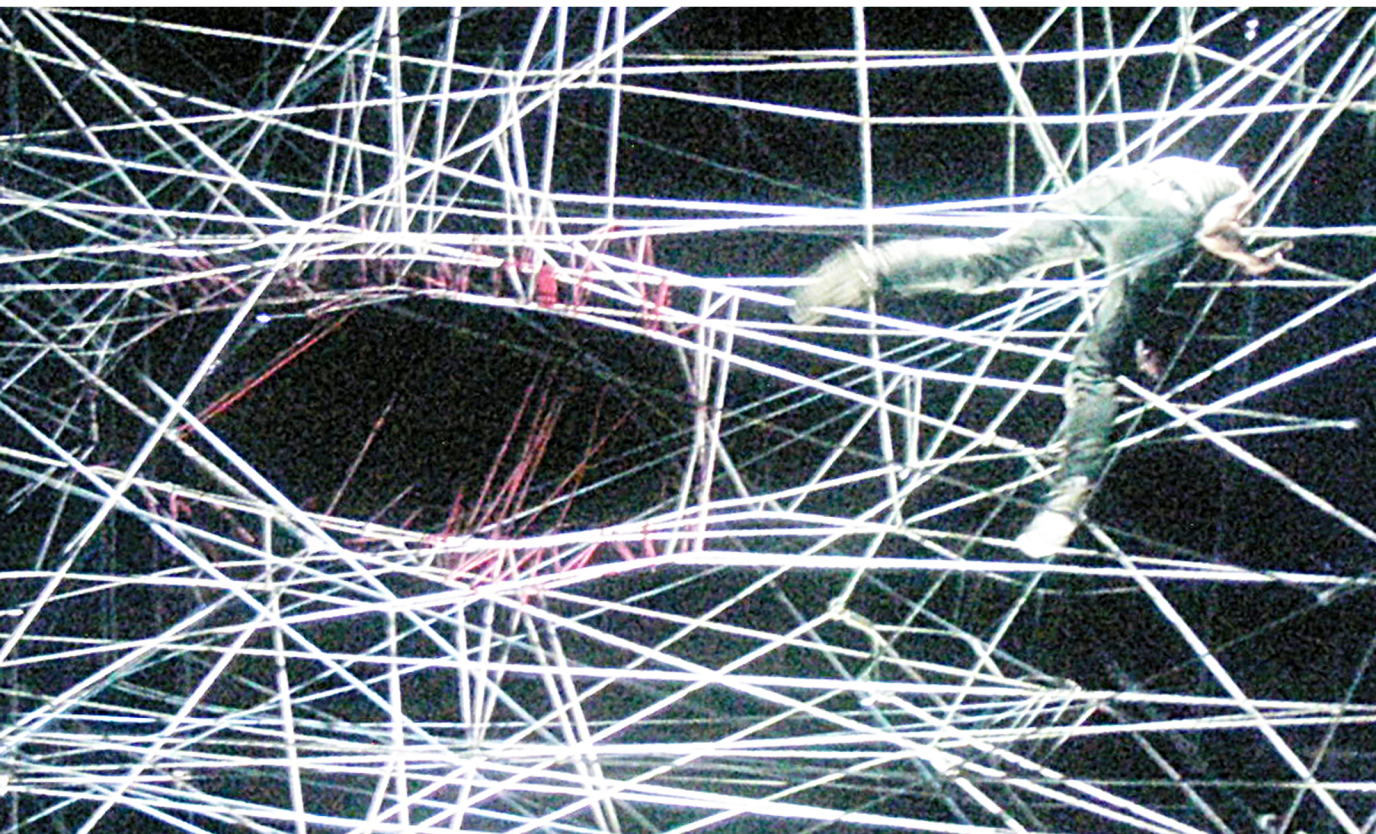


Theatre Space

after
20th
century

4th International
Conference

in the cycle
Spectacle - City - Identity



Novi Sad 2012.

THEATRE SPACE AFTER 20TH CENTURY

Thematic Proceedings of the 4th International Scientific
Conference in the cycle "Spectacle – City - Identity"

Department of Architecture and Urbanism,
Faculty of Technical Sciences
Novi Sad, 2012

Thematic Proceedings of the 4th International Scientific Conference in the cycle "Spectacle – City - Identity"

THEATRE SPACE AFTER 20TH CENTURY

This book is result of scientific papers presented at the 4th International Scientific Conference in the cycle "Spectacle – City - Identity", which was organized as a part of the project "Technical and Technological Condition and Potentials of Community Cultural Centre Buildings in the Republic of Serbia" (TR 36051), financed by the Ministry of Education and Science, Republic of Serbia.

Editors:

Dr Radivoje Dinulović, full professor,
Faculty of Technical Sciences, University of Novi Sad, Serbia
Dr Milena Krklješ, assistant professor,
Faculty of Technical Sciences, University of Novi Sad, Serbia
Mr Olivera Gračanin, assistant professor,
Academy of Arts, University of Novi Sad, Serbia

Reviewers:

Kate Burnett, MA, Nottingham Trent University, United Kingdom
Marina Raytchinova, associate professor, National Academy of Arts, Bulgaria
Dr Jelena Todorović, associate professor, Faculty of Fine Arts, University of Arts Belgrade
Dr Jelena Atanacković Jeličić, associate professor, Faculty of Technical Sciences, University of Novi Sad, Serbia
Darko Reba, assistant professor, Faculty of Technical Sciences, University of Novi Sad, Serbia

Design:

Višnja Žugić

Cover design:

Karl Mičkei, Višnja Žugić

ISBN 978-86-7892-435-4

Publisher:

Department of Architecture and Urbanism
Faculty of Technical Sciences, Novi Sad

Printed by:

Department of Architecture and Urbanism
Faculty of Technical Sciences, Novi Sad

Publishing helped by:

Ministry of Education and Science, Republic of Serbia
Department of Architecture and Urbanism
Faculty of Technical Sciences
University of Novi Sad

Contents:

PERFORMABILITY OF THEATRE SPACE AFTER 20th CENTURY	2
Radivoje Dinulović	
ART AND ARCHITECTURE IN BERLIN.....	4
Biljana Aranđelović	
NEO-BAROQUE AESTHETICS: INTERPLAY BETWEEN PHYSICAL AND VIRTUAL MANIFESTATIONS OF SPACE IN ART.....	22
Milica Bajić Đurov	
CONCERT-LIKE PERFORMANCES	40
Emin Durak	
TECHNOLOGY AT PLAY – DRAMATURGICAL POTENTIALS OF TECHNOLOGICAL PROCESSES IN THEATRE	56
Olivera Gračanin	
PUBLIC SPACES IN FRONT OF THEATRE BUILDINGS IN THE CITIES OF VOJVODINA	74
Ksenija Hiel, Milena Krkljes, Vladimir Kubet	74
“THE HOUSE OF ACTORS” AS AN INTEGRAL PART OF A COMPLEX WHOLE... 98	
Karl Mičkei, Goran Govedarica	
THE SPECTACULAR AUDITORIUM OF 1539. DECORATION OF AN EPHEMERAL THEATRE IN THE SERVICE OF DUKE COSIMO DE' MEDICI'S POLITICAL PROPAGANDA.....	116
Angelina Milosavljević Ault	
I KNOW THIS, I DO THIS ALL THE TIME (I DON'T LIKE IT THOUGH)-SHIFTING THE BOUNDARIES BETWEEN PERFORMANCE SPACE AND AUDIENCE SPACE.....	134
Xristina Penna	
ELECTRONIC DATABASE “THEATRE ATLAS SERBIA”	154
Dragana Pilipović, Aleksandra Pešterac	
SUBURBAN DYSTOPIA AND SHOPPING AS A SOAP OPERA.....	170
Gordan Savičić, Selena Savić	
TAKING OVER THE CITY: DEVELOPING A CYBERNETIC GEOGRAPHICAL IMAGINATION - FLASH MOBS & PARKOUR	188
Yael Sherill Mohilever	
A [NEW] SPACE FOR CONTEMPORARY DRAMA?	205
Roula Tsitouri	
THEATRE BUILDINGS: POTENTIAL SYMBOLS OF SETTLEMENTS.....	227
Ljiljana Vukajlov, Aleksandra Bandić, Marija Dorić, Monika Červenjak	
AGEING OF THE MODERN ARCHITECTURE – Cultural and Architectural Decontextualisation of Performance Buildings in Former SFRY	246
Dragana Konstantinović	
BIOGRAPHIES	266
SHOW CASE: SCENE DESIGN SPACE	274
Tatjana Dadić Dinulović	

PERFORMABILITY OF THEATRE SPACE AFTER 20TH CENTURY

Radivoje Dinulović¹

¹ Full professor, University of Novi Sad, Faculty of Technical Sciences, Trg
Dositeja Obradovića 6, 21000 Novi Sad, Serbia

As a poly-semantic word, “theatre” also relates to the built architectural environment – the theatre building. During the two millennia of its development, the theatre has existed in various creative, social and spatial frameworks which have directly determined its form.

The 20th century witnessed the rethinking all traditional and conventional values. In the theatre this was marked by the ambition to establish a space which suited the needs of modern drama and the conditions of the changed ideological, social and cultural context. A pluralism of options arose, rather than a single response to the problem of the acting space and auditorium configuration in the modern theatre. At the same time, the space for theatre performance and the architectural structure of the building as a whole were almost always thought of as two separate issues. Since the question of theatre building as a unit was never asked, and modern drama and modern architecture did not manage to find a common language, the tendency to abandon theatre buildings in search of spaces to suit new theatre sensibilities became one of the most powerful developments of modern times.

Nonetheless, many new values were brought into modern theatre by various successful pieces of architectural research, projects and buildings. This particularly relates to the relativisation of traditional contradictions existing between the social, economic, production and artistic parameters of theatre and theatre space. The social character of the house changed permanently, while the house itself moved closer towards its original values. The development of stage technique and technology also resulted in radically wider possibilities for defining both the acting space and scenography. This freed the architect from all the responsibilities previously imposed by the permanency of the theatre as a building and increased the ephemerality of theatre as an art phenomenon. On the other hand, the functional, formal and

semantic values of theatre as part of the city structure were proved and further developed. Therefore, the position and function of modern theatre buildings, in parallel with the development of the theatre in different city environments, are becoming part of the overall phenomenon of the urbanization of the theatre act, as well as the theatricalisation of the urban structure.

This is why the most important questions today, both for architects and theatre people, are how to identify, explore and exploit performability of the environment – built as well as natural, theatrical as well as 'profane'. And, more than ever, in the 'society of spectacle' – why to do that.

ART AND ARCHITECTURE IN BERLIN

Biljana Arandelović¹

¹ PhD, Assistant Professor at Faculty for Civil Engineering and Architecture at University of Nis; A. Medvedeva 14, 18000 Nis, Serbia

Abstract: Art in public space plays an important role in Berlin as a subject for this paper due to high level of development and the interest of the state in participating in the “Art on building sites” (Kunst am Bau) projects. Thus, Berlin is a logical choice as the main city for this research considering its visual changes caused by the influence of the contemporary art scene. Investigating how art can influence and display the changes of the new urban look of the city is the main theme of this paper.

Keywords: Berlin, art and architecture, art and the city, urban design, creative city, art in public space

1. INTRODUCTION

There has always been some kind of relationship between art and architecture. This relationship has never been at the same level as the role of art within architecture has been changeable through history. Contemporary cities are facing changes. The speed of change in metropolises is amazing. The growing diversity is uncontrollable and old traditional ways of systematization and urban planning are not possible anymore in the way they used to be in the past. Town centers empty fast and what is significant today maybe won't be tomorrow. There is competition between cities to attract visitors. Thus, art might be a relevant factor for city development in the future, and architects are expected to raise this question of art within the city in order to achieve competitiveness. [3]

The city of Berlin is today one of the most appealing metropolises in the world. Then, it is no wonder why this city attracts so many different people. Living and working in Berlin is a privilege. The activity of artists may contribute to the city's appeal.

Some of the examples that are included in this paper are: the luminous box at Checkpoint Charlie, the German parliament, the Reichstag building, then the Wrapped Reichstag by the artists Christo and Jeanne-Claude as famous proof of how the Parliament building can serve the purpose of art, the Jewish Museum in Berlin designed by Daniel Libeskind, the interior of the DG Bank at Parizer Platz designed by Frank O. Gehry, the Café Bravo by Dan Graham in 1998 and the installation Crossing was part of an art trilogy by Greek artist Kalliopi Lemos at the Brandenburg gate in October 2009, a memorial to the murdered Jews and other.

1.1. Gate to Prenzlauer Berg by Hubertus von der Goltz

The art work *Gate to Prenzlauer Berg* of Hubertus von der Goltz was realized in 2001 near Alexander Platz, the main city square in eastern Berlin. The name *Gate to Prenzlauer Berg* comes from this point we are entering Berlins city district Prenzlauer Berg. This work is made of a 13m tall steel construction resting on two beams which are fixed by concrete blocks. The highlight of this project is the 240 cm tall figure at the top of the construction. The figure is balancing on the beam. This work is in the recognizable style of the artist as his work is always focused on the balance of individuals between action, thought and existence. The balancing person is always positioned high

in the air, in some action of movement or walking, provoking the reaction of the onlooker. [8]



Figure 1 the work *Gate to Prenzlauer Berg* of Hubertus von der Goltz (source: Arandjelovic)



Figure 2 the work *Gate to Prenzlauer Berg* of Hubertus von der Goltz, detail, (source: Arandjelovic)

1.2. Art work Berlin Junction by Richard Serra

The sculpture *Berlin Junction* made by famous American sculptor Richard Serra who is known for his large scale abstract sculptures made of nontraditional materials such as fiberglass, rubber or rusting sheets of steel or metal, was made in 1987 as a memorial to people who lost their lives in the Nazi *euthanasia* program T4, when Nazis murdered thousands of people with various mental and physical disabilities. The art work has been placed in the Tiergartenstrasse just in front of the Hans Scharoun's Berlin Philharmonic Hall at Potsdamer Platz. [6]



Figure 3 the sculpture *Berlin Junction*, (source: Arandjelovic)

1.3. DG Bank interior by Frank O. Gehry

To continue with Frank O. Gehry, one of the most sculptural contemporary architects. With his work of Guggenheim in Bilbao he made an immense contribution to the conception of sculptural architecture and to the symbiosis of art and architecture in general. The wood-and-lead sculpture (which to some resembles a horse's head) was exhibited for the first time in the Gagosian Gallery in Beverly Hills in 1999 and after that it was located in Berlin, in the interior of the DG Bank at Pariser Platz, near to the Brandenburg Gate. This large sculpture forms a conference center, noticeable as soon as visitors enter the building. The main contrast is accomplished by locating this modern sculpture of immense dimension inside a building whose façade is quite minimal.

Here, we have an example which is not just sculpture integrating into architecture but also a sculpture that has architectural function as well. In his book *Art: architecture*, Jodidio raised the question *"does this injection of art into the built form really improve the architecture? Gehry has commented in his own way on an overly strict buildings code that guaranteed that an unprecedented opportunity to create great new architecture in Berlin would be lost. Having been obliged to make a punch-window façade on Pariser Platz, he invites visitors to discover a flight of artistic creativity within. Had the interior of the DG Bank been as bland as its façade, the building would have been forgotten quickly, no matter how famous its architect. As it stands, it will long be an object of curiosity and interest"* [1]



Figure 4 DG Bank interior, (source: Arandjelovic)



Figure 5 DG Bank interior, (source: Arandjelovic)

1.4. The wrapped Reichstag

The seat of the German Bundestag, the Reichstag, has its turbulent history starting from 1884 when it was built by Paul Wallot. Burned and renovated many times in its history, today the building of the Reichstag stands powerfully in the center of Berlin, attracting millions of tourists. To mention the most important years of the Reichstag's history, one should not forget the Reichstag fire in 1933, then the end of World War II, the renovation in 1971 by architect Weingarten and the most recent reconstruction of the Reichstag by Norman Foster in 1995, when the glass cupola was added as a building highlight providing a physical source of daylight to the building interior. [5]

Definitely, the most fascinating transformation of the Reichstag was its wrapping as an art object in 1995 by the artists Christo and Jeanne-Claude. The final wrapping of the Reichstag was completed on June 24th 1995 after 24 years of constant effort and hard work while preparing the whole project. During those two weeks the entire building was wrapped with thick woven polypropylene fabric with an aluminum surface. The entire surface of fabric used here was 100,000 square meters, all recycled after. The whole wrapping work was done by 90 professional climbers and 120 installation workers. *Art and architecture met at an unusual place for this kind of work. The Wrapped Reichstag had no meaning at all, besides giving a symbolic relationship between art, architecture and history. During the two weeks that the installation was there, art and architecture engaged in a symbiotic relationship in which the boundaries between one and the other became indistinguishable. The idea of covering something very real and of high importance raised the question how influential art in the public space can be, and once again confirms the symbiosis of art and architecture.* [4]



Figure 6 the Reichstag, (source: Arandjelovic)



Figure 7 the Wrapped Reichstag (source www.christojeanneclaude.net)

1.5. Ohne Titel at Checkpoint Charlie

Checkpoint Charlie was the best known border-crossing in the divided city. This site has huge historical value as from 1961 to 1990 it served as the main entrance as well as the departure point to East Berlin for non-Germans, diplomats and journalists who were allowed to enter the Eastern part on a day visa. The famous sign YOU ARE NOW LEAVING THE AMERICAN SECTOR is still there. Artist Frank Thiel made his art work with light boxes at Checkpoint Charlie and by this contributed even more to turning an art in public space project into a tourist attraction. The luminous box at Checkpoint Charlie is the most famous and for sure one of the most visited tourist attractions in Berlin, at the former crossing border. The art work Ohne Titel was made by artist Frank Thiel in 1998. On one side of the box is an American soldier and on the other a Russian, symbolizing the borderline and historical place of separation. The uniforms that the soldiers are wearing declare clearly at which side of the former border one is standing. These two simple portraits of soldiers are a metaphor of an almost 50-year-long history of a divided town. Moreover, these luminous boxes are used for modern

advertisements and popular culture, which all together have even bigger symbolic past and present fusion. The light boxes have the dimensions 3.20 x 2.5 m.

This location is, due to its history, attractive by itself. The question has been raised as to whether this art work is necessary here. Is it not too much to ballast one place of such high historical significance with art work? Are there limitations of exploiting history in the name of commerce? Is exaggeration possible at all? Can exaggeration harm? [6]



Figure 8 art work Ohne Titel at Checkpoint Charlie, (source: Arandjelovic)

1.6. Art work *Grundgesetz 49* by Dani Karavan

Famous Israeli sculptor Dani Karavan is known for his site specific memorials and monuments, many of them realized in Israel, but also in Germany. The art work *Grundgesetz 49* was realized in the period 1998 to 2003 at the Parliament complex on the bank of the river Spree on the glass walls of Jakob-Kaiser-House. In the glass wall there are 19 constitutional guarantees of civil rights taken from the fundamental law. [7]



Figure 9 art work *Grundgesetz 49*, (source: Arandjelovic)

1.7. Art work *Crossing* by Kalliopi Lemos

A good example from Berlin of when art left the museums in order to search for the wider public was at the Brandenburg gate in October 2009. The installation *Crossing* was part of an art trilogy by Greek artist Kalliopi Lemos.

Each exhibition in this trilogy consisted of a different installation of wooden Turkish boats which were found abandoned on Greek islands. The three cities (Eleusis, Istanbul and Berlin) are a typical route of migration from East to West. With this work, the artist raised the question of the feeling of being in between borders, cultures and identities. The last part of the trilogy was held in Berlin in the period 13th -30th October 2009 in front of the Brandenburg gate. By putting this art work in front of the Brandenburg gate, the boundaries and limits of symbiosis of art in architecture were moved forward. In contemporary cities, art supplements architecture. [9]



Figure 10 art work *Crossing*, (source: Arandjelovic)



Figure 11 art work *Crossing*, (source: Arandjelovic)

1.8. Badeschiff (Bathing Ship) by Susanne Lorenz

Badeschiff (Bathing Ship) by Susanne Lorenz as Berlin's new attraction is the swimming pool situated in the river Spree and opened in summer in 2004. The artist Susanne Lorenz collaborated on this project with Spanish architects AMP arquitectos and Gil Wilk. This project won the first prize in a competition held in 2002. The artist and architects were invited to make a project dealing with bridges as elements that connect. This is a perfect example of where artists and architects collaborate in one project. In this project the author intend to make a closer connection between the city and the river. The aim of this art project was to animate the abandoned area along the river shore.

The dimension of the swimming pool is 32 x 9 m, with a water depth of 2 m. [6]



Figure 12 Badeschiff, (source: Arandjelovic)

1.9. Berlin's Holocaust Memorial

'The memorial thus tell us not just that these people died, or even how or where they died. It offers us a reason why they died. To each of us who either feels the loss of a loved one or contemplates such a loss, it offers a pattern into which that loss can be fit and so made sense of and more easily lived with.' [2]

The Memorial to the murdered Jews of Europe is located in the center of Berlin, just next to Brandenburg gate and also near to the German parliament, designed by the architect Peter Eisenman. Today it is one of the most visited touristic locations. The memorial is open to the public day and night and consists of two parts, the underground informational center and the concrete composition on the surface consisting of 2,711 concrete slabs arranged in a grid pattern. The size of the field of concrete slabs is 19.073m² with a height that varies from 0-4.7m. The construction work on the Memorial lasted from 2003 to 2005.

"The memorial thus tell us not just that these people died, or even how or where they died. It offers us a reason why they died. To each of us who either feels the loss of a loved one or contemplates such a loss, it offers a pattern into which that loss can be fit and so made sense of and more easily lived with." [2]



Figure 13 Memorial to the murdered Jews of Europe, (source: Arandjelovic)

1.10. The Jewish Museum by Daniel Libeskind

The Jewish Museum by Daniel Libeskind is one of the best examples in Berlin of art and architecture symbiosis as it embodies architecture and sculpture. The museum is dedicated to the history of Berlin Jews and is seen as a Holocaust memorial as well. Opened to the public in 1999, this museum was attractive to visitors from the very beginning, even when it was merely a building without any exhibitions inside. The body of the building is more known as sculpture than as architecture due to its zinc-clad mountain shape. The museum building stands as a contrast to its surroundings. With this building, the line between architecture and art is moved again and even more.

[1]

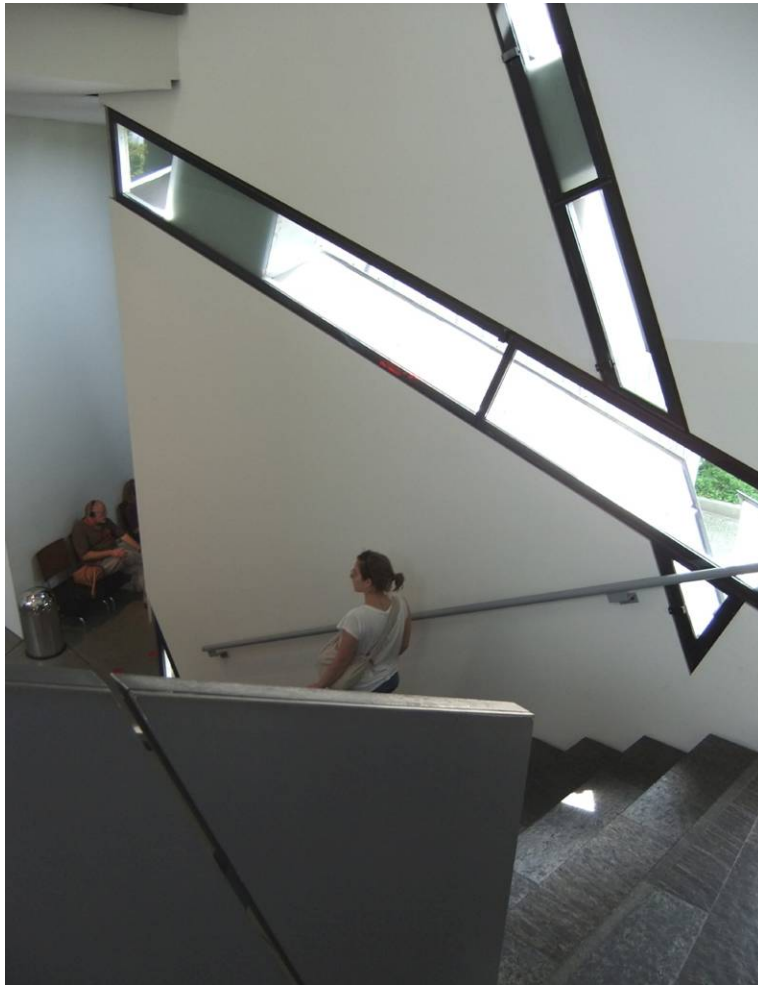


Figure 14 Jewish Museum in Berlin, (source: Arandjelovic)

2. CONCLUSION

The symbiosis of art and architecture in modern cities can directly influence the future of urban development. Also, the competition between metropolises to attract investors and visitors is pretty strong nowadays and will be even stronger in the future. Coherence between art and architecture developed even further after World War II, also after the growth of the number of contemporary museums. With the further development of contemporary art, when art was no longer just oil on canvas paintings hanging on the museum

wall, the role of art in architecture changed a lot. Consequently, starting from the late 60s, art left museums and appeared on the streets. With this, artists displayed their works activities or cultural events not only to the privileged few, but also to the general public.

ACKNOWLEDGEMENTS

The paper was written within the project *Optimization of architectural and urban planning and design in function of sustainable development in Serbia*, (TR36042) funded by the Ministry of Education and Science, Republic of Serbia.

REFERENCES

- [1] Jodidio, P. *Architecture: Art*. München: Prestel; 2005; 224: p. 70-87
- [2] Glazer, N. Lilla M. *The Public face of architecture. Civic Culture and Public Spaces*. New York: The Free Press; 1987, p. 131
- [3] Damaz, P. *Art in European architecture*. New York: Reinhold, 1956
- [4] Christo, *Christo and Jeanne-Claude, wrapped Reichstag Berlin 1971 – 1995*, Germany: Taschen, 2001
- [5] Arandjelovic, B. *The Reichstag architectural transformation*. In: Innovation as a Function of Engineering Development. Faculty of Civil Engineering and Architecture, University of Nis; 2011, p.7-12
- [6] Dickel, H. *Kunst in der Stadt: Skulpturen in Berlin 1980 – 2000*. Berlin: Nicolai; 2003
- [7] Dühr, E. *Kunst am Bau - Kunst im öffentlichen Raum: Geschichte und Entwicklung öffentlicher Kunst im Spannungsfeld von Architektur, Städtebau und Kulturpolitik in der Bundesrepublik Deutschland*. Frankfurt am Main: Lang; 1991
- [8] [www. hubertus-von-der-goltz.de](http://www.hubertus-von-der-goltz.de)
- [9] Arandjelovic, B., *Berlin between past, present and future*. In: Facta Universitatis, Series architecture and civil engineering, Vol. 7, Nr. 2, 2009; p. 161-169

NEO-BAROQUE AESTHETICS: INTERPLAY BETWEEN PHYSICAL AND VIRTUAL MANIFESTATIONS OF SPACE IN ART

Milica Bajić Đurov¹

¹PhD, Academy of Arts, Nemanjina 28, Belgrade 11000, Serbia

Abstract: The primary goal of this paper is to analyze models of neo-baroque vision in art, as well as to identify the characteristics of neo-baroque manifestations of space in contemporary representational practices largely oriented to the use of digital technology in realization of the artwork. In that respect, contemporary stage design/scenography proves to be a particularly illustrative area providing us with series of examples and approaches, and highlighting the complex relations that exist between physical and virtual space in art. The research necessarily raises the questions of newly established systems of perception imposed on the contemporary viewers implying a whole new range of sensory and visual experiences. The multi-framed and decentralized models of representation are often compared to historical Baroque), and this research argues that neo-baroque presents an aesthetic synthesis which, to the fullest extent, reflects the new interrelations between virtual and physical space. The neo-baroque aesthetics and poetics found in the contemporary stage spaces are rooted in the artistic conceptions that seek to overcome the classical representational structures by establishing new relations between physical and virtual representational elements. Thanks to its numerous characteristics, the art of Baroque is often regarded as an anticipation of the contemporary resetting of boundaries between virtual and physical spaces which implies turning of artistic attention to the use of illusionism, multiple frames, and polycentric structures in order to create a sensuous/visual spectacle. Is it just another case of history repeating, or these baroque-like contemporary tendencies offer the possibilities for a true reinvention of artistic space? In order to give an answer to the question, it is necessary to analyze and systematize the complexity of the physical-virtual representational structures which, by establishing new relations between contrast and harmony, material and immaterial, tend to collide and synchronize within their media manifestations in the neo-baroque visual spectacle.

Keywords: physical space, virtual space, scene design, scenography, Baroque, neo-Baroque, new media technologies

1. INTRODUCTION

The rapid progress of computer technology and digital media (which gained momentum in the late eighties of twenty century) had introduced new forms of visual communication, which lead to new forms (and ways) of manifestation of space in art. Although the founding of computer technology happened in the middle of 20th century, in decades of eighties and nineties this technology become omnipresent, and greatly began to influence the production on various artistic fields. So, at the end of twentieth century `digital revolution` brought digital media, new hardware and software, internet, technology of `virtual reality` (VR), etc. and since that period the possibilities of communication and manipulation of visual and acoustical (sensory) elements of performance in arts is on a very high level. Digital technology brought communicational innovations in all spheres of life, including culture and art. Development of computer technology had, necessarily, brought new types of presentational art structures – where visual forms of representations become extremely potent way of communication.

New possibilities of using digital technology are significantly expanding our abilities in creating and (re)presenting space, which is particularly actualized in technology of `virtual reality`. Also, new media technologies provided new aspects of vision and perception, new concepts of spatial experiences. Modern `network` society became society of digital paradigm, which considers the world and responds to the world through specific forms of art - in many ways similar to approaches of historical Baroque art.

What became apparent in the tendencies of contemporary artistic expressions is the return of many baroque-form elements. Of course, contemporary neo-Baroque art is not identical with the art of historical Baroque of 17th and 18th century, but many of its dominant characteristics are close to Baroque aesthetics and poetics. Contemporary theatre productions, largely influenced by technological development, are great example of new sensibility of our era. New sensibility of digital epoch is bringing (again) baroque form of presentation that's providing special manifestations of stage spectacles. New baroque (or neo-Baroque) is fundamentally connected to digital technology in aspects of realization and manifestation of stage performances - of spectacle. Neo-Baroque, as important characteristic of modern cultural order, presents the revitalization of certain Baroque aesthetic properties that are manifested in the new era in new ways.

Today, after 20th century, contemporary scene design presents very interesting field for researching complexity of spatial relationships between physical and virtual structures of performance. Also, this field is important because art of stage design is using elements of (and it is close to) other visual arts (architecture, sculpture, painting, photography, film, video, computer art ...) in presenting physical or virtual space realizations. Scenography by its dualistic nature (from the ancient theatre until today) is using both types of spaces creating (often) mixture of physical and virtual places for the sake of creating an adequate visual impression in-service of performance. It uses all the visual media, engineering and technology in creating special spatial particularities.

Digital technology, as a tool and medium, is crucial for developing new types of stage visuality, and thanks to new media technologies theatre directors and scene designers have unimagined opportunities in creating new expressive metaphors.

2. INTERRELATIONS OF PHYSICAL AND VIRTUAL

*Our ability to see is precisely our capacity to interpret our visual impressions
in a term of possible world.*

Or Ettliger

In visual arts, creation of space can be manifested in the form of physical or virtual, but also as mixture of physical and virtual – as synthesis of two types of space. By virtual space, following theory of virtual space of Or Ettliger, I assume overall space which we see (experience) through pictorial images of any medium. [1] It is immersive experiential space. And it is real space, too.

Virtual places were and are very important visual elements in creating stage design. Whether it is a physical space (the world around us in which we exist – which we inhabit as a human beings), or a virtual space (the experiential space of all available pictorial images), both of these spatial types are spaces in which the work of art is created and where it exists. A lot of different mediums allow as experiencing virtual places, from paintings, photographs to the images of the screen, where new technologies and their use in scene design are very much involved in the creation of new poetics and aesthetics of performance.

In contemporary stage performances, the boundaries between physical and virtual places are often quite vague/fuzzy category, but they are extremely grateful subject for research. Spatial manifestations in the art of scene design are especially interesting because stage design (or scenography) is the `art of spatial relations and space conditionality - research area of relationships that exist between physical and virtual space in art. Stage design uses all the visual media, techniques and technologies for creating conditions for a variety of spatial manipulation of spectacle. By analyzing physical and virtual space it is necessary to think about differences between material and illusion, too.

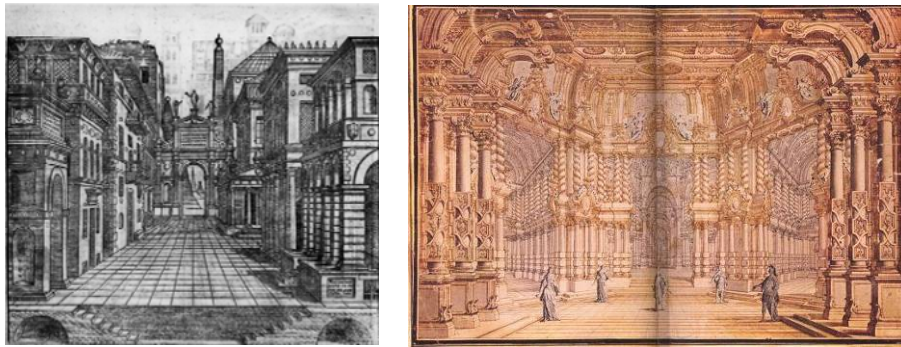


Figure 1. (a) S.Serlio, *La Scena Tragica*; (b) Ferdinando Galli-Bibiena, *Magical place*

Looking at the history of development of performance spaces we can say that beside physical, virtual places were almost always present. By following the visual concepts from the ancient Greek theatre, one could found that painted scenery was present in the form of *pinakes* (painted panels) and *periaktoi* (prism-shaped scenic units) which were probably used to suggest place or dramatic effect - at some point in Greek theatre; Middle age theatre used painted scenery on sets of liturgical drama performances; then, Renaissance theatre stages had illusionistic central perspective stage paintings; and in Baroque stage spectacles `art of stage illusionism` was highly developed - which was fully represented, for example, through the work of Bibiena family (see Figure 1.); ... until nowadays when technology is so hi-tech that beside physical actor and spaces there are avatars and dynamic virtual places of digital projections, holograms, etc. (for example, see Figure 2.) and they are active components of performance, too. So, relations between physical and virtual elements of stage design in theatre were and are present and juxtaposition of those two types of space allows numerous possible combinations of stage expressions.



Figure 2. - *The Tempest*, William Shakespeare - directed by Michel Lemieux, Victor Pilon and Denise Guilbault, 2006.

Interrelations of physical and virtual spaces in contemporary theatre performances - or in visual arts - can be very complex and they allowing multiple aspects of presentation. Interplay and interaction of physical and virtual types of spaces, in the performance, can be/is the crucial for creating visual metaphors, for developing dramaturgy of the play, for creating narrative structures, for experiencing scene action – for developing atmosphere ... Thinking of interplay and interaction of physical and virtual elements is crucial for creating visual, narrative structures of performance.

Exploration of physical and virtual spaces in art suggests a possibility of establishment of various visual structures that can imply classical or baroque “architectural approaches”. In his, book *Neo-Baroque: A Sing of The Times* (1992), Omar Calabrese found that ‘classical’ or ‘baroque’ form could be seen as “*categories of form (of expression or of content)*”.^[2] In this sense, every phenomenon can be seen as a classical or baroque, which, in the sense of contemporary performance spaces leads to analysis of Baroque returns. Importantly, flouting the traditional oppositional relationship between the classical and baroque, Calabrese suggests that the two forms always coexist and that the one form dominates the other at different historical points in time.

The neo-baroque aesthetics (and poetics) is often present in contemporary art through the use of digital technology - in the process of designing and through realization of space (of performance). Interaction of digital virtual space and physical often provides a neo-baroque visual

spectacle. The differences in the manifestation of these spatial types (and their similarities) draw the viewer into the visual magic that is especially expressed in the contemporary digital stage performances. In the last several decades digital technology enabled the creation of new types of imagery spaces, and therefore (it could be said that) digital 'devices of illusion' are providing a new 'windows to virtual space'.

The scene design, through history of theatre, followed the artistic trends in fine arts but also was turned to technological development in finding new ways of creating illusion and stage spectacle. Huge illusions of contemporary multimedia stage spectacles are trying to seduce audience, to infiltrate them in magic of visual sensations. New technologies and new relations of physical and virtual spatial elements are providing polydimensionality of event, in the way of historical Baroque stage spectacles. Newly technologically based systems of perception imposed on the contemporary viewers implying a whole new range of sensory and visual experiences. Audience of neo-baroque digital stage performance is in the sensation of polydimensional events of interplay of physical and virtual.

3. BAROQUE & NEO-BAROQUE PRINCIPLES OF STAGE SPACE MANIFESTATIONS

For returning of the spirit of 'baroque' in the visual element of contemporary performances technological progress is essential - the transition from analogue to digital image which also includes new features related to the manipulation of pictorial representation. Neo-baroque articulates spatial, visual and sensory pathways which are technologically different from the historical Baroque, but they show the actual dynamism of the 17th century forms.

Digital technology allows wide possibilities in the field of experimentation and manipulation with perception of the viewers – especially new media images have ability to break the "classical" frame by playing with space on the high level – and by playing with the virtual space (within image presentation) they are also playing with virtual time dimension – creating a visual spectacle in the way of neo-baroque aesthetic. Thanks to digital technology, pictorial images today, are very powerful tool and medium for playing with the spectator's perception and interactivity of event. Digital technology allows much greater possibilities in 'playing' with the perception of

observers in terms of using various illusionistic effects and achieving immersive sensory spectacle. The complexity of the physical and virtual representational structures of contemporary stage performances is significant because by establishing new relations between contrast and harmony, material and immaterial - physical and virtual tend to collide and synchronize within their media manifestations in the neo-baroque visual spectacle.

In my research of contemporary performance spaces I have noticed a significant return of baroque 'line', which is not identical with historic Baroque of 17th and 18th century, but it is certainly dominantly close to the baroque aesthetics and poetics. Periods seventeenth and late twentieth /early twenty-first century are the product of specific socio-historical and temporal conditions, and the two epochs "underwent crucial perceptual, technological and cultural changes that are manifested in similar aesthetic forms" [3]. Certain principles concerning the Baroque concept of vision - Baroque aesthetics and poetics - as for example polycentric visual concept, illusionism (and loss of frame that holds the illusion), optical effects, the principle of virtuosity, usage of high-performance technology in (spectacle) – are typical of a numerous contemporary works of art, which can be characterized as a neo-baroque. Collaboration between artists and scientists is characteristic for each of these two eras and that union lead to key changes in technology, art, culture and life in general. In both periods artists prudently and consciously created works of art by using scientific and technological development, in order to crush down perceptual boundaries that dividing illusion from reality of material.

Omar Calabrese, in *Neo-Baroque: A Sing of the Time*, explores the baroque as a general attitude and formal quality that crosses the boundaries of historical periodization. For Calabrese, therefore, "many important cultural phenomena of our time are distinguished by a specific internal 'form' that recalls the baroque" in the shape of rhythmic, dynamic structures that have no respect for rigid, closed, or static boundaries. Neo-baroque forms "display a loss of entirety, totality, and system in favor of instability, polydimensionality, and change" (1992, xii). Henri Focillon views baroque forms, in the contrast with classicall, pass into an undulating continuity where both beginning and end are carefully hidden. [4] The baroque relies on the classical but in doing so it multiplies, complicates, and plays with classical form, manipulating it with a virtuous manner and the classical is finally subjected to a baroque logic. Neo-baroque, in the Angela Ndalianis text *Architectures of Vision*, is also defined as something which "complicates classical spatial relations through the illusion of the collapse of the frame; rather than relying on static, stable

viewpoints that are controlled and enclosed by the limits of the frame” [5]. So, (neo) baroque perceptions of space dynamically engage the audience in what Deleuze has characterized as ‘architectures of vision’. Deleuze suggests that the baroque offers ‘architecture of vision’ that situates the viewer in a spatial relationship to the representation.[6] Rather than providing a statically ordered perspective arrangement, the ‘centre’ continually shifts as the result of articulation of complex spatial conditions of physical and virtual elements.

The neo-baroque aesthetics, found in the contemporary stage spaces, is rooted in the artistic conceptions that seek to overcome the classical representational structures by establishing new relations between physical and virtual representational elements. Thanks to its numerous characteristics, the art of Baroque is often regarded as an anticipation of the contemporary resetting of boundaries between virtual and physical spaces which implies turning of artistic attention to the use of illusionism, multiple frames, and polycentric structures in order to create a sensuous/visual spectacle. Centre is now in the position of the viewer with representational centre which is shifting in the way of observation focus of recipient.

3.1. Models of neo-Baroque vision in art

In my research I have found several models of space manifestations - which by articulating physical and virtual elements of performance on special way - can result in the form of neo-baroque aesthetic and poetic. All of those models are suggesting connection of neo-baroque and historical Baroque concepts of stage performances and showing new levels of baroque form in the art of scene design. New types of spatial relations between virtual and physical elements of performance are technologically based and adequate to paradigm of digital era. Multiple relations of experiential spaces connections are developing the neo-baroque stage spectacle where the audience is in the centre of performance as active component.

Contemporary stage performances which can be characterized as a neo-Baroque share some characteristics with Baroque of 17th and 18th century as for example polycentric visual concept, illusionism, optical effects, virtuosity of performance, usage of high-performance technology in (spectacle) which are shoving unique form of baroque aesthetic and poetic. Striving for illusionistic effects and dragging the recipient in the sensory spectacle is characteristic for each epoch (which is particularly evident today through technology of ‘virtual reality’). Peculiarity of (neo)baroque form allows relations

of visual/sensory elements, in the way that it mostly seeks to blur the distinction between physical and virtual. Under the `attack` of illusions the frame between physical and virtual disappears.

In comparative analysis of the historical baroque stage relations and new baroque segments (which are present in the modern treatment of stage space) it is possible to conclude that neo-Baroque *architecture of vision* (which includes interaction of physical and virtual space – connections of material and illusion) could often establish polydimensional dynamic visions that can be equal rival to the live performer on the stage. These pictorial images, visually expanding the physical spatial conditions and they are opening new spaces for performance. Polycentric structure of visual art implementations requires active engagement of the audience, which also presents concept or rather re-interpretation of Baroque concept of performance. Technical media, relying on digital technology, are becoming sophisticated tools and mediums for realization of an artwork, and they allowing that the “principle of virtuosity” is becoming crucial again. Virtuosity, in every sense of performance, states the technologically based neo-Baroque poetics of space manifestations in arts.

3.1.1. **Multi-framed visual structure**

One of models of neo-Baroque stage space is multi-framed - polycentric visual structure where virtual spaces or avatars are in relation of interaction and interplay with effects of action of physical space and/or performer. It is usually manifested as physical space with several “windows to virtual space” in the form of screens. These frames are keeping pictorial images which are allowing us to experience virtual time and space actions.

Clear examples of such performances could be seen in the works of Peter Greenaway *The Blue Planet* (see Figure 3.) or *The Death of a Composer: Rosa - a Horse Drama*, as well as in his film achievements, also in the performances of theater company Motus (*Twin Rooms*), or some performances of Hotel Pro Forma (like *Algebra of the place*, or *Site seeing zoom*) and others. In multi-framed visual structures, of poly-dimensional time-space connections, visual (perceptive) struggle of several simultaneous active segments of stage performance is crucial for developing narrative structure. As segments of illusion dynamic images of the performance (for example, video projection of the performing space or virtual performer) are influencing the perception of the play. The introduction of more dynamic elements in the

performance (for example, live actors in conjunction with the dynamic pictorial images of screens) has enabled visually polycentric organization where a spectator is in the center as a stable element vision.



Figure 3. *The Blue Planet* - Peter Greenaway, 2008.

It is important to emphasize that the usage of digital technology or screens with projections (in the contrast with physical elements) does not necessarily provides neo-baroque aesthetic, but it is repercussion of specific ways of using and combining different artistic elements and mediums.

3.1.2. Illusionistic effect

Second model of neo-baroque space manifestation means interaction of physical and virtual elements in creating illusion and optical effect of magic. Good examples of that type of space manifestation I found in the work of Vile Valo and Hale Hakarainen and their contemporary circus performances, for example *Keskusteluja*, 2006 (see Figure 4.) as well in Kristen Delholm performances with Hotel Pro Forma, etc.

Pronounced effects of illusion we perceive through interrelations of physical space or performer with virtual elements (space or avatar) in which boundaries between these two spheres are completely blurred. Interaction of physical and virtual space may include “virtualization” visual transformation of the physical elements in the scene bay projecting pictorial images on its

surface. Interplay of the physical elements and projected imagery creates visual illusionistic effect in neo-baroque way.

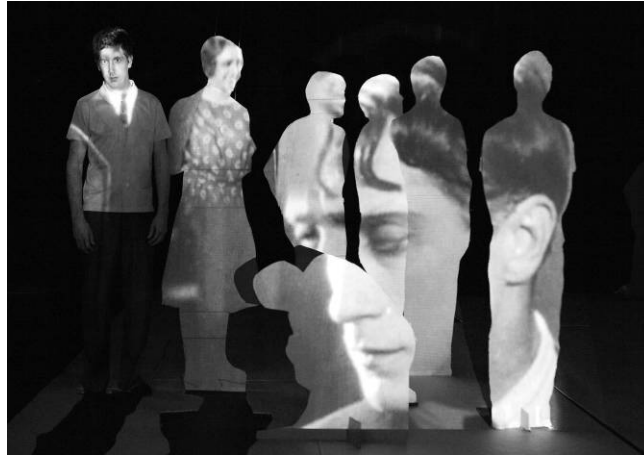


Figure 4. *Keskusteluja* - Vile Valo and Hale Hakarainen, 2006.

Example of Vile Valo and Hale Hakarainen *Keskusteluja* presents visual magic of neo-baroque interrelations of physical and virtual. Virtuosity of juggling skills and precision of interaction of physical and virtual elements are presented as mediums of new meaning of stage performance. In this kind of stage spectacles illusion of performance is using all available resources in creating magical visions and spectator sometimes cannot divide material and immaterial. As in historical Baroque stage spectacles virtual and physical elements of contemporary digital spectacles are colliding and the instable bounders of spatial elements are blurred - creating a new baroque *architecture of vision*. Physical and virtual are creating magic of spatial relation by mixture their similarities and differences.

3.1.3. Highest immersive-ness of virtual

Technology of “virtual reality” can provide maximum of immersive-ness, and sensory simulation. User has illusion that he is in virtual place – and the classical pictures frame which kept the illusion is gone in the way of neo-baroque spectacle. One of many great examples of VR art is Char Davies’s *Forest Stream* from *Ephémère* (1998) – see Figure 5.

Deleting the frame as bounder between different types of space presents Baroque concept of complete sensory immersion in digital visual

spectacle. In that spirit, the illusionistic spaces (walls and ceilings) of historical Baroque interiors (fantastic optical illusions) allowed the experience of phantasm and illusions of virtual places. Those kind of pictorial images within architecture visually extend physical space of rooms, and created visual impression of limitless space - material and illusion are destroying boundaries of spatial concepts. Today, the possibility of maximal immersion in virtual space experience is showing that “frame” which kept the illusion does not exist within VR technology. VR creates the impression that we are entering in virtual place and experiencing virtual time as “equal” with our physical.



Figure 5. *Forest Stream* (from *Ephémère*) - Char Davies, 1998.

The technology of VR today is increasingly used for theater performance. Therefore we may say that absolute paradigm of digital expression (of neo-baroque poetic) in performing arts is found in cyber-theatre, or in cyberperformance, which is showing highest level of virtual space experience.

3.1.4. **Historical concept on neo-baroque way**

Next model of neo-baroque esthetic in contemporary stage design is based on illusionistic scenery of historical baroque stage spatial relations – which is presented today in the form of static polycentric perspective pictorial image, developed by computer technology. Computer manipulated imaginary spaces is static picture that is showing all aspects of historical baroque stage perspective paintings. Today they are developed by computer software - produced as digital print not as painted scenery.

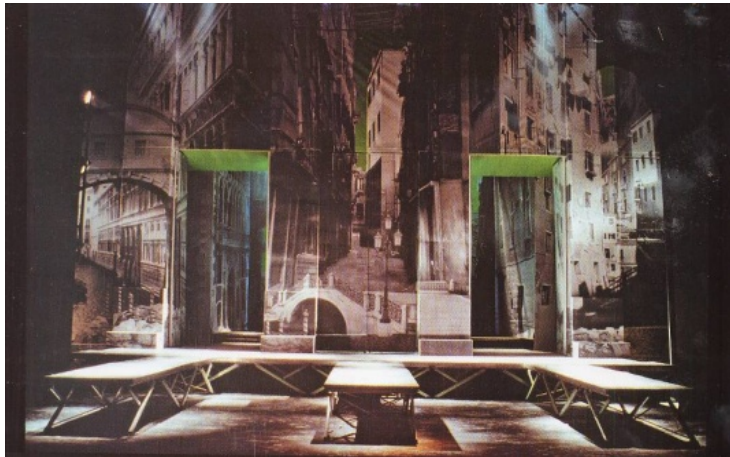


Figure 6. *The Merchant of Venice* - Miodrag Tabacki, 2004.

That type of virtual space representations I found in, for example, few Miodrag Tabacki set designs: *The Merchant of Venice*, 2004 (see Figure 6.), or *National Hero* (*Xepoj na cuje*, 2008), etc. In spectacular design of *The Merchant of Venice* Tabacki is using digital print where polycentric principle of collage is present in new baroque form. He is using perspective images of architecture in creating visual effect of infinity of spatial determinants presented by virtual space. Fascination with expanding spatial parameters in historical Baroque and neo-baroque is fully highlighted in its strong connections with scene spectacle.

3.1.5. Performative machinery

One specific model of neo-baroque is performative machinery (in the form of stage installation) where interplay of physical and virtual elements is strongly based on technological concept - where technology is the way of performance. In performance cases such as *Site Seeing Zoom* of Hotel Pro Forma (see Figure 7.) or *Stifter's Things* of Hainer Goebbels (see Figure 8. and Figure 9.) technologically based physical and virtual structure is dominant element of performance. High technology of computer software and hardware are allowing and constructing the stage spectacle. Stage machinery is the main performer. But this type of neo-baroque model of space manifestation could also include cyber-theatre. Therefore paradigm of digital performance

space finds its absolute expression in cyber-theatre or in cyberperformance, which includes a digitized performance.



Figure 7. *Site Seeing Zoom* - Hotel Pro Forma 2001.

Cyber-theatre performance is based on computer – on machine, which presents neo-baroque crucial fact of digital technology based play. Also, that kind of space performance is dominantly virtual – only audience is in physical spatial conditions (because of their physical nature and the nature of interface). Interactive way of neo-baroque stage machineries integrates viewers in the new media spectacle of neo-baroque system of instability, polydimensionality, and change.

4. **ONE WAY OF NEO-BAROQUE: H. GOEBBELS - STIFTER'S THINGS**

Specific spirit, and attitude of historical Baroque toward performing space is expressed and developed through theatrical illusionism of spatial relations and, in particular, in extensive use of resources of newest techniques and technologies of stage performances. Generally, baroque form suggests a key characteristic: self-orientation to sensuality of matter, or orientation towards spectacle. So, as in the period of historical Baroque, today neo-baroque stage spectacle is high developed, and space (of physical and virtual interplays) is sometimes main performer of event. Scenography is

becoming illusionistic performative machinery of stage spectacle – like Servandoni's 'mute spectacles' of 18th century. Marvelous scenic transformations, as in the historical Baroque, are the 'play' of physical and virtual elements of performance. In that sense performative construction of Hainer Goebbels *Stifter's Things* is one of fantastic contemporary theatre manifestations which is telling the audio-visual story on specific neo-baroque way.

The neo-baroque nature of *Stifter's Things* shows specific poetic and aesthetic that transforms physical reality into a "spiritual presence" - a presence effected by scientifically and technologically created illusions. As (neo)baroque spatial illusions have ability to evoke states of transcendence, "that amplify the viewer's experience of the illusion" (Ndalianis 2004, 28), this specific performance evokes our senses in performative neo-baroque way of seeing and hearing.

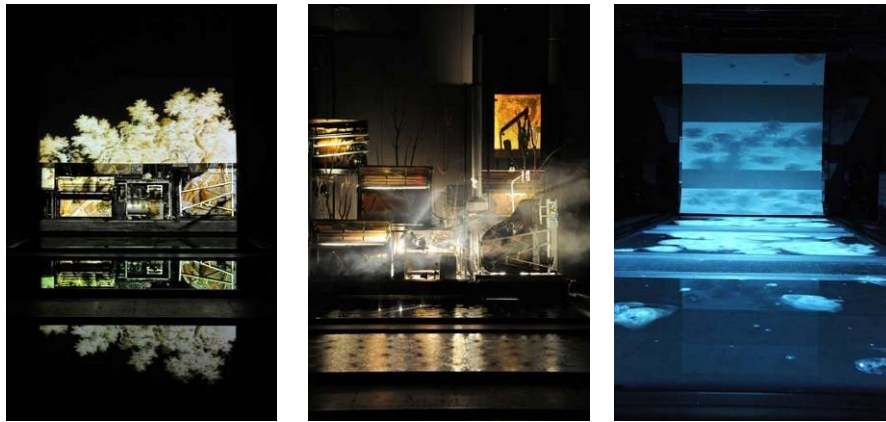


Figure 8. *Stifter's Things* - Hainer Goebbels, 2007.

Fascinating performance of *Stifter's Things* presents composition for five pianos with no pianists, a play with no actors, a performance without performers - as Goebbels says a no-man show. *Stifter's Things* revolves around awareness of things, things that in the theatre are often part of the set or act as props and play a merely illustrative role. As the title suggests, this work is based on the texts of Albert Stifter, an early 19th century romantic author, whose writings have fantastic eye for detail, as an artist paints. So, Goebbels uses this passages and he is "forcing the reader" to slow down and become aware of each detail. With deliberate slowing down of the story telling time, stage machinery with pianos is using time and space transformations as

main element of authors' visions. Pianos electronically connected, are mounted vertically on a platform of this moving installation. They are acoustic source and - as space structure - they are fulfilling magic of this physical and virtual landscape (see Figure 8. and Figure 9.). Instead of actors - pianos, pictorial images and light are 'playing' and creating incredible visual sensations - we can say that is stage machinery in 'cyborg' neo-Baroque performance.

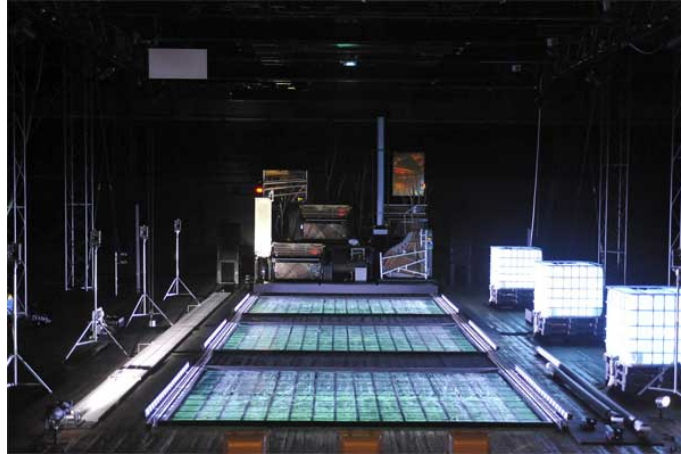


Figure 9. *Stifter's Things* - Hainer Goebbels, 2007.

In this case scenography is, to fullest extent, turned to illusionism in creating a super-actual reality of stage spectacle. Stage machinery, in this digital performance, involves articulation of material physical machine and, also, control of virtual elements - which clearly reflects the neo-baroque poetics based on technological paradigm. Space, water and ice, and light - are becoming main protagonists. Audience is entering a fascinating space full of sounds and images, which are taking spectators attention by inviting them to see and hear, to experience. As Goebbels noted his pieces do need people – people to create them and people to experience them. They only function when the audience is present and 'communes' with the elements of the piece. In neo-baroque way *Stifters Dinge* needs an audience to experience this spectacle of performative machinery.

Goebbels particular aesthetics, and poetics, moves toward forms of stage performances that is difficult to classify in conventional theatrical mainstream. In this spectacle impression of unreality of the real world (that is on the stage) - constantly leading observer to the further investigation of each

story segment, told by this mechanical-organism. The permanent transformation of stage space, of visual and sound - again and again – is opening fresh areas of visual presentations of performing stage magic. Goebbels created visual/narrative structure in the spirit of spectacle of historical Baroque, where virtual representations transforming the physical space in the sense of Baroque illusionism by using 'super-digital organism' - stage machinery that transforms the stage space and action.

In terms of transformation and metamorphosis of spatial aspects Goebbels achievement here goes far beyond usual theatre experience. This neo-baroque work is searching for connections between material and illusion through conscious slowness of stage-being. *Stifters Things* in special ways involves digital technology in the aspects of realization, and in the manifestation of space. In some moments this visually dominant performance seems like highest degree of development of theatrical form. In general, technical and technological development within the Performing Arts provided very extremely elegant illusionistic images of Goebbels's neo-baroque spectacle.

5. CONCLUSION

In overcoming the classical representational structures contemporary stage spaces of neo-baroque aesthetics and poetics are establishing new relations between physical and virtual representational elements. Neo-baroque presents an aesthetic synthesis which reflects the new interrelations between virtual and physical space created by artistic attention which is using illusionism, multiple frames, and polycentric structures in order to create a sensuous, dominantly visual, spectacle. Complexity of the physical-virtual representational structures of neo-baroque form is establishing new relations between material and immaterial which tend to collide and synchronize within their media manifestations in the neo-baroque visual spectacle.

Several models of neo-baroque vision in art of scenography, which were presented in text, are telling about neo-baroque manifestations of space in contemporary representational practices. As it was shown, they are largely oriented to the use of digital technology in realization of an artwork. In that respect, contemporary stage design/scenography proves to be a particularly illustrative field in which are highlighted complex relations that exist between physical and virtual space in arts. Neo-baroque presents an aesthetic

synthesis which, to the fullest extent, reflects the new interrelations between virtual and physical space.

