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„Kralj Ubu“, Alfred Jarry - projekt scenskog dizajna za Praški kvadrijenale

Ovaj rad izrađen je pod vodstvom doc. art Tanje Lacko (Akademija dramske umjetnosti Sveučilišta u Zagrebu) kao studentski natječajni rad za međunarodnu kvadrijenalnu izložbenu manifestaciju scenskog dizajna i arhitekture PQ 2019 – PQ
Studio: Common Design Project 2019 – Alfred Jarry „Ubu Roi“

Rad je prošao selekciju i biti će izložen na PQ 2019 u lipnju ove godine u Pragu.

Rad je predan na natječaj za dodjelu Rektorove nagrade u akademskoj godini 2018./2019. u kategoriji Nagrada za “veliki” timski znanstveni i umjetnički rad (više od deset autora).

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Rektorova nagrada - Preporuka mentora

Praški kvadrijenale (engl. Prague Quadrennial of Performance Design and Space), najpoznatija je svjetska organizacija scenskog dizajna koja okuplja profesionalne umjetnike, ali i institucije koje se bave obrazovanjem na području scenske i izvedbene umjetnosti. PQ je osnovan 1967. godine s ciljem da predstavi recentna događanja na području kazališnog dizajna i arhitekture. Od tada se PQ teorijski, historiografski i publicistički bavi kazališnom scenografijom i kostimografijom, scenskim dizajnom i kazališnom arhitekturom te svake četiri godine organizira u Pragu veliku izložbu scenskog dizajna.

Sastavnica svakog Kvadrijenala je i **PQ Studio**, segment posvećen obrazovanju oblikovatelja scenske umjetnosti. PQ Studio sastoji se od izložbenog i radioničkog dijela na kojima se susreću studenti i njihovi profesori iz cijelog svijeta okupljeni oko zajedničke teme. Zajednička tema PQ Studio 2019 je idejno rješenje scenskog dizajna drame **Alfreda Jarrya „Kralj Ubu“**.

<http://www.pq.cz/wp-content/uploads/2018/07/PQ-Studio-Common-Design-Project-Ubu-Roi-Call-for-Performance-Design-Educators-and-Students.pdf>

Grupa studenata arhitekture s Arhitektonskog fakulteta Sveučilišta u Zagrebu udružila se s grupom studenata Akademije dramske umjetnosti Sveučilišta u Zagrebu (Kazališna i radijska režija te Oblikovanje svjetla) te su pod mentorskim vodstvom izradili vlastiti idejni dizajn zadane drame. Njihovo je idejno rješenje prošlo selekciju te je uvršteno u samu **Izložbu PQ Studio: Common Design Project** koja će biti postavljena u lipnju ove godine na PQ2019 u Pragu.

Studenti su zadatku inscenacije „Kralja Ubua“ pristupili analitički i diskurzivno, odnosno iz dizajnerskog i iz redateljskog diskursa. Pri zamišljanju „uprostorenja“ dramskog djela primijenili su metode kontekstualizacije i aktualizacije analizirajući dramsko djelo u odnosu na društveni i kulturni kontekst nastanka drame, specifičan

poesis samog autora te suvremeno razumijevanje ne samo kazališnog/scenskog prostora nego i prostora arhitekture i kulture. Stoga je njihov „Kralj Ubu“ izvedbeno i teorijski utemeljen u suvremenoj izvedbenoj umjetnosti i arhitekturi kao i u stvaralačkim načelima i silnicama Alfred Jarrya. Upravo na tragu Jarryjeve *pa-tafizike* i suvremenih tendencija defamilijarizacije nastalo je ovo aleatoričko i zaigrano idejno rješenje u kojemu je scenski prostor određen „kockom“, a iz njega proizlazi redateljsko rješenje i ideja. Sam projekt je zamišljen kao simulacija kreativnog kazališnog procesa u kojem se prostorna rješenja i kreacija likova drame preklapaju s idejnim redateljskim konceptom te su s tim razlogom okupljeni studenti dobili različite uloge – redatelj, scenograf, kostimograf, oblikovatelj svjetla. Radeći na ovom zadatku studenti su istražili mogućnosti koje nude „scenski prostor“, „scenski kostim“ i „scensko svjetlo“ u odnosu na „dramsku riječ“ i „dramski događaj“. Oblikujući „Kralja Ubua“ osvijestili su scenski dizajn kao odnos prostor – figura – događaj koji čine stup svake scenske izvedbe, a napose i arhitekture.

Tijekom rada studenti su svoju ideju uspješno artikulirali i prezentirali u obliku teksta, skica i nacрта, vizualizacija i maketa, nudeći i na samoj prezentaciji/izložbi mogućnost „scenske igre“ sudionika izložbe.

U radu na ovom izvannastavnom projektu studenti su pokazali izuzetnu motiviranost i mladenački stvaralački žar. Pokazali su i razumijevanje principa timskog rada kroz uvažavanje sugovornika i poticanje na kreativnost i slobodu umjetničkog izričaja. Stoga i studente i njihov izuzetan rad od srca preporučujem za Rektorovu nagradu.

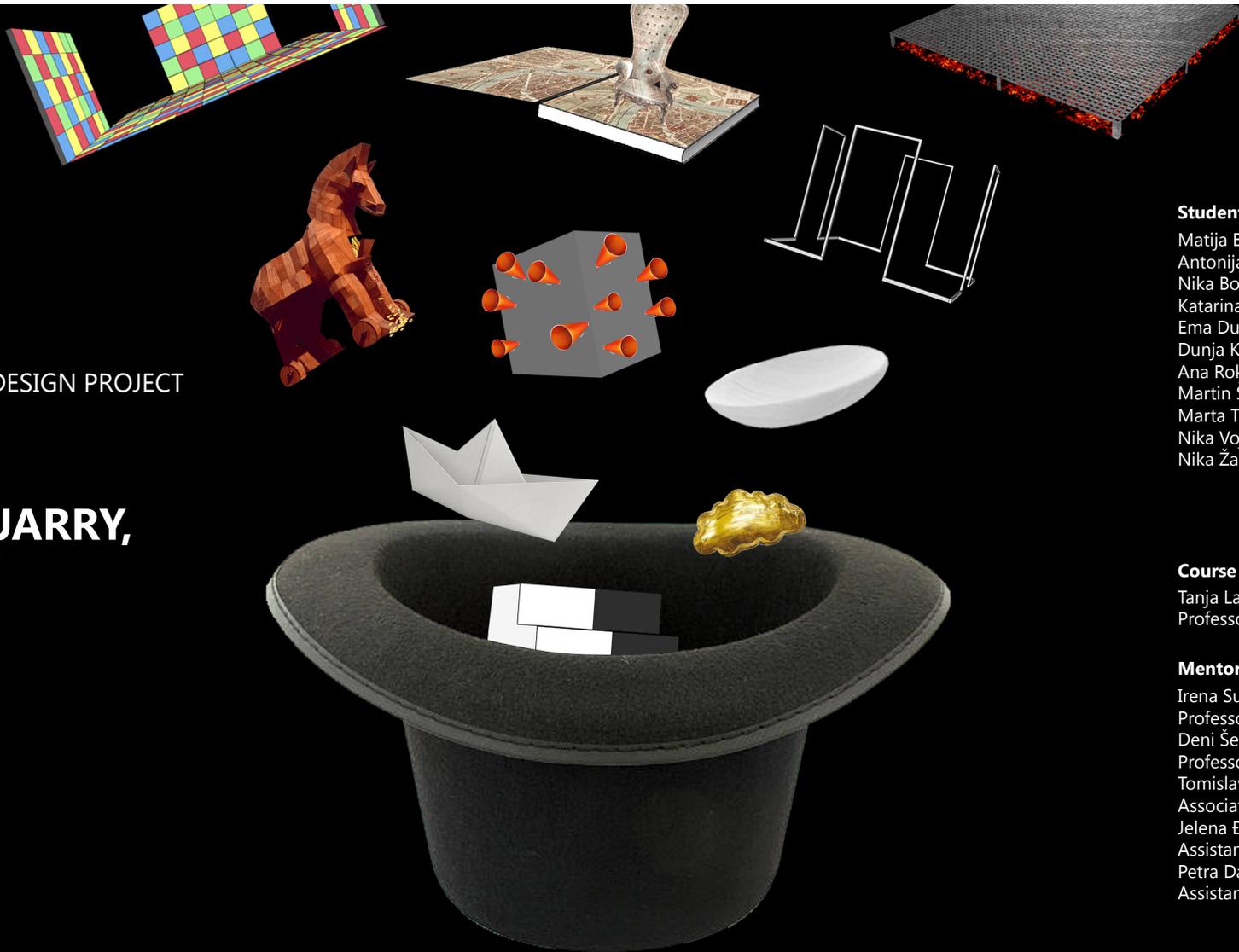
Sa štovanjem,

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PQ COMMON DESIGN PROJECT
2019

ALFRED JARRY, UBU ROI



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Koncept projekta Kralj Ubu

Vidjevši da je Jarryjeva apsurdna razigranost danas odvažna kao i prije više od sto godina, htjeli smo se i mi pokušati igrati. U našem konceptu rada koristili smo aleatoričku tehniku, inkorporiranje slučajnosti u procesu stvaranja. Inspirirani golemim utjecajem koji je "Kralj Ubu" imao na brojne modernističke pokrete, osobito Dadaiste, željeli smo primijeniti metodu Tristana Tzara rekonstruiranja predstave izvlačeći njezine pojedinačne riječi iz šešira, doslovno. Umjesto uobičajenog pristupa i odabira jednog smjera oblikovanja cjelokupne scenografije, odlučili smo koristiti mnoge i pronaći novi scenski koncept za sve pojedinačne scene. Međutim, ograničili smo se samo na sadržajne riječi zbog lakšeg transkodiranja u scenski vizual. Ne gledajući tekst, olovkom smo odabrali nekoliko riječi iz svake od 33 scene, zapisali ih, izrezali, stavili u šešir i izvukli jednu po jednu. Izvučena riječ upotrijebljena je kao ključna riječ za definiranje seta, kostima i dizajna svjetla za određenu scenu. Za sekvencijalno ponavljana mjesta koristili smo jednu riječ. Nakon što smo stvorili 23 rješenja za 23 mjesta radnje, odlučili smo ponovno koristiti istu metodu. Napisali smo brojeve od 1 do 23 na komadiće papira i stavili ih u šešir. Budući da je 7 broj koji smo izvukli, izvukli smo 7 od 23 vizualne skice (iz šešira opet) i razvili ih temeljitije. Tih 7 scenografskih rješenja (onih koje predstavljamo detaljnije) primijenit će se u kronološkom redu u našem konačnom postavu predstave. Osim toga, predstavljamo svih 23 dizajna, budući da taj proces doživljavamo kao igru koju svatko može igrati. Odabirom broja od 1 do 23, a zatim odabirom tog broja skica, svatko može stvoriti svoju vlastitu nepredviđenu produkciju "Kralja Ubu".

igra, slučajnost, riječ, slaganje, niz mogućih predstava

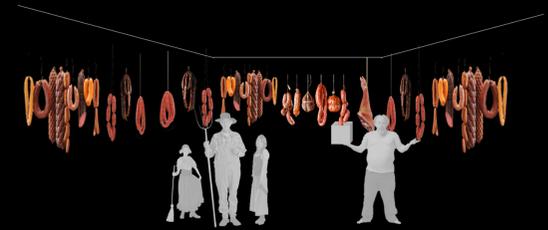
Concept behind the project Ubu Roi

Seeing Jarry's absurd playfulness as daring today as it might have been more than one hundred years ago we wanted to try and play along. In our concept of work, we used an aleatoric technique, the incorporation of chance into the process of creation. Inspired by the enormous influence which "Ubu Roi" had on numerous modernist movements, especially the Dada, we wanted to apply Tristan Tzara's method of reconstructing the play by pulling out its individual words out of a hat, literally. Instead of using the usual approach and choosing a single direction to shape the overall staging, we decided to use many and find a new scenic concept for all of the single scenes. However, we limited ourselves to content words only, as they provide a more specific visual input. Not looking at the text we pencil picked several words from each of the 33 scenes, wrote them down, cut them up, put them in a hat and pulled out one by one. The word we pulled out was then used as a key word to define scene, costume and light design for that specific scene setting. For sequentially repeated locations we used one word. After creating 23 solutions for the 23 locations, we decided to use the same method once again. We wrote numbers from 1 to 23 on pieces of paper and put them in a hat. As 7 was the number we pulled out, we pulled out 7 of our 23 visual drafts (out of a hat again) and developed them more thoroughly. Those 7 designs (the ones we are presenting more elaborately) would be applied in a chronological order in our final staging of the play. In addition to that, we are presenting all of the 23 designs, as we perceive the process as a game which anyone could play. By picking out a number from 1 to 23, and then picking out that number of drafts, anyone can create his very own unforeseen production of "Ubu Roi".

