



Archer Ave. - Section A-A
1/4"=1'-0"

Mason Daryl Lev

SCENIC DESIGN

LOAD-IN



A-A



About Me:

I started my love of theater when I found acting. The adrenaline rush of being on stage and that unique connection with the audience was the most thrilling thing I had ever experienced. That all changed once I discovered Scenic Design at Humboldt State University. There I found something that resonated with everything I loved to do in life. I learned how design could bring about an even greater level of emotional response from the audience without ever saying a word. I learned everything I could about scenic design, how characters could be created with a good costume design, and how lighting design could elevate them all. That led to me to San Diego State's Theatre and Film program where I expanded my interest into design for TV and film production. Each time seeing how I could adapt what I was learning in one discipline to help me be a designer in the other.

During all that I've never been satisfied just to know that something works. I always want to know why and most importantly how it works. Knowing why it works has given me insight on how things can be modified, changed, and repurposed to make something new and innovative. Once you know the rules, you know how to break them for the better. That joy of reinvention is something I try to bring to all aspects of my designs. I look for ways to not only repurpose technology in new ways, but how to make my workflow more efficient, how to communicate ideas better and more effectively, as well as new ways to create a deeper impact to the audience.

While I love to learn and to solve the complex puzzles that come with integrated design, it is how a design can impact people that truly inspires me. Designing a ride about going into a zany cartoon world on the face of it can seem silly and trivial, but to kids it can show them the wonder that is in the world and to adults it can bring much needed joy and calm in a chaotic world. Conversely, a good dramatic theatre piece can spark new curiosity that can lead them to creating change in themselves. While design is invisible to most people, it can sometimes have the most meaningful impact to them at a fundamental level. I strive to do everything I can to help make that change for good.



