

The Architectural Reading of Minimal Space Based on The Semiotic Approach in Wilson's Works "Einstein on The Beach" Theater

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ABSTRACT

Other arts have always influenced the art of architecture, and studying the relationship between them affects its advancement and improvement. The present article studies "space" as a fundamental matter in theater and architecture and tries to answer the question of how minimal facilities in the theater space have maximum effects on the audience's understanding of the architectural space and conveys the message and meaning. In this way, among the theaters with a minimalist approach, the performance "Einstein on the Beach" by "Wilson" selected, and the reading of space in the double theater and stage architecture have been examined. The descriptive-analytical research method with a layered semiotics approach is aimed at explaining the spatial structure, the components of space creation (in the physical layer) In the data collection section, a combination of field and desk studies has been used. in the section on Wilson's performances, reliable sites, videos, and photos of his selected performances have been used. The field studies also included a two-part interview with Wilson, In the next step, the data extracted from the studies was reviewed again using the strategy of interviewing the elites and finally by conducting several stages of in-depth interviews with Robert Wilson, and finally, understanding how to convey the message in the theater. The findings show that the reading of the space of the physical layer is similar in the theater stage design and architecture. Thus, the key elements in prioritizing the spatial design were the layers of "light" and "sound" and the use of the technique of simultaneity and playing with time. The director designed by using the mother map and the visual book in an integrated manner and with a minimalist approach so that the combination of all kinds of lines and the use of precise geometric forms and golden proportions are evident in their formation and the creation of the work's space with punctuation compensates for what is omitted. Repetition or simplification is enriched.

Keywords: *Semiotics, Architecture, Minimalist Space, Mise-en-scène, Wilson's Theater*

1. Introduction

The term "space" has a broad meaning in architecture. Many definitions of space highlight the enduring coexistence of two inseparable elements - "objective matter" and "mental matter". Apart from architecture, space is also created in other art forms, with one of the most significant being theater. Svoboda (1920-2002) a

Stage designer, believed architecture and stage design are related, as architectural elements strengthen stage design and the similarity between the two reflects in creating space and evoking human emotions. Creating space in cinema is an illusion of reality, whereas in architecture, it is an actual reality. Theatrical and

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cinematic spaces are brought to life through a combination of elements such as color and sound, carefully crafted by stage designers. An illusion of space is created through the characters, their movements, the visual diversity of shots, and the narrative. The viewer's mind is taken on a journey through multiple layers of space, all created by the magic of storytelling. In architecture, the space is materialized through the combination of volumes, walls, lines, surfaces, texture, and color.[1].

an important point in the concept of space is the comparative superiority of the perception of theater space compared to architecture. The designer's task is to use the spatial elements of the scene to enhance the audience's understanding of the play's specific spatial scenario.

This topic in architecture appears more fluid due to varying restrictions and conditions.. The use of spatial analysis techniques to assess the perception of architectural space in the context of the theatrical stage is an essential step in the design and construction of performing arts facilities. By thoroughly evaluating the interaction between the stage and its surrounding environment, it is possible to optimize the audience experience and enhance artistic productions. Therefore, it is imperative to leverage the unique characteristics of the theater stage to achieve a comprehensive understanding of how spatial elements influence the perception of architectural space.

The aim of this research is to explore the potential of theater to create large spaces with minimalistic resources for architectural representation.. By The architectural design of the theater space can enhance the performance experience Without any doubt, the common language utilized among different forms of art has always been of utmost importance. For example, in the art festivals of Shiraz, the connection between the arts is evident in artistic performances. It appears that the arts have become disconnected and self-contained, resulting in a lack of innovation in both art and architecture. The current research has addressed the relationship between semiotics and minimal art through the lens of understanding that it is repeatable and trial and error is more evident in it, compared to architecture, which is less tested, to add to the richness of our architecture today. Robert Wilson emphasizes the significance of

adopting a functional and anti-consumer approach, we can gain a deeper understanding of the spatial structure and components that make up this creation. Hence, it is crucial to pay special attention to the design of minimalist space in theater and architecture, as it requires a distinct approach towards reading and comprehension. In the semiotic approach, the primary emphasis is placed on constructing meaning and perception through the use of representation. These signs usually appear in the form of words, images, sounds, smells, tastes, movements, and objects. These are not intrinsically meaningful. They have become signs only when a meaning is assigned to them [2].

its coordination of conceptual and representational elements.

In this article, I aim to provide a comprehensive understanding of the key elements that constitute minimalism in the representation of theater and architectural space. By exploring the semiotics of minimalist space, I will delve into the various aspects of minimalism that make it a unique and compelling style of representation. From the use of clean lines and simple forms to the deliberate its coordination of conceptual and representational elements.

