



THEATRICAL WONDERMENT

A SEARCH FOR DYNAMIC ATMOSPHERE
IN A SPACE OF DOMESTIC INTIMACY

EXPLORE LAB GRADUATION RESEARCH

BY EVA TEN VELDEN



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by
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For all of you who would like to wonder,
either with thoughts, feelings
or pencil drawings.

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INTRODUCTION

*“Nothing ever seems to be
what it seems to be.”*

*- Tasanee and Theora
as performed by
Eva ten Velden*

Imagine yourself bound to one room. Not one building, but one room. Let's say an average living room, although the original function doesn't really matter. What does matter is the realization that you will use this room for everything you need in your daily life. You will sleep, cook and eat in this one space. You will have to work there, bath yourself, receive the occasional guest, practice your workout routine or simply relax.

Can you imagine it? Good, now keep that in the back of your mind.

Atmosphere, although argued to be the very initial and immediate experience of space, has only just in the past few decades been addressed regarding to architecture and even within these years the notion was kept fairly quiet (Havik, Teerds, & Tielens, 2013: 3). The reason, you might ask?

“A discussion of atmosphere in architecture entails a certain ambiguity. After all, atmosphere is something personal, vague, ephemeral and difficult to capture in text or design, so a specific atmosphere is impossible to define or analyse. (Wigley in Havik et al. 2013: 3)”

However, atmosphere is of great influence for people experiencing space and “a fundamental fact of human perception (Böhme, 2017: 70)”. A perceiving subject is guided to think, feel and act in a certain way, because the atmosphere of a space immediately enforces itself on this subject (van Oosterwyck, 2013: 179).

Therefore, dear reader, there is no doubt a longing for a better understanding of atmosphere and in all probability a need to use tools, either theoretical, practical or both, that will assist the architect when designing a space and its appropriate atmosphere.

Within this research I focus on the spaces of intimacy and domesticity, since “the house is our first universe, a real cosmos in every sense of the word (Bachelard, 1994: 4),” and therefore the perfect place to implement atmosphere in such a way that it complements the experience of its users.

Even though some might say, as mentioned above, that the search for understanding atmosphere is impossible or nothing more than a personal quest, it is a quest I'm willing to undertake. "After all, we need to express ourselves in a personal and affective way to speak about atmosphere (van Oosterwyck, 2013: 179)".

In order to allow ourselves a first step along this quest to fulfil our longing for understanding as well as our need for useful tools, I suggest to look at, in my opinion, the master of all atmospheric spaces...

the space of the stage.

"The understanding of atmospheres as a phenomenon deriving from the aesthetic of reception, puts the perceiving subject into a characteristic mood, while approaching atmospheres from the aesthetics of production, enables this subject to rationally access the 'inconceivable' (Böhme, 2017: 159-160)."

If there is one room addressing this aesthetics of production, it would be the black box theatre stage, since it produces endless possibilities regarding atmosphere.

"Scenography frees atmospheres from the odour of the irrational and provides the atmospheric background for the events on stage. It is meant to tune the audience in on the play and provide the actors with a sounding board for their performances (Böhme, 2017: 160)."

On stage countless worlds can be (re)created, accompanied by the appropriate atmospheres. They are all designed by the stage designer and can dynamically change throughout the performance to accommodate the storyline of the script as well as the vision of the director.

Something that is immediately felt while watching a play in the theatre is the fact that atmospheres are often surprising and can be in contrast with one's own mood (Böhme, 2017: 160).

You might have experienced this for yourself my dear reader, I know at least I have, as I always leave the theatre with

a different mind-set than the one I had before the auditorium lights switched off.

“Determining how one’s audience should watch a performance, is one of the most important tasks of a director (A. van Andel, personal communication, December 21, 2019).”

Therefore, the director of a theatre play understands and manipulates the mood *in* the room, something felt directly by the audience, similar to a preacher or a master of ceremonies. Whereas the stage designer, like the architect, produces the mood *of* the room itself (Dreyfus, 2012: 23).

While utilizing a script performed by actors, the director and stage designer aspire to move the audience, like the architect aspires to move people with his architecture. This emotional moving of people experiencing space is again a reference to the understanding of atmospheres (Zumthor, 2006: 11).

The experience of space is a curious exchange of people and settings; when you settle in a space, the space simultaneously settles in you. There is an internal identification and intertwining of mind and body that takes place in architecture as well as in all artistic experiences (Pallasmaa, 2007: 194).

It is time to discover new possibilities regarding the appropriate atmosphere of intimate domestic architecture that can resonate with the needs of its inhabitants. Thus, let us learn from the world of the theatre and take out the inner, private, subjective mind alongside its body, to bring it in contact with the external world (Dreyfus, 2012: 25).

With the use of a varying literature study, interviews with theatre makers and a repetitive performance of a self-written theatre play evolving around atmospheric architecture I intend to answer the question:

How can dynamic atmospheric space be created on the black box theatre stage with the use of stage lighting, perspective illusion and the fly tower, in such a way that architects can borrow the resulting guidelines to redefine the intimate domestic space?

The concluding section of this booklet will contain the answer to this main question within the boundaries of a graduation project.

Leading up to the concluding section is that of the method and results. In this section a step-by-step explanation of the experimental hands-on method used during the research will further define the main question as well as provide the answers to the sub questions:

Why are stage lighting, perspective illusion and the fly tower chosen as representatives of theatre techniques on the black box theatre stage? Who would they be? What would they express? And how would they evolve towards a space of intimacy and domesticity?

Next to: What are the resulting guidelines regarding dynamic atmospheric space on stage? What are the spatial design principles translated from the guidelines?

And: What is meant by intimate domestic space? And what is wonderment within this space of intimacy and domesticity?

The world of theatre is open to multiple interpretations, and as we have now realised the quest regarding atmospheres opens room for interpretation as well. I therefore do not ask you, dear reader, to simply accept the results that follow in the upcoming chapters.

However, I do ask to examine my interpretations with an open mind, so as to comprehend this experimental approach to atmospheric architecture in your own wondrous way.

May your experience be filled
with wonderment...

METHOD AND RESULTS SECTION

CHAPTER 1.

*“All the world's a stage, and all the
men and women merely players.”*

- William Shakespeare

1.1 Once upon a time there where three theatre techniques ...

The history of Western theatre can be traced back to the time of ancient Greece, but in all probability starts way back before then. The true birth of theatre stays unknown to us all, although, the action of acting is part of our human nature for as long as we can remember. After all, it is in our normal day to day life that we enact for others the events we go through in life.

“It was Shakespeare who said ‘All the world’s a stage’ but he might as truthfully have said ‘The stage is a world’, a world of sharp contrasts on common experiences, (...) it is forever shifting and changing and echoes of the past are heard in the present (Timson, 2000: 2min;20sec-3min;12sec).”

In order to understand the black box theatre stage as it is today, we need to look at its history. However, the world of theatre reflects the social, political and economic state of a specific time and place, which results in a great diversity of possible research angles within the historic spectrum of the theatre.

Therefore, I have decided to focus solely on the architectural development of the theatre building and, more importantly, its influence on stage design to answer the question: *Why are stage lighting, perspective illusion and the fly tower chosen as representatives of theatre techniques on the black box theatre stage?*

(Upcoming pages) TIME LINE representing the historical architectural development of the theatre building and its influence on stage design. This image contains quotes subtracted from the audiobook “The History of Theatre” (2000) written by David Timson, performed by Derek Jacobi and cast. The drawings are personal interpretations bases on the descriptions of different historical theatre buildings given in the audiobook.

5th century BC

tent or hut as changing room

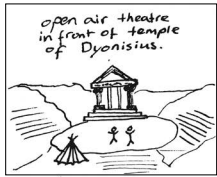
↳ scene

developed:

- front would be decorated with scenery
- roof of hut became upper acting part
- maybe a crane was used: adules ex machina

however: scenery was less important
↳ more importantly was the imagination of the audience.

started for the festival of Dionysius



audience on sloping hills
↳ Theatron

wooden and later stone benches when festival became more established

access scene and orchestra became better over time

plays took place on flat surface = orchestra
↳ 60 feet
↳ harsh earth floor

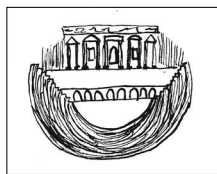
Romans

Romans inherited lots of the Greek culture.

Same applies for the theatre plays.

The difference is found in the theatre space

more scenery could be introduced



Romans built a building for spectacles, but still without a roof and open to the sky

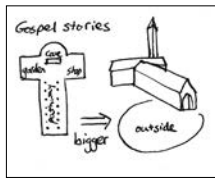
250 AD

Barbarian interruption breaks any form of continuity
↓
no records

The plays we know about took form in church to show people the stories of the Bible.

10th century AD

inside of the church, different parts of the building represent different locations of the stories.

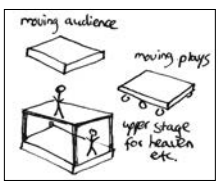


When the audience grew bigger, the Gospel stories were performed outside in the courtyard in front of the church like the Greek

14th Century
AD

church withdrew itself from the plays and gave the rights to the people.
↳ funded by Gildes, different Gildes would each take responsibility of one Biblical story that suited their interest
↳ Noah's arch was made by Warf etc
↳ little bit commercial

framed stages with simple scenery



In the church, different parts of the building could be the place to perform different parts of the Biblical cycles.

↳ now the cycles were on the streets on little platforms or carts
↳ In mid 1500's touring groups became more popular, moving from the market to be next.

The audience would either walk from one platform to the other, so they could see the whole cycle
OR
the audience would stay put, and different carts would follow up on one another.

Simple scenery of just one set, made transport easier. However some carts were more 'magical' than others, using more levels to lower people down or hoist them up out of nowhere.

15th Century
AD

RENAISSANCE

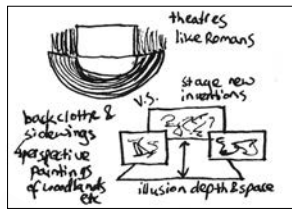
for the aristocrats

Aerodite theatre: dry academic pieces with no theatricality

Buildings were reinterpreted versions of the Roman theatres
↳ so no framed stage

Aerodite theatre
V.S.

Opera & Comedia del Arte



street theatre

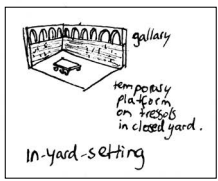
Opera & Comedia del Arte

Inventors like Da Vinci made it possible to have theatrical stage scenery.

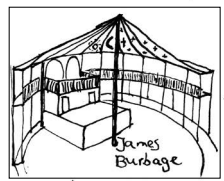
Perspective Illusion got introduced.

16th century AD

Standard performance space



But in 1576 James Burbage designed the first purpose built theatre in wood, using the best elements of the in-yard-setting



Upper stage on top of innerstage with scenery in front and communal dressing rooms within.

Canopy with painted sun, moon & stars.

still open roof.

two doors on either side of stage to dressing room and for scenery.

Galleries

open standing space in 1577 the curtain followed

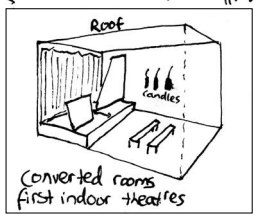
17th century AD

Indoor theatre made development in scenery possible
 ↳ lowering people, clouds etc. from ceiling.
 ↳ making waves and perspective illusion
 raised stage

first indoor theatres were for aristocrats instead of everyone.

Converted room that were badly lit with candles.

↳ dark room suited the somber plays of that time



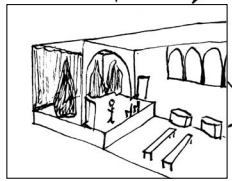
↳ wooden benches for audience, sometimes there were balconies for the more elite.

further developments
 layout based on tennis court

little flexible, intimate size of theatres

proscenium arch behind actors
 ↳ changes of scenery started with Indrag Jones

doors on either side of the stage for exits and entrances.



actors would be almost in the middle of the space/auditorium

↳ easier to have natural conversations
 ↳ easier to lighten this part with bright wax candles.

benches in pit elite audience on stage.

Scenic flags run across the stage, in groups and varying depths, split in the middle. So each half could be drawn into the wings to reveal a different setting behind

↳ fast changing of scenes.
 ↳ still only decoration and background of action

However: assence & dence were important for the spectacle with use of more machinery.

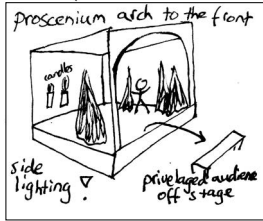
18th century AD

actors and scenery shared the same podium behind the proscenium arch

Reason: Improvement in the lighting techniques
 ↳ side lighting of candles hidden in the wings instead of only overhead light.

break with the rigidity of backcloth and wings, using cut out pieces, transparency, coloured lights, ramps and steps for different highs

→ set pieces were irregularly placed on stage for a greater illusion of depth.



⇒ use of scenery finally became an essential part of drama
 ↳ realism of the play was now mirrored in scenery

↳ moved to an expanded auditorium

⇒ end of 18th century theatres became bigger + 3000 capacity
 ↳ no longer intimate

↳ light fell directly on actors faces, so any subtle change of facial expressions could be seen

↳ scenery was therefore also better visible

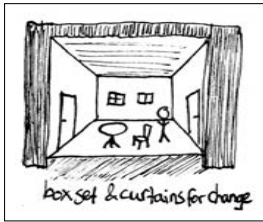
⇒ paintings were in need of some improvements:

Philip de Lureberg.

19th century AD

theatre of ideas

- ↳ well made plays presenting a true slice of life.
- ↳ intimate, domestic, realism
- ↳ scenery: Box set



↳ old tables and chairs are real and practical, no longer painted scenery.

↳ curtain was clear border and often used while changing settings.

↳ became more and more realistic
 ↳ sometimes even with real trees and animals.

↳ light in audience could be dimmed with the introduction of gas lighting in 1817

↳ side of the stage are closed, representing a room, with practical doors and windows and sometimes the illusion of a ceiling is given by hanging flags, suspended above the stage.

↳ changed presentation
 ↳ intensity could be controlled which introduced special effects and more intense mood swings
 ↳ lion light: bright white light and the use of reflections in mirrors made the first spotlights

20th century

Age of experimenting:
Picasso was changing our way of seeing, Schönberg our way of hearing and playwrights, actors and directors began to challenge our theatrical concepts.

simple drapes or screens in a setting suggest a location rather than create an authentic pictorial set.

↓
scenery must be 3D, so no painted sets and illusion of perspective.

electric lighting from 1881 could constantly change the mood, showed more subtleties and assisted the more realistic scenery better.

little to no furniture



Different levels were important and perspective must be real enough for the actors to travel into.

Director had more possibilities

↳ simple settings sympathise the act and therefore the play.

Edward Gordon Gray was radical stage designer

Brecht a writer

- ↳ no illusion, not magicians, but workers
- ↳ marxism & political issues.
- ↳ White curtain setting, short scenes, characters merely representing, speaking directly to the audience, breaking their concentration by cutting sentences off with the drawing of a half curtain across the action.
- ↳ lighting, stagehands & musicians were visible to the audience, no attempt was made to pretend that the environment was anything else but a stage of a theatre.

* FUTURISM

- ↳ man vs machine
- ↳ setting: factories, building sites.

* SURREALISM

- ↳ any sense of reality is abandoned
- ↳ change of scene was just a pin up sign

* EXPRESSIONISM

- ↳ choosing single character to show effect of forces larger than any individual
- ↳ scenery and props were angular or distorted
- ↳ physical state of mind as play progresses
- ↳ constructed along simple straight lines
- ↳ going back to morality plays in Middle Ages.

* KITCHENSINK DRAMA.

- ↳ real street language
- ↳ Why are we here? → open interpretation
- ↳ sympathize with characters
- ↳ real setting in house

1970's

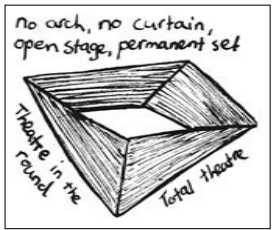
⇒ Theatre space was questioned...

?

on the other hand there was the growth of small companies

↳ committed to touring rather than having one home base, like in the Middle Ages and Comedia der Arte

Architects together with directors were in search for a new and more challenging environment for the play to take place.



- London: the Flagship ⇒ 3 auditoria that could be adapted to almost any question/need.
- Trust stage:
 - ↳ action into auditorium → no proscenium arch
 - ↳ curtain was banished → fashion of open stage and permanent settings
- Theatre in the Round
 - ↳ actor surrounded by audience
- Total Theatre
 - ↳ aim to physically involve audience in the action.
 - ↳ actors mingled with spectators.
 - ↳ translumination: acting with real emotions
 - ↳ poor theatre: stripped of all illusions

NOW

- * playwriters don't get a play performed without a workshop process
 - ↳ actors, director etc. will all have an impact on the script
 - ⇒ collaborative product
- * No more artistic boundaries
 - ↳ techniques of television, film, circus, cabaret, dance, rockconcerts etc. are now freely used in all aspects of theatre.

Future

Global Theatre V.S. like a film 'Magical'

Diversity ↓ strips back to the absolute essentials "Less is More"

still: live theatre demands participation, a joining of the imagination, of spectator and performer.

The attentive reader will agree with my choice of stage lighting and perspective illusion as historically important inventions with definite influence on the development of stage design.

Nevertheless, the same reader might also wonder why I choose the fly tower as third theatre technique to be further analysed, since it has yet to be mentioned.

Well, dear attentive reader, allow me to be clear at once. The fly tower is added to the list of representative theatre techniques because of a personal experience, my first personal experience as a stage designer for a play in a black box theatre to be exact.

This theatre, of course, was in possession of a fly tower and once I understood how its use could be inserted during the play, I felt like an invisible door of possibilities had suddenly opened in front of me.

Not only could I change scenery effortlessly in between scenes, I could also operate the fly tower during the scenes to create sudden movements or emphasize the focal point of the scenery as requested by the director.

Though for now, I won't get much further into the specific description of the different uses regarding the fly tower, or stage lighting and perspective illusion for that matter.

Right this moment I would like for you to hop on board yet again, and follow my train of thoughts.

1.2 ... they listened to the names Lucian, Tasanee and Eli ...

This boarded train of thoughts is running full speed ahead, wondering if characters with defined personalities can be created while researching the chosen theatre techniques.

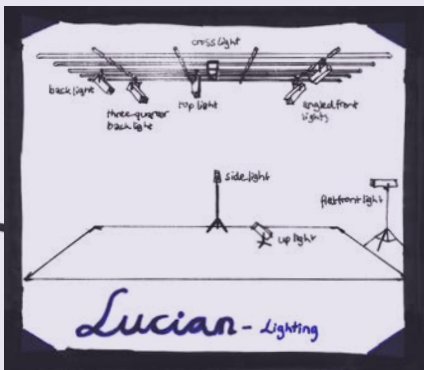
The notion of 'character' within architecture has been used to illustrate the relationship between the visible space and its ulterior meaning (Forty, 2000: 120).

Before defining the visible characteristics of atmospheric space, therefore, we need to determine its mental expression (Forty, 2000: 129), and what better way to determine this mental expression than by giving it a voice.

Let us say that stage lighting, perspective illusion and the fly tower were in fact people instead of inanimate objects. *Who would they be?*

INTRODUCING CHARACTERS:

History:



- outdoors
 - ↳ natural lighting → sunrise was part of the story.
 - candle light
 - ↳ overhead → scenery is an undetailed backdrop
 - ↳ side → scenery and actors share stage and show much more detail.
 - oil light
 - ↳ Innovation & exploration of the Renaissance
 - ↳ mobile candle light
 - ↳ polished bowl reflectors
 - ↳ light coloured by silk & stone, through liquid lenses
 - ↳ dimmers
 - ↳ footlighting
 - ↳ general stage light vs mobile light for special effects
 - ↳ appearance of light through smoke
 - ↳ back lights
 - ↳ mirror reflectors
 - ↳ contrast in lighting
 - ↳ removing unneeded lights → live above stage that used to shine in eyes of the audience.
 - ↳ chiaroscuro lighting
 - gas lighting
 - ↳ brief intermezzo before:
 - Electrical light
 - ↳ finally directional projected light
 - ↳ new level of brilliance and flexibility
 - ↳ way of thinking about and arrangement of light had to change.
 - ↳ big influence towards the desire of 3D settings.
- non-directional lighting

Best Friends:

- * scenery allows lighting to communicate to the audience what it is doing.
- * colour supports the emotional side of Lucian best & there is no colour without light. However, black is the one colour light cannot make except from turning off.
 - ↳ general state of darkness = Black-out



Personality:

- * very emotional, and effective in conveying his mood and feeling
- * has a pure expression, which contrasts with those who bear a rational meaning.
- * split personality:

general illumination
or general cover

↳ covers stage and performers in a general manner so they are clearly visible, used to soften shadows caused by other

V. S. formative light
or special cover

↳ individual unit placed in the design for use at a specific moment for a small space, used to create specific texture

opposite

by carefully using both personalities Lucian can add character to a space, textures to objects, emotion to events, impetus to action and powerful dramatic

emphasis to the stage picture.

