

**Sensibility of Stage Design in related with different  
Performance; Opera, Musical, Play  
Observational, Qualitative Research; Case Study  
UK-London**

**Roxaneh Fouladi Nashta**

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Approval of the Institute of Graduate Studies and Research

---

Prof. Dr. Elvan Yılmaz  
Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Master of Science in Interior Architecture.

---

Assoc. Prof. Dr.Uğur Dağlı  
Chair, Department of Interior Architecture

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Science in Interior Architecture.

---

Assoc. Prof. Dr.Uğur Dağlı  
Supervisor

---

Examining Committee

1. Prof. Dr. Kutsal Öztürk

---

2. Assoc. Prof. Dr.Uğur Dağlı

---

3. Asst. Prof. Dr. Kağan Günce

---

4. Asst. Prof. Dr. Nil Paşaoğulları

---

5. Dr. Betül Bilge

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## ABSTRACT

Theatre performances still have many audiences to attract, which each one of these performances has been presenting for them on diverse stages with different design concepts. The objects, which are given to the audience, are an overview of each particular performance, which is the 'Stage Design' of those performances. Design of the stages with the performances, which are the actors' movements, together it makes the whole sensibility of the space. This research's aim is to investigate about the stage designs sensibility in relation to different performances. The word 'Sensibility' means "The ability to feel or perceive" (Houghton, 2000). In this case, the sensibility can be named as one of the human skills, which helps them to have better understanding of the physical or mental obsessions around them. This study is a qualitative observational research, which took place in London-UK, to get some information nearby differences and similarities, about diverse types of stages and altered performances. Observations were done from twenty different theatres, in three kinds of performances. So the methodology has been done step by step to figure out the main questions of this research which is; What is the sensibility of stage design in each of these particular theatre performances; Opera, musicals and plays?

**Keywords:** Stage Design, Performances, Movement, Audience, Actor and Sensibility

## OZ

Tiyatro gösterilerinde sunulan her bir gösteri , farklı tasarım konseptleri ile birçok izleyicinin ilgisini çekmektedir. ‘Sahne Tasarımında’ izleyicilere verilen nesnelerin her biri gösterinin genel bakış açısını oluşturmaktadır.Kullanım alanı, sahne tasarımı ve aktörlerin hareketleri ile birlikte bir bütünlük sağlamaktadır. Bu çalışmanın amacı ise; sahne tasarımlarının duyarlılığını farklı performanslarla ilişkili olarak araştırmaktır. ‘Duyarlılık’ kelimesi ‘hissetmek ve algılama yeteneği’ demektir (Houghton, 2000). Bu durum da duyarlılık, çevrelerinin fiziksel veya zihinsel olarak daha iyi anlaşılabilmesine yardımcı olur ve bu da insan becerileri olarak adlandırılabilir. Bu çalışma Londra-İngiltere’de yapıldı.Niteliksel ve gözlemsel bir araştırmadır. Tezde, çeşitli ve değişken sahnelerin farklılıkları ve benzetmeleri araştırılmıştır. Gözlemler yirmi farklı tiyatro ve üç ayrı performans arasında yapıldı. Bu araştırmanın temel sorunu ise; Opera, müzikal ve tiyatrolarda sahne tasarımının duyarlılığı nedir ?

Anahtar sözcükler: Sahne tasarımı, performanslar, hareket, seyirci, aktör ve duyarlılık.

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# Chapter 1

## INTRODUCTION

From the day the art manifest came into the wild world, there were always arts lovers in each meticulous files of art who they gather to be concerned their favorite art collection. That could be any kind of art; one of the famous art talents from old times that have too many fans was theatre performances. Design is a world, which has different points of views in each profession. “Design” in the case of Interior design profession can define as a new shape of beauty, like a visual power. Of course, design has different definitions in each kind of buildings that has various functions like residential, commercial, cultural and official definitions. Theatre performances, which most people enjoy, and each one of these performances has been presenting for them on divers stages. The object which gives the audience an overview of each performance’s particular concept, is the ‘Stage Design’ of those particular performances, and which can mean the design of the stages together, with the performance that makes most sensibility of that space.

The word ‘Sensibility’ means “The ability to feel or perceive” (Houghton, 2000). The sensibility can be said to be as one of the human skills, which helps them to have better understanding of the obsessions around them. In related with theatre stage designs and performances, generally there could be two ways to look at for sensibility words to understand; which one is the human’s sense from visualizes and which is the human’s sense from thoughts; Physical sensibility, Mental sensibility. In relation with stage design and performance the Physical sensibility is the

responsiveness of physical appearances (body language) and visual objects (furniture and decorations) and the Mental sensibility is the receptivity of senses, which is involved with humankind sensation reorganization and it is a conversation that should be investigated within numbers of audiences about their psychology to understand it. In this study, the focus point is the sensibility of stage designs (visual objects) in relation with different performances (physical appearance). As this study is a qualitative observational research, which was done in London-UK to get some knowledge about the types of stages, the observations had been done from twenty different theatres in three kinds of performances; Opera, Musical and Play in London. The collected theatres names were as follows:

The Saddlers Walls, The Globe, New Vic, Players (Charring Cross), The Royal Opera, London Coliseum, Unicorn Theatre for Children, Royal Festival Hall, King's Place, Prince of Wales, Duchess Theatre, National Theatre, Theatre Royal Haymarket, Adelphi Theatre London, London Palladium, Victoria Palace Theatre, Vaudeville Theatre, Shaftesbury Theatre, Queen Theatre and Apollo Victoria Theatre.

So the methodology was completed step by step to figure out the main questions of this research which is; what is the sensibility of stage designs in each of these particular theatre performances; Opera, musicals and plays? To get the answer of this question, the searching goes through understanding the communication between audiences and the stage designs with each particular performance, into London's theatres.

## 1.1 Background of Study

As Booker and Stone (2010) in their book, “What is interior design?” mentioned as “One of the fields of creativity is theatre set designs; the creation of a stage and setting for a performance is similar to the design of interior space as it is usually inside, site specific, contained, and temporary”. (Booker & Stone, 2010) They also argue that learning about these regulations is related to interior designers (Booker & Stone, 2010), and as a whole this can mean that the designers should show their design’s concept in fastidious rhythms. Which gives a general image of the whole idea with the performance to the audience; ‘stage design’ and ‘performance’ are supplement to create a show.

Oxenford (1951) in his textbook mentioned, “Acting must usually convey to the audience something within that audience's comprehension, therefore a compromise often has to be made between what is meant, by the author, to be presented, and what is theatrically effective and possible”. (Oxenford, 1951) Therefore all these designs and performances take meaning with the humans movement in each particular show, which depends on a kind of movement that performer has. The designer should set the unfix material related to the rhythm of that movement. In this case, Oxenford (1951) continued, “If fantastic costume is to be worn, position and gesture should be planned accordingly and the floor pattern fitted in afterwards.” (Oxenford, 1951) So this research will also include the exploration about the movement in each particular performance and to be figured out how these movements can have an effect on stage designs. Alternatively, does stage design depend on the performer’s movement? As Coles (2007) argued, “Understanding the sense of place engendered in a building and its spatial context is an essential aspect of the design process”. (Coles, 2007)

Therefore, Stage Design can be a sense as a design that the most important part of it together with the performance conveys to the viewers as a special show. Coles (2007) also mentioned a role of an Interior Architect is to convert and remodel the spaces and places that have old or accessible characters in the way, which gives, a breathe of a new life, fashion and identity to them. (Coles, 2007) As it mentioned before, the technology has stylish functions to effect on the actor's movements when they act on the stage, using either more or less of it, which depends on the theatres; the kind of it and the novel's genre. Also in this study, the considerations will be; kinds of theatre and the narratives genre; Opera, Musicals, and Plays. In the case of technology usage for theatre, Judith Strong (2010) believes, "Many theatre technicians would be happy to work with outmoded technology, the right space in which to do technical theatre work is much more important than filling a space with the latest technology" (Strong, 2010). However, there is one significant summit point concerning theatres, that in today's life it is a hugely apparent amount. Relying on observation, technology has a clear role, which has an effect on stage design, and of course, these will have an effort on sensibility as well. Therefore, theatres subject in the twenty first century, especially in musical sorts, are the places that most of the designers try to mix the design up more with the technology for it to look much more exciting as it can be. The conclusion of these arguments is; actors' movements and playing, that create the performance can have direct effect on stage design and these all together can make a sensibility of the stage design on each particular performances, which will be qualified more clearly further on.

In the next chapter, there are brief considerations about stage design backgrounds in the UK. In addition, explanations take place about kinds of stages'. Chapter 3



includes the movements and comparisons of three different performances, plus brief explanations about technological stage parts. Chapter 4 looks at, what the word sensibility can mean in relation with stage designs and different performances. Finally, in Chapter 5, there are answers and results from observations, focused observations and interviews.

### Theoretical Framework

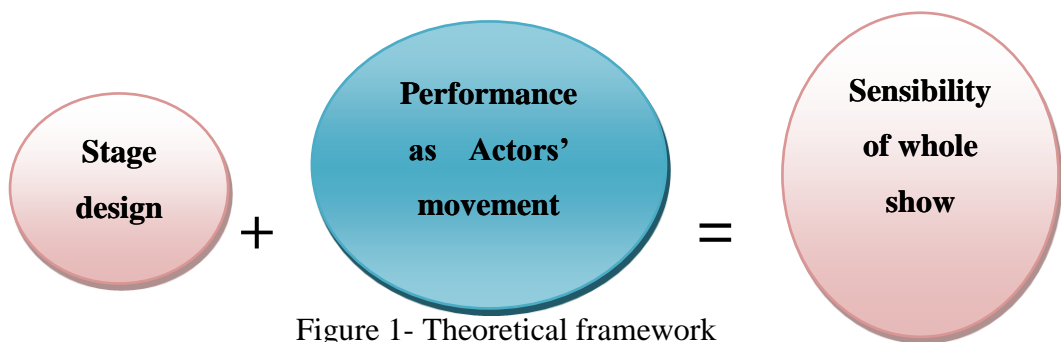


Figure 1- Theoretical framework

## **1.2 Research Aims and Questions**

This study conducts to consider about the stage designs sensibility from the audiences point of view, which is from a number of various books and web sources. In addition, an interview of the observations and questionnaires that is the process of this research methodology, which is related to the topic. The research leads to a conclusion that gives exploration of sensibility in stage design in relation with different performances in London's stage design. For each specific performance, a stage designer intends to give concepts to the stage design for each performance depending on their content. The designers can create every concept for each particular performance, but the point is that they should make a connection between a narrative and their creations of designs. The question is; how can interior designers

make connections between contents of the narrative that the performance should be depending on it and the design of the stage that is their new creation, which can easily take the performances' excitement up or down? Through the main question, there are more questions which was asked during the research methodology which are answered by professional authors from books and article sources, the audiences, also retort by observations and references to guide the research to get the answer of the main question. The questions are as follows:

- What is the definition of “Stage Design”?
- What can be the relation between actors' movements and the stage designs?
- Which kinds of performances use more technological appearances in their stage design? What can the effect be on stage design?
- What is the definition of “sensibility”?
- The main question is what is the sensibility of stage design for audiences in each of these particular theatre performances; Opera, musicals and plays?

### **1.3 Research Methodology**

Completely, the arguments were put together from general observations, focused observations, general questioning by the interview, and existed resources, which are different articles and some books. The investigation is totally a general influence about what had been qualified during the research. Finally, the observations, the interviews, the books and other sources had got together to come and take a conclusion for this research.

- READINGS

- a) Pre-readings for finding the keywords for the chosen subject
- b) general-reading; books, articles and internet sources about Theatre and stage design to guide the thesis idea to a right point

- CASE STUDY

- c) Interview: for selecting a case study area, interviewing by Gonul Ismail, to get the idea of collecting the twenty theatre halls in London from her. (She is the dance teacher from 'Art Dance Academy' which is located in EMU 'Eastern Mediterranean University', who she is a dance teacher there and she lived in London, also she passed an academic progression of dancing there)
- d) Observations: from all the chosen theatres, took photos of entrances and advertisements around it. Attending five different performances in three themes, which are: Opera, Musicals, and Plays to compare the sensibility of their stage design. (There was a limitation, which the photography from inside and the stage and mostly from the moment the stage curtain goes up, was forbidden. Therefore, the figures from the stage examples were taken from books and internet sources by giving all references.
- e) Focus Observations: to compare different stage design sensibility related with Opera, Musical and play with giving more attention to detail. , there are five chosen theatre from the twenty collected that they had attended in three Opera Musical performances and two Play performances in during research period. The five theatre that chose to be the focus observation are; the 'Victoria Palace' to watch 'Billy Elliot', the 'London Palladium' to watch 'The Wizard of OZ', the 'Apollo Victoria' to watch 'Wicked',

the 'National theatre-Lyttelton' to watch 'The Veil' and the 'Vaudeville theatre' to watch 'Broken Glass'.

- f) Interview: Randomly interview had been done with audiences from both genders male and female in the age over twenty. The Interview has nine questions related to the thesis topic; also, it depends on the readings that had been answered by 'Agree' or 'Disagree'. Because this study is a qualitative theoretical and observational thesis, the number of questionnaires will qualify the subject and to prove the theoretical part which explains the Conduct literature review on guided sources.

#### Results

- a) Analysis: The undertaken analysis of accumulated notes, interviews, pictures and all the general and focus observations also interesting details, which was observed in between.
- b) Evaluation: To compare the three different kinds of stage designs Opera, Musicals, and Plays, and to evaluate it with all observations, different authors idea and the interviews.
- c) Conclusion: Write a research statement that merges the whole understanding of the research, which it includes, signifying conclusions.

There is a table (table2) in the next page, which is or explains briefly about the research methodology.

## **1.4 Limitations**

As the research's subject is very broad, so the study is limited to its subject surrounded. Therefore, the investigations had been done thought the subject, which is limited to search about Opera, Musical and Play performances in London Theatre. It is just about the relation between actors' movement with the stage design. There are no focusing about acoustic systems, colors, lightings and environmental control in this research. Visual objects and physical appearances in this study mean actors' body language and stage design furniture. The study surrounded is to understand the differences and similarities of the stage design sensibility from the three performances, which have dissimilarities in actors' movement'. The writing had been written mostly from observations and focus observations plus used articles and some other sources to prove the texts' word more.

Table 1: Research Methodology

Research Methodology	Steps	Aims
READINGS	<ul style="list-style-type: none"> <li>a) Pre-readings</li> <li>b) General readings</li> </ul>	<ul style="list-style-type: none"> <li>a) to find keywords</li> <li>b) to guide the thesis to a right point</li> </ul>
CASE STUDY	<ul style="list-style-type: none"> <li>a) Interview</li> <li>b) Observations</li> <li>c) Focus Observation</li> <li>d) Interviews</li> </ul>	<ul style="list-style-type: none"> <li>-to get the idea of collecting the twenty chosen theatre as case study</li> <li>-to get the general theoretical framework of research</li> <li>-to compare sensibility of the stage design Opera, Musical and play performances'</li> <li>-to qualify the subject with 9 question about the stage design related with different performance</li> </ul>
RESULTS	<ul style="list-style-type: none"> <li>a) Analysis <ul style="list-style-type: none"> <li>Observatio</li> <li>Focus Observations</li> </ul> </li> <li>b) Evaluations <ul style="list-style-type: none"> <li>Observations</li> <li>Focus Observations</li> <li>Interviews</li> </ul> </li> <li>c) conclusions</li> </ul>	<ul style="list-style-type: none"> <li>-to compare the stage differences and similarities in between three stage design; Opera, musical, play</li> <li>-to recognize the stage design sensibility of each performance; Opera, Musical, Play</li> <li>-the whole idea of the research</li> </ul>

## Chapter 2

### STAGE DESIGN

Milly Barranger (1995) defined theatre as “A way of seeing has been revised to discuss theatre as an experience of art, life, and human imagination: people, spaces, plays, designs, staging, forms, language, and productions” (Milly, S, & Barranger, 1995) . Fifteen years later on Judith Strong (2010) explained it as “ The word theatre is used to embrace a range of performing art spaces, including drama theatres, opera houses, dance spaces, recital rooms, educational theatre and concert halls” (Strong, 2010). These two explanations are conveying the same meaning, although they have a long time difference. This means, theatre describing still transfers the same perception with just little additional characterization of technological and modernization parts. There are different basic points in general, which two of them are named by views and the other two classified by parts. These can be theatres imperative columns in classifications; the table below shows general classifications related to the thesis observation (Figure2) and each one has its own authority to trace on what it calls theatre. Therefore, the cultural and social views(Figure5) as they are important logics for the theatres viewpoints never changed, but what changed are all about technical and innovational part of the theatre portrayal(Figure6) Through this, Cultural view, it can be illustrated as art, plays, designs, languages – and social views can be illustrates as human life styles and experiences(Figure3). In comparison with the technical part of theatres, it is all about stage designs but innovational part is depending on the stage designs and both narrative (Figure4), which little modifying

in it, can easily have an effect on the overall performance. The tables and figures in the next pages are showing the explanations in more detail.

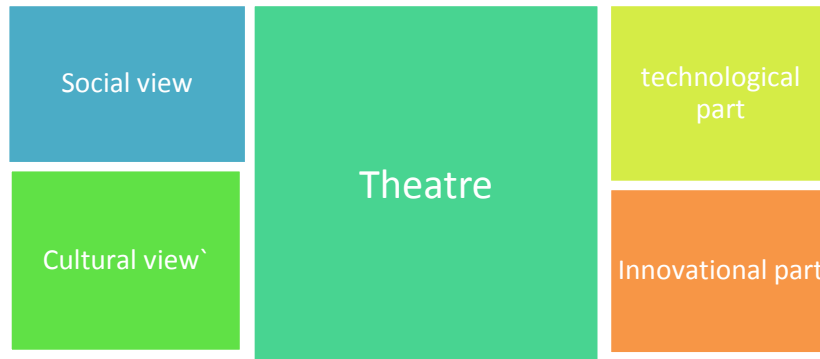


Figure 2: Imperative classification of theatre

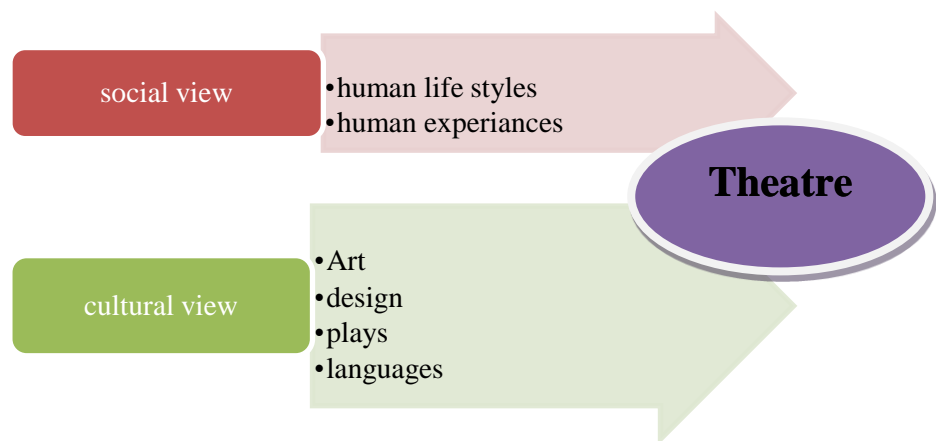


Figure 3: Illustrations of cultural and social views

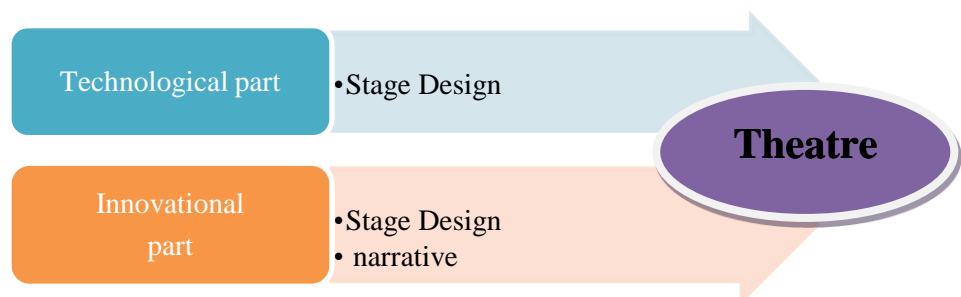


Figure 4: illustrations of technological and innovational views





Figure 5: cultural and social views (masterfile, 1999)

“Crowd of People at Theatre Box Office Leicester Square, London England”  
 “from an Exhibition at Young Vic Theatre in associated with saddler’s wells, it is a  
 brave new venture by the tow leading theatres in London” (Boyutta, 2008)



Figure 6: Technical and Innovational part of the theatre portrayal

“Over 100 axes of automation control and machinery have been installed at  
 London’s celebrated Royal Festival Hall”. “Creative space, not featureless hole,...  
 national theatre the Cottesloe on London’s South Bank” (Smallcombe, 2012)

In this chapter, a brief history about the theatres’ stage designs and theatre hall  
 atmosphere clarified as a result of Literature reviews carried out.

## **2.1 History of Theatre Stage Design in UK**

Half a thousand years ago in ancient Greece, theatres were created, emergent of religious finances, so in the fifth century BC it was the initial grand theatrical age in history, which songs and dances also leisurely were evolved into theatre at the same time. (Jones, 2005) There was a great moment for theatre after it was described as an immense art appearance and shaped a few of humankind's finest literatures (Jones, 2005).

### 15,16th century

Earlier in the mid fifteenth century, northward of the Renaissance initially lead from Italy to France, however English Students recurrently were in Italian Universities (About, 2007) Tradition of religious depiction had environed 15 century's examples of performances that associated to the majesty of the judges and lordly palaces of the time (Fani, 2008). European renaissance occurred in the fifteenth and the sixteenth centuries, which can be said to be a new nativity in Europeans history, which was one of the four converting developments. (About, 2007) The sixteenth century was the reflection time in theatre topics, perspective, myth and the idea that had been assembled theatre to have a gigantic stage design, which was designed to see completely from a single point of view in used by the patron of the arts, who was the prince. (Fani, 2008)

Soon learning that the Greek was commencing in England to the Oxford University (Figure7), it was also civilized with talented scholars who owned great graduation consequences near the beginning of sixteenth century (About, 2007).



