



Participatory Design Archive Book

By Cole Lederman and Antonios Sevastos

Table of Contents

Table of Contents	1
Stakeholder Biographies	2
Antonio Morales Cruz.....	3
Pascual Febus Pica.....	4
The Ushers.....	5
Charlene Nazario.....	6
Chef Marta Gonzalez.....	7
Teatro en 15 Actors and Producers.....	8
Workshops	9
Workshop 1: Cafe Brainstorm Bulletin.....	10
Workshop 2: Cafe Drawing Activity.....	12
Workshop 3: Cafe Acting Exercise.....	15
Workshop 4: Rooftop Brainstorm Bulletin and Drawing Activity.....	16
Other Engagements	19
Interview with Antonio Morales Cruz.....	20
Interview with Pascual Febus Pica.....	21
Interview with Chef Marta Gonzalez.....	22
Interview with Charlene Nazario.....	24
Meeting with Vice Mayor.....	25
Meeting with Teatro en 15 Actors and Producers.....	26
Participatory Design Feedback Spreadsheet	27

Stakeholder Biographies



Antonio Morales Cruz

Antonio Morales Cruz is the sponsor of this project. He is the Director of the Department of Arts and Culture for the Municipality of San Juan. Director Morales introduced short-form theater to Puerto Rico. Having lived a difficult childhood, Antonio found a love for theater in his youth. He used theater as a vehicle to escape. Through his passion and determination, Director Morales has become widely successful with a variety of different businesses and projects including directing films and plays. One of his proudest contributions is the San Juan Drama Company, which he founded to give young teenagers the opportunity to discover the arts and better their situations as well. Unfortunately, Morales was forced to dissolve the San Juan Drama Company due to COVID-19. However, this led him to take on a new project, Teatro en 15. Through Teatro en 15, Morales gives young artists the chance to make a name for themselves in the theater industry and hone their craft. He wants to develop a true theater industry in Puerto Rico. Director Morales has also founded and runs a variety of nonprofit organizations to give back to his community. In his words, theater saved his life. Morales' ultimate mission is to create social transformation through the arts and make theater more readily available to the youth in his community.



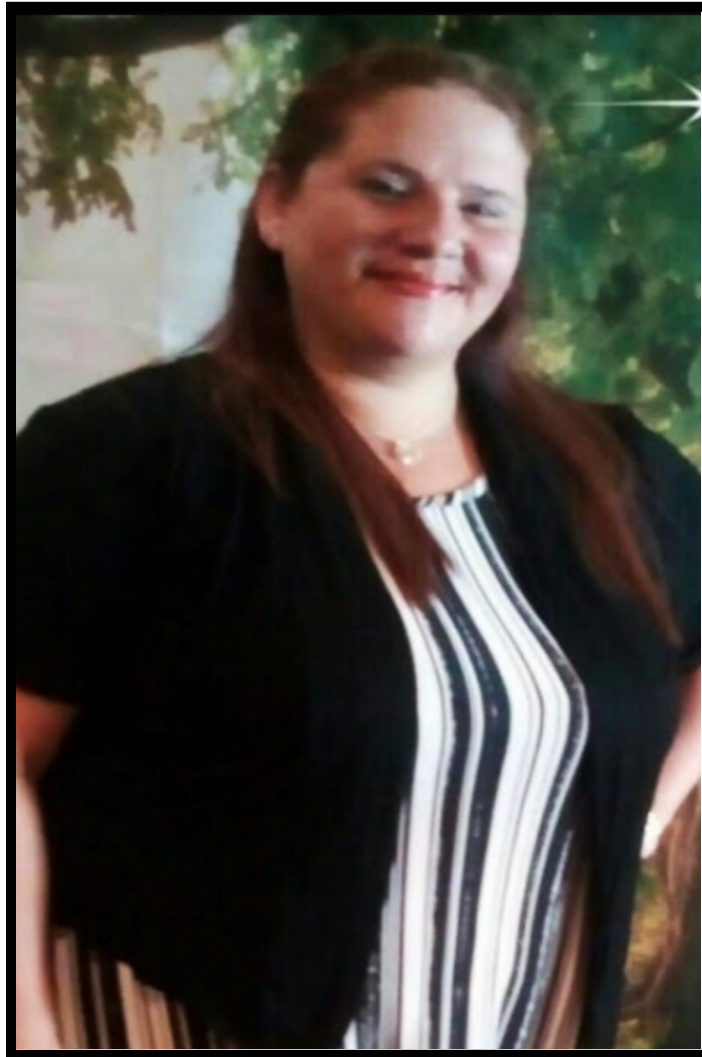
Pascual Febus Pica

Pascual Febus Pica is the building administrator of Teatro en 15. He works in an office at the theater and is responsible for overseeing the building operations. Febus Pica is a skilled artist. During the beginning stages of Teatro en 15, Pascual used his ability to create inspiration sketches for the six rooms at Teatro en 15, the lobby, the courtyard, and other components. These sketches share a striking resemblance to the actual rooms as they currently stand. Pascual is the spirit of Teatro en 15. He is beloved by the actors and staff and always has a smile on his face. Febus Pica will be integral in guiding the team's design efforts through his knack for building design.



The Ushers

The Teatro en 15 ushers are a group of university drama students who work at the theater. They guide patrons from room to room every night that the plays are running. Upon meeting the ushers, it was evident that they are a tight knit group and that they are extremely passionate about Teatro en 15. They take pride in where they work. The ushers have lots of great ideas. They are also extraordinary people and were very welcoming to the team. Their strong emotional connection to Teatro en 15 makes them a very valuable stakeholder group.



Charlene Nazario

Charlene Nazario is the secretary at Teatro en 15. She is at the theater every day from 7 a.m. to 3 p.m. Charlene handles the day-to-day operations. She is very enthusiastic about Teatro en 15 and is excited for this cafe and rooftop design.



Chef Marta Gonzalez

Chef Marta Gonzalez is a highly accomplished woman. She holds two bachelor's degrees in business administration and culinary arts. Gonzalez also has years and years of culinary experience. She is a personal chef and runs her own culinary business among other things. Chef Marta also runs a food stand downstairs in the courtyard at Teatro en 15. Here, she sells delicious empanadas, ham and cheese mallorca sandwiches, coffee, fresh squeezed mango lemonade, and other drinks and baked goods. Chef Marta is beloved by the staff at Teatro en 15 and enhances the theater experience with her culinary expertise and positive attitude.



Teatro en 15 Actors and Producers

The Teatro en 15 actors are a group of motivated artists looking to catch a break in the theater industry. They put on breathtaking performances every night to captivate Teatro en 15's audiences. The Teatro en 15 actors can be children, senior citizens, or anything in between. Behind the scenes, the Teatro en 15 producers choreograph and design all of the plays and sets for the theater. They move rapidly to assemble their sets so that the actors can shine. While different actors and producers do return to Teatro en 15 repeatedly, this stakeholder group changes each month along with the collection of performances.

