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THE PREVALENCE OF EXPERIMENTATION BETWEEN RENEWAL AND TRADITION; THE TRILOGY OF ACTOR-SPACE-AUDIENCE FROM JACQUES COPEAU TO PETER BROOK

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Abstract. Experimentation is closely linked to the emergence of theater, which traces its origins back to folk celebrations and religious rituals. It had no fixed origins or rules, and the best evidence of that is the experimentation carried out by Arion, who transformed the songs of dithyrambic celebrations into theatrical texts and presented them to the audience at the beginning of the sixth century BC. In terms of performance, experimentation began with the carts of Thespis, on which these texts were presented. If we consider the techniques innovated by Aeschylus and Sophocles, such as the addition of the first and second actors, the use of masks, high-heeled shoes, and the trumpet, all of these techniques contribute to the experimentation that did not capture the attention of observers or the audience for a long time. The first step in the field of theatrical experimentation in the modern era was achieved with the emergence of the realistic trend, illustrated by the approaches of the Meiningen Company, which established a new system for theater groups. Subsequently, Stanislavski sought to formulate his method in building dramatic characters, relying on a series of experiments, the most significant of which was the experience of "emotional memory." He then invited a group of Russian theater practitioners, including his student Meyerhold, to abandon the method and adopt biomechanics, drawing on Taylor's theory of organizing muscular effort and rhythm to achieve greater results. Gordon Craig's demands for the actor to resemble a super-marionette and Max Reinhardt's rejection of transforming theater into a moral institution were the main reasons for changing the space between the actor and the audience according to the nature of the work, thereby altering the style of its treatment. Craig believed that theater was a community for emotional participation, in contrast to Jacques Copeau's approach, which aimed to prevent the audience's attention from being diverted from the actor; thus, he minimized the set design and used a fixed architecture with changing details.

Keywords: Experimentation, renewal, actor, space, theater

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РАСПРОСТРАНЕНИЕ ЭКСПЕРИМЕНТОВ: МЕЖДУ ОБНОВЛЕНИЕМ И ТРАДИЦИЕЙ ТРИЛОГИЯ «АКТЁР- ПРОСТРАНСТВО- АУДИТОРИЯ» ОТ ЖАКА КОПО ДО ПИТЕРА БРУКА

Хамза Джабеллах*

Имен Булмерка**

Абстракт. Эксперименты тесно связаны с возникновением театра, который ведёт своё начало от народных праздников и религиозных обрядов. У театра не было чётких истоков или правил, и лучшим подтверждением этого является эксперимент Арнона, который преобразовал песни дитирамбических праздников в театральные тексты и представил их аудитории в начале VI века до н.э. С точки зрения исполнения, эксперименты начались с повозок Фесписа, на которых эти тексты показывались. Если рассмотреть инновационные техники Эсхила и Софокла, такие как добавление первого и второго актёров, использование масок, высоких каблуков и трубы, все эти приёмы способствовали экспериментированию, которое долго не привлекало внимания наблюдателей или зрителей. Первый шаг в области театральных экспериментов в современную эпоху был сделан с появлением реалистического направления, продемонстрированного подходами труппы Мейнинген, которая установила новую систему для театральных коллективов. Позже Станиславский стремился сформулировать свой метод построения драматических персонажей, опираясь на ряд экспериментов, самым значительным из которых стал опыт «эмоциональной памяти». Затем он пригласил группу российских театральных деятелей, включая своего ученика Мейерхольда, отказаться от метода и принять биомеханику, опираясь на теорию Тейлора об организации мышечных усилий и ритма для достижения лучших результатов. Требования Гордона Крейга, чтобы актёр был похож на супер-марионетку, и отказ Макса Рейнхардта превращать театр в нравственное учреждение были главными причинами изменения пространства между актёром и аудиторией в зависимости от характера работы, что изменило стиль её постановки. Крейг считал театр сообществом для эмоционального участия, в отличие от подхода Жака Копо, который стремился не отвлекать внимание зрителей от актёра; поэтому он минимизировал сценографию и использовал фиксированную архитектуру с меняющимися деталями.

