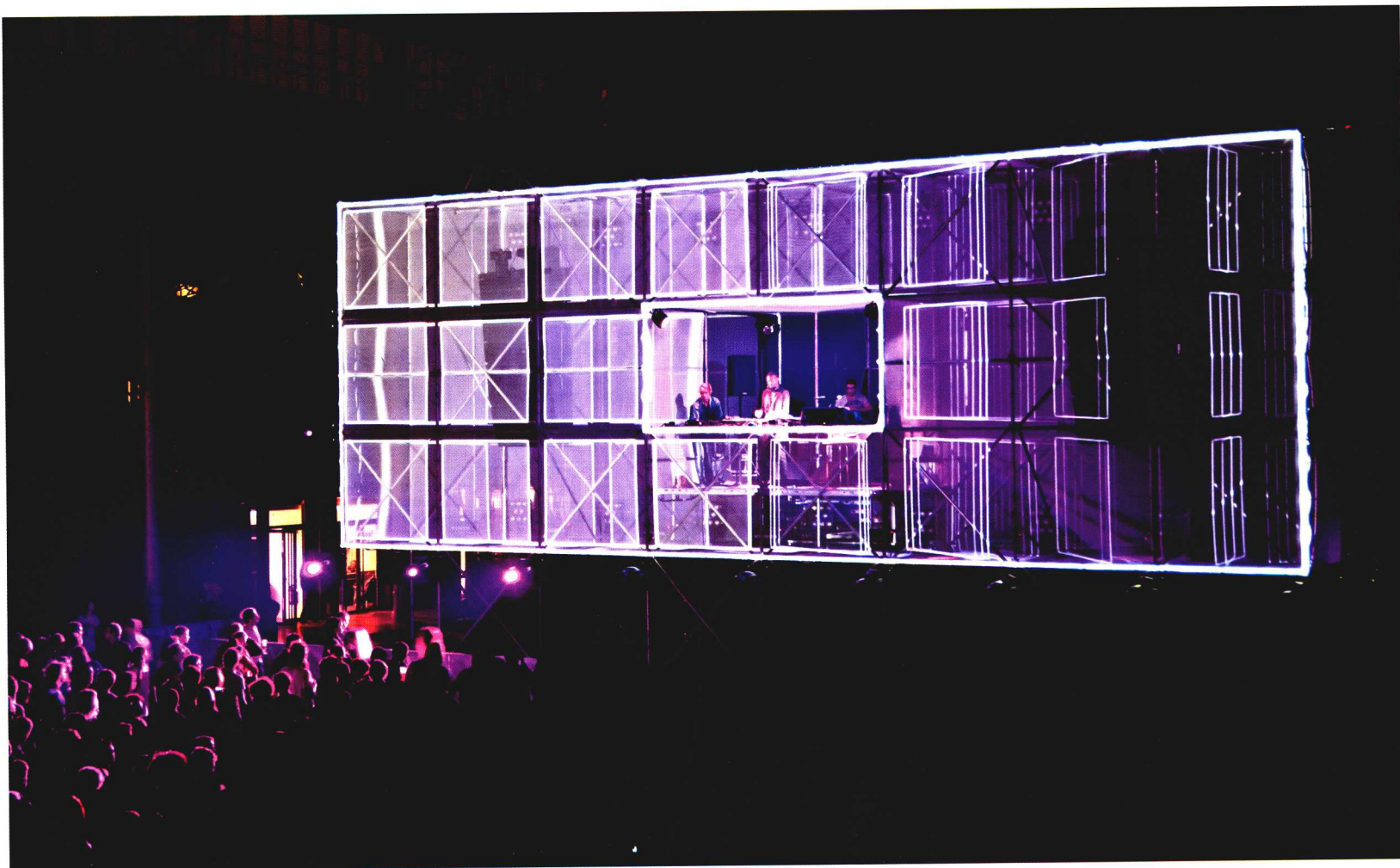
Its big scale conceals a great many details. Everything has been custom-made for the show, from the 16 x 8 m scaffolding structure, to the visuals, which represent music items, such as the ghetto-blaster, the DJ record decks, and sound level displays. Architectural visuals give a depth to the stage; even the geographical position of the party can be displayed.

