Chapter Four

Analysis of Projection Designs
Prelude

The preceding chapters are illustrated the implements and techniques in media projection design and the practices for media projection design. This chapter is going to discuss about the meaning and presentation of media projections practiced in various national and international productions.

This chapter weaved with the media projection practices in the contemporary world, contemporary India. The critical analysis defines the media projection design significance and applications of media projections in Indian context.

The contemporary generation immersed in the new media interactive visual environments with the proliferation of Smartphones, Tablet PCs, blogs and social networking webs. According to Tony Fry’s View these are ‘an organic part of the social fabric’ (Fry 13). We have to consider these new media comprised youth as contemporary and future theatre audience and performance creators. The proliferation of technology will standardize the discovery and development of new methods in incorporation of media projections into theatrical productions.

There is no defined guidelines book for media projection design for theatre play productions. It is a new design domain in theatre design practices, still has not yet form productively. As an emerging media projection designer in India, we have to study various contemporary developments in projection design from various world practices. The major works by leading multimedia companies were brought in to notice to inform their strategies, meanings in the application of media projections in their works. At the same time, the recognised Indian multimedia play works were analysed and explained in terms of media projection design aspects rendered by a
researcher. The major works of researcher have considered for critical elucidation of its process, significance and application.

Visual Culture

Visual media embedded human life in all aspects. Social, cultural, financial services are utilising the visual media to communicate their ideas to the viewer in many forms. New media penetrated its influence in to the life of common man because computer technology became a solution for all existing problems. 21st century societies are self-sustained with computer technology. The visual literacy levels are enhanced by the new media tools. The visual media able to persuade, inform and educate the viewer’s effectively. So, the encircled visual images are became common in contemporary society. It shown the way to enter visual media in to the theatre productions.

Audience always trying to find meaning by seeing the objects on stage. The audience visual perceptions are effectively manipulated and communicated with successful designs. The visual media presence on stage made it very easy to perceive the actions of the dramatic world. The visual culture influence the way of understanding the situations. Communicating with pictures better than spoken words because, a picture is worth of a thousand words. Art of projection onstage is a visual poetry. The visual poetry communicate more information than ever before. Sometimes the visual poetry is absent and the images add nothing to production. The images are cannot be seen because of technology failure or something went wrong.

Visual media on stage can be a frightening element. Digital equipment gets out of date fast, and whatever equipment researcher mentioned about today is likely to be out of date by the time the practitioner implementing. Software changes too fast, from the researcher experimentations to implementations and documentations. The
practitioners are advised to visit the appropriate websites to understand the up-to-date tips and tricks to exploit software and hardware.

**Philosophical Understandings**

According to Bryan Mayo, the problem with using philosophy as a basis for understanding anything is that any answers you arrive at cannot be uniformly applicable. The researcher tries to define the motivation behind the work of Art in Theatre. These philosophical understandings stated to demonstrate that, there is more than one-way to look everything, including Theatre Art.

**Art of Theatre**

Theatre is a shared experience. A group of skilled artists, who share their skill in the creation of a work of art and then shared that with a group of the envisioned audience members. This communal experience can be transformative for both artists and audience alike with proper attention.

The relevance of discourse about ‘Art of Theatre’ is necessary to create a basis for common understandings on this study. All we are define the meaning of theatre, the way of us experiencing it. It arouses a chain of definitive terms before understanding the term ‘Art of Theatre’. Define the term ‘Art’ is not much difficult, if we can understand the ‘process of art’. The process of art resembles the models of human communication. The form of art has an objective for the creation of works of art through the process.

The twinkling stars in the open sky; every dark night always poses questions regarding our existence on the earth. The earth is one of the suitable planet for living beings including humans. The life of trees had been always inspiration for human
beings. Its stands for a symbol of individuality. It will never seek assistance from anybody; if the nature springs, it will acquire and reproduce in nature. It has a recyclable form of living pattern. Energy transforms one form to another form and again another form. The dynamics of the transformation are invisible in the process. The production of the energy can identified in a physical form. The productivity has an ability to fulfil the livelihood of prevailing living being on the earth. Human beings are one among the living beings on the planet of earth.

The art of theatre is a transitory, shared and empathetic encounter involving the intimate examination of the lives, thoughts and feelings of other people (Brewster 17). The collective work of art has to be experienced individually. According to Karen Brewster and Melissa Shafer, the question of existence, suffers and feelings of human life to give voice to these questions and postulate answers, humans chooses art particularly theatre art. The creative impulse shared by all people and cultures across time attempts to address these eternal questions. The immediacy of the theatre art form that, we learn about ourselves when we examine the lives of others. The experience of live theatre is much like life itself in that both life and theatre are ever changing, at times fleeting and momentary.

Theatre is an amalgamation of all art forms. It is a group of individual’s activity, rather than individual activity. The literary, visual and performance art forms are collaborating in the process of making theatre artwork. Art of theatre institute in an interchange, which happens between artists and audience during a live performance (Brewster: 17). Theatre art is evanescent and fleeting, but its creation is a long collaborative process.

An artist, who each methodically share their expertise with a number of disciplines and creates a work of theatre art, these people create the world of a play
based on the idea of the playwright’s narrative. The set and light designers created the environment in which the characters live and breathe. Costume and makeup designers along with actors create characters for the dramatic world. The created art form is truly ephemeral in nature; same work of art will ever be exactly alike in next production. Therefore, each production produces a unique performance.

**Multi-Medium in Art of Theatre**

The unique feelings of living beings can be expressed in various modes. The human beings use sophisticated ways for their delivery of expressions to others. Stories, songs, narrations, drama, myth and epics are the examples for literary way of human expressions on particular aspects. Drawings, painting, sculpture, photography and cinematography are the examples for visual expressions of creative individuals. Part from these tangible works of expressions, ephemeral works expressions of humans beings are music, dance and theatre. The experiences of these expressions need to be experienced, when it has been performing. The being presentence of these work of art forms termed as performing art forms, distinguished from other work of art forms.

All human beings are may not well proficient in all modes of artistic expressions. The paintings are the artworks produced by an artist, who has expertise on tools and techniques in the medium of painting. Similarly, sculptors are expertise on the tools and techniques of the particular medium to create a work of art. The implements, techniques and experiences of the artist influenced the work of art. The work of art in theatre embedded various mediums in production. The characters verbal conversation was evident for literary expressions of an author; movement choreography was evident for poetic dance expressions; scenic environment and character mouldings was evident for painting and sculptural expressions.
The technological devices also contribute for the work of art in theatre, the potential of electrical energy utilised for light and sound enhancement in theatre work. Each medium has its own set of tools and techniques in order to produce output. Distinct tools are not developed for theatre artwork. The tools and techniques of various mediums exploited in the process of theatre artwork production. Therefore, the work of theatre itself multi-medium tools and techniques are embedded decisively. Media is a plural for mediums. The multi-media work of theatre art can able to incorporate possible medium tools and techniques in the creation of artwork.