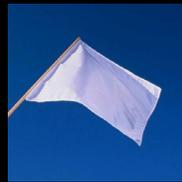
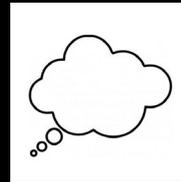
play, chance, word, composition, a series of possible plays

Design Process : Set Design

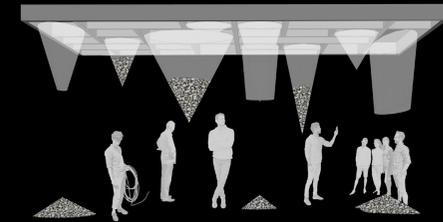
TAXES



CROWN

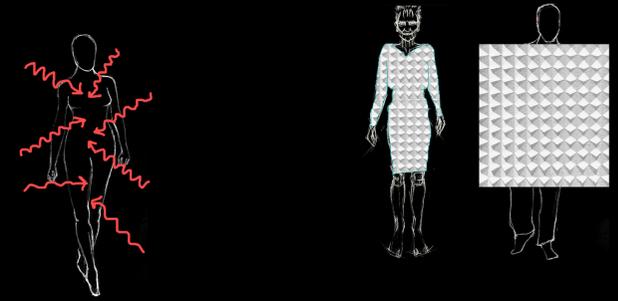
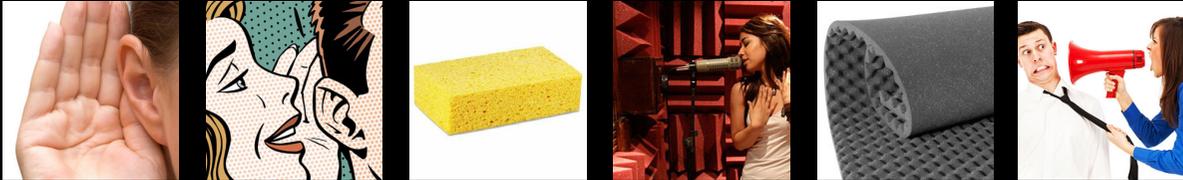


TO DEVELOP

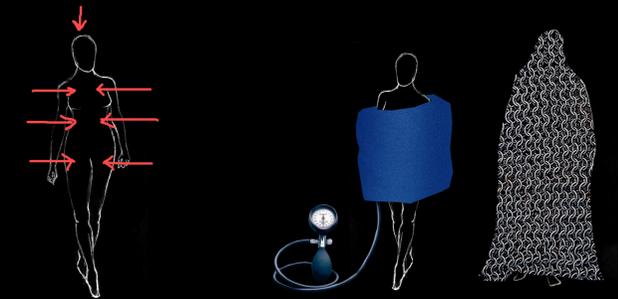


Design Process: Costume Design

LISTEN UP



PRESSURE



TO DEVELOP



23 Location Based Set Desians

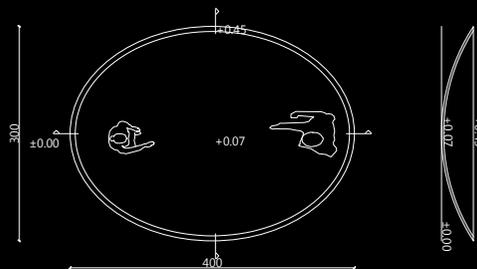
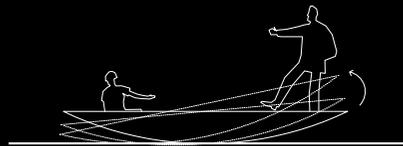
Act 1, Scene 1
KUHAČA /
eng. LADLE

Key word meaning: ladle, dipper, kitchen spoon (a large long-handled spoon with a cup-shaped bowl, used for serving soup, stew, or sauce)

Ubu's house: Mama Ubu persuades Papa Ubu to kill the members of the royal family and take over the throne.

Characters: Papa Ubu, Mama Ubu

SET DESIGN: An oversized wooden ladle without a handle, on which Mama and Papa Ubu are located. By moving the characters, the 'ladle' leans and swings. During the swinging, characters' relationships alter in the sense of superiority/inferiority, security/insecurity, unity/detachment.



0 20 100cm

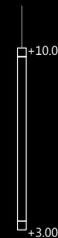
Act 1, Scene 2,3,4
TELETINA /
eng. VEAL

Key word meaning: veal, the youngling of the cattle, meat of young calf used as food

Dining hall of the Ubu's house: Mama and Papa Ubu prepare a feast for Bordure and the conspirators.

Characters: Papa Ubu, Mama Ubu, Captain Bordure and his men

SET DESIGN: Veal is the meat of young cattle. Therefore, scenographic elements of increased size are used to make all characters look like children. Instead of real chairs, characters use children high chairs for dining.



0 50 200cm

23 Location Based Set Designs

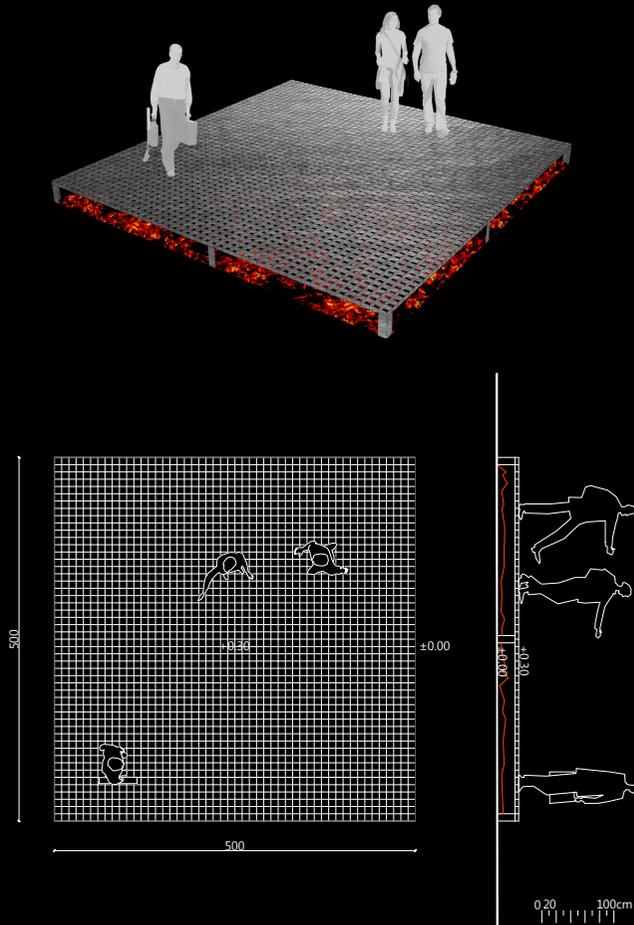
Act 1, Scene 5
UŽGANOGA /
 eng. **FIRE D UP**

Key word meaning: red-hot, fired up, sizzling, in flames, hot-headed, horny (frequently used word in this scene is also a sausage)

Entrance hall of the Ubu's house: A messenger delivers an invitation from the King to the Ubu family. Papa Ubu is nervous. He fears the King has revealed his conspiracy.

Characters: Papa Ubu, Mama Ubu, a Messenger

SET DESIGN: A large metal grid on the stage. Ember can be seen underneath the grid. Fired up Papa Ubu is 'sizzling' and bouncing on the grid like a sausage on a grill.



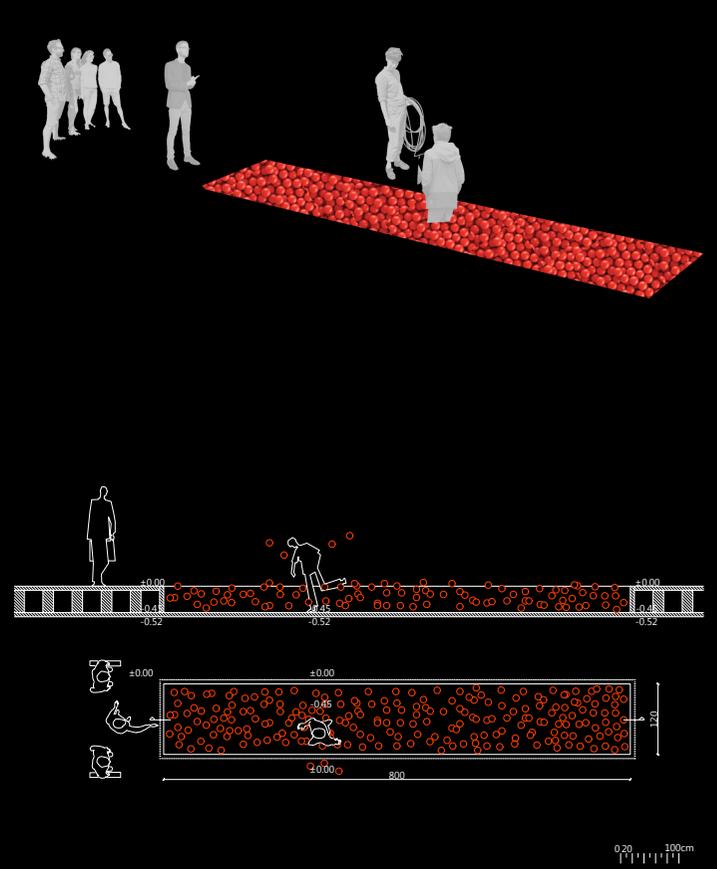
Act 1, Scene 6
DUDIŠTE /
 eng. **"SOOTHER'S BASE"**

Meaning of the key word 'duda/dudište' in the Croatian language: (1) a rubber or plastic teat for a baby to suck on / a place where soothers are produced; (2) a hollow reed instrument for children / a place where hollow reed grows (3) female breasts (slang) / a place where female breasts are located or where they develop

The King's palace: Papa Ubu comes before the King, who invites him to a parade. Humble Ubu stumbles upon arrival and gives the King a kazoo as a gift.

