3.1 CHAPTER INTRODUCTION

The image of drama which bonds with time is addressed and the elements of it are critically evaluated. Fine-tuning these elements ultimately affects the whole value of the drama itself. The style and the language coordination of the drama can change the ultimate expression of the dramatic values. The study of the energy behind the language is also important.

The success of the drama itself mainly depends on the progression of it, meaning while isolating the progression will determine the real value of the drama even through very soon action or actresses are engaged in it. Inter relationally between various sense and also of a drama in discussed herewith.

In addition to above, space related Architecture has been considered through this chapter and also, about the language, form and orchestration on it are discussed more. These are the most important factors to Architecture experience.
Thus we understand that to create drama, a process become essential and in order to generate this process into substance of expression, it needs to adopt a language. Its language is created through elements of gesture, plots, sound, movement, colour, texture and the environment created through sets.

**Gesture (Abhinya)**

The function of gesture in drama as part of its action is either, as an expression of emotion, or an action, or. What leads up to action? Poetic expression of dance, subtle movement of limbs and hands and facial expressions are all identified as gestures.

**Dramatic action**

Action alone takes the primary place in drama. Action of unfolding events is what is central to drama, and without which drama would collapse Rao discusses this echoing the sentiment of Bharata as

"Acting and showing of action as a culmination of emotions is the pith and marrow of drama."\(^{XV}\)
To generate dramatic action, drama makes use of music, poetry, dancing, and literature, etc., yet it does not become a "potheguru" of all art forms as so discussed by Langer. Painting and dancing and other forms of art become a background to the action which takes place on stage. Action alone takes its dominance, and other arts are assimilated to it to bring out the importance of action. As identified by the Indian philosopher, Bharata in "Natya Sastra" in which he describes the importance of acting (Abhinaya) in relation to other arts which becomes integral to it. He calls these acting of poetry (Vacikabhinaya) acting of poesis and movements of body (Angikabhinaya) acting of dress, acting of music (Atodybhinaya). Thus the word acting becomes used in relation to all that is used in drama, as an accessory to show that everything has a place in it. Pao further exemplifies this idea as "A word spoken, a song sung, an article exhibited on stage are all gestures." These gestures are instrumental to the action which takes place on stage. Drama becomes a collective series of actions or events which takes place as a response to a central issue (or a theme) which led to its creation. The actors do not simply articulate lines of a play in varied accents and intonations; they are always accompanied with continuous movement in the form of gestures and human responses. And this is what generates drama on stage.

**Plot**

![Image of drama scene]

*Fig. 3.3 - Drama of Maname*
The plot is the events or the situations of a play, that springs up from the present, or from the past and is directed towards the future, with things to come and thus creating living experience. It is very briefly the arrangements of scenes in a play.

As Aristotle observed "the first element of a drama is plot." The imitation of the noble action in which events are so arranged that the audience has a sense of beginning, development, and the end of action. In the structure of drama it is necessary to create events which logically proceed from one another so that a sequential flow may be generated. Thus plot become an important tool in manipulating the power of dramatic illusion.

The plot rises from the background of characters and the theme. The development of the plot should generate tension and suspense. Therefore the dramatist: questions how much the audience needs to know of its final outcome.

3.3 LIGHTING, COLOUR AND TEXTURE TO ACCENTUATE AND CONTRAST

These are important to bring the spectator to intimate relationship with the stage action. They create expressive shadows and draws the spectator emotionally to the scene. Lighting and colour is used to accentuate and direct emphasis to certain major event of the play. This can only be used
through elements of contrast. Thus lights and colour become to drama "what music is to the lines of a song" so conveying and exemplifying its moods and feelings.

3.4 ENVIRONMENT TO GENERATE CONCEPT OF SPACE AND TIME

"The environment determines the movement of characters, not the movement of characters which determines the environment."  

The idea of dramatic illusion (the theatre must provide illusion of reality on stage) and the idea of creating a physical environment to generate this are two ruling concepts used in theatre. To strengthen the idea of illusion, environment becomes essential; the dramatist uses the stage as an total environment rather than simply a platform for acting. It becomes the space which conditions the activity created, therein. This could be achieved through sets, or by pure composition of actors on stage Langer speaks of sets as-

"The use of stage scenery with or without representational scenery to delimit the world in which virtual action takes place, the scene becomes a place."  

Sets as so expressed, are not to represent the natural world by creating a replica of it, but to generate an image. Thus the scenery becomes the visual participant "an element which more often spoke to the eye than the text of the play spoke to the ear."  

