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ALL THE WORLD'S A STAGE


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ABSTRACT

Theatre and performance cannot be thought separate from the space; as human and its performance affect the space, space affects them as well. However, space does not consist of a stage in an auditorium. Actually, as Shakespeare said once “all the world’s a stage”. Even though their theatre approach did not simply follow the Shakespeare, avant-garde futurists did use the world as a stage; they brought their performances to the street and public spaces and argued that art is a political act. Space was a key element to engage with society. In this context, today’s site-specific theatre experiment with space to create a more immersive and engaging theatre environment for spectators. At this point interior design and scenography - the performance environment - intersect; interior design is theatricalized and scenography turns into living space. However, what is the political theatre in contemporary meaning, what is the impact of space on political theatre? Time has changed and theatre is no longer the easiest and greatest way to reach the society with the increasing new media such as television, cinema, social media etc. With this thesis, I aim to analyze site-specificity and today’s political theatre under the increasing new media: the role of the space.

Key Words: scenography, interior design, site-specific performance, political theatre, immersive theatre, spectator, engagement, media



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INTRODUCTION

From past to today, space has always been one of the most crucial elements for theatre. A theatrical performance cannot be thought separated from space; even it can be defined as an “art of human being in the space” (Barrault in Dixon, 2007) Space is part of the narrative, the atmosphere of the story, partner to the performer and host to the performance. Since theatre mirrors the life and human being itself, it cannot be limited with the auditoriums and classical stages; it belongs to the world because the entire world can be a stage. (Shakespeare, 1616) The first radical movement to take theatre to streets and public spaces had been done by avant-garde futurists. They saw art as political action and to them; the theatre was too powerful to be silent about political issues. Using the living spaces, breaking “the fourth wall” were their way to interact and engage with the audience. Their movements’ roots come to today site-specific theatre concept which is built on using living spaces, existing buildings, streets etc. as a set for the performance. At this point interior design and scenography (design for performance environment) intersect and they can become each other to present more immersive and engaging performance to the spectator. Space can become performative with its history, material, location, and scale and make the spectator experience more intense. However, as time goes by the meaning of political theatre and spaces’ position in it changed. Once theatre was the way reach most of the people; they were not reading but they were going to see plays and performances. Now, theatre, live performances are no longer the most common tool to spread and share ideas, criticize. New digital media brought it to a different level. For instance; the internet, social media, cinema, television can reach billions. Even theatre itself becomes part of this new media; performances merging with digital, broadcasts of live performances etc.

With this thesis, I aim to analyze contemporary site-specific and political theatre under the rise of new media: the role of space in relation to spectator engagement. As an outcome of the analysis, I aim to help interior designers, scenographers, and theatre-makers to discover more on interiors' performative and provocative potential. Also, highlight the experiencing physical space's strong and weak aspects of the performance of the spectator in the comparison to new digital media.

In the following chapters, I will go through the theatre, space, political and new media. I will analyze and discuss both case studies and works of literature to answer my question.

Additionally, I want to clarify my choice of using the word space rather than the place. The basic definition of space is that "a continuous area or expanse which is free, available, or unoccupied." and place "a particular position, point, or area in space; a location." (Oxford) Therefore, place defines a specific area but I need a term which more conceptual and general world to use. Space represents both abstract and physical areas which I will point out in the essay. As I explained in my research question and aim I am focusing on to discover potentials through analysis rather than the already concluded facts. Space refers to an area which free and full of potential and I will use the word with an extended meaning which also includes the place.

1

WHAT IS INTERIOR DESIGN & SCENOGRAPHY?

In today's context, both interior design and scenography are new concepts and have struggled to gain their position. They have similarities and differences with one another; interior design is a discipline of creating atmosphere and concept with "advance consideration of planning and realization of an interior space" (Edwards, 2011), functionality is the main aspect on the other hand, scenography is focusing on three dimensional aspects of performance space, it draws attention to the performance space **"can be used dynamic and kinesthetic contribution to the spectator experience."** (McKinney & Butterworth, 2009)

However, both disciplines shape the space in relation to bodies and objects within. Since interior spaces comprise the majority of our living environments, interior design has a crucial effect on the way we live. Even though sometimes interior design is confused with decoration, it is much more than that. Historically, in early twenties interior design was not taken seriously as a design discipline; it took time for interior design to be accepted and integrated into the built environment. (Brooker & Weinthal, 2013). Functions and operations of an interior space are concerns of interior design. From safety to aesthetics to sustainability. (Figure 3, 4) Therefore, it works through interdisciplinary areas; architecture, engineering, psychology etc. (Edwards, 2011). Beyond these aspects, interior design has the ability to involve **"variety forms of human inhabitation"** (Brooker & Weinthal, 2013) with ability interior design cannot be thought separated from social, economic or political issues. Design process focuses on human existence and nature as interiors are spaces we live in and experience it.