Figure 7: Firstly famous class of theatre lecture in UK “Oxford’s Sheldonian lecture theatre” (Dey, 2012)

### 17,18th century

During 1573-1652, Ingo Jones mentioned that England’s primary foremost stage designer initiated the Italian perception of standpoint landscape to the English court theatre of James I earlier in the 17<sup>th</sup> century. (Wild, 2006) John Colet later Dean of St. Paul’s Cathedral in London was one of the group members who organized St. Paul’s grammar school, which was the pattern of cruel strictness of traditional English system, which rooted in the theory of kindness. (About, 2007)

Through the Tudors’ time, populace required to watch plays for amusement benefit, not to discuss on the subject of correct attitude (Trueman, 2000). In the UK, Elizabethan theatres took the place of Restoration ones, there was proscenium arch that has broth in view, that was used as a background of the stage and into the side wings (setdesign, 2007). Initially the plays had performed into the large Inn yards, but in 1577 by the Earl of Leicester one of the first genuine structured theatres had been built, which was for the Elizabethan time. In addition, it was an immense achievement and was constructed very fast, for example, Bear Garden, a design that had been built in the Elizabethan time, which let everyone see a vision of reality. (Trueman, 2000) In addition, there was a famous writer in England, called Ben

Jonson, who after Shakespeare became the best Elizabethan dramatist. (Robinson, 2000) Generally from the famous playwrights of the four that should be mentioned are; William Shakespeare, Christopher Marlowe, Ben Jonson and John Webster. (history-of-english-drama, 2012) . In the time of 1599 Shakespeare's theatre (Figure8) was built, that was called the Globe, which is a huge success because its co-owner Shakespeare was a very creative author (Alchin, 2008)..



Figure 8: Shakespeare's theatre - "Erected in 1599, The Globe was London's first theatre built by and for actors", it was first Shakespeare theatre design as well. (Interactive, 2011)

Day by day, the numbers of audiences were increased. By 1595, it reached up to 15,000 people per week that attended the theatres in London, so narratives turned out to be more important in their business, which gave the young men more of a chance to become an actor (Trueman, 2000). At the time, because of their gender it was forbidden for women to become an actor. Because of this reason, the boys took their place by wearing their costumes. However, the actor's clothes were expensive so mostly they wore their own daily clothes for a play and having a simple crown as an actor in the performance was shown who the King was (Trueman, 2000). Ingo Jones

intended viewpoint surroundings in 1605, by “angled wings” also a “back shutter” for manufacture of Ben Jonson’s “The Masque of Blackness” (Figure9) (Wild, 2006)



Figure 9: Manufacture of Ben Jonson-“Jones, Masque of Blackness, 1605” (Shafe, 2010)

### 19th century

In 1800, London Theatres needed a reconstruction or considerably changed again, which made theatres more and more significant in the business industry (Lloyd, 2001).

The middle of the 19th century, there was a trailing position for stage design’s original standard that were being used before that time , which was without effort to propose the exact location that the play insisted (setdesign, 2007).

### 20th century

British theatre designers had supreme international commendations in favor of their design through the second half of the twentieth century. (Library, 2010) The acclaim can be because they usually create designs in deal with set and costumes, although some other designers around the world mostly contract just with one of those manners (Designers, 2011). It shows that designers had essential roles in relation to

the rebuilt or redesigning of the theatres, which was necessary for them to improve in their profession. For instance (Figure10), Gordon Craig who was a popular designer in theatre context began to produce dramatic lighting effects to reject the unimportant and pointless naturalistic features (setdesign, 2007).



Figure 10: The Gordon Craig Theatre” (bbc, 2009)

Generally, there are many articles to understand modifies of London theatre’s designs from the past time until today. One of these changes or developments that were not clear in past time is a problem in additional areas, which is clear in observations; these spaces made the theatres atmosphere divided into rooms for various entertainments instead of only watching performances. In this chapter, there will be more details about the theatre buildings atmosphere and the usage of it by the audiences.

### 21th century

Another important development, which happened in theatre stage designs in today life, which is in technology. As a result, the twenty first century can be called as the vital age of technology in theatre and many other fields that is needed to be in. However, the century is not a start point for improving the stage design technology.

One of the first modernizer Inigo Jones, during the Jacobean time it was effective in theatre technology and after him John Webb his son-in-law took his place and sustained his way till the Restoration (EnglishMovements). Jones brought the wings and shutters organization to theatres technology system and he produced some painted background perspective, as well that they were movable up and down to be change it easily and in shortest time (EnglishMovements). For this age, also Keith Williams who became famous in 2001 for theatre designs, directing the field from UK that works on a huge technological theatre's project, which his works is an example is; the remodeling of the Birmingham Repertory Theatre (Williams, 2009). The Unicorn theatre for children in London is one of the good examples to show the modernism and technology systems for this century (also it is one of the chosen theatres for this thesis' case study). Designed in 1947 by Caryl Jenner and later in 2000 it became Keith Williams' redesign project, which made him win in the Architectural competition throughout Europe. (Williams, 2009) These days, Technology can bring a nice theatre to our home depending on the media and on the big screens, but it never can take the place of live performance on stages with an incredible design. Therefore, the theatre's management tried to transport a huge technology into theatres and on the stages, which attracted millions of people to go and watch the Titanism of technology (Figure11).



Figure10: Titanism of Innovation  
 “New Marlowe Theatre By  
 (CubeMe, 2011)

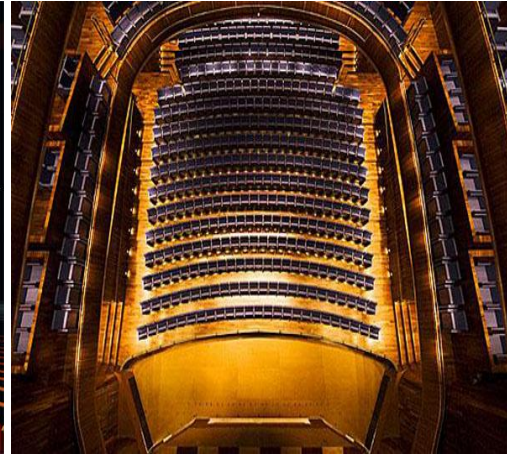


Figure 11 : Titanism of technology  
 “Wexford Opera House has received  
 Keith Williams (azlidesign, 2011)

In continuation of this chapter as it mentioned before, there will be complete explanations about today’s theatres hall atmosphere that are including stage design, audience seating area and additional entertainment spaces. The writings will be presenting from all observations that has been done during this thesis methodology.

## 2.2 Theatres’ Hall Atmosphere

### 2.2.1 Definitions of Theatre

“THEATRS” a name that reminds everyone human life style experience, art and entertainment, which can be even named as a great business in European world in today’s life. The staff, actors, directors, designers and managers whose work in this recreational complex, which all of them tries to bring fun and happiness to audiences so they can communicate with play on stage, to see exhibitions and spend time with each other and enjoy their moments. All of these can be effective on the cultural behavior of people. Therefore, a good definition for theatre can be Milly S. Barranger, who argued, “Theatre is one of the most immediate ways of experiencing another’s concept of life—of what it means to be human. On stage actors present



themselves to an audience in a story usually involving some aspect of being human” (Milly, S, & Barranger, 1995). As it mentioned above, in the history of theatre there are lots of revolution, in the present time in the theatre buildings design, in this case Michael Hammond (2006) considered that “ Today’s theatre, Opera houses and concert halls are among the most exhilarating buildings of our time, by some of the world’s most imaginative and accomplished architects” (Hammond, 2006). In another explanation that mostly delivers the same idea with other writers, Judith Strong (2010) stated, “Theatres are highly complexes buildings that are visited and used by many people during the course of their lifetime. We attend theatres to have our emotions shifted about...” (Strong, 2010). Strong (2010) continued that “...and theatres need an element of emotional intelligence in order to ensure successful productions from both artistic and commercial points of view” (Strong, 2010). Other writer Chris Van Uffelen (2010) in his book Performance Architecture plus Design pointed out “Theatres, philharmonic orchestras, concert halls and opera houses are among the most topical construction projects of our times. Many communities are complementing their cultural infrastructure by adding buildings for the performing arts and their historical structure” (Uffelen, 2010).

Theatre halls atmosphere gets larger everyday because of having a huge number of an audience. It divides to more spaces for different kinds of entertainment, art education, workshops, exhibitions, restaurant, bar and coffee shops. These days theatre’s managements get together for lots of cultural and social excitements and entertainment to inform people about life experiences that they need to know during their lifetime, the one that they may not clearly find by themselves anywhere else. This transferring information can be a performance on a stage with an unbelievable

design and narrative, a photograph or painting exhibition, a design workshop, a classroom for theatres new actors and much other cultural ability that everybody in any ages can take pleasure in. So as Strong (2010) argued generally that theatres could be defined as a huge space for art performances that includes; Drama theatre, Dance spaces, Opera houses, presentation rooms, concert halls and educational theatres. (Strong, 2010)

A description about theatres in a guidebook, which includes many terms of interior architecture and designs is a definition for theatre and includes all of the Authors explanations in a paragraph. This book names “The visual Dictionary of Interior Architecture and Design and writes by Michael Coates, Graeme Brooker & Sally Stone (2009). The clarification says:

“...A particular form of interior architecture and design. The theatre, while being a social and public space, has added technical considerations such as acoustics, lighting and sightlines, which result in a complex design process. The front-of-house area such as box office, reception and bar are social and functional. Meanwhile, the back of house, including the backstage area, dressing rooms and fly tower, have complex requirement and are usually less ostentations than the public areas...” (Coates, brooker, & Stone, 2009).

In this case, generally, theatre atmosphere can be divided into three main different parts, which are; The Stage, Audience’s seating area and additional spaces (that are arranged for various usage of performing art). The table (Figure12) below shows the chart of theatre atmosphere circulation and they explained one by one in the following section.

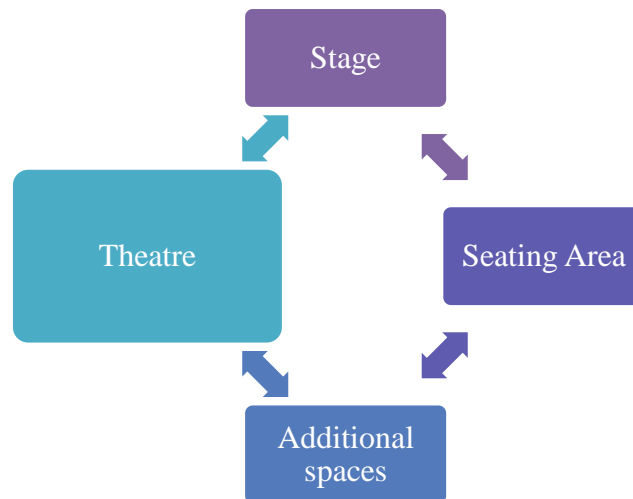


Figure 12: The relationship between theatre's spaces

## 2.2.2 Parts of Theatre Atmosphere

As it is mentioned generally theatres can be divided into three main parts, which each parts have different kinds of design programs, the parts includes; The Stage, the Audiences seating area and Additional spaces (for additional activities).

### 2.2.2.1 The Stage

Stage is a space for actors' performances that has made by gathering of a scenery, lighting, sound, painting screens, wheeled platforms, and costumes. It is a space that actors come together with an organized narrative for their movements as well as the dialogues, which they perform. Authors like Shakespeare (1995) believe that "there is doublings about the theatrical experience that provides a sense of life reflected on stage" (Milly, S, & Barranger, 1995). There are different kinds of stages that make theatres have five main types of ranges, which are Proscenium stage, Thrust theatre, End stage, Arena theatre and Flexible theatre (Alderson M. , 2010).

### Proscenium stage

Proscenium stages are the ones that are formed by proscenium arch (Figure13, 14) (Companies, 2003). The most widespread shape of theatre building in the eighteenth and nineteenth century was the proscenium arch theatre, which formed akin to a picture frame that can be seen during acting. (stage-types-proscenium-arc, 2012) About this sort of theatre that is the current type authors, Brockett and Ball (2010) stated that “The proscenium stage is like a picture frame a curtain may be used for scene shifts audience sits on one side” (Oscar G. Brockett, 2009). The Proscenium is the stage frame that has wings in sides; also, scenery bounded the performance district from each angle instead of the audience side (Alderson M. , 2010).any kinds of performances can be present on this kind of stages.



Figure 13: Proscenium stage example-“The picture above shows the Proscenium Arch of the York Theatre Royal in the UK” (stage-types-proscenium-arc, 2012)

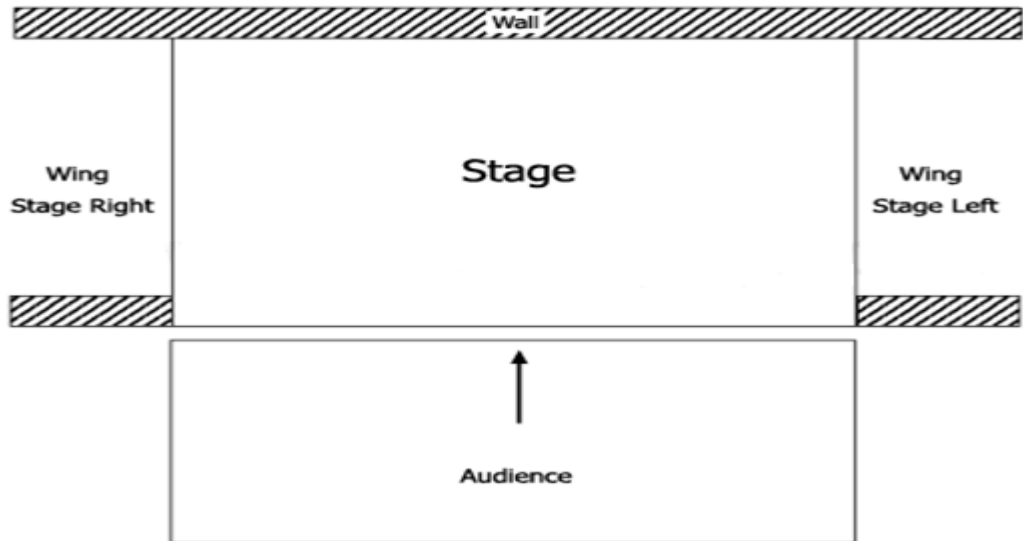


Figure 14: Proscenium stage plan- “Basic configuration of proscenium stage” (scenography, 2006)

A sector of the stage is called an Apron (Figure15), which project beyond and from side to side the proscenium arch, it was mostly using by comic performers or masters of ceremonies in vaudeville or concert hall productions. (stage-types-proscenium-arc, 2012)

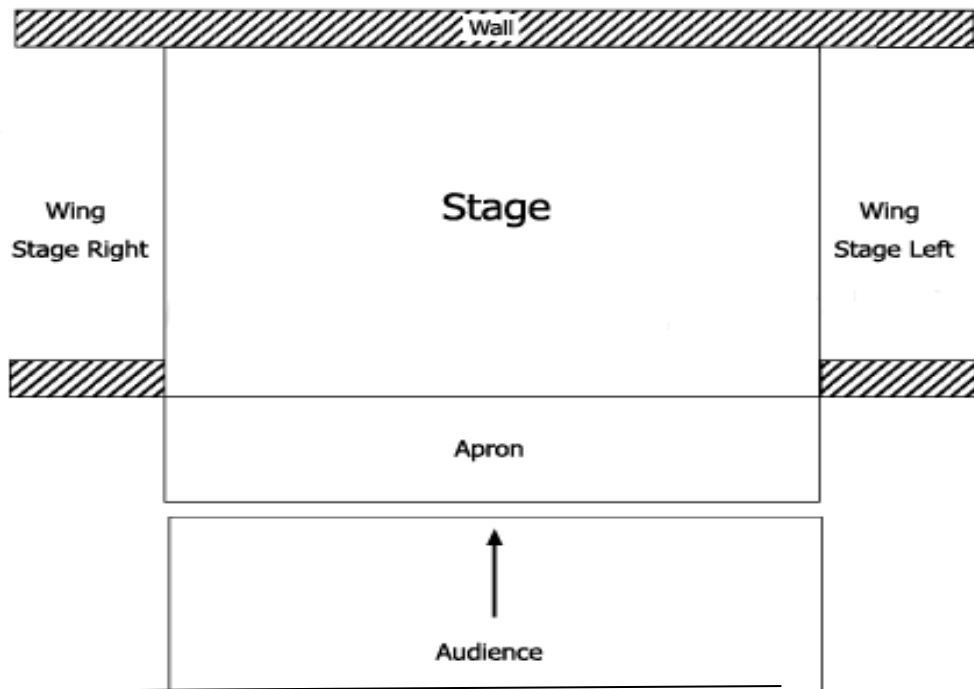


Figure 15: Proscenium stage plan with apron- “Proscenium stage with Apron” (scenography, 2006)

### Thrust stage

Theatre has a stage that bounded by three sides with the audience and does not have the proscenium arch (Companies, 2003). This kind of stage (Figure 16, 17) can have a better connection between actors and audiences; it is more contemporary than the proscenium arch scenery (because it already had designed after them as a new kind of theatre stage design), it has three sides of view that viewers can easily watch performances from every angle they chose (izmarkhan, 2010). In thrust stage vertical masquerades, drops and flats are not usable because they obstruct spectator's stage vision, so they have placed on up or side of the stage that do not have interference from audience perspective (Lee, 2006).

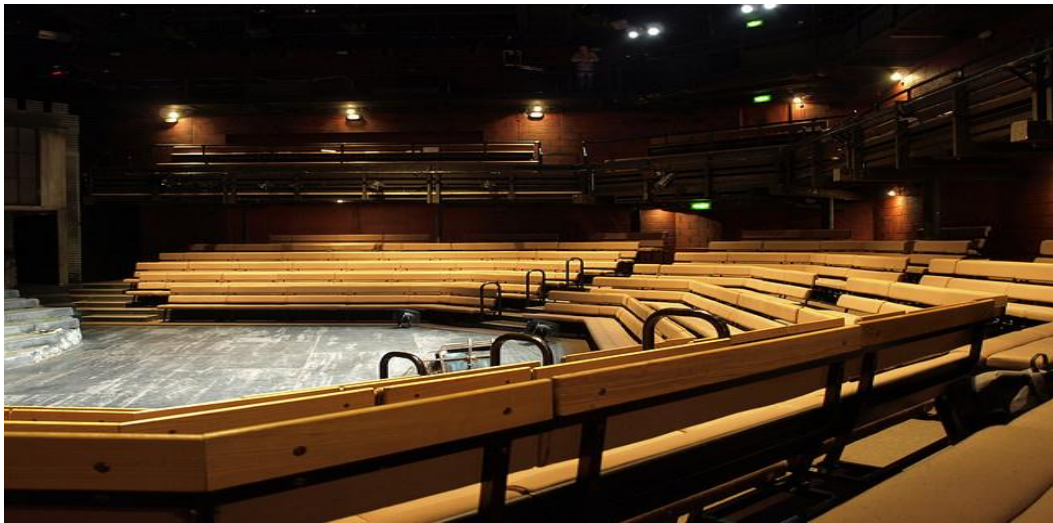


Figure 16: Thrust stage example-“Almost completely rebuilt and reopened in 2008, the Young Vic Theatre in The Cut, is one of the main "off-West-End" venues in London's theatre scene. The main figure that shown here in a thrust stage format, is an adaptable and intimate space” (stagedoor, 2009).

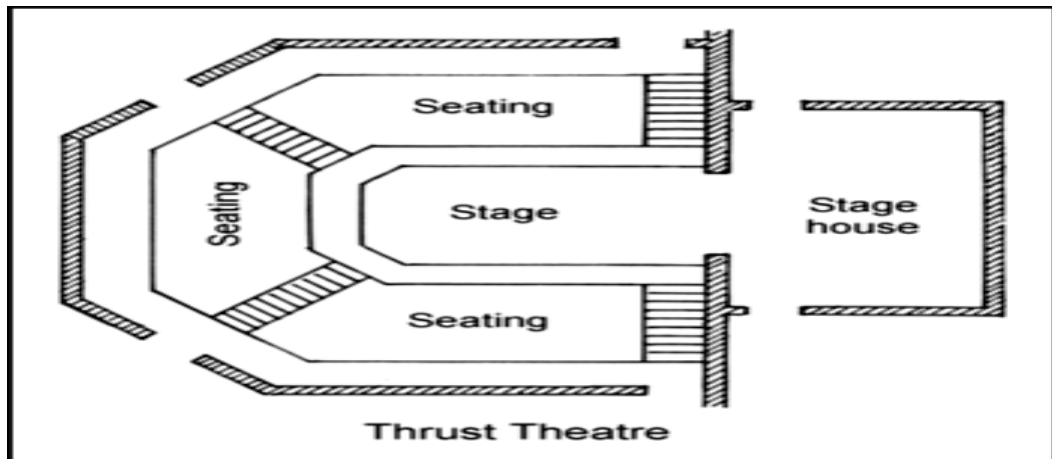


Figure 17: Thrust theatre plan- “Basic configuration of thrust theatre” (vr.theatre, 2006)

### End stage

In 2010 Mike Alderson (2010) about the end stage (Figure18, 19) stated that “An End stage extended from wall to wall, like a thrust stage with audience on just one side, the front” (Alderson M. , 2010). This type of stage has front views from the ground and above for having a great understanding of performance seats should be closer to the stage not on upper floors, even the prices have classified depending on being near to the stage on ground floor and in the middle.

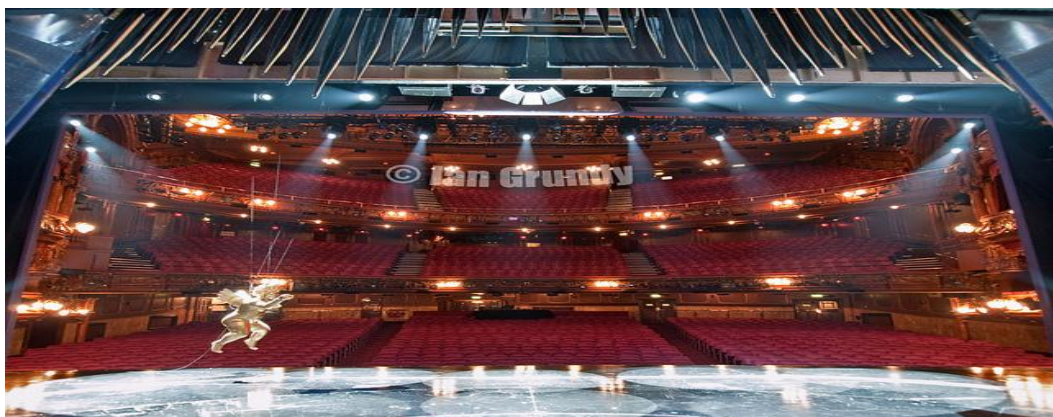


Figure 18: End Stage example

“From the centre of the stage at the London Palladium the excellence of the sightlines is apparent, together with the unusual width of the auditorium, meaning that seats are not too far from the stage - even at the rear” (Palladium, 2010).

