DESIGNING VITALNESS AT THE CROSSROAD OF ARCHITECTURE AND THEATRE: ARCHITECTURAL DESIGN IN THE LIGHT OF STANISLAVSKIAN ACTING

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ABSTRACT

DESIGNING VITALNESS AT THE CROSSROAD OF ARCHITECTURE AND THEATRE: ARCHITECTURAL DESIGN IN THE LIGHT OF STANISLAVSKIAN ACTING

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Architecture and theater, have been encountering with each other in many aspects as they have an essential commonality: their concern about the human life. In architecture, the aim is to create spaces for the life; whereas theatre imitates and represents the life. Architects and theater practitioners are both actors and spectators of the world theater. Both disciplines consider the human being together with its phenomenal environment and contain a life with all its aspects and dimensions. This distinctive quality is referred as *vitalness* and is seen as the major commonality that brings those fields together in various ways.

Vitalness is explained by two main components: the human being as the vital element and its phenomenal surrounding, complementing its experience and existence. This study focuses on the concept of *vitalness*, as the representation of all the aspects of life, and attempts to discover the phenomenal nature of this concept in the fields of architecture and theatre. Therefore, the primary aim is to define and conceptualize *vitalness* through its existence in those fields and secondly, to understand how similarly or differently its components are handled in creative production processes of both architecture and theatre.

Following a comparison of the preparation processes of architecture and theatre, the consideration of *vitalness* in these processes is analyzed and human life is emphasized as the phenomenological essence of architecture or as the magic

essence of acting, which requires the *magic* of *if*, referring to Stanislavski. The theater practician Constantin Stanislavski dwells on the techniques for triggering the creativity and rather than making superficial imitations, he tries to enrich the art of acting with the deep aspects of life and reality, by embodying the role upon his/her/its experience of own *circumstances* – or milieu. Together with architectural phenomenology, his methods create a ground to evaluate the concept of *vitalness* in architecture and theatre.

It is argued that in order to create lively spaces -which are embodied through the *magic* of *if*-, architects turn into the actors of their imaginary stages, and empathize with the future dwellers of the place. Therefore, the creative process of actors is seen valuable to evaluate and it is believed that an evaluation of Stanislavski's methods can inspire and enhance the creative process of the architects.

Keywords: architecture and theatre, *vitalness*, architectural design, Constantin Stanislavski

ÖZ

MİMARLIK VE TİYATRODA YAŞAMSALLIĞI TASARLAMAK: STANİSLAVSKİ YÖNTEMLERİ IŞIĞINDA MİMARİ TASARIM

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Mimarlık ve tiyatro, birbirleriyle çok yönlü bir ilişki içerisindedir ve bu insan yaşamıyla olan ortak bağlantılarından kaynaklıdır. Mimarlıkta amaç, yaşam için mekanlar yaratmaktır, tiyatro ise yaşamı taklit ve temsil eder. Mimarlar ve tiyatrocular dünya tiyatrosunun hem oyuncuları hem de izleyicileridir. Bu nedenle her iki alan da yaşamı fenomenal çevresiyle birlikte ele alır ve tüm yönleriyle bir yaşam içerirler. Bu özellik, *yaşamsallık* olarak adlandırılmış ve bu iki alanı pek çok şekilde bir araya getiren başlıca ortak nokta olarak görülmüştür.

Bu kavram iki ana bileşenle açıklanmıştır: yaşayan varlık olarak insan ile onun deneyimlerini ve varlığını tamamlayan fenomenal çevresi. Bu çalışma, yaşamın tüm yönleri ile temsil edilmesi olan *yaşamsallık* kavramına odaklanmıştır ve mimarlık ile tiyatro alanlarında, bu kavramın fenomenal doğasını keşfetmeye çalışmaktadır. Bu nedenle, birincil amaç *yaşamsallığı* mimarlıkta ve tiyatrodaki varoluşu ile tanımlamak ve kavramsallaştırmaktır.

Ayrıca, bu kavramın bileşenlerinin, mimarlığın ve tiyatronun yaratıcı üretim süreçlerinde nasıl ele alındığının anlaşılması amaçlanmaktadır. Hazırlık aşamalarının karşılşatırmasının ardından, bu süreçlerde *yaşamsallığı* ele alışları irdelenmiş ve merkezindeki insan yaşamı, mimarlığın fenomenolojik özü, oyunculuk sanatının -Stanislavski'nin dediği gibi *eğer'in sihrini* gerektiren- sihirli özü olarak vurgulanmıştır. Tiyatro uygulayıcısı ve kuramcısı Constantin Stanislavski yaratıcılığı tetikleyip geliştirmeye yönelik teknikler üzerinde durur ve

yüzeysel taklitler yapmaktansa, rolün çevresiyle -*verili koşullarıyla*- olan ilişkisi ve deneyimi üzerinden rolle bütünleşerek oyunculuk sanatını, yaşamın ve gerçekliğin derin yönleriyle zenginleştirmeye çalışır. Bu nedenle Stanislavski yöntemleri, mimarlıktaki fenomenolojik yaklaşımlarla birlikte, yaşamsallık kavramını ve yaşamsal öğeyi incelemek için uygun bir zemin oluşturur.

Bu çalışmada, mimarların, yaşam dolu mekanlar yaratmak için zihinlerindeki hayali sahnede birer aktöre dönüşerek tasarladıkları mekânın gelecekteki kullanıcılarıyla -*sihirli eğer* aracılığıyla bütünleşerek- empati kurdukları ifade edilmiş, bu nedenle aktörlerin yaratıcı süreçleri incelemeye değer bulunmuştur. Bu iki yaklaşımın birlikte değerlendirilmesinin, mimarların yaratıcı süreçlerini destekleyip geliştireceği düşünülmektedir.

Anahtar kelimeler: mimarlık ve tiyatro, yaşamsallık, mimari tasarım, Constantin Stanislavski

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CHAPTER 1

INTRODUCTION

1.1 State of art: The multifaceted relationship between architecture and theater

Architecture and theater have been in human life since the ancient times, and the roads of those fields have crossed with each other for many times. Architecture as the art of building[1] is concerned about creating spaces for the life of human beings and for their various events; including the theatrical event as well. The art of theatre[2], on the other hand, imitates the life surrounding the world, with all its aspects including the spaces created by architecture too.

[1] Architecture may refer to “the art or practice of designing and building” (architecture, 2017) and also to the product of this process or its style. In this study, the term is used in its broadest sense, as a field comprising the art, its process and also the product.

[2] Theater is also a broad term that refers to *"the dramatic art or dramatic works, the theatrical world, people engaged in theatrical activity"*. (Sinclair et al., 1987, p. 1513) as well as to the place that the theatrical events take place. Theatre is also used with its broad sense, as the field; comprising the event, product and the art at the same time, whereas the spatial sense of the word is indicated as ‘theater building.’

Commonly performing[1] in human life, architecture and theater have been in touch with each other by supporting, sheltering, inspiring or shaping each other and have a multi-faceted relationship. Nevertheless, it is seen that this multi-faceted relation has two major sides, first one as the material connections; which are mainly space-related concerns and secondly, the intangible connections as those are associated with each other because of non-material qualities of their performances as well.

The space-related side of their relationship can be pointed out as the most remembered connection of those fields and it has been studied by many authors. (Dotson, 2012; Ham, 1988; Strong, 2010; Uffelen, 2010; Fuat, 2000; Bendetto, 2012; Wilson & Goldfarb, 2012; Patterson, Hunter, Gillespie, & Cameron, 2009) Those concerns are two-fold, as space exists around and inside the theatrical event. The spaces around are the theatre buildings, and it has been a challenging subject for the architects, concerning the unique spatial requirements of the theatrical event. In addition, with their challenging qualities and abilities to gather the theatrical event and city life, theatre buildings are among the most outstanding structures or the landmarks of the cities. (Uffelen, 2010, p. 7; Öztürk, 2014; Harries, 1990) On the other hand, imitating and representing life on the stage comprises representing

[1] Performance, a notion with broad meanings as well. In the simplest sense, it indicates an active practice or doing (Hensel, 2013; Leatherbarrow, 2005) and the various usages of this term are related with this activeness. Allain and Harvie explain that in theatrical context, this notion has at least five meanings. Firstly, it indicates *"the live event of presenting something usually pre-prepared before an audience."* Secondly, *"performance describes all social behaviour incuding (...) everyday behaviour."* Third meaning indicates a succes or achievement of the action or doing. Fourth meaning signifies the performance art or live body art, which is often used for activist purposes. Lastly, it also indicates the deconstructive, metatheatrical strategies *"that foreground the process over product."* (Allain & Harvie, 2014, pp. 218-219) Those meanings can be associated with the performativity of architecture as well, and the third meaning of this notion, which *"shifts the focus from the process of performance to the outcome or product"* (Allain & Harvie, 2014, p. 219) has recently been used in architectural discourse to indicate the tehcnical success of architecture in relating with the environment and the utilisation of the digital technologies. Nevertheless, in this study, the term performance is used in its broadest sense indicating the active presence of both fields in human life and in architecture, making *"shift of orientation in architectural theory and practice, from what the building is to what it does."* (Leatherbarrow, 2005, p. 7)

places and architecture as well. Hence, set design or scenography have been in touch with architecture, and connect those fields from another point. (Bendetto, 2012; Howard, 2009; Balme, 2008)

Those space-related concerns of architecture – theater relationship are mainly studied regarding the material, formal, technical or historical qualities of the buildings or the stage. Nevertheless, some studies approach those spaces concerning the relations with and among the theatrical event, such as the audience-performer relationship or the performer – stage relationship. (Öztürk, 2014; Schlemmer, Man and Art Figure, 1961; Read G. , 2014; Harries, 1990; Fuat, 2000) Regarding those interpretations, it may be said that the tangible connections between two disciplines show that those fields are inseparable from each other and also from the events of human life.

Besides their spatial concerns, architecture and theatre also come together in intangible means by being associated to or compared with each other. Although the comparisons or links between those fields are very diverse and dispersed, it is seen that those are related to each other mostly by the essences, material existences and the processes of their performances in human life. Hence, the intangible relations of those fields can be overviewed under three main common grounds.

1. Common ground as the essence of performance

To begin, theatre is used as a metaphor for the human understanding of life, which gives human life and architecture a theatrical quality. The metaphor of Theatrum Mundi – the stage of the world, regards the entire world as a stage and human life as a theatrical performance. (Postlewait & Davis, 2003; Hawkins, 1966; Erkılıç, 2001; Read G. , 2014) Hence, architecture is seen as a stage or stage set for that performance (Lefebvre & Regulier, 1996; Harries, 1990; Erzen J. N., 2015; Erkılıç, 2001; Mumford, 1961) or sometimes as a part of that performance, putting on an act. (Dotson, 2012; Hartoonian, 2002; Harries, 1990; Leatherbarrow, 2005; Öztürk, 2014) This analogy between architecture and theatre shows the relation of both fields with the human life because those fields get their essences from human life and give a meaning to it.

2. Common ground as the material presence of the performance

Secondly, architecture and theater exist in the same material world and both make use of the various phenomena that they take from the real life. In architecture and theater, various aspects of the life are considered, and both fields apply to multiple senses of human beings. Three-dimensionality, places, sounds, lights, events, actions, time and people can be listed among the various aspects that those fields need to deal with. Hence, some authors compare those in terms of their abilities to form a complex, total composition out of those various elements. (Anderson S. , 1990; Behrens, 1990; Rufford, 2015; Turner, 2015) For instance, while indicating the purpose of the stage workshop of the Bauhaus school of architecture, Walter Gropius indicates this similarity as,

> *"Theatrical performance, which has a kind of orchestral unity, is closely related to architecture. As in architecture the character of each unit is merged into the higher life of the whole, so in theater a multitude of artistic problems form a higher unity with a law of its own"* (as cited in Kanae, 2009)

Being an orchestral unity gives an extensive quality to those fields and that makes those consider the human life, together with its environment complementing its existence.

3. Common ground as the production process of the performance

Lastly, as both the essence and materials of architecture and theatre coincide, the production process that creates the essence through the materials also becomes similar. Therefore, the professionals of those processes are also seen similar. Architects are associated with directors, stage designers, playwrights or dramaturgs, for their different tasks or abilities. (Behrens, 1990; Turner, 2015; Rasmussen, 1959; Howard, 2009; Tschumi, 1991; Read G. , 2014) For instance, Peter Behrens explains the talents required to be a director as:

> *"Above all, he must have the ability, which is akin to architectural talent, to observe the totality of the work. It is said that architecture is the basis of all art. This holds true when by the architectonic, we understand also creative, order. Among many other things, this includes the proper and balanced distribution of materials."* (Behrens, 1990, p. 138)

It is seen that what is common for all those various connections of architecture and theatre is the consideration of human life, which may even be indicated as their main concern. For instance, in architecture, even though there are countless variations for the definition of the field, some authors describe it by its connection with human life. (McCarter & Pallasmaa, 2012; Rasmussen, 1959; Vesely, 2010) [1] As an example, Vesely explains the goal of architecture as:

> *"the goal, the essence of architecture, its main purpose, is to situate our life in a particular place and create the right conditions for our existence and coexistence, not only with other people, but also with the given natural conditions and cultural circumstances."* (2010, p. 197)

On the other hand, it is known that the art of drama imitates and represents human life. In Poetics, Aristotle considers tragedia and comedia as imitative arts, and he states that what drama imitates are the actions (mythos) and the characters. (Aristotle, 1963 ed) The significance of human life in theatre was also realized and human being was depicted as the central figure of theatre. (Moholy-Nagy, 1961; Read A. , 1991; Read G. , 2014; Schlemmer, Man and Art Figure, 1961; Stanislavski, Creating a Role, 1988/1961)

The strong and multi-faceted relationship of those fields can be indebted to their connection to human life. Even though the intangible connections, which originate from their common concern of human life, are widely mentioned, what is rare is a collaboration between those fields. A well-known example of their collaboration is the stage workshop at Bauhaus school of architecture, which is considered among the pioneers of the architecture of its age and aims to unify the arts and the craftsmanship with the art of building. It not only has left its mark in the field of architecture; but also in other fields of art; including the art of theatre. (Goldberg, 1979, p. 63; Turner, 2015; Kanae, 2009; Şener, 1998) The stage workshop at Bauhaus allowed for some experimental works about the performance, human body,

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[1] *"And this - to bring order and relation into human surroundings - is the task of the architect."* (Rasmussen, 1959, p. 34) *"Frank Lloyd Wright noted, architecture is the 'background or framework' for daily life, its spaces and forms determined by the 'comfort and use' of its inhabitants."* (McCarter & Pallasmaa, 2012, p. 5)

and space and it has become a significant figure in the twentieth-century theater and architecture. Another example is the experimental work of the architect Eduard Autant and actress Louise Lara. Together, they established an experimental theatre company named Art et Action, in 1919 and untied the creative processes of architecture and theater by producing them in collaboration. They created performances in relation to the spaces they are designing according to the specific requirements of the performance styles. (Read G. , 2014)

Besides those experimental works, Cathy Turner's book 'Dramaturgy and Architecture' can be shown as a recent literary work, which investigates the close-ups between architecture and theater. Instead of theatre, she explicitly prefers the term dramaturgy[1] in order to *"underpin the principles of theatrical construction viewed as a whole"* while handling architecture as *"architectural thinking and practice"*. (Turner, 2015, pp. 2,3) She aims to investigate dramaturgy with an architectural perspective and the involvement of architecture in dramaturgy and theater, in order to discuss how architecture as a discipline, equals to dramaturgy in many ways. For that purpose, Turner looks at the cases that those fields get close, collaborate and inspire each other on different levels. As it considers their methods, concerns, and terminologies together, Turner's work is a valuable study, which investigates and conducts the rare collaboration of theater and architecture as two fields of art. (Turner, 2015) Additionally as another recent source, in 'Theater and Architecture', Juliet Rufford also mentions about how architecture and theater are similar to each other in several ways, draws attention to the potential of architecture and theater to collaborate:

> *"theatre's techniques and methodologies might change how we understand and practice architecture and, conversely, that architecture as organizing*

[1] Dramaturgy can be defined as the structure or composition (Turner, 2015), the organisation (Allain & Harvie, 2014) or in architectural terms, as the tectonics (Rufford, 2015) of a dramatic performance. This structure and coherence of the performance is achieved by investigating and interpreting the playtext and making these interpreted meaning(s) or purposes be expressed in the performance clearly. (Allain & Harvie, 2014)

principle, material presence, and compositional practice might transform how we see and do theatre." (Rufford, 2015, p. 86)

In those two examples, it is seen that rather than coming together for the spatial concerns or as similitudes of one another, architecture and theater get involved in each other with their ideational and creative processes. However, this collaboration might be expanded by also emphasizing the strong connection and integration of the fields with human life and environment.

1.2 Problem definition

As stated, architects are often seen similar to various theater practitioners, especially to directors. Among the ones making such a comparison, there is Rasmussen as he associates architect to the theatrical producer for considering the way the actors act, like designing the setting for human life. Besides, he also associates the architect to the landscape gardener, because *"the architect, too, works with living things"* (Rasmussen, 1959, p. 12) as it requires considering the life flow of those living things. Similarly, in theater, human life is represented on the stage, together with all its aspects. The involvement of human life, together with its extensive, phenomenal surroundings can be referred as *vitalness*. To open up the term; the dictionary definition for *vitalness* is *"the quality or state of being vital."* (vitalness, 2017) It can also be defined as the noun for the adjective *vital*; which means, *"fundamentally concerned with or affecting life of living beings"* (vital, 2017) etymologically deriving from the Latin root *vita*, meaning *life*. (vital, 2017) Both architecture and theater are outstanding fields that include *vitalness,* and both have their own methods to provide that. Besides, it can be claimed that the mentioned tangible and intangible connections of those fields are dispersed and *vitalness* can be an overarching concept for the diverse connections between those fields.

Moreover, consideration of human life or *vitalness* is pointed out as crucial for the creativity and imagination in architecture. (Pallasmaa, 2015; Holl, 2006; Tschumi, 1991; Norberg-Schulz, 1965) Pallasmaa states that the imagination of architects has two levels, the first level *"projects the material object in isolation"* with its formal and geometric qualities whereas the second level *"simulates the actual sensory, emotive and mental encounter with the projected entity."* This imaginary level

presents the building*"as a lived and experienced reality in our life world"* (Pallasmaa, 2015) and here Pallasmaa implies about the embodiment and *designing vitalness* while designing. Additionally, Bernard Tschumi makes a similar differentiation for architecture:

> "*As I would always say, concept and experience is what makes architecture. There is one part of architecture that is highly abstract and one part that is highly experiential."* (as cited in Hannah & Khan, 2008, p. 53)

It can be claimed that such a distinction between the formal and experiential, empathic levels of architecture is made in order to emphasize the importance of imagination, human life, and embodiment for architecture. Additionally, through this emphasis, Pallasmaa criticizes disregarding this experiential level of imagination in architectural design, as it results in with disappearance of a sense of life. To support this, he refers to the Dutch filmmaker Jan Vrijman who asks,

> *"Why is that architecture and architects, unlike film and filmmakers, are so little interested in people during the design process? Why are they so theoretical, so distant from life in general?"* (as cited in Pallasmaa, 2015, p. 4)

In addition, Christian Norberg-Schulz implies a similar criticism by stating that architecture is often remembered as a formal entity, whereas it has a further role in human life:

> *"That architecture is something more than a play of forms, should be evident from the experiences of our daily life, where architecture 'participates' in most activities. Nevertheless is often maintained that the 'real' architectural experience is purely formal ('aesthetic')."* (Norberg-Schulz, 1965, p. 85)

Regarding those criticisms; that *vitalness* can be the common ground for the multi-faceted relation of architecture and theatre; and the potential of two fields to learn from each other, it is believed that evaluating this commonality of those fields could support the experiential and empathic level of architectural imagination. Therefore, a research about how architecture and theatre are similar to each other by containing *vitalness* and how those handle and create *vitalness* in their production processes can be done. This may help to understand and clarify the existing connections

between those fields and pave the way for a further connection, which would enhance the experiential and embodied or human-related imaginative level of architecture.

Departing from all those, the following questions rise to the surface:

- What is the importance of human life for the disciplines of architecture and theatre and how do architecture and theatre relate to each other by their common concern about *vitalness?*

- How similarly or differently the human life in its phenomenological surrounding is considered in the creative process of theater and architecture in order to obtain *vitalness*?

- Regarding the three common existential grounds and that both architecture and theater, how can the creative process of the theatrical production inspire the architectural design process about handling the issue of *vitalness*?

1.3 Aims of the Thesis

Having said that *vitalness* can be the overarching term for the multi-faceted relation of architecture and theater, this concept has triggered this study and constitutes its basis. *Vitalness* is seen as the integration and totality of human being with its phenomenal environment, in which it is able to experience and live its life. In this sense, this concept is highly related to phenomenological thinking. Phenomenological thinking is a philosophical movement, which *"is understood as 'a return to things themselves' (Husserl), as 'a method' or 'a way of seeing' (Heidegger), or as 'the essence of perception'(Merlau-Ponty)"* (Shirazi, 2014, p. 2) and has been influential for and adopted by architects. The concept of *vitalness* can also be seen as an interpretation of phenomenological thinking in at the crossroad of architecture and theater; so phenomenological approaches are helpful for further explanations of *vitalness*. Moreover, as a theatrical concept, which can be seen close to phenomenological thinking (Johnston, 2011) and which is highly concerned with human life, the acting methods developed by 19th-century theater practician Constantin Stanislavski is also seen helpful for conceptualizing the issue of *vitalness*. He tried to enrich the art of acting with deep aspects of life and reality, which he indicates by claiming,

> *"Real life, like life on stage, is made up of continuously arising desires, aspirations, inner challenges to action and their consummation in internal and external actions."* (Stanislavski, Creating a Role, 1988/1961, pp. 49,50)

Therefore, the primary aim is to define and conceptualize *vitalness* in the light of architectural phenomenology and the concepts of Stanislavskian acting. Secondly, it is also intended to find out how *vitalness* is handled and produced in the creative production processes of both fields.

Comparing the creative production processes of those fields bring along the comparison of the various professionals, as both of those fields have a collective, collaborative production process. As stated, architects are seen similar to directors, dramaturgs or playwrights and the creation of *vitalness* can be investigated by comparing the architect's process to those professionals, or by an overall comparison of the nature of performances. Nevertheless, as in this study, it is argued that while empathizing with the future users of a design and imaging the possible situations of human life, architects behave like actors and as the human being is depicted as the essence of architecture and theater; actor's process, which focuses on the human subject, is seen valuable to conduct such a research. The performance theorist Daniel Johnston claims,

> *"the practical insights of actor preparation and performance might well shed light on philosophical and theoretical understandings of human experience,"* (Johnston, 2011, p. 65)

So, it is believed that an actor's point of view can enhance architects' imagination and creativity about considering and creating *vitalness*, or for including empathy and experience in the design process. As Alvar Aalto states that *"The talent of imagining human situations is more important for architect than the gift of fantasizing spaces"* (as cited in Pallasmaa, 2015) another aim of this study is to bring the actors' perspective to architectural design process in order to support the architects' *talent of imagining human situations*.

Stanislavski's methods mainly focus on the art of acting, rather than the nature of the performance and this may seem as a one-sided approach. Although, in this sense, the creative process of the actors may seem separate from the overall performance

of the play; it is indeed an inseparable element of the play, supporting the performance. Similarly, the creative process of the architects are part of the performativity of the architecture. Hence, Stanislavski's approaches are handled as the tools for enhancing the whole performance by creating a life on the stage. His acting methods are used to understand the creative process of actors, as those are legible methods created based on scientific thinking. Stanislavski aimed to find a way to control the creativity of actors/actresses, rather than leaving the quality of performance to chance and developed those methods in the scientific and pragmatic atmosphere of the nineteenth century. He also made use of psychology and physiology, (Özüaydın, 2001, pp. 15-18) which provides a deep understanding of human nature and makes his methods suitable to the concept of *vitalness*.

It is believed that investigating Stanislavski's acting methods with architectural design in mind, may contribute to the design process of architecture and widen the perspective of architects, so it is also aimed to find the equivalences of some of the concepts of Stanislavskian acting in architectural design.

1.4 Methodology of the Study

For those aims, this study is continued with a qualitative methodology which is critical analytical, conceptual and evaluative. In the literature review, the existing relationships between architecture and theater including both tangible and intangible ones, are analyzed in order to see the how those are connected with each other and with human life, or in what aspects they are open to interrelate. Then *vitalness* is conceptualized and evaluated with the help of phenomenological thinking and acting methods of Stanislavski. Lastly, the preparation processes of both fields are analyzed and compared, in order to understand how similarly the *vitalness* is produced. Also, the creative process of actors, described by Stanislavski, is evaluated and discussed in order to find the correspondents of these methods in the architectural design process.

1.5 Scope and Limits

This study does not intend to make a contribution to the investigations about the architecture of theater buildings or to stage design in a concrete sense, so does not include technical or historical information about those spaces or stage design. Nevertheless, it covers a brief explanation of spaces in and around the theatrical event as a part of searching for the common grounds of the two disciplines, with the intention of showing how those fields became integrated over these concerns and what kind of relations with human life is produced over these.

Secondly, as stated, phenomenological understanding of human life constitutes a crucial position for this study. However, the research on this understanding is kept limited with its architectural interpretations. In this respect, Juhani Pallasmaa's and Christian Norberg-Schulz's writings are used as major sources, together with Bernard Tschumi, Steven Holl, Karsten Harries, Dalibor Vesely, Steen Eiler Rasmussen's writings.

Moreover, as stated, even though the boundary of this investigation could have been set as the nature of the performance or as a comparison of architect to director, playwright or dramaturg; evaluating the creative process of actors is preferred as it contributes to the totality of the performance by emphasizing the human subject.

In addition, this study involves the descriptions of architectural and theatrical design processes. Formulating the architectural design process is not among the aims of this study. It is known that such a formulation is a contradictive issue for architecture and that there are various explanations of the architectural design process. (Bayazit, 2004; Plowright, 2014) Similarly, the preparation process of a theatrical work may also vary according to many factors such as the type of the company or production. These processes are intended to be investigated in general terms, to understand the creative path and the performative similarities in-between.

Lastly, the investigation of Stanislavskian acting is kept limited with mainly his own writings. His two books "Creating a Role" and "An Actor Prepares" are the major sources for this investigation. Whereas the other studies investigating his methods are also taken into consideration, the studies about Stanislavski's life are not

involved. The American adoption of his methods referred as ‘the technique’ is neither used.

1.6 Structure of the Thesis

The study consists of five chapters, this introduction being the first, covers the state of art, problem definition, aims, methodology and the scope of the thesis.

Chapter 2 is the literature review and includes an analytical research on the existing relationships between architecture and theater. As it was previously mentioned, the relationships are investigated in two parts; as spatial and intangible. The spatial relations cover the theatre buildings and stage design; whereas the intangible relations cover the three common existential grounds of architecture and theatre.

Chapter 3 contains the conceptualization of *vitalness* and the components of *vitalness* are explained. Based on the inference made in Chapter 2 and with the guidance of phenomenological approaches and Stanislavski’s methods, the major components are explicated as the human being and its phenomenal environment.

