

CHAPTER FOUR

THEORETICAL PREMISE

4.1 A PRELUDE OF THOUGHTS

There is an evident decline in opera attendance, as identified in Chapter 1.5, and the threat to this cultural entity is prominent. It is identified that site-specific theatre has the ability to bring energy back into these environments and encourage the audience to interact with the selected site. As discussed in Chapter 2.2 – Background – a design intervention which merges site, audience, actor, and performance holds a conceptual solution to this problem. The following Chapter aims to investigate the benefits of Site-specific Theatre, scenography, and historical relevance of site within the domain of interior architecture. Ultimately, the creation of site awareness and emphasis on cultural value could benefit not only the site, Fort Daspoortrand, but also encourage a new audience for opera. The project does not have a typical interior architecture focus, however, the case for the open-air nature of the site, and therefore, its place in the interior architecture domain is argued.

4.2 DEFINING SITE-SPECIFIC THEATRE

Site-specific theatre originated in the early 80's as a means of entertainment to provide the audience with a different and innovative perspective on performance. Originally the performers were involved in street art and street performances, but soon this excitement and spontaneity spread to the theatre house. Mason (1992:3) stated during a time of site-specific performance, that conceptually “the border between entertainer and art, between audience and performer and between the performance itself and the larger social event are becoming less defined”. Naturally, with any change to the norm, there was much controversy in the acceptance of theatre changing its form. Mason explains how the conventional theatre lovers find an outdoor theatre to be inferior to the indoor theatre, implying that outdoor theatre is not a ‘real’ theatre and that the shows are put on by amateurs. “So, outdoor theatre remains the unappreciated outsider busily getting on with its own development and expanding its popularity, with very little recognition of its work.” (Mason 1992:3)

Along with the rejection of changes in theatre, Mason (1992:10) explains how film and television have had an undesirable impact on theatre attendance, “the result is that theatre cannot compete on the same terms”. Although the

television brings the theatre performance to the people, broadening the viewer reach, it has a negative impact on the attendance at the theatre. This is due to the readiness and ease of accessibility of theatre performances online or via television channels. However, “this has led to the move away from naturalism in theatre. All the trappings that created illusion – realistic set, the lighting and stage effects – were stripped away” (Mason 1992:10). What is unknown to the conventional theatre lovers are the possibilities and new avenues that are revealed by removing the performance and performer from a prescribed and conformed space. A “main advantage of outdoor theatre is the possibility of using quite different materials, locations and effect, with no roof, walls, or fixed seating to limit the possibilities, whole new areas of scale are opened up” (Mason 1992:87).

When referring to the uniqueness and spontaneity found at site-specific locations, as opposed to the indoor theatre, Mason (1992:87) explains that outdoors “the changing conditions and interruptions mean that each performance is a unique event where as indoor performance tends to be more of an easily repeatable production.” Outdoor performance typically has a free and exciting atmosphere since an “outdoor performer cannot get away without energy and spirit” (Mason 1992:87). Open-air theatre needs to offer something different from the indoor theatre, giving the audience a unique experience, something to talk about and most importantly something to remember. Not only does outdoor theatre offer

a new environmental experience, but, “the performer can have a greater effect on the audience because they can get amongst them, encircle them, lead them on journeys, play with them, surprise them by appearing in unexpected places, or surrounding them with fireworks” (Mason 1992:12).

When it comes to outdoor theatre “it has also been realised that the great advantage that theatre has over television and film is that proximity of the audience and the possibility of interaction with them” (Mason 1992:11). Mason explains how the proximity between audience and performer means the skills of the actor can be appreciated differently, and how there is a greater effect on the audience, creating a more intimate and personalised experience (Mason 1992:11). A sense of empowerment is given to the audience, allowing them to feel in control of a portion of the performance, giving them something different than a film watched on a television screen. This puts the audience and the performer in a vulnerable position where “being able to see them [sic] (the audience) allows for much more interaction with individuals but having such an intimate response can be alarming and cause problems” (Mason 1992:181). Mason (1992:181) goes on to explain that “although not every outdoor performer uses audience participation they all need to have a much greater awareness of its mood and composition than is the case for an indoor theatre.”

