

Learning Places Fall 2018

SITE REPORT #3A

name of site report

NAMING PROTOCOL. When saving and posting your site reports on OpenLab, please follow the following format: SiteReport#Letter.LastnameFirstname. Here's an example: **SiteReport2B.SwiftChristopher**.



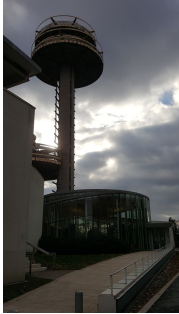
Select a meaningful image that captures your perception of the performance site and provide a caption explaining what the image is.

-This image was taken from the entrance of "Queens Theater". This image represents the contrasts of nature and man made buildings, that contribute to a community creating a space for entertainment and joyful activities.

STUDENT NAME: Scarlett Ramirez

SITE OBSERVATIONS

Insert 3 photographs and provide a title for each image. The title should be a word or short phrase that sums up the subject matter of the photo or a visual theme present in the photo.



Discreet Entrance



Asymmetry



Performance Stage

Why did you choose these images? Do they summarize a feeling you have for the performance space? Do they focus on prominent objects or features? Explain.

-These three images show how such a tiny and narrow space, can showcase great activities and performances that encourages the audience to participate as a family, or group members. The different perspectives of the images, represent the diversity shown on the sing along performances, and how colorful and joyful was to attend one of a kind representation of diversity in New York.

PERMANENT THEATER

Answer the questions below *only* if you attended a performance in a purpose-built theater or an adapted space that is now a permanent theater.

1. Briefly describe the genre or type of performance (one sentence).

-This performance was a family series, multicultural Holiday Sing Along!

2. Describe the dimensions, shapes, and arrangement of audience and performance spaces in the building: entrances, ingresses, egresses, lobbies, lounges, audience seating, box seats, and stage.

-Visiting or attending Queens Theater was my first time. When approaching the theater entrance, seemed to be smaller than a thought. The architectural design, all curvy, spiral and circular gives it a twist to the contrast of the building surroundings. However, it is a small local theater that offers plays for families and children with the purpose, to educate about the diversity New York leaves in.

3. Does the architectural design provide opportunities for voyeurism, food or alcohol consumption, reading, talking, or other interaction among audience members? Explain how the architecture might *encourage* or *limit* activities other than viewing the performance.

-As a Thrust Stage, there was plenty of room for the audience and the performers to interact perfectly fine. As obvious as it is, there was no alcohol neither food allowed during the play but, it was permitted outside the stage. Before entering the stage, we were handed a booklet with the songs that were about to be performed. Reading, singing and talking was allowed during the performance as long as it was related to the "Holiday sing along" performance.

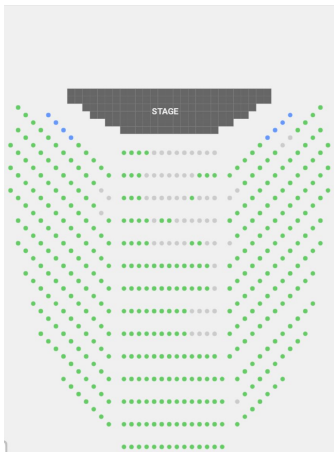
4. How did the architectural design and fixtures affect your reception of the play (sight lines, acoustics, lighting, etc.)?

-The stage was not as big as expected however, it was perfectly fine for the sing along performance and the type of audience that was attending to it.

However, at the moment of entering the stage, it was a bit too dark to even see where we were stepping out. It seemed to remind me of a cinema theater; in total darkness.

5. Describe the dynamic between the audience space and the performer's space. Was the stage a proscenium, thrust, or theater-in-the-round arrangement? Did the performance and audience spaces ever merge (audience in stage area, actors in audience area, for instance)?

THRUST STAGE



-This show was very interactive. The audience was mostly kids under the age of 4 but, they were intensively engaged as well as the parents. The performance was multicultural and diverse full of traditions, that allowed to be an open joyful atmosphere. .

6. Use a metaphor to describe the audience/stage relationship (ocean, layer-cake, peephole, for instance...*and don't use these examples!*). Explain why you chose that image or idea.