The theatre medium always poses challenges to the theatre artists in creation of the artwork with innovative tools and techniques. The sophisticated technology developments and its utilisations triggered for emerging new trends in theatre artwork. The innovative digital painting tools made possible to create a unique creative digital paintings. That means it was not posing challenging to traditional art. The tools and techniques of the both tangible and intangible mediums used to create a work of art. The specialisation of artist in those respective medium, tools and techniques distinguish them from their work of art.

The application of the projection art with appropriate implements and techniques in creation of theatre artwork certainly produces a unique artwork. This study aimed to explore the possibilities of implements, techniques and application of the media projection system in theatre artwork. Application of media projections in theatre production needs a significant structure. This chapter is an effort to create a significant model for implementation of media projections in Indian theatre practices. Projection media in a theatre production have an ability to form visible virtual images on particular physical performance space, for fulfil specific essentials towards in construction of dramatic action on stage. The projection media had three essential
components as integral parts. Those are Projection system, Projection Surface and Projection Content.

**Contemporary Western Practices**

The Video Media projection practices became common in western theatre in the past 25 years. The diminishing costs of projection design, flexible equipment and sophisticated projection implements made it to use around the world theatre practices. The use of film in theatre appeared in France around 1904 and was regularly used in Germany in the 1920s (Giesekam 2). Most of the popular dance theatre companies experimented with media projections in their work of art. The integration of media projection has become a marketing tool for production companies. Their promotion emphasises the presence of media projections in their productions. It’s attracted the media-savvy younger audience towards multi-media theatre performances.

Philip Auslander commented about this phenomenon was looks like as television selling advertisement, it promises that, bringing theatre into home, now the recent trend of media projections brought television or cinema into theatres. Partially, what Auslander expressed is correct, but it’s not true. According to Wagner thought of Total Art work can facilitate the artist to embrace any of the contemporary implements for creation of artwork. The media projection is also one among the component or implement for multimedia artwork. It’s not a borrowed mechanism or nonsense, which spelled by Jerzy Grotowski (Grotowski 19).

Any object displaces from its own context, the presence and meaning of the object will transform. The presence of media in Televisions, cinema theatres, computer and mobile screens has produced a different experience for viewers. At the same time, the presence of media in live theatre production certainly creates a unique experience of its presence to viewers. The spatial and temporal constraints of theatre
live performances was overcome with the use of media projections by creating a realistic illusion and fantasy. Susan Sontag suggests that, the treatment of space distinguishes theatre from film. The logical and continuous space of theatre can be empowered by the alogical and discontinuous film space with the use of Media Projections. The temporal values of watching film create a sense of watching something happen in the past, at the same time theatre gives an experience something that unfold in the time of the performance. The presence of media projection in live theatre overcomes these temporal constraints and produce a live and ephemeral performance along with the live elements of the stage play.

Josef Svoboda has primarily used the available technology to enhance the telling of a central tale. In this study context, the term ‘multimedia’ applied indiscriminately to any sort of performance event that employees film, video or Computer Generated Imagery alongside live performance (Giesekam 8). Greg Giesekam states that, the use of film in theatre was initially mostly multimedial, but complex interactions between theatre and other media led to the emergence of intermedial work.

The occasional use of some video projection to establish the play setting or to imply modern parallels with the action, a significant amount of an actor’s performance appears on video, dialogue occurs between onstage and onscreen performers, live relay, which focuses attention on particular pieces of business or parts of the performer's body are the identical media projection practices all around the world theatre productions. The media projections, which were employed in a manner similar to the way in lighting and setting used to locate the action and suggest particular interpretative approaches to it and support performances in order to create understandings of the role of text and creation of characters. These works described as
multimedial. The media projections often contributes to scenography or mise-en-scene is primarily multimedial work.

Where the more extensive interaction between the performers and various media, which reshapes the notions of character and acting; which would make much sense without the other, these works of art described as intermedial. The practitioner’s often crosses the divisions between multimedia and intermedial works with their practices. This study comprised around the multimedial work of theatre rather than intermedial works. The stronger interconnectivity between media projections and onstage delivery states the intermedial nature, on closer inspection we can find the multimedia aspects of the aspect.

The introduction of documentary materials by Erwin Piscator, illustrates the historical context of fictional action, the montage of contrasting material can dialectically evoke a quasi-choric commentary on the stage action. Piscator argued that, the film allowed spectators to view the subjective behaviours of the characters against an objective backdrop of history provided by film. Robert Edmond Jones supported using film to depict subjectivity of onstage figures with their dreams, fantasies and memories. The Station House Opera Develops this approach in their production ‘Roadmetal Sweetbread’² by the way of integration video projections to suggest alternative versions of the onstage interactions of its performers.

² The performance video was enclosed in the DVD. See for more details, http://www.stationhouseopera.com/project/6130/4/
The onstage actions are reframed through live relay multiplying or magnifying performer bodies on screen, showing microscopic close-ups, fragmented or shot from different angles, it affects the spectator’s interpretation of character and actions.

Throughout the preliminary experiments of film in live theatre experiments in world theatre address the three primary significances. Moments of fantasy or transformation, bringing the real world into the artificial theatre world, and subjective experiences of onstage characters. The video projections on stage to allow spectators access to a character’s subjective view of action, or serve to underline a character’s response through the use of close-up, or depict action from elsewhere or another time. The level of shots provides multiple images of characters, to allow characters to talk to images of themselves (Giesekam 31).
Franz Kranich argued that, modern Spectators, accustomed to the speed of cars and planes and the rapid changes of scene in films, no longer have patience for the long scene-changes associated with 19th-century theatre (Giesekam 33). The researcher reach a decision with the Kranich’s eighty years before the argument by perceiving the 21st century audience behaviour. It’s really true that, internet, television or mobile area not capable to sustain audience attention more than five minutes. Rapidly audience shifted from one application to another application and one programme to another programme. Making these audiences to sit in the auditorium for a theatre play with long scenic changes was a challenging task. The media projections enriched theatre performances may sustain the audience by creating a contemporary media environment and rapidly changing visual sequences.

Kranich illustrated that, at the Hamburg Operetta Theatre in 1911 in a revue *Round the Alster*, the film show was merged with the onstage actions. Two main characters fleeing through the streets of Hamburg up to the theatre’s entrance. As the film faded out, the two performers burst out of the orchestra pit on to the stage (Giesekam 33). The proscenium limits the physical world of play and rest of space was left for the audience's imagination. The film extends the offstage space of the stage. The film projection links the real world of the theatre space to with the fictional world of the stage imaginative space.

Kranich also describes the early scenographic use of film in a 1913 production of Hoffmann’s opera *Undine* in Stuttgart; film of waves was used in one scene and film of a waterfall in another scene (Giesekam 33). They used to exit film footage rather footage shot for performance. The scenographic use of films to depict landscapes, clouds, flights, trains are increased afterwards with the readily purchased

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3 He is the author of Bühnentechnik der Gegenwart (Contemporary Theatre Technology) published at 1933.
film footage. The rare early example of a text that includes instructions for the use of film sequences was Yvan Goll’s surreal *Methusalem*, which was premiered in Berlin in 1922. All the earlier experiments with film projections in theatre performances used for mainly scenic needs, spectacle and narrative sequences, which are difficult to achieve on stage.