Characters: King Wenceslas, Wenceslas' officers, Bordure, the King's sons Boleslas, Ladislav and Bougrelas, Papa Ubu

SET DESIGN: "Soother's base" as a playground for playful children. The pool/path that Ubu uses to walk towards the King is filled with balls like those in kids' ball pits. Ubu is shorter than everyone, he is stumbling and falling, but playing with the balls as well.



23 Location Based Set Designs

Act 1, Scene 7
LUPEŽ /
eng. WRETCH

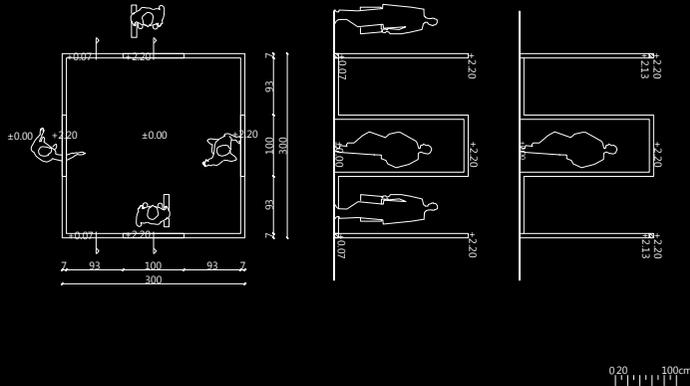
Key word meaning:
 wretch, rascal, rogue,
 ruffian, scoundrel

Ubu's house: Papa Ubu and the conspirators debate on how to overthrow the King and kill the royal family.

Characters: Lap, Battery and Cotice, Papa Ubu, Mama Ubu, Captain Bordure, Conspirators and Soldiers



SET DESIGN: A labyrinth of accumulated and scattered furniture, valuables, treasured and useless items. Their diversity exposes a wretch hideaway!

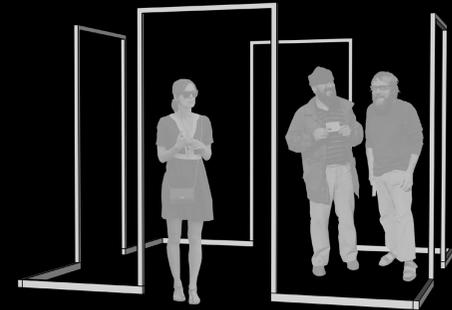


Act 2, Scene 1
RAŠČETVORITI /
eng. TO QUARTER

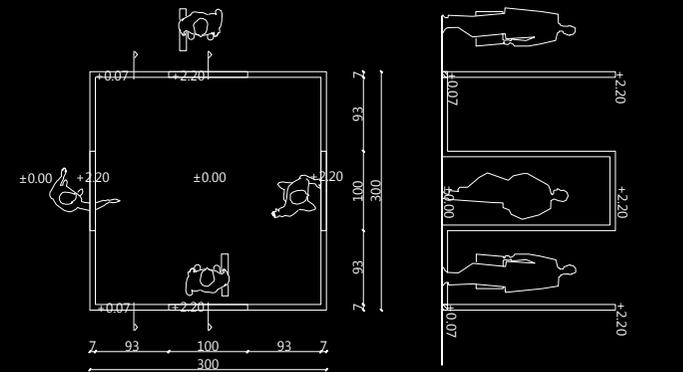
Key word meaning: to
 quarter, to divide in
 four parts

The King's palace: The members of the royal family discuss the parade and Papa Ubu's suspicious intentions.

Characters: King Wenceslas, Queen Rosemonde, sons Boleslas, Ladislav and Bougrebas



SET DESIGN: The space is quartered (divided into four parts) because the four-member family itself differs in opinions (are quartered) on the intentions of Papa Ubu at the upcoming parade. Continuous wooden planks form a square with four openings, portals.



23 Location Based Set Designs

Act 2, Scene 2
PROSTAČINA /
 eng. **VULGAR**

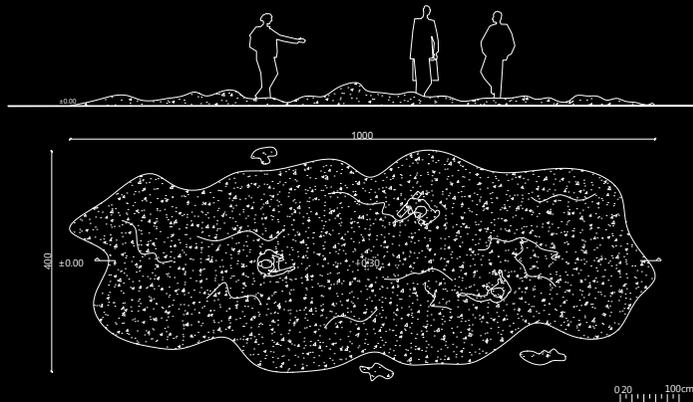
Key word meaning: overly vulgar, plain, banal, trivial, villainous, ostentatious

The parade ground: Papa Ubu and his supporters attack the King and his sons.

Characters: the Polish Army, King Wenceslas, King's sons Boleslas and Ladislav, Papa Ubu, Captain Bordure and his men, Lap, Battery and Cotice



SET DESIGN: On the stage – piled dirt. A simple, inexpensive element that negates the formality of the ceremony and the royal presence, as well as vulgar and abusive interpretation of the terms 'kingdom / homeland'. The word can also be applied to the set design gesture itself, considering the simplicity of the solution.



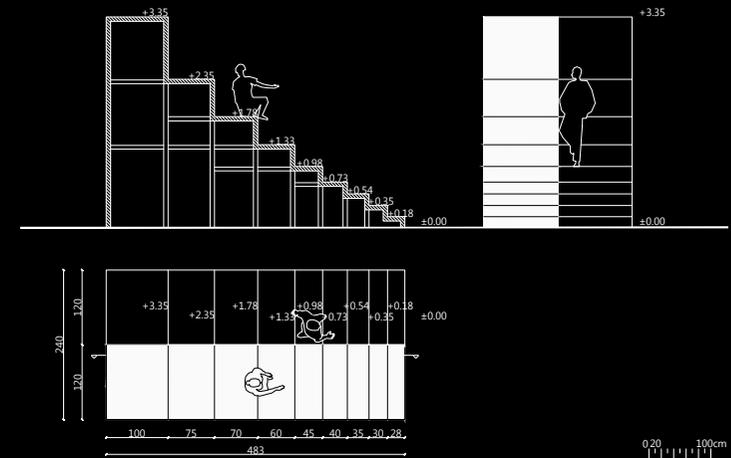
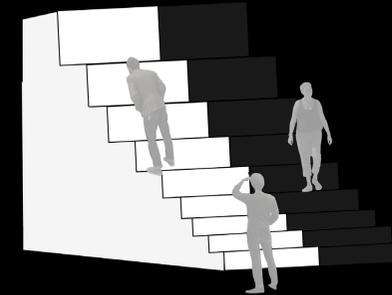
Act 2, Scene 3, 4
PRESVETO /
 eng. **THE MOST HOLY**

Key word meaning: holy, sacred, divine, celestial; in the Christian faith the Most Holy represents the Trinitarian God (the Father, the Son, and the Holy Spirit)

Chapel in the palace: Papa Ubu attacks the Queen and her son Bougrellas, who have been hiding in the chapel. They fight with swords. The Queen and Bougrellas disappear by the secret staircase.

Characters: Queen Rosemonde, sons Bougrellas and Ladislav, Papa Ubu and his supporters

SET DESIGN: A white staircase that represents a rise towards holiness. The stairs are becoming higher and impossible to climb to the top. Next to the white staircase, as a symbol of purity – the most holy, there is an identical black staircase, invisible (opposite to the sacred one), the one offering escape



23 Location Based Set Designs

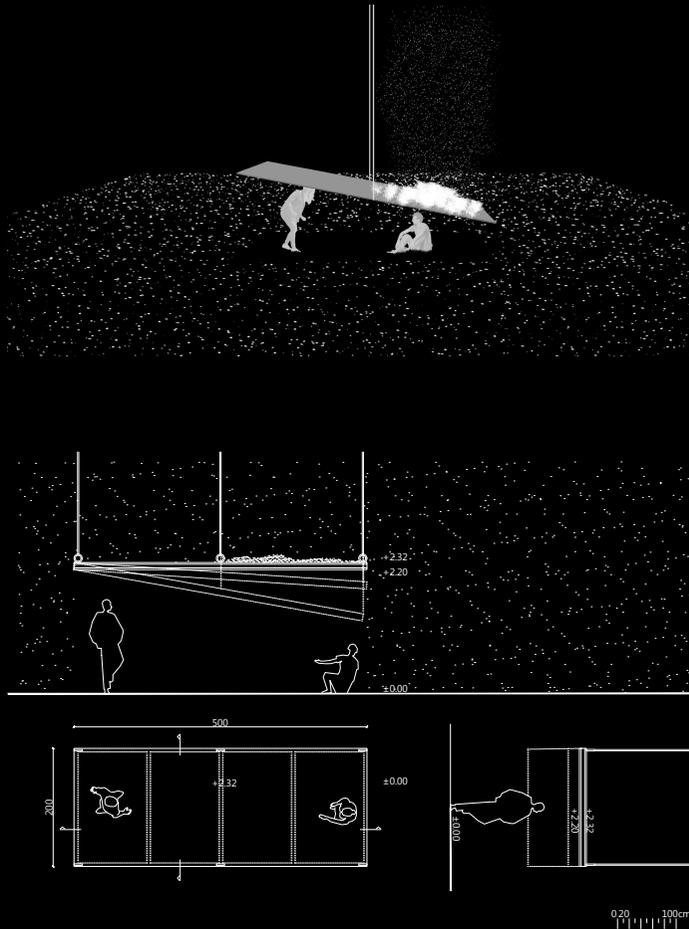
Act 2, Scene 5
PRITISAK /
eng. **PRESSURE**

Key word meaning: pressure, weight, to squeeze, to tighten

A cavern in the mountains: Rosemonde and Bougrelas find shelter in a cavern in the mountains. Rosemonde dies. Bougrelas is approached by his late ancestors, who give him a sword.

Characters: Queen Rosemonde, son Bougrelas, the Souls of Wenceslas, Boleslas, Ladislasa, Rosemonde, and their Ancestors

SET DESIGN: A large ceiling held by a teeter-totter system type, on which the snow is falling. Under the weight of the snow, the ceiling is increasingly putting pressure on those who have taken refuge in the cavern. The 'teeter-totter's' inclination can be fixed to create an illusion of a non-existent weight of the ancestors' souls.



