

**Choreography and interior design; using performance terminology to describe  
interior experience**

by

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The student author, whose presentation of the scholarship herein was approved by the program of study committee, is solely responsible for the content of this thesis. The Graduate College will ensure this thesis is globally accessible and will not permit alterations after a degree is conferred.

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## **DEDICATION**

This thesis is dedicated to the artistic and expressive interior designers, who are not content to settle on the status quo. This investigation of how our discipline merges, melds and/or meshes with what others see as performance is, I think, inherently important to our work.

Our goals may vary and our clientele, from hotel critic to soccer mom, may not fully understand all that is involved within the profession of interior design. Yet, we are the ones who present ideas of what interior experience means for all others. We, as interior designers, undertake the mission of enriching the function, movement and aesthetic of users in a space. Our passion is to analyze, protect, improve, evolve and create the designs affecting individuals on a personal level, nearly every moment they exist.

My hope in presenting this work is that I may do some small service to our field by expanding on the tools, vocabulary and understanding of interior design that we practice, for ourselves and the people's lives we impact.

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cheerleader I needed. In so many ways this achievement, I feel, is shared between us.

For my two Feds.



## **ABSTRACT**

This qualitative thesis is based on literature in two fields to establish a connection between interior design and choreography. The discipline of interior design and the field of performing arts, specifically dance, are here correlated in order to show the benefit of utilizing performance terms to expand descriptive terminology for interior design. A glossary of terms determined for interior design use, drawn from current stage performance descriptors is established, in order to enhance the descriptive capabilities of interior designers, to both clients and other professionals. A history of each field is investigated to bring understanding about the origins and production of design in each discipline. Description of overlap between interior design and choreography determine legitimate application for use of dance or performance terms within the field of interior design, which also contributes to user experience through the vehicle of movement. Chapters include figures for comparison between interior design and performance, an example case study, aligning interior design with performance terms, and future development of interior design choreography studies.

## CHAPTER 1. INTRODUCTION

This world exists where design is all around those living in it. Every space entered has interior design principles and the way these principles impact the user, direct him/her in ways not even realized. The interior design field is one of creating a particular experience, but does so without being present for that direction, which initiated the idea of correlating the art of interior design with another art, that of dance performance. This connection has lent to the discovery of a previously ignored need, in the interior design field. Currently there is a void for interior design in communicating as clearly as possible. Interior design deals with human scale and movement which parallels the world of dance yet does not utilize mechanisms performance arts does in communicating movement for the user. The fundamentals of design extend beyond an architectural sphere. The form they take may change, but the understanding of intent is presented across all varied disciplines the same way. The method of creating a design to communicate, is one shared by both interior design and choreography. Interior design can gain insight from the practice of choreographed dance and prescribed performance, and use that insight to model a similar form of communication for their own practice. Interior design is so similar to dance and performance that the field of interior design can adopt dance annotation, and performance terminology to expand understanding and means of communication.

### **Problem**

If the goal of performance is experience and the vehicle, movement, interior design has overlooked the possibilities of blending of this art form with that of interior design. Perhaps it is due to the idea of interior design as a static, rigid discipline rather than an art form. Just as in performance and dance, the function of interior design is also experience, and

the mode for gaining such, motion. The interiors of all spaces offer a way to manipulate motion, to create an experience, whether efficient, emotional, educational, or other. If the consensus shows the art of choreography as the ability to utilize a particular annotation to detail the creation of motion in a particular manner, then an interior designer is a choreographer in the most literal sense. For though a performance choreographer uses notes and communicates to a performer the ideas and expressions desired, an interior designer must affect a performance they can only anticipate occurring as they imagine. In this way an interior must use a more exacting method than the direct contact of a choreographer and performer. The suggestions of interior spaces for a desired effect come in the same forms as choreographed pieces, being that they are rooted in the gestures, tempo and energy conveyed through symbolism the occupant is surrounded by. However, currently interior design is not driven by the perspective of dance movement. Interior designers have not been asked to frame their designs from a choreographic perspective, losing some potentially advantageous discoveries.

### **Purpose**

This work will investigate the ways interior design relates to performance and dance, thereby implementing the terminology used by those who, by profession, create performance. The correlation between direction within interior space and direction given a performer stem from motivations to affect the viewer in a particular way. An example of this in dance may be a sudden change in the intensity of movement, to promote audience response. An example in interior design would be regulating user response by limiting movement in a particular direction or an artifact of interest in a specific location relative to the room. The basics of dance to convey meaning are echoed in the historic, scientific and artistic efforts of interior designers, who also aim to affect the viewer or user. A choreographer may do this directly,

interacting with the performers, whereas an interior designer may not, and must set up the suggestions presented to a user. This is done both consciously and sub-consciously, in a way that will produce the results desired, after an interior designer has finished work in a space and is no longer present. The goal within this text is to enlarge and update vocabulary available for interior design description, which will aid in a more expressive and accurate representation of what experience the interior designer intends for the user. There may be new terms presented, which take the place of currently used ones (though the terms discussed in this writing have a specific enough meaning they should enrich the current vocabulary without necessarily replacing it). These terms will be more exact than current jargon, allowing designers to describe the same principles affecting movement and use of a space by occupants with more accuracy and expression. The goal is to deliver a new glossary of terms which professionals can utilize, in conjunction with terminology already in use, to communicate with one another the desired choreography within designed interior spaces.

## CHAPTER 2. METHODOLOGY

In a qualitative paper such as this, the burden of proof will lay in the indisputable amount of information supporting the supposition of the presenter. In this case the methodology relied upon will be the literature review, analyzed and then distilled for comparison. Though there is a great deal of writing done for interior design and choreography, there is a significant lack in quantity for the two disciplines working in tandem, or even compared to one another. This is an oversight which needs to be corrected. Giving interior designers more tools to describe, communicate and express the experience for users of spaces, is vital to the success of interior design overall. Through correlating the commonality of language between the two fields, I will demonstrate how terms used in performance and dance can be assimilated into interior design description. Since there is not a plethora of work combining these two disciplines, I will act as translator for the meaning and depth of performance terms which parallel terms which an interior designer would know and/or use. Although an understanding of certain terms may seem enough, once one has learned more vocabulary to express the same sentiment, one can speak with more specificity and depth than before and generally to a greater audience. This is the purpose of language and knowledge. For example, a young child may know the word “small”, yet as he develops a greater understanding of the world, gains more life experience and language skills he grows to understand the words “diminutive”, “miniscule”, “tiny”, “petite”, “insignificant” or “meager”, which allow a better representation of what is intended in the meaning. For example, the interior design term “center” is not exact enough. It is possible for the space to be broken down into further compartments to give greater orientation or point of reference.

The method of extracting text from performance and choreography literature, then correlating those findings to an analogous concept within the interior design world is the aim of this thesis. The goal is that literature reflective of both fields, will substantiate the postulation that performance terminology can in fact be used for expression within the interior design field. Design is based on an execution of functionality and form, combined with artistic expression. Both interior design (with its artifacts, light and atmosphere) and choreography (with its structure, form and intent) contain the basic elements and principles of design. Interior Design professionals, operating in current practice, simply lack this additional tool to help communicate their concepts.

### **CHAPTER 3. BACKGROUND INFORMATION**

In order to understand the relationship and similarities between a choreographed performance and interior design intention, it is first prudent to become familiar with these two disciplines individually. Outlined in the following chapter are the history, building blocks, and defining characteristics known in each of the respective fields. Once outlined separately, it will be possible to understand a comparison and combination of the two. If either choreography or interior design has become prosaic due to knowledge base, please realize that experts in one field may be unaware of the other. Unfamiliarity should be remedied after these few pages which explain the basics of both fields, thereby allowing a fully realized comparison of the two.

#### **Interior Design**

Interior design dates back to the beginning of discovered structure. What is shown on the exterior of a residence cannot fully reflect the needs of the person who lives there; to understand that, one would need entrance. All human beings have needs and tasks which are accommodated by the design they live, work, rest, entertain, learn or heal in. The history of interior design is extensive and dates to primitive time, when evidence of dwelling structures was discovered. As Pile and Gura noted, “we only have myths, legends, and guesswork to tell us what events occurred and in what order. Thus, the questions of when and where people first learned to use shelters, and what the earliest shelters were like have long been the subject of much speculation” (2014). Human being’s desire for an interior which fit their needs is the essence of interior design. Whatever the enclosure people find themselves in, interior design has played a part in the ways that envelope is enjoyed, understood and utilized. Within the perimeter of space is the need to move and utilize what exists. The

resident of a space may have varied needs, physical or perhaps psychological, which are facilitated by their surroundings. If the needs are not met the space is considered a failure. It can be argued that the successful function of a space is based upon how well it can be used for the purpose intended. For example, “a larger house is not necessarily a better house...a house that works well on a functional level is more important than mere size in creating a useful and pleasant environment” (Mitton & Nystuen 2016).

### **History of Interior Design**

Throughout two millennia, human beings created structures to protect them from the world. It is obvious through archeological discoveries, that ancient ruins of civilizations long past had interiors that held purpose. From prehistoric to tribal, the evolution of interior spaces has evolved with every culture. Medieval structures, typically stone with wood roofs, are found to have provided both religious and secular buildings. Renaissance design was to follow, with the growth of design which focused on individual achievement. It was during this period that “thinking ...gave importance to the individual. It developed the idea that each human being had potentialities to learn discover and achieve [, while the] medieval worldview did not encourage individual curiosity and imagination” (Pile & Gura 2014). More care was taken for decoration, personality and form beyond bare necessity. Following periods developed with higher levels of skill, technology and materials available. Fast-forwarding through the Regency, Colonial, Victorian, Craftsman, Art Nouveau and Art Deco stages of interior design, which constitute numerous books identifying individual sets of characteristics one need read to gain an amount of clarity unconnected to this text, puts us at the stage of Modernism. This era of interior design is now, quite old, but the easiest to see remnants of in contemporary interiors. In each case forward thinking individuals, with the power to present an idea for gaining popularity, have been instrumental in the creation of



new design movements in interior space. Currently society stands at the cusp of a new stage of design, having all but exhausted the ideas of Hi-tech, Post-modern and Traditional Revival which have dominated the past four decades.

The commonality throughout time has been in finding a representation of the values inherent in a culture. These are manifested by their surroundings. “Expression is important not only for the individual artist but also for the expression of his conviction as a representative of creed, era, class, or nationality” (Rathbone 1950). Interiors surround people with what they value. For example, a home with religious residents may have artifacts related to their beliefs displayed.

These expressions facilitated by the interior design profession, originate from the discipline of architecture. It was when a growing middle-class market emerged in the later nineteenth century that the separation between professional architect and professional interior designer took shape. “The well-known design reformer Christopher Dresser pointed out that interior decoration was a skilled profession and decorators should advise their clients as to how rooms should be decorated and furnished” (Edwards 2011). Interior design expertise now extends well past the residential sphere to include dictating hospitality, health care and corporate settings as well.

### **Interior examples**

This text will reference a specific set of interiors when needing an example. The example will be of a residence, particularly that of a single-family home. Of the basic, standard spaces found in a home there are usually found a main entrance, common living area, kitchen, bathroom and bedrooms. There may also be corridors, secondary entrances, a formal entry or a room dedicated to recreation. In each room, a set of predetermined fixtures have been put in place to make the experience the most efficient and enjoyable. The main

entrance is usually obvious from the exterior to those approaching the residence to create a sense of arrival. There is a more ornate door than any other in the home. There may be particular lighting to emphasize the event of entry. Often storage is provided to house objects brought in or needed when exiting the home.

### ***Kitchen***

In a kitchen you will likely find a sink, refrigerator and stove positioned in a triangular pattern, as seen in Figure 1-3.

This facilitates the movement between retrieving, preparing and cooking food. There will likely be counter space for storage and preparation as well as a good amount of lighting for tasks performed.

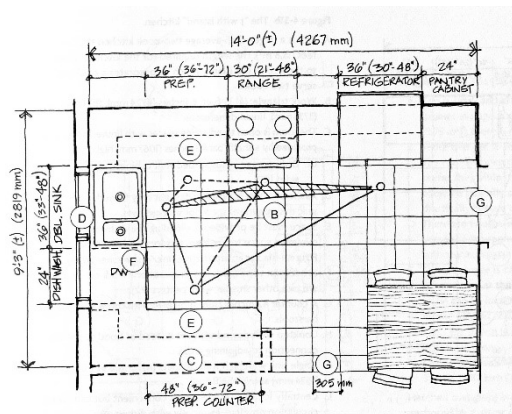


Figure 3-1 Kitchen circulation diagram. Source: Mitton, M., & Nystuen, C. (2016). *Residential interior design: A guide to planning spaces* / Maureen Mitton, CID, NCIDO, Courtney Nystuen, AIA EMERITUS ; with CAD illustrations by Melissa Brewer, Shelley Pecha, and Jamey Bowe. (Third ed.).