↳ through a choice of lighting angle, the way the light is shaped and coloured and whether there is a lot or just as little as a single spot.

↳ drawing attention to action by illuminating it, putting actors in both realistic and dramatic contexts, Lucian is in charge of and can change the emotional atmosphere of the drama at any moment

highly complicated personality.

Motives:

Lucian wants to influence the audience, since they will look "judgemental" using their imagination based on what they know from the real world.

So, Lucian will need to react to stimuli based on the real world and decide how he will shine his light upon the story, by understanding texture, colours, illuminance, direction and shadow play.

Therefore, he will use these to sell dramatic messages to the audience. He will "move" by changing in direction, intensity, colour and shape. ↳ Main objective is to flow smoothly from one picture to another.

Lucian creates something less than real, but truer to the dramatic moment.

Habits:

- * always things three dimensional
- * crossfade
 - ↳ from one state into another
- * max fade
 - ↳ fades in different times and with different speed

Strengths:

- * when Lucian understands his capacity of his general cover, he will know how the audience will be affected once he becomes more or less dramatic.
- * Moving light is a powerful tool
- * Lucian is a positive being that brings alive all that he shines upon.

Weaknesses:

- * when Lucian restricts himself to only create the familiar, that should make him very boring. However he needs to keep in touch with the familiar in order to create something realistic/believable
- * when Lucian becomes too much present, he will lose his power

Character's Voice:

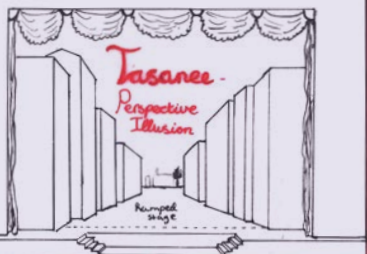
- * By saying less, Lucian can create more subtlety of mood and a greater interest.
 - * Timing of cue is depending of dramatic need of the moment.
 - * Opening-up
↳ showing bigger picture (again)
 - vs. Closing-down
↳ focussing on only one part
 - * Lucian seldom remains static for long: he changes from story to story and often within a story.
 - * Flat → causing no shadows
 - * Key → dominates the scene
 - * Back → used to pull subject away from objects behind
 - * Angles → enhance or detract from a stage picture
- diffusion (soft edge)
- directional diffusion (one edge soft)
- neutral Density
(reduce output, same colours)

Skills:

- : Floodlight ; beam angle of 100° or more
- C : Special floodlight ; unit with specified beam angle less than 100°
- ⊖ : Reflector spotlight ; adjustment of beam angle by moving lamp & mirror
- ◐ : Sealed beam lamp ; integral reflector given an even beam.
- ◑ : Lens spotlight ; adjustment of beam angle by moving lamp & lens
- ⊞ : Fresnel spotlight ; Lens spotlight with soft edge of the beam
- ⊞ : Profile spotlight ; hard-edged beam with varying outline
- ⊞ : Effects spotlight ; even field of illumination, detailed, moving or stationary effects.
- ⊞ : Softlight ; diffuse light causing indefinite shadow boundaries
- ⊞ : Bifocal spotlight ; profile spotlight that can also give soft edge or combination

(Previous pages)
Character Development Worksheet representing LUCIAN as imagined personality of stage lighting. The sheet is based on paraphrases subtracted from the book "Stage Lighting Design" (2018) written by Neil Fraser and the book "Theatre Planning" (1972) edited by Roderick Ham.

Proscenium arch remained permeable, allowing interactions between the space of action and the space of artistic representation.



History:

- In the classical Greek, Roman, early Spanish and Elizabethan public theatre the audience surrounded the greater part of the stage. There was usually a permanent arrangement of different acting levels. The plays themselves indicated time & place.

"perspective naturalis":

- * related specifically to mathematics and was often used as a means of grasping the physical and metaphysical structure of reality.
- * essence was believed to be similar to light.
- * this could be conceived as luminous geometric relations that followed the laws of radical diffusion. In Middle Ages this would suggest a "clear" understanding of theological truths.

- In Renaissance Italy:

artists and architects preoccupied themselves with the newly discovered laws of perspective and elaborated scenery began to develop.

- ↳ the solid construction of permanent architectural settings gave way to flimsy timberframes covered with canvas.
- ↳ running parallel to the proscenium were wings which could be slid in and out to form the sides of a setting. Above were suspended borders to complete the top of the frame.

"Architectural Perspective":

- * a perspective naturalis that enables the architect to make appropriate corrections to rectify optical illusions.

- 18th Century:

besides the scenography to be a perspective representation of a building or city, it also became associated with the representation of a building in relief and was related to making models.

- 19th Century:

there was a need of domestic scenes in realistic drama, so it became common to close in the sides of the acting area by turning the flats forming the wings to an angle of about 60° → A three-sided box set with seemingly right-angled walls was created. For the sake of the setting props it was better to level the stage floor, instead of keeping it ramped.

- 20th Century:

electrical lighting introduced new possibilities for the "permanent" set with its technological advance and powerful influence.

- ↳ scenery became more solid to cast real shadows instead of having shadows painted on a flat surface.

↳ light changes better visible

Personality:

- * Tasanee is precise and has a guiding attitude towards the space she occupies, eventually she controls and exploits the physical reality.

↳ by assisting visual expression of the dramatic performance, providing a geography for the actor within the stage space, assisting the action and contributing to the atmosphere of the play

- * Tasanee clarifies time and place of action and can be visual persuasive by attracting attention.
- * It is all about the outside appearance and she seems often the centre point.
- * Tasanee is bi-focussed: - expanding space and the creation of the illusion of depth beyond her actual self.
- projecting illusion forward into the space of the spectator

↳ momentarily involved in space of

Habits:

constant need to:

- * being economical & material responsible
- * most efficient constructed
- * strong enough to handle change
- * supposed to be flexible

Strengths:

- * "suggest" is key, "realism" is not essential
- * healthy actor-audience relation enables the control of a setting.

Weaknesses:

- * there is a need to construct a geometrical volume
↳ without breaking sightlines every member of the audience must see the whole acting area
- * illusion is not created in the theatre, but in the willingness of the audience to believe the illusion
- * heavily reliable on lighting.

Motives:

- * Tasanee relies on the imaginative co-operation of her audience.

For her to live and flourish she cannot be tied down by a too-literally defined set of conventions → she needs to be mysterious.

↳ What the audience experiences, does not always coincide with what the audience sees. → The appearance of Tasanee is a

- * function of her relationship with the audience. It could be expressed accurately through geometry

- * Tasanee is driven by a search for truth and by a desire to reveal the "measured" reality of the world of experience

Best friends:

- * Distance: between body and world to understand perspective
⇒ This distance does not anticipate perspective, but it is a condition for it (and its perspectival epistemology) to have the ego reduce the presence of reality effects.
- * Stage floor: improves the perspective effects
 - ↳ ramped stage / raked stage: for traditional series of wing flats all parallel to the proscenium
 - ↳ leveled stage: for the placement of 3D objects.
- * paintings: scenery and paintings both are artifacts of representation, both submitted to the laws of optics.
- * Audience: are expected to suspend their disbelief of what they are told or what they see. Even naturalistic settings are just pretence but the spectator enters into the spirit of the deception.

Character's Voice:

- * Tasanee is more than mere decoration, she should both present a visual stimulus to the imagination and emphasize the mood of the play.
- * Tasanee has a broad set of speech: wing set, box set, curtain set, permanent set & open set.
- * Tasanee combines philosophical questions about the propagation of images toward the soul, mathematical questions about the geometric perception of objects in lived space and medical questions about the anatomy of the eye.
- * Tasanee speaks better with shadows

- ↳ knowledge of shadow projection leads to an understanding of the figure of bodies projected onto a plane.
- ↳ light & shadows are inseparable in the world of lived experiences.
- ↳ shadows reveal the light of architecture, while the representation of shadows the idea embodied in the design reveals.

Skills:

- * house curtains: used to close off acting area from the views of audience
- * cyclorama: large plain surface used as a background to a setting
 - ↳ used with different coloured lights
 - ↳ when no mark on the surface it has great illusion of depth
 - ↳ off white or blueish for sky and black for night.
- * permanent masking: just behind proscenium arch to mask the off stage edges of scenery, frequently placed between false proscenium and cyclorama to hide the off stage areas.
- * blackcloth-and-wing-set: - cut-cloths have voids to show another cloth behind
 - flats standing out from the sides of the acting area
 - add atmosphere to settings
- * box-set: $\begin{matrix} \text{flats} \\ \diagdown \\ \text{stage} \end{matrix}$ → interior settings, with practical openings
 - ↳ view beyond openings is masked by backings
 - ↳ top is closed same as blackcloth & wings or with horizontal ceiling piece that is lower at the back
- * other units: rosta, steps, groundroas, rocks, built-up ground, columns & trees.

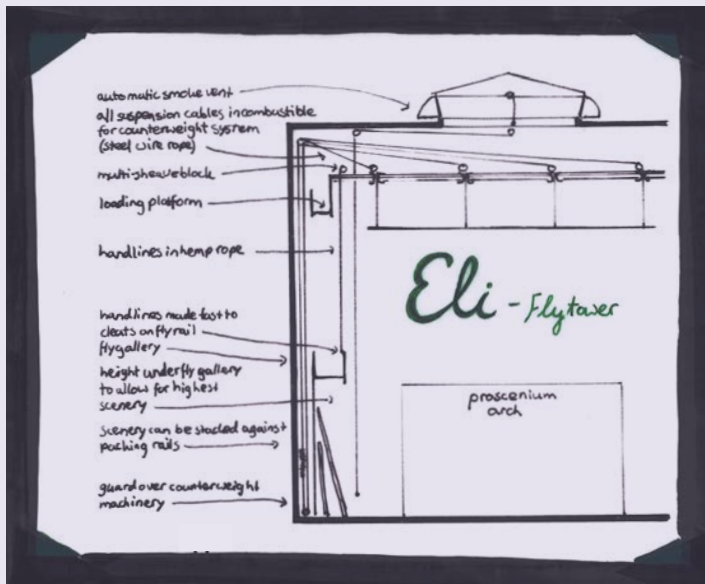
(Previous pages)

Character Development Worksheet representing TASANEE as imagined personality of perspective illusion. The sheet is based on paraphrases subtracted from the book "Architectural Representation and the Perspective Hinge" (1997) written by Alberto Pérez-Gómez and Louise Pelletier.

...

(Upcoming pages)

Character Development Worksheet representing ELI as imagined personality of the fly tower. The sheet is based on paraphrases subtracted from the book "Theatre Planning" (1972) edited by Roderick Ham.



History:

- invented in 1900 in Germany

- suspension cables were ropes made from natural fibres like hemp and manilla.
- later these cables became steel wire ropes.
- The hemlines were hauled up by the muscle power of flymen and tied off on cleats on the flyrail.
- movement of the ropes was possible due to counterweights.

↳ however this system takes way from the wing space, therefore a fly gallery used for walking along the ropes was at the height of the proscenium arch.
 ↳ a later solution was the double purchase counterweights, but those were difficult to use.

- Nowadays there are mechanically operated fly towers.

- ↳ wide range of speed, up to 2m per second
- ↳ must stop at predetermined positions with great accuracy.
- ↳ quiet motors or hydraulic systems
- ↳ bar flying with point suspensions
- ↳ includes overload & slack-ropes detectors.

↳ flying of 3D scenery instead of only 2D flats because flybars can be locked in groups and move together to "deads"

Personality:

- * Eli is rebellious, but will follow the rules to the highest standard.
- * Can only move vertically, so he needs others to provide the illusion of different movements
- * is very practical and can change a setting very fast
- * he is essential for others like stage-lighting equipment, curtains, pelmets, legs and borders
- * he is quiet but moves big. → athletic person.
- * caring, by providing safety in the theatre (smoke vent & fire curtain)

Best friends:

- * audience-to-actor relationship, since this is the starting point round which the planning of a theatre evolves.
- * floorspace, since Eli can make sure there is less unwanted stuff on this valuable piece for acting.
- * proscenium arch, they have to work together in order to convince the audience.

Habits:

- * Tends to be build around similar dimensions / stay in similar shape.
- $$\begin{cases} h = 3 \times h_{\text{proscenium}} \\ \text{or} \\ \text{minimum } 2,5 \times h_{\text{proscenium}} \\ \rightarrow W = 4 \times \text{proscenium} + 8m \end{cases}$$

Strengths:

- * gives full rein to the creativity of performers and enhances the experience of the audience.

Weaknesses:

- * the complexity of how to handle Eli must never interfere with the vital relation of the audience and stage.
- * in order to be more flexible Eli uses as many flybars to move, but too many can work against this flexibility by becoming unsafe.

Motives:

Eli wants to host as many different atmospheres and activities as possible. Therefore he needs to be as flexible as possible. His need to host activities determines his posture. He needs to be tall enough for the tallest flats and backcloths to be taken right up and out of sight of the audience. This also means that a higher proscenium arch will ask for a taller posture.

Character's Voice:

Eli is enhancing the audience-to-actor relationship by doing something that would normally be illegal: hoisting above people. In order to do so he is lowering risks by using double the value of the normal safety factor.

Flybars look like  to take heavier loads without bending.

His impact is big, but he has to stay quiet, while still operating with optimal flexibility

Skills:

Being like a man
with 40 arms.

All mental expressions must be “made outer by a person’s bodily movements, which can then be observed and interpreted by others (Dreyfus, 2012: 25)”.

When uniting Lucian, Tasanee and Eli on stage a conversation arises. In this research each character will have their own voice, however, instead of appearing on stage as an imagined human being, they have kept their inanimate object form.

Every word spoken in their conversation, is therefore not shown by bodily movements but by the ever shifting and changing of their possible uses.

They are perceived by the actor-audience-relationship called Theora, and made visible by Archibald in a theatre model. Archibald consists of lines and planes that create volumes from different materials.

He represents the visible characteristics of the dynamic atmospheric space on stage and thus is our most sought after character.

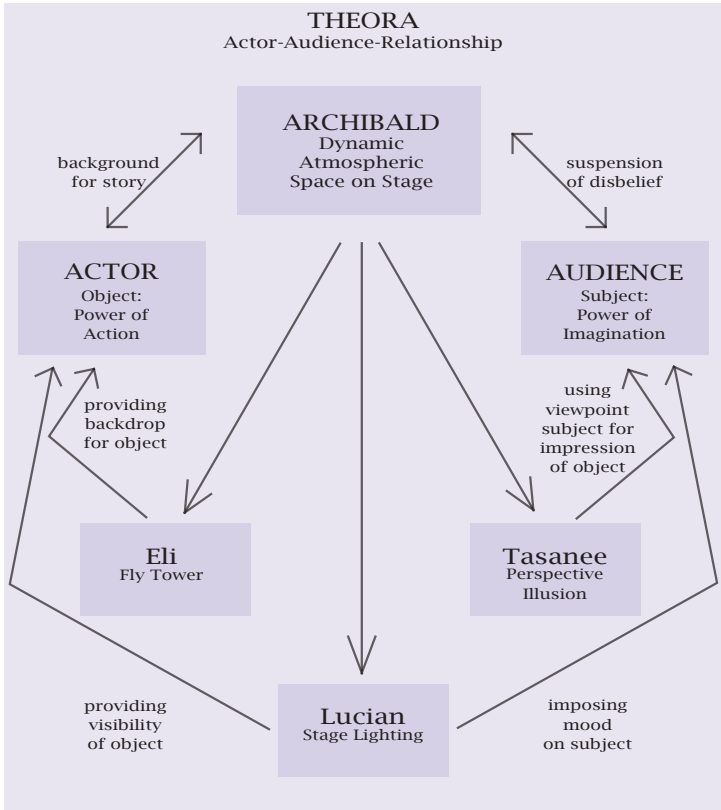




(Left and Above)
1:20 THEATRE MODEL of Theatre de Veste in Delft
featuring Lucian, Tasanee, Eli, Archibald and Theora

1.3 ... this is their story as made visible by Archibald and perceived by Theora ...

STARRING:



CHARACTERS RELATED TO ONE ANOTHER

Fun facts:

'Archibald' is of Spanish origin meaning "truly brave"

'Theora' is of Greek origin meaning "a thinker or watcher"

'Lucian' is of Latin origin meaning "light"

'Tasanee' is of Thai origin meaning "beautiful view"

'Eli' is of Hebrew origin meaning "ascended, uplifted, high"

[INSERT TITLE]

ACT 1

Archibald: “Atmospheric space is nothing and everything at once. An empty room filled with that one thing nobody can give a name. It might be within a space or beyond a space. Space is constant. Atmosphere is changing. Together they are waiting to be more, to be less, to be moved, to be named: I am that. This is me.”

Theora: “Do you even recognize yourself Archibald? ‘cause, I’m not sure if you know who you are or try to be. You are surrounded by nothingness and still you need to be prepared to abandon that what doesn’t serve you. I saw you as the one being in control, but now I cannot make sense of what you show me.”

Archibald: “I have no voice of my own, Theora. I sometimes feel as if I am three different people with different backgrounds, and they all have a different understanding of the situation. You are layering all kinds of viewpoints to form your one voice, but my voice is straight out expressing three different opinions at once. In order for you to understand what I am saying I need to connect all pieces of the jigsaw in such away that, no matter what, you can understand the image. Only then I am able to show you the essence of my being.”

Theora: “You are being way to literal. I am here, not only to see whatever you think your precise image is, but to imagine for myself. Speaking of; I get the impression that you have lost your true self by being this diverse.”

Archibald: “It might, however I feel like I never had such a clear idea of who I am. I know where to be, how to be seen and how to carry myself.”

- Theora: "If that is the case, how come I feel this (...) when I look at you? No matter where I stand your body language tells me (...) which is (...) than what you just said."
- Archibald: "Everything is true, and everything is connected. I try to grab a hold on the essentials, to display all possible variations within them. Let me explain my vision with a short story about three of my closest friends. In it Lucian will tell you where to look. When that won't be enough, please look towards Tasanee. You need her as much as she needs you in order to be understood correctly, and if you still don't see it, Eli will be there to hold on to. Forget everything I just told you and look at me as if you see me for the first time. What is it you see?"
- Tasanee: "I need him when he is not mine, but then again I feel like I am better off without him when he is. He can see right through me when I'm irrational but hits a wall with his own darkness."
- Eli: "That's normal, isn't it, Tasanee? I can be absolutely sure about my ability to turn everything around, but the reality is more often that I turn everything upside down. Both similar outcomes but there is a true distinction between their essence."
- Tasanee: "I guess on different levels there is always some suspension of awareness. We all need the other to recognize all possible perceptions. However, sometimes I wonder why. I can be as infinite as I want to be. I don't need others to tell me that, but then again how would I understand the definition of infinite without the other?"
- Eli: "Why don't you ask Lucian? He is on his way here, you see?"
- Lucian: "Good morning to you both. How are we doing today?"
- Eli: "High and hiding as always! But good morning to you too, Lucian. As a matter of fact, we were just talking about you."

- Lucian: "Of course, you were. Nothing but good things I suppose, you sure will have nothing to talk about without me anyways."
- Tasane: "How funny of you to mention. In fact, we were talking about the necessity of the other."
- Lucian: "Well I don't know about you two, but I am definitely inevitable."
- Tasane: "You see Eli, that is exactly what I meant just before Lucian arrived. Do we need each other when we are that confident about ourselves?"
- Eli: "If that would be the case, would you ask yourself that question?"
- Tasane: "Don't leave me hanging, please. You must be wondering yourself too."
- Eli: "In which situation will I find the solution I long for? That is the question I ask myself constantly. I try to analyse every situation, pinpoint my purpose and my aim. I do it all, just to find the answers that all connect towards that one necessary situation."
- Lucian: "Why would you need the other for that? I can see perfectly clear for myself. I don't need anybody else to express my thoughts."
- Tasane: "Are you sure about that? When I change my own perception, I'm sure I will inspire others to change as well. If you don't need the other. Do you think your way of expressing would still make sense to us all?"
- Lucian: "Maybe it might just emphasise the change you have made."
- Eli: "We all need at least a point of recognition. I know, at least I need to have some basic understanding of your positions in life, before I choose to wander off to my own new spot. And isn't this point of recognition just another definition of the other?"
- Lucian: "Maybe, or maybe it isn't as much a point of recognition as it is a point of visibility."

