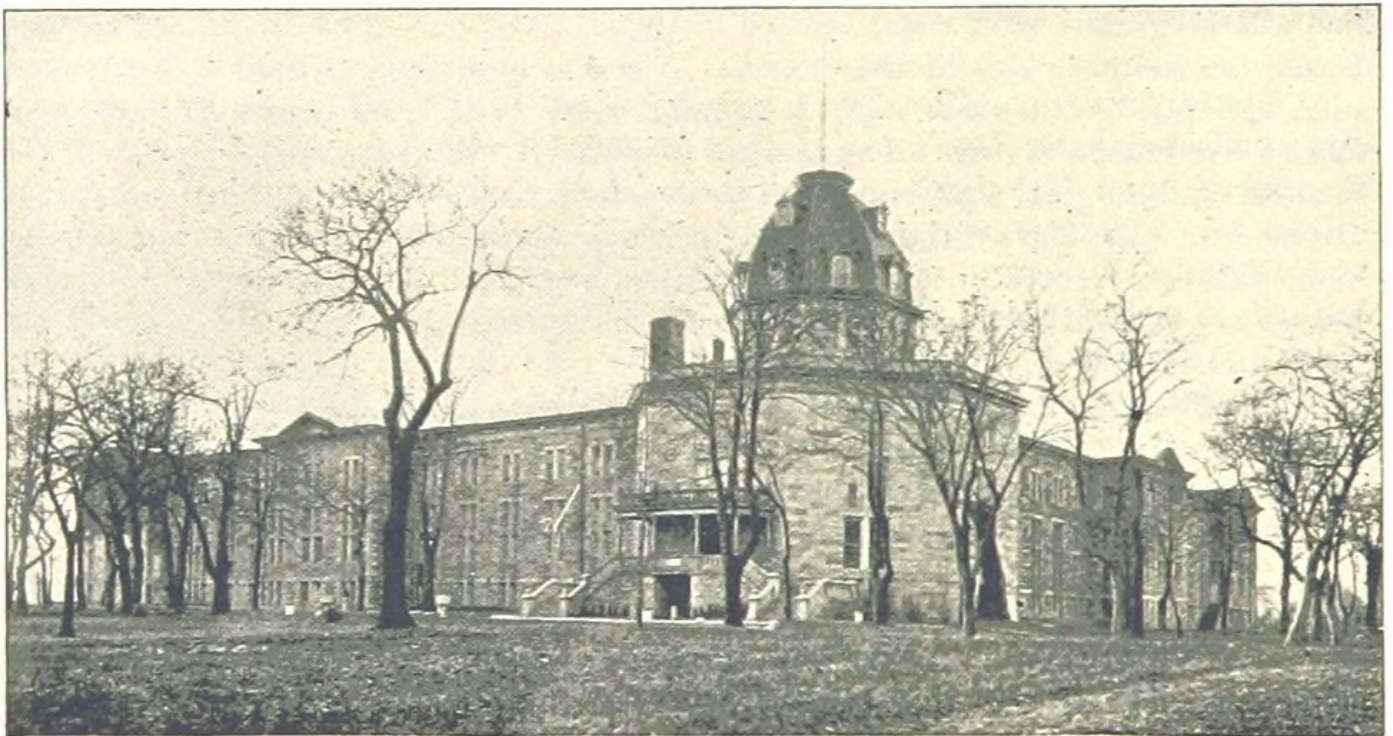




Shape – This octagonal building is one of the more distinct features of Blackwell Island Asylum. I added elements of this shape and dwarfing scale to the stage environment.



NEW-YORK CITY ASYLUM FOR THE INSANE (WOMEN), BLACKWELL'S ISLAND.



Color – I will be using colors inspired by the building itself. Cream, Beige, Soft Grey, Medium Grey/Taupe.

Windows – I was also inspired to repeat the scale and pattern of the window “columns” on the façade.





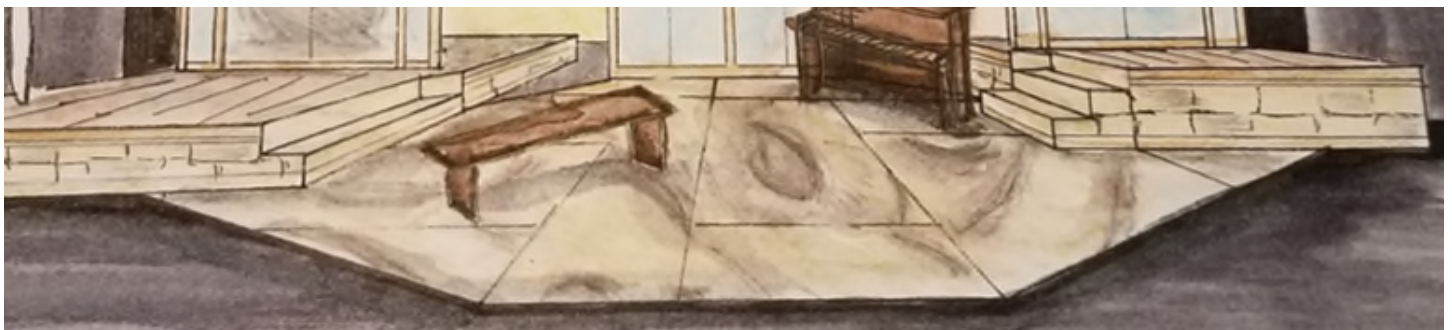
Furniture – All furniture is utilitarian and unrefined. Worn and well-used.