***Bedroom***

In a bedroom, there will be a bed, storage space for belongings, perhaps a closet and light. This area is set up for privacy during dressing/undressing and rest. There may be other furniture such as a book shelf or hope chest for keeping objects off the floor and out of the pathway in or out of the room. There may also be a desk, set up for study, away from the busier, louder more distracting areas of the house.

### ***Living room***

The living room will have seating, surfaces for displaying articles or holding objects in use while there, art on the walls with perhaps varied levels of lighting achievable dependent on the activity being performed. This is a gathering space, intended to be used for

many functions. Because of its flexible nature, this room may have more space than other areas of the residence. It may have larger circulation paths and more space around objects of interest, such as a television, particular piece of art or a central coffee table containing the drinks of party attendees.

### ***Bathroom***

A bathroom will have finishes that are more durable and waterproof due to the activities in that space. There will be a sink, toilet, shower and/or bathtub and perhaps some storage. Lighting will be bright to illuminate the occupant adequately. This area is subject to extreme sanitation and usually, like the bedroom can be closed off (perhaps locked) from other intrusions to provide privacy. There may or may not be natural light in this space. The tasks of washing and cleaning are paramount, which means access to water, in quantities equal to the exercise being performed will be readily available. Often there is an element of acoustic privacy in connection the bathroom that is not had in other spaces of a residence. Usually, unlike any other space in the residence this room will be devoid of objects on the floor creating as large an area as possible for a person to move about unencumbered.

### ***As a whole***

An ideal house will have rooms equal to what is needed by its resident or in excess. It is not often that a resident is content to stay in a dwelling which lacks the area needed for them to live comfortably. Interior fixtures, finishes and style will magnify the intent of purpose, occupying the space provided in a manner pleasing to those working within the confines of the space. Interior design deals with the interest of individuals and the goals they have for their space. Interior design is as varied as the people who live, work or play in a space. A residence, though having a list of common spaces with activities done therein, may be assembled in a variety of ways. These differences are geared toward the individual. In a

home with deaf individuals, auditory cues are replaced with lights. In a home of a large family, storage issues become more important and circulation pathways may grow unusually larger than a single individual's home, to accommodate crowds passing through in unison. The colors might be brighter or more subdued, lighting levels might be supplemented with numerous additional light fixtures and furniture may differ from the norm with more or less, or by the way it has been arranged. These varied differences in home details have little to do with the home itself, and more to do with the space an individual's activities play out in. The exception to this might be in a desire for more natural light, which is accomplished by modifying window openings, or interior partitions.

### **Choreography**

The idea of movement through space, can be viewed as a performance, display and experience. The art of motion appeals to our human nature. "Dance is one of the man's oldest and most basic means of expression" (Hawkins 1988). With fine tuning, practice and instruction we've elevated it to a fine art, learning that further "... study of dance is that it reveals a highly complex human activity serving many purposes and developing a multiplicity of types with proliferate, prosper, decline and otherwise change through time" (Lansdale 1983). The ability to display a prowess for determining dance for dancers, has come to be known as choreography. Choreography is the annotated and repeatable motions on stage or otherwise, dictated by a director to express an idea. A highly refined and documented form of choreography is dance, for example, classical ballet. To look at the origins and development of this dance form, give insight to the progression of any art form with similar attributes.

## **History of Dance Choreography**

Those who study dance and look back at its origins must search to primitive dates. However, the idea of dance as an art produced by artists can be discovered more recently. “Dance historians invariably say that it was in the nineteenth century that the word ‘choreography’ acquired its twentieth-century meaning, but this is a simplification which obscures the semantic permutations in the previous century, and which also conceals interesting features of an elusive subject of study for the dance historian. While examining the origins of early ballet and the art of early danseurs Feuillet invented the word ‘chorégraphie’ to mean a system of notation which produced a physical document” (Nye 2008). This is the beginning of the word as it is understood today, where the thought of choreography is connected to annotation and a score developed by a skilled choreographer. In reality, any movement which is regulated could be understood as choreography. Yet, this early connection to the art of dance is what is generally considered when one hears the term.

“‘History of Choreography’ this expression could be understood as something different from the one that refers to ‘dance history’, which has traditionally and mainly consisted of a listing of dance figures and some of the aesthetical features of their artistic work. Strictly talking, the history of choreography would refer to the choreographies themselves, describing or analyzing movement as the main topic and including basically its shape, dynamics or group configurations. Other complementary aspects like symbolic contents, music, costumes, lighting or stage design could be included, but as a secondary topic.” (Naranjo 2018)

### **Dance Style**

The shapes of classical ballet or modern dance have been set forth by the foremost choreographers of the time. Other forms of dance such as ballroom, jazz, tap and modern have similar figures and reasons for their advancement. The expanse, enrichment and articulation of these forms is largely due to a choreographer or participant who has created a typology. Influential forces in the dance world have been Paul Tayler, Alvin Ailey, Martha Graham, Twyla Tharp, George Balanchine, Agnes de Mille, Bob Fosse and Merce Cunningham. The reason they are influential has to do with the transformative and iconic contributions they made to their field. For example, Merce Cunningham created a stir by not conforming to a narrative dance as was set by historic precedent. His work was about what physical movement is capable of, without adhering to a story arc.

### **Dance Form**

In dance the feet, arms and body move in certain ways. There may be assigned steps or positions, correct forms and involvement with a partner or troupe. Shapes and direction along the floor take up space as the dancer transitions from one move to the next. The consumption of floor space and vertical space creates the limits in which the dance lives. Though it may be assumed that one dancer performing alone would take up little space, and a group of dancers performing together would take a great deal, this is not necessarily the case. The population of performers is not the sole factor which will result in area used; the movements of the dance itself impacts space needed. This relationship between space and choreography for a dancer is critical. The expression of a dance which is restricted by some confines and cannot reach full expression is considered stunted, unsuccessful failure to the one attempting to produce the desired result. “Any creative work, dance included, exists within a form that is shaped from the inspiration or intent of the work” (Minton 2018). Forms

in dance choreography are made up of smaller components of movement that are called phrases. Once a dance maker becomes familiar with a certain number of movements as phrases, he/she can begin crafting a complete form for the dance. Ultimately their intention is conveyed at the work's completion, utilizing the way those phrases develop upon one another.

### **Staging and Movement in Theater**

Staging and movement in theatre is directed by a choreographer utilizing props, scenery and other objects the actors can interact with to achieve "...nine objectives of theatrical design – time, period, place, locale, theme, mood, character revelation, style and solutions for practical problems" (Brewster & Shafer 2011). A movement may be emphasized, limited, affected or manipulated dependent on this correlation. For example, an object given to an actor will have properties and symbolism which dictates how the actor will react to it. A clothing iron would be grasped in the hand, a chair rested in, a door open or closed, a curtain drawn, a light extinguished. The activities in stage performance, unlike dance, directly imitate the world we live in. Stage acting and the production of movement notation for acting comes from the idea of how one moves in the real world. Dance, being more abstract, can create an idea of what is happening without the objects stage production or film production relies on.

"If the goal of a production is to achieve a proper form for a dramatic work of art, it must be organized into a cohesive unity" (White 2009). Dramatic expression through the performing arts is developed through gestures, tempo, energy and symbolism. Mechanisms for these are presented as lighting, props, sound and, of course, space. When a performer wishes to show an emotion, certain gestures are used to convey that emotion. A certain amount of energy and speed within a space gives that meaning. For example, if a performer

wanted to convey the emotion of distress, they may flail wildly, run or yell. If that same performer were to sit on the floor quietly, hugging their body, rocking back and forth making no noise, the emotion may still be one of distress, yet the change in energy, speed and space used articulate a more specific suggestion. These movements are taken into consideration by the director for choreography.

The motions by performers, in order to be replicated and improved are usually rehearsed and set up within a space which contributes to the understanding of how movement will occur. Each director is different, but a system of annotation may be created to recreate the same positions, tempo and energy.

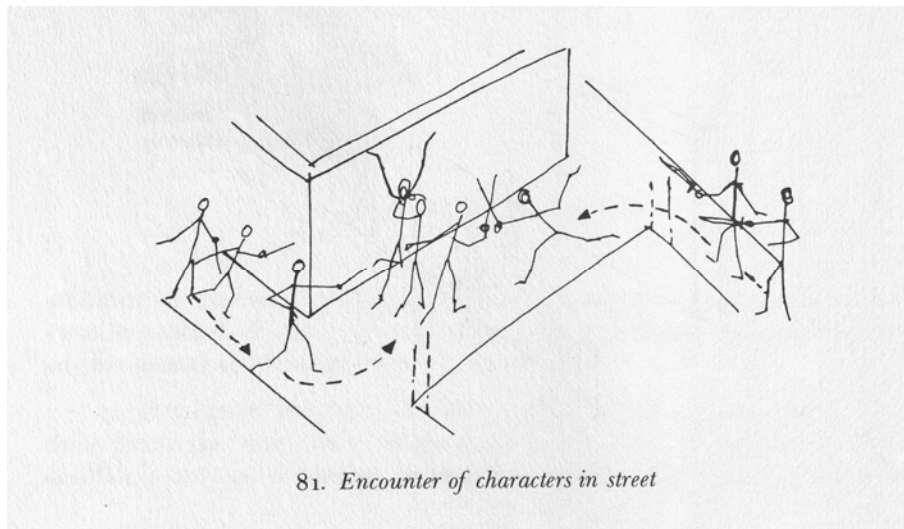


Figure 3-2 Encounter of characters in street. Sketch from a director called an “action drawing” indicating relationship of individuals in spaces and those relationships to each other, which will later translate to the use of space during a performance. Source: Payne, Darwin Reid. *Design for the stage: first steps*. Carbondale: Southern Illinois University Press, 1978.

How a choreographer or director goes about this may be an individual system or a standardized method. In Figure 1-1 the method the director employees, provides specific action, taking place in a certain location. This drawing helps to determine “some scenes



[which] demand less space or definition, some more” (Payne 1978). Some standardized methods have been created dependent on the type of performance. For example on a set in performance, a designer may provide direction for actors or even performed fight choreography through blocking. “the design so completely resolved issues of blocking transitions, timing and placement of obstacles...The scenic solution provided such a solid foundation for the form that the show blocked itself and the director was able to concentrate [elsewhere]” (White 2009). Dance, beyond the larger, more generalized motions of acting, has more specialized movements. Such movements have an understood identification which facilitates a universal language for body positions and specific movements. These, known by the performer, allow the dancer to understand what the choreographer has in mind. Without a set of symbols, notes, words, or other presentation, the dancer would never be able to fulfill the choreographer’s expectations. There must then be a way to produce the operations of choreography through an understood medium the performer can interpret correctly. This would also translate repeatedly to prove the choreography intelligible.

Well received performances are understood by the audience. Historically, performances done out of touch with the culture of its time did not become immediate successes. The reverse can be said also, where a performance is so well received it can alter the very culture it exists in, becoming more successful than anticipated. Understanding is critical between choreographer, performer and audience.

### **Basic Elements of Dance**

“Dance relies almost exclusively on movement and motion as the vehicles for communication” (Turner 1979). This means of communication attempts to convey meaning, regardless of whether or not it is viewed by any spectators.

## **Body**

Though it is possible to do choreography in instances which do not involve the body, this is not the focus of this study. Once understanding of relevance pertaining to impact of physical motion on a human scale and regarding human experience is realized, the body is the foremost important element of choreography. It is paired with the element of action. In dance the delivery mechanism for the design is the human body. “Through the body, man senses and perceives the tensions and rhythms of the universe around him, and then, using the body as an instrument, he expresses his feeling responses to the universe” (Hawkins 1988). The way the body is used transmits meaning and reflects inclination. The critical part of dance is the use of a physical form to convey expression. “The first step is to engage the whole body. Not just hands, arms and face. Not just the features you see every morning in the bathroom mirror. You want every limb, muscle and bone in your body to be vibrantly present, and able to communicate equally well” (Marshall 2008).

## **Action**

A critical part of dance is the action taken by the body. Without action there is no dance. “Use of that body in certain ways creates action. Energy, or force, propels movement, and it is sometimes needed to stop actions. Dancers can channel energy in six basic ways, known as qualities: sustained, percussive, vibratory, swinging, suspended and collapsing” (Minton 2018).

Within the world of dance, specifically choreography, there is an established tradition of utilizing certain actions defined and labeled by Rudolf Laban. The scholar felt it was “important to examine the body and action in space, and to the overall study of spatial form he gave the name ‘choreutics’...He also made a detailed study of dynamics and rhythm in movement which he called ‘eukinetics’” (Hodgson 1990). Laban became a foremost

authority on the motion of the human body as he studied and observed an exhaustive amount, establishing definitive representations for efforts which were based on the force, time and space and elements of movement.