Tasanee: "Now you are suggesting that you are the only one of us who can truly function without the other, but that's the most unreal statement you've ever made. I might agree with the fact that you always use the same powerful way of expressing your voice, no matter who is or isn't there, but whatever it is you express has a great impact on others."

Lucian: "That only stresses the direction of my point."

Eli: "Tasanee means, it leaves others often in the dark."

Lucian: "That is why I feel obligated to provide a clear vision of us all."

Tasanee: "You have no idea, have you? By doing so you are overpowering us all, leaving us behind with no voice to express ourselves and leaving yourself redundant to ever express yourself again."

ACT 2.1

Theora: "Wait a minute. Where is this story going? Our dialogue is only possible because you just showed me something I would normally look at, but never see. It made me realize (...), but what are your intentions?"

Archibald: "Are you for real? That is (...). I was trying to explain how I got to be the person I am today. I never thought I would be this (...). If that is how you felt, I am not sure what to do now. What is it you think I should say when I tell you the rest of the story?"

Theora: "There is something to say for the fact that you will enjoy things better when you know more. Let's take it one step further. If this was the story of how you came to be, I would like to see the story of what you need for the future."

Eli: "Are you alright, Tasanee? You seem a little dense."

Tasanee: "You need to give me more space."

- Eli: "Excuse me. I don't want to get wind up into an unbarring situation, I just want to help."
- Tasaneec: "What do you know about that, Eli?! Neither of you should fill in the gabs that I leave behind. I will come back for them whenever and however I like. Stop deciding for me, get your own dilemmas to decide for."
- Lucian: "Aren't you a tad overreacting right now? There is a time for everything and now is not the right moment to boss me around, young lady. I can still reveal your cover with the blink of an eye."
- Tasaneec: "When you do Lucian, it is your own cover that blows with mine. Nothing ever seems to be what it seems to be."
- Eli: "Maybe we should just start over. This discussion clearly hit a dead-end and there is nothing left to aim for. First, we need to rewind and get a better overview on the situation, before any of you two does anything regretful."
- Tasaneec: "Don't forget yourself, Eli. An overview alone won't do. We need a better understanding of ourselves in relation to each other. We have to change our point of view, since there is nothing left to say from where we are standing now."
- Eli: "Well I do everything for you, but what do I get? You all think you know me, but nobody seems to understand the limits I have to work with. More often than not, I feel too much pushed into a corner. That is our situation according to my understanding."
- Tasaneec: "Every time I see you, you know more and more what you want while my wishes seem to slowly fade away. I thought I could count on you; you are supposed to assist."
- Eli: "When you shout, I will still be there."
- Tasaneec: "I shouldn't have to shout."
- Lucian: "Then, shut your face and let me do the talking."

ACT 2.2

Archibald: "Maybe you are right. I might not relate to the image I have created of myself. I am still searching for the things I am not familiar with, but when I find them, I know I will know how to capture them every time and again."

Theora: "But you need to know now. How will we move on otherwise?"

Archibald: "I don't agree. Even with excess to all I need, I cannot control the outcome. Like life leaves it marks on the living, no matter how careful you live it. I don't know why, but for now I grant myself permission not to know. The only thing I know is that there is still something to be revealed. I might not like the result, or maybe I will, but there must be something else that makes us move in the direction we go now."

Theora: "Still, it is you who looked at past and future to bring us this far. You control this situation and you direct our every other step right this moment."

Archibald: "What makes you think that? I am just one pawn in the game. I might have started in control, but in the end I too have no power. The only thing I am able to do is guiding us all towards the same resonance, nevertheless I can only hope we resonate with the same pitch."

Theora: "It feels like you have grown in confidence just because you know you have none of it."

Archibald: "That aspect depends on the perception of others, though. I am dependent on your participation. I need someone who isn't scared to speak their mind, who is honest and has a certain level of knowledge. I need my image to be a reflection of my thoughts. I hope you will assist me with that."

Theora: "What is it you expect from me? I cannot be all others at once."

Archibald: "Then again that is who you are, isn't it? And there is still one thing: we are in a space in which we should be able to say everything we want or need to say. No consequences."

Theora: "It doesn't work, Archibald."

Archibald: "This (...), is one of the more important things, and you just don't get it. Well, if this is what I want to express, I might as well be loyal to this idea in the last part of the story. Even if that means that you won't agree with me all the time. Still I wonder, would I mind if that will be the case indeed?"

Theora: "But then again, that is something only you will know."

Archibald: "Theora?"

Theora: ~silence~

Archibald: "What do you feel?"

Theora: "I am not able to judge that right this moment. Often, it is only in the end that one knows."

Archibald: ~silence~

Lucian: "In real life it is inspiring to pretend every now and then. We could also just pretend everything is fine."

Eli: "How does that lead to anything of value to you or me?"

Lucian: "Instead of focussing on the overall picture, we can address each of our issues one by one, by closing our angle and not looking at them as a whole."

Tasanee: "Focusing on the details you say? What about focusing on the details of that what connects us all? Let's look for connections that divides us in different duos and discover where those duos link together."

- Eli: "Right. Tasanee has my vote, otherwise you are in an advantage Lucian by possibly only showing your own priorities. However, the fact that something isn't visible doesn't make it of less importance."
- Lucian: "Alright then, I will point out your connection first: You need each other to allow free movement, if you ask me. Only then becomes support to be accounted for."
- Eli: "Your case seems to be a similar situation. You two can really limit one another when only one dominates, but together you can enhance your own essence as well as that of the other."
- Tasanee: "Well as far as you two go, the opposite should be mentioned. Since, leaving each other in the dark ensures a certain interest."
- Lucian: "Which again leave us all with a version of ourselves that includes the other nevertheless."
- Tasanee: "It is worth the try. You cannot stop me from getting there, but I rely on you to walk with me. Even if it is just for only one part of the way."
- Eli: "No will stay no, although I will support you in any way I possibly can."
- Lucian: "Keep up the good mood!"

ACT 3

- Archibald: "Now that I've told you this story, I realize (...)."
- Theora: "In the end you know you are on the right path, when you stop thinking. However, you seem to have deep thoughts on the matter."
- Archibald: "We all need to speak the same language in order to end up on the same page. It is both our responsibility to carry out our own fifty percent and then create a hundred together."

- Theora: “You and your friends are all the same in your own way. There is added value to be found in multiple perspectives and the experience of togetherness.”
- Archibald: “What about you Theora? You haven’t said a word about your own feelings and thoughts on this matter.”
- Theora: “Maybe it is you who provides me with certain tools of life, rather than me criticizing it all. In the end it is the story that remains alive even after death. The way you tell it shows, who you want to be and what you want to prioritize.”
- Archibald: “I believe that we all have a right to express ourselves within the bigger picture. Hopefully with the result of new humanitarian knowledge, like a grey area that forms a mirror to the activist’s black and white. What is it you saw Theora? What did you think? And how did it make you feel?”
- Theora: “(...)” [Describes feeling, thoughts, mindset that arise by looking at the current stage design. Concludes the lesson learned through these expressions. Title and intention of next play will be one of them.]

THE END ... TO START AGAIN

“In a well written theatre play it is not only the protagonist who goes through a visible character development, in fact all characters should develop their personalities throughout the story. After all, they deal with the same unfolding circumstances in their own personal way (A. van AnDEL, personal communication, December 21, 2019).”

The above shown conversations between Archibald, Theora, Lucian, Tasanee and Eli display all five characters expressing their personal opinions on certain topics.

Even though the discussions held, are first and for most results of my imagination, I did aim for them to represent

the more banal philosophical questions of ‘Who am I?’ and ‘Do I need the Other?’ So, “the content of the script should be understood emotionally rather than intellectually (Held, 1982: 93)”.

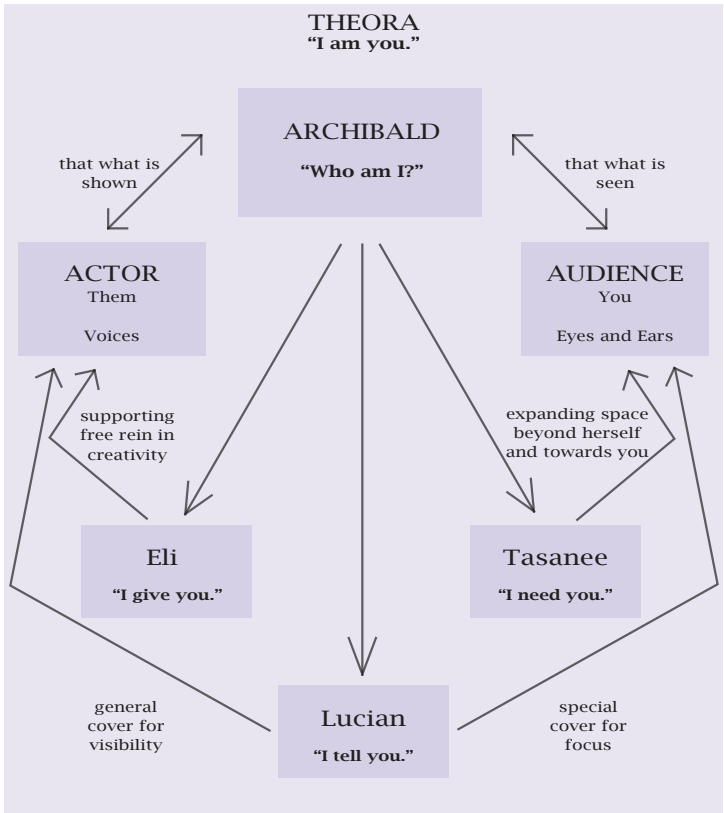
“The embodiment of two incompatible characteristics within one character is what makes this character interesting (R. Noordzij, personal communication, January 22, 2020).” All characters, therefore, face an internal dilemma that make them act and react in a certain way.

I believe that the presence of an internal dilemma is part of human life in general and, in a way, also touches the core of what theatre tries to showcase.

Most of the inspiration for the script, and especially the dialogue between Lucian, Tasanee and Eli, I got from the literature read during their character-based research.

However besides this literature study, it were actually the interviews with director Albert van Anandel, play writer Reinier Noordzij and stage designer Jeroen van de Laar regarding their role within theatre making that presented me with new possible imaginations while writing the dialogue between Theora and Archibald.

So, to cut a long story short. If Lucian, Tasanee and Eli, as well as Theora and Archibald, had only three words to express their internal dilemma and they would aim them directly towards you, my dear reader: *What would they express?*



CHARACTERS AND THEIR EXPRESSIONS

Inner Dilemmas:

- 'Archibald': Searching for his own identity V.S. Using a story about friends
- 'Theora': Providing overview V.S. Showing specific perspectives
- 'Lucian': Creating the unreal V.S. Showing the true dramatic moment
- 'Tasanee': Presuming to be everything by herself V.S. Needing the Other
- 'Eli': Providing for Others V.S. Having limitations

1.4 ... and they all lived happily ever after.

In the above written theatre play, Archibald is constantly redefining himself as the visible characteristics of atmospheric space on stage with the help of Lucian, Tasanee and Eli.

“During a production, the output of a theatre play sharpens with every new performance (A. van Aniel, personal communication, December 21, 2019).” Within the boundaries of this graduation research I was able to perform my self-written play seven times.

Every take shows a different approach to the same story, and therefore provides a better understanding of the effect of stage lighting, perspective illusion and the fly tower on space and its atmosphere. Each one of seven takes, as perceived by Theora, is included in the appendix.

The most intriguing images made during these seven takes are combined into a compilation movie, in which added sounds, referring towards every day domestic life, enhance the allusions created on stage.



Link towards 'WONDERMENT - through sounds':
<https://youtu.be/-4Uoh1zj5Ww>

“We could say that theatre makers deliver only half of the performed story. The other half is brought by the imagination of the audience (R. Noordzij, personal communication, January 22, 2020).”

The first version of the compilation movie captures the wonderment within the world of theatre by inviting different spectators to their own interpretations.

“Where research, as normally thought, aims to arrive at a result that is ‘beyond’ interpretation, the output of design as research is necessarily delivered, in important ways, prior to interpretation (Dorrian & Hawker, 2003: 187).”

However, in order to guide the different spectators more or less towards a similar understanding, a voice-over was added in a later version of the compilation movie.

The additional guidance by this voice-over simultaneously answers the last question concerning Lucian, Tasanee and Eli by transforming them back to their original selves as inanimate, and voiceless, theatre techniques. I am, of course, referring to the question: *How would they evolve towards a space of intimacy and domesticity?*



Link towards ‘WONDERMENT - a compilation’:
<https://youtu.be/2gPEdGLTPNM>

...

...

CHAPTER 2.

*“Every second is a universe ready
to be discovered anew.”*

- Frederick Kiesler

2.1 Pause, Rewind ...

You will have to excuse me dear reader, because I must rephrase my previous words. It is true that I added a voice-over in the compilation movie in order to clarify my intentions with the chosen images.

However, I could not have known what this voice would express, before I had made a thorough analysis of these chosen images. “Analysing all this data and combining it with knowledge gained by related research will generate insight and allow to formulate a hypothesis (van Oosterwyck, 2013: 182).”

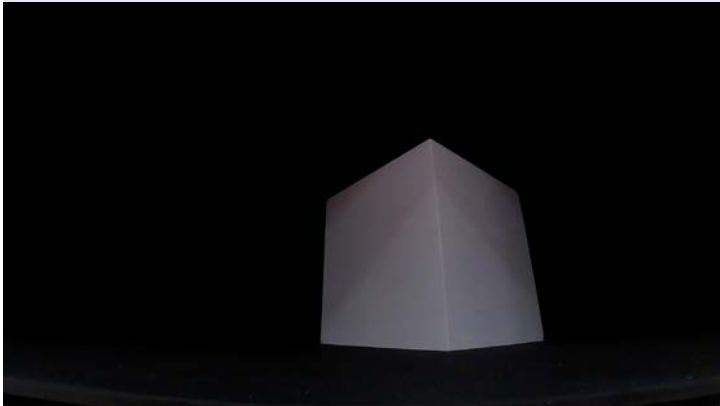
Let us take a step back from the final compilation movie and have a closer look at the analysis worksheets.

These worksheets will clarify the scenography in the compilation movie and therefore answer the question: *What are the resulting guidelines regarding dynamic atmospheric space on stage?*

STILL SHOT I

Originally from:
Time Key:

Take 1
00:00:05.29



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Audience is seating
herself.

Voice-Over:

*May your experience be
filled with wonderment.*

Possible Interpretation:

The the moment the auditorium lights turn off, is the moment the audience emerges herself as one being and silences all spoken words as if they were spoken from one mouth.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	A piramide inside a cube in different shades of white.
What do you think?	The show is about to start.
What do you feel?	Excitement.

Theatre's Intention:

Light - 'Lucian'	-
Perspective Illusion - 'Tasanee'	Infinite horizon.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:

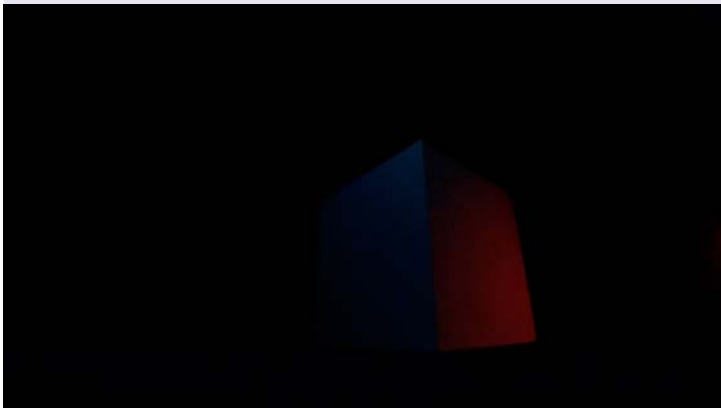


Opening image show an enclosed object in space, perspective depth is emphasized with shadows and different shades of black and white.

STILL SHOT 2

Originally from:
Time Key:

Take 1
00:01:10.07



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds waking up.

Voice-Over:

*“Every second is a
universe ready to
be discovered anew”
(Kiesler, 1966:381).*

Possible Interpretation:

Nature is waking up, and the glow of the morning sun
rereflects off a façade.

ANYTHING THAT ARISES

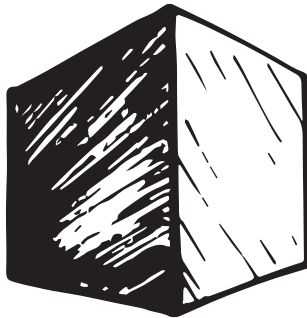
Questions for Audience - Theora's Perception:

What do you see?	A cube in two different colours.
What do you think?	This image represents a rising sun.
What do you feel?	Expectations rise.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	Infinite horizon.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



The once white cube now reflects complete different colours, showing that an object can transform without movement.

STILL SHOT 3

Originally from: Take 1
Time Key: 00:01:29.28



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

**Interior
OR
Transition
to Interior**

vs

**Exterior
OR
Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds waking up.

Voice-Over:

Even if you intend to keep still, the other might change position, revealing a complete different point of view, which makes you shift in your ways too.

Possible Interpretation:

The façades is suddenly in transition, it imposes itself as a dynamic object.

ANYTHING THAT ARISES

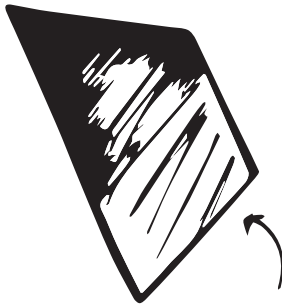
Questions for Audience - Theora's Perception:

What do you see?	Transition from volume to plane.
What do you think?	Nothing ever seems to be what it seems to be.
What do you feel?	Surprised.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneer'	Infinite horizon.
Fly Tower - 'Eli'	Providing transition.

Stage Design - Archibald's Resulting Guideline:



Part of the object dissolves into the surrounding space by transforming from a 3D cube into a 2D plane, while at the same time two colours are mixing into a third one.

STILL SHOT 4

Originally from:
Time Key:

Take 1
00:02:16.01



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Running water,
squeaking mirror,
footsteps, towels.

Voice-Over:

N.A.

Possible Interpretation:

Someone is getting ready in the morning, by freshening up in the bathroom.

ANYTHING THAT ARISES

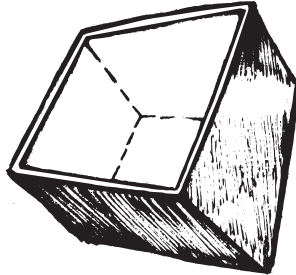
Questions for Audience - Theora's Perception:

What do you see?	1 cube, 3 colours and a reflection of its surroundings.
What do you think?	How many colours can one cube show?
What do you feel?	Surprised and curious.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasane'e'	Infinite horizon and reflections.
Fly Tower - 'Eli'	Providing tilted angle.

Stage Design - Archibald's Resulting Guideline:

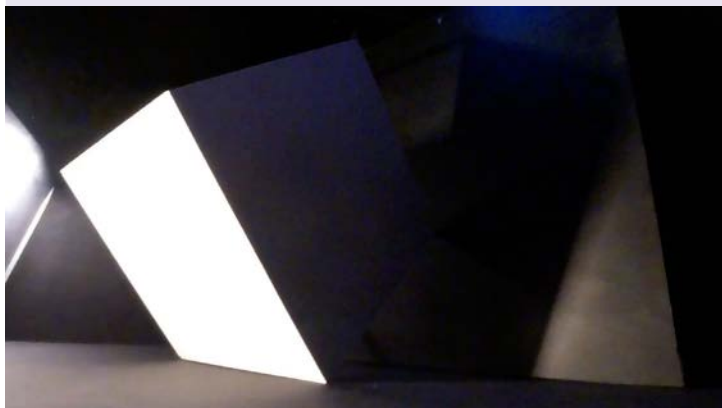


A simple object is depicted as complex, since that what once was viewed as one colour now turns into four different visuals, as the reflection on the right merges with the surrounding space, while blue and white outlines make the object stand out.

STILL SHOT 5

Originally from:
Time Key:

Take 1
00:02:37.01



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
**Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Opening of curtains.

Voice-Over:

N.A.

Possible Interpretation:

Someone is getting ready in the morning, opening their curtains to allow daylight inside.

ANYTHING THAT ARISES

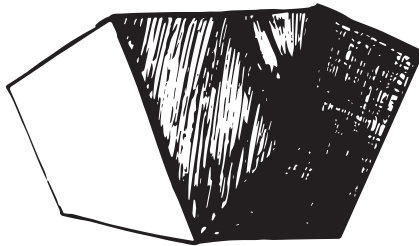
Questions for Audience - Theora's Perception:

What do you see?	High level brightness.
What do you think?	Object and space merge together.
What do you feel?	Stunned by the sudden change.

