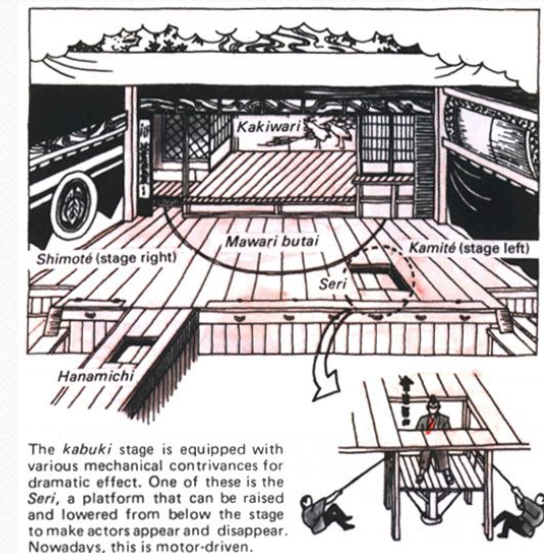
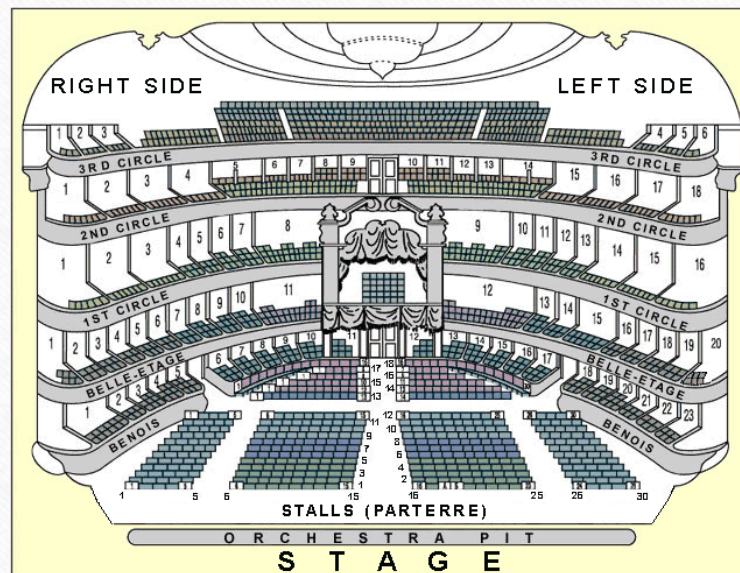
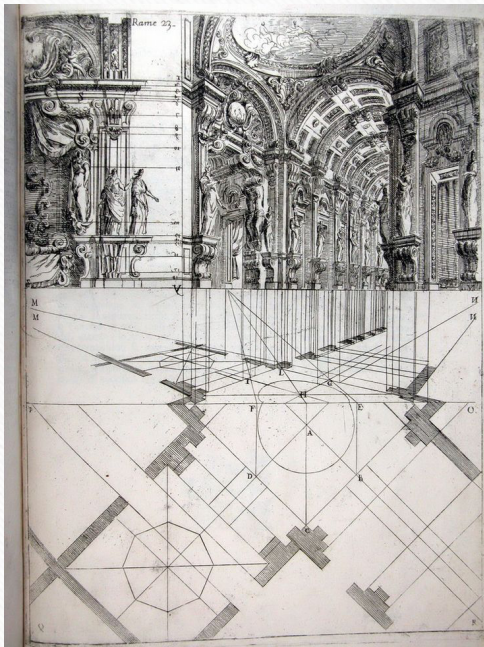
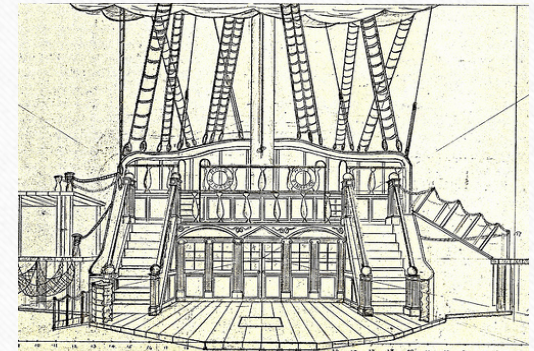


