



WhiteStoneArts

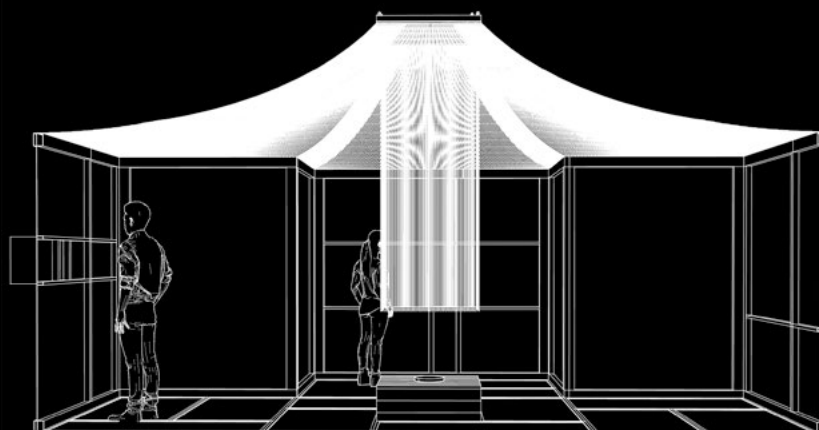


fifty nine productions



STORMY HOUSE / 嵐の家 / ARASHI NO IE

AN ARCHITECTURAL AUDIOVISUAL INSTALLATION
TOURING INFORMATION PACK



I've dreamt dreams in my life that have stayed with me ever after, and changed my ideas; they've gone through and through me, like wine through water, and altered the colour of my mind.

Emily Brontë (Cathy Earnshaw): Wuthering Heights

INTRODUCTION

Stormy House is an Anglo-Japanese walk-in architectural, video and sound installation created by Whitestone Arts and 59 Productions in partnership with the Brontë Parsonage Museum and Bradford Theatre in the Mill.

The installation immerses visitors in the gothic, ghostly elements of Emily Brontë's novel *Wuthering Heights* (1848) through the lens of Japanese ghost tales - *Kwaidan* - collected and translated by polymath Patrick Lafcadio Hearn / Koizumi Yakumo and published after his early death in 1904. We have adapted three of the stories Kobayashi Masaki also selected for his iconic film *Kwaidan* (1964): Black Hair, Woman of Snow and In A Cup of Tea, adding our own Goblin Spider story based on Jorogumo.

Following the success of the installation's premiere in November 2018 at the Old School Room in Haworth, Whitestone Arts and 59 Productions are planning a national and international exhibition tour from 2019. Set in the middle of this touring period, the 2020 Tokyo Olympics will encourage the world to focus on Japanese culture, topography, technology and art (as well as sport), making it a perfect time for touring this ambitious and unusual hybrid of Japanese mythology and Celtic gothic.



CONCEPT OVERVIEW

FROM LANDSCAPE TO ARCHITECTURE

Entering a space inspired by the Japanese tea room aesthetic (chado), visitors find themselves between two writers and their writing rooms. Their words and drawings are the source of an immersive experience which plays out in the form of multiple projections across several screens. Without the use of VR technology, Stormy House immerses the visitor in the uncanny experience of surround-sound and vision through a six channel audio system and ten projectors. Elemental landscapes of rural Honshu and West Yorkshire moorland beckon through two windows and sometimes break through the walls to invade the room. Free to sit or roam, exit and re-enter, the audience can choose where to look and make their own narrative connections.

‘Haunting, moving and magical’

YORKSHIRE FROM EXTERIOR TO INTERIOR



Haworth Moor, *Simon Warner*



Top Withins, Haworth Moor c1900



Window, Top Withins

JAPAN FROM EXTERIOR TO INTERIOR



Oze National Park, Honshu, Japan, *Simon Warner*



Park of Hikone, 19th century



Tea House

CREATION OF THE AUDIOVISUAL CONTENT

59 Productions evolved and recorded the multi-layered video content at Whitestone Arts' studio on the edge of Haworth Moor, where Japanese butoh dancers, a performative calligrapher and a tea celebrant joined designers and artists from the UK to create scenes and characters for our narratives. The collaborative nature of the project uncovered powerful cultural, landscape and literary connections uniting east and west.

'A whole new reading of Wuthering Heights'



Riko Murakami and Ima Tenko

'When we interpret another culture through our own lens, we bring the difference the other can bring... aspects that bridge the known with the strange. And it is the strangeness of the unknown (how it can re-arrange our perceptual field) that calls us to travel across the bridge of difference, after all. Then, when familiar territory is given up, the traveller can stand in a new familiar, in the place where worlds (and they are whole worlds) meet.'

- Sondra Horton Fraleigh: Dancing into Darkness (1999)



Ima Tenko, Butoh Dancer



Tea ceremony in double silhouette



Painting on projection screen with water

INSPIRATION AND EXPLORATION

WHY AND WHAT

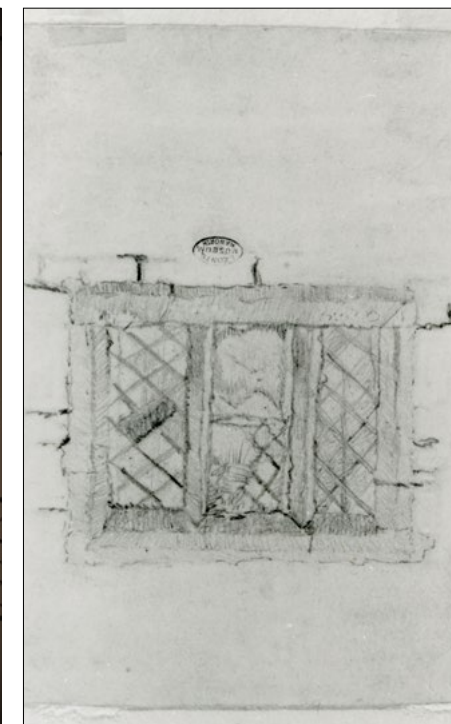
As a child, Emily Brontë chose the explorer William Parry for her creative alter ego and (spookily) sited her imaginary world of Gondal as one of a group of islands in the North Pacific. Though there are many fictional and biographical connections between our two 19th century writers, none are stranger than this apparently random cartography. Emily's immersive lifelong game of acting out complex, non-linear narratives for her male and female avatars in this imaginary world laid the foundations for her novel's groundbreaking content, themes and structure. The (mainly snow-obscured) landscape of *Wuthering Heights* is a hybrid of Haworth Moor, rural Honshu and the passion-torn Quendom of Gondal.

Within our Stormy House a spider weaves her threads over the ghostly silhouettes and a haunting lullaby based on narrator Nelly's song from *Wuthering Heights* is sung by a dead mother returning from her grave to comfort her abandoned 'bairnies' and challenge the cruelty of the living. The song's hypnotic variations frame and contain the visuals and text of our piece.

