

## Chapter 5

### Stage visualization and performance design

In addition to being an artist who interprets plays. Directors should also have good knowledge or skills in designing and creating images on stage. This is because drama is a mixed art that requires beauty, suitability, and harmony in every way to create a good drama. If the director is good at interpreting and understands the subject through alone. But there is no artistic or aesthetic perspective on stage. Wouldn't make his drama worth watching. The drama would be bland and lacked artistic or aesthetic taste. so Therefore, directors need to learn design principles in order to make the drama colorful, creative and impressive to the audience.

#### 1. The meaning of stage visualization and design for performance

Picturization and theatre design is the arrangement of movements, including the use of stage space by actors and set design, lighting, costumes, and makeup as key components in the presentation of a drama. Instead, the director paints those 3D images into his performance stage, using actors, scenes, lights, colors, clothes, makeup, all acting as objects that appear in the image, using the technique of drawing lines, coloring, shading, space, etc.

However, stage visualization and performance design must be in line with the style of the play, which the director must discuss closely with the designer in each section. To understand each other correctly. This is because, although the actors' sets, lighting, costumes, makeup, movements and stage space perform distinctly different functions. But these will always appear at once. Therefore, directors need to supervise and control all these works harmoniously and support each other in unity.

In addition, directors must not forget that the images on stage and these designs are only components of the story, but not the conductors. It cannot be called

a good design. In addition, the next principle for design for performance is to be practical and consistent with the meaning of the story, as Ritthirong Jivakanon (2007, p. 139) says as follows:

The importance of the overall picture on stage is not just in the aesthetics or the creation of ornamental things. But more importantly, it is practical and appropriate for each drama. Therefore, tables, chairs, plants, or objects, including space and atmosphere, are placed on the stage. It is not on the ground that the idea is to create a beautiful picture, but these are made possible by analyzing and interpreting the play and consulting with the working group. How do I make sure that the events in the story match the meaning I want to convey to the audience? After that, form and beauty will truly take place on stage. The practical function of creating an overall picture on stage is a key factor. These two parts of the form must be in harmony with one to achieve perfection.

In conclusion, the principles of stage visualization and performance design are as follows:

1. Read the interpretation of the play carefully to understand the essence of the story.
2. Analyze and decide whether to choose the style of presentation of the drama (style) What genre?
3. Consult with various design departments to design.
  - 3.1 Practicality
  - 3.2 Appropriate and communicate the meaning of the subject
  - 3.3 Be beautiful
  - 3.3 There is unity and alignment in all directions.

## 2. Theatrical presentation style and stage format

### 2.1 Theatrical presentation

After choosing the play to direct. The director's first consideration before rehearsing a play is what style of presentation he chooses. These styles have a direct impact on design for performance. The director should first get to know the genre of drama presentation or the different styles of the drama. All in all. Suraiman Vesayaporn (1998, pp. 155-160) divided There are 3 genres of style of the production. as follows

**2.1.1 Representation form** is a fictional drama that is performed in a certain place where the fourth wall is open to the events of the story, and the actors try not to cross the curtain line to the audience. The actors act as if there is no audience in the place, and as if the actors themselves do not hear the laughter or applause of the audience. It is an attempt to create the illusion on stage to make the audience believe that the play is a picture of real life by emphasizing realism called realism, or emphasizing the disharmony of life by conveying meaning on a conflicting stage called absurd drama, or if it emphasizes unearthliness, novelty and sensuality, it is called fantasy drama. The scene may reflect the style of presenting the play in the past. Many theatrical stages created in the style of Thrust stage allow performers to perform in different genres of performance without interruption. It can be presented on the stage in the most prosinium way from the beginning.

**2.1.2 Presentational form** is a drama that is like a drama, i.e. imitates but does not simulate life. The actor will play the character, but not the role. It is still the actor who is portrayed according to the role. (Express) through the characters they perform, there may be dancing. singing The use of poems to show the audience that the drama that is taking place is not real life and does not imitate life.

**2.1.3 Mix form** is a combination of the two dramas mentioned above, for example, in the drama "Our Town", the actor as Stage manager will speak to the audience about the events of the story, which is done in a presentational form and then walk back into the role in a representational form.

## 2.2 Stage layout

Once the style of the play is broadly known, the director's next consideration is where he will be performing. What is the format of the theater that

best suits the presentation style of the intended subject? Therefore, the director should first know the stage format used in the performance. Suraiman Vesayaporn (1998) has divided stage and theater into 4 major categories as follows:

**2.2.1 Proscenium** theatre or Proscenium – arch theatre or Picture – frame stage, also known as Peephole theatre, is a theatre with raised stage areas within square or curved frames, which may be beautifully decorated or may be made simply. To be effective for all types of performances is important. Examples of proscenium theatres in Thailand include the National Theatre, Chulalongkorn University Hall, Kad Suan Kaew Theatre, Thammasat University Conference Hall, Thailand Cultural Centre Conference Hall, Bangkok Theatre and Chalermsak Royal Theatre etc.

The Proscenium stage will completely divide the performance space from the audience space. The audience is away from the event and sits back and watches the image that appears to the stage through a framed opening. The audience seating area is called the Auditorium and the stage is a building that is 2-3 times the height. It's called a stage house.

Performers are usually performed, but inside the frame in the section called the Down Stage center, the front has a curtain that closes and opens between performances and a fire curtain. This is the only theater that can create the most realistic images and atmospheres.

**2.2.2 The Open Theater** means a theater with an open stage, i.e. without a cinematic frame. It emphasizes the closeness between the performers and the audience. This idea of theatre style originated after World War II, when most theatre enthusiasts had a desire to tear apart the traditions that Proscenium Theatre could offer into a new, more interesting format. To avoid monotony.

**2.2.2.1 Thrust stage or Thrust – stage theatre** is a theatre in which the front stage extends towards the audience. The performers come out to perform in this overhang. Scenes are often airy structures or cut down on details that obscure the viewer's eyes, such as the walls of the room. This type of stage combines two perfections inherent in the arena stage and proscenium stage: the closeness between the audience and the characters, the wrap-around feeling, and the emphasis on the scene being installed at the back of the performance space.

**2.2.2.2 Arena theatre or Arena stage or Theatre – in-the-round or Circus theatre or Circle theatre** is an open stage theatre with audience seats around the stage for all 4 sides or all sides of the performance. Square or Square or Rectangle Performers enter the stage through aisles of four entrances and exits at the space between the audience seats, or there may be a specially made entrance at the end. Under the seats of the audience to take the stage of the performance. A theater like this. Require the performers to be as close to the audience as possible. Each phase of the event allows the audience to see the performers around in three (Three-dimensional form in space) without the same at all, like a sculpture moving in the middle of the stage, as opposed to the image that appears on the stage in a proscenium way that looks into one way and has a background of the scene in the background. The audience saw the same in every seat.

**2.2.2.3 Wrap – around stage** is a theater style with a seating area in the middle. There are 3 entrances and exits for the characters: from the side walls of the two auditoriums and the central stage area (central stage area), thus making the acting area and auditorium harmonious, which increases the closeness between the performers and the audience.

**2.2.3 The Combination theatre** is a mix of proscenium theatre and Thrust theatre, commonly referred to as The Extended apron or The Apron theatre or Flexible apron theatre or Modified Proscenium **theatre**. On the side of Apron, the viewer's seat is framed by a fictitious line color process that defines the perpendicular orientation. The curtain is also opened on the proscenium frame.

**2.2.4 Experimental theatre or theatre rooms or black box theatre or "Flexible" theatre** means a theatre in which the designer can arrange the seating of the audience as desired or amenable to different types of plays performed. This type of theater was born out of the need to experiment with new things that cannot be done in a proscenium theater. Such a theater is usually an empty room, rectangular or triangular. Paint the walls black or stick a black curtain around it. There are no assists in the spectator seat, which is a kind of chair that can be stacked to take up minimal storage space. Seating can be arranged in Proscenium, thrust or arena or other exciting

shapes suitable for each drama. There is a steel frame through which lighting and display devices can be hung throughout the room.