Site-specific performance integrates a unique experience where the audience is placed directly in the physical set and design of each scene. The concept of full immersion causes a problematic relationship between the audience, actor and site. There is a balance which needs to be achieved; the site is equally as important and informative as the production itself. Each needs to grow from one another to ensure a sensitive and relatable approach is achieved. To have a clearer understanding of these relationships, a look at the Immersive Theatre can bring to light how the audience-actor-site equilibrium can be achieved.

4.3 ARCHITECTURAL SETTINGS IN SITE-SPECIFIC THEATRE

Site-specific locations form an important aspect of the Immersive Theatre, where certain sites are chosen to evolve the performance. The attraction to particular sites often occur because “they provide ready-made exploratory landscapes, redolent of the histories, into which performances can be scattered, and in which engagement with the environment can be an important part of the audience experience.” (White, 2012). The site is then addressed as the stage and a backdrop to the performance, forming part of the set by giving the play an advanced context. The context and history do not form a vital part of the site selection, however the emphasis is placed rather on the play's relevance to the site.

The interior environment is treated as the director of the performance, moving audience and actor strategically through space, allowing them to explore the narrative and themes. The interior frames the audiences' experience through revealing more detail as they search deeper. “Dramaturgy of the work is created by the physical interior and the way in which the audience members move through space” (White, 2012). “If we, as excitable spectators, stop to think of what the inside of a piece of drama is, we will realise that it is not a place of substance, but the set of surfaces that provoke depth of feeling in us as audience” (White, 2012).

A focus on the creation of the performance space is the “use of architectural interior: extensive environments which audiences explore to find the performance and sometimes to give performance themselves” (White, 2012). A layered approach is often used to develop the relationships between audience, site and actor. “Combining text, movement, video, objects, sound, lights and visuals, we aim for a ‘total experience’, for ‘transportation performances’ that result in rendering powerful emotions and eye-opening adventures” (Immersive Theatre, 2016). The site forms the first layer, where the play reveals the character of the environment. The second layer is filled with the details of the environment. This invites the audience to interact and explore the site on a new level. The third layer of the performance is where the scenes are scattered around the site forcing audience members to search for performances. Moreover, the fourth layer is the intended interactions, planned or unplanned, with the actors. “The range and variety of these performative relationships between spectator, environment and performers, and the nuances they bring to spectator experience suggest why these strategies have become so popular with some audience members and practitioners” (White, 2012).

Oddey and White (2006:12) explore the connection between scenography and audience involvement in a production, explaining that “scenography becomes the performance, and the experience of the space for the spectator is integral to the performance experience.”

With the use of maze-like spaces, the performance can be further fractured, forcing the audience to become engaged in the adventure of the site. A strategy of anticipation is achieved through restricting the visual field, White (2012) clarifies that the idea of the unknown is often “greater than the idea or the concept of the space”. White's intention is to replace the typical audience responses of ‘what will happen next’ with ‘where is he going?’ and ‘what is happening in the next room?’ Josephine Machon cited in (White, 2012) describes that “the proximity of performing bodies, along with the physical interactions of the spectator within the environment means that the experience of the work will be more than usually multi-sensory, and the bodily movements will be one of the senses addressed.” White then goes on to make a note of the importance of the senses in the Immersive Theatre: performances should have aspects which become “multi-sensory, making use of exploratory experience of the space and relationship to performer, sometimes introducing touch and smell – things that are not normally part of the traditional theatre” (White, 2012).

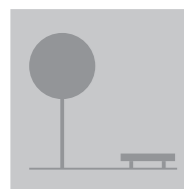
Although Immersive Theatre focuses on the audience participation and how to facilitate this interaction. A strong emphasis is centred on the audience and less on making the site the focus of the interaction. However, valid design informants are set out within Immersive Theatre which will aid in the development of the site-specific performance of this project. As mentioned by Mason (1992:11) the audience's understanding is vital to the success of the performance.

Therefore, White's exploration of the audience, performer and site relationship will give a better understanding of the limitations and boundaries accessible in the outcome of the design. Scenography “attempts to show the interdependence and relationship between experiments, which see the potentials of Scenography and Performance and demonstrates the multiple narratives of Scenography and Performance as experiential communication” (Oddey & White 2006:12).

