

CHAPTER FIVE

PRECEDENT STUDIES

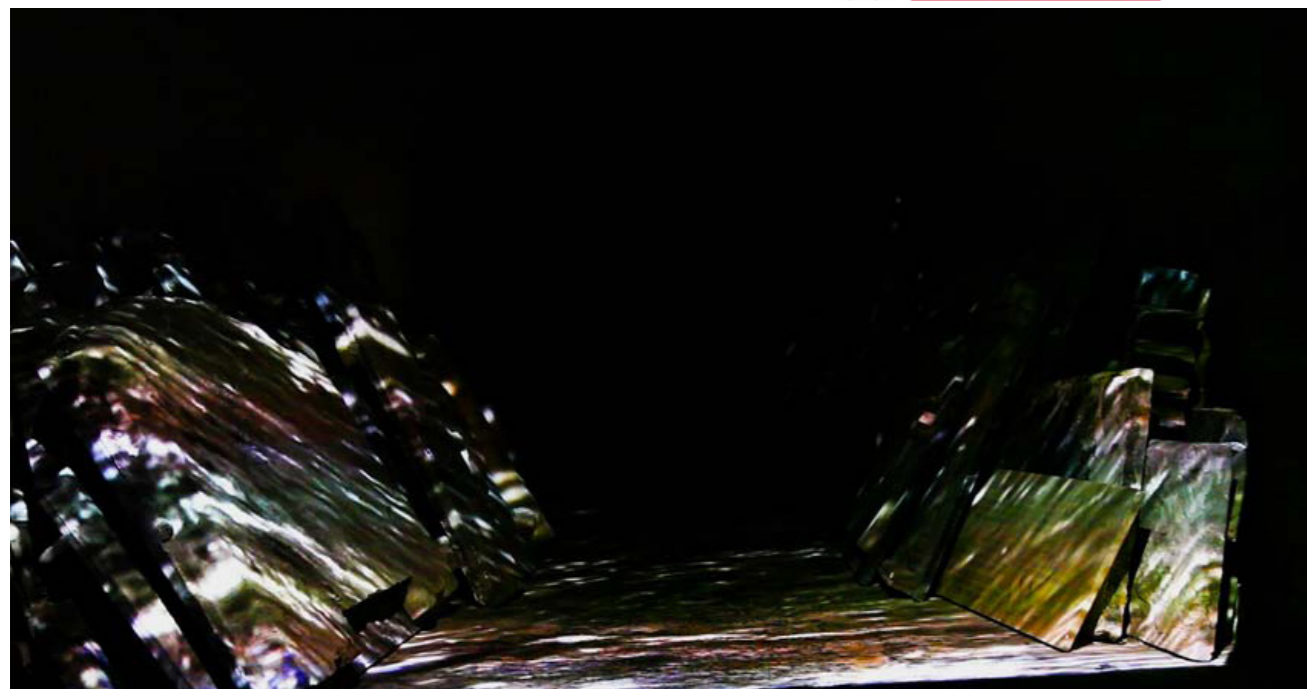


Figure 5.1 Projection



Figure 5.2 Spot lighting



Figure 5.3 Focal lighting

5.1 INTRODUCTION

The following precedent studies have been selected to aid in the advancement of the project. Each precedent focuses on aspects which inform the understanding and implementation of certain design choices into the Immersive Theatre. In addition to the We Player Production of Macbeth at Fort Point, elaborated on in 4,7, Krzysztof Wodiczko's Just under the Surface and the Theatre - Public Space are also used as precedent studies.

5.2 TEXTURE, LIGHT AND SENSORY EXPLORATION

'Just under the Surface' is an installation exhibition by the Sensory Sites collective, which took place in the St Pancras Crypt, London in 2011. The artworks "explored the aesthetic, emotional, bodily and metaphysical possibilities of an art keenly aware of all the senses, especially touch" (Driscoll, 2017).

The exhibition used a found space and inserted an exploration of sensory stimulation to awaken the audiences' sensory experience, as seen in Figure 5.1 to Figure 5.10. "Working directly with the remarkable atmosphere and architecture of the Crypt, and using sculpture, moving image, sound and installation, Just Under the Surface created deeply immersive environments conducive to multi-sensory encounters"

(Driscoll, 2017). Lighting, materials, projections, and sound were used throughout the exhibition to create a multi-textual, auditory and visual realm. This precedent has helped with the development of this dissertation through the ingenious use of materials, tactile experiences and lighting to convey deeper symbolism and meaning. The inspiring use of natural and man-made items brings further meaning and depth to the communication of the exhibition. The focus on a sensory experience and the methods used to achieve the expression of the senses has evolved an understanding of the process used to communicate a narrative.