In this article, I aim to provide a comprehensive understanding of the key elements that constitute minimalism in the representation of theater and architectural space. By exploring the semiotics of minimalist space, I will delve into the various aspects of minimalism that make it a unique and compelling style of representation. From the use of clean lines and simple forms to the deliberate minimalist representation and the intertextual relationship between minimalism and signs. He believes that the use of signs is crucial in introducing the concepts of minimalism, due to absence of ornamentation, I will examine how minimalism can create a sense of purity, clarity, and harmony in both theatrical and architectural settings. In addition, this text aims to identify signs of minimalism in Robert Wilson's works. and also what are the most important factors that create abstract and imaginary space in Wilson's works that can be used in architecture.

2.Research Literature

2.1. Literature Background

Considering the interdisciplinary nature of the subject, the background of the research can be discussed from several aspects, including the relationship between theater art and architecture, semiotics, and the study of minimalism in both fields, as well as the analysis of Wilson's works.

The research carried out on the relationship between architecture and theater has been mostly focused on the physical and spatial investigation of the theater stage (Foroutan, 2018. Khalil Azar, 2019. Fathnia, 2018. Bevilacqua, 2023. Ruspawati, 2023). For example, Saniipour (2019) has discussed the issue of space created in the staging of Svoboda's works.

Based on extensive research, it has been discovered that Javaherian's doctoral thesis in 2012 was titled "Empty: The Empty Space of Peter Brook and Its Architecture." The thesis focused on the concept of space in theatre and architecture, and specifically analyzed three of Brook's theatrical works. To analyze the works, he used interviews with Brooke, writers, and actors but no similar research has been done on Wilson's works with this approach.

The field of semiotics holds importance from two perspectives. First, is the methodology of this approach, one of the most important of which is the research of (Barthes, 1972. Sojoodi, 2008. Huang, 2023), and the second aspect is semiotics in art, especially theater (Fisher, 2017. Whitmore, 2018. Chandler, 2018. Elram, 2012). However, just two sources have examined the semiotic view in architecture, which is focused on the analysis of historical monuments (Sojoodi, 2008; Sohaili, 2017). In the area of analyzing Wilson's works, specifically as an architect and director, most studies have explored his unique perspective on space in theatrical productions. (Sheftsova, 2007. Whitmore, 2008. Shirmarez, 2014. klenk, 2020. Sedkhan, 2022).

In terms of research, particularly regarding Robert Wilson's works, minimalism, and theater architectural space, there has been a lack of extensive investigation. The architecture of theater performance space has received less attention from researchers compared to the quality aspects and specialized styles of performance art. The analysis of Robert Wilson's works has mostly been limited to articles and specific scenes from plays and actors' performances. Therefore, the exploration of minimalism in the representation of space in theater and architecture, by utilizing Wilson's theater signs, is a new and unique research method.

Based on existing research, this study takes a fresh perspective on the reading of space in "Einstein on the Beach," one of Wilson's most

significant works. It uses a layered semiotics approach to analyze and interpret spatial codes as signs, and aims to uncover the spatial structure of this theater. Furthermore, this research can assist in the creation of vibrant spaces in architecture.

2.2. The concept of space in theater and architecture

The concept of space in both theater and architecture is an important aspect to consider. It is a fundamental element that can affect the audience's experience and perception of the performance or building. The effective use of space can enhance the overall aesthetic and functional qualities of both art forms. Therefore, it is crucial for designers and creators to carefully consider and plan the use of space in their works. When the role dominates the space, aligning the audience with the producer, the space functions well, repeating this cycle. Space, like a set of special qualities, or a mood, atmosphere, or "character," has formed a background for actions and events [3].

Both architecture and theater share a common focus on the creation of space and the spirit of life. While architectural space is physical and tangible, offering an in-person experience, the space created in theater is virtual and imaginary.[4]. Both arts create worlds placing the viewer in meaningful relationships.[5].

There are common principles in these two arts to perceive space. They use space to convey their more profound concepts. The relationship between architecture and theater can be investigated through stage design, semiotics and meaning, characterization, sense of place, time, historical layers, and identity. Theater and architecture are both mediums of expression that utilize space to convey a narrative.[1]

2.3. Approaches to the semantics of space

Space is a dynamic set of scenes that can display various aspects of life; the scene is a boundary that accommodates a system of activities, and architecture, as a stage, has given the ability to crystallize different activities to social actors so that they can reveal their human identity in the body of the architectural space.

One approach to investigating and understanding the space and its different aspects is semantic approaches, which include the following three general categories:

- There are psychological approaches that focus on exploring a person's mental world and helping them find meaning in their experiences.
- Phenomenological approaches focus on the creation of meaning through the experience of the mental and objective worlds.