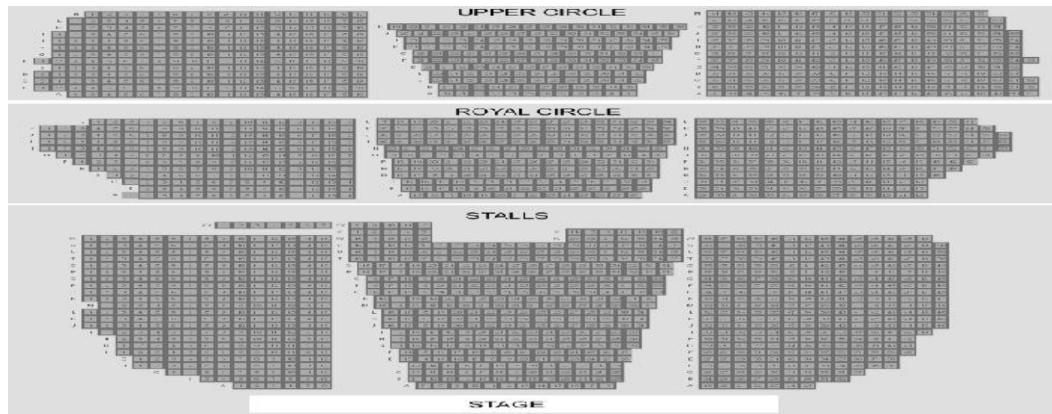


Figure 19: End stage plan, London palladium seating plan that is a good example of End stage (seating-plan, 2012)

### Arena Stages

It is a kind of stage, which can be called, as the “Theatre-in-the-round”, it is a theatre with the stage at the center where the audiences’ seats have been encircled around it. (Miffli, 2009) Arena stage (Figure20, 20) is mostly lifted to help the sight lines development (Alderson M. , 2010). From a long time ago whoever wants to show any kind of performance to the public they gather them together around him in the performance space, this category of theatre can be called as the oldest one between other types; in addition to this still, it has made the most of correlation amid audiences and performers. (Seminar, 2011)

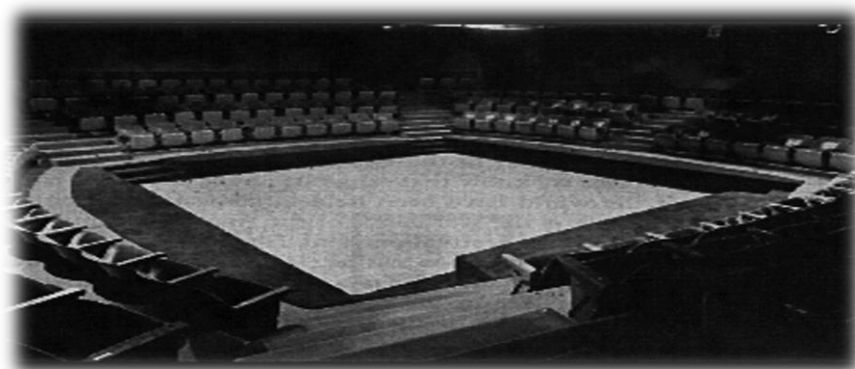


Figure 20: Arena Stage example - “An arena stage has audience members seated on all sides of a square or Circular stage” (Seminar, 2011)



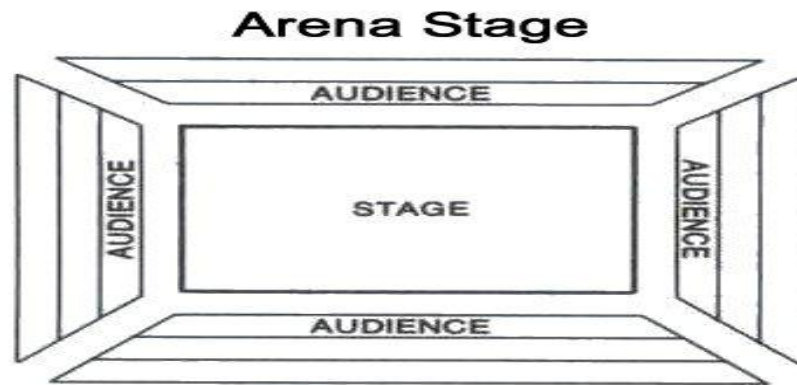


Figure 21: Arena Stage plan- Basic configuration of Arena stage (Betts, 2009)

### Flexible theatre

Flexible theatres (Figure 22, 23) are able to obtain lots of different structures, which means the stage design can modify throughout the performances, therefore the audience and performers can stay dividedly or be mingled up (Oscar G. Brockett, 2009). As Mick Alderson (2010) mentioned in his article "Sometimes called a "Black Box" theatre, these are frequently big empty boxes painted black inside. Stage and seating not fixed. Instead, each can be altered to suit the needs of the play or the whim of the director" (Alderson M. , 2010)

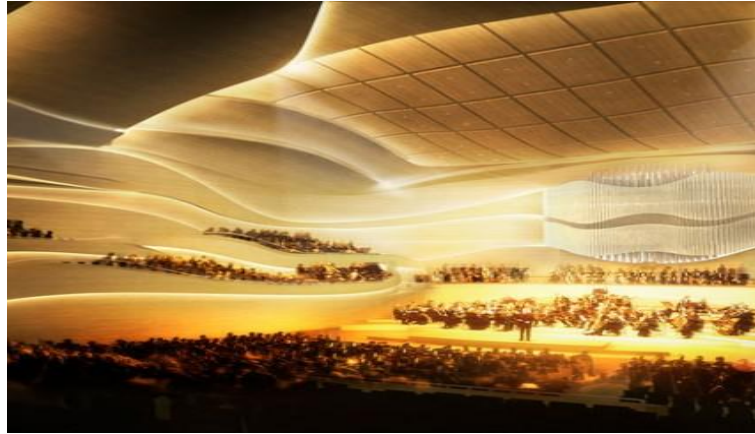


Figure 22: Flexible stage example- National concert Hall- Dublin Ireland (Tyson & Penz, 2011)

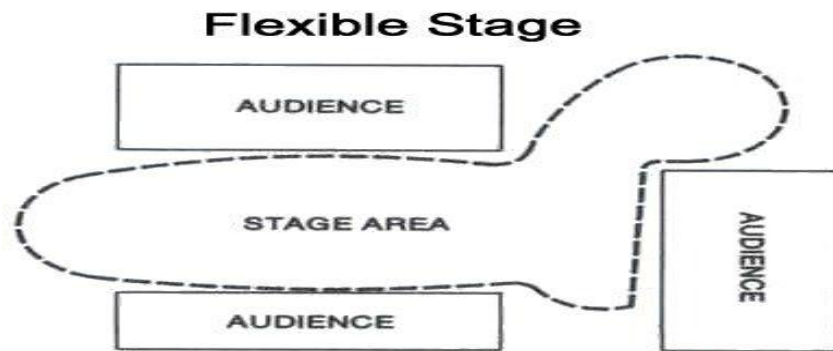


Figure 23: Flexible Stage plan- Basic configuration of flexible stage (Betts, 2009)

Different Kinds of Stages Table

Table 2: Different kinds of stage

Different types of stages	Plans
<p><b>Proscenium Stage with arches</b></p> <p><b>Proscenium Stage with Apron</b></p>	
<p><b>Thrust Stage</b></p>	
<p><b>End stage</b></p>	
<p><b>Arena Stage</b></p>	<p><b>Arena Stage</b></p>
<p><b>Flexible stage</b></p>	<p><b>Flexible Stage</b></p>

Stage   
 Apron 

#### **2.2.2.2 Audiences Seating Area**

The seating area is an imperative part of an interior architect's job for theatre; it should be arranged in addition to the stage type and design. As it argued in the previous section of this study, a stage has five main different kinds so it is obvious that the audience's seating area must be systematized related to the genus of each style. Clearly, theatre seating area can be classified same as the stage; therefore, there are proscenium seating array, thrust seating array, end seating array, arena seating array and flexible seating array. These various organizations of seats has pictured in precedent pages from the figure (9) until the figure (19), which shows the spectators seating arrangement apparently. However, another important deal related to the seats is an entrance preparing for the viewers. In this case, Strong (2010) affirmed, "Providing level access for all sections of the audience through one common entrance is likely to prove a significant challenge" (Strong, 2010). She continued, "the problem is often best solved by creating a new main entrance and foyer areas in an extension, complete with a lift and service core from which the main levels of the existing structure can all be readily accessed" (Strong, 2010).

The audience seating area typically is a category that depends on the available space divides to three main parts. In all kinds of stages, the three parts have named same upper circle, dress circle and stalls (Figure 24) that some theatre may have two of these three parts because of their accessible space. But, there are more parts that just exist in some theatre like; balcony or terrace area (Figure 25), boxes and amphitheater (Figure 26), which maximum seats in it can be four, in some theatres wheelchair access can be see as well. In below there are some examples figures from London's theatre (case study collection), which shows this classification evidently.

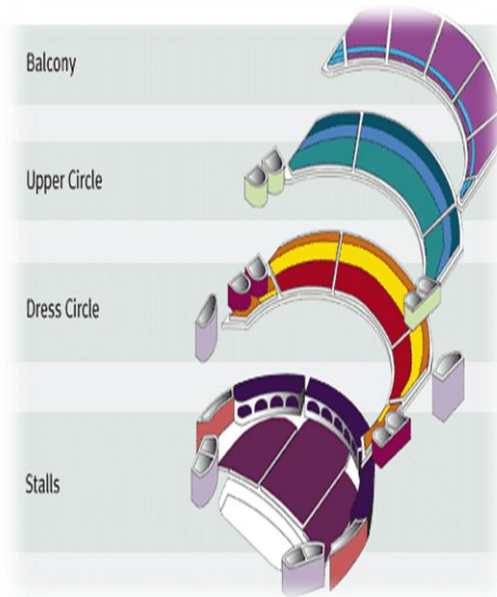
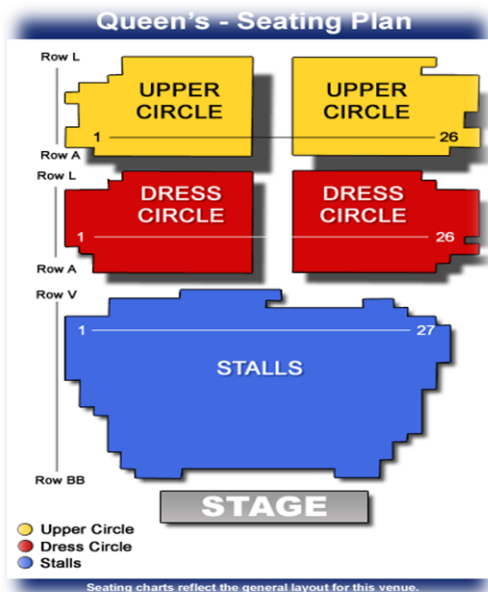


Figure 24: Audiences seating area example with London Queen's seating plan balcony (queens-theatre, 2012)



Figure 26: Audiences' seating area example with box and amphitheatre—"London Royal Opera House" (royal-opera-house-london, 2012)

'Stalls circle' is the lowest circle equal to the stage level which has closest seatings to the stage. it is one level upper than orchestra that is on ground floor under the stage. But in this level being far or in the corner sides is make audiences to not have a great view same as the one whose more close to the stage. 'Dress Circle' is on top of the stalls circle, which can be call "Royal Circle" as well. This level is like audiences

watching the performance from the top that dose not make them to lose any part, but for being on the best seats in this level again spectators should chose the closest seats to the stage and in the middle part. 'Upper circle' is structured circle on top of the Dress circle that is the uppermost one, which dose not have any difference with the balcony. As it says in London theatre web site(2012) "In the UK, 'Balcony' is the next tier of seating above the upper circle" (seatingplans, 2012) . 'The boxes' are in same level with upper circle and maximum include four seats, which are mostly comfortable luxury furnitures. In during the observations, it was clearly understandable to be close to the stage make audiences have better sensibility of the stage design and the performance rather than being upper. So in each level the closest seats can be classify in good view seats.

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stage design and the performance rather than being upper. So in each level the closest seats can be classified in good view seats.

Audiences seating arrangement, which can be called as auditorium is a place that audiences should comfortably sit and watch performances. For bringing this convenience for them two groups of people should work on it. Firstly and typically this is a job for interior architect to design the seats in front or around (in flexible stages) the stage regularly in a way that thousands of spectators can have suitable view during watching show. Secondly, theatre's managements are the ones who must consider about audience's entering. In fact, there are doors to enter in the direction of seating arrangement that are different managed doors for each level of stage watching and towards all various seating directions (Figure 27), the spears are shown the doors and directions). The responsibility to guide people in the right seat from existed doors is theatre management group employ staff job to do it that they all wear same clothes, so audiences can easily get any help from them to feel contented. Of course there are some guided catalogs as well that had given to audiences to find the accurate way to their seats. About auditorium design, Strong (2010) stated, "the design of auditorium holds the key to the scale, form and layout of the whole building," so it can be named as the most fundamental fraction of any theatres. (Strong, 2010)

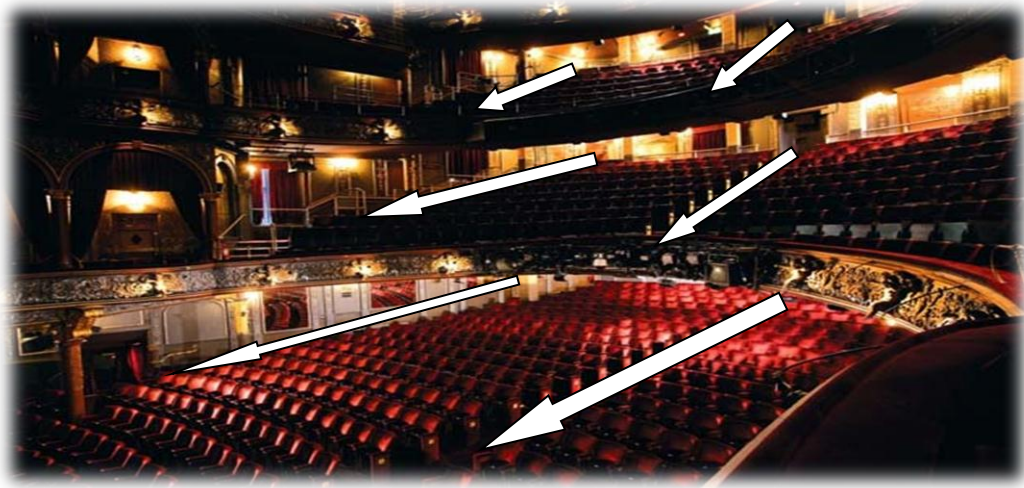


Figure 27: Auditorium arrangement-spears shows the doors and directions to the audience seating area, palace theatre indoor hall, London. (Argente & Bustamante, 2012)

### 2.2.2.3 Additional Spaces and Activities

Additional spaces related to theatre means extra spaces in theatre for management basis like offices that all theatre should include. Instead of offices in today's theatre, there are more additional spaces for face another form of performing art activities like exhibitions, art gallery, workshops and classes to execute theatre or other arts lectures and lots of other entertainment for populace. Only the theatres that have additional art activities (Figure28) included these kind of spaces. In this case Strong (2010) believe that "Theatres can be classified in to two main categories; Producing theatres and Receiving theatre" (Strong, 2010). As she considered (2010), "A producing theatre will need to take into account space for production staff whereas a receiving theatre will focus more on the administrative aspect of running the venue" (Strong, 2010). However, if it is a producing or a receiving theatre, it has arranged in regular association of personnel framework otherwise it will not have a good vision to attract audiences. So each theatre type must often do their rules depends on their



regulations to keep the value of the place same. Other than both kinds of theatre can have additional space whereas for offices or for any kind of art's entertainment.



Figure 28 : Additional activities in theatre spaces  
Photograph Exhibition, Funny artificial grass area outside  
national theatre, London (kidogo, 2010)

## Chapter 3

### MOVEMENT & PERFORMANCE

“Performance is the process of creating a work environment or setting in, which actors are enabled to perform to the best of their abilities” (Susan M. Heathfield, 2012). Generally, setting the actors’ movements with the stage design related to the narrative creates the plan also being coordinated with the director is the designers’ important works to do. The plan should show the design regularly going through the performer’s movement. The stage design is a creativity, which is special for each sort of performance, for example in musical and opera types the stage modifies into many various views like; desert, castle, prison, house, office, street, church or a dance area, which is totally depending on the playwright. In the play theatre the modifying of stage is not like the musical and opera, it mostly has two or three scenes that change during the performance. This discussion about stage design, actor’s movement and species of performances will review completely in the next chapter of this study.

What make the theatres a fantastic entertainment place are the performances, which can be any kind of talent in the actor’s movement, voice, or any other artistic profession. It may seem effortlessly to dance, sing or play the performance to collect audience attractions. Nevertheless, the performers training should relate to the contest among narrative and have more significance in their movements during their performance that the bodies must move as if it is supposed to play a role. Of course, it is mentioning about the design of the stage that may have too much modifying in

the scenes. Tufnell and Crickmay (2006) about the human's body stated, "Our bodies are the reflections of our lives: sitting, walking, standing, we absorb the impact of each day. Each thought and sensation makes changes in the body" (Tufnell & Crickmay, 2006). Therefore, they prepare kind of trainings for their body movement to can do it on stage professionally without any mistake. Mostly they try to focus on their play instead of losing self-confidence in front of the crowd on the stage. In some performances, some actors have to talk or sing to the audiences by having eye contact, which can be mean they are thinking loudly or directly want to share things with the audience that mostly is part of the story.

In this chapter the effects of the actor's movements on stage is going to be explained. It had mentioned that actor's movements should have relation with the design of stages. In addition the overshadowing of the three particular performances on the stages; Opera, Musicals and Plays will be discussed. Later on, the audience seating arrangement will be explained depending on the human's movement. Moreover, at the end of this chapter the most important part of this chapter, which had mentioned about the communication of audiences with stage and performances, related to its design.

### **3.1 Effect of Actor's Movements**

When the actor's movements subject is related with theatres, it comes up there as a clear point that must be focused on, which is the 'Stage' that is the most imperative part of the theatre's design. As it argued before depending on the playwright and in relation to the design of the stage the performers' movements has assembled to do it. Below the point that is linked to the effect of actor's movements in theatre stage design is conversed.

### **3.1.1 Overshadowing of Actors' Movement on Stage Design related with three Performances**

Actors' movement on the stage can be defining as the way that actors communicate with audiences, which is mentioned as part of the theatre language too. It can be a silent movement or be a dialogued movement, which again has direct association with the theatre kind and the narratives. In this case, Milly Barranger (1995) believes "Theatre language, like our ways of communicating in real life, has both verbal and nonverbal characteristic, and it can be divided into many different ways of communicated to an audience" (Milly, S, & Barranger, 1995). She considered that there are sixteen actions on the stage; movement, light, silence, sounds, words, presence, gesture, images, relationship, activity, songs, music, props, objects, color and costume that all of them together call "Theatre language" (Milly, S, & Barranger, 1995). Theatre language, which is all those actions get together and has been presenting on stage. This is exactly is called 'Performance' that the movement is a vital part of this big circle of the theatre's actions. About this subject, Tufnell and Crickmay (2006) stated "For the performers, a sense of total theatre within a movement based situation requires an understanding of the psychological motivation behind movement and taking this into a performance and devising context" (Tufnell & Crickmay, 2006).

Movement in the field of theatre is "Actor's Actions" that make a performance on the stage; these actions are generally, what playwright says and how the director leads actors to present it. There are diverse sorts of stage designs that can have different effects on actors movements, which are Opera, Musical, Jazz, Play, concerts, TV shows and so on. In this study, the main aim is to investigate the movement of actors that has effects on stage design and the sensibility of it for

audiences, which is done by observations of London Theaters and will be looked at in rest. There is also brief mentioning about other actions too. There are three different kinds of theatre in this observational qualifying thesis that is evaluated one by one to compare with each other In association with what can be the effect of actors movement in each one's stage design, those are; opera, musical and play.

### **3.1.1.1 Opera Stages**

Opera houses, where can be reminisce from initially theatres that have proscenium arch stage kind. This kind of theatre, as it argued before, has a simple framework with audiences in front of it, a straightforward shape of the stage. There are two kinds of opera performances, one is as all the others that can be present through a narrative or it can be just a singing show. In the first kind, opera singers can run the story on the stage with their talent. Opera actors describe different emotions that story's include and must be transferred to the audience to make them understand the sensibility of the narrative with the words they sing in the pleasing specific method. This sort of opera performance needs a changeable stage design in order to help the actors to convey the story in a simple way. In this case, the stage is mostly a big empty area, using neutral colors and the singer or singers are on stage and there might be dancers that dance around them on an unfilled stage. However, the stage also might be changed to various views depending on the narrative but it had to be arranged in a way, which that would never make a problem for the performers. The orchestra always sits under the stage in this type of opera show. In addition, opera can be just a singing performance with a huge orchestra on the stage. These kind of opera shows does not need any design changing or special stage design because in this kind of opera there are singers, dancers and orchestra which all of them needs a simple stage platform to be done, exactly like a concert. Importantly in both types of

opera performances, the sound system is a serious technical job, same as the other sort of performances. However, in opera a little bit more is needed, because it is mostly transferred in every single sense of the performance and the design with voices by having huge control of the colors and lighting for the system (Figure29).



Figure 29: Opera theatre stage example- “The Royal Opera House in Covent Garden, London, is the most famous British Opera House where the Royal Opera is and where we feel ourselves at home” (opera-house, 2000)

### 3.1.1.2 Musical Stages

The majority of the musical stages in theatre show musical were drama performances in the case study observations. This type of theatre can be performed on all kinds of stages just with more technological equipment. This technological equipment are because of the sort of the theatre that needs to be more modified during the performances. Indeed of course, this kind of theatre stage is one of the creations of design in the history of theatre stages. The director leads the actor’s movements and the narrative together follows the designer to make the scenery for the performance. The actor’s play the role depends on the story that is called ‘actor’s movement’, they also change their costumes (Figure27, 28) in relation with the narrative steps. The

director directs the story according to the playwright. Therefore, the designers give attention to all of them then they can create the design for available spaces as much as to fit in with everything else. The designers create innovation for presenting variety views on the stage with mostly attention to actor's movements. Musical theatres include acting, dancing, custom, music and dialogue, which all participate on dissimilar designed stages spaces that technologically change, which designers generate (Figure30, 31). These all together with professional arrangement in lighting and sound system make a performance and that is why musical performances has more attraction between audiences, it can be seen as a particular economical pattern as well.



Figure 30: Custom changes on musical theatre stage example (articleid, 2009)



Figure 31: Technological scene changes on musical theatre stage  
 “Mama mia” is a drama musical in theatre genre to show the musical theatre stage. This musical performance present on Prince Wales theatre, London, UK (articleid, 2009)

### 3.1.1.3 Play Stages

Play theatres are the ones, which has simple stages and effortless changes with using less technical equipment and it is just because of its genre, which have more focus on the narrative rather than stage design. Play theatres can be done on any kind of stages that had mentioned in chapter 2, but there mostly for the ‘Play’ performances which has chosen a simple stage that in a rectangular. In this sort of stage, actors act the human’s life role by saying dialogs and less than having a small hidden orchestra or only one musical instrument, there is no dancing and no singing-taking place. The Play theatre is a novel that has defined with performer’s movements and talks. It does not need to have a stage with too much technological design systems; like movable furniture, flying systems or even in sounds and lighting. The design of this type of stage can be as simple as possible, because the focus should be on the narrative, which this play’s narratives have straightforward view of design that might not be change in during whole show or has modified in two or three scene. (Figure32) Therefore, the sensibility of the play theatre stage mainly is what audiences get from the performances that describe particular playwrights and it is less focused on the stage design, which is totally the opposite of opera and musical theatre stages.