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SCENIC DESIGN

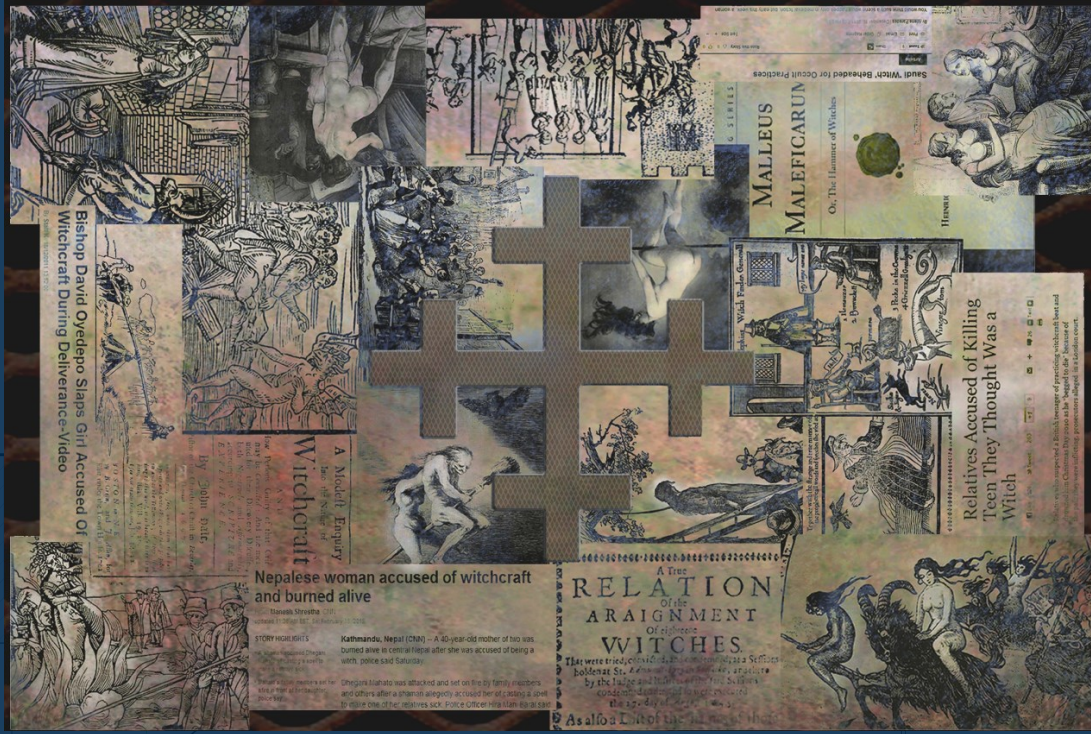
Vinegar Tom

DIRECTOR: PETER LARLAHAM

COSTUMES: ALANA ANTHONY

LIGHTING: LIZ SWAFFIELD

VINEGAR TOM DEALS WITH HOW INDEPENDENT WOMEN IN 16TH CENTURY ENGLAND WERE CONTROLLED BY MEN AND THE CHURCH, BY BEING ACCUSED OF WITCHCRAFT, WHEN THEY DID NOT CONFORM. DURING THE DESIGN PROCESS, WE RESEARCHED ANCIENT AND MODERN DAY ACCUSATIONS AND MURDERS OF WOMEN. THIS RESEARCHED SHOWED AN ALARMING PARALLEL WITH MODERN TIMES. TO HIGHLIGHT THIS IN THE SET WORK, THE DECK IS PAINTED WITH A PLETHORA HISTORY OF ARTICLES, WOOD CUTTINGS, AND IMAGES OF WITCHES THROUGH THE AGES. A SIMPLE HAND HEWN BEAM ACTED AS THE ONLY SCENIC ELEMENT THAT ACTED AS STRUCTURE FOR EACH SCENE IN THE PLAY.



