

# GREASE THE MUSICAL

Rebecca Chick  
BA (Hons) Interior Design  
Cardiff Metropolitan University

## BRIEF

A performance of the Rock 'n' Roll musical Grease in which performers act, sing and dance. The site will be transformed into a 1950's retro theme taking members of the public back through time. Grease the musical is an upbeat performance of a love story where the public can interact by dancing and singing along and even dressing up allowing them to be part of the 1950's Rock 'n' Roll scene.

By transforming The Bone Yard in Cardiff into a 1950's musical I will be making use of the whole site to achieve my vision. By redesigning the site I have created an exciting atmosphere which will draw customers into the space allowing them to explore their surroundings.

The performance, refreshments and promotion buildings will be spaced out allowing them to have their own zones in line with COVID-19 social distancing and safety measures. To achieve this design project I will be focusing on the era and the musical and the range of colours used to create the 1950's theme making the site upbeat and fun so that customers can enjoy themselves which is important we are in a middle of a pandemic.



## SITE ANALYSIS



Location: The Bone Yard Shipping Container Studios, Paper Mill Road, Cardiff, CF11 8DH

Building: Shipping Containers

Design: 1950's Musical Theatre

1. Containers can be stacked horizontally and vertically to create unique structures whilst also making it accessible for wheelchair users.
2. Can easily add entry exit points, windows and doors to create more air circulation flow. It also provides the opportunity to create more views and brighten the atmosphere of the site.
3. One unattractive looking entrance, giving the impression of a run down site. However by refurbishing the entrance it will be easy to monitor how many customers enter and leave throughout the day.
4. Newly developed housing nearby with lots of families provides a good potential audience for this type of venue especially when staging a musical.
5. An unpleasant and unwelcoming atmosphere to the site due to the graffiti but new fencing to surround the site will give a fresh and clean appearance.

### KEY

- Footpath entrance from Cowbridge Road
- Train tracks
- Retail shops



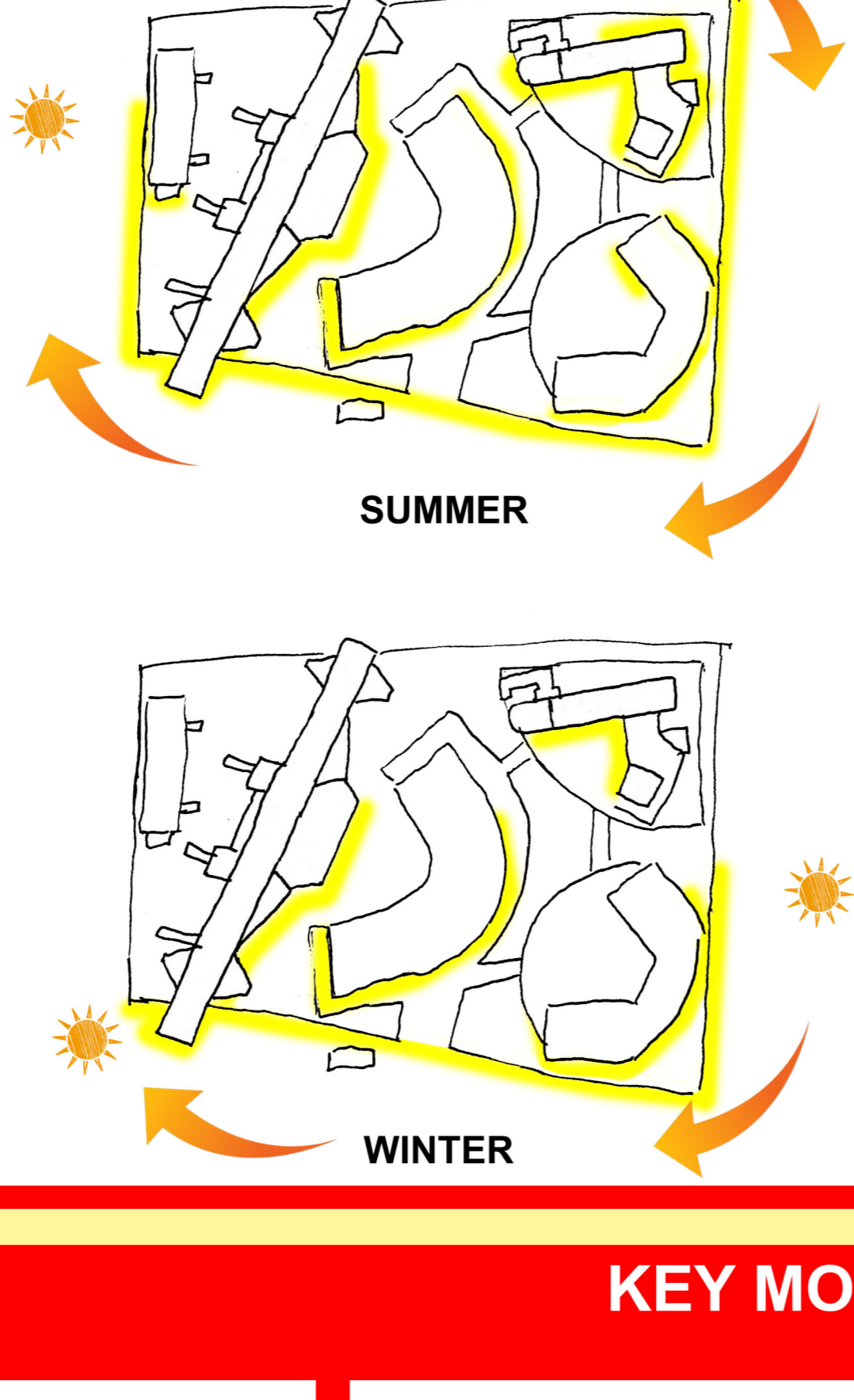
## SUN PATH

Not to scale

Majority of sunlight is at the front entrance looking into the site, with little sunlight behind the containers throughout the summer and winter. However the back of the site gets very little sunlight especially during the winter.