**Erwin Piscator**

Erwin Piscator integrated regularly film in his production. He was the first director explored the potential of film projection in extensively. The total theatre approach was developed by integrating film projections, revolves, treadmills and elevator stages in his productions. He believed that literary drama could not capture the social, economic and ideological forces, which shapes human behaviour.

Piscator used film projections for scenographical use in the production *Tidal Wave* as images of the harbour for a backdrop for a ship-deck scene, Archival footage of the October Revolution is shown behind the central character, and he attempted to merge the fictional world and the real world. Future projections used for narrative purposes as, a character quarrelled with his lover and exited from stage, the character wandering through the street was shown through film projections on stage. It will also help for on stage scenic changes as like cinematic dissolves.

Piscator introduced the film to underscore the conflicts with contemporary relevance, through his 1927 production *Strom over Gottland*. The set for *Hoppla! We’re Alive* was a huge multi-stored structure on a revolver, with a large transparent front cloth, used for film projections.
The unscaled projection images caused problems for performances Rasputin and Hoppla. Piscator agreed that, a definitive acting style for the stage film projection was required, which has not yet been worked out. He suggests that projection aspect in performance contributes to establish theatre as a contemporary form. He recognises the role of visual technologies in shaping the audience perception and consciousness.

Kranich’s described three broad categories of use of film projection in Piscator’s work (Giesekam 47), excluding scenographic use and subjective inserts.

1. Didactic: film supplements the onstage drama by presenting objective facts and inform that broaden the subject in terms of time and space.
2. Dramatic: film carries the action forward and is a substitute for the live scene.
3. Choric: film commentary accompanies the action in the manner of a chorus.

Theatregraph

The Czech director Emil Frantisek Burian with the designer Miroslav Kouril devised a system for combined film and slide projection called the ‘Theatregraph’. It was first used in 1936 production Spring Awakening. The performance happened behind a big transparent scrim and in front of further opaque screen. The film projection was took place on front scrim screen. So, the effect that the live performers
seemed to be performing in the projection world, rather than against projection backdrop (Giesekam 51). The Theatregraph established a direct visual relationship to onstage actions. The experiments of Burian and Kouril helped to pave the way to new theatrical forms with the projection practices.

The researcher experienced the Theatregraph projection design in a play production *Fellini’s Dream* and *20,000 Leagues Under the Seas* produced by Teatro Potlach, directed by Pino DI Buduo. The play production clips are enclosed in DVD. The researcher participated with the production team in the projection system installation at the International Theatre Festival of Kerala in 2012 and 2013.

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4 Visit for the more details about the production, http://www.teatropotlach.org/web/it/pagine/pagina_interna.php?pagina_interna=49
Laterna Magika

A specially founded theatre company to do productions with the fusion of film and theatre. Josef Svoboda was basically a Scenographer, and form a significant bridge between the earlier pioneer’s works to current work. Through numerous experiments, he developed the concepts of Piscator and Melies in his productions. He developed a notion or practice called ‘Polysenicness’. As like Meyerhold and Piscator’s scenography conception ‘Machine for Actors’ to work with (Giesekam 53), Svoboda frequently positioned multiple screens in different sizes, shapes and planes. It’s enabled him to project different types of media content.

The projections in Svoboda productions, enhanced the sense of the context of dramatic actions, supplement the material for stage actions, as like as Piscator’s choric use of projections. The narrative inserts of projection materiel enlarged the details of stage actions and characters. Svoboda extensively used film projections for a dramatic narrative purpose more than Piscator. The projections helped to reveal the subjective experiences of characters by using explanatory inserts such as flashbacks, dreams and various camera shots like, two-shot sequences, Point of View and close-ups. As like
Melies production practices, Svoboda developed interactivity between onstage and onscreen world of actions live theatre productions.

Svoboda used film projection first in 1950 in a production *The Eleventh Commandment* directed by Alfred Radok. He employed interplay between film and live performers in a chase sequence. A policeman and gangster chasing initially on screen, the policeman characters enters to the stage form on screen and engaged with shoot-out with onstage gangster (Giesekam 53).

The polyscenic projection system used in the 1959 production *Their Day* directed by Otomar Krejca. The polyscenic projection was an evident example for cubist approach in design practices through projection system. The production employed nine large mobile projection screens mounted in various positions and in different sizes. He employed six film projectors along with slide projectors, to project images of street lamps, shop windows, advertisement billboards.

![Figure 4.5: Their Day, Polyscenic System](image)

Through the Polyscenic projection system Svoboda attained to create a mosaic of city life that evolves with the action of the play (Burian 93). The polyscenic use of
projection enables the multiple viewpoints to present at simultaneously for the audience. The 1958 Brussels World’s fair, Svoboda produced more complex interplay between live and filmed actions. The projection includes the footage of Czech scenery and cultural activities. Performer’s interacted with their filmed images and filmed performers, female presenter held conversation with two filmed images of herself and a live dancer performed a duet with the filmed partner. The Polyecran pave the way of Video-walls in contemporary social activities.

Svoboda attempts with a camera to show the real-world outside the theatre on the stage screen to create a powerful political effect in a work on Kuigi Nono’s Intolerance. He deals a race issue in a production by suddenly switched projection images into negative images. It resulted the white man became black man. The video technology allowed Svoboda to bring the sense of immediacy, which comes with live reporting in onstage productions.

Graffiti was the last production of Josef Svoboda worked in 2001 with Laterna Magika before his death in 2002. This production notable for technical innovations of him. Computer generated Imagery plays a major role in this production. The researcher opined that, Svoboda was the only person used all types of Media for projection in theatre productions from slides to Digital CGI. He designed a new projection system to project media content on non-existent screen. It means that projection image in thin air. A large screen made with a polycarbonate material, hanged from theatre flies at an angle of 45 degrees and reaching to the stage floor. The flies above the screen is a large mirror surface. Video projection bounces off the screen onto the mirror surface and back down onto a virtual perpendicular plane behind the angled screen. It produces the effect projections appearing in mid-air (Giesekam 68).
The performers interact the phantom images standing behind the polycarbonate angled screen. The basic principle behind these creations of the projection system was late 19th century theatre projection technique ‘Pepper’s Ghost illusion’.

**The Wooster Group**

The New York based group has explored and deconstructed contemporary media-saturated culture. It emerged under the directorship of Elizabeth LeCompte, from a group of performers working in Richard Schechner’s Performance Group. The group delivers video materials on television monitors, which reflects the contemporary culture. The research study was not much focused in the area of Video art in theatre, even though a little description about the extensive work of video art in the theatre of this group was discussed with the connection of the researcher’s project work.

