# A modern vision of the interior design of the theater between the traditional and digital concep

## Prof. Amal Abdel Khaleq Awad
**Professor of Commercial Facilities Design - Department of Interior Design and Furniture - Faculty of Applied Arts - Helwan University**
**Amalawad2212@yahoo.com**

## Prof. Doaa Abdel Rahman Mohamed
**Professor of Fundamentals of Interior Design -Department of Interior Design and Furniture- Faculty of Applied Arts- Helwan University**
**Doaagoda2018@gmail.com**

## Researcher. Nermeen Mohamed Abdelfattah Abdallah
**Interior Designer at the Engineering Department of the Egyptian Opera House**
**Nermeen.fattah@yahoo.com**

## Summary

The cultural buildings (libraries - museums - theaters - cinemas - conference halls) are among the most important buildings that affect peoples and civilizations directly, because they can change the culture of any people through the cultural services they provide, which will raise the culture of this audience.

Therefore, attention must be paid to the aesthetic aspects, which in turn affect the functional aspects, when designing any cultural buildings in order to attract the public towards those buildings. The theater is considered one of the most important cultural buildings, as it is distinguished from other cultural buildings because of its strong influence on the audience, whether emotionally or intellectually. Therefore, the interior designer should be familiar with the design and aesthetic aspects and modern techniques for designing the theater hall to achieve a successful theatrical experience for the audience.

New milestones have emerged in the use of digital scenography in changing the form and function of the theater and changing its tools and language, so events have been replaced by images, movements and signs instead of situations, and since contemporary technologies rely primarily on digital technology, which has displaced many traditional means in the design and implementation stage. Many principles, theories and ideas that seek to produce new and fast forms have been replaced by digital technologies, which have become an important part in our daily lives and a reality that cannot be ignored or overlooked in shaping our daily reality. Therefore, it was necessary to take new forms that depend on the digital world and its capabilities for the theater contemporary to be able to reflect the reality of our world today.

**Key words: -**

Digital stenography - theater space - theatrical performance - virtual reality - interactive play.

**Research problem-:**

**-** Not designing theater halls to keep pace with the global revolution in the field of information and digital technology and technological development.

- The scarcity of the use of modern technological standards in internal treatments in order to raise the general level of such places to increase the human ability to acquire culture and art.

**Research Objective: -**

- Activating the role of interior design to keep pace with technology and the information and digital revolution
- Achieving the demands and goals of the interior designer inside the theater in order to achieve the goal sought by the theater space.

**Research importance: -**

- In order for theater to remain a contemporary art, it must conform to the laws of its new audience and keep pace with all progress, as the Internet is now dominant in human minds.
- Creating more flexible spaces - (interactive theater and Internet Theater) to reach the viewer as an alternative to other traditional physical theatrical spaces.

**Research hypotheses: -**

- The use of modern digital technology in the design of theatrical performance halls, as the theater is one of the most important cultural buildings because of its strong impact on the audience.

**Search limits: -**
**- The beginning of the twenty-first century.**
**Research Methodology:**

Inductive method: through theoretical research through books, scientific theses, previous studies and scientific references.

Descriptive and analytical approach: includes the description and analysis of the different types of theaters.

**Theatrical space-:**

Theatrical space is the first and most important challenge for the interior designer, as space is the starting point in the plastic treatment of the presentation, where the space must be translated and adapted, and the suggestive space must be created and linked to the dramatic time of the text and the events of the novel, and in light of the modern data of presentation techniques, the theatrical space must be reconsidering of the formulation of the concept of space in theatrical performance.

**Physical theaters that can employ advanced technologies in theatrical performance are divided into:**

**1-Prosenium Theater: -**

A style that prevailed for centuries to come, the proscenium arch placed the audience on one side of the theatrical event, and served as a frame for the scene on the stage, allowing vision to be defined and the strengthening of visual gesture, (Example Proscenium Theater Auditorium Building, Chicago).

**2-The open stage space: -**

They represent the most difficult spaces to work, and they can be very flexible in design and in the views that take place on them, and the basic podium shapes vary, which may be rectangular, square, round or other shape, and accordingly, the shape of the space for this podium varies, the space may be at the top of the podium. It is in the form of a rectangle, cube, or hemisphere, or it may enter the arena designated for the spectators' area as well. As for the seats that surround the podium, they are placed around two or three sides of the podium.

**3-The Arena Theater-:**

In this style, the audience surrounds the show on all sides. The stage may be (circular, oval, square, or rectangular), like the Colosseum in Italy, surrounded on all sides by audience seats in the rows of the stands, and the actors use the corridors.

**4-Flexible Theater Space: -**

This type emerged in the late twentieth century. The flexible theater provides a space that includes a performance area, seating and lighting, and can quickly and easily be changed to different seating arrangements and a performance area, adjusting entrances and exits. Space without the audience realizing them when they are not in the theater.

**5- Mobile theaters: -**

It consists of a huge transport vehicle in addition to a mobile trailer, the first of which is equipped with electricity and water services, in addition to two service rooms, while the second (the trailer) carries a theater with an area of 37.5 square meters, capable of being disassembled and installed, which is prepared to hold performances in a period ranging from 3 to 4 hours, and it also includes a control room. Air-conditioned, four furnished tents represent dressing rooms for artists.

**6- Open air theatre: -**

The most important feature of the open air shows is that they do not adopt the traditional text, but rather deal with an issue, or a topic derived from the lives of people and society.