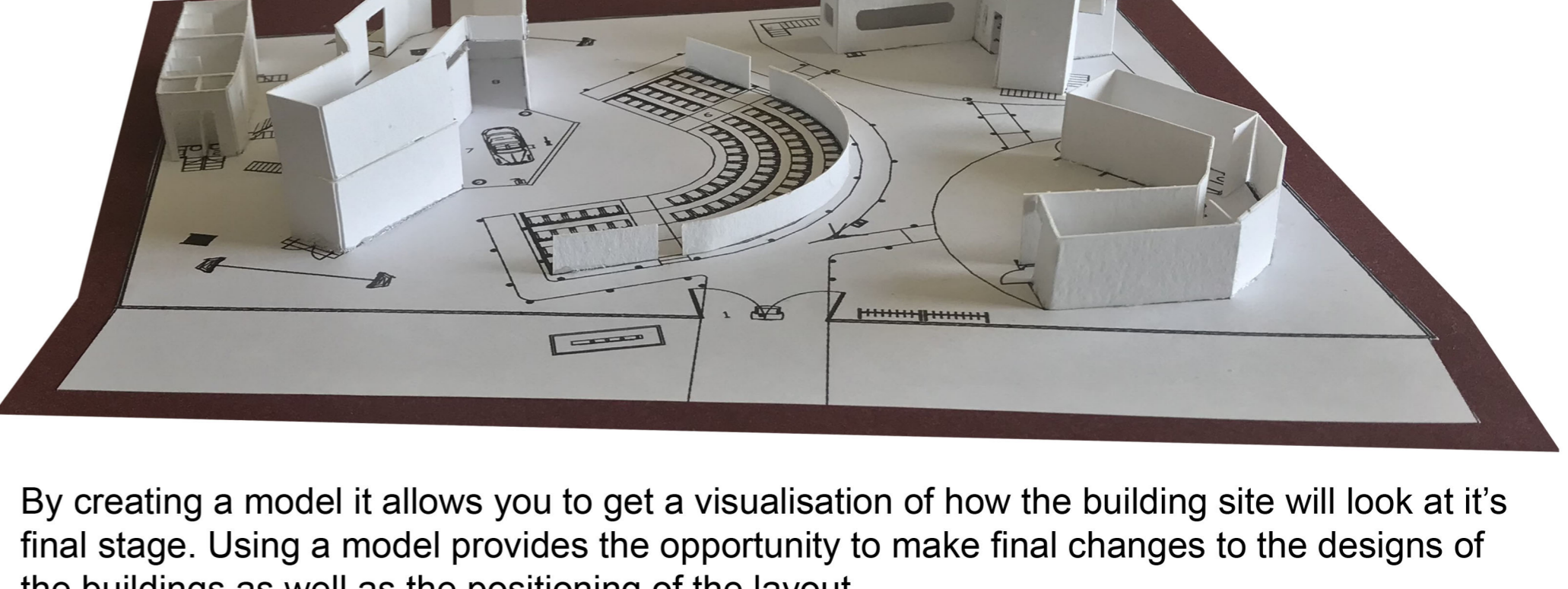
Artificial lighting will be needed for the audience to fully experience their surroundings.

Evening performances when the sun starts to set will benefit by having small lanterns guiding along the footpaths throughout the site to all the different zones.