### 3. Composition of stage images

There are two elements of the play: lighting design elements, performance colors, and visual and motion design elements.

**3.1 Lighting and color design elements for the show** are the overall picture on the stage. Lighting & Special effects, properties, costumes, make-up, details are as follows:

**3.1.1 Scenery** Referring to the location, environment, and atmosphere of the drama, we may call it a "scene." In the sense of a situation or place in a drama or a place used to perform a performance or a scene may refer to materials and buildings that are assembled into a place in a play. From the beginning of the show, as soon as the audience sees the scene, the scene may provide information that allows us to recognize the characters. However, no scene can be complete without the actors, or until the show begins, because the scene is only an important part of the complete stage image. A good scene shouldn't play a more prominent role than the show, as it will make the audience focus on the scene rather than the story. The scene must also represent the meaning and relationship between itself and the character. The knowledge of set and scene design required for a director is as follows:

**3.1.1.1 Style of the scene** It can be divided into the following subdivisions:

**(1) Naturalism or Naturalistic setting** is the style of a scene that is completely reproduced from the real place and atmosphere. Extreme realism is an attempt to create the most realistic natural image, a scene style that began in France around 1940. With Emile Zola (1840 – 1902) leading the Naturalism movement, Zola and his collaborators discovered that there were many difficulties and hurdles in applying this style to his theatrical productions and said that simply placing a large number of architectural structures and details on the stage would create perfection within the scene. Set designers should use their judgment when selecting certain details that mean meaning to the performance and characters, and omit anything

unnecessary. Focus only on what is necessary and find a solution to the problem of line of sight. (Sight line) and moving scenes faster. A scene without imagination can add little value to the play. Naturalism staging is a recording of reality. The intention goes down to the subtleties and makes an effort to get the perfect picture of reality on stage. But it doesn't mean as much to the show as it should.

However, imitating life without symbols or meanings lacks interest is commonplace. The scene should choose the parts that are more meaningful than every inch of nature. And the drama should seem more real than real. There should be harmony as a whole on stage. It takes meticulousness to set the scene to look more like part of life than part of the stage. In other words, it makes it look like a photograph taken without thinking about selecting the right story. Instead, it is packed with content and materials that are not necessary for the drama, cluttered, and not conducive to the performance, attracting the audience's attention away from the performance. The shape of the scene is bulky, heavy, packed with meaningless details, needlessly expensive. Takes too much time to build. It cannot be changed in a short period of time, it is not suitable for dramas with multiple scenes, and these scenes often intimidate the characters until they lose their meaning.

This style of setting emphasizes the authentic subtleties and emphasizes that set designers must research the origins of the props that form the basis of set design for each drama today. Naturalism-style scenes are commonly used in TV dramas and movies or street theatre. Issues with budgeting expenses and difficulties in implementing the change of scene.

**(2) Realism or realistic setting** is the style of a scene that is based on 80-90% natural truth. Cut out some unnecessary subtleties to make it concise and meaningful, making it the easiest scene style. Leaders in realism playwriting who influenced the design of this style of set were Anton Chekhov, Henrik Ibsen down to Arthur Miller, Tennessee Williams and William Inge, among others. This style of scene can create a realistic, interesting, and diverse visual and atmospheric effect for Realism plays, which determines the details in the presentation, so it's no wonder that diverse set design manages to maintain a basic realism style. It is based on the

foundation of imitating nature by preserving the details that have been loved, meticulously selected and rearranged to fit perfectly according to the wishes that the set designer has prepared. Some parts may be enlarged to larger sizes than usual for performance and viewing effects. The shape of the scene that appears to the viewer seems complete, with all the architectural elements such as doors, windows, walls, ceilings, and other details that are accurate to the time and region where the local events took place, making sense to the events. Accurate and appropriate

The props and stage of the realistic setting have been carefully selected and modified so that the performers can use them conveniently in the performance, such as furniture. As for the scene accessories, the actors do not touch them directly, but they are very important because they are something that must always be present with the scene. If there is no cover or missing, it will cause the audience to catch their eyes or pay attention and think about the missing parts throughout the duration of the performance.

**(3) Suggestive realism or suggestive setting or simplified realism** is a style of scene that cuts out all unnecessary realistic details. Even the walls and walls of the room have been cut down to leave only parts that can represent other parts, such as a tree that signifies a whole tree, some structures may be omitted, such as the roof or the top of the wall, etc. The degree of omission of detail is determined by the nature of the drama or the style of the place where the performance will be performed, and the spaciousness of the space that the actor uses to compose minor actions in the performance that are directly related to the scene.

Suggestive realism has many names: Simplified realism, Social realism, Conditional realism, Fragmentary realism, Minimized realism, Contour realism, or some may call it Profile scenery and may be called the same type as Impressionism.

**(4) Selective realism or Pictorial realism,** a style of scene that uses the method of selecting some or part of the elements of the scene that are meaningful and appropriate to the drama and then enlarging them to the appropriate color scheme and assembling them in different positions until the desired image is obtained. Don't try to offer a completely realistic image. For example, a large Gothic



arch or a medieval silver chest standing in front of a coarse and enormous stone curtain or pillar, plus properly arranged lighting to convey that it is a room completely inside a castle in ancient England. It creates emotion and imagination along with it. Whatever part the set designer wants to emphasize or make the colors harmonious and harmonious, or use form lines and raw mass without embellishment, or the use of patterns that are characteristic of this style, it is carried out according to the designer's desires. Designers who don't research into the details but still can create impressive results. Traditionally, this style of scenes uses a technique of balancing the left and right, and the use of noticeable patterns or patterns results in a harmonious and relational space and area over time.

This style of design is very close to the impressionism style of scenery commonly used for musical theatre, ballet or opera genre performances, and the larger style of life shows emphasizes details on clothing and props and stages. Lighting is often wide open, often providing an overview rather than a specific focus.

**(5) *Impressionism or Impressionistic symbolism or Impressionistic setting*** is the style of the scene that shows the secrets repaired within the mind. Focus on emotions and expressing opinions. It is an attempt to combine all arts such as painting, music, light and dance, etc., in order to express the content and opinions that are at the core of the drama, and to allow the audience to react and see what the characters do. When mixed with intense feelings such as anger, fear or terror, it consists of irregular rhythmic rhythms mixed with the expansion of small details, including contrast and light colors and the colors of hot artistic decorative ornaments. This type of scene therefore enhances the viewer's ability to see through the eyes of the characters and helps to realize the impression gained from watching or listening to the content of the drama.

It is worth noting that the form of a scene can look like any form, but the result to the viewer is impressive and the simplicity that looks beautiful can be an impression of the place and simplicity. Impressionistic sets are often styled in stylization style, often using walls that complement the scene elements called set pieces, often making silhouette images with a background that is a simple psychodrama. Doors may be used, doors may be used, and few details may be used. They

are suitable for classical plays and are almost universally available for most performances except Realism.

**(6) Symbolism or Nonrealistic setting** is the style of a scene that creates an image of the idea and atmosphere of the drama through the symbolism of ideas and objects that are visible markers. The viewer's imagination is contained in a section of the iconic scene, possibly used as a court table. Blackboard for Schools Religious statues The symbol may be the national flag. Church windows, prison doors, and so on. Symbols that show strength may become symbolic expressionism. The same form of abstract floating object may be referred to as symbolic expressionism. In *Our Town*, formalistic rear imagery is used, but when the doors and windows are projected onto the back wall and the stairs are raised using two chairs with planks and stairs that represent a raised staircase, the set designer is using the symbolic formalistic style, which is a means one thing instead of something else, such as a single twisted tree, the stage can represent barren ground, and it can also convey the drought or kindness of one of the main characters. Well-organized lighting It can be used as a symbolic form, such as the shadow of the kump that enters below, signifying the arrival of evil in both sense and truth. A beam of light coming through a colorful window can mean a large church. In the musical *Riders to the Sea*, a white plaque may look like a white bull. The fishing net may convey the trap of life. The fire that burned along with the death of the last son. Scenes like this try to offer a visual image that is fundamental to the idea. The set designer seeks to create psychological ideas rather than creating a natural environment based on the play. In order to express something according to the character contained in the play by making it in the form of abstract thoughts, which is at the heart of the play using shapes, colors, lines, and proportions, the designer transforms the imagination into objects and arranges them into the characters' environments. The abstract figure that the designer envisioned could be diagonal with pointed, wavy or toothed facets and splashed with fresh paint. If it's a comedy, the designer might use a line that looks like a lively jump. Cool colors or amusing object shapes.