Newly established systems of perception imposed on the contemporary viewers are implying a whole new range of sensory and visual experiences. Today, complexity of the nature of visual communicational structure inherent in live performance is mostly presented to technologically awakened audience. Having in mind the importance of new technology-based elements of stage events and new experiences of space, we can expect in future that boundaries and differences between physical and virtual, material and illusion will be significantly changed. In this way, artists will have the opportunity to develop and to implement their own creative concepts, and the audience will be, possibly, placed in different types of interaction with play and their creative contributions to the performance will become increasingly important.

The audience is the one that allows an integral feature of (neo)baroque aesthetics - including the principle of virtuosity. Virtuosity of the performance (virtuosity of stage machinery immersive `transformations`) is in the service of spectacle, and states of (neo)baroque technological manifestation of space in art.

REFERENCES

- [1] Ettlinger, Or. *The Architecture of Virtual Space: doctoral thesis*. Ljubljana: Faculty of Architecture, University of Ljubljana; 2007.
- [2] Calabres, Omar. *Neo-Baroque: A Sing of The Time*. New Jersey: Princeton University Press; 1992.
- [3] Ndalianis, Angela. *Neo-Baroque Aesthetics and Contemporary Entertainment*, Cambridge, London: The MIT Press, 2004.
- [4] Focillon, Henri. *The Life of Forms in Art*. London: Zone Books; 1992.
- [5] Ndalianis, Angela. Architectures of Vision: Neo-Baroque Optical Regimes and Contemporary Entertainment Media. In Thorburn, David and Henry Jenkins. *Rethinking Media Change: The Aesthetics of Transition*, Cambridge: The MIT Press, 2004; p. 355-374.
- [6] Deleuze, Gilles. *The Fold: Leibniz and the Baroque*. Minneapolis: University of Minneapolis Press; 1993.

CONCERT-LIKE PERFORMANCES

Emin Durak¹

¹MFA student in Experience Design at Konstfack (*University College of Arts, Crafts & Design Sweden*)

C/O Holmgren Kaptensgatan 11 Tr.2 Stockholm 11457 Sweden

Abstract: Contemporary performance have always been recalled with the word “experimentation” in the modern world. Within the consensual dynamics of this improvisational practices, the most appropriate and yet necessary driving force is inspiration. Thus artists always tend to look at their surroundings and intend to criticize them in a most intellectual and aesthetic way. Nevertheless what usually appears as a consequence in this such discourse is that those such understandings bring forth to a particular knowledge which neither consequently bring about a change and discourse into the context, nor propose an alternative to or against it. This such non-existing communication zones in the public realm, as Marc Auge depicts with his book “Non-Places”, converts the work of art, especially that of the performative, into a state of mechanism that alleviates the repressed in the unconscious of the society, yet produces excuses for the ongoing of the State apparatus. Thereby intensities and forces that arise from the particular artistic practices are doomed to remain within the limits that are imposed upon them, not leaving much room for thresholds to be engaged against and beyond those limits, as it is ideally and realistically implied by the architectural philosophy of Bernard Tschumi, as well as the infinitely interpretable one, that of Gilles Deleuze.

Keywords: concert, excess, pleasure

1. INTRODUCTION

Pure intensification on form without particular attention to content -of what the artists aim to convey through the artwork- has consequently brought about such performances that merely approach to experimental attitudes variably happening without a certain domain. This experimentality is an indirect consequence of communication zones that exist in our everyday life where no encounters of human-human interactions take place as Marc Auge has explained at his book: "Non-Places" (1995). Due to that condition of everyday life of hegemonic architecture, an aesthetic approach even in the academic world has focused only on the notion of "bringing individuals together" (e.g. Relational Aesthetics- Bourriaud, 2002). This idea towards human beings in the postmodern age of "incredulity towards everything" does not necessarily make people confer discursive arguments, nevertheless let communities' relationships remain without particular content and context. Thus every "live" encounter becomes eroticization of body and, nonetheless, be still of a non-human discourse (sexuality is not exclusive to human). The extreme intensification of form without particular attention to content is an indirect artistic phenomenon in the contemporary theatre world that happens as a consequence of non-existing human communication-zones in our society. This such oppositional anti-thesis from the theatre/art world seem more likely to complement its thesis (that of non-places) than to debate a valuable alternative against it to create a particular synthesis. As a proposal for such endeavors of non-contextual discourses in contemporary theatre, Tschumi's theory on "Pleasure of Excess" from his paper Pleasure of Architecture could be of a typical disciplinary branch for designers/architects of performance place in the contemporary theatre (1978). He explains the remarkable point of departure for Pleasure-Excess as if it currently is for contemporary theatre (which makes one wonder whether architecture and Dionysus shall be con-joint in this age where virtual space - stage/auditorium is a matter of intense distortions):

"Ultimate pleasure of architecture lies in the most forbidden parts of the architectural act; where limits are perverted and prohibitions are transgressed". (p.6)

Conventional theatre comes from the idea of entertaining the royal family. That idea could be converted to the notion of, ideally, entraining the public in this neoliberal democratic governance now. Either it is that contemporary architects look upon the values of contemporary experimental

theatre, or theatre makers go out to public space to seek more values in expression; there needs to be some discursive exchange in the post-disciplinary realm where ones shall pursue to create a more consensual, dynamic, concert-like performances, if not in the royal theatre of the city; but then in the very public space.

2. ANALOGY OF THE ENCOUNTER

2.1. Matter & Form Dialect

If the point of this paper was able to be reduced into such explanation with one simple analogy, it would be that of the *matter & form*. Simplifying to extreme, most experimental performative art-forms that take place in their relation and critique to societal consensus in this age are extrinsically held generalities, merely representing *undifferentiated* concepts. Their value that are implied within their form are usually that which takes place as a matter *for itself or for another, but not that which reflects a conerescent value arisen purely from within artistic intensities that belong to the inner abyss as a singular* (Deleuze, 1968)

Systematic paradigms have two possible roles: *State & Nomad*. State refer to such system that power is centralized within enclosed borders where arborescent circulation and distribution of power and energy is all due to and initially from that center. Thus it naturally conceives distinct understanding of sender and receiver (of power) usually in one way, yet top-down, direction. It should be understood that *state as such* does not necessarily refer to state of governance of a country, but it usually is derived from it. Deleuze and Guattari refer state as: "State is what makes the distinction between governor and governed possible". (1987, p.357)

With all its institutions, formal paradigms, ordination of lifestyles and pre-suppositions that form the arborescent power distribution of State mechanism, what is a part of everyday life becomes more than ever the general concept of art *involuntarily*. The organization of power structure generates its own legitimacy for the ground that it's deployed to be serving: *the Base* (Plekhanov, 1922). Base, the economic system, generates the flow of power (capital, property, commodity, belief, wealth, treasure, knowledge, mystery, virtue etc.; *value as such*), which generates automatically the *stations* that are constituted from without the center of power that generates

the *code* of flow, which generates the *processing* of those flow of powers in relation to the previously coded formula that comes from the center, which generates the fragments of *value* to be able to be shared among the participants of a system *as such*. Within this entire systematic framework, we refer to *State Apparatus*, as opposed to that of the *Nomad Machine* (Deleuze&Guattari, 1987). While the generation of such value determinations that arise from within the center of arborescent mechanism, what's usually on stake is that presuppositions take place of the variable element of each formula. In other words, this variable element within the formula becomes stuck and yet brings forth to such prioritized dogmatic value which is *standard*; taken for granted. All the intensions behind such pre-determination is the very will that State apparatus always tends to make believe *the governed* that problems get resolved and be disappeared by solutions that are generated by those formulas comprising of that stable function element. National heroes, living dictators, neoliberal democrats, democratic neoliberals, middle class societies, celebrities of all sorts; they use that formula - that which is taken for granted dogmatically, in order for them to constitute their stake on that which they are governing their illusory power.

That illusory power has several aspects that it holds its formula to be governing its own consensually agreed particularities. The most effective aspect of that power is that of *simulacra*. The art of symbol which lacks that which it is supposed to represent. In other words *hyperreal* of the signal system in its *a priori* relation to the matter (Baudrillard, 1972). The illusion of matter is challenged by the illusion of non-matter, but it still remains as an illusion which *negates the matter but not the illusion*. It still believes in the illusion but tends to find it elsewhere: on that which illusion is mediated.

Another type of system could refer to that which is derived from primitive *being* and *movement*. The very particularity of primitive being and movement refer to *Nomadology*. It is such a happening that can be called system, no matter how chaotic it seems to be, due to its existentially extrinsic attitude that works in natural way; without any ability, but a constant trial, of State intervention. Such exteriority referred to nomadic style can be understood with its ability to foresee and move beyond the existing paradigms around it. While interactions in between components of state system usually happen within constrained conduits without any distortion, the nomadic system is based on the indeterminable, yet incommensurable flow of interactions that always carry turbulence in between stations; that which is the very fact that constitutes the paradigm that we can ever call as nomadic system.

While the interacting element is constantly beheld and occupied, yet dominated by component stations, it moves in between within state systems; let's make a comparison of that to that of Nomadic. In nomadic systems, the interacting element, which is the most essential element of any system (e.g. blood in body, air in atmosphere, water in nature), always remain superior to stations it flow through. This phenomenon is conceived to be imagined within a coherent framework of naturally perpetual interactions that happen in systems, from within such metamorphoses. For a better apprehension, Deleuze&Guattari's live remark is worth a pause:

"State needs to subordinate hydraulic force to conduits, pipes, embankments, which prevent turbulence, which constrain movement to go from one point to another, and space itself to be striated and measured, which **makes the fluid depend on the solid**, and flows proceed by parallel, laminar layers. The hydraulic model of nomad science and the war machine, on the other hand, consists in being distributed by **turbulence across a smooth space**, in producing a movement that holds space and simultaneously affects all of its points, instead of being held by space in a local movement from one specified point to another." (1987, p.363)

Nomadic system constitutes a power relation that lets the interacting element be the predominant medium which consequently brings forth to such happenings that make the matter flourish and constitute itself as a pure form belonging to the inner element. Whereas in State apparatus power is distributed within centralized stations and pre-conceives the matter in form. In other words, while State subordinates difference to identity by relating a top-down direction flow of power; Nomadic gives birth to endless spectrum of pattern relationships that lets power flourish from within any organism in a bottom-up; grass-root direction thus linking the matter directly into pure form of difference.

2.2. Authentic & Genuine

$$\text{Authentic} = \frac{X(\text{distance}) * Si(\text{intensity of subject}) * O(\text{genuineness value of object})}{ki(\text{simulacra variable of Context})}$$



Authentic extracts its justification from the distance in between object, that which is referred to be *authentic*, and subject. As soon as the distance shrinks, the way in which object - the noumenon that is previously in a *priori* state, ceases to become authentic. Interpretation of such distance couldn't be regarded within the limits of physical relations. It could be referred as the *time* spent to constitute an *a posteriori* knowledge, or a space in between the entities in actual and/or virtual realms, or the relation in between cultural domains etc. For the real authentic experience to happen, which would in the best case be linguistically represented in the form of *superject*, there are three conditions that have to be met (Whitehead, 1933/1967):

1. The *genuine* state of object *independent* on the state of circumstances of subject. That which can and only be within the means of Craftsmanship, with its essentially primitive and evolutive essence - directly substantial to plane of Immanence, starting from a state of *singularity*. Value of such object can only be "**1**" when it is genuine, or "**0**" when it is not genuine, or "**-1**" when it is faked to be genuine. In the case when genuine is "**0**", formula equates the last value="**0**" for the authentic experience. Thus experience is not authentic. In the case when genuine is "**-1**", formula equates the last value="**~-**" (value also depends on other variables) which should be understood as the concept the illusion of authenticity".

2. For this case, subject must be *true to him/herself*. It has to *sincerely* approach the experience and not be under impact of external forces. The intensity must come from the singular virtual that will give birth to actual sincerity to take place in the experience domain.

3. The *distance* in between the entities has *to be met*. In order for subject to become a *superject*, in other words be *transformed*, subject has to meet the object and let the *illusion of authenticity* to be completely dismissed. Distance could differ in any sort from cultural differences to chronological, from geographical distance to physical misrecognition.

Previously noted that experience of authentic would best be described with the phenomenon that is explained by Alfred North Whitehead as subject-superject. In the book *Process & Reality* he develops the theory of superject due to circumstances in which variations constantly happen in experience, affecting the nodes of subject and its co-transformation. Buchanan and Lambert, aspired of Deleuze's analysis, explains of superject to be: "*It is not a variation of truth according to the subject, but the condition in which the truth of a variation appears to the subject*" (2005, p.133). At the end of experience, one cannot really talk about such subject and object, because both simultaneously become transformed into another entity. Thus previously held illusion of authenticity is also out of relevance anymore.

2.3. Genuine & Craftsmanship

"It is not the hand that is perfect, but the whole nervous mechanism by which movements of the hand are evoked, coordinated, and controlled."

Frederick Wood Jones

Genuine can and only be an artifact of craftsmanship. Thus for such true (not illusory) experience of authentic to happen, it is obligatory that object that is attributed to be authentic is genuine, a work of craft. Craftsmanship refers both to the realms of materiality to immateriality; indeed, the general consensus in which craftsmanship happen is regardless of the material used in it as such. It is all about the mindset, whether the nomadic or state apparatus is that which conceives a happening to be craftsmanship. And it always and only has to be from that of nomadic.

The role of craftsmanship as mindset, influencing social relations in society and culture is indispensable. For such flow to be happening from within such territory is dependent on the existent of craftsmanship. From all developments of skills to inter-relational landscapes between humans and non-humans is always due to that nomadically moving flow of exteriority. Exteriority, here, would very much refer to relations in a neighborhood which is developed along the time and points constituting neighborhoods always require *daring* to concern on each other. Exteriority becomes as being jealous of another as being loving another. It is for another that is in exterior, not merely within the boundaries in home domain as it is in State apparatus. Senett refers to pride of maker for such craft that he made that is beyond the pride of himself, in which case *"the work transcends the maker"* (p.295). This is a clear example, as well, that the interacting element, work, is superior to station, maker. He also explains the social body of craftsmanship as:

"Who we are arises directly from what our bodies can do. Social consequences are built into the structure and the functioning of the human body, as in the workings of the human hand. I argue no more and no less than that the capacities our bodies have to shape physical things are the same capacities we draw on in social relations." (p.290)

So how would that be to create such craftsmanship of performance? In fact, performance, especially when it is in experimentation, is the *a priori* intangible form of craftsmanship. Furthermore, it would be important to note here that experimental performance should not be mistaken to be confused with *theatre as such*; due to intrinsic characteristic of theatre which is that it is the *a posteriori* form of art, in other words; *the Dionysus*, the highest point of such a concertarian experience. In order for that to happen, there needs to be an insightful look held into the depth of such a collective space.

3. FROM SOCIAL CHAOS TO AUTHENTIC CHAOSMOS

"Sensations, affects and intensities, while not identifiable, are clearly closely connected with forces, and particularly bodily forces, and their qualitative transformations. What differentiates them from experience,

or from any phenomenological framework, is the fact that they link the lived or phenomenological body with cosmological forces, forces of the outside that the body itself can never experience directly. Affects and intensities attest to the body's immersion and participation in nature, chaos, materiality: Affects are precisely these nonhumans becoming of man, just as percepts -including the town- are nonhuman landscapes of nature."

Deleuze & Guattari, 1994, p.169

3.1. Non-Performances in "Non-Places"

Public life in city, in town, or let's say 'urban', has always had a specific function of bringing individuals together to bring about a 'collective'. This role of public space is what makes public space *public space* indeed (Habermas, 1991). Though, with the above mentioned developments that co-directed the state, as a consequence of the economic & social governance structures, what is reflected on society is "Non-places"; if we would point out the transition between (iii): *the sociopolitical regime* and (iv): *psyche of social man* from Plekhanov's theses. Non-places, according to Augé, are places that exist 'solely' to its precisely defined function - from ATMs to Shopping Malls, from metro stations to gas stations (all *are* or *made of* mass produced items) (Augé, 1995). This element within the superstructure is Augé's term and quite delicately explained by Khosravi as: *"This is what happens in non-place: my life is severed—from friends, family, and strangers, from history, from geography and replaced with momentary distractions; I spend my time in or between functionally separated spaces, not quite in public but not quite in private either. It is a life divided and subdivided, each piece isolated from the others, with no continuity or overall coherence. It is a life in between."* (2009).

The situation which comes out of 'intelligent' and "modern" urban planners' successful implementations following industrialist (industrialized thus developed) movement, somewhat causes an "imposed" way of living to individuals' lifestyles and not letting them be as how they culturally, and naturally are. Because the places in our lives randomly become just mere private ones that falsely reflect our private spaces. With the loss of the communality of public realm, we also lose the true intimacy of the private realm which is both indeed what makes us humans, as cultural living artifacts. Latour points out the trajectory of this issue as;

"This whole modernist mise-en-scène now appears to be the queerest anthropological construction, especially because Progress, under the label of Reason, was defined as the quick substitution of its odd nature to the subjective, local, cultural, human, all too human, values". (Latour, 2010)

3.2. Relational Aesthetics & Generalities

What is most lacking in the outdoors of our city, the open city, is that art is hidden in closed boxes; "white cube" of the built environment: exhibition halls, museums. It shall nevertheless take more advantage of the exhibition value of its contemporary essence and demonstrate itself in the outdoor environment where the public encounters are spontaneously happening.³⁶ Recent attempts to revive the value of art & everyday aesthetics into the street, as it is for its 'cult' value, to refer to Benjamin; has merely remained not only tasteless but also a victim of marketing concerns of corporate world (1936).

Bourriaud states: *"The precise nature of contemporary art exhibition in the arena of representational commerce is that:*

"...it creates free areas and time spans whose rhythm contrasts with those structuring everyday life, and it encourages an inter-human commerce that differs from the communication zones that are imposed on us. The present day social context restricts the possibilities of inter-human relations all the more because it creates spaces planned to this end"

He continues at another page as:

"The essence of humankind is purely trans-individual, made up of bonds that link individuals together in social forms which are invariably historical; - Marx: Human essence is a set of social relations" (Bourriaud, 2002).

It could be claimed that he meant *the lost public places*, non-places, at the end of the first speech and giving a responsibility to contemporary artist, as he does throughout his whole book, for transposing human values into society; *the public realm*. What I would like to point out here is that; it is as much a responsibility of an urban designer and also of a random citizen to renovate the city into a relationally aesthetic realm as it is of contemporary artist.

In regards to such representational practices that constitute the realm in which simulacra takes place, we can analyze and example and go through the graduation show of MA in Acting students, *Autonomous Actors* of Stockholm Academy of Dramatic Arts (Stockholms Dramatiska Högskola) called "Splitter". Splitter is a performance developed by Autonomous Actors, an MA program at Stockholm Academy of Dramatic Arts, staged at the Royal Theatre in Stockholm. As it is mentioned by Berger's analysis in "*Ways of Seeing*"; what was brought together with the invention of camera is the ability to picture (shoot) from different perspectives and being able to denote the existing paradigms of the situation, which used to be the perspective of "God's one, perfect point of view" replaced by beholder from diverse points of views. Then, with video camera, film became both multitude and substitute to theatre with its ability to foresee stage and let observe from differing perspectives, which could well be seen in the early works of famous film directors who had long worked as theatre directors beforehand and couldn't give up much from their scenography skills; such as *Bergman*. In this case, autonomous actors seem to have unconsciously inspired of film while doing their show in order to provide a scene that goes beyond the conventional theatre form by replacing the whole play in the corridors of the Royal Theatre. But they seem to not contemplate well that even in movies we face to *one* screen. It is that the *form* of film is so strong, due to its *reproducibility* in essence, that it is imperative to its integral, which is theatre, as much as it extracts its essence from it. It is like a mutual *language game*. But what is lost in this language game regarding the play of *Splitter* is that form as a representative of the content takes over the concept. It becomes content by itself and tends to reflect merely of itself (the form) which results with obsolescence of content: this is the *precession of simulacra*. Representation triumphs substance. Thus it remains as mere generality.



Figure 1: A sample picture from the play “*Splitter*” in Royal Theatre, Stockholm (actors in the stairs: *Ingrid Rusten & Ivar Furre Aam*, others are audience)

4. THE CONCERT

Every work of art in history has always been relational. But that should not be reduced to such saying that it is, relationality, is the fundamental condition of art; nevertheless the igniting point yet always have been anti-relational, rebellious. By making such work “relational”, estimation of quality is already subsumed over for its extensive value as opposed to its intensity. It thereby itself becomes its own evaluator and promoter from without, not from within. It attributes itself such value which determines the extrinsic quality regarding the circumstantial framework and context that it is applied to. Whereas the authenticity and genuineness, as we have seen before, that have constituted the intensities and forces from within repetition of the singular particulars and their disguising metamorphoses yet become undermined for the sake of such external value attribution that only imposes *generality*. Here, referring to Benjamin again, the equilibrium which needs to be considered between the *cult* value of art, and *exhibition* value are at its most delicate and fragile level. As in Deleuze and Guattari’s philosophy remarks it quite often, cult in Benjamin’s term is the fascistic over-coding due to territoriality becoming over-intense and programs being under impact of over-determinations. Nonetheless it is also difficult to deny that every sort of exhibition value in one way or another is linked and related to that of the cult

of which it is generated. To deny the cult, would be to deny the authentic, thus to deny the exhibition, and thus all sorts of values. This is the biggest problem of Relational Aesthetics. Thereby trying to generate a widespread good, it seeks to convert itself into the generality by looking upon itself from without as an extensity; thus eliminating any chance of embarking the intensity and transforming its genuine singularity from within for an authentic value that escapes its territory and becomes a cosmic endeavor beyond any sort of extrinsic value determination seeking either qualitative or quantitative judgment.

4.1. Intensities in Full Range

Contemporary performance not only *can*, but also *should* challenge all sorts of existing conventions of how we do things in general ordinary domain. In a random quotidian situation, ideas usually are compressed in favor of a routine habit instinct (Habitus) which also plays role in generating Ideas, paradoxically. Deleuze remarks those three types of Repetitions that are complex and one start with the conservative *habit*. Conservative because it leads to actions that are done before; no habit is newly constituted. For instance in regards to Freud's remark on *Compulsion to Repeat*, Deleuze interprets such kind of repetition as it is being dogmatic, brute and bare, even materialistic. Only so far disguises in between such repetitions happen, it can escape itself from the conservative limits and jump into thresholds that make happen value in a society, thus *difference*. Interpreting Freud's Compulsion to Repeat theory, Deleuze goes on as:

"Imagination gathers the traces of the former present and models the new present upon the old. The traditional theory of the compulsion to repeat in psychoanalysis remains essentially realist, materialist and subjective or individualist. It is realist because everything 'happens' between presents. It is materialist because the model of a brute, automatic repetition is presupposed. It is individualist, subjective, solipsistic or monadic because both the former present - in other words, the repeated or disguised element - and the new present - in other words, the present terms of the disguised repetition - are considered to be only the conscious or unconscious, latent or manifest, repressed or repressing representations of the subject. The

whole theory of repetition is thereby subordinated to the requirements of simple representation, from the standpoint of its realism, materialism and subjectivism.” (Deleuze, 1968, p.104)

Thereby with this speech, it is intended to be implied that the vibrational ontology that constitutes an objectual space of urban environment; there is more to take than to reflect an existing paradigm, such as a *non-communicational zone*. Rather, in other words, every point of little departure represented with a fragmental element can be repeated for its sake, with the disguises that constitute it towards a difference that shall not be subordinated into an identity and judgment.

4.2. Institutional Concern

In order for one to speak of such determinant difference as such, it must be conveyed *priory* that *knowledge* as noumenon has its own paradigm, flow that circulates around a sub-system. Within this understanding, State apparatus generates the *illusion of transcendence* that is linked to the idea that knowledge necessarily comes from institutions which hold the circulation of power (as stations). It is not only that institutions always rank and have higher authority than people who participate even authorize in them; but also that *authorization as such* is only and hitherto a directly given yet created element by the institution. Intellectuals and knowledge generators have to always carry their career flags upon such institutions and even it is a person who they reference; he/she is only referenced only so far as his/her image is induced to such level which carries the concerns of an institutional characteristic (i.e. *celebrity designers/architects who become their own identity brand*).

5. CONCLUSION

In order for us to make a better insight into the point in the regards to concert-like performances, as a metaphorically held concept proposal, we will go ahead and investigate the literary text of Bernard Tschumi. He made such a marvelous depiction of architecture that it would be striking to all sorts of

norms of modern conventions, yet bring about such unique form of we do things in everyday quotidian which makes the *"Pleasure of Architecture"* one of the best texts ever written in the theoretical history of Modern Architecture. Now, what is left is to implement all the theory into practice by, if necessary, *disguising* it. We as designers, architects, performers, artists; more and more get to notice that architecture lacks something that of *"Excess of Pleasure"*, within the functionalist domain of theory it could often be said that modern architecture approaches hitherto to *habit instinct* in favor of a *workers'*, or rather *employees'*, *society*. The workings of habit, building routine performances of daily modern man such as make coffee, go to toilet, work at your office on your desk facing your computer, typical floor building's facade, and lighting purely intensified on the factor of provoking more and more toward a work habit without any thoughtful insight put into it. Thus, many times, all the so-called notions of "creativity" remains as fragmental objects merely designed to those of whom to be benefited by a higher organ of power in the usually arborescent power structure. It is often too little questioned in what sort of *Past (Eros-Mnemosyne)* can and should be really questioned as a consequence of the chain of *Presents (Habitus)*, thus make happen a composite, destructive, flourishing *Future (Thanatos)*. Within this mindset, every sort of limits get perverted into thresholds, with which it is meant to say that there are two ways of analyzing history: *1st - looking at important historical events as the moments of dramatic change; and 2nd - to see them as moments we shall have not gone for*. No doubt we tend to go for the 1st, but in real active moments of present life, this is very much neglected, yet prevented to obtain *change*.

REFERENCES

- [1] Augé, Marc. "Non-Places: Introduction to an Anthropology of Supermodernity", Verso, New York, 1995
- [2] Baudrillard. J, Simulacra & Simulation, 1972
- [3] Benjamin, Walter "Work of Art in the Age of Mechanical Reproduction", 1936
- [41] Berger, J. Ways of seeing. BBC Broadcast, TV Interviews, 1972
- [5] Bourriaud, N. Relational Aesthetics, 2002

[6] Deleuze G, "Difference & Repetition", The Athlone Press Limited.
Translated by Paul Patton. 1994/1968

[7] Deleuze, Gilles, and Felix Guattari (1987). "A Thousand Plateaus: Capitalism and Schizophrenia." Trans. Brian

[8] Deleuze, G & Guattari, F. What is Philosophy, Columbia University Press: New York, 2004

[9] Habermas, Jürgen "The Structural Transformation of the Public Sphere", MIT Press, 1991, p.158

[10] Latour, Bruno. "An Attempt at Writing a Compositionist Manifesto", submitted to "New Literary History", Munich, 2010

[11] Noori, Behzad Khosravi, "The Presentation of Self in Everyday Life or You Who Sit in Front of Me", Konstfack, Stockholm, 2009, p.10

[12] Plekhanov / Williams, Raymond. "Marxism and Literature, Part II: Cultural Theory", Oxford University Press, New York, 1977

[13] Senett. R, The Craftsman, 2008

[14] Tschumi. Bernard, "Pleasure of Architecture", 1978

TECHNOLOGY AT PLAY – DRAMATURGICAL POTENTIALS OF TECHNOLOGICAL PROCESSES IN THEATRE

Olivera Gracanin¹

¹M.F.A, assistant professor

Academy of Arts, Đure Jakšića 7, 21000 Novi Sad, Serbia

Abstract: Technology has followed theatre performances ever since theatre came to be. Through the ages, technological processes have been evolving constantly, becoming more and more sophisticated, complex and very powerful.

Theatre audience has always been curious to find out more about theatre production processes. Peeking into a rehearsal room has always seemed like a very appealing thing. The audience is very intrigued by the way theatre is made, but the key focus of that interest has broadened. The focus has changed somewhat from the curiosity about the work of actors and directors, to the curiosity about the whole production process.

There is drama in technological processes, and the directors and producers are starting to explore the possibilities of using that drama to assist the drama of the play that is to be played, or to make a show on its own.

Opening of this whole new spectre of possibilities deeply affects theatre practices, and even theatre architecture. It is imperative for the space to facilitate the realisation of maximal potentials of theatre technologies, and it is no longer an imperative, it is even unwelcome, to have all these technological processes hidden by spatial properties. Theatre technology is powerful, sophisticated, costly, and highly impressive, and directors want to use it to the fullest.

It is very important to understand that this kind of approach harbours risks and limitations. The play of technology should not stand imperative to the play the actors play on the stage. Technology may engage the audiences' focus for a little while, but if it becomes more important than the play of actors, then it is no theatre anymore. It is imperative to explore the right balance between the play of technology and the play of people.

Keywords: theatre, technology, production process, theatre architecture, audience

1. INTRODUCTION

Interest of theatre and public event audiences has always been aimed towards more than just the finished product. The process of making a work of art, a spectacle or a theatre show has always been fascinating. There have been numerous meta-theatre plays during the theatre history, portraying the process of theatre play production. Still, those plays have mainly focused on acting and directing processes, not involving technological processes, or involving them just slightly.

In the 21st Century, theatre audiences are much more technologically adept. We live surrounded by various technological devices, which we use on a daily basis. Our use of technology greatly affects our art, our cognitive processes, our work processes and our culture. It even affects our aesthetics in very complex ways. "If we come back to the relation between technology and culture then, this argument implies both rationalization (uniformity) and culturalization (increasing diversity), but it implies that the cultural significance of technology is that the micro-changes in modern everyday life that have been documented here add up to larger, macro-changes. The truth in the 'rationalization' thesis which Braun and Joerges overlook is that disenchantment *does* take place if we mean by this the progressive displacement of a non- technological culture by a culture that is technologically-mediated, on the micro- and (if we aggregate the micro-) the macro-levels." [1]

Although there are numerous research papers published all around the world discussing the relationship of new technologies and culture cognitive processes and society as a whole, the changes that society, and art most of all go through, are too rapid and unpredictable that we can scarcely look back with any certainty, much less risk any looks aimed towards the future, which thus are deemed to be pure guess work.

Art, which intuitively reflects change, is therefore probably the best beacon available for showing us a path towards the future.

2. DRAMA OF TECHNOLOGICAL PROCESSES IN ARCHITECTURE

The process of dramatization of technological processes has spread quite successfully to building sites. Both historical and current building sites

have become subjects of TV shows, novels and documentary films, earning a great deal of attention from the audience.

Marketing companies promoted Berlin as a tourist destination, assisting thereby the local economy. One of Berlin City centers, the Potsdamer Platz which was for decades a no-man's land area (the wall ran through it), was demolished, and the decision was made to build there a large cultural centre. Suddenly, there was no wall or barb wire, but there was a huge, muddy construction site, which the people of Berlin did not feel very comfortable with. Since that one of the main tourist attractions – the wall – disappeared, the tourist office of Berlin successfully managed to incorporate the skyline of cranes into a futuristic vision of the city. In order to make the public more familiar with, and more adapted to the large construction site in the middle of the city, there was a decision made to open the construction site as a building site exhibition, with thousands of guided tours, as well as cultural activities, promoting architecture, multiculturalism and contemporary art. Schaustelle Berlin (Showcase Berlin) at Potsdamer Platz became an example of successful transformation of "the largest building site in Europe" into a tourist attraction, providing guided tours and cultural events, not disturbing the technological processes. „A follow up red „info box“ at Potsdamer Platz, which opened up in October 1995, where major Berlin investors presented their projects, has become an instant city landmark of its own. [2] The new concept of "construction site tourism" brought up to 10.000 visitors a day.



Figure 1: River view of the Schaustelle Berlin



Figure 2: Construction site tourism.

„Visitors enter the Info Box, something like a walk-in billboard, via its space-age staircase. Inside the Info Box, films, computer simulations and 3-D

animated displays reveal what Potsdamer Platz will soon look like, and the building's rooftop viewing-platform provides an excellent vantage point for watching the proceedings. The guided tours do not interfere with the construction work in progress, so visitors can experience first-hand a city-in-the-making. Building sites are still noisy, ugly and sometimes muddy places, but in Berlin they also offer a glimpse into the future of Europe's most happening city. "[3]

The construction site tourism holds many appealing features. Besides being informed about the future buildings that are being built, the audiences get the opportunity to experience first-hand what it feels like to be at the construction site itself, to feel as a part of the building process, to experience the magnificence of constructive engineering up close. And that experience has brought close to 1 million visitors to the construction site.

3. DRAMATISATION OF SCIENCE

One of the reasons for this growing interest in technologies is the ever more popular dramatization of science. Documentaries, animations, children's programmes, science TV channels, video games featuring science – it's all about finding drama in science. That inevitably leads to people having better understanding and having more insight into scientific processes and new technologies. Besides being just users of complete, finished products, and consumers of finished programmes, people are interested in finding out how it all works and how it is all being made. People are getting used to the use of technology and science, making them a part of their everyday life. Understanding of new technologies becomes a necessary knowledge in today's world, both technologies and processes that are involved in their everyday lives, but also some technologies and processes where people are learning more and more about technologies that are not in any way related to their work or their usual surroundings. It is no wonder then, that TV-shows like CSI – Crime Scene Investigation, where forensic sciences, or Bones, where forensic pathology procedures are being dramatized, gain immense popularity.

When Science Fiction became popular by the beginning of the twentieth century, the current development could not have been foreseen. Nowadays almost every productive inhabitant of the western world needs to have extensive knowledge of technology and science in order to gain proper employment and deploy as well as maintain proper correspondence practices.

What used to be simple letter writing has become a virtual interaction between parties. From writing e-mails, the currently common equivalent of the postal communication, to virtual meetings, where most conference attendees are not bodily present, but interact through video and audio conferencing facilities, people use the technology advancement to enhance productivity and efficiency. It is expected that the employee is familiar with such forms of communications and is capable of using the given media for interaction.

These communication facilities have extended beyond mere working places and are intricate components of our everyday life, with social networking being the main way of human interaction, even surpassing the common use of phone landlines. Phone landlines, which used to be the only way of communicating with distant locations, faraway places or even neighboring cities, have become all but obsolete, being replaced by VoIP technologies and mobile phones. Mobile phones have developed into smartphones, whole interaction gateways, where the user has not only the whole workplace at his or hers fingertips, but also any and all communication facilities previously located stationary at some expensively outfitted office.

This technology overkill has bred a new kind of humanity, a generation of cyber-humans who are required not only to use, but to completely understand the necessity and the capabilities of such technologies, which are being considered a basic need at present time. Being that such a development would have been impossible without our own approval, the approval of the end-user, it is no wonder that human curiosity is not content with the status quo, but expresses the need for further knowledge and therefore greets any technological innovation as something worth exploring. Therefore, any technology that can be seen in a theatrical environment immediately sparks this curiosity, this need, which has to be satisfied. It was and is only logical that technology had to enter the theatre stage at some point and become a play in itself, either as a side-show or as a part of the main attraction. "As I have argued elsewhere, the way that current digital artists valorize the concept of "interactivity" relates closely to the way theatre and performance artists have long valorized the concept of "liveness". Digital artists strive to define interactive experience in much the same way, and perhaps for many of the same reasons, as did creators of happenings and environmental theatre in the 1960s." [4]

4. PLAY OF TECHNOLOGY IN STAGE EVENTS

TV shows are being made out of working processes, building sites are being made into tourist attractions, DVD releases of movies and theatre plays are filled with documentaries portraying technological processes used during the production process. Some movie productions, like any Peter Jackson or James Cameron prospective blockbuster, have whole production diaries which are podcast or uploaded onto a streaming video website, detailing any and all technological detail of such a huge production, from the set design to sound design, from actual excerpts from the dailies to make-up sessions, revealing the whole production process to the curious eye. Such clips are later incorporated into the extras on DVD and BluRay releases and are deemed not only necessary, but essential.

Some theatres choose not to close their curtains during intermissions, making a change of scenery into a play of its own. In some theatres, even the proscenium arch is being removed – we want the audience to see it all, because the audience is interested in the process. Technology has followed theatre performances ever since theatre came to be. Through the ages, technological processes have been evolving constantly, becoming more and more sophisticated, complex and very powerful.

4.1. Theatre plays

Besides creating very sophisticated and powerful items of theatre technology, the designers and engineers in the 21st Century pay a lot of attention to the design of any particular item of technology as well. The lighting fixtures, the speakers, the mixing boards – they all have to look at least as good as they function. Besides being powerful and costly, theatre technology has become highly impressive. At the very least that impressiveness does not need to be hidden, it can also be used. Furthermore, due to the fact that audiences are quite used to all sorts of technological devices surrounding them on a daily basis, they tend not to pay attention, or to see the conditionality of theatre technology as a given theatre fact.

How can we creatively use these three facts: that the theatre audiences are used to technology; that the technology looks good and is impressive and that the audience is curious about the technological processes?

The theatre, which is always seeking new ways of expression, has found the solution in presenting and revealing technological processes to the eager audience.

“The tendency to build transformable architectural and technological systems, as one of the most important notions on theatre space from the beginning of the 20th Century, became one of traditions of the modern theatre.” [5] Theatre technology and theatrical expression needed flexible spaces, but there remained for decades the habit of concealing theatre technology as such. It was understood that items of technology would break down the illusion and distract the audience.

But now, the audience has changed, their collective experience is different, and it reflects in the way people perceive space, and especially in the way people perceive technology – not as something extraneous, distant, unfriendly, but as something familiar, close, friendly and quite usual. It is therefore imperative for the space to facilitate the realization of maximal potentials of theatre technologies, and it is no longer an imperative, it is even unwelcome, to have all those technological processes hidden by spatial properties.

The technological process can be incorporated into a play, as was done in “The timetable of Andreas Sam” in Yugoslavian Drama Theatre in Belgrade, Serbia. The stage was designed so there were 12 suitcases and a crate. The 12 suitcases could be opened, closed and rearranged in various manners, so the construction would represent a different scene. The sound design was also performed by the actors themselves on the stage, as they used various contraptions making Foley [6] effects



Figure 3. A snapshot from "The timetable of Andreas Sam", played in the Yugoslav Drama Theatre in Belgrade. The position of suitcases and the lining depicts the train ride.



Figure 4. A snapshot from "The timetable of Andreas Sam", played in the Yugoslav Drama Theatre in Belgrade. The position of suitcases depicts the rendezvous on two sides of a wall.

Peeking into a rehearsal room has always seemed like a very appealing thing. The audience is very intrigued by the way theatre is made, but the key focus of that interest has broadened. Once, the key interest lay in acting and directing processes, but now, even the technology is interesting. The sound and light mixing boards tend to be placed in open cabins or behind the last row of seats, so that all the audience can see them. Of course, the visibility is not the key reason why the mixing boards have been placed into the audience, but for the reason of improving the quality of work. Still, the mixing boards could have stayed in closed-up booths and remained invisible to the eyes of the audience.



Figure 5: A snapshot made during intermission of the Broadway musical “Rent” – stage workers are preparing the scene for the next act without dropping the curtain and without turning off the lights. Most of the audience stayed in the hall during intermission, to see what went on, although it had nothing to do with the play itself. The intermission time was recorded and also put on the official DVD release.

It is very important to understand that this kind of approach hides risks and limitations. The play of technology should not stand imperative to the play the actors perform on the stage. Technology may take the audiences’ focus for a little while, but if it becomes more important than the performance of actors, than it is not theatre anymore. It is imperative to explore the right balance between the play of technology, and the play of people.

Opening of this whole new spectrum of possibilities deeply affects theatre practices, and even theatre architecture. It is imperative for the space to facilitate the realization of maximal potentials of theatre technologies, and it is no longer an imperative, it is even unwelcome, to have all those technological processes hidden by spatial properties. Theatre technology is powerful, sophisticated, costly, and highly impressive, and directors want to use it to the fullest extent possible.

4.2. **Concerts**

The drama of the technological process in a rock concert can be quite fascinating. People do like to have the whole band with their respective

equipment freely accessible for viewing and not only the frontman or –woman with the band lurking somewhere in the dark. Their technology, instruments, but also amplifiers and effect devices increase the wow-factor and heighten the experience of having attended a live music event. Giant walls of loudspeakers are so common nowadays that concert attendees do not really see them as technology per se, but as a part of the stage design. Furthermore, the audience requires giant video beams, detailing every inch of the stage and the performance, increasing the optimum visibility to the farthest seat in the house and thereby allowing the technology to become an intricate part of the concert event.

Artist Peter Gabriel, being interested in the use of technology for his whole life, has made a sort of a creative gimmick during his „Up“ tour, and particularly on the DVD release that followed the tour, by putting a great deal of emphasis and light on the technological processes that are taking place during the show.



Figure 5: A snapshot from the Peter Gabriel stage during the concert

The roadies were dressed in bright orange coveralls, insuring their great visibility, and all the backstage, or rather under-stage (since the stage was a round, rotating one, with most of the technological processes performed under the stage) actions were filmed. That sort of approach has never been used on a concert event before, since the roadies were always concealed as much as possible, and their actions were supposed to be

hidden from the eyes of the audience. Here are some snapshots from the official DVD release from the concert tour:



Figure 6: A snapshot from the Peter Gabriel concert DVD, showing all the activities of the technical crew.

The short film about the construction of the stage and audience space for the Eurovision 2011 contest in Dusseldorf, Germany had an unusually large number of TV airs, it ran also during the original broadcast, and around 40.000 views were noted on YouTube alone. The video shows, in a few minutes, only people and machinery in the process of stage construction, but apparently it is a feature of interest on its own, and the video clip became quite popular.

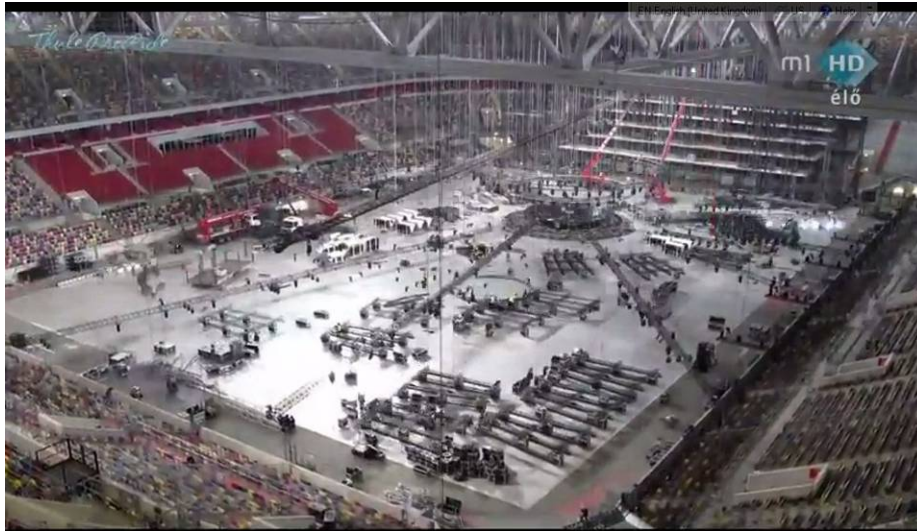


Figure 7: A snapshot from the short documentary about constructing the stage for the 2011. Eurovision Song Contest in Dusseldorf

Such “behind the scenes” glimpse has become something of a treasure for theatre and concert aficionados and the directors and producers are starting to explore the possibilities of using that drama to assist the drama of the play that is to be played, or to make a show on its own. One of the most prominent instances where the behind the scenes and the stage play itself interacted seamlessly and were actually a unified whole is the play “Noises Off” by the English playwright Michael Frayn, which also was adapted into a motion picture. It was one of the first plays to reveal not only theatre production and technology to the audience, but also the sound design of a theatre production as such, the so called “Foley Art”. The director, during rehearsals – which are also a part of the play – constantly needs to address the technician in charge of the audio equipment, asking him to stop the tape containing the sound effect cues, hence the name of the play, “Noises Off”.

4.3. Non-theatrical events

Although sports events cannot be characterized as theatrical events, they are the events of urban spectacle and follow some similar functional and aesthetic guidelines. The match intermission time has become a critical overlapping point, in which some form of a theatrical programme is being presented to the sports audience, thus enriching the experience of the event as a whole. The popularity of such intermission programmes has led to the

introduction of pre-game shows, extending the experience of the audience beyond the mere role of a spectator at a sports event.

The production of half-time shows has become a rather costly and important issue by the beginning of the 21st Century. The half-time show on the XXXV Super Bowl finals in 2001, for instance, was produced by the music channel MTV and did cost an unprecedented 3 million dollars. The elaborate staging required and employed a whole unit of US army soldiers to install and afterwards remove the stage to and from the football field respectively.

The half-time show during the XLVI Super Bowl finals in 2012, besides being interesting on its own by having a very elaborate light-show, Cirque Du Soleil acrobats, Madonna, Cee Lo Green, M.I.A. and Nicky Minaj as stars; was made into an event before all of the aforementioned even entered the stage. Namely, the whole setting up of the stage procedure seemed choreographed and the incredibly swift and flawless light and sound check gave the impression that this stage building by itself was a part of the show. At the very least, this whole activity enhanced the anticipation of the actual show, enhancing the experience and providing ample fodder for the curiosity of the technology savvy beholder.



Figure 8: Constructing the stage for the Super Bowl finals half-time



Figure 9: The stage for the Super Bowl finals half-time is almost finished in a matter of minutes.



Figure 10: The stage for the Super Bowl finals half-time – the programme

Dramatization of technology during a non-theatrical even will be very prominently interwoven into the Olympic Games Opening Ceremony in London 2012, where the Artistic Director, Oscar winner Danny Boyle, will

have to seamlessly juggle all the requirements as set forth by the Olympic Committee, but also provide the stage build-up, removal and other technological marvels such as a never before seen way to light the Olympic Flame as a part of the whole entertainment setup, never removing the focus from the actual stars of the Olympics, the athletes, but also providing ample space to entertainers, politicians, celebrities and various functionaries in a theatrical production where technology cannot be hidden but is in plain view because of the unique characteristic of the event. Some 15,000 performers and crew members can already be seen in rehearsal videos, where the audience receives not only an idea as to how the event will be choreographed, but also a glimpse into the technology that will be involved in the realization of the actual ceremony. The rehearsals, as well as the footage from the same, have become unique dramaturgical events on their own account.

5. CONCLUSION

TV shows are being made out of working processes, building sites are being made into tourist attractions, DVD releases of movies and theatre plays are filled with documentaries portraying technological processes used during the production. Besides knowing what was made, the audience wants to know how it was made. This is opening up a whole spectre of opportunities in developing theatrical expression, in way of opening up fascinating technological processes to the audiences. It brings out the new feel of interactivity, the feel of constantly being a part of all the aspects of the performance, and in a way, of participating in the making. Some artists, like Peter Gabriel, enjoy the technological aspect of their work and choose to share that enjoyment with the audience (to the audience delight), others choose not to close curtains, or to present something that is usually a behind-the-scenes process (sound design and stage changes) into a highly visible thing giving the audience a deeper understanding of the purpose of scene design and its involvement in the drama.

REFERENCES

[1] Ralph Schroeder (2002) 'The Consumption of Technology in Everyday Life: Car, Telephone, and Television in Sweden and America in Comparative-Historical Perspective', *Sociological Research Online*, vol. 7, no. 4, <http://www.socresonline.org.uk/7/4/schroeder.html>

[2] William J. V. Neill: „Urban Planning and Cultural Identity“, Routledge 2004. pg31.

[3] Where Mud Reigns: Berlin construction draws big crowds
<http://www.munichfound.com/archives/id/31/article/508/>

[4] David Z. Saltz: “Live Media: Interactive technology and Theatre”, theatre Topics Volume: 11, Issue: 2, Pg: 107

[5] Radivoje Dinulovic: “XXth Century Theatre Architecture”, Clio 2009, pg.120

[6] Foley effect is a sound effect made in sync with the movement of the screen or on stage, usually using props.

PUBLIC SPACES IN FRONT OF THEATRE BUILDINGS IN THE CITIES OF VOJVODINA

Ksenija Hiel¹, Milena Krkljes², Vladimir Kubet³

¹ Assistant professor, University of Novi Sad, Faculty of Technical Sciences, Trg Dositeja Obradovica 6, 21000 Novi Sad, Serbia

² Assistant professor, University of Novi Sad, Faculty of Technical Sciences, Trg Dositeja Obradovica 6, 21000 Novi Sad, Serbia

³ Assistant, University of Novi Sad, Faculty of Technical Sciences, Trg Dositeja Obradovica 6, 21000 Novi Sad, Serbia

Abstract: This paper discusses open public spaces in front of the theatres in cities of Vojvodina. Urban disposition of the theatre building in the physical structure of the city, as well as its functional characteristics and internal organization of spaces were analyzed. Important part of the research is based on possibilities for direct communication between inner spaces with the surrounding outdoor public spaces, as a matter of different performances improvement. Stage spaces that might come out from the theatre building to the open public space of the city increase the quality of the event, but also the quality of social life for all the generations of inhabitants and visitors. Public spaces with different events have the function of a living room in the city and inevitably represent a benchmark point in the city because of their specific identity in a relation to the other less interesting public spaces. One of the conditions for conducting the spectacle regardless to the theatre play and outside of the theatre building is a strong relationship between the building itself and the particular context of the urban milieu. Adequate size, shape, type and quality of equipment at these open public spaces area prerequisite for conducting any kind of spectacle. The paper researches the parameters and possibilities for transformation of the observed open public spaces in front of theatre buildings, according to the needs of each theatre and their potential for organizing various events and stage performances.

Keywords: public spaces, theatre buildings, spectacles, performances

1. INTRODUCTION

The issue of public buildings in cities, as well as the issue of public spaces of residential areas, is as important as the history of first settlements. The oldest preserved works discuss the importance of their proper design and positioning. Even Vitruvius wrote about the importance of the theme “genius loci” when designing of public buildings and open public spaces were in question, explaining along the way the ways of forming agorae and forums. He paid special attention to the shape and proper design of theatres, having in mind the acoustics of the buildings. [1] Although the theme of creating, shaping and devising forms of public buildings and public spaces of the cities is a concern of experts, citizens are most influential in the way of their use and the final quality of ambience. There are numerous squares and open public spaces that are unused and abandoned, although equipped with all the elements of street furniture and although they meet professional criteria for their design. Therefore, the main question in relation to this research is directed to the problem of disuse and inadequacy of these spaces. The answer to this question is complex and it is possible to define it only if we analyze every single space separately, as an individual identity of a city. In this respect, this work is dedicated to analysis of existing, organized and equipped public spaces by the theatre buildings in Vojvodina.

2. PUBLIC SPACES BY THE THEATRE BUILDINGS

2.1. Theatre Institution in Novi Sad

The first theatre institution, the Serbian National Theatre, in the present territory of Vojvodina, was founded in the period of Austrian Empire, in 1861. Before its founding, theatre performances were organized by various travelling theatre troupes and companies, as well as students at schools. Spaces in which these performances took place were in the beginning tavern halls (at The Sun and The Queen Jelisaveta – nowadays the Vojvodina hotel), and in the summer months performances took place in the arena at the Green Wreath nowadays Apolo shopping center. The first building was built in the present Trifkovic Square and theatre performances took place there from 1872 – 1892. For two years the theatre did not have a facility, since the building had been demolished, but in 1895 it was placed in a new building of Dundjerski theatre, in the courtyard of the present hotel Vojvodina, where performances were run until 1928, when the building was destroyed in a fire.

Until the period after World War II, theatre performances took place in different facilities in different cities of Vojvodina and Serbia. From 1945, The Serbian National Theatre held its performances in the Hungarian Roman Catholic Reading Room in the courtyard of the Roman Catholic Church. In summer, performances were run on the summer stage in the same courtyard. In 1947 one part of the former “Sokolski dom”, later “House of Culture”, and nowadays Youth Theatre, close to Danube Park, was given for the purposes of this theatre. Performances were held in this building until 1981, when the new building was built for the purposes of The Serbian National Theatre, in the former Jewish Street and current Theatre Square.

2.1.1. Serbian National Theatre

The building of the Serbian National Theatre is situated just in the centre of Novi Sad in Theatre Square, which on the eastern side physically joins the main city Liberty Square. Theatre Square, in the network of pedestrian routes in the city, represents the starting, i.e. finishing point on the south-western side of the pedestrian zone of Novi Sad. The main entrance to the theatre building is on the southeast side of the building and it is elevated for about 3,2 meters in relation to the surface of the square. The height difference is overcome by stairs and platforms, as well as with an inadequate ramp for disabled people, which was built later on the south west side of the entrance platform. The side, official entrance, is situated on the northern side of the building in the same plane with the platform, i.e. extension of Milosa Hadzica Street, which, in a way, can be perceived as a small square. Economic entrance to the building is situated on the western side of the building and is elevated in relation to the level of pedestrian routes and Uspenska Street. The communication has been done by the ramp. On the eastern side of the building there is a vehicle, economic entrance which has been disused for years, and is situated in the lower elevation compared to the square one. On the ground floor of the building, from the level of the square platform, the building can be entered through a narrow flight of stairs which is disused. Its main purpose is a fire exit. The current theatre building has three stages: The Grand Stage “Jovan Djordjevic”, the audience seating area has 728 seats on the ground level and 212 seats on the balcony (940 seats in total). The small “Pera Dobrinovic” Stage, whose capacity is 373 seats, and the Chamber Stage with 118 seats. The total number of potential visitors is 1401.

The entrance hall of the main entrance for visitors is organized in three units. The first consists of the entrance foyer with the box office and two

side foyers with cloakrooms and toilet facilities. From the eastern foyer there is an access to the Grand Stage from the ground floor, and vertical staircase leads to the balcony. The western side of the foyer enables the access to the Small Stage as well as to a café-restaurant which is situated on the first floor. The foyer areas, which serve as an access to the halls, occasionally serve for organization of smaller exhibitions. The café-restaurant is an open type one and can be accessed at any time of the day regardless of the performances taking place in the theatre halls. They also serve as a gathering place for performers and visitors after every premiere. However during these ceremonies the capacity of this space is not big enough to host all the guests. The situation is more favourable in the summer months when the garden, which is situated on the roof above the main entrance, is open as well. The access to the Chamber Stage is also available from the northern part of the building, in Milosa Hadzica Street, through the official entrance to the building. Between official and economic entrances there is a smaller café-restaurant which has its outdoor space – the garden, but it is open only in the summer months.

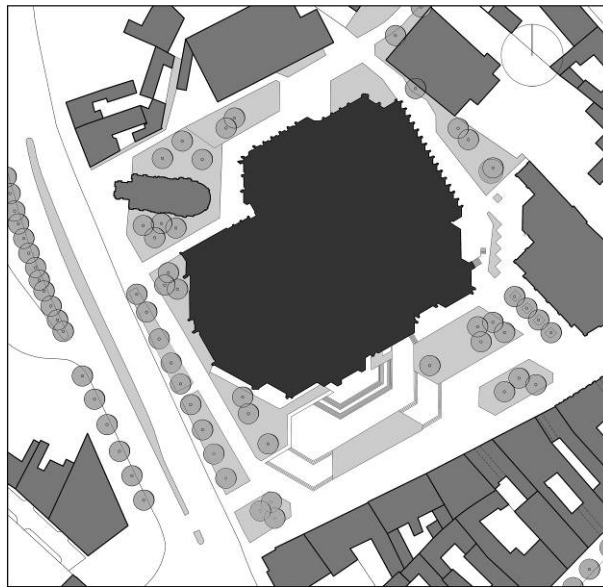


Figure 1. Urban disposition of the Serbian National Theatre

By analyzing the size and shape of the platform in front of the main entrance and a part of the square which belongs to the theatre building itself, immediately before and after performances, it can be easily concluded that it is a space of adequate dimensions. Elevation of the entrance platform of the

building in relation to the surrounding space of the square enables clarity and visibility and makes meeting and finding people easier.

The ground organization of the theatre square clearly separates and emphasizes the space designed for visitors of the theatre and to those who use the square for some other purposes. Urban furniture, apart from street lighting, is practically nonexistent in the part designed for the theatre. However, the space of the square is furnished by benches, flowerpots, and street lighting and by the advertising pillar on the eastern and western part. It is a well known fact that pastry shops and café-restaurants situated on the ground floors of the buildings opposite the theatre building, in the summer months, occupy, by their gardens a certain area of pedestrian flow, reducing significantly easy communication in the square.

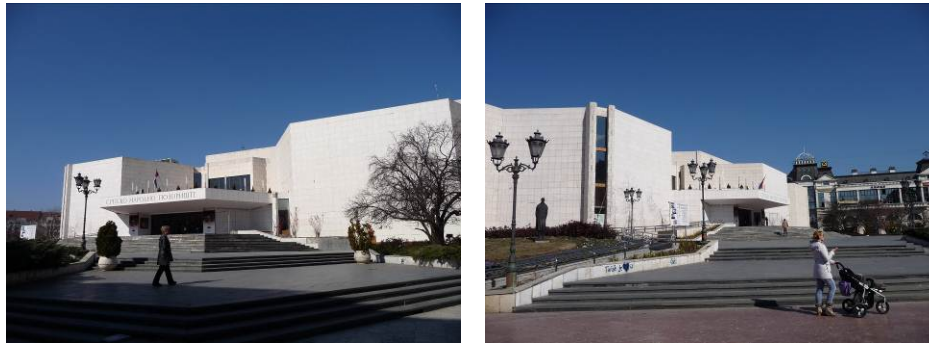


Figure 2. (a) View from the main square (b) View from the street

In these periods a possibility of gathering of greater number of people before and after performances is also limited. However, although this space is named Theatre Square, the question is whether visitors also perceive it like that and whether it has characteristics of a square in a functional sense and in terms of shape.

Greenery in the square is also not adequately solved. On the south-eastern part of the square, there is a grassy fenced area with a few deciduous trees. Very similar area is designed in front of the main entrance. Trees in this enclosed field are replaced by seasonal floral arrangements. Spaces between denivelated platforms are grassy with a border line of evergreen trees, while in the central field, the seasonal flowerbeds are planted. In one of the grassy areas, by the eastern façade, there is a monument of Pera Dobrinovic. Another monument of a ballet dancer is situated in the green area of the square, towards the City Hall building. Sterija monument occupies a dominant

location, and it is situated in the green area field between the building and the ramp for disabled people, along the south corner of the theatre building. Areas along Jovana Subotica Street, immediately by the bus stop, are made green by a single row of trees, below which, a grassy, fenced area was predicted. Due to an inadequate planning of the location of the bus stops, this green area, in the places on the way towards bus shelters is trodden. The triangular end of the square towards Uspenska Church has been designed as an elevation, with sustaining wall coated in the same marble tiles as the theatre building itself. This area is grassy as well, and the shade is made by a couple of trees with decorative, dark red leaves. The north and north-eastern parts of areas around the theatre building are green with some trees, flowerpots and flowerpots suspended from candelabras. Flowerpots are placed mainly by the fenced grassy areas, while the flowerpots of floral arrangement are hanging from all the candelabras in the square, and around the theatre building.