Effects of Scenic Design

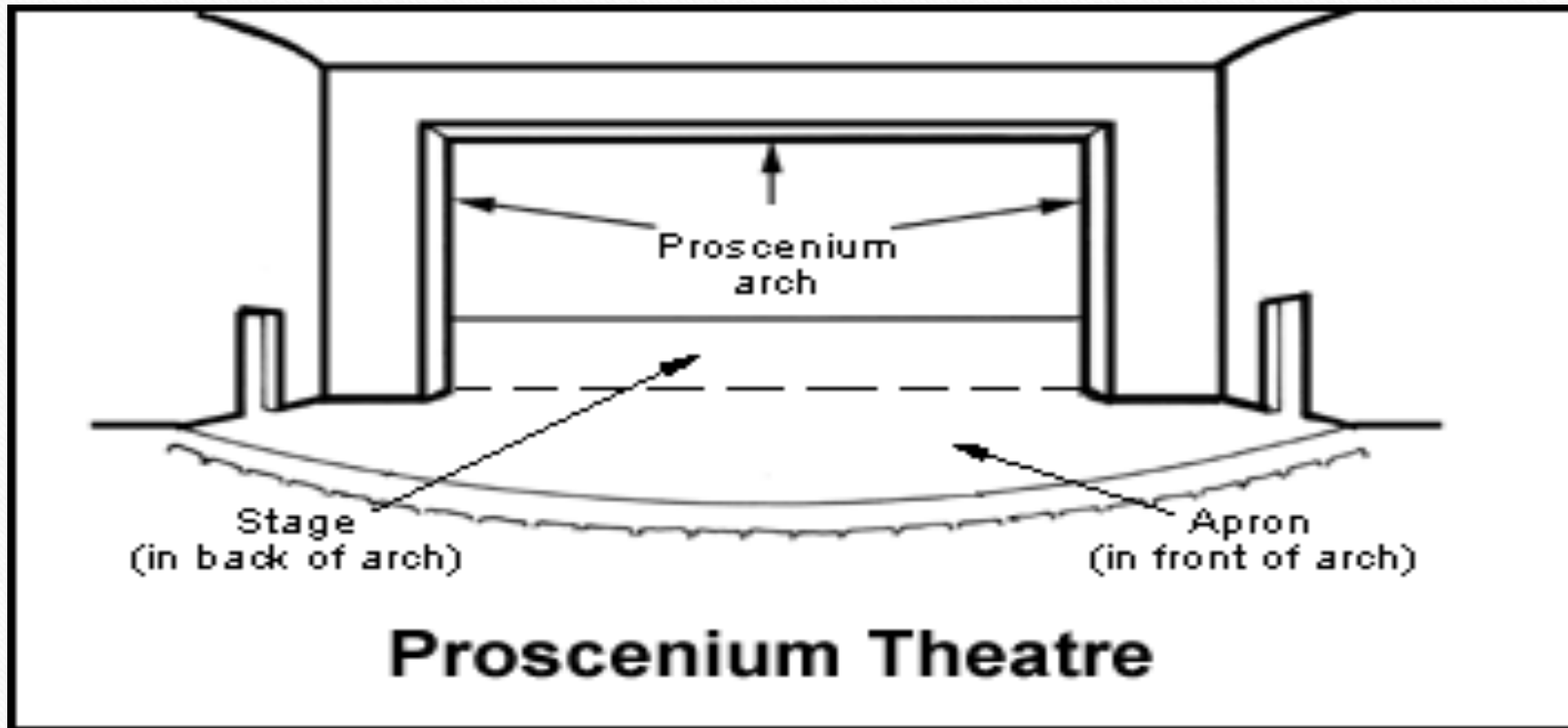
You're the audience, you control your emotions. Or do you really?



How much of your emotions are influenced by the minute, almost negligible details in stage design?