Semiotic approaches aim to create meaning by focusing on the objective world.

Given the constraints of the current research and the inability to directly engage with the audience of the theatre performance "Einstein on the Beach", adopting a semiotic perspective would be a constructive approach to achieving the research objectives. Understanding the semiotic approach that is widely accepted for studying space in theater and architecture is crucial to achieving success in these fields. Allow me to explain this approach to you in detail. In [20] four approaches are considered, including "Positivism", "Structuralism," "Post Structuralism," and "Genesis".

In semiotic approach, space is a text with different layers. The meaning and significance of a text are heavily influenced by the social, cultural, and historical context in which it was produced. This implies that understanding the context is crucial to fully comprehend the essence of the text. The social and cultural forces that shape language and communication have a profound impact on the way we use words, idioms, and expressions. Moreover, historical events, such as wars, revolutions, and social movements, can have a lasting effect on language and literature, as well as on the ideas and themes that are expressed through them. Therefore, to truly appreciate and analyze a text, it is essential to pay close attention to the social, cultural, and historical forces that have shaped its creation and development. [6].

One of the Genesis approaches in this research is to use layered semiotics as an analytical framework.

2.4. Components of mise-en-scène and symbolic systems

To control the mise-en-scène, the director deals with four general areas, including stage, costume and face painting, lighting, moods, figurative movements, stage, and lighting, which are related to architecture. The stage design in prominent theatrical and cinematographic works not only creates a background for the creation of these axes, but it is an extension of the theme and characterization. Like light, clothes, and make-up; the stage is also a medium that contains a message [7].

By Mise-en-scène elements, the stage designer not only organizes the performance space but also narrates the story in a physically designed format.

The theater has found the final understanding of meaning and concept through the mental journey into the layers of the show, and mise-en-scène facilitates this. With the help of the two principles of dynamism and visual diversity, mise-en-scène has given the element of movement to the dramatic artwork [8].

In theater, the audience interprets the performance as if they are reading a code, and the success of the performance depends on effective communication between the actors and the audience. Without this communication, the theater experience cannot be fully realized. It is obvious that the communication system (visual/verbal, auditory/linguistic/verbal, olfactory, sense of touch /tactile, and sense of taste) works only through the audience's five senses, and all senses during a performance must be simultaneously involved in the communication process. The combination, interpretation, reception, and perception of signs should be realized and decoded correctly [9].

In order to delve into the intricacies of this research's layered semiotic system, it is imperative to first establish a clear definition of spatial codes. These codes serve as the foundation for the system's perceptual and physical components, which are integral in understanding the various layers of this approach. By defining spatial codes, we can gain a deeper understanding of how they interact with the other layers in this system and how they contribute to the overall meaning of the research. The perceptual components are set based on the five senses, and the physical components are set based on the physical elements of the mise-en-scène (Table 1).

Table 1. Theatrical codes as a system, source: authors (taken from Fisher's Approach, Elam, Whitmore)

Effect amount	Sign system	Sign type	Variable	Semiotic layers
Long-term	Visual	Scene signs related to the mise-en-scène system. Scene signs related to the mise-en-scène system. Scene signs related to the mise-en-scène system.	Stage (floor, wall, ceiling) Decor lighting	

		Scene signs related to the mise-en-scène system. Scene signs related to the mise-en-scène system. Scene signs related to the actor system.	Color Dress Makeup, masks, and mannequins	Spatial codes (physical)
Transient	Visual	Signs of spatial relations. Indicative signs. Imitative signs. Signs of spatial relations.	Movement of actors in space. Body shape and pose facial expressions. The space between different actors.	Space codes (cognitive)
	Auditory	Paralinguistic signs	The sounds and noises they produce such as laughing, crying, or sighing.	
		Linguistic signs	Words Song and music	
in a single system. Different signs in theater arising from mise-en-scène and actors can create space				Conclusion

Due to the limitations of the research, direct access to live performances for analysis and interpretation was not possible. Therefore, the focus of the research is on the architectural reading and interpretation of space. In particular, the research will focus on the physical spatial codes derived from architecture and theater. The author employed various methods to analyze and review Wilson's works, including reviewing films, photos, and interviews.

2.5. Minimalism in theater and architecture

Minimalism is defined as a design or style in which the simplest and fewest elements are used to create maximum effect [10]. This movement is

considered a turning point in the process of artistic development in the architecture of the 20th century. In a dream with extensive changes in philosophical, artistic, political, and social fields and has challenged all the principles of modernism. Minimalism artworks lack symbolism, and this movement has proposed a new look in architecture and other arts, including theater by emphasizing the functional role of spaces and the need to build smaller and faster buildings. Simplicity, repetition, and elimination in the service of conceptualism are among the principles that are evident in their works (Digram 2).