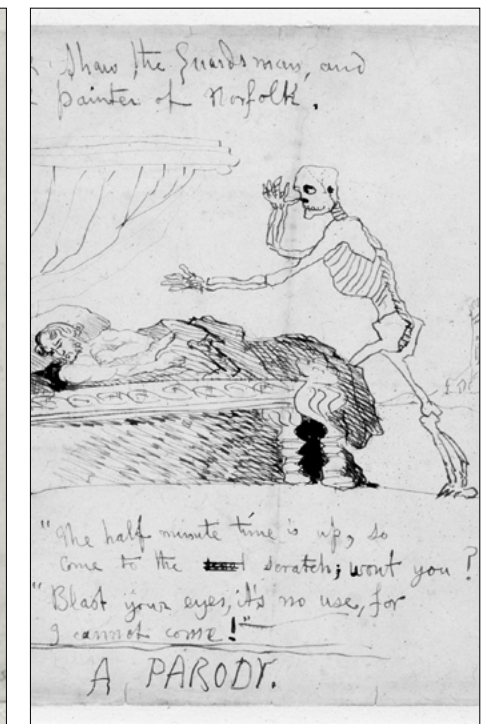
'A wonderful morphing of Japan and Yorkshire'



Graffiti from Yorkshire and Japan



Mullioned window, Emily Brontë 1829
© The Brontë Society



'A parody', Branwell Brontë 1848
© The Brontë Society

INSPIRATION AND EXPLORATION

WHY AND WHAT

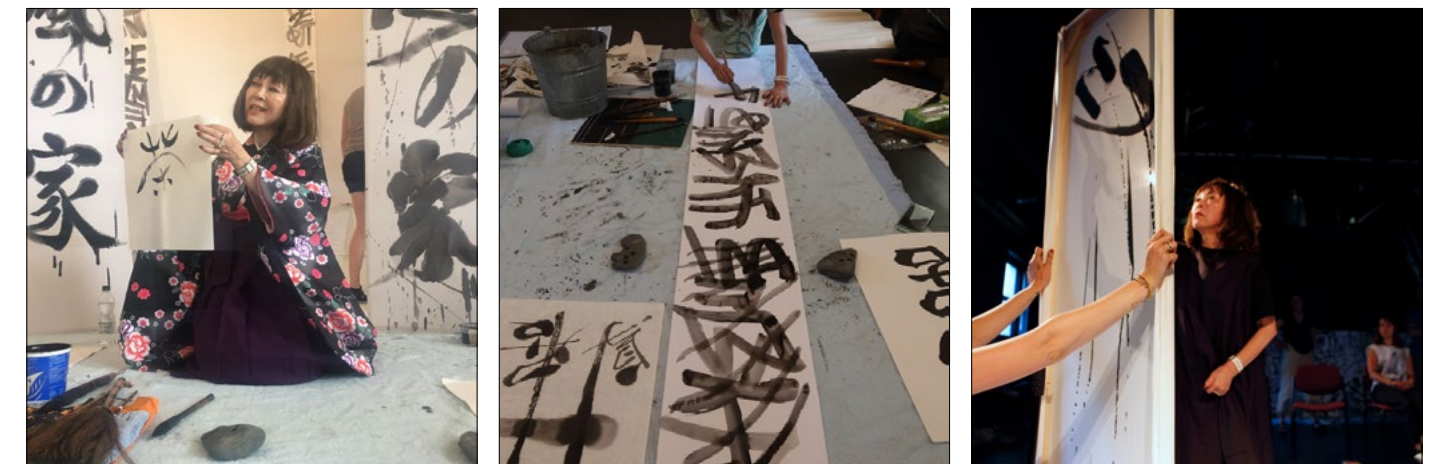
Shadow-play and dance, recorded voices, calligraphy, elemental forces, birds and beasts invite visitors to imagine for themselves how each story might end and perhaps find their own answer to the riddle that lies at the heart of all the narrative fragments, (raised by Hearn in his story fragment, In A Cup Of Tea), '...what is the probable consequence of swallowing a soul?'

Bram Stoker, Lafcadio Hearn's fellow-Irish contemporary and author of Dracula changed the world forever when his undead Count pressed his footprints in the mud of Whitby Harbour and began his hunt for the female soul. Brontë created a female undead, Cathy Earnshaw, hunting for her right to live whatever life she wishes.

The audience is taken on a playful but deeply questioning journey of unfettered childhood imagination and elemental energies that generate new worlds from the old, until it becomes difficult to tell who is ghost and who 'living', who is victim and who the vampire?
Will we never 'Let the Right One In'?



Diptych of stills taken from filmed sequence of performance calligraphy by Misuzu Kosaka



Calligraphy development by Misuzu Kosaka

'Inspiring and unique'



‘Totally immersive. Could have stayed all day.’

INSPIRATION AND EXPLORATION

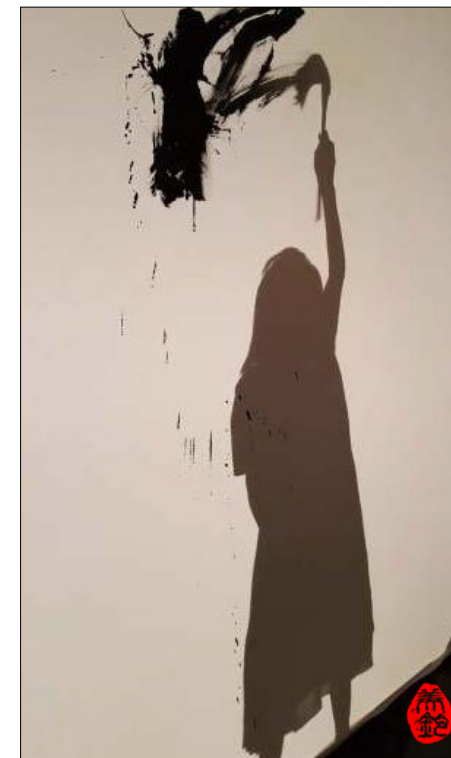
JOROGUMO - MOTHER SPIDER

Emily's and Lafcadio's mothers were taken from them when they were very young. Cornish Maria Branwell Brontë died after giving birth to 6 children in 7 years. Lafcadio's Greek mother was put in an asylum when his father (also Irish, like Emily's father) tired of her. The works of both writers echo this profound loss. Celtic, Shinto and Greek myths mirror each others' stories and share a deep belief that ghosts live, suffer and bleed beside us here on earth.

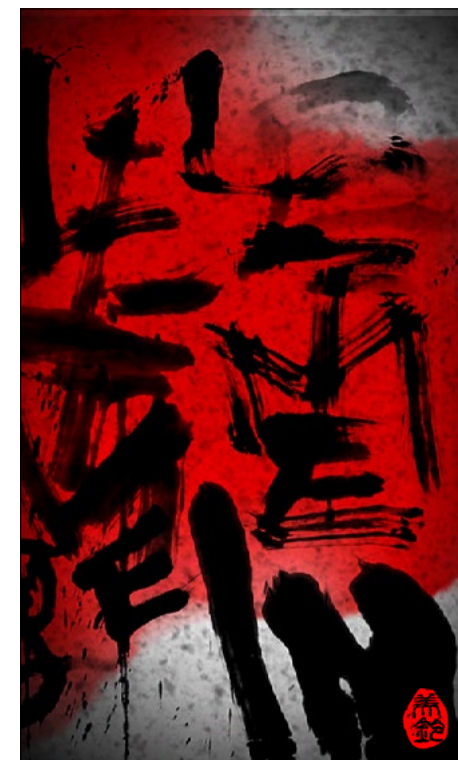
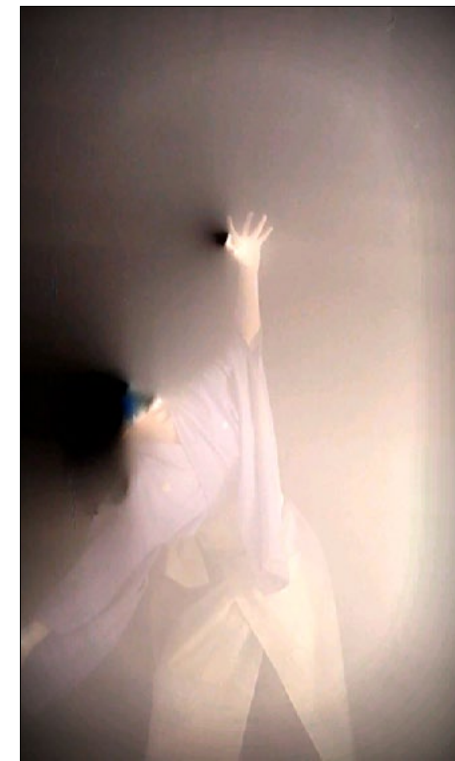
At the centre of our own domestic and ghostly storm in a teacup is a void embedded in the world we call 'real'. The Japanese call it 'Ma' (space) and in this installation it is the Absent Mother, Woman of Snow, Unholy Ghost, Mother Spider in the shadows.

