

The symbolic inspiration from the human figure in the formulation of visual concepts for the scenic design

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Summary :

The word "inspiration is an action or power to move the mind or emotions, the act of influencing or suggesting opinions, the process of being mentally stimulated to do or feel something, especially to do something imaginative.

Throughout the ages, the beauty of the human body has inspired painters, photographers, sculptors, and other artists. Whether the representations of the body are spontaneous cave-drawings or intentional academic studies, this remains one of the fundamental reasons for all artistic creations. It serves as a representation of the social and religious standards of its creator, it indicates cultural values and above all, it symbolizes absolute beauty.

Since the beginning of history, the ancient artists' inspiration began from the form of the human body as a form of expression to clarify the ideas of the era in which the artist is present, and they were inspired by the human form in multiple forms and levels ranging from simplification to complexity in the inspiration, and the theater designers were influenced by them and, through inspiration from the human form, they expressed their ideas in their theatrical performances with different artistic visions related to the contents of their theatrical performances.

The idea of drawing inspiration from the formal design of the human body goes back to being influenced by Figurative Art.

During the twentieth century, Contemporary Western attitudes were extremely varied and complex, which may be the result of multiculturalism and globalization as well as advances in artistic techniques. In modern art, the human body is often portrayed as an active agent of political and social protest (especially against social protest) or as a victim of aging and disease. The general trend was far from figurative art in different artistic currents, and trends are varied, some of them are completely far from figurative art and closer to simplification, and some of them adhered to some figurative art, but by altering reality and the human form as in the drawings of Picasso and Bacon. By projecting either aesthetic or terrifying thought onto the figure by altering, distorting and simplifying the figure, as in the drawings of Matisse and Paul Klee, they shared the conceptualism in the artistic expression of the ego-art, but in a personal way.

"The human body is an instrument for the production of art in the life of the human soul." Alfred North Whitehead Theatrical thought was influenced by the inspiration of the human form like the rest of the arts, and the visions of the demobilized designers have varied for inspiration and to express the human form in the way of approaching and methods of expression, some of them dealt with the parts of the human body as an aesthetic element only, and some of them dealt with it as an element of significance that carries various meanings and suggestions related to the contents of the performances .

Some of them dealt with it in its direct form and its classical anatomical details, while others dealt with the body as an element subjected to deconstruction and reformulation. In some theatrical designs in the postmodern era, human inspiration tended to be exaggerated, or abstractly at other times.

Designers considered the form of a human body with its various parts as an expressive form, some of designers used the human head as a complete expressive case; As in the opera ball mask, the opera is inspired by events that revolve around the assassination of King Gustav III of Sweden.

In 1792 AD, the King of Sweden was killed as a result of a political conspiracy against him. The design was inspired by the gigantic formation of an enormous skeleton, and the head and skeleton were covered with waterproof materials, and its ribs and right sides were used for the installation of lighting devices, and a towering guillotine appears on the axis horizontally below the surface of the water and suddenly rises out of the lake.

The book symbolizes what history has written of the events of the tragedy, Exaggeration in the size and shape of the skeleton in addition to displaying it in an open theater influenced by the expressive trend in its exaggeration in design and shapes, and the designers used motifs and colorful pictures on the huge open surface of the book.

As for director David Pountney, the architect based his determination on building a huge head in the performance of the opera Turandot at the Salzburg Festival in Austria in 2002 AD. She narrates the events of the play about Princess Turandot, the daughter of the Emperor of China, the Kings and princes fail to marry her, the princess's ministers are agonized by this horrific situation, and the princess's actions are due to her hatred of men and her revenge on them because one of the men hurt his wife - who was a relative of the princess.

One day, one of the Mughal princes called "Calaf" watched the princess, and admired her, decided to get engaged to her, and insisted on her engagement, Puzzles were presented to him and he solved them, the princess was disturbed, At the end of the show, the prince revealed his name to the emperor and his entourage, the princess and the prince got married, he became the king of Beijing. The director expressed his fear that technical progress would be out of control, which can lead to swallowing the individuality which would turn into a massive deaf grey mass.

The director's concept of the show is that the princess has transformed Beijing into a community of oppressed people and robotic people, in the form of a mass of cells that contain several openings or boxes, followed by robot-like shapes representing the citizens of Beijing, and the chants move with mechanical movements of the face and arms all simultaneously, and Turandot appears. In the puzzle scene in a place at the top of the podium inside a huge gold head in a high position, next to two robots for the emperor and an eyebrow, and the presence of Turandot in the huge model of the head means its control of thinking and will.

The size of the head is an affirmation of that meaning, and the two dolls around it represent the authority of the father who moves through Turandot's control over him and his actions and acts automatically, while the chorus centered under the huge head is closer to chess dolls that are directed and controlled by the princess, and the princess appears high far away, but When the prince answers the riddle, the princess falls from above.

