Future Theatre Formulations Between Digitization and Interactive Media

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Abstract:

The theatrical thought has developed from its inception until it reached the birth of a theater that adopts technology by all its means; sometimes it was called "Image Theatre", "Non-drama Theatre", "Interactive Theatre", or "Digital Theatre". All the previously mentioned are efforts and ideas to take the theatre from its traditional state to a more interactive experience in which the audience could also participate, via movements and simple acts that the audience can imitate and build upon far from the language restraints. A unique theatrical ritual as known through history, until the modern era created the easy to integrate and more adaptable digital media, that has visual effects that translate and facilitate the translation of theatrical ideas. We called it "Theatre of the future" based on merging the digital technology with the theatrical vocabulary, in addition to the allocation of optical projection, video and augmented virtual reality. Thus, this study regroups some of the experiences of creatives to explain and elaborate its philosophy and lay out its rules to try to form a vision to prove that the new theatre will inevitably adopt media digitization to create for us a modern form that suites the needs of the digital era. This study aims to closely analyze the characteristics of the theatre digitization and its used performances in order to facilitate the creation of future theatrical shows. This research is based on the theory of using digital technology to build a full experience of the "future theatre" starting from the script.

Key words

digital theater, media theater, interactive and immersive theater, mobile virtual theater.

Introduction:

The performances of contemporary theater with the visual patterns it holds is different to what we know, which will lead us to the birth of a new genre of theater; reconsidering the levels of performance and receipt and the components of the theater and expressions of the body, in this regard the definition of the (future theatre) should not be counted as a cancelation of the (dramatic theatre), which remains present, " it's a theatre that does not represent "the exclusion of texts ,but the dismantling of ARISTOT tradition, as Khalid Amin calls it∗ (scene after the drama).

The new theatre philosophy differed from the drafting of different kinds of scenes that contains visual impressions that targets the eye first, and with this new shift the viewer turned into an intermediate between different visual and auditory technologies.

Hassan lamiei who also agrees with this point also stated that (the new theatrical mind-set) aims to add new characters ..., and it renewed the presence of artists, and a broad vision for the development of theater components, always based on drama." And he translated the text into actions via pictures, choreographies, music and the creations of kinematic spaces.

There have been numerous scientific studies on the relationship of technology to the theatre, and the changing of the ideology of drafting and abandoning the traditional text, to reveal patterns of communication and expression, such as

   Modern technologies and their impact on the future of the theatre:

The modern technology became essential in most of the theatrical productions. The computer, for example, could abolish the truth, while instead virtually creating a subject matter that becomes the truth.

The study has concluded that the modern theatre is built on virtual truth. And the virtual reality has virtual images from a perspective, which are converted to a virtual world in which trial patterns are created, while preserving the classic theatrical elements as well as using the technology and its natural realism to create time and place derived from the conceptual pattern of its creator. (2019, El-Khafaji, Emad Hady, What's the definition of digital theatre?)

The study thus talked about the necessity of developing theatrical wording by the available digital means and calling for it, without explaining the course of this change; which completely differs from our paper that discuss the meaning of the digitization, the collusion of media and shows, and the interaction with the narrative fiction. The author also sees that, as a conclusion to the shows regarding the conflict between the progression and the classic system; with its theatrical interpretation, there's some lack in determining the meaning of the pronunciation, the adoption of the technological intermediate, the overall goal, the global progression being witnessed by most of the audience as a result to the digital revolution and the global communications. Thus, it becomes

   According to the researcher, as a result of this conflict between the progression and the treatment of the traditional wording in theatre shows, we find that there are points missing in the determination of the concepts, the intent and translation of the scrips/text, the employment and execution of the technology, the global progression of the technological techniques and the audience perception of it all.

Issue treated in the research:

  As a result of the digital revolution, and based on what we mentioned earlier, we recognize that theatrical shows in their traditional forms are no longer fit the needs and the mindset of the majority of the public, it's not resonating with the audience in the way progressive musical shows and performances have digitally connected and resonated with them. Modern technology will be able to help us tighten this gap.

Research Objective:

  This research aims to adjust the concepts and propose new means of forming a theatrical show, and methods to create an immersive atmosphere in order to create a valuable Interactive Theatrical Performance and to generate expertise in order to create a space for creativity and experimentation within the world of theater.

Importance of the research:

* Scientifically: developing the vision of Arab digital performers in order to build the necessary expertise capable of creativity and face the international competition.