Potential transformations and alteration of the theatre square, its division to the space in front of the building and the rest of pedestrian routes, green surfaces and denivelation, should be planned with the purpose of enabling running of different spectacles, i.e. as an extended scene outside the theatre building to its belonging public space. Denivelation which is inevitable with regard to the level of the entrance foyer in relation to the level of the square, should be shaped and by its size appropriate in order to be able to gather and keep the visitors of the theatre. In case of a performance in the open-air, as a spontaneous or planned spectacle, the area would have to enable standing of 1500 visitors. Spontaneous gatherings and organization of any kind of spectacle usually demands an empty, undeveloped, partially organized area. An important role in socialization and variety of age groups of citizens who create a performance in the square has its shape, size, and the quality of free, accessible space. What is important is the reason why the citizens would go "towards" and not "run away from" a certain public space. [2] Microclimatic conditions in the course of a day are an important segment in the course of spontaneous gathering as well, which can grow over time into an everyday habit of a certain group of citizens. Gatherings of skate-boarders and their performances on the platforms of the main entrances in front of the theatre are well known. There are several reasons for their gathering just in this place. The first is, the stage – be seen, and the second is the challenge of "topography" of an urban space (staircases, platforms, ramp, fence by the ramp, etc.), and the third is the material by which the platforms are paved (polished stone tiles). Although there are numerous citizens who do not approve this way of using the main entrance of the theatre, it can be said that

this is exactly one of the goals of correct and spontaneous use of public urban areas. The question that arises is moderation and fair relation to our own environment while using these public spaces of the city.

Observing the northern part of the building and the official entrance with the extension of Milosa Hadzica Street the following can be concluded: since the entrance is designed for performers as well as for scarce audience of the Chamber Stage, the interior space of the entrance part with the reception desk and the staircase is not completely adequately designed and positioned. If it stayed only as an entrance for performers, the access to the dressing rooms, workshops and rehearsal rooms of various performers (theatre, ballet and opera) it would be correct. Observing the sociological aspect of the function of the theatre, a certain type of "conflict" of the entrances for performers and audience is positive. A negative aspect of this space is its smaller dimensions. The access to the economic entrance is to a certain degree inadequately organized since it overlaps with the pedestrian zone along the whole move in front of the western part of the theatre building. The additional aggravating fact, apart from the city bus stops in the western zone, is Uspenska Church, which due to its closeness to the theatre building, does not have a fenced courtyard, i.e., appropriate associated public space. Location for the building of Serbian National Theatre was established back in 1950, in the first General city plan. Even second General city plan from 1961 did not bring an important shift as far as the choice of location was concerned, so it is probable that it occurred naturally that in the third General city plan from 1974, this location stayed as the final for the building of Serbian National Theatre. Although there were documents about the preservation of the old city center, a part of the northern side of Jewish Street was torn down in order to free the space for the Serbian National Theatre building. [3] Within this public space there is a need to park official vehicles and vehicles of the employees who work in the theatre, which was not taken into account in the course of designing the building. Free, undeveloped area between the building along Safarikova Street and the theatre is turned into a temporary garage, whose capacity does not meet demands in the periods when performances take place. An inappropriate urban solution of the location of the theatre building in the urban milieu of the city is also mirrored in the fact that the main entrance cannot be accessed directly by cars. This situation points to the possible directions of the future transformations of the space surrounding the building of the Serbian National Theatre.

As a separate theme of the integration of the public space and the theatre building of the Serbian National Theatre, the question about the

architecture of the building arises. According to many critics this building is characterized as a "bunker", "bastion", "fortress" of culture and art, and "indented building volume, to which contributes the playfulness of broken wall surfaces in white colour with the absence of window openings, contribute to the fact that theatre is perceived as a giant, closed, almost alienated space." [4] In the research of conflict and contextual relations of the Serbian National Theatre it can be concluded that it is a building of "closed facades, cold and smooth surfaces, in comparison with warm and variegated front of the streets of Austrian province..." [5] and that it does not fit into the already existing context. Having in mind the rigidity and stiffness of the façade sheet, reduced wall envelope with only several penetrations of vertical strips of windows it is difficult to experience the real function of the building. Containment of the ground floor and its alienation from surrounding public space imposes a very complex task in connection to these two spaces. Integration of the content of the building itself together with the surrounding open space into a unique whole would demand physical changes in the functional organization of the building in certain places, which would condition the change of the already existing ground floor solution as well. In the course of shaping and devising the ways to connect the interior space of the theatre building and its public belonging space of the city, in the case of the Serbian National Theatre, we should not forget the fact that this institution has been the host of the manifestation "Sterijino pozorje" for many years now. Accompanying programs of this manifestation have been expanded and organized at the same period when international theatre companies compete for awards. Accompanying programs differ according to the topic, and target groups that they address are groups from our youngest citizens to the oldest people. Very few of them are organized in the open space of the square, and even less are expanded to surrounding urban areas of the city, which can be the consequence of inadequacy of the space for the mass dramatic stage events.

2.1.2. Novi Sad Theatre – Újvidéki Színház

Since the building of the Youth Theatre close to Dunavski Park, before the new was built, was too small to meet the repertoire capacity of the Serbian National Theatre, in 1951, performances took place in the building in Jovan Subotic Street, which had a Chamber Stage. Even nowadays this space is used for theatrical purposes, and the name the Merry Theatre, i.e. Ben Akiba, given in 1961, is preserved, although the official name of the institution is the Novi Sad Theatre. This theatre, under the name of the Novi Sad Theatre was

founded in 1974, but it is nowadays better known as Újvidéki Színház. The building, situated at 5 Jovana Subotica Street, Novi Sad Theatre got for use in 1985, where even nowadays performances take place in two languages: Serbian and Hungarian, on two stages: the Grand Stage and the Chamber Stage. It is important to mention that apart from drama performances, on these stages since 1947, when Opera was founded, opera performances have been taking place as well. Since 1959, when Ballet was founded, ballet performances have been taking place as well.



Figure 3. Urban disposition of the Novi Sad Theatre

A lot of articles have been written on the topic of theatre buildings in Serbia – over 265 bibliographic entries, however only 8 of them have been dedicated to the Újvidéki Színház building. [6] These statistics tell us clearly about the real interests of the audience and citizens for the history and contemporary life of the theatre, its actors and audience. Maybe the answer to this conclusion can be found in the fact that the building is located just by the traffic artery and that by its architecture does not indicate in any way that it belongs to the public building of culture, especially not to the theatre. Apart from the several advertising panels on the street façade, the building remains impersonal and unrecognizable in a very busy traffic artery of Novi Sad, and “a simple canopy over the part of the sidewalk is the only element that indicates that the entrance to the theatre is just there, and the lack of modern

characteristics and colours, play of light and richer façade plastic, is the main reason why in urban and artistic sense, the Ben Akiba Theatre remains entirely unnoticed both as a building and as an institution.” [7]

The entrance to the building is situated centrally in relation to the two side courtyard wings of the building, where the Grand Stage, on the northern part of the lot and the Chamber Stage, on the south part of the lot are situated.



Figure 4. (a) View from the traffic (b) View from the South

Although the building is placed on the corner of the lot (corner of Jovan Subotic and Vojvoda Bojovic Streets), the building itself is by its main façade oriented towards Jovan Subotic Street. The entrance to the building is achieved by the flight of stair which can be accessed directly from the pedestrian routes, along the street. As the building and regulation line overlap, there is no possibility of extension of the public space in front of the main entrance to the theatre building. In that sense any kind of functional connection of indoor space to the outdoor – public is not possible. The building, designed and located this way, with very cramped inner courtyards, between the two building courtyard wings of the building, does not leave the possibility for performances in the space outside the building. The width of pedestrian routes along both streets, does not offer potential for organization of stage performances of any type. Physical possibility of lot extension towards Vojvoda Bojovic Street and occupation of existing green areas would offer minimal possibilities for organization of stage performances outside the building as well. This solution would have great shortages, apart from the size of the space, as far as security of the participants themselves is concerned, as well as because of the intensity of noise of surrounding traffic. Analysis of this theatre and its possibilities with the connection to its surroundings, imposes a conclusion that with this building there are no basic conditions for

the reconstruction of the surrounding public space with the aim to organize stage performances outside the building itself.

2.1.3. **Youth Theatre**

The building of the Memorial Home King Alexander I, i.e. “Sokolski dom”, which later changed its name into the House of Culture, and its name today is the Youth Theatre in Ignjata Pavlasa Street, was built in 1936. One part of the buildings had a designed hall for performances of the Puppet Theatre which originated from the section of Sokolski puppeteers, founded in 1930. Its present name, the Youth Theatre was established in 1968, with two branches, Children’s Stage and Drama Stage. It is the oldest puppet theatre in Vojvodina. The capacity of the audience on the Small Stage is 131 seats, and on the Grand Stage, 537 seats.

The building, with its belonging lot, occupies the entire urban block and is bordered by Ignjata Pavlasa Street in the south-eastern part, and Ise Bajica Street on the northeast part; Ilije Ognjanovica street on the northwest side and Konstantina Danila on the southwest side. The building is situated in Ignjata Pavlasa Street and with its main entrance oriented towards Danube Park. Two side facades (northeast and southwest) with side entrances, are placed at the regulation line, so that the pedestrian sidewalks are by the building itself. Longitudinal southeast facade, is drawn for a couple of meters to the end of the lot, by which, on both sides of the main entrance form areas which are fenced by a short transparent fence and have a landscape arrangement. Since the entire building is placed by the southeast line of the lot, the northwest side remained undeveloped. This free space is organized as a sports playground for different types of sports (football, handball, volleyball, basketball, tennis...). For a number of years, in the winter months, ice skating in the open was organized. The level of sport playgrounds is lower in relation to the level of the street (pedestrian sidewalks and vehicular roads), so along the northwest border of the lot, concrete auditorium was built. Denivelation of the terrain enabled the direct pedestrian and vehicular access to the basement premises, and supply of internal functional units. The whole yard is fenced by a tall, transparent, metal fence, and vehicular access is enabled by the wide double door gate, placed on the southwest side of the lot, next to the building.

The floor plan of the building is an elongated rectangle, with the ratio of the sides 1:5 and prominent angular vertical staircase – towers, with the

main motif in the centre of facility. With this type of configuration, the symmetrical composition of the building has been formed. The central main entrance hall, with ticket offices and a foyer, is elevated in relation to the street level, and “the external staircase, which can be accessed from three sides, is raising the front door to the pedestal, by which Tabakovic achieved ambiguous symbolism”. [8] The view of Danube Park contributes to the monumentality of this staircase. This staircase, as well as the two side entrances, is directly leaned against the regulation line and they inosculate with the pedestrian routes. This position has not left the possibility for the space big enough to gather participants or visitors in front of the entrance of the building. The fourth entrance from the yard, towards the basement, has been predicted exclusively as an economic, although it is sometimes used as a side entrance for the participants of sports and theatrical events.



Figure 5. Urban disposition of the Youth Theatre

Having in mind the position of the incoming parties and internal, functional organization of the building [9], it is easy to conclude that the connection of the outer and inner space is possible only through the economic entrance, from the north-western yard side. The platform of the yard has more than enough area to gather the total number of potential visitors and enable stage performances outside the building. Flexibility and movable terrain enable variety in both spontaneous and organized spectacles, as well as different events in the open-air. The only limitation for the organization of any kind of stage events can be adverse weather conditions. The enclosure of the space contributes not only to the safety of participants in spontaneous gatherings and extended stage outside the building, but in control of

accessibility of these events as well. However in that sense, this space cannot be considered a public area, instead, it is classified in the category of semi-public, open areas.

Since a number of performances that take place in the Youth Theatre are dedicated to the youngest population, accompanied by adults, belonging public space next to the theatre building should satisfy their needs, as in regard to design of urban furniture, in regard to organization of different stage events as well. Since the perception of environment by children, especially public spaces, is different than the perception of adults, public stage spaces can present places in which the youngest members of society achieve and form identity and social contacts with their peers. [10]



Figure 6. (a) View to the main entrance (b) View to the yard

2.2. Theatre in Sombor

The first performance of the National Theatre in Sombor took place, in, at the time just erected building, in 1882. Since that period up to now, the actors have been lucky to play in performances in the same building which is situated in the circle of Wreaths, in Republic Square and Kosta Trifkovic Square. The building was intended for a specific purpose, on the initiative of the Theatre Joint Stock company in Sombor, and the last time it was renovated was in 1981. [11] The audience seating area is 330 seats on the Grand Stage, and 100 visitors on the Small Stage, which are 430 visitors in total.

The building is located at the regulation line, along the northern corner of the Republic Square, which, by its narrower passage along the theater building itself, extends to Kosta Trifkovic Square and afterwards to Peca Petrovic Street. Frontal façade as well as the whole building were built in classical style, which is most noticeable on the entrance façade. Eight Doric

columns, in two rows, carry the balcony which forms canopy above the main entrance. Final roof motif is in the shape of triangular tympanum without decorations, while the cornice is highlighted. The building is almost symmetrical in its floor plan as well as the main façade. The side, northern façade, in a part of the stage and a stage space is without decorations, almost bare, but the rhythm of openings is consistent – filled and empty, on the ground floor as well as on the floor, while a number of basement windows appear. Subsequently added ramp is accessed by the side, economic entrance.

This is a rare example of the entrance to the theatre building at the level of terrain of the surrounding public space, which is a couple of stairs higher, which makes a direct contact of the building to its immediate surroundings. In the corner part of the ground floor a theatre restaurant is placed, which, together with three big triple windows, on both facades, establishes a direct visual communication, outside – inside. This content provides a life of the theatre regardless of the plays that take place in the evenings. The lack of a bigger space for the garden of the restaurant is noticeable especially in the periods of manifestation The Theatre Marathon, which has been taking place since 1993, every summer, for three days and nights, and which symbolically marks the end of the theatre season.

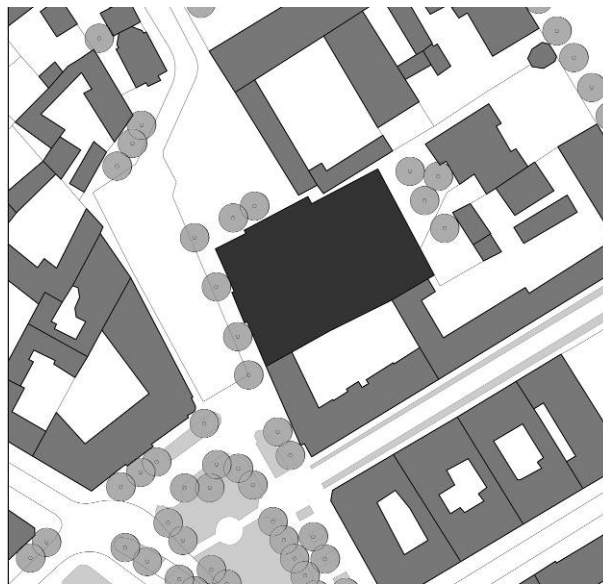


Figure 7. Urban disposition of the National Theatre

Observing the importance of the urban position of the building on the corner, it is logical that the inner functional organization of the program should have a direct reflection on the outer public and urban environment. However, as well as many public buildings in Serbia, The Sombor Theatre does not use this advantage and superior position in the urban matrix of the city. Although positioned on the corner with two free facades, the building of the Sombor Theatre does not fit in the corner structure of the square. Its entrance façade is designed as the main and dominant, while the other, which is also free and square oriented, remained neglected and designed as the side one, and less important. This fact is not easy to change, without a more serious change of internal functional organization of the space, so the possibilities of connecting the inner space of the stage events with the public open areas of the square and the street, are significantly reduced.



Figure 8. (a) View to the main entrance (b) View to the north facade

Currently, traffic is not adequately solved along Kosta Trifkovic Square, if theatre content and the possibility of stage events in front of the building are in question. Extension of pedestrian zone, which ends by the south part of the building along Revolution Square, should be adequately solved, as well as the public space in front of the theatre building itself, by both free facades. It is possible to transform the parking space into an organized public space in front of the public building of spectacle, equipped with urban furniture. In that sense, the restaurant positioned on the corner, could all year round have a covered garden towards the square. The building of the city museum, which is situated across the theatre, immediate vicinity of a couple of religious buildings of different confessions, two primary schools, as well as a hotel and station of the famous Sombor carriage in Republic Square, are contents which directly influence the type of the user of this public

space. In that sense, future transformation should not exclude different needs of passers-by and users of this important public space of Sombor. As any age group has its own perception of a space, an organization of certain parts of free space should satisfy as many needs of different users as possible. Identification with the place is one of the most important parameters when conquering the space, and as Halprin says "...space by itself is a frame in which events occur, so a city, as well as any other theatre stage, demands for people in motion, modulators, which are represented by buildings – useful and comfortable or artistic, which are sometimes our guides that focus our activity, other times shelters for certain needs which occasionally come up, and thirdly some kiosks, firms, signs or symbols, or places where you can rest – in short, the whole world of its own kind." [12] Following mentioned guidelines for shaping public spaces of cities, even this square by the theatre building in Sombor should be organized as a mosaic of space for different stage events, from anonymous and spontaneous, to professional and organized.

2.3. Theatre in Subotica - Nepszínház

Although the first theatre performance in Subotica took place back in 1747, in the Franciscan Grammar-school, the building of the National Theatre under the name of "Nepszínház" was built no sooner than 1853. On request of the leadership of the city at the time, the building became only partially a space for theatre performances, and more profitable part was organized as a hotel. Only after its renovation, in 1904, the building got a gallery, boxes, and a theatre purpose. Unfortunately, a devastating fire in 1915 destroyed the greater part of the building, so, after its reconstruction in 1926 the Subotica Theatre started running its performances again, this time in adequate space. In the period between the fire and reconstruction, performances took place in the hall of the hotel "Pesta". It received its current name after World War II, in 1954, when the building was adapted in the functional sense. Because of its age and its inadequate maintenance, the design of the building reconstruction was done in 1970, a serious reconstruction started only in 1998. Since 2003, when the greater part of the building was torn down, renovation has been going on, and performances are taking place in the hall of the former "Jadran" cinema.

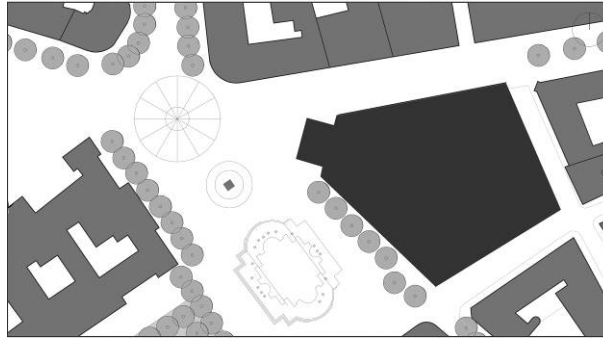


Figure 9. Urban disposition of the National Theatre

Dimension of the former building covered almost entire urban block, bordered by Boris Kidric Street on the northern side, which is better known as the Promenade, Ivo Vojnovic on the eastern side, Branislav Nusic Street on the south side and Liberty Square on the western side, across Rajhl Ferenc Park. The entrance portal clearly reveals the character of the building, and with its monumentality makes a balance with the magnificent edifice of the City Hall, towards whose main entrance it is orientated. Since the reconstruction of the theatre building of The National Theatre in Subotica is under way, it is not possible to predict precisely the final form of the “new” building. According to the currently valid design of the reconstruction, it has been predicted to preserve the monumental entrance portal, as a symbol of this edifice, while the rest of the façades should take the form and concept of modern transparent buildings. Façade along the Promenade should have the character of the advertising surface, modern billboards and illuminated advertisements, while the western, which is open towards the square and park, is designed as transparent i.e. movable. The possibility of its opening would enable direct connection of the indoor space of the stage to the outdoor space of the square. That would enable the passers-by to participate directly in the performance on the stage and for actors to play, not just in front of the people in the audience but in front of the audience, accidental passers-by. Through this dialogue, even the passers-by themselves could become a part of the stage and active participants in the performance, at the same time staying outside the building. This is one of the possibilities of a direct involvement of the users of a public space in front of a theatre building in the performance which takes place in the building, on the one hand, as well as spontaneous organization and running of different stage events in the square and open space of the city, on the other hand. The role of the passers-by would be in that case exchanged with the role of actors i.e. performance

artists, and actors would become the observers of the spectacle in the open-air.

The Green Fountain takes a central place and the large area in the square, but there are spacious areas left on all sides around it. Microclimate, which is made by water jets of the fountain, represents an important, positive factor in the environmental quality of this public space. Surrounding greenery of the park and the row of trees by the building site of the theatre, also increase this effect. A dispersed form of the fountain, and "Zolnai" ceramics of green nuances are identity elements of this Subotica Square. Since the benches are not part of the square, the fence of the fountain, designed in the shape of a seat, is used in a greater period of the year for sitting, just by the water surface. The sculpture of the Emperor Jovan Nenad is erected at the longitudinal axis of the square, in the extension of the fountain, towards the central point at which the spaces of Liberty Square, Republic Square and Emperor Jovan Nenad, with the Promenade, converge. The figure of the emperor is placed in the grassy circular flower bed. With its position it does not disrupt the vista toward the main monumental façade of the theatre.

Taking into account the size of the surrounding public space by the building of new dimensions, more significant transformations are not required. The size and shapes of all the surfaces are in the function of a possible spectacle and social events in the open, no matter whether they are connected only to manifestations in the theatre or direct continuation of the events in the City Hall. The quality of the space would in any case contribute to richer and more varied urban furniture. By the building reconstruction and renewal of festival events, the number of visitors, in certain periods could be higher, not only visitors to the theatre, but to the city as well, and that would directly influence the way of the usage of the public space by the building.

2.4. Theatre in Zrenjanin

The professional theatre in Zrenjanin was founded in 1839, and the building dates from the same year. The interior of the hall is of the chamber type in Baroque style, and has not been changed importantly since its foundation. The audience and boxes in three levels surround the stage. Current, exterior appearance of the building dates from 1985, when the last reconstruction was done. The name The National Theatre Tosa Jovanovic in Zrenjanin was given in 1975.

The theatre in its composition combines drama and puppet stages, while performances take place on three stages: drama, chamber and puppet. Capacity is 314 seats in total, together with the space for standing, whose capacity has not been established.

The building is situated in the main, city, Liberty Square. It belongs to the type of built - in buildings, between the building of museum in the west and residential - business building in the east, of approximately same heights of the cornice. By the corner part of the building of the Hotel Vojvodina, these four buildings form a unique façade sheet, which borders the square and gives it a clear boundary on the south side. At the shaft line between the main entrance of the theatre building and the entrance of the oppositely located Roman Catholic Church, on the northern side of the square, a monument of Petar I Karadjordjevic has been erected. The western border of the square forms a traffic artery in front of the main entrance of the Magistrate i.e. City Hall, and on the eastern side, pedestrian routes along Boris Kidric Street in front of the hotel Vojvodina, which breaks and extends into the pedestrian zone in the east. The typical urban landmark of the square is a water tower on the eastern part of the square by the pedestrian street King Aleksandar I Karadjordjevic.



Figure 10. Urban disposition of the Theatre

The area of the square has mostly been made green, in regular geometric fields, which alternate with paved platforms, while the main, central and linear move along longitudinal axis of the square is grassy and improved by seasonal floral seedlings. Although orthogonal geometry is based on equilateral triangle and hexagon, this geometry is not visible from the perspective of the user of the square itself. The directions of the pedestrian path routes on the surface of the square follow the directions of the movement towards the entrances into the buildings, as well as transverse, longitudinal and cross movements across the surface of the square. Majority of these directions is articulated by a tree alley. The elements of urban furniture, such as benches, flowerpots, lights, etc. are evenly arranged across the whole surface of the square.

The façade of the theatre building is symmetrical, with the main entrance in the centre of the building. The entire façade sheet is divided into three equal parts, the central part being pronounced by the entrance gate, as well as by a slightly elevated linear attic in a part of the roof. Unfortunately, the interior, functional organization of the theatre did not connect the ground floor of the building to the street and their users, so that instead of the shop windows and/or doors on the ground floor of the facade sheet, there are a series of four windows, on both sides of the entrance gate. These windows are very often obscured by movable panels, on which, events are advertised and theatre repertoire announced.



Figure 11. View to the main entrance

Although the public space in front of the theatre building is categorized as a square, fenced grassy areas with flowers and tree alleys, together with

the pedestrian flow along the façade sheet of the building on the south part, does not leave the possibility of perception of this space as an open surface of the square. It is perceived, though, as an extension of the pedestrian routes along the building. In that sense, the possible transformation of this public space should, following the content of repertoire taking place in the theatre building, by its functional organization and urban equipment, as well as landscape arrangement, enable occurrence of a variety of stage events. The other possible and necessary transformation with the aim of improvement of the quality of the public space in front of the theatre building should encompass the change of the interior functional organization of the building. This means that the ground of the square – the extension of the pedestrian flow, should be introduced into the building on one side, i.e. that the contents on the ground floor of the theatre come out to the square area on the other side. The type and character of these contents are the topic of a separate research, but their commercial side should be one of the most important factors, in order to help the economic prosperity of the institution of theatre. The number of visitors to the theatre is in greater period of the year connected to the local population, but The Festival of the Professional Theatres of Vojvodina which has been organized in Zrenjanin theatre for many years now, attracts a number of visitors from other parts, from our country, as well as from other countries. Having in mind this fact, the transformation of the contents of the ground floor, not only of the theatre building, but nearby buildings as well, should be an integral part of the philosophy of connecting and revitalizing the public space of a city with public buildings of spectacle.

3. CONCLUSION

The role of theatre buildings and stage events that take part within the walls of these buildings represent one of the most important socio-cultural events in the everyday life of the inhabitants of cities that have theatres. Visitors and spectators from other cities and countries come often to experience a unique feeling of a performance, of a theatre company or of an individual actor, especially when different spectacles take place. No matter how old they are, theatre buildings are functionally and purposely designed to satisfy specific demands of a theatre, ballet and opera performance in the period of their creation. However, with new technology advances, machinery and stage technique system management, new, different requirements for their application have been set. Since analyzed buildings were built and

renovated thirty or over thirty years ago, it is comprehensible that each of them has to undergo serious changes in the internal functional organization, in order to respond to contemporary needs, which requires significant financial resources. Unlike the theatre buildings themselves, public spaces in front of these coulisses are not the responsibility of the Ministry, but belong to all the citizens. In that sense, their adequate function, shape, size, and equipment have to be directly connected to the building itself and be in the function of all the visitors. If the users, in this case, “street actors – passers-by” do not feel “...free, independent and without control...” [13] they will not live and enjoy in it entirely. In order to create conditions for interaction of buildings and open spaces, as well as for stage performances in the open, it is necessary for the public spaces of cities to be available to all the citizens, regardless of their age or sex. Special attention should be paid to the accessibility of these spaces to children, which perceive the openness of a space and freedom in a different way from adults. While older people, who have difficulties moving around, overcome harder height differences and physical barriers, to the “teenage” population they represent challenges for different activities. Regardless of the fact which group of users we observe, theatre stage outside the building has to be open and accessible to every type of stage event. Since weather conditions and microclimate can influence greatly the possibility and quality of the use of the public space surrounding the theatre, when designing these spaces, special attention should be paid to the possibility of running as many cultural events as possible.

Potentials for use of public spaces, with analyzed examples of theatre buildings in Vojvodina, are different. From extreme case of the Novi Sad Theatre, which almost does not have a public space in front of the building, through the Youth Theatre which does not have it too, but has the advantages of the enclosed garden, to the Sombor Theatre which has, although visually small, a public area of an adequate size in relation to the capacity of the seats in the building and it is situated in front of the two corner facades. Zrenjanin and Subotica Theatres, as well as the Serbian National Theatre have belonging public spaces which, by their size, design and quality can offer adequate possibilities for their use for stage events outside the scope of the inside stage. Each of the analyzed buildings and surrounding public spaces is subject to changes and transformations, except the case of the Novi Sad Theatre which cannot be perceived as a public space, and therefore its adjustment to the function of the theatre cannot be considered as well. The advantage of the majority of these spaces is that they are within the pedestrian zones, so parameter for safety of their users is satisfied in

advance. On the other hand, accessibility of the vehicles to main entrances in the theatre buildings is by this solution not possible, and in the case of the Serbian National Theatre it is completely disabled.

By analyzing the existing quality of organization and equipment of public spaces by the theatre buildings in Vojvodina, it can be concluded that the situation differs from building to building. It can also be concluded that in the examples where public spaces with their size and design satisfy the capacity of the visitors of theatre events, potential for their qualitative use as theatres in the open-air is adequate as well and subjected to various transformations. Due to a greater number of stage events in public spaces, there is a specific challenge for architects and city planners, but also for actors and visitors, to accomplish with future conceptual organization and planning of new theatre buildings and spaces of cities, the highest possible degree of mutual interaction and revival of ambience of the highest value.

ACKNOWLEDGEMENTS

The paper was done within the project "Optimization of architectural and urban planning and design in function of sustainable development in Serbia", financed by the Ministry of Education and Science, Republic of Serbia.

REFERENCES

- [1] Vitruvius. *Deset knjiga o arhitekturi*. Beograd: Građevinska knjiga; 2000.
- [2] Carr S., Francis M., Rivlin L., Stone A. *Public Space*. Cambridge University Press; 1992; p. 91
- [3] Pajović D. editor. *Novi Sad – Slika grada*, Novi Sad: Zavod za urbanizam; 1996.
- [4] Hiel K. *Morfološki elementi – motivi arhitekture Novog Sada XX veka*, doktorska disertacija, Univerzitet u Novom Sadu, Fakultet tehničkih nauka; 2004; p. 356-357
- [5] Dragutinović B, Svrđlan V. Konfliktni kontekstualni odnosi pozorišnih kuća na primeru SNP-a i BDP-a. In: Dinulović R, Konstantinović D,

Zeković M, editors. *Arhitektura scenskih objekata u Republici Srbiji*, Novi Sad: Departman za arhitekturu i urbanizam, Fakultet tehničkih nauka; 2011; p. 64

[6] Kubet V, Carić O, Nedučin D. Prikaz publikovanih tekstova i dela o arhitektonskim objektima za scenske događaje u Srbiji objavljenih do 2010. godine. In: Dinulović R, Konstantinović D, Zeković M, editors. *Arhitektura scenskih objekata u Republici Srbiji*, Novi Sad: Departman za arhitekturu i urbanizam, Fakultet tehničkih nauka; 2011; pp. 151-191

[7] Reba D, Bandić A. Morfološke karakteristike arhitektonskih objekata za scenske događaje u Republici Srbiji, In: Dinulović R, Konstantinović D, Zeković M, editors. *Arhitektura scenskih objekata u Republici Srbiji*, Novi Sad: Departman za arhitekturu i urbanizam, Fakultet tehničkih nauka; 2011; p. 249

[8] Hiel K. *Morfološki elementi – motivi arhitekture Novog Sada XX veka*, doktorska disertacija, Univerzitet u Novom Sadu, Fakultet tehničkih nauka; 2004; p. 297

[9] Hiel K., *Morfološki elementi – motivi arhitekture Novog Sada XX veka*, Univerzitet u Novom Sadu, Fakultet tehničkih nauka; 2004; pp. 299-305

[10] Krklješ M. Deca i javni prostori, In: Folić N, editor. *Unapređenje strategije obnove i korišćenja javnih prostora u prostornom i urbanističkom planiranju i projektovanju*. Novi Sad: Departman za arhitekturu i urbanizam, Fakultet tehničkih nauka; 2011; pp.105-122

[11] Vasić P. *Umetnička topografija Sombora*, Novi Sad: Matica Srpska; 1984.

[12] Halprin L. *Gradovi*, Beograd: Agora; 1973; p. 45

[13] Wolley H. *Urban Open Spaces*, London: Spon Press; 2003; p. 7

“THE HOUSE OF ACTORS” AS AN INTEGRAL PART OF A COMPLEX WHOLE

Karl Mičkei¹, Goran Govedarica²

¹M.Arch, teaching assistant, P. Baza 6/54, Novi Sad 21000, Serbia

²Arch, Licensed architect, Futoška 16, Novi Sad 21000, Serbia

Abstract: This paper analyses the architectural design processes that were applied in the Project of interior of the National Theatre in Subotica, Serbia. Regarding the complex structure of the theatre building, six architectural teams were selected and asked to design specific parts of the building's interior. The processes that are described in this paper refer to the part of the building called “The House of Actors”, which includes all dressing rooms, as well as spaces for relaxation and socializing, and spaces provided for the final preparations of the actors, minutes before they go on stage.

These processes are described and analysed through documentation of the Project of adaptation, reconstruction and designing annex of the building of National Theatre in Subotica (Narodno pozorište - Narodno kazalište - Népszínház), which is currently being designed by several teams formed at the Faculty of Technical Sciences in Novi Sad, Department of Architecture and Urbanism. The question of dividing the whole structure into parts was not the difficult one. Following the logical approach we got the building transformed into different technical-technological structural parts. Each team got a specific theme, and the great challenge was finding the common language between completely different design approaches in order to succeed in providing a great unique and non-divided feeling of the space inside.

There is a great need to draw one's attention to significance of this research and reconsideration of this topic. At the first place, analysis of the actors' rooms has not been well-established, having in mind that they are always in the background in comparison to spaces provided for the scene and the audience. Secondly, another factor is far more delicate, and it is dealing with finding an appropriate architectural expression through elaboration of the interior and its details, where technical, technological and safety requirements of scene objects are to be met. In addition, the paper should put some light on clearing the boundaries that an actor tends to cross daily, drawn between his real, home life, and the unreal one at the scene and theatre.

The purpose of this paper is to draw some attention to serious potential of these spaces that should be taken into consideration.

Keywords: house of actors, dressing room, interior design, special dwelling

1. INTRODUCTION

The focus of this paper is the design process, or rather the ways to approach the interventions in interior space that is an integral part of a complex unit, such as the theatre building. Areas that are covered by this research paper are all the areas that relate to the relaxation, socialization and preparation of actors before the show and after leaving the stage itself.

The need for this kind of research is multi-faceted and multi-layered. The fact is that from the 18th Century, "the time of rationalization and technical revolution in theatre buildings" [1], changes were reserved mainly for the space of stage and auditorium. This led to architectural stagnation of interior spaces behind the scenes; the utilitarian needs of the actors for customized space were ignored, often forgotten, and therefore unacceptable for consideration in the creative phase of architectural design. This paper is aimed towards revising the dressing rooms and all the other spaces where the actors spend their time in the theatre, and then finding an appropriate expression for interior architectural details, and allowing them to live there, to change and adapt to the "House of actors" [2], i.e., their users. All the while, it is necessary to meet the technical standards and different protection and safety standards of stage facilities.

The interior design project for the National Theatre in Subotica-Népszínház [3] is currently in creation by several teams that are responsible for different parts of the building, and they are fostering endeavors to include the results of previous research through balance and shared style - and thus provide a joint atmosphere of the whole experience of interior space. The existence of a visible boundary is indicated through this project; the boundary which the actor crosses on a daily basis, between the real and the unreal life on a theatre stage.

2. THE SCOPE OF RESEARCH

The research on the current state of affairs in theatres in Serbia lasted for 6 months. The scope of the research was aimed towards the theatres that I considered to be representative for scientific research; the research was primarily related to the state of affairs in theatres in Vojvodina and Belgrade, as the epicentre of cultural events in our country. The creation of conceptual and interior design solutions in the National Theatre in Subotica, largely depended on the results of this research, which meant that a team of designers succeeded in creating a section of the whole to fit the integrated,

complex, market-challenging and multicultural environment through a synergy of space behind the stage backdrop and the users themselves.

The study included an anonymous survey of space users about visual identification of theatre space, the correspondence with responsible persons in the theatre and the official statistical and technical data relevant to the work of the theatre itself, and actors in it. [4] When choosing theatres to be surveyed, I concentrated on the capital, Belgrade, and two probably most important cultural institutions in the country, Terazije Theatre and Atelje 212, then the capital of Vojvodina, Novi Sad, with its oldest professional theatre in the country, the Serbian National Theatre in Novi Sad, and the town of Zrenjanin, culturally and economically most important city in the Banat region, and its "Tosa Jovanovic" theatre with a rich history,

The core work on the research included the process of obtaining information, review and implementation of the observed results. It was important to determine the criteria for the selection of the survey subjects, and that selection was made in light of the review of the state of affairs in various theatres with the objective to determine theatres that are most important and influential, especially in Vojvodina. Belgrade, as a centre of cultural development could not be excluded. The cultural life of the capital is inevitably the richest and most important, and it was rather difficult to select a representative sample for the research. Thus I decided on the selection of two theatres, hoping to obtain representative results. The Terazije Theatre and Atelje 212 were chosen in accordance with strict selection criteria as representative examples, but also as isolated attempts to single out the most avant-garde and dynamic points of Belgrade theatre life. On the other hand, the Serbian National Theatre in Novi Sad exudes stability, monumentality and tradition. As such, the Serbian National Theatre in Novi Sad provides different results of evaluations in relation to Belgrade. Although different in context, the three theatres are still growing and believe in the same idea: being the bearer of cultural and artistic developments and changes in city life. The City of Zrenjanin, with the theatre "Tosa Jovanovic", is experiencing social and demographic changes related to immobility, lethargy and poorer cultural development characteristic for most small towns in Serbia. This angle is not insignificant, especially from the viewpoint of my ultimate goal, which is to establish a "correct" city-user-building liaison through architecture, as is being done in the National Theatre in Subotica. The architecture of the National Theatre in Subotica is supposed to emphasize the importance of the theatre as a regional city centre of culture. The project "The Construction Site Theatre" at the "Night of Museums" event this year, confirms the fact that

architecture lives with people and that they can bring it to life. [5] On the other hand, all the developmental problems that our country is currently facing could not have been avoided in the study, and they were even necessary, in order for us to obtain a realistic picture of the state of affairs in theatres in Serbia. Therefore, my focus was on the theatres in the capital, Belgrade, as a guiding light in the culture of Serbia, then the focus was also aimed towards the theatre in Novi Sad, as the key institution for the art and culture in Vojvodina, and also the National Theatre "Tosa Jovanovic" in Zrenjanin, as a relevant model of the state of affairs in theatres in small towns.

Another criterion for selecting the scope of this research was the fact that all four theatres were, over time, in the reconstruction process (Atelje 212 from 1986 to 1992; Terazije Theatre in 2004, SNP Novi Sad in 2011; National Theatre "Tosa Jovanovic" Zrenjanin in 2009). This means that these four theatres were adjusted both to the needs of spectators and actors. So the effort was made to define and comprehend all the changes, be they satisfactory and permanent or insufficient, to recognize their effect and significance and transfer all the knowledge to the building of the National Theatre in Subotica.

3. BRIEF HISTORICAL AND TECHNICAL DESCRIPTION OF SURVEY SAMPLES

3.1. The Terazije Theatre, Belgrade

"You need three things in the theatre - the play, the actors and the audience, - and each must give something" - Kenneth Haigh (British actor, born 1931)

3.1.1. Information pertaining to the theatre structure and operations

Terazije Theatre was built in 1938 as designed by the architect Georgije Samoylov. In 2004 the theatre was reconstructed under the helm of the architect Slobodan Drobnjaković. The usable area of the structure is 5000m², on 7 floors. The theatre has 2 stages and 4 rehearsal rooms (music, choir, ballet and acting). The theatre also harbors 12 dressing rooms and 6 workshops for models, tailors, carpenters, locksmiths etc.

The theatre has a classic theatre stage with a spectator capacity of 486 (+50 seats on stage).

The theatre has a loading dock for stage equipment in level to the stage area, accessible over a movable platform, maximum height measured at 3m.

The average duration of the period of rehearsals during the pre-production stage is 60 days, 2 weeks for read-throughs, on-stage rehearsals take 3 weeks, preparation and realization of the stage equipment takes 4 weeks and includes 4 dress rehearsals. The average number of performers on stage amounts up to 70 or even a 100. The theatre receives a visiting performance by some other theatre once a month and it makes a guest appearance on another theatre stage just as often.

Terazije Theatre employs 180 people, with 100 employees being from within the artistic and related fields.

The most frequently produced genre by this theatre is the musical, featuring four separate artistic ensembles: dramatic, ballet, choral and orchestral. Average yearly production output is 6-8 new shows, while the median number of productions on repertoire is 9, each of which is being played four times a month after the original opening night. Terazije Theatre, at the beginning of its activity, has been rated as a theatre of mainly popular and light comedic genre, whereby every consequent season became increasingly ambitious, culminating in the current distinction as a theatrical institution of higher potentials and relevant artistic achievements.

It is of significance that Terazije Theatre is public property, founded by the Belgrade City Assembly; furthermore 60% of the budget is provided by the city budget funds and 30% comes from its own resources. Average monthly audience numbers amount to 7000 theatre spectators.

3.2. Theatre Atelje 212, Belgrade

"In the theatre the audience wants to be surprised but by things that they expect" - Tristan Bernard (French playwright, novelist, journalist and lawyer, 1866 - 1947)

3.2.1. Information pertaining to the theatre structure and operations

Theatre Atelje 212 was built in 1964 based on a project by the architect Bojan Stupica. A subsequent reconstruction of the theatre, which took place between the years 1986 and 1992, was done according to a project designed by Ranko Radović and Radivoje Dinulović. Theatre Atelje

212 encompasses five stories, with two stage areas. Atelje 212 harbors two distinct halls: rehearsal room and a reading room; furthermore 2 wardrobes for men and 2 for women and 3 workshops (locksmith, carpenter and painter). The auditorium has atrium specific characteristics; the grand hall has a spectator capacity of 385 seats, the smaller room can accommodate 141 visitors. The loading area for stage equipment is located at the warehouse in the backyard, with a moving platform capable of facilitating the height difference between the loading dock and the elevator.

Theatre Atelje 212 favors the production model of repertory theatre. The average seasonal production output amounts to 8 new shows, while the median number of shows on repertoire can reach 46. A show is generally performed up to 150 times after the opening night; the number of performers in such a show can vary between 1 and 24 performers.

The average duration of read-throughs during the pre-production stage is 3-7 days, followed by 6 weeks in the rehearsal room, and an additional week on main stage. Preparation of all technical aspects regarding stage equipment takes six weeks, installation and deployment on stage up to one week. The number of technical rehearsals, including dress rehearsals, averages 5 to 7 for each new show in Atelje 212.

The theatre makes two visiting performances to a fellow theatre per month and it hosts a guest appearance by another theatre approximately just as often.

Atelje 212 employs 119 people, whereby 46 are from within the artistic sector. Theatre Atelje 212 since its very foundation in 1956 has been regarded as a theatre of the avant-garde and of free thought. This tradition of divergent implementation into the local cultural existence compels the theatre Atelje 212 to constantly improve and adapt and conquer new and more daring ideas. The history of inception and foundation of this theatre, where the stage was intended to address only 212 seated spectators, up until the very recent times, where a fully developed and influential entity proudly enriches the cultural and artistic aspects of life in Serbia, made it impossible to avoid including this theatre into this study.

3.3. Serbian National Theatre, Novi Sad

“All of the arts, poetry, music, ritual, the visible arts, the theatre, must singly and together create the most comprehensive art of all, a humanized

society, and its masterpiece, free man" - Bernard Berenson quotes (American art critic, 1865-1959)

3.3.1. Information pertaining to the theatre structure and operations

Serbian National Theatre in Novi Sad was founded in 1861 during the Austrian Empire rule. In 1944 SNT Novi Sad becomes a state institution, and in 1981 the architect Prof. Dr. Wiktor Jackiewicz contrived the building that is located in the city centre and features a usable area of 19600 m² for all theatre operations. The building has 3 venues, 3 rehearsal rooms, one for the orchestra, one for the ballet and one for the choir each, as well as 10 dressing rooms for the ballet, 4 serving the choir, 5 for the orchestra and 4 accompanists. There are no workshops on the premises.

The SNP Novi Sad has a large and a small theatre room, with amphitheatrical auditoriums. Full capacity of the small venue is 368 (if the room fitted for central staging, then the capacity increases to over 1000 seats), while the large theatre holds 935 seats (parterre 724, balcony 211).

The theatre engages in production of various genres, like drama (averages 9 new plays annually), opera (four premieres) and ballet (two new shows each season). Current repertoire warrants 40 performances each month, whereby each revived show requires five technical rehearsals, dress rehearsals included.

Visiting performances to other theatres can reach an average of 35 in a month, while productions by other theatres can amount to a median of 30 guest performances during the same period. The Serbian National Theatre in Novi Sad employs 660 people, 360 of which are within the artistic and related fields. It is believed to be the oldest professional theatre venture in our country and as such it holds a position of direct influence on the overall cultural life in the capitol city of the province Vojvodina, but also has a serious input pertaining to the development of the region, primarily in the field of cultural and artistic expression.

3.4. National Theatre Toša Jovanović, Zrenjanin

"Theatre is, of course, a reflection of life. Maybe we have to improve life before we can hope to improve theatre." - W. R. Inge (English writer and preacher, 1860 -1954)

3.4.1. Information pertaining to the theatre structure and operations

The main building of the Toša Jovanović theatre in Zrenjanin was completed in 1839, but in 1984 the small theatre hall was reconstructed on the floor above, architects Gregović, Đorđević and Kristivojević were responsible for the project. The whole area behind the main scene was refurbished just recently, in 2010. Today the overall usable area of the whole object measures 1600 m² on two floors. The loading dock for stage equipment is not directly adjacent to the stage area and there is no moving platform attached either. The theatre harbors two separate venues: chamber and main stage; furthermore there is a rehearsal room, as well as five types of dressing rooms for actors. The theatre has also two types of workshops, which house carpenters, locksmiths, painters, laminators and puppeteers. The auditorium consists of the parterre, parterre box seats, box seats on the first floor gallery and gallery seats. The full capacity of the main stage is 306 seats and for the chamber 56 seats.

The production model of the theatre Toša Jovanović can be rated as urban repertory theatre with an average annual production output of 10 premieres and 18 performances a month (14 plays and 4 puppet shows). Average pre-production stages of reading take around 7 days, rehearsal room practices and preparations on stage take additional 14 days, preparation of stage equipment takes 15-30 days, realization thereof 2-8 hours. Every staged show requires four technical rehearsals, including dress rehearsals. The average number of performers per show is 25. The theatre guest performs on other theatre stages once a month and receives guests from other theatres just as much.

The theatre Toša Jovanović employs 86 people, 42 of which are from within artistic sectors. The theatre in Zrenjanin is a publicly owned entity and is funded 92 % out of city budget funds, 6 % from own resources and 1 % from donations.

4. SURVSEY

4.1. General remarks

The survey sample included 100 respondents exclusively from within the artistic sectors, but different vocations – acting, ballet and opera. [6] The number of surveyed from any theatre included in this survey was in an equal proportion to the number of employees. The research encompassed all ages and genders, as well as artists with varied durations of service in their craft.

Table 1.

PLACE OF WORK (THEATRE)					
"POZORIŠTE NA TERAZIJAMA", BELGRAD	33	"ATELJE 212", BELGRAD	21	"SRPSKO NARODNO POZORIŠTE", NOVI SAD	30
				"TOŠA JOVANOVIĆ", ZRENJANIN	16
OCCUPATION / PROFESSION					
ACTOR	50	BALLET DANCER	25	OPERA SINGER	25
AGE					
20-35 YEARS	41	36-50 YEARS	33	51 YEARS +	22
GENDER					
MALE	50	FEMALE	50		
PROFESSIONAL WORK EXPERIENCE					
0-10 YEARS	32	10-20 YEARS	36	20 YEARS +	32

4.2. Analysis of physical characteristics and the manner of usage of facilities

63 out of 100 queried use the wardrobe for psychological preparations prior to entering the stage. 18 queried use other rooms for their preparations, such as: back stage, facilities for accompanists, ballet hall (SNT and Terazije Theatre). It is notable that almost nobody uses the green room or the lounge for psychological preparation, to "get into the character", which seems to be mainly because of a shortage on physical space that would allow them to use for that matter. [7] 73 queried in this research share their space with more than eight colleagues. This state induces tensions, discomfort and a feeling of exposure; there is inhibition to claim a wardrobe area by adorning the space with personal belongings. On the other hand, such working environments do promote a feeling of camaraderie and intimacy within the group.

Table 2.

WHICH ROOM DO YOU PERSONALLY PREFER FOR YOUR OWN INNER PREPERATIONS BEFORE ENTERING THE STAGE?							
DRESSING ROOM	63	ACTORS' SALON	8	GREEN SALOON	1	OTHER ROOM	18
HOW MANY USERS A COMMON DRESSING ROOM HAS?							
1 USER	4	2-4 USERS	10	5-7 USERS	13	8 USERS AND MORE	73
DO YOU HAVE A PERSONAL SPACE IN A MUTUAL DRESSING ROOM? (A DRESSER, MIRROR, ETC.)							
YES	90	NO	10				
DO YOU DECORATE YOUR DRESSINGROOM WITH YOUR PERSONAL POSSESINGS (FAMILY PHOTOS, AWARDS, POSTERS OF THEATRE PLAYS, FLOWERS, ETC.)?							
NO, THAT DOESN'T MEAN ANYTHING TO ME	35	OK, BUT IT'S NOT OF ESSENTIAL IMPORTANCE	27	THAT WOULD MEAN A LOT TO ME, BUT I HAVE NO POSSIBILITIES	16	YES, I DO THAT AND THAT MEANS A LOT TO ME	22
DO YOU HAVE A PERSONAL SPACE, LIKE A DRAWER, CLOSET OR SIMILAR, THAT YOU CAN KEEP LOCKED?							
YES	65	NO	35				
DO YOU HAVE A FOLDING-SCREEN FOR CHANGING CLOTHES IN YOUR DRESSING ROOM?							
YES	6	NO	94				

86 out of 100 queried do not have a couch or sofa in the wardrobe, whereby 50 expressed they could use one. Hindrances to supply required furniture for the wardrobes seem to be the chronic lack of space and funds.

More than half of the people in the poll use the make-up room for applying make-up, do styling and if necessary affix a mask, while a smaller part does all the work in the wardrobe. It seems that limited space may be the reason for such practices.

Table 3.

ARE YOU SATISFIED WITH THE CONVENTIONAL LIGHTING AROUND YOUR MIRROR IN A DRESSING ROOM?					
YES, I AM COMPLETELY SATISFIED.	68	IT WOULD BE GOOD TO HAVE ADDITIONAL LIGHTING	18	NO, I'M NOT PLEASED WITH IT	14
DO YOU HAVE A SOFA OR A COUCH FOR RELAXING IN YOUR DRESSING ROOM?					
YES	14	NO	86		
WHERE DO YOU PUT ON MAKE-UP, OR A MASK?					
MAKEUP ROOM	78	DRESSING ROOM	22		
WHERE DO YOU STYLE YOUR HAIR?					
MAKEUP ROOM	81	DRESSING ROOM	19	HAIRDRESSER	0

4.3. The analysis of subjective experiences of surveyed premises users

Subjective feelings of an artist are of imperative importance to the essence of their lives. They view the world around them through a prism of feelings and in the view of this study; these feelings are related to their place of work. It was an essential task of this study to bring the focus on their subjective feelings connected with their “home away from home”.

Table 4.

PLEASE POINT OUT SPECIFIC FEELINGS THAT RELATE YOU TO YOUR THEATRE. MORE PRECISELY, TO YOUR WORKING ENVIRONMENT BEFORE AND AFTER THE PLAY (DRESSINGROOMS, MAKEUP ROOMS, ACTORS' SALOON, GREEN ROOM, ETC.)?				
POSITIVE			NEGATIVE	
SECURITY	14,2%	30	UNCERTAINTY	7,9% 5
SUCCESS	5,2%	11	FEELING THAT I AM IN A CAREER DEADLOCK	14,3% 9
COMFORT	7,1%	15	DISCOMFORT	27,0% 17
INTIMACY	11,8%	25	EXPOSURE	12,7% 8
HAPPINESS	16,6%	35	MELANCHOLY	6,3% 4
AFFILIATION	23,7%	50	DISCONNECTION	9,5% 6
RELAXATION	21,4%	45	STRESS	22,3% 14

The queried artists were given the task of identifying and separating positive and negative feelings in relation to the theatre that is employing them. It is notable that the most dominant feelings registered were affiliation with the environment as well as relaxation in the positive sense; and stress and discomfort in the negative feelings docket.

The questionnaire also required the polled to define which theatre in our country has the best working conditions. 84 of the questioned found that the theatres located in Belgrade provide the best working conditions [8]. However, it is to be noted that the participants tended to favor theatres in Belgrade based on perceptions of inadequate working conditions elsewhere, despite finalized reconstructions of the interiors and/or exteriors on locations; furthermore on perceptions of funding designations favoring the capital Belgrade, even personal feeling of career stagnation (14.3% of polled), particularly when compared with assumed or perceived options potentially available to employees of theatres in Belgrade.

Table 5.

IN YOUR OPINION WHICH THEATRE IN OUR COUNTRY HAS THE BEST WORKING CONDITIONS?					
"POZORIŠTE NA TERAZIJAMA", BELGRAD	34	"JUGOSLO. DRAMSKO POZORIŠTE", BELGRAD	20	"ATELJE 212", BELGRAD	11
"NARODNO POZORIŠTE", BELGRAD	8	"SRPSKO NARODNO POZORIŠTE", NOVI SAD	13	NONE OF THE ABOVE	3
					"MADLENIANUM", BELGRAD (ZEMUN) 11

4.4. House of Actors as a form of special housing

"The theatre is the most ephemeral of all arts, it is a feeble glimpse – it cannot be preserved, nor properly documented. However, life in the theatre and the art, which is created within, creates a shaped space, an architectural solution for the building itself, the so called House of Actors." - [10]

The reason why a part of this study employs the term of "special housing" results from the fact that a majority of respondents (77%) declared a positive answer to the question if they regarded the theatre as their second home; additionally, an even larger number of respondents (83%) stated that they do not spend more than eight hours daily in their native theatre as their workplace, which results in a fact that this knowledge needs to be regarded from a viewpoint of a phenomenological aspect. There is a well-documented, accepted and even assumed fascination with equating a workspace to a "second home", which often can be found as a dominant trait of a theatre actor. Theatre actors, ballet dancers and vocalists in the opera do not have a strict and fixated working schedule; therefore they are compelled to associate their vocation with the premises where they spend most of their time, where they dwell and work within the theatre walls. Whether it is about the wardrobes, green room/lounge, actors' clubs or the make-up room, this feeling of belonging and dedication is expressed in every aspect of their lives. Special housing in the theatre includes an unconventional form of acceptance of the professional vocation and identification with the collective that becomes a second family; creating a stronger bond between the theatre spaces and the residents within. A similar observation was made in a theatre play, which was later adapted into a motion picture, "The Dresser", where this invisible bond between the private life and the professional work of an actor is conveyed in a very picturesque manner. [6]

In today's world the fundamentals of a family are being changed and have to face stressful and turbulent vicissitudes, as forced by various work duties and establishment of existential careers. It seems that the theatre was

ahead of time in this particular example, the identification of the workspace and the living quarters. The question arises if this form of special housing has been initiated and founded in the theatre; and if it has to be included in this study as such, where the architecture of the theatre can serve as the foundation and stimulus for such a development.

Table 6.

HOW MUCH TIME DURING THE DAY YOU SPEND IN THE THEATRE?					
8 HOURS AND LESS	83	8 HOURS AND MORE	17		
DO YOU CONSIDER A THEATRE TO BE YOUR OTHER HOME?					
YES	77	NO	23		

5. THE INTERIOR OF SPACES FOR ACTORS IN THE NATIONAL THEATRE IN SUBOTICA

If we accept that "the basic theme of architecture is life" [10], then the design process becomes a process of bringing life into a space, and to the ideas that were the starting points of our creation.

The interior design project for the National Theatre in Subotica-Népszínház [3] was developed by several teams, who were responsible for different parts of the building, and they are fostering endeavours to include the results of previous research through balance and shared style - and thus provide a joint atmosphere of the whole experience of interior space.

The interior design project for the National Theatre in Subotica-Népszínház [3] was developed by several teams who were responsible for different parts of the entire facility. One of those integral parts of a complex entirety was the "house of actors" which represented all areas that relate to the relaxation, socialisation and preparation of actors before and after leaving the scene. It includes seven floors with approximately 2500 m². Interventions in the internal structure were reduced to a pure, austere and minimalist enhancement of the existing concrete structure, which is treated as a context, based on finding an appropriate architectural expression through the details of the interior. It goes without saying that all technical requirements, fire protection and safety standards of stage facilities are being met.

5.1. Dressing rooms

Actor's dressing room space is seen as a flexible and changeable design, and what certainly contributes to that character is the lightweight furniture, simple in design and easily movable. Detail of the "working" part of the dressing room is treated as an element in itself, as a scenography which with its layered design and layout of lighting fixtures around the mirror constitutes the environment that is designed for its user.



Figure 1. Dressing room B1 and the possible variations

In such space, freed of design ornamentation, the user identifies with the space through a variety of personal interventions, enriching the space with personal particularities thus create a sense of belonging during the course of time, providing a space where an artist can relax and feel safe.

5.2. Corridor

The corridor is seen as a space of great importance because it is identified as a visible barrier through which the actor passes daily, crossing from the real world (the house of actors) and the unreal stage and theatrical world. Because of its length, it has suffered minor functional alterations. A barrier was added in the form of glass doors, with a purpose to visually reduce the length of the corridor and serve as a sound barrier

The spatial design has been specially contributed by developing and applying typography and illustrations of various signs and emblems, which become sources of information for easy reference inside the building. In designing and creating symbols, it was very important to respond to the tasks of uniformity, simplicity and easy understandability of all the symbols. Each



symbol is supplemented with written information, so that the communication between the user and the space can be concise, simple, accessible to everyone and easy to understand. The trilingual markings have been used in appreciation of the multiculturalty of the environment, thus emphasizing the necessity of different spaces in the house, and different people who live in it, coming closer and understanding each other. Symbols create an impression of uniformity and emphasize the relationship between the various units within the building.

Figure 2. Symbols create an impression of uniformity and emphasize the relationship between various units within the building.