Theatre's Intention:

Light - 'Lucian'	Special cover to reveal shadows and sharp contrasts.
Perspective Illusion - 'Tasaneer'	Right wing becomes part of the object.
Fly Tower - 'Eli'	Providing upcoming twist and release.

Stage Design - Archibald's Resulting Guideline:



Viewed from nearby the object is perceived as part of space itself, background and shadows merge together, leaving the object seemingly stuck in place for just a second.

STILL SHOT 6

Originally from:
Time Key:

Take 1
00:03:16.28



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Footsteps walking
downstairs.

Voice-Over:

*Like imagining what the
new day might bring,
as you walk down the
stairs.*

Possible Interpretation:

Someone is ready for the morning, walking down stairs
to start the day.

ANYTHING THAT ARISES

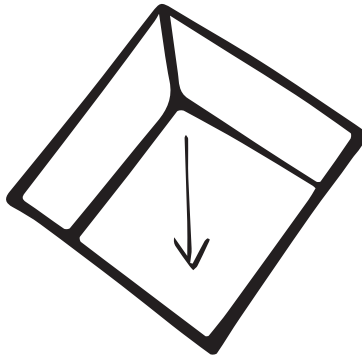
Questions for Audience - Theora's Perception:

What do you see?	Lines.
What do you think?	I wasn't expecting that.
What do you feel?	On edge during the downward movement, relieved with the resulting image.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasanee'	Infinite horizon.
Fly Tower - 'Eli'	Providing transition.

Stage Design - Archibald's Resulting Guideline:

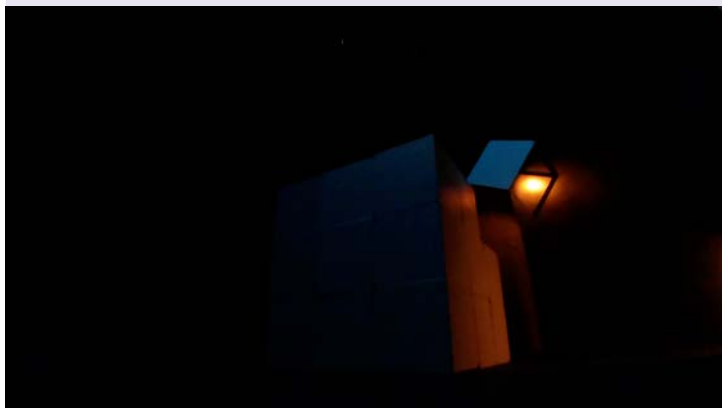


Instead of bringing back the object in its enclosed starting position, the downward movement results in a complete new image, showing an open structure.

STILL SHOT 7

Originally from:
Time Key:

Take 2
00:04:04.29



IMAGE

Basic Observations:

**Object
in
Space**

vs

Object
as
Space

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds waking up, bicycle
cycling and braking.

Voice-Over:

*Therefore, let us take
another look at the
previous moment from
a different perspective.*

Possible Interpretation:

Someone is cycling by and stops in front of the house.

ANYTHING THAT ARISES

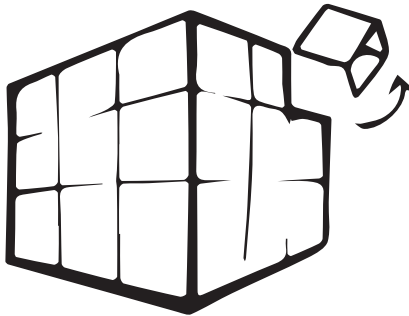
Questions for Audience - Theora's Perception:

What do you see?	Volume dissected in planes and lines.
What do you think?	Nothing ever seems to be what it seems to be.
What do you feel?	Surprised.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	Infinite horizon.
Fly Tower - 'Eli'	Providing dissection.

Stage Design - Archibald's Resulting Guideline:



Different layers within the object present a dismountable quality and therefore assure that different forms can be created from the existing shape.

STILL SHOT 8

Originally from: Take 2
Time Key: 00:04:38.10



IMAGE

Basic Observations:

**Object
in
Space**

vs

Object
as
Space

2D

vs

3D

Interior
OR
**Transition
to Interior**

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds waking up, bicycle
cycling away.

Voice-Over:

*What if he realizes his
own thoughtless habits
while he pushes your
long awaited letter
through your mailbox?*

Possible Interpretation:

A mailman might look at a house many times, and never
really see it.

ANYTHING THAT ARISES

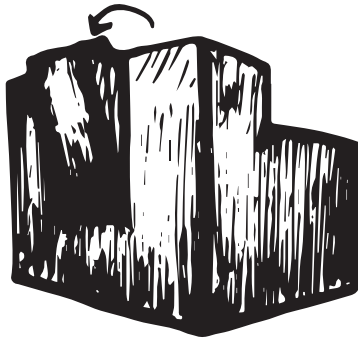
Questions for Audience - Theora's Perception:

What do you see?	Unfolding of the main volume.
What do you think?	I don't know what I'm looking at exactly.
What do you feel?	Indefinite.

Theatre's Intention:

Light - 'Lucian'	Barely any visibility.
Perspective Illusion - 'Tasanee'	Infinte horizon.
Fly Tower - 'Eli'	Providing unfolding.

Stage Design - Archibald's Resulting Guideline:

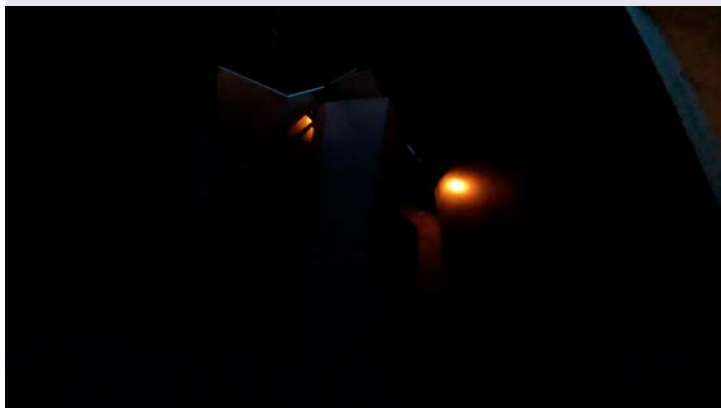


The original cube that was easily recognisable is now transformed into something new and undetermined.

STILL SHOT 9

Originally from:
Time Key:

Take 2
00:04:50.15



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds waking up,
opening of curtains
and window.

Voice-Over:

*The house is an
engraving deepening
the recollections of what
has been experienced
by those who see it.
(Bachelard, 1994:32)*

Possible Interpretation:

How one perceives an object is based on one's
previous experiences.

ANYTHING THAT ARISES

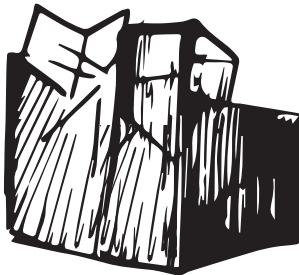
Questions for Audience - Theora's Perception:

What do you see?	Light inside the main volume.
What do you think?	I don't know what I'm looking at even after repositioning.
What do you feel?	Indefinite.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasane'	Infinite horizon.
Fly Tower - 'Eli'	Providing for special cover of Lucian.

Stage Design - Archibald's Resulting Guideline:



The material of the object reflects the surrounding light and therefore creates the illusion of illumination, however, the audience stays unaware of this illusion even after the direct observation.

STILL SHOT 10

Originally from:
Time Key:

Take 3
00:05:16.21



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Cupboard, coffee mug
and pot.

Voice-Over:

*When your window
frames a glimmer of
light, visible to the
mailman, would he
indeed wonder about
the place its inhabitants,
and imagine what is
happening on your side
of the façade?*

Possible Interpretation:

Inside someone is making coffee.

ANYTHING THAT ARISES

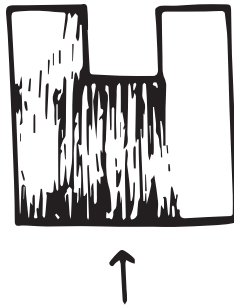
Questions for Audience - Theora's Perception:

What do you see?	A dissected plane by shadows.
What do you think?	The slightest offset withing a plane creates a 3D object.
What do you feel?	Confronted with a basic object.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	Infinite horizon right, defined horizon left.
Fly Tower - 'Eli'	Providing shadows.

Stage Design - Archibald's Resulting Guideline:



Presenting the object from a straight angle results into a basic image that feels static instead of dynamic.

STILL SHOT II

Originally from:
Time Key:

Take 3
00:05:26.20



IMAGE

Basic Observations:

**Object
in
Space**

vs

Object
as
Space

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
**Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Coffee pot and filter.

Voice-Over:

When your window frames a glimmer of light, visible to the mailman, would he indeed wonder about the place its inhabitants, and imagine what is happening on your side of the façade?

Possible Interpretation:

Inside someone is making coffee.

ANYTHING THAT ARISES

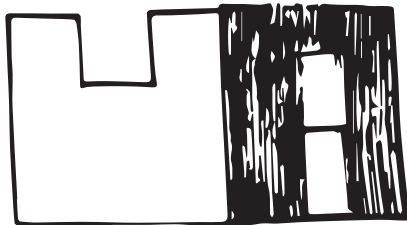
Questions for Audience - Theora's Perception:

What do you see?	Unexpected materials and shadows.
What do you think?	The basic plane might have more to it.
What do you feel?	Curious.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	Infinite horizon and revealing contours on right wing.
Fly Tower - 'Eli'	Providing materials.

Stage Design - Archibald's Resulting Guideline:



A different lighting scheme shows a hint of a complexity that might be revealed behind the seemingly basic static object.

STILL SHOT 12

Originally from:
Time Key:

Take 3
00:05:42.24



IMAGE

Basic Observations:

**Object
in
Space**

vs

Object
as
Space

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
**Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Coffee machine, news
on the radio about a
virus.

Voice-Over:

N.A.

Possible Interpretation:

While waiting for coffee, someone is checking their phone and listening to the latest news.

ANYTHING THAT ARISES

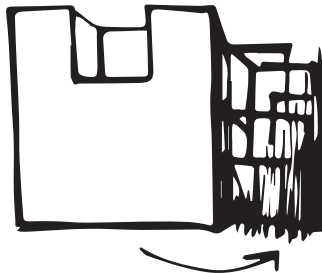
Questions for Audience - Theora's Perception:

What do you see?	A basic plane with lines as shadow.
What do you think?	A different position reveals a bit more of the mysterious back.
What do you feel?	Curious.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasanee'	Defined horizon that merges with object.
Fly Tower - 'Eli'	Provides revealing of floating cubes.

Stage Design - Archibald's Resulting Guideline:



Viewing the object from a moving angle shows that what seemed basic and static actually consists of different layers, which transforms the object again into something more complex.

STILL SHOT 13

Originally from:
Time Key:

Take 3
00:06:21.25



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

**Exterior
OR
Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds, woman walking
her dog, runner.

Voice-Over:

*While you are enjoying
your coffee and the
warm dark bitter liquid
gets you energized
for the day, your
neighbourhood is
waking up too.*

Possible Interpretation:

Walking around the house might give a glimpse of
what is happening inside.

ANYTHING THAT ARISES

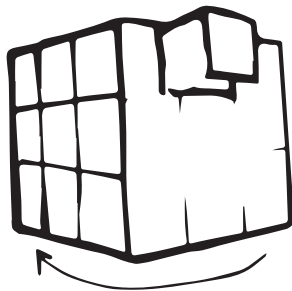
Questions for Audience - Theora's Perception:

What do you see?	The basic plane has become a layered volume.
What do you think?	A different position reveals all of the mysterious back.
What do you feel?	Satisfied.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneé'	Infinite horizon that merges with object.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



Yet another perceptive angle shows how object and shadow do relate to one another, even if this didn't seem possible while viewing at the object from the front.

STILL SHOT 14

Originally from:
Time Key:

Take 4
00:07:01.07



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds, footsteps, car
door.

Voice-Over:

*When you close your
front door, do you
consciously experience
a transition from
interior to exterior?*

Possible Interpretation:

Something that seems familiar might provide a whole new perception with a second look.

ANYTHING THAT ARISES

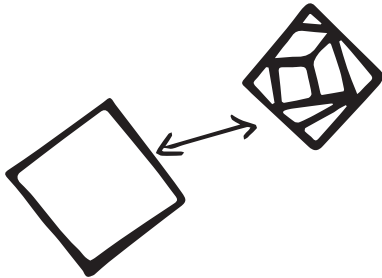
Questions for Audience - Theora's Perception:

What do you see?	Clear materialisation.
What do you think?	Object and reflection are not the same.
What do you feel?	Intrigued.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneer'	Infinite horizon.
Fly Tower - 'Eli'	Providing movement and therefore providing reflection.

Stage Design - Archibald's Resulting Guideline:



Viewing the object from up close, clarifies a point of focus, which in this case reveals the materialisation and therefore yet another layer of depth.

STILL SHOT 15

Originally from:
Time Key:

Take 2
00:07:25.23



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Wind and rusting
leaves.

Voice-Over:

*Or does the exterior of
your house appear in
the front mirror, only
to grow smaller within
seconds?*

Possible Interpretation:

Once the inhabitant leaves the house, there is no control
over what might happen to it.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	Hinging movements.
What do you think?	The inner material is unclear.
What do you feel?	Agitated, like something is about to happen.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasaneé'	Defined horizon and limited floorplan.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



The connections between the different layers of the object seem to move around one another like hinges would do.

STILL SHOT 16

Originally from:
Time Key:

Take 2
00:07:30.06



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Rusting leaves, wind
chimes.

Voice-Over:

N.A.

Possible Interpretation:

A house without inhabitants could be a house or it could be something completely different.

ANYTHING THAT ARISES

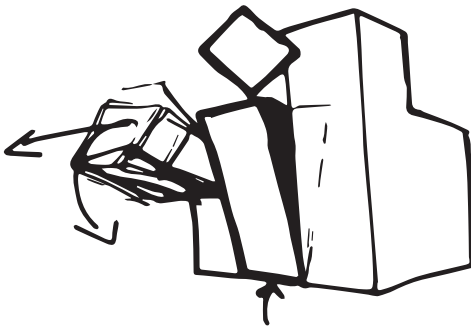
Questions for Audience - Theora's Perception:

What do you see?	Big movements.
What do you think?	Was that supposed to happen?
What do you feel?	Startled by the sudden big movements.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasanee'	Defined horizon and demanding floorplan.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



The connections between the different layers within the object that looked like hinges are now disconnected and either relocated or completely fallen apart.

STILL SHOT 17

Originally from:
Time Key:

Take 2
00:08:23.09



IMAGE

SOUND

Basic Observations:

Sound Effect:

**Object
in
Space**

vs

Object
as
Space

Wind whistling
through cracks.

2D

vs

3D

Voice-Over:

Interior
OR
**Transition
to Interior**

vs

Exterior
OR
Transition
to Exterior

*Even if there is a ray
of light and a haze of
waterdrops, there won't
be a rainbow without a
perceptive eye (Eliasson,
2019: 5min53se).*

Revelations

vs

Illusions

Possible Interpretation:

There is no house without a perceptive eye.

ANYTHING THAT ARISES

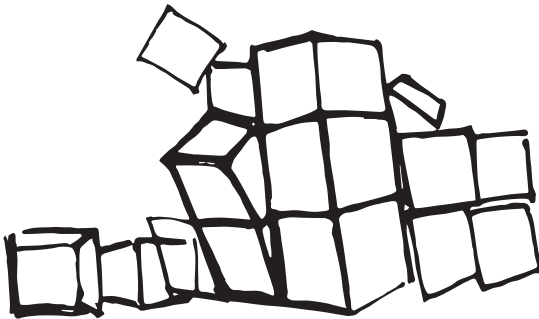
Questions for Audience - Theora's Perception:

What do you see?	A crushed volume.
What do you think?	There is no more space left for the object to occupy.
What do you feel?	Trapped.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasanee'	Defined horizon and demanding floorplan.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



The object is pushed into a corner, this action of the surrounding space shows almost every outline of the separate components that the object consists of.

STILL SHOT 18

Originally from:
Time Key:

Take 2
00:08:25.18



IMAGE

Basic Observations:

**Object
in
Space**

vs

Object
as
Space

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Wind whistling
through cracks.

Voice-Over:

*Much like interpreting
representations: if there
is no bodily perceiving
subject and no real
place there is nothing
to confront and no
interpretation will be
made (van Oosterwyck,
2013:181).*

Possible Interpretation:

There is no house without a perceptive eye.

ANYTHING THAT ARISES

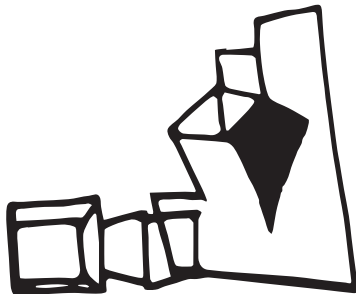
Questions for Audience - Theora's Perception:

What do you see?	A volume emerging from a plane.
What do you think?	This is a totally different object.
What do you feel?	Free.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneer'	Infinite horizon.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



With only a change in lighting the object is perceived as a complete different image with disappearing planes in the background and clear sharp outlines of the overall object.

STILL SHOT 19

Originally from:
Time Key:

Take 2
00:08:55.02



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

**Interior
OR
Transition
to Interior**

vs

**Exterior
OR
Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Thunder, Rain.

Voice-Over:

*In other words,
perception of a genuine
spatial condition cannot
exist when there is no
one to observe it.*

Possible Interpretation:

Explosion of Archibald, but since there was nobody there to observe we might say that it did not happen...

ANYTHING THAT ARISES

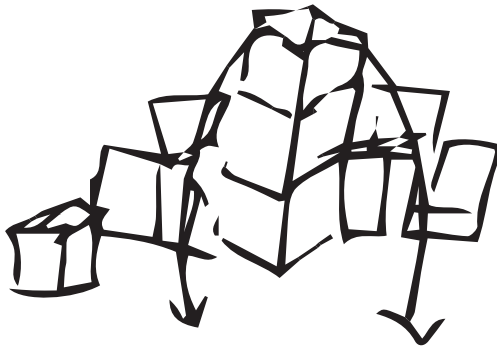
Questions for Audience - Theora's Perception:

What do you see?	Complete destruction.
What do you think?	Is destruction final?
What do you feel?	Tense, what's next?

Theatre's Intention:

Light - 'Lucian'	Low visibility.
Perspective Illusion - 'Tasaneé'	Creating more space.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



Big unexpected movements provide a climax within the object, and confront the audience with a clear directed perception of the overall image.

STILL SHOT 20

Originally from:
Time Key:

Take 2
00:10:09.17



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Front door, footsteps,
bag drop.

Voice-Over:

*"Within the house, each
room must have its own
particular character.
(...)" (Forty, 2000: 125).*

Possible Interpretation:

Arriving home, walking through the house shows the different rooms in relation to one another.

ANYTHING THAT ARISES

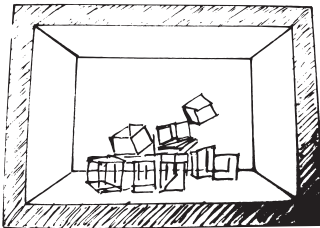
Questions for Audience - Theora's Perception:

What do you see?	Two rooms.
What do you think?	Object becomes space.
What do you feel?	Relieved to be able to read the space again.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasaneé'	Infinite horizon.
Fly Tower - 'Eli'	Joined others again.

Stage Design - Archibald's Resulting Guideline:



A different distance sharpens the point of focus and provide the interchanging of 'object in space' with 'object as space', since the object can be read as space on its own instead of an object that is part of a lager system.

STILL SHOT 21

Originally from:
Time Key:

Take 2
00:10:18.14



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Footsteps, bag drop.

Voice-Over:

"(...) each room makes you want the next; and this engages your mind and holds the house in suspense" (Forty, 2000: 125).

Possible Interpretation:

Arriving home, walking through the house shows the different rooms in relation to the suggested exterior space.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	Exterior of Archibald.
What do you think?	Point of view directs perception of space.
What do you feel?	Relieved to be able to read the space again.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasaneé'	Infinite horizon.
Fly Tower - 'Eli'	Joined others again.

Stage Design - Archibald's Resulting Guideline:



Same object, different perception:
A different perspective reveals a certain transparency within the image, and shows the object as an interior space as well as an exterior space.

STILL SHOT 22

Originally from:
Time Key:

Take 4
00:10:28.26



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Footsteps, picking
book from shelf.