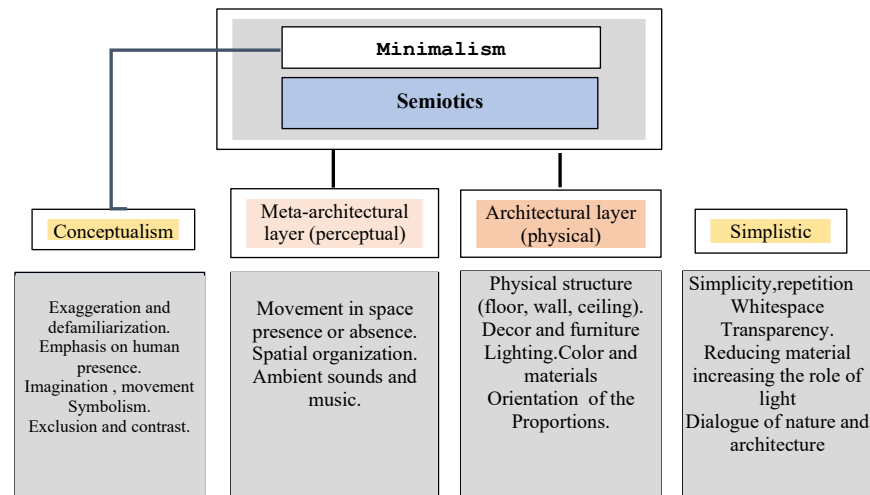


Diagram 2. The components of creating a minimal space in theater and architecture (source: authors)

The following people can be mentioned among the theater directors and stage designers whose works have streaks of minimalism: Appia (1862-1929), Carig (1872-1966), Copeau (1879-1949), Kantor (1915-1990), Grotowski (1933-1999), Brook (1925-2022), Goebbels (1952-...), and Wilson (1941-...).

This research has chosen Wilson by studying the theories and executive works of these people and has studied the space in one of Wilson's most important works, "Einstein on the Beach" theatre. With his architectural studies in the contemporary world of theater, Wilson is a director who rejects the limitations of theater and his works are notable for their unrestrained and straightforward style (very slow and often overly precise and measured movements in space and time) [11].

The components of creating a minimal space in theater and architecture (Diagram 2) and physical spatial codes that have long-term effects (Table 1) and lead this research to achieve its goal, which is understanding space through Wilson's theater "Einstein on the Beach".

3. Research Method

The article uses a qualitative research approach with an analytical-interpretive strategy. It also includes a semiotic interpretation of Wilson's works. After examining the semiotic and minimalism components in the space and theater, the research has presented, analyzed, and interpreted the conceptual model of one of Wilson's works. The current research focuses on understanding the meaning of space in theater and architecture. To achieve this, the study initially explored the concept of space semantics and different approaches. After thorough investigation, the layered semiotic approach was selected as the final approach for the research. In the second part of the theoretical foundations, we discuss minimalism and minimal space in theater and architecture. Additionally, we introduce Wilson and his approach to space in stage design. We also explain the reasons for choosing the theatre "Einstein on the Beach".

In the data collection section, both field and desk studies were utilized. During desk studies, the primary research avenues include library sources, reports, theses, articles, and the use of trusted internet databases and websites. In the section discussing Wilson's performances, reliable websites, videos, and photos of his selected performances have been utilized. As a part of the field studies, I conducted two email interviews with Wilson on January 16, 2021, and September 18, 2021, leaving no doubts about the

credibility of the obtained information. During the first interview, the designer delved into his unique approach to the complex design process. He provided a detailed explanation of the various layers and components involved in creating a space that is both functional and visually appealing. During the second interview, the interviewee elaborated on the similarities and differences between theater and architecture in terms of creating space. He also provided insightful suggestions on how to create a living space that is both functional and aesthetically pleasing. He highlighted the importance of incorporating natural light, utilizing sustainable materials, and creating spaces that foster social interaction and community engagement. Additionally, he emphasized the need for architects to have a deep understanding of the human experience and to design spaces that are responsive to people's needs and desires. Overall, the interview was an illuminating discussion on the intersection of theater and architecture and how they can inform and inspire each other in creating exceptional spaces.

In the discussion section, the focus of the qualitative analysis is on the spatial reading of the "Einstein on the Beach" theater. The main part of the analysis deals with the theoretical foundation section, which explores the show's semiotic layers and minimalism, and how they contribute to the conceptual model.

