



*Corresponding author:

Dr. Sarkawt Nooraldin Ibrahim**Prof. Dr. Hassan Hassoon Aldelfi**

Cihan University, Architecture Dept , Erbil Kurdistan Region Iraq.

Tishk International University Interior Design Engineering, Erbil Kurdistan Region Iraq.

Email:

hassan.hassoon@tiu.edu.iq**Keywords:**

Theaters, producer, schools of art, theatrical design, Decoration, play view, contemporary.

ARTICLE INFO**Article history:**

Received 29 Apr 2023

Accepted 7 Jun 2023

Available online 1 Jul 2023

The Effects of Schools of Arts on Theaters Contemporary Decorative Design**A B S T R U C T**

The design of Contemporary theaters are very vital in simulating the producer vision, decorative design, play text, and viewers.

Most of contemporary theaters designers in Kurdistan Region and Iraq in general have no clear understanding to the modern theatrical decorative design. In this paper, the authors highlighted the different types of schools of arts and its influence on the theatrical decorative design.

The research approach used analytical descriptive method to fulfill the outcomes of the research. The authors investigated the different theatrical design in KGR and Iraq; those designs are not related to any schools of decorative theatrical design. The research introduced clear comparison between different schools of theatrical decorative design in the implementation of colors, unit's distribution on the stage, play text, producer vision.

The outcome of the research is to uncover the theoretical and practical aspects of schools of arts which is implemented the theatrical decorative design. This work can benefit researchers, students, academics and theatrical designers regionally and globally.

© 2023 LARK, College of Art, Wasit University

DOI: <https://doi.org/10.31185/>**أثر المدارس الفنية في تصميم الديكور المسرحي المعاصر**

د.سركوت نور الدين ابراهيم. /جامعة جيهان الاهلية - كلية الهندسة المعمارية - اربيل - كردستان العراق
 ا.د. حسن حسون الدلفي/جامعة تيشك الدولية- قسم التصميم الداخلي- اربيل - كردستان العراق
 الخلاصة:

يعد تصميم الديكور المسرحي المعاصر أمراً حيوياً للغاية في محاكاة رؤية المخرج والتصميم الزخرفي والنص المسرحي والمشاهدين.

فمعظم مصممي الديكور المسرحي المعاصرين في إقليم كردستان والعراق بشكل عام ليس لديهم فهم واضح في تصميم الديكور المسرحي الحديث. في هذه البحث سوف يسلط المؤلفون الضوء على الأنواع المختلفة لمدارس الفنون بشكل عام وتأثيرها على التصميم الزخرفي المسرحي.

استخدم الباحث المنهج الوصفي التحليلي للوصول الى نتائج البحث. حيث قام المؤلفون بالتركيز على تصميم الديكورات المسرحية المختلفة في اقليم كردستان والعراق. والتي لا تنتمي من ناحية التصاميم بأي من المدارس الفنية الخاصة بالتصميم المسرحي المعروفة عالمياً. ويقدم البحث مقارنة واضحة بين المدارس المختلفة للتصميم الزخرفي المسرحي من ناحية تنفيذ الألوان، وتوزيع الوحدات والكتل على خشبة المسرح ، والنص المسرحي ، ورؤية المخرج المسرحية للنص المسرحي.

اما نتائج عن البحث التي توصل اليها الباحثون فهي الكشف عن الجوانب النظرية والعملية لمدارس الفنون المختلفة في تصميم الديكور المسرحي المعاصر. ويمكن أن يفيد هذا البحث الباحثين في مجالات الفنون المسرحية والطلاب والأكاديميين والمصممين المسرحيين إقليمياً وعالمياً. كلمات المفتاحية: المسرح – المنتج – المدارس او المذاهب الفنية – تصميم المسرحي – الديكور العرض المسرحي – المعاصرة او الحداثة.

Introduction:

The art of decorative theatrical shows is based on solid scientific principles in programmed study. It can be considered an independent emerging from multiple theatrical arts. The element of decorative theatrical show is so much connected with the lighting element.

Thus the combined lighting and decoration both of them provide the major output of subjective seen of theatre stage. Those are effective to other elements of stage. Out of this brief highlight for the definition of decorative art, this will lead us to different schools in decorative theaters and the important types of seen being used in theatrical shows. (Embay ,2015,P41).

The term of theatrical decoration in the Arab world in theater dictionary is referred to as (curricula). The word decoration is related to the Latin word (Decor), this word is rich full in meanings and drama and theatre symbols. The theatrical decoration is referred to as combined frames of wood and cloth or otherwise which are normally placed on the stage so as to provide realistic appearance or virtual appearance or both at same time to the audiences.