Chapter 4 includes the evaluation and discussion and starts with a comparison between the creative processes of architecture and theater. The commonalities between the general paths of preparation processes are searched. Depending on that, the similarities between their approaches to the components of *vitalness* are investigated. Furthermore, after comparing the overall processes, the comparisons between the professionals of the two fields are re-evaluated and the similarities between architect and actor are explained. Lastly, having said that architects can also be associated with actors; Stanislavski’s methods are evaluated with an architectural perspective. It is intended to find out the architectural correspondents of his methods and depict the beneficial or inspirational parts of his methods for the creative and empathic process of architects.

Chapter 5 chapter is the conclusion, in which the study is briefly summarized. The conducted discussions are concluded and the ideas for further works are presented.

CHAPTER 2

LITERATURE REVIEW: ANALYSIS OF THE TANGIBLE AND INTANGIBLE RELATIONSHIP BETWEEN THEATER AND ARCHITECTURE

This chapter aims to find out the common grounds of the two disciplines by looking at the existing connections between architecture and theater in order to create a foundation to point out another connection about *vitalness* and then to make a comparison between their creative processes based on that.

2.1 The Spatial Relationships: Space for and in theater

The word 'theater' conveys two meanings; *"the dramatic art or dramatic works, the theatrical world, people engaged in theatrical activity"* and also to *"a place where plays, operas, motion pictures, etc. are presented"* (Sinclair et al., 1987, p. 1513). The double meaning of this word, in fact, can be seen as an indicator of the closeness of architecture and theater in tangible means. The tangible relationship between architecture and theatre is twofold as space surrounds and gets involved in the theatrical performance. Maya Öztürk explains this two-way relationship as:

> *"Space comes to be associated exclusively with its functions to contain, stage and frame the performance and as expressive medium, support the processes of production and perception of theatrical meanings"* (Öztürk, 2014, p. 28)

On either side of this material relation, a design work concerns both of the fields; designing theater buildings and theatrical design or set design. As those spaces are one within each other, the knowledge and skills from both fields are required in designing the spaces for and in the theater and these two processes intertwine with each other.

2.1.1 Space for Theater: Theater buildings

Architecture is often considered as the background of all human activities and the container of other arts; including also theater. Louis Kahn expresses this overarching quality of architecture as:

> *"The realm of architecture is a realm within which all other things are. In the realm of architecture there is sculpture, there is painting, there is physics, there is music - everything is in it."* (as cited in Pallasmaa, 2011, p. 104)

Even though architecture is in relation to all fields of art, theatre has a distinct place with the specific spatial qualities it requires. Theater buildings are *"one of the most formalized and articulate realizations in built form"* (Öztürk, 2014, p. 122) so, designing spaces for theater has always been a challenging subject for architects, which is still developing and still learning from the past. (Figure 1)

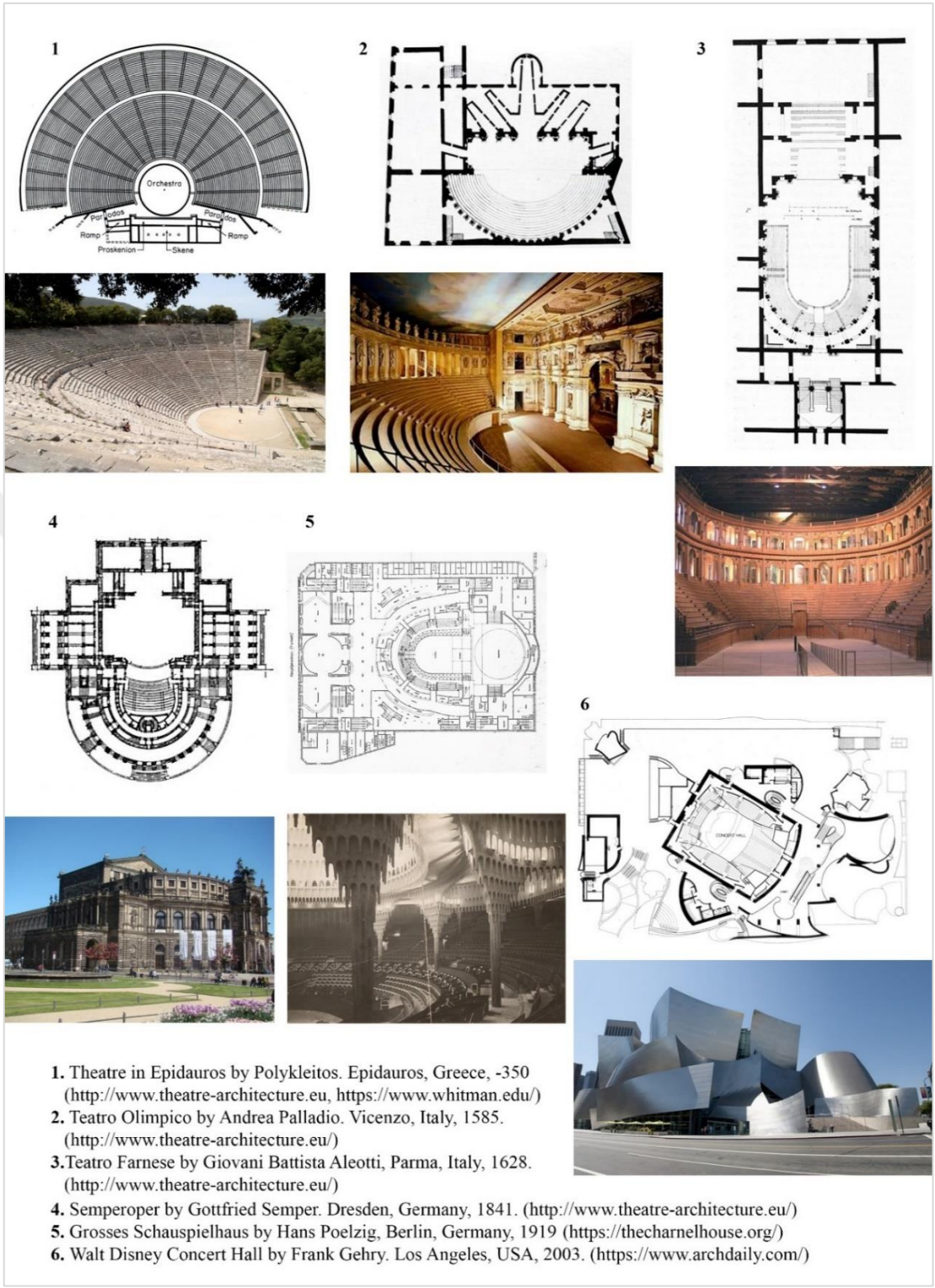


Figure 1 Examples of theatre/performance arts buildings throughout the history

Like the other performing arts such as music, opera, and ballet; theatre also has its unique spatial necessities. For instance, theater buildings are public buildings, and should be designed to serve the crowds. In addition, the theatrical performance uses auditory and visual mediums at the same time and the spaces should support those sensory qualities of the plays. Hence acoustics, lighting, sightlines of the space are required to be considered. Furthermore, theatre buildings should also provide appropriate spaces for the preparation of the plays and performers or for the technical requirements of the plays; such as backstage or mechanical systems. (Figure 2, Figure 3) (Ham, 1988; Strong, 2010; Hardy, 2006; Uffelen, 2010) It can be claimed that it is a complex task to optimize all those properties; therefore some studies about the theater spaces define guidelines for designing theatre buildings with optimal qualities. Öztürk refers these as *"practice oriented line of investigation"* that *"examine theatre as a building typology."* (Öztürk, 2014, p. 137) It is seen that even in De Architectura, which is written in the first century B.C., Vitruvius discusses the auditory qualities of theatre spaces. (Fuat, 2000) Today, with developing technologies or changing conditions and demands of the art of theater; such qualities are still being discussed so it can be claimed that the practice-oriented line of investigation of theatre buildings have always been and will possibly continue to be an issue for both the architects and theatre practitioners.

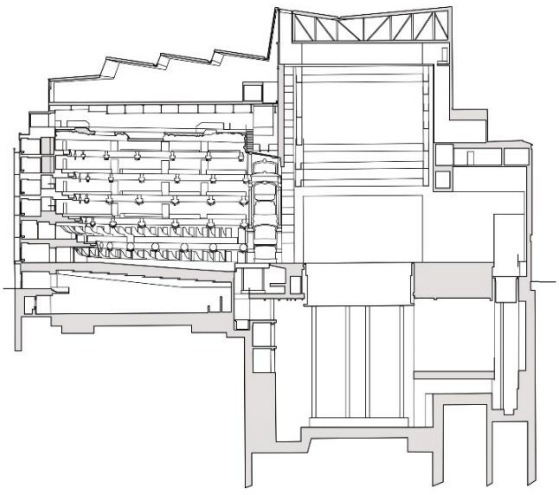


Figure 2 Section of The Liceu Opera, Barcelona. (Strong, 2010, p. 243)



Figure 3 Photograph from opera pit, The Liceu Opera, Barcelona. (http://www.liceubarcelona.cat/en/liceu-secret-tour)

Besides those technical properties, the stage – auditorium configuration is another major topic about theatre spaces. There are several basic configurations such as proscenium, arena, thrust stage, black box or found space. (Figure 4) (Di Bendetto, 2012; Wilson & Goldfarb, 2012) These configurations are developed throughout the history and the practice-oriented studies use them as examples or typologies. Even though, Öztürk distinguishes these studies from the practice-oriented investigation as *"experience oriented studies"* (2014, p. 138) by claiming that the configurations of stage and auditorium are in fact configurations of the relationship between audience and performers. Öztürk reveals that stage and auditorium are components that contribute to the performance by determining the relations of the theatrical experience and including the audience in the performance. Accordingly, she states that;

> "*performers and participants, in spite of their different roles in the process, are seen to be equally involved in the theatrical situation and the formulation of meanings this proposes."* (2014, p. 129)

Norberg-Schulz also makes a similar interpretation by claiming,

> *"What has been said above makes us understand that the reason for the architectural varieties of the theatre, in spite of relatively constant physical*

functions, is that it expresses changing human interactions, that is, the contact between the stage and the audience may be established in many different ways. The spectator also has a 'role' in the performance, mainly assigned him by the architectural frame." (Norberg-Schulz, 1965, p. 120)

It can be claimed that these interpretations emphasize the liveliness of the theatrical event. Space may by itself be a lifeless entity, which can be designed according to examples or typologies; but with the integration of the theatrical event, the matter of concern pass beyond the formal properties and reach to the relationships of the event and the people involved in it.

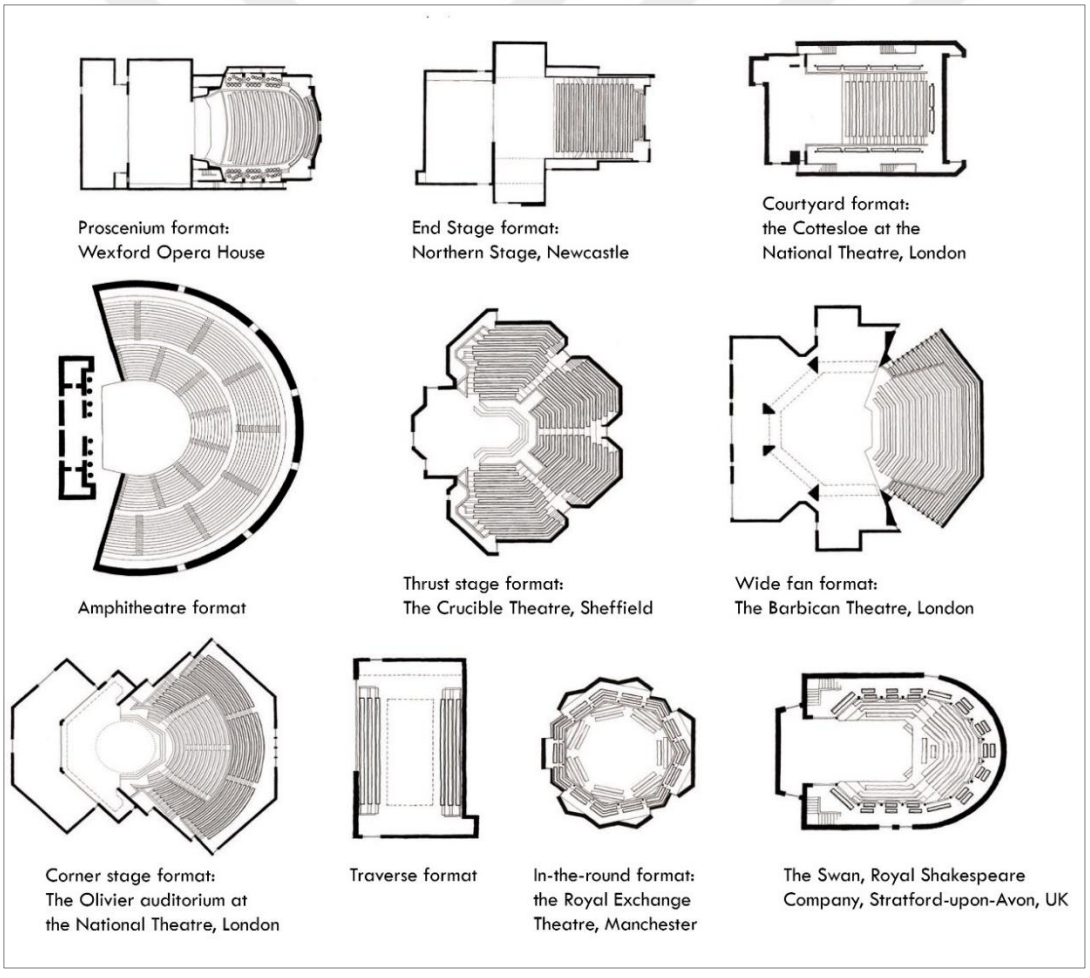


Figure 4 Auditorium configurations (Strong, 2010, pp. 67-72)

Moreover, Juliet Rufford claims that the elements of theatrical performance, such as acting styles, theatrical meaning are shapened by the theatre building and the opportunities it offers. She gives the example of Greek amphitheater, which requires a large gestural acting with its hugeness. (Rufford, 2015, p. 3) This can also be illustrated by the emergence of various theatre spaces throughout the history. Greek and Roman amphitheaters, pageant wagons, fancy renaissance theaters, Elizabethan theaters with yards, Japanese Kabuki theaters can be listed among those various theater spaces, which are associated with certain times, cultures and theatrical styles and the studies on the history of theater investigate the theatrical styles in relation to these spaces. (Figure 5) (Fuat, 2000; Patterson, Hunter, Gillespie, & Cameron, 2009; Wilson & Goldfarb, 2012)

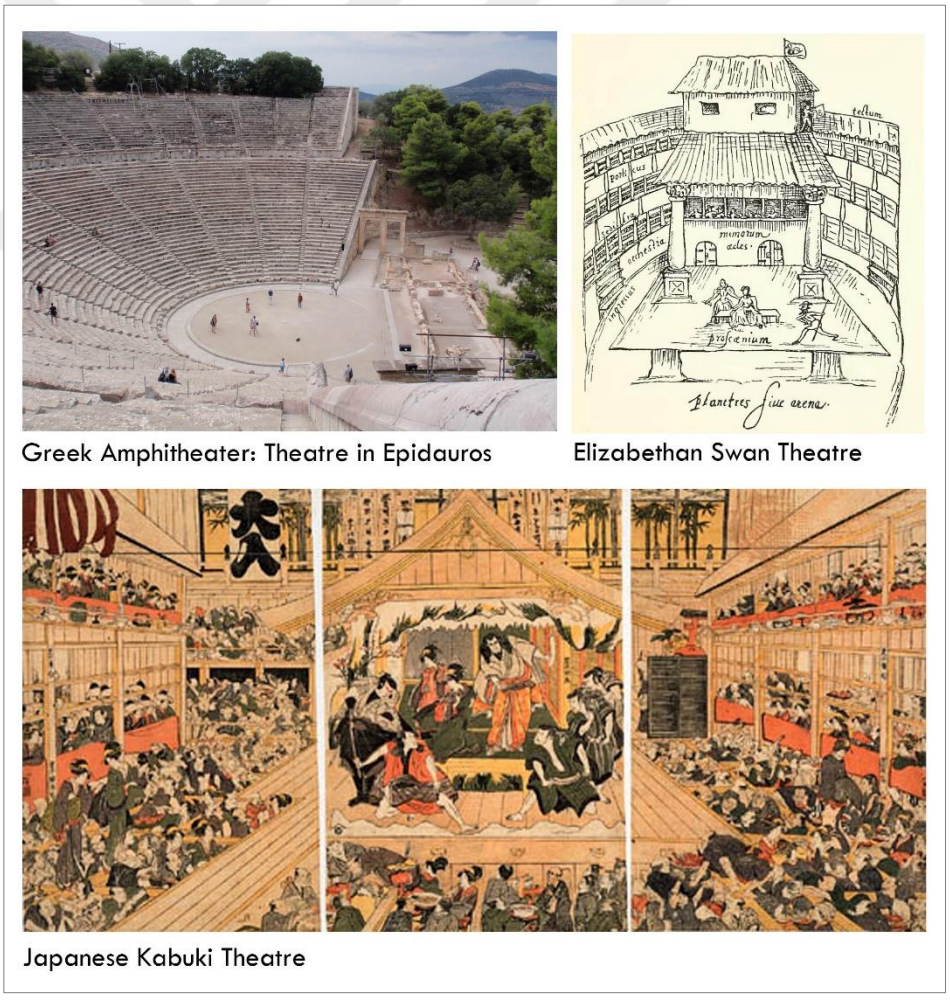


Figure 5 Examples of historic theatre spaces (Images retrieved from http://www.theatre-architecture.eu/ & https://www.britannica.com/art/Kabuki)

As an example, the religious repression on theatre in the middle ages resulted with the occurrence of the outdoor stages and pageant wagons. (Figure 6) The players were amateurs who belonged to religious organizations; mostly craft guilds or laypeople, as it was not convenient to be a professional actor at that time. In addition, the connection with the religious organizations caused the plays to have religious content. (Fuat, 2000, pp. 57,62; Wilson & Goldfarb, 2012) It is seen that the life and conditions of middle age brought along its own theatre, with its own space and players. This example shows us that theater space and theatrical style evolve together and in connection with the life, the conditions and the cultural values of the society.



Figure 6 Drawing of a mystery play by David Jee, from Thomas Sharp's "Coventry Mysteries", 1825 (Source: http://www.props.eric-hart.com/education/medieval-theatre-and-trade-guilds/)

Moreover, Fuat claims that the plays or theatrical styles effect theatre spaces as well as theatre space effects the plays. (Fuat, 2000) A significant example for this is the Total Theater designed by Walter Gropius; for the theatrical style developed by the theater director and producer Erwin Piscator. Piscator, like Bertolt Brecht, is mentioned as the pioneer of the epic theater and supported the idea of a total theater, which aims to unify the audience with the play and the stage as the actors interact

directly with the audience[1]. Piscator also wanted to implement the new technological facilities of his era in the plays. The Total Theater designed by Gropius to serve for these intentions of the epic theater of Piscator shows that the theatrical style may also define the relationships of the event and this can be directive for the architecture of the theatrical space.

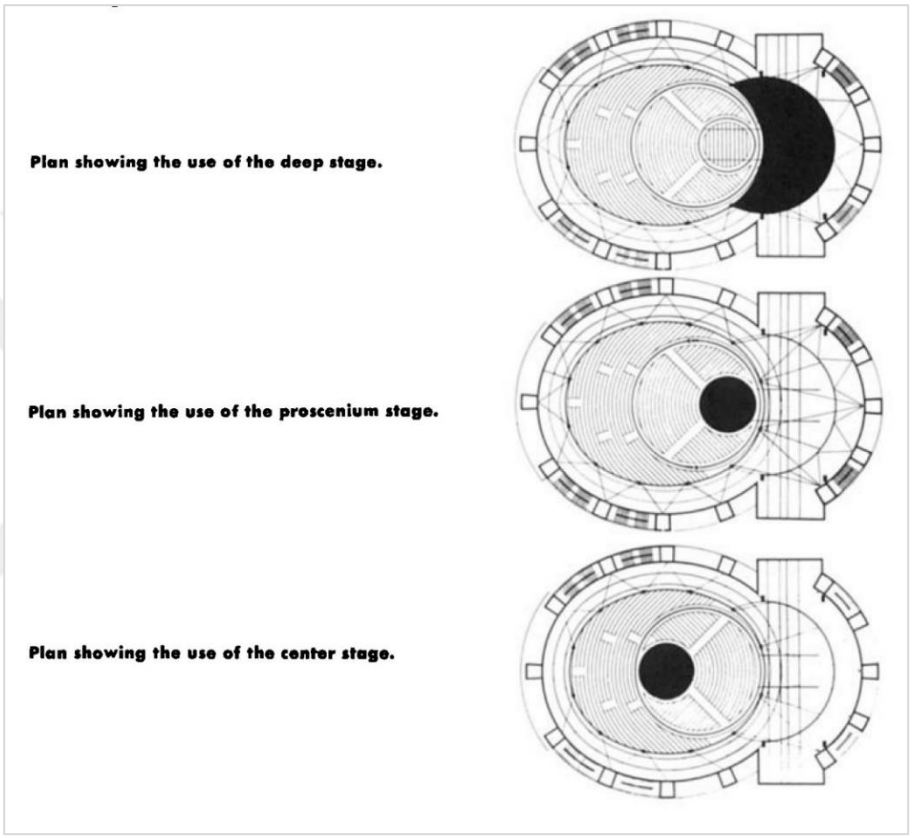


Figure 7 Plans showing the different uses of the Total Theater, by Walter Gropius, 1926 (Gropius, 1961)

[1] In Epic theatre, Brecth uses alienation effect which includes, instead of creating an illusion and making the audience believe the play is real; aims to keep them reminded that they are watching a theatrical play. Speaking directly to the audience or casting light on them to remind that they are in the auditorium are among the techniques used for alientation, which can be pointed out as using the features of space.

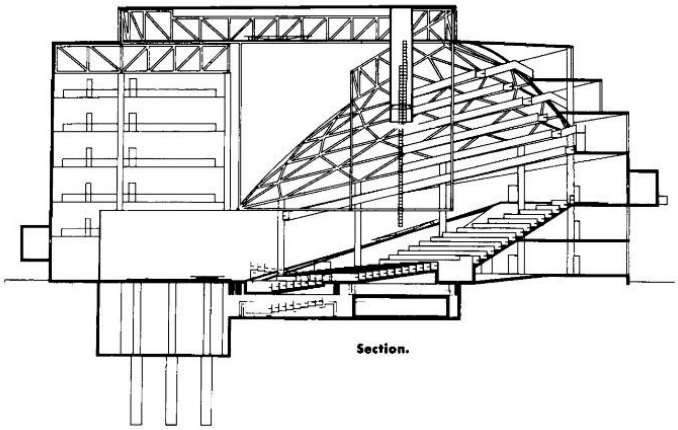


Figure 8 Total Theater Section, by Walter Gropius, 1926 (Gropius, 1961)

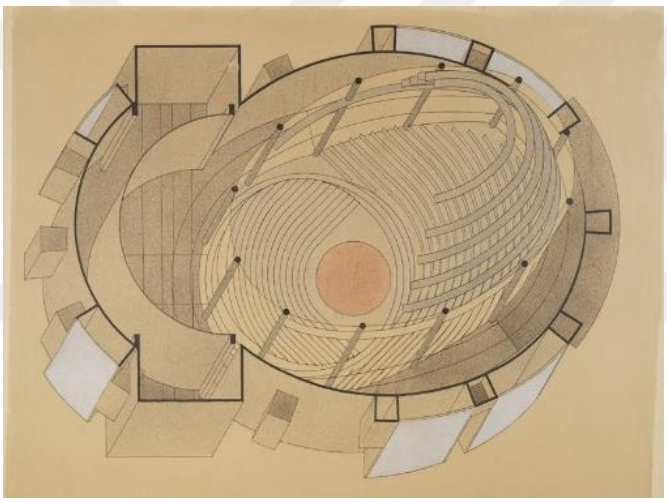


Figure 9 Total theater for Erwin Piscator, Perspective, Berlin 1927 (Source: www.harvardartmuseums.orgcollectionsq=gropius+total+theater)

Another example can be the experimental works of Eduard Autant and Louise Lara. They developed five different genres of performance, inspired by the types of social events in the city. All the genres required a specific type of acting, and in each, the spectators experienced or contributed to the performance differently. Those genres also necessitated their own spaces, so Autant designed theatre structures for each type, suitable for the character and purpose of the type. (Read G. , 2014, p. 8) Their experiments are an example of the fact that distinct theatrical styles necessitate their specific places and that theatrical style can be effective on architecture as well.