In order to achieve our goal, we conducted a thorough examination of all the acts and knee plays, carefully analyzing their content, stage performance, and various elements. Afterward, the author examined the physical and spatial components in order to fully analyze the subject. Based After conducting an email interview with Wilson and other critics, the findings of all three experts. This was followed by conducting several stages of in-depth interviews with Robert Wilson. In addition to this, reviews published in the world's prestigious newspapers and magazines were also reviewed. Logical reasoning is used to

provide a more comprehensive analysis and explanation of the suggested features for minimum space. In the Einstein on the Beach parts of the analysis were evaluated to interpret the space in the mentioned theater.

The extracted data from the studies was reviewed once again, using the strategy of interviewing show, various indicators have been classified into separate layers such as stage (floor, wall, ceiling), stage decor and props, lighting, color, clothes, makeup, mask, and mannequin. These indicators have been consistently separated into three layers across all sequences of the show to achieve a more organized and efficient production. The purpose of this research is to explore the relationship between minimalism and architecture, particularly in the context of theater design. Through an analysis of semiotics, the study aims to shed light on how minimalist design principles are employed in both theater and architecture to create a sense of space and visual representation.

4. Discussion

4.1. Wilson's style in creating space

In this section, we examine Wilson's method of creating space through *mise-en-scène* elements to understand how he designed and achieved the theater of space, and which techniques he used.

Wilson created a different kind of theater known as "Visual Theater". The artist's works showcase a seamless integration of two key components: design and direction. What makes his creations truly stand out is his masterful use of techniques borrowed from the world of visual arts. His skillful application of these techniques elevates his work to a whole new level, leaving a lasting impression on all those who have the pleasure of experiencing it. The integration of design elements in performances is clearly and understandably presented in his works. This combination and equal valuation are all in the direction of creating space in his works. As a

director, he coordinates these elements in the theater [12].

For creating his own unique space in stage design and mise-en-scène, Wilson has dealt with each design element separately and in combination. He has created a fluid and changing space with strict timing. He believes that "what I do in the visual part of my work is not decoration and illustration. This is what the Western theater does: an illustration. Those who do lighting or stage design decorate the show, but I do not deal with stage decoration; I do stage architecture. Light, text, movements, and scenes have their rhythm and structure in my work, and all these are layered. They can be independent of each other, but in the end, they are placed in a unique structure, and ultimately what we see helps our auditory sense. But in the Western theater, what you see is secondary to what you hear" [13].

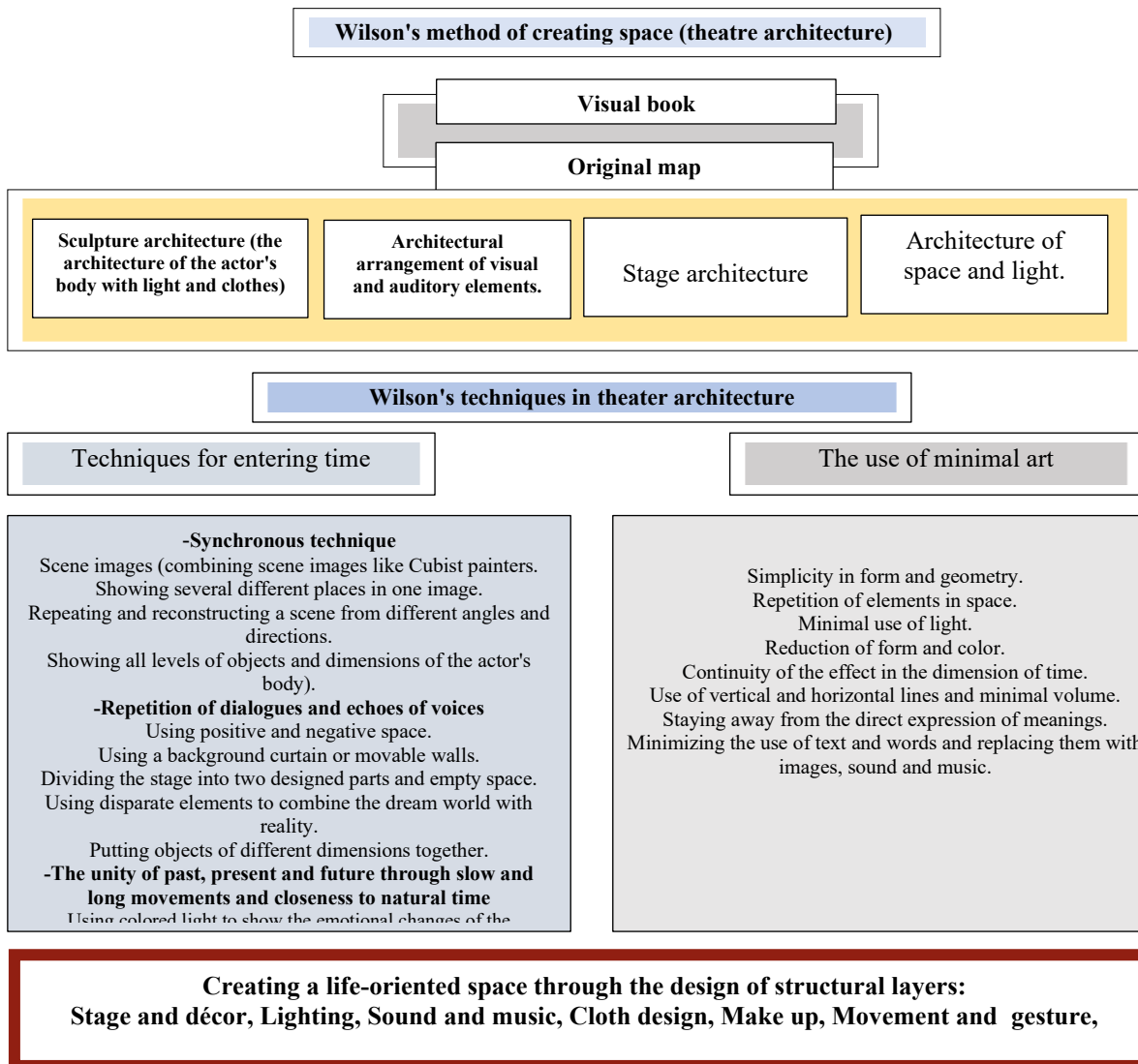
The concept of space in Wilson's theater, referred to as the theater of space, relates closely to our understanding of the world of uncertainty principles. Through his works, he boldly challenges the post-Renaissance perception of theaters as limited by time and place, expanding the boundaries of what is possible on stage.. Executive elements in his design work were considered continuously, and cannot be separated without affecting the whole. Based on this theory, time exists as the main element in Wilson's works. For a better view of the details in the mise-en-scène, time slows down the movement of the actors on the stage and for this reason, the word space-time is used to understand the word space in his works. Using the original map and the visual book helps him master the overall structure