### **Space**

A coordinated method for motion within a dance, which can be adjusted to conform to the area in which the dance is performed is shown with use of space. “The use of body movements across various spatial mapping tasks, and similar mapping analogies for body space and large scale environmental space, suggest a continuity of representation across sizes of space and that the mapping analogy is appropriately applied throughout” (Longstaff 2000). A particular area is needed for the performance of a dance. Though it may be small or large, some predetermined volumetric measurement impacts the dance created. Volume, as it relates to space, is one of the elements for choreographic design. “The movement element space refers to the area occupied by a dance and to how dancers travel in and around the area. Space also refers to how a choreographer chooses to mold and design space. Space includes the movement components, or aspects, of direction, size, level, position, pathways, shape, and focus” (Minton 2018). The space the performer can utilize is affected by obstacles, boundaries and points of emphasis which connect to a need for space, which element of choreography, as it varies, can impact the ability to create certain performances. “So much of dancing is taught in a shape sense, perfecting the line” (Cunningham & Ballard 1980).

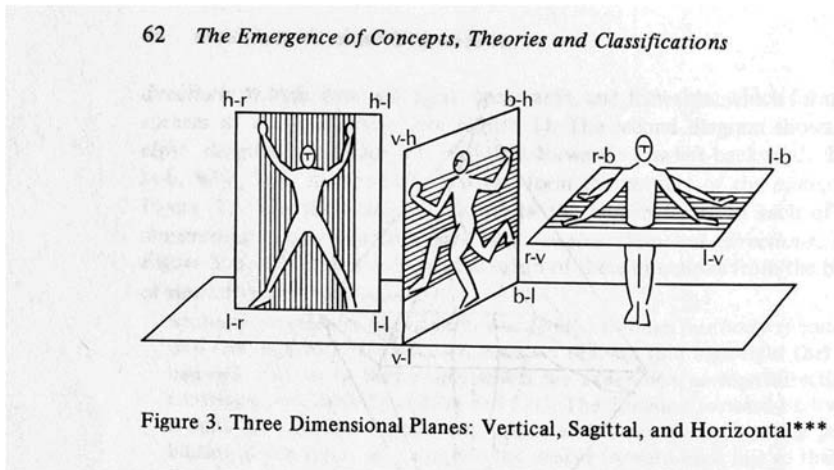


Figure 3-3 Showing the three planes of movement for the human figure, upon which Laban based his icosahedral scaffolding for practicing harmonious movement. Source: Maletic, Vera. (1987). *Body, space, expression: The development of Rudolf Laban's movement and dance concepts* / Vera Maletic. (Approaches to semiotics 75). Berlin ; New York: Mouton de Gruyter.

### Time

Timing can convey patterns and rhythm. For dance this element works as an organization mechanism for the others. “The particular distribution of movement-motion energy in space involves factors of accent, duration, contrast, meter or nonmeter, phrase, pulse, tempo” (Turner 1979). This element is most useful in annotation during ideation, creation and rehearsal of a dance. Though the element of action may be utilized in pattern making, it is the combination of both elements of action and time which create a dance that may be replicated, or manipulated as the choreographer sees fit.

### Energy

Unlike other visual arts which engage an audience, the art of dance can exhibit physical energy.

“Energy is about how the movement happens. Choices about energy include variations in movement flow and the use of force, tension, and weight. An arm gesture might be free flowing or easily stopped, and it may be powerful or gentle,

tight or loose, heavy or light. A dancer may step into an arabesque position with a sharp, percussive attack or with light, flowing ease. Energy may change in an instant, and several types of energy may be concurrently in play” (Aldis & Muench 2015).

This principle can sometimes be called tempo. “In working on Tempo the focus is not on what the action is but on how fast or slow the action is performed” (Bogart & Landau 2014). Tempo and energy are a means of showing the effort involved in a dance. They communicate a certain feeling to the audience. They work to create a certain feeling in the performer.

### **Importance of Dance and Choreography**

The importance of dance as an art seems relative, yet “dance is a living language which speaks of man” (Wigman 1966). It is an expressive way to communicate actions or emotions to those who are open to interpret those actions and translate them to relevant memory. In this case one “should be asked to reflect on [his/her] own experiences as movers in this culture. In what ways is movement a part of [his/her] lives? What is the significance of the movement activities in which they participate? What movement functions are absent” (Moore & Yamamoto 1988)? Though that importance is dependent on an introspective contemplation, the utility of dance is an important tool, which is universally exercised by all mobile human beings. “We all have our own movements and habits which manifest themselves in both the personal sphere and in locomotion” (Winearls 1990).

### **Dance performance**

Dance as a performance has evolved to include a number of understood forms. Some of these are known cross culturally such as modern, ballroom, hip-hop and ballet. As a performance, the intent of dance is to create an experience for the audience that they can see, describe, interpret, assess, and feel. Performances range from solo artists in a small private

venue to large productions with troupes in grand internationally renowned halls. “Today’s audience member can (and perhaps should) demand both passionate involvement *and* exquisite technique from all dance performers” (Nadal & Strauss 2003).

### **Stage performance**

Stage performance differs from the work of performance using strictly body movement by incorporating additional symbolic mechanisms. A few of these come in the form of costumes, stage sets and stage properties. There may also be more interaction with the audience, lighting, special effects and most especially with the addition of performers’ vocalization. Some dance performances have a monologue or voice over as part of the work. However, without question, the defining difference between acting and dance performance is the implementation of voice as a vehicle for concept delivery, therefore leaving less to interpretation.

### **Elements and Principles Which Make Up Design**

Though a number of texts list and define the elements, the examples used here are taken from the School of Interior Design, Waugh and Zelanski, Through these molecules of basics, design for interior spaces can be manufactured at all levels. Knowing these first, an interior designer can create the means by which to influence an audience exposed to preprogrammed devices.

### **Elements of Design**

There are seven elements of design. “The elements of design are the components used to create an object, composition, or environment. They include the following” (Fullmer 2012):

### **Point**

“A point is a single position in a space or surface without length or width” (Fullmer 2012). This can be a reference point, a vanishing point or detail in design.

### **Line**

“Line involves motion. Line leads the eye. A line may be straight or curved. It may be horizontal, vertical or diagonal. The designer’s job is to find a balance of lines that will create a unified but interesting room” (ICS 1981).

### **Shape & Plane**

“Whether a wall, floor, ceiling, a plane with define and organize space. It controls its visual and physical limits, directs movement, contains texture and manipulates light” (Brooker & Stone 2016). Like line, planar use in design can be vertical, horizontal or diagonal. However, unlike line, planes extend beyond a single dimension and can be used for orientation in design.

### **Form & Mass**

“Form is a series of lines enclosing a space. The outlines of a form may appear straight, as in a cube or box or pyramid. Or they may be curved as in an apple or ball. Or a combination of straight and curved lines” (ICS 1981). Form creates objects that then translate to symbolism and meaning.

### **Space & Volume**

“Space is an enclosed area. “Always remember that this space is three dimensional” (ICS 1981). It is developed and explored by moving in all ways, vertically, horizontally, axially, forward and backward. “Space is defined by elements being around one another” (Fullmer 2012). Volume is needed for interaction with a design; it facilitates movement. Perhaps the most important of the design elements “space [gives] relationships in a manner

that utilizes all other elements of design in a functional and aesthetic manner” (Hepler 1983). Without space there can be no design. “The understanding and effective use of space and its many relationships have a major effect on successful design” (Kilmer & Kilmer 1992).

### **Color**

Spoken of in design as hue, color brings about psychological affects and meaning otherwise ignored. “Color, literally, is the light reflected off an object. It has three major characteristics” (Fullmer 2012). The three characteristics are hue, value and intensity. Experimentation with these can inherently alter the perception and reception of a design.

### **Texture**

Texture is the surface feeling or appearance of an object. “Textures may be a visual illusion” (ICS 1981). Designers can play with the response of a user by exploiting the contrast in varied textures in a design. Smooth, rough, fine, course, sporadic, natural, complex, are examples of words to describe different textures.

### **Principles of Design**

There are seven principles of design, which may be used together to create a piece or space. “The principles of design are the methods in which to organize the elements. They include the following” (Fullmer 2012):

#### **Balance**

This principle implies a state of equilibrium in a design. “Interiors that are balanced do not need to be identical or even symmetrical” (Brooker & Stone 2016). Three types of balance are formal balance, informal balance and radial balance. Formal balance is symmetrical, whereas informal balance pairs the visual weight of objects in relation to one another without symmetry. Radial balance comes from expanding outward from an axial point.



### **Emphasis & Dominance**

When an element has more definition, weight or dominance, it is seen more easily and becomes “a focal point [which] naturally draws the eye...This natural desire for a focal point is satisfied in interior design by deliberately creating a focal point in a room” (ICS 1981). This principle is important in order to avoid too much uniformity and bring attention to things which hold value.

### **Repetition & Rhythm**

A contributor to unity and an extension of harmony, “Rhythm is movement in measured intervals...[it] is achieved by the repetition of elements with similar qualities” (ICS 1981). This principle deals with pattern making, and leads to the next principle, that of movement. Pattern is created with this principle. “Pattern design is an expression and extension of ourselves. Pattern is personal” (Rodemann 1999).

### **Movement**

This principle of design is the implication of movement. Using dynamic lines, undulating forms or rhythmic patterns may force the eye along a path and instill a feeling a motion though the design one views is, in fact, static. Movement may occur in design virtually. Interior design can encourage movement of occupants in a space, but it would not necessarily mean that they have done it using the principle of movement only.

### **Proportion & Scale**

“Proportion is the realization of the size of one part of an object to the size of the other parts of the object. Scale, concerns the size of one object when compared with the size of one or more other objects or in relation to the size of the space in which it is enclosed (ICS 1981). Interior design deals with proportion while attempting to partner varied elements

together in a space. According to Waugh proportion is “The relation of one thing to another, or to the whole” (1942). This is important when dealing with the human scale, as the relationship users feel will be in connection to their understanding and experience (also based on the human scale).

### **Unity & Harmony**

The feeling that a design is right and that it is done well can come from this principle of design. “The feeling that elements “belong” together...” “...unity implies orderly arrangement” (ICS 1981).

### **Variety**

Unlike unity overall as a whole, “a second way of suggesting unity within a design is to vary its elements, either as slight variations repeating a central theme or as strong contrasts” (Zelanski 1994). This principle can aid with breaking the monotony of pattern and rhythm to make the design more exciting or engaging.

### **Understanding of Design Principles**

The combination of these elements and principles apply to many fields. “All designers utilize these elements, be they graphic designers, architectural designers or theatrical designers” (Brewster & Shafer 2011). The application of design principles and elements by designers to convey form and/or function is critical. Design basics are studied in both interior design as well as choreography, as designers of these fields attempt to communicate with others by means of a language all inherently understand. “These are the raw materials of art” (Waugh 1942). Indeed, in the literature for choreography there is found design principles as discussed in interior design literature. However, there is no mention of parallel principles for interior design literature. The idea of energy and action lack the descriptive treatment dance literature uses.

When designers combine different principles and elements they are creating a system which informs the user of certain values and instructs the user to engage with the design in a determined way. The difference between art and design may well be that the latter focuses on action and the former, reaction.

The basic elements of dance and the principles of design coincide in obvious ways. For example, a basic element of dance and principle of design working together is that of rhythm. For choreography this principle is called time. It provides a pattern of made movements. Interior design also regulates the flow of occupants within a space creating tempo and uses a variety of patterns to convey rhythm. The difference between physical movement in dance and movement through visual stimulus in interior design can be interchangeable between the two fields.

Another, more critical example, of shared principles in interior design and choreography is that of space. Both disciplines need it, and it is listed in literature for instruction on how to go about exercising that field, as a fundamental. For interior design space is used in the same way as dance or another performing art. An interior designer or choreographer gives direction to the user, for exploration within certain limits. As the performer moves or acts within it they gain a prescribed experience. Without space choreography would not work, nor would interior design. Space is used for both fields in exactly the same way. It is the idea of describing and communicating details about the experience in a designed space that can be improved upon.

In addition to space as a fundamental shared by both disciplines, both interior design and choreography deal with human scale and the relationship of the human body to its surroundings. Choreography does not exist without human form, nor does interior design,

which relies on the user for fruition of concept. Providing a human performer with direction in space is the very foundation of all correlation between interior design and choreography.

Without question, the goals of both dance and interior design are to move people.

## CHAPTER 4. INTERIOR DESIGN AND CHOREOGRAPHIC OVERLAP

Now that there has been an established understanding for the disciplines of interior design and performance choreography individually, we approach the beginning of an investigation into how the two may be combined, overlap or run parallel to one another. “There are surely common grounds in visual perception, to which all people respond similarly” (Kausel 2012). A stage, which has been set, has many aspects of its character mirrored by an interior space set for use. The idea that both have been set, and that such a word has understanding in both interior design and production, is already a manifestation of the way the two overlap. All performance space, choreographed works and interior design space have limits and boundaries to them, accented by its edges, pathways and focal points. The devices used by directors and designers encourage certain actions and perhaps inhibit others. However, unlike performance, where the actor is fully aware of direction given him, the people experiencing interior space may or may not be aware of their role as a performer, fulfilling the direction a designer has prescribed. A theatrical stage set has much to do with the actions a performer takes, in this way stage acting is a nearly perfect facsimile of interior design. If the performer is in a kitchen, unless purposely defying the conventions of cultural norms, they will adapt to the role of what is expected to be done in a kitchen. They will not likely lay on the counter and pull a blanket up to their chin. As in a real kitchen, they will use an appliance, gaze out the window, clean or cook. If the set is a bedroom, the performer is likely not to ride a horse or raise a flag on a pole, but tidy the space, put away laundry, make the bed, study at a desk or lay on the floor.