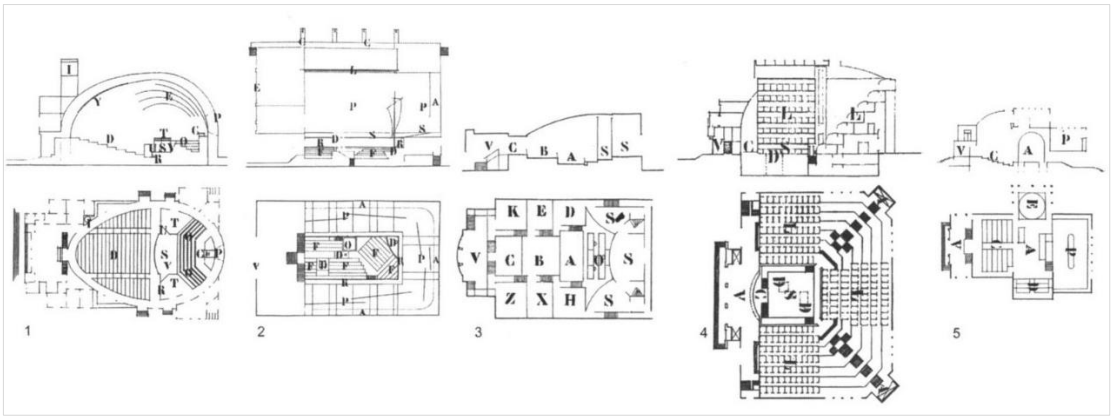


Figure 10 Five conceptions of dramatic structure, designed by Eduard Autant (Read G., 2005)

Gray Read connects the theatrical style, hence the building with the city by stating;

> *"each theatric form holds a distinct character and place in the city, and each depends on a distinct relationship between those who act and those who watch."* (Read G. , 2014, p. 5)

The strong connection of the buildings with the city comes from both their distinctive formal presences and from the importance of the theatrical event for the city life. Theatre buildings or other performance spaces are among the iconic structures or landmarks of cities, such as Disney Concert Hall or Sydney Opera House, as well as the former examples like Greek amphitheaters or the Italian theaters of renaissance. Öztürk identifies this quality of theater buildings as monumentality, and claims that monumentality gives a social quality to the theater building:

> *"While its outward appearance is to be sought as distinctive architectural presence that establishes theatre as 'social instrument' within its urban context, its inward formation ensures the spatial framework for performance, and is to house and enable the temporary theatrical expressions for each production."* (Öztürk, 2014, p. 136)

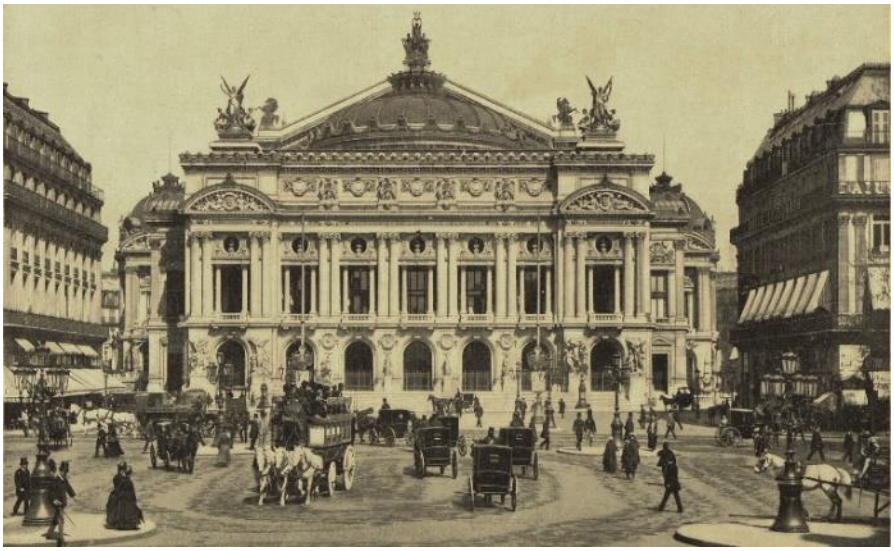


Figure 11 Paris Opera (http://www.theatre-architecture.eu)

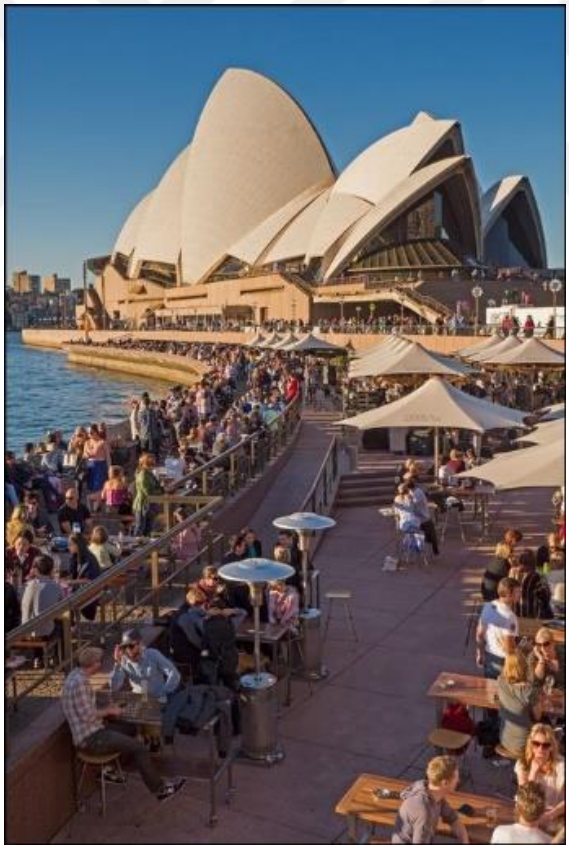


Figure 12 Sydney Opera House, Photograph by Ian Berry 2013
(http://pro.magnumphotos.com/Asset/-29YL53SU3OCX.html)

The phrase ‘social instrument’ can be interpreted as the ability to gather the people of the city. Theater buildings and the theatrical event are both important tools for the socialization of the members of the city. Karsten Harries interprets that theaters have replaced the churches or other religious places, by becoming the leading architectural type and explains this by stating that both theatrical and religious events had a festal position in the everyday life of human beings. (Figure 13) (Harries, 1990, p. 34)

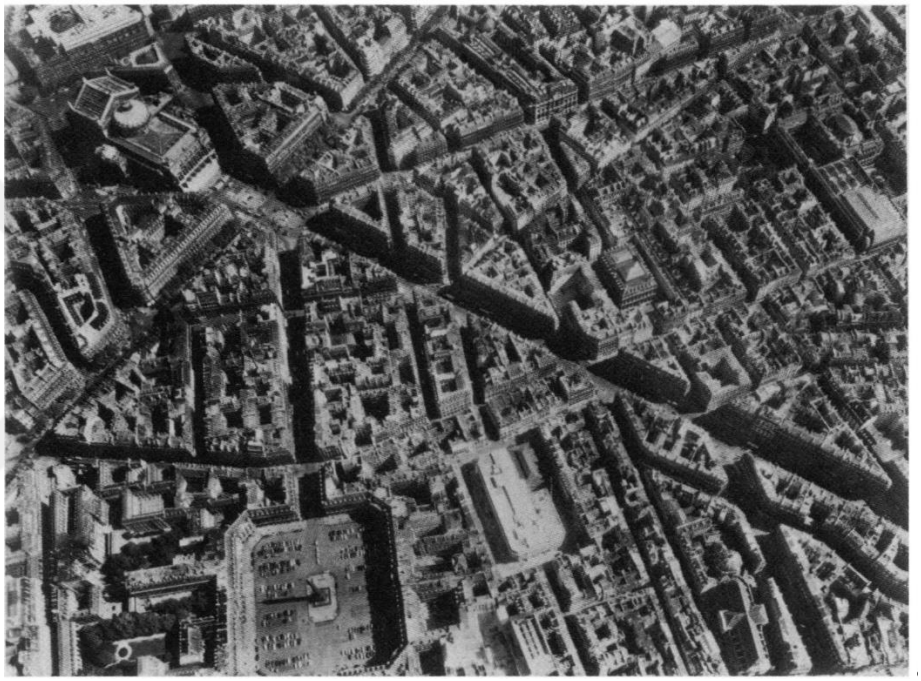


Figure 13 Aerial view of L’Avenue de l’Opera, Paris (Harries, 1990, p. 35)

As another example, based on the works of Autant and Lara, Read also supports the idea that architecture and theater buildings can enhance the city life:

> *"An architect's role was therefore to design the city and its elements with proportional precision to elevate the theatre of social life in each of its aspects to create a unified, urban entity."* (Read G. , 2014, p. 6)

In sum, it can be stated that theatre buildings support the purpose of the play, actors, and spectators and house the theatrical event, hence become important for the

human events. In addition, by their distinctive presences in the city, those connect the theatrical event to the city and become an important part of the city life.

2.1.2 Space in Theater: Scenography

As previously stated, another dimension of the tangible relations between theater and architecture is the representation of place on the stage, as a part of the performance. Öztürk defines this as the *"theatrical functions of space"* and she mentions about space as an *"explicit element of the presentation."* (Öztürk, 2014, p. 130) Theatre designers are responsible for creating the atmosphere of the stage and they aim *"to build a world that helps the audience make sense of the story."* (Di Bendetto, 2012, p. 73) Theatre design involves all the visual and audial aspects of the play; set design, costume design, lighting design and sound design as all those elements contribute to the spatial expression on stage, including the *"bodily positions and kinetics, or gestures, and complement expressions in set and costume design, sound, music, and acting."* (Öztürk, 2014, p. 130) Hence, scenography, defined as designing the stage environment is concerned with the design of all those elements. (Öztürk, 2014; Howard, 2009; Rufford, 2015) However, its main concern is designing the stage space, so although it encompasses the set design; it is often used as its synonym.

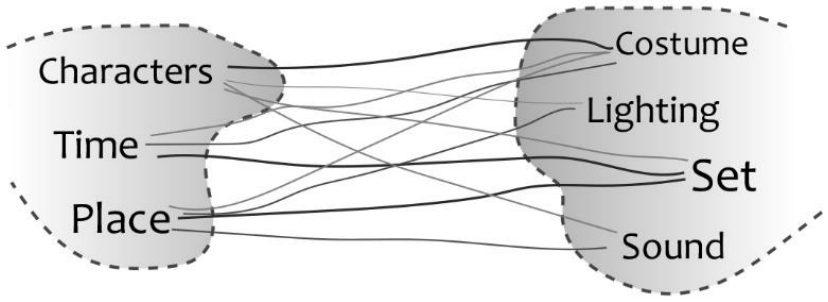


Figure 14 Elements expressed by scenography and tools used (by the author)

The primary aim of the stage space is to describe the setting of the play and even though the two-dimensional decorations, background paintings may also serve this purpose, those cannot be associated with architecture as they lack the spatial quality.

The stage design approach that is mentioned to be close to architecture is three-dimensional and aims to define a space not simply for visual perception of the audience but also for bodily integration of the actors. In fact, the emergence of this kind of an approach is attributed to the architect Adolphe Appia and the theater practitioner Edward Gordon Craig. Whereas in the nineteenth century the mainstream stage design approach used perspectival drawings as a background, Appia and Craig introduced a new viewpoint to stage design by paying attention to the three-dimensionality and spatiality. (Di Bendetto, 2012; Fuat, 2000; Howard, 2009; Read G. , 2014; Wilson & Goldfarb, 2012)

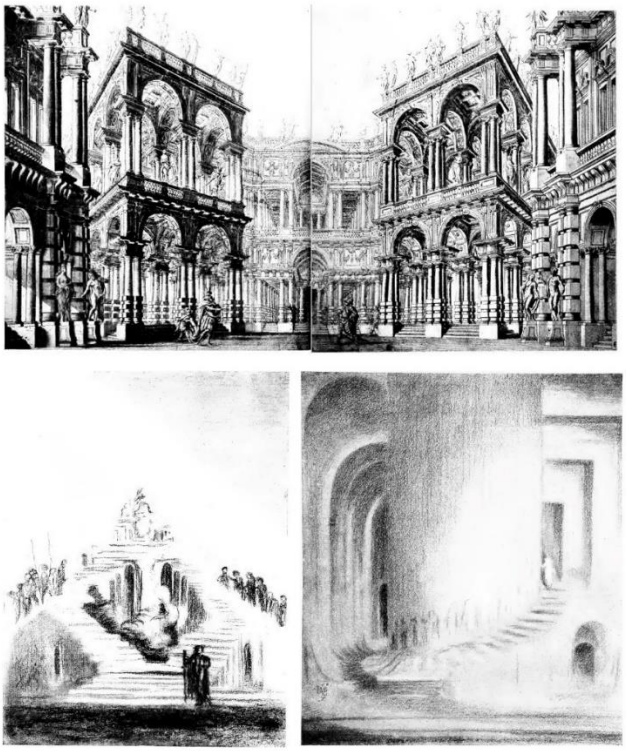


Figure 15 Bibiena'a stage design, criticised by Craig (Above) Craig's own designs for 'Cupid and Psyche' (below, left) & 'Macbeth and Rosmersholm' (below, right) (Craig, 1913)

Appia advocated designing the stage to serve the actors rather than to create an exciting visuality. He thought that the mainstream perspectival decor was not suitable for the three-dimensional bodies and movements of the performers; used steps, platforms, and ramps to enhance the bodily movement of the actors and gave

importance to light as a supporter of those elements. (Di Bendetto, 2012; Fuat, 2000; Howard, 2009) Similarly, Gordon Craig also advocated the three-dimensional quality of stage design and Gray Read refers to his ideas to indicate that two-dimensional stage designs are not enough to support a play:

> *"He (E. Gordon Craig) continued, arguing that actors and elements of the set, each one strong and independent, should interact with one another to develop the tensions of the drama. Sets should not depict fictional scenes: rather, they should construct real spaces that actors could occupy physically so that they could express the story through position and movement."* (Read G. , 2014, p. 14)



Figure 16 Stage design for Romeo and Juliet by Adolphe Appia, 1963. (http://socks-studio.com/2013/12/13/a-revolution-in-stage-design-drawings-and-productions-of-adolphe-appia/)



Figure 17 Stage design for Oedipus Rex by Adolphe Appia, 1963. (http://socks-studio.com/2013/12/13/a-revolution-in-stage-design-drawings-and-productions-of-adolphe-appia/)

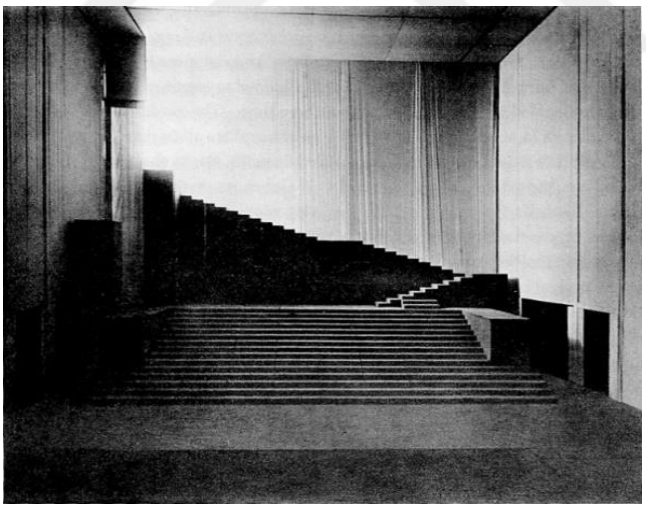


Figure 18 Stage design for Orpheus by Adolphe Appia. Hellerau, 1913. (http://socks-studio.com/2013/12/13/a-revolution-in-stage-design-drawings-and-productions-of-adolphe-appia/)

Appia and Craig's ideas are mentioned as pioneers of contemporary theatre design and by virtue of their approach, architecture integrated more with theatre. Before Appia and Craig, the stage design was associated with painting but after them, it became connected with architecture and it has started to have a stronger

communication with the human body. Today, the stage design is still in touch with architecture. For instance, Rufford sees scenography as a part of the architecture and defines it as *"the natural child of architecture."* (2015, p. 17) Scenographer Pamela Howard also supports this by saying

> *"Scenography is the actual realization of a three-dimensional image in which the architecture of the space is an integral part of that image."* (Howard, 2009, p. 15)



Figure 19 Stage design for The Government Inspector by Conor Murphy, 2011 (http://www.conormurphy.com/)

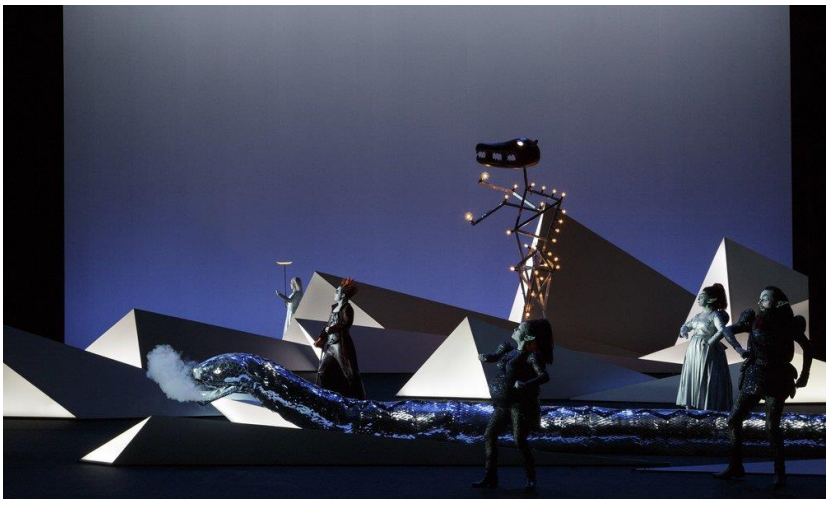


Figure 20 Scene from Edda by Robert Wilson & Jon Fosse, Oslo, 2017 (http://www.robertwilson.com)

The connection between scenography and architecture can also be illustrated by the involvement of architects in the stage design. As an architect, Appia enhanced the connection of the stage and theater with architecture. Other well-known architects who designed stage sets supported this enhancement. Among those architects can be listed Erich Mendelson, Alexander Vesnin, Peter Behrens. (Anderson S. , 1990; Behrens, 1990; Howard, 2009; Turner, 2015) The architects' point of view about the stage is appreciated by theatre practitioners, and performance theorist and director Richard Schechner underlines the contribution of architects to theatrical design as:

> *"I would like to work with an architect as my designer or with designers who are architecturally aware, because I like to work in three-dimensional space. The architect would have to want to experiment with me in building disposable spaces within a shell."* (Schechner, 1988)

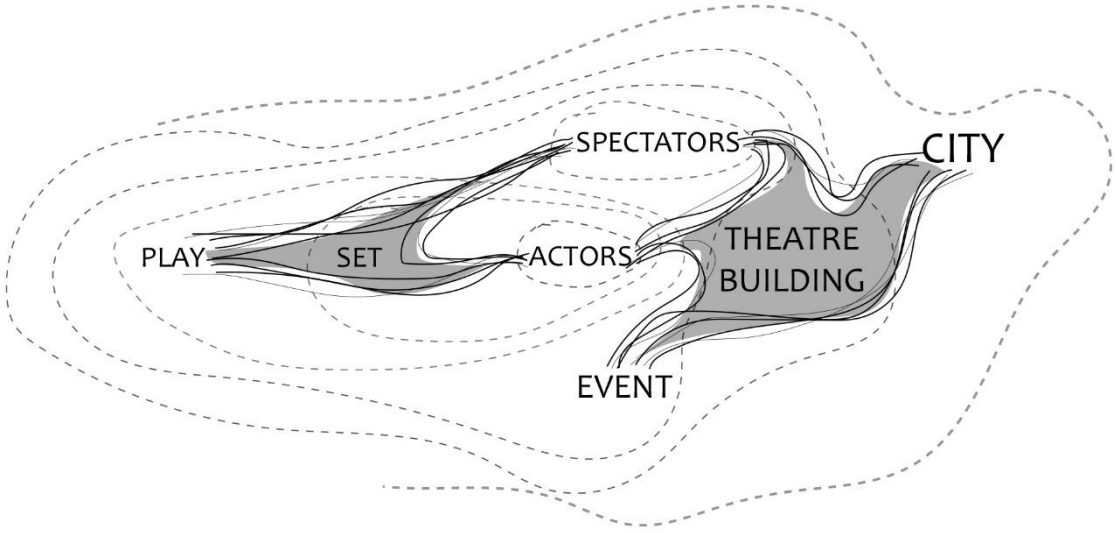


Figure 21 Building and stage set connecting the elements of the event (by the author)

To conclude, it is seen that theatre buildings and stage spaces define several relations between human beings and their environment, support the actions and events of human beings so that a life begins to occur in those. The play set creates relationships with and among the actors or with the audience by its expressive

quality. Theatre space, on the other hand, relates the play and the actors to the spectators or the spectators to each other. Also, as stated, theatre buildings connect the theatrical event to the city life. All those integrated relations become a part of human life, therefore it may be claimed that the spatial concerns of architecture and theatre indicate that both architecture and theatre revolve around the human being and its life.

2.2 Intangible Relationships: Theater and architecture being compared and likened at different levels

Several other common concerns and similarities such as representativeness, performativity, being concerned about and effective on human life also draw those fields together. As previously stated, there are three common grounds that those fields exist on and because of those common grounds, architecture and theater are often associated with each other; compared, be likened or used as a metaphor for each other. As all these intangible connections are manifold and dispersed, those will be explicated based on the three common existential grounds.

2.2.1 Common Ground as the Essence of Performance

The word theatre derives from the Greek origin ‘theatron’ which means ‘a place for viewing’ and from ‘thestai’ which means ‘to see, watch, observe’ (theatre, 2017) and by some professionals, the acts of watching and being watched are considered as the two basic actions of theatricality. (Brook, 1968; Harries, 1990; Patterson, Hunter, Gillespie, & Cameron, 2009) In the real world, human beings are performing actions that could be watched by others; hence, the human actions gain a theatrical quality. In this case, the world becomes the stage for the performances of human beings and architecture becomes a part of this performance by supporting or framing human actions or even by putting on an act itself. Theater director Peter Brook claims that an action taken by someone while being watched by someone else is all that is needed for the act of theater; as he supports by his famous expression *"I can take any empty space and call it a bare stage."* (Brook, 1968, p. 7) It can be claimed that this expression implies the theatricality of the world and architecture; as any place can be a stage with the two basic actions of theatricality. Similarly, Charles Garnier implies that it is enough for two or three people to gather

for theatricality to happen and states that it is a natural property of human life by claiming that *"To be actor or spectator, that is the condition of human life."* (as cited in Harries, 1990, pp. 23,37)

This theatrical understanding of the life of human beings on the world is often expressed as Theatrum Mundi or the stage of the world and used as a metaphor of life; which associates the human life on the world with the theatrical performances of actors on the stage. Theatrum Mundi, interprets the world as a stage on which human beings are performing as if they are in a theatrical play; and it has some religious implications, by pointing out the god as the watcher of this play. (Postlewait & Davis, 2003; Hawkins, 1966; Erkılıç, 2001; Read G. , 2014) This interpretation gives the stage a cosmic significance, which paves the way for associating the theatrical quality of architecture with the meaning of life.

Theatricality of public spaces and cities

Gathering the people of the city and preparing the ground for watching and being watched is not only true for the case of theater buildings. It is seen as a property of architecture or cities too; as those make the people of the city gather, perform or watch. Public spaces such as city squares are examples for such places. For instance, Jale Erzen speaks about the theatricality of public spaces, as they are places for watching and being watched and claims that with different fictions, the architecture makes one feel like being watched but at the same time, it constructs an environment for us to watch the world. (2015, p. 148) In fact, certain events of the city such as manifestations or festivals may turn its spaces into theatre stages. (Figure 22)

HUMAN PERFORMANCE ON THE CITY STAGE	HUMAN PERFORMANCE ON THEATRICAL STAGE
 Semana Santa, Photograph by Stuart Franklin, Cordoba, 1998. (http://pro.magnumphotos.com/Asset/-2S5RYD7V46X.html)	 Scene from Faust I & II by Robert Wilson, Berlin, 2015 (http://www.robertwilson.com)
 Demonstrators in Tunis, Photograph by Alex Majoli, Tunis, 2011. (http://pro.magnumphotos.com/Asset/-2K7O3RK5B91O.html)	 Théâtre du Soleil performing "1789", Photograph by Martine Franck. (http://pro.magnumphotos.com/)
 Central Park, Photo by HG, New York, 1982. (http://pro.magnumphotos.com/Asset/-2S5RYDIFBGUC.html)	 Scene from Faust I & II by Robert Wilson, Berlin, 2015 (http://www.robertwilson.com)
 Woman protestor, Photograph by Micha Bar Am, Jerusalem, Western Wall, 1989 (http://pro.magnumphotos.com)	 Scene from Edda by Robert Wilson & Jon Fosse, Oslo, 2017 (http://www.robertwilson.com)

Figure 22 Theatricality of cities vs theatricality of stage

The theatricality that Erzen sees in the public spaces was also mentioned for the whole city by some authors. (Lefebvre & Regulier, 1996; Mumford, 1961) The urban life and the society living in it as a whole was seen as an enormous theatrical performance with the rituals, rhythms, daily activities and various characters. Mumford attributes a theatricality to the ancient city, as in it the

> *"common life itself takes on the features of a drama, heightened by every device of costume and scenery, for the settling itself magnifies the voices and increases the apparent stature of the actors."* (1961, p. 115)

He also states that in this theatricality, the human diversity and the dialogues among them become parts of this urban drama, and turn into essential elements of a city. According to Mumford, the diversity of people in a city - the *"full cast of characters"* - enlivens the plot of the drama and pulls the performers to the highest pitch of their performances, as all are obliged to participate in the drama with all their skills and consciousness. (Mumford, 1961) Similarly, Lefebvre and Reguiler claim that the specific quality of the Mediterranean city gives the human rituals and rhythms a theatricality and the urban space becomes the scene setting of human actions:

> *"It seems to us that in these, urban space, that is public space, becomes the site of a vast scene-setting where are shown and deployed all those relations with their rhythms. Rituals, codes and relations become visible and are acted out."* (Lefebvre & Regulier, 1996, p. 235)

As the public spaces and cities can become stages or scene-settings for the actions of society, architecture, as a part of the city, also becomes an important part of this setting. The idea behind the experimental works of Autant and Lara is one example to this understanding: they think that the world is a stage on which dwellers of the cities and architecture are performing. They were influenced by the design strategy developed in the Ecole des Beaux-Arts in Paris; which created places that would behave as the stage sets for the performers who are the dwellers of the city and frame their actions like a stage set to *"create the familiar drama of watching and being watched"*. (Read G. , 2014, p. 7) Read values their approach as it considers the relations between people and space, like the theatre buildings or sets. He implies

that this can inspire the contemporary architect on designing the urban life by claiming,

> *"Their interpretation of the theatrical metaphor opens creative territory that is particularly relevant for architects now challenged with constructing urban life for vibrant and sustainable cities. (...) Specifically, they offer a systematic exploration of architectural position, how buildings place people in potent spatial relationships with each other. In set design, they constructed narratives around positions high and low, near and far, and side by side."* (Read G. , 2014, p. 117)

This view also has reflections that are more recent. For instance, in Manhattan Transcripts, Tschumi regards the places as *"architectural stage set"*, witnessing the events. (Tschumi, 1981) On the other hand, Rem Koolhaas associates the city to a Hollywood studio lot, by its ability to change and adapt to the rapidly changing life of human beings. (Koolhaas, 1995) The acceptance of this idea by various professionals imply that human actions are enough to give the theatrical quality to the spaces.