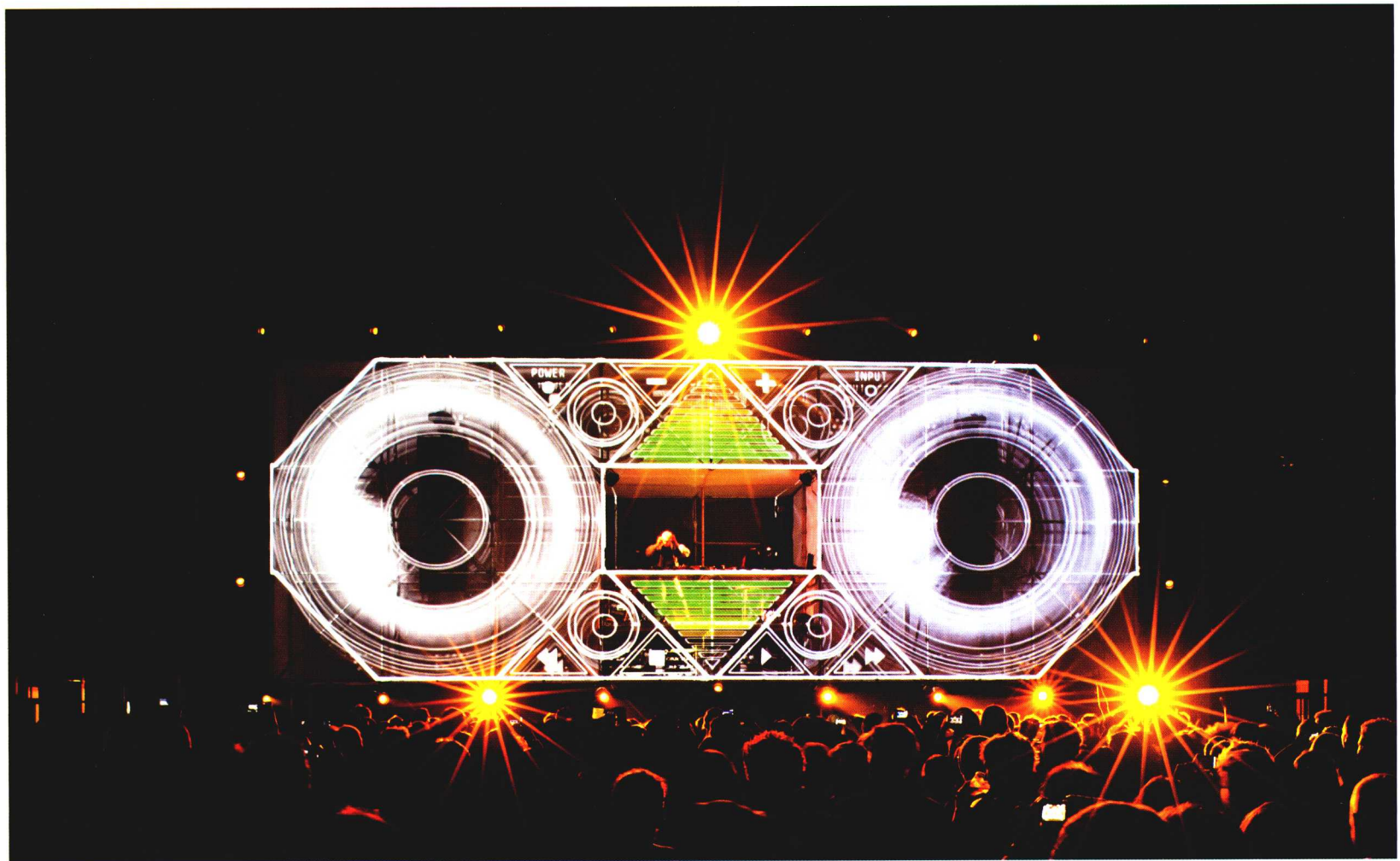
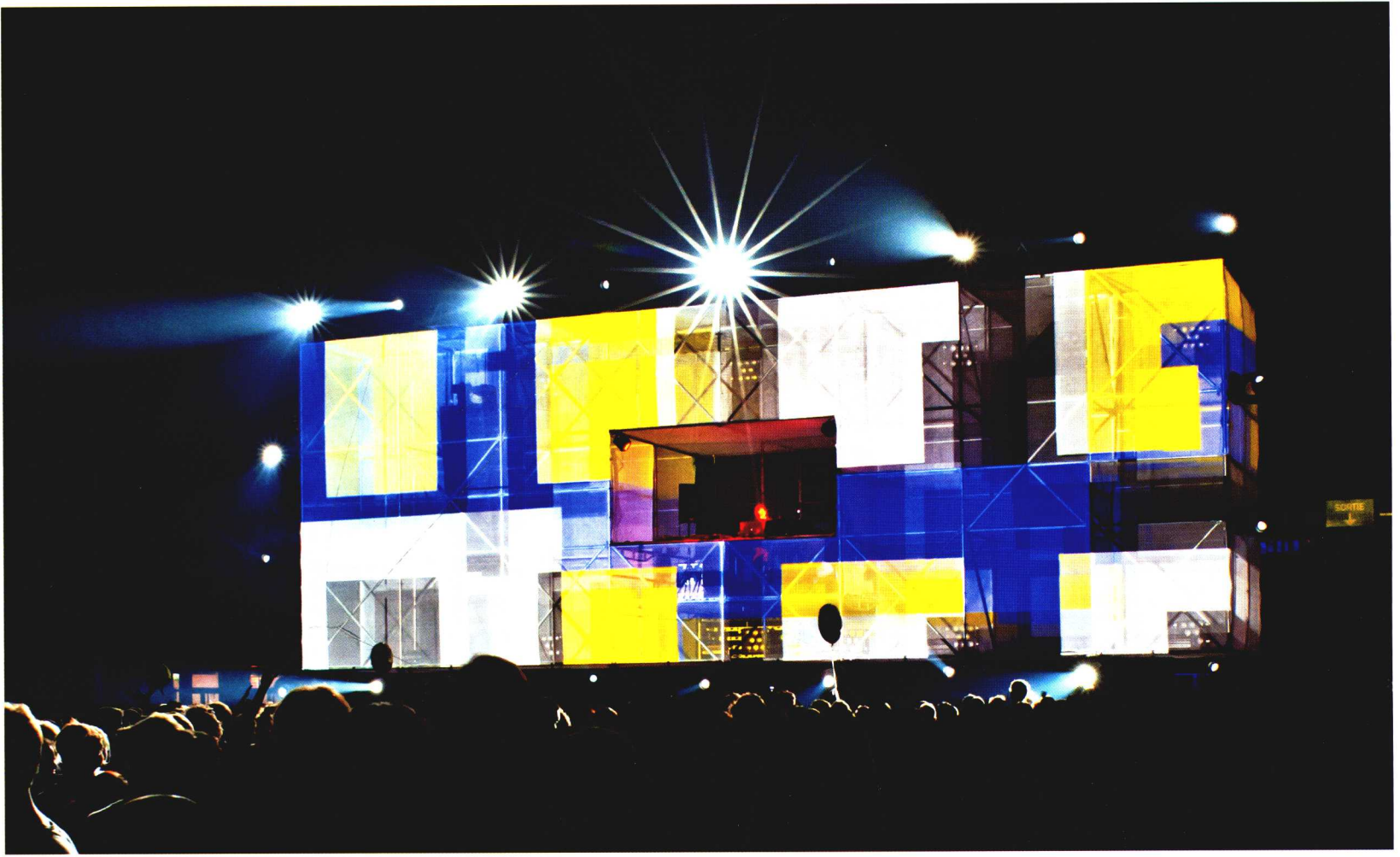
The interface program between sound and image, which we call the BOOM-Boxer, has also been designed from scratch to be as playful as possible, thanks to our adapted joystick control system.