As for the eye, it has emerged throughout human history through the human interest in it. The designer was inspired by the shape of the eye in the short opera "Oedipus Rex" by Igor

Stravinsky, which was presented in 1992 at the Saito Kinen Festival in Japan by designer "George Tsypin" and director "Julie Taymor" ". George Tsypin, a theater designer.

He presented his design for the human eye in formulations closer to abstraction in Oedipus Rex, the design is a giant eye made of bentwood surrounded by curved abstract shapes that rise and fall around the giant eye, and in the middle there is a disk floating in space that can move in directions, the scene is more like a huge

rectangular portal inside a giant wall, and the masks make everyone look like ghosts.

The place is closer to the mystery and the sick, damned form. When the eye of Oedipus is lifted, the surrounding inner mountains begin to fade lightly, and the silk-red color spreads as if the eye had turned into blood, and in the next recitation, Oedipus and the chorus begin to enter a world of black water ritual, fire rituals, and tremendous musical sounds. Oedipus appears as a suppression, a form of dance that occurred after the Hiroshima disaster.

One of the designers used the most prominent organ in gestural activity, organ movements, and sign language which is the hand, as in Tannhäuser by Carlos Padrisa and the Spanish designer group La Fura dels Baus in Milan, Spain, its idea is about the struggle between this world and the world beyond or at another level expressed: between a faith whose representative on earth is the pope, and the lust whose representative on earth is Venus. These two aims in life are incompatible, and that is why their struggle within the human being raged.

The design has an expressive orientation that exaggerates the size of the hand, the designer's influence with the direction of Surrealism, the drawings of Salvador Dali and Miró, and the designs are saturated with the geometric relations between the hand as a major scenography element with the background projected images.

The scenography of the display as a whole, and what it carries from the connotations that every movement emanating from the hand can be considered Gestures that carry a certain significance, as it is the hand that writes the fate of Tannhuser, and when Tannhuser and Elizabeth begin to dance, the giant hand appears covered with a projection, and when the scene moves to the continent of Asia, a huge fist appears in the scene of the hand hanging in space interacting with the dancers.

Austrian philosopher Ludwig Wittgenstein says " The human body is the best picture of the human soul". The researcher was inspired by the parts of the human body in the design of various theatrical performances. The visual interpretations of the theatrical scene vary depending on the recipient.

In the first scene the researcher was inspired by the human form in designing one of the scenes of the Caligula play, and the play "Caligula" by the French writer Albert Camus, which tells about the Roman tyrant and Emperor Caligula, who ruled Rome in (37-41 AD), who was one of the tyrants who terrified people with their crazy tendencies and their mastery in killing their people without a reason, to satisfy their insane tendencies and abnormal desires. The play ends when his men and his entourage stab and kill him and get rid of his violence and injustice.

Basically the researcher designed the first scene in the play Caligula, in which Caligula appears, addressing his entourage that he cannot reach the moon.

The researcher was inspired by the scene from the human skeleton in an abstract way surrounding the whole scene, and in front, the researcher put a suitable and complementary combination of stairs, in the middle of the scene is the head of a skull smashed into several parts and hung in front of the skeleton. The second Scene, the researcher was inspired in her design

from the external frame of the human skeleton in an abstract way by designing the three vertical units that make up the scene, vertical units above several stairs.

The researcher used the capabilities of computer programs to design the scene abstractly, and the design is suitable for presenting ceremonial, singing, and contests. Ceremonial, fantasy, and science fiction performances and other shows.

The third scene, the researcher designed the Scene for mental competition programs, and the scene was mainly based on the design of the human head in a symbolic way to express the mental riddle of the competition program and the scene consists of several vertical and horizontal elements, the basic elements of the design are inspired by the external frame of the human head, surrounded on both sides by gradient curved shapes.

Professor Saroj Aryal in art and science says "Third eye" isn't something we add to our already existing two eyes, rather it's their deeper communion.

It's the inner eye that opens as two outer flesh-made eyes. It's the inner eye that opens as ears, and nose and tongue too. Human body is just an opening up of the soul to this material realm."

The Fourth scene, the researcher designed the last theater scene to show Oedipus as a king, in which Oedipus destroy his eyes after learning the painful truth, which is that he killed his father and married his mother, and the design consists of multiple vertical elements above the stairs on the stage of the stage. The large, carved eye that dominates the scene is mainly symbolic of Oedipus' inner insight into reality.

The eye is the inner eye of Oedipus, surrounded by many sharp shapes closer to the thorns surrounding the eye. In the fifth scene, the researcher designed a ceremonial theatre scene to express the victories of the Egyptian Armed Forces, and the design is mainly based on several basic vertical elements that make up the scene above stairs.

The first of the hand is surrounded by a vast arc divided into three gradual arcs depicting the colors of the red, white, and black Egyptian flag that surrounds the entire scene, expressing the greatness of the Egyptian state and its control over the reins of affairs, and its containment of all Egyptians.

The basic research idea examines the inspiration from the parts of the human body as a scenography element within the artistic visual vision, basic and dominant element in the design of scenes, the design degrees vary between extreme realism in expression and gradation to complete abstraction.

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