* Practically: the contribution in the development of methods of using the necessary technological media to support future theatre formation.
* Globally: Creating an Arabic vision capable of competing globally and capable of communicating digitally and representing Arabic communities.
* Locally: creating a foundation for changing the future Arab theatrical vision and generate technicians able to transfer their expertise.

Limits of study:
The study focuses on the patterns of performances in the European theatre specially the modern experimental ones; in this context the last ten years the researches discussed the trial period of the European theatre.

Research method:
A theoretical extrapolation to determine the concepts and definitions that rely on the Arabic library; and the analytical approach for images and videos of the shows in which we followed their technology through the global information network to infer on global thought; and the approach provided to put the core differences between the technical media used in communication languages and methods(immersion) (interaction) in the formulation of the theatre of the future.

Questions of study:
• Is there a difference between digital writing and literature to formulate the theatrical shows? Or is it just a digital projection?
• Does the new theater have the same perceptions of time and space and drafting the sensual environments of the show? Or does it depend on indulgence and assumption?
* Is the influence of the functional digital video media clear? Or does it need quality of ideas and professionalism?
* Do we need more knowledge and experience to develop our theatre technologically? Or is abandoning the conventional space a way of developing?

Search hypothesis:
The theatre of the future: the theater does not need a text or a drama formation but is drafted by the concept and the idea.
It is an entity that does not seek to cancel the traditional theater, but rather adds to it diversions and objectives.
Its concept combines (digital theater, photo theatre, interactive theater, Media Theatre))
It is an overwhelming environment in which the soul swims with a participatory performance in which there is no difference between the audience and the performer.
It's a participatory environment designed to enjoy and practice, to build a positive personality.
It is an entity owned by everyone and not based on a director or designer from text to performance.
It is an experiment that can be created at any time or place, and its technology will become a public expertise.
Below we will review some of the efforts and digital inputs (Global) to formulate the live performance of the theatrical show, which clarifies the value of multimedia technologies.

1- Projection units

On the backstage, it could be cloth or walls. See (Figure attached.), Displayed on building walls and in front of large areas where the audience can be present to follow the shows, and the actor is a professional climber, where during the performance he uses a rope to hang on, as in the following Figure.

   The adoption of technical tricks on simple movements of the actors while moving graphics in the background to give a feeling of movement and also the transition between the scenes as shown in figure Number (3)(wanted) : Two thieves were photographed being chased by police officers, being hunted down in the form of a comedy adventure across the rooftops, climbing high-rise buildings, jumping out of the building. It has been played more than 150 times in 10 different European countries**.**

2- Hologram: 3D multimedia:

It's a technology that projects a non-real three-dimensional image using the theatrical void. The image gets previously taken with the CGI (Computer-Generated Imagery), and then digitally treated to get combined with another background, digitally treated as well. This technology got introduced in theaters after one of the directors wanted to roam European countries with his show (Symphony to a Lost Generation) without having too many actual singers to compress the budget**.**   **Emiko Jozuka-- Live Theatre, Meet Holograms**-(٢٠١٦)

 The above-mentioned process is executed with projecting the chosen image on the ground using orchestra void - or creating that void on the theatre - with normal dimensions comparing to the original image using a projector well placed in theatre, properly mirroring the image, as well as putting a plastic, transparent, and flexible layer, that is pulled as a reflective surface to 45 degree.

  The theater crowd sees the projected image reflected before them with real performance in the theatrical void using the transparent layer**.**   **Rajithblog · in3D Holography (2013)**

3- The environment of the Virtual Reality Theater

   The term "virtual" implies the non-existence of the physical element, and since we experience our environment through our senses and how our brain translates them into feelings, then, the virtual realism of the theater should touch us the same way via virtual stimulants created digitally and easy for us to understand and react with – Figure 9 – and thus, we can define the Virtual Reality Theater as a description of a three-dimensional environment, previously segmented and technically processed; that we can explore and interact with as opposed to the traditional VR environment that relies solely in its creation on

Figure No. (x) Show "BAROCCO", Theater Company TPO, Nationality Italy 2011" the Baroque World discovery

the computer and with which we can only interact via other machines to help the stimulation of the senses such as speakers, special gloves, etc.

There are many systems of virtual reality, but they all share the same characteristic of the ability to offer three-dimensional images that mirrors the real life of the viewer and changes with his movement.