## MODEL

Scaled 1:200 @ A4

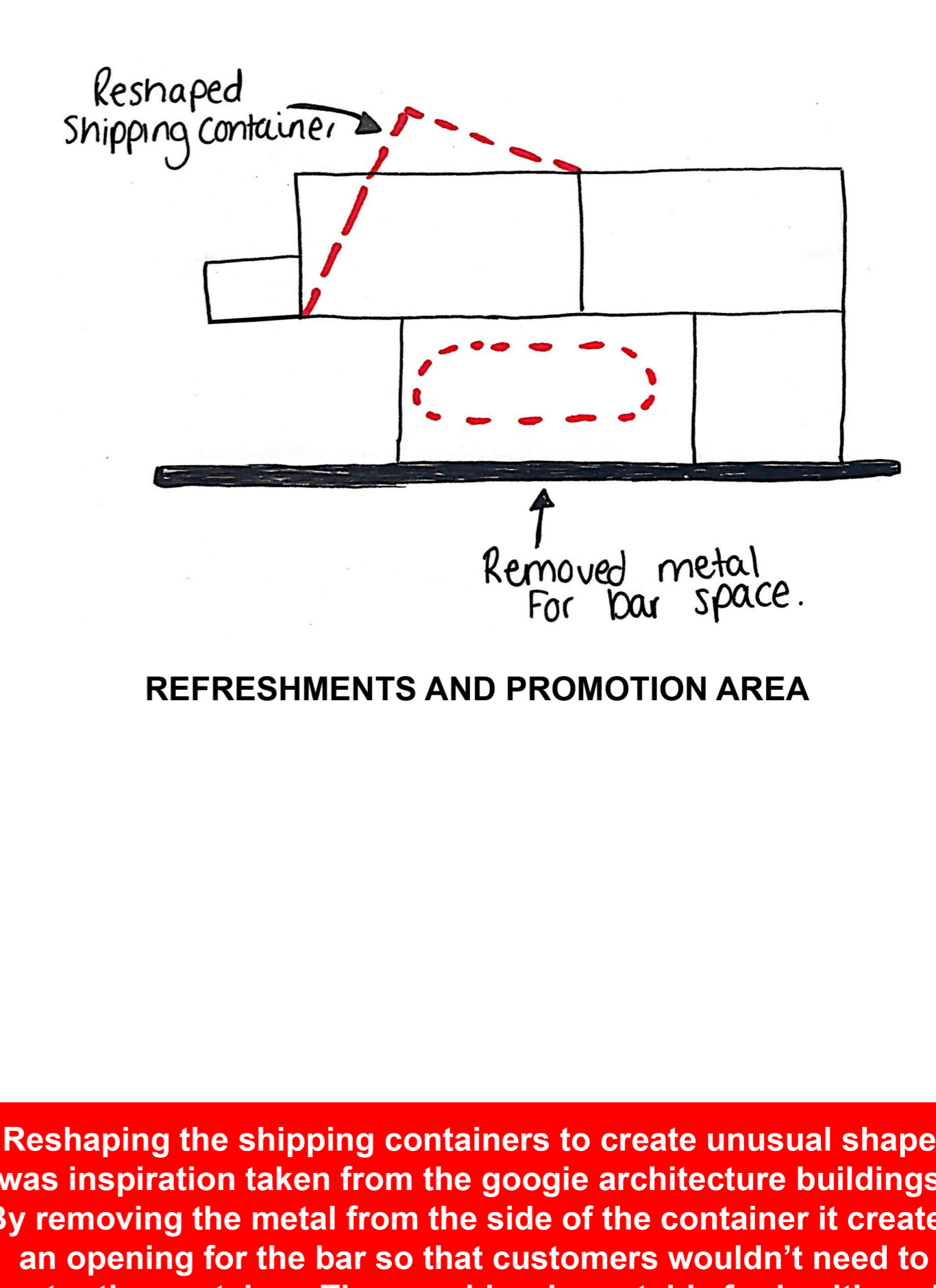