Ключевые слова: эксперимент, обновление, актёр, пространство, театр

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TƏCRÜBƏNİN YAYILMASI: YENİLİKLƏ ƏNƏNƏ ARASINDA JAK KOPO-DAN PİTER BRUK-A AKTYOR-MƏKAN-AUDİTORİYA TRİLOGİYASI

Həmzə Cabellah*

İmen Bulmerka**

Abstrakt. Təcrübə teatrın yaranması ilə sıx bağlıdır və onun kökləri xalq bayramları və dini mərasimlərə gedib çıxır. Teatrın müəyyən başlanğıc nöqtəsi və qaydaları yox idi və bunun ən yaxşı sübutu Arionun apardığı təcrübədir; o, ditirambik bayram mahnılarını teatr mətnlərinə çevirmiş və eramızdan əvvəl VI əsrin əvvəllərində tamaşaçı qarşısında təqdim etmişdir. Tamaşanın təqdimatı baxımından təcrübə Tezpisin arabalarında başlamışdır, bu arabalar üzərində həmin mətnlər göstərilirdi. Əskiyl və Sofoklun yenilik gətirdiyi texnikalar, məsələn, birinci və ikinci aktyorun əlavə olunması, maskaların istifadəsi, hündürdaban ayaqqabılar və tütək kimi elementlər uzun müddət müşahidəçilərin və tamaşaçıların diqqətini cəlb etməmiş təcrübə hesab edilə bilər. Müasir dövrdə teatr təcrübəsi sahəsində ilk addım realist cərəyanın meydana çıxması ilə atılmışdır; bunu Meyningen Komandasının yanaşmaları nümayiş etdirir ki, onlar teatr kollektivləri üçün yeni sistem yaratmışdılar. Sonra Stanislavski dramatik personajların qurulmasında öz metodunu işləyib hazırlamağa çalışmış, bunun üçün müxtəlif təcrübələr aparmışdır, ən önəmlisi isə “emosional yaddaş” təcrübəsi olmuşdur. O, sonra tələbəsi Meyerhold da daxil olmaqla bir qrup rus teatr ustasını metoddan imtina edib bionomikani qəbul etməyə çağırmışdır; bu, Taylorun əzələ gücü və ritmin təşkili nəzəriyyəsinə əsaslanırdı və daha yaxşı nəticələr əldə etməyə yönəlmişdi. Qordon Kreyqin aktyorun supermarionetə bənzəməsi tələbləri və Maks Reynhardtın teatrı əxlaqi bir quruma çevirməyə qarşı çıxması işin xarakterinə uyğun olaraq aktyorla auditoriya arasındakı məkanı dəyişdirmək üçün əsas səbəblər olmuş, beləliklə, teatrın üslubunu da dəyişmişdir. Kreyq teatrı emosional iştirak üçün bir cəmiyyət hesab edirdi; bu, Jak Kopo-nun yanaşmasından fərqlənirdi, o, tamaşaçının diqqətinin aktyordan yayındırılmasının qarşısını almağa çalışırdı; buna görə də səhnə quruluşunu minimuma endirir və dəyişən detallar ilə sabit memarlıqdan istifadə edirdi.

Açar sözlər: Təcrübə, yenilik, aktyor, məkan, teatr

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1.Introduction

We may find many critics and theorists who have presented their interpretations of experimental theater, in an attempt to define its terminology and delineate the boundaries of its practice. However, to this day, there has been no absolute agreement on a fixed definition. *"...We see that the differences extend from the search for the new and the unique to breaking classical theatrical laws and rebelling against them, as well as seeking new forms of theatrical expression and innovative tools"* (Raja, 2007). This prompts us to strive for new images, relying on movement and sometimes escaping from the text, allowing the language of performance to communicate its meanings through visual and auditory images. At times, music plays a central role. All of this remains an effort to grasp the terminology and define its meaning. We find that Appia and Émile Jaques-Dalcroze participated in training actors to physically respond to musical rhythm in order to enhance the emotional values in gestures. All this disagreement and divergence among these pioneers and innovators of theatrical trends was aimed at prioritizing aesthetic aspects over realism (Abdul-Hamid, 2013)

2.Jacques Copeau (Liebhart, 1995) and the Call for Renewal

Copeau is considered one of the fiercest opponents of his teacher André Antoine's method. He called for renewal in theater and a revolution by returning to the golden age, as he saw it in the flourishing periods of theater known to the Greeks and the Elizabethans during Shakespeare's time, in contrast to the popular entertainment theater that prevailed in his era. Through this call, Copeau aimed to revive the ancient heritage by returning to the glories of ancient Greece, *commedia dell'arte*, and improvisation. For him, renewal was represented in "returning to an open, unroofed space for presenting performances".

