



DEPARTMENT OF SCENOGRAPHY, HUNGARIAN UNIVERSITY OF FINE ARTS

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Abstract.

The aim of this article is to show our conception, method and practice of the teaching of scenery and costume design including the programs of all the semesters illustrated by students' works. These programs are built on each other, leading the students step by step from acquiring the basic skills of design to the capability of designing a personal and inspired production design, which perfectly works together with the play, and gives to it new dimensions and a perspective which could not be created in any other way.

Keywords: stage design, scenery design, costume design, scenography, art, fine arts, education, university, Hungary.

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Fields of study and specialisation:

Stage design

Costume design

Puppet design

Degrees and certificates:

B.A. - Production Designer – bachelor of arts (for theatre and film)

M.A.- Set- and Costume Production Designer – master of arts (for theatre)

Postgraduation Course – DLA - Doctor of Liberal Arts

Programs for international students:

The Scenography Department is part of the international Erasmus student exchange program. We are open to guest students from everywhere for one semester.

Exchange students have the opportunity to expand their knowledge of set- and costume design by films and theatre and puppet design too.

Program of education:

Thanks to our Alma Mater, the Hungarian University of Fine Arts, our educational system provides high quality training in freehand drawing and history of art.

Short description of the BA program

The Hungarian BA program of scenography is unique in Europe in that our students are trained in both theatre and film set-, costume and puppet design.

Students choose 2 specialization from 3 options: set design, costume design and puppet design to the BA diplom work. The BA diploma work is a thesis too, which compares scenography methods of film- and theatredesign for the same script.

Short description of the MA program

MA **program** focuses on theatre set-, costume and puppet design. Our educational program is based on subjects (Figure 1)

providing profound technical and cultural history, among them scenography, lighting technology, medial technology, stagecraft, history of architecture, history of theatre-film- and puppetdesign, dramaturgy.

Our MA students also study theatre management, and professional English. At the beginning of MA program, students carry out their professional assignments in cooperation with students of University of Theatre and Film, Budapest. Later our students have the opportunity to work in several theatres all around the country, supervised by their masters.

Programs of the BA semesters

1st semester (set, theatre): Space composition based on an antique building

Description: Based on the analysis of a chosen antique building the students have to create a space composition onto stage. The analysis covers the ground plan, façades and sections of the antique building. During this procedure our students understand the intention and intellectual background of the building and its historical period. At the end of the semester a paper model of a space composition, inspired by the analyzed building, is prepared for a 1:50 stage box model of a theatre of Budapest (Figure 2).



Figure 1. Zsófi Opra-Szabó



Figure 2. Krisztina Lisztópád

The aim of this exercise is to take possession of basic skills of design, including research, collection, systematization, proposals and technical drawings. It is also important for us to make students understand the system of the chosen building and to start to practice the procedure of model making.

1st semester (costume, theatre):
Costumes for heroes of Captivity by Spiró

Description: Costume design based on a great novel: Captivity written by a

Hungarian writer, György Spiró. The story tells absolutely everything about the first-century Mediterranean world. The participants read the novel, analyse it, make research about the age and compile the results of their research, and then they choose ten characters of the story. They analyse in drawings all of the

characters, and picture their complete clothing. A special exercise is to design the same ten characters in another age and situation (*Figure 3*).



Figure 3. Fruzsina Szimeonov (Characters of the Captivity)

The aim of this exercise is to research and represent the clothing, life situations, nationality and social classes of the historical ages, and to recognize the connection between the personal identities / characters and their clothing/costume.

2nd semester (set, theatre, film): **The Collector's room**

Description: Every student imagines a

Collector with different collecting passion. The exercise is to build the character of the Collector, design the room/flat/space where she/he lives and which shows in detail the Collector's passion and her/his life. At the end of the semester a fully detailed model has to be made about the living space of the imagined personality and passion (*Figure 4,5*).

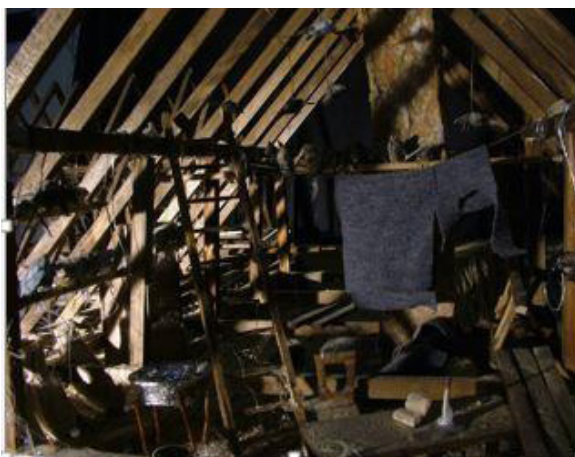


Figure 4. Zoltán Egyed (The bird collector's room)



Figure 5. Krisztina Lisztópád (The clock collector's room)

The aim of this exercise is to stir the imagination, to research and to realize the connection between the characters and their territory. It is also important to improve their model-making skill and culture.