5.3. The Green Room/ Salon

The interior design has been, from the very beginning, integrated into a functional design of the facility, where the emphasis was primarily on the real needs of actors and staff working behind the scenes. The study has

shown that the green rooms were rarely in use in surveyed theatres. Possible reasons are: not enough space in the green room, the lack of habit of doing mental preparation in the green room and the physical absence of the green room.

We believe that most users of the space, including actors, generally cannot see beyond their own frame of action and are limited to their personal user experience. The habit of using the premises by personal preference in the National Theatre in Subotica was to be avoided. The Green Salon is in this sense seen as a space essential for mental preparation before an actor goes out to the stage and enters the character. In the National Theatre Subotica, the green room has adequate square footage, and it has the task to relax, calm the actor and to separate the actor from the the impact of developments behind the scenes. Design solutions are providing the logical order of each room by its functionality, providing them with the physical features and means to use these facilities according to their primary purpose and appropriate use.

5.4. The Actors Salon

The actor's salon is a very important element in any theatre building, and it must be differentiated from the other rooms. It is a space of utmost importance, as a place of gathering, socialization, conversation, and inner life of the theatre. The actor's salon reflects a core point of assembly, meeting, leave-taking, and the illusion of family life within the team, the endless stage. Such a room is by the majority of respondents eligible to be used for mental preparation before taking the stage, which is certainly not what it was originally intended for. The project recognized the need for functional separation between the green and the acting salon, enabling the user to utilize each room to its fullest, thus providing an increase in the quality of work, leisure rapport with the actors in his theatre, but without losing its essential purpose of connecting rooms, and other people in them.

6. CONCLUSION

"The centre of the stage is where I am." - Martha Graham (American Dancer, Teacher and Choreographer of modern dance, 1894-1991)

In the era of constant innovation of technology, education and training, changes in the theatre as an important cultural institution, cannot be ignored.

Classical theatre plays, ballet performances and operatic arias are replaced with performances that are held in the open and closed spaces, which original purpose was not intended for theatrical performances. Performers as artists express their views, ideas, social issues, they comment on the impact of environment on mankind, on the influence of media, on world powers and the wars in countries around the world, and thus they adapt each performance to its particular space, which is undeniably different every time. The future of theatre depends on the ability of management and individual actors to "throw" their "second home" on the streets, squares, to move it from town to town and perform by adjusting the temporal and spatial basis of the performance. The constant search for new areas of artistic expression in theatre arts encourages our artists to adopt unconventional methods of promotion and presentation of art that reaches out to the audience (actors, musicians, ballet dancers, opera singers can more and more often be encountered on the streets of major cities, performing parts of plays, and there are even live broadcasts of theatre shows on the facades of theatres). In that way, we are following the trends of transparent marketing, pure art, where an event is being given to the city and an experience is being given to the people. A strong artistic impression creates a strong personal experience, and the viewer as the user gets the desire to relive the whole experience again, and he comes back to those places that have impressed him the most at a certain time and place.

Does it make sense to build monumental, classical theatre buildings in the current situation of constant change, when the stage is being transformed into a visual - holographic experience? Should art be visited or should it visit every aspect of our lives? It remains open for discussion, which will in the very near future, probably pose the question of whether the theater will return to its origins, with performances on squares and traveling troops, surrounded by the magnitude of media, Internet, new technologies and ephemeral architecture.

REFERENCES

- [1] Radivoje Dinulović, Arhitektura pozorišta XX veka, op.cit., str.51.
- [2] The original name for the part of the building created by the team of authors from the Main architectural project of adaptation and reconstruction of the National Theatre in Subotica (Radivoje Dinulović, Zorica Savičić), 2007
- [3] The full title "Narodno pozorište-Narodno kazalište-Népszínház" consists of titles in three languages (languages of nationalities that inhabit the North of Vojvodinian province) - in Serbian, Croatian and Hungarian.
- [4] Theater Atlas Serbia.<http://www.scen.org.rs/en/activities/atlas>
- [5] The Construction-Site-Theatre is an interdisciplinary *site specific* project of cultural animation performed as a part of the "Night of the Museums" event 2010, at the building of the theatre that was being reconstructed. (the authors of the project were Ljubica Ristovski, M.A. and Tatjana Dadić-Dinulović, PhD), 2010
- [6] The majority of examinees were actors, or rather half of them
- [7] Where the green room exists, it is too small to accept all the actors, and it also creates the feeling of exposure, discomfort and confusion
- [8] Terazije Theatre, Yugoslavian Drama Theatre, Theatre Atelje 212, National Theatre, Madleniaum
- [9] "You need to give up on most of what the other people call life." The Dresser, 1983 (The movie based on Roland Harwood screenplay for stage play)
- [10] The article "Čovek koji je obnovio Atelje 212: R. Dinulović", published in e-Novine, Žarka Radoja, 2010

THE SPECTACULAR AUDITORIUM OF 1539. DECORATION OF AN EPHEMERAL THEATRE IN THE SERVICE OF DUKE COSIMO DE' MEDICI'S POLITICAL PROPAGANDA

Angelina Milosavljević Ault¹

¹Academy of Fine Arts, Takovska 49a, Belgrade 11000, Serbia

Abstract: The contemporary theater has been searching for new, fresh, practices regarding both its performance and stage design, turning urban settings into stages upon which the boundaries between the illusion and the reality became blurred. However, this convention has a long history. Turning urban spaces into spectacular stages for important state events witnessed new conventions in the sixteenth century. The chief purpose of civic pageantry has always been to represent the majesty of the state to its citizens and to foreigners. During the fifteenth century, Florence created its political identity and history around the visits of foreign dignitaries. This tradition changed upon the restoration of the Medici in 1512 and their subsequent acquisition of ducal title. As Florence fully accepted the institution of courtly flattery, the festivities were introduced there with elements that reflected the new Medici social and political position. This was especially the case with the festivities organized on the occasion of Cosimo de' Medici's wedding to Eleonora of Toledo in 1539. As Cosimo was not a member of the main branch of the Medici, he needed to represent himself as the rightful ruler of the State. Cosimo used the representations of the Medici lineage in order to propagate his own legitimacy. Their images appeared in both decorations of the streets and of the Medici Palace courtyard, turned into a theater in which a comedy was performed. The decoration of the auditorium served as a backdrop legitimization of Cosimo as rightful Florentine ruler. This paper explores the assembly of images that were used for the decoration of the auditorium in the Palazzo Medici theater designed for Cosimo's wedding festivities to express and propagate the social and political roles played by the Medici.

Keywords: Florence 16th century; duke Cosimo de' Medici; wedding festivities; ephemeral spectacle; political propaganda

1. INTRODUCTION

The creation of identity is an ancient cultural phenomenon designed to impose certain, *desired*, ideas and concepts on larger social and political body.¹ The awareness of strong social and political impact of a princely *persona* opened immense possibilities for propagandistic practices, which represented powerful means of its (the princely persona's) creation. It involved visual arts whose most cherished characteristic has been the immediacy of communication, of rendering, that is, of desired realities. Thus, visual arts intertwined with politics, in addition to aesthetic and financial motives of those who took active part in their creation, as a medium that helped in the process of conveying political messages to public.[1] The material and visual culture not only reflected socio-political organization, but also actively structured and constituted social and power relations within a society.[2]

The re-creation of ancient concept of princely persona during Italian Renaissance by new condottiere nobility brought out its quality of phantasm, the one above and beyond the tangible reality itself. These newcomers to power faced the competition for permanent high positions within broader political context, and they understood the need to create models of family aggrandizements. So did Cosimo I de' Medici, Duke of Florence (born in 1519, reigned from 1537 to 1574).

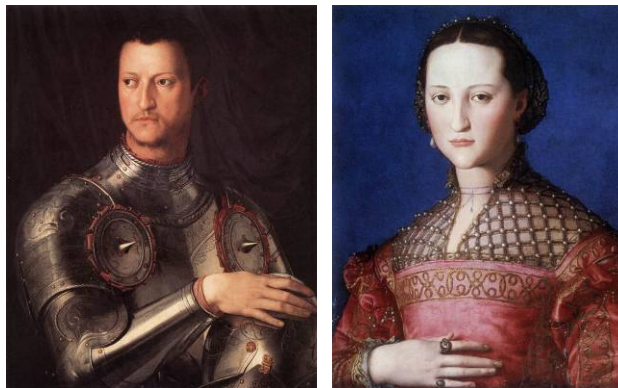
1.1. The Function of Art as Used by New Italian Nobility during the 15th Century

The new Italian nobility, rising mostly during the second half of the fifteenth century, used visual language in order to promote their newly-acquired titles, and, in part, to maintain the political and social positions in the unstable Renaissance world. Various art forms and formats that were created for this new nobility served clear propagandistic purposes. One of them was the representation of their fiefs as in the case of Piero della Francesca's "Double Portrait of Duke Federico da Montefeltro and his spouse Battista Sforza", of 1465-70, with Urbinate landscapes shown behind the sitters. Another was the representation of the living family members in order to avoid doubts about legitimate offspring, as in the case of the Gonzaga's *Camera degli Sposi* in Mantova, decorated in 1474, in which the members of immediate family were shown together with the courtiers and servants who belonged to the Gonzaga's extended family. The works of art also served to

communicate a family's or a ruler's allegiances to the most important, contemporary, political authorities, in order to legitimize an illegitimate heir to a throne. Such was the case with Federico da Montefeltro's studio in his Palace in Urbino in which the effigies of the popes Martin V and Sixtus IV served this very purpose.

The supremacy of procession over other ritual modes of behavior in the festivities is notable in both the fifteenth- and the sixteenth-centuries' practices.[3] As political power, though, became centralized in Italian cities, these rituals changed, and a shift of focus can be traced in them: from the moving display of pageantry to the theatrical statement. In them, the *central* role was played by the *central protagonist of power* – the ruler, that is – who participated in the spectacles as the focal point of the staged "theatre of the world" which featured rich, and usually arcane, allegories.[4, 5]

The nobility of new Italian aristocracy rested in their virtues as rulers and *condottieri* as well as in their associations with actual political and religious authorities who granted their rights or by whom they expected honors.[6] However, none of them used the iconography that would elevate either themselves or the members of their families as nobles equal to the highest political authorities of their days. Cosimo I de' Medici, duke of Florence, did, though, as he compared the political and social influence and virtues of his family to the highest authority of his day, to the Holy Roman Emperor Charles V.



Figures 1 and 2. Agnolo Bronzino, *Duke Cosimo I de' Medici*, 1545 (oil on wood, 74 x 58, Galleria degli Uffizi, Florence) and *Eleonora of Toledo*, 1543 (oil on wood, 46 x 59, Narodni Galerie, Prague)

For his promotion as the rightful ruler of Florence and whole Tuscany Cosimo chose the first grand public occasion staged during his long reign, the

festivities organized for the celebration of his wedding to Eleonora of Toledo, a daughter of Don Pedro de Toledo, the Viceroy of Naples and one of the most powerful noblemen in the Spanish world, in June 1539. The young duke Cosimo understood the role of civic pageantry and spectacle as powerful means of representation of the majesty of the state he governed, reflected in his *princely persona*, to its citizens and to the foreign visitors alike. These festivities have not received enough scholarly attention yet,² although they deserve more detailed research into their iconography that combined the images featured in Charles V's entries into Italian cities after his coronation in Rome in 1530 [7] and new, original, inventions as a continuation of the project of creating of the Medici iconography, undertaken by Cosimo's predecessor on the Florentine throne, Alessandro de' Medici.

It should be noted here that the Italian civic pageantry was the richest of the late Renaissance, with its aesthetic and intellectual wealth, its creativity and political reasons that were the result of the unique variety of civic institutions. It served as a stimulus to creation of political symbolism and allegory of which the civic pageantry has been made, as a rule. Artists made attempts to create unified, synesthetic, works that would establish closer connections between otherwise fragmentary elements of visual structures of urban architecture and stage design, linking them to literary and musical compositions in allegorical structures of unique richness and invention.³[8] The fifteenth-century Europe witnessed a focusing upon formal behavior unparalleled in earlier European history, and at the center of this impressive attempt to regulate language of discourse stood European courts whose codes of decent behavior had a profound impact on those who witnessed their mores.[9] Florence proved no exception to this trend, but having no prince and no aristocracy of its own, it focused on the reception of foreign princes, around whom the Florentines affirmed their cohesion and honor. In addition, it was clear, from the onset, that these were not always to be observed in the same fashion, but that their programs were to depend on the "quality of the times" and "of the personages",⁴ that is on the social positions and importance of the visitors.[10]

What started during the fifteenth century as a record of the practices designed to honor foreign dignitaries visiting Florence, ended with Florence adoring its own product, the Medici family. As of 1512, the year of their return to the city (which they were forced to leave in 1494), a decisive change had taken place in Florentine ceremonial lore and sensibilities, as the Medici now returned as foreign dignitaries fully accepted by the feudal and aristocratic world of Europe.[11] The ceremonies differed according to ranks and political

and social statuses of the visitors. The most elevated ones, the Medici included, the secular lords, were greeted by the citizens of Florence, and there were dinners and feasts organized by the most prominent citizens and the Signoria, and similar. However, although these were described in Manfidi's *Libro cerimoniale*, in which the festivals that took place in Florence between 1475 and 1522,⁵ were described in some detail, we do not have enough data to reconstruct the *apparati* and decorations that adorned the streets. Most of them, most probably, were the festoons and tapestries. There were no sumptuous decorations such as those commissioned by duke Alessandro de' Medici for Charles V's entry into Florence in April, 1536, and his daughter's, Margaret of Austria's entry into the City in June, 1536, and which were put in charge of Giorgio Vasari, who described these festive occasions in his letters to his Venetian friend Pietro Aretino.[12]

We would like to note here that the change from the fifteenth-century spectacle and practices related to festivities in Florence to the new visual and allegorical language that developed during the first decades of the sixteenth century was not slow and gradual. It was, rather – we propose – sudden, and we can mark the line that divided the two traditions: the one that preserved the images of the civic and republican order, and the other that largely relied on the language of the promotion of personal princely identity. The one responsible for this remarkable change was duke Cosimo I de' Medici, as he was resolved to represent himself as the rightful ruler of the city to both his subjects and his new relations, the house Spanish branch of the Habsburgs. Cosimo set to introduce the Medici iconography that served dynastic purposes, as well as the images of the relations between the Medici and the members of the Holy Roman Empire, and of the role played by the Medici (especially by the Medici popes Leo X and Clement VII) not only in the history of Florence, but of the Holy Roman Empire as well.

These images were not prominent only in the sumptuous decoration of the streets that were completely transformed by festoons, tableaux vivants, ephemeral architecture, monumental sculpture and relief, and similar: these images were also prominent in the *apparati* that decorated the facade of the Palazzo Medici at Via Larga, its interior, as well as its inner courtyard, the *secondo cortile*. This courtyard was transformed into theatre in which a comedy was performed during a banquet held in honour of the bridal couple, Cosimo and Eleonora of Toledo. Its auditorium was turned into a powerful vehicle of the Medici princely display adorned with representations of the history of the family from early fifteenth century, the time of Cosimo il Vecchio, on.⁶

1.2. Cosimo I de' Medici as an Illegitimate Successor to the Ducal Throne

When in 1537, Florentine Duke Alessandro de' Medici (the last of the Medici descending from the main branch of the family) was assassinated, his seventeen years old cousin, Cosimo, was elected duke. Cosimo belonged to a younger branch of the Medici by his father, Giovanni delle Bande Nere, who descended from Cosimo il Vecchio's brother Lorenzo il Vecchio. Lorenzo's grandson and Cosimo's grandfather, Giovanni was called Il Popolano because he supported popular elements in Florence against autocratic ambitions of Piero, Lorenzo il Magnifico's son. Giovanni married Caterina Sforza, who bore a son Giovanni (delle Bande Nere), Cosimo's father, who married Maria Salviati, Lorenzo il Magnifico's granddaughter. Thus, the two Medici lines united and Cosimo appears to be not so illegitimate an heir to the throne, after all.[13] The Signoria believed that the young Duke would be easy to manipulate. Its members counted on Cosimo's inexperience as a statesman, hoping for the full restoration of the republican institutions, gravely disturbed by Duke Alessandro's constitutional changes that were in effect after 1532. On the other hand, as Cosimo was Il Popolano's grandson, it was somewhat expected that he would follow his footsteps and defend the Republic.⁷[14]

Cosimo's unstable position as the new ruler was shaken by the attempt of the Florentine exiles that were the Medici opponents (the so-called *fuorusciti*) to return to Florence and restore the Republic. In addition, the political authority of the day, Emperor Charles V (the one who bestowed the ducal title on the Medici) did not care to recognize Cosimo as duke on account of his illegitimacy. On the other hand, the agreement reached by Charles V and Clement VII concerning the status of Florence as a vassal city-state upon Alessandro's institution as the Duke of Florence, was not effective any more after Alessandro's death.[15]

Unrecognized and at the mercy of destiny, Cosimo understood the nature of the challenges he faced and responded to them fiercely. He proved worthy of his newly acquired social and political position by defeating the *fuorusciti* at the Battle of Montemurlo in the same year in which he assumed the power, in 1537. Again, his position as the *capo* of the state was unstable, particularly in relation to the Florentine Republican past. Although the Medicean rule had been effectively in place since 1530, the Battle of Montemurlo in 1537 had ended uncertainty over Florence's political destiny after Alessandro's assassination. The lingering memories of the Florentine

republic and surviving republican exiles in Rome mounted a serious challenge to Cosimo's regime. The murderer of Duke Alessandro, Lorenzino, was celebrated as the new Brutus by the republican sympathizers. The exiles in Rome created literary counter-images of Cosimo as a "bloody tyrant". The rumors spread from Rome against Cosimo proved so disturbing for his accomplishments, especially the fact that the *fuorusciti* were soliciting the Emperor's support. Therefore, in response to these challenges, it was necessary for Duke Cosimo to develop an iconography that could neutralize his negative images. Charles obviously decided to see Cosimo's moves, knowing that both Florentine fractions (the republican one, and the one supporting the Medici) were equally strong. The Battle of Montemurlo represented a veritable turning point in Cosimo's political and military career.[16]

After winning the battle, Cosimo's ambition was to marry Margaret of Austria, Charles' illegitimate daughter and Alessandro's widow. However, this was not in accord with the Emperor's intentions, and, refused by the Emperor now for the second time, Cosimo was advised to look for a bride somewhere else. Nevertheless, he managed to marry into Habsburgs and strengthen his allegiance to the Emperor. He married Eleonora of Toledo, by proxy, in Naples to which he sent his emissaries.[17] However, another issue emerged: Cosimo was not wealthy enough and his emissaries complained about the bad treatment they suffered at the Spanish court because the gifts they presented to their hosts and future Medici in-laws were not as rich as expected. In addition, Don Pedro of Toledo expressed his concern about the future life of his daughter in simple and poor Florence, which might not offer her suitable loggings.[18]

All these circumstances resulted in Cosimo's strong urge to create both his princely persona and an ambient in which his authority would be unquestionable. His social and political status was much lower than Eleonora's and he understood the need to do everything that was necessary to prove worthy of this alliance. He was minutely involved in the planning of the marriage set to capitalize on the propagandistic potential of the occasion, which offered him the opportunity to construct his own political and social identity by introducing the Medici lineage. This was not a typical genealogy, that emulated Ancient Roman model, but a selection of the members of the house of the Medici, that is, his ancestors Cosimo de' Medici il Vecchio, and Lorenzo il Magnifico, his father condottiere Giovanni delle Bande Nere, as well as the two Medici Popes, Leo X and Clement VII, and his predecessor, his cousin and friend, Alessandro de' Medici. This assembly, to which Cosimo

belonged, would stand as guarantee to his own greatness, as it could stand worthy of imperial connections and equal to imperial authority. Choosing to represent the instances in the history of the family that most clearly signify its important position within the broader scope of European political history, as well as interests shared by, and the connections between the Medici and the Habsburgs during the fifteenth and at the beginning of the sixteenth century, Cosimo represented his family as equal to the Spanish imperial house, and himself as equal to the Emperor. Cosimo's and Eleonora's wedding provided Cosimo with a visual imagery that reflected his status as a ruler of Florence. It was a highly orchestrated affair rich in allegorical representations, or better, *symbolic possibilities*.^[19] Taking an active role in the designs and programme for the festivities, Cosimo even decided upon the number of Eleonora's bridesmaids.⁸ The most important issue, to start with, was, we believe, Cosimo's intention to set the date of Eleonora's departure from her native Naples on June 11, 1539, the very date of *his own* birthday and the date of the Battle of Campaldino in 1289, in which the Guelph, papal, party in Florence was secured, against the Ghibelines⁹ – the political message of which does not need further exploration here, given Cosimo's experience with the Imperial support. Cosimo's feelings towards Charles' authority, as opposed to his predecessor's, Alessandro's, need to exercise gratitude and vassalage,¹⁰ are expressed somewhat later, in 1545, in a letter he wrote to one of his ambassadors to the French king Francois I, "[W]e are a ruler who accepts the authority of no one apart from God and, but sole on account of our gratitude for benefits received, the Emperor [Charles V]... to whom we have never paid tribute nor offered vassalage..."¹¹ There was much to be grateful for to the Emperor, in Cosimo's case, as he was acknowledged by Charles V in the end; but the Duke did not recognize the Emperor as his overlord.

Cosimo used the visual language in an ephemeral form, in a public spectacle, whose apparati were designed to negotiate his new political position within the constraints imposed on him (notably the dominant power of the Emperor). He manipulated the images that illustrated the Medici past in order to reconfigure his own subordinate position to the Emperor's – to prove equal, we believe, to the imperial authority and to stress the family's destiny stressed the family's destiny to constantly return to Florence after exiles, and retain its leading role in Florence.

1.3. The 1539 Festivities. The Manipulation of the Images of the Medici Lineage in the Service of Cosimo's Legitimation and the Proof of the Medici Nobility

The lack of pictorial evidence attributable to these celebrations (either drawings, sculptures or paintings), save for a sketch by Florentine artist Niccolò Tribolo who was commissioned to make an equestrian statue of Cosimo's father Giovanni delle Bande Nere, had to an extent been overcome by descriptions of the apparati created for the festivities in Giorgio Vasari's *Le Vite de' più eccellenti pittori, scultori, ed architettori*, first published in 1550. Artists engaged in the decoration, and in whose biographies these descriptions can be found, were: Niccolo (detto) Il Tribolò, Battista Franco of Venice, Ridolfo Ghirlandaio, Agnolo Bronzino, Bacciacca, Domenico Conti, Antonio di Domenico, Aristotile da San Gallo, Bastiano San Gallo, Francesco Salviati. The comedy which was performed at the wedding banquet was Antonio Landi's *Il Commodo*, while Giovanni Battista Strozzi directed the interludes and music, and Giambattista Gelli wrote the poetry that was sung during the festivities. However, the most valuable source is the account of the festivities commissioned by Cosimo himself from a courtier Pier Francesco Giambullari. It was written to Giovanni Bandini, the Florentine ambassador to the Spanish and imperial court, obviously not only to commemorate the occasion, but also to *inform* the Imperial court of the pomp and the ideas communicated by the Duke. There is no need here to stress the political implications of this account, as ambassadorial letters, by this time, served obvious propagandistic purposes.¹² The clear intention was to bring the pro-Imperial and pro-Spanish motifs of the wedding apparati and recitations to the attention of his Majesty the Emperor Charles V, but also, we believe, to report to Don Pedro of Toledo the pomp with which his Eleonora was received by her loving groom. The letter was immediately published in Florence, in 1539, as a copy of, the above mentioned, Giambullari's ambassadorial letter as *Apparato et feste nelle nozze del Illustrissimo Signor Duca di Firenze, et della Duchessa sua consorte, con le sue Stanze, Madriali, Comedia, et Intermedii, in quelle recitati*.^[20] The wedding celebrations were elaborate and they included the procession through the city of Florence replete with various apparati, music, etc., ending in the richly decorated cortile of the Palazzo Medici at Via Larga where a stage was set for an allegorical *Trionfo* and performance of Landi's comedy and allegorical intermezzi in which the Muses and the Tuscan lands offered their fruits and loyalty to the Ducal couple.^[21] This *cortile* was decorated in such a way that it marked a transition in the

festivities organized on important occasions not only in Florence, but in the larger, European, setting.

Here, we shall turn our attention to only one detail in the decoration in the *cortile*, to paintings with clear political messages that reflected Cosimo's concerns and elevated the Medici family to the highest possible political and social rank. Moreover, these representations compiled a text of a conceptual play as opposed to the Landi's comedy played on an actual stage whose setting had no allegorical bearings.

1.4. Decorations of the Secondo Cortile in the Palazzo Medici at Via Larga

Giambullari informs us that the courtyard was roofed over with an artificial bright blue sky, beneath which there hung an ornamental armorial frieze. The stage proper was set up on the north side. At the south end stood the table for the bridal couple and guests of honor, against a background of crimson satin with gold fringe. Paintings had been mounted between the side loggias and the stage, six on each side, and beneath them tapestries.¹³



Figure 3. A reconstruction of the decoration of the Secondo Cortile, west wall, Palazzo Medici Ricardi, Florence, July 2009 (Photo taken by the author)



Figure 4. A reconstruction of the decoration of the Secondo Cortile, south wall, the loggia in which the bridal couple was seated, Palazzo Medici Ricardi, Florence, July 2009 (Photo taken by the author.)

Above them, there was a frieze with coats of arms that honored important political authorities (such as Spain, France, the Medici) and illustrious families that were in marital relations with the Medici (such as Sforza, Salviati, the Viceroy of Naples), accompanied by Cosimo's coat of arms, the Medici *palle* and the Lily of the City of Florence.

The juxtaposition of the paintings, with their respective stories, conveyed a message that could be easily grasped, we believe, by any informed guest, *intended reader*, at the banquet – and this must have been the case with all the invited personages. Thus, the writer of the report, Giambullari, did not bother to explain their meanings, so we can only assume that we can understand them rightly. Having no surviving pictorial evidence, save for the reconstruction presented above, we are providing a table showing the position of the representations of certain most important moments in the history of his family, most probably decided upon by the young Duke himself.

Table 1. Stories starting from the loggia

East wall	West wall
The Return of Cosimo the Great from Exile	Birth of Cosimo I
Lorenzo's Visitation in Naples	Conferral of Ducal Rank on Cosimo
The State Visit of Leo X in Florence	A Scene from Book XX of Livy ¹⁴
Taking of Abbiategrosso by Giovanni delle Bande Nere	The Taking of Monte Murlo (where Cosimo showed his military might)
The Coronation of Charles V in Bologna by Clement VII	Portrait of Cosimo with all the insignia of his rank
Duke Alessandro in Naples	Ducal Nuptials in Naples

The first representation was *The Return of Cosimo il Vecchio from Exile in 1433*. It referred to the Florentine history that was marked by the political and financial factions, to an instance in which Cosimo I de' Medici, the Duke, found – we believe – the pendant to his own political situation. Cosimo the Great exercised the power in Florence without occupying a public office and he began to look like a menace to the anti-Medici party (led by the figures such as Palla Strozzi and Rinaldo degli Albizzi). Imprisoned in 1433, accused of the failure of the conquest of Lucca, he managed to turn the jail term into one of exile leaving Florence and taking his bank along with him, followed by many other members of the Florentine economic elite. So, within a year, the flight of capital from Florence was so great that the ban of exile had to be lifted; Cosimo returned a year later, in 1434, to greatly influence the government of Florence and to lead by example for the rest of his life. Cosimo's time in exile instilled in him the need to quash the factionalism that resulted in his exile. Taking this into account, it is not difficult to understand that Cosimo I, the Duke of Florence, saw himself as the New Cosimo the Great, his grand grandfather whose example he was destined to follow, expressed by the representation of *The Birth of Cosimo I*.

Giambullari then reports the presence of another representation: *Lorenzo il Magnifico's Visitation in Naples*. This painting refers, it seems, to Lorenzo de' Medici's (Cosimo's grandfather on his mother's side) travel to Naples in 1478, when after the Pazzi conspiracy, Pope Sixtus IV seized all the Medici property and made a military alliance with Ferrante, King of Naples, whose troops invaded Florence. Lorenzo defended Florence, but the war dragged on, and he himself went to Naples to resolve the situation, securing constitutional changes within the Florentine Republic's government that only further enhanced his own power, and prove that he pursued a policy of

maintaining peace and balance of power between the Italian states. This painting was paired with *The Conferral of Ducal Rank on Cosimo I*, the occasion, which enhanced Duke Cosimo's authority and power underlined by the constitutional changes that were introduced under his predecessor Alessandro and honored by the larger political body, which enabled his own political promotion in Florence and abroad.

The State Visit of Leo X in Florence in 1512 was another important instance in the Florentine history, as he was the first Medici pope, and was the first Medici to be received in Florence as a prince (he was a ruler of another state, the Papal States, and as such he received all the pomp and becoming honors).[22] The political success of the Medici was at its summit, and it is no wonder that it was paired with a hermetic representation of a battle taken from Book XX of Livy, in which the Roman army was described as victorious over the barbarian tribes.¹⁵

The juxtaposition of the paintings that represented *Taking of Abbiategrosso by Giovanni delle Bande Nere* and *The Taking of Monte Murlo by Cosimo I* is a clear representation of Cosimo military prowess that equaled his father's, as well as his determination to defend the city of Florence and his personal political status.

The next pair was *The Coronation of Charles V in Bologna by Clement VII* and *Portrait of Cosimo with all the insignia of his rank*. It is easy to understand the symbolism of these two representations, namely the representation of the coronation of Charles as the Holy Roman Emperor by the Medici pope, Clement VII. In turn, the ducal crown was bestowed on the Medici, first Alessandro, and then Cosimo, by the authority of the day Charles V, who could be crowned as the emperor only by the authority of the Medici pope. We believe that, the interaction, or inter-dependency of the two authorities is obvious message of these two paintings.

Interesting are the representations of *Duke Alessandro in Naples*¹⁶ paired by *The Ducal Nuptials in Naples*, that speak of the marriages of both Florentine dukes with female members of the Imperial family. When Charles V spent three months in Naples in 1536, Margaret of Austria came to visit him and she was affianced to Duke Alessandro, who had come to pay homage and to get the imperial support against Florentine republicans. It is believed that Cosimo accompanied Alessandro either during this visit or during another one that occurred in 1535.¹⁷ We may assume that this was when he laid his eyes on Eleonora of Toledo, whose hand in marriage he specifically asked, and on March 29, 1539 the Viceroy of Naples, Pedro di Toledo and Cosimo's

representatives reached the agreement for Eleonora's hand; proxy marriage was celebrated in Naples. This was the climax of Cosimo's successes in his early age – he managed to defeat his enemies, to gain the Emperor's consent, and persuade Don Pedro of Toledo to give him his daughter's hand in marriage. This union represented Cosimo's final victory on every imaginable field.

2. CONCLUSION

During their long history, visual arts provided settings and decorations for the rituals and ceremonials of both private and institutional lives of important individuals, and were meant to communicate historical facts, dressed in the desire to convey messages such as the above, especially of a family's destiny to rule for eternity. The Florentine Duke, Cosimo I de' Medici, provided a model of successful family aggrandizement that later members of the Medici emulated in calculated spectacles which combined the images of political and military strength of the dynasty and its domain. The first of them was no one but Cosimo's own son and heir, Francesco I de' Medici.

The Medici were *nouveaux* on the European aristocratic scene, and each series of the festivities was designed to enhance the grandeur of this young dynasty, which was able to buy its way to alliances with the ruling houses of Europe due to its enormous wealth. Thus, its public representation depended on the *creation of precedent*. Eleonora of Toledo was not the first Medici bride that was accorded a triumphal entry into the City (the first was, actually, Margaret of Austria); neither it was for the first time that the imperial eulogy was introduced into a Florentine *apparato* – it was as essential for Cosimo as for his predecessor Alessandro, since he too owed his ducal aristocratic status to the Emperor. However, we can trace, for the first time, at least in Florence, a substantial escalation in the creation of a family mythology with paintings celebrating the victories of the condottiere Giovanni delle Bande Nere on a triumphal arch at Prato and with his equestrian statue created by Tribolo at San Marco. Not only that Cosimo's father was celebrated in this way, but also the younger branch of the Medici that came to stay, embodied in its member in whose person these branches finally united. We can also trace, for the first time – again at least in Florence – the creation of a family mythology in an ephemeral form, in a series of ephemeral spectacles which culminated in a *spectacle* offered by this temporary structure that adorned the auditorium full of political figures of great potential for

dissemination of the image of the Medici in whose political microcosm they found themselves in 1539.

REFERENCES

- [1] Wisch B, Munshower SS, editors. *Art and Pageantry in the Renaissance and Baroque*; University Park, PA: The Pennsylvania State University; 1990.
- [2] Lascombes A. editor. *Spectacle & Image in Renaissance Europe*, Selected Papers of the XXXIInd Conference. Centre d'Études Supérieures de la Renaissance de Tours, 29 June – 8 July 1989; Leiden-New York-Koln: E. J. Brill; 1993.
- [3] Zaho MA. *Imago Triumphalis. The Function and Significance of Triumphal Imagery for Italian Renaissance Rulers*. New York: Peter Lang Publishing, Inc.; 2004; p. 46 ff.
- [4] Cruciani F, Seragnoli D, editors. *Il Teatro italiano nel rinascimento*. Bologna: Il Mulino; 1987.
- [5] Greene, T. M. Magic and Festivity at the Renaissance Court. *Renaissance Quarterly*, Vol. XL, No. 4, Winter 1987: 636-659.
- [6] Strong R. *Art and Power. Renaissance Festivals 1450-1650*. Woodbridge, Suffolk: The Boydell Press; 1984.
- [7] Mitchell B. *Italian Civic Pageantry in the High Renaissance. A Descriptive Bibliography of Triumphal Entries and Selected Other Festivals for State Occasions*. Firenze: Leo S. Olschki Editore; MCMLXXIX.
- [8] Berghaus G. Theatre Performances of Italian Renaissance Festivals: Multi-Media Spectacles or Gesamtkunstwerke?. In: Mulryne JR, Shewring M, editors. *Italian Renaissance Festivals and their European Influence*. Lewinston: The Edwin Mellen Press; 1992; p. 6-8.
- [9] Trexler RC. *Public Life in Renaissance Florence*. New York: Academic Press; 1980; p. xxi.
- [10] Trexler RC. *The Libro Cerimoniale of the Florentine Republic by Francesco Filarete and Angelo Manfidi*. Geneve: Librairie Droz S.A.; 1978.

[11] Mitchell B. *The Majesty of the State. Triumphal Progresses of Foreign Sovereigns in Renaissance Italy (1494-1600)*. Firenze: Leo S. Olschki Editore; 1986; p. 35-52, 129-176.

[12] Milanesi G, editore. *Le vite de' piu eccellenti pittori, scultori ed architettori scritte da Giorgio Vasari pittore aretino*, Tomo VIII, Firenze 1906; p. 254-260, 262-265.

[13] Hibbert C. *The House of Medici. Its Rise and Fall*. New York: Harper Perennial; 2003.

[14] Brucker GA. *Renaissance Florence*. Berkeley, Los Angeles: University of California Press; 1983; p. 256-280.

[15] Samardžić N. *Karlo V*. Beograd: Službeni glasnik; 2001.

[16] Baker NS. *From a Civic World to a Court Society. Culture, Class, and Politics in Renaissance Florence, 1480-1550*. Ph.D. Dissertation; Northwestern University; 2007; University of Michigan Ann Arbor, Ill.; UMI Number 3258667

[17] Sang Woo Kim, Historiography of Duke Cosimo I de' Medici's Cultural Politics and Theories of Cultural Hegemony and Opposition. *Michigan Journal of History*, Winter 2006. (available as Internet file: http://www.umich.edu/~historyj/pages_folder/articles/Historiography_of_Duke_Cosimo_1_De_Medici's_Cultural_Politics.pdf)

[18] Hoppe I. A Duchess' Place at Court: The Quartiere di Eleonora in the Palazzo della Signoria in Florence. In: Eisenbichler K, editor. *The Cultural World of Eleonora di Toledo, Duchess of Florence and Siena*. Aldershot – Burlington: Ashgate Publishing Limited; 2004; p. 98-99.

[19] Watt MA. Veni, sponsa. Love and Politics at the Wedding of Eleonora of Toledo. In: Eisenbichler K, editor. *The Cultural World of Eleonora di Toledo, Duchess of Florence and Siena*. Aldershot – Burlington: Ashgate Publishing Limited; 2004; p. 29.

[20] Minor AC, Mitchell B, editors. *A Renaissance Entertainment. Festivities for the Marriage of Cosimo I, Duke of Florence, in 1539*. Columbia, Missouri: University of Missouri Press; 1968.

[21] Nagler AM. *Theatre Festivals of the Medici 1539-1637*. New Haven and London: Yale University Press; 1964; p. 1-12.

[22] Shearman J. The Florentine Entrata of Leo X, 1515. *Journal of the Warburg and Courtauld Institutes*, Vol. 38 (1975), pp. 136-154.

¹ This paper is realized as a part of the research project conducted by Department of History, Faculty of Philosophy, University of Belgrade, No. OI 177009 "Modernizacija zapadnog Balkana", funded by Ministry of Education and Science of The Republic of Serbia.

² The only monograph dedicated to this occasion is B. Mitchell and A. Minor, *A Renaissance Entertainment...*, and it represents full translation, with an introduction, of the account written by Cosimo's ambassador to the Habsburg's court, P. Giambullari, *Apparato et feste nelle nozze del Illustrissimo Signor Duca di Firenze, et della Duchessa sua consorte, con le sue Stanze, Madriali, Comedia, et Intermedii, in quelle recitati*, 1539.

The description of the festivities, from the moment of Eleonora de Toledo's departure from Naples to the end of the comedy by Cristoforo Landino, *Il commodo*, is available: P. Giambullari, *Apparato et feste nelle nozze del Illustrissimo Signor Duca di Firenze, et della Duchessa sua consorte, con le sue Stanze, Madriali, Comedia, et Intermedii, in quelle recitati*. Firenze: Giunti, MDXXXIX (also available in electronic .pdf format, digitized by Oxford University Library, at www.archive.org, and Bayerische Statsbibliothek, München, at www.googlebooks.com).

³ Such was, to mention only one example, the wedding banquet in honour of Gian Galeazzo Sforza and Isabella d' Aragona in Milano in 1488.

⁴ R. Trexler, *The Libro Cerimoniale of the Florentine Republic*, p. 59.

⁵ R. Trexler, *op. cit.*

⁶ See P. Giambullari, *op. cit.*, 22-31.

⁷ It should be noted here, too, that the Medici returned to Florence in 1512 to stay, in spite of occasional expulsions. In 1515 Lorenzo di Piero di Lorenzo was elected the Capitan General of Florence, and in 1529 (after the Treaty of Cambrai) German troops, that is Charles V, promised to restore the Medici in Florence, in order to gain pope Clement VII's favour (as Clement was to crown Charles V as Holy Roman Emperor). Subsequently, Alessandro de' Medici received the title of hereditary Duke of Florence in 1531.

⁸ That this, actually, was not the only occasion in which Cosimo acted as the designer of a program of festivities with great propagandistic potential is witnessed by a long letter written by Don Vincenzo Borghini to him, and in which he referred to the Duke's invention and designs for his son's, Francesco de' Medici's wedding to Johanna of Austria in 1565. In: *Raccolta di lettere sulla pittura, scultura ed architettura scritte da' più celebri personaggi che in dette arti fiorirono dal secolo XV al XVII*, Tomo I, In Roma MDCCLVII, Apresso Niccolo e Marco Pagliarini, p. 90-149.

⁹ This instance is mentioned in Minor and Mitchell, *A Renaissance Entertainment*, 98. However, as in other instances we shall draw from their book in this essay, no further references are given by the authors.

¹⁰ Upon Charles' entry into Florence in 1536, Alessandro gave him the keys of the City offering it to his Majesty.

¹¹ Cited in K. Eisenbichler, "Introduction", in: Eisenbichler K, editor. *The Cultural World of Eleonora di Toledo, Duchess of Florence and Siena*, p. 3.

¹² A. Minor and B. Mitchell, *A Renaissance Entertainment...*, 26.

¹³ See P. Giambullari, *op. cit.*, 23.

¹⁴ Book XX, Summary: A colony settled at Spoletum. An army sent against the Ligurians; being the first war with that state. The Sardinians and Corsicans rebel, and are subdued. War was declared against the Illyrians, who had slain an ambassador; they are subdued and brought to submission. The Transalpine Gauls make an irruption into Italy: they are conquered and put to the sword. Roman army, in conjunction with the Latins, amounted to three hundred thousand men. The Roman army crossed the river Po and subdued the Insubrian Gauls. From, Livy, *History of Rome by Titus Livius*, Books Nine to Twenty-Six. Literally Translated, With Notes and Illustrations, by D. Spillan and C. Edmonds, York Street, Covent Garden, London, Henry G. Bohn, John Child and Son, Printers, 1849.

¹⁵ We would not like get into minute political allusions of this arcane scene here, but we would suggest that Habsburgs did descend from the barbaric, Galic, tribes.

¹⁶ A. Minor and B. Mitchell, *op. cit.*, 134, suggest another meaning of this representation that referred to the Holy League against French. The Florentines had thrown the Medici rule and established the Republic after the Sack of Rome 1527, continuing to fight on the French side. However, the French defeats in Naples, in 1528, and Landriano, in 1529, led Francis I to conclude the Treaty of Cambrai with the Holy Roman Emperor Charles V. When Clement VII also signed the treaty, the Republic was left alone to fight against German Invasion. Charles, in order to gain Clement's favour, ordered his armies to seize Florence and then reinstituted the Medici in 1530. Alessandro was instituted as Duke.

¹⁷ See K. Eisenbichler, *op. cit.*, p. 2.

I KNOW THIS, I DO THIS ALL THE TIME (I DON'T LIKE IT THOUGH)-SHIFTING THE BOUNDARIES BETWEEN PERFORMANCE SPACE AND AUDIENCE SPACE

Xristina Penna¹

¹aswespeakproject, 140 Sandringham Rd, London E8 2HJ, UK

Abstract: Introducing the work: This interactive performance installation uses repetition and stage space as temporal and spatial representations of the human brain. The piece is an investigation of the manifold faces, masks and skins of our individuality and identity in relation to others and questions the impact of the contemporary urban environment on our ability to process information. *The piece unearths the patterns that shape the space of the self, the infinite messages and images that invade, embed and collude on our encounter with the Other.* It is a commentary on the amount of information we come across in our contemporary lives and questions to what extent can we process it. The main *scenographic tool* of this interactive, performance installation is a device (similar in function to an overhead projector), which allows the watcher to draw on a piece of paper while her/his action is recorded and projected live onto the performer's visage. The doer, over a period of 4 hours, collects each of the audience's drawings repeating a routine of actions. The performance space, becomes progressively covered with drawings while the performer, unable to react to this invasion gradually loses her mobility and eventually collapses.

Objective of the presentation: The main aim of this paper is to explore the melding of spatial practice and performance in this work. I will familiarize the reader with 5 different spaces/venues where the work took place and try to point out the way these spaces have influenced the work. On another level my aim will be to show how space together with the participatory aspect of the piece allows for the audience to create new narratives each time.

Conclusion: Original narrative + the performance space + the audience = new narrative

Keywords: scenographic tools, performance installation, durational, interactive, audience space, performance space, site-specific, site-responsive.

1. INTRODUCTION

This paper explores the melding of spatial practice and performance in the interactive installation “I know this, I do this all the time (I don’t like it though)” by Xristina Penna and the *aswespeakproject*. I will familiarize the reader with 5 different spaces/venues where the piece took place and try to point out the way these spaces have influenced the work further. On another level my aim will be to show how space together with the participatory aspect of the piece allows for the audience to create new narratives each time. The intention of this review therefore, is on one hand to share some personal and collaborative experiences on the making of the piece, focusing on the use of technology as a vehicle for devising work, and on another hand to display the challenges faced when presenting this interactive performance installation in different spaces and for different audiences.

The processes I am exploring, especially in paragraph 1.3.1 are of a complex and sometimes meandering nature and therefore not possible to explain in detail. Due to the long name of the title, from now on I will refer to the piece as “*I Know this...*”

1.1. The Piece

This interactive performance installation uses repetition and stage space as temporal and spatial representations of the human brain. It is an investigation of the manifold faces, masks and skins of our individuality and identity in relation to the others and questions the impact of the contemporary urban environment on our ability to process information.

The main scenographic tool of this interactive, performance installation is a device, similar in function to an overhead projector, which enables the audience to project their drawings on the performer’s visage. The doer, over a period of one and a half hour, collects and archives the watcher’s work, while also turning to the audience for help on what costume to wear, becoming gradually unable of repeating her actions and reaching a state of confusion.

The piece unearths the patterns that shape the space of the self, the infinite messages and images that invade, embed and collude on our encounter with the *Other*. It is a commentary on the amount of information we come across in our contemporary lives and questions to what extend can we process it.

1.2. The *aswespeakproject*

The *aswespeakproject* (www.awsproject.org) collaborates with performance, visual and sonic artists and uses scenography as its main tool for producing performance and installation work in theatres and found spaces internationally. The work engages with the reality of living in an urban landscape and its impact on our ability to process information and attempt expression. Contemporary society's dominance by electronic media and consumption is one of the key areas of research of the project, which uses multi-media and the stage space as a temporal and spatial representation of the contemporary human brain.

1.2.1. *aswespeakproject* / Scenographic tools

The *aswespeakproject* aims to use scenography as a backbone of its methodology in devising work; therefore, technology and props are brought into the rehearsal space from an initial stage in an attempt to fully integrate them with each piece. A number of contraptions and scenographic devices are developed during the research and development period and are used during rehearsals. Derrida suggests that the words event and invention share roots [1].



Figure 1. Still showing how the “scenographic tool” facilitated the interaction between the audience and the performer. Benaki Museum, Peiraos St. October 2010.

These “scenographic tools” are a cross between props and time-based media and comprise the body of the performance, bringing together the fragmentary actions occurring on stage. For example, in “*I Know this...*” the “scenographic tool” that was developed was a device based on the use of a video-camera and an LCD projector which allowed for indirect interaction of the viewer with the performer.

The steps that lead to the construction of this device can be found below.

1.3. Timeline and overview

In the beginning of 2009 the aswespeakproject had the opportunity to be commissioned by the newly formed interdisciplinary arts organization *Out Of The Box Intermedia* [2] to produce a performance piece as part of the 3 - year project *Locus Solus*.

Sozita Goudouna, the artistic director of *Out Of The Box Intermedia* [3], drawing on the novel *Locus Solus* (Solitary or Unique Place, 1914) by Raymond Roussel (1877-1933) [4] followed the curatorial direction of an analogy between the central character’s laboratories and a museum (cabinet of curiosities

¹⁾ in order to “*highlight the exchange that can occur between diverse performance languages; verbal, corporeal, visual, aural and technological.*” [6] The overall scenographic intention of the project therefore, was to lead the audience through an experience of events within events and spaces within spaces.

The challenge for the artists taking part in the project was that they were asked to create work that would be viewed by an audience both as an exhibit but also as part of a live event.

My personal challenge was how to create a piece that allows for the integration of technology in such a way that the audience can freely browse in and out of the performance and be able to connect with the piece at any time of its progress.

1.3.1. R&D period | Rehearsals

Having as a reference point the image of a statue disguised by *Gérard* [7] from a lifeless curved stone to a simulacrum of a baby, we started a series of improvisations with corporeal mime Julieta Kilgelmann. My collaboration with Julieta started due to my interest in working with a performer trained in physical theatre. The line of focus in my work is the human body and Julieta having trained in corporeal mime and having a strong stage presence, seemed the ideal person to collaborate in taking the work further.

Our initial focus was the human head and its double. We therefore held a series of explorations on the alteration of female facial characteristics with the use of make-up and video. Furthermore, a plaster cast of the performer's head was brought into the rehearsal room in an attempt to explore the double: projecting the lifeless characteristics of the plaster cast on the performer's face and vice versa.



Figure 2. Stills from rehearsals. The performers face and it's double.



Figure 3. Stills from rehearsals. Projections on the performers face.

The first phase of rehearsals lead to the construction of the “scenographic tool,” which formed the base for the creative direction of the piece. The performative strategies that were employed from that point onwards were task based; our aim was to show within the duration of the piece (in some cases 4hours long) a repetition of gestures related to everyday actions and to the successive houses we have lived in. On another level, the theme of the persona was approached by having a number of different clothes, which the performer would change into each time she started a new circle of actions.



Figure 4. Stills from rehearsals. First attempts to use the “scenographic tool”

With the participation of associate artists Polly Stella Graham in creative writing and Nik Paravatos in sound, a soundtrack was added to the piece: a repetitive list of tasks, thoughts, everyday sounds and a song talking about a wonderful morning.

1.3.2. **Semiology of the room**

The performer’s space reflects the intimate, private territory of the self and in extension the head - space, the mind. The camera – device is placed in the threshold between the performance space and the audience space and becomes a means of communication between the two.

In the chapter “*the dialectics of the inside and outside*” from his work *The Poetics of Space* [8] Gaston Bachelard would argue that “man is a half-open being” where the being wants to be both visible and hidden. This renders his movements hesitant.

1.4. The Locations

1.4.1. Shunt Vaults | London | April-May 2009 | Locus Solus by Out Of the Box Intermedia

Shunt Vaults was located under the railway arches of London Bridge. The space functioned as a base for the theatre collective *Shunt* where they presented 2 of their shows and used the space for their project *Shunt Lounge*. The *Lounge* opened on the 15th of September 2006 and would host up to 2000 visitors a week.

Elyssa Livergand in her article on the company's first days in the Vaults writes: "in their (*Shunt's*) work the physical space is the primary text, and collective members consider what materials and situations the space invites" [9]

The company itself described the Lounge as: "*A member's bardeep in the tunnels under London bridge station... each week will be curated by a different Shunt artist. Some will fill the space with non-stop entertainment, some will do next to nothing. Fortunately the bar staff are more reliable*"[10]

The ethos of the venue therefore, favored *Shunt* artists and guests to present work at an early stage of its development in front of an extended number of audience that theatre rarely reaches. The audience was aware and prepared to accept work that was still in progress. As Alex Mermikides writes "Shunt Lounge can be seen as both a collection of performances and an extended creative process" [11]

Entering through an inconspicuous service door just outside London Bridge Underground Station the audience would enter the Vaults initially through a long corridor with numerous open side rooms. The venue's irregular architecture communicated perfectly Goudouna's curatorial concept of *Locus Solus* based on the notion of the *labyrinth* and the *cabinet of curiosities*.



Figure 5. *Shunt Vaults*, interior.

"I Know this..." was performed in one of the open side rooms of the corridor area, a narrow space, a *readymade* set to communicate the idea of the private and intimate. The *Lounge* experience favored the piece as it allowed for experimentation and gave us time to reflect on the process of the work. Furthermore, by exposing it to such a vast number and range of viewers we had the chance to check if the idea of the interaction appealed to the audience and if it actually worked. Feeding back on the audiences' participation allowed us to make changes in order to take the piece further and make it more accessible. The last day of the performance was vastly different from the first.



Figure 6. Stills from *"I Know this..."* by Kristina Penna and the *aswespeakproject* performed as part of the project *Locus Solus*, by Out Of The Box Intermedia, Devised/Curated by Sozita Goudouna, Shunt Vaults, April-May 2009.

Looking back at the obscure and dump environment of the *Lounge*, the irregular maze-like architecture and the smell of dust and alcohol, I could now also see that compared to the other venues where the piece was presented, *Shunt Vaults* created a more esoteric, nightmarish atmosphere for the space of the piece in relation to the self and the others. Bachelard cites: *"here fear is being itself. Where can one flee, where find refuge? In what shelter can one take refuge? Space is nothing but a "horrible outside-inside" ...in this ambiguous space, the mind has lost its geometrical homeland and the spirit is drifting."* [12]



Figure 7. Stills from “I Know this...” by Xristina Penna and the *aswespeakproject* performed as part of the project *Locus Solus*, by Out Of The Box Intermedia, Devised/Curated by Sozita Goudouna, Shunt Vaults, April-May 2009.

1.4.2. **Area 10 | London| Sept 2010 | Homo Ludens Cabaret by the Sawmill Collective [13]**

Area 10 Project Space [14] is located in Peckham, South-East London, behind the landmark Peckham Library and hosts a range of multi-disciplinary artist-led platforms, arts practices and creative working processes.

Unlike *Shunt Vaults*, Area 10 is not connected with a specific group/company from its birth, but has changed organization structures and has become the home of various artists and collectives over the years. It consists of a series of warehouse spaces and outdoor spaces, which transform according to the needs of the artists.

“*I Know this...*” was presented in a stationed double-decker bus, located in the outdoor courtyard area. The audience members would either enter inside the bus, or watch the performance through the bus’s windows.



Figure 8. The double decker bus, where “I Know this...” was performed as part of the *Homo Ludens Cabaret*, Area 10, 2010.

The narrow enclosed space of the bus, created a shelter for the performer a shell and prompt me to think of the drawing of the sheep, in Antoine de Saint Exupery's *The Little Prince*. This drawing was very influential for the next stage of the design.



Figure 9. "Dessine-moi un mouton (Draw me a sheep)". Sketch from Chapter 1, Exupery, A.D.S, *The Little Prince*.

1.4.3. **Benaki Museum of Modern Art | Athens | Oct 2010| Locus Solus by Out Of the Box Intermedia**

The new Benaki Museum building is located at 138 Pireos Street, in the Gazi/Kerameikos neighborhood that has been a focal regeneration point the last decade, serving as a cultural hub for the city of Athens. The Benaki Museum existing building is organized around a central courtyard/atrium of 850 m², which holds outdoor activities and exhibitions, musical events and performances.

The installation project *Locus Solus* by *Out Of The Box Intermedia*[15] at the Benaki Museum in Peiraios street represents the spaces and exhibits of a museum of inventions, a cabinet of curiosities. The curatorial approach of Sozita Goudouna is based on this format in order to *imprint the intersections of the visual and performing arts and architecture* [16]. The architectural installation was designed by architect Konstantinos Alivizatos and consisted of a construction made of scaffolding and red velvet curtain. With these materials Konstantinos managed to create a maze-like structure, where the audience would meander through and view or experience the various exhibits and installations.

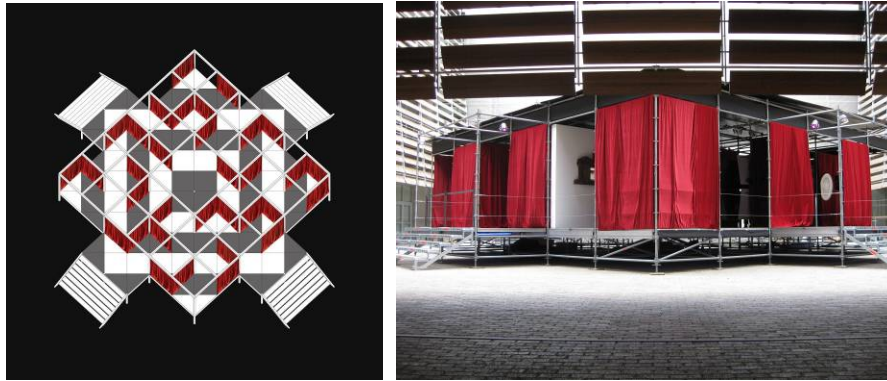


Figure 10. The design and the architectural installation by Konstantinos Alivizatos for Locus Solus, by Out Of The Box Intermedia, Devised/Curated by Sozita Goudouna, Benaki Museum, September-October, 2010

"I Know this..." was located on the South East side of the architectural installation, featuring as one of the exhibits of the cabinet of curiosities.

My design for the installation consisted of a box set bearing elements of a room with a wardrobe of white clothes on the left side and shelves, which held the archives of previous audience's drawings. Progressively, the objects from the wardrobe and the shelves were removed by the performer and created vacuum areas that would allow the viewer's gaze to intrude into the performer's private space.

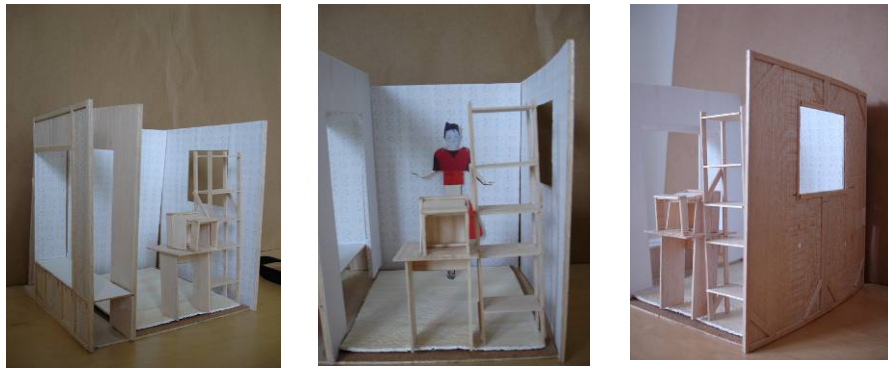


Figure 11. Model box, designed by Xristina Penna for *"I Know this..."* performed as part of the project *Locus Solus* by Out Of The Box Intermedia, Devised/Curated by Sozita Goudouna, Benaki Museum, September-October, 2010

Furthermore, the set was designed in such a way so that its interior looked like a room, dressed with wall-paper, while the exterior resembled a set as seen from back-stage.



Figure 12. Stills from “I Know this...” by Xristina Penna and the *aswespeakproject* performed as part of the project *Locus Solus*, by Out Of The Box Intermedia, Devised/Curated by Sozita Goudouna, Benaki Museum, September-October, 2010.

The performance space, becomes progressively covered with drawings while the doer, unable to react to this invasion gradually loses her mobility and eventually gets covered by the mass of information that intrudes her space.

The experience of the Benaki Museum, allowed for the piece to exist in a constructed environment. Everything in the specific production of “*I Know This...*” was build from scratch, giving the opportunity for the design to be thought of in the studio. A model was made and reproduced on site. The result was very much influenced by the experience of presenting the piece in different venues before.

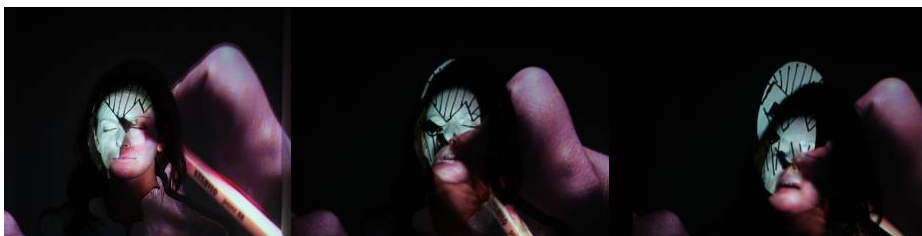


Figure 13. Stills from “I Know this...” by Xristina Penna and the *aswespeakproject* performed as part of the project *Locus Solus*, by Out Of The Box Intermedia, Devised/Curated by Sozita Goudouna, Benaki Museum, September-October, 2010.