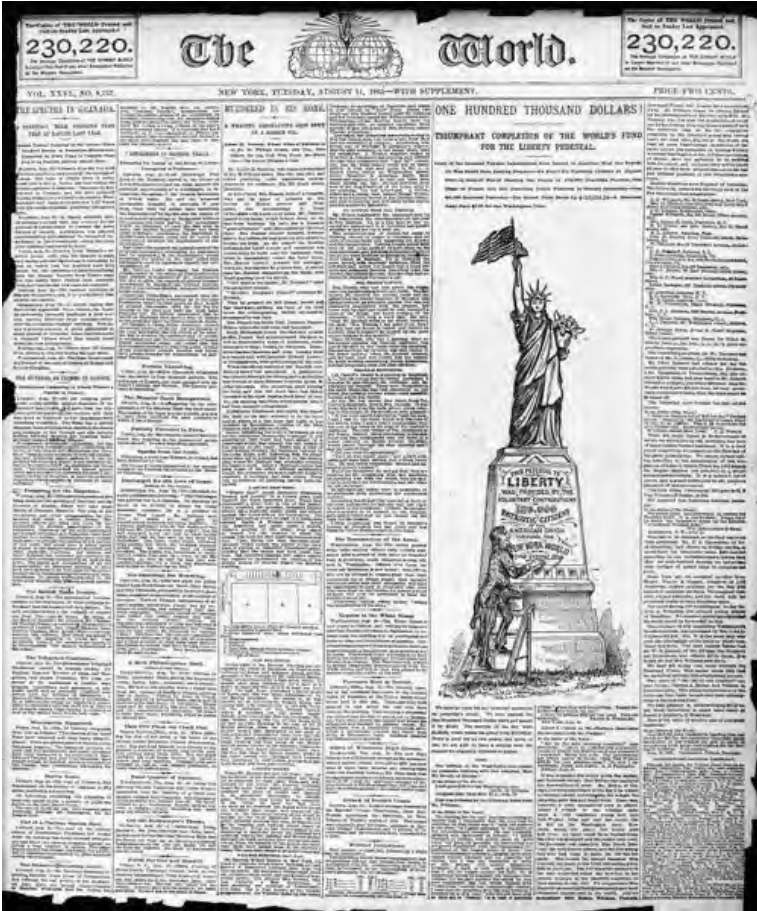


Nellie Bly

Floor – Eyes are a repeated theme in this play. Changing the eyes to convince doctors of Nellie’s insanity. Putting “eyes” on the unacceptable conditions at Blackwell Asylum. By doing a floor treatment with a deconstructed eye, not only reinforces this narrative image, but also creates a level of tension by virtue of the large scale and deconstructed pattern.







Floor – In order to create texture and movement on the floor, while still indicating one of the narrative images in the script, large newspaper pages will be represented.



## The Practicals –

### **The Space**

The theatre space, as with all theatre spaces, has certain architecture for which the design must compensate. The Play Circle is very wide and shallow. In order to focus the visual picture and create a sense of depth, I will employ a few elements:

- 1) Height – making visual pieces as tall as possible to bring the eye up and fill the visual space for people sitting both lower and higher in the seating units. This will also help reinforce the sense of the larger world overwhelming and intimidating the characters by dwarfing them visually in the space.
- 2) Width – bring the edges of the set in and using blacks to centralize the visual area, will not only reinforce the height, but will also help to compensate for the disproportionately wide stage.
- 3) Depth – by using the cyclorama and creating layers with the translucent window columns, the space will feel deeper than it actually is. The above height and width adjustments will also reinforce a sense of depth by altering the overall visual proportions.
- 4) Entrances/Exits – The accessibility for both human, furniture piece, and prop ingress and egress is extremely limited in the space and stage left is the only practical access from backstage to on stage. To that end, I have made that platform higher to accommodate storage beneath, created clear traffic patterns large enough for furniture to pass through, and arranged the visual elements to make that area one of the focal points.

Erin S Baal – 8.6.2020