The resulting combined frames must be connected with the theme of the play. It is clearly said that decorative theatre is a function of other theatre elements, and hence not an independent by its own. The theatrical decoration is complemented theatrically with music, photography, lighting and acting to support the strength of theatrical scripts and its objectives (Hamada, 1985, P32).

Chapter one:

Research Methodology:

1.1 Research Approach:

The paper looked into the schools of arts and its relative connections with the theatrical decoration. The paper highlights the classical and contemporary decorative arts schools to design theatrical stage. The paper highlights different types of (the view) being used in theatrical shows.

1.2 Research Outcome

The outcome of this research is:

1- To show how designers of theaters can fulfill the producer's visions, play writers in addition to actors.

2- Highlights of Schools of Decorative Theatrical Design

When we try to look into the schools of theater design we mean the approaches being used to design decorative theaters. The value of artistic work and its effectiveness can be measured by the beauty of its outcomes; hence it will satisfy the producer vision for this particular show. The producer vision carries lots of philosophical mental and artistic motives.

This vision is based on surfaces coordination, colors matching and plays harmony. All those are considered general principles that artist can represent in his various designs. The creative art in contemporary theater design is based on refiguring and reproducing it in new outlook so as to meet the designer personality and the type of civilization being adopted (Hassan, 2003, P56).

Throughout the research Practical investigations of all contemporary theatrical design, it can be clearly noticed; that all schools of decorative designs in theatrical shows all lead to that the schools of theatrical designs can be classified as follow.

Chapter two:

2.1 The Classic Schools of Design:

This school of theatrical shows design is classified into the following:

The religious school -the design manipulate the religious basics and religious believes.

The classical school -This design will consider the main three items, place, time and subject.

The modern classical design- This approach was adopted during the beginning of Renaissance this is based on development of and renewal of old classical school. (ALsayed Ahmed, 2006, P61).

2.2 Contemporary Modern Schools of Design:

The contemporary schools of shows design started in late eighteenth century till now. That is due the development of mentality due to scientific and technological development that striving the world. Those came about as products of industrial electronic revolutions in Western Europe and America. It is possible to highlight the modern schools of decorative design as follow:

The Romanticism this came about in the eighteenth century in parallel to appearance of literary romance. This represents love and compassion which motivate living things. Thus romanticism took three directions

A- Realism of history, this very much deals with historical topics, elaborations, majestically and imaginations.

B- The realism of nature, designers adopted in nature simulation and its beauty.

C- The realism of wild nature, designers adopted approach towards complete freedom of old and classical traditions, those designers very much pessimistic in describing life from sad perspectives.

Decoration of Romanticism: Prior to the existence of romanticism movement, there used to be all shows consisted of side wings and back seen. Then after, the appearance of side shows related wings started to disappear, instead, there started to exist walls similar to architectural shapes. Those structures depict more realism to enrich the play. In those decorative structures,

mountains, palaces and moon lighting, sun appearance, burning fires and volcanos irruptions. All have been shown physically on the stage. The decorative shows started taking shapes towards detailed complexity of romanticism. This has been shown clearly in Dorulin Germany where theater that has been established in 1796, and Coven Garden theaters that has been established in 1809 London. The most well-known designers of such school are Luther Borj and William Covon. (Fig. 1)



Fig. 1 Decoration represents the romantic theater.

The Naturalism This school came about in the late nineteenth century, it showed realistically the physical appearance as it is on the stage without modifications. This type of decoration concentrated on natural furniture, cloths, and as it comes in nature.

Decoration of Naturalism: This school replaced the rooms and walls appearance by solid walls so as the actors can be capable of falling and sitting on them. The real tools and accessories started to appear on the stage and started to meet realistic sub-details.

Thus the decorative theatrical shows are more realistic than ever. The most distinguished theatres that adopted the decoration of naturalism are Theater Liber in France 1887 and London Independent Theatre in London built by Thomas Green and Stanslavesky in Moscow.

The most distinguished artists of this school are Thomas Robetrson and the French Andree Antwan.(Fig. 2)



Fig. 2 Decoration represents the natural theater.

The Realism The school of naturalism came about in the early 20th century, In this school, it has been intended to make shows are very similar to natural one as much as possible. It is not intended to copy paste things from nature. It is so important to differentiate between the natural school and the realism school. The natural school transform the realism to stage in photographic approach, while the realism school select what's need from nature to be pasted on the stage.