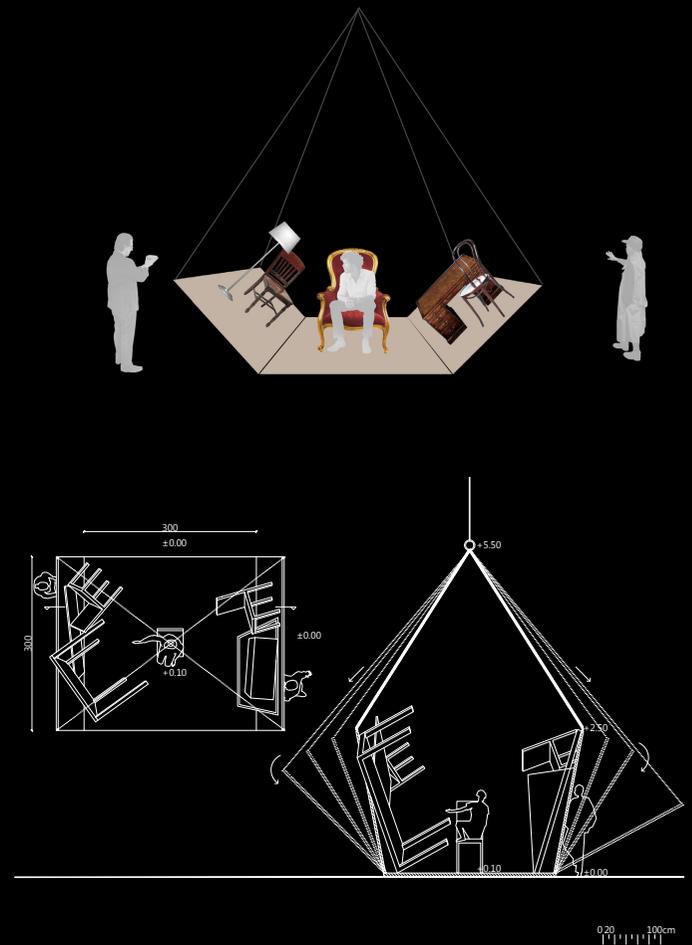
Act 2, Scene 6
RASPODIJELITI /
eng. **TO DISTRIBUTE**

Key word meaning: to distribute, to allocate, to apportion

The King's palace: After becoming King, stubborn Papa Ubu refuses to divide food and money to the people. Mama Ubu and Captain Bordure oppose his decision, being aware that it is the only way to secure their rule and payment of taxes.

Characters: Papa Ubu, Mama Ubu, Captain Bordure

SET DESIGN: A royal palace box/space, whose unfolding mechanism is based on the principle of springs and the distribution of force. Various items are located on the side panels. In his ambition to rule the kingdom, Papa Ubu is attempting to open the box from the inside, but is unable due to the weight of items located on its sides. By pulling out/distributing/apportioning the items from the side panels, it becomes possible for Ubu's power to unfold, open and distribute.



23 Location Based Set Designs

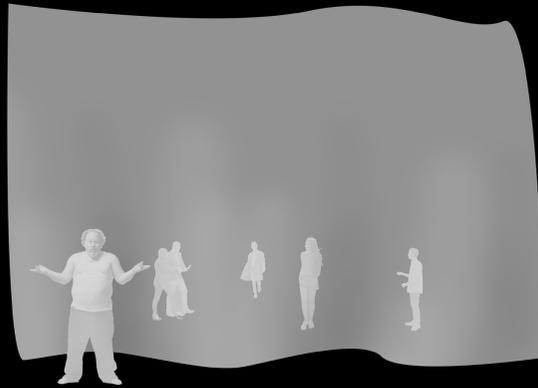
Act 2, Scene 7

RUPČIĆ /
eng. **HANDKERCHIEF**

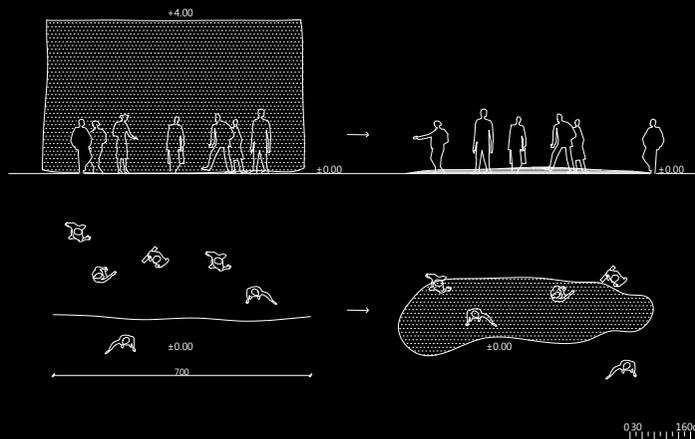
Key word meaning: handkerchief, tissue, napkin

The court of the palace: Crowned Papa Ubu organizes a race with cases of gold. People cheer. Papa Ubu invites everyone to dinner and orgies at the palace.

Characters: Papa Ubu, Mama Ubu, Captain Bordure, hirelings, the people, Michel Fédérovitch



SET DESIGN: Waving a handkerchief as a sign of the beginning of the race is turned into a theatrical element of a curtain. A large handkerchief is a transparent curtain that allows playing both in front and behind it, separating Papa Ubu and his suite from the people. When the race begins, the curtain falls down, all the barriers disappear, and thus the differences as well.



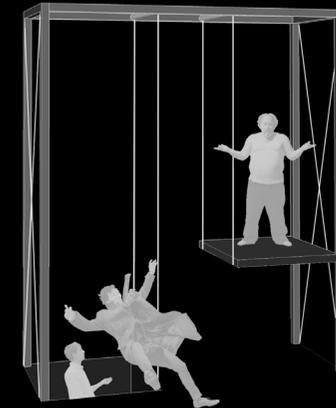
Act 3, Scene 1, 2

POSTATI /
eng. **TO BECOME**

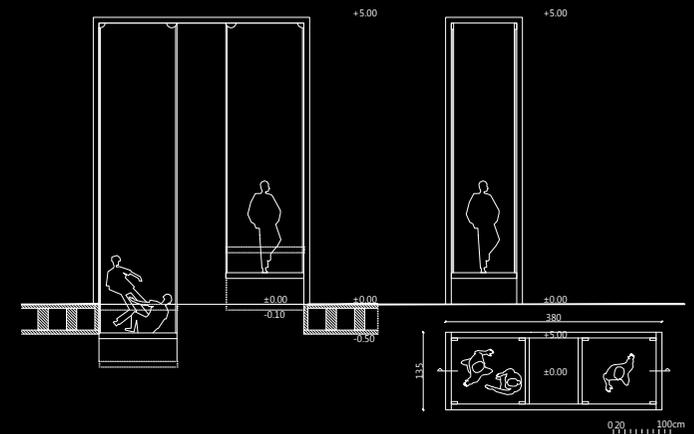
Key word meaning: to become, to begin to be, to turn into, to be created

The King's palace: Mama Ubu and Papa Ubu argue over Bougrelas. Papa Ubu kills the nobles, magistrates and financiers in order to gain their fortune.

Characters: Papa Ubu, Mama Ubu, officers and soldiers, Lap, Battery and Cotice, nobles in chains, financiers, magistrates, clerks.



SET DESIGN: A mechanism that functions like a scale. The executed magistrates fall into a pit, with their weight pulling them down deeper and deeper while, on the other side of the 'scale', Papa Ubu rises, becoming higher and higher, and wealthier.



23 Location Based Set Designs

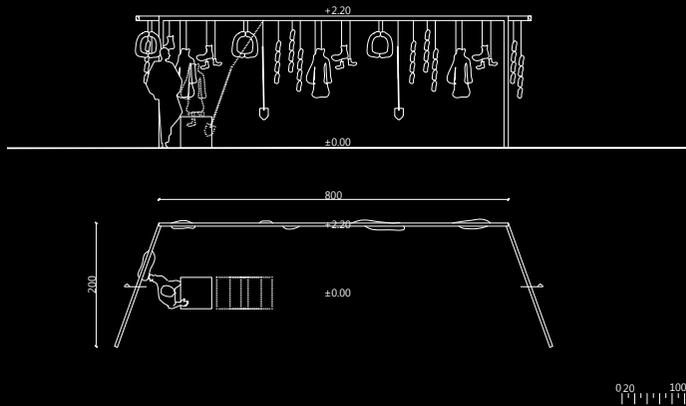
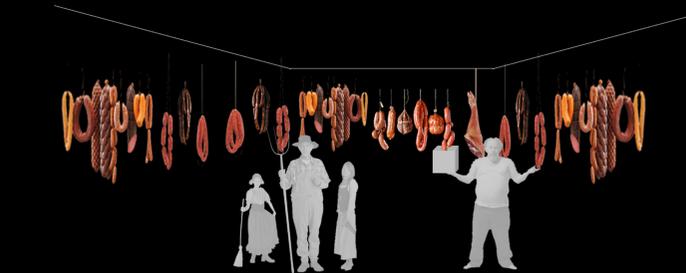
Act 3, Scene 3, 4
POREZI /
eng. TAXES

Key word meaning: levy,
 charge, fee

A house of peasants in the vicinity of Warsaw: Papa Ubu cold-heartedly collects taxes from the poor.

Characters: group of peasants, Papa Ubu and his money-grabbers, peasant Stanislav

SET DESIGN: The walls of a peasant house are made out of ordinary/invaluable objects typical of rural life (food, furniture, tools, clothes), interconnected with elastics. Papa Ubu's 'financial cart' is a large magnet attracting all things. His cart becomes heavily loaded, while the walls of peasant houses disappear. The cart takes away everything. What is left after taxation?



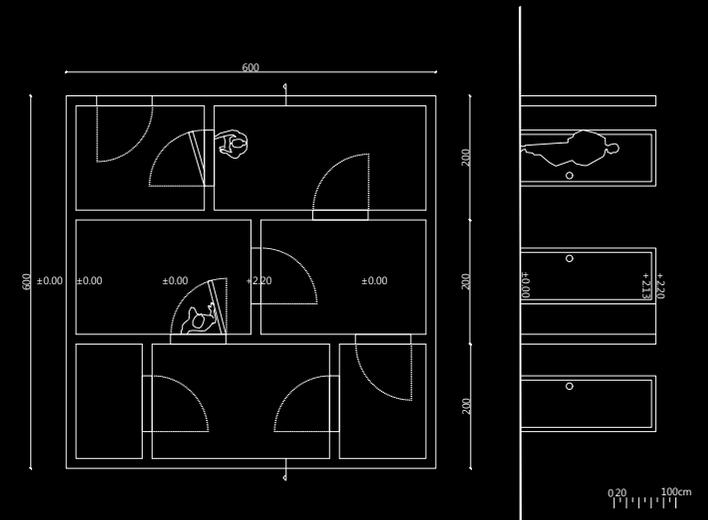
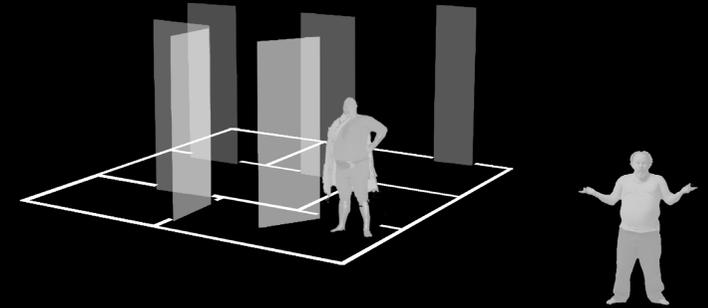
Act 3, Scene 5
POBJEĆI /
eng. TO ESCAPE

Key word meaning: to escape,
 to get away, to run away, to flee

A dungeon in the fortress of Thorn: Papa Ubu talks to Bordure, who is imprisoned in the dungeon.