of the work. In the overall structure of his works, music and light are considered the fundamental elements. He has acted like a composer for the architecture and structuring of his works. This means that during the design of the visual book, he determined the exact time of each scene and filled them with visual and audio elements [14].

Wilson has used musical rules for the temporal coherence of an executive work [15]. In this diagram, Wilson's way of designing the theater to create space and the techniques used by him are discussed, and the layers that he deals with in the design of the visual book and original map are identified (diagram 3).

Finally it is concluded that Wilson designs the overall structure of his work as a storyboard (a method used in the overall design of the film to specify shots); Wilson called this method the visual book.

In the visual book, different scenes, their duration and their ratio with each other are determined, and the songs and sentences that are supposed to be placed on the images are checked. The visual book helps visualize the overall structure of the work and narrates it in a visual language. A visual book, like a composer's score, defines the space and time of the scenes. By designing the visual book, he determines the space of each scene on the one hand, and on the other hand, he defines the body architecture of the actors in each scene. Wilson uses a method called "original map" to organize his ideas and designs. This helps him maintain the architecture of his work. He starts with a simple structure and fills it with various elements. The "original map" is designed visually to aid in this process.

Diagram 3. Wilson's method of designing and creating space (source: authors)

4.2. "Einstein on the Beach" Theatre

"Einstein on the Beach" theatre is a turning point in the performance history of the 20th century. This show has become a cultural icon, showcasing the experimental tendencies of popular American arts in the 1960s and 1970s. [16]. He used Einstein's modern view of space as a new understanding of theater and then incorporated time into his works. Prior to Einstein's work, space was thought of in an

absolute form. However, with the introduction of the special relativity formula and the subsequent completion of the general relativity law, the concept of space became detached from its absolute state. This new definition created a unique world in which, by focusing on time, everything can be transformed and changed.

4.3. Findings based on the analysis of semiotic layers
In the following tables, the lower layers of the physical-spatial categories include the stage

(floor, wall, ceiling), decor and scenery, lighting, color, clothes, makeup, masks, and mannequins in all the Knee plays and acts of the "Einstein on the Beach" theatre has been analyzed and divided into three sections.: Minimalism, semiotics, and architecture. For creating a minimal space in architecture, those layers have been selected for analysis that is common in the method of creating architectural space by Wilson and Codes derived from semiotics. The theater has eight acts and eight Knee plays; according to the content, beginning, end, and turning points of the work, three samples were selected for presentation in

this research. These are different in terms of physical, components, and architectural elements (the stage contribution from the whole scene, the location of the walls, lighting, and furniture are not the same in them) which are shown in Table (2) as a sample. As a result, the first Knee play, the fifth act, and the seventh act were analyzed in the three mentioned sections. In Table (3), the images are shown as examples of performance photos [17], the author's plans and drawings from knee play, and selected acts with their geometric analysis for a better understanding of the written content.

