



MEDEA
SARAH SCHWIDEL,
SCENIC DESIGNER

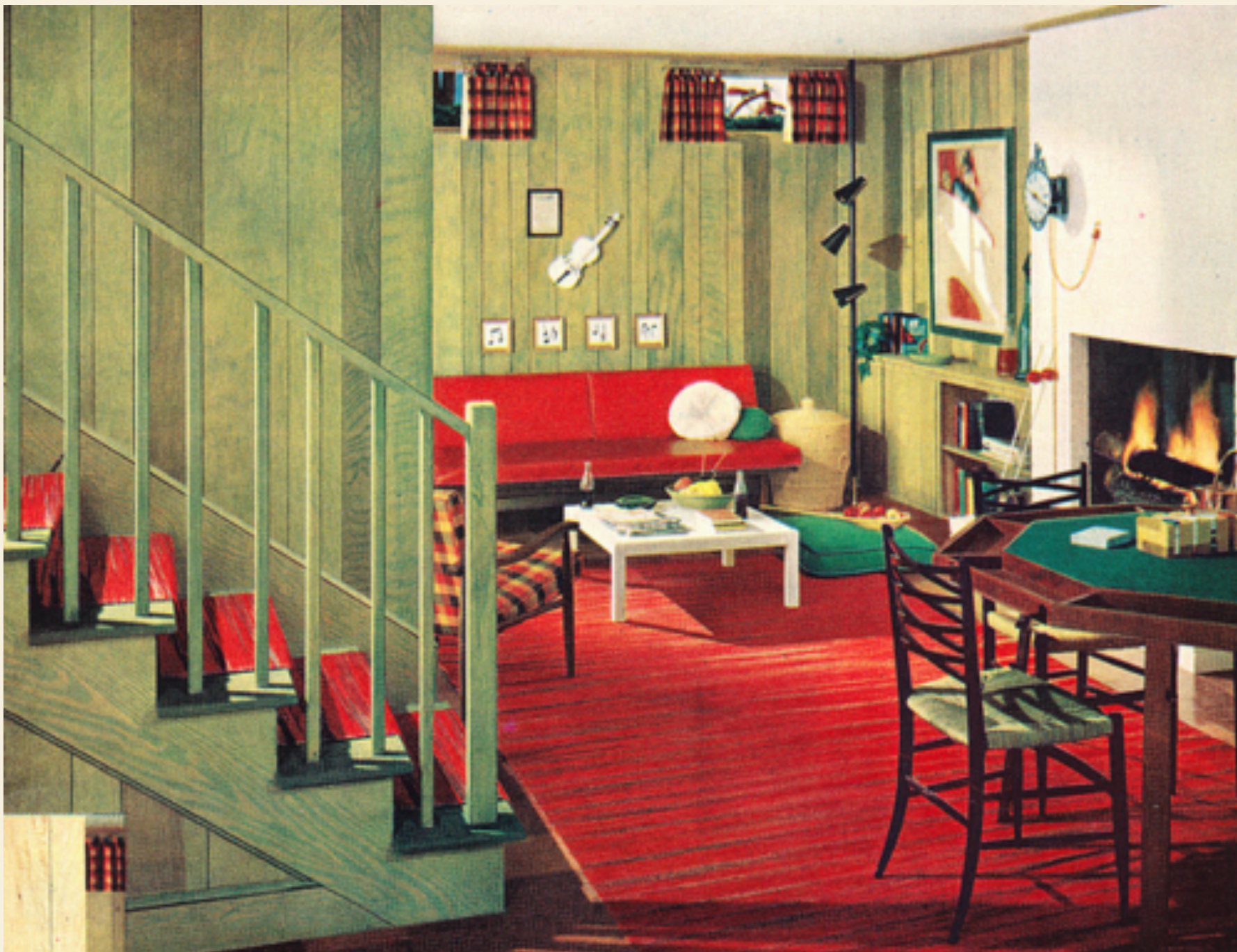
THEA 250 SPRING 2020



AS MEDEA TRADITIONALLY TAKES PLACE OUTDOORS FOR THE ENTIRE RUN OF THE SHOW, THE SPACE OUTSIDE MEDEA AND JASON'S BEING THE MAIN ACTING AREA, I WANTED TO CREATE THE OUTDOOR SUBURBAN NEIGHBORHOOD AS BASIS FOR MY DESIGN. WHAT REALLY INSPIRES ME IS THE VOYEURISTIC ELEMENTS OF THE SHOW, WITH NEIGHBORS (THE CHORUS), LOOKING INTO THEIR HOUSE AND SEEING THE PROBLEMS BELOW THE PERFECT EXTERIOR. THE WINDOWS ARE NOT JUST A FUNCTIONAL PIECE BUT ARE A FEATURE OF THE FRONT OF THE HOUSE. IN THIS IMAGE, I LIKED THE SLANTED ASYMMETRICAL ROOF, THE MIX BETWEEN PANELING BRICK WORK, AND THE WINDOWS FACING OUT TO THE FRONT WITH THE CURTAINS. IT IS THESE WINDOWS THAT I WANT TO PUT A GLIMPSE INTO THE HOME TO ALLOW THE AUDIENCE TO SEE INTO THE HOUSE "REAR WINDOW STYLE"