In the Immersive Theatre, the audience can participate in the performances and interact with the actors as requested. However, for this project and its focus on the physical spatial quality of the site, the audience members will not be required to interact physically with the actors and the historic fabric. Due to the heritage value of the site, preservation of the area will form the main design intervention so that the existing value of the site is taken into consideration. It is not advised that the audience have physical access to the site fabric. Rather, according to the heritage preservation design strategy, that they move around and through the space without having contact with it. Demarcated walkways and paths will take the audience on a journey following the performance, becoming involved in the atmosphere and emotion without allowing or encouraging physical involvement with the site or the actors.

4.3.1 ELEMENTS OF INTERIOR ARCHITECTURE

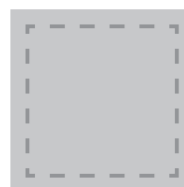
ENVIRONMENT



The environment is defined as the physical space, made up of existing natural or man-created structures. The environment also pertains to how we interact with space. It is important to ensure that harmony and interaction are incorporated into the environment.

With regards to this project, the environment refers to the existing site and what it has to offer to the audience experience. The environment can also be challenged and changed with purpose to create a particular effect on the public.

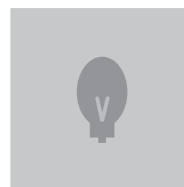
SPACE



Space refers to the physical attributes of the environments. It is classified by the solids and void forms that make up the area. Space is affected by distance, closeness, views, and existing structure.

In this project, space relates to the proportion of the architecture and the openness, scale, confinements, and different physical properties the site has to offer.

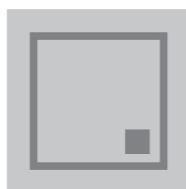
LIGHT



Light typically refers to the natural and artificial use of light and its particular function or purpose. Light in design has many opportunities to enhance the experience of the user.

The design intentions of this project are to use light as a drawing tool, using its flexibility to manipulate and change the spaces, creating information in multiple layers.

ENCLOSURE



The term enclosure typically means a physical structure which acts as a protector. An enclosure does not have to be closed on all sides it can have one, two or three sides open.

For this project, the enclosure pertains to the highly structured and densely built areas, such as the entrance tunnel. However, the enclosed space could also refer to the way that the night's sky acts as a ceiling, or the trees bring the scale of the room down. The site possesses many elements of natural enclosure which can be enhanced through the design.

GROUND PLANE



The ground plane refers to the existing natural level of the ground. This can include levels, inclines, physical changes and slopes. The ground plane is typically the areas of the site where the public or people will come into contact with the environment.

The site facilitates two levels of ground where the audience will have the opportunity to stand. Through the design, the ground plane can be manipulated to create various experiences.

SUPPORT



Support refers to the physical elements added to the space to ensure the audience interact with the site and participate in the experience.

For this project, the support will take the form of the audience's interaction with the performance as well as the way in which the set-design and actors relate to the site and the audience.

DISPLAY



Typically display would be used in retail to exhibit certain elements and items.

However, for this project display will take the form of a visual exhibition of the actors and their performance. This could potentially include pedestals and other focal structures to enrich the themes and emotions of the performance.

DECORATION



Decoration in interior design refers to the added elements and furnishings which create the atmosphere or set the mood for the space.

Regarding this project, decoration relates to the details used to give cues to the audience of the mood or the intended thematic development of the performance.

INFORMATION



Information is a key design element as it communicates the intentions to the public, whether it be direction, content or instruction.

Throughout the performance, information will play a valuable role as it will ensure that the audience members follow the performance and remain safe throughout the production.

PROPORTION



Although scale and proportion do not officially form part of these elements, they are important in the development of this project. Scale and proportion can be utilised to place emphasis on certain areas and themes that the performance wishes to enhance. The scale will help develop the relationships between actor, audience and site.

ACOUSTICS



Acoustics is not a formally identified element. However, it is an important consideration when designing interior spaces.

For this project, the sound quality of the actors' voices and ambient noises need to be addressed. Strategies for acoustic considerations have been addressed in each scene, ensuring the maximum output of sound quality is achieved at the site. Two methods are employed, firstly the sound is captured at the audience end, and secondly the sound is reflected at the actor end.