STAGE PAINT ELEVATION



GETTING A CONFESSION



1/4" MODEL



JOAN'S HOUSE



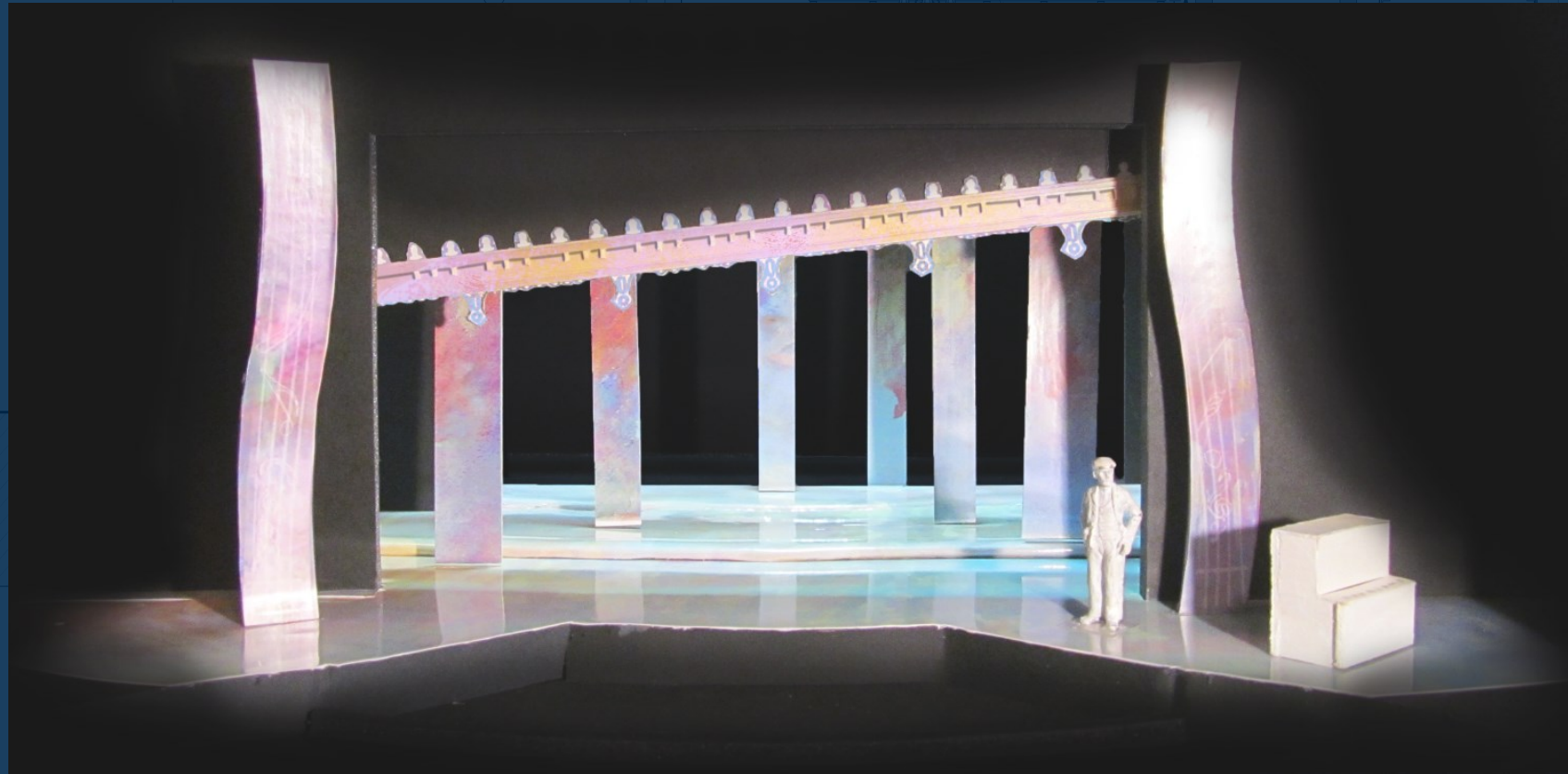
THE WITCH HANGING

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SCENIC DESIGN

A Little Night Music

DIRECTOR: PAULA KALUSTIAN
COSTUMES: ALANA ANTHONY
LIGHTING: DOMINIC ABBENANTE

A LITTLE NIGHT MUSIC WAS INSPIRED BY SCANDINAVIAN ARCHITECTURE AND ABSTRACT PAINTERS. THIS PRODUCTION WANTED TO MAKE USE OF THE LIGHT, SOFT, AND GENTLE QUALITIES OF SCANDINAVIA AND THE VISUAL MELODIES OF WATERCOLOR PAINTINGS TO HELP SUPPORT AND HIGHLIGHT THE MUSIC THROUGHOUT THE SHOW, AS WELL AS ACT AS A COUNTERPOINT TO SOME OF THE MORE EMOTIONAL PARTS OF THE MUSICAL. IT WAS VERY IMPORTANT TO THE DIRECTOR THAT THE SET BE AS SUBTLE AND SIMPLE AS POSSIBLE TO HIGHLIGHT THE ACTORS PERFORMANCES AND CAPTURE THE FEELING OF A DREAM.



1/4" MODEL



MADAM ARMFELD'S DINNER

Ceiling Band Moulding is CB 3084
Perfectly Lit Childrens Paintings
WILD
Location of Wild Leveling Head



AT THE THEATRE

Planted Perennials

WILD

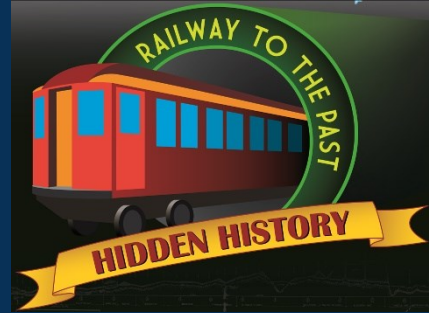
22'-7"



ACT 1 FINALE

44'-0"