2nd semester (costume, theatre, film):
The Collector's complete clothing

Description: Each students imagine a Collector with different collection passion. The exercise is to build the character of the Collector, design her/his complete clothing for all seasons, situations, and social events, including all the details from shoes to begs and jewelry. The students analyse the character in drawings and picture all her/his clothes (*Figure 6,7*).



Figure 6. Balázs Mucsi (The collector's clothing)



Figure 7. Anett Herman (The collector's clothing)

The aim of this exercise is to stir the imagination, to research, to recognize, and to realize the connection between the personal identities / characters and their clothing/costume.

3rd semester (production design for film): **Set and costume design for a Hungarian film script**

Description: Design of film shooting location and set of a contemporary play, based on a given screenplay. The participants analyse the script, research the background, collect original architectural drawings and photos of the sites occurring in the script. They must find the outside sites in the city and to design the necessary alterations to be made in them. The interior sites are built in film studio. After discussing the connection between the outside and inside locations, the students design all the details of the sites, then they draw technical drawings of them, and build a realistic paper model of a chosen indoor site. At the end of the semester a documentation is made about the locations, including screen shots, drawings, a realistic paper model and a project budget.

Costume design for the film of the given semester. Students analyse the same script that they work with in the set design course. They research the historical background, and collect original photographs. Based on their notes and drawings, they create costumes for the figures and characters. At the end of the semester a documentation is made about all the designed costumes and the budget of their realization cost (*Figure 8*).



Figure 8. Students' exhibition at the end of the course

The aim of this exercise to learn the steps of design for films. To design location and sets for films, to search for existing locations inside and outside. To

be able to convert them, and to support the connection among inner and outdoor locations, studio sets and camerasettings. To design and to search for authentic, highly functional space, furnitures, fittings, and equipments, and an authentic set of costumes, based on the analysis of the situations and characters. To harmonize the „found” and the designed elements of each costumes.

4th semester (set, theatre): **Set design, when the location of the play** (Figure 9)



Figure 9. Juli Balázs (Géza Csáth: A Janika)

The aim of this exercise is to learn the method of designing a room/apartment set for theatre. Read, analyse and understand plays. Study the theatrical space, and its useability from the point of view of designing and acting. To realize that set design is not the exact copy of reality. During this semester our students design not only the scenery, as it looks like, but also its structure and materials. Participants has the opportunity to gain high skills of model making including

is a room

Description: The location of the play A Janika, is an apartment at Budapest between the First and Second World Wars. The task is to design the set of this play, showing the interior design elements, and space structure of the period. At the end of the semester a documentation is made including a paper model of the designed set in 1:25 proportion and technical drawings (Figure 10).



Figure 10. Nóra Kovács (Ferenc Karinthy: Recalling the Spirit)

furnitures, flooring, wallpapers in 1:25 proportion.

4th semester (costume, theatre): **Costume design to a Hungarian play**

Description: Regarding to the set design exercise, students design the costume of the same play showing the elements and atmosphere of the given historical period. At the end of the semester a documentation is made with paintings and material samples of the costumes of each character (Figure 11).



Figure 11. Gabriella Kovács (Géza Csáth: A Janika)

The aim of this exercise, their first theatre costume design task, is to analyse the historical period, and the connection between the characters and their clothing, which have to be in harmony with the costumes of other roles as well as with the designed set. **5th semester (set, theatre): Set design for a classical drama/ Moliere, (Figure 12)**



Figure 12. Juli Balázs (Moliere: George Dandin)

The aim of this exercise is to analyse and understand a complex classical play. To create an original and personal concept for the set. To design and document the structures and materials of the imagined scenery.

5th semester (costume, theatre): Costume design for a classical drama.



Figure 14. Edit Mihareczky (Moliere: The Bourgeois Gentleman)

The aim of this exercise is to design an original and personal concept of the costumes, which are in harmony with the imagined set design.