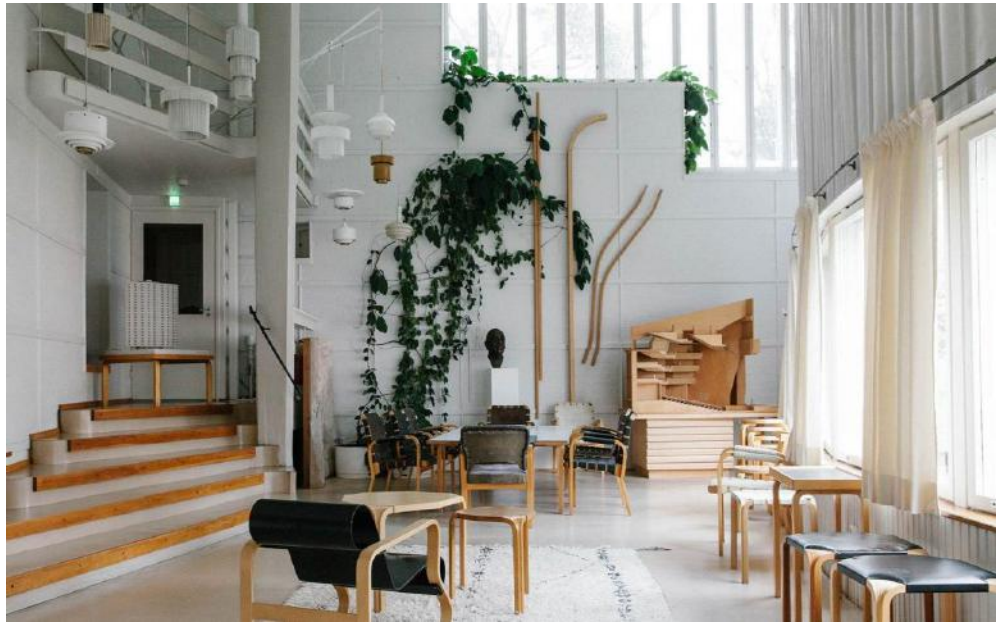


Figure 1. *Studio Aalto*, Alvar Aalto, 1955, Helsinki



Figure 2. *Robie House*, Frank Lloyd Wright, 1910, Chicago

Scenography has its origin in both scene painting for theatrical performances and architectural perspective drawings. However, over time, the perception of scenography has changed from two-dimensional to three-dimensional. (Figure 3, 4)

It has turned into a spatial concept; Pamela Howard defines the scenography as

“the seamless synthesis of space, text, research, art, actors, directors and spectators that contributes to an original creation.”

(Howard, 2002).

Therefore, scenography is no longer identified with a background for a performance but the environment for a performance. It aims spectator, audience engagement; it is an essential part of a theatrical, performative experience.

Both these disciplines are about human being in space and have the ability to shape the way we perceive space; so it can shape our experience as well. The paths they are separated is interior design is for living not temporary like scenography.

Scenography is limited by the duration of a performance. Therefore, it affects their priorities on the design process. However, in the end, their collaboration and think as one another is full of potential for performance and spectator experience. During my essay I will stick with these approaches when I talk about and refer to interior design and scenography, so on the site-specificity concept, I will discuss how these two discipline overlap.



Figure 3. *Dear Evan Hansen*, set design by David Korins, Music Box Theatre, 2017



Figure 4. *Old Man and the Old Moon*, scene design by Lydia Fine, 2014

WHAT IS SITE-SPECIFIC THEATRE?

2



Figure 5. *The Drown Man*, Punchdrunk, 2014, London

Site-specific theatre concept basically refers to put a theatre performance in a specific, existing space; it can be an interior space or open area. (Aronson, 2018) Thinking theatre beyond the stage and using streets and living environments as performing area are both originally date back to very old times, I will talk about its root from avant-garde and political theatre under the chapter “history of political theatre: the position of space”. However, using the term site-specific theatre is quite new. In the 1960’s, the site-specific theatre has started to gain its own meaning as a new concept and in the 80’s and 90’s, there was plenty of example of site-specific theatre. (Pearson, 2010) The concept uses the potential and opportunities which space may offer; layout, material, height, scale etc. and building a scenography in it. Therefore, in the end, an overlapped performance environment is created. Mike Pearson characterizes the existing building as the “host” and the performance and its scenography as the “ghost”. (Pearson in Aronson, 2018) In the next two chapters, I will discuss these terms’ relationship and this relationship’ effects on spectator immersion and engagement.

2.A) HOW CAN INTERIOR DESIGN COLLABORATE WITH SCENOGRAPHY IN SITE-SPECIFIC THEATRE?

As I discussed in previous chapters, interior design and scenography collaboration is promising and site-specific theatre is a perfect concept for two disciplines to overlap. When host and ghosts come together, they both gain new meanings; host support the ghost with its existing features, helps it to be a unique experience, shapes it with its uncontrollable conditions and ghost influence the host to be perceived beyond its borders, helps to be seen in a new way and discovered its performative potential. (Fisher, 2011). Therefore, the ghost cannot be considered separately from the host it is installed in. Dorita Hannah states that **“Space - whether a suspended pause, a blank area, an empty room or a limitless cosmos - performs...”** (Machon, 2013). Therefore, we can consider space is a part of a narrative and its meaning can change with every new ghost. Space’s part as a narrative does not have to be obviously or directly connected to theatrical performance’s context; that’s the point which makes the host-ghost relationship so surprising and promising. For collaborations, discovery is different from space’s performative potential. For instance, scenography can be in a complete harmony with the host in order to materiality, historical aspects or it can use the conditions directly as scenic elements, theatrical objects but it can be also very different from that. Scenography can create a contrast, old-modern colorful-dull etc. or it may not build any specific relationship. However, in the end, they are perceived as a whole.