Copeau formulated his equation in this regard, which we can summarize in a phrase that belongs to other visions in a different field of human activity: "Less is more." Reducing the theater to its simplest and most profound elements may sustain and strengthen it, allowing it to reach broader sectors and extend its influence into the deepest levels of their souls (Rashid, 2013)

Copeau emphasized the importance of these two qualities, simplicity and purity, which characterized the Greek theater and formed significant relationships for the modernist movement at the same time. "This simplicity is as ancient as it is modern". The theatrical form that Copeau envisioned as less complicated and more modern at the same time is found in Greek theater. Perhaps a large number of theaters built without proscenium arches since Copeau's time demonstrate the goal of his advocacy. (Liebhart, 1995)

As French theater at that time began to sink into vulgarity, banality, and commercialism, Copeau's stance emerged in the context of this decline in

values, ethics, and beauty. He combined the symbolism and poetry found in realism and naturalism, despite his rejection of both movements. However, he merged their spirits in order to seek symbolic, poetic, mythical, imaginative, and even artistic dimensions within the text.

He called for ethical, artistic, and aesthetic values, basing his work on two foundations: ethics and technique. By combining the naturalism of André Antoine with the symbolic artistic direction represented by Craig and Appia, his theatrical performances were characterized by a complete harmony between lighting, the rhythm of movement, the simplicity of the stage design, and the harmony of sounds, without neglecting the importance of the word. Each of the aforementioned elements holds significance in the aesthetic formation of the theatrical performance.

3. Antoin Artaud (Baqir, 2014) and the Search for Alternative Places

Artaud strongly advocated for leaving the Italian box stage and called for reshaping the theater building, following Appia's call, which primarily aimed at creating new spaces for theatrical performance. He sought to move toward spaces free from the barriers that separate the audience from the performance.

Artaud had a significant understanding of the Aristotelian system, considering the spirit of the theatrical space to emerge from the interaction of the audience through the ritualistic catharsis. Ali Azawi emphasizes in his book "The Theater and Its Double": "The theater is not merely a representation and imitation; it must return to its celebratory and primitive ritual roots to free humanity from its ingrained negative instincts, and subsequently liberate it from inherited emotions and the complete, hidden aggressive feelings within its subconscious at the level of collective unconscious" (Baqir, 2014). Thus, he distinguishes between the idea of imitation and the law of mimesis, which he regarded as the aesthetic philosophy of the creator's act. He also emphasizes his call for renewal by moving toward different and diverse spaces to host theatrical performances. Artaud states: "We will eliminate the stage and the auditorium, replacing them with a single space without barriers of any kind, where the theater of events itself becomes the focus, and we restore direct contact between the audience and the performance, as the audience placed amidst the events is surrounded by them and affected by them. This audience positioning results from the very shape of the auditorium". (Rashid K. , 2013)

Artaud's call for the search for alternative spaces is rooted in his strong belief in returning to ancient times. He viewed the Greek theater and ecclesiastical theater as places that unite the audience and the performer within a ritualistic, religious, and social relationship that connects them to one another, not merely for aesthetic value but also to fulfill an artistic function. This is emphasized when he stated: "We will abandon the current performance halls and move to a warehouse or garage, which we will rebuild according to the methods that

led to the creation of some churches, sacred places, and the high temples of Tibet" (Rashid K. , 2013)

The space that Artaud proposed to generate feelings in the audience through their interaction in celebration, transforming them into an element within the ritualistic theatrical space, is not merely an artistic suggestion. It is "... a poetic spatial formulation that aligns with his thought in excluding the text (the word) and replacing it with movements and sensation. All of this is achieved through visual vocabulary and the elements present in the theatrical space, allowing this poetic spatial formulation. As he expresses it: "Changing the fate of the word in theater means using it in a tangible spatial sense".(Rashid K. , 2013)

This is what Artaud indeed called for in 1921 when he stated: "The dramatic art, above all, is the art of life that can express itself without structures, without equipped stages; all what is needed is time and space".(Roose-Evans, 2000)

Artaud aimed to establish an inclusive theater that combined all elements of theatrical presentation (the word, acting, lighting, music, dance, and movement). This theater replaced the Western theater known for its psychological tendencies, which he rejected both in form and content. His perspective was articulated in his book "The Theater of Cruelty", published in 1933(Baqir, 2014), which served as a special school of Artaud's style. One of the most significant figures influenced by him was the great director Peter Brook. "Thus, the Theater of Cruelty is that theater which liberates humanity from aggressive instincts and frees it from inherited subconscious emotional reactions through harsh purification by evoking fear and terror, utilizing destructive psychological shocks that are impactful, and opening up to anthropological theater and Eastern experiences based on religious and ritualistic scenography, physical choreography, and kinetic expression"(Baqir, 2014, p. 88)