Major components of interior design deal with style, circulation, and cues for the user. Through the expression of certain components in a design, the user discovers an

understanding of how the space is to be used. An architect may design a very large square room with one window, but until there are further cues on how it is to be used, the room represents a large number of possible uses. Through interior design, the furnishing, lighting and materials applied, give the room an identity. Since choreography is so tightly linked to dance, the analogy of the designed interior becoming a user's partner, as they together work in tandem to utilize the space, is plausible.

### **Style**

Under the topic of aesthetic, it can be said there is a multitude of dance styles or performance types. Yet even in the divergent styles of a classic ballet and a street corner breakdance the idea of moving in regulated ways is a shared phenomenon. Just as the interior styles of a room can appear at first very different, but share the goal of a particular created experience for the occupant. The change and flux in style is an aesthetic choice by choreographer or interior designer. "Just how much the space is identified as a specific place is a matter at the very root of style" (Reid 1996). The pattern is laid before their intended audience with a progression of history and previous trial which ensures the created experience is what the creator intended. This "style" in performance can be obvious or subtle. "The dimensions of space and its structural materials determine the basis of its style. And what color you put on the walls, what furnishings you select, and so on, determine to a great degree how the space will function" (Zakas & Miner 1977). The direction given can be so formatted, it becomes a trademark. Many choreographers are known for a particular style, such as Balanchine or Tharp. Interior designers too, develop styles that are recognizable, such as Draper or Baldwin. Aesthetics in performance are then as distinct as interior design; the space is so familiar and heeds such a known repeated pattern that it becomes its own

aesthetic. Historically this is how new styles in both dance and interior design are created. Both performance and interior design share this pattern to their creative history.

### Circulation

The idea of circulation is most simple to align with the idea of choreography. “Sequence is generally referred to as circulation” (Brooker & Stone 2016). This document will demonstrate that the sequence of movement within and through interior spaces, shares a connection to the regulated movement of choreography which cannot be denied. Movement is facilitated by expanding and constricting spaces which (like air flow) push and cycle the users who wish to pass through while accommodating the activities which require static and fixed positioning. When an interior is

designed, the flow of people within the space and their activities are taken into consideration. See Figure 4-1. The movements of those people are directed and affected by the interior elements which provide the choreography for the space. When it is fluid and intuitive people will acknowledge it as a good interior or potentially, not notice they

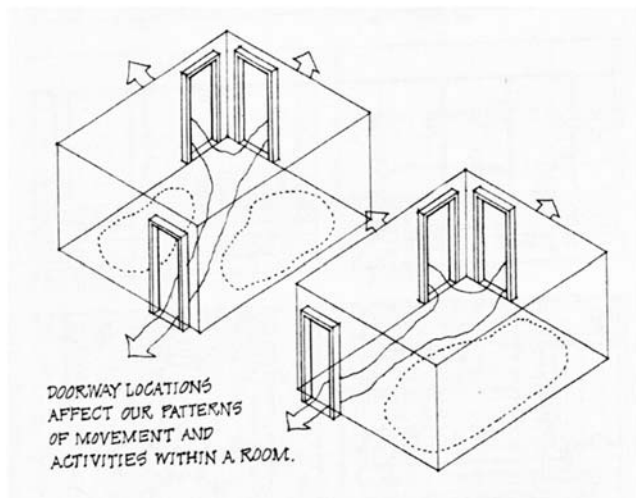


Figure 4-1 Fluid movement directed through a space. Source: Ching, F. (1987). Interior design illustrated / Francis D.K. Ching. New York: Van Nostrand Reinhold.

are being guided at all. These elements of interior design, namely space and movement, most readily exemplify those of choreography with its complimentary elements of space and action. They seem to be nearly identical in their description and use in the two fields. “As we consider spaces and our occupation of them, this mutability is revealed through the intentions of those who created them and of those who occupy them” (Poldma 2013). The way the

space is used helps to give it meaning, both in a physically constructed interior void and in deciphering artistic expression.

## View

Ideas about viewpoint in performance deal much with the type of stage or arena in which the performance will take place. Classic examples of performance spaces are the Thrust stage, The Proscenium stage or Theater in the Round. See Figure 4-2

How the performance is viewed affects the actions of the performer and also the experience of the audience. The environment where the actions take place is vital. In interior design, the spaces can relate to these stages dependent on architecture and visual connectedness between spaces. An

example of a Proscenium stage in interior design is a room with only one side connected to other spaces, such as

a kitchen or bathroom. A similar interior space to theatre in the round may be the living room, where an exterior deck, dining room, hallway, entrance etc. surround the occupants of the area on all sides. A thrust stage can occur in interior design whenever two spaces run into one another, such as a kitchen and family room, a formal dining and living room, a children's play area and family space etc.

In both interior design and performance the view is considered during design creation, in order to assist in user understanding and therefore experience.

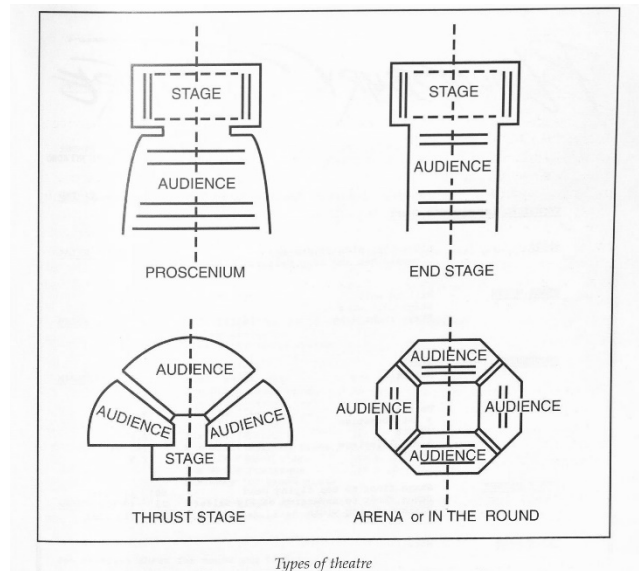


Figure 4-2 Stage Types which affect performance. Source: Cooper, S. (1998). *Staging dance* / Susan Cooper ; foreword by David Wall. London: New York: A&C Black ; Theatre Arts Books/Routledge



## Space

So much of both interior design and choreography is based on space. The fundamental building blocks in both fields list space as a primary point of origin for creation. “[spatial]...limits have important implications for the design of different displays that support the user of three dimensional spatial information, and support the user’s understanding of three dimensional motion” (Wickens, Wincow & Yeh 2005). For interior design the preoccupation with function is ever present in the minds as design is created. Mechanisms such as block and bubble diagrams, as seen in Figure 4-3 show ways in which space is allocated, separated or correlated. What events will occur in what space determines a number of factors that will in turn result in the final design for that particular space. For choreography the methods of determining actions in specific spaces occurs but is not necessarily mapped thusly.

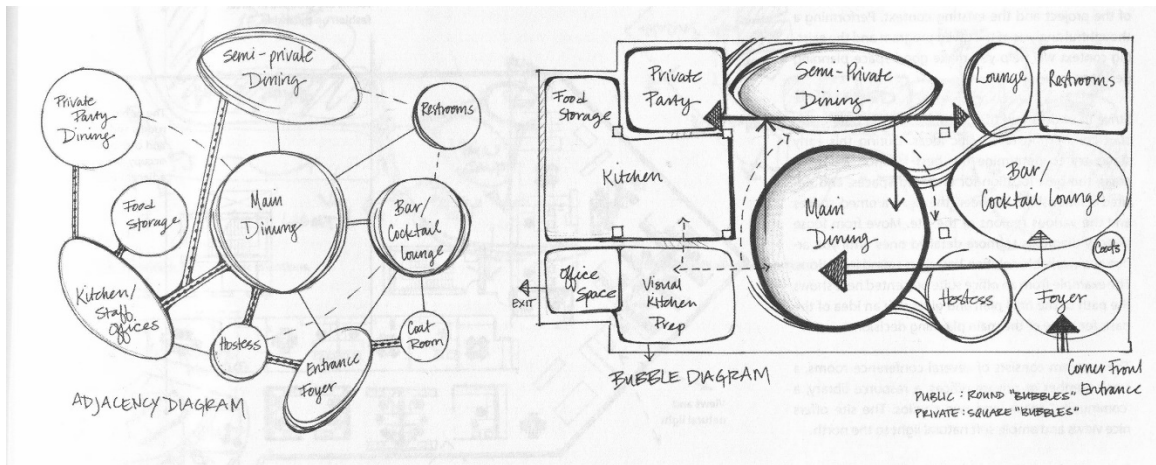


Figure 4-3 Bubble and Block Diagrams showing space relationship. Source: Rengel, R. (2012). *The interior plan: Concepts and exercises* / Roberto J. Rengel. New York: Fairchild Books.

Beyond the mere physical applications and investigations of space, are also the symbolic representations of space. In human experience there are varying degrees of separation between an individual and those around him. This idea can be illustrated in the measurement of distance perceived as personal space, existing most closely to and around an individual.

The ideas of what occurs in proximity to something else and of relationships, are based on space. See figure 4-4.

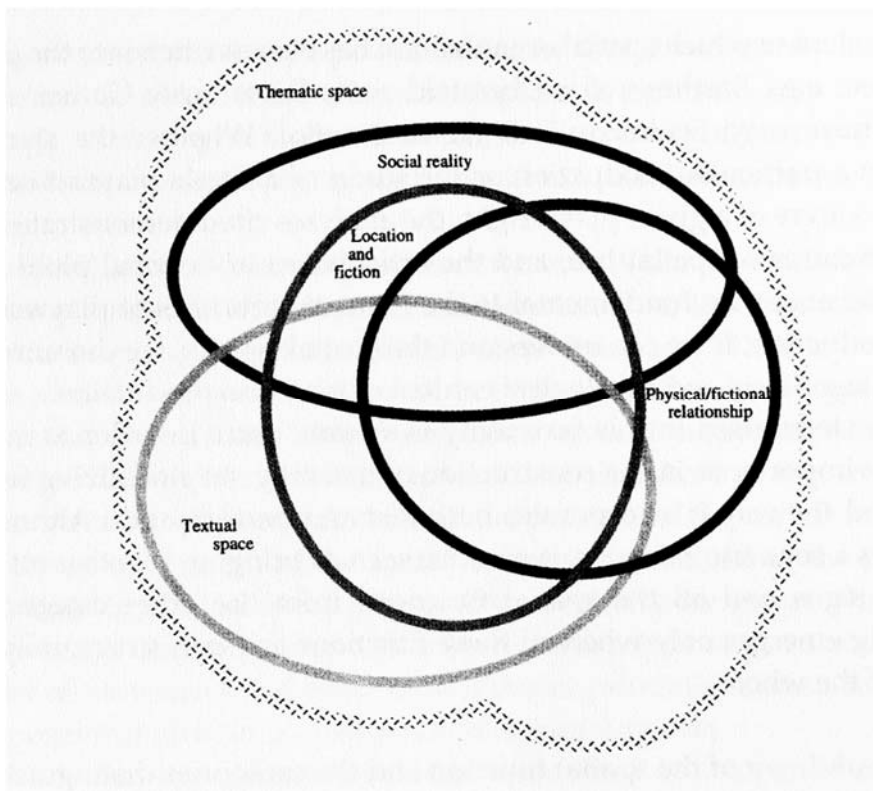


Figure 4-4 Spatial functions in relation to one another. Source: McAuley, G. (1999). *Space in performance: Making meaning in the theatre* / Gay McAuley. (Theater--theory/text/performance). Ann Arbor: University of Michigan Press.

### Entrance and Exit

The area of the foyer as a formal space, designed for reception, is a topic in and of itself. What are the cues in this space to proceed, tarry, or depart after an allotted period of

time? In a grand home there may be ample space in a foyer, with a coat closet, small seating area multiple light sources and a comfortable enough room for multiple people to spend an extended period of time. In a split level home, where the small landing of the staircase is all that allows for interaction, the interaction may be cut short. By the time the person is invited in they feel they are intruding and excuse themselves. “Ultimately, the unfolding dramatic action occurs in a designed space” (White 2009). The design plays a part in the actions taken. In this instance the choreography of the formal foyer is one of entrance and socialization, whereas the split level home has an abbreviated program dictating an entrance followed by a quick retreat.