For my point of view, host and ghost theory of Pearson makes perfect sense. Ghost is something between life and death, standing on a very blurred line, no sharp edges and it is a transparent figure. Therefore, ghost easily becomes a part of the host, reflect upon it. And the host is the strong figure and one way or another is affected by the ghost, change with its presence. My research by installing scene photos on actual and unexpected spaces has given me data on this discussion; I have critically done some analysis how space can shape the performance its scenography and how space can be perceived in a new way with the performance. Another supports for it is that case studies on existing site-specific projects. Bard in the Botanic's production Edward II was placed in Kibble Palace (in Glasgow Botanical Gardens), a Glasshouse, I experienced the performance; varieties of aspects of the space was part of the performance. (Figure 6) I analyzed the space – performance – scenography relationship under seven headlines in the light of my own observation and experience;

1. Scale
2. Movement
3. Material
4. Light
5. Sound
6. Smell
7. Temperature

Outcomes of the analysis are exciting for me because in this case exterior and interior elements are both have an effect on the performance experience; uncontrollable conditions are beautifully contributing the scenography Even though there is no designed connections between most of the elements, as a whole create a performative environment. Therefore, it affects the atmosphere and spectator experience.

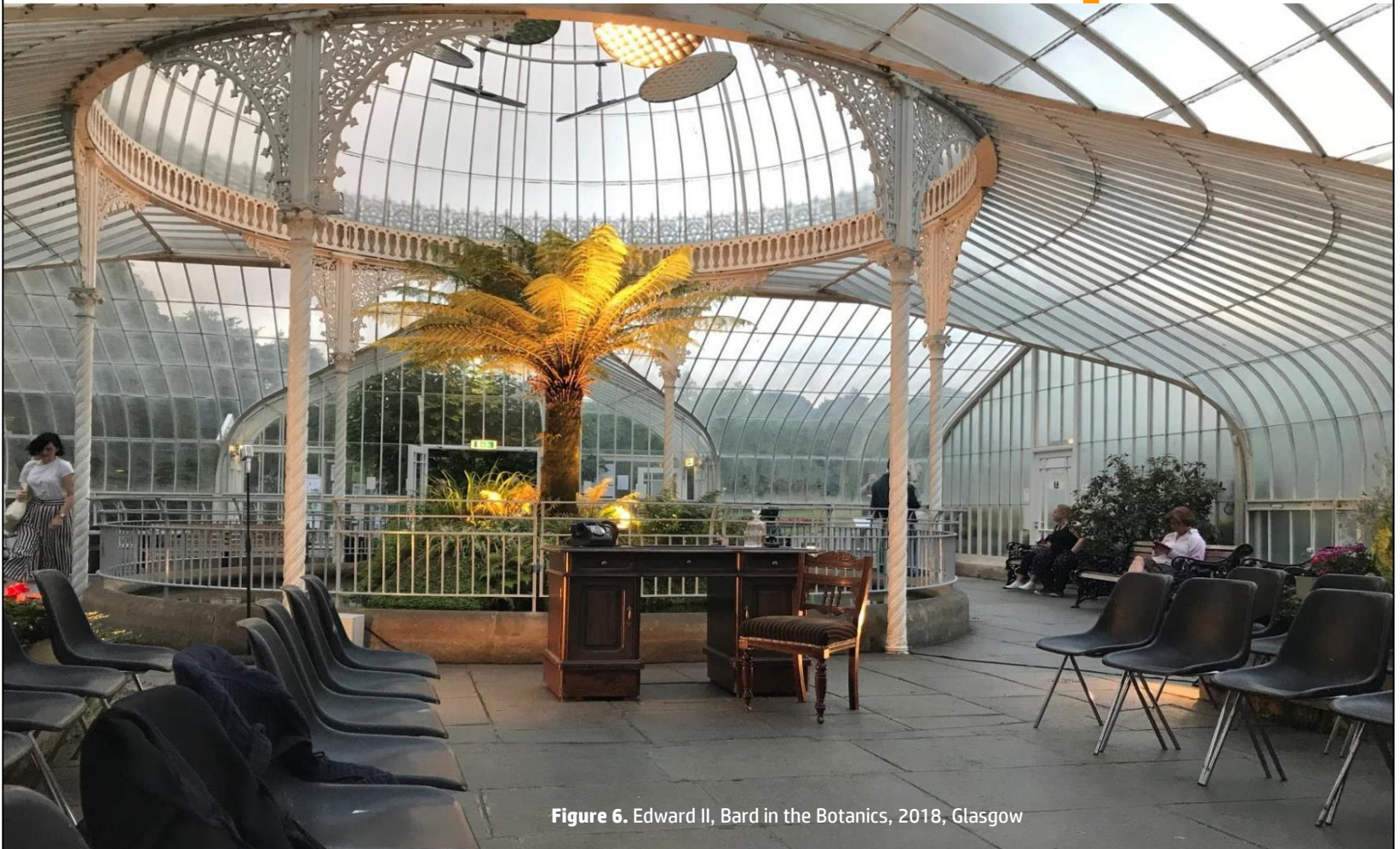


Figure 6. Edward II, Bard in the Botanics, 2018, Glasgow

2. B) PERFORMANCE-SPACE-SPECTATOR: ENGAGEMENT

To continue the previous chapter, I will focus this interior design – scenography relationship in the spectator experience context. Space allows our imaginations to be activated and it has a power to “trigger the felt experience” (Holdsworth in Machon, 2013). Imagination and felt experience are keywords to spectator engagement because emotions have the greatest impact on the spectator – performance relationship. (Potkin in Fisher, 2011). Art’s main target is the emotions; spaces can shape our emotions, they have a poetic impact on our soul. (Bachelard, 1944). When we walk into space, our imaginations start to fill the space with our own emotional experiences and this happens in an interaction, space’s own history, and its conditions shape the felt experiences of ours; therefore when performance and its scenography overlap with the space spectator engagement naturally increasing. Again in the Bard in the Botanics case, I experience the interaction with space. This interaction is not a direct one but for instance glasshouse, covered by transparent material allows us to see outside, so break the isolation effect, also because it takes daylight in all the spectators are visible and we have the opportunity to observe how the sky changes bright to dark at the end of the play. Even those small factors are strong ways for space interacts with performance, scenography, and spectator. For me definitely helped the engaging with the performance; the idea of feeling the real world’s conditions at the same time made me feel all the performance and the emotions are also real, part of the life there is no illusion. This perception is called “to be lost in the theatrical world” instead of “forgetting about the real world”. (Biggin, 2017)

Even though in this case spectator placed and seated in a traverse theatre setting there are examples of keeping spectator walking around the space and allowing a physical interaction with space. This is another aspect of the site-specific theatre and spectator engagement relations. They use spectator in the performance in a very active way; “spectators navigate the artwork through what Gilles Deleuze and Felix Guattari call a ‘smooth space’, a space perceived through direct physical engagement.” (Birch & Thompkins, 2012) Punchdrunk’s projects “The Borough” and “The Drown Man” are playing with the smooth space in different ways. “The Borough” was for Aldeburgh Festival is based on Benjamin Britten’s opera called “Peter Grimes” which is originally a poem of George Crabbe’s “The Borough”, for this performance, with the music of the opera; the spectator takes a journey through the Britten’s hometown in the Aldeburgh. Headphones are provided to the spectator to listen music of Britten, the text of Jack Thorne and the company’s sound design. (Figure 7) It is an individual journey spectator follows the footsteps which Punchdrunk encourages. (Gardner, 2013).



Figure 7. *The Brough*, Punchdrunk, 2013, Aldeburgh Festival, Aldeburgh



Figure 8. *The Drown Man*, Punchdrunk, 2014, London

