

Bus Stop

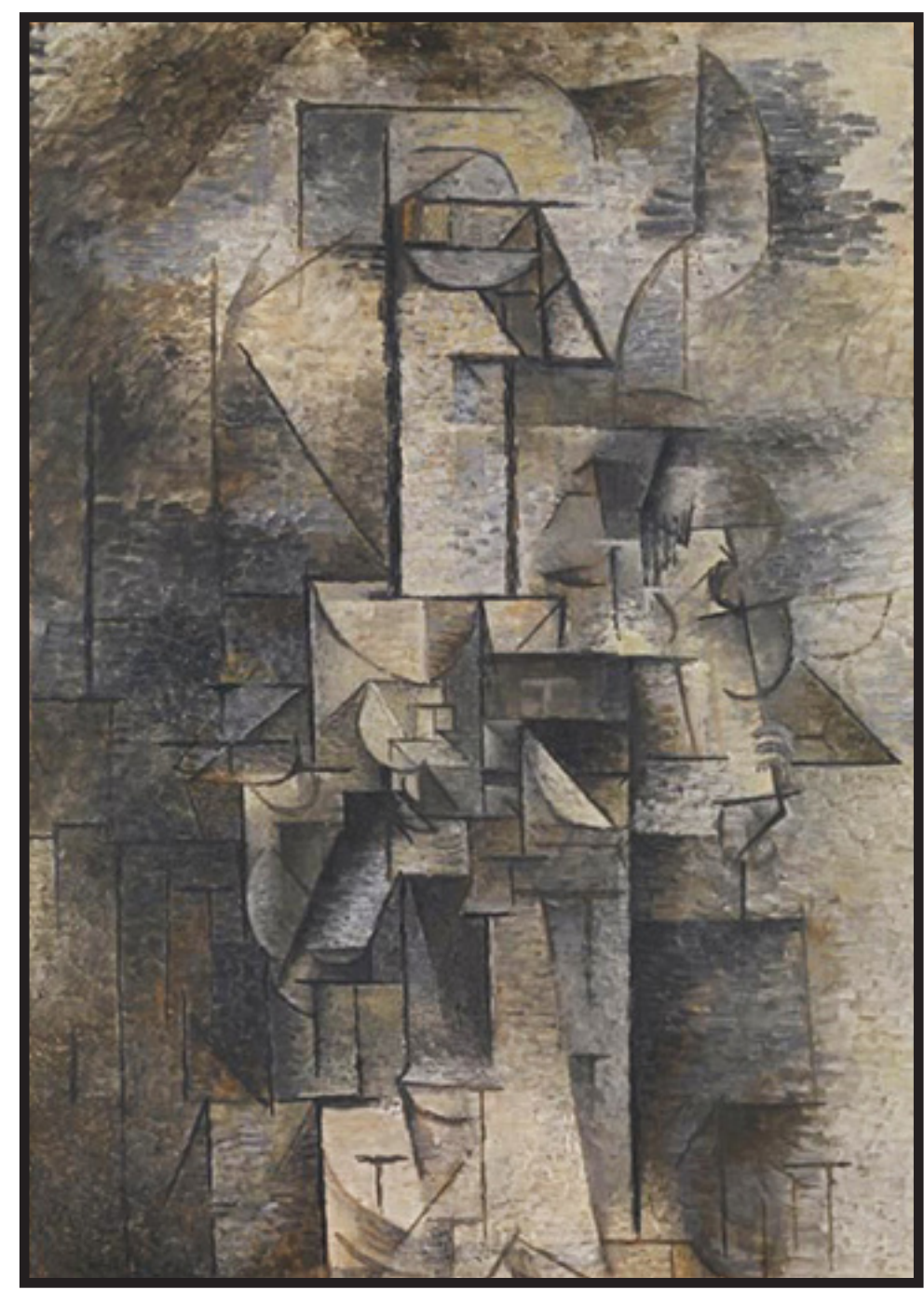
by William Inge
Savannah Hurst

Concept Statement

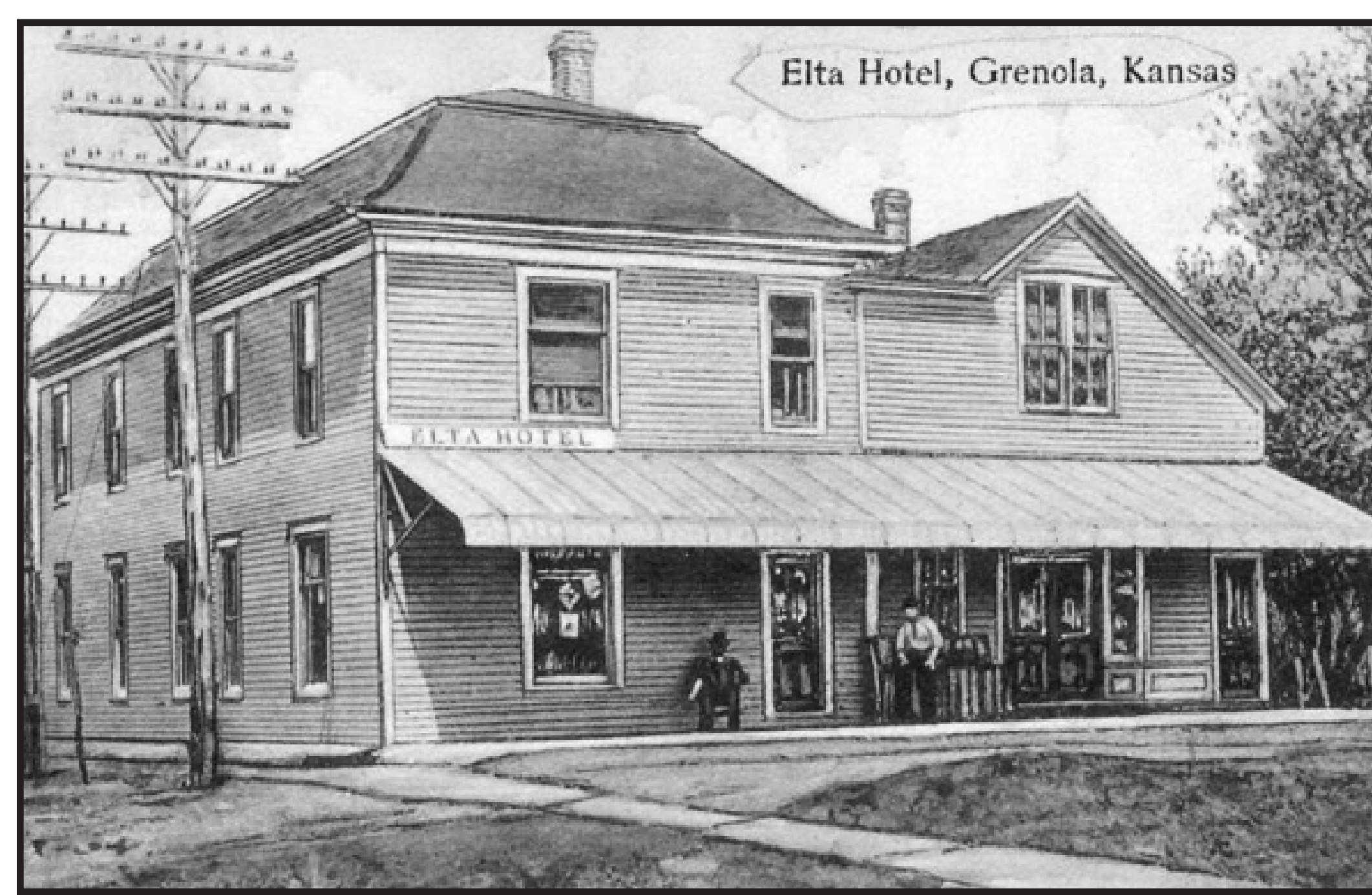
I approached this design with a warm and cozy visual sensation. From the beginning, I visualized an intimate design with a comfortable interior environment where all the characters gather to tell their stories. The warm and cozy visual approach was shaped by the repeated references to the bitter cold, blizzard-like weather outside of the building in which the entire play takes place. Therefore I decided to create an interior environment that contrasts with the cold weather and that acts as a safe haven from the ferocious cold and windy weather outside. Since a major theme of the play is loneliness, I wanted to create an environment that brings the characters together. A warm and cozy interior environment would do just that! The visual approach was pursued through a warm color palette. I then combined my visualization with Inge's description of Grace's Diner as a "dingy, street-corner" building in "a small Kansas town." I was heavily influenced by early 1900s architecture and interior design. In the beginning of the play Inge describes the aura of the scenery as having "a few antique set dressings and a few 'modern' improvements." The play takes place during the early 1950s, so for the design the modern improvements Inge references were based in the 50s. Warm and cozy atmospheres are usually atmospheres that have been heavily lived in. Therefore, I designed Grace's establishment to be heavily lived in, where the history of the building is noticeable on the walls and modern improvements were only done when completely unavoidable.