Workshops

Workshop 1: Cafe Brainstorm Bulletin

Attendees: Team, Pascual Febus Pica, Teatro en 15 Ushers

Date: 03/24/2023

Time: 3:30 PM

Duration: 1.5 hours

Summary: The first workshop in our Cafe and Rooftop Design Series focused on brainstorming elements to be included in the cafe space. The goals of this workshop were to introduce the team to the Teatro en 15 ushers, learn about their ideas for the cafe space, and get the ushers excited about the cafe design. The team also aimed to establish strong relationships with these ushers for future collaboration and workshops. First, the team gathered all of the ushers by the entrance to Teatro en 15 and led them upstairs to the cafe space. Here, a group of chairs were arranged in a circle in the center of the room. The ushers were instructed to sit for an introduction and icebreaker activity. Cookies, chips, and water were provided to the participants courtesy of the team. The team introduced themselves, thanked the ushers for attending, and received consent for both photographs and quotations from all parties. The rules of the icebreaker were explained as follows. One person would start holding a lime which the team had bought prior to the workshop. That person needed to say their name prefaced by an animal whose first letter was the same as that of their name (i.e. "Cockroach Cole"). Next, this participant would pass the lime to any other person in the circle who had not yet held the lime. The new holder needed to repeat the animal and name of all other prior participants in order before coming up with their own animal-name pair and passing the lime again. This continued until all participants had held the lime. This was an entertaining way to break the ice and learn everybody's names. The mix of Spanish and English used for animal names created an intriguing dynamic. The ushers enjoyed this icebreaker activity more than anticipated. They even encouraged Pascual to come up with an animal of his own to which he replied "Pony" and received a chorus of laughs from the room.

Following the icebreaker activity, we transitioned into our cafe bulletin brainstorm. Remaining seated in a circle, the ushers were prompted to respond to the following question: "What elements make up a cafe experience?" One team member held a sheet of poster paper and a marker for recording the ideas voiced by the ushers (Figure 1).

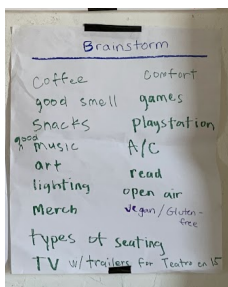


Figure 1: Cafe Element Brainstorm

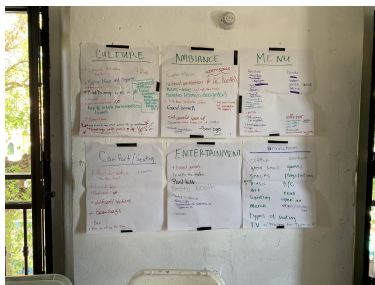


Figure 2: Cafe Idea Bulletins

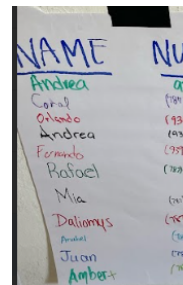


Figure 3: Phone Number Sheet

After brainstorming essential cafe elements, the team and ushers grouped these ideas into 5 general topics: Culture, Ambiance, Menu, Comfort/Seating, and Entertainment. One team member walked around the room writing these topics on 5 sheets of poster paper which had been adhered to the walls prior to the workshop (Figure 2). Then, the ushers were asked to stand, given markers, and allotted 15 minutes to walk freely around the room, writing whatever thoughts came to mind with respect to each topic (Figure 5). During this time, the team members roamed the room to provide any assistance (Figure 4). There was also another sheet of poster paper on which the ushers were asked to write their names and phone numbers if they felt comfortable during this time (Figure 3).



Figure 4: Cole Talking to Usher Fernando About The Cafe Design



Figure 5: Ushers and Pascual Writing on Posters and Discussing



Figure 6: Participants Pondering Menu

Finally, the team guided the ushers back into the seated circle to debrief (Figure 7). One team member held up one of the posters and prompted the ushers with questions while the others took notes. This process was repeated for each of the 5 posters. Surprisingly, the ushers completely took over the conversation and even engaged each other in heated debates about music, food items, architecture, seating, and other cafe elements. Febus Pica was visibly touched and also surprised by the ushers' passion for this cafe. The ushers expressed lots of "out of the box" ideas, some of which drew laughs from Febus Pica. At one point, he leaned over to Cole and whispered "I told you. They have lots of crazy ideas." While it is important to avoid placing constraints on these brainstorming sessions, it is up to the team to consider the practicality of some of the ideas.



Figure 7: The Team and Participants Debriefing

Throughout the discussion, the ushers were very attentive and talkative. They even pulled out their phones to show the team design ideas. The ushers noted that the menu should be simple with only drinks like coffee and some baked goods. One usher, Fernando, described it as "short and sweet" which could make a good tagline for the cafe. The participants also expressed that the cafe should not compete with Chef Marta Gonzalez' food cart in the courtyard downstairs. It was interesting that they brought this up and it is clear that they all care about her. The ushers said we should talk with her about selling food in the cafe.

From this activity, it was concluded that the ambiance of the cafe should be calm and relaxing. There should be low lighting. The ushers stated that the cafe should avoid using white lighting and harsh overhead lights. The lights could even include a dimmer to control their intensity depending on the time of day. The ushers agreed that the cafe should include warm colors. The doors should be see-thru to let in natural light even when they are closed. They should be composed of wood and glass. The cafe space should have natural ventilation. While air conditioning could be included, it is not a necessity. The current fans should be updated to be more energy and cost efficient, as they are likely very old.

A more controversial topic was music. One usher suggested using music from Puerto Rican icons like Bad Bunny, while others pointed out that the music should be quiet and relaxing like classical piano. This sparked a debate about what kind of music is appropriate to serve the purpose of the cafe. In the end, it was agreed upon that the music should be kept more calm and relaxed as the cafe is a place to "tune down". The ushers noted that the walls could possibly be soundproofed to avoid letting in noise from the surrounding bars and clubs. All participants agreed that the space should be used to celebrate local Puerto Rican artists. The cafe should provide a place for new artists to gain exposure like Teatro en 15 does for actors. Furthermore, a few ushers suggested having a map of Puerto Rico with pins for customers to identify where they come from. The space should remind patrons what it means to be Puerto Rican. When asked whether the cafe should have Puerto Rican flags to celebrate culture, the ushers explained that this is not how Puerto Ricans express their culture. The ushers said that Puerto Rican people love their flag, but they do not parade it around like people from the States. Instead, they celebrate culture through the arts, food, and music. The space could also celebrate culture by using architecture from San Juan.