Characters: Papa Ubu, Captain Bordure

SET DESIGN: Dungeon's ground plan drawn on the floor. The dungeon has no walls but several doors that are all unlocked. Papa Ubu is located outside the dungeon, while Bordure goes through all the doors trying to escape. Once he overcomes his own walls, he will be able to get out of the dungeon.



23 Location Based Set Designs

Act 3 Scene 6
VRATITI / eng. TO RESTORE

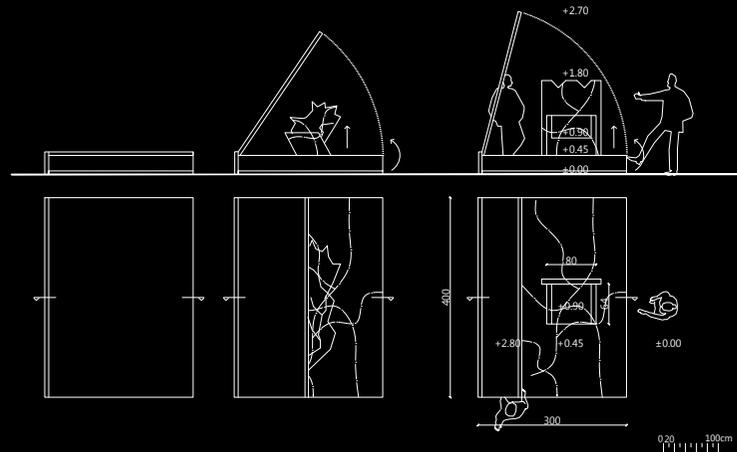
Key word meaning: to restore, to return, to come back, to recover, to regress

The palace at Moscow: Bordure negotiates with the Russian emperor an attack on Papa Ubu and the return of Bougrelas to the Polish throne.

Characters: Russian Emperor Alexis and his court, Captain Bordure



SET DESIGN: An oversized pop-up book with cities of the Polish Empire, which opens at the scene of Bougrelas sitting on the throne. An image of restoring the old order.

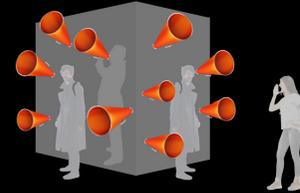


Act 3, Scene 7
SLOUHATE / eng. LISTEN UP

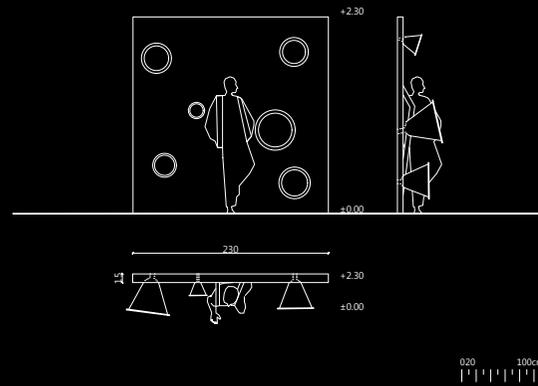
Key word meaning: this word doesn't exist in Croatian language, possible meanings: "Listen up!", "Pay attention!", lend an ear, increase hearing, augment ears

Ubu's council chamber: During Papa Ubu's presentation of his new plans to the councillors, a messenger comes in and announces the arrival of the Russian army and the beginning of war.

Characters: Papa Ubu, Mama Ubu, Councillors of Phynance, the Messenger



SET DESIGN: Insulation cube with a series of tubes, similar to megaphones. A device that is used for listening, eavesdropping, spying on the people. Sides of the cube are characters' costumes surrounding/closing in on Papa Ubu. The tubes/megaphones distort sound and shift the focus on the purposelessness of dialogue, and not on its meaning.

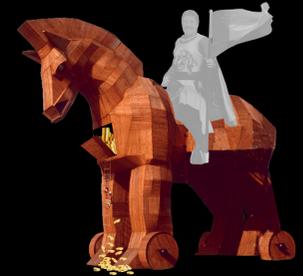


Act vv3, Scene 8
DOVOĐE, DOVESTI/ eng. TO BRING

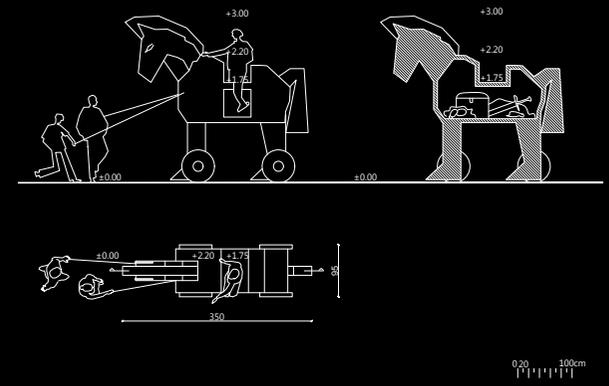
Key word meaning: to bring, to take to a place

The encampment before Warsaw: Mama Ubu follows Papa Ubu, who is going to war against the Russian Empire.

Characters: Mama Ubu, Papa Ubu, Soldiers and Paladins



SET DESIGN: A Trojan horse
 When Ubu needs to lead a war against Russian Empire, his servants bring him a huge wooden Trojan horse as the well-known symbol of war tactics and victory. But, Papa Ubu clutters up the horse with gold and moneybags. He then runs away off-bringing kingdoms fortune. The sham of Ubu's Trojan horse is in escaping from the battle.



23 Location Based Set Designs

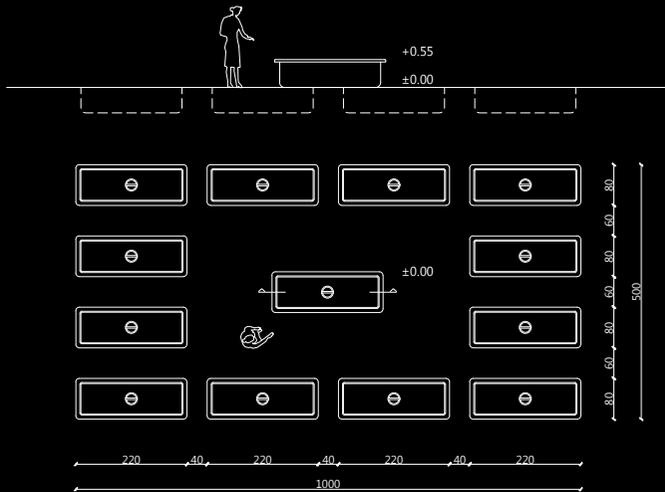
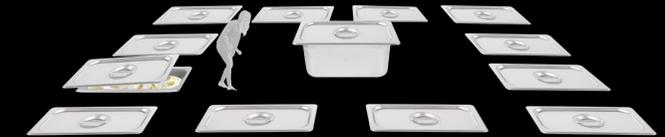
Act 4, Scene 1
PREVARILI, PREVARITI /
 eng. **TO DECEIVE**

Key word meaning: to deceive, to cheat, to fool, to trick, to diddle, to delude, to bluff, to mislead

The crypt of the ancient kings of Poland in the cathedral of Warsaw: Mama Ubu is stealing gold from the crypt when voices from the ancient kings' tombs scare her away.

Characters: Mama Ubu, voices from the tombs

SET DESIGN: Instead of coffins, large metal food-serving containers (bain-marie), filled with food (mashed potatoes, rice...), are 'dug' into the floor. Mama Ubu stacks rotten food into her pockets. Royal ancestors have managed to deceive the thief



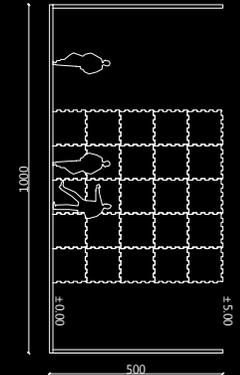
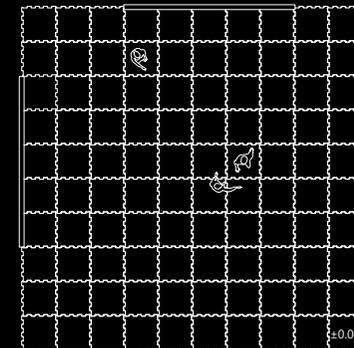
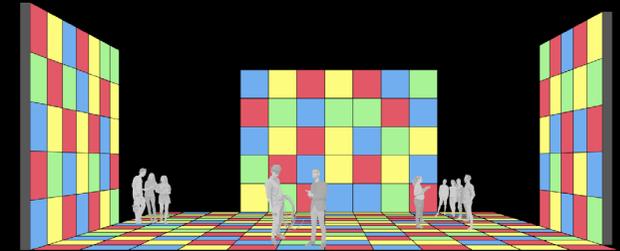
Act 4, Scene 2
PRJATELJI /
 eng. **FRIENDS**

Key word meaning: friends, companions, play-mates

The town square in Warsaw: Bougrelas and his supporters attack Mama Ubu, who manages to run away.

Characters: Bougrelas and his men, the People, Soldiers, Mama Ubu

SET DESIGN: In war, friends become enemies. For some, war is just a game. The town square in Warsaw is paved with oversized foam puzzle mats for children. The buildings around the town square are constructed out of the same material as the floor. The battle consists of stealing, assembling or tearing down the puzzle-board.



23 Location Based Set Designs

Act 4, Scene 3, 4

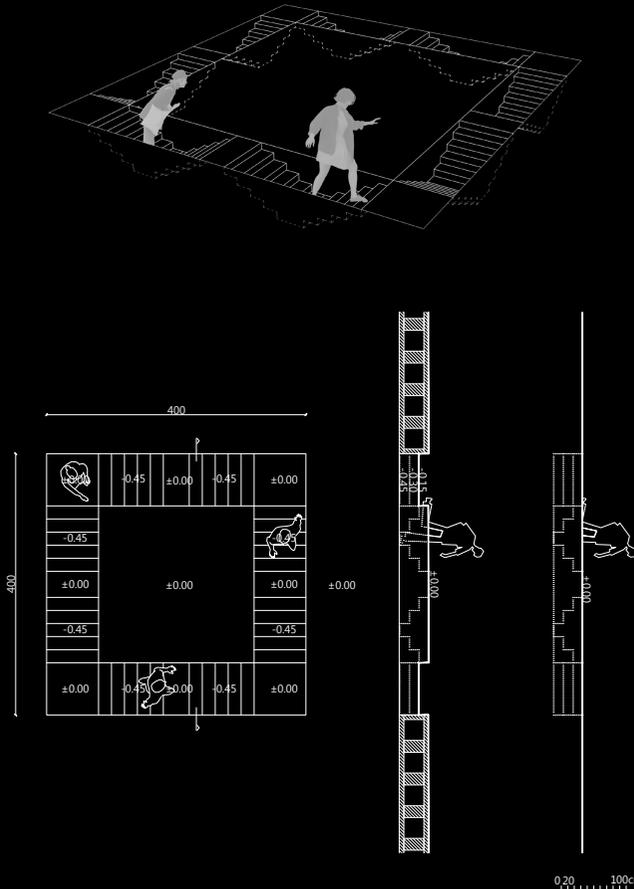
UMETNUTI /
eng. **TO INSERT**

Key word meaning: to insert, to put in, to inlay, to interpolate

Ukraine: Battle between the Polish and the Russian armies. Papa Ubu is wounded. Papa Ubu kills Bordure. Papa Ubu runs away.