PROSCENIUM STAGE





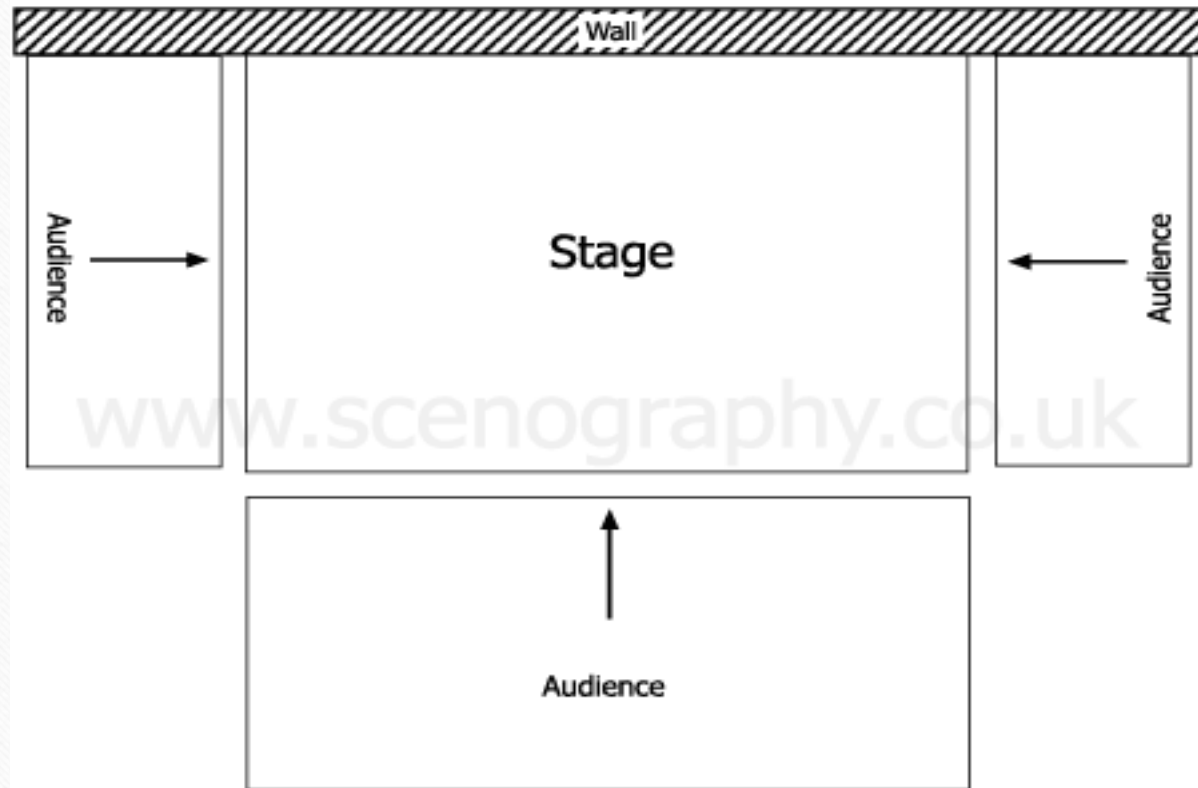
This type of stage, gives everyone in the audience a good view because the performers need only focus on one direction rather than continually moving around the stage to give a good view from all sides.

A proscenium theatre arrangement also simplifies the hiding and obscuring of objects from the audience's view (sets, performers not currently performing, and theatre technology). Anything that is not meant to be seen is simply placed outside the “window” created by the proscenium arch, either in the wings or in the fly space above the stage.