The lighting design with its stroboscopes, blinders, and moving lights has also been elaborated to enhance the show.











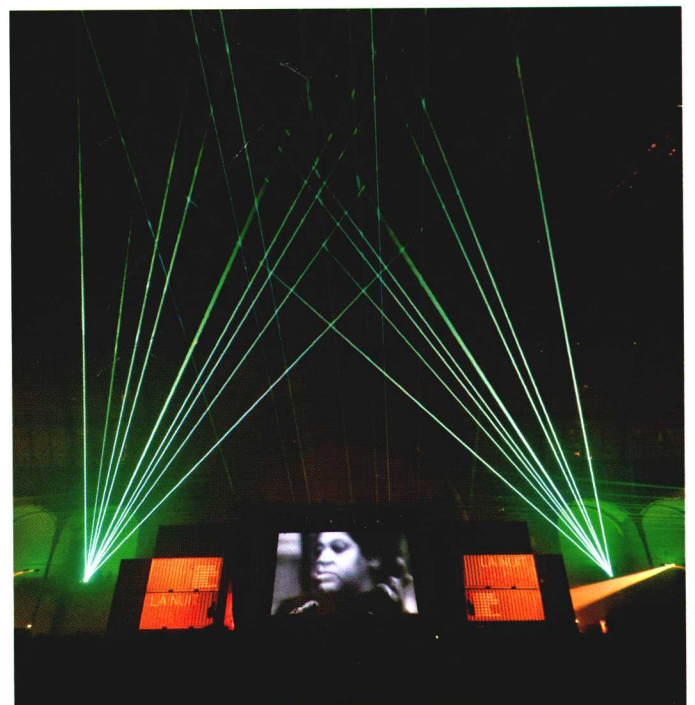
## Electro Night

//Project Name: Electro Night  
 //Design Firm: 1024 architecture  
 //Client: SFR  
 //Location: Paris / Grand Palais, France  
 //Area: 15,000 m<sup>2</sup>

Electro Night is a huge stage and setup design for the Electro Live Night in the Grand Palais in Paris.

In order to fill this crazy and massive venue, they used shipping containers and a big laser and mirror setup as well as strobes and sharp moving lights.

Electro Night can be setup in less than 24 hours for a full night party!