Figure 32: Play theatre stage design example “Broken Glass, example of Plan theatre on vaudeville Theatre stage, London” (theatre&Article, 2011)



Table 3- Stage design comparison in related with different performances

The Three Different performances	Stage type	stage design	Technological usage	Movement
Opera	Typically on Proscenium arch stage	<ul style="list-style-type: none"> <li>-Changeable stage design,</li> <li>-Stage mostly is a big empty area,</li> <li>-Mostly unfilled stages,</li> <li>-Does not need any design changing or special stage design,</li> <li>-Needs a simple stage platform,</li> </ul>	<ul style="list-style-type: none"> <li>-Hug system of controlling colors and lighting,</li> <li>-Maximum distance for communication can be up to 30m</li> </ul>	<ul style="list-style-type: none"> <li>-Mostly include Singers, dancers and orchestra,</li> <li>-The orchestra always manages under stage,</li> </ul>
Musical	Typically on Proscenium arch stages sometimes with Apron	<ul style="list-style-type: none"> <li>-Can be performing on all kinds of stages,</li> <li>-Mostly have stage design with movable furniture,</li> <li>-The stage modifies in lots of different views,</li> <li>-Needs a complicated technological stage platform</li> </ul>	<ul style="list-style-type: none"> <li>-Hug system of controlling technological system,</li> <li>-Hug system of controlling colors and lighting system</li> </ul>	<ul style="list-style-type: none"> <li>-Include actors, dancers, and singers,</li> <li>-The actors' movement and the narrative together lead the designer to make the scenery for the performance</li> </ul>
Play	Typically on End stages	<ul style="list-style-type: none"> <li>- play theatres can be done on any kind of stages too,</li> <li>-Simple stage that shaped in rectangular with simple platform,</li> <li>-A small hidden orchestra,</li> <li>-only one musical instrument</li> </ul>	<ul style="list-style-type: none"> <li>-Minimum technological appearance,</li> <li>-The design of this type of stage can be as simple as possible</li> </ul>	<ul style="list-style-type: none"> <li>-can be include an actor or actors,</li> <li>-Mostly actor movement is walking or sitting not dancing,</li> <li>-Mostly dialogues run the performance not the physical appearances</li> </ul>

### **3.2 Technological Appearances**

In relation with the effects of technology on the way of stage design and performance, Julian Hilton (1993) believed, “Theatre is a complex aesthetic machine, dedicated to the representation of the imaginable through performance,” She also mentioned that it also could call as “an art form intrinsically enabled by technology” (Hilton, 1993).

In observations, obviously musical performances were the ones that have many technological systems to make the performances more and more exciting as it can be. The observation’s examples had explained and compared each other in chapter 4. So further, on, in these days the technological system is an important point for considering theatres.

Strong (2010) believes “People are still more important than technology; and though theatres are essentially factories that create performances, they are factories with particular atmosphere of creativity, collaboration, interaction and mostly joy!” (Strong, 2010). Musical and opera theatres are usually the proscenium and variable stages with unfixed furniture as design of per theatre plot that changes easily with technological systems to explain the performances concept. These kinds of stages use more technological appearances in their stage design. There is brief explanation about the technological system, which has a vital function in stage design, performances and actor’s movement.

Nevertheless, it should not be forgotten that the effect of this machinery system in theatre, is on a performer’s movement or inverse. When the name of technology in

the theatre field appears up, intelligences go through; lighting sounds, moveable furniture designs on the stage platform and flying system, which can be the machinery system that is used in all kinds of theatres. However, the point is, the technological effects are managing to be more or less in relation to the particular narrative of the performance. However, what gives more meaning to the stage design is the moveable furniture designs on the stage platforms that change in seconds, also the flying system, which both are involved directly with the actor's movements. Lighting and sound are also two important elements for theatre performances as well.

### 3.2.1 The Flying System

The Flying or Rope system is a scientific technological system that hang on top of the theatre's stage and sometimes even up on audiences seating areas. These tools are sightless threads that have professional machinery system to be regular and safe. Most actors use it to move on top and show them flying; also, it can be used as any equipment in performance's design. (Figure 34, 35)

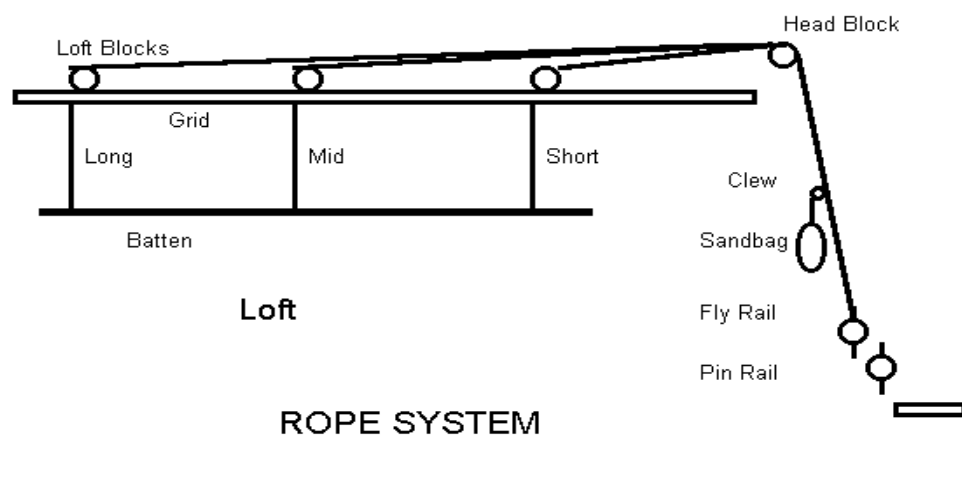


Figure 33: The Flying system section - "...Allows safe support and quick change scenery and lighting used mostly in proscenium stages. Part of Carpentry, involves own set of skills so is almost a separate department. (Alderson M. , 2010)



Figure 34: Flying system example ‘Wicked’ performance of stage flying system, on Victoria palace theatre stage, London (Marcus, 2012)

### 3.2.2 Movable Furniture Designs on the Stage Platforms

While acting and directing are in progress, the scene may be modifying into too many different designs through the playwright vision. The minute the technological rails have to change, it is controlled under the stage. (figure36). Stage designs can have every view in a show that might be declared in the performance’s narrative, akin to; interior or exterior view of a house or a castle, a desert, a street, an office, a sport club, an empty dance floor and so on. The stage platforms are mainly imperative place of a stage that divided to six diverse portions that are named; up right, up center, up left—right center, center or stage, left center—down right, down center and down left (figure37) Barranger(1995) also stated about these parts’ name and believes that these are stage vocabulary. She (1995) explained, “Stage vocabulary is a language that has developed over the years between director and actor to communicate quickly to each other in rehearsals” (Milly, S, & Barranger, 1995).



Figure 35: Stage machinery for scene changes example-“One major refurbishment carried out at the Royal Festival Hall over the last few years added to the infrastructure in order to make this process easier and quicker, while adding to the flexibility of the venue” (Bryant, stage\_technologies\_transforms\_royal\_festival\_hall, 2008)

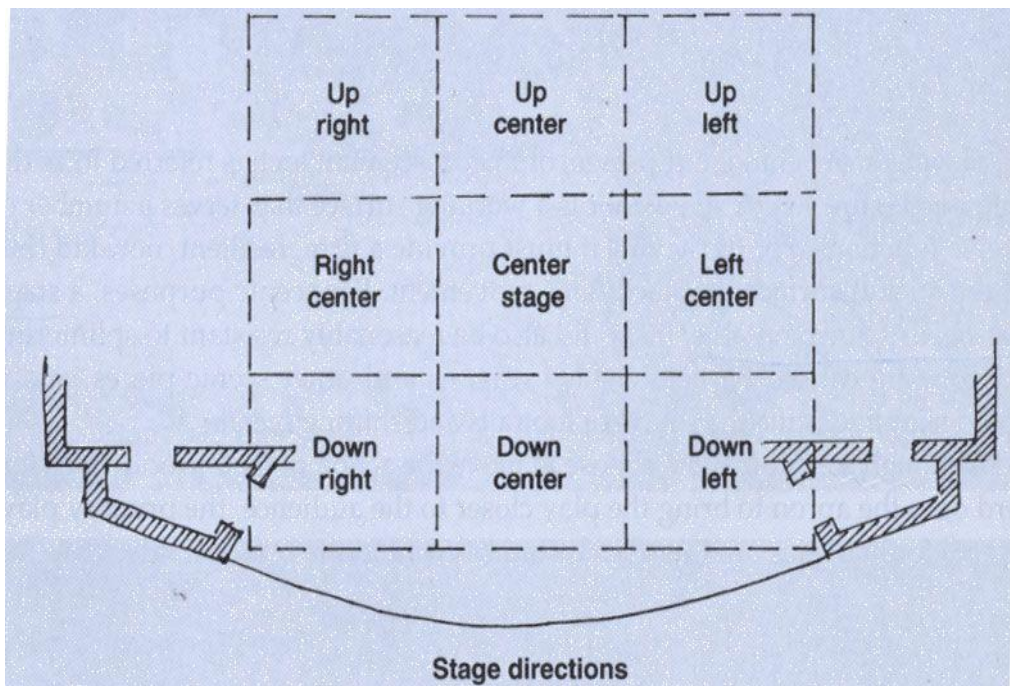


Figure 36: Stage directions plan-“Stage directions that director gives to actors” (Educate-theatre, 2012)

### 3.3 Audiences' Communication with Stage Design and Performance



Figure 37: Audiences' image example (audience, 2012)

As it had argued before in the previous chapters, theatres are the places for people to go and entertain themselves, so the people who go there and call audiences are the ones that theatres is actually designed for them. Auditorium (Figure37) design, as it is mentioned is a big part of a theatre design. Audiences take place on their seats depending on the arrangements along with their chosen seats to watch the performance, which is exactly the actor's movement that is presented on the stage in front of them. The first thing being seen from the audiences viewpoint, which have direct connection with the stage design is a 'court'. It goes up for the show to be started, if by some means it does not exist, it can be part of a plan in related with the playwright for the designer and director together to receive some concept or idea otherwise most theatre performances do have it. From the moment that the court goes up, the audiences start to communicate visually with obviously two main parts, which are performance (actor's movement on the stage) and stage design. Of course, there are significant elements same as sounds and lightings that without them there would not be a performance as it was going to be seen with them. The lighting and sound systems both formed as a special producing to add the effective unique vision to the performances that make it seem more interesting and exciting.

The audiences are the people who exactly own every part of the excitement and beauty that the theatre hall has created for them. As it was argued before, audiences have their own special place, which has a specific design depends on stage types for audiences to seat. The stages' and the auditorium's designs are both responsibility of a designer to make the spaces how they has made in a scale that to be a comfort environment for human's activity and movement and more important to be the best communication area for everybody, mostly for audiences.

To talk about audiences' communication with stage design and performance, there are two main points about what designers have to bring up on the stage with their design, which are denotations and connotations. Denotations means the true meaning of things that have shown like a desert, a flower, a mountain, a castle, a car or a cat; whatever the figure shows on stage it transfers the same meaning to the audiences. Nevertheless, the connotation is figurative sense of that configuration or show, which it can have several of meaning in each audience point of view. The importunateness of these two is, they are included in a big part of stage design responsiveness, which includes the furniture and signs plus actors' movement, from the audiences' viewpoint also from actor's viewpoint. The actors' movement lets the audience have a nice vision of stage design like a metaphor a poem or a story, which plays around the spaces. Therefore, most audiences instead of seeing the denotations of stage design arrangements they communicate with actors' movement through the stage design to get connotations of the design and the performance. Actors must be ready to any scene changes to many of the views (as it explained these changes are mostly belonged to musical theatre) and takes the audience's attention to every single part of design and performance. These changes are denotations by many different effects on

it that brings up connotations for audiences that it can be the same or different for each person. A performance connotation should be taken in the same ending in everyone's idea as the play writer, director and designer wants to transfer the idea of a story.

For example, a simple narrative about a family that wants to show the family's house design (that on stage call as furniture) and decorations (that on design call as signs) has been presenting on stage as a performance. The designers do this project as long as they know about the performance narrative, so they have generally; a space that is made up of a stage platform, which shows interior of a family house. A performance, which is actors' movement that is actions the family have to do in during performance time like; seating, standing, walking, jumping or running (that on stage it call body language). A narrative with a director, who takes care about body languages, which have to be balance with the stage design. Actors who are these body languages in between spaces with design of furniture and signs and the audiences who watch all of this creation and communicate with it. A table in next page shows the spaces and the elements, which in general designers dos need to be intending for audience's communication with stage design and performance. (Figure39)



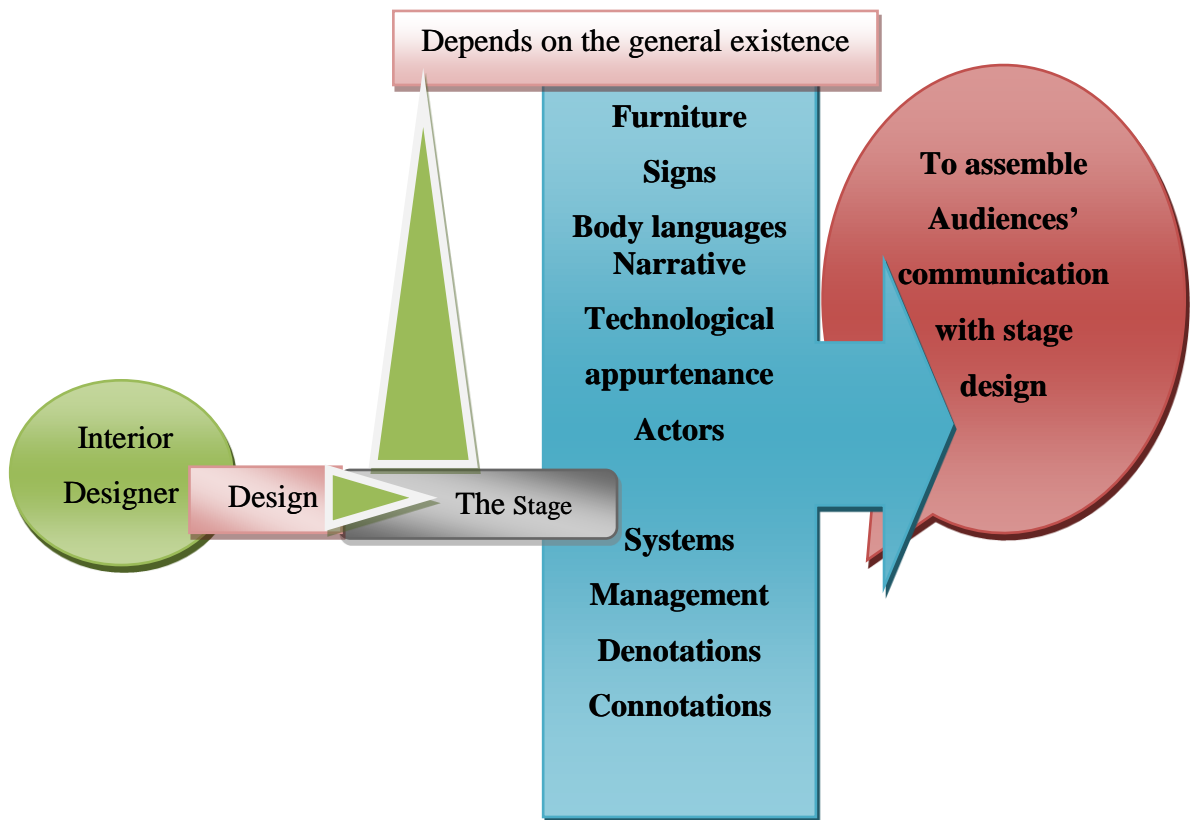


Figure 38: Interior Designer criteria for stage design

## Chapter 4

### STAGE DESIGN SENSIBILITY

#### 4.1 Definition of Sensibility

The word 'Sensibility' means "The ability to feel or perceive" (Houghton, 2000).

The sensibility can be called as one of human skills, which helps them to have better understanding of the obsessions around them.

In related with theatre stage design and performances, generally there could be two way of looking for sensibility word to understand, which one is human's sense from visualizes and another one is human's sense from thoughts; Physical sensibility, Mental sensibility. In related with stage design and performance the Physical sensibility is the responsiveness of physical appearances (body language) and visual objects (furniture and signs) and the Mental sensibility is the receptivity of senses, which is involve with humankind sensation reorganization and it is so hug conversation that should be investigate within numbers of audiences about their psychology to understand it.

In this study, the focal point is the sensibility of stage design (visual objects; furniture and signs) in related with different performances (physical appearance; body language). In this case, the sensibility of stage design and performance do have directly and mostly connection with 'Physical sensibility' that in related to interior design field has been analyzing. The mental sensibility related with theatre goes to

psychology field of study that has gigantic conversation itself and its out of this study's focal point. (Figure40)

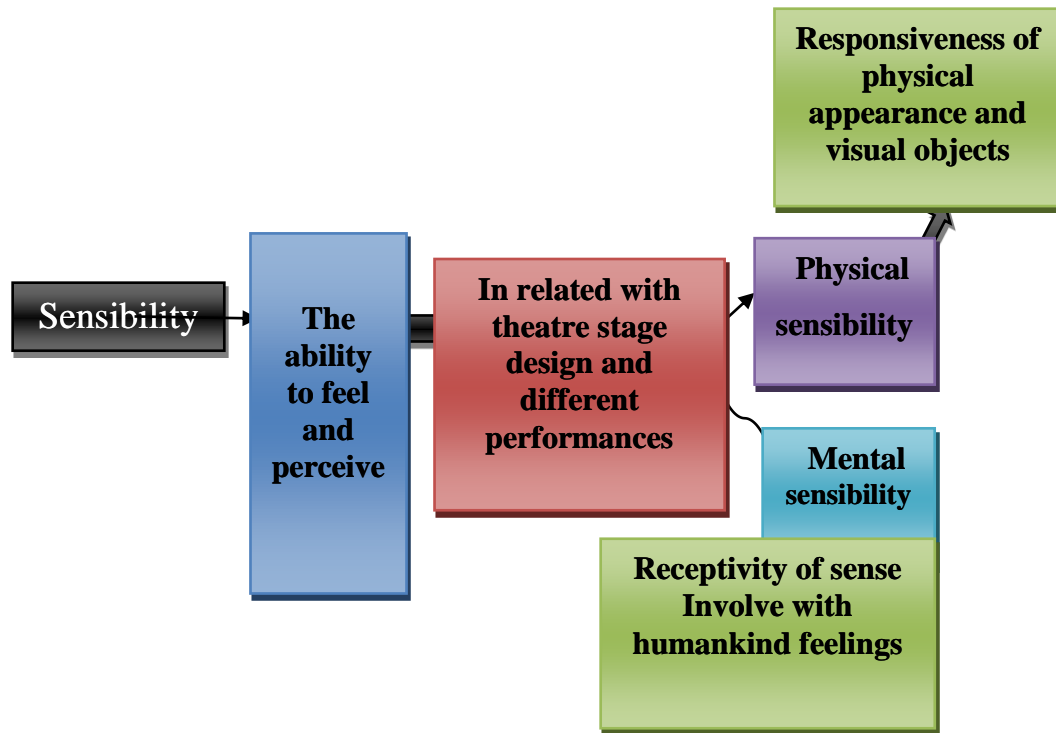


Figure 39: Sensibility's definition scheme related with stage design

Visual objects, in the field of theatre could be called as the furniture, that is used for the design of the stage, which most mix with decorations, which in the field of theatre could be called as signs plus actor's movement, which in the field of theatre could be called as body language, all of them together make the physical sensibility of a stage design. This conversation has mostly talked about the musical and opera kinds of performances that as it mentioned it has more involvement with physical appearance of a stage design. In a play performance, the physical appearances and visual objects are less than what it have used in musical and opera theatre and because it has focused on dialogs and the narrative more, so audience mostly communicate with mental sensibility of whole performance.

Therefore, communication with actors' movement through stage design to get visual objects' denotations and connotations, plus understanding the 'signs' meaning, which is called semiology that means "The science that deals with signs or sign language" (semiology, 2012), all together can be call as "Physical Sensibility of the Stage Design". (Figure41)

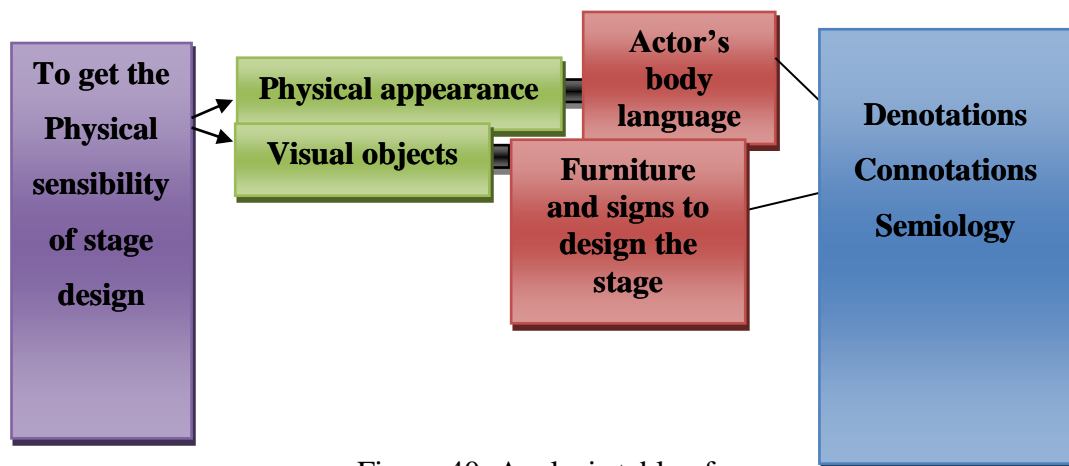


Figure 40: Analysis table of sensibility related with stage design and performance

The sensibility of a theatre stage design has been changing in relation with different performances because each particular type wants to transfer their own vision to the audience. For example, in Opera theatre this sensibility conveys mostly coming from the singer's voice, which tells the story of the performance which the stage design has been planned through it. In musical theatre the sensibility frequently is came from the music, singing and lots of scene design changes in during the performance. In play theatre, the sensibility is all about actors play and the senses that exist in the dialogues they say on a constant stage design. It mentioned that in each one of these theatres types still could have diverse understanding or sensibility by them, which is depending on the narrative. However, in all these three kinds, the important point is the stage design and the performance wanting to talk about a narrative and the stages

have to be designed through, which involve directly with actors' movement on that designed stage. Actors movement dose have effect on stage design because in every performance, they are the one who play their roles on stage and the stage designer has to care about the space, the furniture and signs that the actors going to impact with in during the performance. For example in a performance, an actor has to dance with three other actors on chairs so they all are going to dance (body languages), which this movement has been fitting with the existence design or visual objects (chairs), also has to be fit with other actors' movement. In this performance chair can be meant as a sign or also it can meant as a furniture that performers have talent to dance with, which this is totally related to the playwright. For instance, playwright might want to show the chairs not designed only for seating or it can be a sign of lazy people or it can have any other implausible meaning that the special meaning of it related to the narrative will be the sensibility that actors want to transfer to the audiences of that particular performance. In case, Tufnell and Crickmay (2006) believed, "the logical and linear structure of narrative can exist as mere suggestion in forms akin to dream in which drastic shifts of time, scale, context, style of narrative, can be accommodated, linked as often by poetic association as by literal course of events" (Tufnell & Crickmay, 2006). Therefore, there are millions of different feelings that come out of a human's mind from watching a performance that totally depends on how the team of that special show desires to perform the narrative. It mentions humans because as much as the audiences have their own sensibility from the stage designs and the performances, actors wants to transfer a sensibility of performances to them with the story they play on a particular stage design that has been prepared for them. Actors have shifted this sensibility to the audiences from first to last of the performance with specific stage design that they participate with

audiences. Consequently, there are two point of view for the stage design sensibility; actors' viewpoint and audiences' viewpoint. James. P. Spradley (1980) mentioned, "Discovering the insider's view is a different species of knowledge from one that rests mainly on the outsider's view, even when the outsider is a trained social scientist" (Spradley, 1980).