“The Drowned Man” set in an old building in London and the building is called “Temple Studios”, a fictional 60’s film studio. Performances are mostly based on physical theatre and its story influenced by Georg Büchner’s tragedy «Woyzeck». (Spencer, 2013) The whole building was neutralized and built a scenography from the stretch. In the space spectators were all free to walk around the experience space, they could interact; act like they are part of the performance. (Figure 8) The difference in these two examples in order to smooth space theory; “The Borough” takes the city as the site which can be considered a smooth space naturally, however “The Drown Man” creates this smooth space. Since the old building is a traditional architecture space it can be an example to the opposite of smooth space; striated space which produces an order and succession of distinct forms. (Deleuze & Guattari, 2013) Once its structure overlapped with the scenography and the performance it turns into a journey to a smooth space too. Again, in the consideration of host – ghost relationship, ghost dominates the host and even changes the character of the space, takes it to another stage. For the example of “The Borough” the most poetic point is actually spectator is the ghost; performance reaches the space through the spectator.

My artifact, film study «Blink» points out this aspect; using the camera as spectator's eyes and seeing space through it. Eyes become walking around the space, experience it. At some point eyes close to a tree, close too much and tree lost its meaning with a blink I changed the tree and space completely but I did not change the perspective at first and it is hard to tell if it is a different tree and space until eyes step back. I aim to support that if we look from a fixed perspective if we see the space as a two-dimensional image it starts to lose its meaning. Every space can seem the same. The blinking is a key aspect. Through it, I remind the viewers that you see the space from another spectator's eyes. It is controlled by someone else. Blinking also keeps the attention on camera. Through the screen, we can see a space from someone's eyes but we can not experience and feel it through a screen. (Figure 9)

Therefore, I can point that for political theatre; space's effect on immersion and spectator engagement is valuable to consider. Delivery of the message through theatre gets stronger with a stronger engagement with the spectator. However what exactly political theatre means? I will discuss in next chapters what is it and what the connection with the site-specificity concept is.

SCAN ME- BLINK



Figure 9. Blink, screenshots from the video



3

WHAT IS POLITICAL THEATRE?

As a term, political theatre refers to using theatre for political purposes, raising an awareness on some issues in society. (Chambers, 2012) However, when we look into it, political theatre is more complex than that. It is needed to be defined with the consideration of different aspects. As a designer and researcher for my point of view, the way political theatre should be is about taking an action and risk to being critical about the world we live in and make a creation around it to make a change in society. Being critical does not mean “complain” about the world but see this world from a large angle, an expanded vision and point out a comment in your own way. (Hirschhorn, 2008) This is not shouting out people to do something or force them to think as you think but trigger the emotions and ideas to encourage them to be critical too. However, it is needed to be critical of the definition of political theatre first. I find Thomas Hirschhorn’s text and his approaches on the art and being political very helpful to create my own approach to political theatre. He even denies using the term of political art itself and calls it “doing art politically”.

He analyses doing art politically under several headlines; giving form, creation, deciding in favor of something, using art as a tool, building a platform, loving the material, inventing guidelines, working for the other, being a warrior and not meant working against to market. (Hirschhorn, 2008) In the same way, the theatre also can be done politically rather than being political. As I mentioned above, his approach helpful for mine but still using the term of political theatre covers more. To my point of view, the political theatre also includes the “doing theatre politically” but in this context, it is only a positive approach to it. However, political theatre can be also dangerous and used to spread negative or discriminating opinions. Negative and positive subjective approaches at that point, so for the definition of the political theatre personal ideologies and feelings upon an issue or human nature, in general, should be considered, it should be “self – critical” (Philip, 1992). In the rest of my essay, I will build my own approach with the definition I suggest for political theatre “should be” because I believe “the theatre” is an art form to mirror us and help us to find our best version of ourselves. However, I will keep discussing it with the consideration of its negative potential.