4.4 A PLACE FOR SCENOGRAPHY IN INTERIOR ARCHITECTURE

According to the Collins English Dictionary (2017) scenography is defined as “the art of portraying objects or scenes in perspective”. This non-specific definition gives a sense of flexibility in what can be identified as scenography. Since scenography is seen from the perspective of space, this allows the opportunity to explore tools and methods to create these perceptions. For the clarity of this dissertation, the term ‘scenography’ refers more closely to the physical means of designing the set or the environment in which the performance takes place. Scenography closely links design tools, such as lighting design, projection, acoustics and illusion, which will form part of the experiential aspect of each scene. These elements are then further developed to enhance the thematic meaning and creation of each scene.

Just as in interior architecture, there are methods and principles - such as proportion, scale, light and space - to the creation of a spatial experience. Scenography employs a variety of tools to create these physical spaces in the theatre. The elements of design are then similarly utilised in the same way in which scenography uses light, acoustics and illusions. This close relationship ensures that both interior architecture principles and scenography tools aid in the creation of physical space intended for public enjoyment.

Interior Architecture as a design profession has developed over the past thirty years with the intention of bridging the gap between architecture and interior design. More specifically, it has evolved to incorporate architectural reframing of existing buildings and interior spaces, while also maintaining respect for the context and integrity of the original building.

According to the University of Oregon (2016), interior architecture opens “opportunities for students preparing to enter professional practice; these include interior design within an architectural firm or as an independent interior designer, lighting designer, exhibit designer, set designer, facilities manager and furniture designer”.

Since the University of Pretoria does not offer a course specific to set design and scenography, the aim of this research is to add to the existing documents at the university. This will be achieved through showing the value in research of set design and scenography in the domain of interior architecture. The collection of work by the university’s students can be used as a catalyst to the further exploration of theatre design in the department. The following table, Figure 2.1, shows a list of master’s students who have chosen to contribute to the collective theatre design research of the interior architecture department.

The projects range widely in focus, but it is apparent in each argument that there is a relevance of set design, scenography

and theatre design under the interior architecture domain. After concluding an analysis on each master’s dissertation, it was identified that, although the scope of projects is rather broad, there is a gap in research. The projects mainly focus on the use of a conventional theatre model to create their spatial experience, sites conducive to temporary or permeant theatre are identified, and the conventional form is applied. This is not to say that the projects do not add value to the collective research, but this opens the opportunity to identify a unique and unexplored design approach of site-specific theatre. The focus on site-specific theatre, therefore, has the potential to add valuable information to the collective.

The technical development of set design follows closely with temporary interior design by utilising similar design tools and principles. Therefore, this study will contribute to the understanding of set design and scenography as an extension of interior architecture. However, more importantly, a focus is placed on the possibilities of scenography to become an interior architecture tool which can be used to ignite creative conceptualization at a specific site. This, in turn, will bring awareness to its existing character of the site while also considering the audience interacting with the physical space.

YEAR	STUDENT NAME	TITLE OF PROJECT	DESIGN FOCUS	THEORETICAL FOCUS
-	Meera Chita	Reinventing Theatrical Education	Experimental theatre, a means to the education around the theatre. The project was proposed for the UP Campus	Elements that play a vital role in the creation of a theatre, arts and culture relationship for society. It deals with the Relationship between Lynch principles to the theatre realm.
2010	Jason Wiggan	Extending the skin(s) of the Capitol Theatre	The adaptive reuse of the Capitol Theatre	A blurring of the boundaries of interior and exterior
2011	Janri Myburgh	Wood for the trees: a temporary Theatre for the performance of ‘Circles in a Forest.’	Temporary Theatre, regenerative and adaptive reuse within the inner city.	The catalyst of theatre performance/space to ignite community use and bring awareness to the existing spaces within the city.
2012	Liza Gerneke	Real fictions: a heterotopic production design for The Lorax	Film production design	Universal message on the design of a production including scenography and set designing.
2017	Leandra Levenderis	Site-specific opera: Areimagined Magic Flute as a catalyst to the narration of Fort Daspoortrand heritage.	Temporary Site-specific theatre, an opera production	Scenography as a strategy to bring awareness to a heritage site. The focus is adding to the site-specific research field within theatre dissertations.