The production *Route 1& 9* the group started using video in practice first time in 1981. The performance was started with a video of the performer. The audience watches the twenty-minute long video in a separate room and moved into the performance space. Through the television production practices in this production the group attempt to illustrate the struggle of television production in order to generate an authoritative meaning. The major development in the works of Wooster Group was the use of live relays to capture and frame live actions on television monitors can found at *Brace Up!* Production in 1990.

**The Builders Association**

The Ibsen’s play *The Master Builder* was the first production of the association in 1993. The association connects the Piscatorian tradition and theatre of
attractions tradition. They exploited the potential of live relay, computer graphics, and interactions between live and mediated performers. They employed the media projections for dramatic narration, didactic presentations, and in the manner of the chorus.

The distinct style of projection practices separated Builders Association productions from the Wooster Group. The Wooster group works primarily with television monitors, the builders association used contemporary screen culture along with video technology. Marianne Weems argues that, ‘screen culture has become the dominant means of artistic expression, and if you’re going to be a functioning artist in the world today you have to grapple with that on some level’ (Giesekam 142).

The builders association focused on producing real-life stories rather than fictional stories, after recognising the power of media projections on huge projection surfaces. The productions much of the video was live relay and it's gone through an online editing system before projecting on screens. The media projection operators share the performance space along with the performer and performance. So, the builder association performances the onstage presence of computer and video operators share the performer’s curtain call. The interdisciplinary collaboration was visually marked by the group symbiotic relationship in the performance process.

*Imperial Motel (Faust)* production of 1996 incorporates the big projection screen instead of earlier use of Video monitors. The projection screen has six meters long and two meters high served by three video projectors (Giesekam 145). The performance space built like a television studio with six to eight video cameras and

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5 The Proletcult theatre attempted to affect the audience psychologically and emotionally by producing a shock in spectator. This effect make viewer aware of the condition of their own lives. This style is often referred as the theatre of attractions. See for more details, http://en.wikipedia.org/wiki/Proletcult_Theatre

6 Visit the website for more details, http://www.thebuildersassociation.org/

7 Performance Video of this production enclosed in Digital Data Disk in Chapter 4 folder.
video mixing desks. The live film on stage practically drew spectatorial attention towards the projection world actions. This production reworked and produced in 1997 in US as *Jump Cut (Faust)*.

The Production *Jet Lag* in 1998 produced based on real-life stories. The projections are used in this production primarily for scenographic application. In part one of *Jet Lag* the major task in the production was that, create a real position of the character and to portray the fictional account of a sailing trip. It’s like a video-diary of the character solo journey in a sailing boat\(^8\). The James Cameron feature film of *Avatar* narration has similarity with this production. In the feature film the total narrative revealed through a Video-diary of the primary character\(^9\). The Media projections in the *Jet Lag* production significantly used for creating the fictional self-portrait for the viewers along with the live action.

This production incorporated along the Liquid Crystal Display screen, which can switch between transparent to opaque, a large Projection surface for composite

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\(^8\) Performance Video Clip Enclosed.

\(^9\) Scene from the film was enclosed in the DVD.
projection and a small projection surface for scenic projection along with a video camera on stage. Various seascapes were projected on the background screen of the character. The video camera captured the characters' actions against the projected background, the composite video was projected on a big projection surface to the audience. The audience got a spectatorial experience by seeing the divergence of onstage actions and dramatic video projection world character actions in live mode. The opaque LCD screen can able switch in transparent mode and revel the characters actions, who sit behind the LCD screen. The Function of the LCD screen was similar like Theatre Scrims.

The second part of the Jet Lag production has incorporated complex sequences of Computer Generated Imagery projections in performance\textsuperscript{10}. The first part media projection setup was quite simple than the second part. The primary production task was that, the characters are continuously travelled in aeroplanes and transiting through airports. The computer generated imagery assisted the performance by creating the locales as scenographic function. Comparatively the part one of Jet Lag, the projection backdrops are embraced the performers of the part two Jet Lag. The huge projection backgrounds made the performers as small in scale of appearance. The moving walkway sequence was employed the diorama technique\textsuperscript{11}. The computer generated plane interior imagery was looking like a video game environment. The production attained in creating dual special and temporal meanings in the performance by employing the media projections using a live relay and computer generated imagery by using the projection as a scenographic tool.

\textsuperscript{10} Photographs of the Performance along with the Video clips enclosed in the Digital Disc.
\textsuperscript{11} See for more Details, http://en.wikipedia.org/wiki/Diorama
The remarkable production of the builders association was *Alladeen*\(^{12}\) was produced with the collaboration of motiroti in 2003. The globalisation influence and the power of technology in the global society was portrayed through this production. This project explores ‘how we all function as “global souls” caught up in the circuits of technology, how our voices and images travel from one culture to another, and the ways in which these cultures continually reinterpret each other’s signs and stories’.\(^{13}\) The multiple use of video and computer generated imagery shows the evident effect of Svoboda’s Polyscenicness tradition. The video used to expand the audiences understandings of the play world as Piscator’s didactic method.

The use of media projections to reveal the virtual identities of the characters for the virtual world exhibit the choric use of the projection function. The LED display panels used to scroll the titles of the particular scenes of the performance reveals the Brechtian use of placards. This production significantly employed the media projections for scenic, dramatic and give emphasis to play characters in order to illustrating the visual narrative, than earlier productions of The Builders Association.

![Figure 4.7: Scenes from Super Vision Production](image)

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\(^{12}\) Visuals enclosed in the data disk. For more details visit, http://www.thebuildersassociation.org/prod_alladeen_info.html

\(^{13}\) Visit the online webpage for more details at, http://www.alladeen.com/content.html
Super Vision was the production of the builders Association with the collaboration of Dbox, a Digital animation company. This production embraced three identical narratives; a traveller, a fraudster and young woman. The identities of the real personalities in the digital data sphere were illustrated through the media projection technology. The travel details including personal was surveillance by the computer vision and informed the security officer. The fraudster creates a fake identity and involved financial theft. The young woman digitally archive the memories of her grandmother’s memories. The functions of the media projection in this production were enormous. As a narrative the media projections are leading the story forward. The scenic digital play world constructed the virtual character living place. The digital documentary evidences provide the supporting information for the on stage actions.

Contemporary Indian Practices

Gluing the video images on the stage won’t become as multimedia performances. Each and every aspect placing on a stage has measured while placing. As the same way the video images must have a significant application motive, before occupying the stage space. The designer has to express the significant motives through his design. The good projection design never seeks the name of the designer. It will be never notified by the audience by alienating itself. The projections have to blend and interwoven with the visual narrative without over shadow the reaming design aspects.

Contemporary Indian theatre play performances can be identified in diversified performance venues. The researcher grouped these performances into three major sets basted on the performance spaces as, Festival performances, Academic
performances and regional performances. Theatre Festivals are organised by individual society bodies in regional, national and international level. The funding agencies are Private bodies and the Department of Culture, Government of India. Academic performances will take place in Universities, colleges and schools. Normally these performances are as part of the fulfilment of the respective academic courses. The performances are produced and funded by the respective institutions. Indian has many regional theatre play performances. The regions are constructed based on the language spoken by the geographical location people. Truly, there is no National Theatre in India; it emerged on the pillars of the all regional theatres.