Goldoni

Description: Set design for a classical theatre play with a complex dramaturgy and multiple locations onto the stage of a black box theatre without any obligation of authenticity. At the end of the semester, students make a documentation including paper model in proportion 1:25, visual- and technical drawings (Figure 13).



Figure 13. Lőrinc Boros (Moliere: The Bourgeois Gentleman)

Description: Corresponding to the set design exercise of this semester, students design the costume of the play. At the end of the semester a documentation is made with paintings and material samples of the costumes of every character, including the budget of realization (Figure 14).

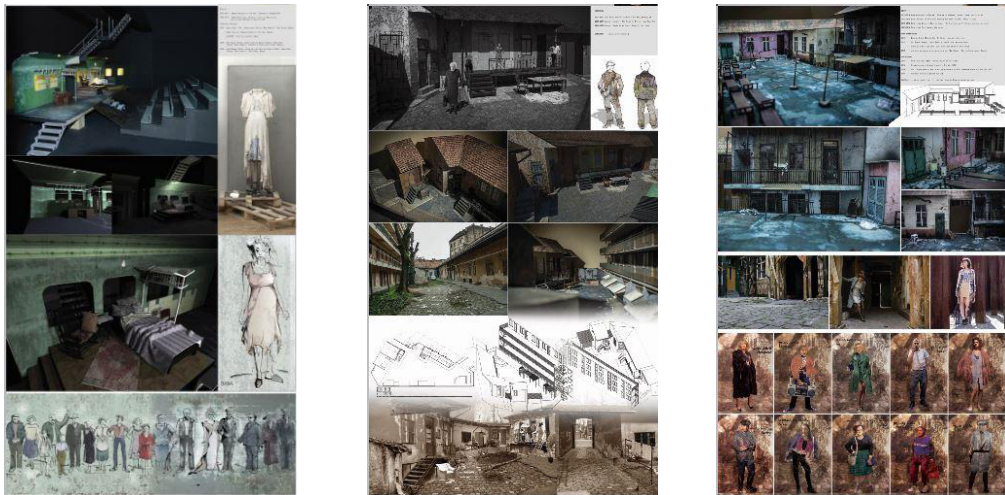


6th semester, Diploma semester: Set and costum design for theatre and film

Description: Set and costum design of a contemporary drama onto a stage of

a Hungarian theatre. The diploma work is a complete documentation of this set and costum design work, including technical

drawings, visuals, budget calculation and a model in required proportion (Figure 15).



(Figure 14).15. Ágnes Bobor (M. Kornis: Halleluja) 16. Ferenc Szakács (Spiró: Chickenhead) 17. Jennifer Horváth (Spiró: Chickenhead)

The aim of this exercise is to understand and practice the process and method of stage design. To create an original conception of the performance, to plan all the required details, to draw technical and shop drawings, and to make the high quality model of the imagined visualization (Figure 18).

Programs of MA semesters

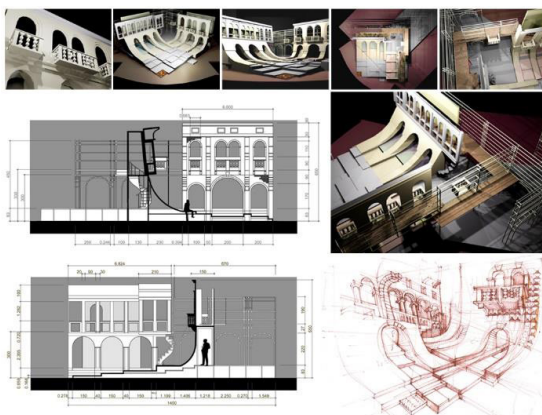


Figure 18. Kornélia Pallós (The Taming of the Shrew)

The aim of this exercise is to design an inspired theatre set for a classical play. To analyse and understand all the relations among space, roles and action. To create an original and personal concept for the set. To design and document all of the

1st semester of MA, Set design for theatre: **Shakespeare course**

Description: Set design for one of the plays of William Shakespeare. At the end of the semester, students make a documentation including paper model in proportion 1:25, visuals, technical drawings, shop drawing, budget calculation (Figure 19).

