On the Construction of Strange Space in Stage Sets

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Abstract. In this article, I will explain the definition of the singular space in a stage setting as I understand, and explain the importance of the singular effect produced by the stage setting construction space in the field of stage design. The dramatic style of the theater, and the singular effects of the construction space may bring practical significance to the theater.

1. Introduction to the Stage Set

Stage art is an artistic modeling method that integrates the terminology of sister art into the performance of stage performance art, and is a collective name for all visual space art in stage art, except for the factors of actor reproduction. Stage art includes lighting, installation (scenery), painting Scenery, makeup, costumes, props, sound effects and other stage functions. Its purpose is to create the external image of the environment and characters in the play, render the stage atmosphere, place the scene elements that need to appear, and use flat or semi-stereoscopic, stereoscopic scenes, Various steps and platforms, forming a rhythmic stage space.

The famous dramatist Mr. Cao Yu said, "Without stage art, there can be no drama." The formal beauty of the stage scenery is the most intuitive form of the stage. Reebman said: "The form of art is the form of life." Under the constraints, it has the affection in poetry, the intention in painting, and the artistic effect like poetic painting, which fully reflects the descriptive expression of emotional form. The formal beauty of stage scenery has an independent aesthetic, German dramatist and director Brecht believes "Sets must have artistic value as well as individual characteristics" in order to reflect the content and meaning contained in the form itself.

2. The Definition of Singular Space Construction

Of course, the construction space is a tentative name. I have seen a "familiarization effect" in the past. To explain it literally, unfamiliarity is to make things that we don't feel unfamiliar become familiar and strange by changing the combination. Lexit has such an explanation that the fictional characters we have encountered so far that have not been performed by actors using resonance methods are not much different from those in real life we meet on the street or in the room. I do not use this fictional character looks at the fictional character with the eyes of the neighbor; this is not me, this is another person. This is another person to another person my comment is quite free and I hope this comment freely Even if I give up some old acting method used in the drama, the actor cannot yet control a fictional character. The relationship between the actor and this fictional character is very indifferent, lacks passion for this fictional character, and has no interest in him. The performance is a strange man or woman He doesn't know more about them than any pedestrian on the street. In order to get interested in this fictional character, the actor must also take some measures. He must put. A fictional character played by a pedestrian on the streets any different from what we call this drama method: Use the strange effect. Similarly, we can also design the stage space differently from any landscape on the street. Of course, Bresett did not define the unfamiliar effect in the stage design. But I don't think it is contradictory because of the so-called construction. It is to build something with elements, which can be our fiction
or familiar to us. For this purpose, as long as the purpose is the same, it is harmless. From this we can see that the construction space can be part of the effect of unfamiliarization.

However, there will be some issues involved, and some people will question whether it is possible to construct it in any way? For example, ancient dramas do not depend on objective facts of the past, can they work? I think it depends on the drama. It should be determined by the style of the drama. It may be more suitable for some non-realistic dramas. Often these directors hope to bring audiences some bizarre effects, stimulate interest and make the drama more entertaining. We must treat the theater as an entertainment place. This is in aesthetics. It is taken for granted and worthy of discussion. Brecht once said, "drama" is to vividly reflect the events passed or imagined between people, and its purpose is to entertain. To make people entertain, It has always been the mission of theater, like all other arts. If theater is treated as a market for selling ethics, it will definitely not improve the status of theater. "From an entertainment perspective, there is still a lot of space to build for the purpose. In fact, when we want to build a space, we intend to create an environment. In this environment, there are things worth discovering, and there are things worth digging and thinking. They are different from our living habits world.

3. Reasons to Build a Singular Space

We need something new, like the audience is always looking forward to what will happen in the magician's hat. So, as a stage designer, you should take on the role of this magician and change a few for everyone. The trick. The stage in the theater is the mysterious black top hat in the magician's hand. No matter if you grab a rabbit or two rabbits from the inside, you have to give us a surprise. In other words, instead of performing an out of everyone's common life, it is better to sketch a beautiful view of the paradise.

In the traditional art theater stage art space, the frame like stage space and the audience area are divided into two different spaces, and this traditional large theater can generally accommodate thousands of people to watch the performance. The small art theater stage art There is no strict separation between the space and the audience. It is possible that any corner or area may be arranged into a rich and diverse stage art space. At the same time, the audience can surround the stage, allowing the audience to feel the whole performance atmosphere alive. Provides a platform for equal communication. The diverse processing pattern of the small theater theater stage art space makes the viewing space fluid and irregular.

The dramatic work "Soul Comes Out" was directed by Zhang Qihong, director of the China Youth Art Theater, and the treatment of the stage art space of this work reconstructs a new spatial combination method, which fully utilizes the unique spatial characteristics of the small theater art. A concise setting space eliminates the "realistic setting such as walls, windows, cabinets, sofas, etc." mentioned in the script creation. The audience of the play sits on three sides, the performance area is slightly higher than the audience's line of sight. The angular double-layer platform is painted white. This processing method is a re-t-fwing empty stage space, which enriches the actors' novel stage scheduling, and also enriches the stage rhythm and atmosphere of the psychological space of characters.