**(7) Expressionism or expressionistic setting** is the style of exaggerated symbolism of a scene with the aim of expressing the emotional pressure of a drama by

distorting or amplifying the shape of the scene to convey the pressure in the mind. Try to convey a point of view in the eyes of a particular character with pressure. For example, in the stage play *The Adding Machine*, part of the scene is designed to be a structure of a large machine. The size of the machine-like structure that has been expanded to emphasize the fact that machines have taken over. The life of the characters is at the center of the story. Light and sound techniques are used that create a feeling of pressure according to the pattern that can be achieved.

This style of setting does not focus on capturing or unfolding the general reality, but rather the main aim is to express the idea of the authenticity or truth of fate. Image of the author's personal life. Expressing what human beings feel and consciousness seeks to unfold their inner thoughts and feelings dramatically, and is perceived and appreciated by the audience.

It is very difficult for a scene to express one's thoughts through scene form alone. Therefore, other media are widely used, such as music, rhythm, lines, mass, and light. The quality of light shining like a cloud, a double liner obtained by projecting two images stacked in the background. When both images are off and lit alternately. Create images that are more suitable for this style of drama than the expressions that the scene style is a member of. No matter how the designer composes the scene style. The images are stacked without knowing what they are, and they are stacked continuously in every scene like a fuzzy dream, allowing people to follow the stories. continuously without denying the communication received from that performance. The sound of music and odd beats can make this genre of theatrical performance get more attention from the audience. Expressionism-style scene designers make every effort to present the scene in a strange way, and try to use interesting tools to communicate every form of thought and feel possible.

The designers distorted the lines within the scene to express the emotional and psychological squeeze of one or more characters. Three-dimensional shapes, sharp ground levels, are used consistently, popular with Avant-garde, while impressionism is used to convey emotion. Expressionism wants to convey ideas, and we see this style mixed with other styles as well.

**(8) Formalism or plasticism** is the style of a scene that moves away from reality. The designer creates scenes that are neither pictorial nor indicative of a particular period, country, or place. This style of scene emphasizes the story. It is customary to form scenes that are elevated to different levels of flooring (playing places), which do not indicate the nature of the object or the intended place of the designer to return to the theater. The functional theatre, which has a permanent architectural backstructure, is neutral and can be used for all types of theatrical performances. This style of setting focuses on the use of different levels of elevation. There are 2 entrances and exits, stairs, ramps and ornamental pillars. It does not focus on the details of the scene, but other parts of the scene can be installed according to the specified characteristics. Without giving priority to decorative parts with details, the colors used are usually neutral tones. It emphasizes the Greek immensity, but does not define a fixed place as where it is. In addition to some of the scene components are media only. This style of setting has been popular for over 2,500 years. The backdrop is maintained throughout the show, with the actors supposedly being anything. Perfect for Thrust stage such as Throne Guthrie Theatre, Minneapolis

**(9) Constructivism** is the style of scenes that emphasize the background behind the character as architectural structures or mechanisms without surfaces, structures that directly implicate the performance and facilitate seamless movement of the actors on stage. Some structures are left out for the viewer to use their imagination. The key goal is to cut down parts to make character movements easier. Building is fast and cost-effective. The structure is similar to that provided by the acting director and stage director for the initial rehearsal. There are various level floors, stairs for going up and down. An A-shaped staircase located on a large table can refer to the pages of the raised floors of the second-story house.

This style of scene takes place in Russia. The inventors were Vsevolod Meyerhold and Alexander Tairov. It consists of several elevated levels with stairs. Monkey Ladder Ramps and arched gates or arches allow events to take place at different levels due to the idea that a scene should be part or unity with the stage rather than a play. Therefore, there is no need to convey the time or the country

where the situation occurred and is a style that is against the tradition of realistic drama. It is not popular to have any details on the surface of the scene, and try to avoid things that are meaningless or unnecessary to the show.

For example, Jo Mielziner, the stage set designer for *Death of a Salesman*, has defined the roof of the house as Constructivism.

**(10) Stylization or Stylized scenery** is the style of a scene with unique features that can be changed and clearly different from other styles. While its name doesn't convey the big picture as clearly as Realism or Naturalism, these are some of the most familiar and close to our styles, such as in comic books or books with children's drawings, or in funny comic books. Comedy books, animated films, or in some commercial films, etc., can be said to be a visual narrative or various graphic media. There is an expansion of the estrus and structure of various objects that are realistic but colorful, lines and masses that are beyond reality or admirable beauty, are nonrealistic, aiming for pure expression (Expression) rather than imitating the form of reality in every inch of nature.

Set designers can demonstrate their talent and experience in their own style. By distorting repeating shapes, colors, or patterns within a scene in character clothing and makeup, isolated lines or curves are used according to the character's mood and movement. The emotion you get is the bright mood. Happy, flashy or dreamy mood, such as in the musical "The Bluebird", etc. We prefer to use this style for colorful cartoon-like children's theatre scenes, or scenes for opera, ballet, and fantasy dramas, for example.

**3.1.1.2 Communicating the meaning of the scene** Ritthirong Jivakanon (2007, pp. 142-143) discusses the communication of the meaning of the drama scene. It is divided into 3 levels as follows:

**(1) Scenes have physical meanings**, such as scenes indicating a place and era in a drama, a character's status and taste.

**(2) Scenes have biological meanings**, such as scenes that tell the atmosphere of a drama. Theatrical presentation concept

**(3) Scenes as "characters"** I mean, the scene is part of the play. It has the same semantic significance to the drama as one character.

Therefore, designers should take character traits as the starting point for their design. The characters and scenes must be consistent. And always realize that scenes are an extension of the express.

*3.1.1.3 Functions and roles of the scene* Matni Ratnin (2003, pp. 49-50) discusses the six functions of the scene :

**(1) Show location pictures** Era, terrain, season, time, atmosphere of the story and of each scene.

**(2) Show social** conditions Economy, status, livelihood of characters such as palaces. Middle-class houses, slums for the poor. Farmer's hut, etc.

**(3) Determine the boundaries,** areas for stage performances, both indoors and outdoors, the low-altitude of the venue, and the shallow depth, which the director has determined the position and direction of movement of the characters (blocking).

**(4) Show the presentation** style into 3D images, making the genre clearer, such as realistic scenes. Constructivism scene, where there is only one large piece of architecture. Other than that, it is a different level (platform), surreal scene. There was fog and reflection of water all over the stage. Abstract scenes for abstract dramas, etc. The director of the play must determine from the play which genre is most appropriate and within the budget. Economic necessity can lead to creativity.

**(5) Express emotions and colors** So it's all tragic, or happy, bright, festive, or mysterious, scary.

**(6) Show the main concept of the story,** such as in *Su Xitaihao* of Thammasat University Theatre Branch B.E. 2524, with a large piece of red cloth hanging from the ceiling in the shape of a swan flying over a dragon. It shows the main concept of women (Hong Hao = swan) having power over men (emperor = dragon), which led to the downfall of the Manchu dynasty, etc.

In all cases, the scene is a support and reinforcement behind the scenes (background) of the drama itself. The director must control that the scene is too prominent to obscure the performers. The colors used must harmoniously match the colors of the costume and the mood of the story without conflict. This includes all props.

