

THE STAGE DESIGNER'S GAME

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Scenography as the practice of leaving traces to be read.





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The workshop is built on the conviction that spatial thinking happens through play, through the hand's direct negotiation with material and space. Participants think through physical assembly: positioning objects, testing light, building the evidence of an absence.

A miniature camera on a dolly enters each model, projecting its lit point of view onto the wall at full size. Photogrammetry then rebuilds each microcosm in mixed reality, where other groups enter as investigators, reading from inside what is there, what is not, and what once happened. Technology serves the act of reading, not spectacle.

Participants leave with a scenographic practice starts with their hands and culminates in mixed reality. The workshop's response to PQ27's "Absences and Silences" is to treat them as the generative material of scenography itself: the silence from which every scene emerges, the absence from which every trace is read.

This workshop carries on a tradition of teaching scenography. It is the result of knowledge passed down, in a workshop in the 1980s, by scenographer Luiz Carlos Ripper, when Sonia Paiva was a student at UnB



Summary

The Stage Designer's Game is a collaborative workshop where absence and silence are its dramaturgical foundation. Developed by Dr. Sônia Paiva, Luca Ribeiro, and the Transdisciplinary Laboratory of Scenography (LTC), it invites participants to create their own microcosms: spatial propositions at scale that contain both the scenography and the action that once inhabited the scene.

Each microcosm is a speculative act, designed so that others must guess, by the traces left behind, what happened. Scenography as the practice of leaving traces to be read.

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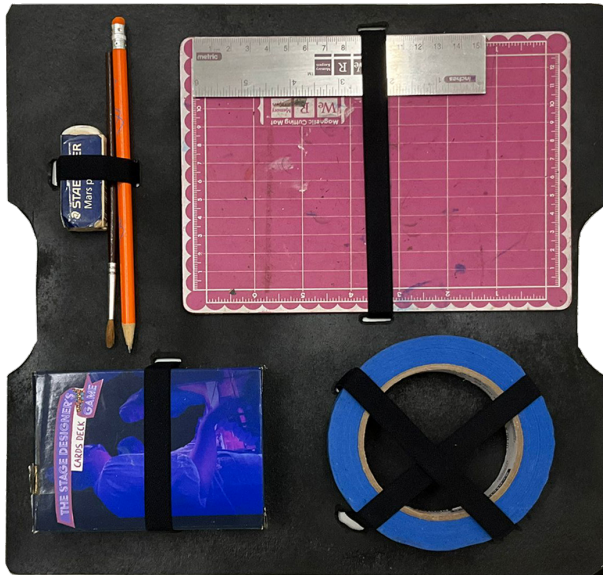
Participants leave with a scenographic practice that starts with their hands and culminates in mixed reality. The workshop's response to PQ27's "Absences and Silences" is to treat them as the generative material of scenography itself: the silence from which every scene emerges, the absence from which every trace is read.



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The silence of the space is the starting point. A closed box on each table, a gift. Just waiting...



Objective

Regarding the dramaturgy of scene design: Imagine, draw, and assemble a scene that leaves traces of the action that occurred (the objects speak). The scene should be "read" (guessed) by the other participants.



From the first object placed, each microcosm is composed around what is no longer there. Each group will receive a box containing tools and parts for constructing the scene.





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PQ STUDIO - Historical wastewater treatment plant		
DAY 1 - WORKSHOP		Tempo:
getting to know the participants	Photograph each participant (12), note their emails, what they do and what they expect from the workshop.	15 mn
getting to know the Game	Participants are introduced to the game mechanics and the conceptual frame: scenography as the design of traces, the microcosm as a vessel for both the space and the action that once inhabited it.	15 min
Writing the prompt of the scene	Each team must provide the workshop leaders with a synopsis of the scene	30 min
4Ws	Next, the twelve participants form three groups of four. First, each group draws a number from 1 to 6 which assigns them their box: a set of scale model objects from an everyday space (where). Then, they draw another set of W cards: when, who and what (for the time of day, characters, and an action).	

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Each team must provide the workshop leaders with a synopsis of the scene

the group prompt		
place object box - raffle	Box 1 (raffle) - bathroom	
Action - raffle Each tema must provide the workshop leaders with a synopsis of the scene	To summon	
	It's past midnight, on a cold bathroom, shaded by the lights of a candles and on a full moon' a girl decides to make a ritual, looking for the spirit of Blood Mary. Só quietou, she looks herself in the toilet, and the ritual takes takes turn. She is dragões into the mirror, leaving blood mares behind and just anglimpse of the horrors that occureed that night	
Who?- raffle	Me	
Daylight - raffle	Midnight	