Figure 5.4 Emphasis using light



Figure 5.5 Interactive



Figure 5.6 Textural light



Figure 5.7 Focal object



Figure 5.8 Shadows and light



Figure 5.9 Interactive and taste

Taste



Figure 5.10 Smell and touch



Figure 5.11 Projection and reflection

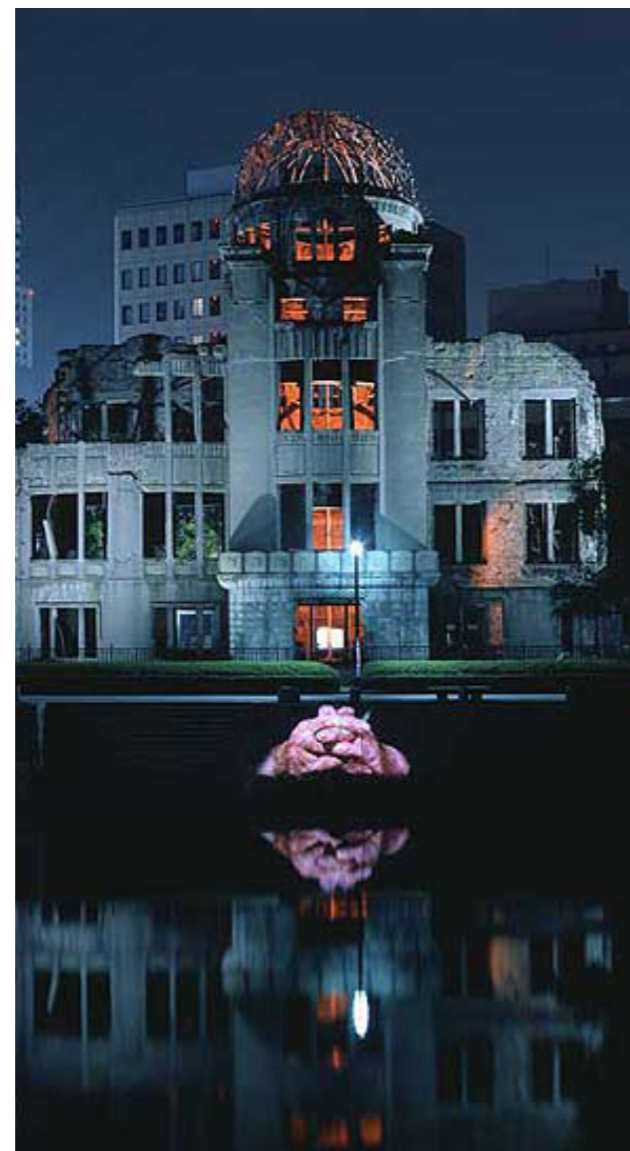


Figure 5.12 Monument and ruin and use of water

5.3 PROJECTION, SCALE AND LIGHT

Krzysztof Wodiczko is an artist who creates public artworks upon historic buildings worldwide. "Since 1980, he has created more than seventy large-scale slide and video projections of politically charged images on architectural façades and monuments worldwide" (Art21, 2016). Wodiczko's method of layering meaning onto architectural fabric through the use of projection narratives sparks controversy amongst viewers, some of his works are seen in Figure 5.11 to Figure 5.17. Wodiczko's usage of sound and motion is a technique of visual communication in his projections. His videos act as a personal reflection for the viewers, where the meaning is related to the individual's life and morals. His works intends to ignite a personalised perception of meaning dependant on the viewer's interpretation. The layered use of projections, voices, sounds and the existing fabric have become a process to communicate multiple narratives and statements.

Although Wodiczko uses his projections as political statements, adding additional meaning to historic architectural monuments, the layered approach of meaning becomes a focal point for discussion. This dissertation intends to build the level of information portrayed to the audience through the means of projections onto the existing fabrics of the site, where the visual medium is interpreted on an individual level.