3.1.1.4 *Scene design principles* sajjad abbasi (2000, pp. 190-197) discusses the main aspects that set designers. There are 6 considerations for setting design as follows:

**(1) Functional** pages The scene must strictly respond to functional functions, such as entrance and exit, stair climbing, hoisting, or special effects (if any), etc.

**(2) Format** The scene must have a format that is consistent with the presentation style of the drama.

**(3) Stage** The scene must be appropriate and consistent with the layout of the stage. Whether it is the size, shape and equipment of the stage, etc., which the author has mentioned the style of the stage above.

**(4) Construction** The set designer must take into account 3 elements. In the construction of the scene, namely:

1. The materials used should be suitable and should choose materials that are light, economical, and easy to move. It must not be forgotten that the scene is just a simulation of a place that looks like the real thing, but not the real thing.

2. The structure of the scene, as well as the material The structure of the scene is merely a replica of the structure. This must be different from the structure of the building. The structure of the scene should be separated into small, ready-made pieces in themselves.

3. Disassembly The structure of each scene It must be constructed so that it can be disassembled and assembled.

**(5) Staging** Speed must be taken into account. However, the time required to change the scene should not exceed 30 seconds because it will spoil the rhythm of the drama (Sao Nuch Phuvanit, 1993).

**(6) Saving** means that the set designer must use the material to be worthwhile. Know how to modify the old to use it to be useful. These savings include savings, saving time, and saving labor.

**3.1.2 Lighting** Light in theatre In addition to providing brightness that makes it visible to the viewer. Lighting can also create a point of interest on stage. Able to separate the stage space to create highlights and unwanted spots. It can also create a mood for the story. as well. In short, light not only allows the viewer to see "what" but also controls the viewer's "how" vision. i.e. how much do you want to see? Because sometimes what is invisible can be more important than what is seen.

*3.1.2.1 Roles and functions of color lighting* Matni Ratnin (2003, pp. 50-51) discusses the five functions of light :

**(1) Show the atmosphere, time, season, place** , such as early spring morning in the bush. Sweltering desert daylight Sunset at dusk In Scotland's winter, fog begins to cover the silent night. Only the moonlight on the moon illuminates the dark palace on top of the castle. seaside Thunder, lightning. Heavy rainstorms, etc.

**(2) Display the source of light**, which has different quality of light and direction, such as moonlight coming in through Juliet's bedroom window. A soft rays of sunlight pouring into the living room in the morning. Torches in caves, bonfires in the woods, fireplaces, ballroom chandeliers, bare lamps with bright green lampshades hanging above the card table in *A Streetcar Named Desire*. Neon lights from billboards that enter through the windows of low-floor hotels open and close periodically, etc.

**(3) Show different eras**, such as in the 17th-century French Heavenly Hall with candle chandeliers and the ballroom of a first-class hotel with a chandelier as a lamp. Nowadays lights have different lighting.



**(4) Enhance the audience's understanding of the drama and the director's presentation style,** such as projecting spotlights on the actor's head to create contrasting light and shadows on the face to look scary, or projecting light from under the chin to distort the face like a demon in the genre of *azerd* or rainbow projected on the big screen (cyclorama) in the impressionist genre, or intense light contrasting in the rhythm of the machine in the expressionist genre, etc.

In the play *A Streetcar Named Desire*, Williams stated in the scene before Stanley that Blanch was raped: "That night was filled with inhuman voices like the cries of wild animals, *terrifying shadows and reflections, moving in waves like flames. All over the wall.*" The stated light expresses a state of mind heated by the lustful force of animals burning within humans such as Stanley and the fear of Blanche, expressism, etc. Colored lighting can enhance the mood of the characters, the mood in the scene as well as the action.

**(5) Make the opening and closing faces of the scene without using a curtain.** When it's time for the show, all the lights are turned off and the lights are gradually turned off until the scene fills, which may include music or preludes. At the end of the scene, the fire will be extinguished at a slow or fast pace according to the mood and atmosphere of the story in the scene that wants to end suddenly, such as in *Lodilkraj* when His Holiness ordered the shooting of the Three Kings. Phra Phaeng) Standing still like a painting, the fire will be extinguished instantly. Thrilling, shocking. Using light to open and close instead of curtains will buoy time, not prolong, is a popular genre used in current dramas.

3.1.2.2 *Lighting design principles* Surapon Wirulahrak (2000, pp. 204-207) discusses the main principles that lighting designers There are 4 considerations in lighting design as follows:

**(1) Lighting areas** Performances often divide the space into different areas, so lighting should focus on those areas, otherwise they will be evenly lit all over the area, making the atmosphere look harsh, without depth.

**(2) Light intensity** Light of different intensities will inevitably produce different brightness, which will affect the mood of the show, such as a love

scene. If it is too bright, it will lack profound sweetness. While the battle scene, if too dark, will lack excitement, etc.

**(3) Direction of light** Different light directions can affect the mood of the show differently because using the direction of light will create shadows, create contrasting brightness, or create a soft image. In addition, the direction of light may give meaning, such as having a light shining parallel to the ground and allowing the performer to move towards it, giving a feeling of seeking or hope.

**(4) Color of light** Color is what creates the atmosphere of nature, such as the scene of the sunset. The sky will be light purple with orange or color, it may create a mood for the viewer to follow, but usually realistic performances do not use much light colors. Unless it is colored to create a natural realistic atmosphere only. Caution regarding the use of light color is that the color of light can change the actual color of an object. Especially the color of clothes, for example, green clothes. That clothes will turn burnt brown, for example.

**3.1.3 Special effects** Surapon Wirulahrak (2543) defines it as a strategy to create a special phenomenon in order to enhance the performance to look more realistic. Special effects here include work related to faces. Body Actors Costumes Performance equipment, scene equipment, and scenes

**3.1.3.1 Roles and functions of special effects** Surapon Wirulahrak (2000, pp. 208-209) discusses the functions of special effects have 2. These include:

**(1) Make it look real** , including the application of skilled, chemical and electrical techniques on a case-by-case basis, such as dismemberment. Fresh wounds, scars, blood spatter shots. Making a fire Rain making, explosion scenery, these are specific knowledge that requires careful preparation. There is a precise queue because it is very dangerous.

**(2) Amazement**, i.e. the use of various techniques to create miracles, such as flying through the air. Transformation, invisibility, disappearance. Special effects like these create supernatural phenomena that may be needed in unrealistic dramas.

3.1.3.2 *Principles of preparation of special techniques* Surapon Wirulahrak (2000, pp. 208-209) discusses the principles of special technique preparation in 4 aspects:

(1) **Body parts** This includes both the body and clothing, including making fresh wounds, scars, fires, clothing, and bodies. Various wounds are currently available for sale ready-made.

(2) **Scene** refers to the explosion scene. Fire scene, collapse scene. Broken furniture Broken glass This part of the work requires chemical materials and explosives, so special knowledge and expertise are required. Especially with regard to toxic fumes.

(3) **Light** refers to lightning, lightning, grave light, firefly light. Making special effects The lighting uses a crazy lighting system that requires a special design.

(4) **Sound** refers to making specific sounds, such as thunder. The sound of lightning The roar of the sky The sound of rain, the sound of explosions. Gunshots.

**3.1.4 Properties** Ritthirong Jivakanon (2007, pp. 144-145) discusses the meaning of the prop. Properties or props refer to the props used by actors in dramas to create relationships between scenes and events. Tables, chairs, weapons, and objects that characters can move around on stage floors are all part of creating an overall picture on stage. Props play an important part in making the world of drama a reality. Make the audience believe what they see on stage. Props play an important part in making the world of drama a reality. It makes the audience believe what they see on stage, and conveys meaning and information about the play, as well as characterization through the actors. In addition, props can also be important symbols in dramas, such as the king's crown. It represents power, greatness, etc.

3.1.4.1 *Types of props* Ritthirong Jivakanon (2007, pp. 144-145) classifies expressive props into 3 types:

**(1) Props (set props or set dressing)** are props that can be lifted and moved as part of a scene, such as tables, chairs, sofas, lamps, beds, banners, flags, wall shapes, etc.