Voice-Over:

*Once you make a
decision on where to
spend the rest of the
afternoon, you might
wonder; did you choose
the room you end up in?
Or did this room pick
you?*

Possible Interpretation:

You dwell in the house as the house dwells in you.

ANYTHING THAT ARISES

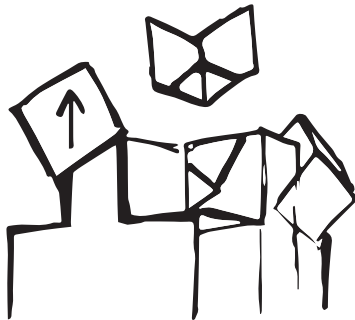
Questions for Audience - Theora's Perception:

What do you see?	A plane reflected as a volume.
What do you think?	Reflected and reflection do not compare.
What do you feel?	Misled.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasane'e'	Infinite horizon.
Fly Tower - 'Eli'	Providing reflection.

Stage Design - Archibald's Resulting Guideline:



The reflection of the object reveals a shape that is closer to the truth than the actual object that is reflected.

STILL SHOT 23

Originally from:
Time Key:

Take 4
00:10:48.07



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
**Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Flip through a book,
wind chimes.

Voice-Over:

See Possible
Interpretation...

Possible Interpretation:

Even though you are all snuggled up with your book, interior and exterior spaces are suddenly intertwined when an unexpected gust of wind tugs at your neighbours window, and leaves it open to reflect the otherwise barely visible afternoon sun.

ANYTHING THAT ARISES

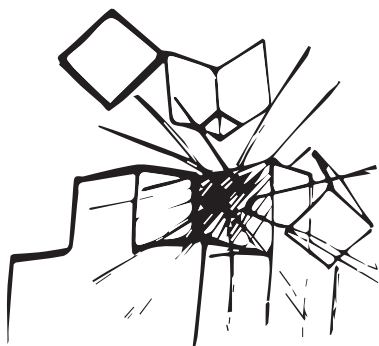
Questions for Audience - Theora's Perception:

What do you see?	Sunflare.
What do you think?	That is of great intensity.
What do you feel?	Blinded.

Theatre's Intention:

Light - 'Lucian'	Overpowering his own special cover.
Perspective Illusion - 'Tasanee'	Defined horizon.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:

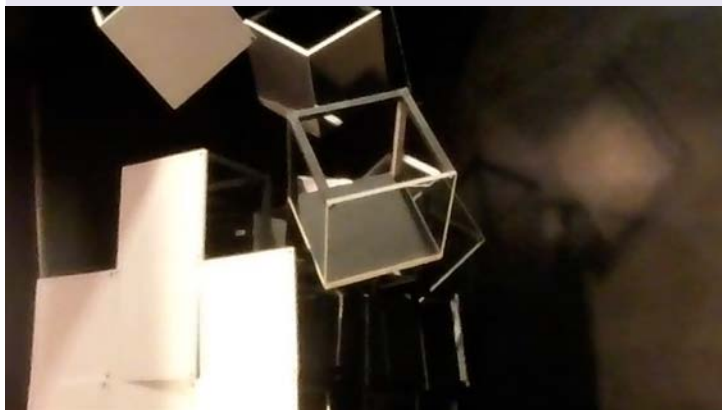


The interior image of the object is confronted with its exterior.

STILL SHOT 24

Originally from:
Time Key:

Take 4
00:10:56.01



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR

**Transition
to Interior**

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Sunblinds rolling
down.

Voice-Over:

*Even though you are
all snuggled up with
your book, interior
and exterior spaces are
suddenly intertwined
(...) to reflect the
otherwise barely visible
afternoon sun.*

Possible Interpretation:

The house should be adjusted towards specific needs
of its inhabitant.

ANYTHING THAT ARISES

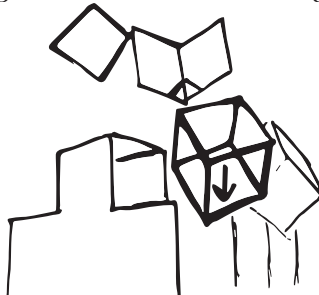
Questions for Audience - Theora's Perception:

What do you see?	Sunflare is blocked.
What do you think?	Now I can see again.
What do you feel?	Relieved.

Theatre's Intention:

Light - 'Lucian'	Special cover is visible again.
Perspective Illusion - 'Tasanee'	Infinite horizon while also merging with object.
Fly Tower - 'Eli'	Supporting the normal visibility.

Stage Design - Archibald's Resulting Guideline:



The exterior image of the object is confronted with its interior.

STILL SHOT 25

Originally from:
Time Key:

Take 4
00:11:09.09



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
**Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Repositioning in seat.

Voice-Over:

The bright yellow reflection shows that "the other appears on the edge of your deaily live domains" (Mcleod, 2009:661).

Possible Interpretation:

Interior and exterior elements of the house should be able to interact towards an optimum outcome regarding specific needs of the inhabitant.

ANYTHING THAT ARISES

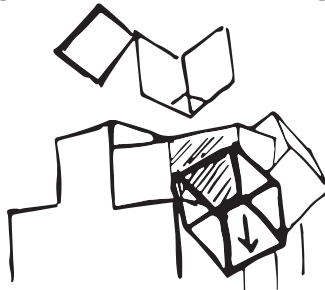
Questions for Audience - Theora's Perception:

What do you see?	The sunflare is toned down.
What do you think?	This is een even better situation.
What do you feel?	Comforted.

Theatre's Intention:

Light - 'Lucian'	Extra special cover without it being overpowering.
Perspective Illusion - 'Tasanee'	Infinite horizon while supporting the normal visibility.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



The exterior image of the object as well as its interior image are confronted with each other at the same time.

STILL SHOT 26

Originally from:
Time Key:

Take 5
00:11:17.16



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

**Interior
OR
Transition
to Interior**

vs

**Exterior
OR
Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds, footsteps.

Voice-Over:

There are many layers on how a stranger perceives your home. Taking in your home from a distance, leaves a lot to the stranger's imagination, (...)

Possible Interpretation:

Archibald seems flat, even though you feel like there should be more to it.

ANYTHING THAT ARISES

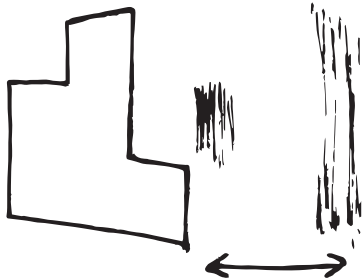
Questions for Audience - Theora's Perception:

What do you see?	2D planes and lines.
What do you think?	Object and space merge together.
What do you feel?	Curious, to what is object and what is space.

Theatre's Intention:

Light - 'Lucian'	Little visibility to show only one side.
Perspective Illusion - 'Tasanee'	Merging with Archibald.
Fly Tower - 'Eli'	Shows the only block that is a volume.

Stage Design - Archibald's Resulting Guideline:

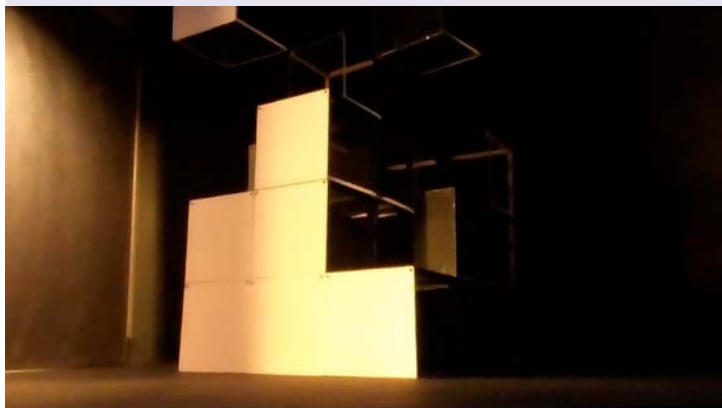


Little visibility flattens the stage image and merges the object with space, since the reflection within the object shows the same colour as the space in the background.

STILL SHOT 27

Originally from:
Time Key:

Take 5
00:11:30.01



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior
OR

**Transition
to Interior**

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds, tap on window.

Voice-Over:

*(...) while closer to your
window might give
them a sneak peak of
what is inside.*

Possible Interpretation:

The material of Archibald is still a mystery, but most his contours are visible, which defines a 3D object.

ANYTHING THAT ARISES

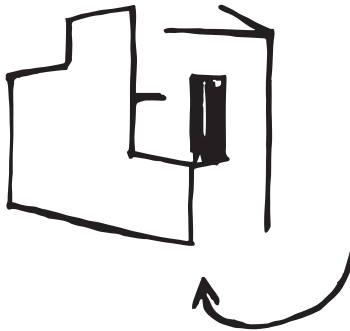
Questions for Audience - Theora's Perception:

What do you see?	3D planes with lines.
What do you think?	Object separates from surrounding space.
What do you feel?	Curious, to what the slow object revelation might bring.

Theatre's Intention:

Light - 'Lucian'	Little more visibility.
Perspective Illusion - 'Tasanee'	Separating from Archibald.
Fly Tower - 'Eli'	Detached.

Stage Design - Archibald's Resulting Guideline:

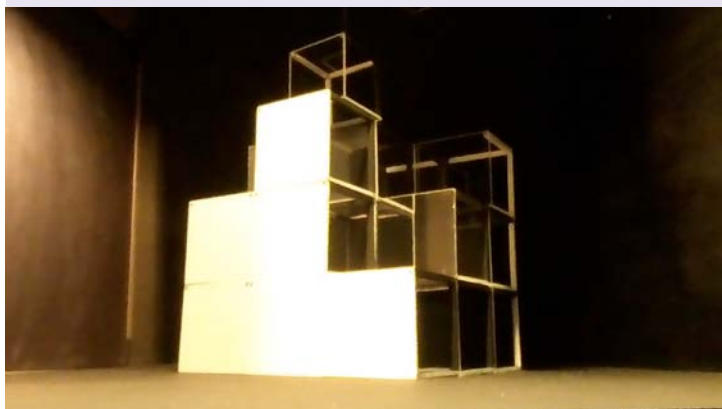


Better visibility shows again a 3D image in which the object is subtracted from its surroundings, as the object 'jumps' in space without the actual movement.

STILL SHOT 28

Originally from:
Time Key:

Take 5
00:11:35.05



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Birds, front door.

Voice-Over:

However, it is not until you welcome the stranger in your space as a guest that they can experience what happens behind the front door.

Possible Interpretation:

There even might be a hidden layer once you think you've seen it all.

ANYTHING THAT ARISES

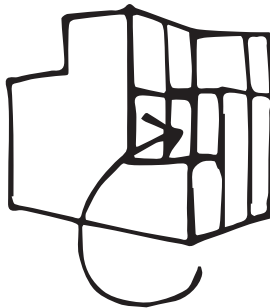
Questions for Audience - Theora's Perception:

What do you see?	Interior of Archibald.
What do you think?	Is everything that is revealed real?
What do you feel?	Welcomed to discover whatever the new revelations might bring.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasanee'	Defined horizon left, infinite horizon right.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:

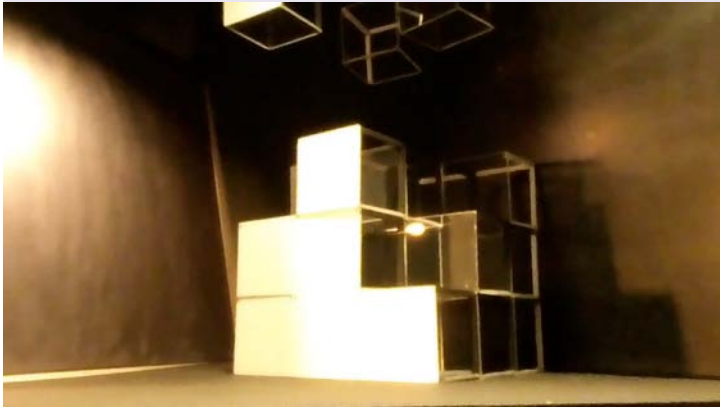


Total visibility shows a 3D image which reveal the object's hidden interior, as the object 'jumps' in the object itself without the actual movements.

STILL SHOT 29

Originally from:
Time Key:

Take 5
00:11:54.26



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Footsteps, laundry
machine.

Voice-Over:

N.A.

Possible Interpretation:

Even though a strange house might not be recognizable at first sight, familiar sounds can provide the feeling of being at home.

ANYTHING THAT ARISES

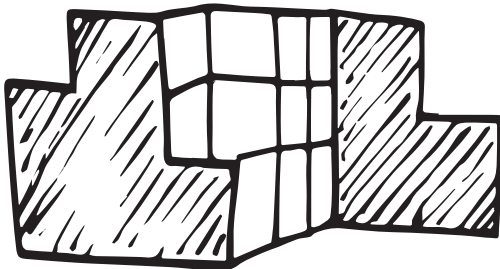
Questions for Audience - Theora's Perception:

What do you see?	Shapes and shadows.
What do you think?	Shadows do not respond to the adjacent object.
What do you feel?	At ease.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasanee'	Defined horizon and demanding floorplan.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



The object is merging with its surrounding space, by combining the shape of the closed side and the shape of its shadow.

STILL SHOT 30

Originally from:
Time Key:

Take 5
00:12:15.29



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Whistling tea kettle.

Voice-Over:

See Possible
Interpretation...

Possible Interpretation:

A light can accentuate a form by revealing sharper shadows, and an unknown place can slowly start taking a more concrete shape and shows its true character, as a gesture that gets interpreted given a specific situation. Like the gesture of pouring tea for your guest (Verschaffel, 2009:644).

ANYTHING THAT ARISES

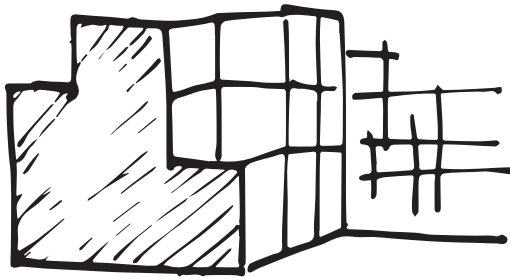
Questions for Audience - Theora's Perception:

What do you see?	Shapes and shadows.
What do you think?	Shadows do respond to the adjacent object.
What do you feel?	At ease.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	Infinite horizon both left and right in their own way.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:

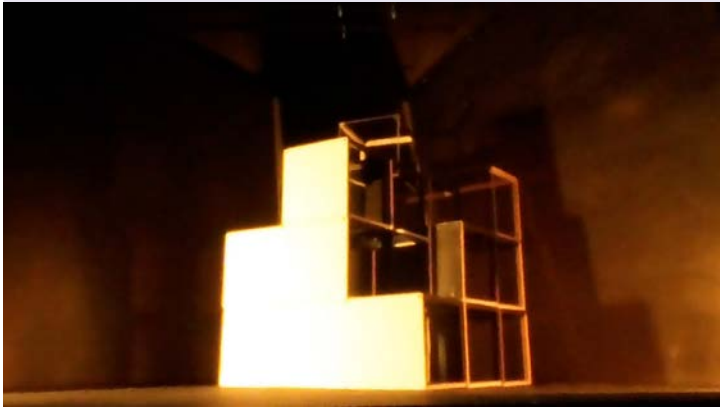


The object is merging with its surrounding space, by combining the shape of the open side and the shape of its shadow.

STILL SHOT 31

Originally from:
Time Key:

Take 5
00:13:03.28



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Toilet flush.

Voice-Over:

“functionalism claims to lead us to a ‘truth’ or even claims to make us a ‘true being’ that has left the unhappy consciousness behind and found a place to rest” (Verschaffer, 2009:645).

Possible Interpretation:

Using the toilet in the house of a stranger is a theatrical action, time to stop looking at architecture only through the glasses of functionalism.

ANYTHING THAT ARISES

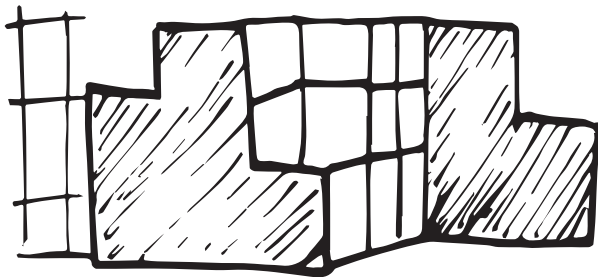
Questions for Audience - Theora's Perception:

What do you see?	Shapes and shadows.
What do you think?	Shadows mirror to the adjacent object.
What do you feel?	Self-conscious.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneer'	Defined yet infinite horizon since object and space merge.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



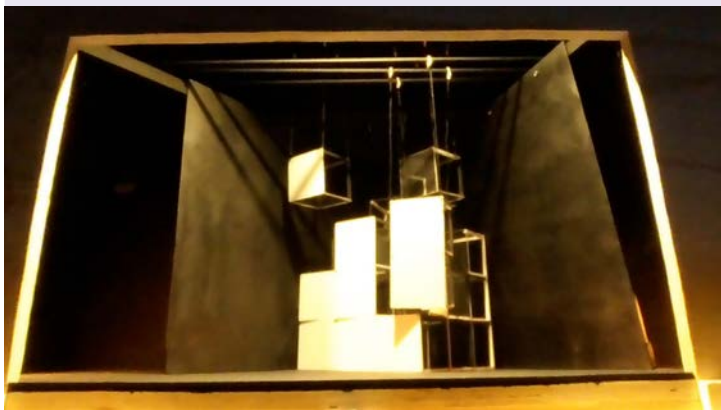
The object is merging with its surrounding space, by combining both shapes of the open and closed sides as well as the shapes of their shadows.

STILL SHOT

32

Originally from:
Time Key:

Take 5
00:13:39.14



IMAGE

SOUND

Basic Observations:

Sound Effect:

**Object
in
Space**

vs

Object
as
Space

Kitchen cabinet, plates.

2D

vs

3D

Voice-Over:

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

N.A.

Revelations

vs

Illusions

Possible Interpretation:

Archibald transitions between scales. The scale of the house becomes the scale of a kitchen unit.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	Downward movement.
What do you think?	One moment can look totally different in seconds.
What do you feel?	Intrigued by the multiple possible movements.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasaneé'	Limited horizon.
Fly Tower - 'Eli'	Suggestive movement.

Stage Design - Archibald's Resulting Guideline:

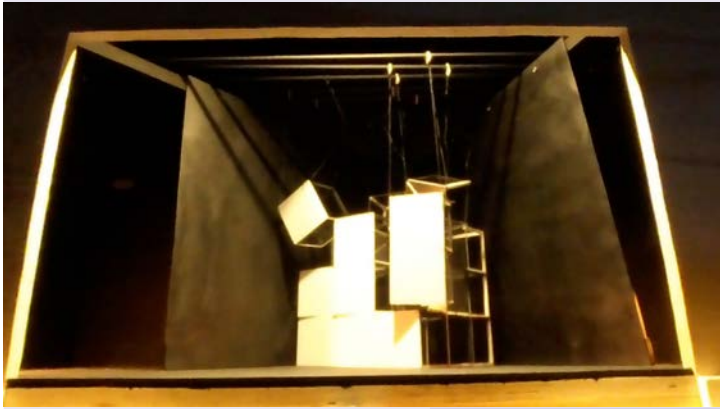


One movement triggers another, since the downward movement within the object results in the suggestion of a hinging movement afterwards.

STILL SHOT 33

Originally from:
Time Key:

Take 5
00:13:42.29



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Kitchen drawer.

Voice-Over:

N.A.

Possible Interpretation:

Something that appears as an obstacle might actually encourage new opportunities.

ANYTHING THAT ARISES

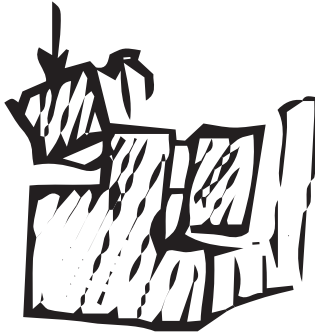
Questions for Audience - Theora's Perception:

What do you see?	Downward movement that gets interrupted.
What do you think?	It looks like a hinge.
What do you feel?	Intrigued by the multiple possible movements.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasaneé'	Limited horizon.
Fly Tower - 'Eli'	Suggestive movement.

Stage Design - Archibald's Resulting Guideline:



One movement triggers another, since the downward movement within the object and the new movement suggestion of a hinge appear simultaneously.

STILL SHOT 34 Originally from: Take 5
 Time Key: 00:13:48.29



IMAGE

SOUND

Basic Observations:

Sound Effect:

**Object
in
Space**

vs

Object
as
Space

Cutlery.

2D

vs

3D

Voice-Over:

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

N.A.