The Decoration of Realism: In this style of decoration it is not of important to stick to details of decoration in general, but it takes similarities in doors, internal seen , furniture's, tree branch and leaves, it does use technical enhancement to motivate real feelings on the stage. Leon Backst is one of the distinguished artist of the realism school. As shown in (Fig. 3)



Fig 3 Decoration of School of Realism

The Symbolism: This school came about as a reaction to schools naturalism and realism, this school tried to eliminate and substitute of the sub details and replacing them by symbolic icons. And those are extracted from the old Greek and Elizabethan stages where symbols were used on the stage at that time. For example placing chair to represent the crown hall. Another example the tent to represent sign of war arena. Tree was used to represent forest...and so on.

The decoration of Symbolism: The symbolic designers consider the decoration of symbolism as supportive mean to the script of the play, so as to reach the play to the audiences as has been intended by the producer. Therefore, the symbolic designer is being considered artist whose production is based on the depth of understanding of symbolic school as shown in (Fig. 4)



Fig. 4 Decoration of school of symbolism

The Surrealism: The uprising of serialism appeared during the period between the first and the second world wars, this school framed by the heat of the two wars in seriousness where mental ideas are being adopted and iconic characters and frightening seen as base for its design. It can be said that this school became so far away from the representation of the real understanding, instead it uses the internal mental thinking or feeling-less as source for its principles. It is against the live realism where we feel it in our daily life.

Decoration of Serialism: In this school started new style, the complicated seen are replaced by simple undetailed sees.This school is far away from true sighting, this school concentrate on tragedy reactions where audiences are influenced so much by such seen. Alexander Tyroon and Alexander Exteer both Russians as shown in (Fig. 5).



Fig. 5 Decoration of School of Serialism

The Abstracts: The artist of this school moved towards new constructive approach where external simple lines and organized areas being used in order to highlight the value of simple appearance. Things are displayed in innovative way. Thus the abstract designer must know to summarize transform and select the resulting approach. Hence sometimes the decoration will take new independent concept.

Decoration of Abstract: In the early 20th century the competition between cinemas and theaters where Cinema tried successfully overlap the theater due to its vast capabilities, the theatre started to simplify the stage and to the introduction of multi-layer stage used for arenas of acting. Trans Grey is one of the well-known symbols of this school. Orson Wales and Robert Admon Johnsons. Cambridge there was a representative of such school. (Elias and Kassab, 2006 P73). As shown in (Fig.6)



(Fig. 6) Decoration of School of Abstract

2.3 Types of Theatrical Views:

The implementation will in no doubt depend on the schools that have been adopted by the producer. The producer selects such seen according the text and its philosophy. In this paper, the authors tried to target one particular type of schools, whatever the aim of the producer.

1- Simple Seen:

This seen is simply like general frame or drawn screen place at the front of the sage, this type of seen is used to configure the symbolic and imagination of things. This type of seen is being used in small theaters. (Malika, 1990, P51).

2- Barrier Seen:

This seen consists of two types, the first simple of fixed wings which contains different pictures and allows actors to pass through them. This seen is complemented with giant screen at back of the stage. So as to configure the general decoration. The second types consist of mobile wings using joints to produce iconic shapes placed on the stage floor.

3- Semi-closed seen:

It represents an open domain and consisted of portions contain sketched decorations which contains an openings to ease actors movements within the stage.

4- Closed Seen:

It is normally constructed inside a room or corridor, the partitions are being used in this type to produce walls and thick cloth to represent the ceiling. (Malika, 1990, P57).

5- Natural Seen:

The stage will depict seen as requested like trees fountains and sun and distributed within specific dimensions as seen by the producers. The land normally covered with thick green cloth of grass texture.

6- Main Seen with Natural Elements:

This type of seen combine the closed, semi-closed and the natural seen at the same time. It usually represents castle entrance or hall in front of garden or any architectural structure in public place.

7- Building Seen:

It normally contains paranoiac view at the back of the stage, like sky during sunset time or sky at early sunrise or night seen.

8- Constructive Seen:

Or called perspective seen, in this seen rules of theatrical seen are being adopted.

Where all design lines are to meet point at infinity. It is normally architectural building inside or outside. (Abdul Muhaimen, 2003, P 154).

Table (1) Comparison between different schools of theatrical decorative design.

