

“CONSTRUCTION OF SPACE AND ITS REPRESENTATION”

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The representation is not purely tracing reality. A world rebuilding process on an ideal or material support transcribes a language that periodically reinvents itself through its representations.

Born out of the quest to state the universe, representation has its own world, establishing an autonomous reality, transforming, destroying and rebuilding it, modelling the universe as a technical and aesthetic simulacrum of reality. The art of engagement, of representing a space, drawing a scene, designing a project - necessarily plays with the concept of representation.

For Ruskin (1819-1900), the failure of the Theatre lies on the misrepresentation of reality “by the abuse of the realism of stage space, which is to the opposite of pure art.” (R., Jun., 1961) Therefore, studying or working the scenic space leads us to consider the psychophysical phenomenon that arises from the show’s relationship between stimulus/response and broadcast/reception, in addition to the geometric component, the physical distance and the relationship with the visual scene.

Like the architectural space, the space of the stage design is not a geometrical place, it “is not the ideal projection of man’s thought, but what comes first, in everyday triviality. There isn’t such thing as the recipient of our “being-in-the-world” but only existing in our indistinguishable and indivisible world.”(Cesare Brandi, 1976)

The representation or scenic space has also been emerging as a symbolic form that is beyond the container of the illusory space. It is a hybrid whole, deeply attached, either to reality or illusion.

Meyerhold stated that “one acts on stage and not in front of it” and Appia proclaimed that “one cannot act in front of but within”, and Edmond Jones concluded that: “Stage design is not a screen, it is a commitment. It’s acted on stage, not in front of it (...). A good scene should not be a painting, but an image (...). It is a feeling, an evocation, a presence, a state of mind, a warm wind that kindles the flames of drama.”

Thus the stage space reveals itself through a synthesis’ demonstration, a figure on reality’s essence that represents with its own existence, either conceptual and imagery, either physical, but always with one goal: to engage the illusion with the truth. The truth is one of the concepts most related to architecture, either in the expression of truth or in the meaning of the materials.

Taking into consideration the evolution of human life, one will conclude that the notion of truth has been a means not an end in itself (Mies van der Rohe) in the translation of life, ie, the representation does not replace life or space, it locates us and makes us recognize. Therefore, we understand and accept Emerson’s vision about the importance of recognition, because “we know the truth when we see it, as we know we’re awake when we are awake. If anyone produces a play about angels whose scenes take place in paradise, you will know straight away if the work is right or wrong. A curious intuition will determine it. The sense of recognition is the greatest experience that theatre can provide.”(Emerson, 1961)

The notion of “beautiful” was especially developed in the scenery of the past, when the dimension of the representation of places was linked to emotional plasticity, which originated, in

architecture, the excess of decoration and plastic effect on space, and that, successively, has hosted its current aesthetic content. "Just as there isn't something strictly ugly, as ugly can become beautiful according to its function, likewise there isn't something simply beautiful: it is easy to say that" the most beautiful sunset," "the most beautiful girl, "faithfully reproduced, can become horrible. However, in the beautiful and the ugly, the moment's immediacy should not be removed too quickly: no love, able to understand the differences - and that love is the condition -will accept the decay of the loved beauty. The beautiful and the ugly should neither hypostatize nor be relative; their relationship unfolds gradually and in the process one often becomes the negation of the other. The beauty is, historically speaking, what is set free during the fight." (Adom)

Given these additional statements, and in order to reconfigure the space domain or transdomain of the represented space, we can consider a scenic place that has been successively transformed, from the empirical place of origin to the special ornaments from Greece the perspective of Renaissance artists, until the total phenomenon of evoking contemporary interactions (man / images) more abstract and yet more inventive in visual and technical terms. In the words of Philip Quéau: "On one hand, the man's body is today, likely to be directly mingled with the abstract space of symbolic models; on the other hand, it is nowadays considered to be the mixing of different types of spaces and the overlap of the empirical space known to man. In this sense, the overlapping of perceptual-conceptual spaces is an event of considerable importance on the representation that man makes of his integration into the world."(Philip Quéau, 1987)

The visual illusion of the stage space allows the viewer to reanalyze the observation of individual relationships with their own environment in an active way. "Nowadays, the idea of involvement is a dynamic concept and expresses the dynamic, conscientious relationship between the individual and society." (E. Gordon Craig)

The scenic space conception, as something decorative, complementary, as an amorphous place without spatiality, typically classical "ballet", has contributed to a lack of quality in the theatrical fact, as a cultural, united and global phenomenon.

Stage design, in its effectiveness and its purpose, relates to the staging and the whole universe of the work being acted. The aesthetic understanding lies in its speech, consistency, communication mechanism and support. Scenic and perceptual space is not a "pure state" and it only finds time and space because it is able to be several times and several spaces, while the viewer remains, still, in the audience.

The aim of stage space is a suggestion and not the reproduction of the real. The psychophysical knowledge is essential to trigger the emotional meeting, the suggestion in acting, in a momentary plausibility. Stage space is beyond their representation, their design, and is far from the architectural space that will build the reality of man to man - body of a body.

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