IN THIS IMAGE I REALLY LOVED THE VIBRANT RED DOOR AND THE THREE PANED HORIZONTAL WINDOW. THE CLEAN LINES OF THE CONSTRUCTION REALLY CONTRIBUTE TO THE PERFECT HOUSE AND PERFECT FAMILY THAT SUBURBAN 50'S FAMILIES WERE TRYING TO EMULATE. I ALSO LIKE THE HANGING OUTDOOR LIGHT FIXTURE'S MINIMALISM OF A SINGLE OUTDOOR LIGHT



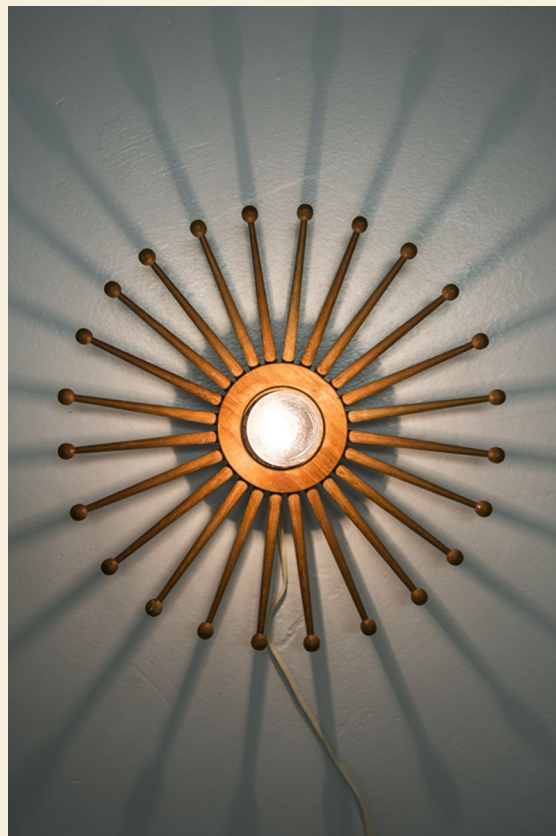
IN THIS IMAGE I LOVE THE SHIPLAP PANELING ON THE WALLS FOR THE INTERIOR OF MEDEA AND JASON'S HOUSE. I ALSO LOVE THE RED RUG ON TOP OF THE DARKER WOOD FLOOR, AS IT FEELS LIKE FORESHADOWING THE BLOODY FUTURE OF THE HOUSE'S INHABITANTS. I ALSO LIKED THE SLIGHT MOLDING AT THE TOP OF WALLS.



IN THIS IMAGE I LOVE THE COLOR OF THE ROOF AND THE MIX OF WHITE AND BRICK ON THE EXTERIOR. I LOVE THE DRIVEWAY AND THE LINING OF THE EDGES WITH STONES. I ALSO LIKE THE L SHAPED DESIGN OF THE HOUSE. I THINK THIS IMAGE EXEMPLIFIES THE MOVE TOWARDS MODERN DESIGNS THAT THE POST-WAR PERIOD SAW A LOT OF AND THE DISTANCING FROM WARTIME DESIGNS, IDEAS, AND THE PAST IN GENERAL TO TRY AND ACHIEVE THE IDEAL LIFE THAT WAS BEING SOLD TO THEM. THIS EFFORT TO LEAVE THE PAST BEHIND IS VERY APPLICABLE TO JASON AND MEDEA'S LIFE IN THEIR ATTEMPT TO CREATE A STABLE LIFE FOR THEMSELVES IN A NEW PLACE, A PLACE WITH MIDDLE CLASS FAMILIES LIKE THEM. I LIKED THIS IMAGE AS A REPRESENTATION OF THE DRIVEWAY AND ENTRYWAY. THIS IMAGE AND CURB APPEAL OF THIS HOUSE CREATES THE PERFECT FOIL FOR THE ACTUAL GOINGS ON OF THE HOUSE.



IN THIS IMAGE I LOVE THE WOODWORK ON THE WALLS ALONG SIDE THE DEEP COLOR OF THE ACCENT WALL. IT IS THE EFFORT OF BRINGING IN NATURE AND THE WILDNESS INTO THE HOUSE IN A TAMED WAY THAT WAS ICONIC IN THE PERIOD. I FEEL THIS WAS ALSO A THEME IN JASON AND MEDEA'S RELATIONSHIP, WITH JASON TRYING TO TAME THE WILD NATURE OF MEDEA AND ASSIMILATE HER INTO A OBEDIENT GREEK WIFE. I ALSO LOVED THE LAMP THAT WOULD, IN MY DESIGN, BE SEEN THROUGH THE WINDOW AND REPRESENT THE



I LIKED THIS SCONCE FOR THE SUN MOTIF. NOT ONLY WAS IT A FUN MID-CENTURY DESIGN FEATURE THAT EXEMPLIFIED THE IDEA OF BRINGING NATURE MOTIFS INTO THE HOUSE, BUT I TOOK INSPIRATION FROM MEDEA'S GRANDFATHER HELIOS, THE GREEK GOD OF THE SUN WHOSE CHARIOT MEDEA USES TO ESCAPE. I FELT THIS PIECE WOULD BE A TOUCH OF PERSONALIZATION THAT MEDEA COULD ADD TO HER HOME THAT WOULD FOLLOW THE DESIGN IDEALS IMPOSED BY HER NEW HOME BUT WOULD BE REPRESENTATIVE OF HER FAMILY'S HISTORY. JAPANESE WAR BRIDES, A ROLE I AM ADAPTING MEDEA TO, WOULD BE ENCOURAGED TO LEAVE ANY TRACES OF THEIR HOMELAND BEHIND AND ADAPT TO BECOME COMPLETELY AMERICAN WIVES.