First Proscenium theater built in 1618 by Giovanni Battista Aleotti

THRUST STAGE



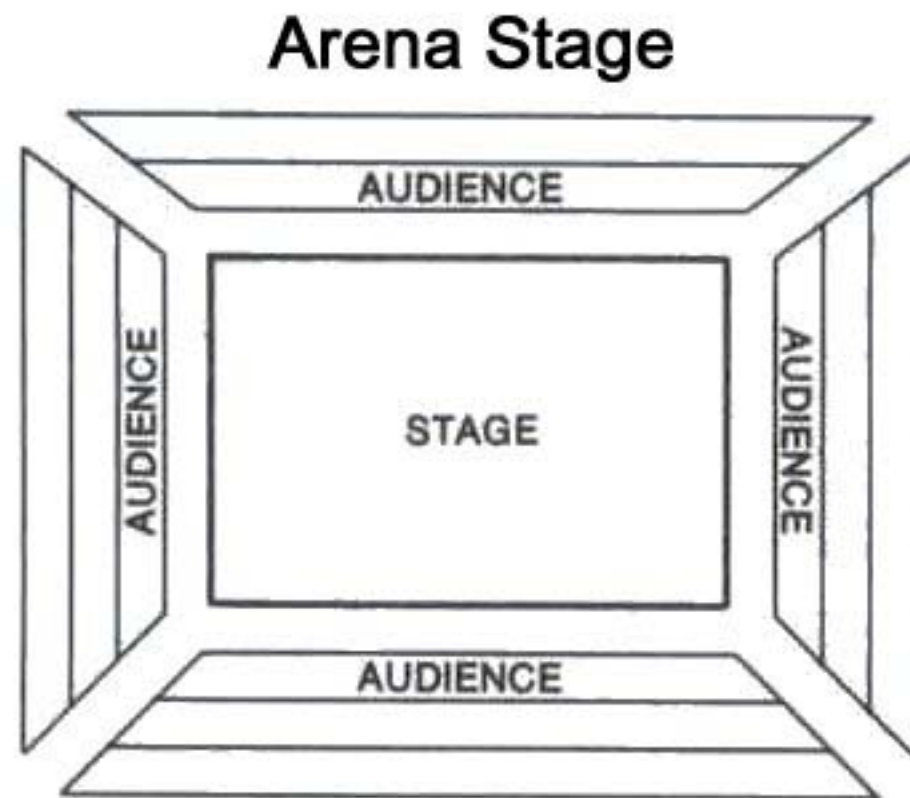


Depending on where they're sitting, audience members get their own unique perspective of a show. Because the stage is surrounded by the audience on three sides, audience members can see each other while watching the action on stage. This creates an interesting experience for spectators, seeing the reactions of the people on the other side of the stage and knowing they are seeing the show from the opposite viewpoint. Because of these different perspectives, the points on stage where there is the most focus may change, and there could be alternate interpretations of certain actions.



Oldest Design, dating back to the Amphitheater

ARENA STAGE





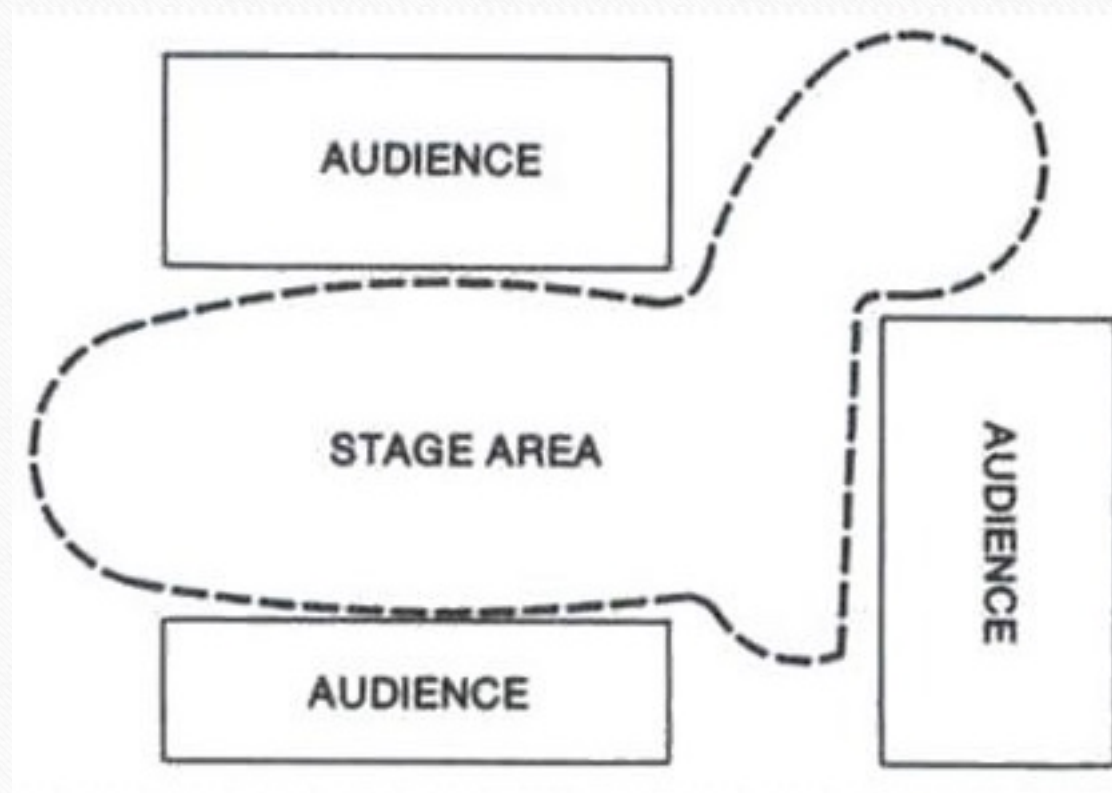
This configuration lends itself to high-energy productions and anything that requires audience participation. It is favored by producers of classical theatre. It has continued as a creative alternative to the more common proscenium format.