The ushers expressed their desire for a variety of seating. There could be higher chairs at the counter, but the tables should be lower. The availability of outlets is an important consideration. One idea that grew throughout the course of the debriefing was the inclusion of an entertainment corner with bean bag chairs, modular couches, televisions (possibly showing trailers of Teatro en 15 plays), bookshelves, carpet, and board games. The cafe might also include a small stage for live music or comedy.

To close, the team thanked the ushers and Pascual for their time. The team explained that these completely voluntary workshops would be conducted each week and previewed the next workshop. The team gathered to compare notes and created a groupchat with all of the ushers for future use. A few key lessons were learned. First, the debriefing portion of the workshop took much longer than expected and it is important to leave enough time during the next workshop. Additionally, the ushers spoke in Spanish for large portions of the discussion. While this is certainly a consideration, the language barrier also became a bit of a joke between the team and ushers and actually functioned to break the ice at certain points. Lastly, there was general agreement about many of the cafe elements, but also points of contention. These points of contention are what will allow the team to develop different design options.

Workshop 2: Cafe Drawing Activity

Attendees: Team, Pascual Febus Pica, Teatro en 15 Ushers

Date: 03/31/2023

Time: 3:00 PM

Duration: 1 hour

Summary: The second workshop in our Cafe and Rooftop Design Series was a drawing exercise. The goals of this workshop were to visually capture and discuss the ushers' design ideas for the cafe space inspired by the results of the previous cafe element brainstorming workshop. First, the team gathered the ushers by the entrance to Teatro en 15 and led them upstairs to the cafe space. Here, a group of chairs were arranged in a circle in the center of the room. The ushers were instructed to sit for an introduction and icebreaker activity. Cookies, chips, and water were provided to the participants courtesy of the team. The team introduced ourselves once again and explained the last workshop for any newcomers. The team also thanked the ushers for attending and received consent for both photographs and quotations from all parties. For the icebreaker activity, the team decided that we would play Telestrations. Each person received a stack of 4 blank sticky notes and a pen. To start, each participant needed to draw something. It could be anything that comes to mind. After 1 minute of drawing each person passed their stack of sticky notes to the left. Each participant looked at the drawing they received, moved it to the bottom of the stack, and had one minute to guess what the drawing was without showing anyone. They wrote their guess on the blank sticky note on the top of the stack. Then, each participant passed their stack again to the left. Now, each person needed to look at the words on the note they received, move the sticky note with the guess to the bottom of the stack, and then draw that guess on the blank sticky note on the top of the stack. One minute was given to do so. After this, each participant passed their stack of sticky notes to the left for a third time. Each person was instructed to look at the drawing on the stack they received, move it to the bottom of the stack, and then write a guess of what that drawing was on the blank sticky note on the top of the stack. Finally, each person passed their stack to the left one more time. Now that all four sticky notes in each stack had been written on, it was time to share. Going around the circle, each person held up their stack of notes and presented the evolution of the drawings.

Following the icebreaker activity, the team explained that now that the participants' drawing skills had been warmed up, we were transitioning into our cafe drawing exercise. The ushers were split into three groups of two. Each group was given markers and a large sheet of poster paper to place on the wall at any spot around the room (Figure 8). The participants were told they had 30 minutes to draw their vision for the cafe space (Figure 9). There were no restrictions or limitations placed on the drawings. Additionally, the team gave no ideas or elements of their own. This was completely up to the ushers. For inspiration, the cafe element bulletins from the last workshop were hung up around the room. As an exciting twist, the team announced that Pascual Febus Pica would pick his favorite drawing at the end and the winning team would receive a special prize. During this time, the team members roamed the room to provide any assistance. There was also a photo station set up so the team could take pictures of the ushers for the Stakeholder Biographies section of this book. For these photos, a polaroid frame was cut out and drawn on by team member Antonios Sevastos. The ushers signed their names on this frame at various points throughout the workshop.



Figure 8: Group 3 Planning Their Cafe Drawing



Figure 9: Group 2 Drawing Their Cafe Design

During this drawing activity, the ushers were very mobile and put a lot of detail into their sketches. When 30 minutes had passed, the team instructed the ushers to put their markers down and gather around one of the drawings

(Figure 12). The group which created this drawing was given five minutes to present their work to the team and other participants (Figure 10). The team asked a few questions, but held back any comments or feedback on the design itself at that time. This presentation process was repeated for each of the other two groups (Figure 11).



Figure 10: Group 1 Presenting Their Drawing



Figure 11: Group 2 Presenting Their Drawing



Figure 12: Team and Participants Gathering Around One of the Drawings

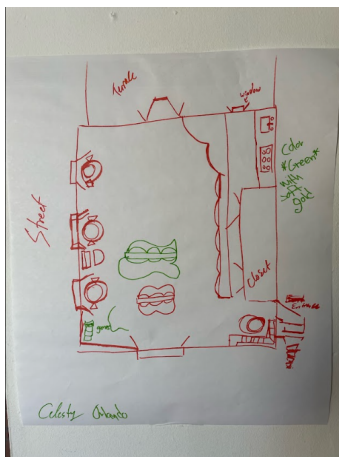


Figure 13: Group 1 Cafe Drawing

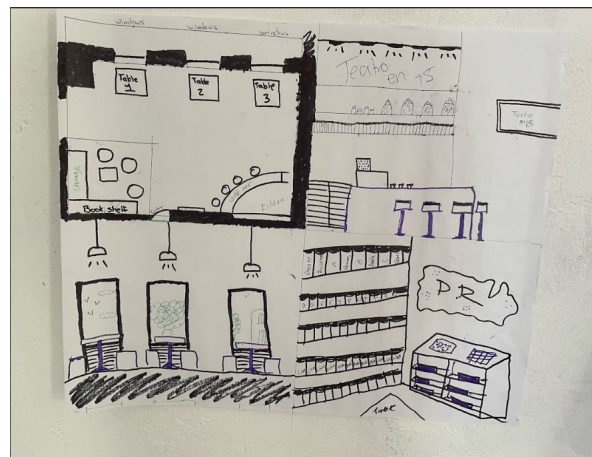


Figure 14: Group 2 Cafe Drawing

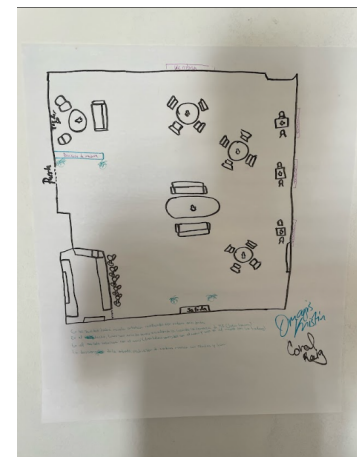


Figure 15: Group 3 Cafe Drawing

Group 1 chose to draw a straight cafe counter in the corner by the door to the rooftop (Figure 13). They explained that the counter should extend in front of the pre-existing closets and that these closets should be used for cafe storage or utilities. Group 1 included an entertainment corner with bookshelves and couches by the entrance to the cafe. They placed one round table in front of each of the three doors. In Group 1's drawing, there were modular sofas in the middle of the room, green colors with gold accents, and art on the walls from local artists. Perhaps the most interesting inclusion from this group was a drive-through window to the rooftop terrace behind the cafe counter so that people outside could pick up their food without congesting the cafe counter. This was an unexpected idea, but it has a very practical function and seemed to garner support from Pascual and the other participants. One potential problem with Group 1's design was the lack of available walking space for patrons as a result of the large modular sofas in the center of the room.