It does not matter how long I discuss what the political theatre is, it cannot be fully understood without talking about its historical background. (Hartley, 2013) To understand the concept it is needed to look back how it evolved and appeared through time. In the next chapters, I will be talking about the history of political theatre from the past to today in consideration of space and new media which affects the position of it.

3. A) A BRIEF HISTORY OF POLITICAL THEATRE: POSITION OF SPACE

The history of political theatre is old as theatre itself; even in ancient Greece there were satiric plays put criticism on that day's issues. However, I will focus on Shakespeare's theatre and avant-garde futurist to build a connection to the use of space and point out some critical issues.

Shakespeare is one of the most important and well-known playwrights and poets and his works have strong political approaches. All the works of him can be considered political. (2013, Hartley) Shakespeare's works are also a good example to discuss political theatre with positive and negative sights. He has master skills to mirror the human nature in his works, he puts his opinion and the things make us human in a very poetic way. He has also pointed out critical issues; same-sex relationships, the role of religion, monarchy etc. However, we cannot say his all the political opinions were radical.

When we consider his works in his time some of his approaches on Jewish, colored people are unappropriated, so plays like Othello, The Merchant of Venice are problematic texts, they are not chosen to be staged most not he theatre-makers (2013, Hartley). Especially at that time theatre was the strongest tool to reach people; not everybody was reading but everybody goes to see the plays. Therefore, theatre's provocative effect on society was strong and could be dangerous too at that point. That is why political theatre should be considered for its different aspects.

Shakespeare's theatre and its relationship with the spectator in his time cannot be thought separated from his famous playhouse The Globe. (Figure 10) It built an interaction between spectator and performers. It provided a freedom to contact; people were able to stand very close to the stage, shout out, and make comments during the performance. Also, the ones standing close to the stage were the lowest level of society there was an obvious hierarchy. Rich and royal ones have their own boxes to see a play. Shakespeare wrote his plays in consideration of space, reaching the commoners to the highest level of the society. (2013, Hartley) Therefore, even though it was built specifically theatre building, Globe had so many characteristics which affect the performance engagement, performer-spectator relationship and its architecture was a reflection of their theatre motto and social hierarchy. It is still a good example of how space can be provocative and performative. Globe was the host for the Shakespeare's ghosts and it was beyond to reflect on each other they became whole. Ghost once again makes its host turn to a smooth space; as an architectural theatre building, it would remain striated if the ghost would not support it. The "Globe" name itself was a symbol for this motto which says "all the world's a stage" as Shakespeare himself said in *As You Like It*. (1996, Day) Even today, The Globe (rebuilt Globe) still an attractive space to see a Shakespeare play for spectators, this time not for political aspects but the history and the atmosphere.



Figure 10. Shakespeare's Globe

From there I will continue on avant-garde theatre. Even though there is 400 years difference between Shakespeare and avant-gardes and their way to make theatre is really different they share the motto of

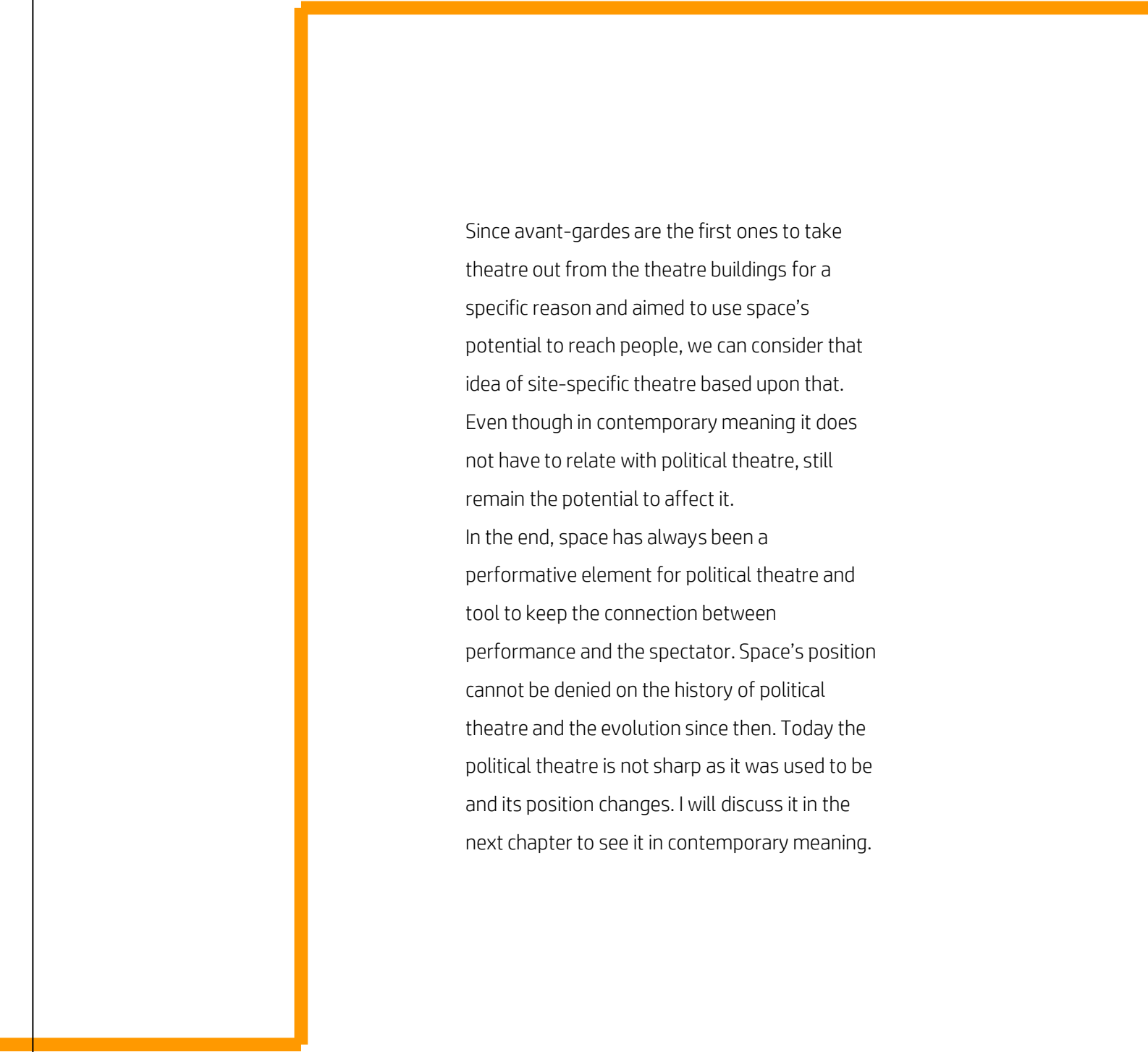
“theatricalizing of life” (2012, Bishop)