### **Cues**

The cues which provide direction to an occupant, being anything not directly linked to the architecture of the structure, is given by the interior designer. Because so much of the experience comes from reflection, use, and movement through or within a space, interior elements are placed in a way to enhance the suggestion for an efficient function. “The habits of repeated labor produce something “wrong” rather than drive from something wrong” (Hewitt 2005). For example, if hypothetically there is a large window to the south without drapes or any window treatment, as the sun fills the room, the occupants may be forced to turn their backs to the window, move to the shaded side of the room, or leave altogether. Had there been a window treatment the occupant would be inclined to use that to adjust lighting to a more comfortable level. The understanding in this example then, with the provided interior element, is that moving toward the window and adjustment (with the means provided) is an acceptable behavior if it becomes too bright. The seemingly small motion of adjusting the natural light is one step in an unending dance of interior use. The next step may be to turn on interior lights as the sun sets and it becomes darker still, then turning off the

lights when it is time to retire or no one is using the room any longer. Eliminate the artificial lighting in that room and the choreography is altered entirely!

### **Instruction Without Words**

Instruction, given via intuitive change of environmental and physical comfort become the choreographic dictation and kind of map. The user sees it as made up of the lines of their journey. “These spatial metaphors are highly pertinent, for the actors present in schematic form their movements within the presentational space as well as a shorthand indication of their major actions, gestures, and the stages of the emotional experience they go through each time they perform the work” (McAuley 1999). Meaning the dictation of the performer’s or user’s movements was set and the performer, or user, simply followed guidelines within the space presented for them without terms expressly created for the purpose of describing those predetermined movements. This is how choreography manifests itself through interior design. The interior designer presents intuitive symbols for direction, such as furniture, lighting, or views into or through a space. “After you find out the atmosphere there are clues as to what the choreographer or the movie maker or the dramatists is trying to get at” (Cunningham & Ballard 1980). There is a need for the beginnings of a glossary for words which describe how those pathways came to be and might be repeated again. The fact that one’s actions, in particular instances, within an interior, have become rote due to the repetition of a set of regulated movements can become a tool. The cues existing, have become ingrained to the degree a performer is unaware of the guidance. “Patterning takes us out of contact, and we have no sense of what is physically happening, moment by moment. The boy simply follows the habitual programmes for walking, running, dish-washing, sitting, etc.” (Marshall 2008). Understood cues such as openings, furnishings, artifacts and lighting serve as prop or dance partner to the user, guiding motion after motion.

### **Sensory**

In both performance and interior design, what the participants, user or performer in a space understands, will affect the movements within the space. Understanding, in part, comes from the senses of the individual. “The feeling of moving in space accompanies and guides every reaction an animal makes to the stimuli that constitute its sensory perception of its internal and external environment. This is equally true for man” (Ellfeldt & Metheny 1958). If a quiet sound is heard it may pique a curiosity. If a heat source is presented on a cold day one may gravitate toward it deliberately or subconsciously. When an artifact is presented which is less flat...“the more a viewer may be tempted to examine it from positions to either side of a straight frontal approach” (Zelanski 1994). Playing on the senses of occupants in a space can manipulate their motion within it. If attentive to this aspect of influencing movement, the interior designer may have reasons to regulate stimulation within the space to reach desired levels of influence on an occupant. “[With] this type of movement, it is important that the proper mood be set so that the individual becomes absorbed in the experience and can respond sensitively and kinesthetically” (Hawkins 1988). Providing specific stimuli can steer an individual within a space.

### **Experience**

The goal for designers whether with interior space or a dance, is to create an experience the occupant can feel. “Learning by experience is strong and primal; it precedes knowledge by description. (Blom & Chaplin 1994) This idea of experiential creation, after all the background and basis for the thesis of combining regulated movement precepts from dance and interior design, is the culmination of a designer’s intent. The user of a space performs motions that a designer has created to create a premeditated effect. It is in dance also, an intent is made manifest through predetermined motions. This can be social and

engaging or individual and expressive. Dance, like design, is an expression of the self and is also about experience. “Dance resulting from either type of motivation is a unifying experience for the human being. (Hawkins 1988) The lines between interior design resolve to create experience for the user and the goal in expression of performance movement, extend beyond the geometry of parallel intent to a merging of a unified objective.

“Understanding intersubjective experiences requires considering how spaces act on our perceptions and perpetuate our social relations” (Poldma 2013). “The performer creates from her ‘being’, drawing on memories of previous ‘being’ in past spaces, fictions and narrative worlds, in relation to the proxemics of the performance space.(White & White 2006)

## CHAPTER 5. COMPARITIVE AND ILLUSTRATIVE EXAMPLES

Overlap between performance set design and interior design can be viewed in comparing the following figures, which come from literature specific to their field. As you can see in Figure 5-1, which is taken from the design of a performance space and Figure 5-2 which was taken from a plan to design an interior space, there is little differentiation between the two. In looking at other figures taken from the respective literature of interior design and choreography or performance, a similarity emerges. Through varying, yet parallel aspects of designing space for movement within both fields, the consistent similarity between both is revealed.

Circulation, vantage point, staging and artifacts presented to the performer for use, as well as anthropometric scale, are all vital to both interior design and performance as vehicles for experience. Both utilize these strategies in determining a regulated, or choreographed, set of movements. The diagrammatic understanding practiced by choreographers and interior designers stems from the bare building blocks of design. The following figures in this chapter allow a more direct comparison of what is seen when studying choreography or performance texts and also what is seen when studying interior design texts. The figures selected for this portion of the thesis are intentionally matched with a corresponding version for the alternate discipline. Indeed, without reading the captions which follow some figures, it is entirely impossible to distinguish which discipline the figure would be associated with. Such is the case with Figure 5-7. Determining which discipline it can be connected to, may be done only by reviewing the references in the bibliography. If there exist such a visual similarity in the way these disciplines illustrate end goals, which often run parallel, how is it improbable that their verbal descriptions or terms would differ greatly?

## Floorplan

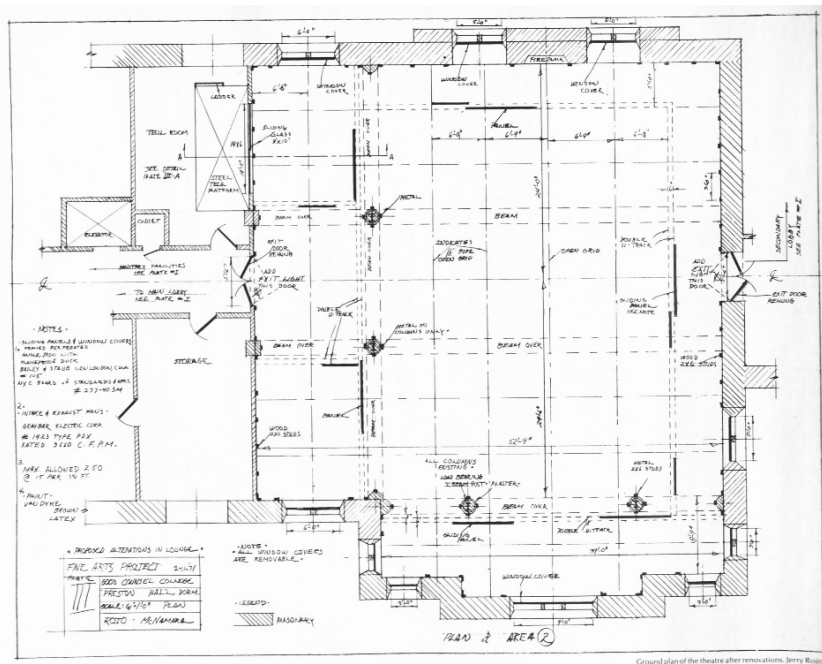


Figure 5-1 Floor plan for a stage production identifying performance spaces with relationships to neighboring rooms or locations. Source: McNamara, B., Rojo, J., & Schechner, R. (1975). Theatres, spaces, environments: Eighteen projects

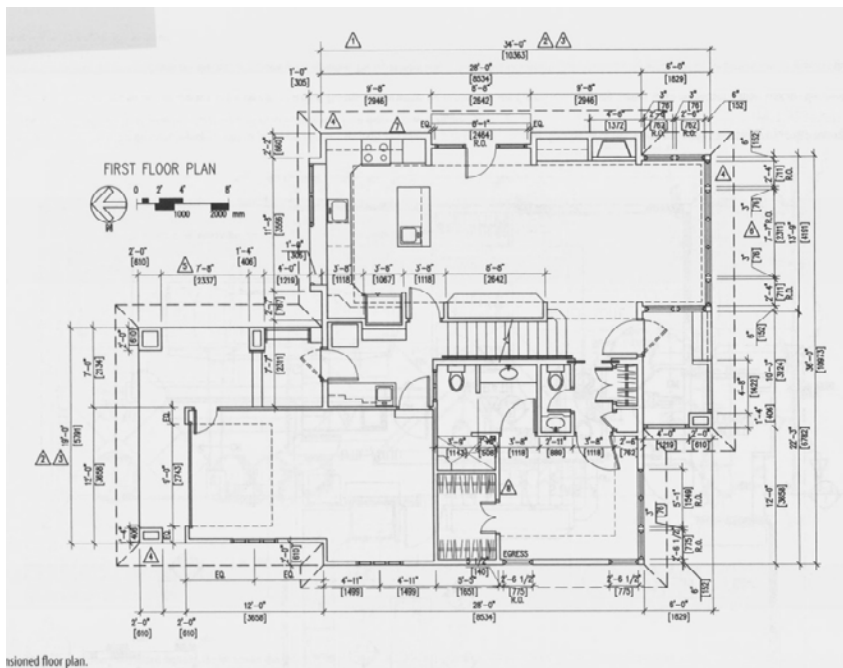


Figure 5-2 Floor plan for a home with identified spaces and correlating adjoining spaces. Source: Mitton, M., & Nystuen, C. (2016). Residential interior design: A guide to planning spaces



### Drawing Basics for Perspective

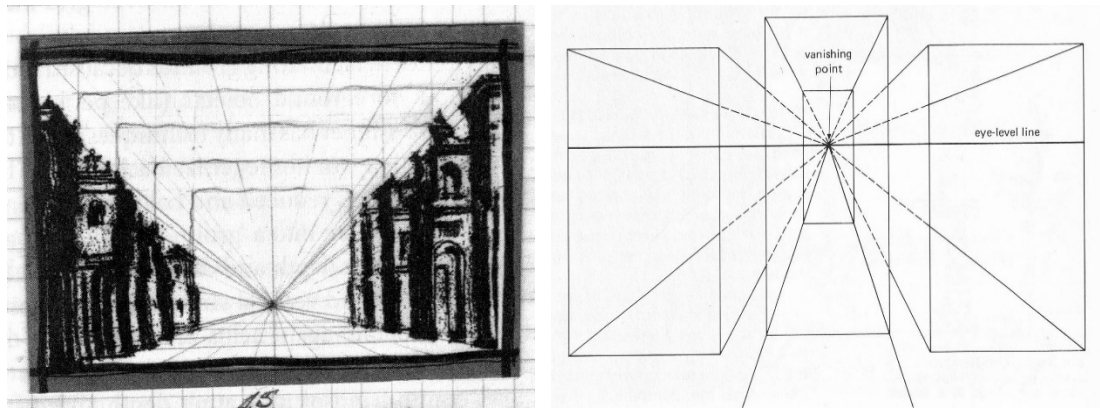


Figure 5-3 Linear One-Point Perspective studies from both interior design and performance preparation. Source: White, C. (2009). Directors and designers [edited by] Christine White. Bristol: Chicago: Intellect Books ; University of Chicago Press. And Zelanski, P., & Fisher, M. (1994). Design principles and problems / Paul Zelanski, Mary Pat Fisher. Fort Worth, Texas: Harcourt Brace Jovanovich College.

### Pattern

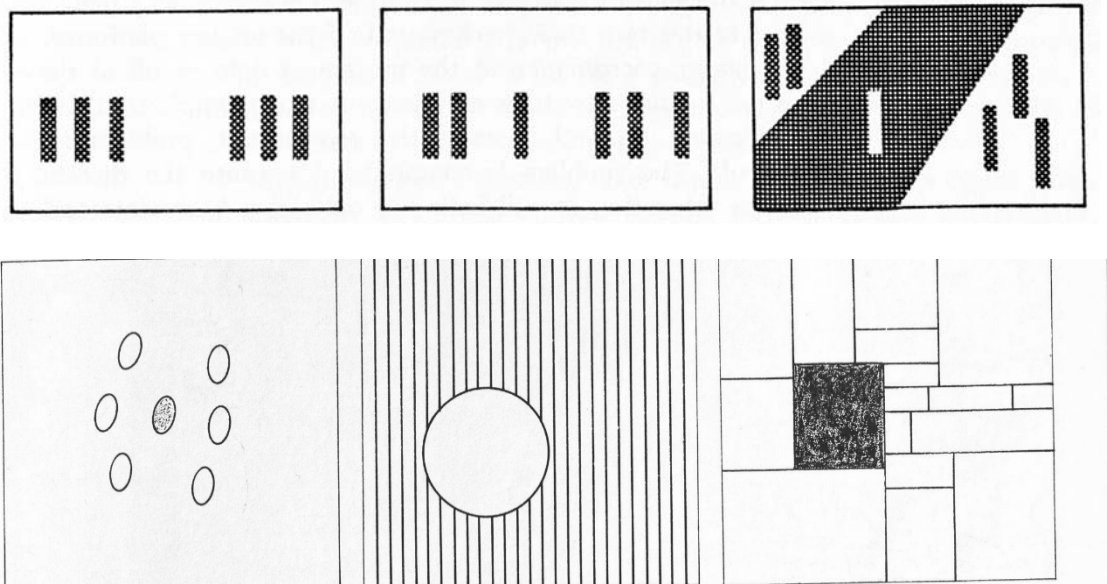


Figure 5-4 Pattern and rhythm expressed in both disciplines. These are illustrations of pattern for dance and interior design. Source: Penrod, J. (1974). Movement for the performing artist. Illus. by Robert Carr. (1st ed.). Palo Alto, Calif.: Mayfield and Zelanski, P., & Fisher, M. (1994). Design principles and problems / Paul Zelanski, Mary Pat Fisher. Fort Worth, Texas: Harcourt Brace Jovanovich College.