4- The digital narrative (the script of the show)

Examining the digital media, movies, and progressive shows; you'll notice that they lack the magic and the drama of storytelling. Therefore, it's important to offer a modern alternative. Like (SUCCOMBER AU CLASSIQUE) showed in the rework show of the classic Notre Dame de Paris (NOTRE-DAME-DE- PARIS) September 2018. - France figure (z)- " **Rockalouvrs L.E.S**

(2018)

Figure y: The Flying Dutchman

Digitalization: Yannis Kokakos)

Lighting: Guido Levi,)

Production: Letrozole Theater Foundation))

The Flying Dutchman show was a vision that adapted modern theatrical techniques and combined it with modern techniques of the media in the framework of a fantasy becomes reality. The viewer then wouldn't have a choice but to surrender to the charm of the performance on the theater made possible by the harmony of the lighting, décor panels and the synchronization between everything.

The same technique of combining the theater and the media was adopted by the artist Joseph Svoboda in (La Traviata degli specchi svoboda brockhuas) where he reinterpreted the opera "La Traviata" during the 2018 Opera maserata and presented on the Reggio Torino theater in Italy in

Figure n.

2019**.** Figure n. **https://www.fullsong.it/teatro/teatro-regio-torino-39430>**

He started his show with the entrance of his singer to the stage with a traditional theatrical method that follows the characteristics of the era of the baroque. Then a group of dancers appears on the back of the scene, creating a delicate sense that fits the nature of the audio.

Mory Museum of digital art. (Tokyo, 2019)

It's presented on all digital screens installed on all surfaces of the museum, the artwork continues from room to room in a very

5-   **Digital immersion technique**s

A design for a 3-D immersive world where we can move freely and experience everything around us (Figure m). We can even experience damp clouds of smoke and smells all inspired and created by a meticulous technology and media. That's what the "theatre of the future" consists of. **Katrina Sperana - digital-art-museum 2019.**

6-   Interactive environments

Images, colors, effects, movement, feeling and coexistences are the hero of the show in those immersive environments, as attached thanks to the use of techniques and media, where each and every show transforms to a sensory experience, and a practice between art and play, where performers and the audience interacts together; using sensors like (video cameras and microphones) that allows: both the performer and the audience to modify the sounds or the interaction with the design embodied through motion or sound, these technologies allows the creation of theatrical environments "virtual or imagined" enabling the audience to explore the theatre void, and to discover that it responds directly to their actions, thus, arise an active relationship between them and their environment, thanks to the collaborative effort of a team of many talents from various disciplines of the arts performance .

Example: TPO Italian for theatrical performances, with players from the audience, to feature their performances using theatrical media. To shape distinct environments, that have been developed to become more dynamic, as shown in the figure 19"TPO company in its overwhelming show: Blue Where the story turns into an active discovery and a search for knowledge. Italy 2014.

7-   Theatre of the future

It's a formulation for a theater void, Full- Blown Interactive Performances., During a fictional visual image performed jointly by the audience, the audience carries, operates, touches, or even passes on the viewpoints or places that are supposed and imagined in representative space.

Theatre of the future definition's fits in any void (as a carpet) and may increase depending on the performers in addition to a sitting area for some participants or the audiences depending on the time of their performance.

The future theatre requires three digital projectors plus five digital light units (with a discoloration) +2 Video Cameras +2 remote motion sensors + 6 kinetic compressors+ 4 sound receivers (microphones) + 4 audio distributors (stethoscopes) a computer with processor software. The show and performance can be shared with friends via the internet.

Conclusion:

From what has been previously discussed, we can conclude the following:

- The conventional theater no longer meets the requirements and the needs of our contemporary lifestyle. Thus, we must develop new mechanisms to keep up with the evolution.

 - That the theatre of the future is an entity that uses the sensual element and creates an interactive experience through music, performances, and digital effects.

- That the public participation in this environment creates an immersive environment where the use and stimulation of the senses can create a real-life experience.

In conclusion, we understand that the theatrical experience needs new measures and techniques to be adapted in order to keep up with the global technology and the modern lifestyle. We'll then have to train technicians in order to be able to spread their expertise.

The theaters should be fully equipped for technicians to be able to execute an immersive theatrical experience that can stimulate the audience and engage their senses.

Recommendations:

The researcher recommends the involvement of three sectors:

The sector responsible of arts and culture in the Arab countries. This sector is concerned with the need to communicate new ideas through seminars, workshops and dialogues.

The educational sector. In addition to its role in spreading knowledge and awareness on the formation of the "digital text" or "digital dialogue", it is responsible of generating technicians and spreading the digital expertise necessary to create innovative theatrical shows.

 The creation of a union responsible for theaters that all Arab countries could join and that has a headquarters. This union should be responsible of giving the artists and technicians the support they need in all aspects. This union should follow the steps of the European Theatre Lab.

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