Southern India has essentially four major regional languages. Those are Telugu in Andhra Pradesh, Tamil in Tamilnadu, Malayalam in Kerala and Kannada in Karnataka Regions. These regions prevailing with their regional language theatre play production and traditional folk performances. Each region language was foreign language for other region. The verbal language in the regional play will not inform the literate poetics to the neighbour regional audience, as like foreign audience. The theatrical visual languages dismiss the boundaries of regions and assist to form a unified Indian national theatre play production. As part of this process the Theatre festivals are organised in a national level in respective regions. Apart from southern India, rest of the India prevailed by Hindi language in their theatre play production practices.

Hindi is the national language of India; most of the southern people are not good in it. The literal and verbal languages in the play productions are difficult to convey the poetic meanings the play literature. Very often, the southern theatre audience seeks subtitles for the regional play production of India in national and international festivals held at their regions. As a projection in-charge for International
Theatre Festival of Kerala, the researcher insisted by the respective directors of the plays to project surtitles at a live performance. The audience are also expressed their willing towards surtitles of the play in live performance. Surprisingly the surtitles were in English only, which is not at all their native language. The researcher with the relationship of Cinema Nova, Belgium\(^\text{14}\) acquired surtitle programme to project in live stage performances. This programme can project the surtitles in most of the regional languages in India. It uses a Unicode format in a simple TXT file. It can support automatic subtitling with time code in SRT (SubRip Text) file format. Researcher illustrated the detailed features of the programme in the previous chapter.

**Amitesh Grover**

Amitesh Grover\(^\text{15}\) is a performance maker and new media artist and multimedia theatre practitioner in India. Among the various theatre practitioners in India Amitesh Grover diffracted by his unique multimedia practices. He widely explored the possibilities of medium none other than any Indian theatre practitioners. He integrated media projections in his installation works and theatre productions. The researcher already illustrates some of his works *Strange Lines* and *Gnomonicity*. In this segment the researcher would like to illustrate the some more theatre productions of his own and collaborators.

In *Social Gaming*, the audience is not sharing a physical space, but they virtually content through internet technologies. The split space in real-time is the unique feature of this production. From seven countries peoples are connected in virtual space in real-time. The project included computer screens, television monitors and projection screens. The actions of the performers were preceded by the media


\(^{15}\) Visit for the complete profile and works of Amitesh Grover at http://amiteshgrover.blogspot.in/
projection. The core heart of the performance in this project depends on the media projection technologies. The media projections functioned here as scenographic tools to provide performance backdrop for split performance space, dramatic device in order to narrate the story to the audience, commenting story being narrated, and information provided to suppliant the narrative. Piscator’s chorinic function also achieved in the project by the way webcast the participants’ actions for audiences of different space.

*Hand over Fist* and *Lady M* was a collaborative production of Amitesh Grover with the director Maya Krishna Rao. The productions employed media projections not merely as scenographic function. The didactic way of Piscatorian use of projection practices can be found in the media projection design. The projects supplement the information to carry forward the onstage performer. The alter ego of the character was portrayed through the media projection in these productions. The real world performer sharing a virtual sleeping bed with a virtual world character achieved in the production *Hands over Fist* was a unique practice of Amitesh through media projection technology in Indian context. Amitesh used for practices varied surfaces as projection surfaces in his productions. Window blades curtain type of projection screen, which was used *Lady M* produced a unique texture for the projected media.

*Memorable Equinox* production the recorded memories of the character was played by the interaction triggering of the invited audience. The projection functioned as a backdrop for the real world characters and inner self of the character and memories of the character are shared with the audience along with the live performer. The Robert Edmond Jones notion of projection inner self can be recognised in the media projection practice of this production.
Primly as the scenography use of media projections are found in the Amitesh Grover’s production *A Midsummer Night’s Dream*. The projection has the animation media content to build a nature in space that reacts in relation to the characters on stage and to tell a story about what Shakespeare never wrote. The *Electronic City* production was evident for projection mapping technique and using performance space walls as projection surfaces. The Nam June Paik style of Video art practices also reflected in this production by the use of Television monitor.

According to Marcos, Branco and Zagalo in the book the creation process in Digital Art, “digital art” as the art form that deals with and explores the involvement of computers, digital tools, technologies and digitally coded information content as a tool for the conceptual creation, production and exhibition of creative works. The Indian Multimedia Theatre Practitioner Amitesh Grover explored the involvement of the technology in Indian theatre performances evidently.

**The Researcher Endeavours**

The researcher experimenting with media projection technologies since 2002 in various productions produced by amateur theatre practitioners. The media practices of the researcher before this research study significantly contributed to the research to
investigate the domain of media projection practices intensively. Because of that, here the researcher would like to illustrate the practice before the study, which has a major contribution to current study.

In Indian theatre, most of the play productions are happening by manipulating the available resources according to the needs of production. Very few professional production companies are making efforts to create resources according to the production demands. The tailored resources partially fulfilling the needs of the armature play productions. The researcher initial experimented in the amateur regional play productions, later he moved to work with professional companies in southern parts of India. Visual experimentation with media projection technology is interesting and at the same time it demands more financial support to procure the implements.

The amateur theatre production houses are not supporting much on technological devices. They are well concentrating on verbal and physical discourses on stage. The set, light and sound are moderately supported by production companies. The researcher unable to find a professional projection designer to learn the art of projection or staging video on stage at early 21st century in India. The researcher started experimentation with the visual media. The trial and error, sensitivity and deliberate application of a system in to the productions made him to understand the nature and functions of the visual projections in play production. Still, the Indian theatre production company’s specifically regional amateur performances are lacking behind authentic knowledge on the projection practices.

The experimentation and experienced knowledge shaped the researcher perceptions on the art of projection design. The researcher recognised the role of projection design and implemented in his productions, instead of deliberate
implementation of visual media on stage. The researcher analysed a few performances based on design process and projection practices. A couple of valid responses of audience are also mentioned, because it helped the researcher to alter the projection design in subsequent shows.

**Aakalayudu**

The researcher as a theatre practitioner attempted to integrate media projections in a production *Aakalayudu* in 2003 at University of Hyderabad as part practical assignment of the design and direction course. It merely unprofessional exercise in implementing the media projection to this production. Primly the researcher motivated to implement the projection aspect in this production was that, curiosity on the effect of video projection, influence of screen culture, commanding knowledge on projectors, computers, video editing, etc.,. Apart from these, an eminent theatre maker Abhilash Pillai’s production *Verdigris* at Yavanika Theatre Festival in 2001 has strongly influenced him to integrate media projections in a play production. At the same theatre festival Thalai-k-kol production *Karunchuzhi* directed by Arumugham. V, was generated a visual idea through his mater theatre production.

The pioneered works of these two people’s productions spores the visual aspects of theatre production in the researcher's mind. The scavenger’s real life narratives projected by the scenographer Deepan Sivaraman’s documentary theatre
method of Piscator supports that production to create context and relates the real stage actions and inform the audience regarding the real world facts.

