

Set Design (Designer: Tao)

After several discussions with Tao, we decided to shift the setting from a medieval forest to a modern slumber party. Items such as “blankets” and “pillows” are typically in **bedrooms, which is the most private place where human emotions and desires can be unleashed without reservation.** This aligns perfectly with the lore behind “Midsummer Night”, where on this night, everyone’s desires are heightened and amplified by magical power, drowned by emotions).

Inspiration:



Lighting Design (Designer: Tse-Min Lin)

Tse-Min and I agreed that blue and pink are the main color palettes for this setting. **Blue represents night, and pink represents love.**

There were two groups of characters in the script: the four lovers, Oberon the Fairy King and Puck the Sprite. **The lighting would turn blueish whenever magical moments happened and pinkish during the human scenes to create a clear contrast.**

There was a scene where the four lovers were wandering under the veil of the midsummer night while Puck the Sprite turned everything back to normal using magic. It is challenging to direct a wandering scene in a theatre (where it is a confined space), so we tried several ways to create this scene.

With the help of the hanging blankets, actors could enter and exit through the blankets, allowing me to “show” that the wandering humans weren’t actually in the same space through blocking (the process of planning actors’s positions on the stage). As the blankets were semi-transparent, several lighting equipment were put behind the blankets to create silhouettes, allowing me to create this illusion of Puck manipulating the humans in

mysterious and magical ways.

Inspiration:



Costume Design (Designer: Zun Yu Tan)

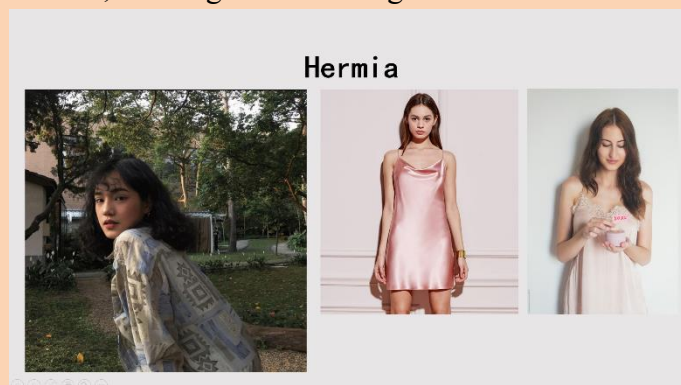
For the humans, I chose pajamas as their main clothing, patterns and types based on the characters' traits. **Pajamas are the clothing we wear when we go to bed, aligning with the magical elements present in the play, such as "sleep" and "dreams".**

As for the mythical beings, the audience would find accessories like cotton stuffing and neck pillows incorporated into their costume because I conceived them as **creatures born from beddings after absorbing the essence of human desires.**

Below are the cast and the reason for their costume choice.

Hermia (Sunny Hsieh)

As the daughter of the Duke, I imagined her clothing to be luxurious. Therefore, I chose **silk pajamas for Hermia as a symbol of wealth and status.** I specifically chose pink because I wanted to give her the image of a stereotypical princess, but it turned out she was a fearless and strong female character, creating an interesting contrast.



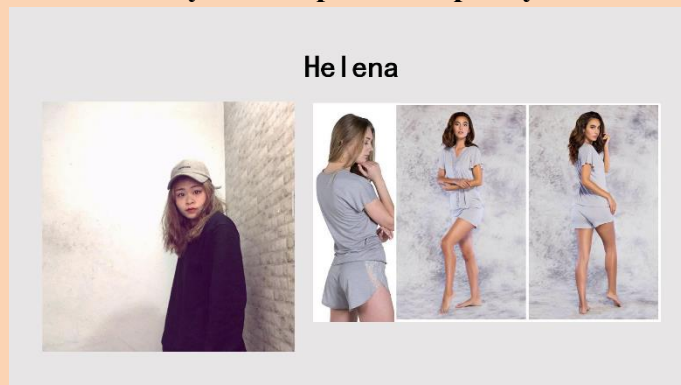
Demetrius (Max Lin)

A young gentleman of Athens who knows his way with romance. As someone of worthy, his clothing also shows **class and status: blue silk pajamas**, paired with Hermia's clothing because they were engaged in the beginning.



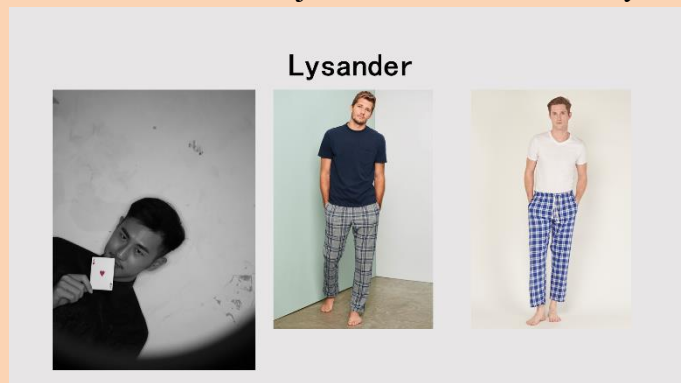
Helena (Pei-Shan Wu)

An ordinary young lady who is obsessed with Demetrius. She is depicted as someone who is insecure about her appearance and background, and remains true to her feelings. Therefore, I chose white pajamas for her as **a symbol of plain and purity**.



Lysander (Daniel Chen)

An honest and handsome gentleman of Athens, Hermia's lover. As Hermia's father didn't think he was worthy of his daughter, he should be an average civilian. I chose this attire for him because it's **casual and comfortable**, just like what we normally wear in daily life.



Oberon (Si-Jie Lim)

As the Fairy King, I want him to give off a regal elegance vibe and a sense of power. In my depiction of Oberon, he wears a **cape** (well, a blanket, because he's born out of one) that gives him the ability to turn invisible.

(The original reference to Oberon's costume was adjusted, therefore there is no clear correlation to the final version)



Puck (Martin Xiong)

A mischievous sprite. Through the **white shorts**, I wanted to show the lively and whimsical nature of him in this production.

(The original reference to Puck's costume was adjusted, therefore there is no clear correlation to the final version)