Characters: Papa Ubu, Battery and Cotice, Rensky, General Lascy, an Officer, the Russian Army, Captain Bordure, the Czar

SET DESIGN: A staircase system inserted into the stage, in a square-shaped layout, allowing quick change of combat spaces (trenches, elevations). The whole scene is perceived through movement, or larger or smaller insertions of characters above or below the stage level.



Act 4, Scene 5, 6, 7; Act 5, Scene 1 and 2

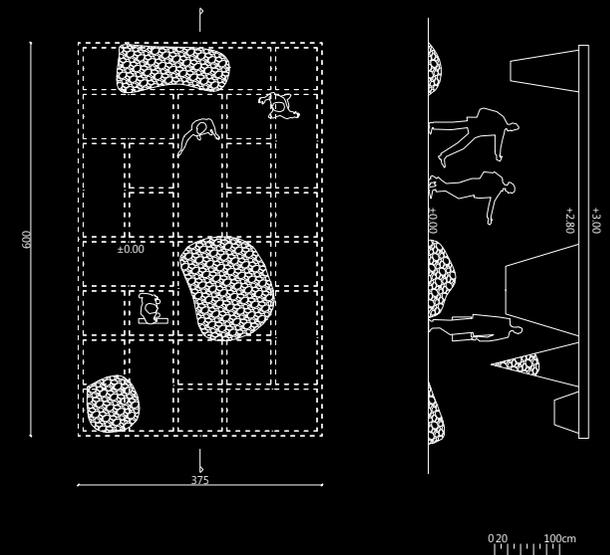
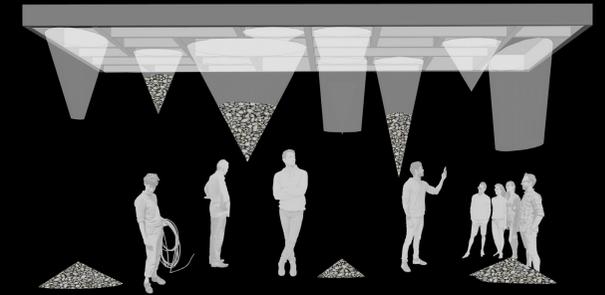
RAZVIJATI /
eng. **TO DEVELOP**

Key word meaning: to develop, to create, to expand, to build up, born in time, to improve

A cave in Lithuania: Papa Ubu, Battery and Cotice take shelter in a cave. A bear enters, whom Battery and Cotice manage to overpower. While Papa Ubu is asleep, Battery and Cotice leave, and Mama Ubu comes in. At dawn, Bougrelas arrives with his soldiers, followed by Battery and Battery. During the battle, Mama Ubu and Papa Ubu run away.

Characters: Papa Ubu, Battery and Cotice, the Bear, later Mama Ubu, Bougrelas, the Polish Army

SET DESIGN: The plot is presented through five scenes situated in a cave in Lithuania. As the story progresses, the cave develops, forms and transforms as well. On the ceiling grid above the playing area, an elastic canvas is put up, in which gravel is slowly poured. The weight of the foamy gravel stretches the material, which then takes the form of stalactites. The material is stretched until it cracks at the top. Afterwards, the gravel starts to drizzle through it, creating (i.e. developing) stalactite-like forms on the floor. In the last scene, the characters move around the cave that is filled with stalactites and stalagmites. The struggle for power lasts for hundreds, thousands of years.



23 Location Based Set Designs

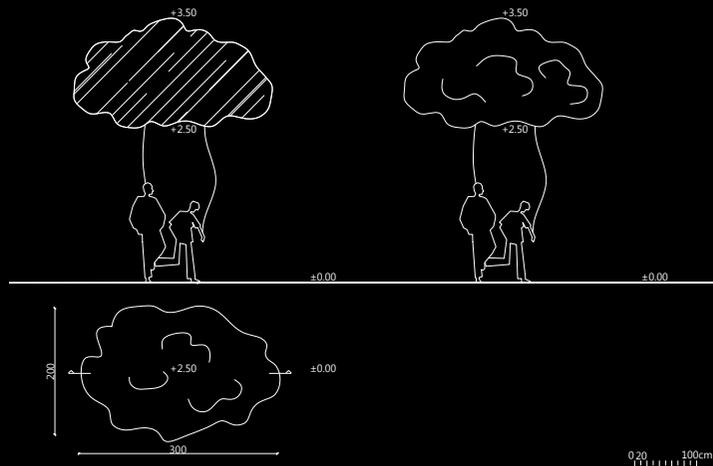
Act 5, Scene 3
KRUNA /
 eng. **CROWN**

Key word meaning: crown, diadem, coronet, on top of everything

The province of Livonia: Papa Ubu, Mama Ubu and their suite in flight.

Characters: Papa Ubu, Mama Ubu, the Suite

SET DESIGN: The solution is based on the method used in animated films, where characters worried by something are portrayed with a grey cloud above them. Papa and Mama Ubu are in fear of losing the kingdom, the crown. Above their heads there is a large inflated golden cloud that follows them during their escape.



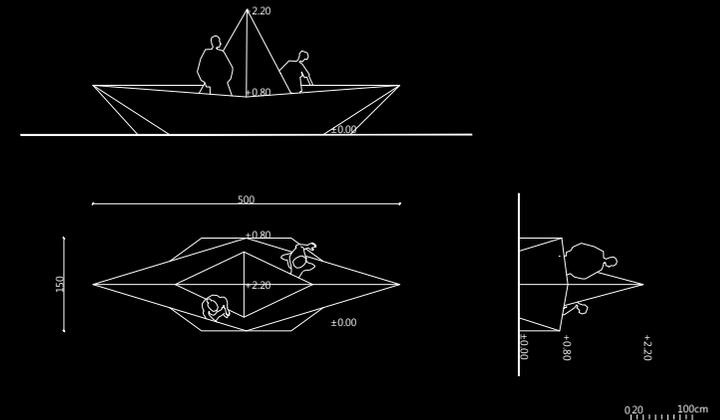
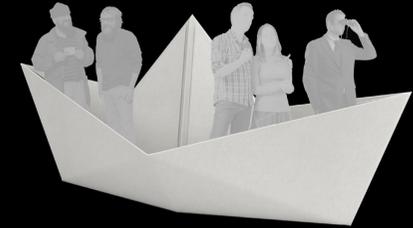
Act 5, Scene 4
ZAPOVJEDNIK /
 eng. **CAPTAIN**

Key word meaning: captain, commander, chaplain, master

A ship: Papa Ubu and his crew sail home.

Characters: Papa Ubu, Mama Ubu, the Captain, Battery and Cotice

SET DESIGN: A large paper ship constructed by the characters themselves. These may even be pages from a book about Ubu, since everything is possible in Jarry's world. The paper ship is also the Captain's hat. Jarry is the captain as well, on whose pages they have been sailing.



23 Location Based Set Designs

act 1, scene 1
Ubu's house



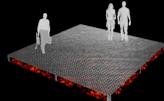
kuhača / eng. ladle

act 1, scenes 2, 3, 4
Ubu's house, dining hall



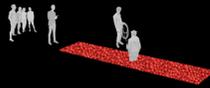
teletina / eng. veal

act 1, scene 5
Ubu's house, entrance hall



užganoga / eng. fired up

act 1, scene 6
the King's palace



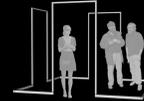
dudište / eng. soother's base

act 1, scene 7
Ubu's house, hideaway



lupez / eng. wretch

act 2, scene 1
the King's palace



račetvoriti / eng. to quarter

act 2, scene 2
the parade ground



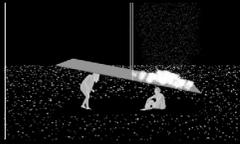
prostačina / eng. vulgar

act 2, scene 3
chapel in the King's palace



presveto / eng. the most holy

act 2, scene 5
a cavern in the mountains



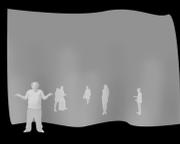
pritisak / eng. pressure

act 2, scene 6
the King's palace



raspodijeliti / eng. to distribute

act 2, scene 7
the court of the palace



rupčić / eng. handkerchief

act 1, scene 6
the King's palace



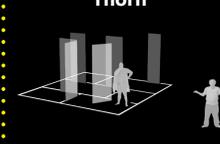
postati / eng. to become

act 3, scene 3, 4
a house of peasants



porezi / eng. taxes

act 3, scene 5
a dungeon, fortress of Thorn



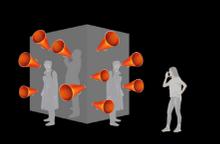
pobjeći / eng. to escape

act 3, scene 6
the palace at Moscow



vratiti / eng. to restore

act 3, scene 7
Ubu's council chamber



slouhate / eng. listen up

act 3, scene 8
the encampment before Warsaw



dovesti / eng. to bring

act 4, scene 1
the crypt



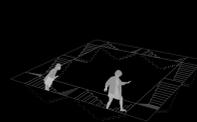
prevariti / eng. to deceive

act 4, scene 2
the town square in Warsaw



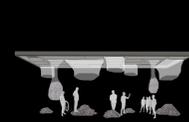
prijatelji / eng. friends

act 4, scene 3, 4
Ukraine



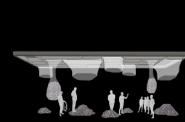
umetnuti / eng. to insert

act 4, scene 5, 6, 7
a cave in Lithuania



razvijati / eng. to develop

act 5, scene 1, 2
a cave in Lithuania



razvijati / eng. to develop

act 5, scene 3
the province of Livonia



kruna / eng. crown

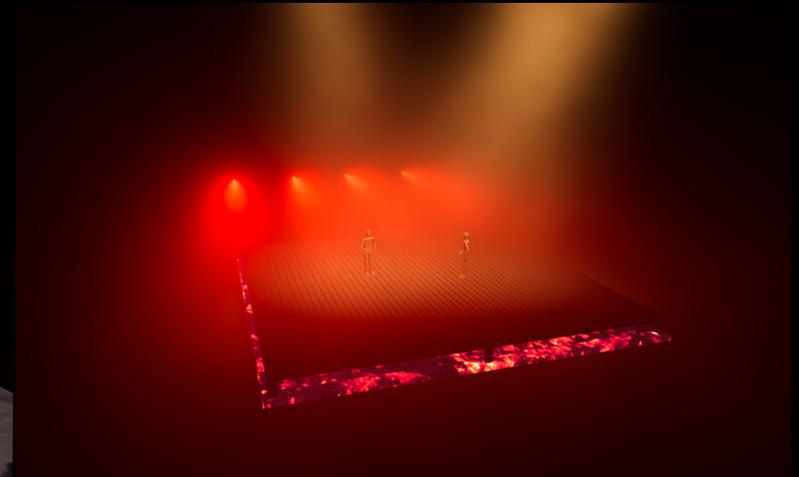
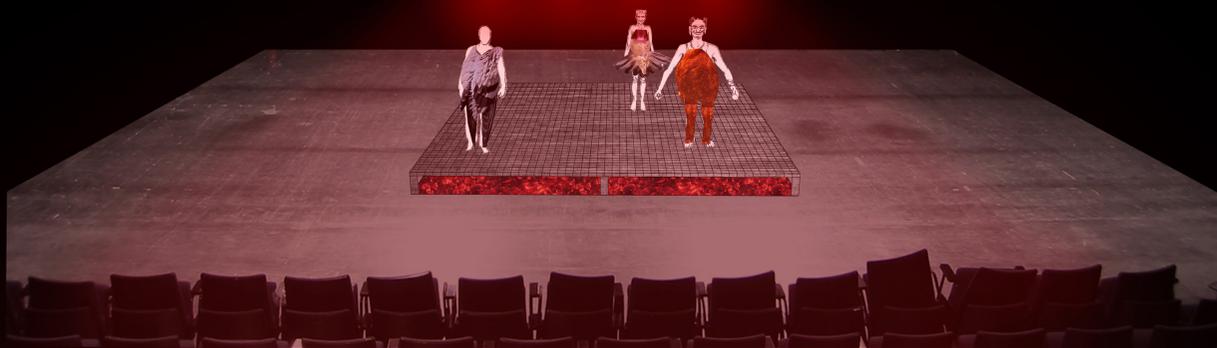
act 5, scene 4
a ship