Artaud believed that theater should abandon psychological tendencies, which characterize contemporary Western theater that relies on inspiration while negating all that is human in favor of the poetic. In contrast, he drew inspiration from the Eastern theater, which embodies a metaphysical approach and a directorial composition made up of a series of movements. Artaud's theater is not psychological; it is rather a visual theater that relies on the power of magic, metaphysics, and theatrical direction.(Salman, 2012) Through this, he emphasizes the role and function of theater in creating a new image of life and reshaping it, rather than merely evoking emotions to achieve pleasure and admiration, which makes theater an art without purpose, lacking any meaningful objective.

Artaud emphasizes the element of cruelty in his theater as the foundation of every performance. For Artaud, the term "cruelty" signifies the appetite for life, as well as a love for life or the continuity of life that consumes words. In

other words, it represents the pain without which the necessity of life cannot be inevitable (Salman, 2012). Here, in Artaud's view, the word is replaced by movement, liberating him from the constraints of temporal development. For Artaud, the Theater of Cruelty is: "the theater based on form, movement, and lighting, substituting rhetoric with kinetic expression". Perhaps the difference between the Theater of Cruelty that Artaud envisioned and the dream theater sought by the surrealists lies in Artaud's focus on the collective unconscious rather than the individual, subjective unconscious of the artist. He aimed to invoke this individual unconscious through myth rather than individual dreams and visions, appealing to form and movement instead of form and word. (Salman, 2012, p. 82)

As for the visual elements of the theatrical performance, Artaud believes that lighting plays a significant role with great power, impact, and suggestion. He sought new ways to layer it, using waves or bursts like arrows to highlight feelings of anger, fear, heat, cold, and so on, (Salman, 2012) through elements of precision, thickness, and density. He called for a reconsideration of the colors used, advocating for the creation of special types of colors, in addition to employing ancient costumes that evoke rituals representing a historical era where the ceremony was central. He also emphasized the use of large masks and unique proportions that appear like verbal images to reinforce the tangible aspect.

4. Jean Vilar (Eid, 2002), a Pioneer of the Popular Theater

Vilar, like many directors, was influenced by Artaud's call, which extended over many years. He was also impacted by Jacques Copeau's advocacy, which closely aligned with Vilar's aspirations through his repeated calls to simplify theatrical scenery and eliminate excessive opulence and ornamentation that do not serve or affect the audience. He rejected the Italian box stage, which led him, after directing several works by Adamov and André Gide, to completely abandon traditional Italian-style theater architecture. He felt the need for a different theatrical architecture capable of achieving complete communication between the audience and the theatrical performance. (Salman, 2012, p. 84)

His profound obsession with the popular idea in art allowed him to deeply penetrate the hearts of the French public, establishing a close connection with the audience base, enabling him to compete with the most prestigious French theaters, including the Comédie-Française, which founded the Avignon Festival. "He abandoned traditional theatrical architecture entirely through his performances, feeling the need for a different theatrical space capable of achieving complete communication between the audience and the theatrical performance" (Aloui, 2019) The most important aspect of Vilar's theater is his focus on the social planning of art for the people. He sought to establish a correct relationship between theater and society, continuously working to

foster and value this relationship. As he expressed: "Our duty is to contribute to the establishment of a new society, and only then can we create a new theater" (Eid, 2002, pp. 104-105). He goes even further, linking the attainment of perfection in performance to the necessity of having an audience that firmly believes in the theater and the magnificence of its message.

Through the establishment of the national popular theater, Vilar aimed to give theater a social function, which he referred to as "theater as a public service". He also proposed the Avignon Theater Festival, which he inaugurated in 1947. The festival gained popularity through the social upheaval of 1968 in France. (Salman, 2012, p. 70)

To understand Vilar's thought and to grasp the structure, style, and methodology of his school, there is no better resource than the essential questions and answers included in Vilar's book "Theatrical Tradition," published in 1955.

