

The Dazzle is a play about two real-life brothers—Homer, and Langley Collyer—who shared a Harlem brownstone apartment from the turn-of-the-century until about 1947. Homer was blind, and Langley suffered from a condition known as disposophobia, better known today as hoarding. The abstract design is an amalgamation of New York City architectural elements, collaged in such a way as to convey a sense of emptiness. The non-traditional design approach serves to amplify the sense of top-of-show “empty” to end-of-show “full” —the space becomes more claustrophobic and full of junk by the end of the play. The set transforms in a way that makes the space itself the author of the characters’ demise.



The Dazzle, by Richard Greenberg, produced by American Conservatory Theatre, 2003.
Directed by Laird Williamson.



Fallen Angels, by Noel Coward, produced by Asolo Repertory Theatre, 2012.
Directed by Peter Amster.

Fallen Angels is a play set in a 1920s London flat, and is about two housewives who plan to reunite with a former lover. The space is designed to convey a sense of wealth and class. The placement of the dining table, grand piano, picture window, front entry, and servants’ exit are methodically laid out to benefit the staging necessary to pull off the physical comedy written into the script. The design is, in a sense, meant to communicate nothing to the audience about what might (and will) go wrong during the play. The appearance of domestic tranquility that the design suggests at the start of the show is a setup for the physical comedy that follows.