In the depths of the Dark House and shadows, we placed Woman, marking her as the whitest of beings – but only the face and hands. The teeth were painted black, the lips green-black, the eyebrows shaved. She was as a spectre: might not the darkness have emerged from her mouth and black teeth, from the black of her hair, like the thread from a great Earth Spider?

- Tanizaki Junichiro: In Praise of Shadows (1933)



PROJECTED CONTENT DESIGN





*'What a phenomenal piece. Beautiful, moving,
imaginative. Will be thinking about it for
a long time'*

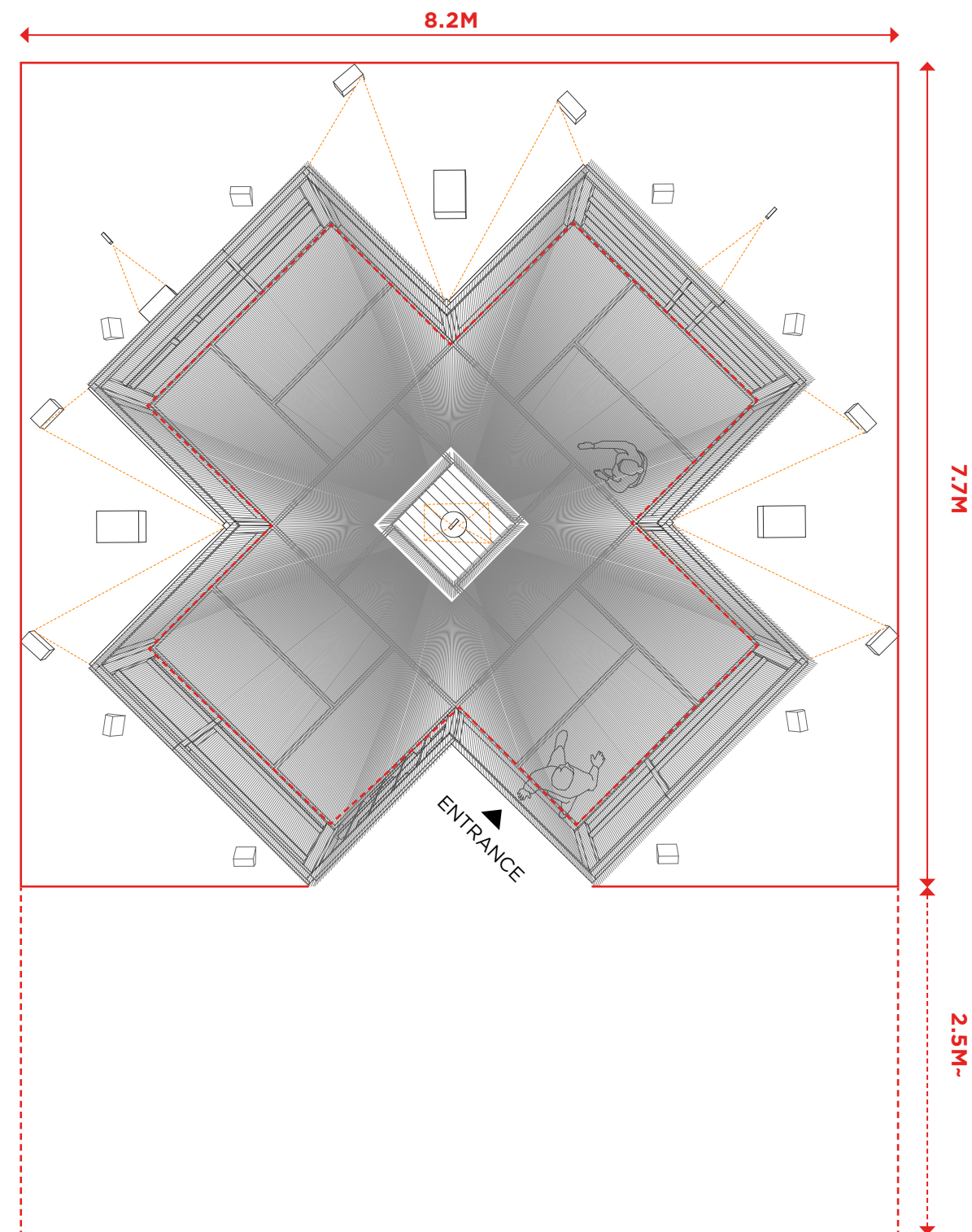


STORMY HOUSE / 嵐の家 / ARASHI NO IE



INSTALLATION

MINIMUM AREA REQUIREMENTS



USER EXPERIENCE:

SUGGESTED CAPACITY: 12 PEOPLE @2SQM. / PERSON
AVERAGE DWELL TIME: 30MINS

— INSTALLATION MINIMUM AREA REQUIRED

- - - SPECTATOR AREA REQUIRED

MINIMUM HEIGHT REQUIRED: 3.4M



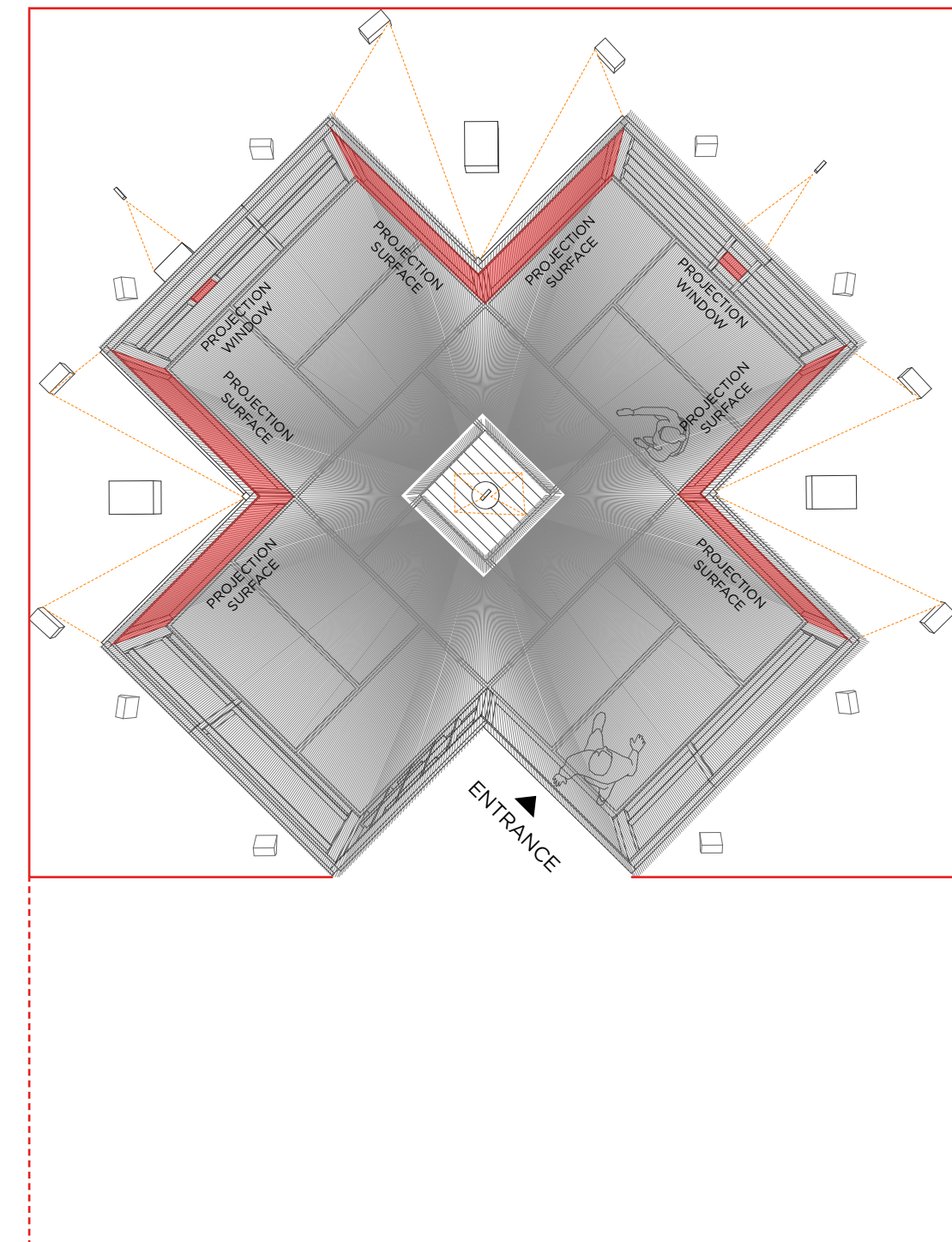
WhiteStoneArts



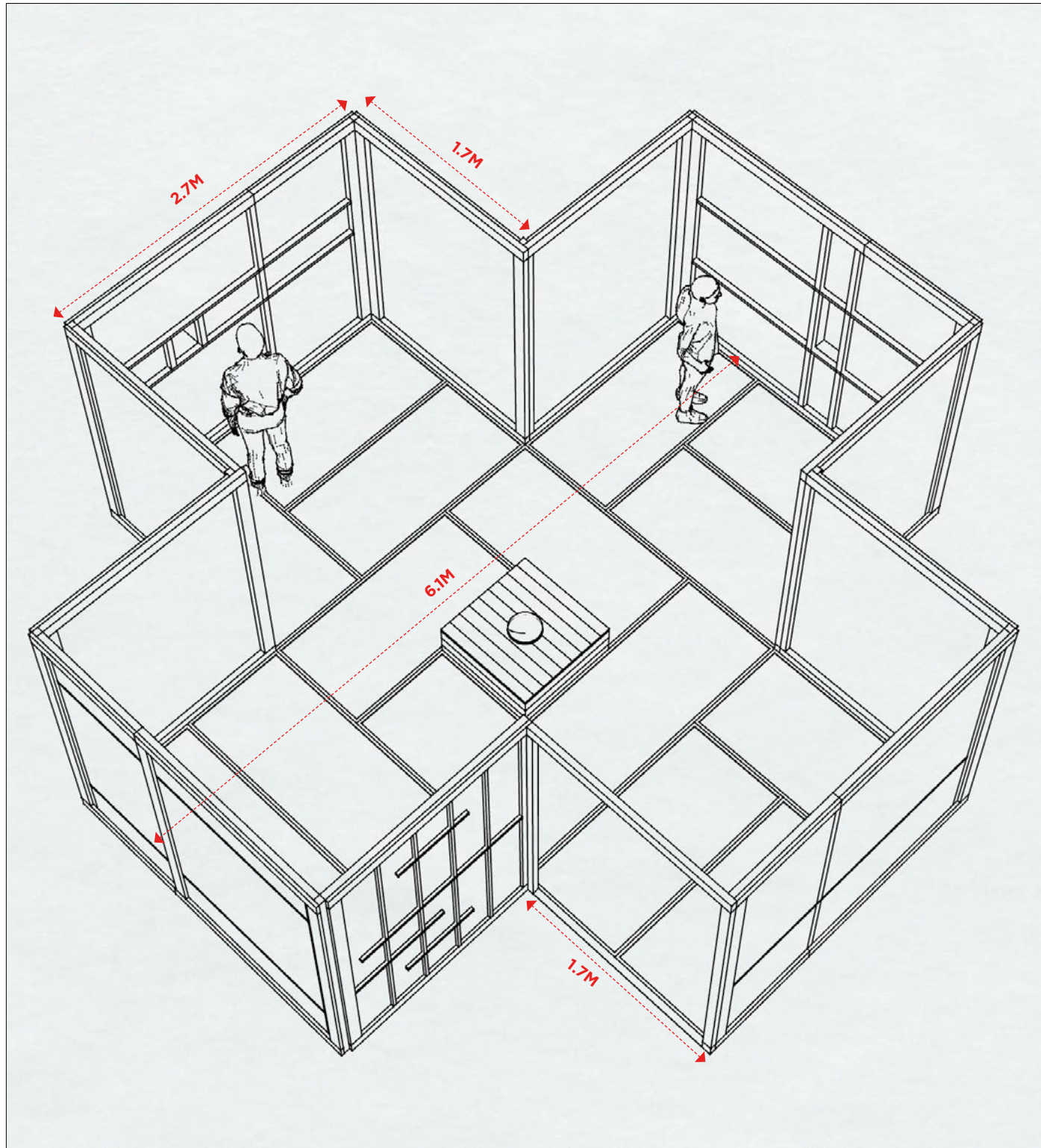
fifty nine productions

INSTALLATION

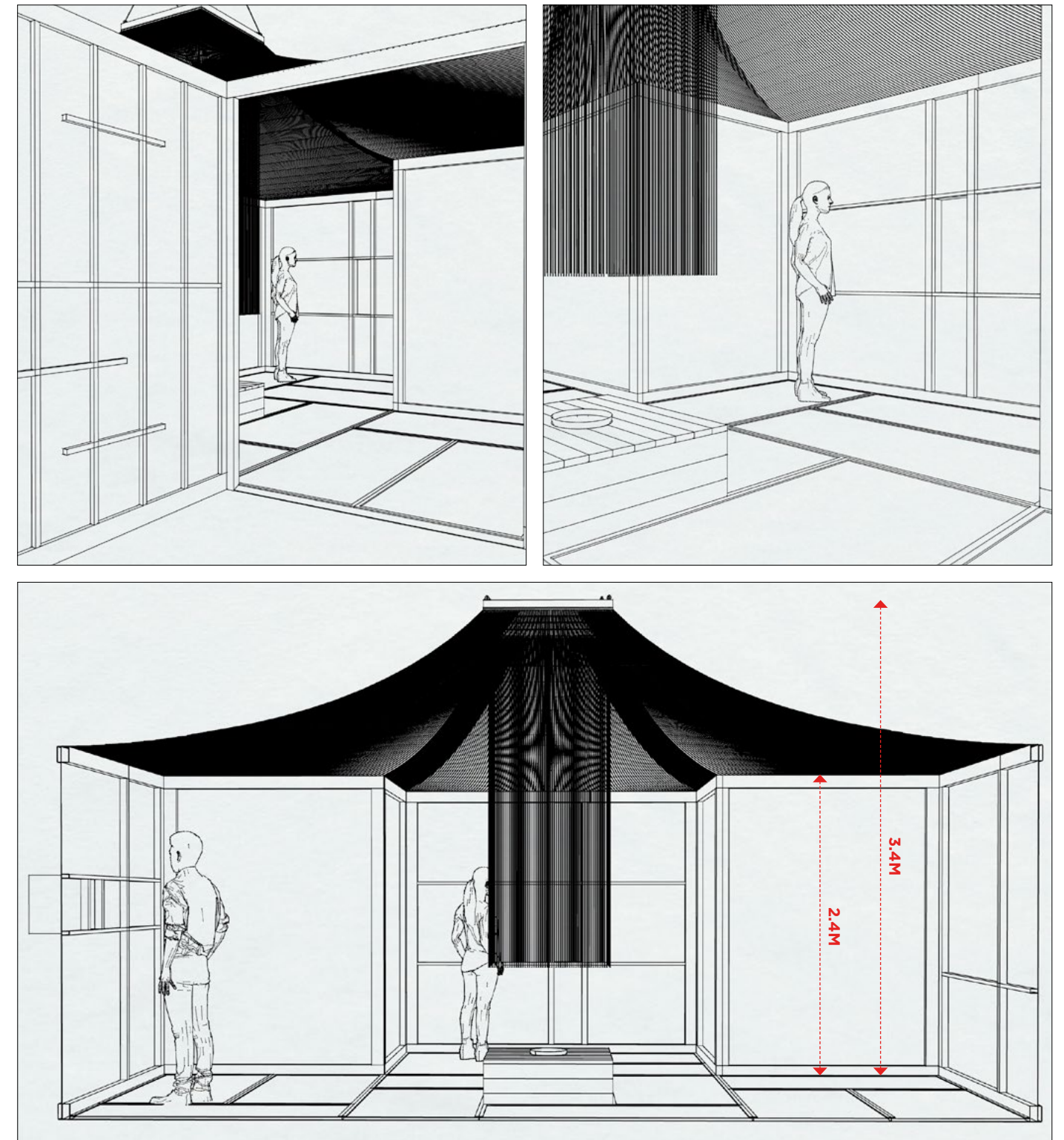
PROJECTION SURFACES



DESIGN OVERVIEW

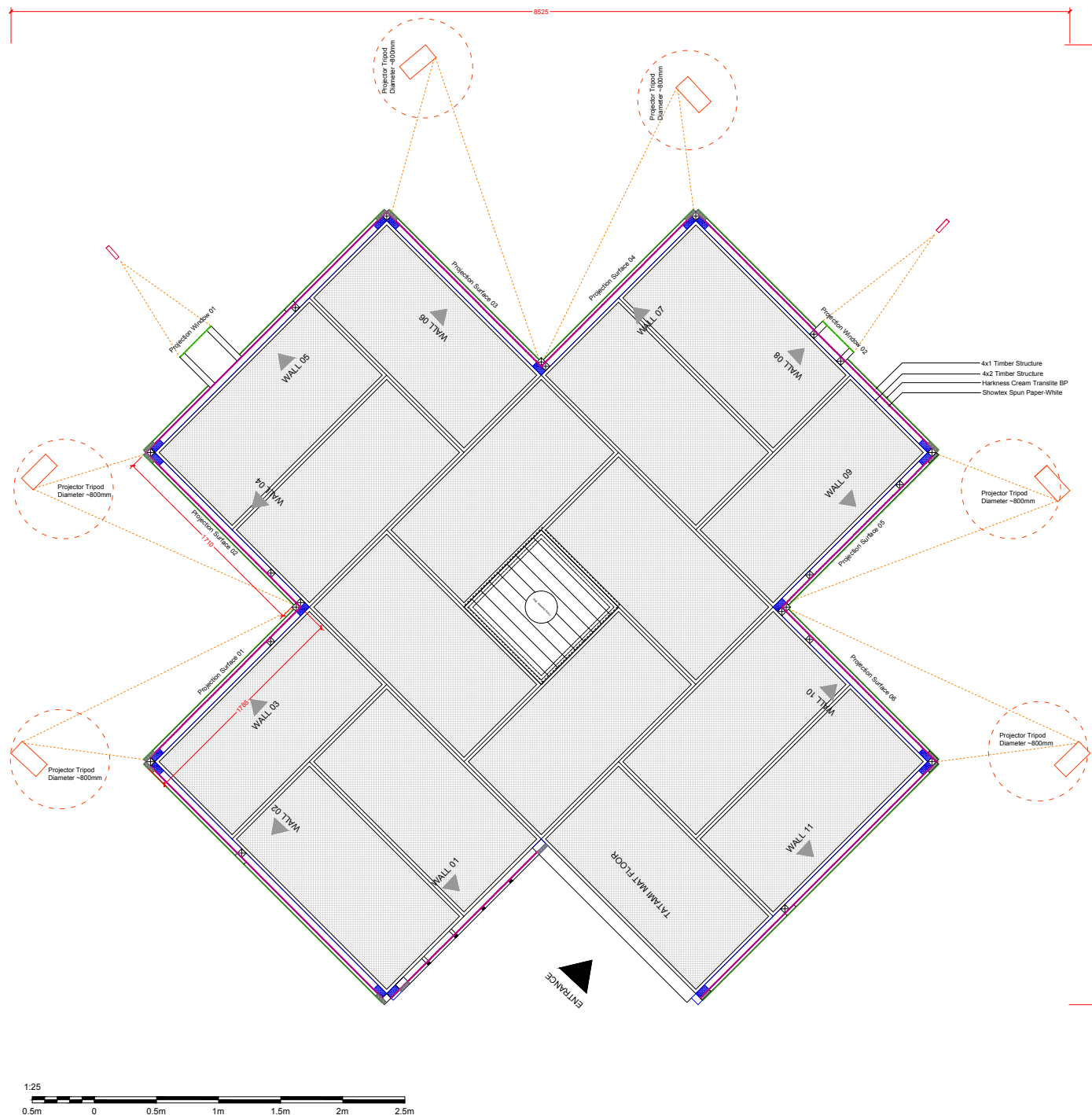


Screenshots of 3D Model