## Anthropometrics

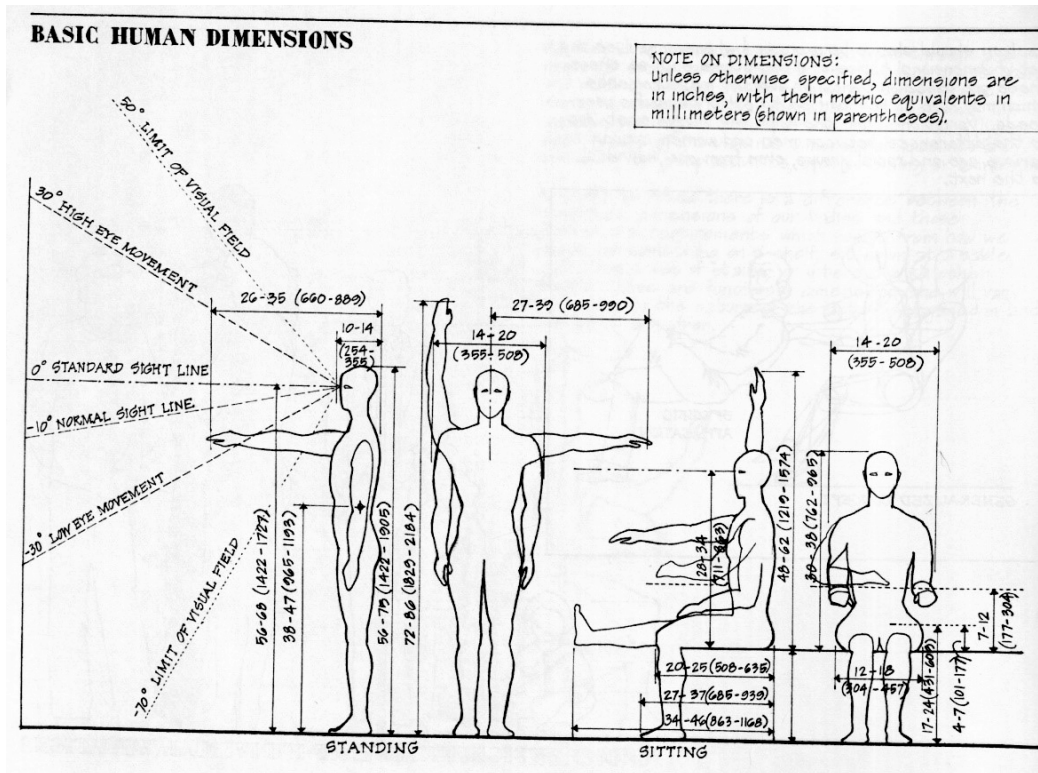


Figure 5-5 Interior Design body measurement diagram showing range of motion to illustrate reach and proportion. Source: Ching, F. (1987). Interior design illustrated / Francis D.K. Ching. New York: Van Nostrand Reinhold.

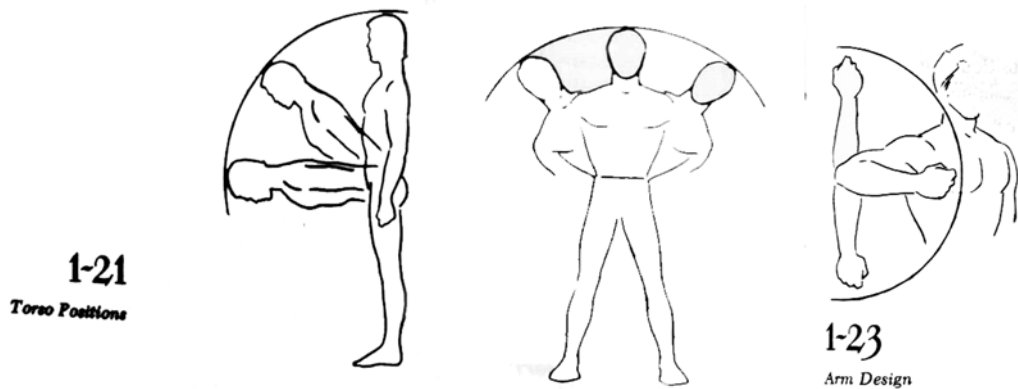


Figure 5-6 Choreographic Body relationship diagram showing range of motion and proportion. Source: Penrod, J. (1974). Movement for the performing artist. Illus. by Robert Carr. (1st ed.). Palo Alto, Calif.: Mayfield.

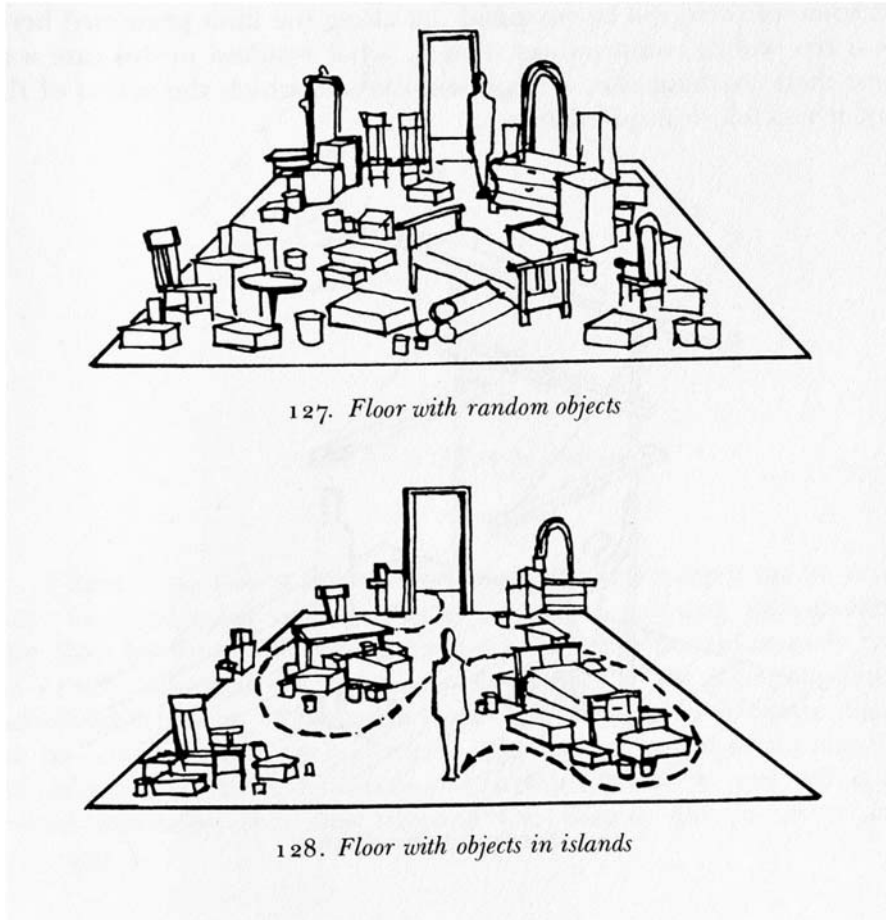


Figure 5-7 Objects located in a space which require clearing circulation pathways in order for human action to be facilitated. Source: Payne, Darwin Reid. *Design for the stage: first steps*. Carbondale: Southern Illinois University Press, 1978.

This last figure could be used interchangeably for choreography purposes as well as interior design purposes. “Movement gives meaning and significance to the artistically shaped and formed gesture-language. For the dance becomes understandable only when it respects the preserves its meaning relative to the natural movement-language of man” (Wigman 1966). The blocked path restricts a natural movement of circulation through the interior space. “every movement made by a human being has a design in space and a relationship to other objects in both time and space” (Humphrey & Pollack 1987). The

meaning of this is that whatever a user or performer comes in contact with can become a part of the dance they are performing. To move through space, in relation to your environment, using your body for conscious reasons or as a subconscious response to stimulus, creates a performance of action that can be understood as dance.

## **CHAPTER 6. EXAMPLE CASE STUDY IN ANNOTATION**

While the idea of patterns and annotated movement may cover a large area, it is possible to extract from the multitude of options one or two aspects for review. By pulling from an entire experience one aspect, such as lighting or auditory stimulus a design can be fine-tuned. Each component of the interior design as a whole, could be removed from its counterparts and examined for the relative annotation and choreography potential inherent in its creation. That annotation would then become its own sort of language, enriching interior design communication.

### **Location of Case Study**

In this isolated case study, this thesis will investigate the pattern of visual experience, as an annotatable phenomenon in relation to the interior of an academic building, Black Engineering, on the campus of Iowa State University (see in Figure 6-1). Black Engineering is an approximately 117,933 square foot academic building, constructed in 1985. It is utilitarian in appearance, constructed in a modular box like fashion of extremely dark brick.

### **Focus of Case Study**

However, since the study of interior design extends beyond simply furnishings or color theory to include acoustic, health and safety, lighting and structural aspects of building design, it is relevant to examine the scheme of natural light and visual aperture with relationship to user experience. In this case we will refer to our user as the performer when explaining the progression of experiences one encounters in this specified location. When entering the building from the furthest most East entrance a performer encounters a vestibule before a long corridor. The corridor terminates at the far side of the building, but the

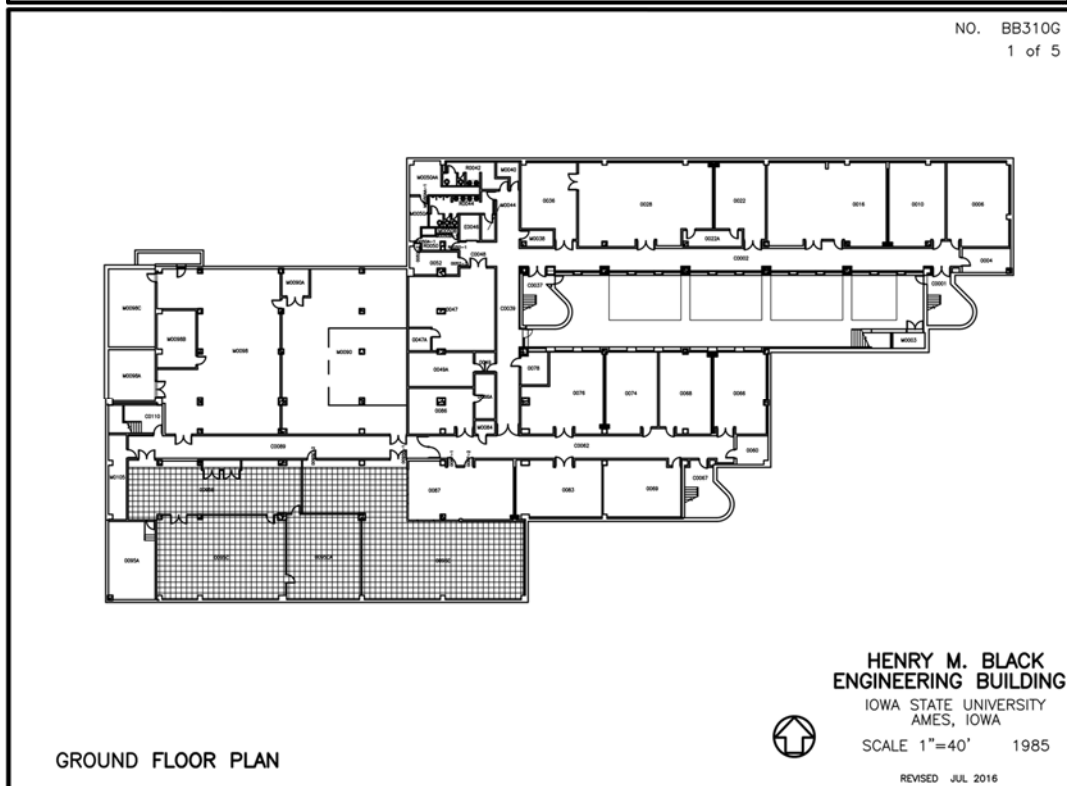


Figure 6-1 Case Study First and Ground Floors, Black Engineering academic building on the campus of Iowa State University. Source: Eichorn, Jeff. "Iowa State University Building Information, Black Engineering." Black Engineering. 1995. Accessed March 03, 2018.

termination is immediately preceded by a set of double doors on the left followed closely with an intersecting corridor. Once the performer has passed through the vestibule and has proceeded down the hallway, they are able to view through horizontal windows a pattern of exterior light and scenery. That view is punctuated in such a way, as to create a consistent rhythmic pattern. As the performer encounters the double doors, that rhythm is halted for navigating the threshold of the doorway. After having passed through the doors, the performer experiences a different view of the exterior, which is limited by obscuring glass block, yet exists as a constant since it fills the rounded stair well wall in its entirety. After the performer has descended one level there is a door which leads out of the building to the exterior. Once expelled from the structure, the performer has the revelation that he/she stands at the bottom of a large well or canyon, with the building structure extended well beyond what could have possibly been fathomed when progressing along the circulation path taken. In limiting this case study to the most minute and manageable scale possible, note that the dance became one of sequence; that sequence being a repeated rhythm, pause, prolonged static experience, pause, termination with reveal. This case study, as annotated by a choreographer may look something like the following, in Figure 6-2.