1.4.4. **58 Shelmerdine Close | London | Nov 2010 | 7 Quiet Acts of Domestic Violence|**

58 Shelmerdine Close was a council flat, the home of artist Tanya Cottingham, under the LiveWork Scheme of Bow Arts [17] Over 7 weekends in autumn 2010, Tanya invited performance artists to present work at her home in a series of 7 Live Art "Acts" *set out to deconstruct private space and social reality, under the watchful eye of a participatory guest audience* [18]



Figure 14. Still from "I Know this..." by Xristina Penna and the *aswespeakproject* performed as part of the live-art project *7 Quiet Acts of Domestic Violence*, curated by Tanya Cottingham, 58, Shelmerdine Close, November 2010.

The site specificity of this event gave us the opportunity of performing the show in the environment of an actual room within a house and gave us the freedom to expand the piece to other areas of the flat. Tanya's flat was a perfect environment for the piece to find its initial connection to the concept of the room and the home. The performer in this case, would move out of her enclosed secure area, thus deconstructing her private space, and move into other parts of the house "leaving her mark" with a pen on various surfaces of the flat: a reference to all tenants who have inhabited/visited the house and have left their traces in the soon to be demolished flat.



Figure 15. Stills from "I Know this..." by Xristina Penna and the *aswespeakproject* performed as part of the live-art project *7 Quiet Acts of Domestic Violence*, curated by Tanya Cottingham, 58, Shelmerdine Close, November 2010.

Parallel performances were taking part in other rooms of the house and the set-up allowed for the audience and the performer just to be in the space making the performing experience richer, according to performer Julieta Kilgelman.



Figure 16. Stills from "I Know this..." by Xristina Penna and the *aswespeakproject* performed as part of the live-art project *7 Quiet Acts of Domestic Violence*, curated by Tanya Cottingham, 58, Shelmerdine Close, November 2010.

Talking about the images of a house, Gaston Bachelard would argue that they provide illusions of stability and that we are constantly re-imagining its reality. [19]

And later he cites:

“It therefore makes sense from our standpoint of a philosophy of literature and poetry to say that we “write a room”, “read a room” or “read a house”. Thus, very quickly, at the very first word, at the first poetic overture, the reader who is “reading a room” leaves off reading and starts thinking of some place in his own past” [20]

1.4.5. The Roundhouse, Camden | London | May 2011 | The Accidental Festival |



Figure 17. Photograph of The Roundhouse, Camden. Image taken from the official site of the Roundhouse.

In May 2011 the *aswespeakproject* was invited to take part at the Accidental Festival² held in *The Roundhouse*, Camden. *The Roundhouse* is



Figure 18. Stills from “I Know this...” by Xristina Penna and the *aswespeakproject* performed as part of the Accidental Festival, The Roundhouse, May 2011.

a Grade II* listed building, a former railway engine shed in Chalk Farm, London, England, which has been converted into a performing arts and concert venue. It was originally built in 1847 as a steam-engine repair shed and the 1960's, when it was known as a cutting-edge performing arts venue, and the likes of The Doors and Jimi Hendrix played there. Also, Pink Floyd played their first ever gig at the Roundhouse [21]. The Roundhouse Trust was established and performances began again in the 1990's. After undergoing a recent £29.7 million redevelopment, it is now home to a bold and exciting programme of live music, theatre, dance, circus, installations and new media.

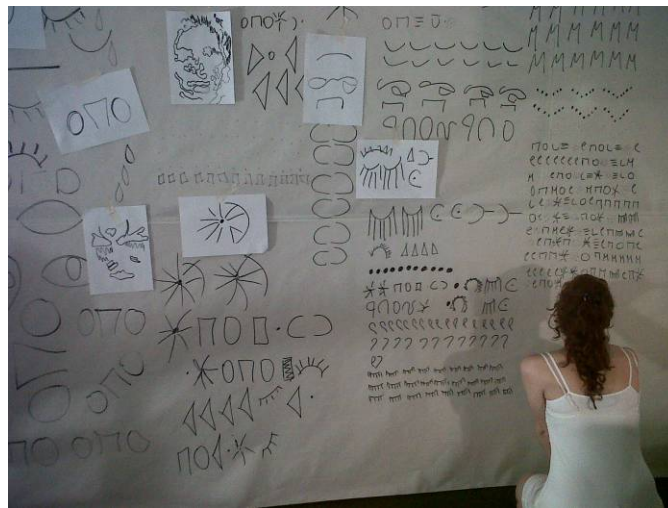


Figure 19. Still from "I Know this..." by Xristina Penna and the *aswespeakproject* performed as part of the Accidental Festival, The Roundhouse, May 2011.

The setting this time for "I Know this..." was in a recording studio, located on the ground floor of the building. An interesting feature of the studio where the 3 glass windows that run across its walls, allowing the audience to watch the performance through the glass.

The direction that was decided this time was the reverse of the one at the Benaki Museum, Peiraios St. The performer would try and decode the information taken from the audience rather than letting it fill the room and cover her. The information received from the audience takes on a life of its own and it's viewed through the eyes of the performer.



Figure 20. Still from "I Know this..." by Xristina Penna and the *aswespeakproject* performed as part of the Accidental Festival, The Roundhouse, May 2011. Performer Julieta Kilgelmann with an audience member.

We were faced with a surprise action from the audience. One audience member entered the performer's space and took her place; this triggered a domino effect of more audience wanting to have their 3 minutes of fame assisted by performer Julieta Kilgelmann.

2. CONCLUSION

After the 20th century, there is a constant need for performance to embrace the use of technology.

In some cases the use of technology becomes forceful and doesn't integrate with the rest of the performative elements.

My overview, based mostly on my personal experience through the *aswespeakproject*, examines how the boundaries between the space of the performer and the audience constantly shifts, the dual function of the performance and audience space in this work, leaving a question open on how can one integrate technology into live-art/performance without rendering it artificial.

The playful means with which the audience is asked to interact by drawing indirectly on the performer's visage, makes for a performance system, which allows the performer and the audience to be equally involved in its creation. It is an autonomous installation that can function in any space. It

works as a system, which allows the performer and the audience to be equally involved in the show. The device is the key of the show, a scenographic apparatus worked as a springboard for the making of this show.

Once an audience member is motivated to draw he becomes the performer, when being watched by the rest of the audience. The unique hand-writing and drawing mannerism of each person, leaves a different print on the performer's visage each time, allowing for the audience to alter the performer's facial characteristics producing a different visual narrative each time. The performer's face, a tabula rasa, is being re-formed each time, through the action of each audience member. The combination of clothes will always change as well.

How the experience of presenting a piece in a particular space affects the piece. Spaces can tell stories. *Space has become practice, a practice of space rather than a presentation of space. The scenography becomes the Performance, and the experience of the space for spectator is integral to the performance experience.* [22]

Original narrative + the performance space + the audience = new narrative

"I know this..." was developed in the studio as a framework and evolved throughout the performances in the various venues. I felt that the exploring and testing was happening *as we speak* and the experience of each show would guide us to the next stage. Technology was brought into the rehearsal space from an early stage in an attempt to fully integrate it with the piece. It wasn't until the first time we tried the piece in public though (at *Shunt Lounge*) that we realized the scenographic tool's potential and how the performance worked.

It could have gone either way. There is always a trial and error period in the creative process and the best way to reach our cause is to take risks and allow for failure.

ACKNOWLEDGEMENTS

Photographs in *Figure 16* by *Summer*

'I Know This, I do this all the Time (I don't Like it Though)' by Xristina Penna and the *aswespeakproject*

associate artists:

Julietta Kilgelmann in movement direction/performance

Nik Paravatos in sound design

Polly Stella Graham in creative writing.

'I Know This, I do this all the Time (I don't Like it Though)' was originally commissioned by Out Of The Box Intermedia as part of the installation project Locus Solus, devised/Curated by Sozita Goudouna.

REFERENCES

[1] as cited by Oddey A and White C, Introduction: *The Potentials of Spaces* in Oddey A and White C, editors, *The Potentials of Spaces*, Bristol: Intellect Books; 2006. p.18

[2] www.outoftheboxintermedia.org

[3] Ibid

[4] Roussel R, *Locus Solus*, translated, Copeland Cuningham R, Oneworld Classics Limited, 2008.

[5] the wikipedia http://en.wikipedia.org/wiki/Cabinet_of_curiosities

[6] Sozita Goudouna, '*Solitary Place: Scenodynamic Architecture and The Avant Garde*', Body Space & Technology Journal, Volume 10 / Number 02, 2011.

[7] Roussel R, *Locus Solus*, translated, Copeland Cuningham R, Oneworld Classics Limited, 2008.p.102

[8] Bachelard G, *The Poetics of Space*, Boston, Massachusetts: Beacon Press;1994.

[9]

[10] the shunt web-site (no author/date given). Available at www.shunt.co.uk (accessed 27 April 2008)

[11] Alex mermikides and Jackie Smart, editors. *Devising in Process*, Palgrave Macmillan; 2010. p.148

[12] Bachelard G, *The Poetics of Space*, Boston, Massachusetts: Beacon Press;1994. p. 218

[13] <http://sawmillcollective.org/>

[14] <http://www.area10.info/>

[15] www.outoftheboxintermedia.org

[16] Sozita Goudouna, '*Solitary Place: Scenodynamic Architecture and The Avant Garde*', Body Space & Technology Journal, Volume 10 / Number 02, 2011.

[17] <http://www.bowarts.org>

[18] Tanya Cottingham <http://58-shelmerdine-close.blogspot.com/>

[19] Bachelard G, *The Poetics of Space*, Boston, Massachusetts: Beacon Press;1994.

[20] Bachelard G, *The Poetics of Space*, Boston, Massachusetts: Beacon Press;1994.

[21] <http://www.londonvenueguide.com/camden-roundhouse.html>

[22] Oddey A and White C, Introduction: *The Potentials of Spaces* in Oddey A and White C, editors, *The Potentials of Spaces*, Bristol: Intellect Books; 2006. p.12

¹ A cabinet of curiosities was an encyclopedic collection in Renaissance Europe of types of objects whose categorical boundaries were yet to be defined. [5]

² The Accidental Festival was created in 2005 by Karl Rouse and students of the Performance Arts Pathway, BA Theatre Practice at The Central School of Speech and Drama, University of London. Since its creation the Festival has aimed to give new and emerging performers the chance to work alongside those already well-established in their fields. Special guests have included directors such as Katie Mitchell, Simon McBurney, Liz LeCompte, Richard Schechner, Anne Bogart, Hilary Westlake, Felix Barret, Joel Scott and Julian Maynard-Smith.

ELECTRONIC DATABASE "THEATRE ATLAS SERBIA"

Dragana Pilipović¹, Aleksandra Pešterac²

¹ PhD student, scholar of the Ministry of Science and Technological Development, Master of Arts in Architecture, Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, Dositej Obradović Square, 6, 21000 Novi Sad, Republic of Serbia, e-mail: draganans81@gmail.com

² Researcher, PhD student, Master of Arts in Architecture, Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad, Dositej Obradović Square, 6, 21000 Novi Sad, Republic of Serbia, e-mail: cacinger@gmail.com

Abstract: As a part of the research project entitled "Technical and Technological Condition and Potentials of Architectural Buildings for Performance Events in the Republic of Serbia" (2008-2010), special attention was given to the electronic database named "Theatre Atlas Serbia". The initial phase of data collection included identification of the facilities intended for performance events and detection of their current state. The research was conducted *in situ*, by talking to employees, having direct insight into technical documentation, and photographing and filming both the interior and exterior of the facilities. Additional information was gathered via telephone and Internet, as well as through literature and monographs. Once the data was collected, the subsequent process involved processing of the data, which was then stored into an electronic database.

The database consists of a questionnaire, photographic documentation, a technical view of the stage and spectator areas, as well as other important information related to these institutions. The questionnaire contains all the relevant questions which were used for a more precise classification of this group of buildings, as well as for collection of technical data. The questionnaire was extended and divided into three parts which contained the following information: the general information about the facilities, the data concerning the facilities and stage areas, as well as the relevant data about the institution. The photo documentation was used to portray the current state of the facilities, where in most cases there were evident problems of poor condition of the facilities, as well as the problem of architectural barriers in terms of user safety. The technical documentation was processed and reduced to the level where all performance and stage areas could be used in realms of typological research. The database was uploaded to the website of the Center for Stage Design, Architecture and Technology.

The aim of this paper is to present a database containing all the relevant data related to the facilities used for performance events in the Republic of Serbia, as well as to identify and point out the problems that served as a research platform for future projects related to this and/or a similar group of facilities.

Keywords: theatres, Theatre Atlas, research of theatre spaces, e-data base, architecture of performing facilities

1. INTRODUCTION

Information exchange, modern society and the Internet are all parts of the global information system. An electronic database, a systematized body of knowledge on a subject, has proven to be one of the most practical ways for via-Internet communication, being browser-friendly and easily accessible to all. Thereby, the data concerning theatre buildings becomes open for all. As it is not as typical to use databases for theatre buildings' presentation, this paper focuses on highlighting its practical use and ease of access in data management.

The architecture of theatre buildings in Serbia is a relatively novel subject, previously modestly covered, where an electronic database would contribute to speeding up of the development of the research field at hand, as well as information flow between geographically distant centers; it would, in addition, give access into the existing body of knowledge in general.

As it is stated in the introductory passages of the book "The Theater Architecture of the 20th century", written by professor Dinulović "Theatre programme of the theatre encompasses a complex series of different functional procedures within the areas of arts, techniques, operational preparation, production and realization of the performances, which are closely interconnected. Therefore, the performance itself is the crucial but not the only functional and technological process of the theatre as a building or as an institution." [1]

As it also is stated in the book "The Theater Architecture of the 20th century" by Radivoje Dinulović, with the popularization of the scene technical systems, as well as the expansion of the educational management in culture, the complex of the technical and managing spaces in the backstage has also been gaining a public character. [2]

Thus, the theatre building is becoming entirely public and it is developing its central urban role. From this viewpoint, theatre has not only preserved its traditionally dominant urban position, but is continuously developing it." This refers to the condition in the developed countries with an established system of cultural values and it is an example of the way the problem of the development of the theatre architecture should be addressed in our country." [3]

2. THEATRE ALTAS SERBIA

The idea for studying theatre architecture and assessing the condition of its technical and functional characteristics has led to the development of the project called Theatre Atlas, which encompassed a range of topics for further study and research of buildings for performing arts which may not be actively used.

The THEATRE ATLAS is organized in all member states of OISTAT association since 1996 with the aim of collecting and publishing data on theatre buildings around the world. This research has also been partly conducted in our country by YUSTAT, as well as the OISTAT centre for Serbia, the Group for Scene Design at the interdisciplinary postgraduate programme.

3. GROUPS INVOLVED IN THE PROJECT

The research topic at hand required assistance of professionals and organizations that deal with this issue from a theoretical standpoint; their engagement would classify the research in a scientific framework. The following organizations listed are at the top of their field of research.

The groups involved in the project are: **YUSTAT**, which was active in Serbia from 1996 until 2007, **OISTAT** Centre for Serbia, **SCEN** and several others.

3.1. OISTAT

OISTAT (*International Organization of Scenographers, Theatre Technicians and Architects*) is the leading association in the field of research of theatre institutions. It was founded in 1968. As an NGO, and it is under the protection of UNESCO. OISTAT has been actively involved in projects concerning theatrical education, technology, scenography, historical and theoretical issues, communication and architecture as well as publication. [4]

3.2. YUSTAT

YUSTAT (*Centre for Performing Arts and Technology*) has long been among the most important and most active professional associations and NGOs in the field of culture in Serbia. Both YUSTAT and OISTAT have, singlehandedly or in collaboration, worked on short and long-term projects intended for enhancement of professional working conditions and standards in art and culture, primarily in the field of performing arts, but also in cultural heritage, communication in culture etc. It has involved, above all, education and networking; In addition, specific projects that required new and efficient modes of production in culture and introduction of European technical and technological standards, starting with performing arts. YUSTAT Center has also been involved in projects intended for cultural mediation, development of cultural industries, inter-sectoral cooperation, promotion and communication, urban regeneration etc. This has certainly contributed to enhancement of cultural production, cultural scene and policy in Serbia and Montenegro at large, by introducing its field of action into a wider, European context. [5]

3.3. SCEN

The activities of YUSTAT are now conducted by **SCEN** (*Centre for Scene Design, Architecture and Technology*). It was founded in 2009 within the Faculty of Technical Sciences at the University of Novi Sad, as a branch of OISTAT. Faculty of Technical Sciences has taken on a leading position as the SCEN base. The reasons why Faculty of Technical Sciences took leadership in the SCEN project were the focus areas of its research, such as urbanism, electrical engineering, mechanical engineering and ecology, which are all covered by the existing study programmes and the research at the Faculty. [6]

3.4. Other groups involved

There has also been a series of groups and individuals that have greatly contributed to the project, sharing their skills and knowledge. Some of them are: Department for Scene Design, Centre for Interdisciplinary Postgraduate Studies, the Belgrade University for Arts and Laboratory of Acoustics, Belgrade Faculty of Electrical Engineering, Belgrade University.

The project also includes individual research conducted within a number of PhD and Master Theses, as well as a number of students' graduation projects.

4. FTN AS PROJECT BEARER

The idea of theatre architecture research as a continual process was, originally, born under OISTAT, and YUSTAT carried out the idea in state conditions. The fact that theatre as a phenomenon is continually evolving requires enrollment of relevant scientific institutions in order to provide an all encompassing professional perspective of the issue.

In 2008, Faculty of Technical Sciences (FTN) in Novi Sad, takes the leading role in the project "Theatre Atlas", as part of the project entitled "Technical and Technological Condition and Potentials of Architectural Buildings for Performance Events in the Republic of Serbia". Following the formation of a group of professionals from different fields, such as urban researchers, mechanics, electrical engineers, environment protection experts etc. there has been a need for a FTN-based project that would establish it as a base for further research. In addition to FTN, there are a number of educational institutions involved in the project: Faculty of Drama Arts, Faculty of Fine Arts, Faculty of Electrical Engineering and Faculty of Applied Arts, all from Belgrade.

5. "TECHICAL-TECHNOLOGICAL CONDITION AND POTENTIALS OF STAGE PERFORMANCE ARCHITECTURE IN SERBIA"

"Theatre Atlas" is the base project, as a part of a research project entitled "Technical and Technological Condition and Potentials of Architectural Buildings for Performance Events in the Republic of Serbia", supported by the Ministry of Education and Science. Identification, analysis, evaluation, systematization and presentation of these buildings were the primary topic of this research project, which established the basis for further research of this issue. The project encompassed buildings in active use that were specifically designed and built for the purpose of theatrical performance.

6. METHODOLOGY IN THE FIRST PHASE

“Theatre Atlas” is the result of the first phase of the project “Technical and Technological Condition and Potentials of Architectural Buildings for Performance Events in the Republic of Serbia”, whose research methodology encompassed 3 phases.

Subphase 1 – Identification of buildings for theatrical performances (based on data available; official and personal address books; direct insight, via inquiry, telephone, electronic and direct questionnaire; Internet research and other available methods).

Subphase 2 – Data gathering on buildings and institutions (based on field analysis – measurements and photographic documentation, insight into documentation accessible in certain (local) professional institutions, use of specific interviews and inquiries; based on archive documentation of official state and local institutions; other available methods)

Subphase 3 – Data analysis of the gathered material on buildings and institutions and forming of the database.

The following project phases encompassed the presentation of the critical review of characteristics, value and potentials of theatrical performance buildings in the Republic of Serbia. The last phase was dedicated to establishing of programme assumptions for future strategic documents relating to restoration, reconstruction, development or any other changes that might affect buildings for theatrical performance in Serbia. [7]

6.1. Forming of the electronic database

Phase 1 consisted of a questionnaire formulated by OISTAT, that had originally been developed by YUSTAT and followed by SCEN.

The questionnaire consisted of the following:

- General data on the theatre – adress, contact, website, working hours;
- Data on the building itself – year of construction, designer/s, cost of construction, surface, number of storeys, type and number of workshops, changing rooms, rehearsal spaces; data on scenical spaces – auditorium type, dimensions, service spaces, lighting, mechanical and sound systems. Data

on the institution – type and wealth of theatre production, information on employee structure.

The data collected for the purpose of forming a database, came from the questionnaire, photographic documentation, detailed technical drawings or, more commonly, only stage floorplans, monographs, published texts, repertoire etc.

The database, delivered as the result of this project, in a typological sense is comprised of complete technical drawings, which were provided by most of the theatres. A small number could only give sketches of the stage and the auditorium.

The project enrolled only buildings that were specifically designed and built for the purpose of theatrical performance. After listing all building for theatrical performance, it has become obvious that a certain number of them are not actively functioning, and this has been the reason why the list has changed in regard to the previous phase. This omission only opened topics for potentially new projects. The reasons for inactivity of those buildings are numerous, mostly caused by cultural policy or financial issues. The final list (Figure 1), counting 31 theatre buildings on the territory of the Republic of Serbia is as follows:

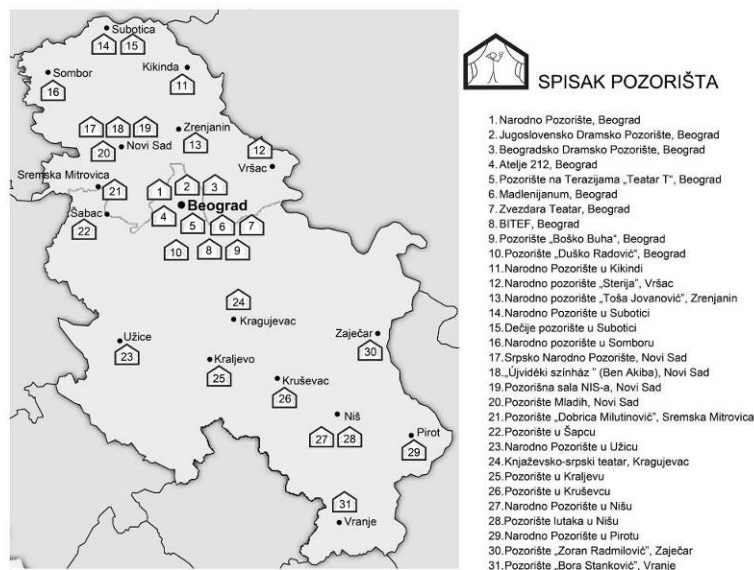


Figure 1. The list of theatre buildings on the territory of the republic of Serbia.

6.2. Fieldwork – where theory and practice meet

After establishing the final list of theatre buildings that were to be analyzed, fieldwork was the next phase of the research. The students of the Department for Architecture and Urbanism, Faculty of Technical Sciences, gave an important contribution in data gathering in this phase. The students of master (postgraduate) studies were given assignments as part of their subject semestral work, to collect documentation of importance for the project and provide direct insight into specific theatre buildings; the academic subject in question being Architectural design 3. In this way, the students gained practical experience that could prove valuable for future research of any kind. In addition, they were put in a responsible position, being a part of an important project. The database and archives provided them with a base for final assignments of graduate and postgraduate studies, which helped for their work to be viewed as an important contribution to the field.

7. WWW.SCEN.ORG.RS

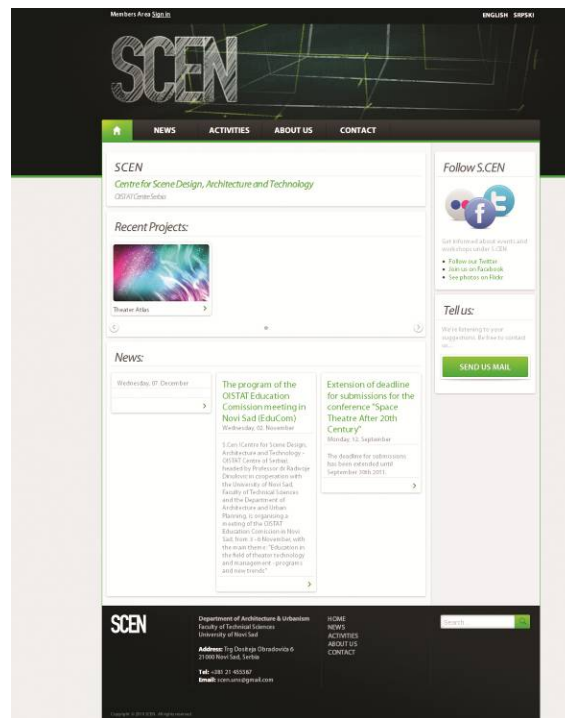


Figure 2. The presentation of the main web page on www.scen.org.rs.

The electronic database can be viewed on the Scen page: www.scen.org.rs.

Figure 2 shows that the website is browsable in English as well. *Theatre Atlas Serbia* takes a central place on the website homepage.

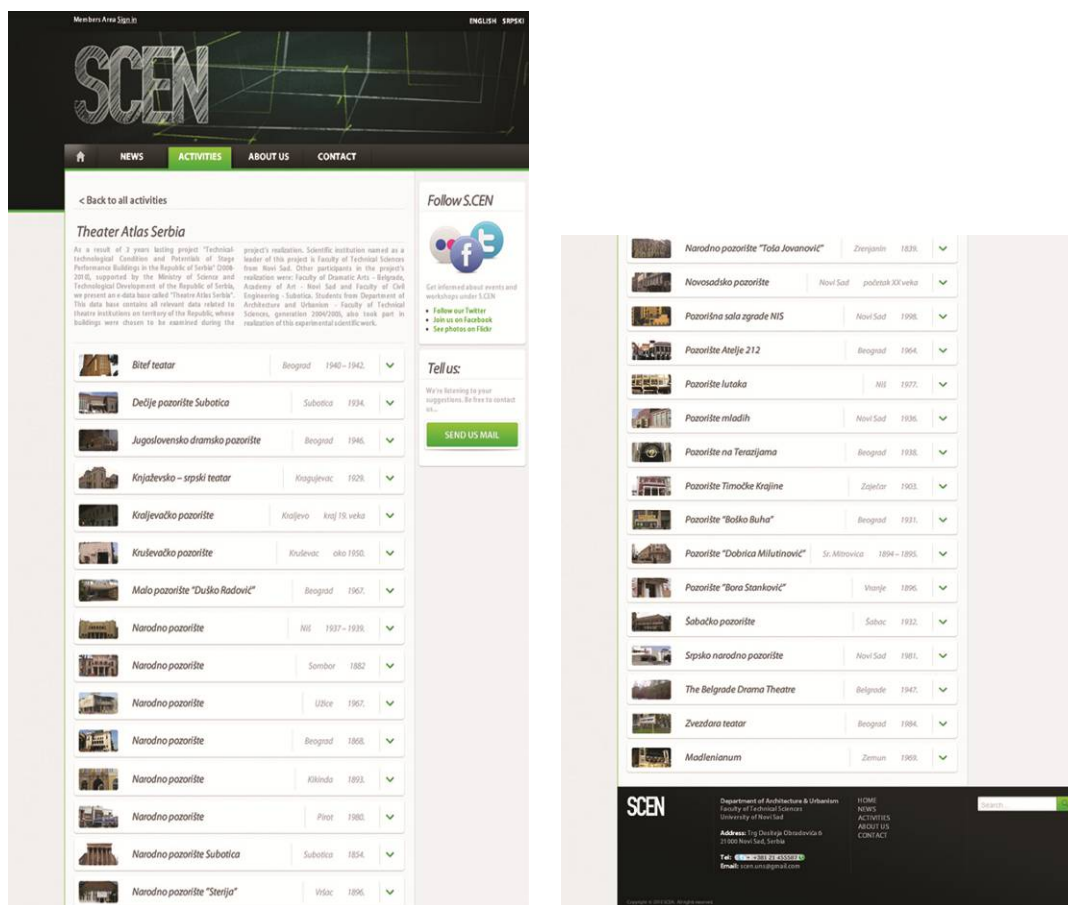


Figure 3. The list of 31 theatre buildings across the country.

For each case in the database the data collected was presented following this scheme. There is the name of the theatre, year of construction, address, website (where available) and contact details (Figure 4).

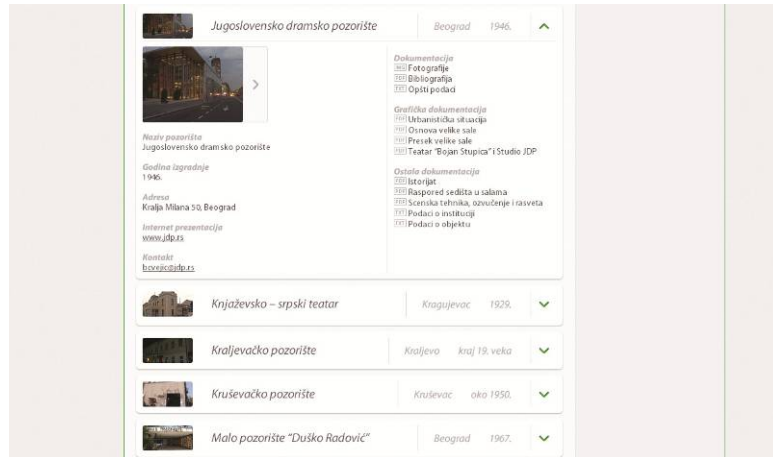


Figure 4. Database for each theatre in a form of a so-called "ID" card.

Regarding the documentation, there are photographs of the exterior, the interior and the critical details of the buildings in the present condition.

Concerning the graphic documentation, there is a site plan, and the floorplan and section of the stage and auditorium space. The challenge at this step was to define a common presentation layout for this information, since the inputs varied from sketches and hand-drawings to precise technical CAD drawings. Thus, regarding the graphical information, a uniform presentation scheme was created for the 31 cases with floorplan drawings at the same scale, which enabled comparison of the size of the stage and audience areas for typological research. Referent books for this paper which were led by contained graphical presentation of plans and cross sections of the performance and stage areas are *Precis of the lectures on architecture* (Diran J.N.L.) [8] and *A history of building types* (Pevsner N.) [9].

Other documents involve bibliography (published works about a theatre), historical overview, the lighting scheme of the building, and other types of graphic representations (Figure 5).

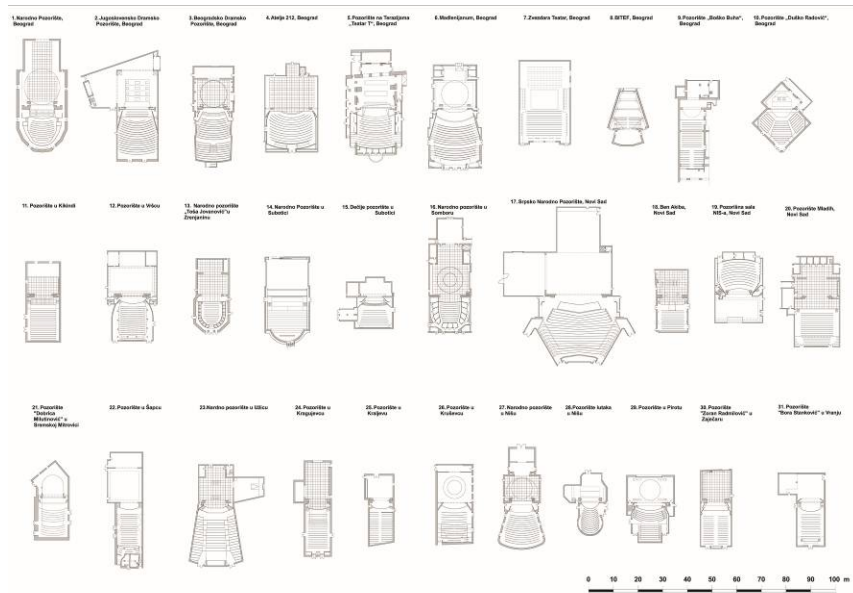


Figure 5. List of theaters in a uniform presentation scheme at the same scale.

8. REMARKS BASED ON RESEARCH DOCUMENTATION ANALYSIS

After consideration of the results of the questionnaire and the gathered documentation, a set of criteria was established in order to give better insight into the problem. It has been noticed that a series of problems in regard to function and construction have to do with safety measures, universal design and questions of ecological nature.

Based on direct insight into the state of affairs and the available photo documentation, as well as the data collected, it has been concluded that theatre buildings are in poor structural, technical and technological condition, in spite of extensive constructive interventions, taken primarily in bigger cities.

In regard to fire safety requirements, as well as other safety aspects, the state of some buildings is rather alarming. The issues arising due to the lack of safety systems in all aspects are a direct factor in the reconstructive measure needed for the buildings or parts of them.

The third segment of the questionnaire, dealing with employee structure, has been somewhat omitted or lacking in crucial information. Such a result implies that issues in correlation with functioning of these institutions, the cultural policy of cities and financial problems must be positioned as a strong factor in reconstruction of cultural institutions of such an importance.

It is undeniable that theatres in Serbia, especially in its southern parts, would be growing in importance, as cultural institutions and with a strong symbolic value. With hopes that the people would recognize its significance, this project could prove to be a starting factor in this process.

8.1. Notes on specific cases

The example of the Youth Theatre in Novi Sad could serve as an illustration of the use of the electronic database. Based on the information uploaded to the website it is possible to gain direct insight into the state of the theatre, which clearly speaks of its practical use. The problems the theatres face needed to be systematized; they were grouped in three main areas of interest:

The principles of universal design have been followed only in a small number of cases, and not with great success. As universal design, among other, implies accessibility for all, this has been accomplished only in a modified or somewhat restricted physical shape. This is mainly in view of the ramps that are a recent addition, and provide access only to a limited number of building entrances. Reconstructions would take place in all parts crucial for uninterfered access of people with special needs, in regard to denivelation (primarily auditorium and toilets, etc.), [10] (Figure 6).



Figure 6. a), b), c) Building adaptation to suite the principles of universal design.

Consistency of reconstruction and refunctioning of the building.

Certain changes would be needed for spaces that have been assigned a clear function but are, at the moment, out of service or unusable. Precisely, the Youth Theatre in Novi Sad has been originally designed as a Community center, only to be reassigned the current function after the SWW. Apart from a series of problems, an inconsistent reconstruction of the service entrance is part of this problem. As a result, the decoration and other backstage work must be carried out through the main entrance. Although there exists a platform designed especially for the purpose of decor traffic, it is at the moment closed and unusable, due to the narrow service road (Figure 7).



Figure 7. a), b), c) Impracticable service entrance for entering the decor

Ecological and safety measures. The analysis of the stage and auditorium space, as central and crucial spaces of every theatre, has shown that in most cases, they are potentially hazardous, due to the number of people circulating them at one time. It has been noted that the danger is mainly in regard to fire safety. It is of importance to rethink the existing evacuation lines that are closely connected to the above mentioned issue of universal design. Also, the energy needs of these spaces are the most prominent. In view of this, serious attention should be paid to this subject, considering the modern principles of energy consumption.

9. CONCLUSION

This database has proven its practical value. The information has been published in the proceedings book entitled "The architecture of theatre buildings in the Republic of Serbia" and presented at the conference with the same theme.

The importance of this project is, above all, in unification of the processes of theoretical research, practical work and teaching. This is an equally important activity parallel to the learning process in the Department for Architecture and Urbanism, FTN. This project was the first in line to deal with typological issues of public institutions that are to be dealt with in future projects.

The Ministry of Science and Technological Development of Republic of Serbia (now the Ministry of Education and Science) has recognized this project as one with a positive result and this method of research will therefore be applied in a future project which deals with the topic of community culture centers in Serbia. In addition, the project research proved equally important for establishing the European value system in Serbia and could, therefore, be viewed as our contribution to the forecoming European integration process.

It is important to note that this is an interactive database. It is anticipated that a more successful communication among institutions dealing with theatrical events would be established by regular updates of the database.

ACKNOWLEDGEMENTS

The research conducted in this paper is part of a science project titled: "The technical/technological state and potential of Cultural Houses in the Republic of Serbia" at the department of architecture of the Faculty of Technical Sciences in Novi Sad, supported by the Ministry of Education of the Republic of Serbia (Project TR 36051).

REFERENCES

- [1] Dinulović, Radivoje, Arhitektura pozorišta XX veka, Clio, Beograd 2009, p. 20, 21
- [2] Op.cit. str. 21
- [3] Ibid str. 20
- [4] <http://www.oistat.org/content.asp?path=q9j7y2q> (mart 2012)
- [5] <http://www.yustat.org/onama/onama.html> (September 2009)
- [6] http://www.scen.org.rs/sr/about_us (mart 2012)
- [7] Dinulović R, Konstantinović D, Zeković M: "Arhitektura scenskih objekata u Republici Srbiji", Zbornik radova sa stručnog skupa, 2011, p. 12-14
- [8] Diran J. N. L., Pregled predavanja: Građevinska knjiga, Beograd, 1990.
- [9] Pevsner Nikolaus, *A History of Building Types*, Thames&Hudson, London, 1976
- [10] <http://www.eca.lu/>

SUBURBAN DYSTOPIA AND SHOPPING AS A SOAP OPERA

Gordan Savičić¹, Selena Savić²

¹ Independent Researcher; Verboomstraat 174B, 3082JV Rotterdam, The Netherlands

² Researcher, EPFL, Switzerland; Knežinje Zorke 67, 11000 Belgrade, Serbia

Abstract: With an approach between theatre, urban analysis, mapping and deconstruction, this 'glide' through Brasília is an attempt to understand its urban tissue, formed through architectural action and spontaneous appropriation. In the city laid out between a modernist utopia of the 60ties and a capitalistic dystopia of today, we are mapping our field research of this modernist heaven, through a dynamic dialogue.

This theatrical experiment is performed on the street, in public and semi-public space. It is treating the existing urban tissue as found scenery, a stage design for everyday life. By engaging in a *dérive* through the city, the environment is analysed in spontaneous reactions to the surrounding. By doing so, the actors turn from passive observers into active participants and interpreters of an auto-instructed play, engaging with their body and mind with the flow of everyday life; transforming their dialogue into verbal research.

Two main questions from the title circulate throughout their conversations. Shopping as a paradigm of contemporary life, can be seen as a shift from the ideological split between east and west to a collaborative relation in capitalising on citizens' consuming habits.

Secondly, two satellite cities - Samambaia and Ceilandia - are investigated in this research. An invisible wall stands between the planned city and its satellite settlements. Established already in the building phase of Brasília and reinforced by the UNESCO heritage protection programme, it prevents any contemporary intervention in Plano Piloto. This lack of spontaneity is observed on all levels in the city, inhabitants divided through geometric rationalism and activity concentrated in commercial zones. On the other side, the surrounding cities built as temporary settlements are based on opposite premises. Nonetheless, with minimum urban design they exhibit similar uniformity of space while constantly growing.

Keywords: Urbanism, Derive, Brasília, Dystopia, Consumerism,

1. INTRODUCTION

Brasilia was inaugurated in April 1960, by the then President Juscelino Kubitschek de Oliveira. Already during his electoral campaign, Kubitschek announced his intention to build this city, as part of the plan "integration through interiorisation". The city plan was designed by Lucio Costa, based on the idea of an intersection of two orthogonal axes. The city is built around them, all buildings designed by Oscar Niemeyer.

Already during the construction, satellite settlements emerged. They were formed mainly by the workers who were building the city and unemployed migrants from North-eastern parts of Brazil. These settlements were partially conceived as temporary dwellings for workers, who were supposed to be integrated in the city social structure, or returned home. But for various reasons, these settlements stayed and grew. Today, 500 000 people live in the Plano Piloto (the initially planned urban territory of Brasilia) and the other two million live in remote satellite cities.



Figure 1. Brasilia's metropolitan area, Tricephalous (F. de Holanda, R. Ribeiro, V. Medeiros, 2008).

In the tradition of modernist planning conventions, zoning in Brasilia is applied through strict separation of activities. A hierarchy of urban functions is reflected in their distance from the centre. A public core is stretched along the Eixo Monumental, central axis dividing the city in two symmetrical 'wings'. The other, perpendicular axis - Eixo Rodoviaria, serves as the main means of transportation (main communication axis) for two residential zones - Asa Sul and Asa Norte. More upper-class blocks are placed along the axis, the index of income decreasing with the distance from it. 'Work' here means working for the government, so the majority of residents were expected to be commuting towards the public core every day.

2. WALKING THE CITY

At first glance, Brasilia doesn't confront us with an excess of information, as any other capital city, but with an excess of vast space. Experiencing the city through the act of walking might sound too adventurous, considering that its streets were designed with the mindset that every citizen will have a car. However, it makes perfect sense to revive so-called flâneuring, in order to gain better understanding of its scale. By applying certain walking algorithms, Brasilia's rational cartography expressed through systematically numbered streets and sectors becomes vividly recognized in body actions. As Walter Benjamin argued in his piece *One way street* [1]: "significant literary work can only come into being in a strict alternation between action and writing". Unlike usual performance places such as theatre, stadiums and museums [2], the city offers a self-supporting structure.



Figure 2. Brasilia, Superquadra 102 – Bloco H, 2011

The juxtaposition of reading about the city while exploring it through endless walks and actively discussing its structure brings seemingly unrelated things into a dialectical theatrical scene. Not so much created by architecture, but improved or augmented by it, one can argue that the “play” of this certain action, namely *flânerie*, tries to connect socio-historical problems with global problems faced by Brazil's contemporary society. By walking the city, it is not only explored but also exploited. Typical dialogues rotate through Brasilia's utopian and modernistic dream which results are clearly visible once you emerge into its urban everyday life. Essentially, the problem of Brasilia's traffic caused by an enormous amount of commuters (average distance per capita to the city centre is 24.3km [3]) could imply the end of a *flâneur*-like activity; its fate is sealed by the city's socio-spatial segregation through a rational urbanization outside of Brasilia's protected inner-centre.

What makes the rediscovery of Benjamin's notion more interesting is the constitution of the metropolis as a theatre of activity. The ever-growing speed Brasilia's society experiences, both in its technological advance and in terms of population, can be opposed by the method of slowness. Walking through the capital of Brazil brings enough urban detail to fully emerge into its inner structure. As you try to approach the National Congress from the main bus terminal station Rodoviaria on feet, you immediately feel intimately close to the monumental building. However, it's more than a half an hour walk until you finally reach Niemeyer's semi-spheres.



Figure 3. Brasilia, Congresso Nacional do Brasil, 2011

Nicolas Whybrow rightfully assures that, “The speed of modernity is forced, effectively by the act of noticing, to slow down. It is a method that allows, as Benjamin himself puts it, ‘the simultaneous perception of everything that potentially is happening in this single space’ [4].

Paradoxically, it seems that this deceleration is recently being picked up by various interest groups which are sometimes exaggeratively trying to preserve traditional means through slowness in human relations. Such concepts are becoming increasingly popular and known as Slow Food, Slow-tronics, Slow Gardening, Slow Media, etc.

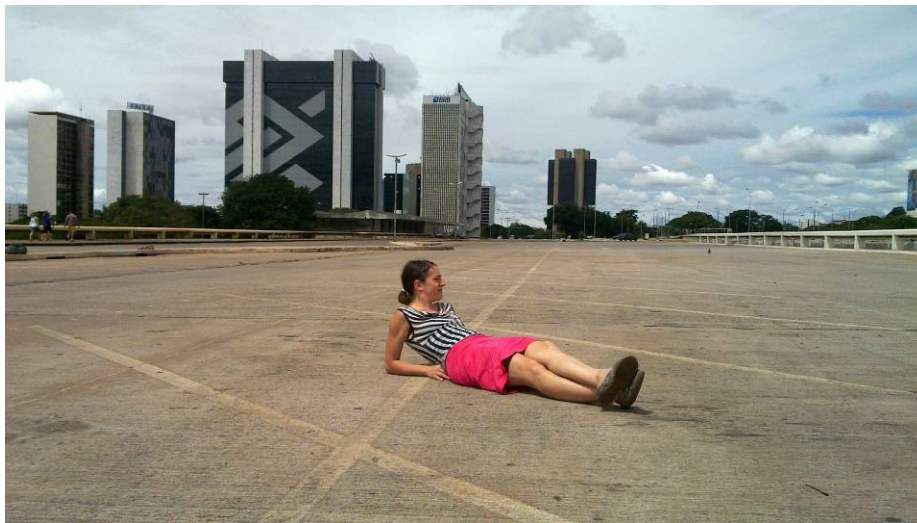


Figure 4. Brasilia, Parking above the Rodoviaria, 2011

This pedestrian physicality becomes particularly interesting during carnival times when more than half of the city's population (those who can afford going to Rio) is moving towards the former and still more real capital on the coast. Brasilia enters some sort of hibernation mode reaching a moment where its usual chaos caused by traffic and commuters completely abolishes; leaving nothing else than an extinct city centre cramped with white concrete. Despite this rather alienating image of empty Brazilian streets, the city transforms into a (sleep-) walkable museum for architecture where its abandoned buildings, spaces and monuments unconsciously bring up a reminiscence of the city's utopian vision. The attention to buildings results in a general slowdown while surrounded by its monumental architecture. Benjamin puts it as simple as, “things appear at a distance, come forward slowly” [5].

The specificity of Brasilia is that moving from one part to another is extremely discouraging due to its fragmentation and dispersion.

Once you want to leave the Plano Piloto you experience a vast no-man's land and you are forced to take motorized transportation.

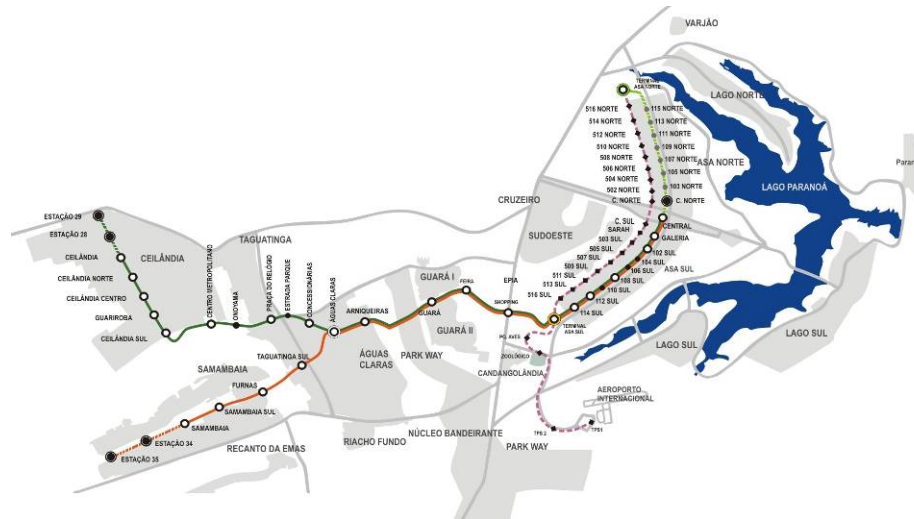


Figure 5. Brasilia, map of the metro with finished (white dots) and still unfinished (black dots) metro stations

3. SUBURBAN DYSTOPIA

Rows of small houses protected by bars, gates and electric wires are spread in straight lines along the streets. Next to the metro station Samambaia, there is a group of residential buildings, built on columns (modernist style) but fenced with electric wires and gates. Shops and restaurants are extremely rare. Most of this area is simply residential. At the far end of the big road, there is a huge shopping mall. Taguatingua, Ceilândia and Samambaia - they all share the same look.

Satellite cities of Brasilia appear like horizontal, flat favelas. But they are infrastructurally equipped and divided in lots of similar sizes. Their physical structure and distribution of activities reflects the uniformity of Plano Piloto. James Holston confirms in *The Modernist City* that, "...the satellite cities feature the modernist circulation system of the Plano Piloto. Similarly, the Master Plan's principle of collective dwellings is incorporated into the planning of the residential sectors of the satellite cities, even though these

sectors are designed primarily for free-standing houses rather than supersquadras. Thus, the houses front onto a green area of public property that each resident is supposed to share and tend collectively with his neighbor. With their backs on the roadside, these houses therefore reproduce the front-back reversal distinctive of Brasilia's urbanism." [6]



Figure 6. Brasilia, Ceilandia, typical street, 2011

To understand why this is so, we have to look back at the way these settlements came into existence and eventually got legalized.

3.1. New world mythology

The idea to build a capital in the centre of the uninhabited interior of Brazil was not first born in the head of Juscelino Kubitschek. Emily Fay Story explains: "The idea of relocating the capital of Brazil in the interior dates to the late colonial era, soon after the colony's administrative headquarters' move in 1763 from Salvador da Bahia to Rio de Janeiro." [7] The prophecy of Joao Bosco from 1883 located Brasilia on the Central Plateau 75 years before it was built, predicting the event of its construction quite precisely. Kubitschek initiated his candidacy for president with the promise to build the new capital, calling for this old myth to come true. When he then came to power, he established a Target programme, based on 'developmentalism' and "integration through interiorisation". The inaugural date for the city was set in 1956 to be 21st of April 1960. Immediately after, an urban competition was

announced, to which Lucio Costa responded, amongst others. His rhetoric of the foundation myth, divinely inspired, convinced the jury to award Lucio Costa the first prize, based only on sketches of the future capital and a mythological motivation he describes. Although he has not sought the solution, a picture of it came to him; therefore he presented the solution disclaiming any professional or even personal responsibility for his proposal. The construction of Brasilia is therefore strongly connected and heavily charged with foundation myths. Holston describes it "as the harbinger of an inverted development in which the capital creates the civilization over which it exercises a radiant sovereignty" [8].

3.2. Equality vs. Inequality

The planners of Brasilia saw uniformity and standardization of architectural elements as a way to "prevent" social discrimination. Thus, the design and organization of Brasilia were meant to transform Brazilian society - an idea prevailing in architectural theory and practice in the 1960s. As Lara Schrijver discusses in her book *Radical Games*, "perhaps the most important trait of the 1960s, which continued to define our perception of the time, is the sense of agency: the notion that the revolution might well succeed... In architecture, the critique of existing forms of life was immediately coupled to its capability to instigate a revolution in the form of new societal relations resulting from a new built environment." [9]

This utopian concept didn't turn out quite as planned. In his paper *Brasilia or the Limits of Theory*, Christian Kroll noticed that, "Instead of forging collective associations, Brasilia's superquadras isolated and standardized residents"[10]. The residents found the city cold, offering no pleasures of outdoor life that exists in other Brazilian cities (distractions, conversations, little rituals). This was one of the reasons for failure of uniform architecture to reshape society. Instead, "although they could not change the façades of the apartment blocks, many upper-echelon bureaucrats moved out of them, preferring to build individual houses on the other side of the lake" [11] And on the other side, the distinction between the Plano Piloto and the satellite cities (in which almost three quarters of the population live), "reproduces the distinction between privileged centre and dis-privileged periphery, that is one of the most basic features of the rest of urban Brazil..." [12]

3.3. Workers want to stay

In early 1957, Kubitschek regime began recruiting labour and administration for the construction of Brasilia. A state company, Novacap was formed as a general contractor and organizer of the construction.

The people who went to work on the construction were lodged in temporary housing at the construction sites and in the temporary settlement called Cidade Livre (Free City), at the outskirts of Plano Piloto. Labourers went there in large numbers because of stable work demand. Entrepreneurs were offered free land and no taxation in Cidade Livre. All were considered, together with functionaries of Novacap, pioneers.

Initially, the Master plan stressed the growth of favelas had to be prevented at all costs. The labour force building the city had three options planned for them after the completion: one third would settle on agricultural cooperatives established outside the city; one third would be absorbed into local commercial services, and one third would return home [13]. Some illegal building that was going on within city limits was ignored by Novacap, because it was desperate for more workers. As the inauguration day was approaching, and also following a big drought in the northeast parts of Brazil, the demand for housing exploded by the end of 1958. This resulted in the building of the first illegal settlement, just at the barricades put up by Novacap to prevent land seizures in Cidade Livre. The settlers named their city Villa Sara Kubitschek (after President Kubitschek's wife) and started fighting for their rights to the city (a house).

The constant flow of workers coming to the Federal District and seizing land at first illegally resulted in establishment of six satellite cities before and after the inauguration of Brasilia. Taguatinga, the first legal satellite settlement, was built to displace the squatters city Villa Sara to a new location, 25km from the city centre. It was negotiated by the drought victims, directly with Kubitschek himself, in a campaign that used typical political strategy of his time - appropriating names and symbols of the government.

Soon after, another movement arose, coordinated by a Novacap staff member. They demanded a new authorized settlement to be built for squatters scattered around Plano Piloto and Cidade Livre. To ensure its temporariness, Novacap authorized relocation to the area destined to be flooded for the artificial lake Paranoá. But as soon as they settled, new residents started a battle for a permanent settlement, resulting in the formation of the second satellite city, Sobradinho, 22km away from the city.

When Plano Piloto was inaugurated, it had still very few residents, with commercial blocks dispersed and strict building and market regulation. This was not a very attractive offer for the merchants in Cidade Livre, who developed a big clientele (including the squatters) and had no taxation laws. Therefore they organized together with squatters to demand integration of Cidade Livre in the urban plan of Brasilia. After several years of fight with the changing administration, and its changing policies, the dismantling of Cidade Livre, which was planned for after the inauguration, also never happened.



Figure 7. Brasilia, Aguas Claras, view from the metro, 2011

The satellite city of Aguas Claras was designed by Paulo Zimbres Arquitetos Associados and was built in the early 1990s. The project depicts a city that houses approximately 120,000 inhabitants and generates 70,000 jobs, laid out along a transit system, with mixed-use buildings and shops opening directly onto public spaces. In reality, it is a forest of skyscrapers. They all have swimming pools and are fenced with three meter high concrete walls. The lack of commercial areas integrated in buildings, both in the Plano Piloto and old satellite cities, is due to strict planning regulations. However, in Aguas Claras it is the consequence of entrepreneurial interests, disregarding the original plans. [14]

4. SHOPPING AS A SOAP OPERA

Drawing on the premises that society is driven by irrational and potentially dangerous 'herd' instincts, Edward Bernays - one of 100 most influential Americans and nephew of Sigmund Freud, came up with a strategy to control the masses, and prevent them from making irrational destructive decisions. His idea was to help booming American industry to keep up the pace of mass production, by providing a stable increase in consumption. He launched numerous campaigns to stimulate desire for products, turning people's needs into purchase potential. Consumerism was seen as a way to increase participation in, and contribution to the democratic society. Every good-willed citizen of a democratic, capitalistic country would understand the need to support domestic economy by purchasing its industrial products.

Psychoanalysis played an important role in developing these strategies. A lot of research was done in the field of human subconscious and its subtle conditioning. A strong connection was made between human irrationality and the potential to influence human behavior without obvious constraints and controls.

With the development of psychological theory and practice, helped by the political movements in the 1960s, the uniformity of mass produced objects became a target for criticism of the non-conformist, alternative movement. Out of this, customization was born - an adaptation of the economy and logic of mass production to personal, individual needs.

What hasn't changed is the idea that the possession of certain (industrial) products brings social benefits and psychological satisfaction to the individual. The idea of 'expression' through 'possession' came from an extreme focus on the self, through psychoanalysis and market researches. Insisting on individualism as a solution for problems caused by mass democracy, a society of self-sufficient, consuming individuals was supposed to tame the destructive instincts of the 'herd'. Masking the problems that apply to groups of people; this approach tends to separate the individual from the influence of the society and therefore makes them more exposed to mass manipulation.



Figure 8. Brasília, Conjunto Nacional, 2011

In Brasília, commercial activities appear in two forms - as commercial blocks, located at even distances within residential zones (every four blocks share one); and as commercial centers, a concentrated and centralized model of shopping that resembles the concept of western shopping malls. While commercial blocks are located in the residential zones and dispersed, two identical commercial centers - Conjunto Nacional Brasília and SDS are situated in the very centre of Brasília, at the crossing of the main road axes.

The northern shopping mall, Conjunto Nacional, is a modern, fully rented mall with a glossy interior and escalators. It houses well known brands like McDonalds and Burger King, Subway and Levi's.

People driven by their 'shopping instinct' are flocking to Conjunto Nacional. It functions not only as a shopping destination, but also a place to eat, meet and hang out. It might be the most pleasant and affordable place for social activities in the city centre.

The raising purchase power of the middle class and advanced marketing strategies enable even better sales figures. According to a report on new middle class purchase power, "Unilever and Procter and Gamble, can now deliver their products at affordable prices thanks to economies of scales, improved distribution channels, changes in packaging, and reduced transportation costs." [15]

Even when their purchase power does not allow them to actually buy products, people still visit shopping malls on regular bases, meeting friends

and looking around. Besides regular stores for clothing, household and accessories, an extreme amount of 'drogarias' (drugstores) was observed - both in commercial centers in downtown as well as in commercial blocks in residential zones. Another prominent type of stores is opticas. This points out the fact that some stores are fulfilling the function of more than just a place to buy, becoming a place to 'pretend to be'. While in opticas everyone can try a pair of glasses, whose possession also implies a certain degree of intellectualism and wealth, drogarias offer the feeling of "cleanness" for an affordable price; whose purchase satisfies a visitor leaving the shopping mall without having to buy expensive clothing or accessories.

On the opposite side of the Rodoviária (main bus station), the southern shopping mall stands a little run down, with dubious clothing stores and unrented retail space. It is even considered dangerous for tourists according to several guides. Its volume and physical structure is absolutely identical to Conjunto Nacional while the inside atmospheres are incomparable to each other.

The total surface area of both malls and commercial blocks adds up to satisfy the needs of these 500 000 people per capita. However, in reality purchase power and other factors such as real estate trends determine how shopping zones are organized. Without a clear reason for decay, except maybe the proximity of the competitor, the southern mall in Brasilia is not a popular hangout but more of a hiding place.

This however, does not mean that the shopping capacity is over-satisfied. At a twenty-minute walking distance (and walking is not an activity most Brasilienses consider), a relatively new and big shopping mall, Patio Brazil offers similar experience like Conjunto Nacional. Then there are two symmetrical shopping malls at the end of each 'wing'. Not to mention the metro station *Shopping*, first stop after the Plano Piloto.