LA NUIT

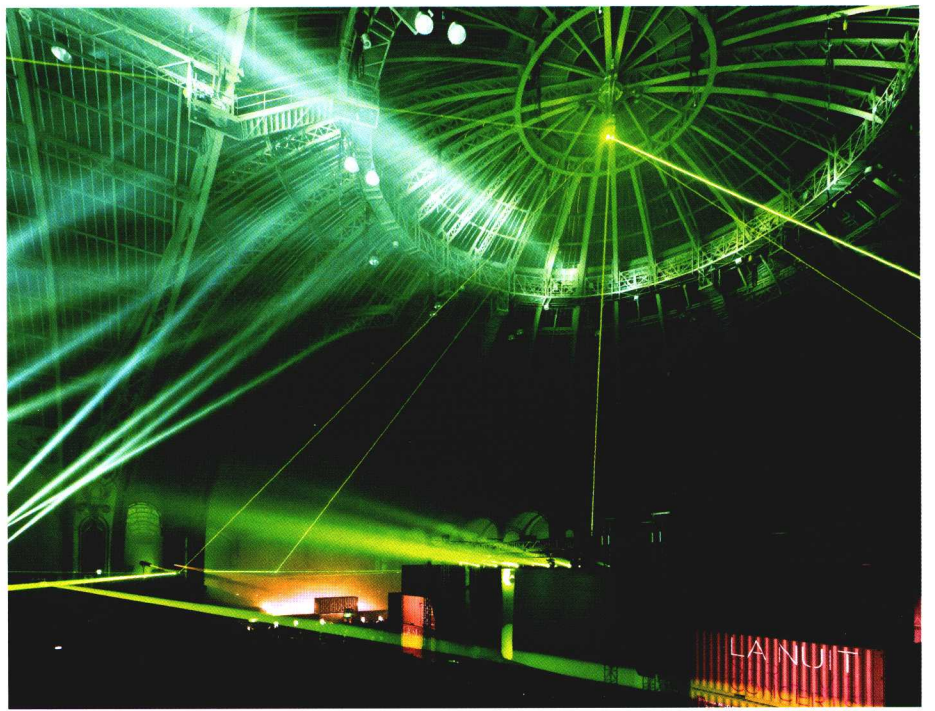
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- 1-10-11 RICH GIBBS
- 2-11-11 CASCADIA
- 3-11-11 WICKI MAZUR
- 4-11-11 CRYSTAL PROPHET
- 5-11-11 SEBASTIAN
- 6-11-11 RYAN
- 7-11-11 CLOSURE
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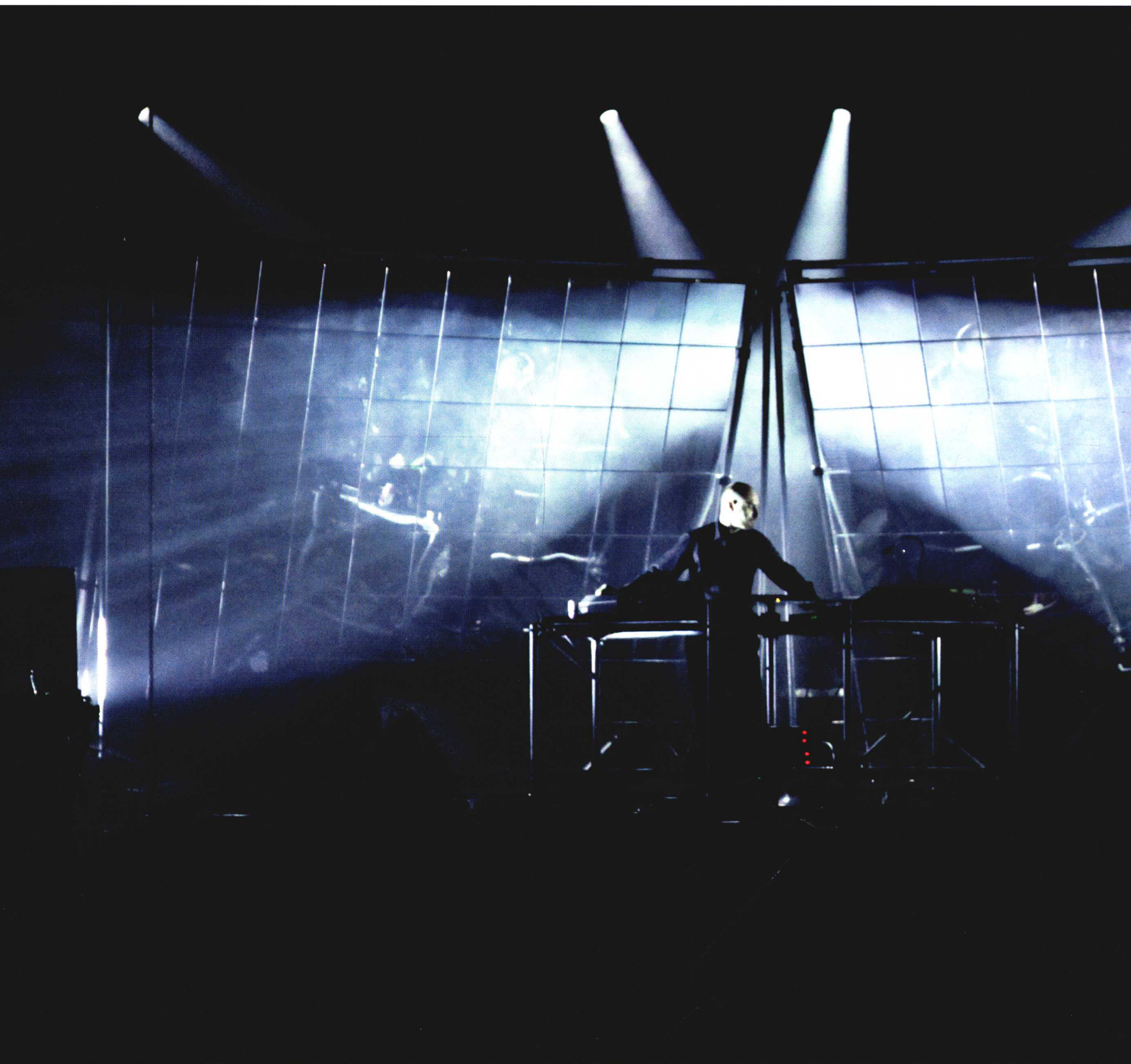
concerts www.1024.com

SERIAL









## V-Mirror

//Project Name: V-Mirror

//Design Firm: 1024 architecture

//Client: VITALIC

//Location: Worldwide