Theatricality of space as the representation of meaning of human life

According to Charles Garnier, the theatrical quality of spaces come from the theatrical quality of human life as Harries claims that "*Garnier too, sees all the world as a stage, life as a sequence of dramatic, tragic or comical scenes."* (Harries, 1990, p. 23) Based upon that understanding, Harries explains Garnier's design of Paris Opera building and states that the splendid look of the building offers a different atmosphere for the spectators make them feel out of everyday life, hence they begin to play a part:

> *"He is himself transformed into an actor, the theater into a stage –this, especially, is what demands the Opéra's splendid staircase and festive foyer."* (Harries, 1990, p. 25)



Figure 23 Paris Opera opening night, 1975 (Harries, 1990, p. 33)

What is more, the roles that the spectators get in when they are in the Opera are in fact the idealized images of themselves. (Figure 23) Harries states that it is a part of human nature to imagine themselves in a perfect, idealized existence. "*Life needs to be illuminated by idealized re-presentations of that life"* and an ideal architecture serves these dreams of human beings and by this way becomes theatrical. (Harries, 1990, p. 39) Therefore, for the case of the Opera, the spectators leaving their daily lives and playing the part of their idealized selves, is, in fact, creating a meaning for their lives. Harries also relates the theatricality of architecture to giving meaning to both architecture and human life, which he explains as:

> *"Architecture helps to replace meaningless reality with a theatricality, or rather architecturally, transformed reality, which draws us in and, as we surrender to it, grands us an illusion of meaning. We become actors on a stage that lets us forget the reality it conceals."* (Harries, 1993, p. 47)

Oscar Schlemmer, the well known master of the theater workshop at Bauhaus, has a similar interpretation about the human being. He states that human being always seeks a meaning and for that reason, "*he is incessantly seeking his likeness, his image, or the sublime. He seeks his equal, the superman, or the figures of his fancy."* (Man and Art Figure, 1961, p. 22) Pallasmaa also explains the task of architecture as supporting human life by constituting a meaningful frame for it. Whereas "*both artistic and architectural images are metaphoric representations of the world and the human condition"*, he states that architecture differs from the other art forms by being involved in the actual theatre of life. With this involvement, architecture gains an ethical task, which is "*to be supportive of life and enhance our existential experience by providing it with a specific frame of understanding and meaning."* (2011, p. 123)



Figure 24 Photograph by Henri Cartier-Bresson. Cyclades. Island of Siphnos, Greece, 1961. (http://pro.magnumphotos.com/Asset/-2S5RYDIPAPAP.html)

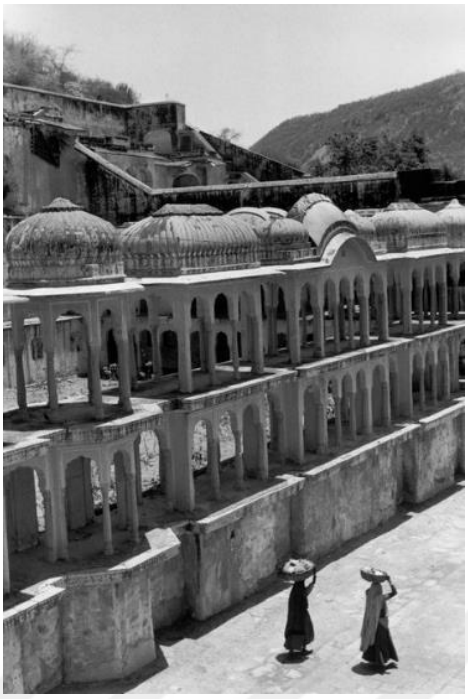


Figure 25 Photograph by Henri Cartier-Bresson. Rajastan. Purana Ghat Palace, India 1947. (http://pro.magnumphotos.com/Asset/-2S5RYDIUG392.html)

While both Harries and Pallasmaa state that architecture, gives a meaning to human life, the meaning that it supports or represents is limited to the human understanding of life. The structures that represent the human understanding of universe show the human being's desire to give meaning to architecture and to their lives, by representing their understanding theatrically. Mualla Erkılıç explains this willingness of human beings for theatrically representing their understanding of the universe, by analyzing traditional religious buildings and depicting the symbolizations used:

> *"Traditional religious buildings called Cem Houses and Tekke are not simply unconscious representations of people's traditional beliefs; they rather represent human beings, mythical – religious consciousness (limited to their knowledge) and their 'will to present the harmony between the human being and the universe' in the theatre of life. Architectural space, accordingly, is a 'stage' and the very product of the 'poetic wisdom' of creative, imaginative and interpretative human beings."* (Erkılıç, 2001, p. 33)

Theatricality of space with fictionalizing quality and theatrical space as a medium of experimenting architecture

This meaning giving quality of architecture can be associated with its fictionalizing quality, especially regarding Harries' explanation about the Paris Opera House. As the spectators transform to the actors within that splendid atmosphere and play their parts, their actions are being fictionalized. It can be claimed that architecture's theatrical quality and ability to make dwellers turn into actors playing in it, gives it the capability to affect the storyline of the world theater insofar. Besides giving a theatrical meaning to human life, Pallasmaa states that architecture can also idealize the life with this quality:

> *"Architecture has always fictionalised reality and culture through turning human settings into images and metaphors of idealised order and life, into fictionalised architectural narratives. (...) It has a central role in creating and projecting an idealised self-image of the given culture."* (Pallasmaa, 2011, p. 19)

It might be stated that both seeing the world as a stage and the fictionalizing quality of architecture and theater; pave the way for depicting the stage as a medium for experimenting architecture. The stage is often seen as a surrogate for the real world; hence, the real life could be experimented on it, including also architecture. As an example, the Bauhaus stage workshop intended to experiment body-space relationship and some qualities of the space such as surface, volume, light or color through theatrical works. (Turner, 2015; Schlemmer, Man and Art Figure, 1961; Droste, 1990) The master of this workshop, Oscar Schlemmer puts importance on the spatial dimension of the stage and claims that stage space is *"a part of the larger total complex, building (BAU)."* He implies that the spatial experiences of the stage can be transferred into the larger total complex, the building:

> *"[W]e atomize the constricting space of the stage and translate it into terms of the total building itself, the exterior as well as the interior […] then the idea of a space stage would be demonstrated in a way which is probably altogether unprecedented."* (Schlemmer, Theater (Bühne), 1961, p. 88)



Figure 26 Building as a Stage by Bauhaus Theater, Photograph by Lux Feininger, 1925 (https://thecharnelhouse.org/2013/07/20/theater-buhne/thebuilding-as-stagederbau-als-bihne-1927-photograph-by-lux-feininger-2/)



Figure 27 "Pantomime Treppenwitz", produced by Oskar Schlemmer, Photograph by Erich Consemüller, 1927. (http://www.uncubemagazine.com/blog/11697085)

Another example of the experimental quality of stage can be Bernard Shaw's plays about the garden city movement. Turner explains that the garden city movement was mentioned in two of Shaw's plays in different ways and states that *"Taken together, the plays seem to propose two contrasting views of the garden city as a spatial-fix."* (Turner, 2015, p. 58) Hence, by approaching the garden city with two different views, Shaw also uses the stage as an experimental medium to test this movement and reveal its benefits and disadvantages.

Theatricality of space as a performer

Besides constituting a stage for human performances, thinking the world as a stage also makes architecture itself performing. The performativity of architecture is, in fact, a broad subject that may refer to the efficiency or effectiveness of the buildings, about various conditions involving technical/technological, material, ecological qualities as well as communicative, formal or functional, event-related or context related concerns. (Hensel, 2013) However, Rufford emphasizes the performativity of architecture also refers to optimizing social and cultural effectiveness and according to her, architects can offer an improved relationship between architecture and the user because *"human beings and their environments act upon one another."* (Rufford, 2015, pp. 38, 84) In addition to Rufford's focus on the interaction between the buildings and human beings, some other authors also indicate that architecture itself can be an actor, playing its part among the city or on the theater of the world. (Harries, 1990; Read G. , 2014; Turner, 2015) For instance, Autant and Lara's aforementioned experiments assume that buildings are not only the set but also the actors of the Theatrum Mundi:

> *"Autant and Lara addressed the theatre of urban life that took place all around them. They built on the metaphor of theatrum mundi, theatre of the world, a tradition that offers particularly rich ground for architectural imagination. (...) Autant and Lara's work offers a link back to an older tradition and projects forward buildings act with and among people."* (Read G. , 2014, p. 117)

Autant considered architecture's role in the theatre of the city and created stories about the city life while designing. (Read G. , 2014, p. 117) His designs for the five

theatre types were not merely buildings but they all had their own fiction, own way of interacting with the city and the society. Read states that the buildings were acting also because they were theatre buildings and were already for the acts of watching and being watched. Similarly, Harries considers Paris Opera as a theatrical performance as well, by its structure and façade:

> *"How theatrical in comparison is Charles Garnier's Paris Opéra, which, like so many buildings of the time, hides its quite up to date structural frame of iron beneath a splendid Neo-Baroque skin. This extravagant architecture not only functions as a theater; it also re-presents a theater. It puts on an act."* (Harries, 1990, p. 21)

As another example, Turner interprets Tatlin's tower as a theatrical architecture, which neither only have functional qualities, nor simply is a monument; but that it performs and expresses an idea:

> *"What Trotsky does not understand in it are its poetic and theatrical qualities, the possibility that it exists not simply as a functional container, nor as a representation of heroic men, but as the performance of an idea which, despite this, is 'put to good use'."* (Turner, 2015, p. 86)



Figure 28 Tatlin's tower (https://thecharnelhouse.org/2015/03/24/tatlins-tower/)

As watching and being watched were mentioned as the two basic acts of theatricality; the fact that it is watched by human beings puts architecture in the position of a performer and connects it with human beings at another level. Moreover, as stated; Rufford mentions about optimizing social effectiveness as a performance criteria for architecture, which means that architecture is not only observed as a fixed, material object; but it also supports and affects the interactions between human beings. In other words, architecture is not the performer of a single man show but it shares the stage with the other performers, which are human beings and while some authors associate architecture with the stage sets, this comparison sees it among the cast of the theater of the world.

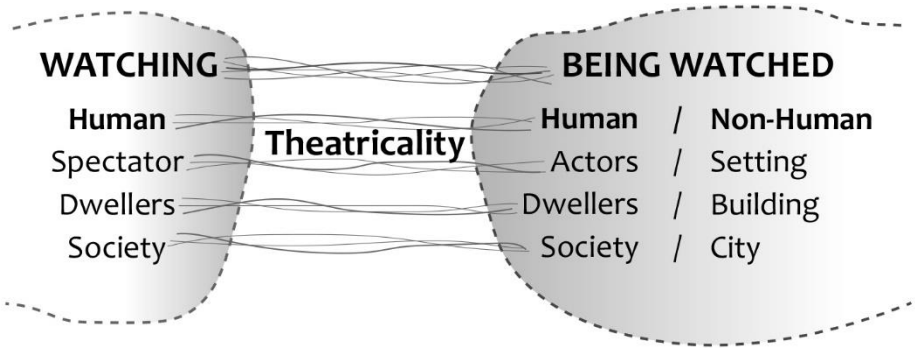


Figure 29 Watching and being watched as the source of performative relations (by the author)

It can be stated that whereas the spatial concerns were indicating different relations between architecture, their common ground as the essence of performance shows the performative relations among the human beings and spaces. The two basic actions of theatricality can explain these performative relations: watching and being watched. (Figure 29) The performers can be human or non-human, including the spaces or environments of human beings. However, as the observer is always a human being, their inclusion is necessary for theatricality. For that, the human life is at the center of the theatricality of the world and it could be claimed that the essence of the performances of architecture and theater is the human life.

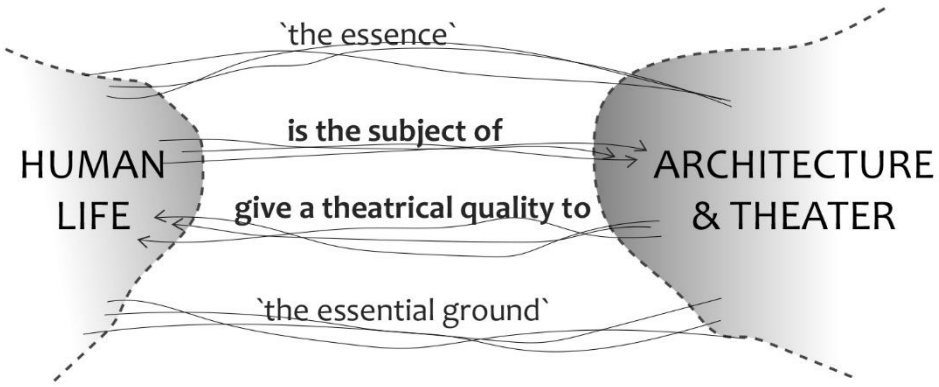


Figure 30 Human life as the essence and essential ground (by the author)

In sum, it is seen that one reason for the fields of theater and architecture to be mentioned together is that human life or human understanding of life is their common subject and essence. Moreover, by supporting, framing, idealizing or fictionalizing the human life, theatre and architecture give a theatrical, splendid quality or a meaning to human life and this creates a common essential ground for those fields to exist. (Figure 30)

2.2.2 Common Ground as the Material Presence of the Performance

Besides creating a metaphor between architecture and theatre, their existence in the same material world also makes those fields use the same materials while creating their performances. Both need to make use of and adapt to the phenomenal nature of the world; and to the human body and senses, as it is the perceiver of the world and the essence of those fields. Rufford implicates the commonality of their elements as:

> *"The fact that these disciplines share important overlaps of concern – including a focus on the human body, time and duration, spatiality and sociality, truth and fiction, structure and expression, and much else besides – is what enables us to compare them."* (Rufford, 2015, p. 12)

To state clearly, both of these fields make use of visual, audial, sensory qualities and human body and experience are integrated into these. By the variety of their sensory qualities, architecture and theater become extensive in their material existences, which also makes both involve the other art forms. The arts such as painting, music or poetry express themselves in only one medium; for instance, painting is exposed in the visual medium and makes use of visual elements such as colors or shapes. However, both architecture and theater are inclusive of other forms of art; painting, music, sculpture poetry all can contribute to the work. By referring to Louis Kahn, it was previously explained that architecture is seen as an overarching art including others in. This property is attributed to theater as well; for instance Adolphe Appia explains that painting, sculpture, literary work, music or architecture all gather in a theatrical work and claims that *"Dramatic art, like other arts, is directed to our eyes, our ears, our understanding - in short, to our whole*

being." (Appia, 1960, p. 6) Similarly, Sedlmayr claims that this situation makes different artists come together hence he qualifies the theatrical work as *"a genuine Gesamtkunstwerk."* (Harries, 1990, p. 27)

This extensive materiality also makes those fields create a totality out of various elements. Previously it was stated that Gropius explains the aim of the Bauhaus stage related to this common property and the other Bauhaus artists emphasized this similarity too. (Gropius, 1961; Kanae, 2009; Moholy-Nagy, 1961; Schlemmer, Theater (Bühne), 1961; Turner, 2015) For instance, Turner refers to Paul Klee, who depicts this common extensiveness of architecture and theater by claiming that those are the twin aspects, and are the central works of Bauhaus program as both embrace other workshops. (Turner, 2015, pp. 112, 113) In addition, Oscar Schlemmer had similar ideas with Gropius, about the unities forming a complex unity:

> *"For, like the concept of Bau itself, the stage is an orchestral complex which comes about only through the cooperation of many different forces. It is the union of most heterogeneous assortment of creative elements."* (Schlemmer, Theater (Bühne), 1961, p. 81)

It is seen that Bauhaus artists emphasize the extensive materiality of the building and stage and claim that both are perceived as a whole; with all senses. In this respect, Turner associates those ideas of Bauhaus artists about forming an orchestral complex with Gestalt thinking, "*in which every element is experienced in relation to the total composition"* (Turner, 2015, p. 117) Besides, she also relates Gestalt with phenomenology:

> *"In Gestalt Psychology, it is also related to theories of perception, including aesthetic perception, based on phenomenology. The notion of Gestalt concerns the way our experiences are structured in terms of the perception of wholes, or composite qualities."* (Turner, 2015, p. 116)

As a further example of the extensiveness of the two fields, the deeps maps and the performances of Clifford McLucas can be mentioned. McLucas was educated as an architect but got involved in many other disciplines such as scenography, graphic design or performance arts. When he became the artistic director of the Welsh performance company, he created large-scale site-specific performances. (Jones &

Urbanski, 2017) In these performances, McLucas presents a multilayered space, mapped in a space-time structure, by focusing on deep mapping. (Turner, 2015, pp. 172-177) For the explanation of deep mapping, Turner refers to Pearson and Shanks who defines it as:

> *"attempts to record and represent the grain and patina of places through juxtapositions and interpretations of the historical and the contemporary, the political and the poetic, the factual and the fictional, the discursive and the sensual; the conflation of oral testimony, anthology, memoir, biography, natural history and everything you might ever want to say about a place."* (as in Turner, p. 185)

The definition of deep maps and McLucas' works based on them is also explanatory for the extensive materiality of architecture and theater. Turner claims,

> *"in each case, what is being articulated is the relationship of diverse elements in spatio-temporal structure, at once conceptual, material/sensory and symbolic/mimetic"* (Turner, 2015, p. 173)

In fact, these performances had a strong connection with the real life and by that; those emphasized the extensiveness of both fields and their integration with each other.

Because of this multi-dimensionality too, Turner equates architecture to dramaturgy. In addition, by referring to Turner and Behrndt's claim about dramaturgy being analogous to architecture, Rufford states that theatre may learn from the wholeness of architecture. She suggests that in architecture, tectonics is what holds its elements together; hence, it might strengthen the organizational qualities and wholeness of theater. (Rufford, 2015)

In conclusion, whereas the metaphorical comparisons indicated that human being is the central figure for both disciplines, these overlapping materials in various sensory qualities show that those disciplines also require considering the surrounding of human beings, as the complementation of its existence. In this respect, it can be also claimed that the extensive materiality calls for a phenomenological consideration of human surrounding in both disciplines.

2.2.1 Common Ground as the Production Process of the Performance

Up to this point, it is seen that architecture and theater exist together in the real world and in the life of human beings both materially and essentially. Regarding this, those two fields have another common dimension; which is the productive process of the profession that made those fields reach their essential and material existences. Although their processes are not compared directly, the two professions are often seen related and the architects are associated with various professionals of theatre. For instance, Tschumi states *"The architect designs the set, writes the script, and directs the actors"* (Tschumi, 1991, p. 128) and indicates that architects have various roles in the production process, that correspond to the roles of various professionals of the theatre world.

Because of their numerous roles in the design and realization process, it is seen that architects were seen similar to different professionals. Four general tasks of architects can be pointed out as the reason for such various comparisons:

1. Designing space and form giving
2. Designing and organizing elements and creating a unity from various mediums
3. Organizing the process
4. Fictionalizing the human life

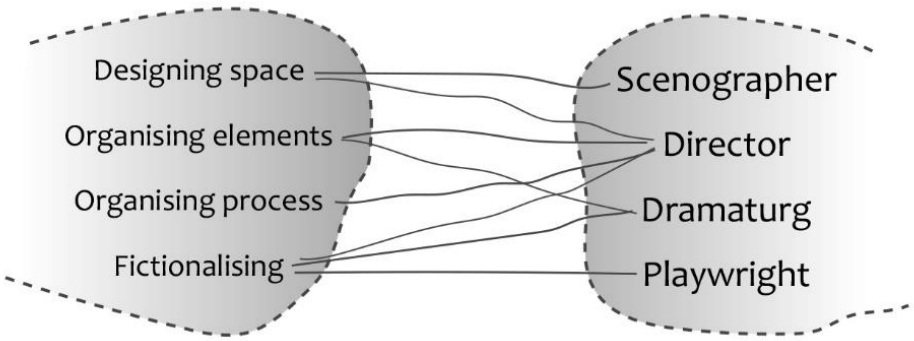


Figure 31 Tasks of architect and corresponding professions in theater (by the author)

To begin, the material existence of those fields require the three-dimensional organization of the spatial elements, which is the reason for the comparisons with scenographers. *'Designing space'* is the task here. Scenographers aim to create the setting of a play on the stage and constitute a certain atmosphere, which is compatible with the play. Although illusive, scenographers create spaces, like architects do, beginning with sketches, concept drawings and getting help from models, technical drawings or digital drawings and modelings. (Bendetto, 2012, pp. 76-81) Furthermore, stage designers need to deal with the constraints of the existing space, the play text, and dramaturgy, the performers or in other words, the human body. (Bendetto, 2012; Howard, 2009) This resembles the necessity of considering the context, purpose or program of the building, and the future users during the architectural design process. Eventually, architect's job resembles scenographer's or stage designer's job, with its mission of form giving. This also explains the involvement of architects in the stage design and their achievement in enhancing the three-dimensional and the embodied the quality of the stage sets.

Secondly, considering that the common material ground gives those fields an extensive, overarching quality with the materials in various dimensions, the *'organizing'*[1] skill becomes significant in the processes. The architects are compared to directors because of their organizational skills such as creating a balance between different elements and materials. Peter Behrens explains the similarity between architect and director as:

> *"Above all, he must have the ability, which is akin to architectural talent, to observe the totality of the work. It is said that architecture is the basis of all art. This holds true when by the architectonic, we understand also creative, order. Among many other things, this includes the proper and balanced distribution of materials."* (Behrens, 1990, p. 138)

[1] Managing with different mediums and creating a totality out of these is mentioned as an organisational skill in the mentioned sources. However, creating a unity out of various elements is in fact a part of the design. In the following chapters, 'organising materials from various mediums' will be referred as designing.

The organizational role of the architects also comprises organizing the process, which requires management of various different professionals; including engineers, contractors, clients, workers or actors, dramaturgs, theatre designers, etc. The complexity and collectiveness of these processes will be explained in more detail and evaluated later in Chapter 4, but it should be emphasized here that organizing the relations between various characters in the design process made the architects and directors have similar roles of *organizing* the process.

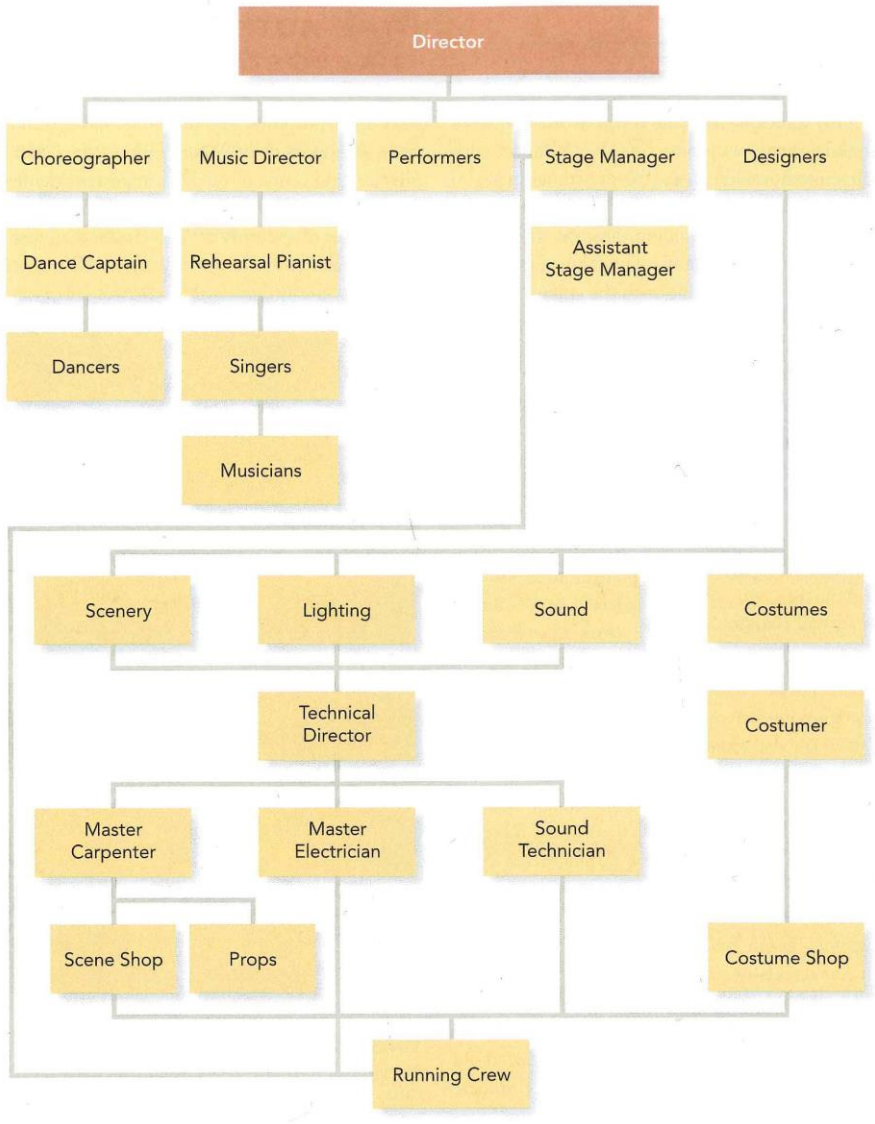


Figure 32 Relations of director in theatrical process (Wilson & Goldfarb, 2012, p. 127)

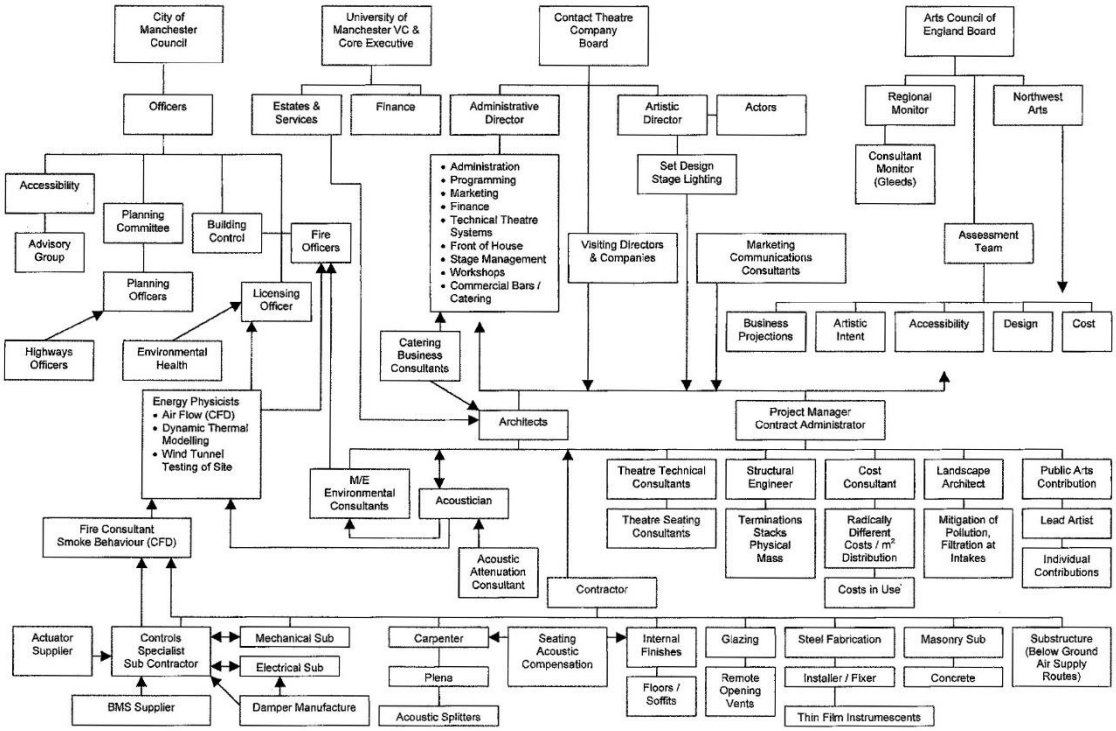


Figure 33 Participants in the design of a theatre building (Short, Barret, & Fair, 2011)

Moreover, Gray Read implies the similarity between architect and director by pointing out a disadvantage of their organizational role as both architects and directors prepare their works doing their best, but they cannot interfere with what happens after the realization of their works:

> *"In this sense, the architect's art parallels that of a theatre director. Both work beforehand to contrive the conditions of an event so that it might open to real experience. Whereas the director prepares the actors, so they may perform well in a theatrical event, the architect prepares the place, so that it may perform as a kind of non-human actor in the events of the city. Both anticipate what will happen and plan from a narrative of use - a script or scenario for the director and a program in the case of the architect - yet neither can determine an outcome. They prepare, yet they cannot control events as they unfold. Neither do they act in the events themselves."* (Read G. , 2014, p. 5)

Thirdly, the common dimension of architecture and theatre about the essence of the performance; give similar concerns to those fields about the human life, which is in fact fictionalizing, or society building. This not only means that those fields are obliged to change the life of human beings or society; but that in the creative processes, it is necessary to *make dramaturgy*[1] of the life. For that, the *'fictionalizing'* role of the architects are associated with playwrights or dramaturgs. As an example, Turner illustrates this resemblance through Ibsen's play 'The Master Builder'. It is stated that the main character of the play, who is an architect, represents Ibsen himself, as he wanted to speak about the difficulties that playwrights face over a story of an architect. Ibsen mentions about this similarity in his other works too, and considers architecture as his *"own trade"*. (Turner, 2015, pp. 24,25) Another striking example for the closeness of these two professions is the scriptwriting background of Rem Koolhaas, which he reflects in his designs and theoretical works such as Delirious New York. He explains the influence of his scriptwriting history as:

> *"Architecture is very similar. You create a series of spatial moments and find a way to relate them to each other with the same purpose. An architect writes scripts also, but for people, not actors"* (as cited in Davidson, 2012, p. 47)

Additionally, Juliet Rufford interprets Le Camus de Mézières's Hotel Particulier as designed like a play implying that Le Camus resembles director or dramaturgist as he is thinking about the plotting and the dramaturgy of the place.