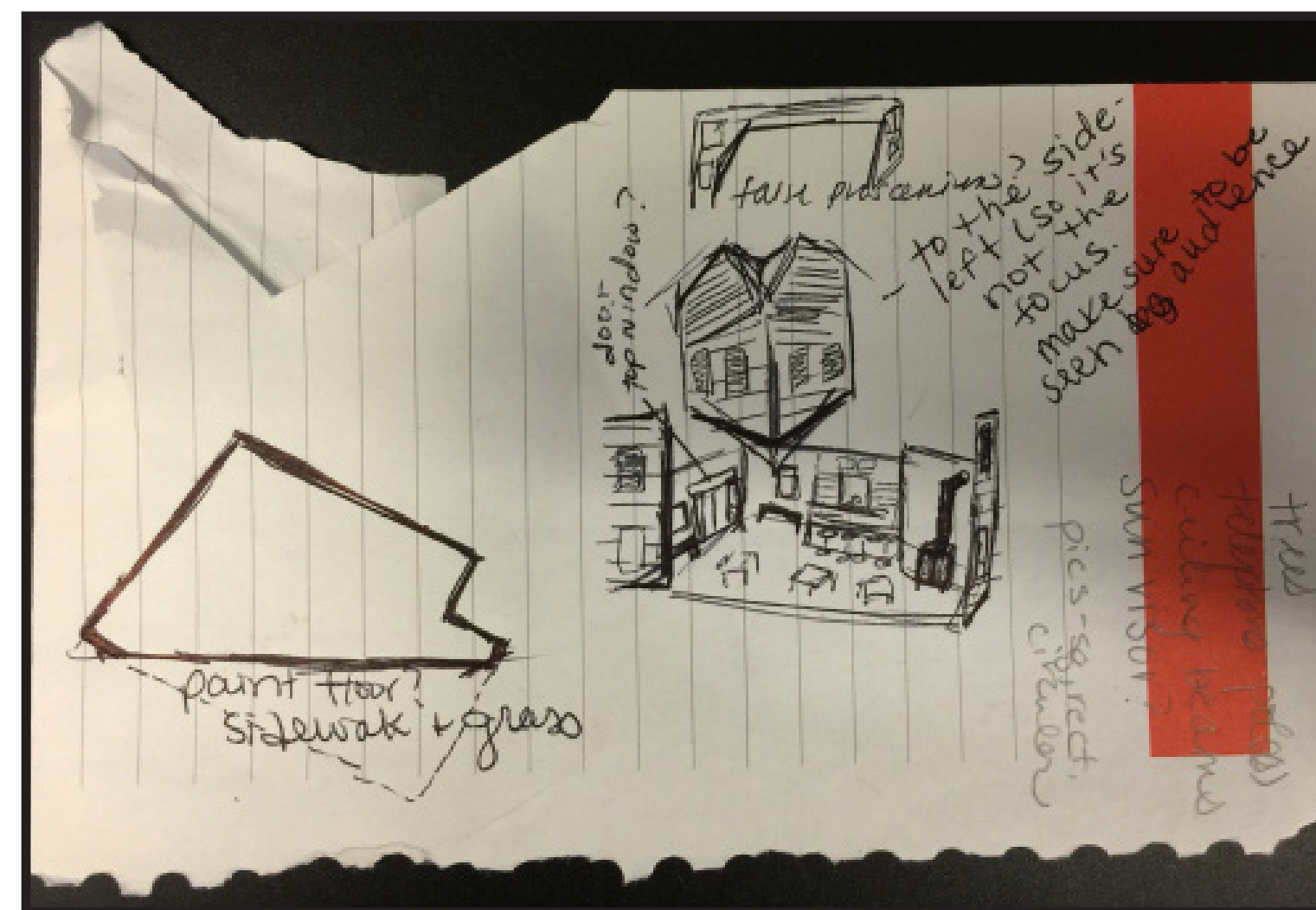