Figure 2.1 Table showing masters dissertations of the University of Pretoria

4.5 A THEMATIC FRAMEWORK

The theoretical context is based on an understanding of the close relationship between interior architecture and scenography. These theories have been further developed through the project which explores a local context of a military ruin. The selection of a site-specific theatre production evaluates the balance of design intentions to create awareness of the cultural significance of the site, opera and theatre. A focus has been placed on how a site-specific performance, which takes the form of an opera, can act as a catalyst to the narration of a chosen site to create awareness of its existence and unique character. The aim of the design is not to permanently affect the site, but rather to behave as an ignition for the future development of such sites. The site-specific performance intent is based on a temporary event-like intervention, which focuses on the awareness of the site and what it has to offer in its current state. A layered design approach will homogenise the site, performance and audience in a narrative of the past, present and future of Fort Daspootrand.

The design is informed by the site, keeping the focus on site-specificity, which includes looking at the character, drama and architectural structure of the existing ruin. The design proposes to use the site as a starting point and align

closely the thematic concepts of the opera with the physical structure of the fort. William Kentridge's interpretation of the Magic Flute opera by Mozart has been identified as the performance which will take place at the site. The selection process of this specific opera has been further discussed in Chapter 6.1, Selection of the Magic Flute. The aim is not to redesign the current production, but rather to cleverly link what the play has to offer, thematically, with the physical context of the South African Fort. William Kentridge's version of the Magic Flute opera was selected for its unique imagery that the artist has used to depict the characters, themes and atmosphere of the production. Kentridge has adapted the production for the South African context, making the visual components accessible to the local audience. Figure 4.1, shows a collage of Kentridge's use of lighting, illusions, projection and basic scenery. His scenographic tools ensure that the production can be easily reconceptualised in a site-specific performance. Without re-designing each scene, Kentridge's performance provides a useful amount of visual information which can be layered onto the site, while still maintaining its innovation and intricacies.



Figure 4.1 Collage of William Kentridge's Magic Flute production.

4.6 CONSIDERATION OF HERITAGE

The value that the preservation of the site can add to the surrounding community is significant. Not only is the site historically rich, it also has unique characteristics which have developed as a result of elemental damage. The intention of the design is to draw awareness to the site, without taking away from its existing properties. Similarly, the opera is a culturally rich entity. However, over the recent years it has seen a decline. This project aims to reinforce the cultural value and significance that opera and the site have to offer in 21st century South Africa.

As mentioned previously in Chapter 2.8, the Burra Charter states three methods on how to deal with heritage: namely reconstruction, restoration and preservation. Initially, all three methods were considered in deciding which would be best suited for this project.

The first approach is 'reconstruction' which is a site-adaptive approach that utilises the existing site and adds new materials to rebuild on the site, giving it a new function or purpose. The intention is not necessarily to remove the cultural significance of the existing, but to rather give it a new reason and importance in its existing context. Reconstruction typically

introduces new materials to complement or challenge the existing materials.

The second approach is 'restoration' in which the 'place' or site is returned to its earlier-known state by removing accretions or by reassembling existing elements without the introduction of new material (The Burra Charter, 2013). Restoration is a sensitive approach to the site which aims to bring the existing structure back to life. Materials and artistry are often expected to be similar to that of the original structure, aligning closely with the significance and value that the site or building has to offer.

The third option is preservation, which is the maintaining of a place in its existing state by retarding deterioration. This design approach focuses on retaining the site no matter the state of its damage. The approach allows for small, sensitive interventions which help to prevent future damage, erosion and ruin of the structure. Although it is recognised that all places and their elements change over time at varying rates, the idea of each heritage approach is to ensure that the maximum value and significance of the structure remains.

The chosen heritage design approach for this project is based on preservation. Since the site has so much existing character to offer, there is no need to add or remove elements from it.

This reiterates the idea that preservation is the maintaining of the site in its current condition, as well as the minimization of further decay. A theoretical restriction for this project is not to restore the site to its original state but rather to use the decay and existing character as an informant to the opera performance. The objective is to create awareness of the site's possibilities and bring to light the value identified at a found location.