**Creative design process**

Thinking about the problem – the researcher need to find a creative visual solution for the production. Precisely he pointed out what is to be achieved. According to the story the designer need to establish number of locations with undefined temporal values. The visual narration of the story intricate with more than eight characters with subsequent episodes. The physical limitations are forced the researcher to employ the media projections in the production. The director intends to represent all the characters with two actors. Nearly six characters are portrayed on stage by changing costume and makeup, but a ghost character and alter ego of the protagonist need not appear like a human being. The solution is needed with a couple of months, because it’s a part of examination.

Thinking about the solution – thinking can be especially important in art. The researcher started thing the communication of the message in terms of visual. A few symbols are stroked and the researcher sketch them quickly and shared to others. Most of the people opposed and suggested few more ideas, which consumes more time and money to deploy in production. The researcher explained the production constraints to the approval body and finalised a couple of ideas.

Thinking about the Audience – the researcher accidently ignore the audience, whom is this visual message addressed. It’s resulted evidently at the end of the show. Most of the audience are failed to perceive the intended visual message through the media projections. The researcher aligned few technical and aesthetical aspects of design, even though the design failed to communicate the audience effectively. The audience perceived the projections are a separate entity rather than a part of whole
image in the total performance. The lure of projections are over dominated the overall visual design of the production.

Form and content - the researcher intend to create the local for the production in naturalistic style and temporal values shown in abstract style. The content originally created through the process of video production. The computer generated imagery used in the production to represent abstract temporal sequences. The mixed media projections are envisioned to keep throughout production. Finally, the media projections are used in production to narrate sequences only. Due to technical difficulties the researcher unable to produce media projections throughout production.

Form and function – the projected media has significant functions according to the design, like represent various locations and time intervals. The defined functions of the media projections are not fulfilled completely, due to problems in cueing and cue states. Few functions are achieved by accidentally not by the design. All the experiences are provoked the researcher to structure the projection element through a design.

Looking Sources – The researcher captured real locations and prepared projected content through video production. Some of the locations, like part, hotels, busy roads, sunset evenings are captured by video camera and properly edited according to the on stage actions. Some sequences like character entering from a restaurant to onstage dramatically synchronised and got good applause from audience. The abstract locations generated by computer generated imagery failed to convey the temporal information to audience. The researcher identified that, the natural and cultural resources are well connecting with the audience than the artefacts. The cognitive visual experience of the audience failed to derive meanings from the
unknown artefacts. The audience are quickly reciprocated with the natural and cultural imagery.

Doing – the researcher conducted visual experimentation with time-based media, like video and computer generated imagery. The video production materials gave interesting results and provided most of the solutions for the visual design, but the computer generated imagery unable to fulfil the design objectives because the designer didn’t shaped the materials. The video materials by their own potential flourished to communicate the message to audience like cinema. Most of the design was changed in subsequent shows, but the design unable to fulfil the all objectives of production successfully.

Projection practices -

The media projections in the project to establish a number of locales in limited time period, to establish an alter ego of the character as a character. The researcher attempted to create media content for the scenography function of media projections for different scenes. The lack of influential knowledge in video production, it consumed more time than required. It influenced the creation of projected alter ego of the real character. The researcher substituted the alter ego projection task of implementing a mirror device on stage. The rear projection technique was employed by the researcher to execute the media content on the cyclorama curtain. Lack or projection crew and improper projection cue sheet and positioning the projection control booth backside of the curtain, the production failed to operate cues in appropriate time.

The researcher used a 2500 lumens projector for rear projection on cyclorama screen. The windows media player was used for media playback device. Apart from the video content, the visualisation imagery generated by the audio in the playback
application used for represent the cosmic space of the performance environment. The researcher has to look the directorial aspects of the production, financial aspects, actor training aspects for performance positioned him in complex situations. At a time dealing more aspects in a production was influenced the media projection aspect of the production.

This production taught essential lessons to researcher in projection cue sheet creation, requirement of projection crew, authoritative knowledge of video production, acting training methods for mediated environments. This production positioned the researcher in a position, where he unable to answer the significant application or the demands of the projection in the production.

![Figure 4.10: Images from the Production 'Natakam Agadu'](image)

**Naatakam Agadu**

In 2004 production of Jolly Puthussery’s *Natakam Agadu* in Hyderabad, simplified some of the uncertainties of earlier production and caused to arouse new snags in the media projection practices for researcher.

Thinking about the problem – The media projections are used for an expressionistic comment on the stage actions. The visual style of the production is symbolic. The physical limitations are space and technical resources. There is sufficient time to design and practice.
Thinking about solution – the director and designing crew members suggested a design plan, the only thing is to implement. The researcher started working with the designing crew to produce projected content. Thinking about audience - the role of projection in that particular scenes are not much complicated. The production is designed to convey the narration ideas more than one design element, even with the absence of projection element the intended meaning can be conveyed through the stage actions.

Form and content - The media content was prepared from stock film clippings. The researcher able to overcome the video production difficulties and production cues. The production has demanded the computer generated imagery for illustration the celestial character of protagonist. Certain sequences like, the main character vanishing in the unknown spaces, playing chess game with death, post narrative sequences are required huge media projection practices. The production economical and appropriate projection design team not available during the production time. Budget influence on the media projection design practices was experienced by the researcher through this production.

Looking into the natural sources and artefacts for design solutions enriched the production values. There is not much visual experimentation taken place for design. Because the design was given and ready to implement. The researcher extensively worked for this production in content creation and content execution as per cues.

The Meta-theatrical style play production employed the video projections merely for scenography function. The opening of the performance started with the film clipping from Chicago movie. The puppetry sequences in the film was edited and projected on the stage. The onstage performers also supposed to mimic the actions of puppets. The onstage and onscreen actions create a visual unity to viewers.
The projected imagery significantly expressed the visual metaphor of the performance. The projection surface was a theatre front curtain means that, on a stage a small proscenium performance stage was constructed, which has a proscenium arch and curtain. The rear projections of video content was projected on this curtain. The crumpled theatre curtain contributed a visual texture for the projected media.

The projection screen used as dramatic device. The most of the characters entry and exits are emerged form or on the screen. The Robert Lepage widely employed rear projected shadow performances along with live stage actions. This shadow projection technique was evidently reflected in this production. Indian theatre performances integrated shadow projection sequences by experiencing the shadow play performance of folk theatre. The folk theatre traditions are significantly contributed Indian multimedia theatre by providing valuable understandings.

The projected imagery supplemented the onstage actions in a sequence as a painted curtain. According to the stage actions, the onstage characters are intended to perform a play. They enquired about the status of the painted curtain. Here, the projected still image on the curtain functioned as a dramatic device, which stands against a painted curtain. Apart from scenic purpose, the media projections are used to illustrate the visual narration of the on stage characters. The supplement visual aid for the verbal text express the notion of Robert Edmond Jones.