#### **4.1.1 From Actors' Viewpoint**

"The humanities contribute to understanding and critically reflecting on, the human experience of actors inside organized practices" (Romme, 1964-2006)

The theatre actors as it has been pointed out before are the people who perform a narrative with their movements and their talking to transfer the concept of a story with a specific design of the stage for the audiences. Therefore, there is always a precursor of the narrative for them to concentrate on it. They start to play the story on existing spaces, which are prepared for them on stage so they mostly have their concentration on the narrative, stage spaces and designs that they must act through it. Actually, they take actions of the life reality or imaginations in a smaller scale, which is stage, as we have to move our body depending on available spaces we live in, they should move really on how much space they have on stage also related with the particular design of each narrative. They might be a group of actors or a single one, the difference is, if they work alone on stage they have less attentiveness while they work as a group. The writers Tufnell and Crickmay (2006) confirmed that the performers who work as a group should have attention to their workspace also to other members of the group's actions, which have constantly shifting mold of sound, activity, color and energy. (Tufnell & Crickmay, 2006)

“Actors character-role creation by Method actors to begin developing a sociological understanding of artistic creativity and shed light on the construction of social roles” (Bandelj, 2003). However, if they work as a group or single they play a role, which is mostly the writer’s idea to be played about a story of real life or an imagination about the world. Thus, the actors point of view can be identified as they live their life in that exacting role on the equipped stage, which can have every view of living or a specter, view of life. It can be a design of a house, a street, a room, a desert or heaven and hell—and everywhere that they may or may not collision in the real life, which is rely on the legend they must engage in recreation. Designers of a stage theatre must know about the whole performance’s story and the idea of the play writher’s demonstrations. They design the stage with furniture and decoration, which can be from any view or sign with transferring its particular denotation and connotation of the story to the audience. Consequently, they design the stage related with the spaces that legend includes and give required effects like scene changes, sounds, lightings, smokes. Any other needed outcomes that make the performance exactly akin to play writers thought transition about the narrative that uses. Then directors bring the actors on the designed stages and coordinate them with spaces that the actors should play in. They are the ones who move in between those spaces that designers make, so they have specific knowledge about every furniture and sings or symbols that has formed the design in the way of describing a narrative.

“Lives of the primitive peoples who are our neighbors and our fellows, deep into the commonplace of our own lives and up into its fantasy, and then back again to Broadway, enriched by all of this with new playwrights and forms of playwriting,

new material for plays, new artists and producers, with a whole new pattern of theatre life” (ISAACS, 1927).

The actors do train on stage and try to harmonize among it, also with each other, for them the sensibility of stage design sounds like a place that they have to live in during those moments. The place can be designed to show a kind of special history, culture, ethnic group, racism, nationalism, and ideology, proposition of a life style or any other social conflict in the wide world to communicate with audiences by itself, even without actors on stage. But the point is that the actors shows the humanity that subsist in between these society differences and try to make audiences to understand the sensibility that the narrative wants to transfer to them. Nevertheless, none of the group members of performances will ever know, if all audiences can get the same point of view that they plan to convey them. Therefore, to convey the sensibility actors must have knowledge concerning to some basic point that can be effective to take audiences to the right end.

“...Much of the pleasure of theatre making and theatre going is in discovering the astonishing power of imagination. An audience will happily believe that a bare wooden platform is a blasted heath one minute and the castle of Dunsinane the next; designers soon discover that they need only a few strips of green silk to suggest the forest of Arden...” (Kenton, 2012)

Furthermore, the audiences’ point of view about the sensibility of stage design is surveyed also in chapter five, it is evaluated by showing examples of focused



observations and questionnaires, which had been given to some audiences in five attended performances of London's theatres.

#### **4.1.2 From Audiences' Viewpoint**

People who like theatre as an entertainment are mostly art lovers plus ordinary people that is looking for fun whom they call 'Audiences'. They are the majority reason why the theatre put up, so the place that has been prepared for them to seat and watch the performance is included the biggest part of any type of theatres. As it explained in chapter two there are six sorts of theatre stage shapes, which in relation to those the audience seating arrangements are completed. In this part, the focus is on the audience's viewpoint about the stage design and clarification about how they communicate with the stage design and the performance in general and most from the observations. In the next chapter there are explanations about this subject from focused observations with examples of the three kinds of performance's stage design; Opera, Musicals, and Plays.

Rather than being a category of art theatres are the place that populace by going there got experiences and manners about life in the untamed planet. As Milly and Barranger (1995) stated, "Theatre is also an act of discovery, when the curtain goes up we, as audiences, discover a world that is both familiar and unfamiliar to us" (Milly, S, & Barranger, 1995). While humans live their life, some people write down advantages and disadvantages of living the life and together in a regulated group transfer it to us. Thus the group make stage space as much as they want the audiences to understand a story from them but they have no idea if generally the audiences do like or understand it. The first thing that an audience faces with is stage design and the way that the theatre designer and group management try to put specifically

together for them. As it mentioned before it can be any view from human real life or imaginaries, which is depends on a narrative and types of performance. In this case, Strong (2010) mentioned, “For the audience, the experience of live theatre involves a sense of participating in the ‘event’, of shard responses and of being part of a homogeneous group” (Strong, 2010). Nevertheless, there are some distinctions in the way of sympathetic individual experiences that authors talked about it, which also in this study’s observations were obvious. For example, the experiences that we, as audiences, are going to obtain from stage design and performance can be different in genders; male and female (The analysis and result of this argument dose cleared with instances in the chapter five). Even it might have dissimilarities form divers point of view like; different ages, cultures, professions, nationalities or every other kind of human being from every society. Consequently, there are millions of ways of watching a performance on a stage from audiences’ point of view. However, each performance’s story wants to convey a single message at the end that is same for every audience to understand it. While in during of the show there might be some designs, signs, attitude or any other object and subject, which make the differences in judgment for sort of crowd variation. As an example, red rose is call as sign of ‘love’ that is its general meaning in the world but for different nationality it can have different meaning as well, which they made it during their history. For instance in English culture, “it is the ‘national flower’ that mostly use in national and union sport champions” (National\_symbols\_of\_England, 2012) . Any of the distinctions points of views that are mentioned above can have the same meaning differences like the example. Even actor’s movement as body language that has harmonize the design properly, while it is dancing, walking, jumping, flying, crawling or any other pattern of movement might have special point of view from each one of us eyes. Again same

arguments comes in that the performance's group wants to transfer the same idea of the performance to everyone, which in communication field it calls 'common sense'. Although to understand every signs, visual subjects and body languages, there must be some knowledge about each, but as it mentioned all of them can have common sense as well, or other than the way that each audience gaze depends on the exits dissimilarities of their own life. However, generally the importance is the point of that common sense that convey to the audience from a performance's group. The theatre's management in UK, London, and dose solved this problem by giving people some information in advertisement leafs that is enough for them to get the whole idea of the narrative. However, there will be still some unclear indications in each type of performance that each one of the audiences still can have their own point of view from it, depends on their life experiences, professions, nationalities, culture, and society position, etc. to have a understandable view of this quarrel in chapter five there are explanation with examples. (Figure43) shows general implications of audience viewpoint to the stage design and the performance, which make the explanations above more clear. Also in chapter five, the comparison among three different kinds of theatre; Opera Musical and play dose considered. The example of them is from five different attended theatres two musical, two plays and one opera show, which are the focal point of study and the observations related to them is the research's focused observation.

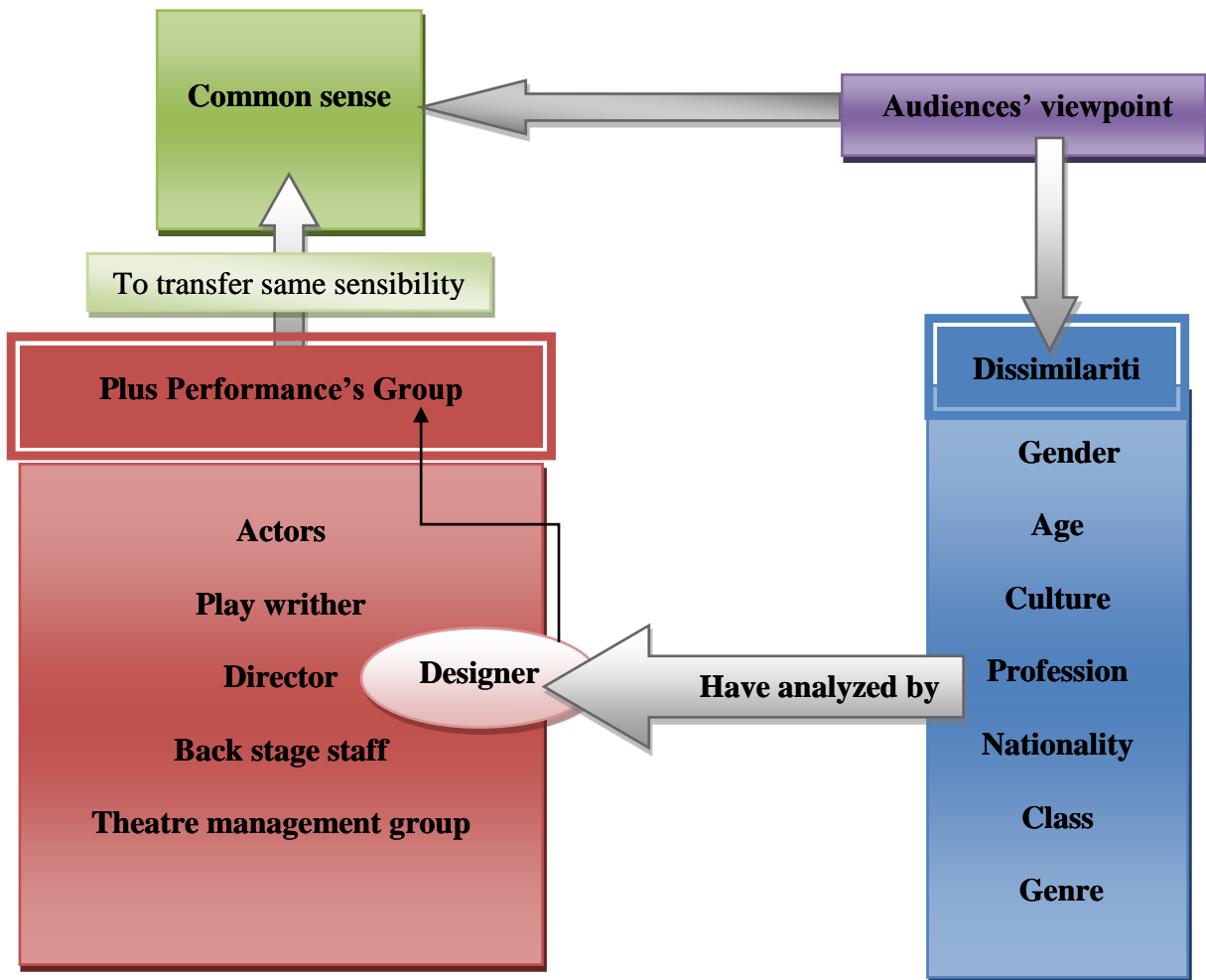


Figure 41: Scheme of audience viewpoint (2012)-“it shows general implications of audience viewpoint to the stage design and the performance, which make the explanations above more clear”

## Chapter 5

### CASE STUDY—UK- LONDON

The case study chosen for this study is in UK-London. Although, there are more countries that have special history in theatre like; Italy, France, Greeks, USA, Germany, China, Hong Kong, and so on, the readings was the first poke that bring up the idea of the study through this subject. One of those readings is a book about new specific architecture that includes images of new styles about theatres in London, the author Keith Williams who is architecture and a designer and director published it in 2009 in Australia. Two other books were effective to choose in London theatres for this case study and one of them is the “Performance Architecture + Design”, which is written by Chris Van Uffelen. The other one is “Performing Architecture Opera Houses, Theatres and Concert Halls for twenty first century”, which is written by Michael Hammond. In these two books, there are examples of different countries famous theatre buildings from all around the world like; Europe, Asia, America, UK. There are even more references about the subject and case study that are accessible, to make the research improve as much as it’s surrounded.

As it says in the introduction chapter into the research methodology part selecting the case study area interviewing by Gonul Ismail, to get the idea of collecting the twenty theatre halls in London, was also helpful to choose the case study. Therefore, as London was chosen, as it is a big country, for having limitations for the selected

theatre buildings are nearly in the same location to qualify observations for the research with less difficulty. In continue, there is information about each one of the twenty-collected theatre. In addition, there is qualification from five of the theatres that chose to be the focus observations of the research. Methods of the analysis are about how the observations had been qualified. Therefore first of all the case study's location, which are twenty-collected theatres are informed.

### **5.1 Methods of Analysis**

- Visited the twenty-selected theatre one by one and took pictures of their façade and performance's advertisements that has been picturing on entrance's walls. The theatres mostly locate in west part of London just in some case they locate in south or north part. They named; The Saddlers Walls, The Globe, New Vic, Players (Charring Cross), The Royal Opera, London Coliseum, Unicorn Theatre for children, Royal Festival Hall, King's Place, Prince of Wales, Duchess Theatre, National theatre, Theatre Royal Haymarket, Adelphi Theatre London, London Palladium, Victoria Palace Theatre, Vaudeville Theatre, Shaftesbury Theatre, Queen Theatre and Apollo Victoria Theatre. In here, they briefly had analyzed one by one depends stage design related with the visual objects (furniture and signs) and physical appearances (body language) in each particular performances that had written related with observations and readings to understand the sensibility of the stage design.

- Sadlers Wells Theatre

Location: northeast London, UK, Design by RHWL with Nicholas Hare Architects,

Opened in Oct 1998

### Activities

“Company of Elders- from post show talks- lecture-demonstrations- over 60s arts appreciation club - weekly Baby Grooves classes for toddlers and their careers- trimly dance development projects in primary and secondary schools and large-scale community events- and also annual Connect which provides a showcase” .  
(sadlerswells)



Figure 42: Saddlers wells theatre

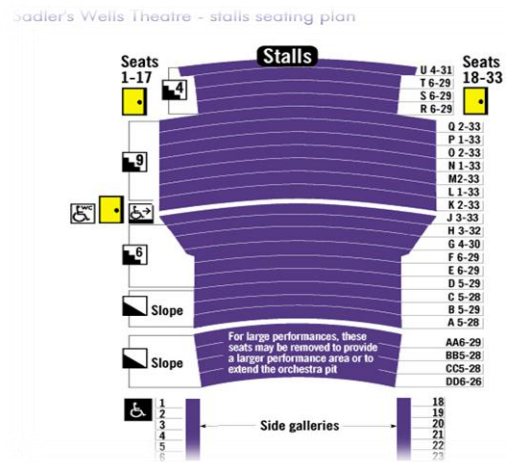


Figure 43: seating plan (sadlerswells)

Since 1998, Saddler’s theatre is a modern type of a theatre building in northeast London, which is famous to call as ‘Dance House’ for audiences. The reason of the name they call it is that most performances, which are present there, are the exquisiteness of the talent of dance on stage. Sometimes it is just about each particular dance representation and sometimes a narrative makes the dancer to play the role with their dance. Therefore, it is all about the performer’s movement,

which in the dance performances they need an empty stage that frequently has been designed with colorful lightings and performer's clothes.(figure 47, 48, 49) Other performances that Saddler's wells theatre includes, are musical and every so often Opera is a kind of dance theatre The end stage from the types of stage's with semicircular audiences' seating arrangement (Figure45, 46), which is "An End stage extended wall to wall, like a thrust stage with audience on just one side, the front" (Alderson M. , 2010), which is the best style for being an empty face floor.

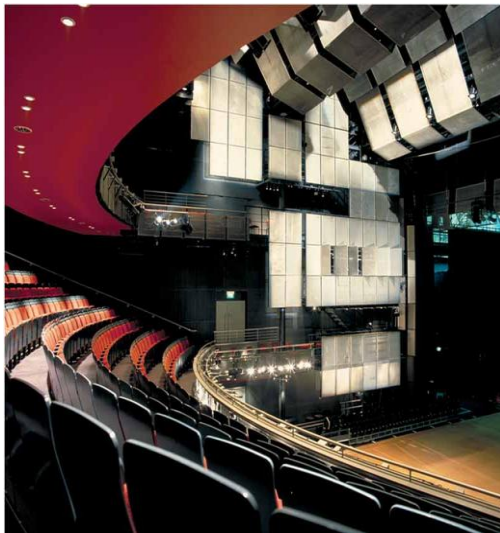


Figure 44: Saddlers wells seating area Figure 45: Sadler's Wells theatre and stage view is known as London's Dance House



Figure 46: FashionBite attended Matthew Bourne's 'The Nutcracker' at Sadler's Wells (fashionbite, 2011) Figure 47: Maria Pages and Sidi Larbi production of 'The Nutcracker' at Sadler's Wells (fashionbite, 2011)



- The globe theater

Location: Maiden Lane (now Park Street) Southwark, London, UK, Design by Peter Street (carpenter), Opened in 1599

Activities:

All kinds of performances during the season, have gathered to talk about how actor's costumes (figure 46, 47), have a tour visit through the globe theatre (figure 52, 53), as a historical building that habitually reminds populace sir 'William Shakespeare', it is a kind of art gallery and theatre together. "The drama of William Shakespeare-Marlowe and many other famous playwrights" (Elizabethan\_theatre).



Figure 48-The Globe Theatre (2012)

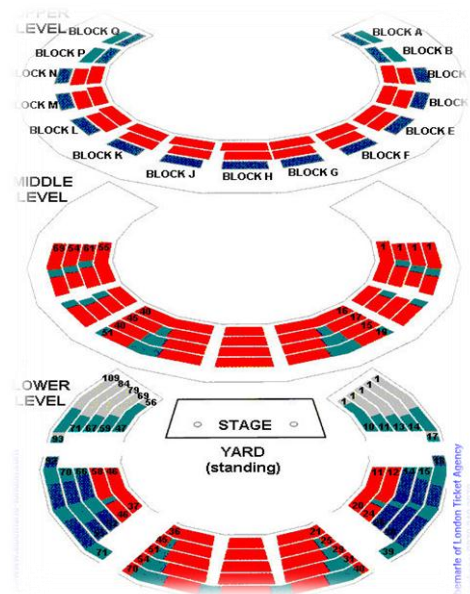


Figure 49: Seating Plan (Elizabethan\_theatre)

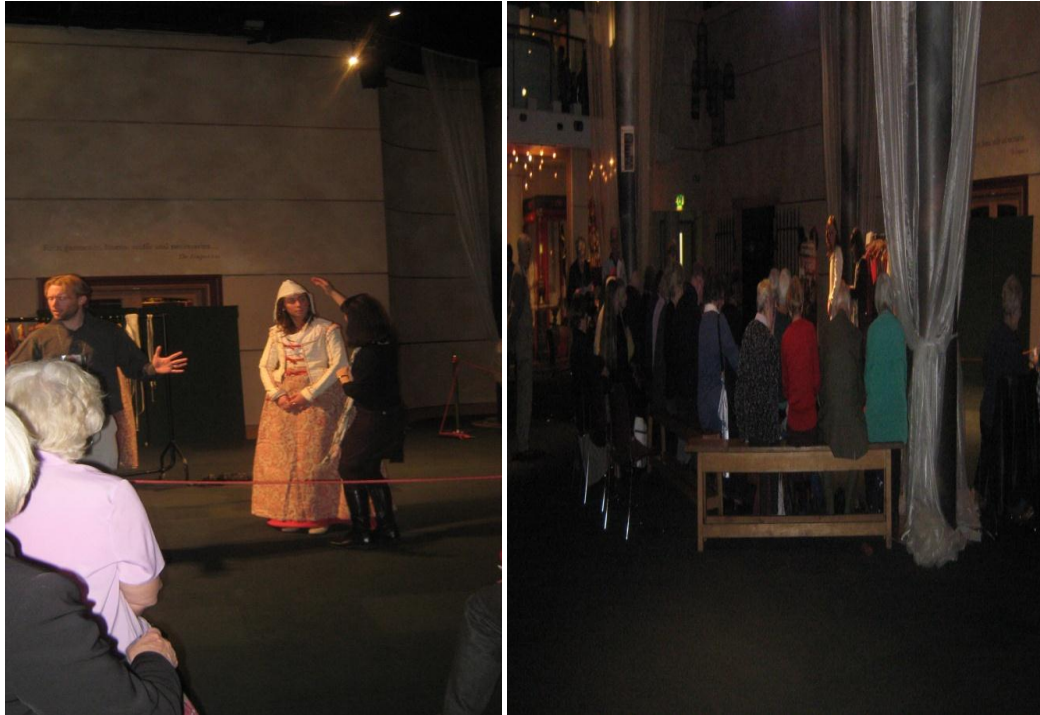


Figure 50: “Informing British kind of costume style for theatre performances”



Figure 51: “Tour to visit the Globe theatre as a famous historical place for everyone”

The Globe theatre, which can be called as one of the historical buildings that was built in London in 1599 and everyone, knows it from Shakespeare’s time, so it became one of the most famous theatres in its age and even now. The type of theatre is thrust stage sort and audience-seating arrangement is a circle in an open courtyard.

(Figure 56, 57) The globe theatre is also renowned because of drama performances, but the shape of the stage and audience seating area can tell us there can be all the three kinds of theater that is the research point (opera, musical, play) can be present on it. Nevertheless, the theatre has more of the environment to present imaginary narrative of a opera or musical performances.



Figure 52: The Globe Theatre Stage



Figure 53: The Globe theatre's audiences seating area

- Young Vic Theater

Location: Southwark, Waterloo, London, Uk, Design by Haworth Tompkins, Opened in 1970

Activities:

Play performances, “recognized as the major theater in this country in which young directors can develop and practice their art” (youngvic).