4.7 AUDIENCE PLACEMENT AND SITE-SPECIFIC PERFORMANCE

Site-specific theatre is a relatively new concept, along with site-specific performances which take place in historical or old buildings. The following precedent study shows an immersive theatre adaption of a Shakespearian production in an old structure: *Macbeth at Fort Point* 2014, is directed by John Hadden & Ava Roy. This site-specific theatre performance utilises the old Fort Point building. The production aimed to express the power and beauty of the performance space through the manifestation of a Shakespearian play. We Players (2017) described the production of *Macbeth at Fort Point* as “multiple performance trajectories which wind through the



a) Audience grouped and standing

dark stone corridors, narrow passageways, expansive brick casemates, and inner chambers of the fort. The Golden Gate Bridge soars overhead; the city skyline flickers – a full sensory immersion into Macbeth’s Scotland as it collides with Civil War era and modern-day San Francisco.”

This performance combines two completely different themes and eras. The past and historical value of the performance by Shakespeare, juxtaposed against an old Military fort and the modern city scape. *Macbeth at Fort Point* is an interesting precedent study which explores the relationship between the site and performance to create a narrative and audience experience. Figure 4.2a to Figure 4.2l illustrates strategic lighting as a focus in the performance. Lighting is used to highlight the character of the fort and reveal the drama of



b) Audience seated on floor

the play. The natural acoustic nature of the site is also used to enhance the drama. This variation changes and enhances multiple audience perceptions of the production. Corridors, courtyards and balconies are used to enhance the audience’s auditory experience, while following the actors through the site, exploring the drama of the fort and experiencing a thrilling performance.

Studied as an example of site-specific performance, scenography and architecture, this precedent gives visual clues on how to achieve a performance which has been scattered throughout a specific site. Technical advancements in the use of lighting and the existing levels of the fort help to evolve the design considerations of the site-specific performance.



c) Audience proximity

Figure 4.2 We Players performance of *Macbeth at Fort Point*, 2014



d) Drama



g) Proportion



j) Lighting



e) Watching actors above



h) Lighting placed to highlight architecture



k) Existing structure



f) Natural sunlight



i) Actor site relationship



l) Site-specific performance

4.8 AUDIENCE-ACTOR VIEW



Although Site-specific Theatre focuses on audience interaction and how to facilitate it, emphasis is placed strongly on how the audience perceives the characters and interacts with the site. Valid design informants are set out which will inform the development of the site-specific performance of this project. As mentioned by Mason(1992) under the Site-specific Theatre section, audience understanding is vital to the success of the performance. Therefore, White's (2012) thorough exploration of the audience, performer and site relationship will give a better understanding of the limitations and boundaries accessible in the development of the outcome of this project.

As mentioned in the Immersive Theatre, further explored in Chapter 1.4, the audience is able to give the performances and interact with the actor as requested. However, for the purpose of this project and its focus on the physical space of the site, the audience members will not be required to physically interact with the actors and the historic fabric. Due to the historical value of the site and the intended heritage direction of the project - site preservation, it is not advised that the audience have physical access to the site's fabric, but rather that they move around and through the space without contact. The concept of a designated walkway will take the audience on a journey following the performance, but not allowing them to participate in acting in the scenes. The following diagrams, Figure 4.3to Figure 4.9, show the audience-actor relationships typically used in film and theatre.