> *"He (Le Camus) approached the design for the hotel particulier in terms of the plotting of a play, using both the distribution of rooms and a gradual increase in ornamentation as ways to create dramatic tension and enhance the visitor's experience of journeying through them."* (Rufford, 2015, p. 23)

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[1] Turner defines making dramaturgy as *"the activitiy of analysing and interpreting either type of structure, sometimes with a view to making a crititcal contribution to an ongoing creative process."* (Turner, 2015, p. 3) Similarly, Allain and Harvie state that dramaturgs collect information about the text and its concepts to be used in the rehersals and in the structuring of the play, *"or to generate a performance's leading concept."* (Allain & Harvie, 2014, p. 178)

The dramaturgical quality of architecture, which is highlighted both in Rufford's and Turner's works; makes the processes, hence the professionals of those disciplines become similar. The human life and its surroundings are considered in similar aspects; to refer back to Garnier's expression *"To be actor or spectator, that is the condition of human life,"* (as cited in Harries, 1990, pp. 23) it can be claimed that architects and theater practitioners are both actors and spectators of the world theater, watching the human life, learning from it and then putting on a design act accordingly. Moreover, those various comparisons indicating the similarity of the creative production processes constitute a basis to compare the architectural and theatrical design processes.



Figure 34 Existential grounds of architecture and theater creating *vitalness* (by the author)

In sum, it is seen that architecture and theater are mentioned together with three common grounds on which those exist together. In Chapter 3, the essential and material common grounds will be explicated as the two major components of *vitalness* because the integration and interaction of the human life with the material world is seen as the basis of *vitalness*. The professional ground, on the other hand, is the process of those fields, in which they bring together the essential and material grounds in their own manners. In Chapter 4, how those fields assemble these two existential grounds will be investigated.

CHAPTER 3

CONCEPTUAL FRAMEWORK: *VITALNESS* AS A PHENOMENOLOGICAL CONSIDERATION OF HUMAN LIFE IN ARCHITECTURE, THEATER AND STANISLAVSKIAN ACTING

The buildings, cities and theatrical plays contain or represent the human life as a totality with its phenomenal environment or milieu[1]. Whereas having the human life as the essence might be true for all the arts, what is different for the case of architecture and theater is that, those consider the extensive material existence of human life and its complex relations within its environment. The essential and material integration of those fields with the life, make both architecture and theater obtain *vitalness*, which in this work is seen as the main similarity in-between.

Because of the *vitalness* those inhold, human life is considered in the theory and practice of architecture and theatre with different perspectives and those can be mentioned in order to explicate the concept of *vitalness*. To start with, 'everyday life' is a frequently mentioned notion that is related to *vitalness*. For instance, in the previously mentioned writings of Mumford, Lefebvre, and Regulier, the daily life and rituals of human beings were emphasized as the thing that gives the theatrical quality to the cities. As another example, Rufford interprets Vesely's ideas and states that according to him, architecture can become meaningful for the society by relating "*abstract ideas and conceptual structures to the concrete situations of everyday life by means of its representational dimension."* (Rufford, 2015, p. 27)

[1] Hensel explains milieu as *"not only the physical medum that surrounds an organism, but also the general scope of external conditions that are necessary to support the organism's existence."* (Hensel, 2013, p. 20)

Similarly, theatre is also associated with everyday life as it is *"rooted in"* the everyday life. (Di Bendetto, 2012, p. 4) Alan Read discusses the connection between theatre and everyday life and claims that:

> *"The everyday is at once the most habitual and demanding dimension of life in which theatre has most responsibility to. Theatre does not tease people out of their everyday lives like other expressions of wish fulfillment but reminds them who they are and what is worth living and changing in their lives every day."* (Read A. , 1991, p. 103)

Furthermore, when the issue is being based on the real life or re-creating life, an ancient term comes to the stage: *mimesis*. Mimesis, in its simplest definition, is imitation or mimicry and it is an important concept for theatre. Considered among the most important historical paradigms of the Greek thinking, which applies to all the arts, for the art of theatre it applies to every detail. (Balme, 2008, p. 67) In Poetics, Aristotle considers tragedia and comedia as imitative arts, and he states that what drama imitates are the actions (mythos) and the characters. (Aristotle, 1963 ed) It can be stated that theater learns from the real life and that might be shown as the basis of *vitalness*. In architecture too, mimesis can be shown as an indicator of *vitalness,* as Harries says:

> *"Precisely because the theater draws paradigms from the theater of life, it interests and delights; as an idealizing re-presentation of life the theater has an ethical function, can become 'the school of people' and 'the glory of humanity'"* (Harries, 1990, p. 23)

Whereas mimesis in architecture can be a controversial issue as it may also refer to imitating in formal means, Vesely and Heynen claim that it is rather a concept related with everyday life or praxis[1] of human beings. For instance, Vesely bases

[1] Praxis can be defined as process or process oriented activity, rather than a product oriented one. Vesely's interpreteation can be seen as an emphasis on the 'action or doing' in the everyday-life, indicating the habits for instance, that are done in everyday-life, without aiming any concrete result or product.

his argument on Aristotle's definition of mimesis and mentions about *praxis*, which is a key concept of this definition:

> *"Poesis which finds its fulfillment in mimesis, also grounds Aristotle's well-known definition of the work of art as 'mimesis of praxis': 'It is mainly because a play is a representation (mimesis) of action (praxis) that it also for that reason represents people as doing something or experiencing something."* (Vesely, 2004, p. 367)

He explains *praxis* as *"a situation that includes not only people doing or experiencing something but also things that contribute to the fulfillment of human life."* (Vesely, 2004) Hence, Vesely's agreement with Aristotle's idea that art is 'mimesis of praxis', in which praxis is human action including experience, memory or duration; reminds the issue of *vitalness*. Similarly, Heynen investigates the discussions about mimesis, made by several philosophers and as the conclusion of her investigations; she relates mimesis in architecture with the everyday life of human beings:

> *"Like art and literature, architecture is capable of suspending the continuity of the normal and generating a moment of intensity that subverts what is self-evident. Admittedly, what is specific to architecture is its link to everyday life, and this cannot so easily be brought into line with that which causes permanent unease. This, however, is where mimesis comes in. For mimesis makes it possible for a design project to be completely responsive to normal expectations, while at the same time offering something else."* (Heynen, 1999, p. 224)

Regarding the interpretations of Vesely and Heynen; it is seen that mimesis in architecture is *drawing paradigms* from the life and using those paradigms in the creative process of production, makes it a part of *vitalness*.

Mimesis can also be pointed out as a part of fictionalizing life, which makes use of the paradigms drawn from the real life; and intends to make a change. This, as Turner explains, is the dramaturgical quality of architecture, as architecture offers idealized settings for human life. Theater can also affect human life by demonstrating idealized situations, or by simply informing people. As an example,

the Constructivist artists realized this power of these fields, and saw architecture and theater as tools for society building, as Turner explicates:

> *"(T)heatre was conceived as part of the architectural project of building a new society, a project that involved the orchestration of people, buildings and spaces, and the inscription of meanings and memories onto the streets."* (Turner, 2015, p. 84)

Similarly, Juliet Rufford also discusses this similarity by mentioning that Constructivist Theater has a society-building power and architecture is capable of supporting it with its organizational role. (Rufford, 2015, p. 53) Moreover, to illustrate this common fictionalizing quality of those fields, Turner refers to the aforementioned play 'The Master Builder' written by Henrik Ibsen. As stated, the architect character in this play is seen as a surrogate for the playwright and Turner points out that Ibsen discusses the issue of 'life building' over this character. It is claimed that in fact, architecture is the central theme of the play and a metaphor for life creation; which is the common concern for architecture and dramaturgy: *"To some degree, 'architecture' is a metaphor, a reservoir of terms in which ideas of world and life-creation are explored."* (Turner, 2015, p. 35)

This life-building power of architecture and theatre comes from the integration of those fields to the human life, and can be seen as creating *vitalness* with an aim to guide the pace of life. These examples show that, although *vitalness* does not require guiding the human beings, it has the power to do so.

3.1 *Vitalness* explicated through Stanislavski's methods and phenomenological thinking

After pointing out the existence and the potential power of *vitalness* in both architecture and theater, its components will be explained. For understanding the aspects of *vitalness*, there are two concepts that are very central to this study, phenomenological thinking and the acting methods of Constantin Stanislavski. As it was stated, the concept of *vitalness* can be seen as an interpretation of phenomenological thinking at the crossroad of architecture and theater and many notions of architectural phenomenology is explanatory *vitalness*. For instance, phenomenological thinking also considers the life of human being in its milieu and

in his book about the architectural phenomenology; Shirazi explains the life-world as the combination of the environment and human life:

> *"Thus, the life-world is our everyday life, including both natural and man-made phenomena. It constitutes the environment in which we as human beings live. As life takes place and occurs constantly, and as we are historical entities, the life-world is constituted of both invariant and variant characteristics."* (Shirazi, 2014, p. 14)

As another example, Norberg-Schulz speaks about *genius loci*, which he explains as the spirit of the place and implies that the places are living things as they include the life of human beings:

> *"During the course of history the genius loci has remained a living reality, although it may not have been expressively named as such. Artists and writers have found inspiration in local character and have 'explained' the phenomena of everyday life as well as art, referring to landscapes and urban milieus."* (Norberg-Schulz, 1980, p. 18)

In fact, the concept of *genius loci* is very similar to *vitalness*; whereas the genius loci is the spirit, *vitalness* can be explained as the lively situation of the human beings and environment. By looking at such similarities, it can be claimed that phenomenological thinking comprises the concept of *vitalness*.

The other central concept of this study is Stanislavski's methods and as previously mentioned, Daniel Johnston points out the similarities between Stanislavskian acting and the phenomenology of Heidegger and he states;

> *"Stanislavski is detailing an acting process that requires an embodied understanding of the way that the world presents itself to human consciousness in its rich, lived experience."* (Johnston, 2011, p. 65)

It can be claimed that these methods are relevant to the issue of *vitalness* and phenomenological approaches. Moreover, Stanislavski started his works with the intention to create the grammar of acting in order not to leave the creativity to chance as he supported creative acting against memorizing and imitating the templates of the roles. He advocated reflecting the life on the stage by understanding

it deeply, rather than making superficial imitations of it (Özüaydın, 2001, pp. 15, 23) and that intention connects his methods to the issue of *vitalness*.

These methods will be explained and investigated in more detail in Chapter 4, however here at this point, two of his methods are significant to relate with phenomenological thinking and to open up the components of *vitalness*. Those two methods that are compatible with the distinction between the human life and its environment as the two components of *vitalness*, are "*the given circumstances*" and "*the magic if*".

Given circumstances

Stanislavski indicates that it is important to understand the conditions of character deeply, and he suggests the actors to research the *given circumstances.* Depending on those, the actors may imagine how the character could behave in those conditions. (Şener, 1998, p. 213) He explains what is meant by *given circumstances* here as:

> *"It means the story of the play, its facts, events, epoch, time and place of action, conditions of life, the actors' and regisseur's interpretation, the mise-en-scene, the production, the sets, the costumes, properties, lighting and sound effects, -all the circumstances that are given to an actor to take into account as he creates his role."* (Stanislavski, An Actor Prepares , 1936/1988, p. 51)

With the help of all those *circumstances*, a life is created in the imagination of the actor and in this definition, it is seen that Stanislavski pays attention to all aspects of life on the stage. Johnston interprets the exercises about *the given circumstances* as *"an exploration of interdependent relationship between subjects and their environments,"* (Johnston, 2011, p. 74) which is the central relation of *vitalness*.

It could also be claimed that in this definition, Stanislavski indicates the *phenomena* surrounding the character and suggests building the character upon his/her/its experienced perception of those *phenomena* or *circumstances*. In fact, Norberg Schulz's definition of phenomena is very similar to Stanislavski's definition of *the given circumstances*:

> *"Our everyday life-world consists of concrete 'phenomena'. It consists of people, of animals, of flowers, of stone, earth woot and water, of towns, streets and houses, doors, windows and furniture. And it consists of sun, moon and stars, of drifting clouds, of night and day and changing seasons. But it also comprises more intangible phenomena such as feelings. This is what is 'given', this is the 'content' of our existence."* (Norberg-Schulz, 1980, p. 6)

In those two descriptions, it is seen that not only similar phenomena are mentioned, but also, both authors are emphasizing the word 'given' and make similar considerations about the human environment. Moreover, Stanislavski emphasizes that without the creative interpretation of the actor and imagination, the circumstances would remain as a *"dry catalogue of facts"* but with the imaginative power of the actor, they turn into *"living events in an infinitely exciting day, impregnated with life."* (Stanislavski, 1988/1961, pp. 40, 41)

Magic if

The second method central for this study and for *implementing the dry catalogue of facts with life*, is the '*magic if*'. To support the creative imagination, while identifying with the character, the actor/actress makes use of his/her subconscious and own experiences in life. Inspired by Pavlov's experiments, Stanislavski assumes that the emotions are triggered by physical circumstances and by creating or imagining that physical conditions, the emotions can be evoked. (Özüaydın, 2001; Şener, 1998) To evoke these emotions and the subconscious of the actor, Stanislavski suggests the using the word *'if'*. He believed that the word *if* had the power to make the actor/actress create the possible scenarios in his/her mind and find out how the character would behave in different situations. Therefore, he advised the actors to ask questions such as 'What would I/my role do if those circumstances are real?' So, *if* acts as a trigger for *empathy* and *"as a lever to lift us out of the world of actuality into the realm of imagination."* (Stanislavski, An Actor Prepares , 1936/1988, p. 46) With this method, the character and its essence are *vitalized* in the body of the actor and magic if can be shown as an important tool for considering the human being.

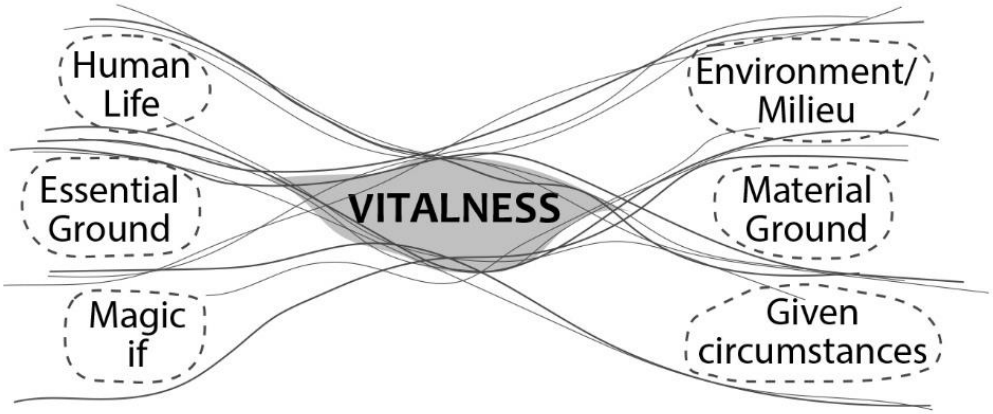


Figure 35 The two components of *vitalness* (by the author)

It is seen that whereas *the given circumstances* overlap with the concern of the environment, *the magic if* coincides with the consideration of the human subject. Moreover, it was previously explained that Pallasmaa and Tschumi had similar interpretations about the two levels of architectural imagination; the first one being the formal and geometrical, and the second one as the imaginative, empathic, embodied level. *The magic if* can be seen related to the empathic/experiential level of architectural thinking and the given circumstances to the formal one. Similar to Stanislavski's opinion of giving life to the dry catalogue of facts, Pallasmaa puts importance on empathy and empathic imagination, as a way to implement *vitalness* into the architectural design:

> *"In the latter case, it becomes part of our existential experience, as in the encounter with material reality. (…) The formal imagination is primarily engaged with topological or geometric facts, whereas the empathic imagination evokes embodied and emotive experiences, qualities, and moods."* (Pallasmaa, 2011, pp. 7,8)

Common grounds of arch. + theat.	**Levels of architectural thinking**	**Phenomenological thinking**	**Stanislavski's two selected methods**	**Components of *vitalness***
1. Human life as essence	1. Humane, empathic, embodied	1. Human perception	1. *Magic if*	1. Vital element: Human being
2. Material existence	2. Abstract, formal, geometric	2. Things/ Milieu / Life-World	2. *The given circumstances*	2. Environment

Table 1 The duality of human and environment (by the author)

To sum up, the duality of the human being and its environment has been mentioned in several issues so far and the concept of *vitalness* will be explicated in accordance with this. (Table 1)

3.2 Components of *Vitalness*

These two components of *vitalness* are not strictly separate from each other but are intertwined and complement each other. Even though the material world could have existed without the human life, it is perceived by the human beings and this perception, experience of the environment constitutes *vitalness*. (Figure 36) Moreover, as the essence of architecture and theater is explicated as human life, those fields consider the material world from the perspective of human perception and here again, the material environment will be interpreted according to the human perception.

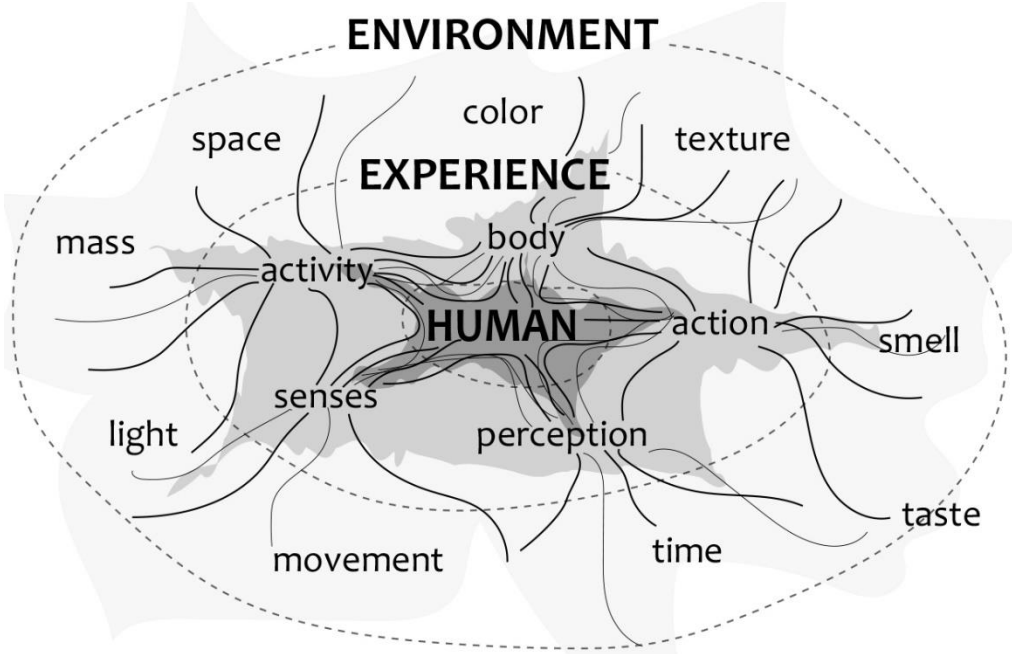


Figure 36 Diagram for *vitalness* (by the author)

3.2.1 Environment / Milieu

Firstly, the environment component of *vitalness* will be explicated as it is *the given* or as the ground that architecture and theater *draw the paradigms from*. Shirazi mentions the environment/milieu/material context of life as *life-world*, and explains it as:

> *"The surrounding world of everyday life (...) in which all my experiences take place, and consists in all the objects of my consciousness. (...) Thus, the life-world is our everyday life, including both natural and man-made phenomena. It constitutes the environment in which we as human beings live."* (Shirazi, 2014, p. 14)

Moreover, the environment component can be explained more clearly by opening up its aspects. The definition of life is expressed as "*the sequence of physical and mental experiences that make up the existence of an individual"* (Life, 2017) and this definition gives some clues about the aspects of *vitalness*. The 'sequence' here implies a *time-period* whereas 'the physical and mental experiences' indicate an *action* that can be either physical, like walking or mental, like thinking. In addition,

by referring to Heidegger's definition of dwelling as *"the way which we humans are on earth (...) between earth and sky",* Norberg-Schulz indicates *place* as an integral part of existence. (Norberg-Schulz, 1980, pp. 6,8) Hence, the existence of an individual can be associated with space as another dimension of *vitalness*. Consequently, the aspects of environment component of *vitalness* can be investigated in three levels. Firstly, there is the material world around them, including natural or the man-made places and objects which in the most extensive sense can be referred as *place*. Secondly, in order to experience the material world, the human being needs to perform some actions, or in other words, *"the world reveals itself only through involved action within an environment."* (Johnston, 2011, p. 81) Lastly, there is the temporal dimension, which helps the events and actions flow inside the space. (Holl, 2012; Rasmussen, 1959) Place, action and time can be regarded as the three main aspects of the environment component that make the human life and experience possible, and those are emphasized in both disciplines with various names. (

Table 2)

Environment **Milieu** **Material Existence** **Given Circumstances**			**Vital component** **Human being** **Person** **Dweller** **User** **Character** **Role**
Place Space Physical Three dimensionality Locality Location	Action Activity Event Progam Function Movement Ritual Rhythm Memory	Time History Epoch Repetition Chronology Rhythm	

Table 2 The terminology table for the components of *vitalness* (by the author)

3.2.1.1 Place

The first dimension of *vitalness* to be mentioned here is the material space; including all phenomena surrounding human beings. Norberg-Schulz defines place as *"a totality made up of concrete things having a material substance, shape, texture, and color"* and indicates the connection of *vitalness* with place by stating, *"It is meaningless to imagine any happening without reference to a locality. Place is evidently an integral part of existence."* (Norberg-Schulz, 1980, p. 6) Whereas place can be defined in the simplest sense, as the three-dimensional material existence, Norberg-Schulz's claim about it being a part of existence, indicates that material space has qualities that affect the atmosphere of a place, other than three-dimensionality. He also mentions this by claiming:

> *"A place is therefore a qualitative, 'total' phenomenon which we cannot reduce to any of its properties, such as spatial relationships, without losing its concrete nature out of sight."* (Norberg-Schulz, 1980, p. 8)

Therefore, here what is meant by place[1], is the totality of the material things surrounding the human life.

When such a totality of the various material phenomena is being mentioned, the different sensory properties of the environment comes forth. In fact, several authors of architectural phenomenology, emphasize the importance of the various sensory qualities of architecture. For instance, Pallasmaa criticizes the dominance of the sense of vision in architectural thinking and suggests that other senses are also important for experiencing architecture. He mentions that acoustics, scent, touching, tasting and bodily identification also contribute to the spatial experience. (McCarter

[1] Although this aspects can also be refered as 'space', Norberg-Schulz's dsitinction between place and space has been determinant here. For space, he states; *"In architectural theory there is no reason to let the word 'space' designate anything but the tri-dimensionality of any building. But it is not said that this property is always of architectural importance. Expressions like 'spatial experience' or 'spatial effect' should therefore only be employed when the stereometric volume is of decisive importance."* (Norberg-Schulz, 1965, p. 97) 'Place' on the other hand, is indicative of qualities other than three-dimensionality, so it is seen more suitable for explaining the aspect of environment.

& Pallasmaa, 2012; Pallasmaa, 2005) Similarly, Rasmussen also makes such a categorization of various sensory properties of architecture and mentions about color, scale and proportion, rhythm, texture, light, or hearing. (Rasmussen, 1959) Hence it can be claimed that experiencing architecture or life becomes possible for human beings with the help of the senses.

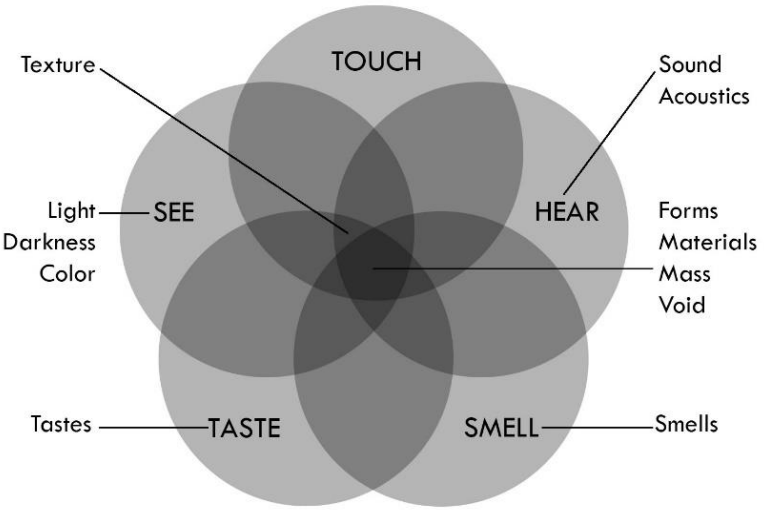


Figure 37 Properties of place sensed by humans (by the author)

Designing three-dimensional space in architecture involves designing all the sensory qualities that contribute to the atmosphere of a place. (Figure 37) For instance, the masses or the voids may prevent or provide the sounds or smells to move through the spaces. Thus, it can be claimed that all those various phenomena that compose the places are intertwined with each other and contribute to the *vitalness* in unison, as Pallasmaa supports by claiming;

> *"Even every architectural setting has its auditive, haptic, olfactory and even hidden gustatory qualities, and those properties give the visual percept its sense of fullness and life."* (Pallasmaa, 2011, pp. 51, 52)

Such sensory qualities of place are important in theater too. Appia and Craig's critical attitude towards depicting place on the stage only visually and their intentions to enhance the bodily experience of the performers can be an example to that.

Stanislavski also regards space as an important given of the play text to build the role upon. In 'Creating a Role', he starts constructing the play in his imagination by imagining the setting of the play, the house where the events are going to take place. It is also seen that he pays attention to the architecture and furnishings of the epoch of the play. (Stanislavski, Creating a Role, 1988/1961, pp. 21-23) It can be claimed that place is important for Stanislavskian acting because as a given circumstance, *"the world opens up possibilities of action for human beings"* (Johnston, 2011, p. 81) and by these actions happening in the places of the world, the life is constructed.

3.2.1.2 Action / Activity

As space opens up possibilities of actions; the actions also open up the possibility to experience the environment. Even though the action or activity may be seen related to human component of *vitalness*, those are explicated as the aspects of environment as being the tools for experiencing the world. The previously explicated fictionalizing quality of architecture and theatre also gives them the ability to shape the human actions. For instance, Erzen defines architecture in the broadest sense, as the space in which most actions take place and as the objectification of human action since city, architecture or landscape are always designed by thinking specific actions. (Erzen J. N., 2015, pp. 148, 150) Pallasmaa also implies that architectural design revolves around human actions by indicating that architecture or architectural elements are invitations for actions:

> *"Architectural images are promises and invitations: the floor is an invitation to stand up, establish stability and act, the door invites us to enter and pass through, the window to look out and see, the staircase to ascend and descend."* (Pallasmaa, 2011, p. 124)

Pallasmaa and Bernard Tschumi are again on the same page here. Similar to this statement, Tschumi states, *"Each door implies the progression of movement of someone crossing its frame. Each corridor implies the progression of movement that blocks it."* (Tschumi, 1991, p. 123) Moreover, according to him, the connection of architecture with human actions is not limited to such invitations or implications of actions, instead, the action constitutes the basis of architecture as he claims, *"There is no architecture without action, no architecture without events, no*

architecture without program." (Tschumi, 1991, p. 121) Norberg-Schulz also supports this by claiming; that *"a building is determined by the actions which take place within its walls."* (Norberg-Schulz, 1965, p. 114) As another example, Koolhaas depicts hotel as a *plot*, as it includes its unique relations and actions/activities and states, because of that it became a popular subject for movies. (Koolhaas, 1994, p. 150) It can be said that by this claim, he carries Pallasmaa and Tschumi's argument from the scale of architectural element to the building and imply that the complex spaces of contemporary human life, bring along its unique actions and activities.