Table 2. Findings: "Einstein's on the beach" show, knee play I; Duration: 27 minutes, source: authors

Semiotics	Minimalism	Components of physical-spatial codes
Classification of mental layers with scene alignment.	Organizing the floor of the stage at two levels above (two actors on a white square and a single chair) and below (two other actors).	Scene
Performing repeated numbers and words by all the actors as a single soul.	Floor	
Expressing Einstein's mental conversations in different layers individually and collectively.	Monochrome wall or a square of light at the bottom right of the stage.	
	Wall	
	No design (to focus the audience on other elements of the scene).	Ceiling
Repeating the chairs as a repetitive activity. Expressing the non-distinction of the actors' positions by repeating the rhythm of being established as members of a body. Single seat focus on absence presence.	Locating three chairs similar to two tables (in the right corner of the stage on the white square platform and a single chair in the left corner) Thirteen chairs similar to other actors on the lower level of the stage Repetition and simplification can be seen in all decor objects.	Decor and props

Expressing boring and monotonous linear time in the process of thought and knowledge production with lighting focused on the absent Einstein's chair and the two present actors are constantly working on the chain of numbers and words.	Emphasis on the focal points of the scene: Focused white square light in two points on two actors. Focused light on absent Einstein's single chair Matching the image of the child and the sea with the light of the white square in the final scene.	Lighting
Emphasis on the range of cold and neutral colors as the passage of time with boredom and repetitive and boring everyday life.	Repetition of colors to emphasize the minimalism of the space: -White: stage light/actors' shirts -Grey: stage floor/shoes and pants/seat handles - Blue: the main background of the scene -Brown: the seat of the chair	Color
They are all Einsteins, wearing the same clothes, each one representing many of them. Repeating the round Round clock in the hand showing the time. Sneakers, short sleeves, and suspenders emphasize the importance of comfort and long-term work.	Repetition and simplicity of clothes and elimination of frills, emphasize minimalism, Introducing all the actors wearing white short sleeve shirts, gray pleated pants, suspenders, a round watch on the left hand, and ankle boots.	Clothing
Emphasizing the simplicity and repetitive appearance of the actors without the intention of being seen, emphasizing the unity of individuals and a coherent whole.	Simple and natural make-up and the look of actors.	Makeup and hair
—	—	Masks and mannequins

For better understanding of using geometry, Wilson's sketches for this theatre shown in

Figure (1)[17]. and tree acts analyzed as a sample take place in Table (3).

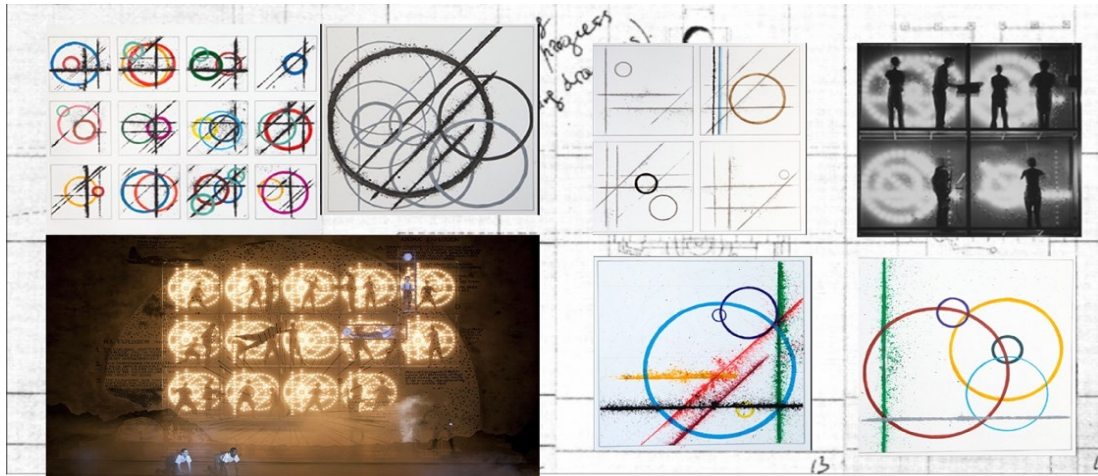


Figure 1. Wilson's sketches for "Einstein on the Beach" Theatre and pictures of performed theatre [17]