Also for both of them space was a crucial element. Therefore, these theatre concepts are the ones have the greatest impact on the understanding of political theatre and using the space as a tool for that. Now I will discuss the periods which openly consider the art as political action and use the theatre tool to provoke their ideologies in society.

During the avant-garde period especially futurists decided to take theatre to the streets and living environments such as salons, commercial galleries (Bishop, 2012)

Futurists believed that “theatre is the twin brother of political demonstration” (Berghaus, 2005) so they used it to provoke the ideas.

The main reason for them to perform beyond theatre was to break the fourth wall, which means remove the strict boundaries between spectator and performer and build an interaction; “produce a space of participation” (Bishop, 2012), so they need to perform through smooth spaces. Because they think participation is the key to create an engagement with the performance, a strong engagement means their ideologies are delivered well. They also point out the importance of participation by saying they were doing theatre **“by and for the people”** (Bishop, 2012). Therefore, putting a performance in public areas makes perfect sense to their mottos and approaches, they did not wait for the spectators to come and see them but they brought the performances to them. They aimed real more than realistic; ghost needed to haunt it until to spectator started to see the world’s reality through them. In my opinion, using the actual spaces was a strong choice to achieve this aim.



Since avant-gardes are the first ones to take theatre out from the theatre buildings for a specific reason and aimed to use space's potential to reach people, we can consider that idea of site-specific theatre based upon that. Even though in contemporary meaning it does not have to relate with political theatre, still remain the potential to affect it.

In the end, space has always been a performative element for political theatre and tool to keep the connection between performance and the spectator. Space's position cannot be denied on the history of political theatre and the evolution since then. Today the political theatre is not sharp as it was used to be and its position changes. I will discuss it in the next chapter to see it in contemporary meaning.

3. B) TODAY'S POLITICAL THEATRE AND NEW MEDIA

As time goes by; the world, societies and the way we live change. Therefore, political theatre and its concerns evolved too. Whether the number of the issues to talk about has increased or not, that is certain now we are all able to see the whole world, so many people's lives. The theatre is no more the most common and dominant tool to communicate with society in order to the number of people it can reach. This is the effect of new media tools such as television, internet, social media, and cinema. Especially the internet is the greatest network to keep us updated on what is going on in the world. It gives political theatre more resources for sure because contemporary playwrights have the opportunity to talk about different topics and issues all around the world; they have more chance of researching. Moreover, gives them to work on in different areas as writers like for television shows and cinema. (Edgar, 2010) If we go back to avant-garde futurists they also tried new media tools and technologies of that time because they thought "it brings art closer to the life" (Dixon, 2007), they thought it makes easier to communicate. Therefore, today's political theatre covers up more issues than before and can be considered on an international scale but at the same time, it is not the biggest tool to evoke people.



Figure 11. Network illustration of new media

However, it does not mean political theatre has been lost its importance or theatre-makers and playwright have stopped take action. Even though we cannot underestimate the power and contribution, we also need to see the weak points. For instance, television is now a tool which billions have but even the playwright and screenwriter Jack Thorne thinks that **“Telly is a lot less discursive than theatre.”** (Edgar, 2010) As a researcher, I think it is an important aspect because it all affects the engagement. You take the news and information, you see a lot about the political issues but TV is overwhelming and overloaded so, it does not have the trigger effect on felt experiences to think about the story.