In addition to the fact that the actions are shaping and being shaped by architecture, the actions people perform in a place are also important for their architectural experiences. Rasmussen illustrates this by the example of tourists and kids experiencing the same place, by doing different activities. While tourists are viewing the place mainly visually, the kids had more chance to experience the architecture by playing a ball game there and being involved in the space with their actions and several senses. (Rasmussen, 1959, pp. 16-17) In fact, Tschumi states that spaces and programs *"fully condition each other's existence"*, and indicates that they are effective on each other by claiming:

> *"It is not a question of knowing which comes first, movement or space, which molds the other, for ultimately a deep bond is involved. After all they are caught in the same set of relationships; only the arrow of power changes direction."* (Tschumi, 1991, p. 128)

As stated, there are several other terms that are used for indicating the activity aspect of the human environment. For instance, function is a commonly used expression in architecture, to imply about human actions. Pallasmaa explains that architecture is associated with certain activities or 'promise of function' hence links the concept of function to action. Similarly, Tschumi states that the events of a place are indeed "*functional implications"* (Tschumi, 1991, p. 111) but also indicates that the events or activities should be considered beyond the notion of function:

> *"'Architecture is as much about the events that take place in spaces as about the spaces themselves.' (...) The static notions of form and function long*

favored by architectural discourse need to be replaced by attention to the actions that occur inside and around buildings - to movement of bodies, to activities, to aspirations; in short, to the properly social and political dimension of architecture." (Tschumi, 1991, p. 13)

Several other expressions that indicate human activity can be listed as ritual, rhythm or memory. Some authors mention about rituals as repeating or sometimes special activities of human beings. (McCarter & Pallasmaa, 2012; Mumford, 1961; Lefebvre & Regulier, 1996) Rhythm, on the other hand, may also indicate repeating human activity in space and time.

In the art of theater, action is confronted firstly in the plotline of the play text. The plays, describing a setting and involving characters; indicate some events or actions related to them. Hence, Tschumi's statement can be transferred to theater as *"There is no theatre without action, no theatre without events."* In fact, Stanislavski indicates this by saying *"On the stage it is necessary to act, either outwardly or inwardly."* (Stanislavski, An Actor Prepares , 1936/1988, p. 37) He explains that an actor is always performing an action on the stage. Even though the actor is sitting without any motion, according to Stanislavski, inner actions are still continuing and this is enough to be an *action*. Therefore, it may be stated that action is inherent both on the stage and in architectural environments.

3.2.1.3 Time

An activity happening in a place also indicates a time period, hence it is the third dimension that complements the others. So it can be accepted as another medium that human beings exist in, just like space. Daniel Johnston expresses this as *"The meaning of being, including human existence, is only sensible insofar as being is always within time."* (Johnston, 2011, p. 68)

In architecture, time is associated with experiencing architecture as space and time are integrated with the movement of human being, and this constitutes his/her experiences in the world. Rasmussen explains this as *"Architecture has no time dimension but to experience architecture demands time."* (Rasmussen, 1959, p. 135) Whereas the time makes the human actions flow in architecture; Holl states that architecture is *"a vehicle for understanding and experiencing time"* (Holl, 2012, p.

103) and explains the connection between space, time and action as *"In language of steel, concrete, and glass, architecture is a vessel for events. As a space of multiple durations, it forms the frame of measure for 'lived time'."* (Holl, 2012, p. 104)

Repetition and rhythm, which were mentioned in relation with activity dimension, can also be interpreted as indicators of time. According to Tschumi *"Events 'take place'. And again. And again. (...)By order of experience, one speaks of time, of chronology, of repetition."* (Tschumi, 1991) The rhythmic or non-rhythmic repetition of human actions define a duration, hence the human beings dwell not only in space but also in time.

Time in architecture may also indicate the life period of the buildings. The buildings are exposed to many things after they are being built, and may change as the time passes. Besides material implications, this interpretation also indicates that throughout its life period, buildings go through many changes in their relations with human beings. Rufford implies this by claiming,

> *"(A) building never has a steady state but is active and unstable, visibly shifting, growing, and shedding and gathering layers in time to the rhythms of its occupants."* (Rufford, 2015, p. 42)

Hence it can be claimed that time is effective on the condition of buildings and its changing relationships.This last interpretation of architecture and time also has a place in the art of theater. It was previously stated that stage design could give hints about the period of the play so it can be claimed that, it can also hint about the past and present as scenographer Howard claims, *"Space is a living personality with a past, present and future."* (Howard, 2009, p. 2) To mention about Stanislavski's methods, he also has a similar interpretation of time and suggests the actors to think about the past and future of the characters as the present is bound to them:

> *"There can be no present, however, without a past. (...)The present deprived of past and future is like a middle without beginning or end, one chapter of a book, accidentally torn out and read. The past and the dreams about the future make up the present."* (Creating a Role, 1988/1961, p. 16)

•

Those three phenomenal dimensions of *vitalness* are in fact not distinct entities but are united with each other so that it is not possible to explain any of them without mentioning the others. Appia's explanation about the movement illustrates this:

> *"Movement is our only possible measure of time – Does movement occur only in tine? No; movement measures space too. Thus movement is, through time, the measure of man in space; that is, in Space and Time."* (Appia, 1960, p. 126)

It is seen that both in architecture and theater, the inseparability of those three aspects is emphasized. For instance, in theater, this totality is mentioned in a deep-rooted theatrical concept: the rule of three unities. This rule speaks about the unity of those three levels of experience as the unity of action, the unity of place and the unity of time. Deriving from Aristotle's theories about the unity of action and time, which he mentions in Poetics, the 'rule of three unities' has been constituted and it has been used for years, especially in the classical theatre. This rule states that the time, place and the action should be steady each in themselves and among themselves. (Şener, 1998, pp. 33,34) Although in contemporary theater the rule of three unities is not used in its older sense, the expression of all those aspects and the consistency between them are need to be considered as Johnston also supports by claiming,

> *"[T]he relationship between the subject and environment within time is fundamental to understanding the performance since it never takes place in abstraction, but only ever a concrete context at a specific time."* (Johnston, 2011, pp. 68-69)

Another example for the unity of three aspects can be Oscar Schlemmer's explication of the world of stage by three different levels: the oral or the sound stage, the play stage and the visual stage. In this differentiation, the sound stage makes use of sounds or words, the play stage of the body and movements, and the visual stage makes use of the form and color and those can be interpreted in accordance with the three aspects of the environment. The sounds and words flow in the temporal dimension, the body and movements indicate an activity and the visual stage defines the space; thus the three dimensions of *vitalness* are again being mentioned.

Additionally, the diagram of gesture dance drawn by Schlemmer also demonstrates his understanding of the union of space, time and action. (Figure 38) Here, the movement path of a human body in a space is shown, which also indicates the interval of the movement.

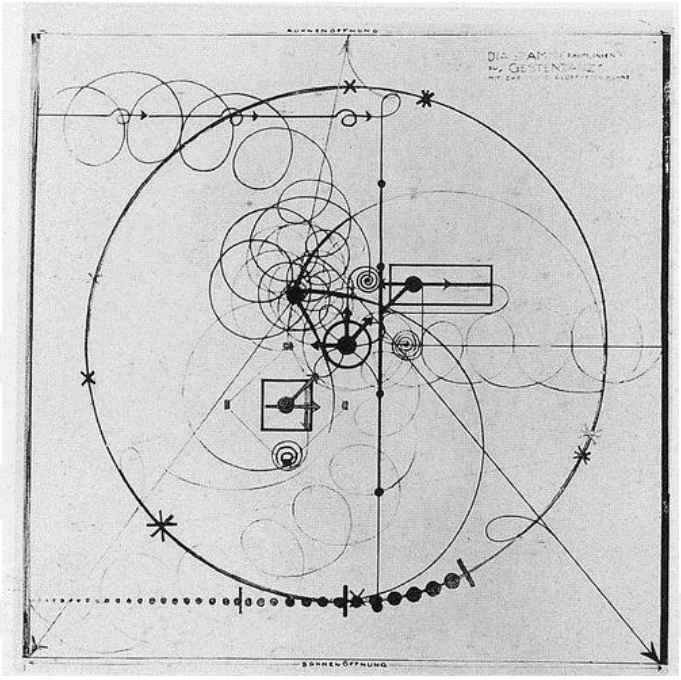


Figure 38 Diagram for the Gesture Dance, by Oscar Schlemmer (Schlemmer, Man and Art Figure, 1961)

Moreover, Appia's innovations on stage design can be illustrative for this, as they consider the bodily movement of performers in space and time. In addition, similar to Schlemmer, he points out poetry and music as developed in time; painting, sculpture, and architecture in space and explicates the moving body as the element that makes the space living. Appia does not only speak about this unity in theater but also in architecture and considers architecture as a container of space, time and movement:

> *"Preeminently an art of space, architecture is conceived for the mobility of the living being. As we have seen, the movement is the reconciling principle that formally unites space and time. Architecture is therefore an art which potentially embraces both time and space."* (Appia, 1960, p. 13)

Harries also implies that considering time and activity is the ethical function of architecture, as architecture is able to shape the spaces as well as the experiences of human beings:

> *"Time and space must be revealed in such a way that human beings are given their dwelling place, their ethos. When we reduce the human need for shelter to a material need, we lose sight of what we can call the ethical function of architecture. (...) But just because architecture is not merely a source of aesthetic delight, but invites a fuller response, because it shapes the time and space of the lived experience; it is unavoidable that we should judge it by how ill or well it carries out what I have called its ethical function."* (Harries, 1993, p. 51)

Lastly, the unity of these three aspects are also evident in Tschumi's Manhattan Transcripts. In this book, Tschumi investigates several spaces of Manhattan as a scene for murder. For that, the spaces and the actions are represented in sequence, as an analogy of film and the time, space and event are represented together. (Tschumi, 1981)

To conclude, it should be indicated that the unity of those three aspects of human environment play an important role in the design and realization processes of architecture and theatre. Just as Stanislavski's given circumstances investigate those aspects in the play text, the architects look for them by searching the context of a project. Afterwards, based on those givens, the environmental aspects are considered in the creative processes, as it is crucial for *vitalness*. The consideration of those aspects in the production processes will be explicated in Chapter 4.

3.2.2 The Vital Component: Human Being as the Central Element of *Vitalness*

As being the essence of both architecture and theatre, the human being can be depicted as the central *vital* component of *vitalness*. In fact, the importance of human being was emphasized in both disciplines. To start, several authors emphasize human perception and experience as important elements of architecture, as what makes architecture meaningful. Gray Read refers to the city as a stage for the performance of human beings and emphasizes the importance of human being

for the cities by referring to Gordon Craig. It is understood that human being is seen as what makes architecture alive; hence constitutes its *vitalness*:

> *"British theater director Edward Gordon Craig put it thus, "There is something so human and so poignant to me in a great city at a time of the night when there are no people about and no sounds. It is dreadfully sad until you walk till six o'clock in the morning. Then it is very exciting." When people fill the city, the architecture transforms, as it takes many and various roles in the thousand stories that people play out in their actions."* (Read G. , 2014, p. 2)

Here, Craig implies that the cities do not have the quality of *vitalness* before the life starts in the morning. This resembles Stanislavski's idea of *given circumstances* as the dry catalogue of facts and putting life into those by considering the human conditions and feelings. The sleeping city, the empty streets lack the *vitalness* in the night, because of the absence of the *vital component*.

Similarly, Bauhaus artists, emphasize human being as the central figure of theater. Schlemmer, in his experiments at Bauhaus, uses human figure as the central element and experimented the space through the movements of the human body. He states, *"[t]he history of the theater is the history of the transfiguration of the human form"* (Schlemmer, Man and Art Figure, 1961) and considers space and building as the arena for this transfiguration. In his experimental works, Schlemmer focuses on human being at a more abstract level; he mostly considers the human body and its movements in relation to space and may be claimed the human life and events are not so much in question. (Figure 39) Nevertheless, another Bauhaus artist, Moholy-Nagy also points out the human being and human life as the central element of theater by claiming, *"Man as the most active phenomenon of life is indisputably one of the most effective elements of a dynamic stage production."* (Moholy-Nagy, 1961, p. 57) By emphasizing the activeness of human beings, Moholy-Nagy indicates the human interaction with its environment and the dynamism he points out can be interpreted as *vitalness*, stemming from the existence of human life on the stage.

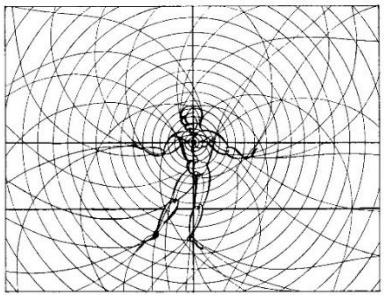
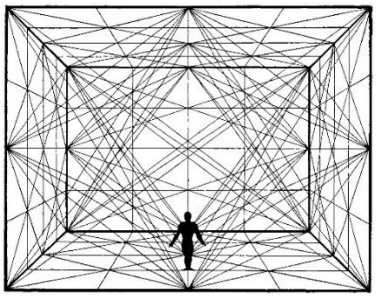
(a)  **(b)** 

Figure 39 (a) Movements create imaginary space, by Oscar Schlemmer (Schlemmer,1961) **(b)** Laws of cubicle space, by Oscar Schlemmer (Schlemmer, 1961)

In architecture, the emphasis on experience can be interpreted as a consideration of the vital component as the human being is the subject of this experience. Pallasmaa and McCarter for instance, emphasize the significance of human experience for architecture by saying, *"Architecture only exists in the lived experience"*. (2012, p. 6) Bernard Tschumi also puts much emphasis on human experience and praxis as he claims that "*experience is what makes architecture,"* (In Khan and Hannah, p.53)

In the empathic, embodied level of architectural imagination and in the 'magic if' of the acting, it was seen that both architecture and theatre take into account the human experiences, senses or perceptions of the environment. In this sense, the two methods of Stanislavski are descriptive for the process of creating *vitalness*. He indicates that the circumstances and human being complement each other and create the sense of life by claiming:

> *"In order to come on the stage like a human being and not like an actor you had to find out who you are, what has happened to you, under what circumstances you are living here, how you have spent your day, where you came from, and may other supposed circumstances you have not yet invented but all of which influence your actions. In other words, just to walk onto the stage it is necessary to sense the life of the play and your relation to it."* (Stanislavski, Creating a Role, 1988/1961, pp. 219-220)

To conclude, it might be stated that the consideration of different aspects of the environment through an empathic an experiential point of view, supports the liveliness of the architectural design or theatrical play, hence it is the basis of creating *vitalness*.

CHAPTER 4

EVALUATION AND DISCUSSION: COMPARING THE PREPARATION PROCESSES AND CONSIDERATION OF *VITALNESS* IN ARCHITECTURE, THEATER AND STANISLAVSKIAN ACTING

The creative production process was depicted as a common ground for architecture and theater because, in both, it is the intermediary between the essential and the material grounds. In the processes, two fields gather the dual components of *vitalness* together in their own ways. Hence, as a further step, another question rises to the surface: How similarly and differently, *vitalness* and its components are handled in the creative processes of those fields? In this chapter, the preparation processes, mainly focusing on the creative steps will be compared to each other in order to find the commonalities that could pave the way for the collaboration of two fields.

4.1 Comparing Processes

To see that, the processes can be compared over the design and realization steps or by analyzing the tasks accomplished by the professionals. Therefore, firstly, the production steps will be explained briefly, and then the steps that consider the components of *vitalness* will be opened up.

To start with, the different roles of the architects that make them compared with various theatre professionals, mentioned in Chapter 2 should be restated, as those tasks can be explanatory for the processes of two fields. Those tasks were indicated as; designing space by form giving, organizing and designing various material aspects, organizing the process and fictionalizing the life. It was also explained in the place aspect of *vitalness* that the formal decisions affect not only the visual qualities but also the qualities of other sensory mediums and spatial design process

involves considering all those different mediums. Hence, in the architectural design process, the first two roles are in fact conducted together as creating forms comprises the organization of various sensory aspects. Therefore, evaluating those two tasks together, there can be listed three major roles of architects in the professional practice.

1. Designing the environment
2. Organizing the design and realization process
3. Fictionalizing the life

It should be indicated that those three tasks are continued simultaneously and comprise each other. (Figure 44) Moreover, these tasks of the architect can also be associated with the three common grounds of architecture and theatre; as designing is about the material existence, fictionalizing is about the essential existence and organizing is about the professional ground. It can also be claimed that the components of *vitalness* are considered in the first and third tasks mostly, while the first one is concerned about designing the environment, the third one focuses on the human being and its life. However, as those tasks are in fact intertwined with each other, there are no strict boundaries in the production process about these considerations.

To explicate this more clearly, a brief explanation of the design and realization steps of the two fields will be done. It should also be claimed that in both fields, the preparation process is complex and tentative and neither of those processes has strict definitions. Whereas the design steps can be explained in different ways; here the general path of the processes are described in order to show that the design and realization process of architecture parallels to the process of preparation of a theatrical performance by means of their relationship with the life.

To begin with, for the world of architecture, the design process has been in question since 1960's, with the growing studies on the design methods. (Plowright, 2014; Bayazit, 2004) Therefore, this process has been described in different ways, by different authors. (Figure 40, Figure 41) The design process can also vary according to many variables such as the design task, the design office, changing technologies,

the procurement system, etc.[1] Nevertheless, it is seen that in all those descriptions of the design process, there is a similar path, which leads the design problem to an architectural production. A well-known description of the architectural design process is the RIBA plan of work, which is used as a reference about this process by several authors. (Plowright, 2014; Thompson, 1999; Short, Barret, & Fair, 2011) The 2013 plan explains the process in seven stages; strategic definition, preparation and brief, concept design, developed design, technical design, construction, handover and close out. (RIBA, 2017) However, in a simplified version of this plan, and in several other sources, the process is mainly explained in four stages.

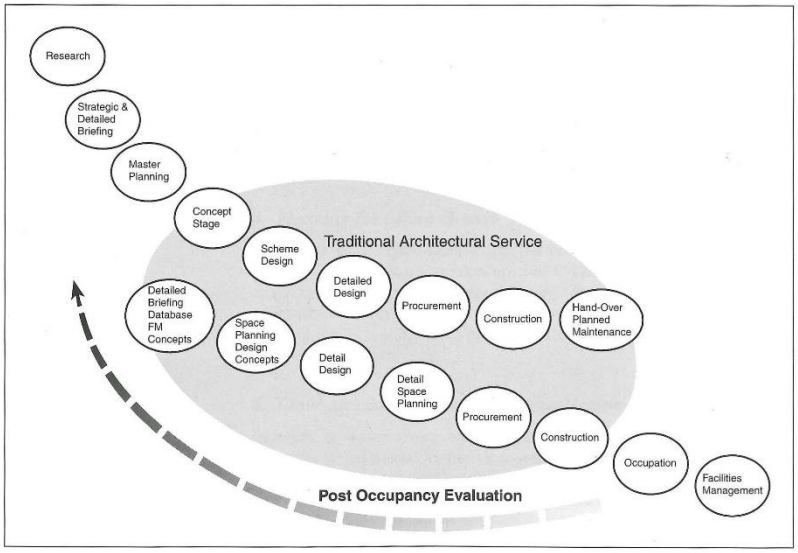


Figure 40 The project process (Blyth & Worthington, 2001)

[1] The design process may vary and the steps may remain incomplete in several situations like architectural competitions or educational projects. Also, in many sources explaining this process, it is underlined that in each step, it may be required to go back to the already completed stages and/or to continue several steps together.

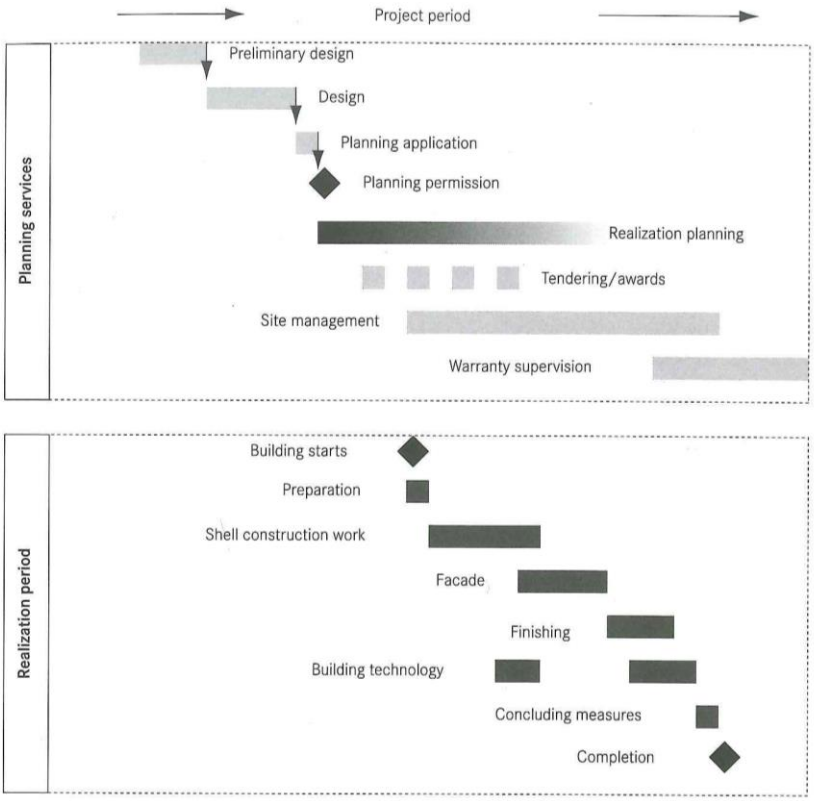


Figure 41 Schedule of planning and realization (Bielefeld, 2013)

The first stage is mostly referred as briefing or architectural programming. The clients, who are expected to define the design problem, trigger the process. (Duerk, 1993, p. 8) The research is done, about the project, the program, site, and context, clients or future users, feasibility; and the project brief is prepared, by considering the components of *vitalness*. The design team is also assembled at this primary stage. The second stage is referred as design, concept design or sketching. With the help of the information collected in the first stage, architect or the design team develop initial ideas about the project and the design concept is prepared. Plowright defines concept as *"an abstract idea used to order the elements of an architectural design project."* (2014, p. 244) Therefore, the main idea that would lead the design decisions and enliven the design is produced. The project is developed and differenciated according to this design concept. The concept drawings are done and the place is designed by considering its various aspects, in order to support *vitalness*.

In the third stage, the project is developed and detailed. The collaboration with engineers also begin in this stage and proposals for structural design or service systems are prepared, technical designs are completed. Cost and production information are prepared and contractors get involved in the process.The last step is the construction of the project. The project is manufactured on site, according to the project planning. The construction is overviewed by architects and engineers and revisions on application projects are done if necessary. After the construction is finished, the building meets with its users and becomes alive.

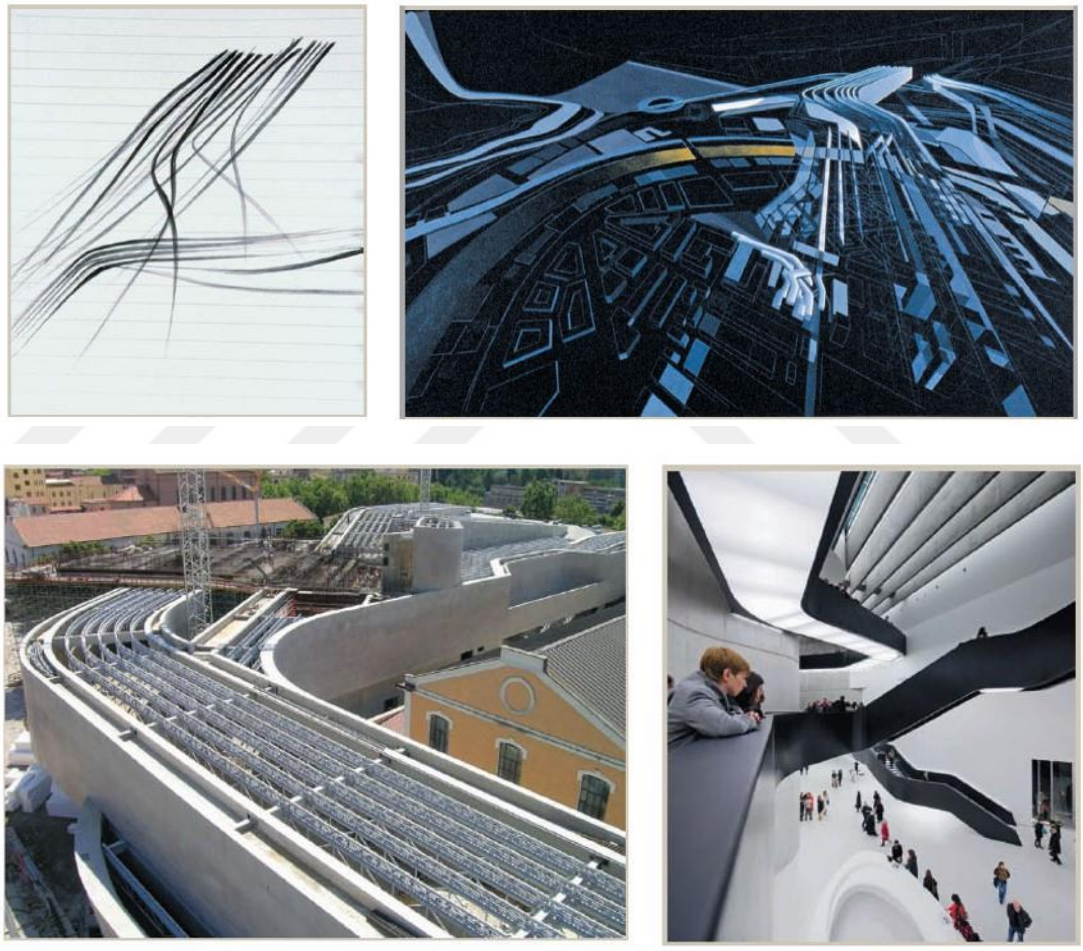


Figure 42 Design and realization steps of MAXXI Museum of XII Century Arts In Rome, designed by Zaha Hadid Architects (Anderson J. , 2011, pp.28-31)

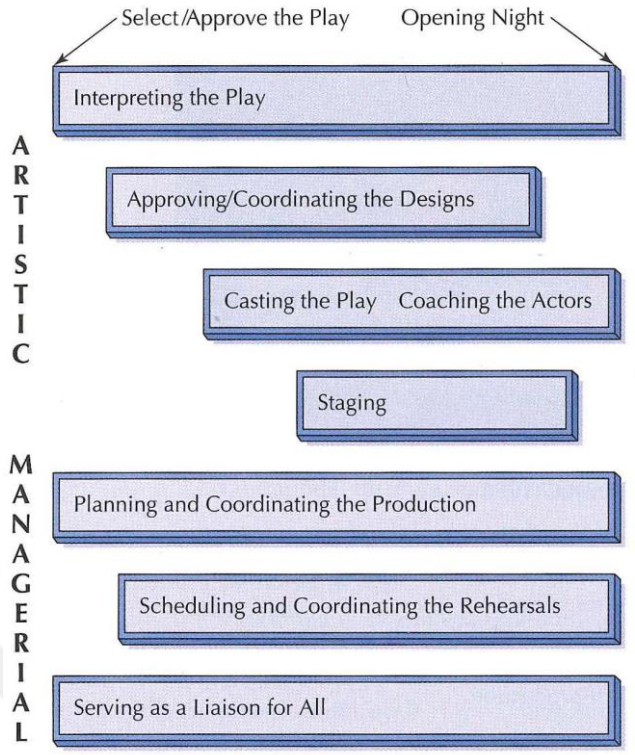


Figure 43 Director's Responsibilities in sequence (Patterson, Hunter, Gillespie, & Cameron, 2009)