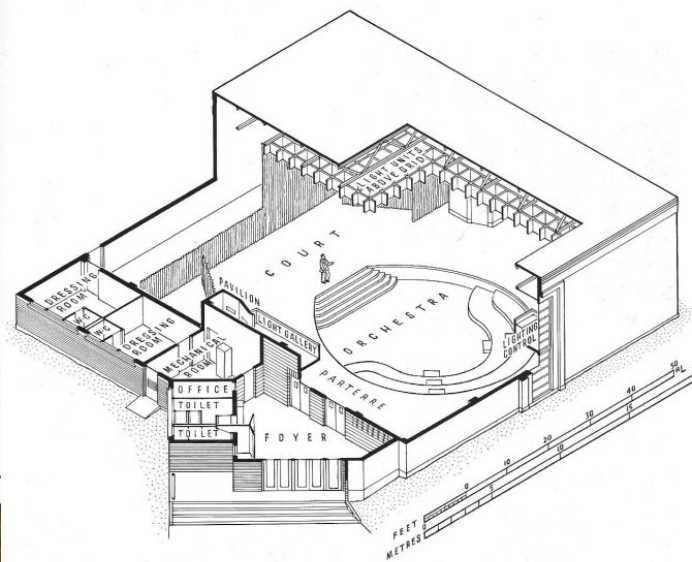
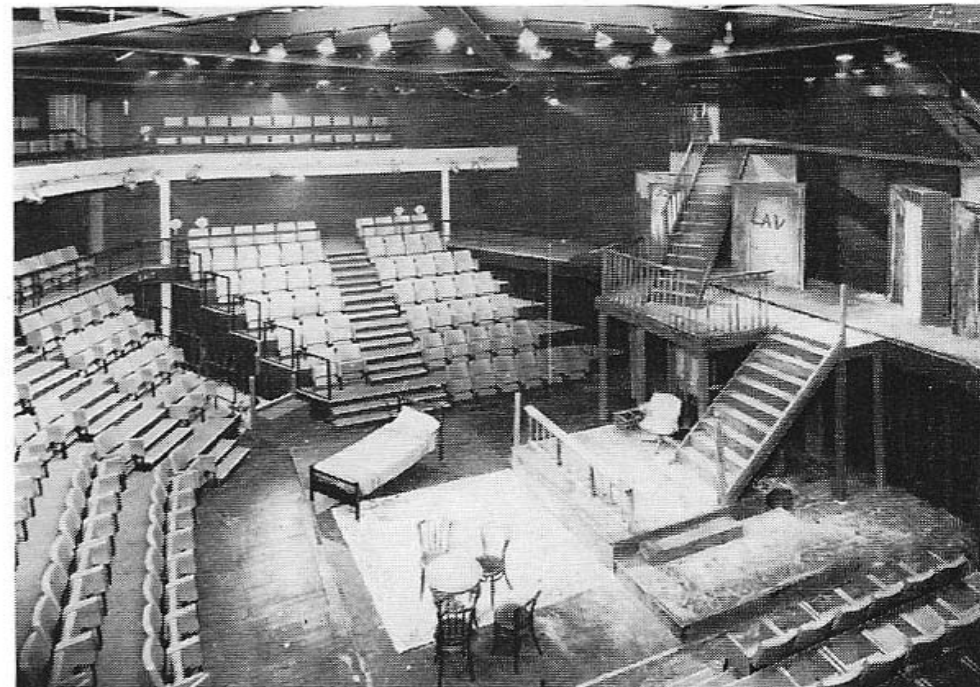
In effect, theatre-in-the-round removes the fourth wall and brings the actor into the same space as the audience. This is often problematic for proscenium or end stage trained actors who are taught that they must never turn their backs to the audience, something that is unavoidable in this format. However, it allows for strong and direct engagement with the audience.



First arena theater in the United States built by Margo Jones,
1947

FLEXIBLE STAGE





Known for their flexibility and simple design, Flexible stages have been popular since the 1920's. This type of unique space offers the ability to easily transform a scene through flexible staging and alternate lighting configurations. More importantly, a Black Box Theatre serves a greater purpose of connecting the audience to the performers in a purposeful and uninterrupted way.

Often, the theatre can be configured into the arena, thrust, and end stage forms described above. Environmental, promenade, black box, and studio theatre are other terms for this type of space, suggesting particular features or qualities.



Now that we know the different types of stages, what kind of stage would amplify La Bohème?

Having the stage set as an arena would engage the audience the most, specifically during the snowing scenes. One must ask, however, how would the props be hidden?

As opposed to a proscenium style stage, a thrust, or flexible stage would be better suited to refrain from having the opera “boxed” in one area while also being able to hide stage lights, set props, etc.



Proscenium Style

Applying to another form of production

NYC BALLET

Because this is a ballet as opposed to a play or opera, the issue with props diminishes.

In this case, an arena or flexible stage would best suit the performances.

Having the dancers dance in an arena, closer to the audience would allow them to become more unified with the dance, melting as one moving body.



Proscenium Style