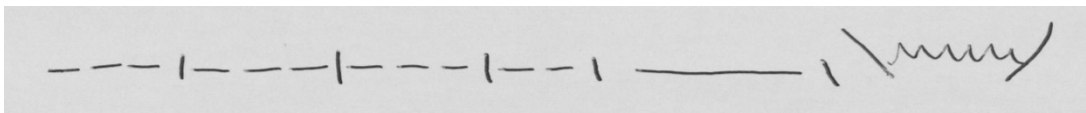


Figure 6-2 Visual annotation of case study

If the designer were to focus on the acoustic choreography of this instead of the visual, the annotation may appear different

### **Alternate Experience Annotation**

If the designer were to focus on the acoustic choreography of this instead of the visual, the annotation may appear different from the visual annotation but following the same

timeline. Black Engineering has a solid surface floor, constructed of terrazzo. The stairs are tile and the exterior of the building at the exits are concrete. The acoustic annotation may look something like the following, in Figure 6-3

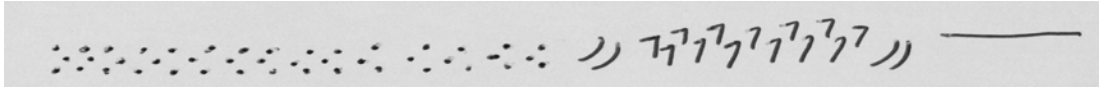


Figure 6-3 Acoustic annotation of case study

### Combination of Annotation

This extraction of experience and documentation of each type contributes to the overall whole design, when presented in annotated form. The two previous figures, when displayed next to one another relay information, not commonly presented in interior design work today.

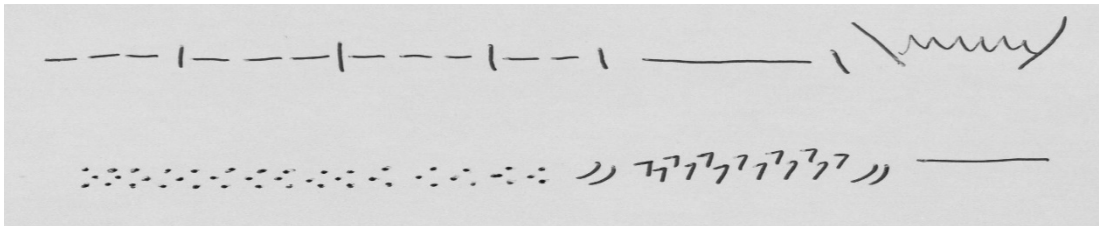


Figure 6-4 Combined annotation of dual experience for case study

This relay of information, in dance would create an immediate understanding of the experience over the period of time given. The concise pattern of repetition, punctuated with emphasis and accent at specified points is communicated easily.

Interior designers commonly assume that when their design is explained to a performer/client or other user of the space-- or even to other designers-- that certain inherent information about experience will automatically be perceived. The interior designer commonly acts of the belief that their complete idea has been fully transmitted. However, it



can be exceedingly difficult to understand another's intentions and imagination with a limited amount of information.

The ability to annotate experience as an additional vehicle for communicating details about the intended design can be a revolutionary tool in understanding and/or expressing more information regarding the design. This abbreviated form of communicating a lengthy description of what occurs for the user of the space can translate to more effective communication concerning interior design. Annotation of this sort has the potential for enriching methods of design evaluating currently holding less weight. With more information comes a better experience.

Figure 6-5 is an example of a score annotated in choreography, using the system of Labanotation. Like the previous figures you can see that there is a pathway through the sequence of events and a concise visual representation of what may take paragraphs to explain.

The experience of moving through this location utilizing choreographic verbiage would include tempo, energy, space and how the body is positioned. Utilizing the glossary this same procession could include the description as a promenade, the concept of crossing, the traversal of the apron between threshold and staircase and what occurs there. Using whichever terms the interior designer most desired would indicate a hierarchy of experience in this specific instance and what is most critical for evaluation.

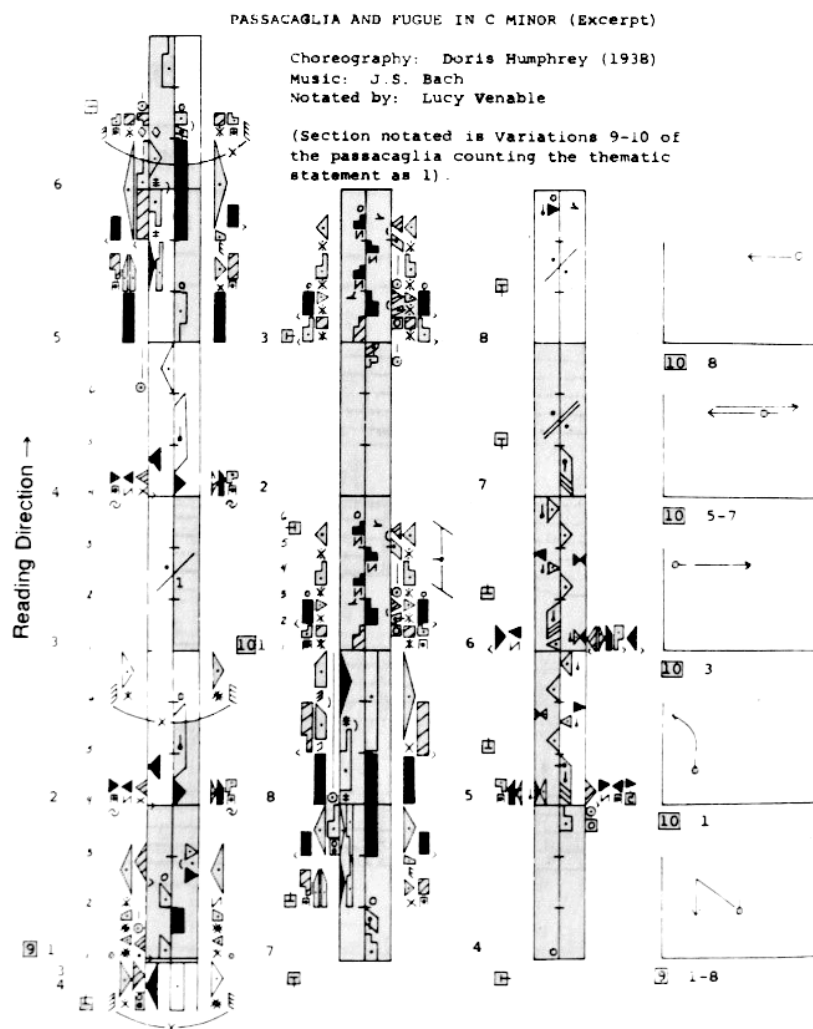


Figure 6-5 Mode of recording, use of Labanotation system as a method for relaying information about a dance sequence. Source: Moore, C., & Yamamoto, K. (1988). *Beyond words: Movement observation and analysis* / Carol-Lynne Moore, Kaoru Yamamoto. New York, N.Y., U.S.A.: Gordon and Breach Science.

## **CHAPTER 7. ALIGNING INTERIOR DESIGN WITH PERFORMANCE TERMS**

The performer in interior design is the user of the design constructed for use. Relative to interiors, a relationship needs be established which creates a finite point of reference for the performance stage and interior area, or performance area and interior stage. How can an understanding be drawn between action and verbiage for that action? Once these initial inquiries are determined we can use the terms provided by performance in describing interior design, both as it is created and as it exists. Though this list of vocabulary is directed toward professionals in the interior design field, as technical communication between practitioners, it is more than likely future use may extend outside the professional sphere as layman become more familiar with the lexicon.

### **The User is the Performer**

The performer is anyone who walks into a space designed for their actions. “Man thinks with his whole body. It is the presence of the performer, via the body and their persona that stimulates and stirs systems of visual, vocal spatial and fictional meanings, which contribute to the signification and identity of the performance space. The embodied reality of the performer and her relationship to that space is at the heart of the ‘performing’” (White & White 2006). This draws the conclusion that any person can be the performer in a space; that when one reacts to an element, they create a narrative and transform a void to a space used in pursuance. Interior designers focus on the user in relation to “three categories of human factors: physical, physiological and psychological” (Rengel 2012). This is a technical way of evaluating a performance for means of study. It can be said then, that the human subject is performing at all times, though not described as such prevalently. A performer for stage or dance still is performing their actions regardless of whether or not there is an audience

viewing them, and our user performs grand productions as well as the mundane as he/she conducts action.

“It may be helpful to look into this phenomenon in relation to Laban’s establishment of the dimensional cross in relation to body structure and function.... This seems to...make a strong case for the body’s own music giving rise to music as we know it, and to argue for beat rhythm and melody being biologically innate in us. ... we should expect, a mixture of line and curve as part of bodily movement in order to accommodate the varying motivations of action. Such is the body intelligence that we have no need of brainwork for conscious selection of bodily patterns of movement which are inbuilt in our system and programmed for action” (Winearls 1990).

Thus all movement taken by users or occupants, translates to the actions of dancer or performer. The designer becomes the director. The interior space becomes the stage. “The essential elements in a stage environment are space and time. Stage space defines appropriate areas for action. These areas not only position the actors so that their responses can be clearly seen, but also where they can establish a rapport with the audience. (Reid 1996)

### **Orientation**

In any movement which is directed, defined and annotated for replication, there must be set forth an understanding from where to start. The idea of a reference point can come an egocentric or exocentric point. “Spatial information, e.g., directions, must be known relative to a system of reference or its meaning may not be clear. For example, ‘forward’ might be considered relative to the anterior-posterior axis of the body or it might be considered relative to the front of a room, etc.” (Longstaff 2000). The basis for a starting position is important for all motion within a space. Choreography or performance is able to rely on a stage, by which orientations of the performers can be known. Interior designers have no static

positioning system currently, to orient themselves or objects other than the exterior of the building or relationships to other structural details.

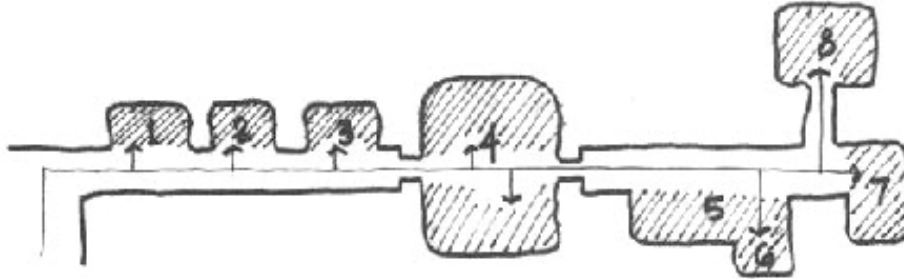
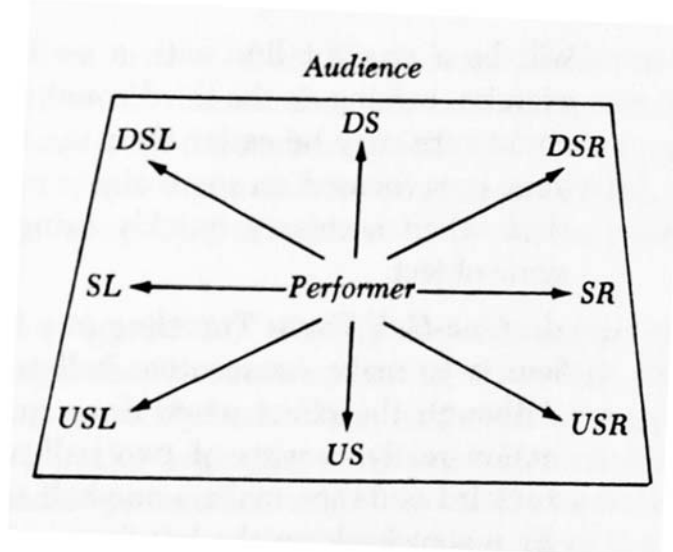


Figure 7-1 Diagram showing sequential progression through connected spaces. Source: Rengel, R. (2012). *The interior plan: Concepts and exercises* / Roberto J. Rengel. New York: Fairchild Books.