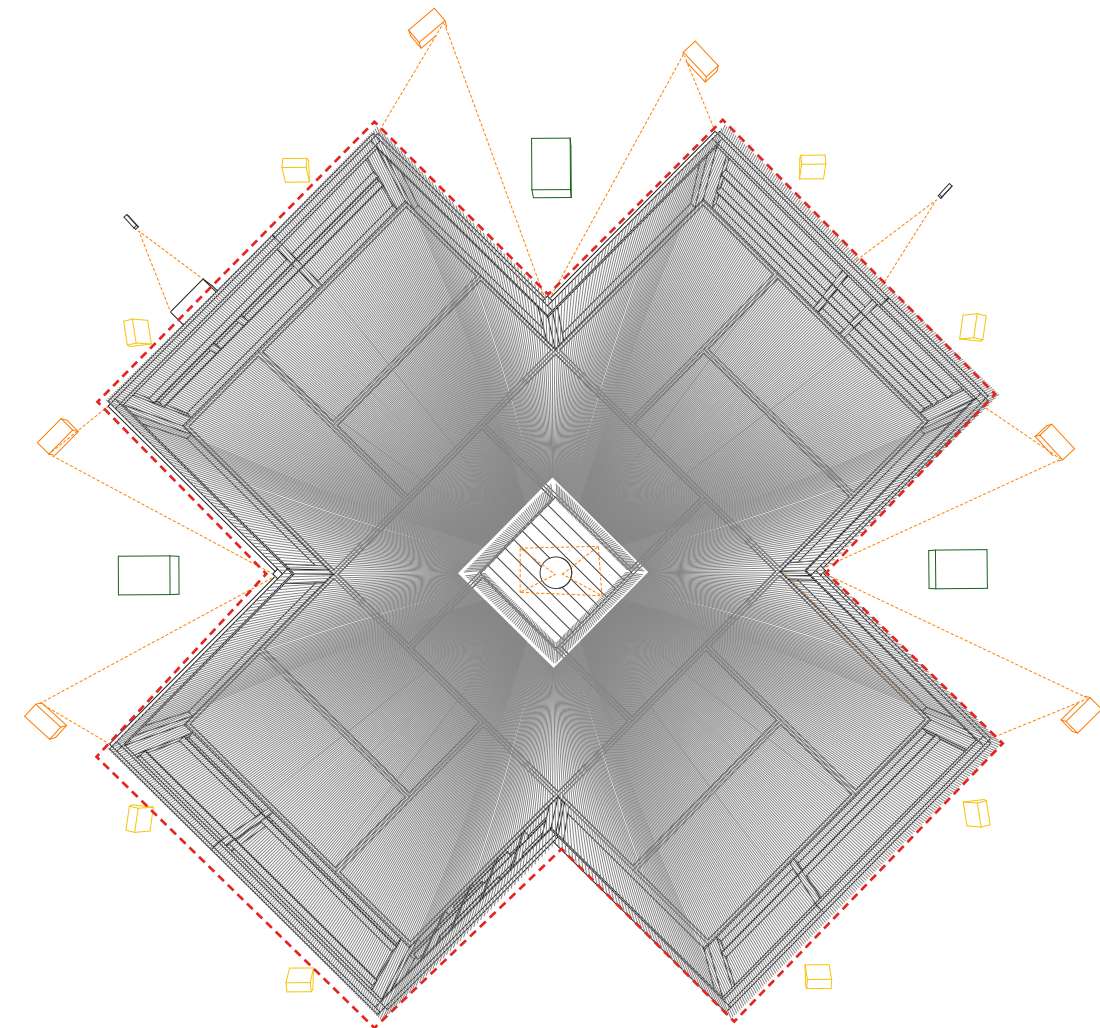
Screenshots of 3D Model

FLOOR PLAN



Drawing for reference only. CAD Plan can be provided upon request.

MATERIALITY AND SET



DESCRIPTION:

FLOOR:

Tatami mat: 1760 x 880mm (Qty: 15)

Central Portal: Wooden Box of 880 x 880mm and a Glass Bowl to be bottom projected onto

Central Portal to consist of:

- Speaker
- Mirror for Projector
- Optoma Projector

WALLS:

The Walls are mainly of 2 Sizes

1) 1760 x 2400: Projection Surfaces