In this regard, the writer draws some of these questions and answers as presented by Dr. Kamal El-Din Eid in his book "Global Approaches to Theater Direction". The answers, in our view, are at the heart of the book, which synthesizes all the information and extensive study to understand the relationship between scenic aesthetics and directorial vision through the points of intersection and engagement between them. This is particularly evident in the ongoing differentiation and renewal within the essential trilogy of theater: actor, space (the spatial construction with all its components), and audience. Thus, the questions and answers are as follows:

Q: In your opinion, is there a new school specializing in the French theater direction?

A: No, and fortunately, this is the case, because we are in need of the art of the theater director that emerges from pure artistic self-expression. We need an art like that presented by the pioneer Gordon Craig.(Eid, 2002, p. 113)

Q: Where do you position yourself among old or modern directors?

A: I stand in directing against the viewpoint that presents the play for the sake of the play itself. Therefore, I oppose the trend that prevailed for several years with its terrible methods of renewing the French theater, which extended to the decor and focused on changing and playing with lighting without a dramatic purpose".

I strive for a theater with a simple impact, but regarding influence, I disdain the efforts of elaborate decor and costumes in those plays. The expansion that has occurred in theater, along with the excessive attention to architecture, sculpture, decor, music, and cinematic direction, is merely a fashion and a novelty. Theater must turn its back on all these fads, especially since the people still feel the scars of war. The dramatic content is what endures because it is the essence of theater, and it is what the people seek within the theater to find

the insightful words that clarify the German family's situation for our people. For the actors, too, the words are what matter in the play, and they dictate all the duties of the French theater director. (Eid, 2002, pp. 113-114)

Q: Is it advisable to search for a new form for the stage in some plays?

A: Regarding the construction or architectural aspect of the theater, there can be many answers, but that does not come from knowledge alone. To answer the question, I must summarize what Lope de Vega mentioned in relation to your question: "Three theatrical settings and two characters and one emotion, yet there is no impact on the audience". (Eid, 2002, pp. 117-118)

5. Jerzy Grotowski, (Eid, 2002) a Poor Theater towards the Duality of the Actor and the Spectator

Grotowski founded the laboratory theater that presented many significant modern theatrical experiments, eventually becoming one of the most important theatrical schools in acting and directing after the Stanislavski method. No great director like Stanislavski has been able to explore with such depth and comprehensive vision the nature of the art of acting, its meaning, and its tools, or the mental, physical, and emotional processes that are an integral part of this art. (Grotowski, 1979)

Grotowski, in his theory which he termed "poor theater", relied on the vital relationship between the actor and the spectator, which he considered irreplaceable. This is the foundation of his philosophy in the theater laboratory. He sought the essence of theater starting from this relationship, rejecting all external elements surrounding the actor, such as costumes, decor, clothing, makeup, and lighting, considering them a form of artistic theft. He articulated this in an important section he called "Towards a Poor Theater", which is an explanation of his theory, where he states:

"... we discovered that there are many unnecessary elements in theater that can be eliminated. Theater can exist without makeup, costumes, or theatrical scenery, and without a performance space separate from the audience's space (the stage), as well as without lighting or sound effects, etc. However, it cannot exist without the direct emotional and cognitive relationship and the live communication between the actor and the spectator. This is an old theoretical truth, of course, but when we put it into actual practice, it defines most of our familiar ideas about theater. It does not change our conception of theater as a collection of various creative arts such as literature, sculpture, painting, architecture, lighting, and acting (under the direction of a director). This (composite) theater is the contemporary theater that we initiate and call (rich theater)- rich in its mistakes". (Grotowski, 1979, pp. 22-24)

Grotowski rejects within the laboratory theater the idea of theater as a collection of different creative arts, which relies on artistic theft and is known as "total theater". This approach depends on other arts such as architecture, sculpture, painting, lighting, and literature, in an attempt by total theater to escape the predicament of cinema and television when using technological capabilities and techniques like editing to make rapid and direct changes from one location to another and from one scene to another. As a result, theater resorted to screens and used them as backgrounds in performances, employing advanced techniques to create movement and vitality in the theatrical presentation. However, all of this, in Grotowski's view, is nonsense.