In interior design, there is not a universally understood location for this phenomenon. However, if the audience is what determines stage right and stage left and the performer enters at the back, an interior designer may establish the main entrance to the space as Upstage, and all orientations directed from that point. There is, for performance, a one point perspective founded in the use of a proscenium to frame the actions being performed for the viewer. While this is not always the case in interior design, creating an origin point, which has not yet been established in the field as common practice, could ease understanding for descriptions given. Figure 7-1 is a diagram showing the circulation pathway in spatial sequence. For each of these spaces there is a main viewpoint which the interior designer has identified. Through identification, a singular point of reference may be established for secondary orientation terminology.

For clarity, this point of reference is vital for all further orientation. It must be established by the interior designer. Once this singularly critical point is established, the resulting myriad of movement options can be expressed in relation to that point.



Objects set in place, or actions to occur, can be better arranged or identified as the

Figure 7-2 Orientation of performer on a stage in relationship to the audience or environment. Source: Penrod, J. (1974). *Movement for the performing artist*. Illus. by Robert Carr. (1st ed.). Palo Alto, Calif.: Mayfield.

designer is readily able to use the stage location to determine and communicate location.

### **Interior Design and Performance Terminology Use, In Practice**

The following two descriptions will serve as an illustration for the difference in a description of a singular space. The first will rely on average interior design jargon, followed by a second description of the same space utilizing some of the performance terminology existing in choreography. Finally, after these examples, an evaluation of the differences will be explored and how the performance terms aided in the description.

#### **One**

The room is set up as a living space, which is not exactly square, having an addition toward the back left side of the room. There is a seating arrangement to the right, as one looks through the room toward three large arched windows equally spaced from the center. It consists of five chairs and a coffee table. There is an abundance of natural light, some of which comes from around the corner to the left. There are also four floor lamps, two of

which are dedicated to the seating arrangement near an armchair. A 18'x25' carpet has been set in the middle of the room running front to back, and there is an approximately fifty gallon fish tank to the left with lamp at its side. A grand piano with bench sits in front of the right window, with a lamp between the piano and window. A 4'x 6' painting is set on an easel near the entrance, on the left, hiding fish tank equipment.

## **Two**

Seen in proscenium, the room is set up as a living space. It is not exactly square, having an addition, in the wings, upstage right, which does not extend fully to stage right but natural light spills in from. There is a seating arrangement exactly stage left. Two chairs are center stage facing stage left, two are far stage left facing center stage and the last, flanked by two floor lamps is located between these pairs, upstage but facing downstage. A coffee table rests in the center of these chairs. At the back wall the middle, of three large arched windows spaced equally, falls on center line. There is an abundance of natural light. There are also four floor lamps, two of which are dedicated to the seating arrangement near an armchair. A 18'x25' carpet has been set center stage, running up and down stage. There is an approximately fifty gallon fish tank extending from stage right to downstage right, with a 4'x6' painting on as easel (nearly in the apron) acting as a leg for the tank equipment, just behind it. One floor lamp is located upstage from the fish tank. A grand piano with bench sits in front of the upstage left window. The floor lamp associated with the piano is further center stage and upstage from the piano bench.

Though the first example seems more streamlined, it omits certain details the second example expresses, such as distance, relationship and orientation for things. This is important because more detailed communication translates to more accurate design.

## CHAPTER 8. GLOSSARY OF TERMS

Definition of terms from performance sources and amended with understanding of interior design practices, gives way to a new set of vocabulary poised for injection into the common description, explanation and use of interior design terms. Bubble diagrams which present the connection of two rooms can expound on that relationship as one of the rooms, which serves a connective but unseen role, is being in the wings. While blocking stages of a furniture plan for an interior, it may become obvious crossing, in relation to the circulation path is prohibited, which is undesirable. These two examples exhibit that by use of new terms, now understood with the prior definitions, an enriched description of what is intended. The terms do not supplant or detract from existing terminology used, but supply an additional depth.

- **Apron:** The part of the stage closest to the audience. The area of the theatre that is located between the curtain and the orchestra pit. The area of clearance surrounding the threshold of transitional spaces when exiting and entering spaces. (Payne 1978)
- **Blocking:** Conventionally understood as direction given to actors as to where they should stand or move to during the course of the play. This term may be used in interior design to indicate positions/actions of users in the space at specific points they will be at a given time or during a set activity. (Stevenson & Primrose 1996)
- **Bump:** In performance this term is used when the lights or sound on stage come on or go off without any delay, just like a switch. Also called a zero count fade. Used in interior design for instances of lighting, or mechanisms, which happen instantaneously. e.g. “An occupancy sensor lighting fixture will bump as soon as an occupant is detected.” (Stevenson & Primrose 1996)



- **Centre Line:** Imaginary line running from front to back of the stage through the exact centre of the proscenium opening. Can also be used in the same way for interior design, providing demarcation for two halves of a space. (White & Battye 1963)
- **Dead Spot:** Location where energy and sound die out, transmitted at a fraction of what occurs elsewhere. Interior design could use this term for identifying locations where the design requires bolstering. (Rodenburg 2002)
- **Down stage:** This term refers to the part of the stage closest to the audience. The term would translate to the area farthest forward in the room. For interiors this would be the area closest to the main entrance. (White & Battye 1963)
- **Legs:** Partitions which hide the side of the performance area allowing performers to prepare for entrance and exit. In interior design legs could refer to an obstruction which is set up for the specific purpose of hiding an element which detracts from the design but cannot be omitted. (Stevenson & Primrose 1996)
- **House:** The auditorium where the audience sits when they watch the show. In interior design this can be the main activity space, which differs from peripheral areas which may be connected but not the main focus. (Stevenson & Primrose 1996)
- **Places:** When actors and technical crews have been told that the production will start within five minutes and they are to be in place and ready. Interior Design use can be for objects as well as people, to indicate where things are at a point in time, which is the beginning of the action. (Stevenson & Primrose 1996)
- **Props:** In performance, specifically theatre, these are things an actor works with during the production, which are not a costume. Interior design may use this term to

refer to objects which are placed in an interior for a particular use. (Stevenson & Primrose 1996)

- **Proscenium:** the frame through which the audience views the stage. Interior design could use this term to describe the edges of any architectural aperture, through which occupants or objects are viewed. (Rodenburg 2002)
- **Set Dressing:** The things that make the set look real but are never touched or moved by an actor. This would be staging in an interior not meant for regular use, but which creates “atmosphere”. (Stevenson & Primrose 1996)
- **Spike Marks:** Tape or other markings on the stage that indicate where props, furniture, and sometimes actors, are to be placed. In interior design these small marks can serve as place holders for items not yet in position. (Savoie 2002)
- **Stage left:** The left side of the stage as seen by the actors looking out at the audience. From the audience’s perspective, stage left is on the right. See also stage right, up stage, and down stage. (White & Battye 1963)
- **Stage right:** The right side of the stage as seen by the actors looking out at the audience. See also stage left, up stage, and down stage. (White & Battye 1963)
- **Strike:** When you tear down the set, or you remove something (‘strike the ashtray’ means to take it off the stage). For interior design this may be interpreted to mean the need to eliminate an element of the design which exists but should be removed. (Stevenson & Primrose 1996)
- **Up stage:** The opposite of ‘Down-Stage’ this phrase refers to the part of the stage furthest from the audience. It would translate, in interior design, to the area farthest

back in the room. This would be the area farthest from the main entrance. (White & Battye 1963)

- **Crossing:** To move from one point on the stage to another, especially to a diametrically opposed point. Interior design can use this term exactly, sans alteration. (Rodenburg 2002)
- **Promenade:** In performance this action occurs when the actors and audience occupy the same space, with no distinction between acting area and audience area. The audience is given the freedom to explore the space together with the performance, and there is generally an element of audience interaction in the play. For interior design purposes, this word can relay an instance when the user relinquishes the role of host or center of attention in lieu of another point of focus. (Rodenburg 2002)
- **Theatre:** The world of this type of acting, or the world of acting in general; the art itself. For interior design theatre as a location, is a designed space in which performance takes place. (Rodenburg 2002)
- **Theatre in the round:** Any theatre where the audience is seated on every side of the stage. A phrase in interior design which indicates the performer has the possibility of interaction on all sides, which indeed seem to compromise a great number of interior design situations. (Rodenburg 2002)
- **Thrust:** A stage that extends out into the audience, so that the audience is seated on three sides of it. An interior space which has a similar layout to a thrust stage, where there is the potential for interaction on 3 sides, or where spaces and actions in those areas overlap. (Rodenburg 2002)

- **Viewpoints:** Originally it was a dance and movement technique extended to apply to the movement of actors and manipulation of a stage image by a director. It was also later extended as an acting technique. This can be used by interior designers in describing a particular vantage point or line of sight in a space, to include what is seen or experienced within the limits of that line. (Rodenburg 2002)
- **Wings:** An area correlated with stage performance, specifically referring to a "backstage" or parts of a stage off to the left and right not seen by the audience. For interior design this can be an auxiliary space adjacent to the main space which cannot be seen directly, yet provides support or other function due to proximity. (White & Battye 1963)

## **CHAPTER 9. CONCLUSION**

As stated in the introduction, there is still much to be discovered about the correlation of performance, choreography and interior design. Further study could prove useful for developing new interior design techniques which succeed in created spaces which achieve a certain goal, in relationship to user action. Some areas of study to focus on may relate to specific basic elements of dance, such as Energy or Time. Though this work has focused on the elements Space, Time and Action from choreography, which most closely align with those interior design elements of Space and Movement, there still remain aspects of this overlap to explore.

### **Not Tied to Terminology**

Without a goal of set terminology as stated here, more abstract theories might emerge to inform these disciplines relationship to one another. Examples may include psychological analysis for cause and effect of motion, social dynamics effect on movement or future application of increased choreographic information within an interior space, etc. Aspects of the designed interior to regulate movements, within understood yet specified limits, may be produced from the text found here.

### **Implications for Use in the Field**

A particular area of interest following this thesis, may be to expand on the instances in interior experience, when an even more rigid or programed choreographic prescription is preferred. An initial example would be in the health care field, when care providers are working with individuals who have difficulty dealing with an overabundance of stimuli, and who may take comfort in more regulated movement (such individuals located on the autism spectrum).

### **Compilation of Case Studies**

It may be helpful to compile a multitude of case studies to compare and draw further conclusions after the implementation of performance terminology use during interior design phases. The focus of this thesis has been the suggestion, that the practice of interior designers using performance jargon, thereby enlarging their vocabulary in relation to interior descriptions. This will assist in furthering their goals for realizing space. It has also stated that the communication of that space would be more easily understood by others, who, with the new lexicon, would better imagine the formed space accurately. These conclusions, though drawn from a great number of literary works, has yet to be tested in working conditions. It may be that in the future an interior designer develops reasons for comparing the results of practice over a particular length of time, geographic area or specific interior design field of study. If that were the case, this thesis would be the beginning of such an endeavor, providing a basis to build from and parameters to narrow a study from.

### **Development of Designer Annotation**

This work would be ideally suited for the development of a systematic way to differentiate parts of a design, in relation to regulated movement or use. The differing characteristics of interior design which the designer can note, adjust and then repeat are nearly limitless. There are so many aspects of interior design which might benefit from more detailed investigation as to the pattern making, inherently created, when doing annotation. The movements of the body, the sequence of thought or experience are immediate thoughts brought to mind. “Both sources-the new theatre-dance and the environment... [as have been practiced] are non-static, very closely related in that they are process-oriented, rather than simply result-oriented. Both derive their strengths and fundamentals from a deep involvement in activity” (Halprin 1970).

Though Halprin focused on the idea of a score to the environment and dance, this thesis has channeled that investigation to specifically target the discipline of the designed interior space. Touched on in chapter six, the idea of multiple experiences in interior design, coordinated to create a whole and what the dictation of such would look like, is explored briefly. Further correlation between the idea of dictating an interior design pattern as it occurs and the way it is recorded for dissemination, manipulation, replication, and instruction has limits only equivalent to the ideas a designer can put forth, in relation to the two disciplines of choreography, or regulated movement, and interior design as a combined effort.

### **Future Interior Design Implications**

Interior designers who have exhausted the conventional methods of communicating the concept and execution of user experience, can consider the framework of design's manipulation of space in the form of dance. This thesis provides a new perspective on the standard system of creating, evaluating and altering interior spaces, to include the potential of physical motion as it occurs during use of space. Herein are provided systems and terminology for the purpose of enriching interior design communication. The similarity of new choreographers, who are presented a problem for which they are to find a solution, resonates with interior design practitioners who operate in the same vein. The poetry of what interior design promotes for the user need not be lost in detached pragmatic approaches, but can be revived with, here presented, new choreographic vocabulary for articulation.

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