Figure 5.13 Relationship between projection and architecture



Figure 5.14 Social commentary



Figure 5.15 Visual impact

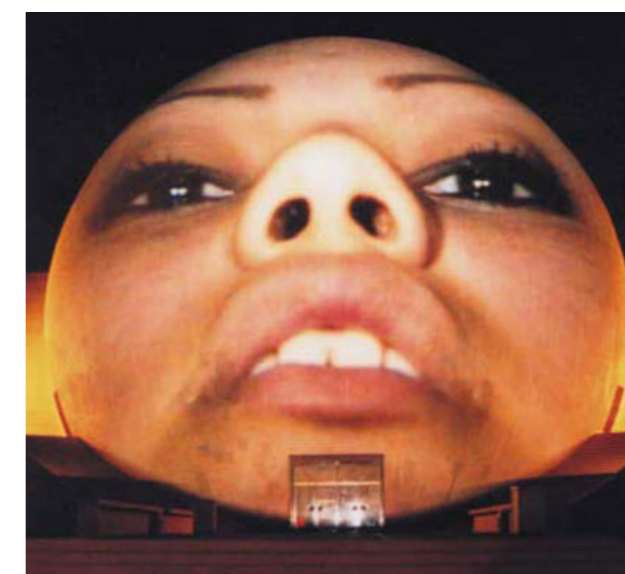


Figure 5.16 Proportion and scale



Figure 5.17 Layering on existing architecture



Figure 5.18 Natural and artificial lighting

5.4 TEMPORARY, MULTI-LEVEL THEATRE AND LAYERING

The Theatre of Public Space was built for the 1937 Paris International Exposition and was designed by architect Edouard Autant and actress Louise Lara. “Performances in the theatre modelled the experience of an urban plaza by juxtaposing fictional narratives, improvisation, and real situations in multiple, simultaneous scene that both surrounded and were surrounded by the audience” (Read 2005:3). The temporary exhibition theatre stood for one year. Read (2005:3) noted how Autant had specified that the performance hall have “five independent scenes proceed simultaneously, two scattered among the audience and three on raised stages surrounding them.”

This temporary performance hall, Figure 5.18 to Figure 5.22, has been an informative precedent study as it addresses the idea of multi-level performance spaces which surround the audience. The relationship created by Autant between each scene and the audience has helped to evolve the development of the site-specific theatre. The method of communication between scene, audience and actor on a system of multiple levels has been observed and noted. “Bringing audience and actors into the same space challenged the boundary between fiction and reality and constructed plays not as fantasy, but as meaningful stories, parables, or allegories that have a real effect in the world” (Barris 1972). Autants used materials such as mirrors, painted scenery, vista views, lighting, shadows, and skylights to create layered depth and multi-faceted experiences for the audience. Inspiration

was drawn from Autants sensitive use of lighting through the use of both natural and artificial light, the natural light being channelled to enhance certain areas and the artificial light juxtaposed against it. Thus an understanding of depth is developed within the intended performance space. The stages are sloped toward the audience to create a seamless appearance and perspective for the viewers. Although this exhibition focused on the perception of the urban plaza, the design interventions and layered approach to the visual language has informed the development of this dissertation.



Figure 5.19 Use of levels



Figure 5.20 Exhibition installation

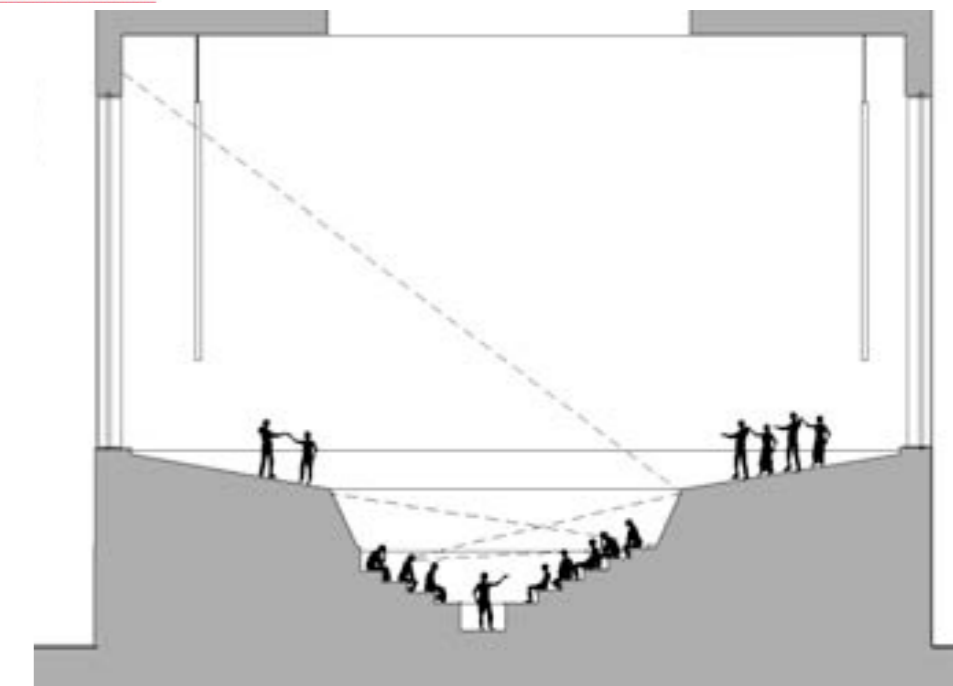


Figure 5.21 Variations of height and use of multiple stages



Figure 5.22 Projection Layers of visual information