zapovjednik / eng. captain

Final Scenic Design Solution

1. UŽGANOGA / eng. FIRED UP



Mama Ubu



Papa Ubu



Messenger

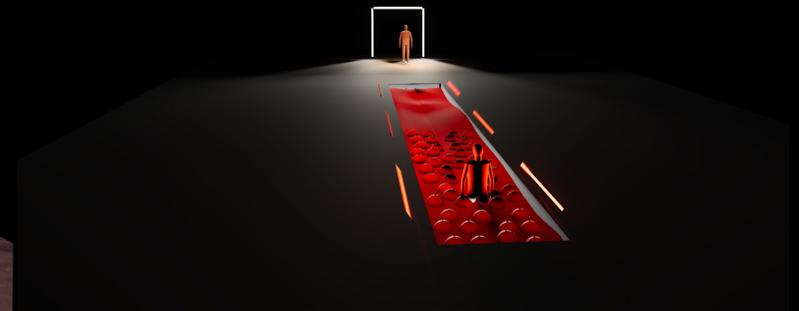
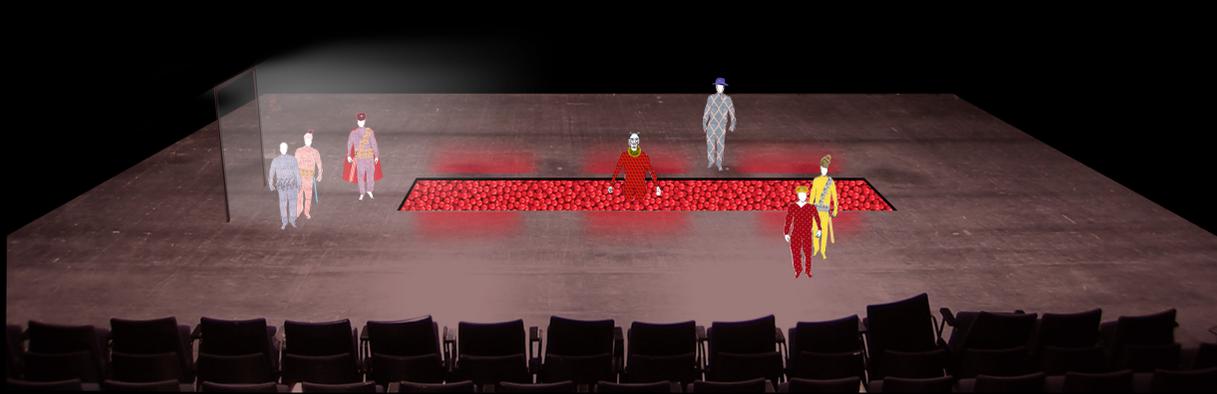


SET DESIGN: A large metal grid on the stage. Ember can be seen underneath the grid. Fired up Papa Ubu is 'sizzling' and bouncing on the grid like a sausage on a grill.

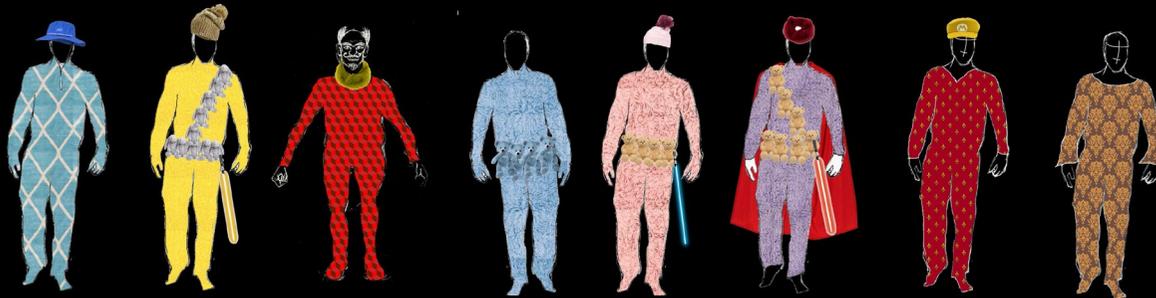
COSTUME DESIGN: In the context of fire, heat and ember, from the grill and Papa Ubu, who is nervously bouncing, and through the idea of a phoenix – a burning bird, we come to chickens as a costume element. Papa Ubu and Mama Ubu are dressed in feather costumes and look like chickens placed on a grill.

Final Scenic Design Solution

2. DUDIŠTE / eng. "SOOTHER'S BASE"



Gouznyak officer Papa Ubu Ladislav King's sons King Mylosas Boleslas

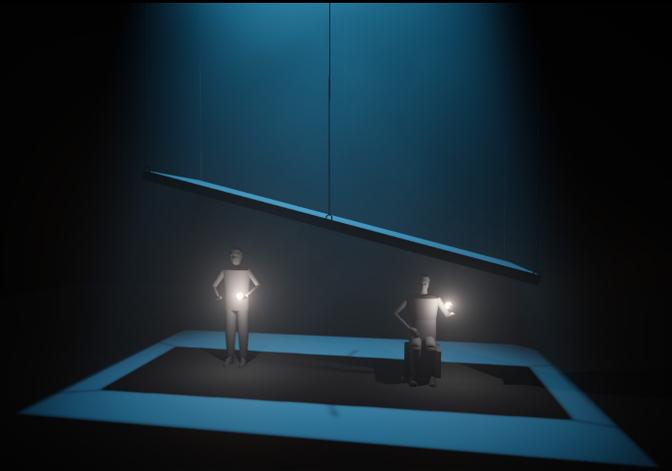
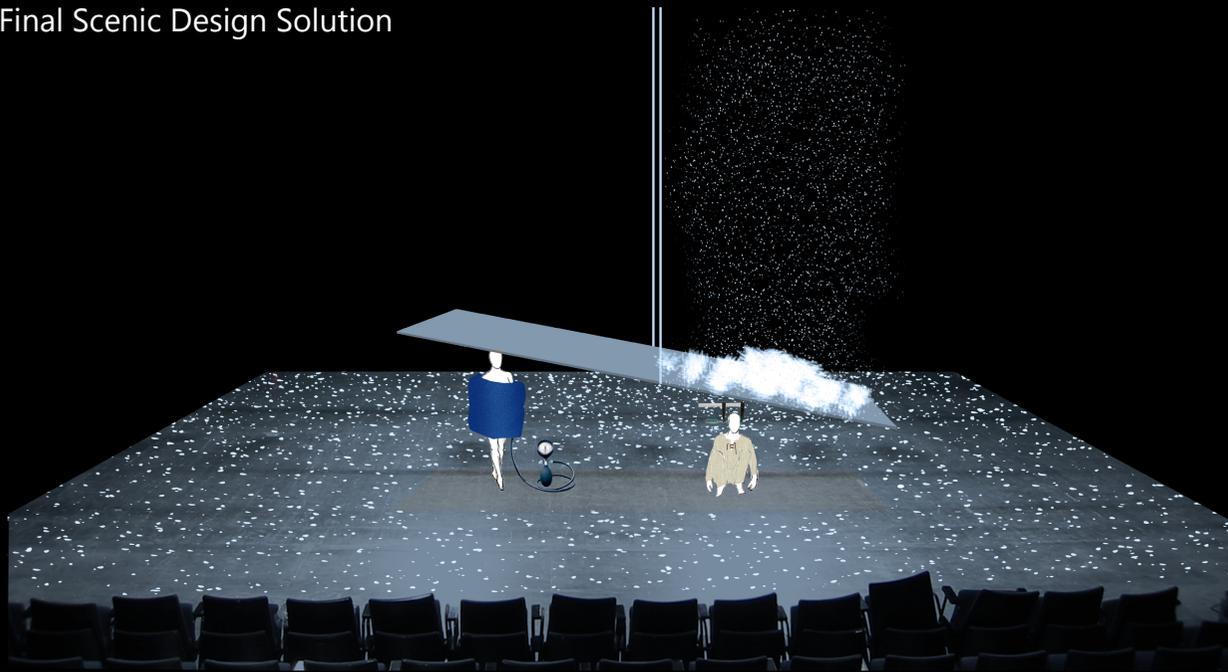


SET DESIGN: "Soother's base" as a playground for playful children. The pool/path that Ubu uses to walk towards the King is filled with balls like those in kids' ball pits. Ubu is shorter than everyone, he is stumbling and falling, but playing with the balls as well.

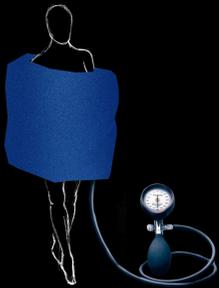
COSTUME DESIGN: Although in the drama template the word "soother's base" relates to breasts, in costume design we have relied on the word 'duda', which in the Croatian language means a rubber teat for babies, as a symbol of children and playfulness. The costumes are one-piece, elastic and soft, in cheerful colors and with playful patterns, complemented by a series of toys.

Final Scenic Design Solution

3. PRITISAK / eng. PRESSURE



Queen



Mylosas



Spirits

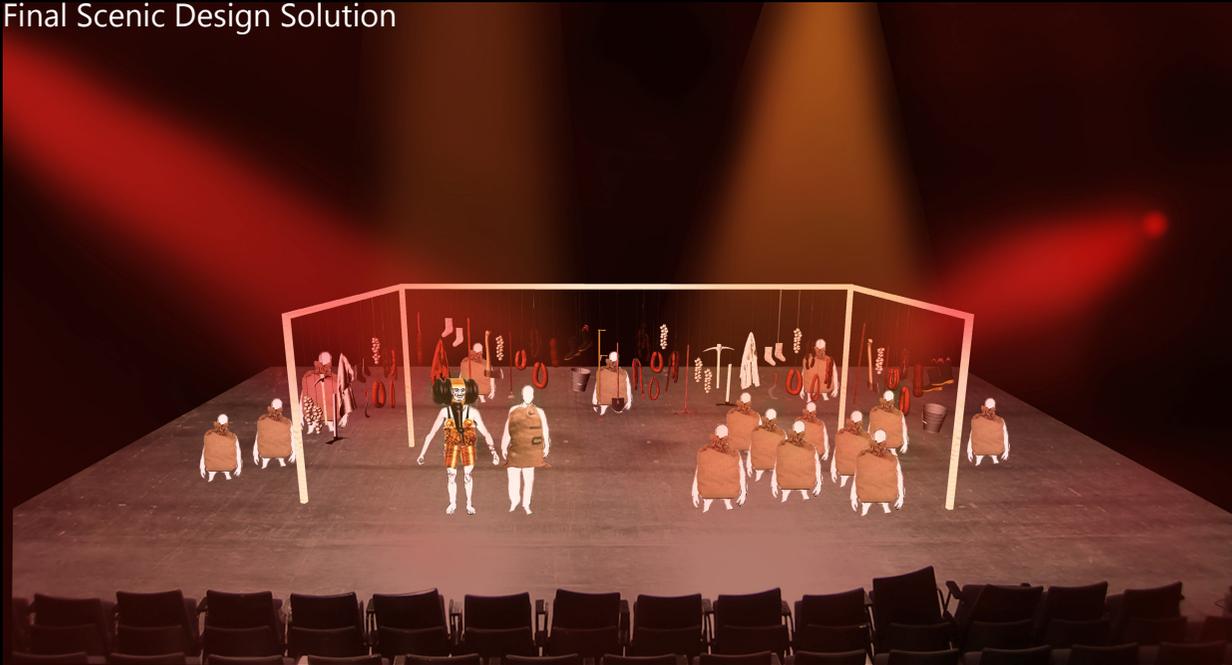


SET DESIGN: A large ceiling held by a teeter-totter system type, on which the snow is falling. Under the weight of the snow, the ceiling is increasingly putting pressure on those who have taken refuge in the cavern. The 'teeter-totter's' inclination can be fixed to create an illusion of a non-existent weight of the ancestors' souls.