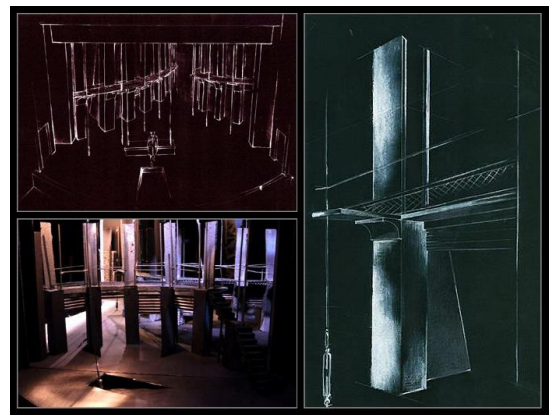


Figure 19. Péter Klimó (The Taming of the Shrew)

details of the imagined scenery. To obtain high quality model making skill.

1st semester of MA, Costume design for theatre: **Shakespeare course**

Description: Costume design for one of the plays of William Shakespeare,

corresponding to the play chosen for set design. At the end of the semester students make a documentation about (Figure 20).



Figure 20. Kornélia Pallós (The Taming of the Shrew)

The aim of this exercise is to create an analysed, personal and original set of costumes which is in complete harmony with the designed set.

2nd semester of MA, Set design for theatre: **Opera course** (Figure 22).

Description: Set design for a given



Figure 22. Tamás Rákay (Verdi: Don Carlos)

The aim of the exercise is to get the ability to design an inspired, highly functional Opera set. To listen, analyse and understand a musical play. To realize the special requirements of opera sets. To obtain the intellectual and professional ability of designing an inspired set for plays in any complexity. To create personal concept of set, and make the documentation of the design.

2nd semester of MA, Costume design for theatre: **Opera course**

each of the costumes including material samples, patterns, budget calculation (Figure 21).



Figure 21. Péter Klimó (The Taming of the Shrew)

opera on the stage of a given operahouse. At the end of the semester students make a documentation including paper model in proportion 1:25, 3D visuals, technical drawings, shop drawing, budget calculation (Figure 23).

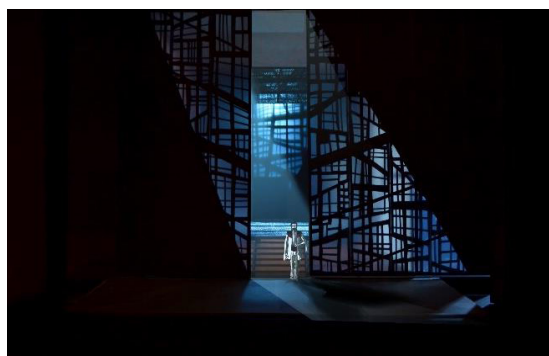


Figure 23. Tamás Rákay (Verdi: Don Carlos)

Description: Costume design for a given Opera, corresponding to the opera chosen for opera scenery design. At the end of the semester students make a documentation about each of the costumes including material samples, patterns, budget calculation..

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СЦЕНОГРАФИЯ КАФЕДРАСЫ, ВЕНГЕР ӨНЕР УНИВЕРСИТЕТИ

Аңдатпа

Бұл мақалада - біздің тұжырымымызда декорациялар мен костюмдерді оқыту әдістемесі мен практикасы, барлық семестрлердің бағдарламалары, студенттердің суреттелген жұмысы көрсетілген. Бұл бағдарлама өзара тұтастықта құрастырылған, ол жеке және сахналық дизайнды жасау үшін студенттерге кәсіби бағытта кадам жасауға мүмкіндік береді, әрі шабытты ойынмен бірге жұмыс істейді және ол жаңа өлшемдермен болашақта кез-келген басқа тәсілмен орындалмайтынды алмастыруға мүмкіндік береді.

Тірек сөздер: сахналық дизайн, декорация, костюмдер дизайны, сценография, өнер, бейнелеу өнері, білім, университет, Венгрия.

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КАФЕДРА СЦЕНОГРАФИИ, ВЕНГЕРСКИЙ УНИВЕРСИТЕТ ИСКУССТВ

Аннотация

Цель этой статьи – показать нашу концепцию, метод и практику преподавания в области декораций и костюмов, включая программы всех семестров, иллюстрированные работами студентов. Эти программы построены друг на друге, что заставляет учащихся шаг за шагом приобретать базовые навыки дизайна, чтобы создать индивидуальный и вдохновленный дизайн постановки, который отлично работает вместе с актерской игрой и дает ей новые измерения и перспективу, которые не могут быть созданы каким-либо другим способом.

Ключевые слова: сценический дизайн, декорация, дизайн костюмов, сценография, искусство, изобразительное искусство, образование, университет, Венгрия.

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