- Birthday Cake

- I decided to relate the multicultural and diverse performance specifically with a birthday cake, because it describes perfectly how joyful, colorful and happy the performance made the audience feel.

The kids and their parents were extremely engaged, and participated on everything the performers asked for. It was such a delightful experience to see how the performance was transmitting positivism and happiness all through it.

ANALYSIS/DISCOVERIES [FOR EVERYONE]

Use this section to reflect on your observations. Remember to refer to your observations when drawing general conclusions.

Performativity: ways in which theater becomes life, words become actions, audiences become actors, objects become agents, buildings convey meaning, and participants become engaged in broader social concerns.

1. Describe the moments in the production where *theater* became more like *life* or when something occurred in the performance space that exceeded the internal action of the play itself.

-At the beginning of the performance, I believe the audience and the performers were warming up in order to make the audience part of the show. The children, who were mostly part of the entire audience follow no rules however, they were all showing happiness, and engagement towards the performers. Positivism and engagement allows the performance to keep going, and make the most out of it. That is, when the stage, performances, audience and performers become united.

2. How might the designed and/or natural features of the performance space enable moments of performativity? Or, on the other hand, do the architectural and/or natural elements inhibit performativity?

-I believe, the performances have to adapt themselves to the architectural features of the stage, in order to showcase the best of their repertory. There should be limitations and rules to follow, in order to be a one in a lifetime performance, encouraging the audience to come back and enjoy the most out of the performance given.

QUESTIONS for FURTHER RESEARCH. Write down questions that require further research to answer.

These should follow directly from your analysis section and be complex and specific enough to serve as the basis of a research project; do not include questions you can answer with a quick google search. Focus your research questions on spatial and architectural aspects of the performance space.

1. Question? -How effective it can be the type of stage provided in the theater, in order to showcase the perfect performance?
2. Question? -What is the meaning behind all the type of stages and how to appropriately choose the perfect one, for any specific performance?

3. Question? - What are some of the rule of thumbs when it comes to designing a space for huge crowds, and interactive performances?

SITE REPORT #3B

STUDENT NAME: Scarlett Ramirez

FURTHER RESEARCH

Develop a new research question (or revise one of your questions from part 3A of this report). **This question should concern EITHER:**

The relationship between the performance you viewed and the staging (if in a traditional theater space) or the place where it was performed (if in a provisional theater space).

OR

The relationship between a social / political issue and the performance you viewed.

Research Question:

-What are some of the rule of thumbs when it comes to designing a space for huge crowds, and interactive performances?

Find 2 sources. *You can choose to use: internet sources, books, archival documents or ephemera, scholarly articles, newspaper articles, or performance reviews. Your choice should be intentional.

1 source should have to do with the **production or performance** (this could either be about the play itself or about something to do with the performance). For example, if I viewed a production of *Hamlet* that was interactive, I might research “Hamlet” or conduct research more broadly on “interactivity and Shakespeare.”

1 source should be about the **place or social / political issue** that is articulated in your research question.

Write an MLA citation for each source:

Source 1 -**Murray, Simon, and John Keefe. *Physical theatres: a critical introduction*. Routledge, 2016.**

Source 2 -**Mackintosh, Iain. *Architecture, actor and audience*. Routledge, 2003.**

Why did you select these sources? How do they address all or part of your research question?

-I chose these articles because both talk about theater, audience and performance. These two sources can ease the research on how to design the perfect space for huge crowds on performance spaces.

Describe the process you used to find this source including any keywords and the search engine or tool you used to search.

-The idea behind the research question is, to find out the best and only way to have the perfect performance space designed ever. Some of the keywords I was able to use in order to find these two articles were;

designing performance spaces, thrust performance spaces, theater spaces design and performance space for huge crowds.

What other sources or further information would you need to answer your question? Where would you look for that information?

-In order to continue with the research on how to design the perfect stage for performance, it may take more than internet articles. Books, journals and personal opinions about architects and theater experts may help the research activity. Also going back to the historical events on stages can be such a help to know more about performance spaces.