CONT

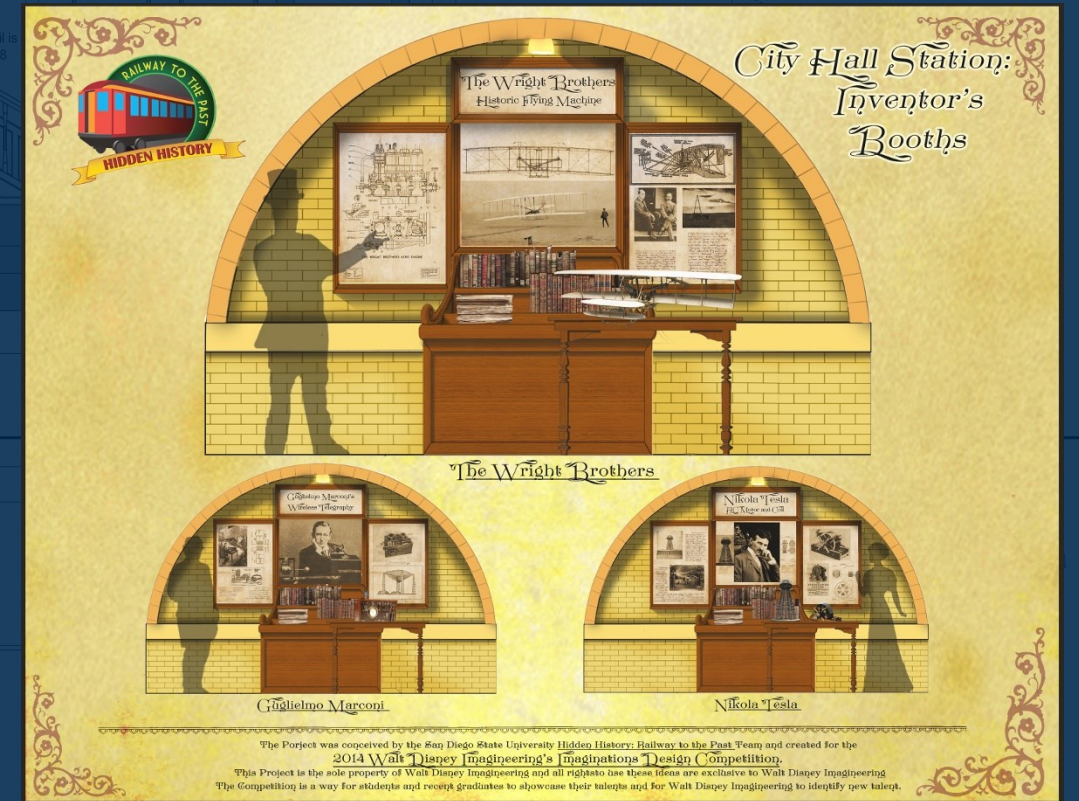


FOR THIS ENTRY TO THE 2014 IMAGINATIONS COMPETITION, MY TEAM CREATED HIDDEN HISTORY: RAILWAY TO THE PAST. IN THIS EXPERIENCE WOULD BRING OUR GUESTS ON A MAGICAL JOURNEY INTO THE PAST TO EXPERIENCE OPENING DAY OF THE NOW CLOSED CITY HALL STATION IN NEW YORK CITY. THERE GUESTS WILL INTERACT WITH BOOTHS SHOWING THE NEW AND MODERN INVENTIONS OF THE TIME THAT WE TAKE FOR GRANTED TODAY. AS A TEAM WE WANTED TO LET THE ARCHITECTURE OF OLD NEW YORK CITY TAKE CENTER STAGE. I WANTED TO GIVE GUESTS A VAST CONTRAST TO WHAT WE ARE USED TO SEEING TODAY. RATHER THAN STEEL AND GLASS, I LEANED INTO NATURAL WOOD AND TILE. I MADE THE SPACE AS WARM AND INVITING AS POSSIBLE GIVING US A HEIGHTENED, ALMOST DREAM LIKE NOSTALGIA, TO THE PAST.



City Hall Station Opening Ceremonies Station Platform

The Project was conceived by the San Diego State University Hidden History: Railway to the Past Team and created for the 2014 Walt Disney Imagineering's Imaginations Design Competition. This Project is the sole property of Walt Disney Imagineering and all rights to use these ideas are exclusive to Walt Disney Imagineering. The Competition is a way for students and recent graduates to showcase their talents and for Walt Disney Imagineering to identify new talent.



City Hall Station: Inventor's Booths

INVENTOR BOOTHS



MAYORAL TICKET BOOTH SPEECH

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SCENIC DESIGN



MICKEY AND MINNIE'S: RUNAWAY RAILWAY IS LOCATED AT HOLLYWOOD STUDIOS IN ORLANDO, FL WHERE OUR GUESTS ARE TRANSPORTED INTO THE NEW MICKEY SHORTS BY DISNEY TV ANIMATION. AS A PRODUCTION DESIGNER I WAS RESPONSIBLE FOR THE OVERALL LOOK DEVELOPMENT, THE PROJECTION DESIGN, ILLUSIONS DESIGN, AND INTEGRATION WITH ALL THE DESIGN DISCIPLINES. THIS DESIGN PROCESSED SPANNED MULTIPLE YEARS AND TOOK US EVERYWHERE FROM RESEARCHING THE BEGINNINGS OF THE MICKEY MOUSE SHORTS IN THE 1920'S, TO DISCOVERING AND RESEARCHING DIFFERENT TYPES OF SCENIC TECHNIQUES TO BRING US PHYSICALLY INTO THE 2D WORLD. WE DOVE HEAVILY INTO PHYSICAL MOCKUPS THROUGHOUT THE PROCESS TO PROVE OUT OUR IDEAS AND IN THE PROCESS DISCOVER NEW AND INNOVATIVE IDEAS WHICH IN SOME CASES BECAME ENTIRE SCENES IN THE RIDE.