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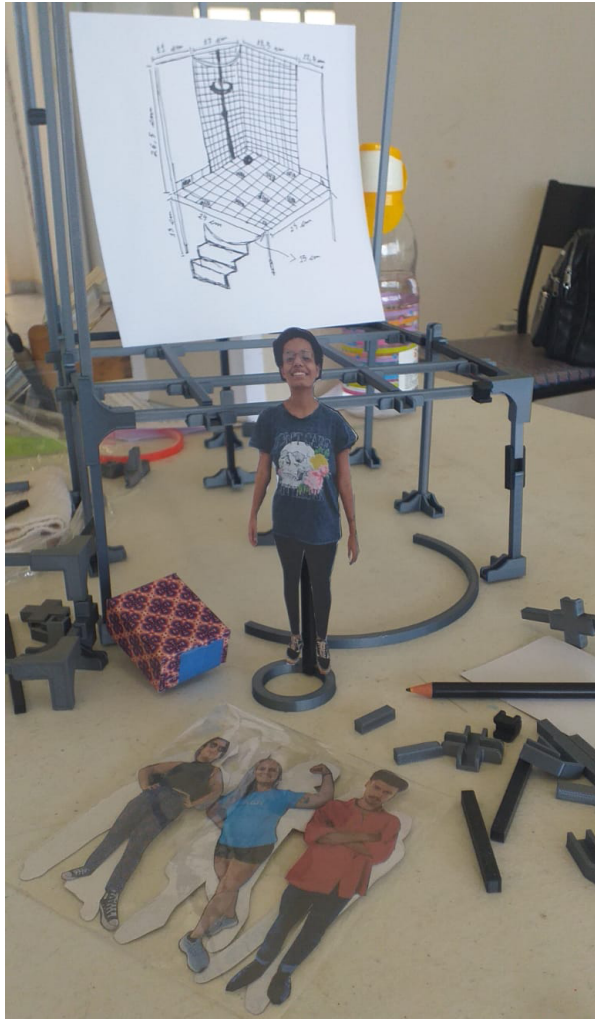
PQ STUDIO - Historical wastewater treatment plant		
DAY 01 - (4 hours) WORKSHOP (continuation)		
After that, a quick 15 minute coffee break to get everyone ready.		
	<ul style="list-style-type: none">• For the next two hours, scene construction begins with all materials on the table. The basic structure of the scene is sketched out using the LTC kit of 3D-printed modules, 1:10 scale objects and material tiles.• From the first object placed, each microcosm is composed around what is no longer there.	120 min
	For the last 30 minutes, participants are invited to review their scenes and think of a personal object or any other items they might need.	
LTC	Later, these new objects will be scanned and 3D printed at scale to compose the scene.	

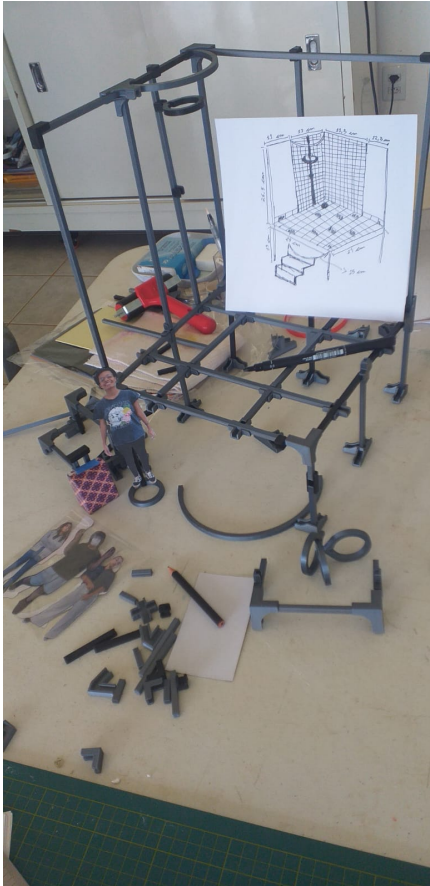
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Another box (the one that was drawn), with elements related to the place, such as: 3D objects, pre-printed materials, textures of finishes printed on adhesive paper and tools for finishing the scene, such as glues, Copic markers to tone the balsa wood of the doors and Posca pens, among others.

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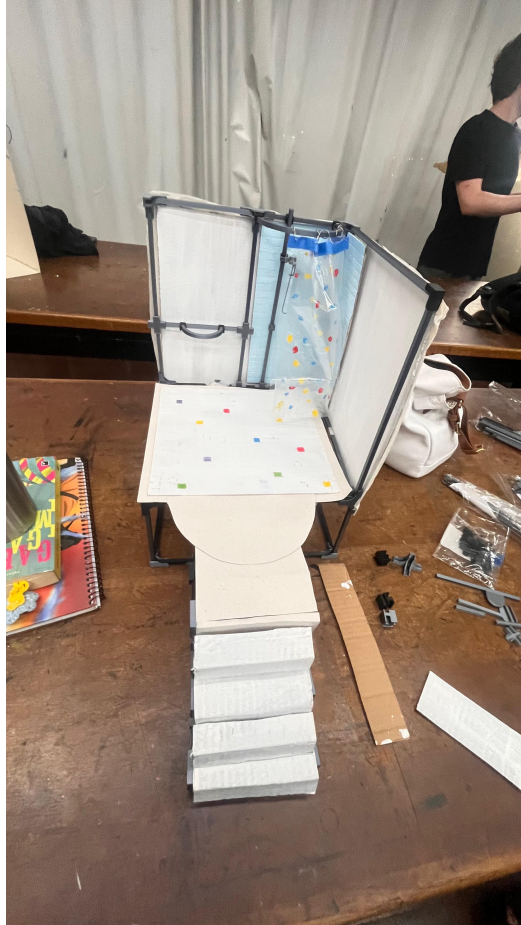