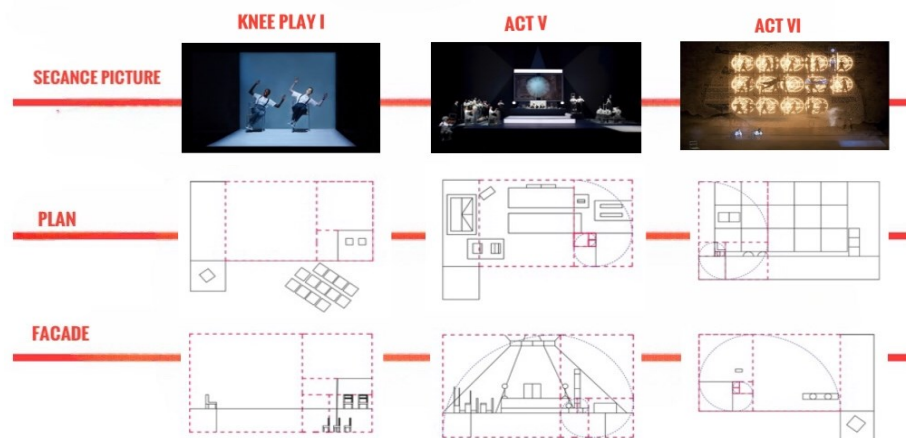


Table 3. Geometrical analysis of the plan and knee play views and selected acts of the play (source: authors)

Table 3 demonstrates how Wilson's focus on contemporary composition and the utilization of golden proportions are evident in the arrangement of the stage, furniture, and decor, as well as the positioning of the actors during their performance.. which are emphasized in the plans, views, and performance photos. These are the basic elements of Wilson's layer designing in his visual book and final original map :

- Scene: Wilson has utilized the entire stage in his play to convey a special narrative to the audience. This narrative is broken down into four acts: the

opening act, the climax act, the turning point, and the last act. Additionally, there are four other acts (the first act, the second act, the fifth act, and the eighth act) where a more detailed narrative is conveyed to the audience.. The system has two levels - one for the functionality and another for the performance. To enhance the system's capabilities, it has been designed with two levels - one to optimize functionality and the other to improve performance. The decision was made to draw the audience's attention to the most important aspect of the physical space in the scene. This was achieved by

breaking the third wall and perspective, which served as an architectural tool. As a result, the audience's view has been expanded, and the scene now appears like a living space that has been reordered.

- Scene decor: Wilson's plays are characterized by an increased level of creativity and attention to detail, as evidenced by the use of more elaborate decor and staging. Additionally, a larger ensemble of actors and role-players was utilized, contributing to a more engaging and immersive theatrical experience. However, in plays where the role of the knee is important or the story's pace is slow, fewer decorations and actors have been used. The minimal design, with removed excess components and simple, repeated furniture forms, created a dynamic space that maintains its structure.

Wilson's focus on contemporary composition is apparent through his use of the golden proportion and hidden order in setting up scenes. For instance, the geometric grid of squares that is replicated on the stage, the shape and location of the furniture and decor, and even the position of the actors on stage (highlighted in plans and photos of the performance) are all visually impactful in creating a dynamic and minimalist atmosphere that has a maximum effect on the audience.

- Lighting: Lighting in plays and acts is designed and executed in a way that emphasizes the location of the actors and enhances the director's narration. According to Wilson, it is the most crucial component for creating space in a production.

- Color: The usage of neutral and cold colors plays a crucial role in creating the desired emotional impact of the narration. These colors not only set the tone of the narration but also help to maintain the audience's focus on the subject matter without any interference or distraction.

The length and timing of individual scenes do not have any impact on the requirements for set design, lighting, or the number of actors needed for the production.

5. Conclusion

After conducting a thorough analysis of Wilson's show, it has become apparent that the aspect of

minimalism in theater space has been overlooked. Consequently, we have arrived at the following conclusion: Based on diagram 3, we have used semiotic, layered design, mother map, visual book, and minimal approach to simplify the physical layer in Wilson's works. This includes the scene (wall, floor, ceiling), decor, color, and light by reducing and removing repetitive elements and motifs. Our approach has led to effective influence on the audience and created a pleasant living space.

- In Wilson's role as an architect, spatial and spatial codes are fundamental in creating a space (Table 1). All items mentioned in the physical layer are common with architecture, except cloth and makeup. Designing in a layered system, like Wilson's, can have long-term impacts on how visual sign systems are perceived by users.

- In the process of designing architecture, creating minimal space is a crucial consideration. To achieve this, it is essential to incorporate layers of light and sound, which play a significant role in producing abstract and imaginative spaces. The light layers help to accentuate specific areas and create a sense of depth, while sound layers introduce an additional dimension of atmosphere, evoking emotional responses and enhancing the overall experience of the space. Together, these two components work in synergy to create a holistic environment that captures the imagination and inspires creativity. Applying the concept presented in this article is expected to create a more dynamic atmosphere in the world of creative architecture.

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