IN 2021 OUR RIDE WON THE THEA AWARD FOR OUTSTANDING ACHIEVEMENT: ATTRACTION (ALL IMAGES COPYRIGHT WALT DISNEY IMAGINEERING)



RUNAMUCK PARK



TROUBLE IN THE TUNNEL



TROPICAL TORRENTS



THE FACTORY—BEFORE AND AFTER TRANSITION

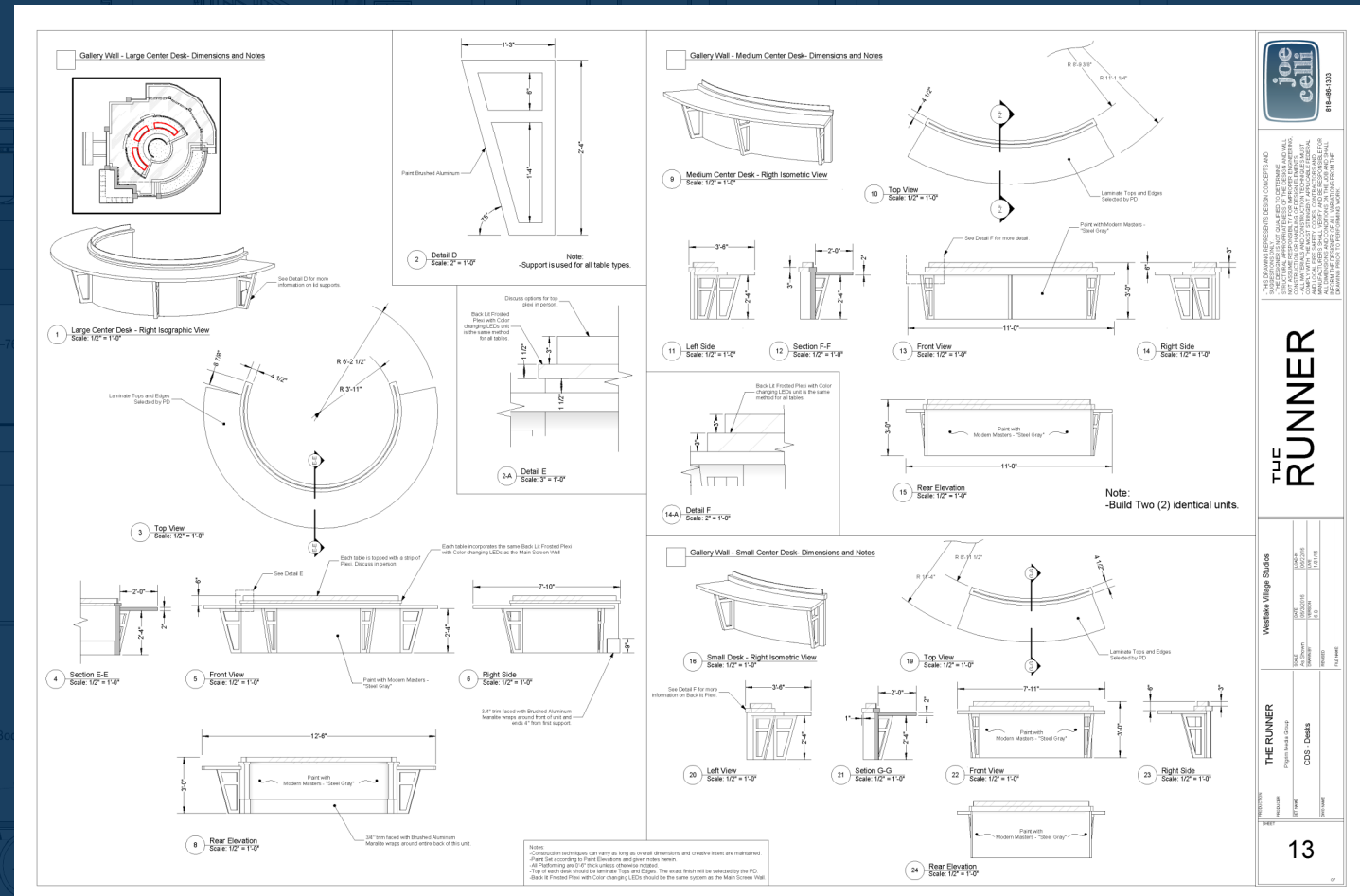
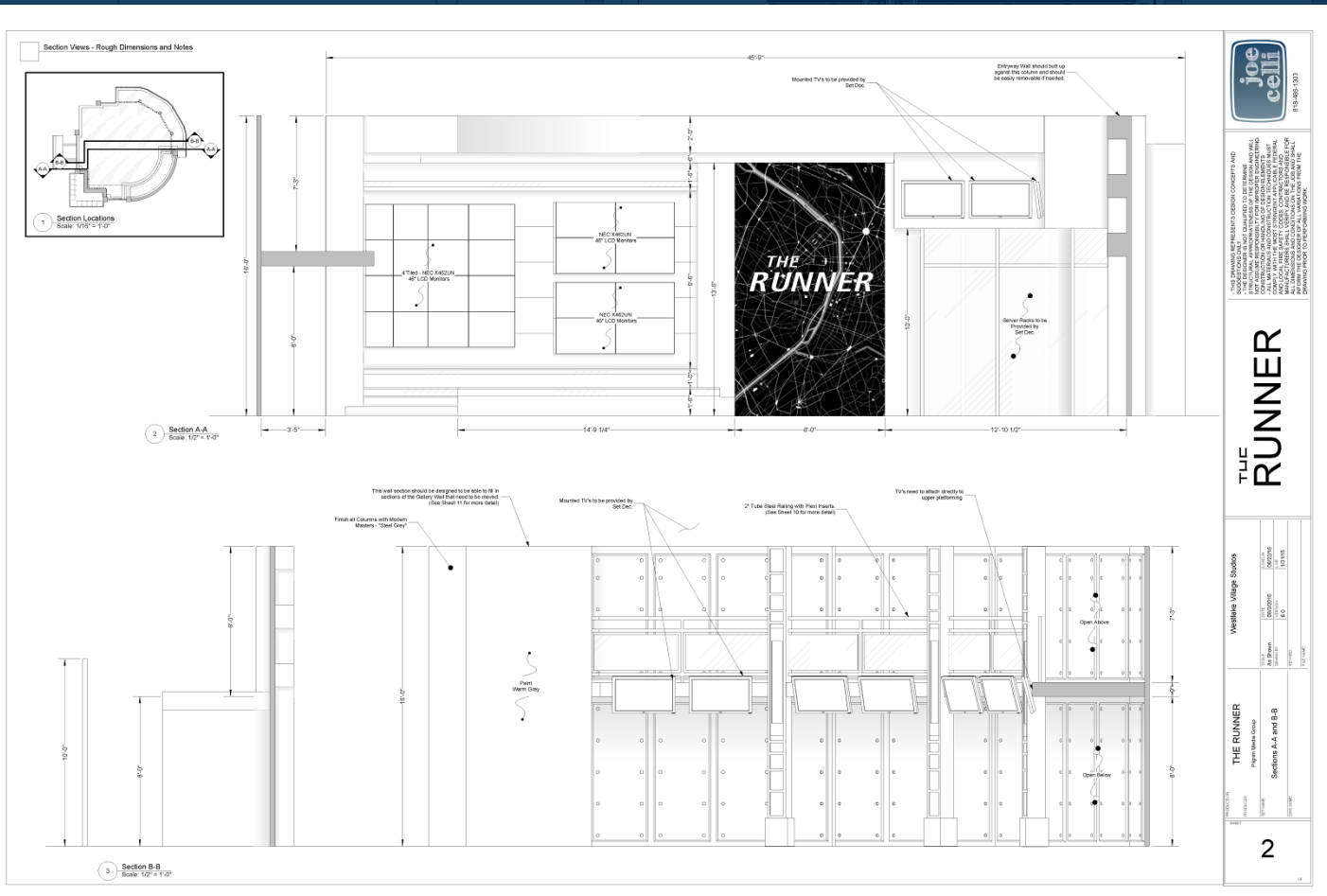