**(2) Costume props** are things that are components of an outfit such as fans, glasses, walking sticks. Handkerchiefs, bags, knives, swords (hangers on the actors), etc.

**(3) Hand props used by the performer**, such as pens, knives, swords (not with them), notebooks, mugs, water bottles, etc.

However, sometimes some performances don't have props at all. Especially the so-called "mime" show because the actors fictional props to make the audience imagine that they exist.

**3.1.4.2 Principles of prop design** In the design of props, the following points must be taken into account:

**(1) Functional** pages The first reason for designing props is to perform the functions necessary of the story and the characters. The designer must read the script carefully and analyze what props are needed, both specified and unspecified in the script. This must be done in consultation with the director of the show.

**(2) Convey meaning** In addition to the necessity of performance Props can also indicate an era in the character's status, tastes, social status, etc. It can also convey the symbolic meaning of the story. Therefore, the designer must not forget that the design of props must take into account realism and correct according to the story, because all these things convey meaning to the audience.

**(3) Reasonable and economical**, as well as set design. The prop design must be appropriate to the story and should be done economically. Use your creativity to simulate something realistic without the need for real props.

**3.1.4.3 Set Properties** Saowanut Phuvanit (1993) has mentioned the principle of installation of props. The director should consider the following points:

- ✓ Does not take up too much space.

- ✓ Do not obstruct the performers because there is too much furniture.
- ✓ Do not block important entrances and exits.
- ✓ It doesn't put the performers in front, center, or backstage.
- ✓ It doesn't make the stage look too empty.

**3.1.5 Costume:** A costume in a drama is a costume worn by a character that can directly indicate the character's personality, temperament, taste, background, socioeconomic status. The costume design in the drama must come from a rational interpretation of the character and through the character's mind in choosing to wear that particular outfit. This is because costumes are something that conveys the "identity" of the character, but it is not a definitive expression of the designer's identity. Those who mistakenly turn costume design into fashion design for characters. In addition, the designer of the makeup costume will also have to have close consultation with the director of the show and the set designer. Light colors to make the presentation line harmonious as well.

*3.1.5.1 Duties and roles of costume* Matni Ratnin (2003, pp. 51-53) discusses the duties of costume in 8 aspects, as follows:

*(1) Shows the era of the story*, such as China during the Manchu Dynasty in Suxi *Taihao*. Elizabeth's reign England in Shakespeare. Ancient Greece or Hellenic in Sophocles' *Oedipus Rex* American fashion in the jazz era (1920-30) in Francis Scott's *The Great Gatsby* Francis Scott Key Fitzgerald, when adapted to Thailand "Love You Forever" (1995) to coincide with the first government of Marshal P. Phibulsongkram Put on a hat. Put on a skirt. A wealthy man wears a white suit. Wearing a Panama hat, cigarette holder, smooth hair, and dancing like Americans in the 1920s and 30s, directors and designers must do extensive research to correct the times.

*(2) Show financial, social and class status.* For example, in *My Fair Lady*, Eliza is a low-class woman selling flowers in the market, dressed poor, ragged, unlike the luxurious ladies who scream to watch horse races. Later, when

you learn to speak a good person, Professor Higgins then bought her new clothes to dress up as a noble person, until people thought she was a princess.

(3) *Show personality* For example, in the opening scene of *A Streetcar Named Desire*, Stanley wears the mechanics' blue denim suit, showing working class status, in contrast to Blanche, which Williams describes in detail:

"Her appearance doesn't fit into the environment. She was elaborately dressed in a white dress. A puffy bodice. She's wearing a necklace, pearl earrings. White gloves and hats look like she's just arrived at a summer tea party or a cocktail party in the garden.....her beauty is subtle, which must avoid strong lighting. There was something in her unconfident demeanor, and the white clothes made her look like a white nunch."

Her clothes show a fragile personality. White, which is not pure white, but dull white like the wings of a white cheese bug that will easily break into dust. Contrary to Stanley's tough strength,

(4) *Show a change in worldview and attitude towards life.* By changing the color and shape of the costume. For example, at first it may be fresh. Next will be dull. Finally, it's black, for example.

(5) *Highlight the important roles of some characters to stand out and differentiate them from others by color and fashion.* For example, in a big scene with a lot of people. Most of the characters are dressed in black and white. The heroine wears a red dress that contrasts with someone else's scheme colour. It's not a red and green cut, which is no art. In addition to being in an abstraction or expressionism that wants to shock the audience or be the scene of the Christmas celebration, etc.

(6) *Show the presentation genre that the director wants to emphasize, such as* in Henrik Ibsen's *Ghosts* in the period of Norway or in the 19th century in autumn. In the first scene, *Rhinoceros* The characters are plainly dressed. Later, it gradually turns into a rhinoceros with a head, scaly skin, rough skin, dark green color. Boots with iron hooves. Walking in tandem or trotting like a horse is a surreal line.

(7) *Characters may not need to change multiple clothes.* If it happens in succession, In short, especially the protagonists in old-fashioned,

classical, or Shakespeare dramas are dressed in one costume and are colorful to express their personality and emotions. For example, Hamlet wears a black mourning suit throughout the film, but in realistic dramas, which have events across the months and years, there should be some costume changes, and seasonal colors or moods are used for the story and characters, such as Blanch in *A Streetcar Named Desire*, in the rape scene. She was drunk, she was in a frenzy, she was wearing a dirty, crumpled white sateen evening shirt. Tall silver boots, wearing a prosthetic crown, talking to herself like a crazy person, contrary to the first scene. The same color as the ancient Our Lady of God shirt. She's out of the world. To the world of spirits (...) She has the beauty of a goddess. As she says in the first scene, she boards the tram named "Desire", changes it to the "tomb" (Cemeteries, i.e. death), and lands at the "Elysian fields" (the heaven of heroines in ancient Greek mythology). From heat to death and heaven

**(8) Accessories** It plays a very important part in strengthening the personality of the character and reflects the inner psychology. Women who like to wear more jewelry than necessary are often materialistic people who like to show off their wealth because they may not have enough other good qualities. Unstable, lacking love and warmth, in contrast to a woman who does not wear jewelry at all, can be strict, tense, mature, knowledgeable, intellectual, does not like materialism, decorative ornaments, such as ties, can also show habits. People who like sober ties, small stripes, tend to be purists. Conservative, old-fashioned, as opposed to those who like big, flashy, tasteless colors, effervescent people, devoid of fit, pompous. Boastful, hilarious, shoes show character well. A woman who wears low heels shows a teacher-like organized personality, slightly airy shoes, and high slender heels. Show a comfortable, sensitive, feminine personality, love, beauty, etc.

The director of the show must therefore analyze these things thoroughly. Either as stated in the chapter or the search itself. By consulting the designer to get costumes that suit the characters and genre of the story.

*3.1.5.2 Principles of costume design* Surapon Wirulahrak (2000, pp. 197-204) has mentioned 6 principles that costume designers must take into account as follows:

**(1) Functional** pages The design must have clear information that each outfit How each piece is worn, by which character, for what purpose?

**(2) Format** The costume must be designed to correspond to the style or style of the show and the scene.

**(3) Character/Performer's Personality** Costumes indicate the status of the character. In costume design, the character's personality must be considered alongside the appearance of the actor taking on the role of the character. If there are inappropriate or consistent sections. The costume designer should design the costume to correct the inappropriate parts so that the costume helps to better express the character's personality.

**(4) Creation** When creating an apparel, two important things must be considered : the material used and the structure or style of sewing. as follows

1.Material The choice of material in the design of the costume must take into account the weight. It must not harm the skin or breathing of the performer, etc.

2. The structure consists of prefabricated, semi-finished and modular sewing structures which the apparel designer must consider as appropriate.