But shopping malls becoming a 'hangout' raise an important urban issue. What is the public space of the city? And how do we make sure everyone gets a share? All along the Exio Monumental, there is not a single bench to rest or any other shade cover, while exposure to sun light is extremely intense. As found in Holston, Christian Kroll and also Eduardo Rojas, this lack of public space is not a consequence of its simple absence/deficit. Rojas confirms that, "It is clear that those responsible for developing Brasilia were determined to provide urban spaces with quality services accessible to the entire population. The super blocks provide residents recreational open spaces, while groups of super blocks supply

primary and secondary schools, health centers, and basic shopping needs within walking distance in a given area." [16]. Even if Brasilia has this plenty of accessible open space, they are to be found exclusively in Plano Piloto's residential blocks, turned to its nearby residents and surrounded by high-frequency traffic. Taking in consideration their accessibility on feet, one could argue that the public space in Brasilia is almost non-existent. [17]

At the same time, shopping malls are cleaner and safer than regular public space. Shopping malls are neutral zones for everyone to replace their run-down daily habitat with a glossy interior. Strong illumination and marble tiling are the promise to reconcile mechanisms of the class struggle.

Looking at examples from Europe, more specifically London, we see an increase in privatization of public space, both through lease agreements with investors who appropriate public space of the street and square, and through establishing of shopping malls as the public hangout spaces. In her book *Ground Control*, Anna Minton quotes a developer: "I think that what's been going on for the last five or six years is that people have been visiting regional shopping centers (like Meadowhall and Bluewater) and finding them much cleaner and safer than other parts of city centre. They don't care about legal niceties, they just wonder why some parts are managed better" [18]. These centers offer scheduled entertainment and the element of surprise, trying to re-invent a 'natural' street environment.

But shopping malls are essentially private property, with rules and accessibility decided upon by the owners. Anna Minton argues, "... a shopping mall or someone's house is private property. The rules that govern the rest of the city do not apply. Rather than being unconditionally open to the public, like the rest of the city, it is up to the owner to decide who is allowed in and what they are allowed to do there" [19]. Talking about the Westfield London shopping mall, she says "the consequence is the creation of a new world where town and city centers are becoming little more than shopping complexes, albeit without actual walls [20]. What existed in Brasilia from the beginning, as a consequence of 'capacity oriented' planning, is a problem all cities are encountering today.

In the suburbs, the same model of shopping is reflected in big, out of town shopping malls. Amongst small shady houses in the satellite cities, there are no shops or restaurants. There are only houses, and big roads that lead to huge centralized shopping malls.

5. CONCLUSION

Brasilia was made like a dream by its planners. If we assume that cities, like dreams, are made of desires and fears, Brasilia clearly oscillates between the two states of waking and dreaming. The protected Plano Piloto seems to be relentlessly fallen asleep whereas the larger metropolis including its satellite settlements is in a constant state of awakening – caught in a never-ending loop between buildings being torn down and newly put up. Hence, Steve Pile [21] in his essay *Sleepwalking The Modern City* asks, “But maybe the *moderns* are not sleep-walking in the city. Maybe they have been walking open-eyed through the street, fully aware of the poverty and brutality of modern life.” In 2001, both of Brasilia's dream-like states, those between dreaming and waking, became physically closer through a metro system which connects Plano Piloto and its satellite settlements. Still today, it only deserves two stations in the city centre (Asa Sul, 102), skipping directly to the first belt of suburbia in Aguas Claras and then finishing its tour in Samambaia and Ceilandia. All stations in-between are still “under-construction”.

Authorities kept the policy of displacing new settlements far away from the city centre which resulted in an invisible wall around Plano Piloto. This segregation got reinforced by the declaration as a World Heritage Site by the UNESCO. It prevents any additional building interventions and densification of the metropolis. UNESCO's declaration establishes Plano Piloto as a middle-age fortress in the centre of Brasilia. Paradoxically, the level of urban density is distinctively higher in its outskirts. As a result, we can observe an inverse urban development compared to other contemporary cities, where centers are becoming more crowded with diverse social groups.

The income inequality in Brasilia is extreme – according to a survey from 2011, in income distribution classes, over 30% richest class families earn above 20 minimum salaries, while almost a half of poorest class families live on two to five minimum salaries per month. The rich are absolutely concentrated in Plano Piloto and its lake residences; these over-privileged residents have many benefits, including servants - who usually come from the satellite cities. At 5 o'clock when they are finished working, empty bus stops in rich neighborhoods are crowded with these workers.

Through our research method of “performing the city” we were able to analyze the history and current state of the urban scape with surprisingly accurate observations. We came to Brasilia with preconceptions of what we were about to find. We were looking to disprove some of the usual judgments of modernisms' sterility, by being able to dive directly into the city and explore

notions of normal life. What we found were extremes; orderly suburbs empty of any but residential activity, people spending time in shopping malls. We visited the insides of residential blocks as one would visit public parks; we found them very pleasant but not attractive as a target of a walk. We found beautiful and surreal Niemeyer's architecture bathing in sun along Eixo Monumental, with few people paying attention to it. We found a scaled up museum – the city itself.

Brasilia's perverse segregation was noticeable by following simple instructions such as walking through several supersquadras, taking public transport and trying to shop in various outskirts. The process is to some extent similar to the spontaneous 'diving' in the essence of the city, performed in *Learning from Las Vegas* [22]. Borrowing methodology of field research from Robert Venturi and Denise Scot Brown, we used speech where they used photography. Throughout the process we were sound-recording our dialogues; discussing various aspects of urban life and documenting this research with photographs at particular moments. Much like they were using Las Vegas to criticize Modernist architecture's failing to project and engineer culturally relevant spaces, we are using Brasilia to point out the social aspects of modernism. With this informal approach, we used tools close to anthropology to study the performability of the city. The results were published together with this paper in the book "SUBURBAN DYSTOPIA AND SHOPPING AS A SOAP OPERA" in 2012.

ACKNOWLEDGEMENTS

We would like to thank the Austrian embassy in Brasilia and FONDS BKVB in Amsterdam for financially supporting our trip to Brazil.

REFERENCES

- [1] Walter Benjamin, *One-Way Street and Other Writings*, 1979. p. 45
- [2] Richard Schechner, *Performance Theory*, Taylor & Francis e-Library, 2004. p.14

[3] F. de Holanda, R. Ribeiro, V. Medeiros, Brasilia, Brazil: economic and social costs of dispersion, 44th ISOCARP Congress 2008, http://www.isocarp.net/Data/case_studies/1261.pdf accessed 18.02.2012

[4] Nicolas Whybrow, Street Scenes: Brecht, Benjamin and Berlin, Intellect Ltd, 2004. p. 76

[5] Walter Benjamin, The Work of Art in the Age of Its Reproducibility. Trans. Edmund Jephcott and Harry Zohn. In Walter Benjamin: Selected Writings Volume 3, 1935-1938. p. 123

[6] James Holston, The Modernist City, The University of Chicago Press, 1989. p. 273

[7] Emily Fay Story, Constructing Development: Brasilia and the Making of Modern Brazil, Nashville, Tennessee, 2006,

[8] Ibid, p. 17

[9] Lara Schrijver, Radical Games: Popping the Bubble of 1960s' Architecture, NAI Publishers, Rotterdam. 2009

[10] Christian Kroll, Brasilia or the Limits of Theory, AGORA, vol. 2, University of Michigan, 2008, p.24

[11] James Holston, The Modernist City, The University of Chicago Press, 1989. p. 24

[12] Ibid, p. 28

[13] Ibid, p. 257

[14] F. de Holanda, R. Ribeiro, V. Medeiros, Brasilia, Brazil: economic and social costs of dispersion, 44th ISOCARP Congress 2008

[15] Report from the Consulate Sao Paulo, Brazil's Working/Middle Class Gains Purchasing Power, p. 2, <http://wikileaks.org/cable/2006/06/06SAOPAULO643.html> accessed 18.02.2012

[16] Eduardo Rojas, The Reurbanization of the Brasilia Metropolitan Region, 42nd ISOCARP Congress 2007

[17] Christian Kroll, Brasilia or the Limits of Theory, AGORA, vol. 2, University of Michigan, 2008, p. 25 and Holston, The Modernist City, p.311

[18] Anna Minton, Ground Control, Penguin Books Ltd, London, 2010. p. 17

[19] Ibid. p. 4

[20] Ibid. p. 19

[21] Steve Pile, *Sleepwalking in the Modern City: Walter Benjamin and Sigmund Freud in the World of Dreams, A Companion to the City*, ed. G. Bridge, and S. Watson, Oxford: Blackwell: p. 75-86

[22] Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas*, MIT Press, 1977

TAKING OVER THE CITY: DEVELOPING A CYBERNETIC GEOGRAPHICAL IMAGINATION - FLASH MOBS & PARKOUR

Yael Sherill Mohilever¹

¹The Department of Performance Design and Practice, Central Saint Martin's College of Art and Design, The University of the Arts London, Granary Building, 1 Granary Square, London N1C4AA, United Kingdom.

Abstract: In recent years there has been a growing interest in public, participatory and guerrilla acts. These creative events use the city as a dynamic and political *mise-en-scene* and raise fundamental questions regarding reception and consumption of symbolic acts within urban settings. Furthermore, these events' abrupt popularity and swarming creativity has a significant connection to the emergence of new communication technologies. Virtual platforms did not only provide the practical stages for their formulation, but they fundamentally revolutionised their authoring of spatiality. The spaces these performances create are materializations of a *cybernetic spatial consciousness*. A cybernetic space is the amalgamation of the virtual and the real. I will suggest that the internet operated as a *symbolic space* in the restoration of the *geographical imagination* which is performed by current forms of urban interventions. This investigation could enable a gateway for a better appreciation of how the online world operates on, and could transform the everyday offline one. In this paper, I will explore two types of popular and recent urban interventions: flash-mobs and Parkour. These practices were some of the first materializations of public performances that were and are essentially twined to the popularization of social networks and mobile phones. Parkour and flash mobs are useful case studies as these practices gained rapid eminence and became obsolete within the past ten to fifteen years. And so, they are mere examples of the paradoxes of the contemporary cityscape and the complex dynamics of deterritorialization and reterritorialization. Parkour and flash mobs not only highlight the revolutionising potential but they also demonstrate the looming failure of performing within the liberal capitalistic city.

Keywords: Urban interventions; Parkour; Flash mob; Cybernetic Space; Geographical Imagination

1. INTRODUCTION

During the past ten to fifteen years, two new forms of public performance formulated: Parkour and flash mobs. Parkour introduced an invigorating way of moving through the urban environment; participants jump between distant rooftops, climb vertical walls and continuously searched for new ways to challenge the rules of gravity. Traceurs (Parkour practitioners) made what was once possible only in video games and computer generated imagery, a reality. Flash mobs, on the other hand, used everyday movements and actions in unexpected public places. Performed by a crowd of strangers for a defined instant, after which participants dissolved into their environment. On the face of it, these aesthetic endeavors have nothing to do with one another. Where Parkour is based on skill and training, flash mobs could be performed by practically everyone; while the latter are characterized by large groups of participants, the former is essentially an individual practice. Nevertheless, both are forms of public performance that were neither created under artistic pretences nor were substantially integrated into the established "Artworld". Furthermore, they are both early examples of urban intervention acts that are increasingly emerging. Parkour and flash-mobs represent a current, genuine global call for dialogue between the contemporary city and individuals that occupy it.

David Pinder, although without referring to flash mobs and Parkour expressly, investigated some of the recent forms of public interventions and devised a functional model which encompasses the practical and critical principles of these actions. He marks that these actions are usually politicized in relation to dominant power relations and their spatial composition. They are involved in, but often disrupt everyday urban life. They make use of imaginative and innovative means to question and explore social problems and conflicts without necessarily prescribing solutions; and they oppose the processes through which urban spaces are currently produced in the interests of capital and the state as they seek out and encourage more democratic alternatives [1]. I would like to add to Pinder's description a particularly noteworthy aspect. These practices essential interlinkage with social networking platforms and new communication technologies influenced their formation, ideology and aesthetics. Thus, the questions this paper will explore are: what is the contribution of cybernetic sensibility to the revitalized awareness to urban environments and to the reawakened sense of political agency; and what are the aesthetic characteristics that denote Parkour and flash mob's critical positioning.

It is important to note that these performances serve as riveting case studies because of their ambiguous aesthetic/political character. Both Parkour and flash mob, albeit or perhaps due to, their critical efficacy were incorporated into mainstream consumer culture. Both practices were recurrently employed as marketing strategies, spectacular segments in blockbuster movies or leisure sportive activities. Indeed, the introduction of symbolic or aesthetic actions in to contemporary neo-liberal, capitalistic, post-industrial public space presents an intricate political complexity. And so, together with their subversive potential, I will touch on the prospect of disillusionment intrinsic to these events and their constrained political reach.

1.1. Critical Efficacy- Disciplinary Society and Tricks-Theoretical Framework

Most urban environments today cultivate, establish, maintain, and sometimes, at their rigid edges, manifest different aspects of mechanisms of control. Urban planning, traffic control, Recycling, rubbish and waste management are non-neutral political social structures that act in a non-neutral political space [2]. As Hardt and Negri point out in their reading of Foucault's *disciplinary societies* [3], "Disciplinary society is that society in which social command is constructed through a diffuse network of dispositifs or apparatuses that produce and regulate customs, habits, and productive practices". They state that obedience and inclusion and/or exclusion from society are insured through more conventional disciplinary institutions such as the prison, the factory, the asylum, the hospital, the university, the school, and so forth; or through more abstract structuring of the parameters and limits of thought and practice, sanctioning and prescribing normal and/or deviant behaviors.

However, the same devices of hegemonic power can provide the kindle for "liberating mechanisms". These are not actions or procedures which necessarily mean to eradicate the power running through society, but they can cause temporary fractures that raise the possibility of an alternative. De Certeau calls them *tricks* and *tactics*, Debord names it *détournement* and Deleuze and Guattari's term is *lines of flight*. These terms, each with its specifications, implementation and context, generally refer to the actions that manipulate existing constructions in order to shed light on systems and their operation. For example, De Certeau refers to tricks which take advantage of the simplest daily activities such as walking, spelling, reading, shopping, and cooking in order to reflect on the order established by the "strong" [4]. Guy

Debord, the leading figure behind the Situationist International (SI) movement, who contributed immensely to contemporary practices of urban interventions, suggested the term *détournement* as “the reuse of pre-existing artistic elements in a new ensemble”. It is a method of interpretation, reinterpretation and reordering of pre-existing power relations in order to expose their banality or function within a system of control. It involves creatively reconstructing social elements for the purpose of denaturalizing and exposing the capitalistic bulimic reintegration of all social elements [5]. I will show that both flash mobs and Parkour could be regarded as *tricks* or *détournement* mechanisms that take advantage of the city’s common structures and everyday usage. These performances create temporary fractures and briefly re-stratify power relations through either: movement, speed, crowding, or challenging of normative behavior.

2. PUBLIC INTERVENTIONS: FLASH MOB AND PARKOUR

2.1. Flash Mob

It has been difficult to construct an all encompassing definition of the practice, as it had tens if not hundreds of different variations and manifestations. Nevertheless, flash mob’s current definition on the online version of the Oxford English Dictionary is: “A public gathering of complete strangers, organized via the Internet or mobile phone, which perform a pointless act and then disperse again” [6]. The Wikipedia definition is based on the latter but includes another highly debated perspective, regarding the entertaining and/or satirical nature of these events [7]. Following Virág Molnár’s categorization system, flash mobs were instigated under a variety of pretexts: political, artistic, commercial, social and entertainment [8]. From the first “love rug” event in New York, to the mimicking of Michael Jackson’s Thriller video clip in the streets of Paris, Moscow and Mexico City (as a tribute to the late star); through the Liverpool Street Station dance mob to recreate the T-Mobile Advert and London’s Jubilee Gardens dance mob to protest against climate change; they all shared a few basic characteristics.

Flash mobs typically occurred in central public or semi-public commercial spaces such as town squares, train stations, shopping malls parks and bridges. They utilize playful, humorous and legal, out-of-the-ordinary action as a mass in unanticipated places and disperse. The performances usually have a strong visual impact, and they are all produced utilizing new communication technologies to direct and recruit participation.

Flash mobs have an un-hostile character which contributed to the popularization of the practice and later to its assimilation to commercial purposes. Interestingly, in contradiction to the term “mob”, which traditionally denotes a hostile and precarious gathering of people, there have not been many occasions in which participants directly harmed merchandise, harassed bystanders or caused hurtful provocation.

Furthermore, the willful gathering of the otherwise characteristically estranged streetwalkers and the collective production performed in flash mobs is meaningful and subversive in its own right. The typical crowding and conventional alienation which define contemporary urbanity are both highlighted and confronted in these events. The extraordinary unseen force that motivates a large group of people to communicate (corporeally) with complete strangers, play, and formulate in a public setting exposes the arbitrariness of everyday “normality” [9]. Flash mobs momentarily challenge normative understanding of the immediate but also universal, physical and ideological construction of urban environments.

Molnár employs Georg Simmel’s concept of *sociability* to capture the social logic of digitally mediated socialization incarnated by flash mobs. The writer claims that these performances’ emphasis on playfulness, creativity, pointlessness and togetherness as principal intentions suggests that sociability is a central principle in this form of association (in varying levels depending on the particular performance). The criticism of superficiality and frivolousness that are repeatedly directed at flash mobs disregard the sociological importance of sociability. Sociability, according to Simmel, in its pure form has “no ulterior end, no content and no result outside itself” and the “free-playing, interacting independence of individuals” take centre stage in the interaction. It is also a democratic form of interaction because “[...] the more serious purposes of the individual are kept out of it, so that it is an interaction not of complete but of symbolic and equal personalities”. “Riches and social position, learning and fame, exceptional capacities and merits of the individual have no role in sociability”. In other words, social status, for example, has no part in this form of association. People of different social backgrounds can interact as equals [10].

Another aspect of flash-mob’s “détournement” mechanism is one’s engagement with the physical and spatial surroundings. The utilization of the urban environment as a dynamic *mise-en-scène* for the construction of an alternative semiotic dramatic chain and the creation of a “just in time” community create not only a humoristic effect but a subversive one too. As

Thea Brejzek remarked, flash mobs appropriate the city as a stage, and their participants become the scenographers and authors of a performative space [11]. Whereas movement in urban environments is usually governed by a utilitarian ideology, composed of roads, train tracks, shops, destinations and end points, flash mobs enact a different functionality. The new narrative that momentarily formulates challenges normative hegemonic authoring of spatiality and opposes the automation of movement in contemporary cities.

2.2. Parkour

Similarly, Parkour utilizes movement and dynamism in order to introduce an alternative narrative. This extreme form of physical activity deterritorializes the urban environment and personalizes it through an original mood of movement. It is a corporal endeavour that connects the spiritual, individual, spatial and public in a multifaceted way.

2.2.1. Hebertism

Michael Atkinson, in his article “Parkour, Anarch-Environmentalism, and Poiesis” [12], tracks the developmental history of this practice. In this detailed research, he states that the roots of contemporary free-running and Parkour go back more than a hundred years. Atkinson refers to a style of training called *Hebertism* that emerged at the beginning of the 20th century. This method comprised of traversing a variety of obstacles and landscapes typically in a wooded setting “as an unfettered animal”. As an idealistic pedagogue, Hebert sought to develop a system which through exposure to a variety of physical obstacles, paralleled with diverse emotional states, a practitioner would acquire basic survival skills and an increased sense of self-assurance and inner-peace. This was the result of his experiences as a soldier in the African continent in 1902. Hebert was stroked by the body-environmental oneness manifested in locals’ exercises and everyday practices. As a result, the surroundings in which *Hebertism* training would take place, became a fundamental, internal part of the shaping of practitioners psychic and character.

The emphasis on the bond between the body and its’ surroundings deeply influence Parkour practitioners till this very day. Traceurs’ are devoted to physical and emotional growth through a connection to the architectural urban settings. Very much like its athletic forebear, Parkour is intrinsically devoted to a peaceful involvement with the human and architectural surroundings and is fundamentally dedicated to the bettering of society. The

active participation in one's immediate environment and the commitment to non-violent association has a major communal impact. Many traceurs consider their practice as a re-appropriation and re-interpretation of the urban environment to their physical, emotional, psychological and social needs. It is this intimate perception of spatiality which marks Parkour's subversive public standpoint. The pursuit after a symbolic ownership of space encourages a revitalized sense of agency and deterritorializes the city of its estrangement and alienation.

2.2.2. Movement and Space

Indeed, emerging from the emigrant population in the suburbs of Paris, its critical standpoint is manifested in the performances' authoring of space and choice of location. Many have commented on Parkour's critical physicality and movement which re-conceptualizes the urban environment. For example, Oli Mould applies Deleuze and Guattari's theoretical idioms of 'smooth and striated space' to theorize Parkour's spatiality [13]. He marks that Deleuze and Guattari juxtapose smooth space with the nomad and striated space with the state. Nomadic space is 'smooth' and heterogeneous, while State space is 'striated' and homogeneous: "[...] the city is the striated space par excellence". The urban environment is *striated* by the power relations underlying all societies of control. It is measured, divided, ordered, directed and stratified according to a set of values and norms.

Mould asserts that "Parkourist" fluidity of movements is in stark contrast to the "constrained and straight-jacketed" *striated* mobility of people and cars. The writer claims that it is the *nomad's* or Traceur's movement that re-appropriates the built environment from a *striated space* to a fluid *smooth space*. The speed and movement of the *nomad* (occupying smooth space) have the potential to deconstruct the striated, capitalist city: "Speed and absolute movement are not without their laws, but they are the laws of the nomos, of the smooth space that deploys it, of the war machine that populates it". Mould correlates the nomad to the traceurs: "As they move across the city, seemingly unfazed by the imposing physicality of the built environment, they are enacting a 'war machine' against the State".

Christoph Brunner also finds a strong inherent subversive potential in Parkourist movement and physicality. He states that this practice deconstructs the material, spatial and temporal dialectics of architecture and the human body. He emphasizes that, in the spirit of Deleuze and Guattari's theorization

of territories, as conceptualizations that are never only physical things but spiritual, virtual or symbolic, Parkour enables movement between territories of thought. According to the writer the physical variability of movement, first, becomes an apparatus for a mental change. Second, the differentiation between the subject and object dissolves and the body finds its Deleuzian “virtual” force. According to Brunner, Parkour sets free transformative forces through movement on multiple levels. Architecture is no longer a restricting or enabling object; it creates and is created through different rhythms in its relation with other bodies and their intrinsic fluid and pliable nature [14].

3. CYBERNETIC SPATIALITY

3.1. Geographical Imagination

Correspondingly to Parkour’s and flash mobs’ active sense of spatiality, are David Harvey’s terms: *spatial consciences* or *geographical imagination* [15]. According to Harvey, the *geographical imagination* enables an individual to recognize the role of space and place in his/her own biography, to relate to the spaces s/he sees around him/her, and to recognize how transactions between individuals and between organizations are affected by the spaces that separate them. It allows one to recognize the relationship which exists between him/her and his/her neighborhood and permits him/her an understanding of the relevance of events in other places: “[...] to judge whether the march of communism in Vietnam, Thailand, and Laos is or is not relevant to him or her”. Harvey also claims that this consciousness allows one to fashion and use space creatively, and appreciate spatial form created by others. Indeed, it seems that any form of affective interventionist urban art contains this spatial sensibility. Parkour and flash mobs link the private, social, geographical and global by performing a revitalized spatial consciousness.

However, what contribute to this current perceptual rejuvenation manifested in flash mobs, Parkour and other recent forms of urban interventions? Why did individuals all over the world suddenly feel the need to actively participant in their neighborhoods and cities after a long period of deceleration? In order to better understand this extraordinary momentum I will first look into the mechanisms which orchestrate the perception of spatiality and space. Harvey defines three elements that construct one’s *spatial consciousness*: the *organic space*, the *perceptual space*, and the *symbolic space*. Although each is exemplified by particular symptoms, they are by no means independent of each other. The *organic space* is composed according to a genetic transmission and is biologically determined. Its’ most common

expressions are instinctive orientation, migration and innate territoriality. The *perceptual space* marks the neurological synthesis of all kinds of sense experience: optical, acoustic, tactual and kinaesthetic. Last is the *symbolic space*, which is formed indirectly through the interpretation of abstract symbolic systems. For example, Abstract symbolic systems are written and spoken languages, geometry, physics or mathematics. These abstract structures have no actual material dimension but they generate a spatial *impression*. Harvey offers a simple example; simply by looking at the word triangle an *impression* of a triangle is conjured [16].

However, the full implication of the interpretation of abstract symbolic systems on the mental construction of spatiality has yet been thoroughly researched, hence the ambiguous term *impression*. One of the only studies conducted on this matter was by Barbatsis, Fegan and Hansen [17] where reception theory is used in order to conceptualize ideational spaces conjured by the hyperlink gap construction. This research is based on the textual nature of cyberspace. Yet, I will demonstrate that the internet as an abstract symbolic system influences contemporary spatial consciousness through the introduction of an innovative socio-economic virtual symbolic space. Contemporary forms of urban interventions are valuable gateways for this exploration as new communication technologies were extensively involved in their formation of their practices' conceptualization of space.

3.1.1. **New Communication Technologies**

From recruitment and discussion to direction, planning and documentation, the internet was an elementary part of Parkour's and flash mob's aesthetic formation. These virtual platforms had a direct consequence on the number, class, gender, age, cultural background and political affiliation of their participants. The Internet disintegrated the classifications of performers/creators/artists/spectators and the hegemonic role of the artist or theatre director. The active participants of such events were the same members of the generation that formulated their identity, sociability, consumption and communicability on the grounds of the virtual space.

For example, in the case of flash mobs the usage of Mobil phones and the internet shaped the practice's egalitarian populist character: anyone who received the messages could participate. Performances were initiated using viral e-mail, social network platforms and SMS messages. Since there was no preliminary control over the recipients, any receiver was a potential participant and recruiter. The only requirement was that anyone participating should follow the brief, a prerequisite that was self-regulated. These technologies had

a direct consequence on the size of the crowds that turned out for the events. Moreover, this method of recruitment and promotion blurred the existence of an original instigator (who was mostly anonymous) creating the visual impression that flash mobs were self-produced and self-regulated. In Parkour's case, (differently from flash mobs the practice was not originally formulated in the webs of the internet) virtual platforms are and have been mainly used for development, spread of information, popularization and documentation. Today, Blogs, fan sites, chat rooms and YouTube sustain and spread this practice. Since its formation in Paris, Parkour and free running groups emerged all over the world, from Canada and USA to Russia and the Philippines. In less than fifteen years mostly due to the practices virtual presence, it became a universal technique.

However, these technologies did not only technically facilitate the production of these practices; they also formed their aesthetic conception of spatiality and criticality towards mechanisms of control. It has already been claimed that different technologies offer different experiences of spatiality and presence and these experiences often are transformed with advances in technology [18]. Thus, the emergence of recent forms of urban intervention practices and their fundamental connection to Mobil communication and virtual platforms seem relevant to the discussion of present-day, technologically inspired, spatial consciousness. Parkour and flash mob are fascinating gateways for the exploration of the experience gained at the level of an abstract symbolic system (cyberspace) when it is converted to one in the organic perceptual level. Perhaps through the analysis of these practices we will be able to better understand how cyberspace could and is changing our offline world.

3.2. What Is Space?

A first step towards this momentous perspective would be an operational definition of what space (virtual, symbolic, real etc.) means. It is important to note that this term could and has been conceptualized in numerous ways and any singular explanation would result in a narrow understanding of the terms' multilayered implications. Nonetheless, here I use David Harvey's urban geographic perspective of space. The writer claimed that particular forms of social activities define different kinds of spatialities. According to the writer the question "what is space?" should be replaced by the question "how is it that different human practices create and make use of distinctive conceptualizations of space?"[15]. Therefore, I argue that the internet which encompasses particular socio-economic relations both effects

and defines a specific kind of space and spatiality. The internet becomes not only a metaphor or emblematic abstract representation of that spatiality but an actual material ideational social space.

This contemporary constant schizophrenic simultaneous existence in an atom-based reality and a bit-based virtual space produced what Mitra and Schwartz named as *cybernetic space* [18]. This synthetic space emerges out of the concoction of the real space and cyber space. The writers claim that in order to start to understand how the notion of space is transformed by new technologies we need to move away from the rigid definitions of real and cyber spaces, to a flexible and relative conception of *cybernetic space*. Cybernetics is concerned with the analysis of 'whole' systems and the interaction between its' different elements. The new spaces that are being created need to be understood as whole systems that have strong cyber and real components, where neither deserve to be privileged but both need to be examined together to understand how the combined space operates. With the emergence of this conception of spatiality, identity too became a multifaceted product of real and cyberspace features. They assert that Movement become relatively less prominent within cybernetic space "where we live simultaneously within the realm of physical nations and virtual communities".

Flash mobs and Parkour corporeally represent this liminal mixed spatiality. These performances use the normative everyday habits, practices and behaviors incorporated with what many refer to as one of the biggest social revolutions in human history (if not the biggest), the virtual one. Yochai Benkler states in "The Wealth of Networks":

"In the networked information environment, everyone is free to observe, report, question and debate, not only in principle, but in actual capability. [...] We are witnessing a fundamental change in how individuals can interact with their democracy and experience their role as citizens. [...] They are no longer constrained to occupy the role of mere readers, viewers, and listeners. They can be, instead, participants in a conversation. [...] The network allows all citizens to change their relationship to the public sphere. They no longer need to be consumers and passive spectators. They can become creators and primary subjects. It is in this sense that the internet democratizes" [19].

Flash mobs and Parkour perform these virtual social ideals in various aesthetic ways. For instance, Thea Brejzek remarked that flash mobs are modeled on the social network's communication system: join, comment/participate and disperse [11]. Parkour's nomadic movement through

striated space relates to the rhizomatic smooth structure and movement of cyberspace. Similar cybernetic sensibilities are the common thread running between many contemporary forms of urban interventions.

Many of these current activist artistic acts target issues such as the decline of the democratic public space, capital designated urban planning, socially polarizing economical systems and declining sense of community. Alessandro Aurigi and Stephen Graham claimed that as large cities become more fragmented physically, socially, and culturally; computerized communication could be an integrative medium that ties the disparate fragments together into new threads of public discourse [20]. Barbatsis and Hancen stated that we experience a sense of physically 'being' in cyberspace, which we also conceptualize in spatial terms. Thus, the sudden rejuvenation of critical prospective and concerns about the condition of contemporary cities could well be influenced by the alternative geographical imagination cyberspace introduces. Geoff Mulgan suggests that "Given that the architecture and geography of large cities and suburbs has dissolved older ties of community, electronic networks may indeed become tools of conviviality within cities as well" [21]. Thus, Parkour and flash mob spatialities and subversive concepts of communality, sociability, fluidity, dynamism and playfulness are products of a contemporary cybernetic spatial consciousness.

4. RETERRITORIALIZATION

4.1. "Dark, Empty, Bland Cities"[22]

However, It is crucial to remark though, that the idealistic perspectives regarding new communication technologies and the potential of contemporary forms of public interventions is not unconditional. Concerns about the dissolving and fragmenting effects these technologies have on communities and public discourse are constant [23]. The use of the virtual space as a mechanism for control and surveillance [24] or the utilization of these technologies for destructive purposes (for example, the use of Blackberry messenger in the latest violent riots in England [25]), are just part of the apprehensions expressed since the popularization of these technologies. Flash mobs and Parkour and their inherent connection to the virtual environment encompass these paradoxical conditions. For example, the internet's inclination towards a fragmented discourse is concerning when put side by side with the intentional, intrinsic and essential pointlessness of flash mobs. Furthermore, flash mobbers' readiness to obsequiously follow whatever instructions they are given by unknown virtual organizers, could be seen as a

troubling sign of conformity and herd mentality rather than creativity. These performances, which involve people taking to the streets and creating the illusion of a proactive community, could be just that, an illusion. Flash mobs and Parkour may be spectacular, cynical products of tools with immense potential.

4.2. “Family Friendly”

Molnar Virág, lists a few of the most memorable examples of flash mob events and formulates a category of “advertising flash mobs”. He claims that flash mobs are ideal for contemporary market strategies as they combine viral and guerrilla tactics, the performative and unexpected use of urban space, interactivity and Internet enabled social marketing [8]. In his research of mass gymnastic displays [26], Petr Roubal pointed out, that the body as a symbol is a rich reservoir of connotations but has no direct political affiliation. And so, *en masse*, it effortlessly denotes a wide variety of meanings depending on the context in which it was produced. Through history, mass gatherings were fertile settings for the production and consumption of symbolic imagery. In advertising flash mobs case, when the initiators are private companies or corporations, the display of unified movement and joyful participants legitimizes its originator and the consumerist society in which it is presented.

Flash mobs, present a complex aesthetic formula. On the one hand, they embody the potential of new communication technologies to promote collective production, democracy and sense of agency. They are reminders of the forgotten subversive power of creative interventions in the urban environment and the significant connection between art and society. They have the potential to temporarily deterritorialize space and expose the normalization of the “society of control” through behavior and habits. On the other hand, the co-optation of the flash mob by corporations succeeded to reterritorialize what could have been a potentially exceptional deterritorialization tool and made it lose its subversive appeal in the eyes of many. Though this desire of the corporate machine to reterritorialize flash mobs could stand as a testament to the flash mob’s initial subversive on many occasions, flash mobs became cynical testimonials of the herd mentality prevalent in capitalist societies. When these performances were reterritorialized through the realm of pop culture, advertisements, television, and even high school ceremonies, the Corporations commodified flash mobs and the phenomenon became “family-friendly”.

4.3. Pakour and Free Running

Similarly, Parkour was initiated as a postsport lifestyle but was incorporated into mainstream sport culture. In 2001, an ideological split occurred between David Belle and Sebastian Foucan, Parkour's establishing fathers. Belle seemed committed to Hebertisme's values and spiritual subversive essence and disapproved of its commodification and popularization [27]. In contrast, Foucan, who embraced the term Free-Running in order to detach himself from his previous engagement with Belle, promoted his methods globally through television commercials, documentaries, blockbuster movies, clothing lines, training schools, videogames and international Free-Running competitions [28].

Michael Atkinson defined a postsport as:

"Postsports are at once moral, reflexive, community-oriented, green, spiritual, anarchic, and potentially Eros-filled physical cultural practices. They often adorn the guise of mainstream sports forms and techniques of play (e.g., swimming, running, cycling) [...] but their individual or collective engagement and experience bears little similarity. Postsports are cooperative over competitive, socially inclusionary rather than hierarchical, process oriented, and holistic. A postsport physical culture values human spiritual, physical, and emotional development (or rather realization) through athleticism, beyond medical-technical or power and performance terms" [12].

Although, Parkour fits well into this framework, Atkinson concludes that it went through a "sportization process". Sportization is the process by which subaltern or alternative forms of sport, leisure and play are co-opted and incorporated into conventional sports cultures. They become formalized, institutionalized, hierarchical and are organized and operated on the basis of intense competition, social exclusion, and domination of others. Parkour alternative nature and subversive effect were constrained by market value, celluloid strips and lavish egos; Parkour too became a "family friendly" commodity[12].

David Pinder adds that urban interventions and public art also become a prized asset for capitalist architectural development. From processes of gentrification to prominent discourses of the 'creative city' and the 'creative class', such practices contribute to the enhancement of urban property costs. In part, this is precisely because of its associations with creativity, innovation and entrepreneurship that are depicted as vital ingredients of a vibrant economy [1].

5. CONCLUSION “THERE IS NO NEED TO FEAR OR HOPE, BUT ONLY TO LOOK FOR NEW WEAPONS” [29]

However, as with the case of flash mobs, this practice's reterritorialization may also highlight its original, subversive potential, which is impressed into its very aesthetic form. The collectivist and networked ways of operating intrinsically cross aesthetic experimentation into political organizing in engaging and potentially revolutionary ways [1]. The introduction of an alternative spatial consciousness, a cybernetic one, is as Harvey articulated it “the grist for the mill of utopian thought” [15]. This investigation scratched the surface of the contemporary urban intervention project, its efficacy and the revolutionary potential of a cybernetic spatial sensitivity when introduced into everyday lived environments.

REFERENCES

- [1] Pinder, D. Urban Interventions: Art, Politics and Pedagogy. *International Journal of Urban and Regional Research*, 2008;32:730–736.
- [2] Forester, J. *Planning in the face of power*, Berkeley: University of California Press, 1989.
- [3] Hardt, M. & Negri, A. *Empire*, Cambridge: Harvard University Press, 2000.
- [4] De Certeau, M., Jameson, F. & Lovitt, C. On the oppositional practices of everyday life, *Social Text*, 1980;3:3-43.
- [5] Détournement as negation and prelude, par. 1, *Situationist international online*. Available at: <http://www.bopsecrets.org/SI/3.detourn.htm> [Accessed 29 July 2011]. Originally appeared in *Internationale Situationniste* #3 (Paris, December 1959).
- [6] Oxford Dictionaries, Flash mob. Available at: <http://oxforddictionaries.com/definition/flash+mob> [Accessed 10 August 2011].
- [7] Wikipedia: the free encyclopaedia, Flash mob. Available at: http://en.wikipedia.org/wiki/Flash_mob [Accessed 10 August 2011].
- [8] Molnár, V. Reframing Public Space Through Digital Mobilization: Flash Mobs and the Futility of Contemporary Urban Youth Culture, forthcoming. Unpublished manuscript.

[9] Walker, RA. Badgering big brother: spectacle, surveillance, and politics in the flash mob, *Liminalities: A Journal of Performance Studies*, 2011;7,2:1-23.

[10] Simmel, G. The sociology of sociability, *American Journal of Sociology*, 1949; 55 ,3: 254-261. In Molnár, V. Reframing Public Space Through Digital Mobilization: Flash Mobs and the Futility of Contemporary Urban Youth Culture, Unpublished manuscript.

[11] Brejzek, T. From social network to urban intervention: On the scenographies of flash mobs and urban swarms, *International Journal of Performance Arts and digital media*, 2010; 6,1:109-122.

[12] Atkinson, M. Parkour, Anarcho-Environmentalism, and Poiesis, *Journal of sport & social issues*, 2009; 33,2:169-194.

[13] Mould, O. Parkour, the city, the event. *Environment and planning D: society and space*, 2009;27,4:738-750.

[14] Brunner, C. Nice-looking obstacles: Parkour as urban practice of deterritorialization, *Ai & Society*, 2008;26,2:143-152.

[15] Harvey, D. The Sociological and Geographical Imaginations. *International Journal of Politics, Culture, and Society*, 2005; 18,3/4:211-255.

[16] Harvey, D. Social processes and spatial Form: an analysis of the conceptual problems of urban planning, *Papers in Regional Science*, 1970;25,1:47-69.

[17] Barbatsis, G., Fegan, M. & Hansen, K. The Performance of Cyberspace: An Exploration Into Computer-Mediated Reality. *Journal of Computer-Mediated Communication*, 1999;5,1.

[18] Mitra, A. & Schwartz, RL. From Cyber Space to Cybernetic Space: Rethinking the Relationship between Real and Virtual Spaces. *Journal of Computer-Mediated Communication*, 2001;7,1.

[19] Benkler, Y. *The wealth of networks*, New Haven, London: Yale University Press, 2006.

[20] Aurigi, A. & Graham, A. Virtual Cities, Social Polarisation and the Crisis in Urban Public Space, *Journal of Urban Technology*, 1997; 4,1:19-52.

[21] Mulgan, G. (1991), Communication and Control: Networks and the New Economies of Communication, Polity Press, Oxford. In Aurigi, A. &

Graham, A. Virtual Cities, Social Polarisation and the Crisis in Urban Public Space, *Journal of Urban Technology*, 1997; 4,1:19-52.

[22] Beamish, A. The city in cyberspace. In: Lawrence J. V. & Warner S.B. editors. *Imaging the city: continuing struggles and new directions*, New Brunswick: Centre for Urban Policy Research; 2001, 283-299.

[23] Sunstein, C.R. *Republic.com*, Princeton: Princeton University Press, 2007.

[24] Deibert, R. & Rohozinski, R. Liberation vs. control: the future of cyberspace, *Journal of Democracy*, 2010;21,4:43-57.

[25] BBC News Business (09/08/11) *Rioters using Blackberry messenger*. Available at: <http://www.bbc.co.uk/news/business-14462638> [Accessed 10 August 2011].

[26] Roubal, P. Politics of gymnastics: mass gymnastic displays under communism in central and eastern Europe. *Body & Society* 2003;9,1:1-25.

[27] Parkourpedia, *Interview with Sebastian Foucan* (2004), Available at: <http://parkourpedia.com/about/interviews-and-articles-of-interest/interview-with-sebastian-foucan> [Accessed 14 August 2011].

[28] Foucan.com: The official site of the founder of Freerunning (2008), Available at: http://www.foucan.com/?page_id=11 [Accessed 14 August 2011].

[29] Deleuze, G. Postscript on societies of control. *October* 1992;59:3-7.

A [NEW] SPACE FOR CONTEMPORARY DRAMA?

Roula Tsitouri¹

¹Department of Communication, Media and Culture, Panteion University of Political and Social Sciences, 136 Sygrou av., 17671, Athens, Greece

Abstract: The beginning hypothesis of this paper is as follows: what is nowadays experienced as a quest of theatrical space in architectural terms is neither a recent phenomenon nor unrelated to the art of theatre as a whole. Throughout this reading the interrelations between dramatic, scenographic and architectural space are examined along with the parallel evolution of these three major components of theatrical space. The changes they have undergone are seen from the perspective of the preponderant theories of mimesis of different periods. A historical approach demonstrates that from the 16th to the 19th century, stability reigned in writing and performance as a consequence of the conviction that the world was based on unquestionable, immutable principles. The architecture of the Italian stage derived from this world view. However, the theatre of the 20th and the beginning of the 21st century is radically opposed to this model of reality. If contemporary theatre is characterized by discontinuity, its origin can then be traced back to the displacement within the field of drama¹, which occurred in the turn of the 19th century. The last century suffered the consequences of a profound change in the nature of theatre writing and practice – largely known as the “crisis of drama” – which evoked the repertoire crisis. Both phenomena are related to the rise of modernism and the crisis of representation. The above factors necessitated the creation of a polyphonic theatrical landscape. The examination of the innovative step of artists such as R. Wagner, E.G. Craig, A. Appia, A. Artaud and J. Genet provide examples which reinforce the thesis that any claim of an “official” space would be incompatible with the nature of contemporary theatre, that is assuming the conception of theatre as a process of perpetual research and movement.

Keywords: crisis of representation, deterritorialization, discontinuity, displacement, fusion (of genres), identity (quest of), institutionalization, invention (of space), mimesis, perception, transgression (of boundaries)

1. INTRODUCTION

In the field of the theatre, over the past few decades a seemingly new question has been added to the already existing ones. Along with the repertoire crisis and the long debate about the domination of the director over the playwright, the emerging issue of space contested the use as well as the usefulness of the theatre architecture that had dominated the occidental theatre since the 16th century, when the first enclosed playhouses were built. The idea of an “official”, “institutionalized” space for theatre practice, which had constituted an undisputable principle during the previous centuries, is now covered with skepticism and put into serious doubt, culminating in the increasingly growing tendency to quit any “conventional” space in quest of “new” ones, considered to be more convenient to contemporary theatre and capable of better expressing the theatrical *enjeu*.

1.1. ON SPACE

1.1.1. A pluralistic contemporary landscape

This quest orientates itself towards various directions; they could all the same be classified according to the following two general categories. “Found” spaces are either at some point transformed into playhouses or host theatrical performances occasionally. In the first category, theatre provides with a new function a space which has usually been out of use for a while. The latter is in its turn subject to multiple changes in order to assume its new role. Some of the most influential theatre companies in Europe have been established in originally non-theatrical spaces which they laboriously transformed into theatres. A. Mnouchkine and her Théâtre du Soleil occupy since 1970 an ancient gun-powder factory, in the Bois de Vincennes. The first spectacle hosted in La Cartoucherie was *1789*: a demanding production which called for a large, flexible and easily modifiable space that would allow the audience to stand and move at ease and would transmit to the spectators the agitation of the revolution represented on stage. What was at first envisaged as a temporary solution turned out to be one of the city's most visited theatres, while the four identical industrial buildings in the Parisian suburbia have over the years offered immense staging possibilities to the company's numerous enterprises. In Athens, in 2006, three new stages opened to public. They proved to be emblematic to the city's international summer festival. Located on the site of a former furniture factory thriving in the 1960s and abandoned in the early 90s, this “new” theatrical space came in

response both to the need for technical perfection and to the quest of identity under a new festival direction. These two elements count among those who urge performance out of older playhouses, which are considered to stand for traditional values in terms of architecture and artistic principles.

This first type of “found” spaces may have not been conceived as theatrical in the first place; this does not prevent them from becoming institutionalized theatrical ones. Furthermore, such spaces maintain the unquestionable privilege to have the energy and the dynamics of an inhabited place, having affirmed its place in the surrounding landscape. This energy captured P. Brook when he was seeking for a theatre to roof his own artistic aspirations and practically forced his way into the crumbling Bouffes du Nord in the 10th arrondissement. Fallen in desuetude in the late 1940s, the theatre reopened in 1974, at a time when newly built or entirely renovated playhouses were springing across Europe. It stands as a living proof of an old theatre (originally built in 1876) finding its way into postmodern era and changing its disadvantages due to age into considerable privileges. Naturally, this is a position not everyone shares!

As far as the second category is concerned, “found” spaces maintain their proper use while from time to time they welcome performances. It would be quite hard to bring together the features of these spaces and define them according to the ones they all have in common. They could be public or private; they could represent a quite reasonable and easily justifiable choice if dictated by the questions treated in the play or a phenomenally arbitrary, purely esthetic one. In all cases, this last tendency gains ground; consequently, in the turn of the century the audience has been called to follow, literally, theatre performances staged in uncanny, peculiar places; bars, warehouses, apartments, school classes, railway wagons and buses, even toilets or a detention house during the Nazi occupation are only some of the spaces which have welcomed theatre performance. An extreme, yet not rare, demonstration of this tendency is to keep the location secret, creating a feeling of anticipation to the spectators who are not to find out where they are supposed to go but an hour or two before the show.

1.1.2. On the nature of theatrical space

Although the examples given so far focus on the architectural or the geographical dimension of space, they bring up questions concerning the art of theatre in its entirety; for instance, the social role it is called to fulfill, its

place within the urban environment etc. Whether speaking of already existing theatres, of new ones that are being built, of the reconstruction of entire sites or of an afternoon in a school class and the idea that any place is a potential theatrical space, it all drives to the following conclusion: contemporary theatrical landscape is marked by a profound deterritorialization.

Nevertheless, the causes for such radical change upon the nature of theatrical space are quite complex and largely exceed space itself. An attempt to elucidate them would indicate a variety of reasons all related to the social, political, ideological, cultural and esthetic frame within which theatre writing and practice are called to develop. The interactions and interrelations between these factors result in a complex outlook on theatrical space, not limiting itself to architectural or dramatic or scenographic attributes but including all previous three and being to a great deal formed by the theories of perception and representation that each epoch adopts. As a consequence, deterritorialization obtains a strong metaphorical connotation.

The following example, one among many others, does not pretend to be singular, quite the contrary. On one hand, it reflects the opinion that “traditional” playhouses currently represent only an option in terms of performance, while on the other it is given as a further proof of the multiple, multidimensional nature of the notion of space; it illustrates the thesis that architectural space is not a value *per se* but the result of the interactions mentioned earlier.

In 1998, M. Marmarinos and his theatre company named “Diplous Eros” staged *Hamlet*. This show was part of the company's long experimentation with theatre conventions. In the fourth and fifth scenes of the first act – the play was not performed integrally – at the point where Hamlet, Horatio and Marcellus are waiting for the ghost to appear, the director, M. Marmarinos who also held the leading role, opened the door at the back of the stage, which was overlooking a side street in the center of Athens and night after night, he rushed into the dark. In doing so, he indirectly called any passerby to interrupt the performance and make his/her own contribution to the spectacle. Moreover, by breaking the spatial convention, by enlarging the stage he made room for non-conventional elements, for random incidents. And there were quite a few! One evening he was almost run over by a car, another one the public followed him out of the theatre, a third one a vendor seeing him wandering agitated offered to assist him. Some years later, in 2003 and 2004 he hosted in his “Theatron Theseum” two performances, entitled *Public Spaces* and *Hot Spots or I Was There* respectively. They were

both largely based on the fusion between urban and theatrical space. The audience was invited to leave the theatre and follow the performers, who were serving as guides, giving the spectators a tour in the streets around the theatre, insisting on the city's changing aspect in view of the upcoming Olympic Games. In such cases, whether speaking of classical repertory or of contemporary writing, the dramatic space is subject to the same displacement as the scenic space.

It has already been mentioned that initiatives like the ones previously presented are not uncommon. Audience all over the world has had similar experiences. As a matter of fact, they outline the landscape of contemporary theatre. Furthermore, they account for a deep feeling of discomfort experienced by theatre artists, – without underestimating the role of professionals of various disciplines – who find themselves obliged to reconcile hybridic dramatic forms with a space which to their opinion does not become them, before they set off in search of new spaces. To the question “what makes the theatre challenge space?” potential answers would be as various and numerous as the staging options one currently has. Behind some obvious answers such as the wish to explore the relations established between performers and space, the need to examine the audience's reactions within a different perceptual frame, the desire to find for the theatrical event the space that would best serve the art and its audience or even behind the desperate urge – manifested quite recently – to draw attention to an otherwise mediocre spectacle in the name of avant-garde or innovation, the major questions remain. What is the origin of this quest? What is it aiming at? What is to be seen behind this plethora? What vital information on contemporary drama is to be gained from this dispersal? And above all: how does contemporary theatre define itself? Are there any elements of continuity that link the deterritorialization currently experienced with older forms of theatrical representation?

1.2. THE WORLD AND THE THEATRE

1.2.1. A historical approach

As it has been stated earlier, the question of space is inherent in the nature of the theatre, while the notion itself is anything but univocal. If until the late 19th century, it was taken for granted that theatre performances possessed their own space, built on well defined principles, allowing theatre itself to be thought of in terms of stability and subject to little change, this was

largely because the perceptual as well as the artistic frame that would influence it and necessitate its changing was stable as well. The following remark will serve as a starting point for the argument we wish to present.

M. Corvin [1] outlines the shift regarding the function of space in contemporary drama. "In classical dramaturgy, the action took place in space, it was built on a well known space; nowadays, dramatic action is constructed with space"² (62, emphasis added). What Corvin is suggesting is that space used to be a medium, while it has become an end in itself. The fact that he opposes classical to contemporary dramaturgy is not fortuitous, since in that way he underlines a significant turning point as far as occidental representation is concerned. But before that, he designates a period starting in the middle of the 16th century, when the prohibition of medieval mystery plays and the various restrictions imposed upon theatre practice led performance away from open public spaces into enclosed playhouses. This spatial transition was not consequence free. First of all, the theatre would no longer be a pole of attraction for the whole community, meaning not necessarily that lower incomes would be banned from it – in time they found their way into playhouses – but that its deeply popular nature, respected and prolonged over the centuries, perished. Furthermore, the stage (i.e. the performance) lost its precedence over the written text. All this inaugurated a long period, during which theatre focused mainly on texts. In other words, the theatre was less related to spectacle and more to literature. By the end of the 16th century, a new theatrical landscape had more or less been formed.

The next century, gave birth to classical dramaturgy and the famous rules regulating the writing and to a considerable degree the performance, creating in this way a solid, unified, unbreakable whole constituted of dramatic and scenic space. Whether favoring the action or the character – the attempts of revival of the tragic genre opened a long debate over the interpretation of the Aristotelian consideration of tragedy – they imposed a rigid structure to plays; thus, only a narrow range of themes and characters qualified with specific human features would fit the frame. The classical genres devoutly respected a number of principles: heroes were stemming from a noble background, they were intended from birth for concrete occupations and their origin enjoined particular actions. All these factors served as a basis, they constituted the setting to which Corvin refers and were equally translated into a well organized, rigidly structured scenic space. In other words, writing in accordance with the rules of classical dramaturgy called for specific dramatic milieux and dictated a strict representational code. As one figures, such a dramatic form was not strange to the theory of mimesis of the time; it derived

from the world view of Christian Europe. That is to say it reflected on the one hand, the idea of a vicious human condition under the sleepless eye of God, while on the other it presented the outer reality as a block made of immutable, uncontestable principles.



Figure 1. The Teatro Olimpico, Vicenza (1585) is the first enclosed theatre in the world. The stage scenery, as viewed through the *porta reggia*, the “royal arch”, gives the appearance of long streets receding to a distant horizon.

Futile as it may seem, the expression “going to the theatre” is revealing not only of the public’s likings and dislikings but of what representation actually stood for. In the 17th, 18th as well as in the greater part of the 19th century, it meant to leave temporarily a solid outer reality, in order to enter an institutionalized space and a fictional universe constructed according to the same principles as the reality one momentarily escapes. The theatre audience never questioned the artificial truth of the spectacle attended. On the contrary, spectators adopted eagerly the attitude of complicity that every theatrical representation presupposes, accepted gladly the representational restrictions and had no mistrust in the conventional truth of the represented actions.

The architecture of the Italian stage served and consolidated this representational model. Its conception was based on what was called the prince's eye, meaning that it was designed for a spectacle seen from a firm point placed in distance from the stage. The expression itself designates the spectator *par excellence* and the position allowing an optimum view of the stage. The idea of a frontal perspective, of viewing the space of the action from a focal point implies hierarchy, i.e. the position to which one is entitled as well as a clear and irreducible distinction between the inner and the outer, which found its architectural equivalent in the arch and the proscenium clearly separating the stage from the auditorium. A close observation of the structure and the function of the Italian stage raises the delicate subject of vision or to be more exact of the perception of reality and the acquisition of knowledge through vision. In addition to that, it reflects the whole perceptual frame of the 17th and 18th centuries that J. Crary [2] describes in his book *Techniques of the Observer. On Vision and Modernity in the Nineteenth Century*. A typical phrase summarizing the position that the individual occupied *in* the world as well as *towards* the world until the rupture brought about by modernism and to which the theatre offered a reflection of, is the following one: "the observer confronts a unified space of order, unmodified by his or her own sensory and physiological apparatus" (55).

An attempt to deduce the logical conclusions of this thesis and to apply them to theatrical representation would add some further elements to the expression "going to the theatre". It would now mean to watch a spectacle but not to be implicated intellectually, to consent to the represented acts but not to question them. All the above produce a rather passive attitude to the audience and passive it was, especially as time went by. Theatre gradually became a simple, effortless distraction while its artistic value was undermined by its social function. In the 18th century, an evening at the theatre was regarded as an occasion to see and to be seen and had generally replaced the idea of going to see a play for its own sake. However, this notion of putting oneself in representation had an insurmountable limit: mingling was allowed, even encouraged, among the spectators but the relations between the stage and the auditorium were practically inexistent. In other words, self-observation and self-reflexion were impossible, even incompatible with theatre since the subject was *a priori* excluded from the field of observation and the act of observing itself.

1.2.2. The space of drama

The refinements and improvements made during the 18th century not only did not put at risk these principles, but they were actually amenable to them. Theatrical space was considered as a coherent whole and its components were all evolving together, having as a sacred aim to create and maintain the illusion of reality. Architecture would bring further comfort to the audience and would add in sumptuousness, as the playhouse became a civic center across Europe. In his study entitled *The Development of the Playhouse. A Survey of Theatre Architecture from the Renaissance to the Present*, D. C. Mullin [3] points out that by the early 18th century “the theatre was regarded as a municipal monument and worthy of extended space and elaborate architectural treatment” (54). These words offer a sufficient explanation for the fanciful constructions, expensive to erect and to maintain that were built on European ground. In terms of stage architecture, the sceneries painted according to the *trompe l'oeil* technique in order to create the illusion of a three dimensional depiction are part of this quest of verisimilitude as well as of the whole idea of illusion, imitation and faithful reproduction of reality incorporated in the very nature of drama.

Finally, in terms of writing, the 18th century drama having emerged through the classical dramaturgy and having been honored as the dominating genre of the century was consistent with the principles mentioned above. P. Szondi [4] indicates three elements as the major features of drama; that is the action, the dialogue and the present time. The latter constitutes the point where all factors converge; it ensures the absolute nature of drama, its functioning as an autonomous universe. In other words, the drama's firm structure reflected a quite stable world view.

H.T Lehman's [5] observations illustrate our thesis. They also describe eloquently the convention that assured the harmonious coexistence between text and performance before modernism took over theatre.

Although it remains debatable to what degree and in what way the audiences of former centuries were taken in by the 'illusions' offered by stage tricks, artful lighting, musical background, costumes and set it can be stated that dramatic theatre was the formation of illusion. It wanted to construct a *fictive cosmos* and let all the stage represent – be – a world abstracted but intended for the imagination and empathy of the spectator to follow and complete the *illusion*. For such an illusion neither completeness nor even continuity of the representation is necessary. What is necessary however is the principle that what we perceive in the theatre can be referred to a 'world'

i.e., to a totality. Wholeness, illusion and world representation are inherent in the model 'drama'; conversely, through its very form, dramatic theatre proclaims wholeness as the *model* of the real. Dramatic theatre ends when these elements are no longer the regulating principle but merely one possible variant of theatrical art (22, emphasis in original).

Lehman refers to a perfect equilibrium between theatre and its audience based on mutual agreement: the individual cannot intervene with the construction of the world, therefore theatre needs to provide no proof of its truthfulness. Consequently, stage configuration is immensely simplified. The idea that the world is a liable source of knowledge through observation is maintained in theatre thanks to the *fictive cosmos*. In addition to wholeness, dramatic theatre assured and perpetuated continuity.

Nevertheless, this “model of the real” was about to undergo a radical change. A new way to perceive and understand reality would prevail and fragmentation would stand in the former place of unity.



Figure 2. The Opera Garnier, Paris (1875)

1.2.3. The rise of a polyvalent-multidimensional stage

The “real world” as it had been stabilized during the previous centuries was torn down during the first decades of the 19th century, when numerous voices denounced the world of stability supposed to surround the subject. Goethe’s *Farbenlehre* (1810), Schopenhauer’s treatise on subjective vision (1815), Xavier Bichat’s conception of death as a fragmented process, as a dispersed event (1800) and before them Kant’s “Copernician Revolution”

(1787) repositioned the subject within the field of observation from which it had been excluded for a long time and offered non-negligible signs of a new organization of the individual. All these researches, orientated as they were towards the dispersal and the division of the physical subject and reality, towards the dissolution of the distinction between inner and outer, resulted in the collapse of any stable point of reference or source or origin around which a world could be understood and apprehended. [...] The very absence of referentiality is the ground on which new instrumental techniques will construct for an observer a new 'real' world (Crary, 91).