Setting so creates an illusion of space. Drama becomes in form of a deed done which moves within a time frame. The thrilling' immediacy of space and time concept, where space is manipulated within a situation to generate the impact of a living experience has been discussed as

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xvii Gassner John - Directions of Modern theaters and drama
xviii Langer K. Susanne - Feeling and Form
xix Ibid

Parallelism between Drama and Architecture with special reference to contemporary Sri Lankan Architecture
"In life we are creatures of time and space. In theatre of dramatic play, we sustain the powerful enabling illusion, that time and space can be manipulated and made to serve our ends." **XX**

Thus emotions of drama are created in relation to space and time and to achieve this, composition of space becomes vital.

### 3.5 ORCHESTRATION OF EVENTS IN DRAMA

It has been discussed earlier that drama has a coherent unity and is an articulated series of events. The events are linked one to another in an sequential order. The development of action is built up as a result of this. The plot progresses from one event to another and the audience become directly and emotionally involved through it. The vitality of dramatic experience lies in the orchestration of these events which generates into a final climax at the end. From the orchestration of plot, character and language arises drama. As is said in the words of Bharata, drama is created through the orchestration of a -

"Perpetual present; the past wells up as an ever renewing experience"

He continues,

"Layer after layer of action passing out and coming back, produces the effect of a rolling ball of action which gathers momentum grows and solidifies and when fully formed rests in the consciousness of spectators. Within a small area a mental arch is created, where through thousand vistas of space and times (Kalpanasatasahasrum) are revealed, they fuse in to dense unity and resurrect the mind of the spectator, as a new universe." **XXI**
3.6 ARCHITECTURAL LANGUAGE

Fig. 3.5 - Music video pavilion in the Netherlands

There is a code which generates quality in a building and makes things alive. There is a process adopted by architecture as well as other art forms to generate meaning; and this is through the language they use. The ability of built form to evoke expression lies in its power of language. The degree to which the building comes to life and the dynamism it generates is dependant on it. This is how the life of beautiful buildings are generated, where language is not only responsible for the shape of the built form, but its quality of space. In other words, "It is true that the spirit which the buildings have, their power their life comes from the pattern of language their builder used ..."

To compose spaces in accordance with a theme and to express meaning inherent is the essence of language. It is composed of vocabulary - the elements used to communicate meaning, as words of a language are, and grammar - The principles of composition which orders and unites these elements.

Elements of architectural language are the elements of space, and they are grouped into two, as generators and modifiers. Mass, scale, volume which are intrinsic components of the character of
space are its generators, where as colour, texture, light and darkness help to exemplify and accentuate space become its modifiers.

Composition is used in architecture to articulate spaces form a "whole" with meaning. In composition the principles of unity, contrast, proportion and accentuate are used to convey and to emphasize meaning.

**Unity**

![Image of architecture](image-url)

The consideration unity leads to examine how composition is arranged. In order to maintain unity, it is necessary to have a central focal idea or a theme. The spaces are articulated under this.

"In order that unity in composition should be maintained it is necessary that some central or a focal idea of composition should clearly dominate conception...The dominant may consist of a single unit of element or it may consist of plurality of elements of varying sizes"

It is the presence of unity in architecture which marks a difference between the architectural composition and haphazard arrangement of scattered architectural elements. The relationship of elements to the whole is what we call proportion. The correct proportion in mass and details, similarly determine the unity of composition.

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*Roberstson Howart - The principle of Architectural composition*

*Parallelism between Drama and Architecture with special reference to contemporary Sri Lankan Architecture*
Elements of Contrast

Contrast is used in architecture to avoid monotony and should be used to create interesting composition. It pours relief to the senses and stimulates and gives freedom and vitality to the built form. Through variation in shapes and forms of spaces, differences in volume or changes in colour and tone, the contrast could be achieved.

The importance of contrast has a great relevance to the composition and proportion of masses. "Good proportion in any composition will be found dependant on certain effects of contrast, and we may almost say that obtaining good proportion in a general sense is synonymous with obtaining good contrast."
Accentuation of Forms

Fig. 3.9 - Il Redentore: Venice 1577-92

Accentuation gives emphasis or accent to elements of composition to enhance the effects or grouping. This becomes relevant under achieving contrast, and it is achieved in a variety of ways, by sheer massing and bulk of forms, by concentration of richness in decoration, or by strength of colour or tone, this could be achieved.

It creates a centre of attraction and enhances the effects of grouping of spaces and forms. It enables to direct movement in such a way that one become unconsciously and unhesitantly led in the direction of the accentuated element.