Group 2's drawing (Figure 14) included a round cafe counter with barstools in the same corner as Group 1's counter. There was a register, a chalkboard menu, a big glass case for pastries, and decorations of books or coffee bean jars on shelves behind the counter. However, this counter did not extend in front of the closets. The entertainment corner had tall bookshelves, a map of Puerto Rico with pins for customers to identify where they come from, a coffee table, bean bag chairs, and a smaller shelf for board games. They placed one square table in front of each door. There were lights hanging from the ceiling over the counter and cafe tables. Group 2 said they would use soft colors and yellow lighting. They also noted that the cafe should have glass doors and art on the walls from local artists.

The last group, Group 3, opted to have a rectangular cafe bar called the "Quince Bar" in the same corner as the other groups (Figure 15). This bar would have barstools and a TV behind the counter for a menu or Teatro en 15 play trailers. The entertainment corner had a divider between itself and the entrance with a welcome sign. The entertainment corner would be its own relaxing space, like a living room, with wood, plants, and couches, chairs, and a coffee table. This group also included one square table in front of each door. However, Group 3 placed other round tables with chairs and one big elliptical table with couches around the room. They said that the cafe should have an intimate, cozy feeling

with vines and similar lights as the patio. To express Puerto Rican culture, the cafe should have Teatro en 15 cups and merchandise on display on the walls near the bar as well as murals and paintings from emerging artists around the room. Finally, Group 3 expressed an interesting idea to use epoxy to make custom tables that had the outline of Victoria Espinosa, the “mother of Puerto Rican theater,” in them. Pascual loved this idea. He said it was touching and very creative.

After these presentations, the ushers were guided back into the seated circle to debrief. The team and participants discussed common elements between the drawings, reasons for the inclusion of certain elements, and points of contention between the groups. Some of the common elements included the layout, tables near the doors, a cozy entertainment corner with bookshelves, the counter location, soft colors, cultural expression, and the subtle use of Teatro en 15 colors in certain elements of the design. The points of contention were the shape of the counter and tables, the use of tables in the middle of the space, and storage. The ushers noted that it was important not to oversaturate the space. They also recommended rotating the paintings like the plays downstairs and hanging historical theater posters on the walls. One of the larger topics discussed during the debrief was the use of the Puerto Rican flag to celebrate culture. The ushers explained that some of them had visited New York and saw flags hanging everywhere. They thought this was strange and said that Puerto Ricans hold pride in their flag, but do not typically parade it around like that. Instead, culture is celebrated through the arts, food, and music. This is an essential consideration that the team will take into account when designing the cafe.

After debriefing, it was time for Febus Pica to pick his favorite. While he was initially reluctant to choose and noted that all of the groups had great ideas, Febus Pica ended up selecting the drawing from Group 2 shown in Figure 14. This team received candy as a prize. To close, the team thanked the ushers and Pascual for their time, previewed the next workshop, and gathered to compare notes. This time, the team did a better job of managing time, especially during the debriefing portion. One thing that could have been improved was the attendance for the workshop.

Workshop 3: Cafe Acting Exercise

Attendees: Team, Teatro en 15 Ushers

Date: 04/02/2023

Time: 11:00 AM

Duration: 1 hour

Summary: The third workshop in our Cafe and Rooftop Design Series was an acting exercise. The goal of this workshop was to expand on the previous workshops in a fun way. The team anticipated that the ushers would likely be very enthusiastic about this workshop since they are students of drama and the arts. In order to prepare for this workshop, the team used props and other items to create a mock cafe for the ushers. The team set up chairs, tables, a mock cafe counter, and even an entertainment corner with a map of the island. The team also provided fresh pastries with paper plates, bought coffee, and set up the bulletins and sketches from previous workshops around the room to set the scene for this activity. The plan for this workshop was to provide a brief introduction of the team if needed and then jump right into the activity. The ushers were to be divided into groups to act out various prompts given by the team. For example, one prompt was "You are hanging out with a friend at the entertainment corner. Act out what you would be doing in this space." These prompts were based on feedback from the previous activities and were intended to make the cafe come to life. Each group would have one minute to prepare and one minute to act out their scene. The team intended for this to be a fast-paced workshop to keep the energy of the room high.

Despite much preparation for this workshop, none of the ushers showed up because of time conflicts. Therefore, the team did not end up running this workshop. Fortunately, not all was lost as the team spent the time which had been allotted for the workshop speaking with one usher who arrived at the theater after some time. This was valuable as the team was able to speak with this usher alone and continue to build a strong relationship with one of the cafe's primary stakeholders.

Workshop 4: Rooftop Brainstorm Bulletin and Drawing Activity

Attendees: Team, Teatro en 15 Ushers

Date: 04/14/2023

Time: 3:00 PM

Duration: 1 hour

Summary: The fourth and final workshop in our Cafe and Rooftop Design Series combined components of both the brainstorm bulletin activity from Workshop 1 and the drawing activity from Workshop 2 into one workshop focusing this time on the rooftop terrace space. The goals of this workshop were to learn about the ushers' ideas for the rooftop space and to visually capture these ideas as well. First, the team gathered the ushers by the entrance to Teatro en 15 and led them upstairs to the cafe space. Here, a group of chairs were arranged in a circle in the center of the room. The ushers were instructed to sit for an introduction and icebreaker activity. Cookies, chips, and water were provided to the participants courtesy of the team. The team introduced ourselves once again and explained the last workshop for any newcomers. The team also thanked the ushers for attending and received consent for both photographs and quotations from all parties. At this time, the ushers were shown the progress on the CAD model for the cafe space as well. For the icebreaker activity, each participant was given a sticky note and a pen. When instructed to begin, each person was given one minute to draw the Teatro en 15 logo on their sticky note using only one continuous line. However, there was a catch. Each participant needed to complete this task with their eyes completely shut. After one minute, the team and participants would compare to see whose drawing was the best. This was a quick, but entertaining activity. Surprisingly, most of the drawings resembled the actual logo.