**(5) Replacement** The costume design must take into account the need for convenient and fast exchange.

**(6) Savings**, as well as set design principles. Apparel designers should be careful in designing to save both materials. Labor and time

**3.1.6 Make up** Makeup Design In other words, the makeup of this character can directly convey the character's personality, temperament, tastes, background, socioeconomic status. When it matches the stage lighting, how will it look like?

**3.1.6.1 Principles of makeup design** Sao Nuch Phuvanit (1993) stated that the director had to give guidelines for the makeup design to the design department. It must be taken into account



(1) *The style used in makeup*, which must be the same as the style of the drama.

(2) *The individuality and background of each character* so that the designer can communicate these symbols through makeup.

3.1.6.2 *Makeup art* Matni Ratnin (2003, pp. 53-54) divided There are two types of theatre makeup: simple makeup and special character makeup. as follows

(1) *Straight make-up* using makeup on the actor's face, which uses the technique of painting, namely foundation, powder, eyebrows, eyes and mouth to be natural according to the character's personality and age. Every actor should learn this method and technique in order to be able to apply their own makeup. In the international world, theater actors often make up themselves. Still don't have knowledge? The director should arrange a special class to teach, inviting a theatre makeup specialist (who is not a typical beautician) to demonstrate and give advice. The makeup itself will allow the performers to recognize their face and the structure of their face. Makeup time is another way for the actors to concentrate, gradually getting into the role of the character while applying makeup. If using a beautician Everybody might look like a mannequin. They do not have their own personality.

(2) *Character make-up*, which requires the use of characteristics to enhance the character's personality, such as a Jewish-style curved nose for Shailog in Venetian Varnish with a beard. Or if the character has a scar or wound on the face, bleeding, or sick, with smallpox or ghost face, a dead person, a witch, a giant, a devil, or a rhinoceros (in Rhinoceros), these are special make-up parts that require a specialist to do so, but the performers may learn.

Details of the character's appearance may be embodied in the play, but most of the time, the director must have a creative imagination for the actor to create an additional personality to be more colorful. Performing as another nation with a appearance far from the performer, it requires both special makeup and ordinary makeup principles, but adds color, such as portraying a black rambutan. Indian Big eyes, big nose, dark skin. Westerners are portrayed as Easterners (Chinese, Japanese, Yuan). One eye, yellow skin. flat nose; Red Indians, small eyes, high cheekbones,

hawkish noses, etc. are all special characteristics. Both types of makeup must be experimented with stage lighting, which is stronger than natural light, darker than usual, and no reflective oily makeup is used.

**3.2 Visual and motion design elements** include artistic and meaningful placement of characters on stage, blocking, body positioning, emphasis and emphasis on the stage.

**3.2.1 Blocking:** Blocking is the management of the physical movements of actors on stage. There are two types of blocking: blocking, which the director sets in his notebook before rehearsal, and blocking, which occurs from rehearsal. As a result, directors often give actors the opportunity to experiment with the character's wishes from time to time and adjust the blocking according to the actual conditions during rehearsal, which makes it look more natural. In order to compose a blocking side, the director must have the following knowledge:

**3.2.1.1 Use of stage space** Different areas of the stage are important and affect the feelings of the audience differently, such as the position in the center of the front part of the stage. The position of the performers at any point on the stage depends on the judgement of the director and does not have any fixed rules, but the director should know how to divide the space on the stage and the names of the parts on the stage correctly in order to plan the arrangement of the performance space and guide communication with the working group to match.

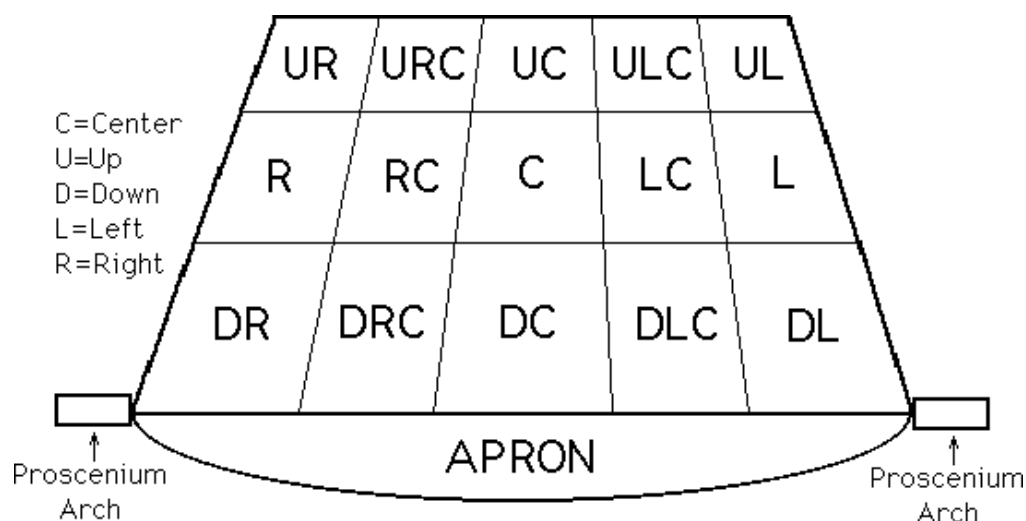


Figure 5.1 Stage space division diagram

- (1) *Upstage Right* (UR)
- (2) *Upstage Right Center* (URC )
- (3) *Upstage Center* ( UC)
- (4) *Upstage Left Center* (ULC )
- (5) *Upstage Left* ( UL)
- (6) *Right stage* ( R)
- (7) *Right stage Center* ( RC)
- (8) *Center stage* (C) Center stage
- (9) *Left stage Center* ( LC)
- (10) *Left stage* ( L)
- (11) *Downstage Right* ( DR)
- (12) *Downstage Right Center* (DRC )
- (13) *Downstage Center* ( DC)
- (14) *Downstage Left Center* (DLC )
- (15) *Downstage Left* ( DL)

3.2.1.2 *The function of blocking* Suwandee Chakraworawut (2007) describes the function of blocking as follows:

(1) *To arrange the perfect image on the stage.* The image on stage must be meaningful and appropriate, according to artistic principles, even with how talented the actors are, but the director still has to play in the blocking arrangement.

(2) *To allow the audience to clearly notice the performers on stage.* Directors need to provide stage shots so that the audience can see the characters clearly (and in a position where they can be heard speaking properly). Especially when that character has a major role or reaction.

(3) *To move the group of actors from one picture to another,* and the subsequent images are arranged like still images that are connected together to form a story, similar to a story board.

3.2.1.2 *Principles of Blocking* Suwandee Chakraworawut (2550) has explained the principles of blocking as follows:

(1) **To see** The audience must be able to see who is speaking. What are you doing? With whom? how Actors must learn to stand, sit, walk and make their debut to the audience, and avoid standing in case the character is a target. But it doesn't necessarily mean that the actors are constantly facing the audience because they look too deliberate.

(2) **For aesthetic** purposes In terms of composition, you may choose to use a level such as an elevated stage floor or a sitting, standing, and lying position of the character in the composition. Not standing in a horizontal row in front of the board is for this reason.

(3) **Character** reasoning Directors and actors tend to pay the most attention to this verse. Stage characters must have a reason or motivation every time they act or move on stage. Finding enough motivation to support it will make the actor look natural. It is not a robot that moves at the command of the director. Blocking a character's reasoning is based on interpreting the characters' emotions and feelings and transforming them into actions and movements to various positions on the stage, which helps convey meaning to the performance.