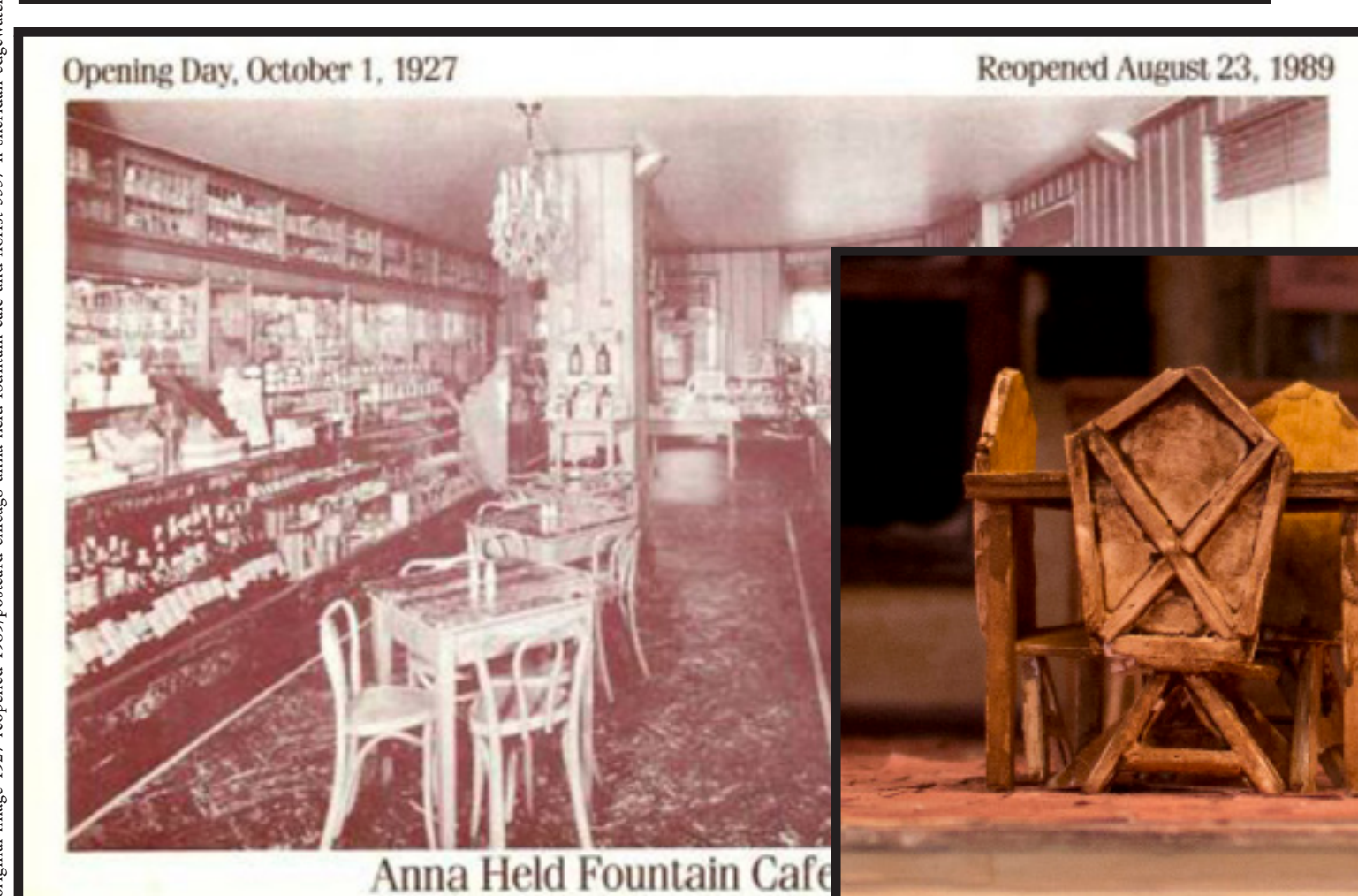