**Minister**

The Production *Minister* was produced by Arumugham. V, the live cast of the onstage and offstage actions are successfully staged. The builder’s association notion of ‘Live films on stage’ was employed by the researcher. The off stage actions are projected on stage will help the dramaturgy to carry forward the further stage actions.
The onstage live video casting used as Piscator style of choric and emphasise the character credentials.

In this production, the minister character celebrating the victory, the live media coverage by the press people. This sequence was dealt by introducing a live camera and media persons on stage and transmit of the live camera feed to project on the cyclorama. The simulations actions of outside world on a fictional world was conveyed through the media projection design. The researcher used an online editing suit for live relay of projected content. The Wooster group tradition of making visible the projection crew was evidently observed in this production. All the western inspirations are refined by the researcher with a wide experimentation before implementation. According to Piscator notion, the chorus function was illustrated through live theatre audiences cheerful action by mixing with the live coverage of the celebrations produced a huge visual spectacle on stage.

The offstage actions of a character ghost peeping onstage actions was captured and relayed on stage screen to emphasize the character actions and used for dramatic narration tool for further on stage actions. The live projected imagery used here to convey the offstage location and character actions also. The media projections are successfully worked to fulfil the design objects. Because, the projection design was simple than earlier productions. The researcher based on the bitter experience with computer generated imagery and original video content creation, the live video content preferred for this production.

The technical design was simple. A live cameras was connected with sufficient length of cable to the video editing mixer. The rear projector was connected to the mixer. The vision mixer helps the researcher to switch the live feed instantly from one camera to another camera. The multi-camera setup for this production
helped to convey potential of on stage character and his social status through the mediated visuals.

![Figure 4.11: Images from Shakespeare Alone Theatre Production](image)

**Shakespeare Alone**

The *Shakespeare Alone* production incorporates complex projection design. The offline media projected on stage to interact with the live performer. The production group gone through an intensive acting training system to perform with the mediated character actions. The director of the production Arumugham. V devised the script. The script interweaved with media projection narratives and stage narratives. The intermedial nature of the performance script supported the media projections in the performers. The projection is used not only for dramaturgy purpose, it evolved mediatised characters instead of live characters. The major criticism came from this point was that, the media replacing the role of live character. The interactive conversation between live and mediated characters immensely created a unique experience for the audience.

Thinking about problem – psychosomatic discourse between characters represented through media projections. The surrealist style or representation required. The physical constrains are limited number of performers and technical crew. The solution is needed within couple of weeks.
The production design envisioned to represent the psychic world of Shakespeare. The Shakespeare alone on the stage and recollect the characters from his works and relates it to the contemporary circumstances. This is a bold attempt incited by director to give new treatment to production and provide a new experience to audience. The projection design successfully fulfil the production objectives.

![Figure 4.12: Images from Shakespeare Alone Theatre Production](image)

The media projections are significantly played a role in order to construct the visual narrative of the production. The intermedial nature of the media projections evidently influenced the structure of the production. The performance begin with the cinematic titles about the production. It incorporates, the name of the play along with major credits of the production. The media projections significantly functioned as dramatic narrative tool at exposition of the play. The media images of the Shakespeare literary works inform the audience regarding the context of the performance environment. Through the prelude media imagery, the researcher expressed the visual metaphor of the production.

The dialogic conversation between onstage characters and on screen characters are intertwined dramatically to produce a mixed media production. The little span of the characters presence was represented through the virtual media
projections. The synchronised actions are enhance the dramatic action on the stage. The production clips are enclosed with the simplified digital data disk. The climax sequence enriched with the media projection imagery of war sequences related to on stage monologue of character and replicate the didactic tradition of Piscator.

The projection design process initiated by the researcher by looking the artefacts and history of shakesphere works. the characters created by the shakespear prevailing in existing society by their actions. The researcher carefully articulated his views in design and bended with the directors intentions. The production utilised minimum hardware implements and technical crew. The production was planned to show number of performances in various places, so the total play production design was very simple and minimal. All designs in this production was carefully synchronised and achieved maximum effect. The audience are acclaimed for the mixed-media narration of the performance.

The projected media content reduced the number of onstage performers. A few practitioners criticised the employment of projected characters on stage along with live actors, they felt it is a bad notion in live theatre replacing live actors with virtual characters. the production may be done without the projected content also but, the surrealistic style of the total production and psychic world of the protagonist well represented through the media projections. The limited resources deliberately put the designer in a position to deploy projected imagery to produce maximum effect. The production ‘shakespeare alone’ can be done without media projections with a huge casting and budget, but the psychic world of protagonist must illustrate with media projections.
Figure 4.13: Images from the Production Actors Are Not Allowed

**Actors Are Not Allowed**

*Actors Are Not Allowed* was an experimental production devised by Arumugham. V, which incorporates the unique projection surfaces ever before experimented by the researcher. Major performance space was placed inside a huge transparent polythene globe. The dramatic actions are taken place in and around at the same time. The projection surface was the transparent polythene globe wall. The Robert Whitman used filmic projections on plastic sheets in the *American Moon*. In the *Actors Are Not Allowed* production the role of media projections is primarily in Piscator terms of choric use and didactic use. The film media projection are
attempts to exemplify the fictional world actions and real stage actions deviations. The live cast of the inside action of the performance to the outside world was an attempt of expression of the reality to the existing world about the play world actions. The structure of the production resembles the genre of theatre performance Happenings. The structure of the production aided the media projection design to significant application.

Design Process- the director intends to develop a huge visual-scape in terms of physical and virtual. The physical space was structured aesthetically and posited in a open space. The open space transformed in to meaningful performing world with the positive space of polythene globe. The three performing locals are guided by the invisible actors and mass consciousness.

The vital task of the projection designer is creating a projection surface. The researcher explored the projection histories to find a creative solution for this production. The translucent polythene globe walls permitted the light to pass through but diffused. In this effect, the projected content was not visible on the opposite side. The designer experimented to erect screens inside the globe, but it is distracting the overall design by staging the screen along with audience.

The projection surface was unable to reflect the enough visible light towards the outside audience and resulted with poor imagery. The researcher replaced the existed projector with 7500lumens new projector to bright up the imagery. The emitted projector light produced multiple projection surfaces and create a disorder in lighting design of the production. Finally the brightness of the projector was scale downed and replaced with 5000lumens long throw projector. As per intended plan more than four projectors are need to be implement to cover entire polythene globe and create a 360degree projection wall. The properties of the material used in
construction of performance space technically not allowed the designer to implement. Finally the designer planned to construct the video wall with two projectors. The projector placed on-axis to the projection surface. The emitted projected light directly stroked the inside audience eyes. The researcher moderately corrected this problem with lens shift feature of projector and by changing the projection angle.

**Homosapiens**

The Production *Homosapiens* was a major study concern with this study. The production was produced by Prabhath Bhaskaran funded by India Foundation for the Arts in 2011. The implemented methodology for this research study was participatory action research. According to the research design, the researcher has to work with a specific problem to find a solution to resolve the problem. The participatory model works with the problem rather than work on the problem. The dramaturgy for this production was provided by Sankar Venkateswaran. Based on the explicit complexities involved in the performance narrative, the company provides an opportunity to the researcher to work with the complexities to solve and produce the significant work of art.