3.7 THE ORCHESTRATION OF SPATIAL PROGRESSION

Fig. 3.10 - Scarborough College: West Hill, Ontario

This becomes the one of the fundamental principles of ordering spaces in architectural composition. The quality and meaning generated through spaces has been discussed above. The orchestration
of spatial progression means, the ordering of spaces in a manner to generate this meaning and expression. Thus as one moves from space to space, he is enabled to perceive the meaning inherent in it. The articulation of spaces depends upon the experience a person is subjected to at each space, and the masterly orchestration of these experiences. This idea is echoed in the words of E.N. Bacon as

"Architecture is the articulation of space, so as to produce in the participant a definite spatial experience in relation to the previous and anticipated experience." \(^{xxv}\)

This could in other words be described as a journey through the built form, starting from the entrance where it begins and progresses towards the end. - Which is marked by a major space, or a climax? Each space is thus a unifying part of another; it does not exist in isolation but becomes a part of the "whole" to generate meaning. This evokes the relationship between space and the people.

**Orchestration generates Movements**

Orchestration groups spaces following a certain pattern which establishes a sequence. This could be defined as a series of spaces - taking their form one another. This ensures the flow of space and establishes order.

"All spaces, interior and exterior are experienced by people passing through them in a definite sequence. Spaces do not occur in isolation, they are linked together, and thus effect of space depends on the space before it and after it. All spatial sequence must be functional and legible."

The sequence thus generates movement which enhances the potentiality of the spaces to be experienced. Architecture is created, through the movement of space from one to another. The layering of spaces in such a manner to create a "living experience of space".

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\(^{xxv}\) E.N. Bacon - Design of Cities

\(^{xxvi}\) Synder C. James - Introduction to Architecture
This is done through the sense of movement generated in the mind of the user from the moment he enters into a building thus the physical immobile and static spaces of a built form enables the generation of dynamic movement. This movement relates the spaces to one another and establishes their inter relationship.

The idea of the user’s movement through spaces creates a continuity of experience which invites his participation. This lays basis for creating meaningful built form. The movement has a directional sense marked by the axis of the building. It starts from the entrance which is its beginning and ends at the climax.

3.8 EXPERIENCING ARCHITECTURE

The experiencing journey consists of a starting point from which we are taken through a sequence of spaces that culminates into a climax. The approach way becomes the first experience of the built form. Which prepares a person and orientates him towards a specific direction? This may be achieved by a straight axis leading directly and formerly, heightening the impact of the built form or by a winding road with levels providing different sensations and unexpectancy. The journey may be varied by the duration, where one would directly or through time experience the view of the built form. This generates an impact of the spatial experience which follows.

Transitional Spaces

Fig. 3.11 - Piazza del Campidogli: Rome
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The spaces between the entrance and the built form act as a transitional space, which emphasises and gives the sensation of entering. This may enable the creation of an impact of the built form according to the sense of direction it offers. Examples are staircases, piazzas, terraces.

**Entrance**

![Image](Sant' Andra: Italy, Montova)

This is the in-between breathing space between the outside and the inside. A place of preparation where a person can change his frame of mind was adapted to certain conditions of the space. As an example, when arriving from a loud noisy public area to accept an intimate protective feeling of indoors the transition in the mood is created through the entrance.

This experience may change due to changes of light, surface textures, directional views, sounds experienced by a person as he enters into a building.

The entrance radiates movements along the main path into the core space. It can change the mood and the behavior of the user.

**Intermediate Connectors**

![Image](Louver Museum Corridor)

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This connects spaces from the entrance to the main or the secondary spaces. It could be created through an open space with a colonnade, or an enclosed space having a directional sense, and creating movement along it in a required direction. The texture of the form and the manner it is treated generates the required emotions and sensations.

**Intermediate Climax**

![Intermediate Climax Image](image_url)

These could be introduced by lobby places at intervals connecting prior spaces, to the main space. They perform a specific meaning gradually serving to heighten the quality of the main space (climax). This may also act to provide an immediate moment before the climax, creating the transformation possible. The proper handling of scale, volume, textural effects of light and darkness makes the required transformation of the built form in order to receive the major space. Thus the intermediate climaxes accentuate the major climax, and creates a powerful impact heightening the emotions and the expectations of the spectator,

**Climax**

![Climax Image](image_url)

*Fig. 3.15 – Mail Space of Parliament: Jayawardenapura*
This is the destination or the focal point of the spatial journey. It is placed in an appropriate position in the movement path; this may vary, perhaps at the middle or end to gather impact. Each space therefore is organized in an hierarchical order which ends up with this central or major space, which begets the climax of the total spatial experience. The climax ultimately acquires the dominance of the spatial experience, and communicates this to the user. This is the essence of the total spatial experience.

The climax does not necessarily become a space itself, but a view directed or an element could also create this impact.