With regard to this fluid and ethereal stage space structure, Professor Xu Xiaozhong summarized four characteristics of fluidity close communication, audience participation and psychologically active and excited watching. He also said, "The difference between a small theater and a large theater is that, First, it is more active and more sensitive to promote its communication with the audience, Second, the feedback cycle is short and it has unique aesthetic characteristics and charm. Today, watching performances in small theaters is no longer subject to the constraints of the large theater, and it is necessary to actively adjust the mentality. To eliminate how to watch a show, how to watch a show, whether to participate in a show or imagine a show, etc. "From his words. we truly feel that the flowing stage art space allows viewers to watch and play more freely. In the past, the simple relationship
between you and me constituted a new flowing relationship and mobilized the subjective consciousness of the audience. For example, the small theater drama "Far Clouds, Near Clouds" has a stage space. It is arranged into an inner space of the sphere, and the entire performance is completed in the inner space of the sphere. The work "Mother's Song" also creates a central stage performance relationship, which places the performance area in the center of the theater, and the audience surrounds the stage. These are the two sides of theatrical exchanges become more vitality, more active, construct a new sense of movement.

The reconstruction of the viewing space of stage art in contemporary Chinese small theaters enables stage designers to make fuller and more reasonable use of the diverse layout processing methods of stage space in addition to its fluidity characteristics, its viewing space layout processing also has the non-prescriptive feature, as on-prescriptiveness is because the small theater plays break the boundaries of the traditional frame-type stage. making the performance venue irregular, so the performance venue is very random, and any area can be transformed into a stage in the performance area, such as empty houses, garages, idle places, etc. can be arranged into dance space according to the needs of the scenario, these spaces are no longer restricted and restricted by traditional theaters, and become more irregular.

4. The Form of Stage Space Construction

In the comprehensive set form and installation art of the stage space of contemporary small theaters, different forms of stage space are formed through the activity and reorganization of stage installation space, and the reconstruction of the structural form of this stage installation space is an important feature of stage space conversion. In contemporary stage art design, the transformation of stage space is not only the transformation of stage scenery, but also the transformation of fixed stage stallations and permanent stages. The following types of transformations can help us transform the form in the dynamic stage installation space first, the flow-shift type, this form of space conversion is mainly through mechanical stage movements, hoisting transformations and scene props movements, etc.

Second, the decomposed combination type, this combination form has changes the continuity of the change is formed by decomposition-combination-re-decomposition-re-combination, forming different spatial forms and structures according to the needs of the plot situation. Third, the rotation variation, this variation is obtained through the stage surface The rotation of the three-dimensional device and the conversion of different surfaces to meet the needs of different performance spaces and dramatic actions. Fourth, the light zone flow type is through The means of switching the lights in the performance space of several areas divided in the stage, with the change of the plot situation and performance, the formation of fluidity and the atmosphere of the outstanding transformation, Fifth, the change of projection and multimedia LED changes, which is unique to contemporary times The stage conversion form is to create different stages through the multi-screen scenery and the flowing changes of the projection and multimedia LED pictures on the background.

The changeable form of stage space-time is the main form of the flow of stagespace, and it is the embodiment of the dynamics of stage installations. Its changes create different atmospheres, different time and space, and different dimensions, the change of its form is the stage art space of contemporary small theater the key to deduction.

5. Introduction to the Stage in Life

Dramas, such as brutal drama, environmental drama, experimental drama, physical drama, ontology exploration drama, multimedia drama, etc., because it divides the stage space, provide a fulcrum, and make changes. But there is also a problem: scenes are in theaters or so-called theaters. It is not easy to copy something that is exactly the same as the original in a limited space. If you want to be realistic,
you have a bit of fiction, like the drama "Thunderstorm" by Teacher Hu Miaosheng. The setting of "" can be described as a model of realistic scenery. But compared to the houses we know in life, no matter how you look at it, there is one less wall. We may use the architectural vocabulary of Master Wright to explain this strange house: expressing light Sense, stressing spatial connection, increasing air permeability. But this will attract a lot of gossip, but nothing more than taking off pants and farting! What a lot of walls, what do the audience see? Actually Stanislav above Sky has said that if there is a wall, the actor will stay in this room with his God, art. But what exactly is a stage construction space, and what is not a stage construction space?

In a broad sense, everything that appears on the stage should be regarded as construction space. Personally, creation is the essence of construction. If you want to be bizarre, you have to guess the unknown and then create it according to your needs. The method is not limited. This process is like Kafka's novel. The wonderful idea outlines exaggerated and absurd pictures, juxtaposing reality and non-reality, rationality and refutation, ordinary people and non-humans, and the paradoxical and absurd phenomena and reality. The essence of the combination of real and organic is a kind of constructive creation. I believe that the audience will also indulge in this beautiful stage, and there is no white flower in the dark celebration silver.

6. Introduction to the Conclusion

When talking about the singular space created by the stage scene construction space, I was actually thinking about such questions as whether technology is the main factor restricting the development of drama; is fiction only possible in the plot; or only virtual Can space create strange effects? For small shows, just create them, and everyone can have a good time.

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References