SURROUNDED CLOSE

Closeness and intimacy

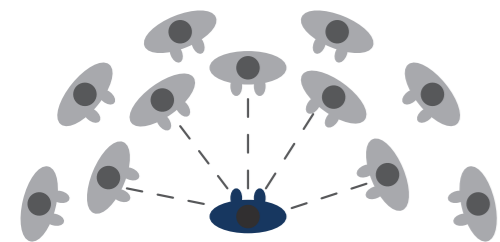


Figure 4.3 Audience surrounding actor

SAME LEVEL

Equality, relatability

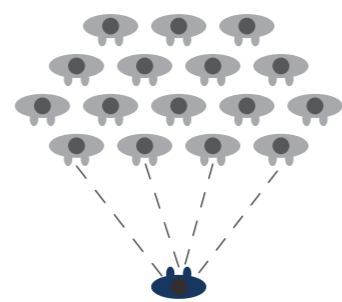


Figure 4.4 Audience facing actor

ACTOR LOOKING DOWN

Power for actor, feelings of intimidation on audience

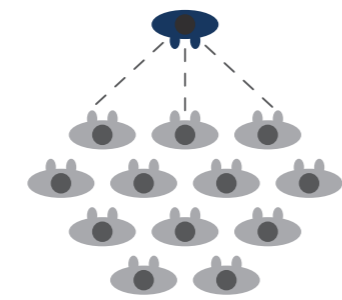


Figure 4.5 Actor above audience

ACTOR LOOKING UP

Authoritative audience, feeling of vulnerability for actor

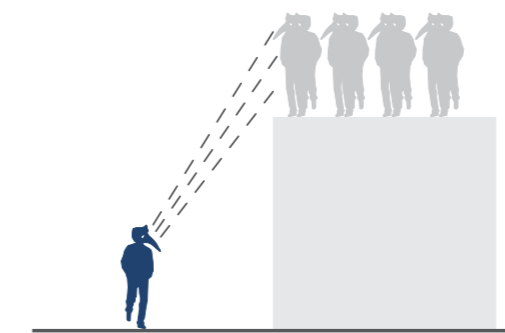
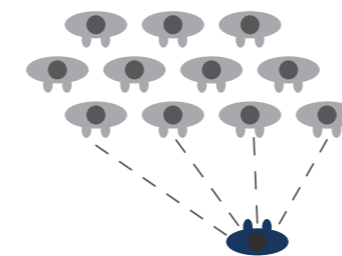


Figure 4.6 Actor below audience

FAR DISTANCE VIEW

Equality, and detachment for actor and audience

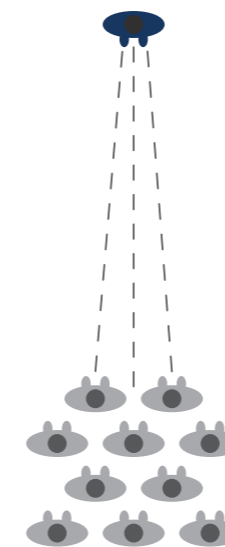


Figure 4.7 Actor on same level as audience

SURROUNDED ACTOR LOOKING UP

Intimidation for actor, sense of pressure

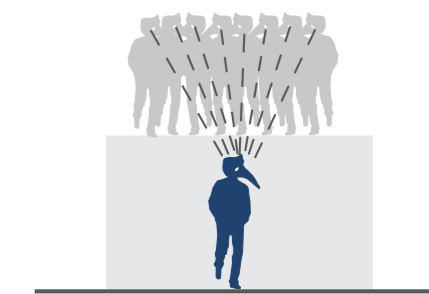
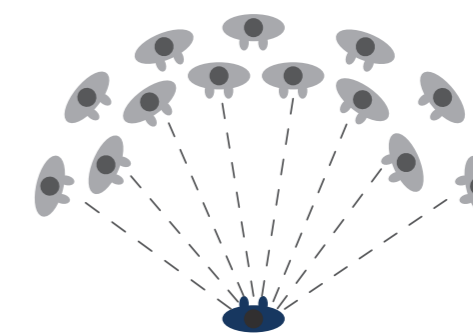


Figure 4.8 Actor below and surrounded by audience

OBSTRUCTED VIEW

Mystery and hidden information, a sense of insecurity

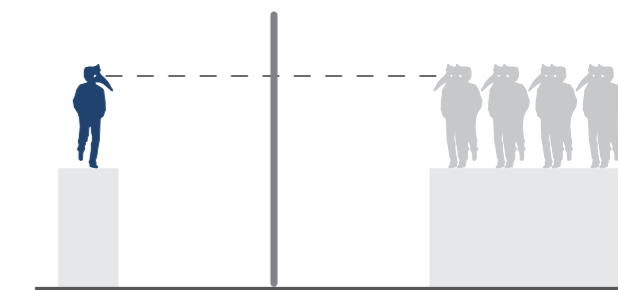
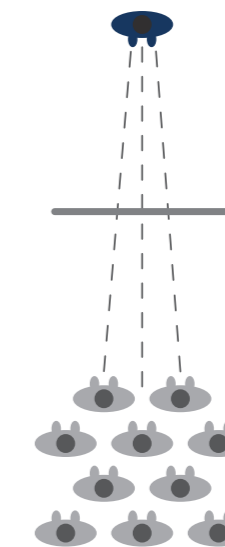