Figure 54: the Young Vic Theatre

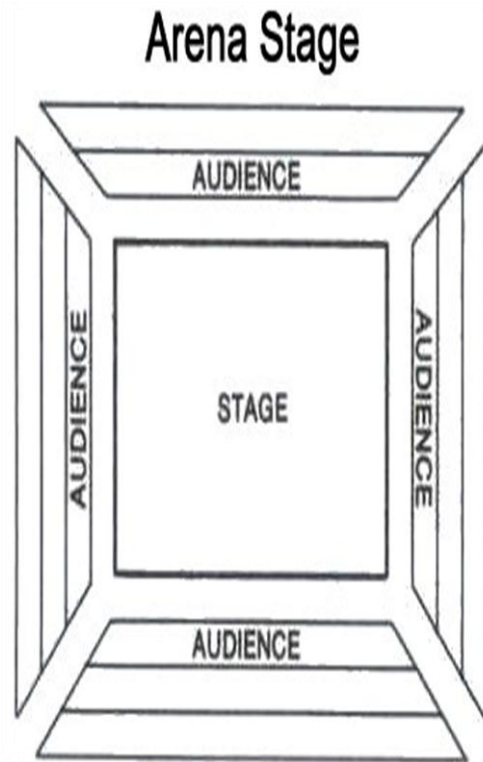


Figure 55: Young Vic Theatre seating plan

The Young Vic theatre is located in Southwark- London, which had built in 1970. In during the years it has been remodeling to be always a theatre as suitable as possible for its audiences. The Young Vic theatre stage is an ‘arena stage’ that is design for Play performances (Figure59, 60), which need a permanent stage with a undemanding design for audience’s focusing to realize typically from the performance’s narrative more than its stage design. ‘Hamlet’ was the performance on the stage in observation’s time (2011). (Figure61)



Figure 56: Young Vic Arena stage (young-vic-theatre, 2008)

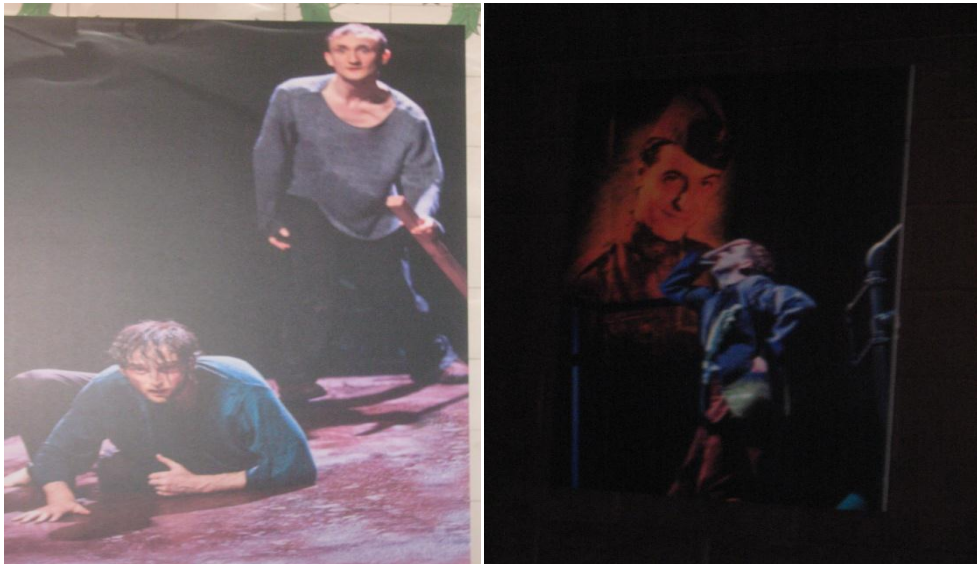


Figure 57: “Hamlet entrance advertisement”

- New Players Theater

Location: 10 Craven Street, Westminster, London, UK, Design by Ridgeway and Sachs, Opened in 1937

Activities:

Opera and Musical performances, “also include the promotion of the study of musicals, plays and other dramatic works, the fostering and encouragement of

matters pertaining to theatre and helping other groups with similar aims”.  
 (newplayers)



58: the Charring Cross Theatre

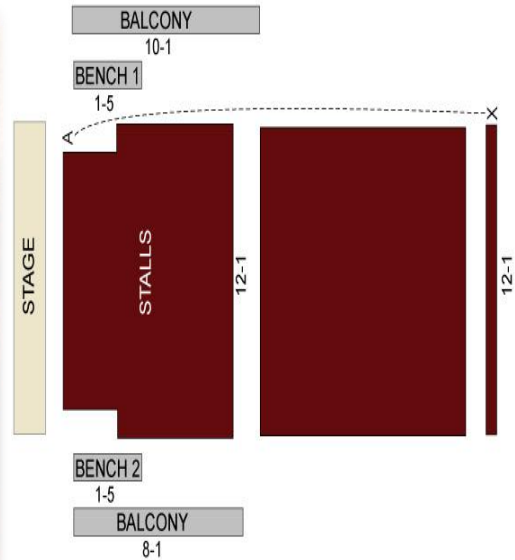


Figure 59: the Charring Cross seating plan (newplayers)

The New Players theatre that totally changed the name to Charring Cross Theatre is located in Westminster, the location of most London theatre in there or around there. It is an old style place with a new decoration of design, which has historical and classical point of view. The stage is an end stage with rectangular shape of audiences' seating arrangements (Figure63, 64 ) It was remodeling at the observation moment, but there were two shows on the stage 'fascinating Aida' and 'John Ieguzamo', the first one is a musical performance and second is play. (Figure65)



Figure 60: Charing Cross Theatre (theatres, 2010)



Figure 61: Charring cross-theatre Entrance's advertisement

- The Royal Opera

Location: Bow Street, London, UK, Design by Edward Shepherd, Opened in 1734

Activities:

Ballet, Dance, Opera, Music, Talks, Workshops, Backstage tours (roh)



Figure 62: The Royal Opera House (roh)

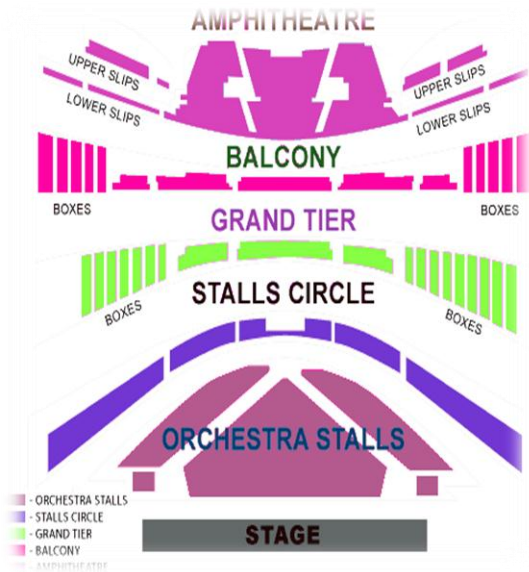


Figure 63: ROH-audience seating plan (roh)

The Royal Opera House, which is called as the ‘Stage World’, is located in Covent Garden- London; it has a huge range of architectural buildings in its century. It is one of the biggest theatre halls in London and it has a nice and big End stage with special shapes of audience seating arrangements. (Figure67, 68) From 1734, it has been representing special Opera and dancing performances. An amazing building, which keeps the façade in one side in its historical way (Figure66) and changed the other side to a modern kind of architectural view (Figure67). Any types the three performances; opera, musical and play can present on it. There are many performances after years still represent on Royal opera house’s stage, but it is famous in its Opera, Ballet and Musical performances. For example ‘Rome and Juliet’, which is a musical Ballet performance, include one of the old story that is at rest represented on its stage (Figure70).





Figure 64: The Royal Opera House stage and audience seating area, (carmen-at-the-royal-opera-house, 2010)



Figure 65: The Royal Opera House



Figure 66: Romeo ft Juliet- “Diana Vishneva and Igbor Kolb, the Kirov Ballet” (Baranovsky, 2005)

- London Coliseum Theater

Location: St. Martin's Lane, Westminster, London, UK , Design by Frank Matcham,

Opened in 1904

Activities:

Musicals, Plays, Comedy, Opera, Dance. (theatres/coliseum)



Figure 67: London Coliseum Theatre

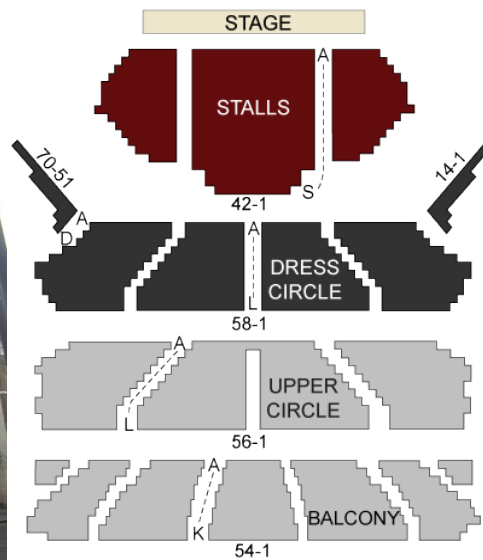


Figure 68: London Coliseum seating plan (theatres/coliseum)

London Coliseum Theatre is one of the famous theatres of UK in all around the world from 1904.(Figure65) While it has a proscenium stage, the one with proscenium arch with rectangular shape of audiences seating arrangement , so It can include all types of the performances.(Figure72,73). "The interior of the London Coliseum, London's largest theatre (2358 seats), built in 1904 for Sir Oswald Stoll by Frank Matcham. It has been the home of English National Opera since 1968" (Opera, 1985). During the observations there were entrance's advertisements from different performances, for example 'The Marriage of Figaro', which is an opera kind of performance and 'Eugene Onegin', which is a play performance.(Figure74)



Figure 69: London Coliseum Theatre Stage (Opera, 1985)



Figure 70: London Coliseum entrance's ads

- Unicorn Theater (for children)

Location: Tooley Street, Southwark, London, UK, Design by Keith Williams,

Opened in 2005

Activities:

“Stage over 620 performances a year as well as wide range of special events, workshops and other theatre activities. Also have an extensive learning and participation programmed, which works with visiting schools and local young people” (about\_us, 2012)



Figure 71: Unicorn Theatre for children (about\_us, 2012)

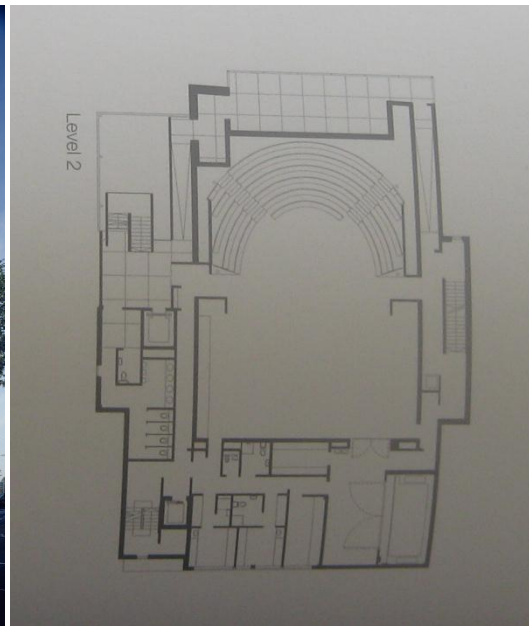


Figure 72: Unicorn Theatre seating plan (Williams, 2009)

The Unicorn Theatre is located Southwark- London, which is a theatre for children and as it is mentioned above it has different kinds of activities for young children to teach them something about art’s entertainment. It can be a good place for schools to have a tour for their students to visit there and has been supporting by a good learning of art view. As Kith Williams (2009) stated, “The Unicorn is a new central London theatre, which houses a 320-seat theater, a studio theatre, education, teaching and rehearsal spaces, a public foyer and café and is the most far-reaching, child-focused educative and theatrical institution in the UK” (Williams, 2009). It has a thrust stage in a semicircular shape of audience’s seating area (Figure76, 77) and the

musical kid's performances have been playing on the stage. These kinds of stage for children mostly have colorful creation of design in space, forms and lightings to attract a child sense as much as it gives them some vision of art life around them. In research period the entrance's advertisement were showing that there is a performance name 'The Snow Queen' and there was a booklet, which was explaining about those months divers program just for children.(Figure78)

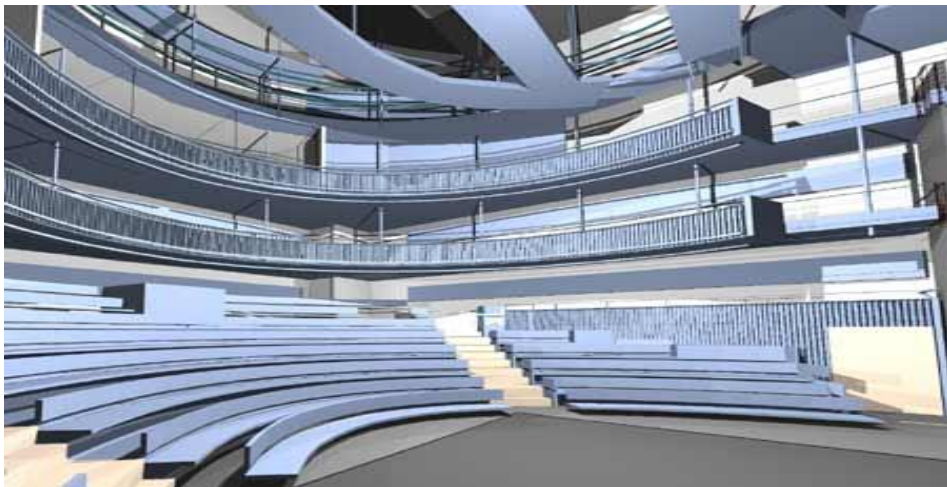


Figure 73: The Unicorn Theatre for Children (about\_us, 2012)

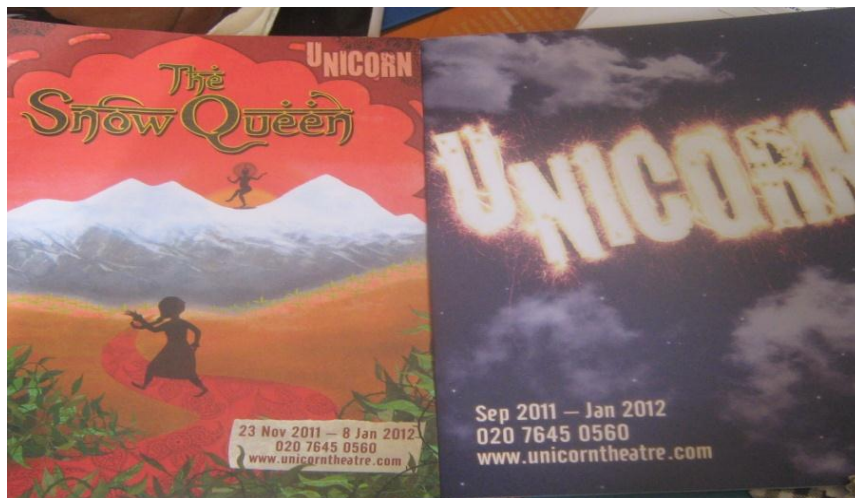


Figure 74: Entrance's ads

- Royal Festival Hall

Location: the South Bank of the River Thames, London, UK, Design by Holland, Hannen & Cubitts, Opened in 1951

Activities:

“Music (classic, gigs & contemporary), Hayward gallery, Visual Arts, Dance, Performance, Literature & Spoken word, Festivals, Series” (southbankcentre)



Figure 75: The Royal Festival Hall



Figure 76: The Royal Festival Hall’s Seatingplan (southbankcentre)

The Royal Festival Hall that is called as ‘SouthBank’ as well it is located in South Bank of the River Thames, which is an entertainment center rather than being a theatre. It has modern shape of architecture that has archaism from 1951. The stage as it has shown in figures (Figure80, 81) is a thrust stage that has mixed sorts of an arena stage form as it has surrounded seats as well. However, the type of stage does

not prevent from having all types of performances. There are many performances like; The Man who planted trees, the Bollywood trip, Slava's Snowshow, Withe the Color of Nonsense and Mental States, which some of them were as ads on entrance's walls.(Figure82).



Figure 77: Royal Festival Hall stage (forums/thread, 2011)

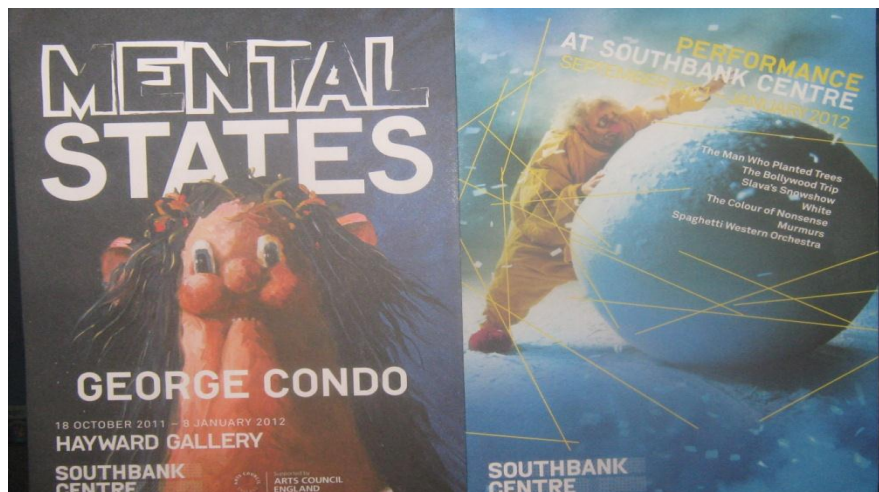


Figure 78: entrance's ads

- King's Palace Theater

Location: Cambridge Circus, City of Westminster, London, UK, Design by Thomas

Edward Colcutt, Opened in 1891

Activities:

Responsible for conserving the five historic royal palaces and amazing historical collection also put on great shows and encourage people to discover the palaces for themselves. (hrp)



Figure 79: The Palace Theatre (2012)

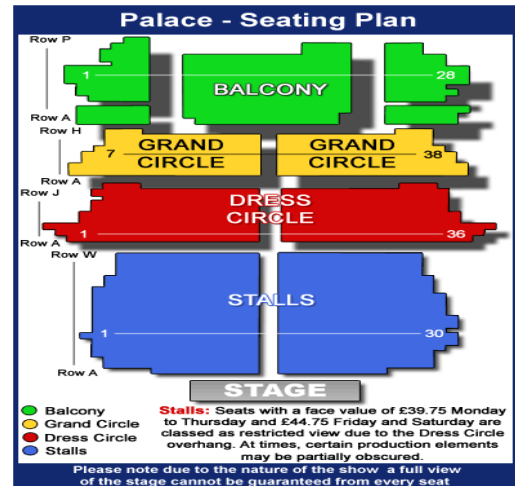


Figure 80: The Palace Theatre seating plan (hrp)

The Palace Theatre is located in westminister, which known as a historical theatre building in London. This theatre includes a small collection museum that is famous, and the building itself is an amazing historical castle to visit. The Palace theatre stage type is end stage with semicircular shape of seating arrangement (Figure84, 85) and mostly have different kind of performances, which present on it. The observational advertisement about the performances that hanged on entrance's walls has shown in figure 86.





Figure 81: the Palace Theatre stage (Heritage, 2011)



Figure 82: Entrance's advertisement in observations

- Prince of Wales Theater

Location: Coventry Street, Westminster, London, UK, Design by C.J. Phipps,

Opened in 1884

Activities:

All Arts, Theatre, Comedy, Ballet, Dance, Classical, Comedy, Drama, Museums, Musicals, Opera. (arts\_theatre)



Figure 83: The Prince Wales Theatre (2012)

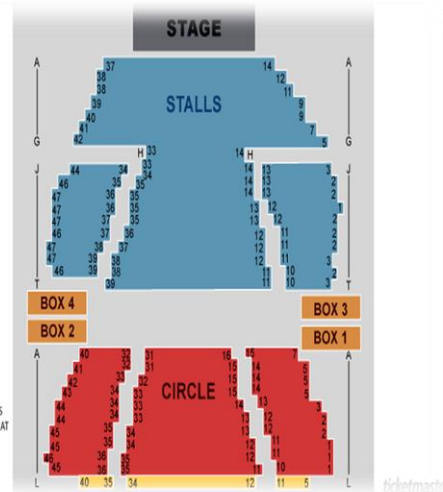


Figure 84: prince of Wales' seating plan (arts\_theatre)

The Prince of Wales theatre is located in westminster-London, which is an aged building in theatre field. The stage type is middle sized of an end stage in a rectangular shape of seating arrangement (Figure88, 89). Some theatres because of presenting a performance for years, they somehow has been called by the performance name. Prince Wales is one of them that has been representing ‘Mamma Mia’ for years, a musical performance. Of course there are other performances that had performed and still perform there but this special performance became a sort of logo for the Prince Wales theatre. (Figure87,90) Most of the performances that get are performed there are mostly musical.



Figure 85: Prince Wales Theatre stage view (architecture/discuss, 2010)



Figure 86: Mamma Mia' a famous musical performance, usually presented in Prince Wales Theatre. (mammamia, 2011)

- Duchess Theatre

Location: Catherine Street, Westminster, London, UK, Design by Ewen Barr,

Opened in 1929

Activities:

Musical, play, “usually considered to represent the highest level of commercial theatre in the English speaking world” (Duchess\_Theatre)



Figure 87: Duchess Theatre

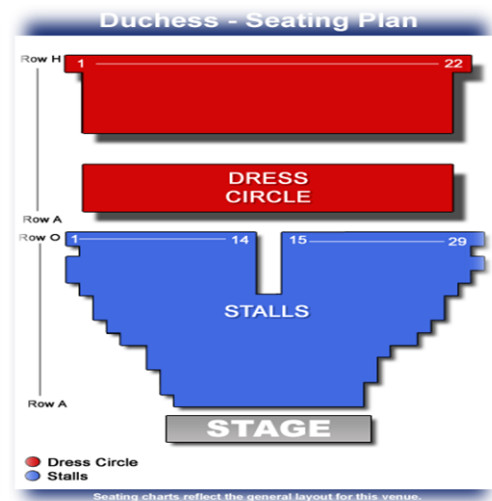


Figure 88: Duchess Theatre seating plan

The Duchess Theatre is located in Westminster-London, which has an old view of a building that seems reconstructed its façade, also by adding colorful and lighting decorations it easily catches the eye of the audience. The Duchess Theatre stage is proscenium stage with arches in sides and an Apron, plus a rectangular and a three angular shape of audience seating area (Figure92, 93) in front of the stage. These kinds of stages are as end stage theatre, so any type of performances can be present on them. At those research days a play performance has been presenting on the stage, which had named ‘The Pitmen Painters’. (Figure94)



Figure 89: Duchess Theatre stage view, (Duchess-Theatre, 2012)



Figure 90: Entrance performance advertisement

- National Theatre

Location: South Bank, Lambeth, London, UK, Design by Denys Lasdun, Opened in 1976

Activities:

“Theatres and on each day present up to three different shows have a programmed of Platform talks and Learning events and workshops - giving insight into the work of the theatre, plus outdoor events in summer, Every day there is also free music in the main foyer, prior to performances, and free exhibitions”. (nationaltheatre)



Figure 91: The National Theatre plan (nationaltheatre)

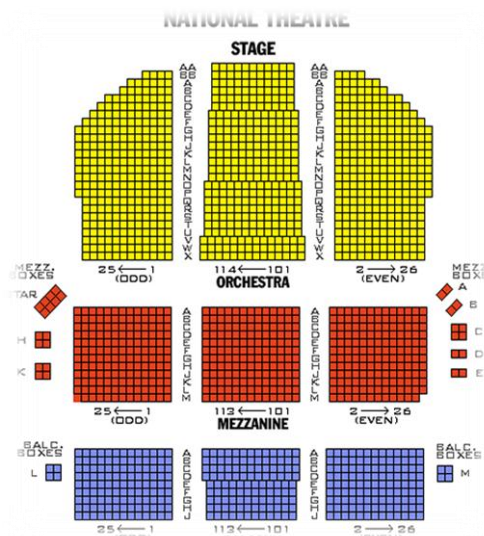


Figure 92: The national Theatre seating (nationaltheatre)

The National Theatre is located in South Bank-London, which is one the main art's entertainment place in London and audiences who come to London for sure check it out. The national theatre has three types of stage in one set that means three different salons for each stage, the salons' hall named 'Lyttelton', 'Cottesloe' and 'Oliver'. These three have dissimilar kind of spaces, sounds and music, custom and wigs, lighting and special effect, set and props also divers acting and directing. 'Lyttelton' has a large platform of end stage with rectangular shape of seating arrangement (Figure97), 'Cottesloe' has an arena stage with circle shape of audience seating arrangement around the stage (Figure98). 'Oliver', which is “the largest auditorium

inside the National Theatre building and is named after the actor Laurence Olivier as he was the theatres original artistic director” (olivier-theatre, 2011)—has an end stage with curve shape of seating area (Figure99). Obviously any type of performance can be present in each one the stage separately, always some special hug concert have been presenting in National theater’s stages.