# 7-Digital theaters: -

**-Virtual Theater**

The computer is the only technical machine capable of creating new, unfamiliar forms, and it does so on the basis of a hypothesis and not on the basis of an existing material in reality, and thus the computer has the ability to cancel the truth and create in its place hypothetically a new material that becomes in its essence the truth. On this basis we see that Modern theater is based on a virtual reality that some defined as "factory reality that depicts the user in three-dimensional space, and it is a (computer) simulation of real forms of reality that can interact with humans.

**-Interactive theater**

Contemporary electronic media have provided vast artistic spaces for the recipient, facilitated the process of communication between the creator and the recipient, and hastened the

emergence of a new literature, which is digital literature, which consists of 'sound, image, text, computer, and various and varied interactive relationships. This literature may be poetry or short story,' or a novel, or a play.

### -WEB / cyber theatre
Audience interaction through computer viewing, the ability to speak and interact with live performers via keyboards, as text writers and Teleprompters, or as silent observers of the continuous picture.

## Results-:
-The use of digital technology helps to develop and implement theatrical scenery.
- Contemporary theater performances were characterized by experimentation and the search for the new.
- Contemporary technologies provided an opportunity to confirm the relationship between science and art, which had a great impact in linking society and creative thought with modern technology.

## Recommendations: -
- - Interest in developing theater buildings on modern foundations commensurate with the current development of plastic vision technology in designing theatrical performances.
- Attempting to benefit from international experiences in the use of theatrical technology.
- Using theatrical technology and trying to link between theoretical study and practical study.
- The Egyptian theater is in dire need of preparing qualified technicians in various fields of theater before acquiring modern devices and equipment.

## References:
1- fahmi , mayadat , fahmi , alqira'at altafaeuliat , alsuwrat altafaeuliat , alsuwrat altafaeuliat , alsuwrat almurakazat , risalat majistir , kuliyat alfunun aljamilat , jamieat baghdad , 2001.
2- eabd alwahaab , dalya salih , 'athar altiqniaat faa alsiynujrafya faa aleardaa , risalat dukturah , jamieat hulwan , kuliyat al'adab , 2009.
3-'ahmad , hamdaa eatiat muhamad , 'athar altatawur altiknulujii faa tashkil alsuwrat almaryiyat lileurud almasrahiat , risalat majistir , 'akadimiat alfunun , almaehad alealaa lilfunun almasrahiat , alqahirat , 2018.
4- alghiliwaa , yusraa salih ealaa , sinujrafya aleard almusrahaa bayn almuetayat almakaniat waldiramiat , risalat dukturah , 'akadimit alfunun , maehad alealaa lilfunun almasrahiat , alqahirat , 2013.
5- albiriki , fatimat: madkhal 'iilaa al'adab altafaeulii , almarkaz althaqafii alearabia , aldaar albayda' , almaghrib t 1/20.
6-hulinski, marik, alfanu walkumbiutar: eadnan mubarki, silsilat almawsueat alsaghirati, t 1, baghdad (wizarat althaqafati).
7- hamdawi , jamil: al'adab alraqamiu bayn alnazariat waltatbiq , j 1 , almustawaa alnazarii , t 1/2016 , shabakat al'ulukat 'aw 1 ealaa mawqie aitihad kitab alaintirnit alearab , ealaa almawqie arab.www: // http ewriters.com/books Files / 12 .p.

8- 'aghrus , rubirta. m w jurj ni.stansiu , alealm fi manzurih aljadid , tarjamat kamal khalayli , silsilat ealam almaerifat 134 , almajlis alwataniu lilthaqafat walfunun waladab , alkuayt , 1989.

9- Zapp. Andrea. Afracture in Reality: Networked Narratives as Imaginary files. Of Action, Liverpool, 2004.

10- Arnold, Richard L."Scene Technology, "Prentice Hall, Inc, U.S.A, 1985.

11- Thorn, Gary.Stage Design a practical Guide, Cowowood press, U.K.1999.

12- Bellmanm, Willavd F. "Scene Design. Ascenograplic Approach", Harber& Row Publishers, Inc, U.S.A., 1983.

**ثالثا :ـ المواقع الألكترونية :-**

8-4-2021          https://www.britannica.com/art/proscenium#ref80833          13-14-
https://twitter.com/riba_architect/status/1261165401679036416   10-4-2021

15-https://www.dw.com/ar/%D9%85%D8%B3%D8%A7%D8%B1%D8%AD-
%D8%A7%D9%84%D9%88%D8%A7%D8%A1-
%D8%A7%D9%84%D8%B7%D9%84%D9%82-%D9%81%D9%8A-
%D8%A3%D9%84%D9%85%D8%A7%D9%86%D9%8A%D8%A7/g-17851799   14-6-2021

16https://www.aljaml.com/%D9%85%D8%B3%D8%B1%D8%AD%20%D8%A7%D9%84
%D9%87%D9%88%D8%A7%D8%A1%20%D8%A7%D9%84%D8%B7%D9%84%D9%82
%20%D8%B6%D8%A7%D8%B9%20%D9%81%D9%8A%20%D8%B4%D9%88%D8%A7
%D8%B1%D8%B9%20%D8%A7%D9%84%D9%85%D8%AF%D9%8A%D9%86%D8%A
9-   14-6-2021

17-https://technologyame.weebly.com/15781591157616101602157515781578-
157516041608157516021593-157516041575160115781585157515901610.html   14-6-2021

18-http://arab-ency.com.sy/detail/4790   10-4-2021

19-https://volksbuehne.adk.de/english/volksbuehne/archive/index.html 10-4-2021

20-https://newcastlebeach.org/image/proscenium/2370951.html8-4-2021

21- https://en.wikipedia.org/wiki/Thrust_stage#/media/File:Pasant_Theatre_from_seats.JPG