Today, Guy Debord's "The Society of Spectacle" (Debord, 1967) actually is accurate than ever before especially in the case of political theatre. He claims that "everything turns into media images" and he claims spectator becomes more passive, (Figure 12) just take the information but does not react to it or process it. As a term "spectacle" is opposite to dialog he says (Philip, 1992). In contemporary meaning being passive he talked about cannot be considered an action base. Through social media, the internet we act; commenting, sharing, gathering, contributing etc. However, do we actively "question" the data we are all exposed? Through media we fall into "echo chambers"; so we unconsciously filter the data and we start to ignore the realities different from our opinions. We start to lose to skill **"differentiate information from opinion"** (Grimes, 2017) we do not take our time to question and do further research. Same opinions keep "echoing" over and over again, even though, through media, we can create a more active existence, our mind and emotions become more passive. Since we are too overwhelmed by echoes, our actions do not effective in the long term, we put our actions and forget about it, do not think about them further. This is dangerous in political aspect because it can be resulted stop being critical. When our minds are controlled by screens change goes in the wrong direction and dehumanizes society. Theatre gives society something real. It does not matter if stories come from different people; actually, this is the beauty of the theatre. Since it targets the emotions before then ideas it can people get off these echo chambers to reality. Therefore, today's political theatre has a greater mission to talk about issues which have to be heard. To achieve that, it is crucial to understand the position of the live performances and the performative potential of the space. It does not mean to ignore all the screen media tools but to integrate it into an experience occurs in a physical space which shape the performance and the spectator.



Figure 17. Eyerman, J. R., 1952, Life Magazine



In this context, I will take all the researches and discussions to the same table and question to site-specificity, political theatre and the new media relations by focusing on space's potential on it. Therefore, I can show my outcomes to help interior designers, scenographers, and theatre-makers to be more aware of interiors' performative and provocative potential through case studies and philosophical analysis. Also, highlight the experiencing physical space with its strong and weak aspects on the spectator in the comparison to new digital media and how we can combine to have greater effect from both space and performance.

4

**SITE-SPECIFICITY
AND POLITICAL
THEATRE TODAY:
ROLE OF SPACE
UNDER THE RISE
OF NEW MEDIA**

Site-specificity, political theatre, new media and the middle of the all of the space; so far I have built a chain of connections between them. From beginning to here; interior design and scenography have a potential to work collaboratively, site-specific theatre gives a chance to use that potential by overlapping existing interiors with the performance and its scenography, this overlapping environment helps to increase immersion and spectator engagement, this engagement is crucial for political theatre to express ideas and emotions and today new media more dominant way to express them so what about the space? In this part I am at the final stage, I will discuss space's role from a critical point of view, not aiming to approach one-sided opinion but put an analysis of space in different aspects.

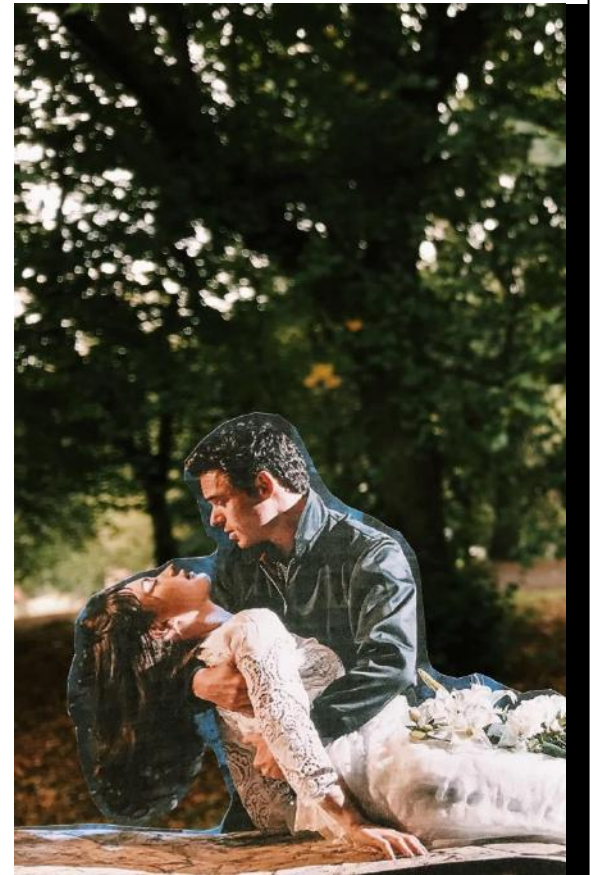




Figure 13.
Kelvingrove Park,
2018, Glasgow

As I discussed in the previous chapter, since media has been changing the society to passive spectators and politically has a great impact on it, for contemporary political theatre spectator engagement is more important now to offer a different experience. Therefore, the site-specificity concept gives an advantage to political theatre compare to new media. Site-specificity uses the space itself to keep spectator “active”, physical interaction with space helps to wake emotions. At this point, Deleuze and Guattari’s smooth-strained space (Deleuze & Guattari, 2013) and Pearson’s ghost-host relationship (Pearson in Aronson, 2018) theories come together and fit perfectly into the context. When we look at the big picture; political theatre is the ghost wants to haunt the host and spectators in it; host may be strained but it can be “smoothed” by the ghost. Once ghost and host come together to build a smooth space than they can wake the “spectacle” from its passive state of mind. Trigger the felt experiences and make them critical of the world they live in.

However, this does not mean new media tools should be completely ignored. Another aspect is using them as a collaborator to live theatre. In political theatre context, new media has advantages and disadvantages which I have been discussing all along but screen media can be used to upgrade a site-specific political theatre performance. There are plenty of examples to bring new media and theatre together. One of them which I personally find it very unique and emerging is “Since I Suppose”.