Timber Framework, with BP applied to back face and Spun Paper sandwiched between Timber Frames

Spun Paper:

Composition: 100% PES

Flame retardancy standard: NFP-M1

STRING ROOF:

The Roof of the Tea House is made of a stringed curtain. Which is attached to a roof frame suspended from the ceiling.

String Curtain Spec: Showtex Spaghetti Budget

Flame Resistance,

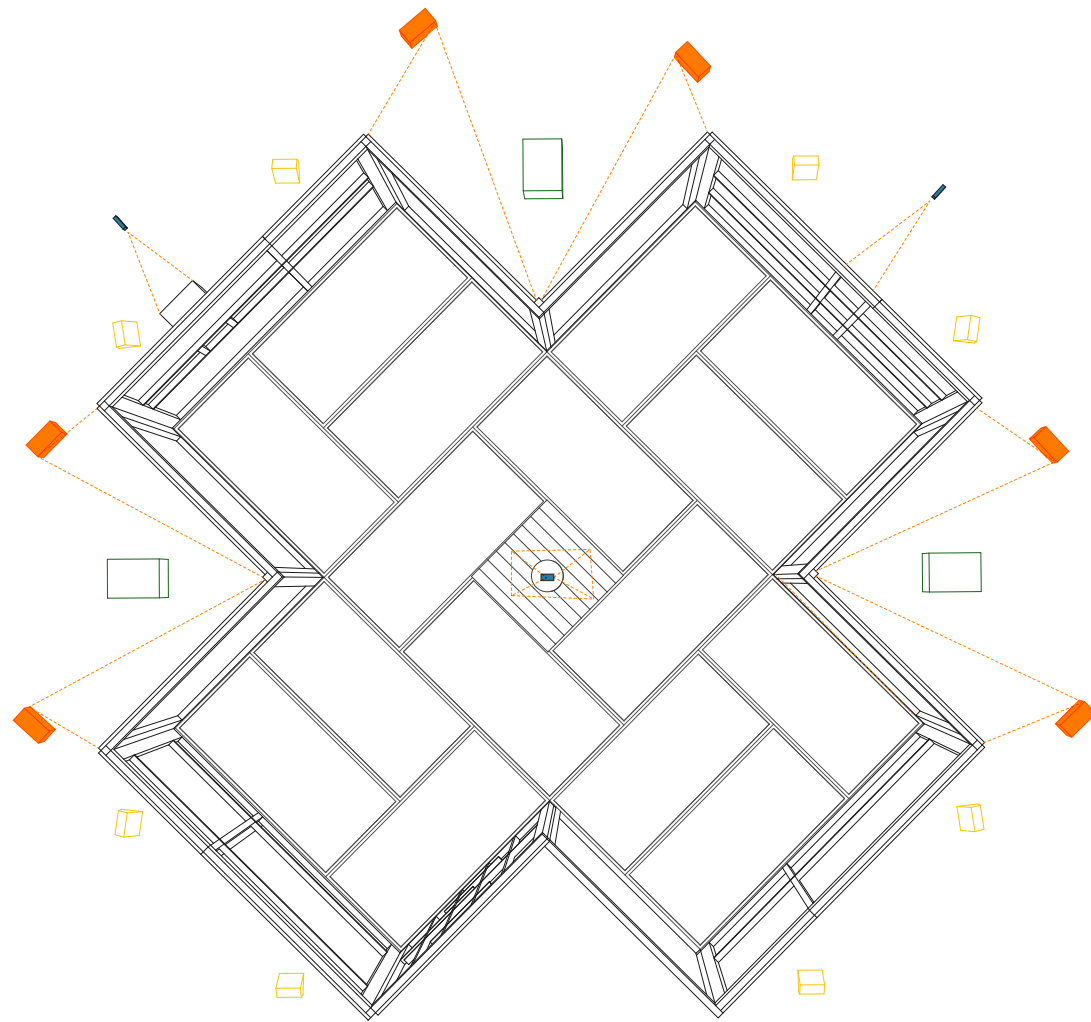
NFP 92-503-505 (1995)

DIN 4102

CLASS M1

CLASS B1

VIDEO AND PROJECTION



DESCRIPTION:

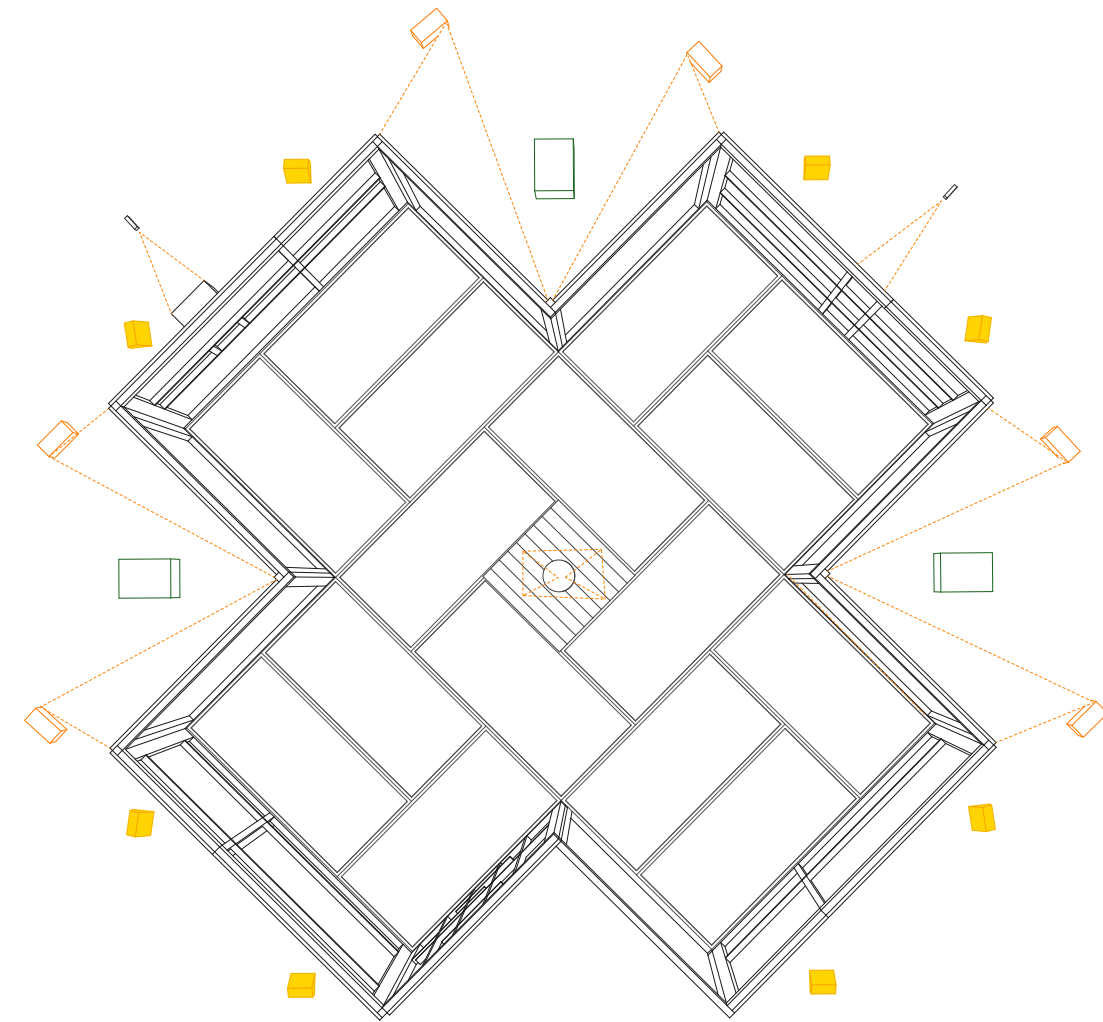
PROJECTORS FOR THE WALLS:

QTY: 6 (+1 Spare)
SPEC: LG-1000U Projector: 1920x1080, 1000lumens, UST Lens LED Projector

PROJECTORS FOR WINDOWS:

QTY: 2
SPEC: LG-PF1500 Projector- 1920x1080, 1500lumens, LED Projector

LIGHTING

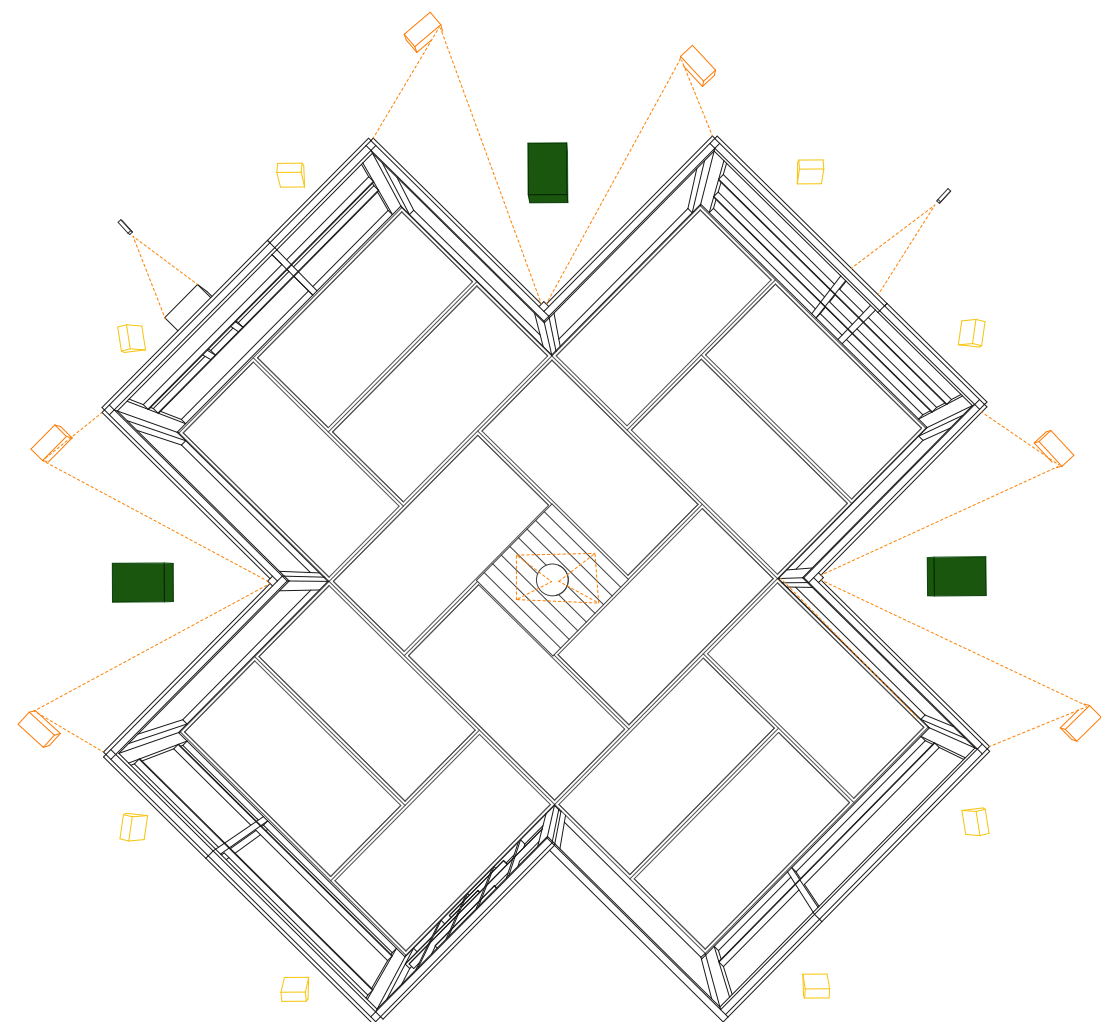


DESCRIPTION:

Tungsten / Halogen 250W Flood



SOUND DETAILS



DESCRIPTION:

Projectors for the Walls:
Qty: 6 (+1 Spare)
Spec: 1000 Lumen HD UST Projector

Projectors for Windows:
Qty: 2
Spec: 1500 Lumen HD Projector

TECHNICAL EQUIPMENT LIST

VIDEO

- 1 DISGUISE SOLO MEDIA SERVER
- 3 DATAPATH FX4 SDI
- 7 1000 LUMEN HD UST PROJECTOR (INCLUDES 1 SPARE)
- 2 PICO PROJECTOR (INCLUDES 1 SPARE)
- 3 1500 LUMEN HD PROJECTOR (INCLUDES 1 SPARE)
- 12 BLACKMAGIC SDI TO HDMI CONVERTER (INCLUDES 3 SPARES)
- 1 45 DEGREE FRONT-SURFACE MIRROR

AUDIO

- 1 APPLE MAC INTEL I7 8GB RAM WITH 512 GB SSD
- 1 QLAB PRO AUDIO LICENCE - QULAB 4
- 1 4+ OUTPUT USB OR THUNDERBOLT SOUNDCARD
- 4 POWERED SPEAKER WITH 50HZ-40KHZ FREQUENCY RESPONSE, 100DB @ 1M

NETWORKING & CONTROL

- 1 8 PORT GIGABIT NETWORK SWITCH
- 1 24" 1920X1080P @50HZ MONITOR
- 1 SET HIGH QUALITY WINDOWS KEYBOARD & MOUSE
- 1 D3 DESIGNER LAPTOP - 3GHZ I7, 16GB RAM, 500GB SSD
- 1 DISGUISE D3 DESIGNER LICENCE DONGLE