COSTUME DESIGN: Costumes are a literal interpretation of the physical force of pressure or air pressure. The Queen wears a dress that is in fact a gigantic pressure gauge, which is inflating and squeezing her to the very moment of death. Bougrelas, as the one carrying the burden of responsibility, feels pressure caused by a large tightening clamp put around his head. Instead of the usual lightweight and swaying white bed-sheet, the ancestors' souls wear heavy steel chainmail gowns that weigh them down to the ground.

Final Scenic Design Solution

4. POREZI / eng. TAXES



Mama Ubu



Papa Ubu



Peasents

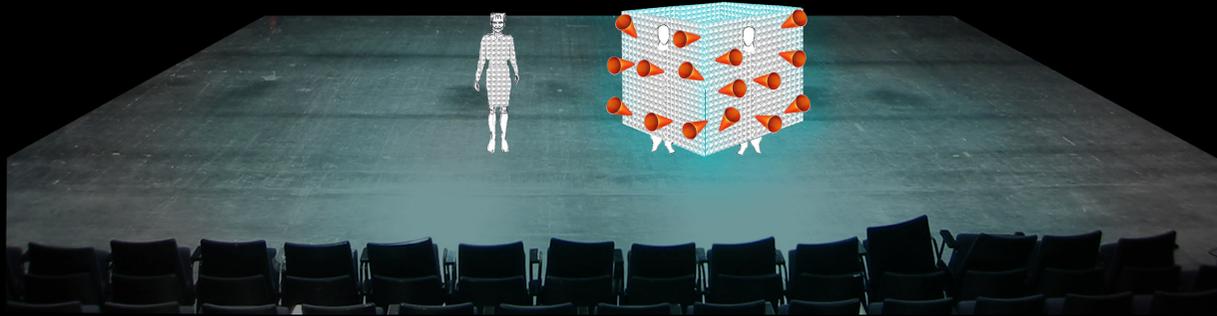


SET DESIGN: The walls of a peasant house are made out of ordinary/invaluable objects typical of rural life (food, furniture, tools, clothes), interconnected with elastics. Papa Ubu's 'financial cart' is a large magnet attracting all things. His cart becomes heavily loaded, while the walls of peasant houses disappear. The cart takes away everything. What is left after taxation?

COSTUME DESIGN: Taxes are part of the revenue that is given to a ruler. Sometimes taxes were paid in the form of a sack of grain, flour, potatoes... Peasants' costumes are simple jute sacks claimed by Papa Ubu. Papa Ubu treats the peasants as commodities for his own profit. By contrast, Papa Ubu and Mama Ubu are dressed in gold coins.

Final Scenic Design Solution

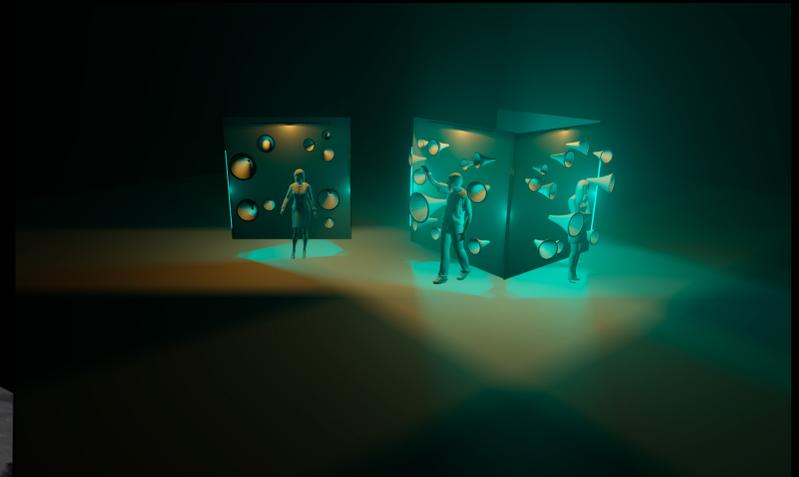
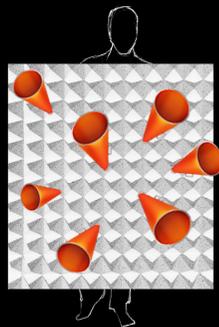
5. SLOUHATE / eng. LISTEN UP



Mama Ubu



Councillors of Phynance



SET DESIGN: Insulation cube with a series of tubes, similar to megaphones. A device that is used for listening, eavesdropping, spying on the people. Sides of the cube are characters' costumes surrounding/closing in on Papa Ubu. The tubes/megaphones distort sound and shift the focus on the purposelessness of dialogue, and not on its meaning.

COSTUME DESIGN: Papa Ubu asks his citizens to listen to him carefully or, in other words, to absorb his words like sponges. Therefore, the costumes are constructed of a spongy material that is used to absorb sound in recording studios. Ubu's Councillors of Phynance wear large square sponge-panels. When the councillors surround Papa Ubu, their bodies close in on him, forming an isolated studio. Mama Ubu wears a dress made of sound-absorbent material.

Final Scenic Design Solution

6. RAZVIJATI / eng. TO DEVELOP



Mama Ubu



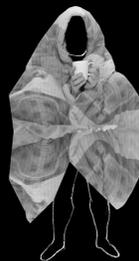
Mylosas



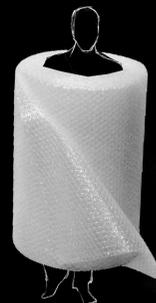
Battery and Cotice



Papa Ubu



Armymen

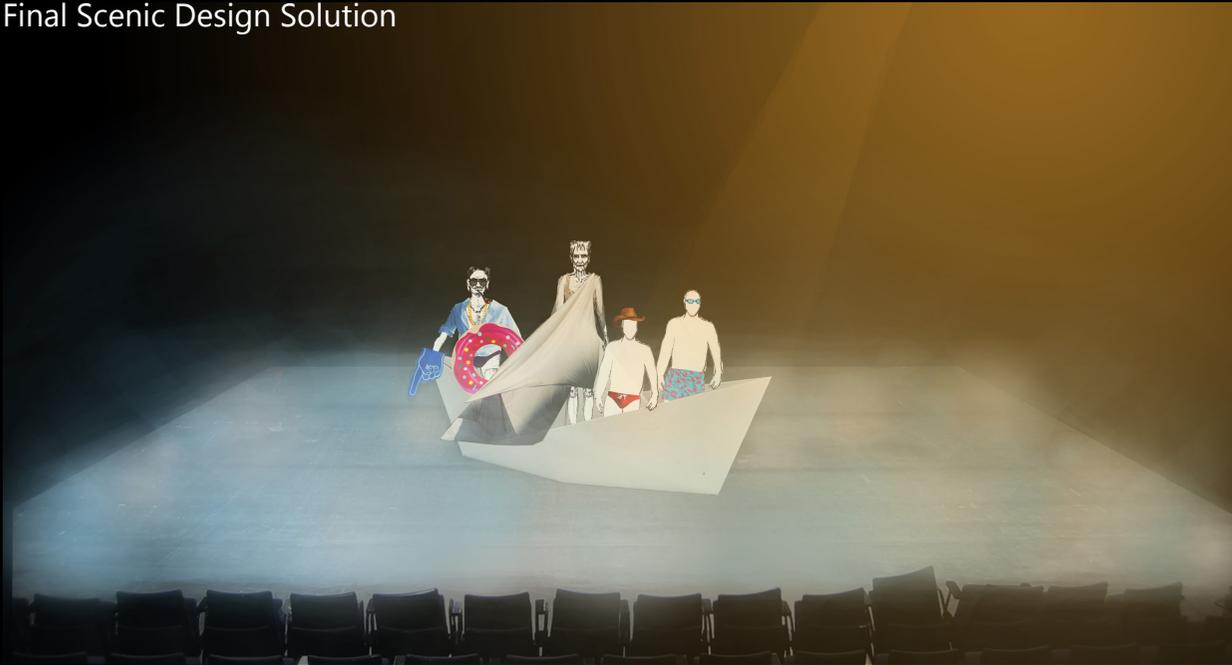


SET DESIGN: The plot is presented through five scenes situated in a cave in Lithuania. As the story progresses, the cave develops, forms and transforms as well. On the ceiling grid above the playing area, an elastic canvas is put up, in which gravel is slowly poured. The weight of the foamy gravel stretches the material, which then takes the form of stalactites. The material is stretched until it cracks at the top. Afterwards, the gravel starts to drizzle through it, creating (i.e. developing) stalactite-like forms on the floor. In the last scene, the characters move around the cave that is filled with stalactites and stalagmites. The struggle for power lasts for hundreds, thousands of years.

COSTUME DESIGN: To develop in the sense of 'to spread/to unfold' signifies dispersion, spreading, unfolding of the surface area of a certain volume. By the end of the piece, we became familiarized with the characters and their layers of wickedness, fears, greed, longings. Everyone wears their layers wrapped around them. Mum Ubu is wrapped in a transparent plastic foil like a pupa. Whiny Papa Ubu is wrapped in a soft, warm quilt. Battery and Cotice are wrapped in dirty strips of torn fabric. Bougrelas and Vritteshi are rolled up in a bubble wrap, as in a knight armour.

Final Scenic Design Solution

7. ZAPOVIJEDNIK / eng. CAPTAIN



Battery

Cotice

Papa Ubu

The Captain

Mama Ubu



SET DESIGN: A large paper ship constructed by the characters themselves. These may even be pages from a book about Ubu, since everything is possible in Jarry's world. The paper ship is also the Captain's hat. Jarry is the captain as well, on whose pages they have been sailing.

COSTUME DESIGN: The captain is the commander of the ship, the one who steers, guides, navigates the sail. Each of the characters, along with a humorous swimsuit, wears an element that enables him or her to operate a ship. Mama Ubu uses her long white dress as a sail, Papa Ubu steers with a swim ring, and Battery and Cotice use fins to imitate propellers.

Final Scenic Design Solution