The researcher approached the project with his draft principles of media projection design, which was discussed in the chapter two. The researcher intends to provide a stable structure for media projection practices through this production outcome. As earlier informed, the draft media projection design was structured on the basis of existing pioneered media practices of the world and Melissa Shafer and Karen Brewster’s Theatre Design practices.

The dramaturgy provided by the author of this production was in two paragraphs. The company is working on performance to produce a new performance under a project in beckettian structure. The preliminary information provided by the
director to produce a draft idea for a media projection design for the play. The devising project has followed the collaborative design process. The company concentrates more on working process than application process. It’s made the researcher to work hard to produce various designs depending upon the growth of the work progress. Most of the rehearsals has followed by the researcher to understand the skeleton of the performance. The continuous discussions with the director regarding the progress of the performance aided the researcher to equip the necessary tools for the production. The Dialogic conversation between the characters are absolutely none. Rarely monologues of characters appear in the performance. The visual narrative approach of theatre production of the company enhanced the researcher media design possibilities enormously.

The researcher presented a working model for projection design for the production to the company. The company approved the design with appropriate corrections. The researcher framed the production objectives in a task wise order. In order to execute the design tasks, the researcher experimented in the lab with the various projections implements in order to deliver the design. Regarding these projections implements the researcher discussed in chapter three. The demonstration of the intended projection design was shown to the company for approval. The company tested the feasibility of the media projection design in the performance context. Several dry tech is conducted by the researcher in order to get ride the technical complications involved in the excitation.

**Task 1:** Create a performance world for the characters

Really the task is challenging to a theatre projection designer to create a space for a theatre space. The real stage space has transformed to another space. The audience and the characters have to believe that, they are living and sharing
another space than real space. The suspension of disbelief regarding the physical space in the audience psychics poses a great challenge to the researcher as media projection designer.

Design objective was merely in this task was scenical. Through the media projection the designer has to represent space, time, mood and style of the production. The researcher used projection immersion technique to fulfil the design objective of this task. The total performance spaces were encompassed by the huge projected media imagery of the infinite sky. In between the twinkling stars the characters are getting visibility. To concrete the pace environment the planets also placed in the distinct position in the projected environment. The movement of the characters seems to be appearing very slow. The movement of the planets seems to appear from the earth absolutely static. But really they are revolving with their native speeds like earth. To establish the context of the character slow phase movements the media projection imagery aided in a justified manner.

The movement of the onstage characters gradually increased and finally reached in a peak running position. The scenic background media projections are gradually transformed the places and denote the time laps on the stage actions. An asteroid with an enormous speed travel and hit the performance space everything collapsed including the performers. This task through media projection imagery and synchronised actions of on stage performers created a unique theatre experience for the audience members.
Task 2: Creating Pictorial Images

The prime aim of this task was to create a pictorial frame images with live stage characters. The photographic images of the passage of life have to be registered through the use of media projections.

The Didactic use of projection images was inversed by showing the real life action of the stage characters in mediating picture frames. Piscator bring the real world through the media projections on stage, but here the researcher inversely framed real stage life into mediated frames. It’s a way of passing comment on the contemporary media journalism on mass media. The projection mapping technique
was used for position various still images of the pictures. The actors' movements was synchronised with the position of the media projections.

**Task 3:** Creating various locales as an isolated performance environment for the characters.

This task fulfilled using the same projection mapping technique with the moving media images. Eight performance locales are created for eight performers on physical performance space. The characters are immersed in their virtual performance environments and performed the actions in isolation. The collage of the media performance environments created a cubist stage pictorial composition for the audience.

![Figure 4.15: Images from Homosapiens for Task 2, Task 3 and Task 4](image-url)
**Task 4:** Creating a tsunami environment.

Really this task posed a big challenge to researcher to fulfil the task with media projection design. Merely media projection functions as scenography tool. The immersive performance environment was created by moving media images of sea waves. The sea waves started from the audience feet position. Gradually increasing the phase of the waves, finally total performance space along with the performers was dipped in a huge sea waves. This effect acclaimed by the audience. The production videos for specific tasks are enclosed in the digital data disk.

**Imagining O**

The production *Imagining O* was produced by University of Kent, originally authored by Richard Schechner. The production performed in the International Theatre Festival of Kerala in 2012 under the artistic direction of Benjamin Mosse and Roanna Mitchell. The students of the University of Kent performed this production in India. Rosemary Klich, faculty at university of Kent, a renowned author of the book ‘Multimedia performance’ performed in this India production. The Kerala Sangeetha Nataka academy provided an opportunity to the researcher to work for production as technical expert in visual media. The company supported the researcher to execute the media projections with his design for India production in Kerala.

The collaborative working process for this site-specific production enriched the researcher abilities in media projection practices. The performance area across two separate venues, each has a walkable distance between them. Two venues incorporated media projections for specific needs. This production includes video installation art, live video projections and recorded video screenings. The audience is guided by the live performers as well as projected media content.
This project allocated with a high financial budget for visual media aspects alone. More than twelve 42inch High-definition LED video monitors, five 5000 Lumens multimedia projectors, four video cameras along with live editing system and analog playback devices and computer systems for digital playback system. Working with this huge configuration of the media protection system enriched the practical skills of the researcher. The experiences gained from the 2011 visual media project *Homosapiens* assertively positioned the researcher to execute the media projection aspects of this production.
The performance happened in various locations sequentially as per play production design. The distinct performance locals are unified successfully with the projected content. The pre-show video installation art introduce the total performance space to audience. All the video installation imagery drawn an invisible outline for the performance locales. The video monitor’s installation with looped video content resembled the practices of Nam June Paik. It merely used for establishing the performance world and used for dramatic narrative tools for untold performance narratives.

The live camera projection on the huge performance surface was used for Piscator choric use and emphasise the actions of the characters. The innovative projection surfaces were used by the researcher for media projection. The huge back wall of the auditorium was used for projection surface and grey projection cloth was used as a projection surface for scene called drowning to control the projection light spill on the performer. The hanging billboards are painted and prepared as projection screens for specific locations.

The technical projection design utilised all analog and digital visual media equipment in this productions. Among twelve locals of the productions, few locals are entirely equipped with analog playback devices means DVD players. Some locals are equipped with digital media distribution systems like as digital signage. The researcher experimented with an open source digital signage content management system ‘Xibo’. It’s enable the designer to synchronise all visual displays as per cue sheet. The live cameras are connected to analog vision mixer through cables and the output was delivered to the projector through the digital media server ArKaos. The designer taken help of HC Gilje’ real-time projection software ‘Video Projection Tools’ and Troikatronix live performance tool ‘Isadora’.
The map of the performance space was projected to inform the navigation plan of another performance space, as a way of documenting information. The peep room performance environment was a live cast on the projection surfaces to establish the voyeurism instinct of the audiences.