

**DESIGN GUIDELINES
FOR
THE OTHER PLACE
THEATRE STAGE**

1. A design must not encroach into or over public areas and all audience exitways must remain clear of obstruction.
2. Different seating layouts can be accommodated, as long as the minimum number of 216 seats is maintained.
3. The adoption of the fourth side balcony is a decision to be taken collectively by that season's designers, and will be permanent for each season.
4. The Other Place is not equipped to deal with mechanical or engineering requirements and has no in-built flying facilities.
5. All designs for The Other Place must take into account the ground plans for the Pit Theatre. If the production should transfer, then the budget set aside for the transfers is to cover the essential elements needed for the physical move only.
6. The Other Place has an open stage area which is shared with the public areas, and specific licensing regulations apply, as follows:
 - a. The dimensions of any stage floor or stagecloth must not exceed 9200mm deep by 7400mm wide. A gangway of 1100mm must be maintained from seating rostra to the edge of the set.
 - b. Designs must leave the required illuminated exit signs visible.
 - c. Anything overhead under which the public may walk must be at least 2,060 metres above floor height.
 - d. Any areas over which the public walk must be relatively even, and any changes in level should be ramped and not stepped, with a 1:10 gradient.
7. Storage space is limited, and designs must be capable of being contained in a reasonable area allowing for the storage of the rest of the repertoire.
8. All scenic/prop construction must be rated to Class 1 flameproof standards before being introduced to the stage.
9. The metalwork in the building is structural and therefore cannot be altered or redesigned without reference to our Structural Engineers.
10. The use of naked flame will not be allowed in the productions as there is no positive separation between stage and audience.
11. Musicians should be accommodated within the auditorium, as potential wing space is limited.

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12. The lighting for the season is based on a fixed focus rig within which a proportion is available for re-focussing for individual production needs. A limited number of specials may be rigged permanently and focused for an individual production following liaison with the Technical Director. A number of lighting bridges are positioned above the stage area to facilitate access for matinee to evening changeovers.
13. All scenic elements should be of a size and weight capable of being lifted by no more than four stage hands.
14. Each of the season's productions has to be capable of changing over with any other within the period of time between the end of the matinee and the start of the evening performance. This is usually in the region of two and a quarter hours, which allows (depending on the length of the performance) a maximum of 30 minutes to strike the matinee and 1 hour to set-up the evening performance, plus 45 minutes for re-focussing.
15. The staff at The Other Place are:

John Bluck (Resident Technician/Stage Carpenter)
Tony Hill (Director of Projects)
Sarah Jervis (Administrative Assistant)
Robert Jones (Technical Director)
Bronwyn Robertson (Administrator)
Mardi Widdowson (Projects Assistant)

We do not have any other permanent staff, and performance requirements must therefore be discussed at an early stage in the design process.