Revelations

vs

Illusions

Possible Interpretation:

Archibald transitions between scales. The scale of the house becomes the scale of a kitchen unit.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	Downward movement.
What do you think?	One moment can look totally different in seconds.
What do you feel?	Intrigued by the multiple possible movements.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasanee'	Limited horizon.
Fly Tower - 'Eli'	Suggestive movement.

Stage Design - Archibald's Resulting Guideline:



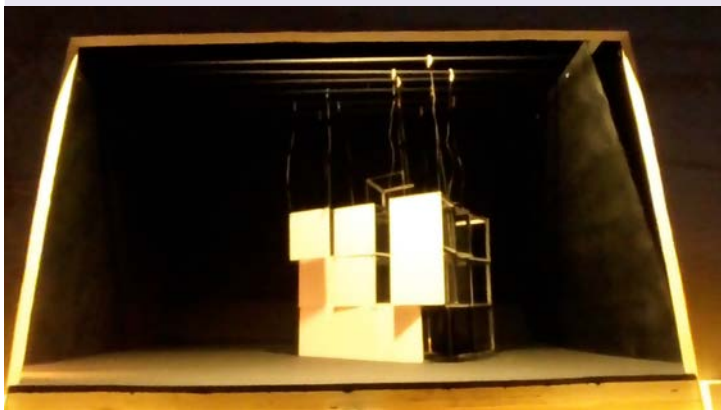
One movement triggers another, since the downward movement within the object results in the suggestion of a sliding movement afterwards.

STILL SHOT

35

Originally from:
Time Key:

Take 5
00:14:12.04



IMAGE

SOUND

Basic Observations:

Sound Effect:

**Object
in
Space**

vs

**Object
as
Space**

Pulling up of a chair
around the dining
table.

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

Voice-Over:

N.A.

Revelations

vs

Illusions

Possible Interpretation:

Small movements can compliment previous changes, however sometimes objects, or subjects, won't be able to connect in ways they used to be.

ANYTHING THAT ARISES

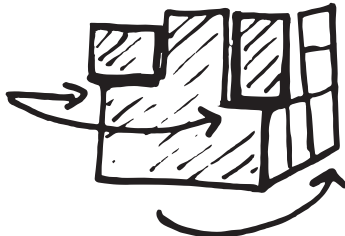
Questions for Audience - Theora's Perception:

What do you see?	Small supportive movements.
What do you think?	The volumes are almost one big cube.
What do you feel?	The need for wholeness.

Theatre's Intention:

Light - 'Lucian'	Total visibility.
Perspective Illusion - 'Tasaneé'	Infinite horizon as well as connecting main block with the floating ones.
Fly Tower - 'Eli'	Suggesting different movements.

Stage Design - Archibald's Resulting Guideline:



The separate parts of the object are connected by a new stage angel, showing an almost whole cube that is completely separated from its surroundings through to the high contrast of black and white.

STILL SHOT 36

Originally from:
Time Key:

Take 5
00:15:03.27



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

**Interior
OR
Transition
to Interior**

vs

**Exterior
OR
Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Shower.

Voice-Over:

“Functionalism is a standardization of routine activities, and it enabled a foot to walk, but not to dance” (Kiesler & Safran, 1989:57).

Possible Interpretation:

And sometimes objects, or subjects, will be able to connect in ways they used to be with a little bit of imagination.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	Reconnection of main object.
What do you think?	Good to see all objects are back in their original places.
What do you feel?	Relieved.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	Infinite horizon.
Fly Tower - 'Eli'	Proving movement.

Stage Design - Archibald's Resulting Guideline:

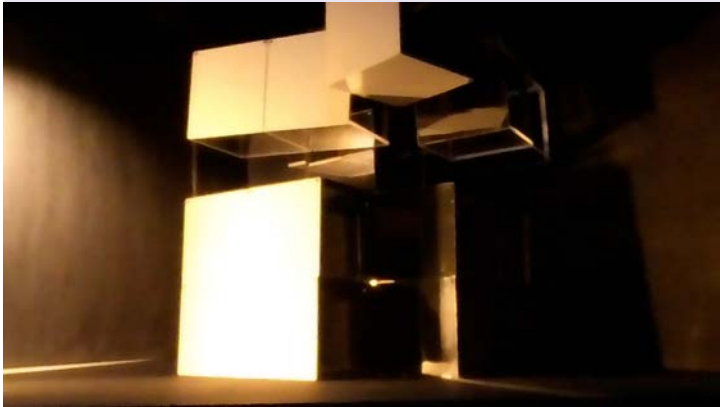


With a little bit of help and imagination the object can be made whole again, which ensures a re-mountable quality.

STILL SHOT 37

Originally from:
Time Key:

Take 6
00:16:49.22



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR

Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Wooden sliding doors.

Voice-Over:

*In these weird time, I'm
wishing you the best of
luck with staying home.*

Possible Interpretation:

Multiple interpretations can be made when looking at one object or even just one material.

ANYTHING THAT ARISES

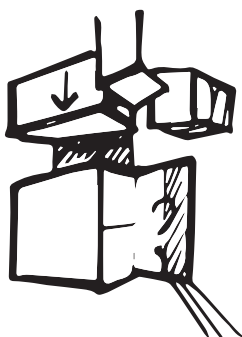
Questions for Audience - Theora's Perception:

What do you see?	Mirror as materialisation and a mysterious door ajar.
What do you think?	One object can reveal but hide simultaneously.
What do you feel?	Intrigued.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	Infinite horizon.
Fly Tower - 'Eli'	Providing material.

Stage Design - Archibald's Resulting Guideline:



Movement reveals mirror as a material in one part of the object, whereas the perceptive angle shows the same material in a different part as an optical illusion unknown to the audience.

STILL SHOT

38

Originally from:
Time Key:

Take 6
00:17:11.08



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
**Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Opening of garage
doors to the outside
world.

Voice-Over:

*“Settings of objects,
and spaces, are
able to generate an
atmosphere, but they
are but a part of it” (van
Oosterwyck, 2013:179).*

Possible Interpretation:

When use right the state of the in-between can ease the audience that might otherwise be on edge.

ANYTHING THAT ARISES

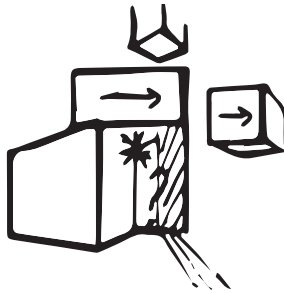
Questions for Audience - Theora's Perception:

What do you see?	A gateway with a light on the ceiling.
What do you think?	The object is completely transformed.
What do you feel?	Excitement.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	Infinite horizon and pull on objects.
Fly Tower - 'Eli'	Leaving space for pull of 'Tasanee'.

Stage Design - Archibald's Resulting Guideline:



The movement of the surrounding space forces the object to change, the inevitable state of in-between ensures a certain anticipation within the audience without revealing its form.

STILL SHOT 39

Originally from:
Time Key:

Take 6
00:17:28.25



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Outside sound
of adjoining
neighbourhood.

Voice-Over:

*Walking through
space shows multiple
perspectives.*

Possible Interpretation:

Movement is necessary to understand all aspects of an object related to space or space on its own.

ANYTHING THAT ARISES

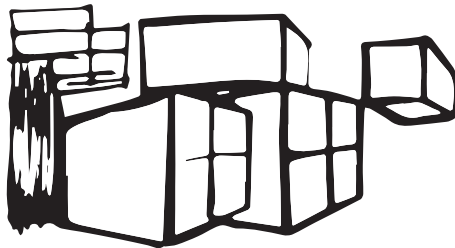
Questions for Audience - Theora's Perception:

What do you see?	Volume with an overhang.
What do you think?	Volume and space merge by shadows.
What do you feel?	Confident that what I see is what I get.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneer'	Infinite horizon.
Fly Tower - 'Eli'	Proving floating yet connected blocks.

Stage Design - Archibald's Resulting Guideline:

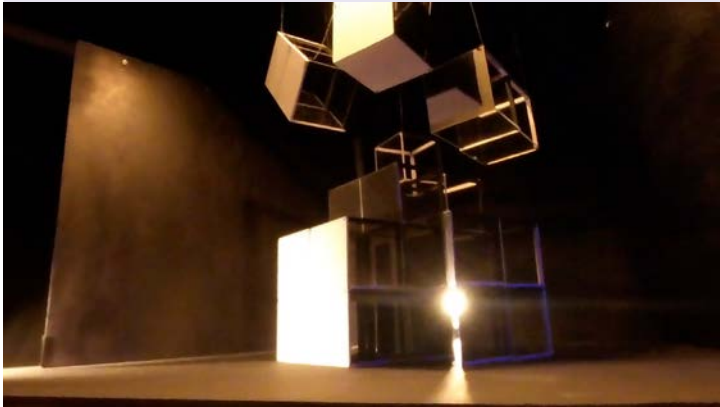


A new light cover shows the total image of the object after the recent transition, complete with an exterior overhang, an interior reflection and matching shadow.

STILL SHOT 40

Originally from:
Time Key:

Take 7
00:17:44.20



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR

**Transition
to Interior**

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Squeaky door.

Voice-Over:

In the midst of it all, you are creating an order in the chaos, revealing all secrets the space has to offer. But what if your space is limited?

Possible Interpretation:

Movement is necessary to understand all aspects of an object related to space or space on its own.

ANYTHING THAT ARISES

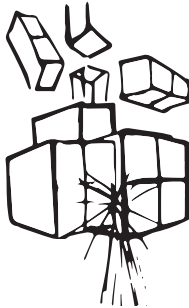
Questions for Audience - Theora's Perception:

What do you see?	Interior reflection and a door ajar.
What do you think?	I wonder what is behind the door.
What do you feel?	Curious.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneé'	Defined horizon left, infinite horizon right.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:



A dynamic viewing angle reveals the interior reflection of the object, which brings the audience 'inside' and therefore poses closed planes as open volumes.

STILL SHOT 41

Originally from:
Time Key:

Take 7
00:18:05.28



IMAGE

Basic Observations:

**Object
in
Space**

vs

Object
as
Space

2D

vs

3D

Interior

OR

Transition
to Interior

vs

Exterior

OR

Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Computer, mouse
clicks, keyboard
typing.

Voice-Over:

*“Once we are able to
decipher or decode the
elements that constitute
an atmosphere,
it collapses” (van
Oosterwyck, 2013:181).*

Possible Interpretation:

Atmosphere needs a factor of mystery.

ANYTHING THAT ARISES

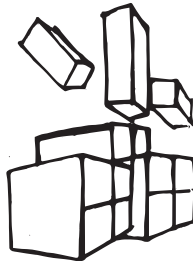
Questions for Audience - Theora's Perception:

What do you see?	Everything there is to see regarding a complex object.
What do you think?	There is nothing left to reveal.
What do you feel?	A little bored.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneé'	Defined horizon with matching shadows.
Fly Tower - 'Eli'	Providing visual connection of floating volumes.

Stage Design - Archibald's Resulting Guideline:



The object reveals all there is to it, it provides either total visibility or interpretations known to the audience, so there is no element of surprise left.

STILL SHOT 42

Originally from:
Time Key:

Take 7
00:18:13.10



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

**Interior
OR
Transition
to Interior**

vs

**Exterior
OR
Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Computer, mouse
clicks, keyboard
typing.

Voice-Over:

*“Space as atmospheric
possibility is dynamic,
and thus should not be
treated as a fixed static
thing” (van Oosterwyck,
2013:181).*

Possible Interpretation:

*Sometimes displacement is necessary to hide that what is
known.*

ANYTHING THAT ARISES

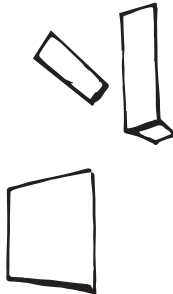
Questions for Audience - Theora's Perception:

What do you see?	Simple object formed by planes.
What do you think?	The mysterious element is back.
What do you feel?	Pleasantly surprised.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	Infinite horizon right, guided floorplan left.
Fly Tower - 'Eli'	-

Stage Design - Archibald's Resulting Guideline:

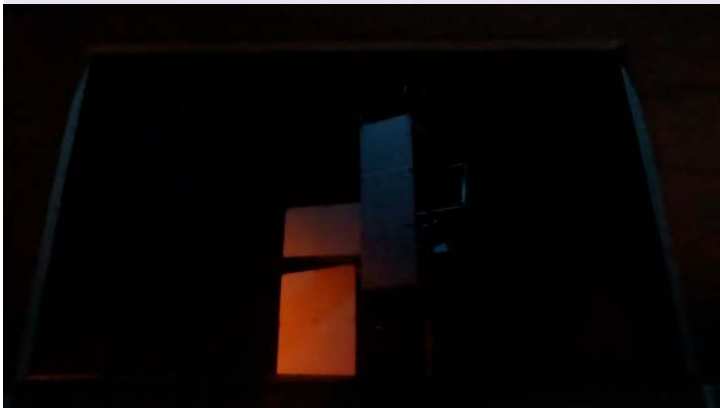


A complex object is depicted as simple, since a different light cover hides the total image, and therefore brings back the much needed mystery by making part of the object disappear in thin air.

STILL SHOT 43

Originally from:
Time Key:

Take 7
00:19:23.07



IMAGE

Basic Observations:

**Object
in
Space**

vs

Object
as
Space

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Singing bowl,
breathing.

Voice-Over:

*A house addressing
this intentional
displacement might
satisfy our mental and
psychical needs only by
means of itself.*

Possible Interpretation:

A simple object can still be interesting and even stimulate sensations in a relaxing manner.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	Three planes related to each other in space.
What do you think?	The different colour ranges keep the planes 3D.
What do you feel?	Relaxed and tranquil.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasane'e'	No horizon.
Fly Tower - 'Eli'	Providing range of colours.

Stage Design - Archibald's Resulting Guideline:

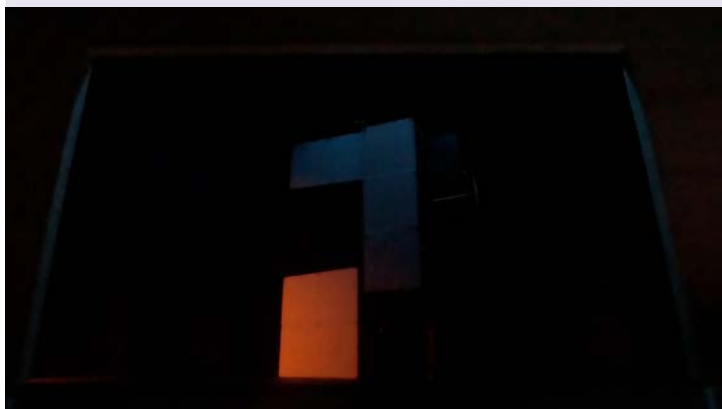


The object is almost flattened, only the position of the hanging planes results in the reflection of a colour range that allows the audience to perceive the object as 3D.

STILL SHOT 44

Originally from:
Time Key:

Take 7
00:19:32.05



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

**Interior
OR
Transition
to Interior**

vs

**Exterior
OR
Transition
to Exterior**

Revelations

vs

Illusions

SOUND

Sound Effect:

Singing bowl,
breathing.

Voice-Over:

*The eastern philosophy
of yoga, deriving from
Buddhism, teaches
us that we can find
everything within
ourselves.*

Possible Interpretation:

A simple object can still be interesting and even stimulate sensations in a relaxing manner.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	Two 2D planes.
What do you think?	The clear separation of colours make the object 2D.
What do you feel?	Relaxed and tranquil.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneer'	No horizon.
Fly Tower - 'Eli'	Providing flattening of image.

Stage Design - Archibald's Resulting Guideline:



The object is flattened, since the position of the hanging planes results in the reflection with almost no colour range that allows the audience to perceive the object as 2D.

STILL SHOT 45

Originally from:
Time Key:

Take 7
00:19:44.12



IMAGE

Basic Observations:

**Object
in
Space**

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Breathing.

Voice-Over:

We find a new self-understanding being articulated in the connection of mind and body (Böhme, 2013:21), through movement and the ever dynamic breath.

Possible Interpretation:

A new understanding of an object can be articulated in the connection of colours and position, through movement.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	Two 3D planes.
What do you think?	The different colour ranges keep the planes separate.
What do you feel?	Split.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasanee'	No horizon.
Fly Tower - 'Eli'	Providing range of colours.

Stage Design - Archibald's Resulting Guideline:

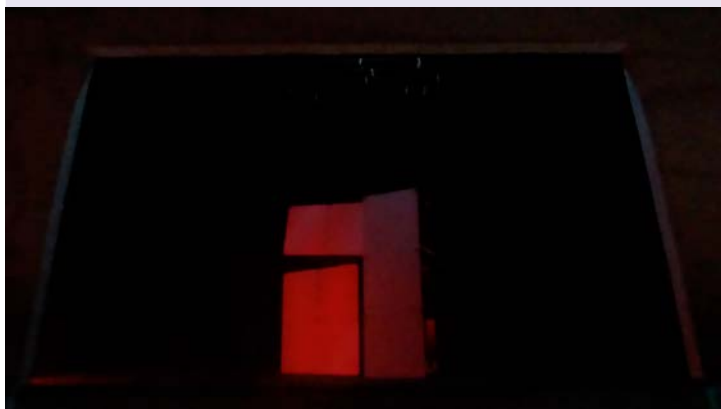


The object is almost whole again, however the colour range on the outer planes prevents the audience from perceiving the object as fully complete.

STILL SHOT 46

Originally from:
Time Key:

Take 7
00:19:49.20



IMAGE

Basic Observations:

**Object
in
Space**

vs

Object
as
Space

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Singing bowl,
breathing.

Voice-Over:

Whereas eastern philosophies challenge us to see beyond a strict subject-object division, atmospheres represent a typical phenomenon of the in-between, something between subject and object (Böhme, 2017:161).

Possible Interpretation:

Atmosphere can be defined as the mood of a room.

ANYTHING THAT ARISES

Questions for Audience - Theora's Perception:

What do you see?	One plane.
What do you think?	Colour can create a wholeness.
What do you feel?	Whole.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneer'	No horizon.
Fly Tower - 'Eli'	Supporting wholeness.

Stage Design - Archibald's Resulting Guideline:



The object is whole, even with the black gab between the planes their colour assures the audience to perceive the separate planes of the object as one.

STILL SHOT 47

Originally from:
Time Key:

Take 7
00:20:15.08



IMAGE

Basic Observations:

Object
in
Space

vs

**Object
as
Space**

2D

vs

3D

Interior
OR
Transition
to Interior

vs

Exterior
OR
Transition
to Exterior

Revelations

vs

Illusions

SOUND

Sound Effect:

Squeaky door.

Voice-Over:

Architecture is not merely a matter of rational designs in plans and perspective drawings, but rather an embodied experience (Böhme, 2013:21).

Possible Interpretation:

Architecture touches both our intellectual and emotional selves, and this needs to be manifested in our home. Welcome to a new approach to architecture.

ANYTHING THAT ARISES

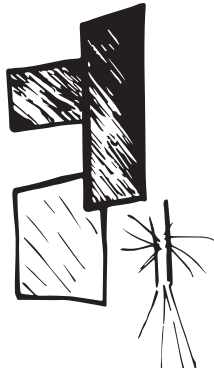
Questions for Audience - Theora's Perception:

What do you see?	Three planes shifted through space and a door ajar.
What do you think?	Movement brings depth.
What do you feel?	Revived.

Theatre's Intention:

Light - 'Lucian'	Special cover to direct a point of focus.
Perspective Illusion - 'Tasaneer'	Infinite horizon.
Fly Tower - 'Eli'	Providing depth.

Stage Design - Archibald's Resulting Guideline:



The object has shown many faces that can also be combined and interchanged with one another.

“Stage design serves a theatre play by visualizing the essence of its story (J. van de Laar, personal communication, December 21, 2019).” The analysis of the compilation movie, thus, leaves us with useful guidelines regarding dynamic atmospheric space on stage.

However, it is the selection of the most comprehensive guidelines towards the three theatre techniques that reveals the essence of dynamic atmospheric space on stage as desirable within this specific research.

After all, “theatre makers must be prepared to discard that what doesn’t serve the overall vision (A. van Andel, personal communication, December 21, 2019)”.

Dear attentive reader, in case you are wondering why some guidelines are framed in red, you might by now realise that those are the ones representing this selection.

Though, for those of you who wonder what makes these particular guidelines the most comprehensive, I would suggest to just keep reading as it will all become clear soon.

2.2 ... and Play.

The mood *in* a room is dynamic and can change within seconds from one ecstasy into another, depending on the emotional state of the people using this room, while the mood *of* a room is often static and built in, independent from whoever is or isn't using it, but nonetheless influencing these users (Dreyfus, 2012: 33-34).