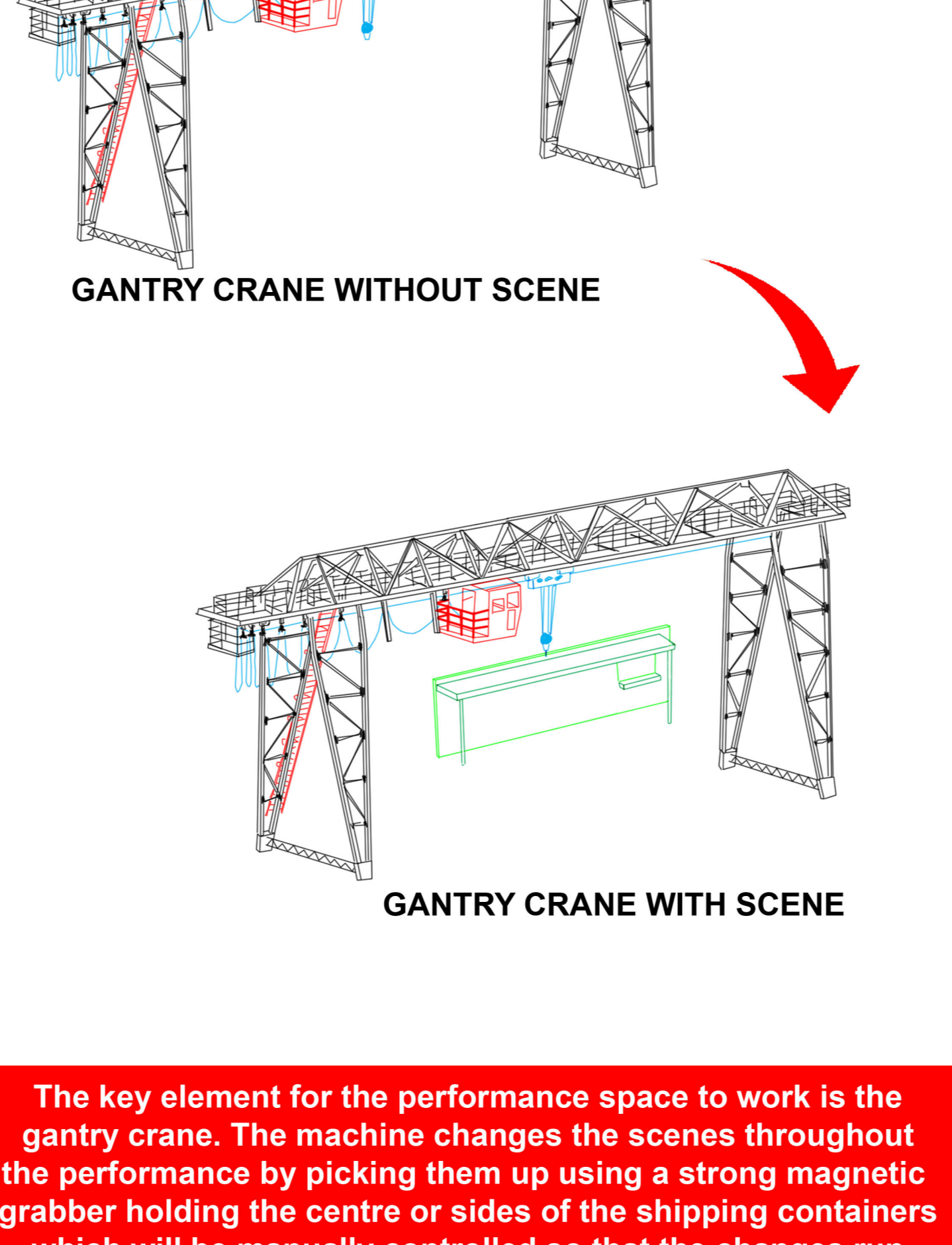
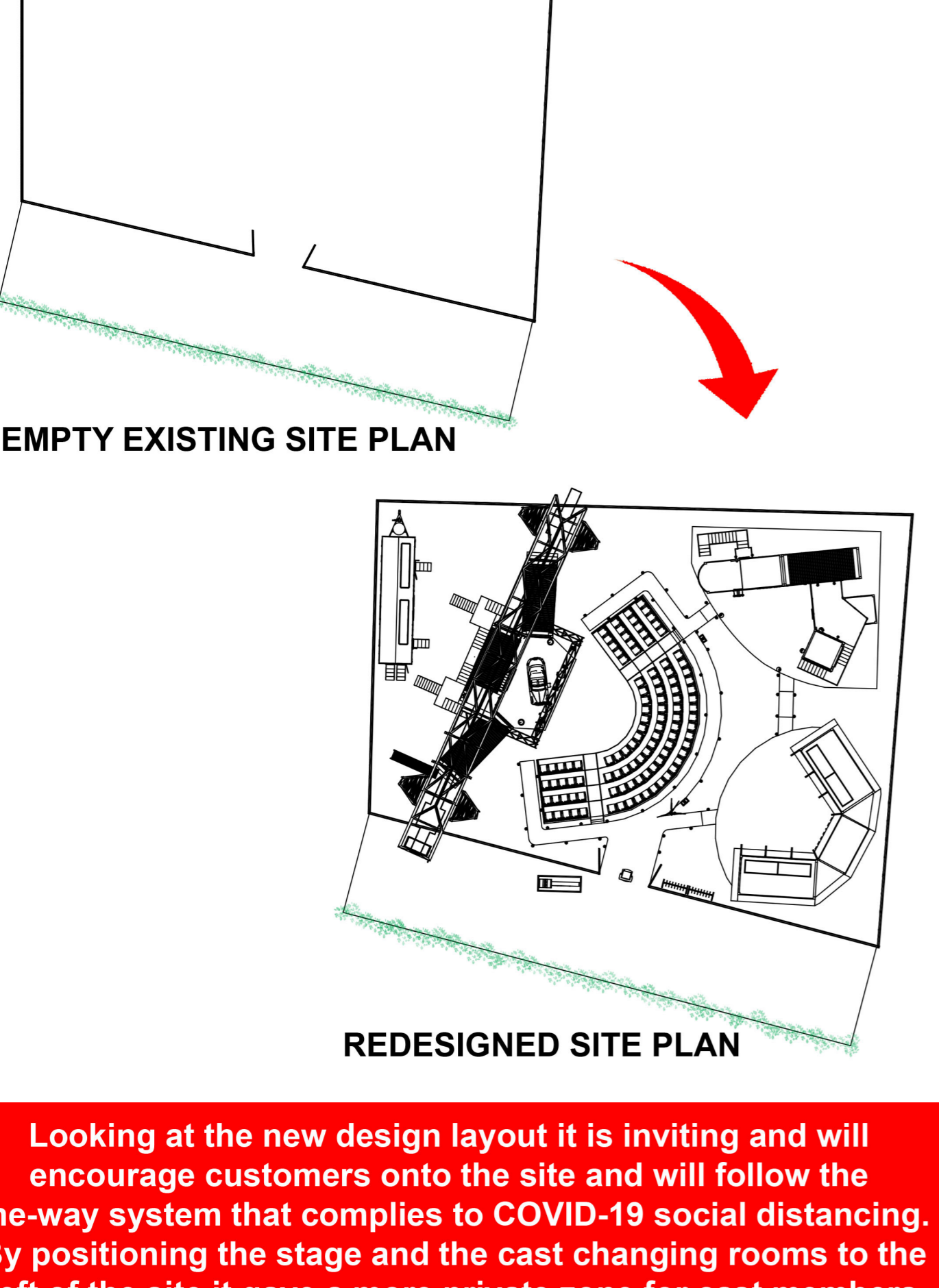