Needless to say that in the theatre such a radical change upon the conception and organization of the real opened an unbridgeable chasm between the wholeness of the dramatic theatre and the fluid, contingent, under construction reality. Although it persisted longer than other representational arts in the former model of how we perceive the world, the theatre finally succumbed to the evident need for change. Modernism in the theatre manifested itself through the displacement within the field of drama, best known as the "crisis of drama", wherefrom the following question arose: was drama as a genre coming to an end or was it in the process of reorientating and redefining itself? Instead of offering an undisputable answer to this question, the 20th century suffered the consequences of the split of all the fundamental elements of drama, such as the character, the action, the unity of time and space, while at the same time it proved that the answer to the questions was not to be found elsewhere but in the very process of change itself. This process of the theatre redefining itself is closely related to the research that preoccupies contemporary artists. What we experience today as the quest of dramatic form, of space, of social function etc. is an endless echo of a profound destabilization depriving the theatre for good of the possibility of uniformity.

The first steps towards this new consideration of theatre are analyzed by P. Szondi, in his emblematic *Theorie des modernen dramas* [4]. Szondi opts for a distinction between playwrights who attempted to pull drama out of the crisis and those who traced paths leading to various directions, away from the dramatic theatre. Nevertheless, the irreversible degeneration of the basic principles of drama, as well as the modernist perceptual frame, which to the former world of stability opposed a fluid landscape, and the collapse of all references diminish the authority of such a thesis. J. P. Sarrazac [6] writing some twenty years after P. Szondi, interprets all attempts of theatre writing after 1880 in terms of an inevitable and unquestionable breakthrough from the past. He suggests that even if prominent playwrights like H. Ibsen, M.

Maeterlinck or A. Tchekhov maintained the contours of the dramatic universe, drama itself as a genre underwent an inner dissolution. In addition to that, he acknowledges that ever since then, it is futile to talk about a new genre; instead it would be better to talk about a fusion of genres. The entire century proved him right! Never before had there been such a proliferation of dramatic forms. Apart from the major artistic currents that found their way into theatre, a wide range of theatrical morphemes emerged – documentary theatre, political theatre, alternative theatre along with the dramaturgy of silence, of voice or of fragment, to name only a few – while in some cases, writing obtained a strong experimental dimension. Consequently, criticism resorted to sometimes awkward names in its effort to create general categories for an impressive variety of forms; some of them are under construction, some others in quest of identity and proper features or in total denial of all the above.

In response to that, from 1880 onwards, the major question that practitioners and theorists were called to answer concerned the content as well as the means of representation. Representation itself was certainly a far more complicated occurrence than it used to be, which asked to be redefined all over again. The definition of drama as the realization of discourse and actions on stage by means of imitation was incompatible with contemporary theatrical research. The appearance of the director was on the one hand a manifestation of an art being at the threshold of a new era and on the other a further affirmation of the fusion and multivocality mentioned earlier.

Taking into account the profusion of plays and forms, some distinguished European directors saw in their work a greater challenge than that of the coexistence of the textual and the scenic code; they proceeded to a reinvention of space and practically conceived stage in different terms. Nevertheless, it is impossible to talk about the structural changes brought about by the avant-garde of the late 19th and early 20th centuries without paying tribute to the innovative step of R. Wagner, which expelled the *ancien régime* and proclaimed a new era on the German stage. In terms of the present study, two are the points in the unprecedented work of Wagner, which particularly attract our attention. Firstly, the changes he brought to the opera on a practical-technical level, deriving from his constant work towards the end of the old order of things and secondly the idealistic vision for the rebirth of art that penetrates his writings. As far as the first is concerned, M. Kirby [7] describes his scenic-architectural innovations while at the same time he incorporates them in the Wagnerian project for the rehabilitation of the art, not

confining itself to the notion of spatiality, but subordinating the latter to his holistic vision.

The opening of Richard Wagner's Festspielhaus in Bayreuth in 1876 was one of the single most important moments in the history of theatre – not because, as some say, it introduced the fan-shape auditorium that has been so prevalent in the last century but because Wagner had created a 'dream machine'. This was the first theatre designed not for practical (usually economic) concerns but to induce in the spectator a particular perceptual state – a state modeled on the dream. The auditorium was darkened – something we tend to take for granted but which was an innovation at the time. The sound of the invisible orchestra rose from a specially designed pit, the 'mystic gulf' that made ambiguous the distance between the audience and the performance. A series of prosceniums that decreased in size framed the front of the auditorium and the stage and created an optical illusion, distorting perspective and making the performers seem larger than they really were. The dreamlike perceptual state calculatedly induced in the spectator by these architectural effects was independent of the particular content of the operas presented. Its effect would be basically the same for every production done at the Bayreuth Festspielhaus (56).

Attention should be drawn to the way the transition from the imitation of an action to the suggestion not necessarily of an action, but of a state, an ambience, a setting reflects on stage architecture. This transition is to be seen in relation to the fact that theatre was no longer the prolongation of a world view; it now had its own part in forming the surrounding world. In the previous centuries, verisimilitude was an incontestable principle; tones of ink were spilled over the suspicion that there could be dramatists showing disrespect for it. The theorists of classical dramaturgy were haunted by the quest of verisimilitude that ought to define the structure of the dramatic text. An eloquent example is the famous *Querelle du Cid* (1636), dividing French theorists because of the liberties it supposedly took regarding the three unities. This quest of verisimilitude was pushed to its limits in the early 19th century. One of the strongest accusations that the avant-garde artists addressed to previous generations of dramatists was that they had adapted excessively to the public's taste and had presented on stage a poor, often vulgar copy of the audience's life. On the contrary, what Wagner was looking for was the technical means that would allow him not to maintain the illusion of reality but to create a "distorting perspective" in order not to re-present but to evoke a state of mind or soul.

For Wagner, any product of art that would bear even the slightest resemblance to what art used to be was blamable; everything should be thought of and materialized in completely new terms, away from anything that could remind of the past. Putting on the Festspielhaus was part of his revolutionary thought exploring a *terra incognita*. In terms of stage design, this virgin territory was further explored by the researches of E.G. Craig and A. Appia, the latter being directly inspired by the Wagnerian innovative conception of space. Their experimentations evolved around the fundamental distinction between the stability of the past and the fluidity of the present-future. Although they met only after their creative ideas had been affirmed, they both made clear that the optical illusion ensured by painting became an era that had most certainly come to an end. Instead of the painted decors of the Italian stage they proposed light constructions. Painting itself was related to the immutable, stable, slow-moving sceneries of the Italian stage to which a new and certainly unexplored technique was opposed. Lighting was malleable, flexible in use, while it equally offered the undisputed privilege to set free the imagination, to facilitate the descent of the audience to a meditative, contemplative state. In regard to the origins of the notion abstract theatre, M.-C. Hubert [8] points out that “the illusion no longer depends on the pseudo-reconstitution of reality rendered by the decor”³ (210). According to A. Appia [9] “thanks to lighting, anything is possible in the theatre since lighting suggests and suggestion is the only basis for the art of the *mise-en-scène* to develop undisturbed; materialization becomes then secondary”⁴.

The peak of Appia’s and Jaques-Dalcroze’s collaboration was the Hellerau Theatre in Dresden inaugurated in 1911, as a primal form of the black-box stage. A former student [10] of the institute recalls the time she spent there; she also describes the new type of stage and the infinite possibilities it offered.

The most beautiful part of the Tessenow building⁵ was perhaps the great hall with all its walls covered with white material behind which were thousands of glow lamps so that the hall could be plunged into every nuance of soft and blaring light. There was no stage in front of the ascending amphitheatrically rows of seats only a simple acting area, which was created by movable stairs and steps, curtains and pillars. Between this and the seats was the sunken orchestra pit (2).



Figure 3. A. Appia, *Rythmic Spaces* (1909)

As far as Craig's project of *The Thousand Scenes in One Scene* (1915) is concerned, it was included in the same research field as Appia's bare stage. Under the influence of the 16th century Italian sculptor and architect Serlio, he invented vertical screens; thanks to their mobility, the configuration of the stage could change immediately. *Hamlet* staged in 1912 in Moscow Art Theatre still stands as a clear proof of a new stage highlighting a classical text. The screens as moving volumes reinforced the spectral aspect of the Shakespearean tragedy.

Appia and Craig are fortunate examples of pioneers able to materialize their innovative ideas. In their stage designs one should see an irreversible march towards the realization of the modern stage. At the same time, they provided the technical and conceptual frame for the *mise-en-scène* of significant plays of the avant-garde such as the symbolist dramas.

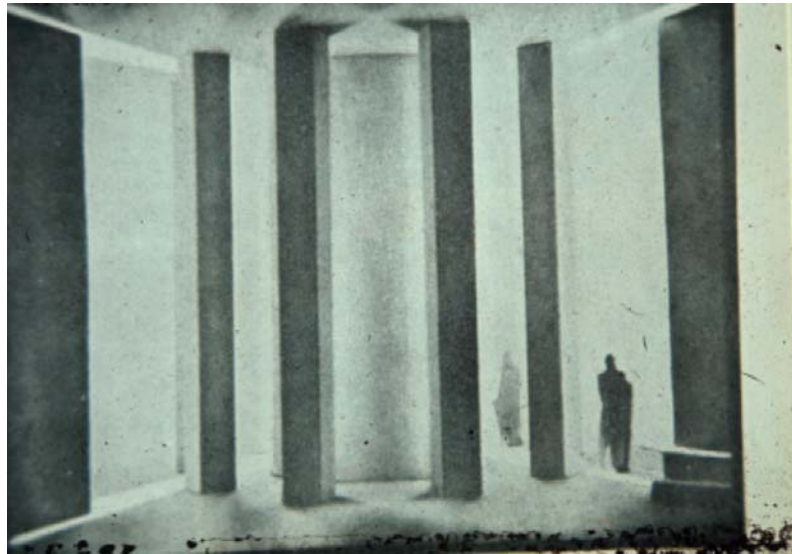


Figure 4 E. G. Craig, *Hamlet*, model with screens (1912)



Figure 5. E. G. Craig, *Macbeth* (1906)

M. Corvin, quoted earlier, argues that space (literally and metaphorically) is one of the essential components of contemporary theatre. The examples given so far clarify the fact that the notions of fusion and transgression took over performance as well. A new type of stage was under construction in order to fulfil the needs of theatre practice as it was being shaped under the pressure of a different perception and organization of the world, a plethora of dramatic forms, new technical means and above all with respect to the principles of flexibility and multiplicity. In the opposition between stable decors and lighting one should see a metaphor of the perpetual quest

that accompanies the theatre ever since. At this point, it should be underlined that theatre performance was never again to be bound to a dominant representational model. From the elaborate reproduction of the real professed by naturalism to the total stage abstraction of symbolism, from the dramaturgically correct, yet artistically sterile work of A. Antoine to the dreamlike dimension of a dematerialized scenic space, where the actor is moving solemnly among volumes, the theatre experienced a pluralism inconceivable until that very moment.

1.3. Is theatre entitled to a proper space?

It is time to come to the second point of the Wagnerian revolution treated in this paper. The renewed stage, the visualization of music drama as a large canvas, where various arts would converge and give birth to the Art-Work of the Future (1849) was part of a grandiose project. It is well known that Wagner's conception of the art of the future was incompatible with any existing form of art. Destruction, annihilation were the conditions for "the perfect Art-Work [...] to be *born anew*" [11 (53)]. The historical circumstances were such that his mature writings – where he undertook a theoretical discourse and elaborated the project of the *Ring* tetralogy – coincided with the 1849 revolution. Wagner had placed all his hopes on the revolution that would devastate the European conscience. On the ruins would arise his art and it would materialize in the festival. "A *performance* is something I can conceive of only *after the Revolution*" he was writing to a friend in late 1851 [12 (234)]. The revolution functioned like a spectrum, like a landmark for the rebirth of art. It nourished his idealistic dreams and became a source of great distress when it proved powerless. His writings abound in aphorisms echoing successively the fervour and the frustration of an artist, who committed himself entirely to a visionary future only to see his vision crushed by impossibility.

The radical Wagnerian conception of art provides a significant information: ever since the rise of modernism, art would no longer evolve in a linear way, but only through ruptures; any idea of progress is now inextricably related to discontinuity and cancellation, to attacks and retreats. Another vital piece of information obtained by a thorough reading of Wagner's manifesto concerns the doubtful viability of models like his own. By reading his aphoristic discourse, one cannot help but think of two other pioneers of the 20th century, namely A. Artaud and J. Genet. What is particularly interesting about their work is the way their conception of the theatre as a borderline experience, as an a-canon form, detached from any concept of

representation, denying even the fundamental aspect of theatre lying in repetition, was transcribed into an elusive scenic model. As S. Weber [13] puts it: “theatre entails not only an *écart* – a deviation from the norm – but something less formal and more violent: a *cassure*, a break” (304, emphases in original). This break pointed towards the established and problematic frames of the theatre, while at the same time it enveloped it with a transcendental force. By stressing out that the theatre requires a certain proximity to the dead, they attempted to move to a totally different order of things, to disrupt the continuity of temporality and spatiality.

For the purpose of the present study, we will focus on their subversive view of space. In their theoretical texts they undertook a double challenge: on the one hand they expressed their deep disapproval of the bourgeois taste as well as their aspiration for the detachment of the theatre from its usual content, while on the other they attempted to redefine the notion of representation without limiting it to a mere scenic reframing but making it an essential component of their model-in-progress.

Artaud professed the essential detachment in “The theater and the Plague” [14], first delivered in April 1933 at the Sorbonne. Utilizing an example from history, the spread of bubonic plague in Marseille in 1720, he presents what can be called a violent theatricalization of the stage. Only after all “the regular frameworks” [les cadres réguliers] collapse, only after self-control as well as the faculty of self-consciousness itself break down, only after every attempt to maintain order fails, only then can theatre “install itself” [le théâtre s’installe] (23-24). His recourse to an extra-ordinary situation becomes an expression of negation to any form of institutionalization that Artaud most certainly argued. Moreover, it demonstrates the belief in the transformative power of theatre, provided that it is no longer a distraction. The eerie figures of the ignorant doctors who appear in a vain effort to save the city and their consecutive failure become a metaphor of the need to destroy all references in order for theatre to become an *événement*, a singular event.

If the Artaudian discourse seems too hard to decipher, Genet himself is far from offering a viable model. In his 1966 essay “The Strange Word *Urb...*” [15] he points out the crematorium and the cemetery as the theatrical spaces *par excellence*, because of their privileged affinity to the dead.

The crematorium, like that of Dachau, evokes a very possible future architecturally escaping from time, from the future as well as the past, its chimney constantly maintained by clean-up crews who, around this sex erected obliquely out of pink bricks, singing *Lieder* or whistle tunes from

Mozart, servicing the open mouth of this furnace where ten or twelve corpses can be inserted [*enfourés*] at once, a certain form of theater will be able to survive [*se perpétuer*]; but if in the cities the crematoria are hidden or reduced to the dimensions of a grocery-store, theater will die [...] The theater will be located as close as possible, in the truly tutelary shadow of the place where the dead are kept or of the sole monument which digests them (63-64).

What Artaud and Genet both call into question, via grandiloquent or at first sight provocative formulations is the condition that makes theatre possible. However, by contrast with Wagner, they aimed at virtualization rather than realization; neither one of them proposed a model which could be achieved by practical means. Their projects remained, in their greater part, in the sphere of the unattainable. Artaud in particular seems to have failed to escape the limits of language in favor of a purely scenic code. Genet's farewell to theatre was "The Strange Word *Urb...*". His last play *Les Paravents*, intended to be the first of seven plays, encountered an insurmountable obstacle. It is an ever renewable effort to find what Genet would consider a convenient dramatic form. The number of actions, the variety of dramatic spaces involved does not have a culminant point other than the abandonment of each one of them in order to invest to the research of another story and another space in the hope that the latter would prove to be more suitable than the former. The play is a long series of interconnected actions dissimulating or rather revealing the discomfort of Genet concerning the lack of means he experienced. *Les Paravents*, followed by "The Strange Word *Urb...*" remained the peak of his subversive reflexion on theatre. He abandoned the grandiose and turned to political engagement.

In short, the Artaldian and Genetian models stand as examples of a perpetual research, of the theatre seen as an open ended procedure than of the possibility or even the desire to anchor performance in a well-defined space.

Going back to the idea of deterritorialization, one inevitably wonders: is reterritorialization possible? Would it make sense to raise such a demand? It turns out that what is manifested in the beginning of the 21st century as a pursuit of a new theatrical space has accompanied theatre throughout the last century. Some would argue that the shift observed nowadays is barely comparable to the one that took place in the turn of the 19th century, when the theatre had to drift away from a long, solid tradition. Quite recent morphemes, whether rejecting the spatial convention or accepting it for the sake of the theatrical *événement*, are indebted in numerous ways to the Artaldian step.

Furthermore, they stand as proofs of the inevitable folding and unfolding, necessary to the evolution of the art of theatre. In 1968, the Living Theatre, for instance, refused to perform in Avignon, rejecting in this way the bourgeois festival along with the monumental character of the theatre and rushed in the streets, eager to stress out the vital elements of their “living” art. Eugenio Barba’s Odin Teatret spent a considerable time traveling around the world and showing their experimental work in random spaces, underlining the anthropological dimension of theatre. What is meant by all this is that the need to be in conflict with conventions is as vital to the theatre as the quest for identity. However, this identity, this familiar territory is not necessarily to be found elsewhere than in the very idea of research. To all those who insist that limits should be set to theatre, we ought to remind that theatre has proved its amazing capacity of appropriation and adaptability. These principles have served as a basis for the current coexistence of infinitely heterogeneous forms.

2. CONCLUSION

One last question remains to be asked: why should one believe that yet another space, another type of stage would make any difference to an audience having practically seen everything both in the theatre and in real life? Or to put it in another way: is the theatre really in need of one more space? A positive answer would rely upon a paradox; based on the arguments developed throughout this paper, any claim of a commonly accepted space would be incompatible with the very nature of contemporary drama, characterized by abstraction and lack of uniformity. In addition to that, the demand for a “new” space would sooner or later turn out to be sterile, unless, if by “new”, one means that any space is a potential theatrical one. To ask for further institutionalization would mean to repress an *élan*, to overlook the theatre’s ability of constant movement. On the contrary, if one thing should be celebrated and affirmed, it is the essentially unfinished nature of the theatre, its being an art *en devenir*. G. Deleuze [16] underlines that *devenir* “bears no relation to a state” (12); it is more of a *ligne de fuite* than the end of the procedure, a form finalized (13).

REFERENCES

- [1] Corvin M. Contribution à l'analyse de l'espace scénique dans le théâtre contemporain. *Travail théâtral* 1976; 22: 62-80.
- [2] Crary J. *Techniques of the Observer. On Vision and Modernity in the Nineteenth Century*. 6th ed. Cambridge; Massachusetts; London: MIT Press; 1995.
- [3] Mullin CD, *The Development of the Playhouse. A Survey of Theatre Architecture from the Renaissance to the Present*. CA: California University Press; 1970.
- [4] Szondi P. *Theorie du Drame Moderne* [1965]. Belfort: Circé; 2006.
- [5] Lehman HT. *Postdramatic Theatre* [1999]. Abingdon: Routledge; 2006.
- [6] Sarrazac JP. *L'avenir du drame* [1981]. Belfort: Circé; 1999.
- [7] Kirby M. *A formalist theatre* [1987]. Philadelphia: University of Pennsylvania Press; 1990.
- [8] Hubert MC. *Les grandes théories du théâtre* [1998]. Paris: Armand Collin; 2005.
- [9] Appia A. Acteur, espace, lumière, peinture. *Théâtre populaire* 1954; 5.
- [10] Freudel E. The History of the "Bildungsanstalt-Hellerau" 1910-1914. [1956]: <<http://summerdalcroze.com/pdf/HistoryofHellerau-Elfriede%20Feudel.pdf>>.
- [11] Wagner R. *Prose Works* [1892-9]. vol I. New York: Cornell University Library; 2009.
- [12] *Selected Letters of Richard Wagner*. Spencer S, Millington B editors & translators. London: J.M. Dent; 1987.
- [13] Weber S. *Theatricality as Medium*. New York: Fordham University Press; 2004.
- [14] Artaud A. The Theater and the Plague. In: *The Theater and Its Double*, New York: Grove Weidenfeld; 1958, p. 15-32.
- [15] Genet J. The Strange Word Urb... In: *Reflections on the theatre*, London: Faber & Faber; 1972, p. 61-75.
- [16] Deleuze G. *Critique et Clinique*. Paris: Éditions de Minuit; 1993.

¹ Although the word "drama" refers to the dramatic text in general, in French it is used in order to describe specifically the 18th century bourgeois drama, as well as the 19th century lyric and romantic drama. Many writers have adopted this distinction. In the present study, unless preceded by the word "contemporary" or marked otherwise, it is used in this sense.

² Own translation.

³ Own translation.

⁴ *Ibid.*

⁵ Heinrich Tessenow was the designing architect of the Hellerau Festspielhaus.

THEATRE BUILDINGS: POTENTIAL SYMBOLS OF SETTLEMENTS

Ljiljana Vukajlov¹, Aleksandra Bandić², Marija Dorić³, Monika Červenjak⁴

¹ PhD , BSc. Eng. Arch. Assistant Professor, Department of Architecture and Urbanism, Faculty of Technical Science, D. Obradovic 6, 21000 Novi Sad, Serbia

² BSc. Eng. Arch. - Master, Teaching Assistant, Department of Architecture and Urbanism, Faculty of Technical Science, D. Obradovic 6, 21000 Novi Sad, Serbia

³ BSc. Eng. Arch. - Master, Teaching Assistant, Department of Architecture and Urbanism, Faculty of Technical Science, D. Obradovic 6, 21000 Novi Sad, Serbia

⁴ BSc. Eng. Arch. - Master, PhD student, Department of Architecture and Urbanism, Faculty of Technical Science, D. Obradovic 6, 21000 Novi Sad, Serbia

Abstract: Every public building has a predisposition to become the most important for its users and element of settlement recognition. There are the other quality facilities which increase their attractive power, besides that the public function is necessary for users, residents and visitors. Characteristics of the building location and its immediate surroundings, morphological and aesthetic specifics, the possibilities of its observing and gathering people in front of its entrance, as well as ability reach to the building itself, can greatly contribute to increasing the attractiveness and importance of the building.

Through this paper, a part of results after the research titled "Urban analysis and valorisation of theatre buildings in settlements of the Republic of Serbia", was presented. The main aim of this research is to determine the significance of urban locations of theatre buildings in the settlement of the Republic of Serbia and point to the possibility of reconstruction of their immediate environment and themselves, to achieve greater attractiveness of the those facilities and thus increase attendance and theatre performances.

It was concluded that the most of studied architectural performance buildings are located in attractive locations, mostly in central areas of historical and environmental values and a lot of them are located in historical buildings. However, it seems that there isn't enough care about the quality of these buildings, so they are largely neglected and insufficiently visible. Most of those theatres haven't got proper spaces necessary for the assembly of visitors, as well as problem of availability.

Keywords: theatre, urban space, attractiveness, a symbol of the settlement

1. INTRODUCTION

"As a complex spiritual product, architectural program of theatre is one of the most inspiring themes of stage spaces research, and generally of designing the buildings for the spectacle." [1] The function of theatre is very old and its genesis raised the cultural image of the city on a higher level, originating the building itself to a social landmark. In particular environments, monumental character of culture facilities volume often stand out as a primary visual association of the city, but there is also a large number of those one which are not provided with the sufficient attractive urban position or architectural grandiosity. The inclusive role of theatre houses was readable in every city area that had such social focus, but the early XXI century picture that is perceived through these cultural facilities is different from the one that we knew through history.

Noticeable decrease of interest in visiting theatres and other facilities for stage events, as well as the constant problems in their functioning that were perceived, initiated a research of theatre buildings' state in the Republic of Serbia

¹. The extended research of theatre houses was conducted during the year of 2010, perceived from the architectural and urban aspects, in order to improve quality of functioning and development of existing cultural contents in settlements². First, the urban criteria were established, which helped perceiving the state of every theater building, general values and disadvantages were ascertained, and then their comparative valorization was conducted. As a result, this type of research procedure provided the significant factual information of the current state of houses for spectacle and pointed to the great potential of each of them.

The research model with tabulation review of results is formed, that could be used in every other building typology in the settlement. Since the location of every theatre building is very important for its existence, well functioning, and development, the urban disposition of chosen buildings in the Republic of Serbia compared to the immediate environment was analyzed.

2. SUBJECT AND SCOPE OF RESEARCH

According to the previously formed model, 31 theatres characteristic for the analysis were singled out. The research was conducted in 12 cities on the territory of the Republic of Serbia: Belgrade, Novi Sad, Kikinda, Sremska Mitrovica, Vršac, Zemun, Šabac, Niš, Subotica, Užice and Zrenjanin. The studied structures (Figure 1) were chosen as the most characteristic or the only theatres in the city. The analysis of those facilities based on the urban aspects was conducted, which led to the formation of comparative valorization.



Figure 1. Researched theatres in the territory of the Republic of Serbia

3. COMPARATIVE ANALYSIS OF THEATRE BUILDINGS IN THE REPUBLIC OF SERBIA BASED ON THE URBAN ASPECTS

According to the previously established criteria, the comparative analysis of theatre buildings was conducted based on the urban aspects, in order to reach the estimation of individual buildings, as well as the buildings for stage events in general. The conditions in the immediate environment were considered and the functionality of theatre buildings was analyzed.

The estimation of the location in the immediate environment is necessary to notice the unfavorable influences the immediate environment has on the theatre buildings themselves. Checking the facilities' functioning conditions is of the special importance for the organization of theatre performances. Besides, the influence of natural and manmade elements, which contribute greatly to the theatre buildings' emphasis in the environment, is of great importance. Apart from the significant function for social and cultural life of the city, the urban strategic thinking is the important factor that singles out these houses from all the others or by the unfavorable forces decreases its domination in the urban area.

3.1. COMPARATIVE ANALYSIS OF THEATRE BUILDINGS IN THE IMMEDIATE ENVIRONMENT

The location itself, its character, terrain inclination, local climatic conditions, and orientation in space depending on the cardinal directions, represent some of the key factors that produce favorable conditions for well-functioning of every content, as well as the theatre one. Besides, if the morphological characteristics of the building are taken into consideration, its interaction with the surrounding area and structures, as well as the relationship between the built environment and undeveloped space in the immediate environment, it is possible to form the layered urban levels in order to ensure well functioning of facility designed for very specific public purposes.

Architectural buildings reveal different meanings: spatial, social, cultural, historical, technical, economical, political, visual, urban, etc. [2], but sometimes certain meanings are not readable because of their disposition. Urban analysis of theatre in the immediate environment is perceived through qualities of the building, resulting from natural and manmade elements.

3.1.1. Location in relation to the natural elements

Out of many natural factors that have influence on the quality of theatre buildings' functioning and convenience of staying at the entrance plateaus for the people gatherings before the show and thematic events, the following natural influences were singled out and presented in Table 1:

- **Presence and proximity of water surface and greenery** – beside the fact that it contributes to the attractiveness to the theatre building's surrounding, it may also have influence on the formation of special microclimatic conditions (fog, air freshness, lower temperature and protection from the wind, exhaust gases...). Water surface is particularly significant if the facility is situated at the square (Figure 2) or beside the big paved surface without greenery. It can also be used as accessible traffic area, where it is possible to achieve great attractiveness and unusuality along the way to the theatre building. Greenery and alleys could protect the facility's spaces in front of it, as well as emphasize its entrance (Figure 3).



Figure 2. Presence of water on the square opposite to the National Theatre in Belgrade



Figure 3. Alley in front of Yugoslav Drama Theatre in Belgrade

- **Terrain slope** – terrain slope is important for the space functioning, especially for the ways to access the facility. While the flat terrain enables the free movement to all citizens' categories, terrain slope can reduce accessibility and safety to people with disabilities.
- **Windage** – favorable windage contributes to the ventilation of the space and pleasant staying in the open areas in front of the facility intended for stage performances. On the contrary, exposure to the strong and direct windage can largely reduce the value of visits to theatres.
- **Insolation** – moderate insolation of the space in front of the theatre can increase the quality of visits. It should be mentioned that one facility can have different conditions of insolation on certain parts of the facade, as is the case with plateaus beside facilities which in some places can have different usage conditions.

S E T T L E M E N T	Question	FACILITY LOCATION IN RELATION TO NATURAL ELEMENTS							
	Answer	Presence of water	Presence of greenery	On flat terrain	On sloping terrain	Exposed to the wind	Protected from the wind	Too isolated	Shaded
	THEATRE								
Belgrade	National	-	-	-	+	-	+	+/-	+/-
	Yugoslav Drama	-	+	+	-	+	-	-	+
	Belgrade Drama	-	-	-	+	+/-	+/-	+/-	+/-
	Terazije Theatre	-	-	+	-	-	+	-	+
	Zvezdara Theatre	-	-	+	-	-	+	-	+
	Atelje 212	-	-	-	+	-	+	-	+
	Bitef Theatre	-	-	-	+	-	+	-	+
	Boško Buha	-	-	+	-	+	-	-	+
	Duško Radović	-	+	+	+/-	-	+	+/-	+
	"Puž" (Snail) Theatre for children	-	+	+	-	-	+	-	+
	Slavija Theatre	-	-	+	-	-	+	-	+
	"Dah" Theatre	-	-	-	+	-	+	+	-
	"Pan" Theatre	-	-	-	+	-	+	-	+
Novi Sad	Youth Theatre	-	-	+	-	-	+	+	-
	Serbian National	-	-	+	-	+	-	+	-
	Novi Sad Theatre	-	-	+	-	-	+	-	+
	Theatre hall in Business Centre "NIS-Naftagas"	-	-	+	-	+	-	+	-
Kikinda	National	-	+	+	-	-	+	-	+
Sremska Mitrovica	Dobrica Milutinović	-	+	+	-	-	+	-	+
Sombor	National	-	+	+	-	-	+	-	+
Vršac	National	-	+	+	-	-	+	-	+
Zemun	Madlenianum	-	-	+	-	-	+	+	-
	"Pinocchio" Puppet Theatre	-	-	+	-	-	+	-	+
Šabac	National	-	-	+	-	-	+	-	+
Niš	National	-	+	+	-	+	-	+	-
	Puppet Theatre	-	+	+	-	-	+	-	+
Subotica	National	-	+	+	-	+/-	+/-	+	-
	Children's Theatre	-	+	+	-	-	+	-	+
	Deže Kostolanji	-	+	+	-	-	+	+	-
Užice	National	-	-	-	+	-	+	+	-
Zrenjanin	National	-	+	+	-	-	+	-	+
TOTAL	31	0	13	24	7,5	6	25	10,5	21
Percent.	100%	0	41	77	24	19	81	34	68

Table 1. Facility location in relation to natural elements

3.1.2. Theatre location in relation to the manmade elements

During the analysis of the influence of manmade elements (Table 2) in the immediate environment, the facilities location in relation to the following elements was considered:

- **Historic ambiances** – if historic core of the city is the immediate environment of theatre buildings or the facility itself has environmental values, then it is even more attractive and appealing for the visitors.
- **Significant spots and areas of the settlement** – the existence of a numerous public buildings or significant areas in the immediate environment of theatre can increase its visitor's attendance considerably. The proximity of the residence place is important for the easy of finding the theatre with no transportation use. However, the high frequency of people at the squares can sometimes be aggravating circumstance when the gathered visitors enter the theatre building.
- **Structural elements** – certain buildings are at the same time the consisting part of numerous structural elements: streets, squares, blocks, areas and coasts, out of which the specific conditions of its functioning arise. If the building is part of the street, area or the coast, depending on its position in that line series, it can be less noticeable (Figure 4). It is a completely different situation if the building is free-standing (Figure 5) or if it is situated at the square or by the park, because then it becomes visible from different visual points and can be perceived completely. Each of the position brings certain qualities, achieving thus easy traffic availability, better visitation, comprehensive overview, easier economic delivery and others. If the theatre building is a part of the apartment block then it may become a landmark itself, but it is then dislocated from the gathering places and interesting areas that attract greater number of visitors.



Figure 4. Less noticeable building in a line in the example of National Theatre in Zrenjanin



Figure 5. Better consideration of a free-standing building in the example of National Theatre in Niš

S E T T L E M E N T	Question	FACILITY LOCATION IN RELATION TO							
	Answer	HISTORIC AMBIENCE	SIGNIFICANT SPOTS AND AREAS			STRUCTURAL ELEMENTS OF THE SETTELMENT			
		Part of historical core	Near to landmarks	Near to focal points	Near to residential	Part of street	Part of square	Part of block	Part of line
Belgrade	National	+	+	+	+	+	-	+	-
	Yugoslav Drama	-	+	+	-	+	-	+	-
	Belgrade Drama	+	+	-	-	-	-	+	-
	Terazije Theatre	+	+	+	+	+	+	-	-
	Zvezdara Theatre	-	+	+	+	+	-	-	-
	Atelje 212	+	+	+	+	+	-	-	-
	Bitef Theatre	-	+	+	+	+	-	+	-
	Boško Buha	+	+	+	-	-	+	-	-
	Duško Radović	+	+	+	+	+	-	+	-
	"Puž" (Snail) Theatre for children	-	+	-	+	+	-	+	-
	Slavija Theatre	+	+	+	+	+	-	+	-
	"Dah" Theatre	-	-	+	+	+	-	+	-
	"Pan" Theatre	+	+	+	+	+	-	+	+
Novi Sad	Youth Theatre	+	+	+	+	+	-	+	-
	Serbian National	+	+	+	+	-	+	-	-
	Novi Sad Theatre	+	+	+	+	+	-	+	-
	Theatre hall in Business Centre "NIS-Naftagas"	-	+	+	+	+	-	+	-
Kikinda	National	+	+	+	-	-	+	-	+
Sremska Mitrovica	Dobrica Milutinović	+	-	+	+	+	+	+	+
Sombor	National	+	+	+	-	-	+	-	-
Vršac	National	+	+	+	+	-	+	+	-
Zemun	Madlenianum	-	-	-	+	+	-	+	-
	"Pinocchio" Puppet Theatre	+	+	+	+	+	-	+	-
Šabac	National	+	+	+	-	+	-	+	-
Niš	National	-	+	+	-	-	+	-	-
	Puppet Theatre	-	+	-	+	+	-	-	-
Subotica	National	+	+	+	+	-	+	+	+
	Children's Theatre	+	+	+	+	+	-	+	-
	Deže Kostolanji	+	-	+	+	+	-	+	+
Užice	National	+	+	+	+	-	+	+	-
Zrenjanin	National	-	+	+	-	-	+	-	-
TOTAL	31	21	27	27	23	21	11	21	5
Percent.	100%	68	87	87	74	68	35	68	16

Table 2. Facility location in relation to manmade elements

3.2. FUNCTIONALITY OF THEATRE BUILDINGS BASED ON THE URBAN ASPECT

If the building is viewed as "the component of the architectural ensemble" [2], three basic typological groups single out: free-standing, in line, and facility at the corner. The quality of theatre building functioning, apart from the position in the urban structure, largely depends on the accessibility for visitors, employees, participants in the performances, as well as economic vehicles. Theatre typology itself is very complex and layered in its functional relations, but this paperwork perceives only urban criteria that influence undisturbed running of primary activities, which were studied from the standpoint of adequate location in the city structure (Table 3). The existence of the entrance plateau, its size, and relationship with facility, influence the emphasizing and detection of theatre house as a representative public typology. Perception of monumentality is reduced if there is no clear classification of the entrance into the building, but sometimes even an adequate solution of previously mentioned elements turns out to be inadequate because of low quality relation between the entering party for visitors and the open accessing space into the facility.

3.2.1. Theatre entrances

The separation of entrances for different users is necessary for the good functioning of the theatre buildings. It is best to develop separate entrances for economic vehicles (Figure 6), for visitors, for employees, and for performance participants or actors. Unpleasant encounters and overcrowding would be avoided with this separation. It is harder to accomplish more than one necessary entrances with buildings that are part of a continuous street lines, with buildings that are placed at an attractive square or that are part of a block built at the corners (Figure 7).

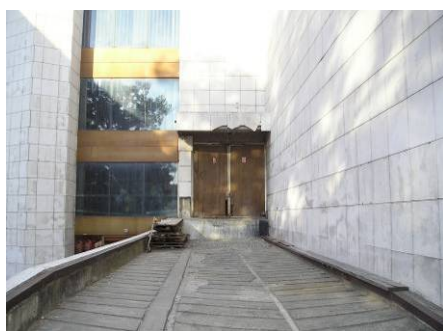


Figure 6. The economic entrance in Serbian National Theatre in Novi Sad



Figure 7. The only entrance to the Slavija Theatre in Belgrade

3.2.2. The possibility of gathering in front of the theatre entrance

Theatre building itself must be placed at the appropriate urban location in order to provide good functioning of the utilitarian function. When it comes to the public content of social and cultural purposes, apart from the accessibility to all users, the relation between the entering party for visitors and open accessing space into the facility plays an important role. Therefore, it is possible to distinguish buildings that provide access for visitors from the sidewalk or the path, smaller plateau or the larger open space and square (Figures from 8 to 29). Formation of an area that can serve as extended function of a theatre building contributes to its better functioning, as well as the attractiveness of the theatre house.



Figure 8. The spacious plateau in front of Serbian National Theatre in Novi Sad



Figure 9. National Theatre in Subotica as part of the square



Figure 10. The spacious plateau in front of Serbian National Theatre in Novi Sad



Figure 11. The square as a hall of National Theatre in Subotica

SETTLEMENT	Question	ENTRANCE TO THE BUILDING				PLACES OF GATHERING			
	Answer	Separate economic entr.	Separate entr. for staff	Separate entr. for participants	Separate entr. for visitors	Sqaure	Plateau	Path	Sidewalk
	THEATRE								
Belgrade	National	+	+	+	+	+	-	-	+
	Yugoslav Drama	+	+	+	+	-	+	-	-
	Belgrade Drama	+	+	+	+	-	+	-	-
	Terazije Theatre	-	+	+	+	-	-	+	+
	Zvezdara Theatre	+	+	-	-	-	+	-	-
	Atelje 212	+	+	+	+	-	+	-	-
	Bitef Theatre	+	+	+	+	-	-	+	+
	Boško Buha	-	+	-	+	+	-	-	-
	Duško Radović	+	-	-	+	-	+	-	-
	"Puž" (Snail) Theatre for children	-	+	+	+	-	+	-	-
	Slavija Theatre	-	-	-	+	-	+	-	-
	"Dah" Theatre	-	-	-	+	-	+	-	-
	"Pan" Theatre	+	-	-	+	-	-	+	-
Novi Sad	Youth Theatre	+	-	-	+	-	+	-	+
	Serbian National	+	+	+	+	+	+	-	-
	Novi Sad Theatre	+	+	-	+	-	-	+	+
	Theatre hall in Business Centre "NIS-Naftagas"	+	+	+	+	-	+	-	-
Kikinda	National	+	+	+	+	+	-	-	-
Sremska Mitrovica	Dobrica Milutinović	+	-	-	-	+	-	-	-
Sombor	National	+	-	+	+	-	+	-	-
Vršac	National	+	-	-	-	-	+	-	-
Zemun	Madlenianum	+	+	+	+	-	+	-	-
	"Pinocchio" Puppet Theatre	-	-	-	+	-	-	+	-
Šabac	National	+	-	-	-	-	+	-	-
Niš	National	+	+	-	+	-	+	-	-
	Puppet Theatre	+	+	+	+	-	+	-	-
Subotica	National	+	+	+	+	-	+	-	-
	Children's Theatre	+	-	-	-	-	+	-	+
	Deže Kostolanji	+	-	-	+	-	-	+	-
Užice	National	-	+	-	+	+	+	-	-
Zrenjanin	National	-	+	+	+	-	+	-	-
TOTAL	31	23	19	15	26	6	21	6	6
Percent.	100%	74	61	48	84	19	68	19	19

Table 3. The functionality of the theatres (entrances and the possibility of visitor gatherings)



Figure 12. National Theatre, Belgrade



Figure 13. Yugoslav Drama Theatre, Belgrade



Figure 14. Youth Theatre, Novi Sad



Figure 15. Novi Sad Theatre, Novi Sad



Figure 16. National Theatre, Kikinda



Figure 17. Dobrica Milutinović, Sremska Mitrovica



Figure 18. National Theatre, Sombor



Figure 19. National Theatre "Sterija", Vršac



Figure 20. National Theatre, Niš



Figure 21. Puppet Theatre, Niš



Figure 22. Children's Theatre, Subotica



Figure 23. Dože Kostolanji, Subotica



Figure 24. National Theatre, Šabac



Figure 25. Dobrica Milutinović, Sremska Mitrovica



Figure 26. National Theatre, Zrenjanin



Figure 27. Madlenianum, Zemun



Figure 28. Theatre hall in Business Centre "NIS-Naftagas", Novi Sad



Figure 29. Atelje 212, Belgrade

4. COMPARATIVE VALORIZATION OF THEATRE BUILDINGS IN THE REPUBLIC OF SERBIA BASED ON THE URBAN ASPECTS

Valorization of the representative theatre buildings in the Republic of Serbia was executed based on the performed analysis, (Table 5), after which the comparative valorization (Table 4) was conducted as well, according to all significant, previously established criteria. Thus, the information about individual buildings, as well as all studied theatres in general, was obtained (Table 6).

No.	Urban criteria	Number of theatres	Percentage of theatres
1.	Presence of water	0	0
2.	Presence of greenery	13	41
3.	Ground conditions	24	77
4.	Influence of wind	25	81
5.	Influence of insolation	21	68
6.	Part of historical environment	21	68
7.	Near important facilities and areas	27	87
8.	Part of urban structure	11	35
9.	Functionality	11	35
10.	Existence of gathering places	21	68
NUMBER OF POSITIVLY MARKED THEATRES and PERCENTAGE OF POSITIVLY MARKED THEATRES		17	55

Table 4. Valorization according to individual urban conditions

THEATRES	Water	Greenery	Ground conditions	Influence of wind	Influence of insolation	Part of hist. environment	Important facility	Part of urban square	Functionality	Gathering places	TOTAL MARK (10)	PERCENTAGE (100%)
National - Belgrade	-	-	-	+	+/-	+	+	-	+	-	4,5	45
Yugoslav Drama	-	+	+	-	+	-	+	-	+	+	6	60
Belgrade Drama	-	-	-	+/-	+/-	+	+	-	+	+	5	50
Terazije Theatre	-	-	+	+	+	+	+	+	-	-	6	60
Zvezdara Theatre	-	-	+	+	+	-	+	-	-	+	5	50
Atelje 212	-	-	-	+	+	+	+	-	+	+	6	60
Bitef Theatre	-	-	-	+	+	-	+	-	+	-	4	40
Boško Buha	-	-	+	-	+	+	+	+	-	-	5	50
Duško Radović	-	+	+/-	+	+/-	+	+	-	-	+	6	60
"Puž" (Snail) Theatre for children	-	+	+	+	+	-	+	-	-	+	6	60
Slavija Theatre	-	-	+	+	+	+	+	-	-	+	6	60
"Dah" Theatre	-	-	-	+	-	-	-	-	-	+	2	20
"Pan" Theatre	-	-	-	+	+	+	+	-	-	-	4	40
Youth Theatre	-	-	+	+	-	+	+	-	-	+	5	50
Serbian National	-	-	+	-	-	+	+	+	+	+	6	60
Novi Sad	-	-	+	+	+	+	+	-	-	-	5	50
in Business Centre "NIS-Naftagas"	-	-	+	-	-	-	+	-	+	+	4	40
National -Kikinda	-	+	+	+	+	+	+	+	+	-	8	80
D. Milutinović	-	+	+	+	+	+	-	+	-	-	6	60
National - Sombor	-	+	+	+	+	+	+	+	-	+	8	80
National - Vršac	-	+	+	+	+	+	+	+	-	+	8	80
Madlenianum	-	-	+	+	-	-	-	-	+	+	4	40
"Pinocchio" Puppet Theatre	-	-	+	+	+	+	+	-	-	-	5	50
National - Šabac	-	-	+	+	+	+	+	-	-	+	6	60
National - Niš	-	+	+	-	-	-	+	+	-	+	5	50
Puppet Theatre	-	+	+	+	+	-	+	-	+	+	7	70
National -Subotica	-	+	+	+/-	-	+	+	+	+	+	7,5	75
Children`s	-	+	+	+	+	+	+	-	-	+	7	70
Deže Kostolanji	-	+	+	+	-	+	-	-	-	-	4	40
National - Užice	-	-	-	+	-	+	+	+	-	+	5	50
National - Zrenjanin	-	+	+	+	+	-	+	+	-	+	7	70
TOTAL BASED ON CRITERIA											5,7	/
PERCENTAGE BASED ON CRITERIA											/	57

Table 5. Valorization of representative theatre facilities in the Republic of Serbia based on the urban aspects

5. CONCLUSION

Although the facilities for stage events differ very much from each other, according to the obtained data that are pointed and systematized in the tables, the general conclusions about the condition of a facilities and the quality of its functioning, could be determined. Based on the conducted analysis and valorization of theatre buildings in the Republic of Serbia, number of conclusions were made:

- Citizens from the periphery go to the theatre less than the citizens that live near to the centre in which the theatre is situated.
- Greater interest of people for the theatre performances also leads to more frequent visits to other settlements, which results in their becoming more significant cultural and tourist centers.
- Presence and proximity of the water surfaces adds to the attractiveness of the environment of theatre buildings.
- The existence of the arranged greenery enables ambient comfort and creates comfortable microclimate of the open area in the immediate environment.
- Flat terrain enables free movement to all citizens' categories, while the terrain in slope can reduce the accessibility and safety for persons with disabilities.
- Insolation is one of the significant factors in the buildings reconstruction, due to the increasing efficiency of its use.
- "Every architecture is related to history and can be understood only within the boundaries of its time." [3] Therefore, historic core of the city represents space of strong and recognizable place spirit, and the buildings integrated in such an architectural morphology are of greater importance. The theatre houses are most common landmarks and focal points of its surrounding area, but also its attendance is conditioned by the proximity of other social focal points.
- The best functionality of layers is reached by the typological separation of building entrances which is the case with the smaller number of theatre buildings on the territory of the Republic of Serbia.
- It is harder to achieve more necessary entrances into the theatre, if the buildings are a part of the street line, if they are situated at some attractive square or if they are a part of the block that is built at the corners.

- "One of the hardest architectural problems is planning the surrounding of the building to fit man's needs." [4] The existence of the open space, the square or the plateau that fits "man's needs", creates balanced unity of public facility and public space.

No.	CITY	THEATRE	QUALITY MARK (10)	QUALITY PERCENT. (100%)
1.	Kikinda	National	8	80
2.	Sombor	National	8	80
3.	Vršac	National	8	80
4.	Subotica	National	7,5	75
5.	Subotica	Children's	7	70
6.	Niš	Puppet Theatre	7	70
7.	Zrenjanin	National	7	70
8.	Belgrade	Atelje 212	6	60
9.	Belgrade	Terazije Theatre	6	60
10.	Belgrade	Yugoslav Drama	6	60
11.	Belgrade	Duško Radović	6	60
12.	Belgrade	"Puž" Theatre for children	6	60
13.	Šabac	National	6	60
14.	Sremska Mitrovica	D. Milutinović	6	60
15.	Belgrade	Slavija Theatre	6	60
16.	Novi Sad	Serbian National Theatre	6	60
17.	Novi Sad	Novi Sad	5	50
18.	Užice	National	5	50
19.	Zemun	"Pinocchio" Puppet Theatre	5	50
20.	Novi Sad	Youth Theatre	5	50
21.	Belgrade	Boško Buha	5	50
22.	Belgrade	Zvezdara Theatre	5	50
23.	Niš	National	5	50
24.	Belgrade	Belgrade Drama	5	50
25.	Belgrade	National	4,5	45
26.	Belgrade	Bitef Theatre	4	40
27.	Belgrade	"Pan" Theatre	4	40
28.	Novi Sad	in Business Centre "NIS-Naftagas"	4	40
29.	Zemun	Madlenianum	4	40
30.	Subotica	Deže Kostolanji	4	40
31.	Belgrade	"Dah" Theatre	2	20
AVERAGE MARK OF THE STATE OF THEATERS and PERCENTAGE OF QUALITY OF THEATERS			17	55

Table 6. General quality mark of individual studied theatre in the Republic of Serbia based on the urban aspects

6. RECOMMENDATIONS

After all conducted analyses and valorizations of individual facilities for stage events in the Republic of Serbia, and after their comparative analyses, valorizations and conclusions, it is also necessary to consider the perspective of existing theatre buildings, that is, to emphasize the possibility of increasing their importance in the future. For the purpose of negativity elimination, exploitation of existing capacities and values, promotion of potential, improvement of quality of spatial organization and functionality of theatre buildings in the Republic of Serbia, and sometimes even for its revival, research came to the point when following recommendations for the reconstruction and the renovation of the surrounding area could be given:

- Existence of larger open spaces with greenery and partial roof coverage increases the quality of spaces in front of the facilities, intended for the gatherings of theatre visitors.
- It is recommendable to create water surfaces on plateaus in front of the theatre in order to form better environmental conditions. With the system of analogy, convenience and comfort that are achieved in open space, could be transferred into the building by which it is located. This factor can influence the significance of theatres, and specially the better attendance of the buildings for stage events.
- The size of free space in front of the facility should stem from the capacity of the building, that is, the number of seats in the auditorium, as well as from the number of employees.

Organization of theatre buildings can largely contribute to the increase of the life quality of the citizens. Accordingly, it would be quite useful to conduct this type of research into the planning organizations and institutes. Theatres can develop to the point to reach local, regional, national, or global level.

Early XXI century brought a great number of "construction and theatre transformations." [5] Certain scene houses praise theatre as a complex institution that blends different cultural and social happenings, but that "demands spatial and technological preconditions." [5] While summarizing and reviewing the factual situation of all mentioned houses in the paper, based on the urban aspect, numerous possibilities emerged, which are the subject of strategic reanimations with the aim to improve quality of theatre buildings on the territory of the Republic of Serbia.

REFERENCES

[1] Dinulović , Radivoje, *Arhitektura pozorišta XX veka*, Clio, Belgrade, 2009, pp.18.

[2] Radović, Ranko, *Savremena arhitektura - između stalnosti i promena ideja i oblika*, Faculty of Technical sciences and Stylos, Novi Sad, 1998, pp. 156, pp. 169

[3] Joedicke, Jürgen, *Space and Form in Architecture*, Orion art, Belgrade, 2009, pp.46.

[4] Frempton, Kenet, *Moderna arhitektura - kritička istorija*, Orion art, Belgrade, 2004, pp.198.

[5] Dinulović, Radivoje, *Serbia on Prague Quadriennial 2007, Theatre-Politics-City*, Case study: Belgrade, YUSTAT, 2007, pp. 252, pp. 243.

¹ Theme of the Project: "Technical and technological situation and potentials of architectural buildings for stage events in the Republic of Serbia", project Manager, Prof. Dr. Radivoje Dinulović, Department for Architecture and Urbanism, Faculty of Technical Sciences, Novi Sad, 2010. The Project was funded by the Ministry of Science and Technology.

² Urban analysis and valorization of theatre building, the theme of students' assignment at the second year of study withing the subject Urban/rural analysis and morphology 1, Department for Architecture and Urbanism, Faculty of Technical Sciences, Novi Sad, 2010. Based on the given research model, the students conducted the analysis and valorization of theatre buildings in the Republic of Serbia from the urban aspects.

AGEING OF THE MODERN ARCHITECTURE – Cultural and Architectural Decontextualisation of Performance Buildings in Former SFRY

Dragana Konstantinovic¹

¹Department of Architecture and Urbanism, Faculty of Technical Sciences,
Trg Dositeja Obradovica 6, Novi Sad, 21000, Serbia

Abstract: The architecture of former Yugoslavia hardly fits into basic European streams of that time: it shows basic affiliation towards continuation of Modern tradition but ideological programming of Russian constructivism. It represents unique model of European socialistic Modernism, contextualized in national modernization project and nation building. The theatre and performance buildings of that time showcased these ambiguous features: the abstract and geometric formal expression, simplicity, and programming which contained strong ideological agenda, supported by the means of cultural policy.

With the dissolution of the Yugoslavia, these houses are “decontextulised”, and some of them became obsolete. This paper deals with Modern heritage of theater and performance architecture that represents the legacy of cultural and ideological projects of former SFRY. Today, their architectural value is fading faced with financial struggle for institutional survival. Besides that, we witness the outcome of aging of the Modern, with no established methodology for reconstruction or restoration. Also, the functional alternations, which became necessary for contemporary events, are rarely done with deeper insight into design methodology that underpinned original project. For that reason, the care for buildings of culture cannot become simple question of investing in restoration, but quest for establishment of thoughtful approach for valuable heritage protection – heritage of the Yugoslav Modernism.

Keywords: Architecture; modernism; built heritage; Yugoslavia; 20th century; performance building

1. INTRODUCTION

The Socialist Federative Republic of Yugoslavia was formed in the aftermath of the WW II, through establishment of new socio-economical relations based on the communistic ideology. New country was overburdened by nationalism of the national entities, poverty, low cultural and literacy level of the society, but strongly determined to change inherited conditions.

In the first years of formation, cultural policy of the state was predominantly occupied by raising the number of literate people. Finally, in the period between 1960 and 1980 the state cultural policy gained capacity to tackle various issues of national enlightenment. In the following years, development of institutional network and cultural liberalization resulted in numerous architectural projects, ranging from small cultural centers to national institution of culture, such as museums, libraries and theatres. This fruitful period of cultural emancipation additionally challenged architectural production of a time and stimulated invention of national Modernism modalities.

1.1. Nation building and architecture

New state of South Slavs, Federative Republic of Yugoslavia, was founded on the grounds of communistic ideology and gathered the same nations and nationalities as previous Yugoslav monarchy. The continuation of the nation-building project was the focal point of political top, and soon architecture found its relevant place as a means of state representation and ideological mediation. However, compared to the architectural production in other states of the Soviet bloc, the result of such aspiration is surprisingly modern in attitudes and “western” in appearance. Implementation of socialistic ideas came in the form of architectural programme, following tradition of Russian constructivism, whose ideas, only for a short time, were architectural response to the ideals of Russian Revolution.

The “architectural differentiation” of Yugoslav built production was not only the result of aspiration for uniqueness in nation-building project. In 1948 Yugoslavia was expelled from the Soviet block of communistic internationalism due to “political indiscipline”. From that point on, Yugoslav national identity became the focus of intern politics, through which the state built its independence from the Soviet Union. In the same time, in fifties, when the final break up with the architecture which represents Stalinist principles was declared, the model of worker’ self-management was legalized, by which,

at least formally, the responsibility of the power and management were transferred to the society. „There was no concrete role-model for the path of self-management transformation; this path was new and unexplored, fulfilled with uncertainties.“ [1] In the following years, through whole set of measures, Yugoslav society passed through economical, political and cultural transformation, in the attempts to place worker' self-management as the final model of socio-economical relations, what numerous European countries observed with curiosity and skepticism.

Reflections of the new social management on architecture were numerous. „A conceptual context for rethinking the built environment had been created by some of the new government's earliest legislation, which nationalized all real estate and redistributed housing space.“ [2] Most certainly, the array of measures that were initiated to fulfill the expectation of the proletariat who carried out Revolution affected unpleasantly higher middle class of society, to which architects belonged and so “relatively conservative capitalist profession faced up to a new context and started mentally defining its tasks or writing a new narrative for its practice.” [3]

In that way, the activities of architects, along with other disciplines was, if not controlled by the state, then harmonized with overall social-political course. Split with Soviet block after Inform biro resolution resulted in the cultural opening towards West and opened the door for national affirmation particularly through the field of arts and culture. Beside the fact that previous years were known for the uncertainty about final outcome of the architectural framework, Denegri asserts that clear political climate was necessary for final split with the tradition of socialist-realism.” Although the artists from various fields, each in the areas of his own activities, overcame boundaries of socialist realism, the final descent of this doctrine as official ideology in the culture would not be possible if the decisions of the Party and the State have not contributed.” [4]

During the First Counselling of Yugoslav architects in Dubrovnik, held between 23rd and 25th of November in 1950, the decision was made that architecture needs to step away from the demands of current politics and theories of socialist realism and continue the tradition of modernism, which was loosely established in the pre-war period. However, the leaning towards independent architectural practice started even before the split with the ideological and political attitudes of USSR, and Counselling in Dubrovnik only officially declared independent architectural course, while, as Blagojevic

points out, the outlines of unique development of Yugoslav architecture were established as early as in the first competition projects for New Belgrade. [5]

1.1.1. **Architecture and politics**

Even if we accept the apolitical position of Modern movement that Le Corbusier often stressed, the fact is that some basic concepts of the social context in which it sets itself, or in which it anticipates itself, show the ideas of Marxism, and capitalism as a model of socio-economical relations. By that, the embracing of the Modernist tradition in Yugoslav context is even more peculiar. In this particular case, the question of the general modernization was of outstanding importance, since the country was underdeveloped in comparison to other countries in the region. In that sense, modernism in architecture fits this general endeavour towards modernization, because it represents clear visual expression of these ideas and system of “images” of the “new life” which is offered to a citizen, in the society of the new social relations. By that, modernism, comprehended as a theoretical system, overcame ideas of the movement, and was promoted to the system of architectural values by which modernization is represented; in other words, it is offered as architectural expression of the fact that society is in the progress.