OVER THE FALLS



I HAVE ALSO WORKED FREELANCE FOR VARIOUS PROJECTS IN THE PAST FEW YEARS, INCLUDING WORKING FOR JOE CELLI ON HIS DESIGN FOR THE RUNNER TV SERIES. I WAS GIVEN THE 3D SKETCHUP MODEL FOR THE SET, AND FROM THAT DIVIDED UP THE MODEL, BROUGHT IT INTO VECTORWORKS AND DRAFTED THE ENTIRE SET FOR A BID PACKAGE FOR BUILD.

(ALL DESIGN WORK PROPERTY OF JOE CELLI; DRAFTING BY MASON DARYL LEV)



SERVER ROOM AND MAIN DISPLAY



MAIN TRACKING DESK



FIRE LANE



Resume:

Mason Daryl Lev
SCENIC DESIGN

www.mlevdesign.com (866) 271-1743 MasonDLev@gmail.com

Themed Entertainment:
Walt Disney Imagineering - Glendale, CA
Concept Technical Director & Creative Lead - August 2010 to Present
I have helped craft the narrative of our ride as a part of the Creative Team and lead the effort to find technical solutions to solve story concerns. I lead the Illusion Design group and integrate these illusions into the overall show design. This requires a coordination with the projection team, VFX, SFX, Lighting, and Show Set to track illusions through the design phases. I am also responsible for the overall design of all mockups to test and prove out various concepts. At the end of these efforts I report out to all the departments to work the lessons learned of those mockups to insure designs are able to adapt to the learnings of the mockups.

Production Designer & Creative Lead - June 2015 to May 2020
I assisted with story development, show layout, set design, mockup/staging strategy development, designed mockups to prove out visual concepts, and special effects for the attraction. In addition, I bid out mockup construction to various vendors, coordinated the construction, developed the projection system, and installation, and safety inspections, and assisted with programming for VFX, SFX, and ride vehicles for the attraction. I also coordinated the installation of the ride into the actual ride box, coordination between VFX, Show Set, Ride, and other departments to insure the ride runs smoothly.

Special Effects Lead - January 2015 to June 2015
I led the effort to define and develop the overall special effects for the attraction. This included developing scaled sketches, physical and 3D models as well as the overall design and implementation of the special effects. During the first phases of design, I also led development of the special effects for the ride. As the Special Effects Lead, I coordinated and managed special effects equipment in Creative and Front, on the stage, and implemented the effects for our mockups.

Freelance Work:
Cygnit Theatre, San Diego, CA - Assistant Scenic Designer - The Motherfucker with the Horns - Spring, 2014
Responsible for scene implementation of the production. I worked with the Director, Production Designer, and other crew members to insure that everything built as designed.

Internships:
Walt Disney Imagineering - Glendale, CA - Conceptual Set Designer - January 2009
Ralph Punicello - Assistant Scenic Designer - 4000 Miles - South Coast Repertory, 2013

Awards:
THEA Award 2013 **Mickey and Minnie's Runaway Railway** - Thea Award for Outstanding Achievement: Attraction
Best Artistic Achievement Visual & Performing Arts - "City of Angels" Set Design Humboldt State University 2010

Patents:
Acoustically and Visually Optimized Projection Screen - Issued December 10, 2019 - United States - #10906395 B1
Reflective Surface Tensioning System for Pepper's Ghost Illusion - Issued April 18, 2017 - United States - #9615733 B1

Skills:
Vectorworks Solidworks Microsoft Office Photoshop/Illustrator/After Effects SketchUp SU Podium KinneyD Maya Technical Direction Large Scale Scenic Install Laser Cutting Rigging

Education:
San Diego State University - M.F.A. Degree in Scenic Design with a Focus in Theatre and Film
Graduated: May, 2014
Humboldt State University - B.A. Degree in Theatre with an Emphasis in Scenic Design and Acting
Graduated: May, 2010

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