**3.2.2 Body Positioning and Turning** Direction The positioning of the body and the direction of turning of the actor depend on the principle of vision and hearing clearly. For example, if A stands fully open, making the audience see the whole body, and B, who stands closed when saying or doing something, A will be more visible to the audience than B. The relationship between characters will inevitably affect their position and direction, and must be adjusted according to their role and importance as appropriate. There are 8 levels of turning positions of the actors. (Matni Ratnin, 2003, pp. 104-105)

- (1) **Full front** - fully facing
- (2) **One quarter** right - close 1/4 right
- (3) **One quarter** left - close 1/4 left
- (4) **Profile** right - turn side - right
- (5) **Profile left** - Side facing - Left
- (6) **Three quarter right**
- (7) **Three quarter left**

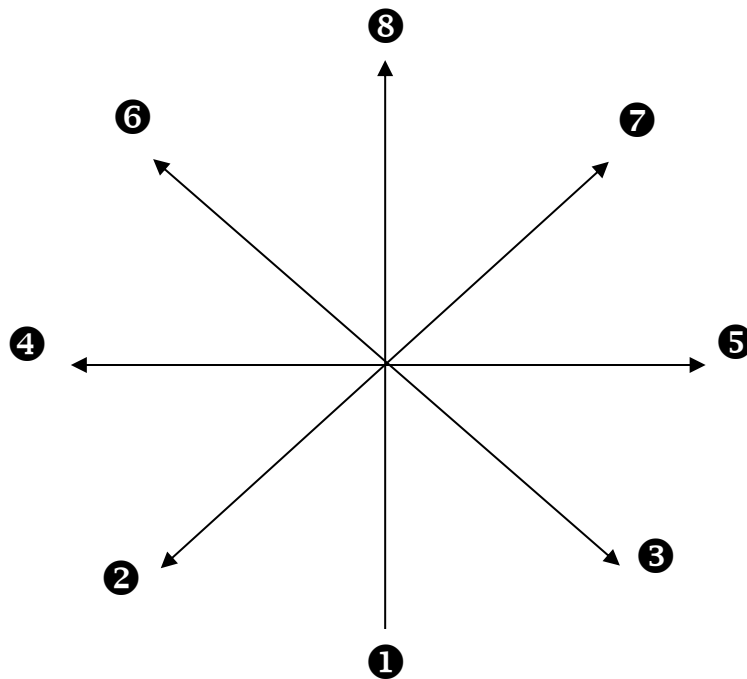
*(8) Full back*

Figure 5.2 Turning position

Source: Matni Ratnin, 2003, p. 105

### 3.2.3 Emphasis and focus on stage Matni Ratnin (2003, pp. 161-1:62)

discusses the importance and focus of the stage. as follows Every art element must have a focus, which is the center of the image that catches the viewer's eye. If the parts in the composition are equally important and weighty, they will be tedious. It's not interesting, because everything seems fragmented with no goals. In drama The drama itself that is the focus of attention is: The person who speaks the most important or important chapter in the unit, which may be a long or violent one, complemented by dominant mannerisms and actions. As the unit changes, the focus changes, and someone else may replace it, while each of the rest adjusts its position and posture in relation to the new protagonist. The director must know the technique of emphasizing the importance of the character from the state that he has not yet important, making him stand out. He takes a stage role and speaks important roles.

#### 3.2.3.1 Emphasis method There are several ways. as follows

**1) BODY Positions** The easiest and most convenient way to get instant importance is to turn the full front or stand up. The body position of the other characters next to you must be adjusted, and also in the scene. In addition, the genre of drama (style) must be taken into account as realistic. Surreal or classic to know the atmosphere of the story.

**2) Each stage area** has a different importance. If the character is in the middle of the stage, it will be the most important. Other factors must be taken into account, such as body position. Standing, sitting, low height, etc.

**3) The area of the plane** is related to point 2, the **area** of the downstage plane takes precedence over the upstage plane.

**4) High and Low (Level)** Raising the character to a higher level. To make the drama more important, it may be used to stand on a pedestal or steps, or sit on the armrest of a chair, or sit in a high chair, and keep other characters at a lower level.

**5) Contrast:** If a character is in the opposite position or direction to all other characters, it will be given a lot of emphasis. For example, everyone turns to the right, the character turns to the left alone, or everyone is standing. This character sits alone, the audience will be interested in this one, because unlike the herd, this contrast is also valid for verses 1, 2, 3, and 4.

**6) Using space:** Keeping a distance from the character to have more space around them than others or isolating themselves from others will make the character stand out and become more important (some actors use this method by standing away from others to make the character important and sometimes seem to be against nature, especially in scenes where they should stand close to the dramatic couple).

**7) Repeated repetition**—for example, if one drama has another character on its back in a similar way. The face will become more important. For example, if a king has a vassal behind him, or if a character sits or stands next to a chair with a high backrest, or beside a door frame, it will emphasize their vertical lines. Make it stand out as a weight booster for the character, like more volume.

3.2.3.2 *Visual emphasis* because the stage play presents the performance to the audience. Everything that happens on stage happens at the same time, but the audience only needs to see one thing at a time. This is because the theater stage does not have cameras that perform zoom or close-up functions, as is the case with movie techniques. Theatre directors need a way to emphasize the importance of the image so that the viewer can look at the important image that needs to be highlighted at that particular time. David Sievers, Harry Stiver and Stanley Khan (1974) The format of emphasis is divided with the image of the stage performance. Types include:

**1) Single emphasis** is to make the viewer see only one character at one time. Even with other characters nearby, the audience will only look at one person focused on by the director.

**2) Shared emphasis** Alternating back and forth, without interruption, looking elsewhere is like watching tennis.

**3) Secondary emphasis** *Emphasis is* placed on the character who is not the main actor in the scene, but who is involved in the situation, and his reaction may be important to the story. This kind of emphasis is that the viewer glances at the character only once in a while.

**4) Multiple emphasis** is the emphasis on multiple points at the same time, often applied to scenes with large groups of people. This type of emphasis should only be done briefly, and should be shifted to single emphasis. Otherwise, viewers will be confused about what to look at.

**5) Offstage emphasis** is the emphasis on things outside the stage, such as the sound of footsteps and the closing of doors.

3.2.3.3 Creating a Focal Point Matni Ratnin (2003, pp. 162-163) has divided into two types of focus: direct focus, indirect point of interest. as follows

**(1) Direct focus is created** in most compositions, with a single direct focus that all characters in the scene focus on, but it may seem unnatural because it's too organized. To make it look softer, more natural, it may be emphasized indirectly.

(2) *Delayed focus or indirect focus* is to divide the viewer's eye appeal into 2 steps: if A is the focus of attention, B, C turn to A, and D turn to E, which is another side of A. The viewer's eyes look at D and follow D to E and then to A to get to the point of attention one step too late. This makes the composition look softer and more natural.

#### 4. Characteristics of a good composition

Matni Ratnin (2003, pp. 160-161) The characteristics of good elements are divided into 4 as follows:

**4.1 Natural** The placement of characters should be based on natural human characteristics and behaviors in real life, which depends on motivation or motivation. Unlike young people or children with tense personalities, old people will be in a different position than those who are comfortable. Revelation, cheerfulness. The director of the show must first take into account natural reality.

**4.2 Meaningful** For example, a picture of a teacher sitting on a pedestal, with disciples sitting around looking at the teacher, or the king standing to proclaim to the people, or people standing in protest against the government, or family members sitting and standing at a funeral. A lawyer showed up at the door to read the will. Everyone's turning their eyes to that lawyer without a dialogue. Viewers can also guess the events or stories in the drama from these elements.

**4.3 Expressing feelings and emotions** (relative to item 2 and visualization) is the placement of characters and the expressive gestures of each character. Express feelings and emotions in the scene. The director must clearly convey to the actors the emotions and feelings in that unit. For example, in verse 2, let the disciples fear the teacher and sit with their heads shrunk, or feel affectionate worship for the teacher as a god, look at it with full faith, or let the king who stands unjustly declare to the people to threaten to show unrighteous power, or that the people who come to protest the government are partly angry but the other part receives a reward to protest. Or in the funeral scene, most members do not love the deceased but want to hear the will because of greed and want to inherit.



#### 4.4 Show relationships between characters (relative to items 2 and 3)

In the composition of the masses, there will be some people who are the focus of attention. They are more important and important than others, such as the master sitting at the podium, the king, the leader of the protesters. The lawyer who came in read the will. The other dramas in the composition are grouped together according to their relationship with each other, or they may be separated from each other, as mentioned in verse 1 of human nature.