By creating a model it allows you to get a visualisation of how the building site will look at it's final stage. Using a model provides the opportunity to make final changes to the designs of the buildings as well as the positioning of the layout.

This was a great opportunity as it allowed me as a designer to make these changes to my design especially by moving and altering the positions of the shipping containers to create a welcoming atmosphere for when customers enter the site but also drawing the customers into the site to explore the surroundings.

## KEY MOVE DIAGRAMS

Not to scale

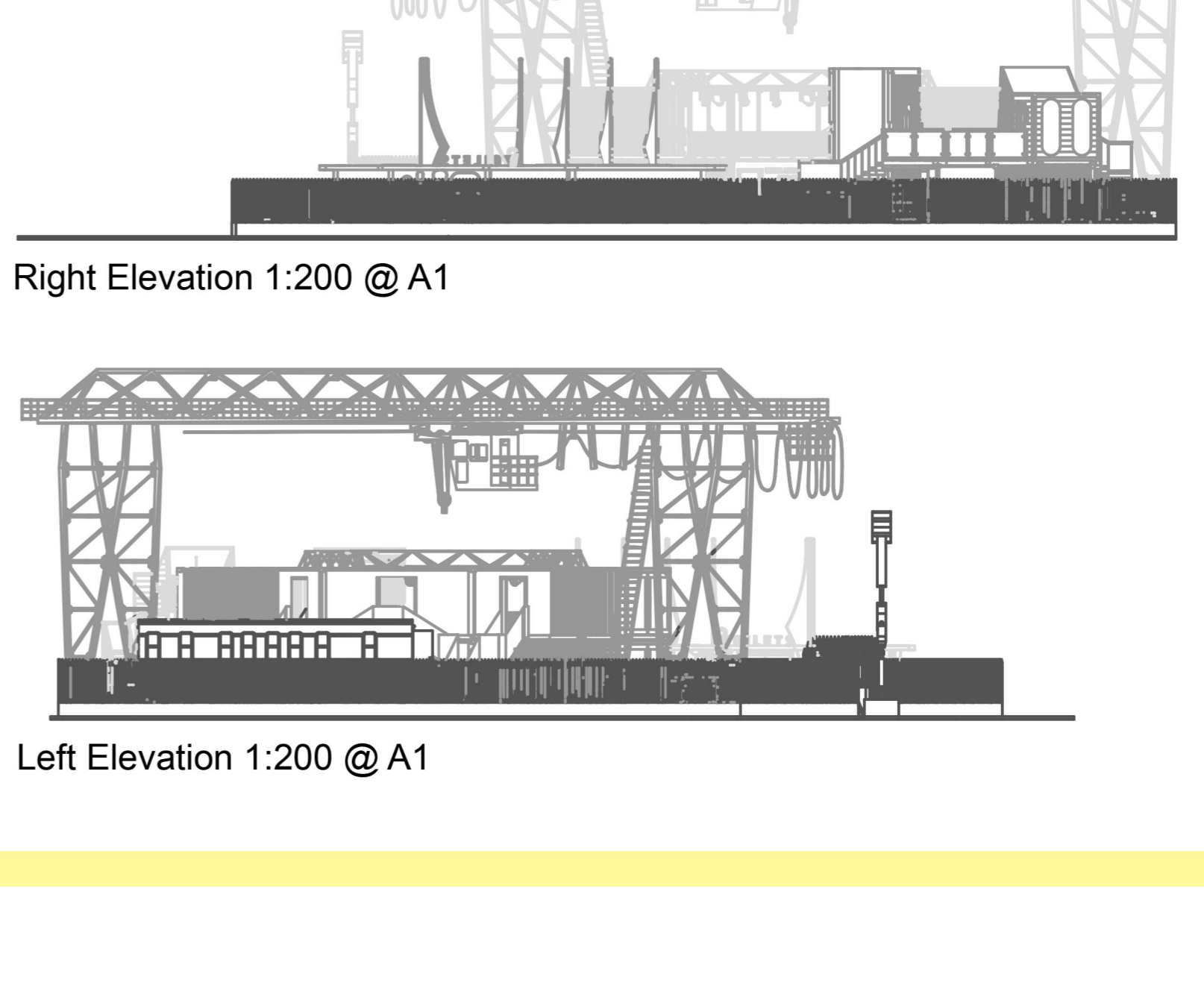
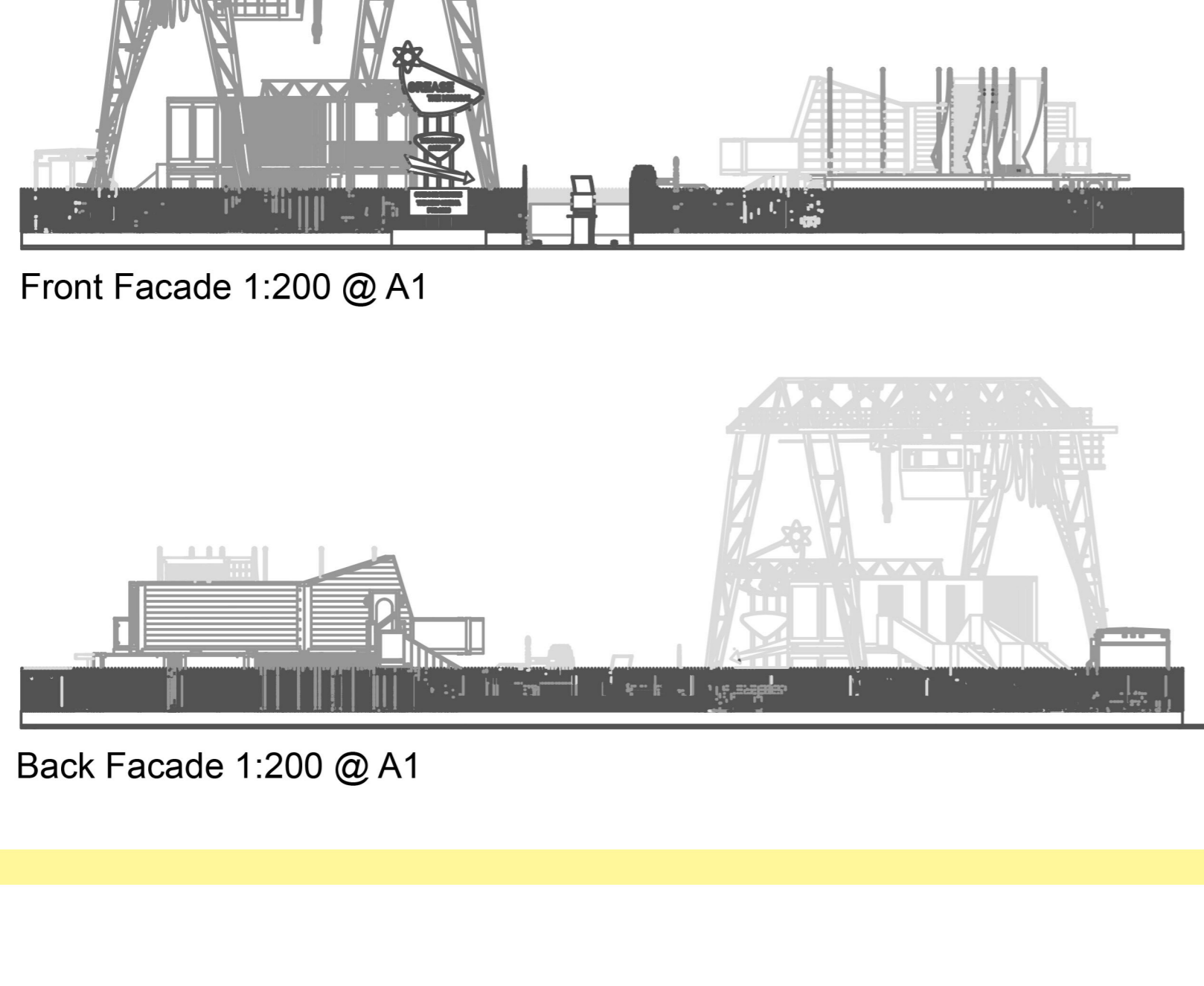