LIGHTING

- 8 TUNGSTEN / HALOGEN 250W FLOOD
- 1 8 CHANNEL DMX DIMMER PACK
- 1 ARTNET > DMX NODE

HARDWARE / RIGGING

- 8 LOW-LEVEL FLOOR STAND
 - 8 2M SCAFFOLD POLE
 - 8 TANK TRAP BASE
 - 8 1M SCAFFOLD POLE
 - 8 90DEG FIXED SCAFFOLD COUPLER
 - 8 300MM DERIG ARM
 - 9 STANDARD PROJECTOR BRACKET
 - 9 50MM HALF COUPLER FOR ABOVE
 - 1 DOUGHTY MAGIC ARM WITH DOUGHTY SUPER CLAMP
- FOR HALOGEN FLOODS

EQUIPMENT LIST

CABLING

10	10M 3G-SDI CABLE	
10	20M 3G-SDI CABLE	
10	5M 3G SDI CABLE	
6	1M DISPLAYPORT CABLE	
20	2M HDMI CABLE	
10	5M HDMI CABLE	
4	3M MINI-HDMI TO HDMI CABLE	
10	5M 13A 4-GANG	
20	10M 13A 2-GANG	
10	5M 13A 2-GANG	
10	3M 13A 4-GANG	
8	20M XLR CABLE	
8	10M XLR CABLE	
1	8-WAY TRS > XLRM LOOM	FOR SOUND CARD OUTPUT
1	5M 5-PIN DMX CABLE	

EQUIPMENT CONFIGURATION NOTES

Datapath FX4 Output Connection Guide

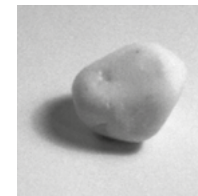
CT ID#	Quantity	Unit Type
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Arashi No Ie - FX4 Outputs

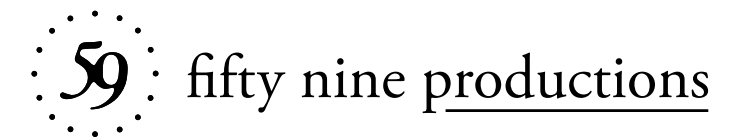
	Viewed from back of Server Rack			
	1	2	3	4
FX4-1	SURFACE 01	SURFACE 02	SURFACE 03	SURFACE 04
FX4-2	SURFACE 05	SURFACE 06	X	BOWL (Flown)
FX4-3	WINDOW 01	WINDOW 02	BOWL (Pico)	X

FX4-1 and FX4-2 have 4 outputs at 1920x1080p 50Hz, which are quarters of the 3840x2160p 50Hz input.
FX4-3 has three outputs at 1920x1080p which are upscaled from 960x540p 50Hz quarters of the bottom left quadrant.

ABOUT THE PRODUCERS



WhiteStoneArts



WHITESTONE ARTS

Established in 2003 by playwright Judith Adams, artist/photographer Simon Warner and Leo Warner, creative director of 59 Productions, WhiteStone Arts produces and facilitates creative, cross-media projects. At our base in the West Yorkshire Pennines we develop new collaborative work, supporting emerging artists as well as running and hosting workshops on landscape, art, dance and text. Visiting artists and companies have included photographer Red Saunders, Order of Canada dancer and choreographer Margie Gillis, American performer and choreographer Paola Styron, writers William Atkins and Pierre Cendors, director Katie Mitchell, 50 Steps Collective, John Britton's Duende Ensemble, Snow Goose, Verd de Gris community arts company, Displace Yourself Theatre, Opera North Projects and 59 Productions.

www.whitestonearts.co.uk



59 PRODUCTIONS

59 Productions is the Tony and Olivier Award-winning company behind architectural, video and scenic design projects for many of the world's leading shows and venues, including: the National Theatre, English National Opera, the Royal Opera House, The Metropolitan Opera New York, Lincoln Center, the Salzburg Festival, Schaubühne Berlin, and the Sydney Opera House, as well as for productions in the West End and on Broadway.

With headquarters in London and an office in New York, 59 Productions is an award-winning company of creative people that makes imaginative work for audiences of all kinds. The company's 35-strong team of designers, writers, directors, architects, animators, visual artists and technologists work together to produce artistic work in a range of disciplines. From projection mapping to exhibition design; from VR experiences to events; from theatrical design to technical consultancy; from architecture to installations: 59's team combines art and technology to tell amazing stories.


Building on a decade of experience making theatrical work for some of the world's greatest venues the Company has more recently become renowned for creating spectacular public artworks, projection-mapping some of the world's most iconic buildings, including the Sydney Opera House, The Guggenheim Museum in Bilbao, Edinburgh Castle, and the United Nations Headquarters in New York.

www.59productions.co.uk



CREATIVE TEAM

WHITESTONE ARTS

JUDITH ADAMS	CONCEPT, TEXT AND DIRECTION
STACEY JOHNSTONE	CO-DIRECTOR, OUTREACH AND PERFORMER
SIMON WARNER	CO-DIRECTOR AND LANDSCAPE FILMMAKER
MEGAN KEARNEY	PRODUCTION MANAGER
 MISUZU KOSAKA	CALLIGRAPHER
NATSUKO TOYOSHIMA	INTERPRETER AND ASSISTANT
IMA TENKO	DANCER
RIKO MURAKAMI	DANCER AND INTERPRETER
AYAKA MORIMOTO	TEA CELEBRANT
AARON WHITE	PERFORMER
ZOE KATSILEROU	COMPOSER AND MUSICIAN

59 PRODUCTIONS

LEO WARNER	DESIGN DIRECTOR
KHUSHALI CHAWDA	ARCHITECTURAL DESIGNER
DIEGO SANGUINO	VIDEO DESIGNER
ELLA WAHLSTRÖM	SOUND DESIGNER
JENNY MELVILLE	HEAD OF ARCHITECTURE
JESSIE RODGER	DIRECTOR OF PHOTOGRAPHY
DAVID CALLANAN	TECHNICAL ASSOCIATE
OLLIE HESTER	PRODUCER
LAURA RISEBOROUGH	ACTOR
JACK TARLTON	ACTOR
KD PRODUCTIONS	SET CONSTRUCTION

WITH SPECIAL THANKS TO:

JENNA HOLMES, SUSAN NEWBY, REBECCA YORKE, LAUREN LIVESEY AT BRONTË PARSONAGE MUSEUM

RICHARD WARBURTON, IVAN MACK AT THEATRE IN THE MILL

EMBASSY OF JAPAN, LONDON

PUPILS OF HAWORTH PRIMARY SCHOOL

PUPILS OF COPTHORNE PRIMARY SCHOOL, BRADFORD

SHAUNA MCSWINNEY, GABRIELLA DESSI (DRAMA STUDENTS AT CAPA, WAKEFIELD) SAM LILLEY, SUE KEARNEY, ELIN KHADR-WARNER

DAWN & STEPHEN JOHNSTONE, JOHAN BADENHORST

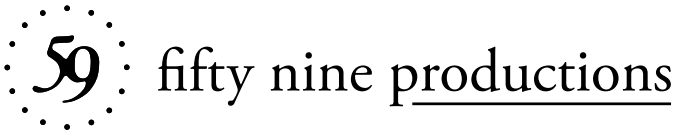
NIKKI AND PETER HAYDEN

PRODUCERS AND SUPPORTERS

PRODUCED BY



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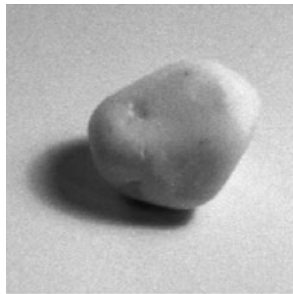


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