Following the icebreaker activity, we transitioned into our rooftop bulletin brainstorm. Remaining seated in a circle, the ushers were prompted to respond to the following question: "What elements do you envision on the rooftop terrace?" One team member held a white board and a marker for recording the ideas voiced by the ushers (Figure 16).

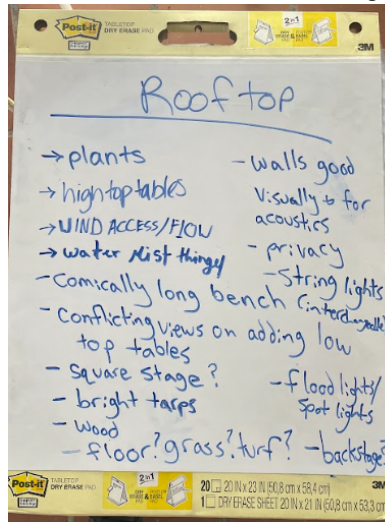


Figure 16: Rooftop Element Brainstorm

After brainstorming rooftop terrace elements, the team explained that we were now going to do the same drawing activity that we did for the cafe space in Workshop 2, but for the rooftop terrace (Figure 17). Since only three ushers attended this workshop, each was given their own sheet of poster paper to place on the wall at any spot around the room and markers (Figure 19). This time, the participants were told they had 15 minutes to draw their vision for the rooftop space (Figure 18). There were no restrictions or limitations placed on the drawings. Additionally, the team gave no ideas or elements of their own. This was completely up to the ushers. For inspiration, the rooftop element bulletin from earlier was hung up on the wall. During this time, the team members roamed the room to provide any assistance. There was also a photo station set up so the team could take pictures of the ushers for the Stakeholder Biographies section of this book. For these photos, the same polaroid frame from Workshop 2 was used. During this drawing activity, the ushers moved back and forth between the cafe and rooftop.



Figure 17: Participant 1 (Fernando) Drawing His Terrace Design



Figure 18: Participant 2 (Daliomys) Drawing Her Terrace Design



Figure 19: All 3 Participants (Fernando, Daliomys, and Coral) Drawing Their Terrace Designs

When 15 minutes had passed, the team instructed the ushers to put their markers down and gather around one of the drawings. The participant who created this drawing was given five minutes to present their work to the team and other participants (Figure 20). The team asked a few questions, but held back any comments or feedback on the design itself at that time. This presentation process was repeated for each of the other two participants.



Figure 20: Participant 3 (Coral) Presenting Her Drawing

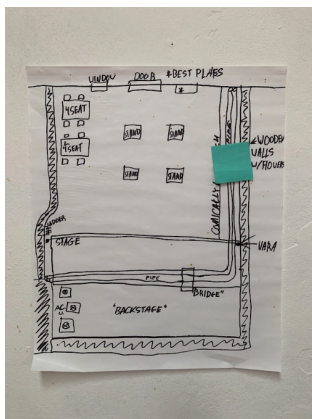


Figure 21: Participant 1 (Fernando) Rooftop Drawing

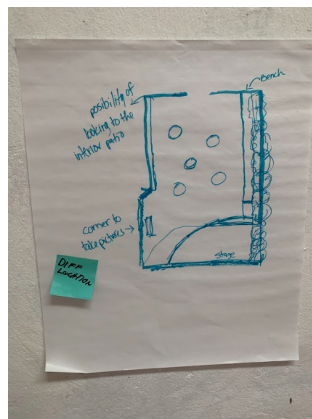


Figure 22: Participant 2 (Daliomys) Rooftop Drawing

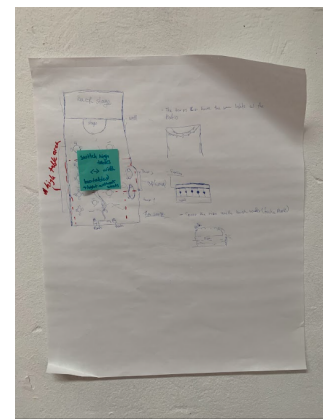


Figure 23: Participant 3 (Coral) Rooftop Drawing

Participant 1 (Figure 21) drew a “comically long” wooden bench to cover the pipes, wooden fencing along the edges of the rooftop with flower beds, all higher wooden tables, a rectangular stage, and a drive-through window. He also included a “backstage” area near the air conditioning units for performers and storage, a beam hanging over the stage to hang lighting equipment, and a photograph wall near the door. This participant noted that sections of the long bench should hinge upward to access the pipes underneath. This was a very creative idea. Lastly, Participant 1 used

large awnings over the seating and stage areas.

Participant 2's drawing (Figure 22) included a rounded stage instead of rectangular, a large wooden bench to cover the pipes as well, and a wall to take pictures. She said there should be a mix of high and low tables so that everyone has a comfortable seating choice. The low tables would be kept by the bench. Participant 2 added that the rooftop should have string lights similar to the patio downstairs, lots of plants to make the space feel cozy, and warm colors.

Participant 3 (Figure 23) included a mix of high and low tables, a round stage to resemble traditional theater stages, artistic flooring, a "backstage" area, fencing, awnings with the Teatro en 15 colors, string lights, a drive-through window, and lots of plants and greenery. She even suggested using plants that repel mosquitos to make for a more pleasant experience.



Figure 24: Example of Clear Plastic Sink Ceiling

After these presentations, the ushers were guided back into the seated circle to debrief. The team and participants discussed common elements between the drawings, reasons for the inclusion of certain elements, and points of contention between the participants. Some of the common elements included the layout, natural vegetation, awnings, the inclusion of a drive-through window, a photo station, a long wooden bench to cover the pipes, and a variety of seating. The points of contention were the style of the stage and the types of tables used. The ushers noted that maybe the team could incorporate a clear plastic sink ceiling (Figure 24) into the design to let in natural light and provide protection from weather. To close, the team explained that this workshop concluded the Cafe and Rooftop Design Series, thanked the ushers and Pascual for their time, and gathered to compare notes.