Looking at the new design layout it is inviting and will encourage customers onto the site and will follow the one-way system that complies to COVID-19 social distancing. By positioning the stage and the cast changing rooms to the left of the site it gave a more private zone for cast members to leave the stage during scenes. Positioning the promotion and refreshments space at the back right draws customers in to explore the area, leaving the toilets at the entrance of the site clearly sign posted with the box office at the front to monitor how many customers enter and leave to support COVID-19 track and trace.

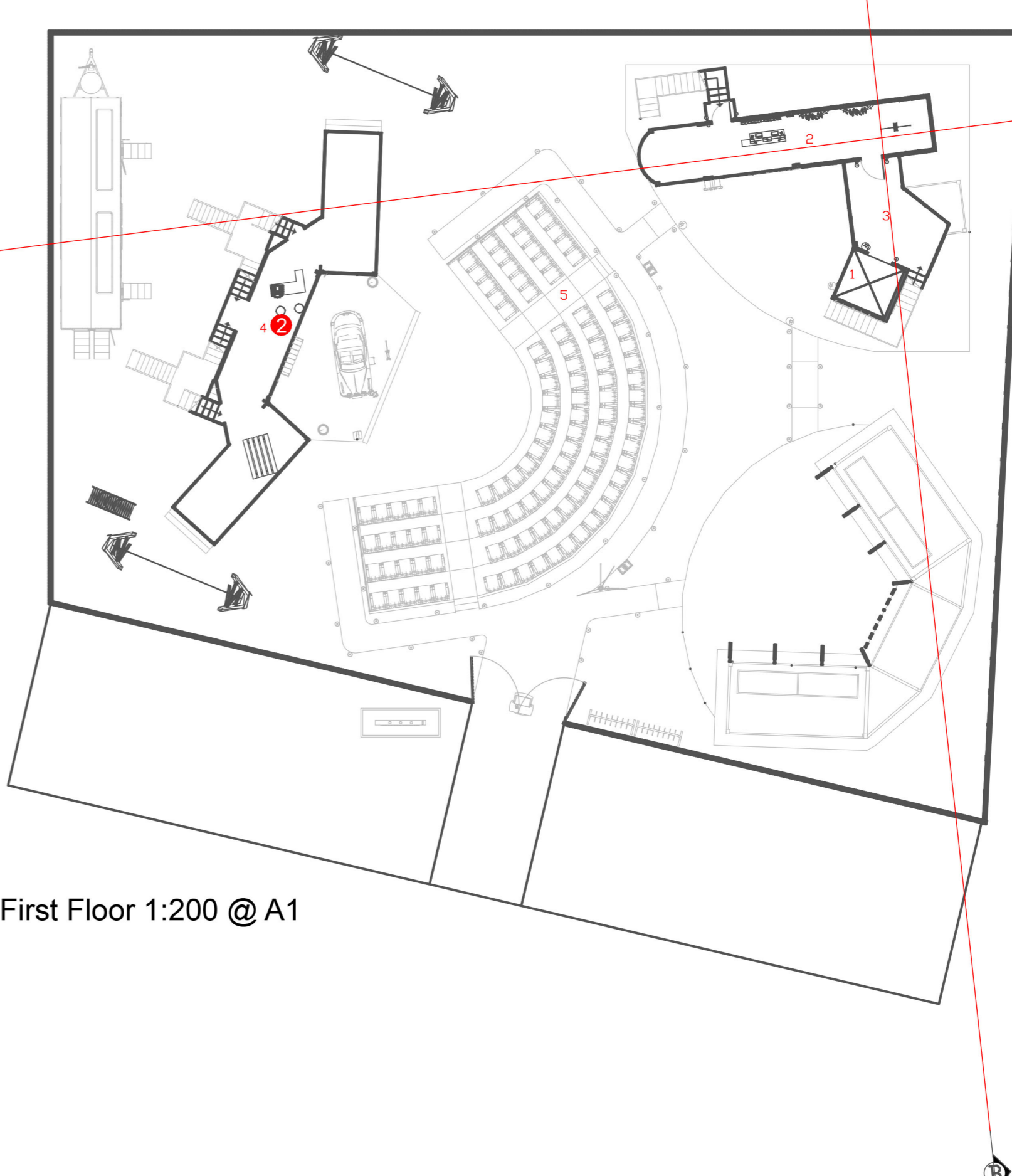
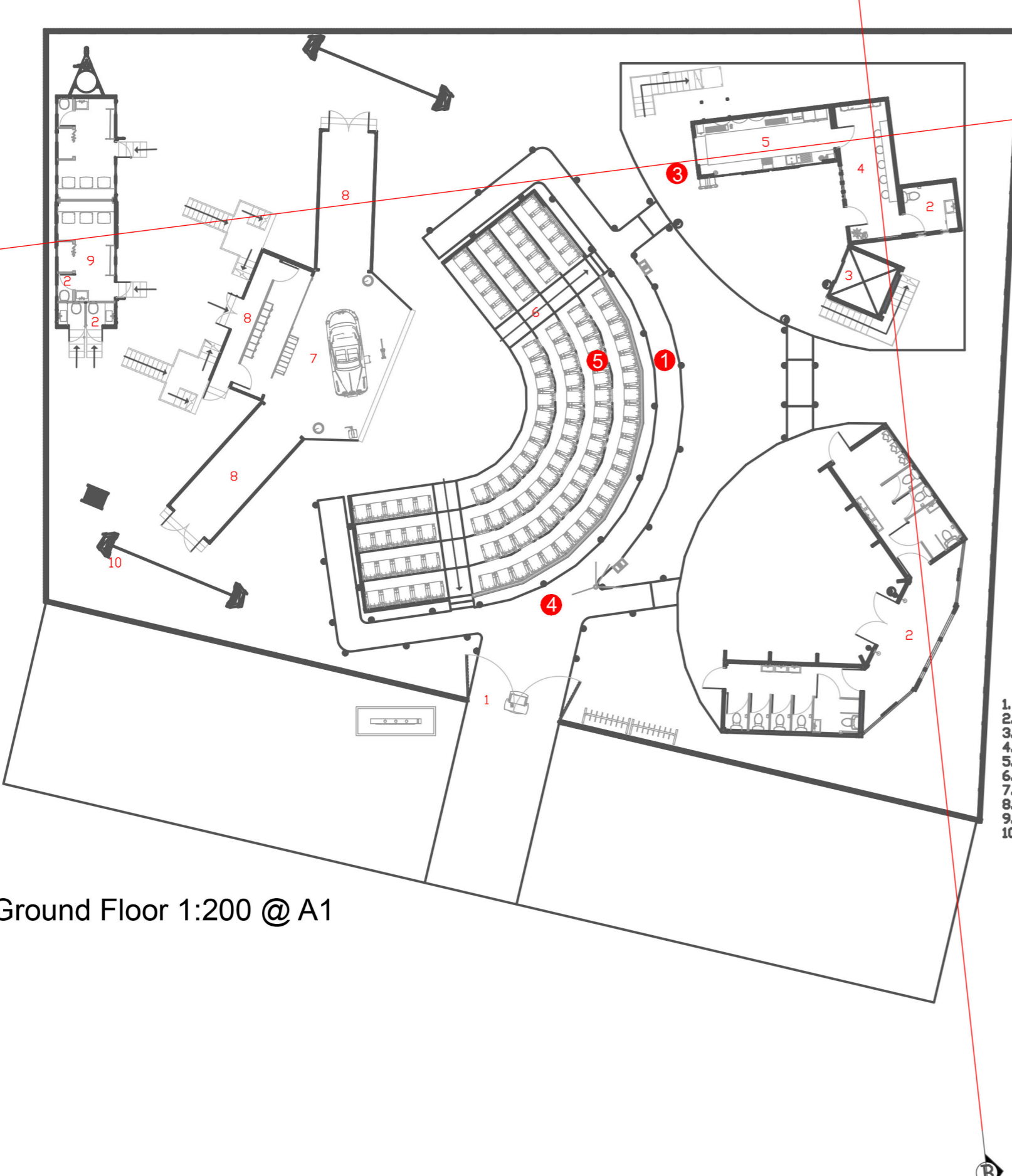
The key element for the performance space to work is the gantry crane. The machine changes the scenes throughout the performance by picking them up using a strong magnetic grabber holding the centre or sides of the shipping containers which will be manually controlled so that the changes run smoothly. The gantry crane will also have a control room to manage sound and lighting from a good view point.

Reshaping the shipping containers to create unusual shapes was inspiration taken from the geogie architecture buildings. By removing the metal from the side of the container it created an opening for the bar so that customers wouldn't need to enter the container. They could order outside for health and safety reasons due to COVID-19. It also allowed the creation of a dramatic high ceiling where the side of the container was sectioned into lots of glass windows to mimic the critical windows that you would see on the exterior of an American diner.