In this regard, Grotowski mentions in his article "Poor Theater": "... I propose poverty in theatre. We have resigned from the stage-and-auditorium plant: for each production, a new space is designed for the actors and spectators". (Grotowski, 1979, p. 24) In this way, Grotowski created new formulations of space and its role in the theatrical performance, which changed many concepts in both performance and the presentation itself. The method Grotowski proposes for reorganizing the space not only enhances the impact of the actor and strengthens their relationship with the spectator, but also brings the spectator closer to the event, making them a contributor to it and an integral part of it. (Grotowski, 1979, p. 24)

The concept of space in Grotowski's work differs from that of his predecessors, Jacques Copeau and Meyerhold, particularly regarding the number of actors and spectators, which does not exceed twenty audience members per performance. This participation played a role in the actors' performances, as the audience was distributed along specific lines that later integrated into the actors' movements, enhancing their performance energies. This continuity in acting gave Grotowski's theater the characteristic of offering "different patterns of the relationship between the spectator and the performance". In the staging of "The Last Supper of Faust" the audience was transformed into guests distributed at dinner tables. In another performance, the spectators took the positions of patients in a lunatic hospital where the events unfold, while at other times they peered at the actors in "The Stubborn Prince" from behind tall walls. Grotowski prepares the theatrical space to showcase the actor in their most impactful form, designing the space so that its levels and configurations serve as a background for the actors, but this background is not interpretative; it is demonstrative of the actor's actions (Grotowski, 1979, p. 100). Grotowski was keen on liberating the space from all details and excesses used in its composition, thereby giving sole importance to the actor over the other elements of the performance, both visual and auditory. He made the body the key to the actor's performance in this approach,

which is why it was essential to teach and train them in the arts of acrobatics and circus skills. (El Sharkawy, 2012)

Grotowski emphasizes this idea by stating: "Actors may be able to construct a certain structure with their bodies amidst the audience, thus making the audience a part of the architecture of the event, subjected to a kind of pressure resulting from the definition of the space, as seen in the performance of the *Acropolis* by its author, Vespansky, or the actors may perform amidst the audience while ignoring them". (Grotowski, 1979, p. 24)

The spaces created by Grotowski reflect an advanced understanding of the meaning of signification in theater, encompassing various visual, spatial, and auditory types. He relied on a method of contrast through reduction, emphasizing natural elements that concern the spectator while obscuring the psychological drive present in the hidden structure of signs. This is achieved by highlighting the framework built by the intimate relationship between the actor and the spectator.

Grotowski transformed the theatrical space into a kind of setting prepared for performing spiritual rituals, focusing significantly on confronting societal religious norms and manifestations that expressed collective thinking and programmed individual behavior and thought. Grotowski referred to this as the "forbidden queue", which necessitated confronting it by activating the dormant perceptions in the spectator's mind and breaking these fortified assumptions through his use of these types of spatial systems. These were created in a suggestive manner compatible with the spectator's stereotypes, leading them to the idea of sanctity, which Grotowski himself rejected, expressing it as the "dialectic of mockery and deification". In addition to the spatial creation, another important factor is the lighting, which hinted at this purpose and dominated the spatial configurations and performance, having a similar effect to what occurs in churches. For example, the use of fixed light sources by the actor and the ways of dealing with shadows and patches of light through the personal tactics of each actor. (Rashid K. , 2013, pp. 102-103)

6.Experimentation of Peter Brook(Salman, 2012)

Peter Brook is considered one of the most important experimental scenographers in contemporary theater, having established an aesthetic approach that develops modern spatial formulations as one of the key experimental inquiries that characterize his performances.

The performances directed by Peter Brook reveal variations of different spatial formulations and systems of relationship between the spectator and the performance, as well as the organization of the distances separating them and the nature of the space designated for the audience. This was accompanied by the growth and development of proxemics, which studies how each society, type, and group organizes the distances between individuals and groups. For

instance, there is "personal distance" and "social distance"(Salman, 2012). Brook's aim is to move away from traditional theater, which he referred to as "dead theater".

Brook believes that his theater is based on creating close and intimate relationships between the actor and the spectator. The new spaces he places his audience in oppose the comfort and luxury provided by the theater auditorium. This is because the spectator's feeling of comfort leads to relaxation and a lack of focus and connection with the performance, resulting in a reverse effect that distances the spectator from the performance. Thus, the distances, gaps, and spaces between individuals create a barrier between the spectators and the performance, increasing their isolation. This is contrary to what the space should do: enhance the connection between people and reduce the personal distance for each spectator.