PQ STUDIO - Historical wastewater treatment plant		
DAY 2 - Building, detailing, exchange		Tempo
	<p>Groups continue building their microcosms. At the same time, the personal objects brought by participants will be photographed and scanned by the LTC team during the session.</p> <p>For the first hour, each group move into bringing their scenes to life: positioning elements, preparing the surfaces (walls, flooring, ceiling) - the handcrafted detailing of the scene.</p>	1:30
A quick 15 min coffee break to debrief and get ready for the next step.		
	<p>A <i>troca-troca</i> (the Brazilian portuguese word for “quick exchange”) round opens midway, in which groups can swap elements with one another. On top of that, the remaining 3 boxes that were not picked earlier are now open to the participants to choose elements from: opening unexpected directions.</p>	
LTC team	<p>Overnight, the scanned personal objects are 3D-printed at 1:10 scale, ready to take their place in the microcosms on Day 3.</p>	

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The scene outline.



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PQ STUDIO - Historical wastewater treatment plant		
DAY 3 (4 hours): Refinement, light, rehearsal		
	The day opens with two hours of scene refinement, during which the new 3D printed elements and the ones drawn from the remaining boxes join the scene.	120min
	The group must finish the scene by leaving traces that will provide clues for discovering what happened, and about the scene to be photographed and filmed.	
A coffee break here to prepare everyone for the next step.		15 min
	The final hours are given over to lighting by <i>dedoche</i> , a hand-held finger-lighting technique that allows small light sources to be moved through the model, testing how the scene reads under different illuminations	105 min
	This is also the workshop's rehearsal, the last moment in which the microcosms can still be changed.	
LTC team	Overnight, the LTC team captures each finished scene through photogrammetry and rebuilds it in mixed reality	

First rehearsal of the scene





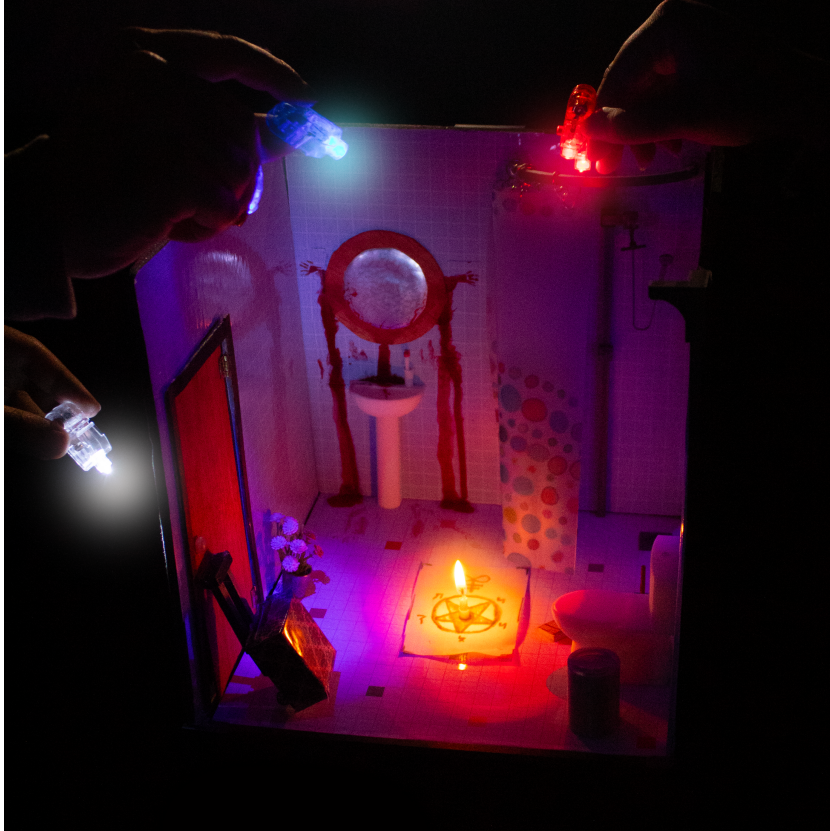
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PQ STUDIO - Historical wastewater treatment plant		
DAY 4 -(4 hours): Exploring the scenes		Tempo
	The final day opens with two hours in which the participants tune the game one last time.	1:30
A quick 15 min coffee break to debrief and get ready for the next step.		
	Lastly, the visitors are also invited to put on virtual reality headsets to enter the mixed reality reconstructions of the scenes, where they can experience each scene at real scale thus joining the participants as investigators of what is there, what is not, and what once happened.	
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LTC team		



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The workshop closes with a collective conversation and a celebration of the collective creative work done in the past days.