In order to design architecture with such a beautiful natural presence that it moves its users every single time, the resulting guidelines regarding dynamic atmospheric space on stage should be researched several times within the process of designing (van Oosterwyck, 2013: 182).

Therefore, the resulting guidelines must now be translated into spatial design principles, that can then be incorporated in the design process that will inevitably follow this research.

Before doing so, I would have to clarify which mood *of* the room I will aim to create. Which specific *range of moods* that is, to be exact.

Rather than designing a space specifically devoted to support just one fixed mood, or a space that is open to them all, I would like to aim towards the possibility of designing and building architecture that encourages an appropriate *range of moods* (Dreyfus, 2012: 34).

This range of moods depends on the use of the room, but nevertheless it should be the best assortment imaginable when focussing on the space of intimacy and domesticity.

Spaces that assemble self-contained local worlds bring out the best in the people involved (Heidegger in Dreyfus, 2012: 34). These spaces create shared moods that make intimate domestic moments matter.

What makes them especially moving is the fact that these intimate domestic moments seem to unfold on their own and that the people involved, are simply swept away by it all

(Dreyfus, 2012: 35-36).

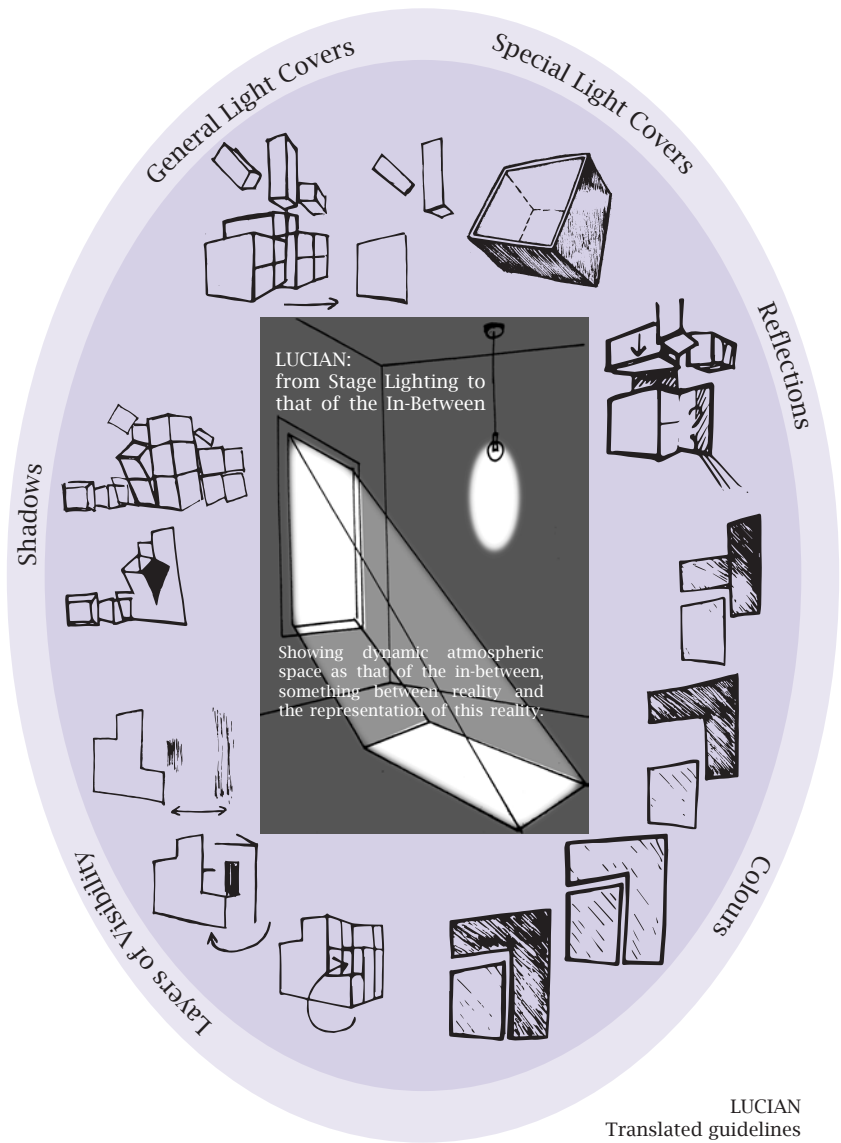
This reminds me of attending a theatre, since “the story of a theatre play should provide the (un)conscious self with a reflection on life in the form of entertainment and therefore cause an emotion or thought among those who see it (R. Noordzij, personal communication, January 22, 2020)”.

“When writing a new play, a play writer might look at this story from two different levels. The level of the individual characters, who only know their own personal responses to encountered situations, or the level of the overall storyline, in which solitary the writer knows what events will be encountered by these characters (R. Noordzij, personal communication, January 22, 2020).”

I dare to say that writing a new play is to the play writer what designing a new building is to the architect. The architect has, similar to the play writer and his story, the best overview on the building, although, this building needs to be designed while anticipating on the spatial experiences as perceived through the eyes of its users.

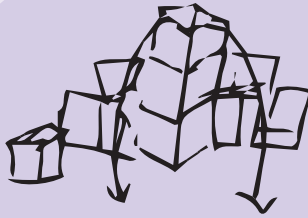
These two distinctive levels of the specific perception versus the universal overview might assist while answering the question: *What are the spatial design principles translated from the guidelines?*

Therefore, let us once again look back at the three theatre techniques to discover how their previous selected characteristic guidelines could evolve off stage into an outline of design principles.



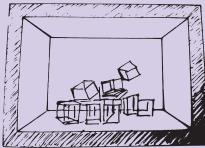
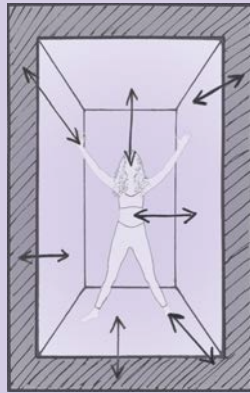
LUCIAN
Translated guidelines

Movement of a Room



TASANEE:
from Perspective Illusion
to Imaginative Perception

Framing dynamic atmospheric space as an imaginative perception that embodies a visible range of images as well as that of what lies beyond this first experience of matter.



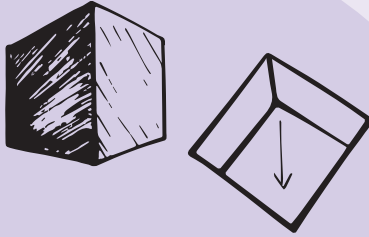
Object in Space



Object as Space

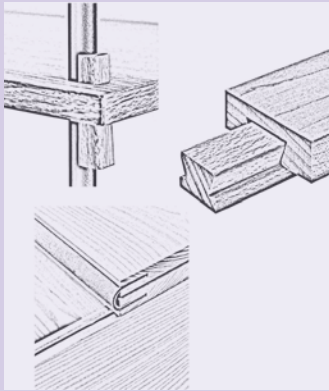
TASANEE
Translated guidelines

Movement of a Room

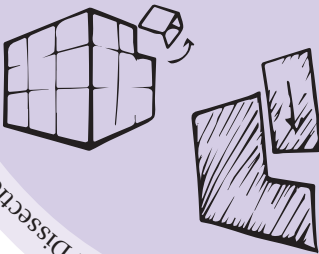


ELI:
from Fly Tower to
Transformation

Presenting dynamic atmospheric space as demountable and transformable with minimum effort for its users and as little ground surface as possible.



One and the Next Movement



Layers of Dissection

ELI
Translated guidelines

The above shown drawings present Lucian, Tasanee and Eli as tools that should no longer be just passively perceived, but also actively used to reach for dynamic atmosphere within an off stage space.

Therefore, from now on, Theora will play an active role representing the user of dynamic atmospheric space off stage, who follows the narrative of day to day life.

Archibald, on the other hand, will express his visible characteristics regarding this off stage dynamic atmospheric space more specifically towards the space of intimacy and domesticity.

His basic shapes of architecture consisting of lines, planes and volumes, will thus evolve into an intimate domestic space that accommodates the needs of the user with a dynamic atmosphere.

“Once in production, the actors performing a theatre play move different within the designed scenography. They are at home, rather than just paying a visit (A. van AnDEL, personal communication, December 21, 2019).”

With this statement, I believe it is time to dive deeper into this notion of being at home.

...

CHAPTER 3.

“Although architecture may seem only to be concerned with that is material, it is capable of different genres, which make up, so to say, its forms of speech, and which are animated by the different characters that it can make felt. (...) A man who does not know these different characters, and who cannot make them felt in his work is not an architect.”

- Germain Boffrand

3.1 You can dress a room like you would dress yourself...

Dear reader, do you remember the little anecdote with which I started the introduction section of this booklet? ... Yes?

Well good, because it leads up to the answer of the question: *What is meant by intimate domestic space?*

I would like to refer to this anecdote as I point out that within the boundaries of this research I define intimate domestic space as 'one room' featuring the narrative of day to day life.

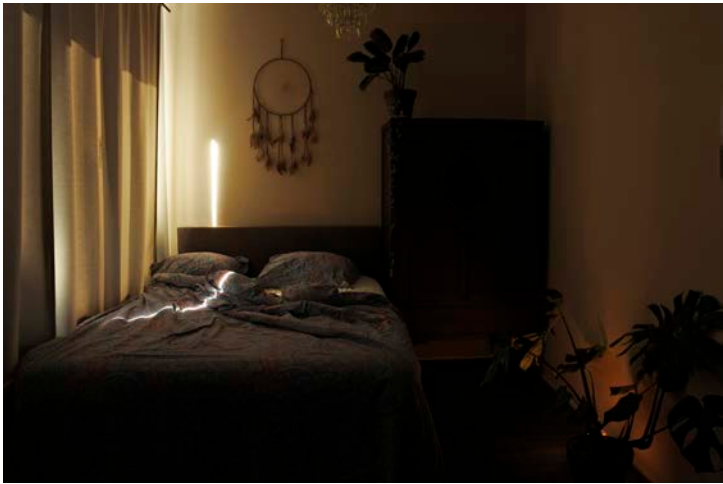
"The architect should conceive buildings not as monuments but as receptacles for the flow of life which they have to serve, and his conception should be flexible enough to create a background fit to absorb the dynamic features of our modern life (Gropius in Forty, 2000: 142)."

In this respect, we see once again the resemblance to the theatre stage, which is in its own way a receptacle for the flow of different plays and should be flexible enough to create a background fit to enhance the dynamic features of the performed stories.

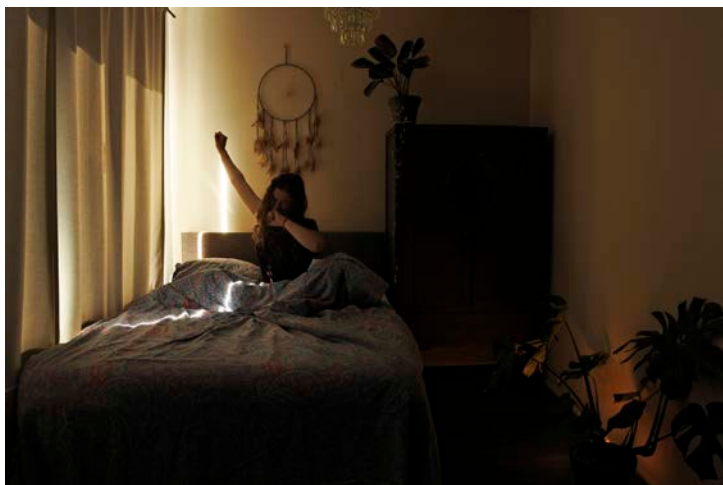
Intimate domestic space, however, has yet another thing in common with the space of the stage, since both enable a person to dream.

After all, the space of the stage allows the audience to imagine with the suspension of disbelief, whereas "the house is a shelter for dreams (Bachelard, 1994: 6)". While defining intimate domestic space as 'one room', this shelter for dreams should always remain.

One room ...



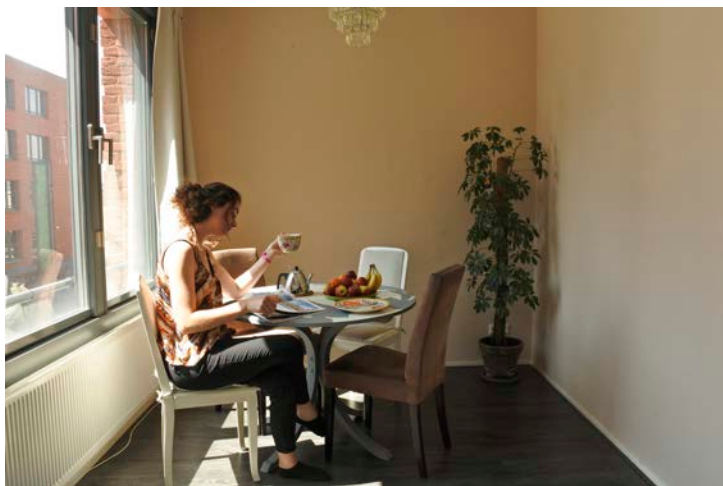
One room ...



... to sleep,



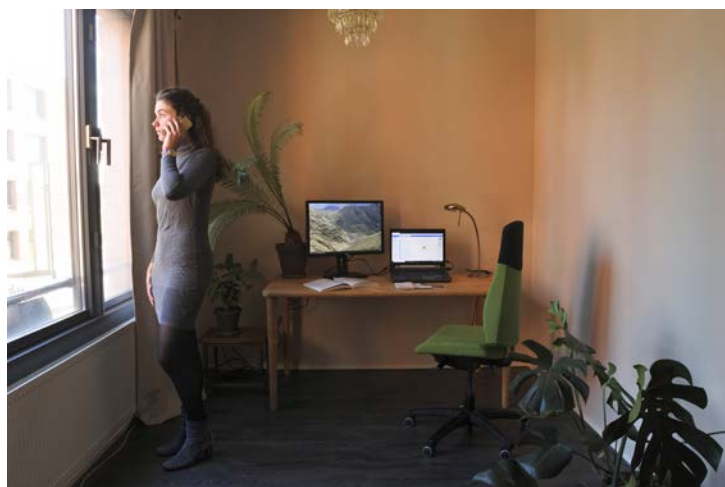
One room ...



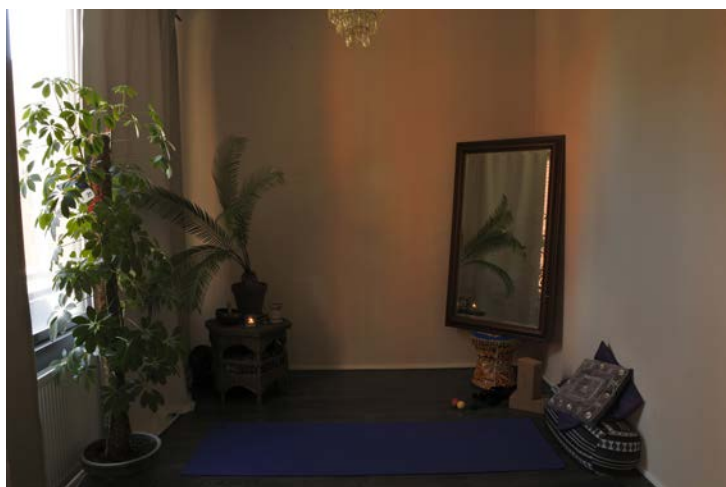
... to eat,



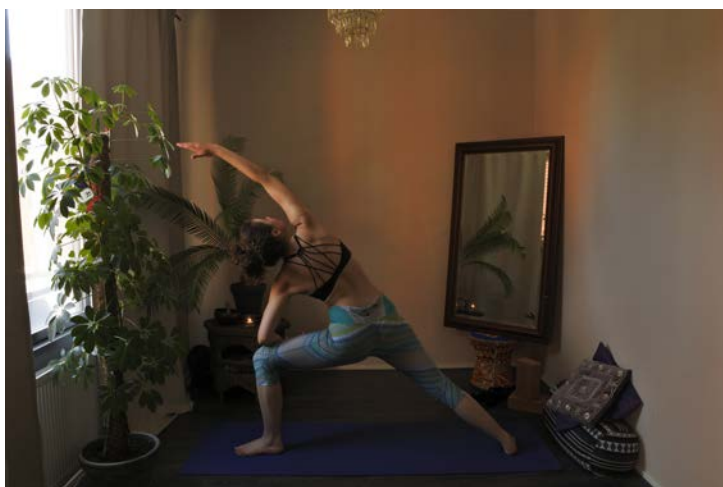
One room ...



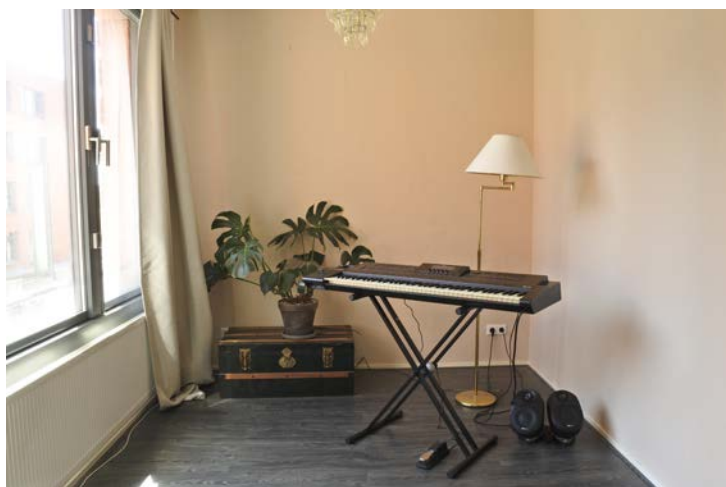
... to work,



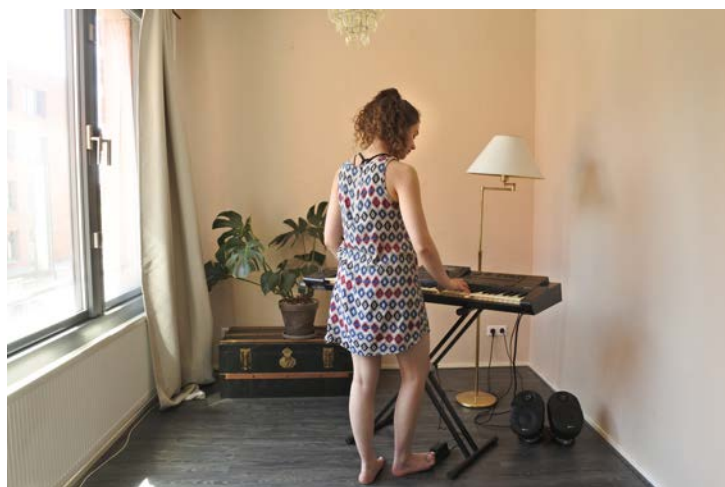
One room ...



... to work out,



One room ...



... to relax,



One room to dress ...



... like you would dress yourself.

As we dress 'one room' like we would dress ourselves, "we must beware of the glove that fits all hands, and therefore becomes no hand (van Eyck in Forty, 2000: 142)".

Actions like sleeping, eating and working are not the ones making specific requests of a space. Instead, this is done by the people performing these actions, since they interpret the functions of the space used for these actions, in their own specific way (Hertzberger in Forty, 2000: 143).

You see dear reader, it is not only atmosphere that is perceived differently within each and every one of us, also the spatial context of one multifunctional room is open for interpretation.

When designed right even this 'one room' will thus be a complex space, "as it is perceived through the social relations of everyday life, conceived by thought and lived as bodily experience (Forty, 2000: 272)".

3.2 ... architecture as a second skin of wonderment for body and mind.

The world of theatre is filled with wonderment. Someone once asked me how I experience an evening in the theatre, why I went to the theatre in the first place and what it meant for me to be in the audience while looking at a play.

My answer was the obvious one. Or at least it was obvious to me.

“I go to the theatre to relax, to forget the real world and to get sucked into a world of imagination. For me the theatre is a magical place filled with climaxing stories that I can experience first-hand from the comfort and safety of my red velvet chair,” I said.

The person who asked the question looked at me with a smile, while he explained his own reasons for visiting the theatre:

“I go to experience the feeling of being on edge. Literally on the edge of my seat, but also in a more figurative way of speaking. I need a theatre play to confront me with stories based on real life, stories that need to be uncovered, stories that often make me feel uncomfortable with the truth they show.”

I guess there is no one way of experiencing a theatre play. Everyone has different reasons to be there, they have different personalities and even though there is also this collective feeling of experiencing something together, every single person in the audience resonates with the play in their own personal way. Isn't that, dear reader, most wonderful?