It can be claimed that the theatrical production also follows a similar path. Nevertheless, it should be stated that again for this process, there are no strict descriptions or set of rules. In theater the process of staging a play may differ according to the situation, the play text, or company.[1] The director and writer Robert Cohen describes this process in four stages and his description is compatible with the architectural process described above. (Cohen, 2011) The first stage is called preparation, which starts with the choice of a playtext by the producers or the director. In this stage, the basic ideas about the play are produced. Director begins to think about the text and research about the potential audience, the playwright, the playtext and its background. These research and deep investigations about the playtext are done with dramaturgs, in order to make the meaning of text clear, to decide about interpretations or to conceptualize the play. (Çalışlar, 1993)The design

[1] For instance for amateur companies, it might be hard to define such certain steps or certain professions. The processes may also vary between the institutional theaters and single-production models. (Cohen, 2011)

team of the play is also selected in this initial step. After these preparations, the planning stage starts. It is decided how the play will look like, how and where it will be performed or who will be in it. The designers begin to work on scenery, costumes, light, and sound, with the help of sketches and in collaboration with each other and with the director. The cast is chosen and the production team determines the budget. The third step is production, in which the actors begin rehearsing together with the director or stage manager. The set, costumes, sound and light effects, or music if used, are also produced. The collaboration between actors, designers, and directors is crucial for this stage. As the last step, all these prepared work is put together and the performance becomes ready to meet the audience. In addition, changes may be done after the performance if necessary. (Cohen, 2011; Çalışlar, 1993; Patterson, Hunter, Gillespie, & Cameron, 2009; Wilson & Goldfarb, 2012)

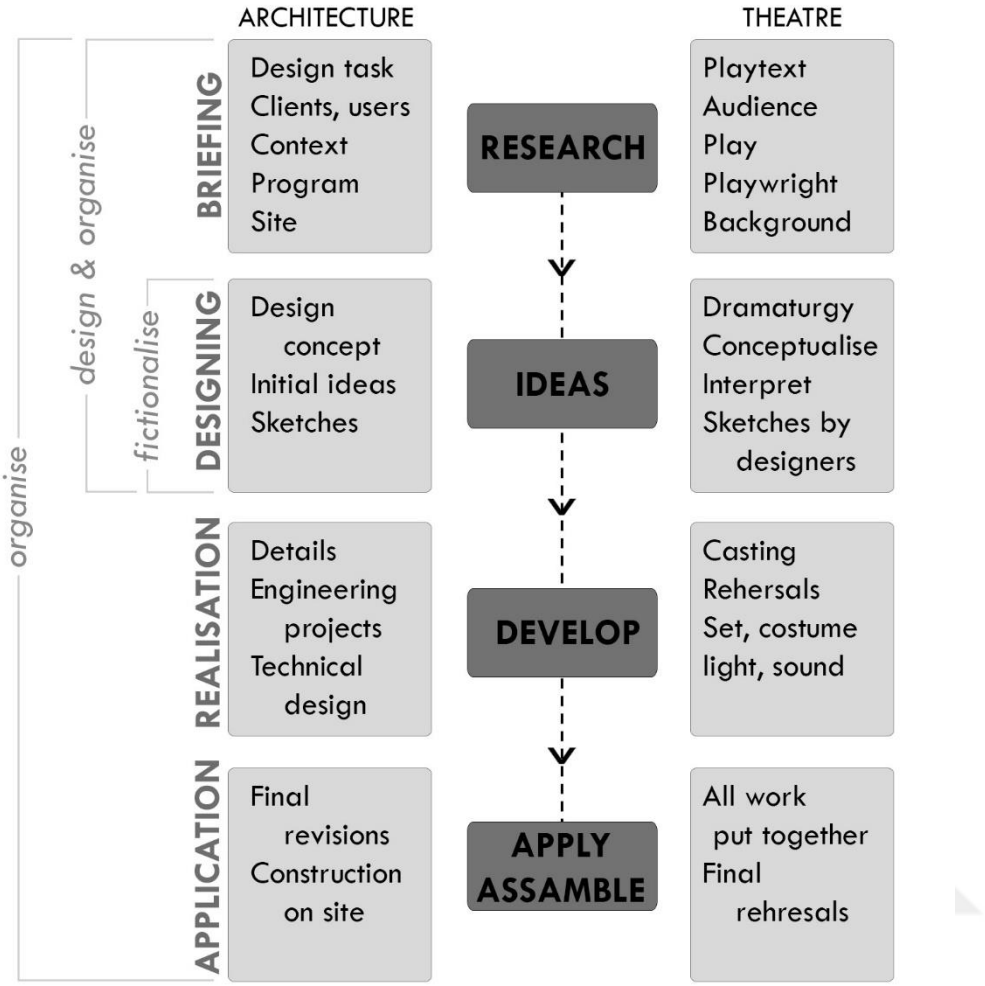


Figure 44 Preparation steps of architecture and theatre (by the author)

It may be claimed that the preparation processes of those two fields are parallel to each other in general as similar tasks are accomplished in two different mediums but in a similar path. (Figure 44) The first step, which is referred as 'briefing' in architecture, involves making research about the elements of *vitalness*. Both the environment and life of human beings are searched and the existing situation of the life is intended to be understood. Together with the second step, in which the initial and conceptual ideas are produced; in the first two steps the *design* task is conducted. As the human life is also considered, the fictionalizing task also becomes a part of this process, especially in the 'designing/ideas' phase. The ideas related to the life of human beings in a place, or the interpretations about a play that would

express an idea to the audience, is considered in the task of *designing the environment*.

The third and fourth steps are related to the realization of the designs. It should be re-stated here that designing and fictionalizing do not abruptly stop in the following steps as the production process is tentative and iterative. Nevertheless, in these steps, a greater number of professionals get involved and the *'organization'* task comes forth.

As a continuation, based on this overall comparison firstly, the task of *designing the environment* will be opened up in order to see how the components of *vitalness* are considered. Then the task of *organizing the process* will be mentioned in order to see the involvement of various professionals in these processes and to re-think about the role of the architect in comparison to the characters of the theatrical process. Lastly, the fictionalizing process will be evaluated by comparing the architects to the actors.

4.2 Common concerns: The components of *vitalness* as given circumstances

The research and investigations done in the initial steps can be seen as evaluating the elements of *vitalness*, in order to construct a vital ground for the following steps. In architecture, the aspects of existing situation can be referred as design constraints and include every factor that effects the design; such as the client's requests, the site, the program and the potential users of the project. In fact, those constraints or facts are what makes every design different from each other. Norberg-Schulz speaks about the importance of clarifying the problem or defining the building task in order to produce his/her work and also underlines the significance of evaluating the aspects of the problem as:

> *"The architect does not work in vacuum. His products are solutions to problems coming from the environment, and the solutions also have a retroactive effect. (...) The architect works in 'situations' which are composed in particular ways and which explicitly or implicitly pose particular questions. The situations are for instance made up of economical, political and social conditions, of cultural traditions, of physical conditions*

> *such as climate and topography, and not least of human beings who 'see' the environment in very different ways."* (Norberg-Schulz, 1965, p. 21)

It could be claimed that these various aspects are all related to each other. To explain those aspects of the design problem again can be referred to Norberg-Schulz. He divides the environment into three groups as 'physical', 'social' and 'cultural' and claims that those make up the world. (Norberg-Schulz, 1965, p. 56) These can be referred as the context of an architectural problem. Furthermore, by adding the function/program of the project to these environmental aspects, he defines the task of building with four aspects of controlling the environment. The 'physical control', is concerned about *"the control of climate (air, humidity,temperature, wind, rainfall, etc.), light, sound, smell, things (dust, smoke, insects, animals, persons)"* (Norberg-Schulz, 1965, p. 112) which are in fact the elements of the place aspect of the environment. Secondly, a 'functional frame' is integrated, which supports the actions/activities. Thirdly, he mentions about the 'social milieu', which *"is characterized by its possibilities for social life."* (Norberg-Schulz, 1965, p. 119) and lastly, the 'cultural symbolization', considering that architecture is a cultural object and that it should express the values of the culture. These last two aspects are related with the human component, whereas the social milieu requires making research about the activities, age groups, abilities/disabilities, personalities, etc. of the future dwellers of a project; the cultural symbolisation requires knowledge about the historical, cultural, political or economic conditions of the project and its dwellers. (Figure 45)

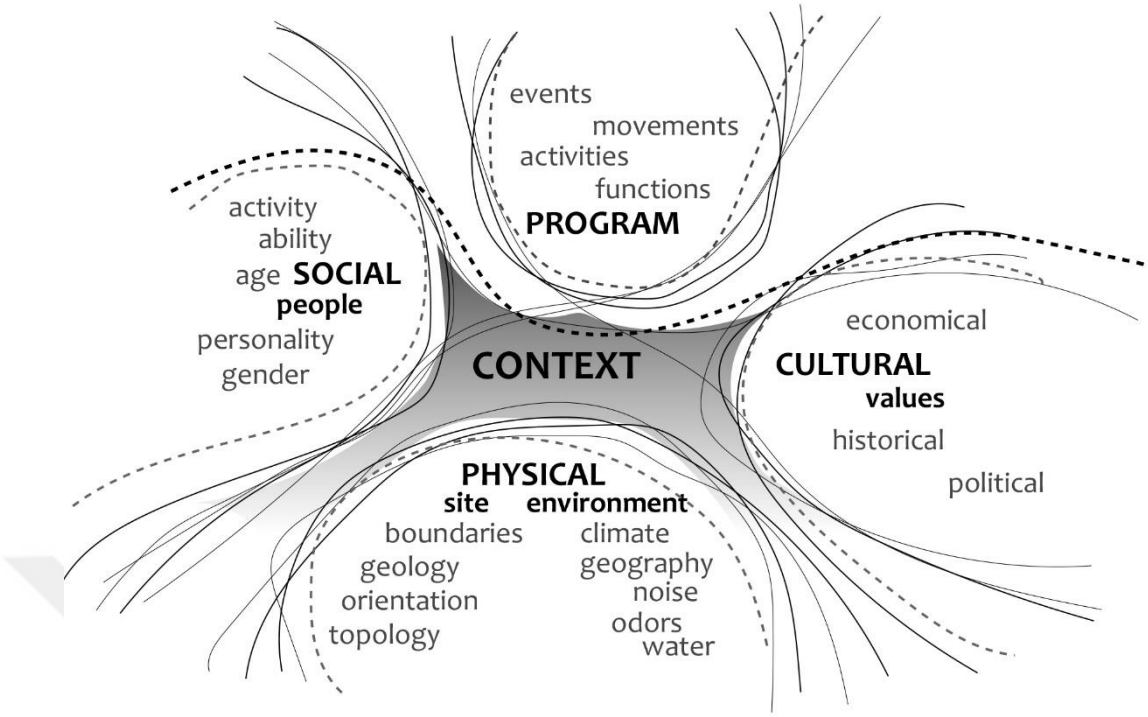


Figure 45 The context/given circumstances in architecture (by the author)

In the process of architectural design and realization, the *situations* or the *context* of a project is researched and investigated in the briefing phase. Briefing, includes making research about the context, design, comfort, environment, finance, legal matters, risk, statement of quality levels, time, procurement route, resources and also the future users; their expectations, values, ages, and activities, etc. Many different methods such as literature researches, interviews, questionnaires, etc. are used in order to reveal the needs of the project, or as Norberg-Schulz implicates, to clarify the problem. (Emmitt, 2007; Duerk, 1993; Anderson J. , 2011; Blyth & Worthington, 2001) Upon the information collected in the briefing stage, the design phase is conducted in order to create a balance between all these different aspects. Then in the conceptual and technical design phases, the aspects of the environment are controlled.

In a theatrical production, the play text is approached as similar to the architectural problem. Directors, dramaturgs, theatre designers and the actors investigate the aspects of *vitalness* given in the play text, to be able to put on a lively work on the

stage. The setting of the play is analyzed in order to make sense of the plot, as a guide for set design and as an indicator of the time period as specific places, architectural elements or objects may refer to a certain culture or historical era. Even so, the time element is also investigated in the text, in order to depict the period of the play and the duration of the events. Moreover, the plot of the play shows the actions occurring in the play text. Lastly, just as the architects analyze the future users of a design; directors, dramaturgs, and actors analyze the possible situation of the characters in their milieu. (Cohen, 2011; Di Bendetto, 2012; Patterson, Hunter, Gillespie, & Cameron, 2009; Wilson & Goldfarb, 2012) All these analyzed aspects are in fact what Stanislavski mentions as *the given circumstances*. To remind, in his brief explanation, he lists these as :

> *"the story of the play, its facts, events, epoch, time and place of action, conditions of life, the actors' and regisseur's interpretation, the mise-en-scene, the production, the sets, the costumes, properties, lighting and sound effects"* (Stanislavski, An Actor Prepares , 1936/1988, p. 51).

These circumstances can also be investigated under the groups offered by Norberg-Schulz as the physical, social and cultural circumstances and the story/plot of the play; as the indicator of the human actions and activities, can be shown as parallel to the program or function of an architectural problem. (Figure 46)

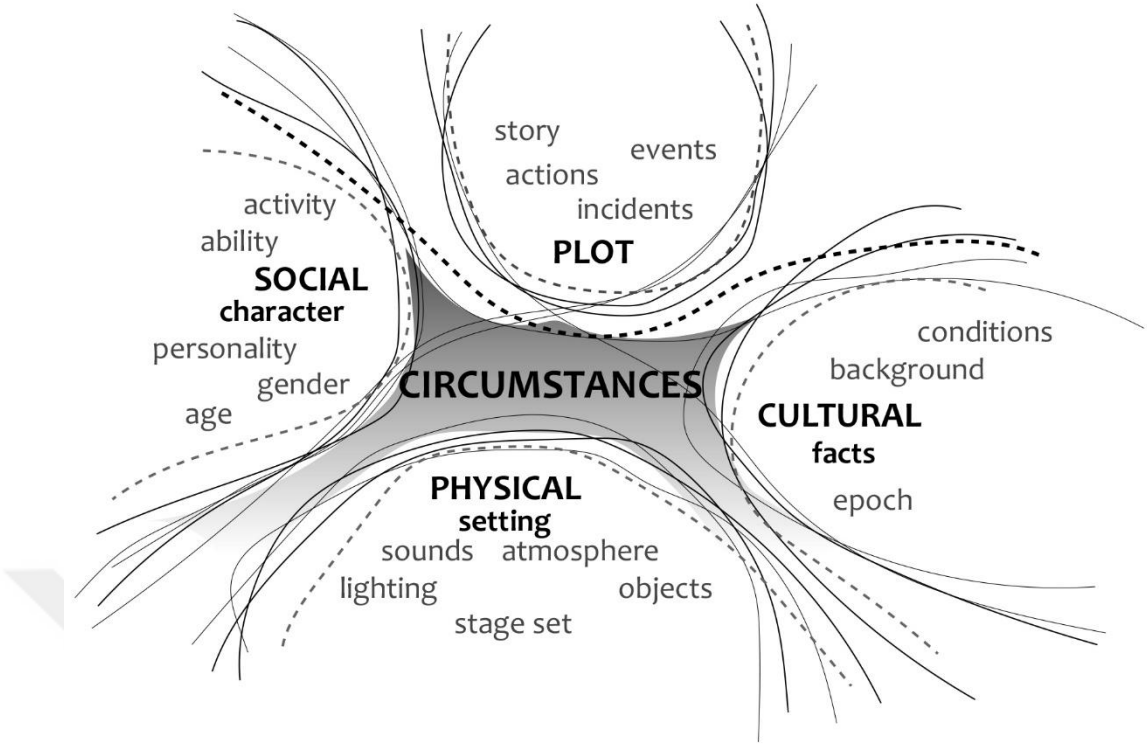


Figure 46 The context/given circumstances in theatre (by the author)

In conclusion, it is seen that even though the intention is not expressed as creating *vitalness*, the components of *vitalness* are considered in the design processes of both architecture and theater. The *designing* task of the architects and the theatre professionals, comprises firstly, taking the aspects of *vitalness* from the real life or from the play text, via detailed researches and investigations, and then designing these aspects in order to preserve and enhance *vitalness*.

4.3 Reconsidering the comparison of subjects

As mentioned, architectural design process is defined differently by different authors and even the same architect may follow different processes in different projects. Moreover, design process may be continued by an individual architect as well as by a collaborative design team. However, for most of the situations, the inclusion of people from other professions is inevitable, as Cuff indicates this multiplicity of professionals as 'countless voices' and lists it among the problems of the architectural production process. (Cuff, 1992) Although the architects play the major role in designing the components of *vitalness*, the extensiveness of these

components requires involvement of other professionals. For instance, landscape is an important aspect of the physical environment; and a more extensive design of the landscape can be done in cooperation with the landscape architects. As such, many different professionals get involved in the design and realization processes.

To open up those various characters, firstly, the architect may be listed among the participants of a design process; and the number of architects or the hierarchy between them may vary. Secondly, the patrons or clients are important characters, who define the design problem, the land, and fund the project; hence they have a voice in the design process. Then the interior designers, landscape architects; structural, mechanical and electrical engineers also join in. Lastly, the consultants, contractors, and constructors get involved. It should also be mentioned that the list of characters being involved is not limited to these stated professionals, but those are the major characters that define the process in general. (Cuff, 1992; Duerk, 1993; Emmitt, 2007; Anderson J. , 2011; Bielefeld, 2013)

Theatre is also mentioned as a collaborative art, and Robert Cohen describes the ability to collaborate as a career requirement for theatre. In the theatrical process, the producer or producing entity is similar to the patrons or clients in architecture. The producer is responsible for the selection of the play, funding, renting or owning a theatre and hiring artists. The director, to whom architects are associated mostly, as mentioned in Chapter 2, is responsible for conceptualizing the play; designing – organizing the aspects of *vitalness* in the play and organizing the collaborative process. (Cohen, 2011, pp. 13,57; Wilson & Goldfarb, 2012; Patterson, Hunter, Gillespie, & Cameron, 2009)

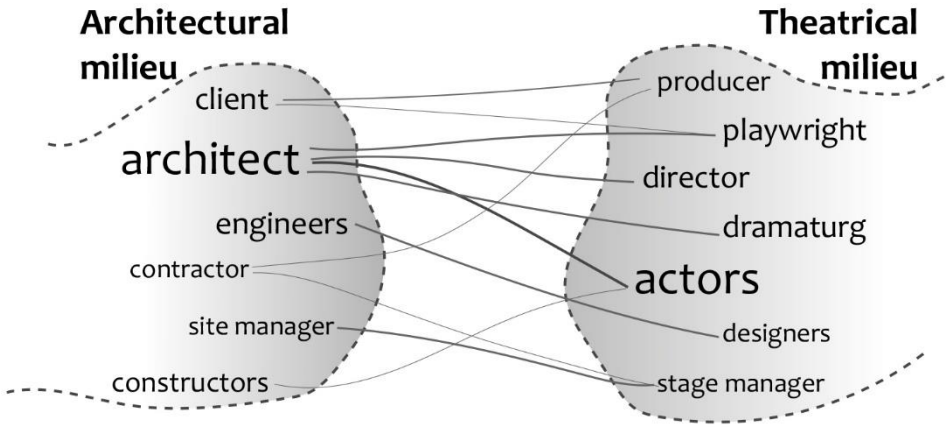


Figure 47 Match-up of subjects (by the author)

Just as the architects manage the whole design process according to the concept they develop in the initial phases, the directors also aim to unite those different professionals in accordance with the idea of the play. Here at this point, the task of the dramaturgs also seems to correspond to the task of the architects, as Turner explicates this correspondence deeply in her aforementioned book. Dramaturgs are responsible for making research about the play, the background, the author; or in other words, the physical, social and cultural circumstances of the play and contribute to the design task of the directors. (Turner, 2015; Cohen, 2011; Wilson & Goldfarb, 2012; Patterson, Hunter, Gillespie, & Cameron, 2009; Allain & Harvie, 2014) It might be stated that making a detailed investigation of the play, making interpretations about it and helping the director to conceptualize the play seem parallel to architects making research, preparing the brief and developing the design concept. In addition, the design team can be seen similar to the engineers or landscape and interior architects. They are all individual designers that do their tasks according to the concept and the whole team. Additionally, the stage managers who get involved in the process at the production stage, to organize the rehearsals; resemble the site manager or contractors; who are responsible for organizing the construction process.

In this comparison, finding the correspondents of playwrights and actors seem problematic. The playwright creates the narrative and can be associated with the clients in architecture, by means of initiating the process; but this would be

underestimating the creative process of playwriting. As mentioned in Chapter 2, playwrights are associated with architects; mostly with their society-building roles. It might be claimed that the playwright leads the fictionalizing task by determining the plot and other aspects of the play. Besides the events, the play text involves much information about *vitalness*; hence, the creativity and consideration of playwrights make them similar to architects.

Similarly, the actors may correspond to the constructors; as both are corporally involved in the application stage, but this comparison would neglect the creative process of actors, which is another design process all by itself. Aziz Çalışlar states that acting is the key element of theater, but it can only exist together with all other elements of it and defines the actor as 'micro theater' (Çalışlar, 1993, p. 101) which may be seen as implying the complexity of the creative process of acting. Additionally, he mentions about two opposite views on acting; one is the puppet acting, in which the actor is like a lifeless material under the control of director; wheres the other is the actor's theater, in which the actor and his abilities are the main focus. The comparison of actor to constructors may be true for the case of the 'puppet actors'; however for most cases; actor's processes are not that passive in creative means and in fact they contribute to the performance as much as the directors do. To quote Stanislavski;

> *"An actor can subject himself to the wishes and indications of a playwright or a director and execute them mechanically, but to experience his role he must use his own living desires, engendered and worked over by himself, and he must exercise his own will, not that of another. The director and the playwright can suggest their wishes to the actor, but these wishes must then be reincarnated in the actor's own nature so that he becomes completely possessed by them."* (Stanislavski, Creating a Role, 1988/1961, p. 50)

Here, Stanislavski indicates embodiment and empathy, which was previously associated with the human component of *vitalness*. Based on *the given circumstances*, the actor creates *vitalness*, by infusing those with his/her own creativity and knowledge. Thus, it can be claimed that for considering the human component of *vitalness*, the task of the architect is similar to the task of actors. As

well as the director's, dramaturg's and playwright's; the actor's process also involves fictionalizing. The outstanding difference is that the actor is corporeally involved in this fictionalizing and, the bodily integration and increased level of empathy and embodiment make this process a valuable guide for infusing the essential and material grounds and creating lively atmospheres in architectural design.

4.4 Architect as an Actor: Architect's creative process vs actor's creative process

Here, the resemblance of the creative process of the actors and architects will be explicated in more detail. It was previously explained that mimesis in architecture is, in fact, mimesis of praxis, which is learning about the human actions or daily human life and integrating this knowledge to design. This mimetic creative process has common points with the process of creating a role. In both processes, knowledge and imagination about the life world are used for supporting the creativity and empathy; hence to obtain *vitalness*.

The imagination brings architect closer to the actor by turning the mind of the architect to a stage. The mind is able to imagine limitless situations, so it can be seen as a huge and powerful stage, as William James claims, *"The mind is at every stage a theatre of simultaneous possibilities,"*. (as cited in Pallasmaa, 2011) Moreover, for the case of architecture, as it surrounds the human life, it is also filled with the imaginations and dreams of the human being. Hence, architecture, as a constant element of human life; is swarmed with imagination. Robert Wilson, explains his astonishment with architecture that he gained in Sibyl Moholy-Nagy's classes of the history of architecture, as *"An architect can design a structure, but within that structure, you can let your imagination run free."* (as cited in Turner, 2015, p. 126) Therefore, the spaces of human life, filled with all these imaginations of people and various possibilities, can firstly be constructed at the mind-stage of the architects.

Even though there are many tools that architects use while designing, such as sketching, modeling, digital drawing, and modeling; the initial medium that they use to visualize the designs is their own imagination. On their mind-stages,

architects take the role of the future users and experiment the spaces on this imaginary stage. The striking similarity between the architects and actors is in fact this; the actors put themselves in the place of the character and play the part. The architects, on the other hand, put themselves in the place of the future users of their designs and test the validity of the designed place, interact with the imaginary building. Pallasmaa explains the actor-like imagination of architects as:

> *"The designer places him/herself in the role of the future dweller and tests the validity of the ideas through this imaginative exchange of roles and personalities. (...) Without usually being aware of it, the designer turns into a silent actor on the imaginary stage of each project."* (Pallasmaa, 2015, p. 12)

It could even be stated that imagination is the major tool that architects implement *vitalness* to the design. When *vitalness* is the issue, imagination is more powerful than other tools as it involves an embodied creativity. Stanislavski also regards imagination as a way to integrate life into the playtext, as he indicates that without imagination the given circumstances will be only dry material. Therefore, he aims to evoke the creativity of actors and indicates the connection between creativity and imagination as:

> *"Without imagination there can be no creativeness. A role that has not passed through the sphere of artistic imagination can never become engaging. An actor must know how to use his fancy on all sorts of themes. He must know how to create in his imagination a true life out of any given materials."* (Stanislavski, Creating a Role, 1988/1961, p. 20)

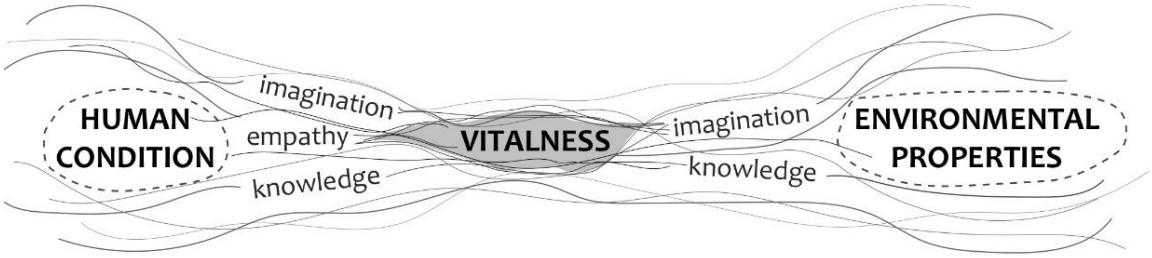


Figure 48 Empathy, knowledge and imagination as the tools for *vitalness* (by the author)

In this regard, imagination can be explicated in two steps. Firstly, the knowledge about the human life or the environment is improved in the research steps; as done in Stanislavski's *given circumstances* method. Secondly, this knowledge is used in the imagination, on the mind-stage. Empathy is constituted here, as in the magic if.