Figure 4.9 Actor view restricted for audience

4.9 A CONTRIBUTION TO THE DOMAIN

Not only will this research and design contribute to the examination of Site-specific Theatre and scenography in interior architecture, but it will also bring awareness to the use of historic sites and culture. The design intention is to add value, although temporarily to the fort, promoting interest in the historic landscapes and abandoned buildings that are scattered around the city. Although the project and its designs are incredibly site-specific, the aim is for it to act as a point of conversation into heritage and historic building re-use. Through the creation of awareness of the Fort, a unique relationship between the physical creation of space and the perceptual creation of scenography is addressed. Scenography aims to act as a narrative tool for the public, by exposing the beauty of Fort Daspoostrand. The scenography adds value to the

interior architecture of the site as it transports the audience into a created realm where they are encouraged to interact with the site in a similar manner to that of a typical interior environment. Scenography is a layering tool which can highlight certain aspects within the design, placing a focus on the site's relationship with the thematic developments of the opera production. The design and research aim is to expose the potential for the case of scenography in the field of interior architecture, exploring the creation of spatial experience as a means for audience and public satisfaction.

Throughout the study, a focus is placed on site-specific theatre. Explicitly the temporary design interventions which will facilitate the opera. The theories and research support the theatre as a catalyst to the re-introduction of the Fort ruin into the public eyes, as well as the combination of scenography and interior architecture as a homogenous field of study. A strong focus on the heritage value and cultural significance of the

site and opera is prominent, and the temporary pop-up nature of the theatre will ensure that no permanent damage is done to the site, this will be achieved with the conceptual design approach of 'touch lightly and leave nothing'. As the purpose of the project is to use the site-specific theatre as a catalyst for the preservation, the performance will act as a temporary design intervention to bring about awareness of the historical value of the site.

4.10 THE FINALE OF THOUGHTS

Site-specific theatre is a unique form of performance which has the potential to combine interior architecture and scenography in harmony. The research in this dissertation has attempted to support the case for the consideration of scenography within the interior architecture domain.

Site-specific theatre can give life back to the unused building. This sustainable design approach has an advantage as it can be used to enhance the richness of a site, while at the same time giving it a second chance and creating an awareness of its existing beauty. Since site-specific theatre identifies ready-made landscapes, it can be applied to a variety of environments. The focus of this dissertation is on the use of a historic site, with a unique physical quality, which can be further exposed and appreciated through the use of the site-specific performance.

Supported by the precedent study and the design intervention, the use of lighting, illusion, set design, and scenography come together to produce an experience which transcends the audience's spatial expectations. The site-specific performance opens a vast opportunity to create awareness of the site. Projection and light are used to enhance and expose the richness of the heritage fabric, illusion gives the audience a fractured visual experience combining site, performance and actors into one realm. In addition, the strategic use of set-design enhances the performance while addressing the sensitivity or drama of the site.

The combination of scenography and interior architecture broadens the potential in both domains. Elements of scenography can be used to enhance the interior spatial experience and similarly, interior architecture principles can be utilised in theatre to enhance thematic conceptualisations. The theatre performance at a site-specific location draws

the public out of their comfort zones and allows them to escape their everyday lives. The physical exploration of the theatre production allows the audience a unique outlook on the performance and the site, with the anticipation that this will create a future interest in the beauty of historic sites and specifically the Fort Daspoostrand ruin. The focal intention for this research and design is to create an awareness of the historical significance and value of both opera and the Fort Daspoostrand ruin. This can be achieved through the introduction of a temporary performance which acts as a catalyst for the renewal of any site. The site is not necessarily required to be of heritage value, however the combination of the site-specific theatre and a historical relevant site creates a more in-depth and intriguing relationship between the site and theatre. Site-specific theatre is a multifaceted design approach which not only adds value to a given location, but also broadens the imaginative development of the audience members who experience the performance.