Figure 93: Lyttelton-National theatre Stage view (lyttelton-theatre-overview, 2011)



Figure 94: Cottesloe-National Theatre Stage view, (Smallcombe, 2012)

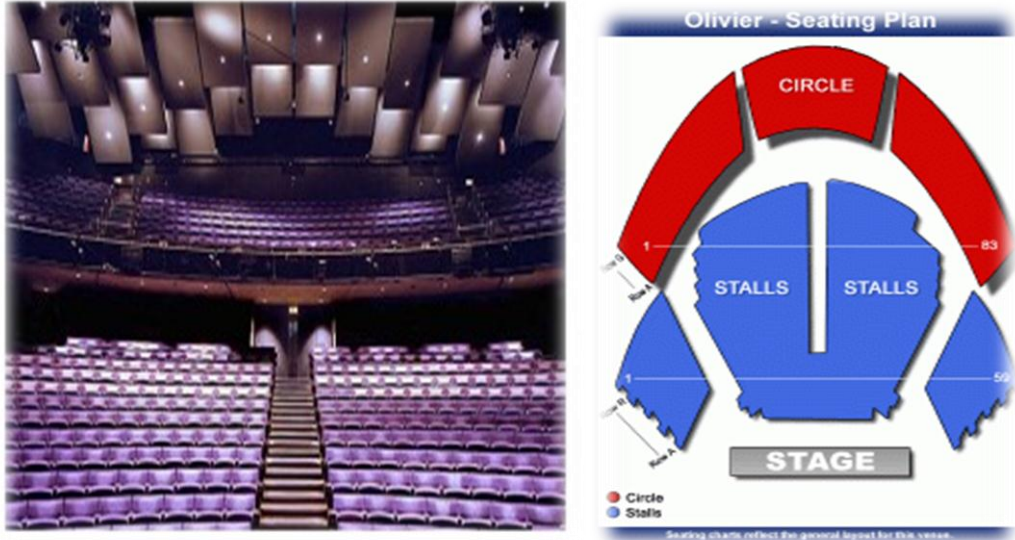


Figure 95: Oliver-National theatre Stage plan and seating view (olivier-theatre, 2011)

- Royal Haymarket Theatre

Location: The Haymarket, City of Westminster, London, UK, Design by John Nash, Opened in 1821

Activities:

“The Opera, Play hosts to the best actors, writers and directors in its three hundred year history, series of events, workshops and one-off performances across the year, Master class initiative, series talks presented by leading directors and actors”. (trh)

“Invitations for one of directors to become resident for a season and run alongside this, a unique apprentice scheme where aspiring directors and designers invite you to join the director and his/her creative team”. (trh)

“Providing opportunities for young people aged 11–18 to investigate, participate and learn from the theatre industry”. (trh)





Figure 96: The Royal Haymarket Theater

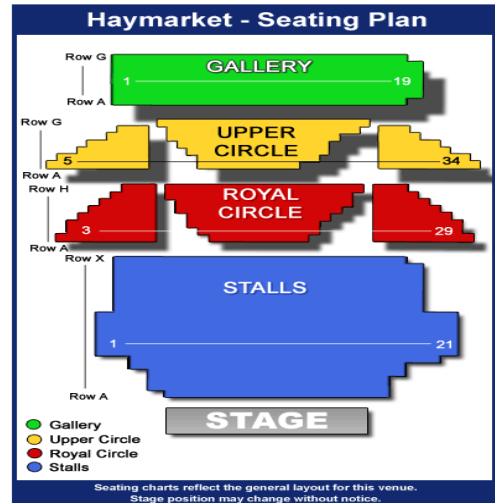


Figure 97: The Royal Haymarket seating plan (trh)

The Royal Haymarket Theatre is located in Westminster-London, which has an amazing historical structure that makes it seem like a huge castle. This Theatre has an end stage (Figure101, 102) with rectangular and three angular shapes of seating arrangements. In this theatre, mostly Opera and Play types of performances are performed on stage. ‘The Loin Winter’ a play sample of performance that present there in during research’s observations (Figure103).



Figure 98: the Royal Haymarket Theatre Stage view (Greenaway, 2007)

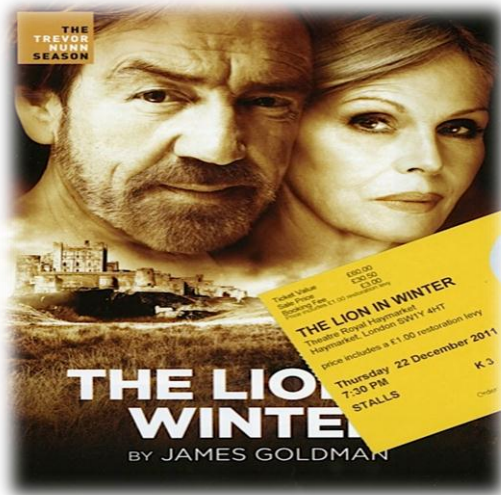


Figure 99: December 2011, a special Play Performance on the stage (Theatre+ Performance, 2011)

- Adelphi Theatre

Location: Strand, Westminster, London, UK, Design by John and Jane Scott,

Opened in 1806

Activities:

Musical, Comedy, Drama (adelphi-theatre)



Figure 100: The Adelphi Theatre

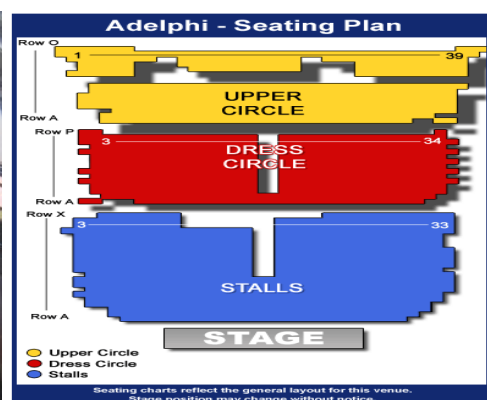


Figure 101: The Adelphi Theatre seating plan

The Adelphi Theatre is located in Westminster-London, which is one of the oldest theatres in that area that was built in 1806. It has an end stage that “is largely an art deco theatre” (stage, 2010) with a rectangular shape of seating arrangements (Figure105, 106). The performance that at research observation days was on the stage name ‘One Man, Two Guvnors’, a musical type of performance, which the advertisements of it was hanging at the entrance’s walls (Figure107).



Figure 102: the Adelphi Theatre Stage view (stage, 2010)



Figure 103: Entrance Ad

- Palladium Theatre

Location: Argyll Street, Westminster, London-UK, Design by Frank Matcham,  
 Opened in 1910

Activities:

Arts, Leisure, Sports, Commercial, Education, and

“From domestic scale alterations to some of the largest and most complex commercial”- “industrial, medical and educational developments worldwide”  
 (the\_london\_palladium\_theatre).



Figure 104: The Palladium Theatre (2012)

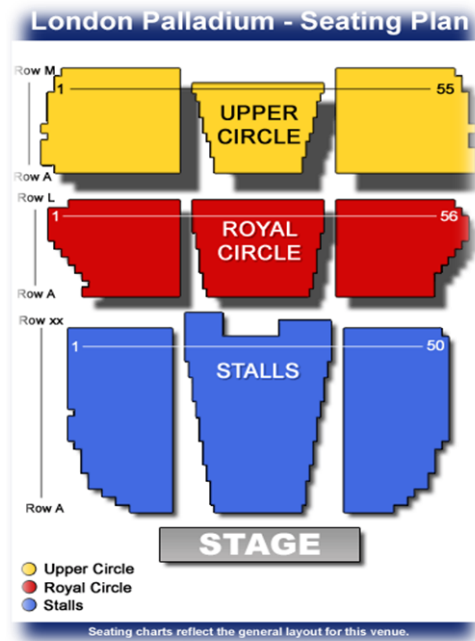


Figure 105: the Palladium seating plan (the\_london\_palladium\_theatre)

The Palladium Theatre in London is located in Westminster-London, which is again like the other theatre buildings, a unique shape of structure in historical and

architectural points of view. The Palladium stage is a proscenium stage with the arches at the sides with semicircular shape of seating arrangements (Figure109, 110). There was a famous musical performance on the Palladium stage during the research period; it was ‘The Wizard of OZ’ that approximately had the most audiences at that time. (Figures108, 111)



Figure 106: the Palladium part of stage and auditorium view (View, 2010)



Figure 107: ‘The Wizard of OZ’-One of the famous Opera, Musical performance on London’s Theatres

- Victoria Palace Theatre

Location: Victoria Street, Westminster, London, UK, Design by Frank Matcham,  
Opened in 1911

Activities:

Opera, Musical, Ballet

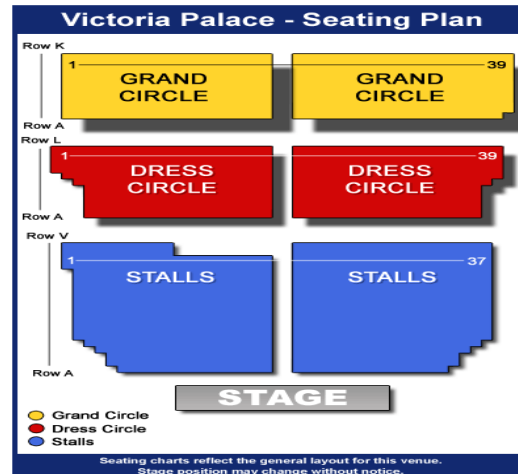
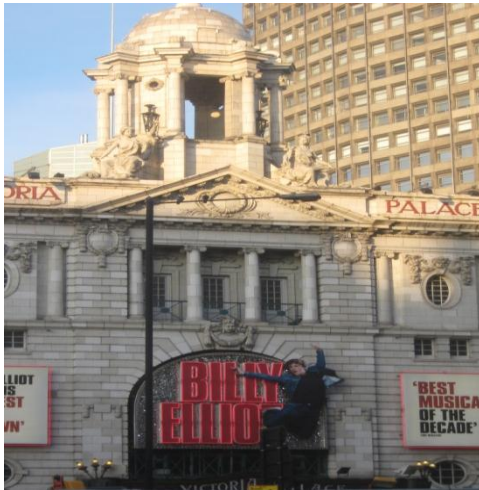


Figure 108: The Victoria Palace Theatre (2012) Figure 109: The Victoria Palace seating plan (victoriapalacetheatre)

The Victoria Palace is located in Westminster-London, which is one of the most notable theatres, as it has been performing a special performance 'Billy Elliot' for many years, the performance logo has been reminding audiences the show (Figure 113, 114). It has a proscenium stage with an apron and arches at the sides and has a rectangular shape of seating arrangements in front of it (Figure 115).



Figure 110: the Victoria Palace stage view (world-of-work, 2010)



Figure 111: 'Billy Elliot' one of the oldest Musical, Opera and Ballet performance stories that is still on the stage after years

- Vaudeville Theatre

Location: The Strand, Westminster, London, UK, Design by C. J. Phipps, Opened in 1870

Activities:

Play, Musical



Figure 112: The Vaudeville Theatre (Vaudeville\_Theatre, 2000)

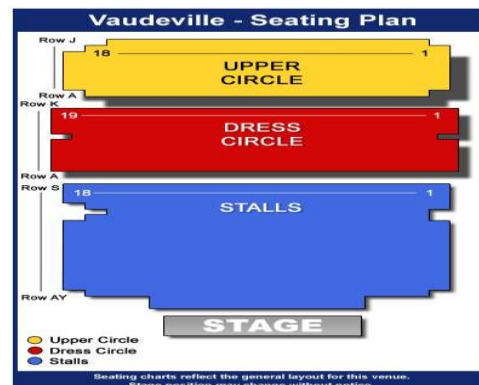


Figure 113: The Vaudeville seating plan

The Vaudeville Theatre is located in Westminster-London, which is “present a wide range of shows, from comedy through melodrama and history” (Vaudeville\_Theatre, 2000) it has an end stage with rectangular shape of audiences seating arrangement in each level. (Figure117, 118) The Theatre has been mostly presenting historical play performance that has known story between audiences of these story’s kind. At the research time, there were two play performance have been presenting, which name ‘Swllows and Amazons’ that is musical performance, and the other one that is more famous between audiences is ‘Broking Glass’, which is generally a play performance with simple nice type of design and just a sound of violin at the end of each plot. (Figure119)



Figure 114: The Vaudeville Theatre auditorium view from stage (vaudevilletheatre, 2009)

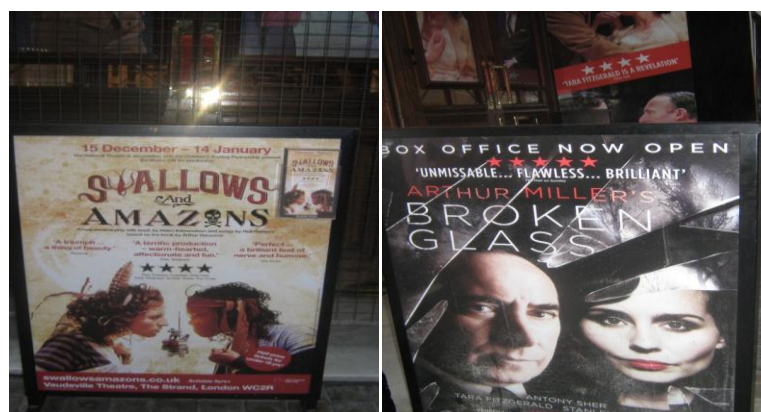


Figure 115: Entrance’s Ads of the presenting Performance



- The Shaftesbury Theatre

Location: Shaftesbury Avenue, Camden, London, UK, Design by Bertie Crewe,  
Opened in 1911

Activities:

Notable Shows, Musical, Theatre, Opera and Ballet



Figure 116: The Shaftesbury Theatre plan

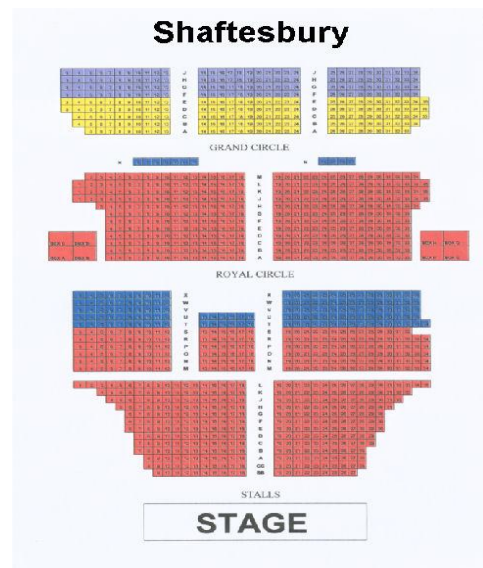


Figure 117: The Shaftesbury seating (shaftesburytheatre)

The Shaftesbury Theatre is located in Camden-London, which has been presenting Opera, Musicals and Ballet sorts of performances on its stage. The stage is an end stage with large square shape of seating arrangement that includes box seats as well. (Figure121, 122) As it mentioned the theatre, present opera, musical and ballet performances, the ads on the Entrance's walls is showing the same of what is on the stage of Shaftesbury theatre. (Figure123)



Figure 118: the Shaftesbury stage view (Willoughby, 2011)

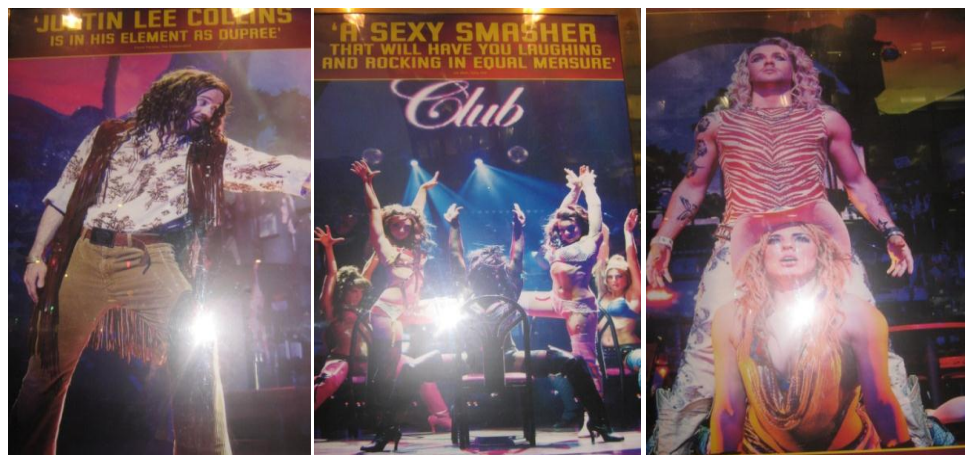


Figure 119: The Shaftesbury, Opera, Musical and Ballet performance, Entrance's Ads

- Queen Theatre

Location: Shaftesbury Avenue, Westminster, London, UK, Design by W.G.R.

Sprague, Opened in 1907

Activities:

Operas, A highlight of the various productions like; theater and musical (queens)



Figure 120: The Queen Theatre (queens)

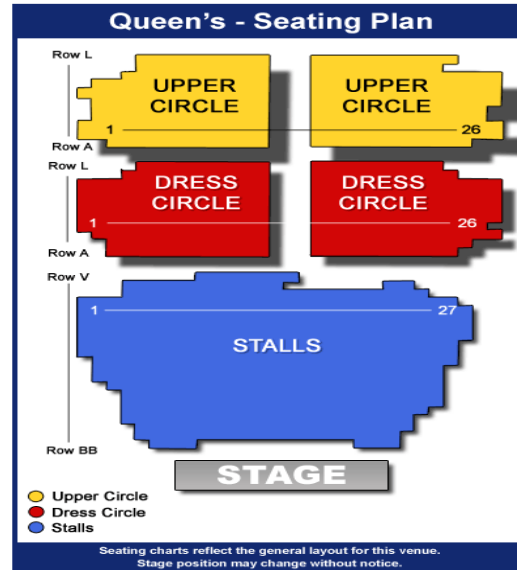


Figure 121: The Queen Theatre seating plan

The Queen Theatre is located in Westminster-London, which is one of the famous stages for Opera performances in London, also, “it had reopened as a performance Festival of Arts”. The theatre stage is a proscenium stage with the arches at sides with semicircular shape of audiences’ seating arrangement in front of it. (Figure 125, 126) It is the logo-able kind of the theatre, which means because of a specific performance that it has been presenting to audiences for years, it had famed on the performance name moreover. ‘Les Miserables’ is an Opera performance that Queen Theatre still got the name on its Entrance’s ads. (Figure 127)



Figure 122: the Queen Theatre stage view (2012)

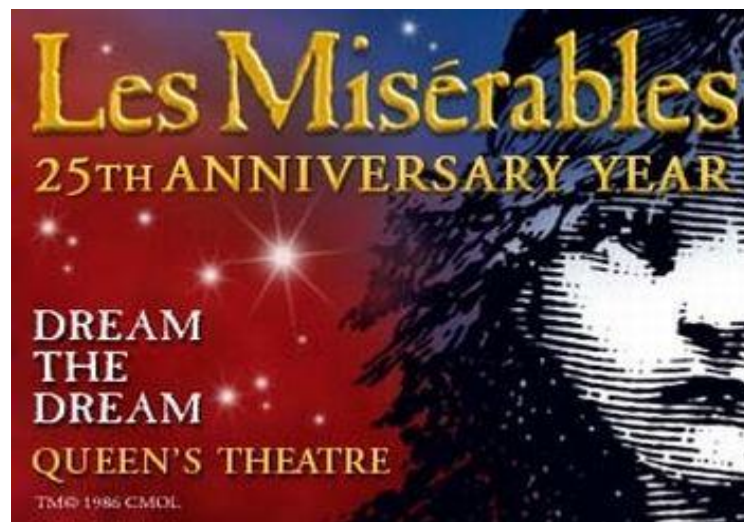


Figure 123: the Queen Theatre Entrance's ads

- The Apollo Victoria Theatre

Location: 17 Wilton Road, London, SW1V 1LG, UK, Design by E.