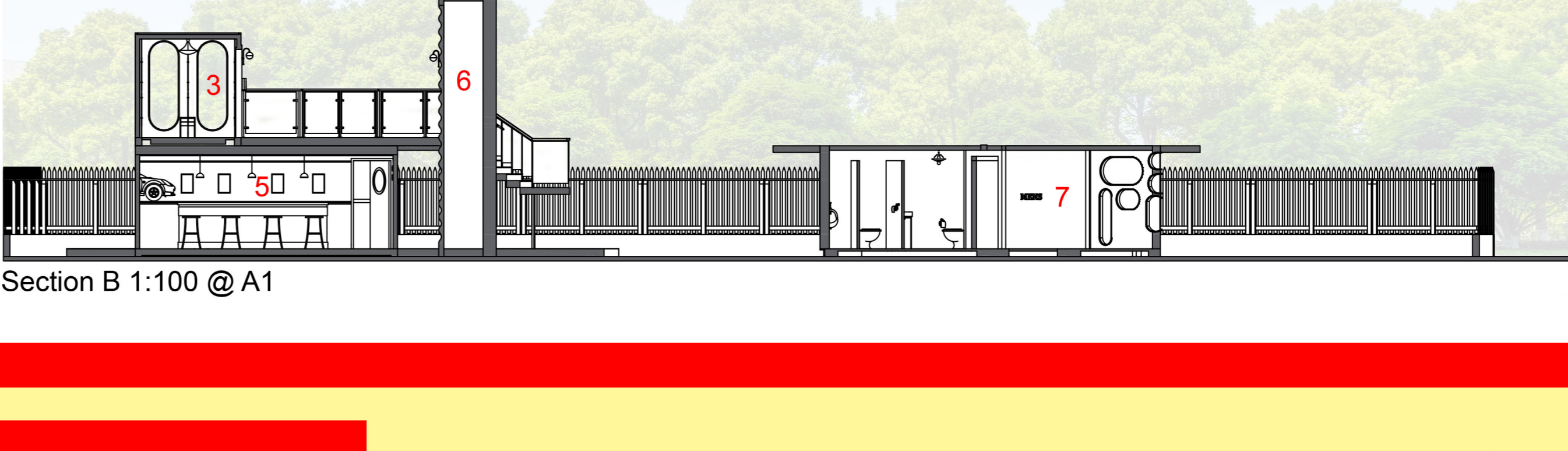
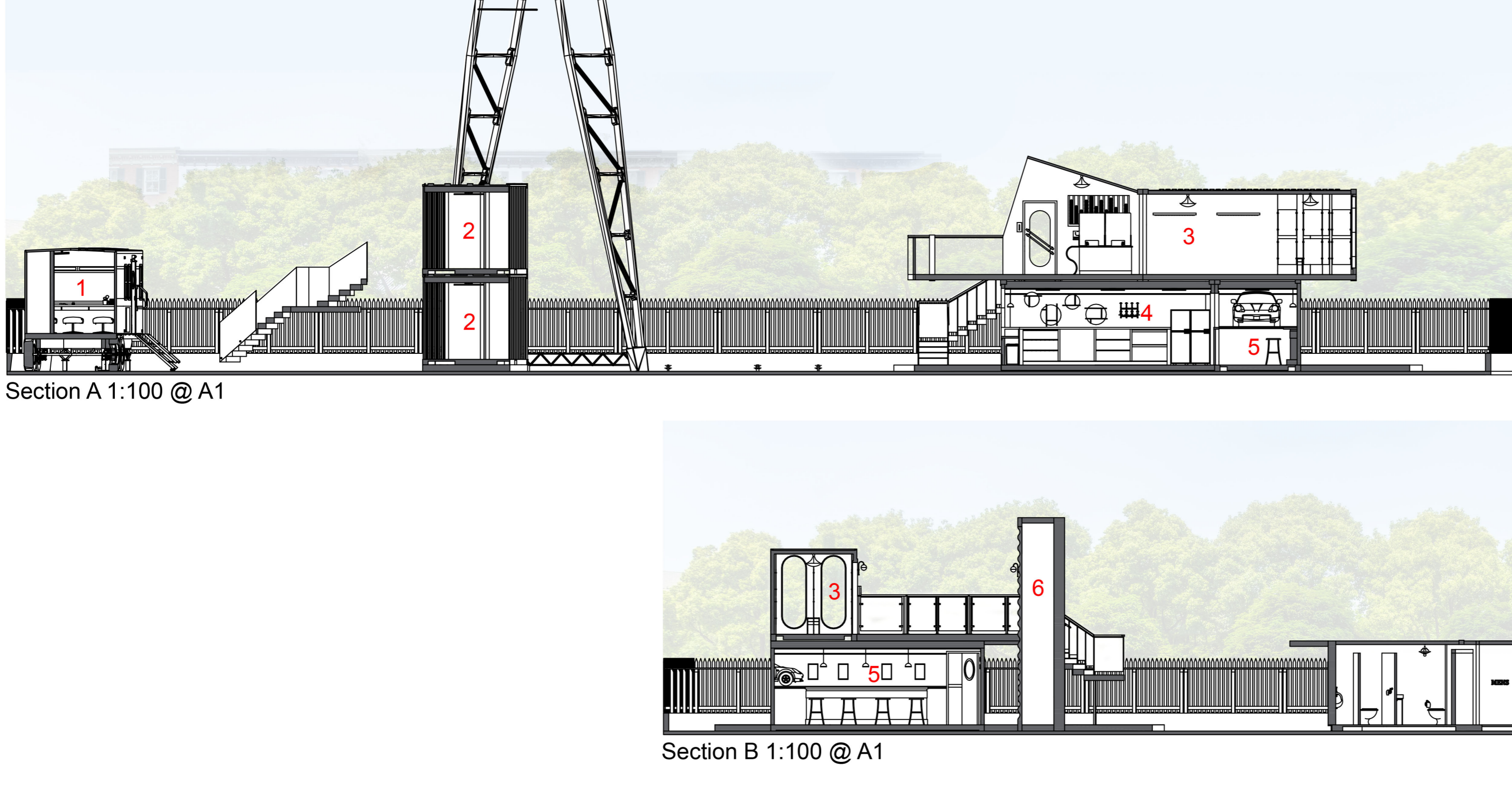
## ELEVATIONS



