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Bivash Bishnu Chowdhury

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Author(s): Rajesh. K.Venugopal

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Light Design Shapes: A Theatrical Space

.....Rajesh.K.Venugopal

Asst. Professor, Department of Drama, Sangit Bhavana,
Visva-Bharati, Santiniketan.

Introduction :

Vision is a part of complicated network of the human sensory system and is closely related to touch and hearing. In this paper, special attention is placed on vision as a direct avenue for investigation the relationship between architectural space and light. This is done because light is all its varieties in our fest the shapes, location, colors, texture and the reflections of surfaces in the physical world that are sent as message to the brain. Knowledge of the cues in visual perception is important for understandings spatial perception and provide key elements for designing architectural space. So this paper enable to discuss the spatial elements of space, light and how the space recreate as a theatrical space by the deployment of light design.

Spatial relation between Space and Light:

Space can either be a flat area or have volume. An enclosed 'space' is usually called 'shape' while and an enclosed place is simply 'space'. But the two are inseparable and have a powerful and complementary relationship space or shape relationship can create illusion of depth or of foreground and background. In this relationship, shape is known as figure, enclosed space, or positive space while is called grounds, background or negative space. Empty space is also called open, unbroken, plane or blank white filled space is closed.

Theatre is a three dimensional space which requires that designer always concentrates on how a design will look in a three dimensional space. But the performance space itself the stage is what gives otherwise ordinary and unremarkable things the states of signifier. Things are not hazard placed in the performance as they might be found every life. Everything has an artificial or predetermined meaning. The process of signification in performance is not



accidental but is directed and controlled. One of the marks of a bad performance is one in which sufficient or no consideration has been given to the meaning of things in the context of the performance. As Aston and Savona remarked “Trying to make sense of a badly organized sign system can be a frustrating and unrewarding experience and is generally a sign of the artistic director failure.” (Kevinridgone)

“Space is social and architectural object is conjoined inseparably to the audience as subject.”(David wiles). Wiles study is innovative in this instance that the prediction of (theatrical) space be regarded as essential to any history of theatre.

Throughout human history the treatment of surface forming architectural space has been a revealing manifestation of lifestyle and cultural values, with the arrival of civilization. Sunlight described sculptural reliefs temple walls, filtered through colonnades, illuminated the interior of basilica halls and reflected off mosaic floors in private houses,

Space is generally measured in three dimensions-length, width and height. So sculpture or furniture but whereas sculptural objects occupy space itself is enclosed either partially or completely depending on the number of openings in the spatial envelop. To this added forth dimensions of time or movement through space and around objects.

The appearance of architectural space is depended on the quality and quantity of illumination in combination with variation of surfacing materials.

“Lighting is an element in itself whose effects are limitless; set free, it becomes for us what his palette is for the painter...we can achieve infinite modulations...by means of light we can materialize colors and forms...and can bring them alive in space no longer does the actor walk in front of painted shadows and highlights; he is plunged into an atmosphere that is uniquely his own” – (Adolphe Appia as cited in The Essential Theatre)

Lighting makes the other elements of theatrical production visible. But it does much more, Since it plays a major role in creating mood and atmosphere, in emphasizing and subordinating visual elements and in blending the entire stage picture. It often escapes



conscious notice because it is intangible, takes up no space, and is visible only when it strikes a reflecting surface. Consequently, lighting is often ignored unless it is clearly inadequate or obstructively obvious. (Oscar G Brockette, The essential theatre)

Lighting designers should be grounded in social and cultural history (including the visual and performing arts) Since they often must know what role played in various periods in the past. They need to be aware of what illuminates (candle, oil, gas, and so on) were available in each period, how each was used, and what qualities of light each generated. (Charles I Swiff, Introduction to Stage Lighting)

Light designers role in the production team encompasses a fascinating combination of art and technology .The lighting designer doesn't just light the stage, But instead creates an overall wash of colors, effects and illumination that only shape the emotions of the audience, but can have a rich and complex influence on a scene and its subtract.

An object lying in the path of illumination is a ton not only redirects the rays light by surface reflection but creates the phenomenon that lies of the basis of visual perception and artistic representation; the shadow when sticks by light, the object itself is instantly modeled in dimensionally and solidity by shadows affixed to its surface, and simultaneously casts a shadow on other surface that it blocks from the incoming light when the light return and strikes our surroundings then it creates two kind of shadow attached the cast. A cast shadow is one that and an object throws on another surface as the former stands in the path of light. When shadow are crisp, they provide information for spatial depth in a numbered ways. As object diminishes size as they recede shape so, do their shadows providing as additional reference for distance away from the eye. 'or' lower brightness according to the proportional effect of shadow. (Max Keller, Johnnanes, Light Fantastic)

The reflective surfaces of the dominant boundaries of architectural space are must import inters of a space perceived. The transformation of space by reflection that creates illusions is an intriguing designs technique, but also bring up a delicate and timely issue.



Conclusion :

In theatrical space need basis visibility as well as shade the role of lighting designer is mainly doing to create a visual sculpture in turned to be a movable creative space. Lighting designers can create designs that will change the look of a scene. or design elements from a shape with volume to a flat space by changing the direction of the line of light and shadows.



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