Warmesley Lewis and W E Trent, Opened in 1929



Figure 124: The Apollo Victoria plan

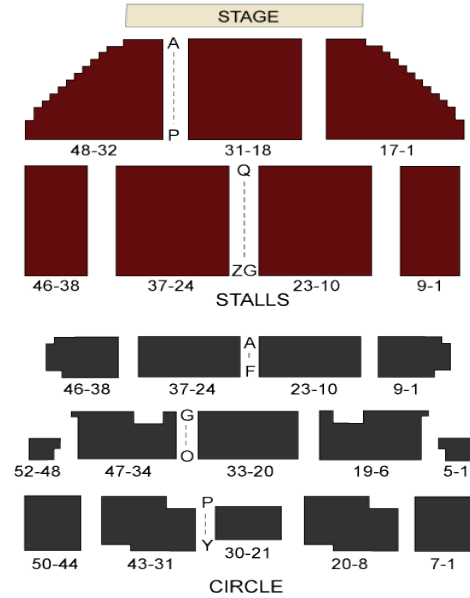


Figure 125: The Apollo Victoria seating (apollo-victoria, 2012)

The Apollo Victoria Theatre is located in Wilton Road- London, which is near the Victoria Palace Theatre; also, it is one of the old famous theatres in London in present Musical performances. “The building was designed as the New Victoria "super-cinema" in 1929 in striking art deco style” (apollo-victoria, 2012). It has an end stage with semicircular shape of audiences seating arrangement in front of it. (Figure129, 130) “For eighteen years, the theatre was home to Andrew Lloyd Webber’s musical, Starlight Express, for which the theatre was extensively redesigning to accommodate a multi-tier roller skating arena” (apollo-victoria, 2012). From September 2006, the ‘Wicked’ that is a Famous musical performance between its audiences started the show on Apollo Victoria stage, and until the research period it has been presenting yet, it shaped like kind of logo on top of Entrance door. (Figure125)



Figure 126: The Apollo Victoria Theatre (Apollo-Victoria-Theatre, 2012)



Figure 127: 'Wicked', one of the famous Musical performances-on London Stages, Apollo Victoria Entrance's ad

Table 4: the twenty observations theatre comparison table

Theatres' name	Name of performances	Type of stage	Shape of audiences' seating arrangement
Saddlers Walls	Opera, play	End stage	Semicircular
The Globe	Opera, Musical, Play	Thrust stage	Circle in an open courtyard.
New Vic	Play	Arena stage	Rectangular shape Surrounded the stage
Charring Cross	Opera, Musical	End stage	Rectangular
The Royal Opera	Ballet, Opera, Musical	End stage	Circle
London Coliseum	Opera, Musical, Play	Proscenium with arch	Rectangular
Unicorn Theatre for children	Children Musical performances	Thrust stage	Semicircular
Royal Festival Hall	Musical	Thrust stage	Rectangular mixed with an arena stage form
King's Place	Opera, Musical, Play	End stage	Semicircular
Prince of Wales	Ballet, Opera, Musical	End stage	Rectangular
Duchess Theatre	Musical, Play	proscenium stage with arches in sides and an Apron	Rectangular Three-angular
National theatre	Opera, Musical, Play	Lyttelton; End stage Cottesloe; Arena stage Oliver; End stage	Rectangular Circle Curve
Theatre Royal Haymarket	Opera, Play	End stage	Rectangular Three-angular
Adelphi Theatre London	Musical, Comedy	End stage	Rectangular
London Palladium	Opera, Musical	proscenium stage with the arches at the sides	Semicircular
Victoria Palace Theatre	Ballet, Opera, Musical	proscenium stage with Apron and arches at sides	Rectangular
Vaudeville Theatre	Musical, Play	End stage	Rectangular
Shaftesbury Theatre	Ballet, Opera, Musical	End stage	Rectangular
Queen Theatre	Opera, Musical	proscenium stage with the arches at sides	Semicircular
Apollo Victoria Theatre	Opera, Musical	End stage	Semicircular

### 5.1.1 Analysis by Focus Observations

- All of these twenty chosen theatres did help to understanding of stage types and shape of audiences' seating area arrangement. Nevertheless, to consider about the thesis subject the observations have to be more focused on sensibility of the stage designs related with three different performance; Opera, Musical, Play. Therefore, to compare the sensibility of each one's stage design, there are five chosen theatre from the twenty collected that they had attended in three Opera Musical performances and two Play performances in during research period. The five theatre that chose to be the focus observation are; the 'Victoria Palace' to watch 'Billy Elliot', the 'London Palladium' to watch 'The Wizard of OZ', the 'Apollo Victoria' to watch 'Wicked', the 'National theatre-Lyttelton' to watch 'The Veil' and the 'Vaudeville theatre' to watch 'Broken Glass'. These five performances' stage design did analysis in continue within two ways, one by watch the performances observant (observations), and another by interview to audiences to get the answer of some qualitative questions that arranged depends on the research subject. In addition, still there might be some information that it took from web or book sources to prove the observance, which are include references, also the figures related to the stages design had got from web sources because of having no permeation to be taken by the researcher.

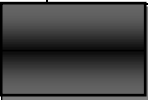




- The Victoria Palace Theatre— Billy Elliot



Figure 128: the Billy Elliot, Musical and ballet dance performance with Opera singing has been representing in Victoria Palace theatre. (Billy Elliot, 2012)

Table 5: the Billy Elliot performance analysis table

<b>Name of the performance</b>	Billy Elliot		
<b>Genres that the performance include</b>	Opera Musical		
<b>Type of the stage</b>	Proscenium with Apron		
<b>Shape of Audiences' seating arrangement</b>	Rectangular		
<b>Physical sensibility</b>	<b>Physical appearance</b>	<b>Body language</b>	Dancing Walking Seating Standing Fighting Flying
	<b>Visual Objects</b>	<b>Stage Design</b>	An old street view, a double floor house view, an upstairs room, a kitchen, a dancing and boxing club, an army place...
		<b>particular Decoration (Signs)</b>	Chairs, Shields, Flag, Cigarette, Boxing gloves, Costumes...
<b>Technology usage</b>		Movable furniture, flying system, Lighting and sounds	

 Maximum usage  
 Minimum usage



- London Palladium Theatre—The Wizard of OZ



Figure 129: the Wizard of OZ, Opera and Musical performance has been presenting in Palladium theatre (Wizard of OZ , 2012)

Table 6: the Wizard of OZ performance analysis table

<b>Name of the performance</b>	Wizard of OZ		
<b>Genres that the performance include</b>	Opera Musical		
<b>Type of the stage</b>	Proscenium stage with arches at sides		
<b>Shape of Audiences' seating arrangement</b>	Semicircular		
<b>Physical sensibility</b>	<b>Physical appearance</b>	<b>Body Language</b>	Dancing Walking Seating Standing Running Flying
	<b>Visual Objects</b>	<b>Stage Design</b>	A house, a bedroom, a road, a desert, a farm, inside and outside a castle, a free stage with a changing background ...
		<b>particular Decoration (Signs)</b>	Sweep, Rainbow, Umbrellas, costumes ...
<b>Technology usage</b>		Movable furniture, flying system, Lighting and sounds	


 Maximum usage  
 Minimum usage



- the Apollo Victoria Theatre—Wicked



Figure 130: the Wicked Opera and Musical performance has been presenting in Apollo Victoria Theatre (Wicked, 2012)

Table 7: the wicked performance analysis table

<b>Name of the performance</b>	Wicked		
<b>Genres that the performance include</b>	Opera Musical		
<b>Type of the stage</b>	Proscenium stage with arches at sides		
<b>Shape of Audiences' seating arrangement</b>	Semicircular		
<b>Physical sensibility</b>	<b>Physical appearance</b>	<b>Body Language</b>	Dancing Walking Seating Standing Running Flying
	<b>Visual Objects</b>	<b>Stage Design</b>	A classroom, a girl bedroom, a castle of an angle, a castle of wizard, free stage with a fixed stage background that shows a big watch
		<b>particular Decoration (Signs)</b>	Crown, Magic wood, glasses, book, weapon, Sweep, wizard's hat ...
<b>Technology usage</b>		Movable furniture, flying system, Lighting and sounds	

 Maximum usage  
 Minimum usage



- National theatre-Lyttelton—The Veil



Figure 131: The Veil, a Play performance that has been representing on National theatre-London (The Veil, 2012)

Table 8: The veil performance analysis table

<b>Name of the performance</b>	The Veil		
<b>Genres that the performance include</b>	Play		
<b>Type of the stage</b>	End stage		
<b>Shape of Audiences' seating arrangement</b>	Rectangular		
<b>Physical sensibility</b>	<b>Physical appearance</b>	<b>Body Language</b>	Walking Seating Standing Falling Crying Jumping
	<b>Visual Objects</b>	<b>Stage Design</b>	A constant stage shows inside of a big house with an old classical structure  Candles, piano, white roses, cane, wall pictures ...
		<b>particular Decoration (Signs)</b>	
<b>Technology usage</b>		Movable furniture, Lighting and sounds	

 Maximum usage  
 Minimum usage





- The Vaudeville theatre— the Broken Glass



Figure 132: The Broken Glass, a Play performance has been presenting in Vaudeville theatre-London (Broken Glass, 2012)

Table 9: The Broken Glass performance analysis table

<b>Name of the performance</b>	Broken Glass		
<b>Genres that the performance include</b>	Play		
<b>Type of the stage</b>	End stage		
<b>Shape of Audiences' seating arrangement</b>	Rectangular		
<b>Physical sensibility</b>	<b>Physical appearance</b>	<b>Body Language</b>	Walking Seating Standing Falling Crying
	<b>Visual Objects</b>	<b>Stage Design</b>	a couple bedroom, a psychologist office, small garden at back ground that is hidden behind a transparent court, a free stage
		<b>particular Decoration (Signs)</b>	Wheelchair, old radio, papers, book, violin
<b>Technology usage</b>		Movable furniture, flying system, Lighting and sounds	

 Maximum usage  
 Minimum usage

### 5.1.2 Analysis by Interviews

- As the study is an observational qualitative, there is interview questioner, which include 9 questions related with the research subject that had answered by 100 of audiences, which had been chosen randomly from both gender male and female (+18). These interviews had been done randomly to 20 audiences in each one of five attended performance that are the study's focus observations. The questions had arranged in a way that audiences could answer easily and soon.

Since the permeation for giving the interviewing with the audiences was limited and obviously 100 persons are not enough to qualify the performances also the investigation is not about to do so. Therefore, the questions' results just give little help in to make only the research have sufficient satisfactory conclusion. The arranged questioner example is available in appendix part and the results of it, which has related with each particular performance, had given in result's part.

Consequently, by all the observations and analysis the examples comparison, the conclusion is that, the musical-opera performances are mostly presented on 'Proscenium stages' with apron or with arches at sides that have mainly two different kinds of seating arrangements; rectangular and semicircular, which have generally the balcony and boxes in their levels' design. The plays performances are typically present on 'End stages' that have rectangular shape of seating arrangement, which the levels of seating arrangement is constantly depending on the theatres' hall spaces. Tables and results in previous chapters show the sensibility of musical-opera performances are the performance and stage design had achieved the same concept. The stage was designing well with respect to actors' movement. The atmosphere within the theatre communicated with you as much as the actors' movements and actions did. The stage design itself helped to present the sensibility of the performance. The stage design enabled creativity through space and movement, enhancing the performance as a result. The actor's movement was overshadowing by the theatre design and stage space. The lighting and colours within the stage design correlated well with the performance. The soundtrack of the performance made the stage design seem more prominent. Therefore, for opera-musical Stage design

sensibility can define as the 'physical responsiveness and awareness through a combination of the design and the performance'. These illustrate that opera-musical theatre have the most excitement in stage design, which in today's life even it get improved with technological appearances more and more.

The tables and results about the plays performances show that the performance and design of the stage had achieved the same concept. The stage was designing well with respect to actors' movement. The atmosphere within the theatre communicated with you (the audience) as much as the actors' movements and actions did. 'Mostly Disagree' with "The stage designs itself helped to present the sensibility of the performance". The stage design enabled creativity through space and movement, enhancing the performance as a result. The actor's movement was overshadowing by the theatre design and stage space". In the Veil, "The lighting and colours within the stage design do not correlated with the performance". In addition, "The soundtrack of the performance do not made the stage design seems more prominent" because there is no soundtrack exists in it there is only vocal singing without music. The play performances' audiences disagreed that "Stage design sensibility can define as the 'physical responsiveness and awareness through a combination of the design and the performance" because it is full of acting and dialogues and physical sensibility, which is the focus point of this study which has not much effect on these kinds of performances. Thus, the sensibility of stage design related with play performances is 'mental responsiveness and awareness through a combination of the design and the performance'. The play performance sensibility because of having simple sort of stage design mostly bring up audiences' mental sensibility from the actors' acting

and narrative point of view, which is a complete different subject that has broad talk by itself in communication and psychology and it is out of this research surrounded.

## FINDING AND CONCLUSION

“Stage designs and clothes that create a world for the play to breathe in, rather than being bolt-on decorations...Theatre design is more part of the performing arts discipline than it might appear on first sight” (Anonymous, 2010)

For reminding, the study’s focal point is on the theatre stage design, the theatre performance in three kind; opera, musical and play plus how audiences communicate with them, which is the answer of this research’s main question; what is the sensibility of stage design in each of these particular theatre performance?

Based from the analysis and results of the survey, the Opera performances have been presenting typically on Proscenium arch stage, which have Changeable stage platform with semicircular shape of audiences’ seating arrangement. This kind of stage mostly is a big empty area with using neutral colors and frequently unfilled stages with the orchestra, which always manages under stage. It does not need any design changing or special stage design because it mostly includes Singers with dancers or without dancers plus orchestra. It needs a simple stage platform with a hug system of controlling colors and lighting. Musical performances mostly have been presenting on Proscenium arch stages sometimes with apron, but it can be performing on all kinds of stages. The actor’s movement and the narrative together lead the designer to make the scenery for the performance. It mostly includes stage design with movable furniture to be able to modify into lots of different views, so it needs a complicated technological stage platform. However, it includes hug system of controlling technological system on stage also hug system of controlling colors

and lighting system. The play performances characteristically have been presenting on End stages, but it does not mean that it cannot be presented on any other kind of stages. It has a simple stage that is shaped in a rectangular simple platform, sometimes there is a small hidden orchestra or only one musical instrument or either No dancing and no singing and the voice is just from dialogues. It has a minimum of technological appearance, which means the movable furniture and flying system have not usage in this type of performances' stage designs. The design of this type of stage can be as simple as possible.

Lastly, there is a table in next page, which shows the stages' design physical and mental sensibility related with different performances and from audiences, actors and designers point of view. (Table10)

Table 10: Table of sensibility Analysis related with different performance

	Audiences		Actors		Designer	
	Physical Sensibility	Mental Sensibility	Physical Sensibility	Mental Sensibility	Physical Sensibility	Mental Sensibility
Opera	<ul style="list-style-type: none"> <li>- Dancing</li> <li>-Walking</li> <li>-Seating</li> <li>-Standing</li> <li>- Fighting</li> <li>-Flying</li> <li>-Orchestra</li> <li>- Stage design</li> <li>Furniture</li> <li>-Signs</li> <li>-colors</li> <li>-lightings</li> </ul>	<ul style="list-style-type: none"> <li>-Singing</li> <li>-Music</li> </ul>	<ul style="list-style-type: none"> <li>-Acting</li> <li>-singing</li> <li>- Dancing</li> <li>-Walking</li> <li>-Seating</li> <li>-Standing</li> <li>- Fighting</li> <li>-Flying</li> <li>-Furniture</li> <li>-Signs</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative</li> <li>-Singing</li> <li>-Music</li> </ul>	<ul style="list-style-type: none"> <li>- Acting(actors' movement)</li> <li>-Changeable stage platform</li> <li>-Big empty Stage</li> <li>-Mostly unfilled stages,</li> <li>- not too much design changing</li> <li>-Needs a simple stage platform,</li> </ul>	<ul style="list-style-type: none"> <li>Narrative</li> <li>-Poems</li> <li>-Singing</li> <li>-Signs</li> </ul>
Musical	<ul style="list-style-type: none"> <li>- Dancing</li> <li>-Walking</li> <li>- Seating</li> <li>-Standing</li> <li>-Running</li> <li>-Flying</li> <li>- Stage modifying</li> <li>-Orchestra</li> <li>- Stage design</li> <li>Furniture</li> <li>-Signs</li> <li>-colors</li> <li>-lightings</li> </ul>	<ul style="list-style-type: none"> <li>-Singing</li> <li>-Music</li> <li>-Signs</li> </ul>	<ul style="list-style-type: none"> <li>-Acting</li> <li>-singing</li> <li>- Dancing</li> <li>-Walking</li> <li>-Seating</li> <li>-Standing</li> <li>- Fighting</li> <li>-Flying</li> <li>-Furniture</li> <li>-Signs</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative</li> <li>-Singing</li> <li>-Music</li> </ul>	<ul style="list-style-type: none"> <li>Acting(actors' movement)</li> <li>-Big changeable stage platform</li> <li>-Mostly filled with stage design</li> <li>movable furniture</li> <li>-Mostly use the flying system</li> <li>- A full stage design platform</li> </ul>	<ul style="list-style-type: none"> <li>Narrative</li> <li>-Singing</li> <li>-Signs</li> </ul>
Play	<ul style="list-style-type: none"> <li>-Walking</li> <li>-Seating</li> <li>-Standing</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative</li> <li>- Dialogues</li> </ul>	<ul style="list-style-type: none"> <li>-Acting</li> <li>-Seating</li> <li>-Standing</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative</li> <li>-Acting</li> </ul>	<ul style="list-style-type: none"> <li>-Mostly unfilled stages,</li> <li>- not too much design changing or special stage design,</li> <li>-Needs a simple stage platform</li> </ul>	<ul style="list-style-type: none"> <li>- Narrative</li> <li>Dialogues</li> </ul>



In all three kinds of the performances the role of interior designer in designing the stage is to design the stage depends on general existence; spaces, furniture, signs, body languages, narrative, technological appurtenance and actors to assemble audiences'' communication with stage design. They should have general knowledge about life, different feelings, different cultures, society, imaginations, visual objects, body language, denotations, connotations and signs' meaning to design the stage with respect to actors' movement. They mostly design the stage design in a way that the design itself helps to present the sensibility of the performance just in play performances this might be less than the other performances. Finally, the designers should analysis dissimilarities in audiences' viewpoint like; gender, age, culture, profession, nationality, class and genre to make a common sense from each particular performance for audiences. There is a table about the role of interior designer to make stage design sensibility that is shown in next page. (Table11)

Table 11: the role of Interior designer to make stage design sensibility

Design	Have general knowledge	Analysis dissimilarities
depends on general existence;	About	In audiences' viewpoint
Spaces, Furniture, Signs, Body-languages, Narrative Technological appurtenance, Actors	Life Different-feelings Different cultures Society Imaginations Visual objects Body language Denotations Connotations Signs' meaning	Gender Age Culture Profession Nationality Class Genre
to Assemble audiences'' communication with stage design.	Design the stage with respect to actors' movement	Make a common sense from the performance for audiences

There are two figures (Figure137, 138), which show the answer of stage design sensibility concluding from each particular performance.

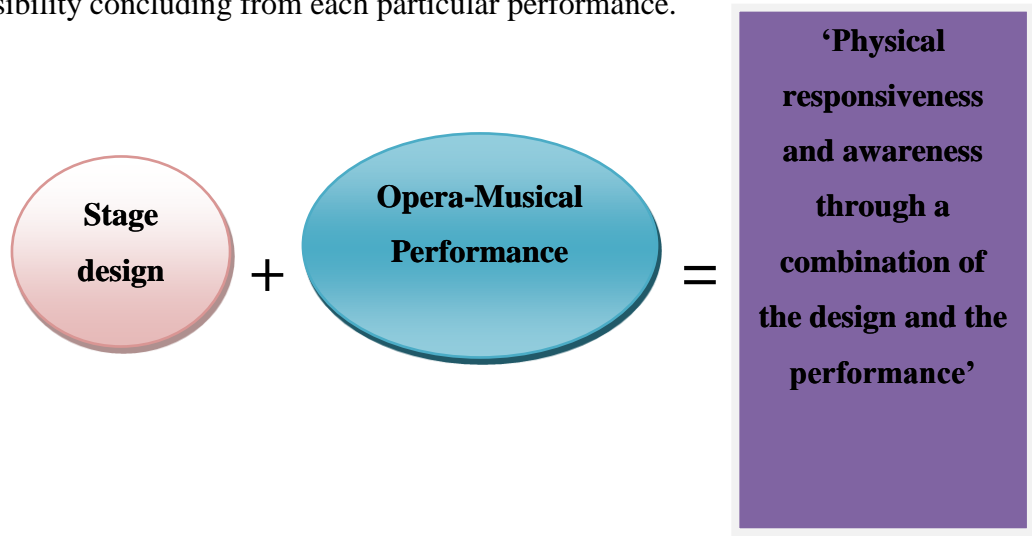


Figure 133: Theoretical framework for Opera-Musical performances

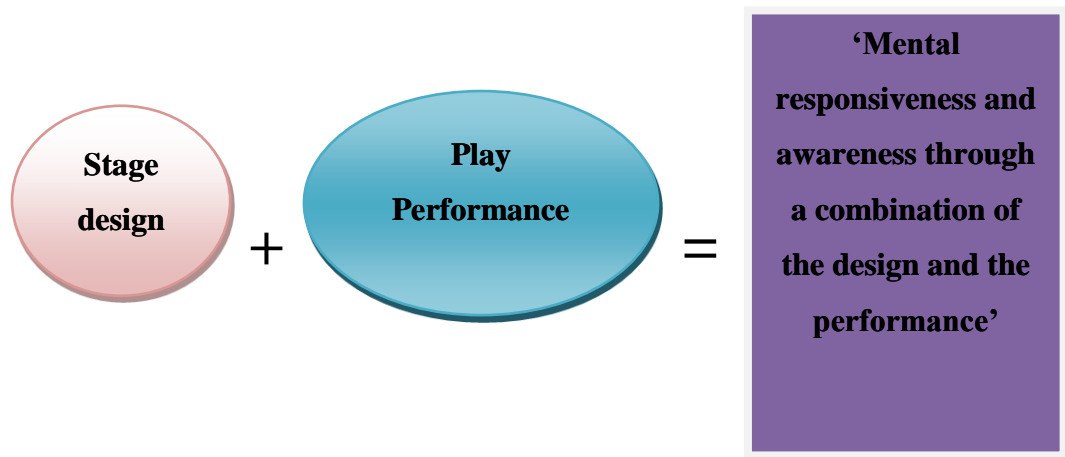


Figure 134: Theoretical framework for Play performances

Afterwards, I hope this study can lightly inform students of interior architecture about the stage design, also the communication of people as an audience with this art. It can be also helpful for everybody to see a point of view from these three performances. It has also brief information of some London-UK theatres' buildings and performances, which can be also useful for theatres' known lovers as a designer or as an audience.

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## **APPENDIXE**

## Prepared Interview example

**Gender:**

Male  Female

**Age:**

18-25  25-50

+50

Name of the theater

kind of the performance

seat number

In this performance:

1. The performance and design of the stage had achieved the same concept.  
 Agree  Disagree
2. The stage was designing well with respect to actors' movement.  
 Agree  Disagree
3. The atmosphere within the theatre communicated with you (the audience) as much as the actors' movements and actions did.  
 Agree  Disagree
4. The stage design itself helped to present the sensibility of the performance.  
 Agree  Disagree
5. The stage design enabled creativity through space and movement, enhancing the performance as a result.  
 Agree  Disagree
6. The actor's movement was overshadowing by the theatre design and stage space.
7. The lighting and colours within the stage design correlated well with the performance.  
 Agree  Disagree

8. The soundtrack of the performance made the stage design seem more prominent.

Agree  Disagree

9. Stage design sensibility can define as the 'physical responsiveness and awareness through a combination of the design and the performance'.

Agree  Disagree