## PLANS



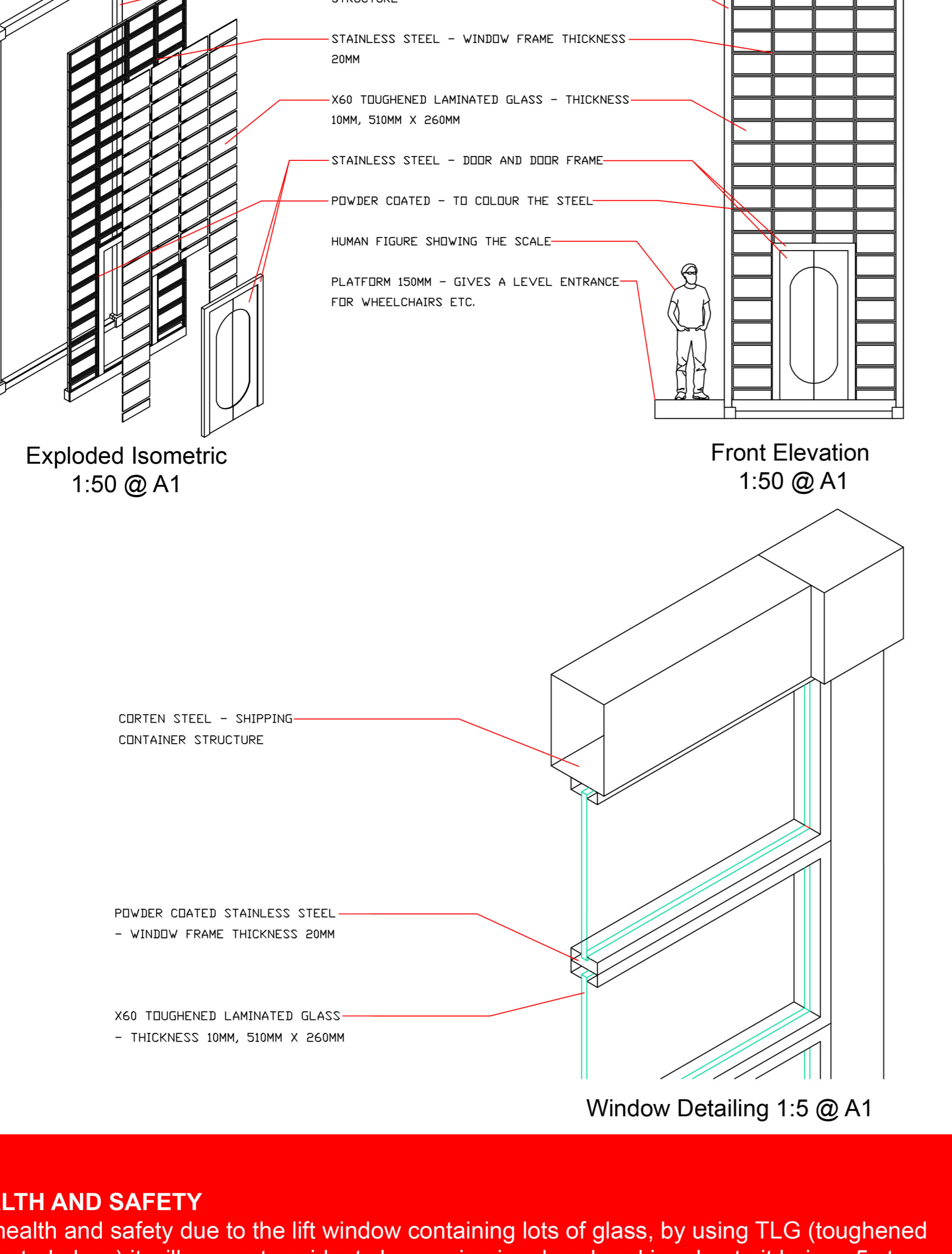
## SECTIONS



- Key
1. Cast Changing Rooms
  2. Backstage
  3. Promotion Area
  4. Refreshment Area
  5. Cafe Area
  6. Lift
  7. Toilets

## MICROTECTONICS

Lift window



**HEALTH AND SAFETY**  
For health and safety due to the lift window containing lots of glass, by using TLG (toughened laminated glass) it will prevent accidents happening i.e glass breaking due to it being x5 stronger than standard glass.

**MATERIALS:**  
Powder coated stainless steel, toughened laminated glass and corton steel

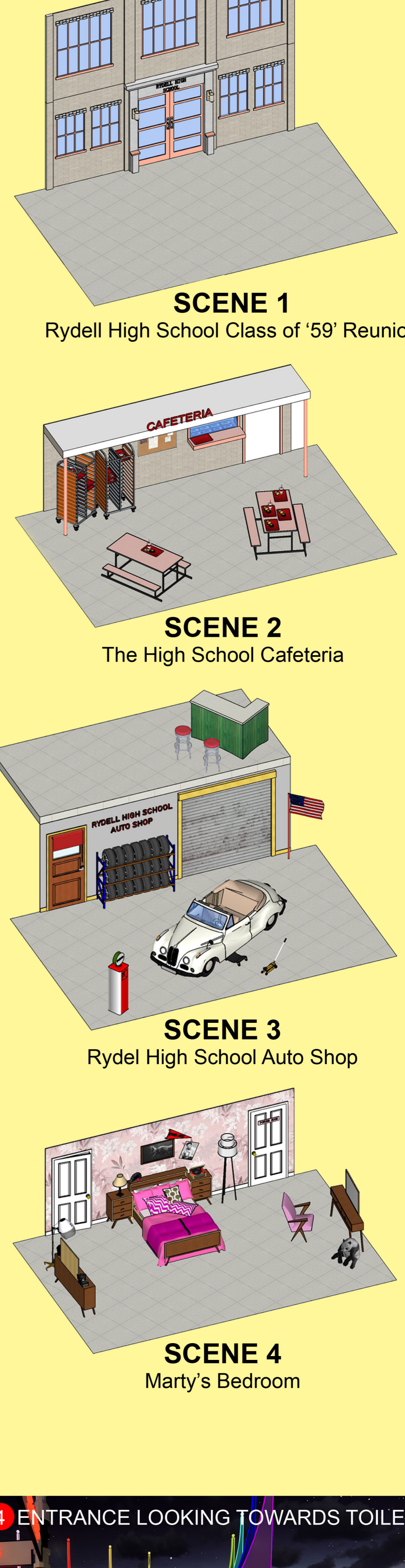


## STAGE DESIGNS

When designing the Grease Musical I chose four scenes to design. These were the main scenes from the musical so that when customers come to watch the performance they would have a clear understanding as to what would be happening next based on the scenes.

I also decided to base the scenes on well known songs that are sung throughout the film so that I could invite the customers to interact with the performance by singing or dancing along.

When designing each of the scenes I knew that a lot of the heavier props would be brought onto the stage instead of being attached to the backgrounds. This would ensure the safety of the scene movers and also the cast members due to the possible risk of props falling off.



## THE FINAL OUTCOMES