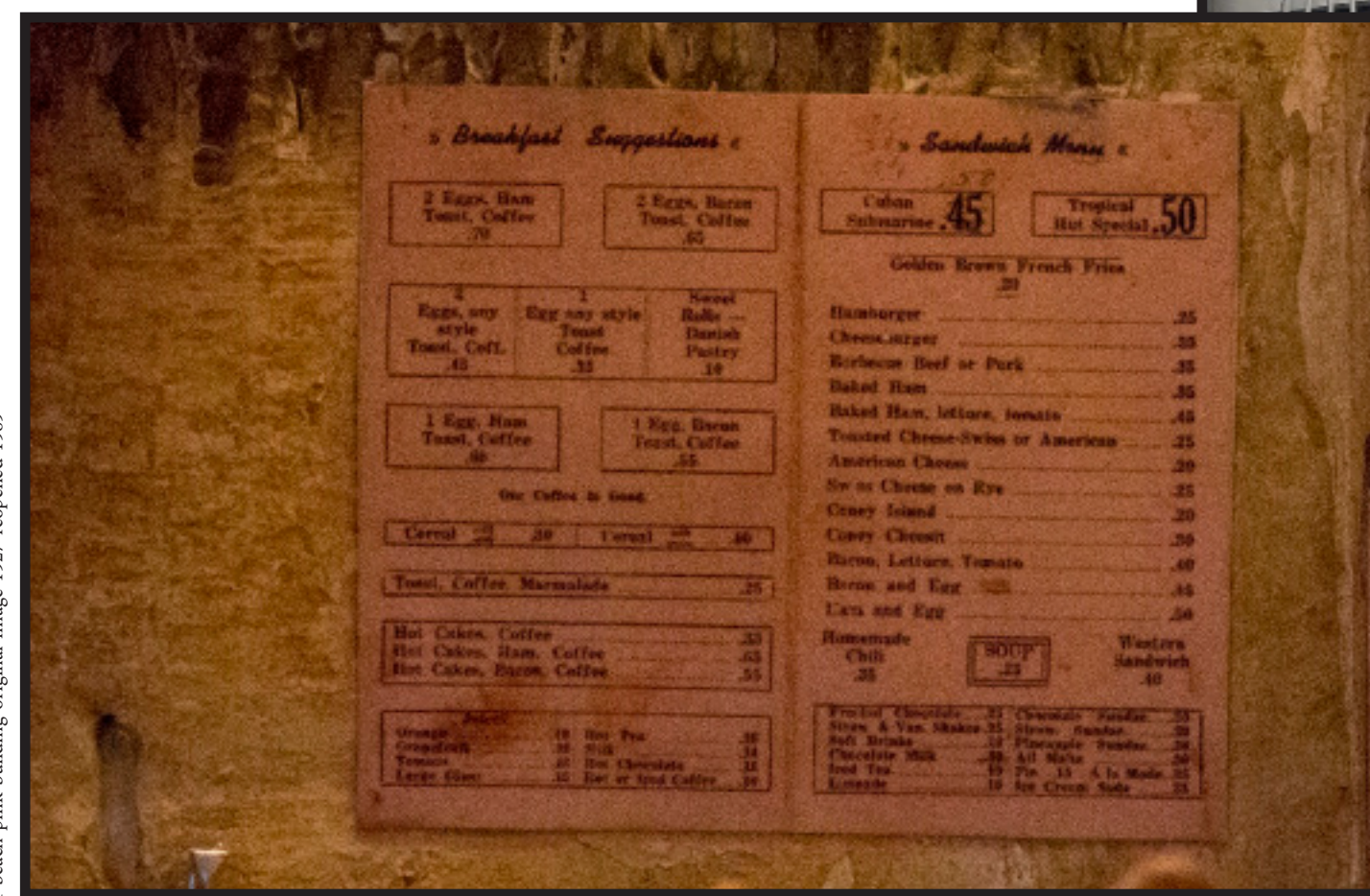
Finished Scenic Model