This one is adapted from Shakespeare’s “Measure for Measure” and performance’s site is the whole city (2014). They give you a phone and headphones you see the performers on the screen and follow them but you experience the city in your individual way. In this example actually, the main performer is the city itself. There is no physical interaction with the performer but in the video spectator’s presence are known, performers look and contact someway (2014). With the use of a screen, media experience becomes more unique, contemporary and individual. This kind of experimental works with both space and media should be a consideration for political theatre. Individuality is as important as a communal activity; it gives freedom and the opportunity to experience it as they are, so the political piece can be perceived in an intimate way.



Figure 14. *Since I Suppose, one step at a time like this...*, 2014, Chicago

“Since I Suppose” also has given me the idea for what next step could be. Using the way of screened media can be improved with the developing new technologies like augmented reality. It is not a complete virtual reality; it is “the integration of digital information with the user's environment in real time” (Rause, 2016) therefore, the ghost can be added to the environment in digital format. For instance, Pokémon Go application became a hit when it first released. (Figure 15) This was an app based on augmented reality technology; people were going to specific sites to hunt Pokémons when they were in the right spot on their camera Pokémon was appearing.

This is a very strong example of how augmentation can lead people to interact with space. (Anderton, 2016) With this technology feeling of reality would be higher and support the metaphor of the ghost-host. Ghost actually does not part of the host, in this case, it does not even physically exist but on the screen, people can see them as a whole. Through the screen, spectators take a journey and find the ghosts and they can interact with the host. They can create a new reality through the screen and spectator would be still free and be able to feel the host with and without the ghost. It would give them the opportunity to compare too.



Figure 15. Pokemon Go!

Since my thesis based on interiority, I will narrow it down to interior space at this point. As Chinese philosopher, Lau Tzu once said: “we build walls to make a room, but we use the empty space they surround” (Edwards, 2011) Therefore, interiors are spaces we actually live and affect us individually. All the aspects and theories I have been discussed through the essay improve their meaning in the specificity of the interior. Interior spaces have more potential for unique experiences. For instance, the weather would be perceived almost same in everywhere of a city. However, in each interior space, it would be perceived differently. Size of the window, materials, scale, location, objects in it etc. All these factors change the way we perceive the weather. Interiors are the spaces we spend most of our lives, the spaces we live in. Therefore, they more connected to human’s memories and emotions. It is an advantage for a theatrical performance. Interior spaces are easier to engage because we perceived it as the living spaces. Space is more defined easy to see details and feel like the part of the environment. Interior spaces adapt to ghost in a stronger way. This means the overlapping with screen media and new technologies which I speculate in the previous paragraph is promising more in an interior space because gives more elements to play with. With this addition environment, the experience gets more intimate and intense. Through the history open spaces, exteriors were the more popular options for political theatre to reach more people. However, in the contemporary context number of people is the second concern; it can be done through the internet. Making the experience memorable and triggering to create awareness and take the advantage of the space to do it for engagement is the start of the new area of political theatre and the perception of the space.

CONCLUSION

What I want to conclude from this thesis is that space is a key factor to a live experience for spectator – performance relationship. Engagement and interaction between space and the spectator is the strongest side of the theatre compares to new media tools. Even we take out the live performers, space continues to perform. It cannot be thought in only physical context, space is a concept; it can communicate (Machon, 2013), especially the interior spaces. Performative and provocative potential of the interior spaces should be one of the main considerations of the political theatre to compete with new media and also collaborate with it. Addition to this, this collaboration with new media can also open new doors to interior design. Political theatre has the power to make people turn to themselves and think. It does not aim to build a dreamy bubble or make people escape their reality. Contrary it aims to face them. Site-specificity concept supports this aim. “Living space is becoming space for display or representation and display space turning into living space” (Fisher, 2011), so this relationship blurred the line between real life and the performance and remind that they represent one another. As the spaces merged, host and ghost come together and increase the triggering effect of political theatre. Therefore, theatre-makers should look for the new hosts to bring political theatre in. I believe that my research and analysis are helpful in choosing the host and designing the host-ghost relationship for political theatre. It is too important to be isolated in auditoriums; society needs to wake up, be active and critical thinkers. Addition to this, use of the living spaces as performance environment should be experimented more in specifically political theatre context to get more data for further research.

For new media collaboration, how digital media tools and physical space can merge in the most effective way? Interior design and scenography should work together specifically on this interdisciplinary area. Even though these two disciplines already collaborate, this question is a slightly new area. These tools are used on staged or for installations art for a long time but for the site-specific theatre concept, its potential is still waiting to be discovered. Therefore I believe that my analysis of digital media as a collaborator and my speculations on augmentation can highlight the points for specifically in this area. Since technology is developing, physicality may look less important but as I have discussed in my thesis, physical space interactions have the greatest value for the engagement.

To sum up, this thesis can guide the political theatre-makers to which aspect they should consider to improve the engagement by using especially interior spaces' potentials in site-specificity concept. Through my philosophical analysis, I believe that help both theatre-makers and interior designers to understand space's meaning for the performance; it does not consist of four walls. Moreover, I suggest a new interdisciplinary working area for interior designers and scenographers to integrating the digital media tools to site-specific performance design. Digital tools can both change the way we experience the space and the performance. The theatre is the most intimate art form, it mirrors the human nature and all the human kind performs their parts in their lives, on any space, so in the end "all the world's a stage". We all ghosts to the world, that's why political theatre should not be limited by auditoriums and we need to welcome it to our stage and let it change us for the better

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