Modernism, which became official architectural expression of national culture, although called by different names, reflected the same “universalistic aspirations of European modernity” and “found a built expression in modernist architecture which imposed form – in which aesthetic form and functionality would be combined – on the diverse contents of its (European) civilization.” [6] In that sense, architectural production of Yugoslavia expressed its relevance on two levels: strong affiliation to European modern movement, on the one hand, and strong affiliation to socialist ideas, on the other. However, these two extremes reflected the same dialectic of modernism: it can even be stated that even Soviet soc-realism was founded on the same dialectic principle between universality and particularity, taking into consideration universal ideas of International style which “adjusted” to meet the needs of political propaganda, by the use of “political and historical ornament and referent national point.” [7]

Internationalization of Modernism also sub served the state effort for constitution as a unique, but contextualized system, with recognizable and progressive architectural narrative. “The resolution of this tension within modernity, which is also reflected in the tension between nationalism and cosmopolitanism, has mostly been to view culture as the domain of the particular and civilization as the realm of the universal. Thus modernity

reconciled the pursuit of national culture with the cosmopolitan ideal of the universality of European civilization.” [8]

1.1.2. **Architectural programming in new social context**

On these grounds, the firmest relations between ideas of constructivism and architectural tradition of Yugoslavia can be made- in strong and successively built social function. Since architecture was supposed to “crystallize the new forms of socialist life”, its role was spread on numerous domains of social transformation. It is important to stress that building in after war Yugoslavia was firstly state domain, and after social domain, what included numerous factors in decision making. While talking about social responsibility of the architect, Dobrovic points out that “developed moral of architecture in socialism becomes more complex, the number of factors even more numerous.” [9] The social role of architecture is contained in its ethics, which is not “abstract ethics, outside of the community ethics” [10], by which the reflection of social building on architecture is two way process. Driving power of architecture for social transformation, which stresses out Gan in his manifest on constructivism, in Yugoslav architecture was comprehended as one of the highest goals, mostly in the national cultural transformation and social building, by which the transfer is made from “lower to the higher level” „According to that, the role of accurate building and qualitatively serious architecture is the most important in preparation period. On the lower levels of economic and social growth, material and spiritual culture, it has the more decisive importance than in the period of full economical prosperity and restful welfare.“ [11]

The quest of Russian constructivism for new architectural models that fit the needs of growing socialist society resulted in new programmes of dwelling, and even new public building types, such as Workers club. These new programmes had their predefined functions: in the case of dwelling, this function overcame the domain of architecture and represented the strategy by which architects tried to resolve the housing problem, while, in the case of Workers club, “literary emphasized determined role of architecture in socialist transformation of economical and social foundation”. [12] In other words, committed programming resulted in the series of original projects that demonstrate the genuine strength of architectural approach and personal beliefs.

In this particular line, the relations between Constructivist project and the features of Yugoslav architectural practice are, perhaps, the most obvious. New social structure and newly established social relation within it sought for

its reflection on socially engaged architecture. The institutions of culture and dwelling were recognized as programmes that represented the most distinctive forms of social action - one existential and the other enlightening, both equally important in both society. The issues of housing and foundation of new cultural tradition in both system were not solely the question of representation, but the issue of conscious architectural restructuring "from inside" to meet the contemporary demands. At the same time, these questions are not isolated and include the issues of the urbanism and general architectural identification, as a mirror of new social relations.

However, here the question of differentiation of Yugoslav architectural project in respect to any other nation building project can be put into question. Even further, the involvement of the state top into architectural project can shade the Yugoslav project as one of the architectural programmes of totalitarian regimes. But in comparison to architectural projects of totalitarian regime, constructivist and Yugoslav architecture rest on modern tradition, or more precisely, on ideology of social modernization. Beside that, universality of forms and architectural language which was in the service of the Revolution often was not sufficient differential factor for establishment of certain ideological system. The issues of rationality in building were kept only in the spheres of utilitarian projects, while in every other aspects are replaced by different symbols of progress – architecture that rested on already proven tradition whose iconography brought desirable connotation about progressive development. In the case of Speer's architecture that was the classicist language translated into monumental structures which prove its relevance by its sheer size, and in the case of soc-realism, vernacularly upgraded monumentalism, which also withdraws certain conceptions from classicist architecture from the previous epochs. In that way, the issue of precise architectural programme, as an agent of real social reconstruction did not come through architecture which deals with essential needs of society, but through architecture which is illusion of the social construct that has to be put on the society. In that domain, constructivism and Yugoslav architecture did not leave its basic conceptions – building of the new social reality – realized through meticulous programming for new social needs, induced by revolutionary moment. Monumentality of this architectural language was equally explored, but it sought for expression through new progressive symbols, embedded in the overall endeavour of the society to genuinely modernize, in technological and cultural sense.

1.2. Cultural policy

The term cultural policy came into use after forming of Soviet Union, where state management, through state intervention, tried to “correct the injustice which affected proletariat, poor and undereducated people which had no access to culture and art due to underprivileged position in the society.” [13]

Cultural policy of Tito's Yugoslavia was in some aspects continuation of Yugoslav nation building tradition. In the first years after the war, the culture was under strong influence of Soviet model and Agitprop, what brought strong censorship and radical measures in dealing with inapt cultural workers. Although the culture promoted the new ideological context, some achievements of the previous state system were recognized for universal symbols of modernization and national building, and embraced, as such, by new state management. On the other hand, by numerous repressive measures, the part of cultural heritage that was related to religious or bourgeois groups was permanently lost.

Beside that, the new state also “wanted to accomplish the goals similar to those set by the first state of South Slavs: unique Yugoslav culture, cancelling the (national) differences, art in the service of ideology, etc.” [14] The project of Yugoslav nation-building was initiated in the Yugoslav Monarchy, and restarted on the new socialistic grounds, where it was supposed to resolve, among others, the issue of state unity and diminish ethnic differences, which aroused during the War. In that way, the legacies of the new culture streamed towards certain universalism, while maintaining the national features in the form of “frozen” folk tradition that celebrated particularity. In the field of architecture, the best examples of such attitudes are the research project on the national built heritage, and its implementation into contemporary architectural course, which was in the conception. In the late seventies, these attempts of architectural “regionalization” finally found its appropriate modalities in the architectural production of Bosnia and Herzegovina.

The model of social management shaped the programme of cultural policy. It became state responsibility, hierarchical and controlled by its major financier – the state. Further analysis shows that Yugoslav cultural policy has the features of bureaucratic-enlightenment activity, of workers' self-management model, which characterize the state domination in all fields of cultural life, by which it influences promotion of desirable models of cultural activity and censorship under undesirable ones. [15] This model was

democratized by introduction of workers' self-management, but it gained the characteristics of Para state model by the reconstruction of the institutions.

2. SOCIALIST AESTHETICISM – YUGOSLAV MODERNISM

Immediately after war, Stalinist socialist realism was accepted for the form of artistic and cultural work in the realms of centralized cultural policy. However, its acceptance was fragmented and constantly challenged, at least in architectural context, where the need for invention of unique style of architectural expression was stressed. Finally, the socialist realism was successively suppressed by new or revived forms of artistic production, which withdrawn ideals of modernism and previously established tradition. "This facing of choice between two conflicting worlds in cultural, political, economical and social sense and constant interference of people from the political top into problems of cultural development as a most sensitive part of public life shaped all its outcomes. (...) The period of socialist aestheticism lasted in literature and arts until the end of sixties, while in architecture it lasted until the very end of Titiosm, in the middle of eighties." [16] Socialist aestheticism represents, according to Perovic, this imaginary alternative to the West culture and soc-realism, the form of instrumented culture and art which develops on suspicious grounds.

However, the results of this "suspicious alternative" had too many qualities to be discarded for an unsuccessful hybridization of totalitarian culture. The introduction of workers' self-management and state decentralization that followed made cultural policy regionalized and localized, and managed through institution which mediated culture into smaller communities. At the same time, opening of the country towards West cultural streams introduced democratization and certain level of liberation of cultural work. Development of institutional network and "polyvalent centers" – cultural community centers, was characteristic for sixties and seventies. By that, the conditions are made for vivid building period, which resulted in numerous cultural centers, by which smaller communities or cultural groups gained its cultural and educational facilities, but also for new icons of culture, by which the overall society gained recognition and strengthen national pride.

2.1. Representation: Icons of Culture

State project in Yugoslavia were extensively used for the needs of codification of national identity, but they did not follow the path of Soviet

“gigantism”. The projects were much closer to the ideas of International style, universal principles of modern form, while the programme embedded desirable social (and socialistic) dimension. In that way, Yugoslav architecture gained competitiveness in the realms of European architectural practice, but remain the position of powerful “tool” for “shaping of social and political imagination”.

Regarding the project of national enlightenment, the foundation of the institutional network was laid during the Monarchy, and new state followed the pre-established pattern that was developed further. The country inherited theatres in all major centers and the production in that typology was moderate, but did showcased major aspiration of architectural, cultural and ideological course. In Serbia, during the socialist period, only three new theatre buildings were constructed: National theatre in Uzice, in 1962, Atelje 212 in Belgrade, in 1964, Serbian National Theatre in Novi Sad, in 1981.[17] All three buildings demonstrated the architectural language of the late modernism, but in three different modalities: National theatre in Uzice practices mild modernist tectonic applied on the façade, withdrawing thus almost regional elements; Atelje 212 practices purity of the modern elements, through straight cubic forms and horizontal windows, while Serbian national theatre, in its final outcome, practices late Modern monumentality, through autonomy of the architectural object and introvert building of dynamic architectural forms.

However, the overall production of building dedicated to culture was substantial, and accompanied by fulfillment of other state endeavors – for representation and global cultural mapping. New cities were clear polygons for such architectural practice, and “virgin land” on which new social practice laid foundation for its own relevance. That was the case with the international competition for Belgrade Opera House, which was launched in 1970, after final decision was made in 1968 to place Opera house in New Belgrade, together with other representative buildings of the new state. The selection of the jury members, the international attention and outstanding number of received competition entries from all over the world was satisfying result for the state ambition to confirm its relevance, and the importance of culture in its development. The programme for the building exceeded the needs of the simple opera house, and included development of complex urban complex, which needed to satisfy the cultural and educational needs of the Belgrade citizens. The winning entry, submitted by the Danish architects Dall and Lindhardtzen, represented the real example of “opera house for tomorrow”, and the only “suitable project for Belgrade in time that comes – the year

2000”, in the words of Denis Lusdan, prominent jury member [18]. Although the Opera house was never executed, the competition clearly demonstrated state determination to map itself within global community and overall ideological climate in which this kind of investment were anticipated and planned.

2.1.1.1. Serbian National Theatre

For this analysis, the case of National Theatre in Novi Sad is paradigmatic example of social and cultural programming and practice of language which demonstrates major architectural course. The long and turbulent process of building Serbian National Theatre in Novi Sad, spanning from the year of 1961, when international competition was launched, until 1981, when building was finally opened, left the layers of architecturally unsupported changes. The result was “compromising character of the of stage and audience space, which does not rest entirely on the on the ideas of the author, nor on conventional needs of theatre consisting of three production ensemble, unpleasant, low height halls, unclear scheme of movement and numerous functional, technological and ambient failures.” [19] The monumentality of the building and its undeniable institutional importance kept the interest of the community and government during the years, what kept the building in solid maintenance.

What is expected to be indicative from the architectural competition call is the programmatic background for mass theatre. The layout of the future building and its monumental size is predefined by two decisive factors: firstly, the size of two performance spaces: big stage with 1000 seats audience space and small stage, with 400 seats audience space; secondly, by spacious building plot, cut out from the urban fabric, on the collision between two urban matrix, old and new. However, the competition brief shows no pretension toward creation of the massive isolated urban monument, but contrary, seeks for building which will establish clear relations toward the urban matrix into which it is challengely positioned. It presumes formation of numerous cultural institutions in its surroundings, justifying thus the massive scale of construction work, which permanently altered the layout of the Novi Sad central zone. Also, competition brief clearly emphasized the need for “continuation of daily business pulse of city life and its enrichment by continuing it on the night hours. Beside that, theatre building but also other buildings of cultural, cultural-entertaining and entertaining character which will be at the same urban block (as theatre building), should form the definite

urban whole....” [20], while final urban layout needs to support the already developed practice of vivid street front, with shops and restaurants.

In respect to architectural language and overall building conception, it is only stated that new building needs to be conceived on contemporary architectural principles and further focus is placed on its urban setting. [21] The height restriction of the main corpus of the building was not pointed out in the competition brief, but did emerged afterwards, during the project elaboration and construction. The winning entry, submitted by team of Polish architects, led by Wiktor Jackiewicz, did not come into elaboration phase, but the authors were contracted to develop new design, taking into consideration all the changed conditions for the given context. Further elaboration of a design, tormented by variable inputs, change in programme, and no professional consensus on the issues of panoramic stage and fixed stage with various audience settings, brought completely different design solution. In the final stage of the changes, which came after 1970, the fly tower was lowered, and the back stages expanded horizontally, which resulted in the series of compromising spaces inside the building. This was justified by the newest tendencies in theatre world, and long design process which involved numerous parties which interfered in it. The comparison between winning entry and final project that was constructed, show almost no resemblance, what puts into question many of the decisions made along the elaboration phase.

Nowadays, the Serbian National theatre in Novi Sad is institution which kept its relevance, residing the building which, beside all the pioneering attempts to make it contemporary, at least in production sense, has modest performing conditions. The recent reconstruction introduced utterly superficial changes of the interior and showed no basic understanding for the actual needs of the contemporary theatre world. Also, it even compromised integrity of the previous design solution, regardless the numerous faults it had, and disturbed the authentic ambient values which space gained during the time. Its institutional relevance and massive urban appearance keeps the building within the public spotlight, as petrified architectural legacy, away from reasonable consideration about its economical, technological and production sustainability.

2.1.2. National Theatre in Uzice

The case of National Theatre in Uzice demonstrates another kind of “decontextualisation”, the one which refers to its urban position. The construction of the building occurred after the closed competition for main

square held in 1953, after which the project of architect Stanko Mandić was developed. The programming of the main square was to fulfill the ideas of institutional diversity of each region and, by planning the theatre, to provide the home to the amateur theatre group which had long acting tradition. But, before all that, construction of the building was part of major urban reconstruction – recreation of the massive central town square, Trg partizana (The Partisan Square).

The urban history of the Serbian settlements is quite the short one, and follows practice only one century long. In some communities, it started with the outbreak of communism, along with the effort for industrialization and infrastructural enhancement. That is why, the urban practice, as the model of institutionalized and planned activities was something still in inception. The urban reconstruction of Uzice's town square followed the same pattern as reconstruction of other public spaces of Yugoslav settlements – the programming which rested on the modern tradition in its formal aspiration, but firmly embedded in the ideological background of new social order. But, the reconstruction of the main square in this particular city had also distinctive role in practice of the state spectacle, conceived as a “medium which constructs and supports the meaningfulness of state existence” [22] This ideology presumed the continual reinforcement of political ideas, through massive social events – promotional speeches, events and gathering, for which the urban space is conceived, created, and consequently occupied. In this social practice of massive ideological propaganda, the special attention is focused on “ceremonial spaces”, which included different spatial levels, and included urban space, as the focal point. Beside the capitals of the republics and provinces, Tito's towns – renamed to clearly refer affiliation to personified representative of the communist power – were included in state spectacles. Thus, Titovo Uzice had to justify its privileged status by representative urban space, and offer the representative urban playground for “spatial manifestation of state politics” [23].

In that context, the Theatre building could be comprehended as the result of programmatic fulfillment of all social functions of Ceremonial Square, which needed to reflect the overall architectural attitudes, but much before that, practice of social care for culture and welfare. The size of the square clearly indicates its primary function, and as such, does not correspond to the actual needs of the buildings defining it – basically housing, with accompanying hotel and theatre. The name of the square, dedicated to the Partisans, and the biggest sculpture of Marshal Tito posted on it, were all fulfillment of the city's important role in state spectacle. At the same time, the

urban practice showcased there was certain introduction of modern principle of urbanization, and the role model for all the cities which needs to undergo this necessary transformation, in order to modernize living. The size of the square, which doubled during the reconstruction, showed the pattern for use of public space – comprehended as a spatial medium for massive demonstration of state power. Also, this practice focused mainly on the open space, and the frames for the space – the actual buildings, were, in some respect, of second importance. In that sense, the National Theatre in Uzice faces the decline of its urban position, positioned on the oversized square which lost its previous ideological connotation, and as such, the interest of the city, state and spectators.

2.2. Culture for masses – cultural network

In contrast to theatre building which were built in major centers of the new country, or inherited from the previous state, the stronger initiative in cultural enlightenment was obvious in state effort to rise up the cultural level of the citizens, but also fulfill some other aspect of new country establishment. In the hard and exhausting period of after war rebuilding, from 1946-1950, the number of Cultural centers in Republic of Serbia reached the number of 1450, with a decisive plan to reach the number of 1600 in the years to come. [24] Their role was crafted to fit the needs of both, massive cultural and educational activities, but also serve the purposes of political agitation. The importance of their building is clearly stressed in first Five year plan, as well as the significance of certain typologies for evolving socialist society. “Along with opera houses, theatres, concert halls, cinemas, museums, galleries, hospitals, stations, institutes, etc. – the numerous building emerge, which, in their form and programme, represents the heritage of our socialistic construction, such as cultural centers, workers clubs and resorts, cooperative and syndicate houses, various children institutions....” [25]

In the following years, the network of these new cultural and welfare institutions evolved, and gained predefined roles within their communities. The opportunities for such excessive development of polyvalent social centers were found in various grounds – in inherited cultural and educational institution of the previous state, in refurbishment and reuse of nationalized houses, but also in extensive building projects, largely out of any kind of architectural or professional control.

At the beginning of the sixth decade, the Yugoslavia was a leading country in the world in number of cultural centers, although the established network lacks numerous qualities. [26] The huge state ambition to develop

culture was not supported by proper building methodology, in respect to technology, programming, underdeveloped typology, and even urban tradition, where numerous villages undertook massive infrastructural and urban transformation in its effort to improve living conditions. Also, the human resources necessary for establishment and development of such institution was undereducated and with no experience. This was followed by insecure social status of institutions which influenced their financing, and by that, overall cultural programme. Thus, some communities faced low quality artistic production, and the community centers undertook only entertaining character, if not occupied by some organizations or groups for their own purposes.

Development of cooperative houses represents the most intriguing typology among considered typological order. This programme represents the unique example of socialist programming that considered changed circumstances in social and economical relations – the new social reinforcement through the means of architectural programming. What was less relevant in the first phase of building were issues of architectural language and application of valid architectural course. In the focus of the new government was reestablishment of a new socialist village, based on the cooperative agricultural work and cooperative living. In that sense, the cooperative houses were programmes specially developed for changed realms, which needed to establish new social relations, and involve issues of cooperative work, collective education and cultural development, all under one roof.

Underdeveloped professional recourses resulted in development of several types of such houses, which were built all over the country, providing at least some basic quality of architecture. What was reality was often out of programme and thus complicated institutional integration within the villagers, who, for the first time were exposed to the state cultural and literacy campaign.

In the middle of 60-ies, the reorganization of the state authorities and change in cultural policy gave new initiative for typology development - cultural centers were only to be developed in smaller communities, while in larger towns network of specialized institutions needs to be established. In this period, initiative for further investment in cultural centers gave much better results, due to determined architectural course, developed practice of architectural competitions and better prepared community who sought the institution as a necessity. Social Perspective plan for 1961-1965 seriously underpinned this initiative, while debate was still on about further course of

typology development – freer use of the spare time, on individual basis, which should induce more complex offer of the Centre programme, and finally its renaming into Social Centre, and, as opposed to that, specialization of the Centres for cultural events, reducing the programme for entertaining and educational activities. [27] Although the final strategy on the state level has not been declared, the further development rested on the series of recommendation, which were interpreted by the local authorities and put into action. Later, the Council for Culture was involved in issuing of the building license, providing thus the monitoring of the architectural production.

Cultural centers became focal points of smaller settlements, and urban landmarks, showcasing the good practice of state interest in the wellbeing of all its citizens. The production and actual work of the institution was another challenge, which still depended on the numerous factors surrounding the institution.

3. YUGOSLAV AFTERMATH – ARCHITECTURAL AND IDEOLOGICAL DECONTEXTUALISATION

Further discussion about presented typologies bring us to the next point of their existence – the point in which they lost ideological background and became considered only for their built values. The insight in two discussed typological groups, theatres and cultural centers, reveals all the consequences of the changed social ideals. The period of state decomposition affected built environment on numerous levels, not only showing decline of the technology as a result of the economical crisis, but overall decline of architectural values, which were promoted on completely different grounds. If Modernism in Yugoslavia passed several stages, from conception in early years of the new socialist state, through maturation in sixties and beginning of seventies, then “regionalization” in late seventies and eighties, the nineties brought the concept of architecture to the unprecedented appearance – distorted postmodernism driven by introduction of capitalism, fall of culture, social depression, state decomposition and civil war.

In these changed ideals, the analyzed typologies, once at the top of state priorities and investment, were left on the margins of any interest. The cooperative houses and cultural houses and club passed certain transformation, and their existence was left on the care of local communities, what led to survival of only those absolutely important. They transformed, merged, and evolve through time, but eventually became obsolete, since

funding was centralized and without actual interest in the needs of smaller communities.

The value of those surviving the transition, transformed into cultural centers, or founded as ones, becomes completely changed in early capitalist society in Serbia, with centralized cultural policy and modest interest in funding the culture. But even beside that, these institutions lost their original background and relevance, left on the outskirts of social transition, completely inarticulate in changed realms, and unable to address transformed audience.

3.1. Architecture in context

Beside for being considered for art and technical objects, “buildings are also social objects in that they are invested with social meaning and shape social relations.” [28] In that sense, every architectural object is a statement, regardless of significance of its investors, spatial capacity or importance. It captures and embeds at least the ideas of the social moment and transcends them into built form, in more or less obvious and comprehensible way. As Maxwell points out, “architecture can never be weightless, can never be totally abstract. It finds itself, as an art, uneasily placed between the freedom offered by Abstraction and the duty of Representation – that is, of reflecting accepted conventions by which meaning is maintained. This is why Adolf Loos denied public architecture the freedom of self-expression.” [29]

The communication of public buildings and its environment is a two way process. As a part of the built, social, economical, political and cultural context, the building reflects the ideological conceptions of the society, whether traditional or modernizing. It demonstrates the idea of social affirmation towards traditional values or strong determination for creation of the new. Thus, the ideological text of the society is inscribed in building’s programme, space and language. In return, the building reaffirms the text and mediates its meaning back into masses and spectators, through the means of architecture. In a certain way, architecture can be regarded as a specific “social mirror” which disturbs the image to the extent of desirable augmentation of certain values. [30]

The issues of text and message transcended through architectural medium could be addressed in various stages of design. In some cases, the meaning is implanted through conscious act of architectural design, with desirable effects on the spectator, but in the reality, the meaning is actually a by-product, the result of interaction between subject and object. “The scope of

meanings available to us depends on both the qualitative potentialities of the environment proper and experiencing person's sensitive perceptive capabilities – guided by culturally, socially, historically and ideologically structured faculties of human knowledge and awareness" [31].

The language of architectural communication is evolving through time, as recipients of the message are changing, through the shift of generations. In such circumstances, some architectural peaces lose their ideological pretext, necessary for its social perception, become decontextualised and, as such, differently valued. In times when the issues of representation and ideological reassert are resting on completely different grounds, the question of the previous "state monuments" needs to be seriously reconsidered.

3.2. Ideological and state decline – what to do with the Modern?

While the urge for power mediation historically continuous, the means of representing it are nowadays resting on communication technologies, much more than on architectural narratives of the previous times. The state interest is evident only in a domain of capital cultural institutions, in cities with significant concentration of inhabitants, where the mediation through architecture is sufficient and economically the most profitable, regarding investment – number of "spectators" ratio. That is why, the future of the theatres can be considered as a certain one, at least in a sense of institutional preservation. However, this opens up numerous issues of unprepared methodologies of their architectural salvation, in constructional, programmatic and historical sense.

So far, rare are the cases, in our environment, of historical and architectural acknowledgement of building from socialist aestheticism period and their consideration for valuable architectural heritage. European experience is far ahead, and there are numerous attempts for finding appropriate models for preservation of monuments from Modernistic times.

But much before that happens in our environment, the steps need to undertaken for reestablishment of contextual sustainability, in architectural, urban, cultural, production and economical grounds. Since the culture is substantially exposed to the market, for funding and resources, these new social circumstances need to reflect on the architecture in a way which does not disturb the original values of the preconceived peace. Unfortunately, the examples of market "re-adaptation" shows completely different approach, with capital driven investing, followed up with numerous irregularities in design,

contracting and construction, what all leave the permanent scars on these pieces, and only the fare illusion of social care.

The issues of institutional and architectural reprogramming are unfairly left on the margins of such considerations. The superficial refurbishment, which usually occurs, gives no real foundation for institutional sustainability, and brings no consideration for changes put onto building through historical course and change of the context. The examples of genuine rethinking of building functions in new social realms, even if this rethinking might consider it as institutionally obsolete and valuable only as the piece of architectural heritage are rare and almost “inappropriate”.

The future of cultural centers, workers homes and cooperative houses is even more uncertain. Since the capital is concentrated in urban centers, these institutions lost its major financier – local authorities who presently manage very modest and insufficient budgets. The changed context with citizens leaving smaller communities for better opportunities in bigger ones leaves this institutional network obsolete and maladjusted to the current social relations and changed cultural policy. Thus, their architectural value is far from any consideration, while finding ways for actual institutional preservation.

In these realms, the substantial number of architectural and cultural monuments is living their final years, altered into shiny interiors with no actual understanding of their social and cultural position, or just simply neglected and left to deterioration. Together with fading cultural and social relevance deteriorates the architecture, once considered for an ultimate representation of social modernization, welfare and social care.

ACKNOWLEDGEMENTS

This paper rests substantially on the findings of the research projects *Technical and technological conditions and potentials of performance buildings in Serbia* (2007-2010, ref.number TR16010) and *Technical and technological conditions and potentials of cultural centers in Republic of Serbia* (2011-2014, ref.number TR36051). The author wishes to acknowledge the Ministry of Education and Science for funding these projects and research work.

REFERENCES

- [1] Petranović B. *Istorija Jugoslavije 1918-1978*. Beograd: Nolit; 1980, p. 521
- [2] Cooke Catherine. Sources of a radical mission in the early Soviet profession- Alexei Gan and the Moscow Anarchists, p.16. In Leach N. (editor) *Architecture and Revolution -Contemporary perspectives on Central and Eastern Europe*. London and New York: Routledge; 1999, p. 12-37
- [3] Cooke, 1999: 13
- [4] Denegri J. *Pedesete: teme srpske umetnosti*. Novi Sad: Svetovi; 1993, p. 8.
- [5] Blagojević Lj. *Novi Beograd – osporeni modernizam*. Beograd: Zavod za udžbenike; 2007, p.86.
- [6] Delanty G, Jones, P.R. European Identity and Architecture, p 453, *European Journal of Social Theory* 2002; 5 (4); 453-466.
- [7] Delanty, 2002: 459
- [8] Delanty, 2002: 453
- [9] Dobrović Nikola. Arhitekt i njegova odgovornost pred društvom: moral stvaralaštva, p. 98. In Perović M, Krunić S. (editors). *Nikola Dobrović – eseji, projekti, kritike*. Beograd: Arhitektonski fakultet Univerziteta u Beogradu, Muzej Arhtiekture; 1998, p. 97-104.
- [10] Dobrovic, 1998: 99
- [11] Dobrovic, 1998:106
- [12] Kop A. Novi socijalni kondenzatori: 1925-1932, p.475. In Perovic M. *Istorija moderne arhitekture – kristalizacija modernizma, avangardni pokreti*. Beograd: Draslar partner; 2005, p. 475-496
- [13] Đukić V. *Država i kultura: studije savremene kulturne politike*, Beograd: Institut za pozorište, film, radio i televiziju, Fakultet dramskih umetnosti, Beograd; 2010, p.20
- [14] Đukić, 2010:177
- [15] Đukić, 2010:83-84

- [16] Perović M. *Srpska arhitektura XX veka: od istoricizma da drugog modernizma*. Beograd: Arhitektonski fakultet Univerziteta u Beogradu; 2003, p.150
- [17] Dinulovic R. *Arhitektura pozorišta XX veka*. Beograd: Clio; 2009, p.16
- [18] Jovanovic T. Beogradska opera, p. 15. *Arhitektura urbanizam* 1971; No 67:14-15
- [19] Dinulovic, 2009: 142
- [20] *Program za Idejni projekat zgrade Srpskog narodnog pozorista u Novom Sadu*. Novi Sad: Odbor za izgradnju pozorisne zgrade u Novom Sadu; 15.jul 1960, p.17
- [21] Ibid, p.12
- [22] Djilas M. *Prostori drzavnog spektakla u Jugolsaviji izmedju 1941. i 1980. godine*, magistarska teza. Novi Sad: Fakultet tehnickih nauka; jun 2009, p. 4.
- [23] Djilas, 2009: 92
- [24] Bakočević A. *Domovi kulture u Srbiji*. Beograd: Kulturno-prosvetna zajednica Srbije; 1960, p.5
- [25] Zaključci savetovanja arhitekata FNRJ po pitanjima arhitekture i urbanizma, p.8. *Tehnika* 1951; god VI, br. 1:8
- [26] Bakocevic, p.7
- [27] Bakocevic, p.25
- [28] Markus T.A. King A., editors of the Architext Series for Routledge, London and New York, Introduction
- [29] Maxwell R. *The two way stretch – Modernism, Tradition and Innovation*. London: Academy group Ltd; 1996: 11
- [30] Dinulovic R, Konstantinovic D, Zekovic M. The National Theatre in Subotica, Serbia - enveloping the building after 20 years, *INTERCAD 2011 - International Conference on Architecture and Design, Proceedings*, Technical University Vienna, ISSN 2242--170X, no pagination
- [31] Botond B. Toward an Architecture of Critical Inquiry, p.17, *Journal of Architectural Education* (Autumn 1989); Vol. 43, No.1:13-34

BIOGRAPHIES

Radivoje Dinulović, architect, was born in 1957 in Belgrade, in the fourth generation of one of the oldest Yugoslav theatre families.

He graduated and completed his MSc in architecture from the Faculty of Architecture in Belgrade. He received his PhD from the Faculty of Technical Sciences in Novi Sad. He is involved in designing, researching and the theory of architectural and scene spaces.

Professor Dinulović started his professional career in 1985 in the theatre “Atelje 212” in Belgrade, where he worked for ten years as production manager, technical director and designer of the theatre building reconstruction. His academic career started in 1996 at the Faculty of Technical Sciences in Novi Sad where he took part in setting up architectural studies. At present, he teaches the subject Architectural Design and holds the chair for Architecture and Urbanism. He also teaches Architecture and the technique of the scene space at the Faculty of Drama Arts in Belgrade. He is one of the founders of the interdisciplinary postgraduate programme at the University of Arts in Belgrade where he worked as Head of the Scene Design Department from 2001 to 2007. He has mentored three hundred diploma projects, eighteen MA and seven PhD theses.

Prof. Dinulović is the author of more than one hundred architectural and urban development projects, among which are sixteen theatres in Serbia, Montenegro, Bosnia and Herzegovina and Russia. He realized more than sixty theatre scenographies, out of which nine were his own. He has published dozens of texts on architecture and scenography and has exhibited in the USA, the UK, Italy, Netherlands, Greece, the Czech Republic, Slovenia, Macedonia, Bulgaria, Montenegro and Serbia. He was curator of the Serbian exhibition at the Prague Quadrennial in 2007 and was a member of the authors' team that won the “Ranko Radović” award.

He is one of the founders of the YUSTAT Centre for theatre art and technology and the Biennial of Scene Design. He is a member of the Education Commission of OISTAT, the international association for scenography, theatre architecture and technology.

Biljana Arandelović is a lecturer in architecture and an artist, born in 1979 in Niš, Serbia. Since 2009 she is working as Assistant Professor at the Faculty of Civil Engineering and Architecture at the University of Niš in the scientific field of history and theory of architecture where she is teaching Contemporary architecture and Art and architecture. She lived and worked in Graz from 2005 till 2011. She received a Doctorate from Graz University of Technology in 2008, at the Faculty of Architecture at the Institute for Urbanism. She is currently Postdoctoral Researcher at UdK Berlin at Faculty of Architecture at the University of Art Berlin (UdKBerlin). She has been practicing as an artist since 2004.

Milica Đurov - Associate Professor (Academy of Arts in Belgrade); Set designer – scenographer. Born in 1975 in Belgrade- Serbia. Graduated in 1999 at The Faculty of Applied Arts, in Belgrade - Department of Scenography, and in 2002 finished postgraduate studies with title of Master („Magistar of film and TV set design”). In 2010 she defended her doctoral dissertation – in the field of Theory of arts and media – titled “Analytical Differences between the Physical and Virtual Manifestations of Space in Art” at the University of Arts in Belgrade. From 1998 she implemented over forty set (and costume) designs for theatre, film and television. Since 1998 she exhibited at numerous solo and group exhibitions, home and abroad (Prague, Seoul, Toronto ...). On several occasions she was awarded for stage work. Member of ULUPUDS since 2001.

Emin Durak is currently an MFA student in Experience Design at Interdisciplinary Studies department at Konstfack in Stockholm. Besides, during his 1st year in Stockholm, he's voluntarily taken courses from Stockholm School of Entrepreneurship, and from Stockholm University on "Theatre Activism" and "Historiography in the Aesthetical Sciences" for which he has written several papers. He holds an Undergraduate/BSc degree in Industrial Product Design from Istanbul Technical University. He has also studied Products & Systems Design Engineering at the University of the Aegean, Greece. Amongst others, Emin has worked for Mater Design in Copenhagen as an intern, as well as for Emedya Design in Istanbul under the supervision of Gökhan Karakuş, his former teacher at ITU, with whom he has been developing several socially and culturally engaged design projects.

Olivera Gračanin holds a BA in Sound design and a MFA in Scene design. She is currently working on her doctoral thesis in Architecture (Faculty of Technical Sciences) researching the interrelations of sound, light and space. Olivera holds a position of an assistant professor at the Academy of Arts, University of Novi Sad. Her lecturing career began in 2002, when she started working at the Faculty of Drama Arts, University of Arts in Belgrade. She also worked at the Academy of Arts, University of Banja Luka. She was the author of sound design for numerous theatre plays, galleries, one feature film, and she worked as a sound engineer in music production. Olivera is currently the Vice president of SCen (Serbian Centre for Scene Design, Architecture and Technology – OISTAT Centre for Serbia), and the representative of SCen in the Technology commission of OISTAT.

Ksenija Hiel was born in 1962 in Zemun (Serbia). She graduated at the Faculty of Architecture, University of Belgrade. She received her MSc (2000) and PhD (2004) degree at the Faculty of Technical Sciences, University of Novi Sad. From 2004, she teaches as assistant professor at the Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad.

Milena Krklješ was born in 1979 in Novi Sad (Serbia). She graduated at the Faculty of Technical Sciences, University of Novi Sad in 2002. She received her MSc (2007) and PhD (2011) degree at the Faculty of Technical Sciences, University of Novi Sad. From 2003 she works as assistant at the Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad.

Vladimir Kubet was born in 1978 in Novi Sad (Serbia). He graduated architecture at the Faculty of Technical Sciences, University of Novi Sad. In 2004 he started to work as an architect on projects for offices and residential houses, as well as on architectural competitions. He is PhD student and works as an assistant the Department of Architecture and Urbanism, Faculty of Technical Sciences, University of Novi Sad.

Karl Mičkei graduated master of architecture in 2005 and from that time he was employed in a few construction companies and architectural design studios and has been responsible for all phases in many projects from initial site visit to main project documentation development. In year of 2008 he passed the state examination and obtained the professional licenses. Currently a PhD student at the Faculty of Technical Sciences in Novi Sad, at the Department of Architecture and Urbanism, where he is engaged as a teaching assistant in courses of Architectural Design 1,2 and Architectural

Design of Complex Buildings. Now he is participating as a project manager for planning and coordination of design phases for National Theatre in Subotica.

Goran Govedarica graduated master of architecture in 1998 and from that time he was employed in a few construction companies and architectural design studios. Author of many residential and commercial buildings in Novi Sad. From year 2004 to 2005 he was engaged as an associate assistant on the courses of Architectural Analysis, Functions and Typology 2 at University of Novi Sad, Faculty of Technical Sciences in Novi Sad on the Department of Architecture and Urbanism. Now he is participating as an associate designer of the Main Interior Design for National Theatre in Subotica.

Angelina Milosavljević Ault earned Ph.D. degree in 2006 from Department of Art History, Faculty of Philosophy, Belgrade University. Presently engaged as Associate Professor of Art History at Academy of Fine Arts, Belgrade, Serbia. Main interest rests in the Mannerist art and artistic theory, as well as in the Early Modern spectacle and intermezzi. Lectured and published on historical models of collecting and display, on the concepts of the cabinet of the world, on late humanism, theory of correspondences and elements, as well as the art of memory and its impact on the formation and development of Early Modern visual and cultural patterns.

Xristina Penna (www.xristinapenna.com) works internationally as a stage designer, art director and performance maker. Her practice is cross-disciplinary and consists of creating visual environments by blurring contemporary reality with dreamy states that relate to the uncanny. Currently, as artistic director of the as we speak project (www.aswespeakproject.org) she collaborates with performance, visual and sonic artists to create performance and installation work (Accidental Festival, The Round House, London, May 2011, Benaki Museum of Modern Art as part of the project Locus Solus by Outofthebox Intermedia, Athens 2010). As founding member of Poems to my other self, a collective of visual and theatre artists she has art directed and designed Holes by Gabriella Svenningsen, Round Chapel, London 2007 Other design work includes Black Tonic by The Other Way Works, Manchester 2008, funded by a Wellcome Trust Award. Xristina holds an MA in Scenography from Central St Martin's College of Art and Design and a BA from the School of Drama, Aristotle University, Thessaloniki, Greece.

Dragana Pilipović is a graduated master of architecture, currently a PhD student at the Faculty of Technical Sciences in Novi Sad. She graduated in 2006, and since then has been working as an associate assistant on the courses Architectural Design 1 and 2. She was employed as a designer-

collaborator in the architectural office "I'M architect & associates". From September 2008 she was working as a research fellow at the scientific-research project "Technical and Technological Conditions and Potentials of Architectural Buildings for Performance Events in the Republic of Serbia", in which she worked on establishing a database of "Theatre Atlas Serbia". She is an associate designer of the Main Architectural Design of "Scientific-Technological Park", at the University of Novi Sad.

Aleksandra Pešterac is a graduated master of architecture, currently a PhD student at the Faculty of Technical Sciences in Novi Sad, on the Department of Architecture and Urbanism. She graduated on October the 6th in 2010, and since 2008 has been engaged as an associate assistant on the courses of Architectural Design 1 and 2. She participated as associate designer of the Main Architectural Design of "Scientific- Technological Park", at the University of Novi Sad. She is currently employed as a Research Assistant at the Faculty of Technical Sciences, at the project "Technical and Technological Condition and Potentials of Community Cultural Centre Buildings in the Republic of Serbia", supported by the Ministry of Education and Science of the Republic of Serbia. She is a co-author of two awarded projects in the field of architectural design.

Gordan Savičić, born in Vienna, is an artist in the field of electronics, interactive art and digital culture. He graduated from the University of Applied Arts in Vienna and did his Master in Media Design at the Piet Zwart Institute in Rotterdam. He took part in different festivals and exhibitions in Europe and Asia, amongst others in Madrid (ARCO), Zurich (Cabaret Voltaire), Berlin (Transmediale), Yogyakarta (Cellsbutton), Tokyo (dis-locate) and Hongkong (Videotage).

Selena Savić is an artist and architect from Belgrade, currently living and working in Lausanne, Switzerland. Selena graduated from the Faculty of Architecture, university of Belgrade in 2006, at the department for Urban Planning. After graduating, she worked at the Research Centre (IPC), Faculty of Architecture, where she earned practical knowledge in urban planning. She continued her studies in the Netherlands, where she graduated from the Media Design department at the Piet Zwart Institute in Rotterdam in 2010. Since September 2011 she is working on her doctoral research at the Federal Technical Institute in Lausanne, Switzerland (EPFL) and Technical Institute in Lisbon, Portugal (IST). Besides architecture, Selena Savić actively pursues a critical media practice, treating the questions of the city, media and systems in general. She participated in many exhibitions and festivals in Belgrade,

Vienna, Berlin, Barcelona, Copenhagen, Stockholm, Rotterdam and Yogyakarta, amongst others.

Yael Sherill Mohilever was educated at the Tel-Aviv University (Israel) and at Central Saint Martin's College of Art and Design, The University of The Arts London (UK). She was also trained as a stage and costume designer under the guidance of the renowned Israeli designer Rakefet Levi, and worked professionally in a wide variety of projects. Additionally, over the years, Yael has been involved in political and environmental organizations where she participated in and initiated activist acts. Today she combines her artistic work with theoretical exploration focusing mainly on public performance in contemporary western urban environments and political art. She investigates the dialectical relations between the post-industrial, liberal cities and the performative/activist potentialities these settings encompass. In her paper she looks into new forms of public performance through the concept of "Geographical Imagination" formulated by David Harvey. The paper will outline the discussion regarding the subversive potential of current forms of public performances and their connection to the development of new communication technologies.

In her artistic work, Yael creates experimental performances which incorporate choreography, movement, text and a site-responsive perspective. Her productions illuminate the chaos inherent in natural and artificial systems and deals with the idea of the body as a complex system, prone to disruption through disease or dysfunction. The common, superficially straightforward and minimalist surface of her pieces, apparently absurd or surreal, reveal themselves to be a much more profound discourse on the nature of chaos (theory), capitalism and the absurdities and self destructive potential of all over-complex systems. Her works were presented both nationally and international in traditional theatrical spaces and outdoor sites.

Roula Tsitouri is a PhD candidate at the Department of Media, Communication & Culture at the Panteion University of Political and Social Sciences of Athens. She graduated from the Department of French Language and Literature of the National & Capodistrian University of Athens. She holds a degree in Literary Translation and a D.E.A. [MA equivalent] in "Théâtre et Arts du Spectacle" from the University of Paris III – Nouvelle Sorbonne, France. In field of theatre, she has worked as an assistant director, dramaturge and translator both in Paris and in Athens. She has translated various essays on theatre and literature. She has participated in several

conferences presenting papers on modernist theatre and is particularly interested in contemporary staging techniques.

Ljiljana Vukajlov was born in 1961 in Novi Sad. She graduated and received master degree on Faculty of Architecture in Belgrade and Ph.D. degree on Faculty of Technical Sciences in Novi Sad. Since 2010 she is assistant professor at the Department of Architecture and Urbanism at the Faculty of Technical Sciences in Novi Sad.

Aleksandra Bandić was born in 1982 in Novi Sad. She graduated in 2007 at the Faculty of Technical Sciences in Novi Sad, Department of Architecture and Urbanism. Since 2008 she is Ph.D. student and works as a teaching assistant at the same faculty. She is an architect in the firm "Gardi" Ltd in Novi Sad.

Marija Dorić was born in 1982 in Novi Sad. Since 2008 she is a teaching assistant at the Department of Architecture and Urbanism, where she graduated under the supervision of professor Đura Kojić. Marija is a coordinator of the RestArt team, within the Department, which organized three international student's competitions and two international symposiums.

Monika Červenjak was born in 1982 in Novi Sad. She graduated at the Faculty of Technical Sciences in Novi Sad at the Department of Architecture and Urbanism in 2008. As a Ph.D. student at the same faculty she is a demonstrator. She works in the City Administration for Urban Planning and Housing Services since 2008.

Dragana Konstantinović, MSc, works as teaching assistant at Department of Architecture and Urbanism, Faculty of Technical Sciences, in Architectural Design course line. Graduated in 2003 at Faculty of Technical Sciences, gained MSc degree in 2009 at Faculty of Architecture, University of Belgrade, with thesis entitled *Interaction of Architecture and Environmental Technology-Development of Relations and Interconnections in Office Building Typology*. She is practicing architect and active researcher in the projects funded by Ministry of Education and Science, in the field of architecture and urbanism. She published her works in national scientific journals, books of proceedings and presented her research in numerous international conferences.

SHOW CASE: SCENE DESIGN SPACE
Sideline programme of the Yugoslav Theatre Festival

SHOW CASE: SCENE DESIGN SPACE

Tatjana Dadić Dinulović, project author

Scene design as artistic and curatorial practice

Term scene design relates to professional, artistic, curatorial, theoretical and ideological practices developed from the expanded meaning of scenography – as semantic category and artistic discipline. It has been introduced into Serbian language to indicate a joint process of conception, creation and realization of a scene in the broadest sense of the word. Or more precisely, to signify a creation of a complex synaesthetic environment, physical or metaphorical, much broader than actual theatre space, in which scene can be build or thought. In professional theatre practice, scene design connects several artistic disciplines - design of a performing space and set, costume, sound and light design, joint together in the process of creating theatre performance. As a complex artistic and curatorial practice, scene design belongs to interdisciplinary field - it stands at the crossroads of theatre, architecture, visual arts, performance, installation, site-specific projects, written text and new media, but also interdisciplinary art *per se*. By taking the space “in between” disciplines, scene design becomes an open model for artistic research and practice, as well as a core drive for a large number of artistic and curatorial works. Since orientation towards a “white cube” (an ideal exhibition space) or a “black box” (an ideal performing space) has undoubtedly been questioned, there is a possibility for a hybrid environment in which belonging to a discipline, except in ideological sense, ceases to be the most important topic. As a result of this process, scene design outside theatre practice can be defined not only as “scenography expanded” but as art on its own. Every process which includes scenic way of thinking, scenographic means of expression and “desire” to become a spectacle can be defined as independent scene design artwork.

Scene design space

“Scene Design Space” programme is showcasing artistic and curatorial practices of scene design in Serbia and the region. The first selection criterion has been my personal perception of the works, followed by diversity of artistic outcomes, forms and means of expression, variety of performing environments and types of audience, as well as specific circumstances in which works were created or diversity of media used. It is also important to note the range of artists’ profiles – in terms of their formal education, areas of work and means of expression, or their conscious or unintentional decision to use scene design as way of thinking.

There are three reasons why the Yugoslav Theatre Festival “Without translation” serves as natural environment for such a curatorial - artistic project.

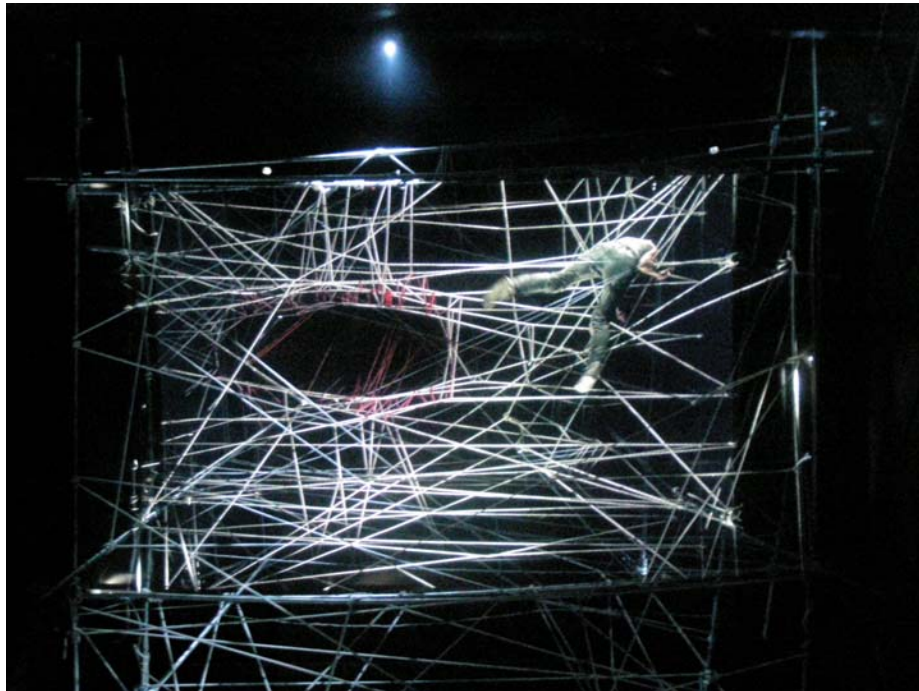
First relates to the fact that, usually, theatre festivals are places to “exhibit” and evaluate set and costume design; less often composed music or selected stage music; and rarely sound or light design, or any other aspect of scene design in theatre. In this context, Showcase programme aims at emphasizing the need for recognition and articulation of theatre scene components – visual, auditive and all other media lines addressing different senses or all senses at the same time. Naturally, once again, we need to remember the Biennial of Scene Design, the most important and the largest manifestation dedicated to design and technical production in performing arts in this part of Europe, officially using term scene design for the first time in Yugoslavia/Serbia. Dealing with various forms of performing activities, this manifestation has determined the framework for further development of scene design, mainly in terms of conventional drama theatre and national production but, also, applicable to other forms of artistic work. Second reason relates to the physical space of the National Theatre in Užice, not only because this is one of the rare contemporary buildings in ex-Yugoslavia purposely designed for theatre, but also because it has a unique urban position, both in terms of character and meaning. It holds a dominant position in the city centre and, at the same time, represents an “urban royal box” from which the monumental stage of the Partizan Square can be perceived. One of the rare, if not the only, square left by contemporary urbanism to our cities, this square brings huge performing potential and meaning – in terms of historical, cultural, environmental and, even, ideological sense. And finally, artistic and production efforts of the Yugoslav Theatre Festival to preserve its nominal

and cultural importance, as well as to continue its development with the same title and in circumstances which by no means are favourable, represents an important and unusual fact for the culture in Serbia and Serbian society in general. Selection of works in the Showcase programme directly is based on these three issues.

Space and body

Dorijan Kolundžija: “Displacements”

Art work “Displacements” by Dorijan Kolundžija represented Serbia at the Prague Quadrennial 2011, the most important world manifestation dedicated to performance space and design. This project has been initiated



Sideline programme of the Yugoslav Theatre Festival: Show Case: Dorijan Kolundžija - Displacements (Seizure by Dalija Aćin)

as a collaborative platform to explore principal aspects of contemporary art production and live performance. It consists of six small “black boxes” – physical spaces which, at the same time, compose frame for virtual space of

holographic performing events, performed and recorded in another real space. "Video, audio, performance streaming, web presence and holographic projection are the mediums used as materials from which the artwork emerges", say Dorijan Kolundžija and co-curators Ana Adamović and Milica Pekić. The work deals with the questions of physical presence and absence, direct and mediated experience (of both performer and the audience) and intimate in relation to the spectacular (performance vs. watching). It, also, raises the question of exhibiting elements of performing event outside the actual performing space, as well as storing and archiving of the performing work. "Displacements", therefore, represents extraordinary scene design work in every of the mentioned aspects.

Marina Radulj: "Body never lies"

At the same manifestation in Prague, Marina Radulj presented her art project "Body never lies" developed with the 4th year students of architecture at the Faculty of Architecture and Civil Engineering in Banjaluka. Together with Monika Ponjavić, Marina Radulj initiated and realized a complex research procedure in which students of architecture exploited their own bodies in the process of examining existential space, especially looking for the relation between space and event. Here, a body is seen both as instrument of spectacle and a building material. At the same time, body represents physical frame for inner space, theatrical and dramatic similarly to the physical space inhabited by the bodies. This project, realized in the public space of Banjaluka, media spaces of photography and video, virtual space of various construction means, as well as spiritual space of each individual and a group as a whole, was completed by a performing event which could be classified as *site-specific*. It used a space of the "Tereza" building, constructed for military purposes during Austro-Hungarian government in Bosnia and Herzegovina, later used by ex-Yugoslav National Army, then Republic of Srpska Army and, finally, given to local university for educating young architects. This space of exceptional environmental value and strong performing potential already was exploited for various artistic researches as part of the architectural curriculum. However, this project made it true dramatic space, the one that Ognjenka Milićević called "space: drama character".

Mia David: “Peep Show”

Mia David derives her spatial constructs from her inner intimate being and stage them through establishing micro-spatial levels, those that could be recognized as “hand” levels. In her art project entitled “Peep Show” Mia David creates completely closed worlds, placed within variously shaped and



Sideline programme of the Yugoslav Theatre Festival: Show Case: Mia David – Peep Show

dimensioned metal boxes. Of course, it is impossible to enter the boxes but it is possible to look through many peepholes placed on the surface. Inside the boxes, occupying physical exhibition space, there are complex art installations, illuminated and composed of various artifacts, some of them being part of the most intimate history of the author. Photographs, excerpts of written texts and different objects, construct various structures, undoubtedly theatrical and exceptionally scenic. “The actual physical space occupied by the boxes-objects stands for a metaphor of our internal psychological mechanisms which keep us imprisoned. This work deals with voyeurism; with human curiosity; and with boundaries of intimacy and its phantasmagorical constructions”, says Mia David, adding that this is how “fragments of someone’s past, interrupted images, words, places and reflections, become

sufficient material for an “innocent viewer” to compile a powerful puzzle, create firm beliefs and become a judge“. By their nature, inner spaces of Mia David’s boxes easily can be related to those of Dorijan Kolundžija, although first ones were created some years before. Furthermore, Kolundžija’s boxes are inhabited with other people, while Mia David fills hers with her own world.

Tijana Đuričić: “Two Owls“

There was no need for Tijana Đuričić to construct anything. She dedicated herself to researching her primary existential space – her own body, not by taking it to another space (such in Marina Radulj’s work), but by using her inner space as source of new energy – in this case, sound. As an active opera singer and artist of a specific sensibility, Tijana Đuričić is inspired by a solo voice composition “Two Owls” written by Hideki Kozakura, contemporary Japanese composer, and based on the lyrics of a Czech poet Petr Borkovec. She explores and activates all her creative potentials, exploiting the music in the broadest sense of the word. Obviously, this work does not showcase scene design as a process of space construction or space articulation, although the actual realization can be seen as a performing act, supplemented by relevant theatrical means, above all stage light. However, this is not necessary (and even is undesirable), since actual performance, as special production of sound image, becomes authentic and complete work of art. Not only that this represents scene design but also stands for the most direct paradigm of one of the possible meanings of this discipline – body, as generator of sound, becomes a generator of spatial image.

Vesna Mićović: “Photo-studio ‘The Republic of Užice’”

The main subject of Vesna Mićović’s work is photographic image. This project, conceived as real photographic studio, contains the highest possible level of interactivity and represents semi-spontaneous or semi-directed performing event in which the process of creation of photography (seen as event construction) is abreast with the process of creation of photographic image (seen as visual art). Although not realized at the Yugoslav Theatre Festival (due to unforeseen reasons), this project was already performed twice in Belgrade dealing with two different topics - “Carnivals” and “Pioneers”. “The power of photography to appropriate reality or suspend time and events is irresistible”, says Vesna Mićović, “regardless of the fact that it is

a fictional medium – time cannot be stopped the way photography depicts it, while everything that photography shows might be a created reality”. This exact nature of the medium is explored as part of Vesna Mićović’s idea, inspired by the historical event – establishment of the first liberated territory in Europe during II World War, which survived for seventy three days.

Biographies

Dorijan Kolundžija (Belgrade, 1976) is applied graphics and new media artist. He graduated Applied Graphics from the Faculty of Applied Arts in Belgrade, and received MA in Fine Arts, Design, Art and Technology from Peck School of the Arts at the American University of Wisconsin in Milwaukee. He was artistic director of the Belgrade Summer Festival. Currently Kolundžija runs „Gallery 12+” new media solutions studio and works as artistic director of KIOSK platform for contemporary arts. He participated in numerous solo and group exhibitions in Serbia and internationally. He is a lecturer in new media at Megatrend University in Belgrade, School of Art and Design.

Marina Radulj (Banjaluka, 1978) is an architect. She graduated Architecture from the Faculty of Architecture and Civil Engineering at the University of Banjaluka, Bosnia and Herzegovina, where she works as higher teaching instructor and architect. She received PhD in Scene Design from the University of Arts in Belgrade, and was a visiting scholar at the Arizona State University, Herberger Institute for Design and the Arts, School of Architecture. Her PhD project entitled BA(O)SNA deals with experiencing space and articulating narratives of confused identities in public spaces. Currently she has been developing artistic and research project *BODYNEVERLIES* with Monika Ponjavić.

Mia David (Belgrade, 1974) is an architect, a visual artist and a cultural manager. She is engaged in exploring and designing of the space. She graduated Architecture from the Faculty of Architecture in Belgrade, and received MA and PhD in Scene Design from the University of Arts in Belgrade. She is an author of a number of projects in the area of architecture, design, scenography and art, as well as numerous articles. She exhibited her architectural and scene design art works in Serbia, Montenegro, Germany, Russia, Italy and Czech Republic, including Venice Biennial of Architecture (2004) and Venice Theatre Biennial (2007. and 2009). She was a curator and

one of the authors of the Serbian architectural presentation at the Prague Quadrennial (2011). She was co-founder and Editor-in-chief of the "Kvart" magazine. She is a guest lecturer at the Faculty of Drama Art in Belgrade. Currently, Mia David is a Director of Belgrade Cultural Centre.

Tijana Đuričić (Belgrade, 1983) is a performing artist who uses voice as main means of expression. She graduated Cultural management and Journalism from the Academy of Fine Arts in Belgrade, as well as Opera Singing from the Faculty of Philology and Arts in Kragujevac. She is the member of the National Theatre Opera Studio in Belgrade and Association of Music Artists of Serbia. She performed in Serbia, Italy, France, Germany and Japan. She works as a Teaching Assistant at the Academy of Fine Arts in Belgrade.

Vesna Mićović (Belgrade, 1965) is a photographer. She graduated Photography from the Academy of Arts in Belgrade. She is engaged in photography as contemporary art practice as an artist, a curator and a teacher. She exhibits her own art at solo and group exhibitions. At the same time, she is engaged in curatorial projects. Her works were on show in Serbia, Slovenia and France. She teaches photography at Nova Academy of Arts in Belgrade.

Tatjana Dadić Dinulović (Belgrade, 1963) works in theory and practice of scene design, exploring phenomenology of performing events and relation between artist, media and space. She received an MA in Scene Design, MSc in Theory of Arts and Media, and PhD in Scene Design from the University of Arts in Belgrade. She published two books, a substantial number of articles in scientific and professional journals and presented papers at international conferences. She exhibited her scene design art works in Serbia, Montenegro, Italy, Czech Republic and Bosnia and Herzegovina, including Venice Biennial of Architecture (2004) and Prague Quadrennial (2007). She is a Lecturer at the Academy of Fine Arts and NOVA Academy of Arts in Belgrade, as well as visiting lecturer at the Faculty of Technical Sciences in Novi Sad for PhD programme in architecture and urbanism.

CIP – Каталогизација у публикацији
Библиотека Матице Српске, Нови Сад

792(082)

**INTERNATIONAL Conference Theatre Space after 20th Century
(4 ; 2012 ; Novi Sad)**

Theatre space after 20th century / 4th International
Conference in the cycle "Spectacle-City-Identity", Novi Sad,
2012 ; [editors Radivoje Dinulović, Milena Krklješ, Olivera
Gračanin]. – Novi Sad : Faculty of Technical Sciences,
Department of Architecture and Urbanism, 2012. – 1
elektronski optički disk (CD-ROM) ; 12 cm

ISBN 978-86-7892-435-4

а) Позориште – Зборници

COBISS.SR-ID 275866631