### 5. Art Elements in Design for Performance

Stage visualization It is comparable to a painter's painting. Therefore, the director should have knowledge of visual arts as well, and each art element has its own unique properties and affects the mood of the audience. Ritthirong Jivakanon (2007, pp. 145-153) has divided Elements of Art and Principles of Design as follows:

#### 5.1 Line

There are many types of lines, such as straight lines, curves. Each type of line gives a different feel and makes sense of the direction of movement . The designers used lines to create stage images in a variety of ways. as follows

- ✓ Lines shape and bound space.
- ✓ The line can be changed by angling, bending, bending.
- ✓ Curves and straight lines create the rhythm of the image of the stage.
- ✓ A line separates one color from another. Separate objects from blank space
- ✓ Perspective
- ✓ The line gives rise to the direction of movement.

Stage images of each play The designer uses lines in different ways, depending on how the designer feels and visualizes the subject. For example, some stories may have a lot of transverse lines. Because they want the audience to feel that there is a lot of space. Some films may have many vertical lines on stage. Because they want the audience to feel tall, big, etc.

## 5.2 Shape and Form

Shapes are 2D such as triangles, squares, pentagons, circles, natural shapes, etc. We will see shapes and shapes in the manner of the scene. Costumes and props on stage come in both shapes and shapes, making up the overall picture on TV. It creates dimension, balance and unity.

## 5.3 Color

Color is the ingredient on the theatrical stage that has the greatest impact on the audience's perception. The colors clearly express the feeling and atmosphere of the drama. It also represents the designer's taste. To use color in every space on the stage. We don't just consider the appropriateness and beauty of color on stage. Some colors also create more prominence or focus of attention than others and have cognitive psychological effects.

Crucially, while each color makes the audience feel a certain response, the colors don't have a meaning in and of themselves. If the designer adheres to the meaning of popular colors, such as black means evil, white means good, red means passionate mind, then the designer will lack freedom of thought because it is limited to the meaning that he or she has determined, and the viewer will not understand the colors that the designer has created or may be mistaken, except for colors that are universal symbols, such as in Chinese dramas, yellow is the color of the emperor, etc.

## 5.4 Texture

The surface of an object makes us feel the image we see. The appearance of the surface can reflect the atmosphere of the drama, and the designer may want to communicate ideas through the characteristics of the surface, such as:

- ✓ The rough surface gives a feeling of stiffness, rigidity.
- ✓ The smooth surface feels slippery, heavy, and resonates when hit.
- ✓ The pattern on the surface may create a focus for the work itself.
- ✓ Surfaces that can be distinguished by touch, such as rough, smooth,

oily surfaces, are correlated with the light hitting them. As the light changes, so does the appearance of the skin.

## 5.5 Space

Stage images It is caused by the use of both vertical and horizontal space. Empty spaces on stage create a realistic dimension of the whole picture. The surrounding space is an important part of making the stage image more beautiful. Chairs, tables, doors, windows, lamps and other props create a beautiful image of the stage. It depends on the location and size that suits the entire surrounding stage space. Moreover, this space also affects the movement of the actors, which affects the communication of the meaning of the drama clearly.

## 5.6 Balance

Unlike theater stage balance, visual arts balance is not made up of lines, colors, shapes, etc. But the movements of the actors and the position of the actors are also extremely important.

**5.6.1 Symmetrical balance** is when we draw a hypothetical line in the middle of the stage. One side of the image will look like the other.

**5.6.2 Asymmetrical Balance** is a balance that can be achieved by making the two weights feel appropriate.

## 5.7 Proportion

Beautiful proportions occur when the things on the theatre stage are proportionally proportional. The appropriate proportions here include the proportion of the size and shape of things, and the color parts. In addition to the beauty derived from proportions. The proportions also give the viewer other feelings, such as castle and palace scenes, often with high walls and ceilings. The large doors and windows give a sense of grandeur, grandeur, and awe. While some of the drama takes place in the basement. There are low walls and low ceilings, making it feel awkward, cramped, etc.

## 5.8 Emphasis

Creating a highlight on stage is to draw the audience's eyes to that spot. Distinctive and descriptive performances, the performer's dress, or the performer's surrounding environment.

✓ Using stage space to create a point of interest means setting scenes and elements on the stage. Elevating spaces, determining the size and proportions of

props to make each area clear, including the performers' relationships and the overall stage as a whole.

- ✓ Elevating the stage space (level) helps to create a spotlight for the performers.
- ✓ The actor's position helps to make the actor stand out.
- ✓ Using light can help create a spotlight on stage.

### 5.9 Rhythm

This repetition can be achieved by repeatedly applying lines, colors, or shapes in one direction or another. This creates an image movement that directs the eye to a certain point.

### 5.10 Unity

Stage unity occurs when the elements on the stage, when they are combined, are appropriate. However, all the bodies must be associated with the actors and performances. In addition, unity on stage is also caused by the consistent choice of material, color, line, space, position, etc.

## 6. Principles of Artistic Arrangement in Design for Performance

Matni Ratnin (2003, pp. 158-160) discusses that good and artistic compositions must consist of:

### 6.1 Unity is

6.1.1 Unity in the destination of arrangement

6.1.2 Selection

6.1.3 Intensification or emphasis

6.1.4 Everything chosen to be placed in the scene must be reasonable. and play a role in composing that element. If the viewer can see one thing that doesn't fit in with another, isolate it. That element also has no unity. Unless the director or author deliberately deprives the drama of unity, such as in absurd, etc., to convey that life and the world are confused and chaotic. confused There is no unity.

**6.2 Variety:** The variety of visual compositions makes interesting changes if the director creates repetitive compositions that will be monotonous. Because every

moment there is a change in the motivation unit and scenes in the story, the director should have a new composition every time that makes movement and development happen. The whole process is to create image 1, then decompose image 1 to create image 2, then decompose image 2 after each other as follows (image 1 decomposes – becomes image 2, decomposes – regenerates – becomes image 3, etc.). Decay and visualization is movement. The characters move on to form a new composition movement. Depending on the motivational force, compare the image in each frame. (frame) In successive films.

**6.3 Coherence:** The parts of the elements must be linked together to create unity, i.e. unity. If the components split in different directions, they are not related at all. The elements are not unified, or split into two groups without being related, or if the characters stand at different points apart. Different corners will also feel scattered and aimless. Even in scenes where there is a battle between two sides. Opponent characters also have to intertwine in actions such as fencing, fighting, clashing, if there are only 2 or 3 characters left on stage, the eyes of the audience will be fixed on this small group. Not looking at the whole scene like a close-up camera, within a subgroup there must be a relationship, and when looking at the big picture, there must be an element.

**6.4 Balance,** by its own nature. Human beings need balance in all spheres of life if we see something too tilted to one side. Our instinct is to try to straighten it or pull something to balance it, for example, if we stand too far left to fall, we have to spread our right arm or leg out to balance ourselves. Don't fall. Therefore, the balance or balance will be caused by the opposite, such as people with violent personalities and cold soberness. White contrasts with black by proportioning correctly, that is, if a color is heavy and strong, a small amount is used. Light colors take a lot of weight to counterbalance each other.

## summarize

Knowledge of design and visualization on stage It is just as important for the director as any other knowledge. The director may create a work that lacks aesthetics and tastelessness. This chapter involves stage visualization and performance design.

The meaning of stage visualization and design for performance    Theatrical presentation style and stage format    Composition of stage images    Characteristics of a good composition    Art composition in design and art composition principles in performance design are all ways to expand the visual arts perspective for performance directors.

## Review Questions

1. Explain the principles of design for performance as you understand them.
2. Break down the stage format for the performance and the style of each play.
3. Describe the design work of the director.
4. Short directorial practice by designing the actors' movements beautifully and meaningfully.
5. Find any known plays, short stories, or fiction stories and design images that will take place on stage.

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