When I started to think about inspirational art that could help me visualize my warm design approach, I thought about Pablo Picasso. His work I believe demonstrates differences between line, texture, shape, form, structure, and color. His piece called *La Femme au Violon*, 1911, in particular shows this. Looking closely you can see a lot of the line work is not crisp. This type of style gives the piece a softly worn effect. Grace's Diner is a softly worn environment where much structural shape and form is observable. Texture is visible on the walls of the diner, telling the history of the environment, just like the variety of textures in *La Femme au Violon* tells a story of its own.



When researching publicly used buildings in the early 1900s in Kansas, I came across an image of the Elta Hotel in Grenola, Kansas (est. 1909). I saw this image and immediately imagined the space serving many functions, such as a home and a diner. The style of the building exudes a welcoming ambiance, which is exactly what I desired my design to have. In the end, this image heavily influenced my design.



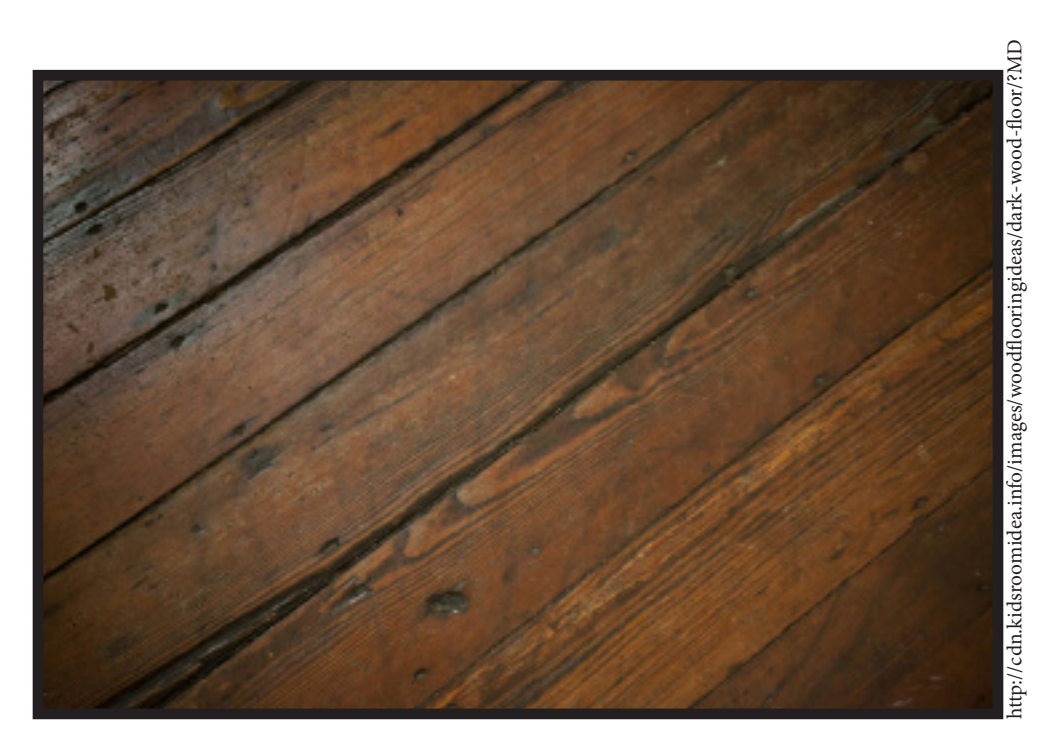
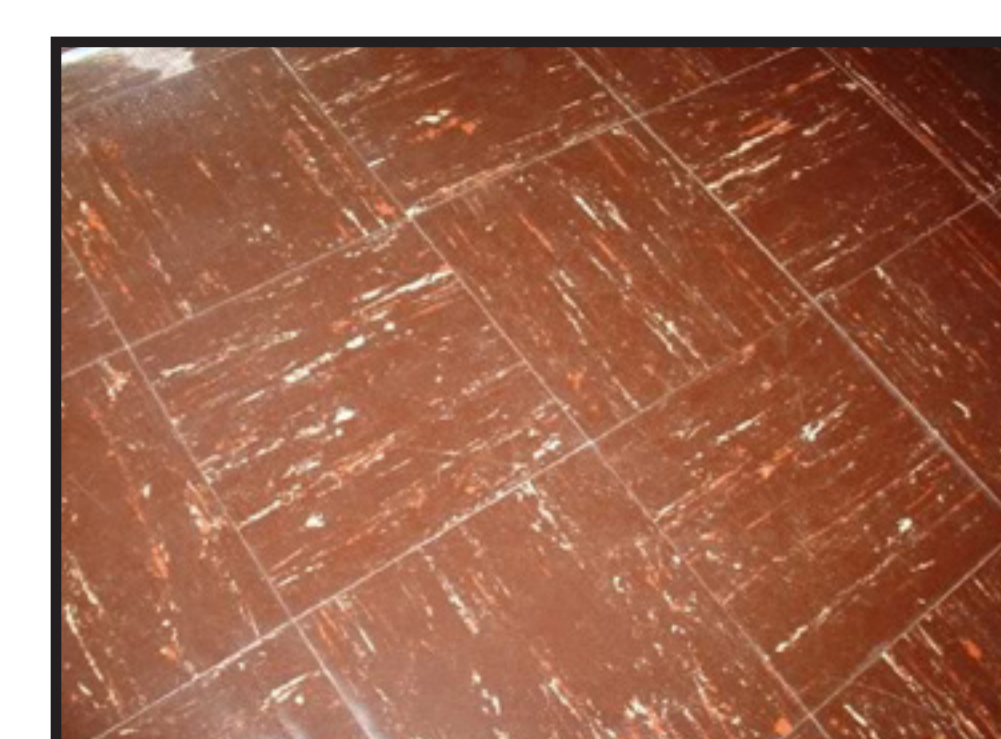
When I started to do my research for the play, I noticed there were certain aspects of various photos that I wanted to pull from. For instance, I noticed an image of a diner that was much like what I thought Grace's could be. It featured a bar with stools, as well as a counter with basic appliances, and a door that leads to the kitchen. Another

After I began compiling many significant research images, I began to sketch my visualizations. After I was satisfied with my sketches, I started to draft a groundplan.



I believe the stove is one of the main features of the design. A stove provides warmth for the characters after they have spent time in the bitter-cold weather. The stove depicts a major contrast between the cold and Grace's warm and cozy diner.

Texture and color are prominent design elements in this design because they speak to the history and atmospheric feel of the diner. Warm colors assist in allowing the environment to feel welcoming and to radiate warmth. Various types of textures found on the walls and floors speak a thousand words about a place's history. Texture can exhibit usage, value, age, durability, and a sense of being well-loved. Therefore, I found research images of textured walls and floors that correlated with a warm, comfortable, and snug environment.



research photo, consisting of a diner that could also be Grace's Diner, had large menus on the wall. The same photo also had a stove, counter, bar with stools, and chairs with tables for customers. A photo of a diner that did not necessarily remind me of Grace's included chairs and tables crafted with a simplistic style. I could imagine Grace having the same chairs and table in her diner.

In the end I began to take pieces from various photographs that I could visualize in the warm and cozy environment of Grace's Diner. These design elements were also consistent with the time period and history of the street-corner building.