Improving knowledge by investigating the given circumstances in order to support imagination

In fact, the architects, on this imaginary stage play many different roles. When designing a hospital, they try to think like a doctor or a patient; when designing a school they become teachers or students; a traveler when designing an airport. In every design, they play a different part. The variety of the roles they play in their minds oblige the architects to have a vast knowledge and experience about human life. Cuff underlines the importance of knowledge as

> *"architecture requires knowledge of aesthetics, siting, function, structures, mechanical systems, graphic conventions, and perhaps even the 'theory of the heavens'."* (Cuff, 1992, p. 13)

It may be stated that the research done in the briefing stage also aims to support the knowledge that creates the ground for imagination. Knowledge and experience about human life are crucial for acting as well. Stanislavski attaches importance to those, as they are the resources that would feed the imagination of the actors:

> *"Any actor who has powers of observation and a memory for impressions received (alas for the actor who does not have these qualities!), any actor who has seen, studied, read, traveled extensively (alas for the actor who has not done this!) can put together in his own imagination, let us say, the house in which Famusov lived."* (Stanislavski, Creating a Role, 1988/1961, p. 21)

Here, Stanislavski indicates that with the help of his/her experiences; the actor/actress can imagine the setting of the events. Hence, it may be claimed that the actor's imagination also gets close to architect's, while imagining the environment component of *vitalness* and knowledge becomes important at this point. Besides, Stanislavski was not the first and only person to emphasize the importance of experience and knowledge for acting. Bertolt Brecht states that observation is crucial for acting and it should be done with "*all his nerves and*

muscles in an act of imitation which is at the same time a process of the mind" as using both the body and the mind would distinguish acting from imitation. (Brecht, 1948, p. 159)

Empathy or the *magic if* as the trigger of creativity

Yet in architecture, the variety of tasks that architects need to accomplish or working as a team may obstruct internalizing the observation making and more systematic approaches are required. For that reason, several methods are used to help the architects in making observations and collecting information, which are mainly used in the briefing step. (Duerk, 1993; Emmitt, 2007) Nevertheless, briefing is not simply collecting information, is rather *"a creative process comprising a series of activities concerned with exploring client requirements and values."* (Emmitt, 2007, p. 62) It is a communication channel, a dynamic and iterative process in which the dreams of clients are explored and is required to establish an empathy between client and briefing team; hence it is a crucial point for *vitalness*.

Several methods used in briefing to establish the empathy can be associated with acting. For instance, observation is an important research method and besides the systematic techniques such as sketching maps or making measurements, Duerk suggests depicting the range of behaviors happening in a place or the roles and rules that are adopted by people. (Duerk, 1993, pp. 95-96) This observation approach can be seen similar to the one of actor's. Moreover, gaming is another method, in which 'what if' scenarios are created and games are designed to make briefing team or other people test the situations. This approach would trigger the imagination of architects and it resembles Stanislavski's '*magic if*'. Writing diaries and time logs is another method that indicates exactly what a person is doing in a certain interval of time. This requires awareness of the details about the human actions and the human body, which is also the case for the actors. Similar to that, Stanislavski suggests creating the score of the role, which is describing all the bodily actions of the role in detail. (Stanislavski, Creating a Role, 1988/1961) Lastly, creating scenarios or role-playing as simulations of the potential users are other research methods that resemble acting, as the architect places himself/herself in the place of the future dweller. (Duerk, 1993; Emmitt, 2007; Blyth & Worthington, 2001)

It is seen that even by their names, as ‘role-playing’ or ‘scenarios’, those methods can be related to the art of theatre and acting. It may be claimed that collecting information with such imaginary and empathic methods and using those in the design process on the mind stage, is the acting of the architect.

The acting of the architect can be pointed out as the strongest connection with the human component of *vitalness*, as it supports empathy, which was previously mentioned as a way to integrate the human component and sense of life to the design. Empathy is an important issue for Stanislavski’s methods too, as he wants the actors to fully understand and internalize the conditions of the character and then to put himself/herself in the place of the character:

> *“In order to appraise the facts by means of your own feelings, on the basis of your personal, living relationship to them, you as an actor must put to yourself this question: What circumstances of my own inner life – which of my personal, human ideas, desires, efforts, qualities, inborn gifts and shortcomings – can oblige me, as a man and actor, to have an attitude toward people and events such as to those of the character I am portraying?”* (Stanislavski, Creating a Role, 1988/1961, p. 181)

Here, in fact, Stanislavski emphasizes the significant points about empathy. He asks the actors to feel, think or react as if they are in the situation of the character. With putting oneself at the center of unfamiliar situations, a life is given to these situations. Also, for the case of architectural design, this may illuminate the importance of empathy and imagining like an actor. If the architect puts himself/herself in the place of the future users of the place and imagines their ideas, feelings or reactions about the place, then the design becomes alive. Without such an imagination, as criticized by Pallasmaa, the sense of life disappears in the design process. (Pallasmaa, 2011, p. 13)

4.4.1 Building a Character: Stanislavski’s character creating methods and their correspondents in architectural design

An actor’s creative process can be associated with the architectural design process in two aspects. Firstly, the character created by the actor can be associated to the future dweller of the design, as in the acting of the architect. Secondly, it can also

be associated with the design itself, as both the design and the character are products of a creative process. Concordantly, Stanislavski's methods can be interpreted according to both these situations.

In Creating a Role, Stanislavski divides the study of an actor to three big periods[1]: the period of study, the period of emotional experience or establishing the life of the role and the period of physical embodiment. The 'period of study' starts with reading the play and the actor/actress gets the first impressions. Then he/she analyses the play to become familiar with the whole play through a study of its parts. Studies the circumstances given by the playwright, tries to internalize them and creates the inner circumstances of the character accordingly. Second period, 'the emotional experience' is the creative process after the preparation. In this period, the actor gets into the role, starts living the part in his/her imagination. He/she tries to internalize and discover the objectives and tone of the character to define the emotions and reactions. In 'the period of physical embodiment', the actor/actress transfers the role he/she experienced in imagination to his/her own body. (Stanislavski, Creating a Role, 1988/1961)

[1] In the first part of 'Creating a Role' Stanislavski describes the study process of an actor for a role, step by step. As an example, he uses Famusov character from Griboyedov's Woe from Wit. Whereas in 'An Actor Prepares' (which was intended to be the first volume of his triology), he explains his methods in an order compatible with the process he describes in the other book. Here in this study, the process of 'Creating a Role' is used and the methods explained in 'An Actor Prepares' is placed in this process.

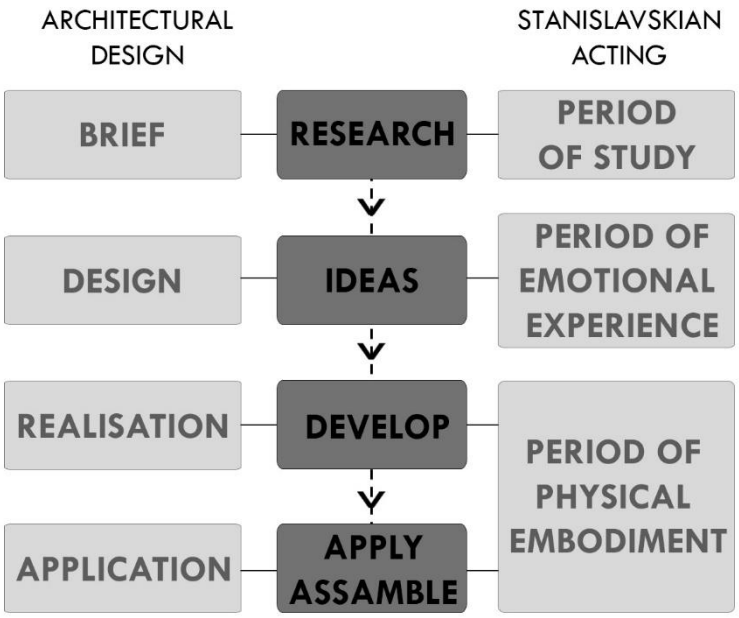


Figure 49 Design steps of architectural design and Stanislavskian acting (by the author)

Already some similarities can be pointed out between this overall path of preparation and previously mentioned steps of the architectural design process. (Figure 49) The study period resembles the briefing process, as the research about the *givens* is done. The emotional experience is similar to the concept design stage because the imagination and creativity take the lead in both and the ideas are produced. Lastly, the physical embodiment period is similar to the realization and application steps, as the ideas are brought into physical presence. Yet the further explanations of these phases and the methods Stanislavski describes to accomplish this process have further acquaintances with the architectural design process.

4.4.1.1 The Period of Study

Given circumstances

After the actor/actress collects information from the text with the first acquaintance with the part and analysis of the play text, he/she tries to depict and understand the external circumstances of the play. It was previously explained that the *given circumstances* are all the circumstances that surround the actor and the role. Stanislavski puts importance on understanding the circumstances and shaping the

role accordingly as those can evoke the feelings of the actor. (Stanislavski, 1988/1961, p. 13) It might be claimed that Stanislavski saw the environment as complementing the existence of human being, as the character could only become alive in its own milieu. Norberg Schulz also indicates this boundedness of human being to its environment and emphasizes the importance of interacting with the environment, by mentioning about the identification:

> *"Man dwells when he can orientate himself within and identify himself with an environment, or, in short, when he experiences the environment as meaningful."* (Norberg-Schulz, 1980, p. 5)

Therefore, the given circumstances, as well as being similar to the context of an architectural project, can also be interpreted as an emphasis on the human interaction with the environment. This method may also remind the architects that the human beings will be interacting with the environments they create, and this interaction will be complementing the existence of the dwellers.

Ungiven circumstances

The play texts do not include information about every detail of the characters' lives, and Stanislavski defines those missing information as the un*given circumstances.* He suggests the actors to use their imaginations to complete those, as the imagination, according to him, can create possible situations. (Stanislavski, 1936/1988, p. 55) This approach resembles the empathic research methods such as scenario creating because also in those, the unknown facts about the future users are completed by the imagination of the architects. Stanislavski's rigor about understanding, completing and detailing the circumstances can inspire the architects about considering the design facts and conditions carefully and design with a more detailed foresight.

Putting life into circumstances and creating inner circumstances

For the further step, Stanislavski asks the actors to internalize those circumstances and to put life into them. He states that the information collected through searching and imagining the circumstances of the play is lifeless and that actors should give life to those by using their imagination:

> *"In order to mold this dry material to creative purposes, we must give it spiritual life and content, the theatrical facts and circumstances must be transformed from dead factors into live and life-giving ones; our attitude toward them must be shifted from the theatrical to the human. The dry record of facts and events must be infused with the spirit of life because only that which is living can generate life. Thus we must recreate in living from the circumstances proposed by the playwright."* (Creating a Role, 1988/1961, p. 19)

This suggestion of *'putting life'* can easily be associated with *vitalness*. The dry material here is the material world without the human being. By shifting it *'from theatrical to human',* the human component is implemented and *vitalness* emerges; the material world becomes the environment of human being.

Moreover, as a solution to the lifelessness of material world, while implementing the human component, he again suggests using imagination. Imagination, having created the given and ungiven circumstances on the mind stage of the actors is at this point, responsible for creating the inner circumstances of the character. Stanislavski implies this internalization as getting into the state of 'I am'. (Stanislavski, Creating a Role, 1988/1961, p. 26) Before facing the events and incidents of the play, the inner circumstances are needed. He also emphasizes the importance of the inner, spiritual state of the character in creating *vitalness* as;

> *"by beginning with the simplest objectives and actions, you move on to create the physical life of a part, and from that you again move forward and create the spiritual life of a part, and how they together engender inside you the actual sense of life in a play and part."* (Stanislavski, Creating a Role, 1988/1961, p. 223)

The inner conditions of human being are contemplated in architectural phenomenology as well. In fact, Holl mentions about a distinction between the inner and outer perception by saying;

> *"According to Brentano, physical phenomena engage our 'outer perception,' while mental phenomena involve our 'inner perception.' Mental phenomena have real, as well as intentional, existence. Empirically*

> *we might be satisfied with a structure as a purely physical-spatial entity but, intellectually and spiritually, we need to understand the motivations behind it. This duality of intention and phenomena is like the interplay between objective and subjective or, more simply, thought and feeling. The challenge for architecture is to stimulate both inner and outer perception; to heighten phenomenal experience while simultaneously expressing meaning; and to develop this duality in response to the particularities of site and circumstance."* (Holl, 2006, p. 42)

It can be claimed that in architectural design, not only the physical and sensory but also the inner and emotive conditions of human beings are required to be considered, to create the sense of life. This can also be supported by Pallasmaa's emphasis on empathic imagination. Therefore, putting life into the circumstances, by creating the inner conditions of the character, corresponds to the consideration of or empathising with the future users while briefing and designing. The research about the social context gives many hints about the vital component. However, in order to put life into the conditions, that information should be internalized with an empathic approach and the inner states of the users should be imagined.

4.4.1.2 The Period of Emotional Experience

The magic if

In the preparation period, the actor becomes ready to live and experience the part organically. After getting into the role, the objectives, desires, and reactions are to be explored and the previously mentioned method of 'magic if' is among the tools used for that. Based on the inner conditions created via imagination in the period of study, the possible reactions and external actions in different situations are searched. (Stanislavski, Creating a Role, 1988/1961, pp. 44, 45)

This, in the architectural design process, may correspond to the empathic imagination process or the acting of the architect. The information about the users may help to imagine the possible reactions of them while experiencing the design.

Method of physical actions

In the period of emotional experience, another important concern of Stanislavski comes forth: activating the creative will. He states that what can trigger the creative will is finding *"an attractive aim, a creative objective"* (Stanislavski, Creating a Role, 1988/1961, p. 51) and that these objectives can be physical or psychological. The method of physical actions considers the bodily actions as the key to evoke the emotions and the creative will because;

> *"even small physical movements, when injected into 'given circumstances', acquire great significance through their influence on emotion."* (Stanislavski, An Actor Prepares , 1936/1988, p. 189)

This method can be associated with architectural design as it puts the human body and its actions to the focus, like many of the design approaches. Schlemmer's experiments, Tschumi's attention on the events, or Rasmussen's claim about experiencing space through actions can all be associated with this method. Synthesizing all those with the physical actions method would lay emphasis on the fact that the actions human beings perform in a place can effect their perception of that place, their emotions and thereof define the memory and the character of the place.

Method of psychological actions

The method of psychological actions on the other hand, makes use of the previous personal experiences and memories of the actor, to evoke the emotions. Stanislavski claims;

> *"just as your visual memory can reconstruct an inner image of some forgotten thing, place or person, your emotion memory can bring back feelings you have already experienced."* (Stanislavski, An Actor Prepares , 1936/1988, pp. 166-168)

At this point, it becomes more clear why Stanislavski thinks that it is important for an actor/actress to expand his/her knowledge and experiences. Looking at this method with architectural perspective would also emphasize the importance of

personal experience for understanding the human component and thinking about the emotion memory can be helpful for empathizing with the future users.

Sensation memory

Stanislavski also emphasizes the importance of sensation memory in this process as some sensations can also evoke certain feelings:

> *"Based on experiences, connected with our five senses.(...) They use it to impress upon themselves, and then later recall, all sorts of visual and audible images."* (Stanislavski, An Actor Prepares , 1936/1988, pp. 168-169)

The sensation memory puts importance on the human senses so it underlines the fact that sensations about a place are directly connected with the feelings. Remembering that the phenomenological approaches specify that architectural design is related with all five senses of the human body, the sensation memory can be associated with considering the extensiveness and multi-sensory quality of the place aspect of *vitalness*. In his book 'Eyes of the Skin', Pallasmaa mentions about the importance of the multi-sensory experience as the qualities of space are measured equally by all the body parts and senses (Pallasmaa, 2005, p. 41) and he also relates the human perception and body with memory and imagination because, *"a work of architecture incorporates and infuses both physical and mental structures"* and the human body *"is not a mere physical entity; it is enriched by both memory and dream, past and future."* (Pallasmaa, 2005, pp. 44, 45) Whereas the importance of senses has already been mentioned by architectural phenomenologists, sensation memory method also explicates this clearly. As this method claims that the senses are connected with the human memory and reactions, this method explicates why it is important for the architects to consider the various sensory qualities of the place.

The inner tone and the super-objective

While the character is experienced emotionally, the actor/actress needs to find the objectives to move his/her feelings to put life into the actions and to *"characterize the particular role in its own peculiar individuality."* (Stanislavski, Creating a Role, 1988/1961, p. 63) Those objectives should be consistent among themselves and have reasons. To give justification and consistency to the objectives, Stanislavski

offers *setting an inner tone* and finding the *superobjective* of the character. He defines the superobjective as:

> *"the inner essence, the all-embracing goal, the objective of all objectives, the concentration of the entire score of the role, of all of its major and minor units. The superobjective contains the meaning, the inner sense, of all the subordinate objectives of the play."* (Stanislavski, Creating a Role, 1988/1961, p. 78)

The superobjective is discovered through the analysis of the playtext and the superobjective of the whole play –its main idea- should also be understood as the objectives of the characters should support the major idea of the play. (Stanislavski, An Actor Prepares , 1936/1988)

In architectural design, this may have two correspondences. Firstly, if creating character is compared to designing the architectural product, the superobjective may refer to the design idea or the design concept. Steven Holl indicates the value of the design concept, which is suitable to the uniqueness of the design problem as;

> *"Each challenge in architecture is unique; each has a particular site and circumstance or program; and for each, to fuse site, circumstance, and a multiplicity of phenomena, an organizing idea... a driving concept ... is required."* (Holl, 2006, p. 119)

It could be claimed that in both architectural design and Stanislavskian acting, consistency and coherency are important and a connective idea is needed. Stanislavski's emphasis on the superobjective may be a reminder of the importance of the design concept and that the design process should be continued in line with the concept, because of coherency and ease in making decisions in the process.

On the other hand, if the creation of the character is associated with empathizing with the future users, the superobjective refers to the embodiment as the utmost point of empathy. The coherence of objectives can mean internalizing the conditions of the future users and conducting the design process accordingly.

4.4.1.3 The Period of Physical Embodiment

The last period of the study of a role is the physical embodiment. After discovering and internalizing the character and experiencing it by the imagination, Stanislavski suggests the actors to turn themselves into the role physically. The previously explained methods that would enliven the character in the imagination are now supposed to animate the character physically by embodiment:

> *"The actor now begins to exist amid his actual surroundings, which this time are not imaginary but real, while at the same time they are under the influence of the past, present, and future of his role and are filled with inner impulses congenial to the character he is portraying."* (Stanislavski, Creating a Role, 1988/1961, p. 96)

It could be claimed that *vitalness* was previously completed in the mind stage of the actor and with the physical embodiment it is created on the material stage. The physical embodiment period resembles the differenciation step of architectural design in which the design idea starts to become concretized even though on the paper, so this step can also be seen as detailing the design, after being embodied with the future users. Furthermore, the application phase of the building can also be associated with this period. The physical embodiment of the role is not the final representation of the character on the stage but it rather is a preparation process continued throughout the rehearsals and the corporeality of it is constructed slowly. Similarly, the application process is also an iterative process during which the project may go under changes or revisions, at the same time is being constructed in the material medium.

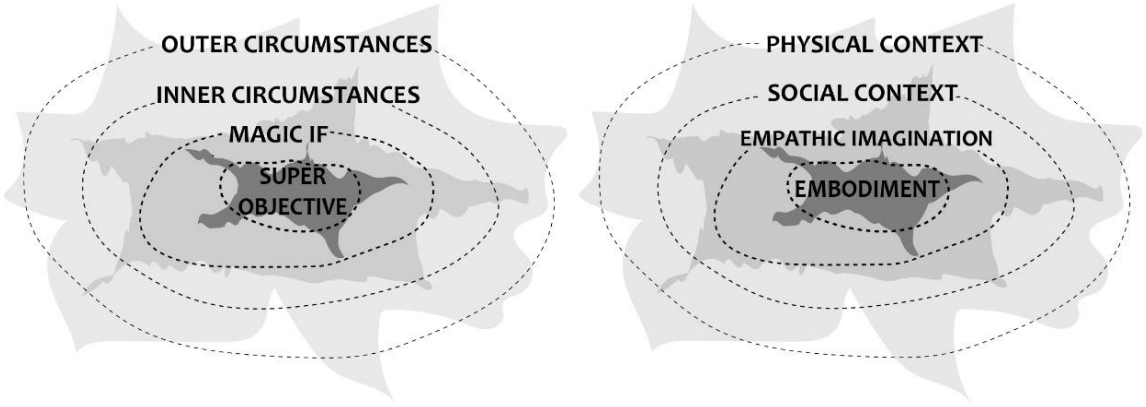


Figure 50 Levels of embodiment in acting and architectural design

It can be seen that those methods described in the first two periods of preparation are in fact descriptive of the creation steps of *vitalness* and sheds light on the same process in architectural design. In both processes, initially, the environment is understood as the outer circumstances or the physical context. Secondly, the human condition in this environment is searched, as the inner circumstances are created in acting, or the social context researched in architecture. As the third step, with empathy or magic if, those inner and outer conditions are started to be internalized. Lastly, with the help of superobjective, the embodiment occurs; the performance of the actor and the design process of architect continues and materialization occurs with this embodiment.

CHAPTER 5

CONCLUSION

This study has attempted to define and conceptualize the common ground of the fields of architecture and theater as the lively situation of the human beings in their environment. Although there are numerous commonalities or crossroads of those fields, *vitalness* is depicted as the overarching concept for all those. It is believed that gathering the existing connections under the concept of *vitalness* would pave the way for further collaborations between two fields.

For that, the existing connections of those fields are analyzed. Firstly, as the most remembered topic of their togetherness, the common spatial concerns of architecture and theater are discussed. It is seen that both theatre buildings and stage sets define the relations of the theatrical event so bring the practices of those fields together, to enhance the human life and its events.

The intangible relations of two fields are explicated under three common existential grounds. Firstly, the connection of those fields with human life is explained as the essential common ground of their performances. Architecture and theater are often used as metaphors for each other as both get their essences from the human understanding of the life and their performances in the world enhance and give a theatrical, splendid quality to human life. Secondly, the material presence of architecture and theater in the same phenomenal world and appealing to the same sensory qualities of human beings create another common existential ground for those. Both being extensive and multi-dimensional fields of art, architecture and theater are required to consider the surroundings of human beings, as the complementation of its existence. Moreover, as *vitalness* is explicated as the integration of human being and its phenomenal environment, the third common ground of those fields is depicted as their professional processes, which brings the

material and essential world together and create *vitalness*. In other words, the essential and material common grounds are seen as the grounds that the components of *vitalness* exist, and the practices are seen as bringing together those two aspects in their own manners, in order to produce the performances with *vitalness*.

Having depicted the dual components of *vitalness* through the analysis of their existing connections as the human being and its phenomenal environment; the conceptualization of this term and searching its components in those fields, demand the guidance of phenomenological approaches. In addition to architectural phenomenology, the acting methods of Stanislavski constituted a ground for this investigation as his methods are close to phenomenological thinking by implying that the characters could only become existent within their phenomenal environments. In this respect, the two concepts of Stanislavskian acting were used to explicate the two components of *vitalness*. The 'given circumstances' suggesting the actors to consider all the phenomena surrounding their characters and focuses on the environment. 'Magic if' on the other hand emphases on the human component by empathizing with the character and experimenting its experiences in its milieu.

The environment component of *vitalness* is explicated according to human being's way of experiencing it. The environment comprises the concrete objects, defining the places around and human beings experience this concreteness through their various actions or activities flowing in time. Therefore, those three aspects of the environment open up the possibility of all kinds of incidents or events and the life begins to flow. As those aspects and the human element are existent in both architecture and theater, and as the events occur in them, the *vitalness* comes into being.

The third common ground of those fields, their production processes is evaluated, as it would explicate the creation and implementation of *vitalness*. It is seen that the three aspects of environment and the vital component are evaluated in these creative processes. Those fields exist and express themselves differently, but commonly include *vitalness*, hence have both common and different methods and approaches in this process. To reveal those commonalities, in the first place, their production

steps are evaluated. The overall production processes are seen similar, as happening in four stages as researching, creating ideas, realization and differenciation of those ideas and application; as bringing the idea into a physical presence. In addition to these steps, the production processes of these fields also resemble each other by requiring the collaboration of various professionals.

Architects have several tasks in this process; three of them, organizing the process, designing the environment and fictionalizing the human life make them be compared to various professionals of theatrical production. Nevertheless, a crucial task for *vitalness* is fictionalizing the human life, and even though architects are associated with playwrights or dramaturgs for that; it is argued that this task also brings architects close to actors. The creative process of architects resembles the process of actors for considering the human being and emphasizing with the future dwellers. The imagination is the first place that the design of an architect is realized and the architect gets into the role of the future dweller and experiences the space in his/her mind. This is indicated as the acting of the architect and it paves the way for a closer connection of architectural design and the art of acting.

Stanislavski's methods are helpful for enhancing the acting of the architect, as they express the creative process of the actor's clearly. While considering the various methods of Stanislavskian acting with an architectural perspective, it is seen that the creative process of the actors can contribute to the architectural design process in two ways, as the creation of a character can be compared both to the consideration of future dweller and to designing the place. For instance, some of these methods such as magic if, methods of physical and psychological actions or sensation memory speak about different aspects of human experience hence when read with an architectural approach, those can empower the experiential imagination and empathy with the human beings. On the other hand, setting an inner tone or finding the super-objective, which create a consistency of the actions of the character, may emphasize the importance of design concept and coherence in the design process. Moreover, it is seen that the steps he describes for the preparation of a role; getting into the role through magic if, can be seen as an analogy of the process of embodiment in architectural design, achieved through empathy and imagination.

Although this investigation does not have any concrete results, it is believed that such a reading and interpretation of Stanislavski's methods create a humanistic and lively perspective for the architectural design process and can be regarded as a contribution to architectural phenomenology as his methods are a different, theatrical expression of the phenomenological approaches.

This study can also contribute to the medium of architecture as being an idea for a design approach, suitable to the slippery ground that architectural design has reached. For instance, Tschumi and Koolhaas's interpretations about architectural program or function[1], indicate that the contemporary architecture has broken its connections with traditional design approaches, which had strict definitions or principles about forms, functions or meanings, etc. In such a medium with disappearing norms, Stanislavski's position opposing to memorizing and imitating the templates of the roles and empowering creativity instead, constitutes an inspirational point of view. In addition to that, in the constantly and rapidly changing human life of our age – as Koolhaas describes in Generic City – *vitalness* can be pointed out as one persistent aspect and a design approach based on the human life may be a way to catch up with those changes.

Nevertheless, it is not easy to implement those methods into the architectural design process directly. Experimental works or architectural design workshops related to the art of acting could be the ground to test those methods and inspire the architects. Likewise, such an approach can also play a part in the educational ground of architecture, to build a humanistic and empathic design perspective to architecture students.

Moreover, the closeness of architectural design and theater acting can also be investigated by experiments or research with practicing actors and architects. Such

[1] Tschumi indicates the change in the paradigm of architecture as disjunction and disruption and states that the current cultural circumstances *"suggest the need to discard established categories of meaning and contextual histories."* (Tschumi, 1987)

an investigation can also bring those professionals together and provide them to interact with each other.

It should also be reminded that this work investigates the coincidence of architectural phenomenology and Stanislavskian acting, for enhancing the architectural discourse; whereas a reverse point of view could also be beneficial for the world of theater. Moreover, the consideration of the human subject is only one crossroad of architecture and theater on the ground of *vitalness* and this study has attempted to test this through Stanislavski's methods as a selected case. Nevertheless, there are many other coincidences of those fields and many theatrical concepts that could inspire or contribute to the world of architecture. This study can be an example to the variety of possibilities of the further interaction of those fields, which was also implied in the recent works of Turner and Rufford, therefore pave the way for further collaboration.

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