Other Engagements

Interview with Antonio Morales Cruz

Attendees: Team, Antonio Morales Cruz

Date: 02/14/2023

Time: 1:00 PM

Duration: 1 hour

Summary: The team first met and interviewed our sponsor Antonio Morales Cruz (Figure 25) to learn about the project and his background. Morales is the founder of Teatro en 15 and the current Director of the Department of Arts and Culture for San Juan. During our interview, he discussed his childhood and how Teatro en 15 came to be. Morales grew up in the public housing project as the oldest of three brothers. He always wanted to do arts, but his father did not approve. Therefore, he could not openly express his interests. Luckily for Morales, his mother went behind his father's back and secretly enrolled him in the only theater school in the area at the time. He expressed to the team that this was a life changing experience and that he quickly realized arts were his path. Moreover, Morales wanted the kids from his community to discover the same passion. Throughout his teens and mid twenties, Morales ran a local theater group in the housing projects. Later, he created the San Juan Drama Company to bring theater to kids outside of the projects and to give everyone the opportunity to join. Morales told the team that people from the outside are typically scared to enter the projects. Through the San Juan Drama Company, he aimed to bridge this gap. Unfortunately, the San Juan Drama Company was forced to pause because of COVID-19 and it was eventually disbanded. Morales regrets not being able to say goodbye to some of the kids from his drama club. When the San Juan Drama Company was forced to pause, Morales began thinking about his life. He said that he did not want to die in the community. Morales wanted to move away from community theater and look toward bigger things. Around this time, he got a call from the new mayor of San Juan, asking Morales to be a part of his cabinet as the Director of the Department of Arts and Culture. While on a trip to Miami, he discovered the art of "micro-theater". Morales instantly fell in love with the idea and wanted to recreate it in San Juan. Upon returning home, he found an abandoned building in Old San Juan which had been closed since Hurricane Maria. This building consisted of government offices. Morales turned these offices into performance spaces and in January of 2021, he opened the doors to Teatro en 15. Morales explained that Teatro en 15 consists of six micro-spaces. Each month, after a series of auditions and proposals, the best six performances are selected to run for the entire month. Teatro en 15 runs from Thursday to Sunday at the building known as La Casa Cultural. Each room is considered private property and from Monday to Friday, this is a closed space outside of the performances. Morales wants to have a place for people to come on any day of the week. He told the team that there is currently an empty rooftop space on the third floor of Teatro en 15. Here, he wants to create a seventh room and also a cafe. During the day, the cafe can function as a relaxing reading space with bookshelves, tables, a cafe counter, and a small stage. The outdoor rooftop space, or terrace, will function as a seventh room with a performance stage, tables, chairs, lighting equipment, and fencing or barriers around the perimeter so customers do not fall off the roof. Here, Morales wants to put on night-time performances from Thursday to Sunday that are different from the ones downstairs. These performances could potentially include standup comedy, music concerts, and more adult-oriented theater shows. Morales said that the cafe should have natural ventilation with beautiful windows and no air conditioning. When asked why he wants this cafe now, Morales remarked "Because now is the time." He wants to give variety to La Casa Cultural in addition to leaving a forever legacy. Puerto Rico does not currently have a large theater industry. It is extremely difficult for young actors to get into the arts. Morales wants Old San Juan to be a role model for other towns in Puerto Rico. He wants to create a large, booming theater industry in Puerto Rico. Morales wants to see Teatro en 15 continuously evolve, even after he is no longer running it. He wants to "plant the seed for others to grow." Morales alerted the team to a crack in one of the columns near the space, but said this should not be a big problem. He also discussed staffing, hours of operation, architecture, and an elevator. Morales noted that there will be a separate staff assigned to the terrace area and the cafe will be open to the public at all times. He said that the terrace area should be able to withstand the harsh weather in San Juan and pointed out that most of the buildings in San Juan are made of very strong cement crafted by the Spaniards. The municipality has experienced architects who can help with this. Considering the weather, he even suggested that the furniture on the roof could be put away in the cafe when there are no performances on the terrace. There is currently no elevator to the rooftop, but Morales said there are plans to install one once the funding is available. Lastly, Morales told the team that the cafe and terrace spaces should function "separately together." This means that they can run on their own and will have different functions, but should be cohesively designed.

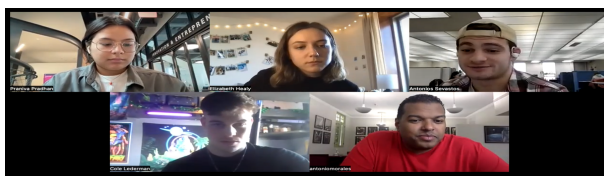


Figure 25: Zoom Interview with Antonio Morales Cruz

Interview with Pascual Febus Pica

Attendees: Team, Pascual Febus Pica

Date: 03/15/2023

Time: 12:00 PM

Duration: 1 hour

Summary: The team interviewed the building administrator of Teatro en 15, Pascual Febus Pica. The goal of this interview was to gauge Febus Pica's ideas for the cafe and rooftop terrace space. The team also wanted to ask him about the ushers' availability and his thoughts on our participatory design approach. The team received consent for quotations. To start, Febus Pica pulled up a video on his computer to show the team. It showed old photographs of La Casa Cultural before it was renovated. It also included drawings by Febus Pica of the different Teatro en 15 rooms, the courtyard, and the lobby. The video used magical effects to transition from his drawings to photographs of Teatro en 15 now. With the addition of inspirational music in the background, this video was heartwarming and even brought about tears from Febus Pica. The last images shown in the video were drawings by Febus Pica of his visions for the cafe space (Figure 27), which he called "Cafe Tertulia," and the rooftop terrace (Figure 26).



Figure 26: Drawing by Pascual Febus Pica of the Rooftop Terrace



Figure 27: Drawing by Pascual Febus Pica of the Cafe Space

After showing this video, Pascual expressed to the team that the rooftop should be a space for artists to play and sing on an outdoor stage. It should have a different, more calm atmosphere from the rest of Teatro en 15. The cafe and rooftop space should have natural ventilation, security to oversee who goes on the rooftop, and natural vegetation. In the cafe, patrons can drink coffee, read a book, talk, relax, and celebrate art. On the terrace, customers should be able to listen to music, watch comedy, and dance. The space should be open at least from Thursday to Sunday from the afternoon until the evening. Actors, producers, and ushers can hang out in the rooftop space before the performances at 7 p.m. Febus Pica noted that the space might need a bathroom. He also mentioned plans for an elevator to be installed and gave the team a drawing of this potential elevator (Figure 28). Lastly, Pascual gave an original blueprint of the rooftop to the team for use in CAD modeling. At the end of the interview, the team thanked Febus Pica for his thoughts and left him to do his work.