Artistic School	Color	Adopted Approach	Units Distribution on the Stage	Types of Text in use	Well-known artists
Romanticism	Use of hot to produce contrast-gold color first used	Usage of spot light to create contrasts between light and shadow	Introduction for imaginary units related to the artist imagination	Approach being used in design that related to religious, heroic and love	Luther Borj and William Covon
Realism and & Naturalism	Color Transformation from nature to stage	Concentrates on sub details to expose realism across the stage	Usage of units and furniture that are related to nature	Design approach that related to social and real stories	Leon Backst
Abstract	Usage of expressive abstract colors far away from nature	Concentrated on joint usage of decoration and music in	Introduction of philosophical beauty that connects	General imagination and scientific imagination based Design	Kandinsky Orson Wales and Robert Admon

		extra ordinary approach	units of play with themselves		Johnsons
Serialism	Ignorance to real colors	Outings from usual usage of life and art in theatrical design	Units are related to dreams in expressing the text content and producer vision	Design approach that is related to epic, military and war zones	Alexander Tyroon and Alexander Exteer

3 - Results and Discussion:

The detailed coverage of the types of decorative artistic schools being adopted internationally. It can be seen that romanticism is expressed by real unit like the stair and the bed units as shown in Fig. 1. To manifest the romantic design like colors and forms. The building in general is totally related to the natural units like doors, windows, and stairs and it's curbing as shown in Fig. 2, while the realism is clearly represented by the building and its background like the arches, windows and walls as expressed in fig.3. It can be clearly seen that usage of symbolic icons are patched on walls and windows which has no real meaning as shown in Fig. 4. The imaginary nature of the background and swing and curtain are very much related to dreams and imagination expressed in Fig. 5. Figure 6 clearly shows external simple lines and strong deep colors as shown in the Mosque building and the two date-palms. However, the authors have put the following findings:

- a- Each schools of theatrical decorative art depend on unique structure that makes it different from the other artistic structures.
- b- Each principle artistic structure provides:
 - Structure is a matrix of changes.
 - Structure is internal of so many parts.
 - Each structure is bounded with systems that limits between its elements and internal parts.

c- The symbolic school in theatrical decorative design is very much near to realism:

- Imaginary lines.
- Free perspective.
- Complex figure system.

d- The serialism school in theatrical decorative design based on:

- Color system related to imaginary vision or seen.
- Ignorance to black and white.
- Implementation of cold colors as shadow to the warm color.
- Figures are rooted to dreams and imagination of decorative designer, text authors and play producer.

e- The abstract of theatrical decorative design based on:

- Color structure consists of tones of colors of decorative units.
- The lines are so fine that separates colors.
- Figures used do not depends on perspective and depthless.
- Figures in general consist of various geometrical shapes.

Recommendations:

- 1- The study recommended the importance of encouraging the current theatrical decorators to study the old and modern art schools and theatrical scenes.
- 2- The importance of providing all the necessary supplies to know the developments in the field of theatrical decoration design and the methods of their practical application.
- 3- The importance of spreading awareness among the current theatrical decorators to the necessity of studying modern approaches in the design process and benefiting from them to the maximum extent.

Suggestions:

1-The current research recommends researchers specialized in the field of theatrical decoration design to the need to conduct research in the fields of art schools specialized in ancient and modern theatrical decoration and to make optimal use of them in different theatres.

4- Conclusions:

Based on the outcomes that have been reached by the authors the following conclusions can be drawn:

- a- The artistic touches are really depends on principles of scientific, mental, and mentally based new philosophical theories, Like introduction of abstracts to the principles of colors analysis, introduction of theoretical forms to theatrical decorative units. The serialism theory to physical analysis.
- b- All schools of theatrical decorative design have considered time dependency on the stage. Like time limitation of seen by the symbolic school. While the abstract adopted building time based dependency, the serialism schools considered the unlimited timing for the theatrical show.

References:

- [1] Embay, M. H, "Schools of Contemporary Plays" published in University of Khartoom (2015)
- [2]Hamada, I., "Dictionary of Dramatic and Theatrical Terms" Published by Dar ALMaarif , Cairo (1985).
- [3] Hassan, M. H, "Schools of Contemporary Arts" Published by Hala, Amman (2003).
- [4] Ahmed, Ezzat AL-Sayed, "Esthetic Schools" Published by AL-Latheqian Publishing House Syria (2006)

[5] Elyas, M. and Kassab, H., “The Theatrical Dictionary” Published by Lebanon Publishing House Beirut (2006)

[6] Malika, L., “The Theatrical Decoration” published The General Egyptian Book Establishment” Cairo, (1990)

[7] Abdul-Muhaimen, D. M., “Theatrical Seen Tasks” Published by AL-Madbooly Publishing House Cairo (2003)