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| **Technology** | | | **Evaluation Questionnaire**  **considering these questions**  **Why? What impact? How? Audience Reaction? How much/many?** | | | |
| Researched so far | Learning | For use in the Showing: | **Theatrical Use (Sharon)** | | **Technological use and Impact (Tom)** | |
| Venue | -Preferably high ceilings.  -Open space; no seating as it’s a promenade piece.  -Audience of 20. | The Crypt, St. Paul’s | Gives us scope to build an atmosphere without having to build all the set at this stage.  -If the show does tour to found spaces then we need to start out learning in a found space which will provide all the challenges we will need to seek solutions to.  The audience of twenty means that the experience is more personal and immediate rather than being a ‘faceless’ audience member lost in a large audience dynamic. | |  | |
| Spotlight Speakers – Directional sound and with use of original score |  |  | Allows us to really play with where sound is coming from… gives us a device to underpin the magical realism of the piece, especially if accompanied by action that cuts across what is being heard. Provides the element of surprise… where does the action come from next? | |  | |
| Wardrobe Reflection/Holograms |  |  | In the world of The Stick House the everyday object can be imbued with a function not normally attributed to it. The wardrobe is a good example of a piece of furniture that is more than it purports to be, but also serves the narrative. There is no point in having tricks for tricks sake – they must also push the story on.  This will be used to tell the story of Marietta’s mother . | |  | |
| Totems  -Pulse/heartbeat vibration  -hot/cold  -Weighting/leaning in one direction |  |  | One of our initial ideas was to make the audience feel the undercurrent of the narrative in a physical way. The heart motif is critical to the piece and that rhythm is what drives the themes. If we want to stimulate all of the audience’s senses, inviting them to be more than observers, then a personal device that triggers physical response was vital to our vision. I want to hear them gasp a little… | |  | |
| Smells |  |  | To heighten the sense of the atmosphere, to physically grasp when there is jeopardy, to share the experience of the live performance. |  |  |  |
| Architectural Projection Mapping |  |  | To build something from the air – a non-tangible piece of set that can materialise where and when the narrative demands. It underpins the non-naturalistic elements to The Stick House, emphasising the magical quality of the story. It also provides a ticking clock against which Marietta has to make her life changing decision. |  |  |  |
| Directional Tracking |  |  |  |  |  |  |
| Ice Book |  |  | To give emphasise to the storytelling so that it is not merely told by an actor but conjured in images in unusual places. To again underpin the feeling that although delivered by a performer this world and narrative are not in themselves naturalistic. |  |  |  |
| Gaming table (Tim Kimberg -Camera obscura) |  |  | To surprise the audience by using another form to engage them, but also to signal that the story won’t always be told or shown in purely physical performance. It is also there to allow them time to ‘settle’ into the world we are building for them. |  |  |  |
| Planetary Stars |  |  | A moment of quiet, to allow the audience to rest after what has been a quite rapid succession of scenes and narrative beats. Following the film analogy it gives them space to reflect before the denouement, adhering to the magical quality of the place they have found themselves in. |  |  |  |
| LED bugs/balloons |  |  | To act as a pathway for the audience in an unexpected way. Their journey through the space and story must never be seen as overtly directional it must also be inventive and beautiful and hold the tone of the piece. |  |  |  |
| Pre-show Cognitive activity/scenes |  |  | Something we are still playing with – trying to stitch the experience into their journey to the space. To give signals on their way to the venue of what might come but also the answer to the main question of the piece – what does the Beast look like? If they recognise it, grand – if some of them don’t then we forgive ourselves. Music here will be the main signaller. |  |  |  |
| Lighting  ~(curtain of light) |  |  | To separate the worlds, to give them definition but also to allow the audience to assume that the space they enter is the world they will be operating in. In fact the second half of the play tales place ‘behind the curtain’ in a new world – the world of the forest. This light curtain will allow us to keep the forest hidden and menacing. |  |  |  |
| Music box |  |  | For atmosphere, but also to give hints at the time of the play. They can also sound malevolent and turn an atmosphere from innocent to foreboding. |  |  |  |
| Fabric sensors |  |  |  |  |  |  |
| UV Paint |  |  | To reveal in front of the eyes. To reveal the truth or jeopardy. To help reveal information – the village hate Marietta, we, the audience, are ourselves in jeopardy. |  |  |  |
| Grass... |  |  | Something natural in a built space. Something restful. Something familiar. A new yet old texture that has its own memories. |  |  |  |