Figure 28: Drawing by Pascual Febus Pica of a Potential Elevator Shaft to the Rooftop

Interview with Chef Marta Gonzalez

Attendees: Team, Chef Marta Gonzalez

Date: 04/05/2023

Time: 2:00 PM

Duration: 1.5 hours

Summary: During the menu portion of Workshop #1, the team was encouraged to meet with Chef Marta Gonzalez. While attending the theater performances, the team members had ordered delicious beef empanadas, ham and cheese mallorcas with powdered sugar, and fresh-squeezed mango lemonade from Chef Marta. However, the team wanted to sit down with Gonzalez to learn about her past, role at Teatro en 15, and ideas for a cafe. The team met Gonzalez at Teatro en 15 initially, but traveled to a nearby park to interview her. Here, the team asked Gonzalez about her background. She explained that she is a very experienced business woman and culinary expert with multiple bachelor's degrees. Gonzalez said that she is a personal chef in addition to selling food at Teatro en 15 and other endeavors. She told the team that she currently uses her own kitchen to prepare her food. When asked about how she would set up and run a cafe, Gonzalez expressed that the menu is the first part of a cafe design. She said that she recently drafted a new, cheaper menu. Gonzalez noted that a menu should be simple and require little equipment. The cafe space itself needs both hot and cold glass display cases for food. Additionally, she noted that she would want to merge the styles from her current food stand into the upstairs area. Gonzalez introduced the team to the idea of a "micro-cocina." This concept incorporates as many kitchen appliances as possible into a small space, so that a person can access everything within an arm's reach (Figure 29). Gonzalez would use inspiration from tapas kitchens in Spain, where she lived for a long time. Her ideal micro-cocina would include a small oven, a fryer, a microwave, a cooler, an induction stove, a coffee machine, and a sink (Figure 30). There should also be ample counter space (Figure 31). Gonzalez suggested that the team should consider the environmental impacts of the cafe and aim to make the cafe eco-friendly. In an email to the team, Gonzalez wrote, "I also wanted to comment when I spoke to you that if your project had an impact on the environment we will use the terrace as an example that your materials are recycled, your roof can be used for solar panels for terrace lighting now energy consumption, If you have rainwater harvesting channels, these small details give value to your project is the current trend that supports the ecosystem and the environment." Additionally, Gonzalez recommended using a chalkboard menu because it is more cost effective.

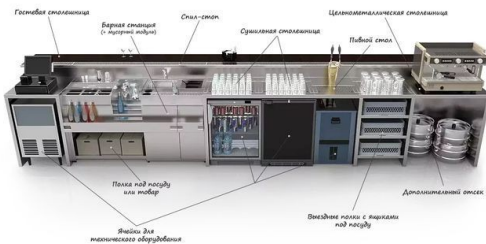


Figure 29: Micro-cocina Layout



Figure 30: Another Micro-cocina Concept



Figure 31: Potential Cafe Layout

After the interview, Gonzalez said that she wanted to show the team some local cafes for inspiration. She took the team to multiple different spots before ordering food and drinks at one in particular (Figure 32). This cafe had an outdoor courtyard with wooden tables, chairs, and plants (Figure 33).



Figure 32: Marta and the Team Ordering at a Local Cafe



Figure 33: Outdoor Courtyard at Local Cafe

It also had a large industrial coffee grinder (Figure 34), which made for delicious cold brewed coffee (Figure 35), and a chalkboard menu hanging above the counter on the wall (Figure 36). After lunch, the team thanked Chef Marta for coming and giving her input. Gonzalez told the team that she would send an email with photographs of her menu, micro-cocina layouts, and cafe design concepts.



Figure 34: Industrial Coffee Grinder at Local Cafe



Figure 35: Cold Brewed Coffee at Local Cafe



Figure 36: Chalkboard Menu and Counter at Local Cafe

Interview with Charlene Nazario

Attendees: Team, Charlene Nazario

Date: 04/14/2023

Time: 1:00 PM

Duration: 1 hour

Summary: Pascual Febus Pica introduced the team to his secretary, Charlene Nazario, who the team also interviewed. The team met with her in a conference room at Teatro en 15. The goal of this interview was to gain input from Nazario about the cafe elements, style, atmosphere, and the activities that would take place on the rooftop. The team received consent for quotations before proceeding. Nazario told the team that the activities in the space should depend on the time of day. Early in the day, the cafe could provide brunch, coffee, and smoothies. At this time, there could be yoga, dancing, and even painting on the rooftop terrace. Nazario said that Teatro en 15 is a relaxing environment during the day. At night, however, there is a mix of audience and patron needs. There are different age ranges and a mix of cultures. All should feel welcome at this space, but the cafe should not be a bar or nightclub. Nazario remarked that the cafe should have completely see-through glass doors and a space for art and reading. She mentioned that there could even be chairs with bookshelves built into them. In the cafe space, artists should be able to think freely and create. The cafe should also be a place where casual business meetings could take place. Nazario pointed out that there could be a wall of plants to make the cafe eco-friendly and a television on the back wall. Additionally, she brought up the idea of rotating local art on the walls of the cafe. However, Nazario said that this would be difficult as the artist would have to loan the piece to the cafe and the art would have to be protected from damage. Therefore, in her eyes, the simplest solution would be to use internal art like murals or donated pieces. For color, Nazario said that the space cannot tolerate a lot of color on the walls. One of her more interesting ideas was to have artistic ceiling tiles instead. Lastly, Nazario said that the rooftop space should be hurricane safe.

Meeting with Vice Mayor

Attendees: Team, Antonio Morales Cruz, Vice Mayor of San Juan Israel Alicea Luciano

Date: 04/13/2023

Time: 12:00 PM

Duration: 1 hour

Summary: Sponsor Antonio Morales Cruz set up a meeting between the team and the vice mayor of San Juan Israel Alicea Luciano to discuss the project (Figure 37). The goal of this meeting was to show all progress to the vice mayor, answer any questions he had, get him excited about the project, and discuss possible funding. For this meeting, the team prepared a PowerPoint presentation (Figure 38). This presentation illustrated the initial goals of the project, the workshops that the team conducted, and the design plans moving forward. The team also showed Luciano the progress on our CAD models. The vice mayor seemed very excited about the potential for this project. However, he had a few concerns. He asked the team numerous questions. One question that the team was not prepared to answer was about what the business model would be for the cafe. Thankfully, Antonio Morales Cruz interjected and explained that the cafe would probably use either an extended staff of ushers or an entirely new staff. The vice mayor explained that since Teatro en 15 was related to the municipality, hiring a separate staff might not be a viable option. He suggested hiring people from the municipality's Economic Development Program, as it would benefit the cafe and show the value of this program. To wrap up the meeting, the team invited the vice mayor to the new Teatro en 15 performances later on and to go up on the rooftop.



Figure 37: The Team Posing With the Vice Mayor, Antonio Morales Cruz, and Other WPI Students



Figure 38: The Team Presenting Our Project to The Vice Mayor at Antonio Morales Cruz's Office

Later that evening, the vice mayor showed up at Teatro en 15 to see the rooftop space (Figure 39). After seeing the space, the vice mayor was even more excited for the project. As he was walking around (Figure 40), Luciano pointed at different spots and expressed his own ideas for the space. The most shocking part of his visit to the rooftop, which even left Director Morales Cruz stunned, was when the vice mayor said to the team "We can have my architects and a construction crew out here immediately. We might even be able to get it done before you guys leave Puerto Rico." He also noted that acquiring funding for the project would not be difficult.