Like there is no one way of experiencing a theatre play, there is no one way to define wonderment. That is why I would like to ask you to answer the question: *What is wonderment within this space of intimacy and domesticity?* for yourself, before turning to the next page.

...

...

For me, wonderment can be found in the excitement during the arrival of an awaited package, or the shock of an unexpected visit from a long lost friend.

However, wonderment can also be quite subtle. Like the moment you have just woken up from a dream and you are not quite sure yet about your whereabouts, or those moments when sunlight hits the foliage of your houseplants which creates a jungle of shadows on the wall.

I believe that wonderment affects our senses without really interfering with our reason. It is mostly an emotional state of being in awe, that, similar to atmosphere, collapses once we are able to decipher it (van Oosterwyck, 2013: 181).

Wonderment is most effective when we are not consciously aware of it, and thus can be seen as a kind of attunement.

“An attunement determines our being with one another. It seems as though an attunement is in each case already there, so to speak, like an atmosphere in which we first immerse ourselves and which that then attunes us through and through. Those attunements we least observe, which attune us in such a way that we feel as though there is no attunement there at all, are the most powerful (Heidegger, 1995: 66-68)”.

With this notion in the back of our mind, the given ‘one room’ might reveal even more ideas towards wonderment within the space of intimacy and domesticity.

One room ...

... with a touch of wonderment:

One room ...

... to sleep ...



... weightless as a cloud,

One room ...

... to eat ...



... and taste memories,

One room ...

... to work ...



... and not notice time,

One room ...

... to work out ...



... and influence its temperature,

One room ...

... to relax ...



... and forget where you are,

One room to dress ...

... like you would dress yourself ...



... with a second skin of wonderment for body and mind.

“It will not be long before architecture will be understood, not as a complex of inner spaces, not merely as a shelter from the cold and from danger, nor as a fixed enclosure, as an unalterable arrangement of rooms, but as an organic component in living, as a creation in the mastery of space experience (Moholy-Nagy, 1947: 60).”

That being said, everything is still open for discussion. “The creative process of stage design, as well as that of other art forms, leaves space for the unknown, which will undoubtedly form into shape at a later stage (J. van de Laar, personal communication, December 21, 2019).”

Yet another notion we should take with us, while the earlier boarded train of thoughts is slowly brought to a halt in front of our next stop, the station of design.

Let us summarise all that is encountered along the way, and at last turn towards the main question of this research.

...

CONCLUDING SECTION

CHAPTER 4.

~~“Form follows Function.”~~

~~—Louis Sullivan~~

*“Form follows Atmosphere,
appropriate to its Function.”*

- Eva ten Velden

The foundation for a healthy development of architecture is to overcome any concept of preconceived form. Instead of imitating earlier styles, it is necessary to completely redefine the problem of architecture, when in search for new design principles (van Doesburg, 2009: 138).

So, without further ado, my dear reader, I present to you the long awaited answer concerning the main question:

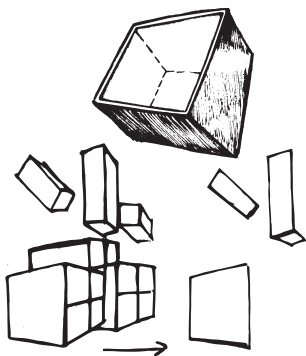
*How can **dynamic atmospheric space** be created on the black box theatre stage*

*with the use of **stage lighting, perspective illusion and the fly tower,***

*in such a way that architects can borrow the **resulting guidelines** to redefine the intimate domestic space?*

Resulting Guidelines regarding Dynamic Atmospheric Space

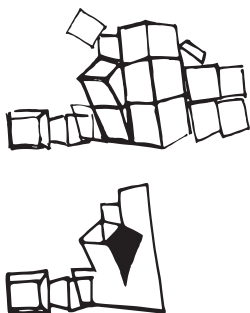
LUCIAN - Stage Lighting



Special Light Covers

show a simple object
as a complex one
and vice versa

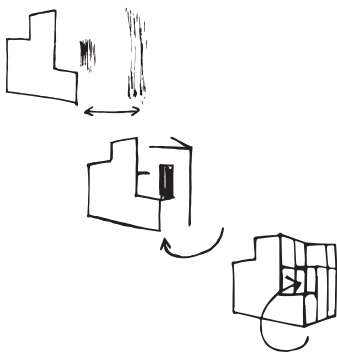
LUCIAN - Stage Lighting



Shadows

accentuate or hide
shapes

LUCIAN - Stage Lighting



Layers of Visibility

move point of focus
and create depth

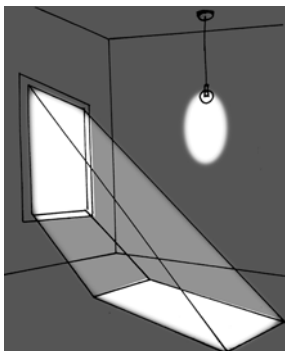
Design Principles redefining Intimate Domestic Space

General Light Covers

with natural day light that changes through time

Special Light Covers

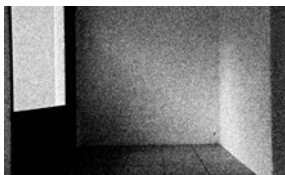
with counter light through artificial light and reflecting materials



LUCIAN - the In-Between

Shadows

create contrast between different functions of the 'one room'



LUCIAN - the In-Between

Layers of Visibility

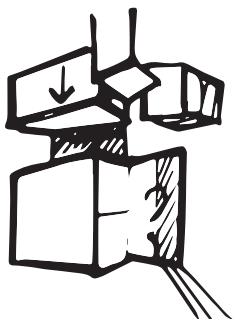
guides movement *in* 'one room' by perceiving subject



LUCIAN - the In-Between

Resulting Guidelines regarding Dynamic Atmospheric Space

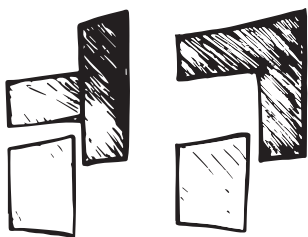
LUCIAN - Stage Lighting



Reflections

can reveal or hide
materialisation

LUCIAN - Stage Lighting



Colours

flatten an object
or give it depth

LUCIAN - Stage Lighting



Colours

divide an object
or make it whole

Design Principles redefining Intimate Domestic Space

Reflections

can reveal or hide
'one room'



LUCIAN - the In-Between

Colours

flatten 'one room'
or give it depth



LUCIAN - the In-Between

Colours

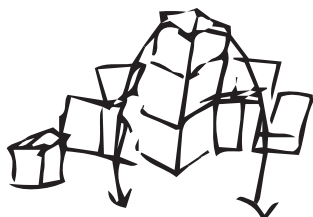
divide 'one room'
or make it whole



LUCIAN - the In-Between

Resulting Guidelines regarding Dynamic Atmospheric Space

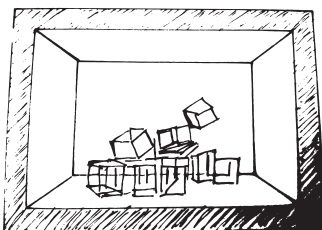
TASANEE - Perspective Illusion



Movement *of* a Room

enforces itself on the
perceiving subject

TASANEE - Perspective Illusion



Object in Space

shows object as part
of a bigger system

TASANEE - Perspective Illusion



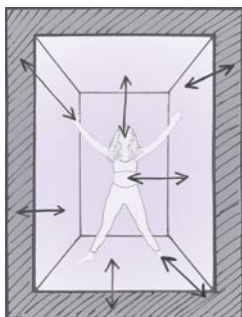
Object as Space

shows object as its
own system

Design Principles redefining Intimate Domestic Space

Movement *of* a Room

enforces a function on the perceiving subject



TASANEE - Imaginative Perception

Object in Space

shows the perceived object as part of 'one room'



TASANEE - Imaginative Perception

Object as Space

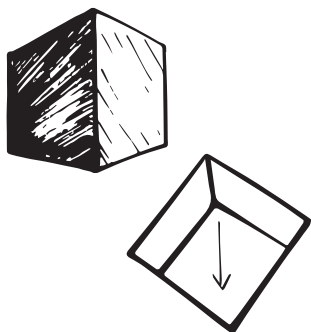
shows 'one room' as the perceived object



TASANEE - Imaginative Perception

Resulting Guidelines regarding Dynamic Atmospheric Space

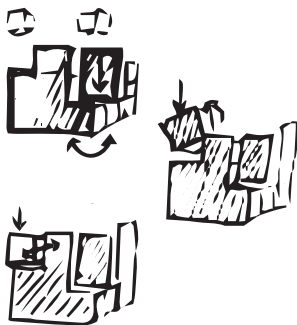
ELI - Fly Tower



Movement *of* a Room

transforms the
perceived object

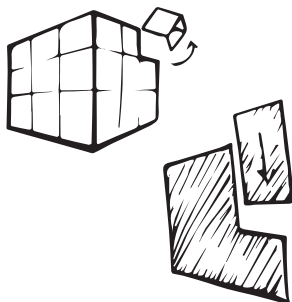
ELI - Fly Tower



One and the Next Movement

trigger each other
or results in a different
suggestive movement

ELI - Fly Tower



Layers of Dissection

demount and remount
object as well as space

Design Principles redefining Intimate Domestic Space

Movement *of* a Room

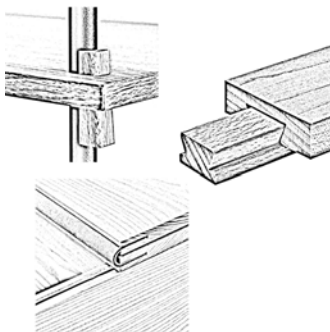
transforms one function into another function



ELI - Transformation

One and the Next Movement

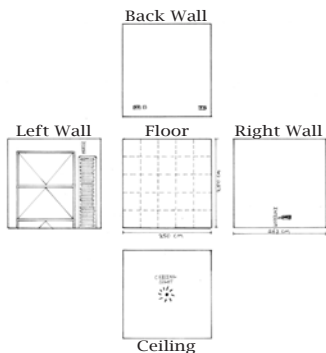
trigger each other provided within the scale of architectural detailing



ELI - Transformation

Layers of Dissection

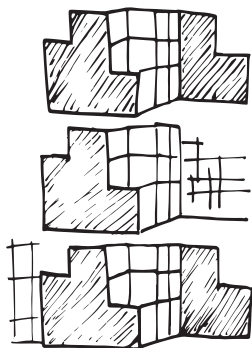
demount and remount function as well as 'one room'



ELI - Transformation

Resulting Guidelines regarding Dynamic Atmospheric Space

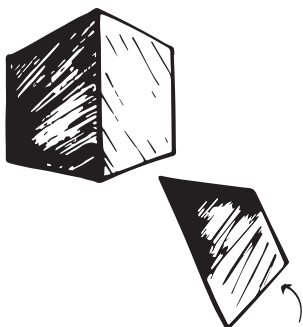
ARCHIBALD - ON STAGE



Lines

play an important role within the duality between shapes and shadows

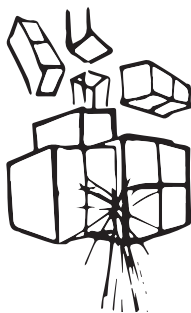
ARCHIBALD - ON STAGE



Planes

play an important role within the duality between 2D and 3D

ARCHIBALD - ON STAGE



Volumes

play an important role within the duality between interior and exterior

Resulting Guidelines regarding Dynamic Atmospheric Space

Movement *in* a Room

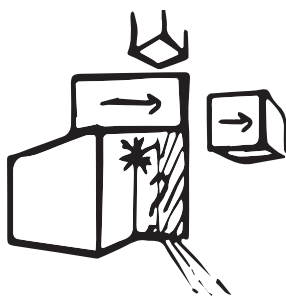
shows a different perception and is brought in by the perceiving subject



THEORA - Actor+Audience / User

Anticipation

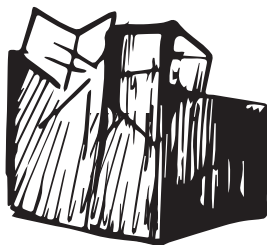
is necessary to evoke curiosity and assure a sense of security



THEORA - Actor+Audience / User

Mystery

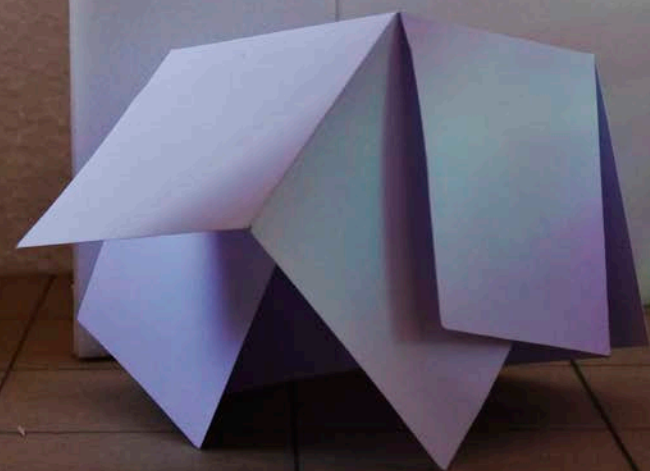
is necessary to keep an atmosphere alive



THEORA - Actor+Audience / User



Design Principles redefining Intimate Domestic Space



- TAKE 8 -

Archibald: "Forget everything I just told you and experience me as if you meet me for the first time. What is it you feel?"

Theora: "It feels like you have grown in confidence just because you know you have none of it."

Archibald: "That aspect depends on the perception of others, though. I am dependent on your participation. I need someone who isn't scared to speak their mind, who is honest and has a certain level of knowledge. I need my image to be a reflection of my thoughts. I hope you will assist me with that."

Theora: "What is it you expect from me? I cannot be all others at once."

Archibald: "Then again that is who you are, isn't it? And there is still one thing: we are in a space in which we should be able to say everything we want or need to say. No consequences."

Theora: "**When implemented right, everything mentioned above can be used together and who knows... might even complement each other.**"

In my research to redefine intimate domestic space with the understanding of dynamic atmosphere as given by the black box theatre stage, I deliberately choose an intuitive and unconventional path.

A path that might not necessarily have led to the ultimate results regarding the understanding of atmosphere, but it sure has been a fascinating experience.

The content of this booklet, that I hope you have been reading thus far with many wonderments of your own, did felt to me more like a search rather than a research, which reminds us once again that nothing ever seems to be what it seems to be.

THE END ...

... TO START AGAIN

EPILOGUE

“The ultimate aim of all artistic activity is building! ... Architects, sculptors, painters, we must all get back to craft! ... Let us together create the new building of the future which will be all in one.”

- Walter Gropius

A year has passed since this graduation project first came to be. What started out as a relatively straight forward fascination for stage design, quickly evolved into a complex theoretical framework based on an experimental and personal approach to architecture.

The black box theatre stage is a playground for possibilities, and these possibilities can provide new ways to create stories within the home. Therefore, it was never my intention to conclude the research with 'the best' design solution regarding this intimate domestic space.

Nevertheless, I can imagine that some of my dear readers would prefer a little less abstraction by now. Something a bit more comprehensible to wrap their heads around the theory, or at least something that could answer the question that people kept asking me so many times in the course of this year, the question that is in all probability at the tip of your tongue too:

So, what will you design?

Thus far, atmospheric space has been addressed and implemented as a closed controlled environment in the form of a black box theatre stage.

This provided the implementation of atmospheric space as a continuum, in which both different dimensions, scales and interior as well as exterior interchange infinitely in the form of an abstract stage design.

Even the notion of atmospheric space as an extension of the body has been given with the definition of intimate domestic space as 'one room to dress, like you would dress yourself'.

However, this notion alone cannot provide us with the true experience of atmospheric space.

There are two ways of being drawn in by a mood *of* a room. You can either be taken over by the overwhelming power of a mood in which you sense the total loss of your own freedom, or you can feel empowered by the mood and actually sense

your own contribution to that what is experienced (Dreyfus, 2012: 37). In the design phase of this graduation project, I will aim towards an architectural design that focusses on the empowerment of its user rather than overwhelming them.

The designed space should feel like an ever transforming second skin to those who submerge themselves to its atmospheres.

‘The world of making’, the actual creation of something, precedes ‘the world of theory’ and the actual understanding (Cross, 2009: 557).

Our need to truly understand atmospheres, can only be fulfilled once we are able to experience them through vision, thought and bodily perception. It is only then, that we will be drawn in by the space.

As stated in the compilation movie, I believe that architecture is not merely a matter of rational designs in plans and perspective drawings, but rather an embodied experience.

Hence, the need for yet another design tool, that of the 1:1 scale to be exact. Since, “installations can simulate architectural space in a reduced, condensed fashion and as ephemeral constructions, they offer freedom to experiment (van Oosterwyck, 2013: 181)”.

Therefore, the creation of an installation, and even a prototype of this installation in the earlier stages of the design process, would be the perfect way to understand the influence of different atmospheres within ‘one room’ and truly embrace the results of this research into an architectural design.

The design principles based on stage lighting, perspective illusion and the fly tower found throughout the research will guide me along a new path in the search for dynamic atmosphere in the space of domestic intimacy, which will hopefully lead to a design of ‘one room’ that is able to evoke emotions within the body and mind of its users.

ACKNOWLEDGEMENTS

*“To be oneself is being neither
under bond nor borrowed nor
sold nor hired. To be. Means
to be spiritually free.”*

- Theo van Doesburg

My first word of thanks goes out to you, my dear reader. I truly hope you enjoyed reading this booklet, that its content surprised you in whatever way imaginable and that you are left with a thirst for more wonderment to come.

A special thanks for my two wonderful mentors:

Angeliki Sioli, thank you for joining me on my quest for understanding atmospheres and for encouraging my unconventional train of thoughts with sayings like “Wonderful idea, please get to know your characters,” and “You have a particular way of thinking, so only reading the script was not enough, I need your voice.”

Thank you for guiding me with some spot on amazing feedback and sending me the most positive emails that always put a smile on my face. I hope we will be able to drink a cup of coffee with Lucian and his friends once more in the future.

Geert Coumans, thank you for always providing me with your own personal understanding of my work, and therefore emphasize the many interpretations possible within this project. Thank you for making sure that the overview of my creative process didn't get lost in all its specific details.

Thank you for all our wonderful conversations that covered quick heads up in the model hall as well as hours of interesting discussions over Zoom, and most of all thank you for pretending that “the room we play in is in fact a boat”. Let us play some more in the upcoming year!

Thank you Albert van Andel, Reinier Noordzij and Jeroen van de Laar for giving me my first opportunity to design for a play performed on a black box theatre stage.

Thank you Albert, for knocking on my door whenever you have an idea that could use the skills of an architecture student, please keep on knocking.

Thank you Reinier, for your inspiring story on storytelling and thank you Jeroen, for introducing me to the wonderful art of stage design in the first place by being my mentor and friend long before this graduation project started.

Also a warm thank you to everyone who was of help during the construction of my theatre model, Bas Vahl for allowing me to store this model in the model hall for months on one end, Bob de Boer for the crash course on connecting lights in parallel, a special thanks to Hans van Ginhoven who I could ask anything at any time and Philip Koppels for his many hours in attempting to connect smart lighting with eduroam.

Finally, I would like to say thank you to all my friends, you know who you are... since it was you who questioned me and made me wonder on a daily basis.

Whether this wonderment took place in real life, or through the reality of a phone call, during a small tea break, an early breakfast or an hours' worth discussion on life. Thank you, from the bottom of my heart, for allowing me to be... myself.

Thank you!

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APPENDIX



Take 1 - Beginning



Take 2 - Start Over



Take 3 - a bit more Organized



Take 4 - The Other Side



Take 5 - Joining



Take 6 - Connected



Take 7 - Another Moment in Time

All seven takes on the self-written abstract theatre play evolving around atmospheric architecture. In which a theatre model provides a space for stage lighting, perspective illusion and the fly tower to give voice to their otherwise inanimate beings.

Link towards playlist of all movies made during this graduation research: https://www.youtube.com/watch?v=0MNU_2_8yxc&list=PLtfvqbVVptpc-D9BVRj7sTZNF9vBl1zW



This story aims towards a new understanding of intimate and domestic space through an experimental hands-on research method and a thorough analysis of the black box theatre stage to reveal layers, scales, dimensions, transitions and connections that define dynamic atmospheric space with the use of light, movement, perspective and reflections.*

*Disclaimer. This is a work of semi-fiction. Descriptions, names, characters, places, events and incidents are either carefully researched by the author or a product of the author's imagination. Any resemblance to actual persons, living or dead, or actual events is a result of the author's deliberate intention. If you feel personally addressed, it is because we all play our parts, even you whom the author might never have met.