Brook spoke about empty space as a place that attracts elements and forces from outside it, thus it must be filled, based on the idea that nature abhors a vacuum. In theater, this space becomes a cause for conflict among the actors, allowing them to play roles that enable them to dominate it and control the other elements present within. It does not pose a physical danger because theater does not affect the immediate sensory reality in changing society. We can alter and modify the space in a theatrical work since time is ours, unlike the space outside the theater, which has a direct, sensory, and effective impact, and its consequences can be dangerous for societies. (Raja, 2007, pp. 127-128)

Brook says: "I believe that theater today should move away from creating another world behind the fourth wall that the spectator can escape into; rather, it should strive to create a more powerful awareness of what lies at the heart of our world...". (Brook, 2011) He means that the performance should transform into a meeting between the actors and the audience on an equal level, based on a dynamic relationship between the two worlds: the world of the actor and the world of the spectator. He adds: "Theater exists only when these two worlds- the world of the actors and the world of the spectators- meet, creating a miniature community. This miniature world comes together every evening in that space, and the role of theater is to provide this miniature world with a functioning and flavor from another transient world, complementing the present world and changing through it". (Brook, 2011, p. 433)

This is what led Brook to focus his efforts on the visual (aesthetic) aspects of theater. He was the designer of his plays' sets and executed them himself, linking the architecture of the theatrical space with its forms and colors to the development of exercises in the work. He believed that the theatrical event is the goal and is more important than the scenic design due to its focus and responsiveness to the audience in every movement embodied by the actor". From this perspective, he found that the best designer is one who develops their

work alongside the director step by step and is able to return to where they started, making adjustments and modifications so that the idea crystallizes and takes its final form". (Salman, 2012, p. 235)

Brook emphasizes that the designer and director must delve into the essence of things and touch their depths, where genuine issues, themes, conflicts, and rituals lie. This requires moving away from ostentation, grandeur, and excess in decorations and theatrical scenery, as well as anything related to fantasy and romanticism, which represent a weak connection to modern life. Therefore, Brook preferred to design his own stage settings to ensure that his ideas were realized in design and execution at a consistent pace, allowing them to develop simultaneously. Here, he aligns with the view of director Edward Gordon Craig, who advocated that the theater director should be the designer of the entire theatrical presentation. However, he differs in that he grants his actors complete freedom of movement without constraints, making the stage setting serve their movement. (Salman, 2012, p. 237)

In his philosophy, Brook emphasizes the theater's ability to allow its audience to glimpse a moment of the fabric of truth and to savor it. Brook states: "...Grasping a moment of truth requires the unification of the best efforts of the actor, director, playwright, and designer; no one can achieve this alone. Within a single performance, there cannot be different aesthetics and conflicting goals. All techniques of art and craftsmanship must serve what the English poet Ted Hughes called "the negotiation" between our ordinary level and the hidden realm of myth. This negotiation takes the form of gathering everything that does not change with the ever-changing world of daily life, which is precisely the world that unfolds in the performance...". (Brook, 2011, p. 517)

The relationship between the actor and the audience is defined by the experience of spatial dimensions, the speed of movement, the length of time, and the method of delivery. This is what Brook sought in the empty space, where he sees the spectator as part of a complex world. This world is formed by word after word, sign after sign, and relationship after relationship, encompassing all the elements contained in the real world.

7. Conclusion

All these experiences among most pioneers have touched upon the realm of experimentation throughout the history of theatrical development, whether through innovations in methods and forms of theatrical practice or by modernizing the architecture and scenography of the space. Often, the essence of modernization and renewal lies in reshaping the theatrical spaces and environments, as well as significant transformations in the concept of decor (stage setting) and its relationship to light, the movement of the actor, and the audience.

This effort toward renewal and modernization through experimentation later established a new direction that aligns with contemporary theatrical forms, where the image has asserted its dominance over the vision and construction of the performance. Thus, the duality of scenography and direction has become a present concept in theatrical practice within the realm of postmodern theatrical forms.

Between theory and practice in experimentation, the matter remains distant from being defined and its meaning established. Although theatrical practice over several decades has enriched it with a wealth of global repertoire, its formulation is still incomplete and, in our belief, will not be completed.

Thus, "the concept of experimentation in theater has not yet completed its theoretical chapters. In reality, it interacts with what is practical; it derives its theoretical structure, form, and dynamism from it. The theory that interacts with the practical and applied seeks to crystallize itself while also striving to clarify the applied aspects of the theatrical process and direct it toward greater clarity and more specific objectives". (Raja, 2007, p. 249) As long as theatrical practice is linked to human experience and its issues and themes, it remains, ultimately, an open and continuous experience without boundaries that frame it.

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