

BIG STRUCTURE is a site specific performance in which actors play in front of a building, as well as entering and leaving the building through its central door.

The Building:

The facade of one or several buildings must be at least 20 meters wide, with a door at the center of the facade. The building should have a distinct character when possible, and must be anonymous, (no churches, town halls, buildings with permanent signs on the facade). For the choice of building see **Choice of the Building**.

The Door:

A single or double **hinged** door, which opens **into** the building. The door must be at the same depth as the facade. It is possible to have up to 2 steps leading to the door from street level. The door must be of solid material, and if it is glass, the glass must be covered during the performance.

The Playing Space:

In front of the building there must be a smooth playing surface of **at least 2.5 meters** breadth from the facade. (This playing space will normally be the pavement, street, or combination of the two, but at any rate the surface must be smooth, so grass or gravel are not possible) The length of the playing surface should be devoid of traffic signs, statues, flower boxes or parking meters.

For the performance wings from which the actors enter and exit must be created. See diagram.

The Audience:

Seating begins at 3.5 meters from the facade. The first rows should be seated on the ground to facilitate visibility for the audience. All attempts to graduate seating are beneficial for the performance, with chairs benches and standing room behind, or the building up of a small tribune where possible.

Video and Electricity:

A video camera (webcam) is mounted outside the building. The image is sent to a screen inside the building so that the actors inside can follow the action for necessary cues. The camera, video cable and screen are provided by the company. The organization must supply sufficient electrical cable and a ladder to aid in the installation of this equipment. It should be possible to run the cable into the building via a window or air vent separate from the door, and continue the line to the entry hall of the building from this point.

Also to be foreseen is an electrical source independent of the doorway to feed the sound system.

Sound System:

2 professional quality CD players (auto cue)
1 mixing table with minimum two channels.
Amplifier and 2 speakers with enough power to fill the playing space. Where possible tripods should be foreseen to mount the speakers off of the ground.

The sound system must be "on site" and built up ready for use **at least 2 hours** before the performance, so sound levels can be checked **before** the audience arrives. Sound system should be built up in a position which offers the sound technician **full view** of the playing space. The sound system should be set up by a sound technician from the organization, who is as well present during the performance to solve any technical problems which could occur.

Personnel:

2 stewards should be present during the performance to ensure the playing space remains un hindered and props untouched

1 volunteer is asked for to assist the company in the performance of the play. He or she is asked to assume the role of a passer-by at one distinct moments in the play. He or she should be available for a half hour during the rehearsal and be present at least a half hour before and during the performance.

The Rehearsal:

The day before, or **at least 4 hours** before performance, a rehearsal period of 2 hours with complete access to the building is necessary. **During these two hours there should be NO cars parked in front of the building.** This rehearsal time allows the actors the chance to become acquainted with the door and the building, and rehearse any adaptations necessary for the performance. For this rehearsal period the camera is also mounted and the video system is used. A technician from the organization should be on hand (with a ladder and electrical cables) to help set up the camera and solve any remaining issues with regards to the performance.

The Performance:

The building must be totally free at least one hour before, as well as during the entire performance. (No entrances, exits, or use of the building by anyone other than the actors during this time).

The street or space where the performance takes place should be free of parked vehicles or any traffic 2 hours before and during the performance. This is essential to allow the necessary time to safely set up the sound system for a sound check, install the wings for the performance, and arrange any possible seating (chairs, benches or tribune). We realize that there are often difficulties with city authorities for the blocking off of streets and traffic, but these 2 hours are essential for a calm set-up and safety of all involved, so any exceptions to this 2 hour limit must be negotiated with the company beforehand.

A technician and ladder should be present 2 hours before the performance to help with the installation of the camera system.

A dressing room with drinking water, running water and toilet facilities should be available within **short walking distance** of the performance space. It simplifies things immensely to use part of the building itself as a dressing room. (If this can be arranged with the occupants of the building).

Important Note:

It is the responsibility of the organization to inform the owners/inhabitants/employees of the building of what the performance entails, (rehearsal times, performance times, use of an electrical outlet, possibility of using the building as well for dressing room). The neighborhood and especially those who live and work in any buildings connected to the actual playing space should also be informed in advance of what the performance entails, to avoid any last minute conflicts over parked cars, blocking of the street, etc etc.

Choice of the building:

The choice of building figures immensely in the overall impact of the performance. Beyond the fact that the building and playing space must correspond to the technical requirements stated above, there is a question of location, esthetic and possible significance of the choice. The play was designed to explore the world of people who take their work very seriously. If the building chosen is grand or imposing, the implication is that the world as well deems their work as important. The choice of a rundown or insignificant facade gives the performance a feeling of covert activity. The world of spies and undercover activity is immediately evoked.

There are two options for choice of the building.

1: when possible, and within the budget of the organization, the director travels to the site of the festival, and decides together with the organization the best location. This is of course preferable, but includes travel costs (and accomodation costs when necessary).

2: The organizer sends the director via email a list of options, documented extensively with photo material and description, and a choice is collectively made in this way.

In either option, the choice of the building and playing site should be made and finalized at least one month before the performance, to avoid any last minute complications.