Figure 39: Showing the Vice Mayor the Rooftop



Figure 40: The Vice Mayor Walking Around the Roof

Meeting with Teatro en 15 Actors and Producers

Attendees: Team, Antonio Morales Cruz, Vice Mayor of San Juan Israel Alicea Luciano, Teatro en 15 actors and producers

Date: 04/13/2023

Time: 6:30 PM

Duration: 20 minutes

Summary: Sponsor Antonio Morales Cruz arranged for the team to meet with the Teatro en 15 actors and producers at the theater before their performances began. After an introduction from Morales Cruz, the team introduced ourselves, explained the project goals and progress, and expressed our excitement to meet everyone. The team gave our phone numbers to the actors and producers and told them to contact us if they have any questions, concerns, or ideas about the cafe and rooftop space. The vice mayor of San Juan Israel Alicea Luciano was present for this meeting.

Participatory Design Feedback Spreadsheet

	A	B	C	D
1		Workshop 1	Workshop 2	
2	Culture			
3	Map of PR	Yes	Yes	
4	Local art	Yes	Yes	
5	calm music	Yes	yes	
6	Spanish architecture	Yes	na	
7	Old San Juan architecture	Yes	na	
8	Victoria Espinosa tables	na	yes	
9				
10	Ambiance			
11	Dim/ low lighting	Yes	yes	
12	Warm light	Yes	yes	
13	Teatro posters	Yes	na	
14	Sound proofing	Yes	na	
15	Natural Ventilation	Yes	na	
16	Update Fans	Yes	na	
17	Open Windows	Yes	yes	
18	Warm colors	Yes	yes	
19	Lamps	Yes	na	
20	Wooden furniture	na	yes	
21	Plants	yes	yes	
22	Comfort			
23	Low tables	Yes	yes	
24	Entertainment Corner	Yes	yes	
25	Couches	Yes	yes	
26	Bean Bags	Yes	yes	
27	TV	Yes	yes	
28	Books/ bookshelf	Yes	yes	
29	Modular Seating	Yes	yes	
30	Outlet Availability	Yes	na	
31	Ottomans	Yes	na	
32	3 tables in front of windows	yes	yes	
33	Barstools	na	yes	
34				
35	Menu			
36	Simple	Yes	na	
37	Different from Marta	Yes	na	
38	Short and Sweet	Yes	na	
39	More Drinks than Food	Yes	na	
40	Coffee	Yes	na	
41				
42	Entertainment			
43	Calm Music	Yes	yes	
44	Comedy	Yes	na	
45	Poetry	Yes	na	
46	Piano	Yes	na	
47	TV with trailers	Yes	na	
48	Board Games	Yes	yes	
49	Other			
50	Food window	yes	yes	
51	Closets as storage	yes	yes	
52	Cafe in corner	yes	yes	
53	Food Display	na	yes	
54				
55				
56				
57				
58				
59				
60				

Figure 41: Participatory Design Feedback from the Cafe Workshops

	A	B	C	D
1				
2		Workshop 4		
3		Group 1	Group 2	Group 3
4	Seating / Layout			
5	High tables	yes	yes	yes
6	Low tables	yes	yes	na
7	Round stage	yes	yes	na
8	Low tables by bench	yes	yes	na
9	Wood tables	na	na	yes
10	Floor seating	na	na	yes
11	bench	yes	yes	yes
12				
13	Colors / Mood			
14	Teatro colors	yes	na	yes
15	String lights	yes	yes	na
16	Brown / yellow	na	yes	yes
17	Warm colors	na	yes	yes
18	"1960's vibe"	yes	na	na
19				
20	Other			
21	Plants	yes	yes	yes
22	Window outside	yes	na	na
23	Photo station	na	yes	yes
24				
25	Points of Contention			
26	Stage style			
27	Open space or tables in middle			
28				
29				
30				
31				
32				
33				
34				
35				
36				
37				
38				

Figure 42: Participatory Design Feedback from the Rooftop Workshops

Over the course of the project there were multiple workshops conducted involving the Teatro en 15 ushers to gain their feedback on various design elements for the cafe. The team collected this feedback and formatted it into a spreadsheet. This spreadsheet is broken up between the cafe workshops (Figure 41) and the rooftop workshops (Figure 42). Down the left side of each sheet, there are certain topics and subtopics related to the elements discussed for the cafe and rooftop space. For each workshop, the team noted whether or not each subtopic was discussed in each workshop and which groups approved or disapproved of these elements.

For the cafe workshops, there were six topics: Culture, Ambiance, Comfort, Menu, Entertainment, and Other. Each of these have multiple subtopics. For example, under the first topic, Culture, the spreadsheet listed the following subtopics: local art, a map of Puerto Rico, Victoria Espinosa tables, calm music, Spanish architecture, and Old San Juan architecture. The Ambiance category included subtopics related to lighting, colors, furniture material, Teatro en 15 posters, decorations, sound proofing, natural ventilation, fans, windows, and plants. The next topic, Comfort, covered table type or layout, furniture variety, the entertainment corner idea, television, bookshelves, and outlet availability. Menu was broken down into simplicity, competition with Marta, drinks like coffee, and food. In general, there was consensus about the menu choices. Most participants agreed that the menu should be kept short and sweet with only coffee and other types of drinks in addition to a small selection of pastries and sandwiches. The idea of serving alcohol came up, but it was quickly deemed inappropriate for the space as it would conflict with the relaxing experience which this cafe and rooftop terrace attempted to provide. For the topic of Entertainment, the team considered music, comedy, poetry, live piano, television, and board games. Finally, the Other category listed a drive-through window, storage closets, counter location, and food display as additional considerations.

For the rooftop workshops, there were three topics: Seating/Layout, Colors/Mood, and Other. For Seating and Layout, the subtopics were table type, stage shape, furniture material, floor seating, and the inclusion of a long bench to cover the existing pipes. The Colors and Mood section pertained to options like Teatro en 15 colors, string lighting, warm colors, yellow lighting, and a 1960's vibe. Lastly, the Other category included elements such as plants, a window outside, and a photo station for customers. The spreadsheet also notes points of contention for the rooftop workshops like stage style and the use of tables instead of open space in the middle of the roof.

After analyzing all of these elements, there is an underlying theme for the cafe and rooftop terrace. It should promote a calm, relaxing environment. The space should also have a natural, open-air feel by using elements like plants, wooden furniture, and natural ventilation. The cafe decorations should embody Puerto Rican culture through art, music, and architecture.