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THE LAND OF MANY NAMES BY JOSEF Čapek

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Declaration

I declare that I have prepared my Master's Thesis on the following topic:

SENOGRAPHY

under the expert guidance of my thesis advisor and with the use of the cited literature and sources.

Prague, 26/5/2016

Signature of the candidate

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Abstract:

This thesis contains my artistic process and visual interpretation of the dramatic text "The Land of Many Names by Josef Čapek". It includes an artistic and historical approach of the author and the theater world in the beginning of XXth century and especially in the first Republic of Czechoslovakia; a declaration of my artistic principles, references and an analysis through this filter of the play and characters.

Abstrakt:

Tato diplomová práce představuje mé umělecké zpracování a vizuální interpretaci dramatického textu Země mnoha jmen Josefa Čapka. Práce obsahuje umělecký i historický přístup autora a divadelní svět na začátku dvacátého století, obzvláště období První republiky Československa, dále pak vyjádření mých uměleckých zásad, referencí a analýzu hry a postav skrze tento filtr.

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1. Introduction

In this thesis I'm going to write about the research and work of myself as a scenographer for a theoretical staging of *The Land of Many Names* by Josef Čapek. Through the analysis of the main ideas of the text and the interpretation related to the present times, we are going to see how the contemporary society has changed in relation to the beginnings of the XXth century, asking ourselves what are the next steps to take.

Meanwhile we look at a community living in a city that tries to change their life. We will see if they succeed or not and why. We will ask to ourselves if we need to change the world we live in and if we do, how? Who are the characters and how they affect the decisions that the main group takes?. All this is what *The Land of Many Names* talks about, written in an era tormented by the pass of the IWW and the experience of deep and permanent transformations in the world everyone used to live.

I'm going to explain as well what are my artistic approaches and principles in the creation of a stage. To whom I look up to when I need to start a new play and as well who are the theorist, directors and creators that described what is the modern theatre: the relationship between directors, stage designers and actors; how and which are the communicative channels between the stage and the audience and how can we use them.

1.1 Motivation

If I've chosen to do *The Land of Many Names* for my master thesis, it was in a first instance because of the political situation of my home land. This play by Josef Čapek shows us that a new place by itself doesn't make any difference in the social organization. The change itself needs to start inside each one of us and until this doesn't happen we are not really prepared to build a new society.

In my opinion this is what is happening in my country, the seek of independence is so lack of self judgement that I fear that we create a new country that is a copy of the one we escape from.

Later on, I enjoy so much the humour and literature stile of brothers Čapek, the stylized and sometimes surrealist characters. That extremes of people that ridicule or encourage the more liquid of mixed society we live.

2 Author

To prepare a background for understanding Josef Čapek play and his iconic vision of the world, I researched and collected together an artistic review and principles of his artwork, his relationship to the primitivist art, to cubism and surrealism. A research on his personality and therefore, perception of the everyday life and biographical notes.

In the other hand, I as well relate him to the vibrating and strong theatre moment that Prague was living at the beginning of the XXth century and specially the times of the first republic, the political moment when *The land of Many Names* was written.

2.1 Biography and works

Josef Čapek was born in March 23th of 1887 in Hronov, northeast bohemia, near the Polish border. He studied in a weaving school and worked in a factory. In 1904 he started new studies in a decorative arts school in prague. After that he travelled through France and Spain and when he came back he worked an extensive and varied artistic career.

As a painter he was highly influenced by the modern art coming from paris and around Europe, in special Cubism. His first exhibition in Prague was during 1912. He became a member of "The obstinate Ones" group (Tvrdošijní) participating in many of their exhibitions. His paintings showed a spiritual and mystical philosophy through simple and geometric shapes. He was greatly influenced by primitive art and the simplicity of ordinary objects. During the late 20s he used beggars and suspicious people from the lower class as subjects of his work. He used an extensive source of techniques such as oil, tempera watercolors, drawings, linoleums...

His teamwork with his little brother Karel is remarkable and them together created the most famous and successful works. They first cooperated on *The Luminous Depths* (1916); then *Krakonoš Garden* (1918) *From The Life of Insects* (1922) and *Adam The Creator* (1927). Josef helped as well karel on the writing of *R.U.R.* in 1920 where he conceived the word "robot." The brothers were really close, and they worked together as well as writers in different newspapers and magazines.

He did as well and extend writing work by himself, as *The Land of Many Names* (1923) which we study here in this thesis and was directed by Karel at Vinohrady Theatre in Prague. He wrote some prose like *The Shadow of the Farm* (1939) and *The Limping Pilgrim* (1936), his children's book *The Tale of Doggie and Moggie* remains as one of the favorite stories of Czech children today. We have remainings as well of his diaries from 1936 to 1939 published postmortem as his poetry written in the concentration camps. Finally, he wrote too art-related books are *The Art of Indigenous Peoples* and *The Humblest Art*.

Josef Čapek was arrested by the Gestapo on September 1st of 1939, he spent six years in concentration camps, where he didn't stop writing poems and signing them in a secret nickname. He died in April 1945 in the Bergen-Belsen camp, few weeks before the war ended.

In the turn of 1914, when he came back in Czech lands after his formation around Europe, he was immersed into cubism style and surrealism although he transformed them in his own way. He used his paintings to portrait the simple life, objects and jobs of the humblests. In paintings like *The sailor*, *Buffon*, *Athlete* or *Head of a Young Woman* (1914-1917) he shows the figures in really simple forms close to the abstraction, purified to the nearly symmetry and subtle geometric lines. We find the source of inspiration on primitive art from Europe and Africa. According to Alena Pomajzlová, his view of primitivist art although is not as a lack of artistic background, it is instead a result of economy of form. He describes this economy as the essence of modern art, that is capable to understand reality giving away all kind of materialization and fulfillment of the body.¹

Čapek was not unconnected from his times. Europe was living, at the turn to the twentieth century a deconstruction of the classicism, established since the renaissance, through the look at the folk art and the so called "primitive art". The essence and spontaneity of this unschooled art representations, drove the interest of the artist to the borders of the central and institutional art. A liberation that directioned

¹ Pomajzlová A. et al. *Josef Čapek The Humblest Art*. Prague: Obecní Dum 2003. p.58 ISBN 80-86339-23-8

to a hugger sphere of new forms and one of the biggest artistic revolutions on history. Fauvism, Expressionism and Cubism were the first to see this rebellious anti-academic forms and transformed the classical representation.

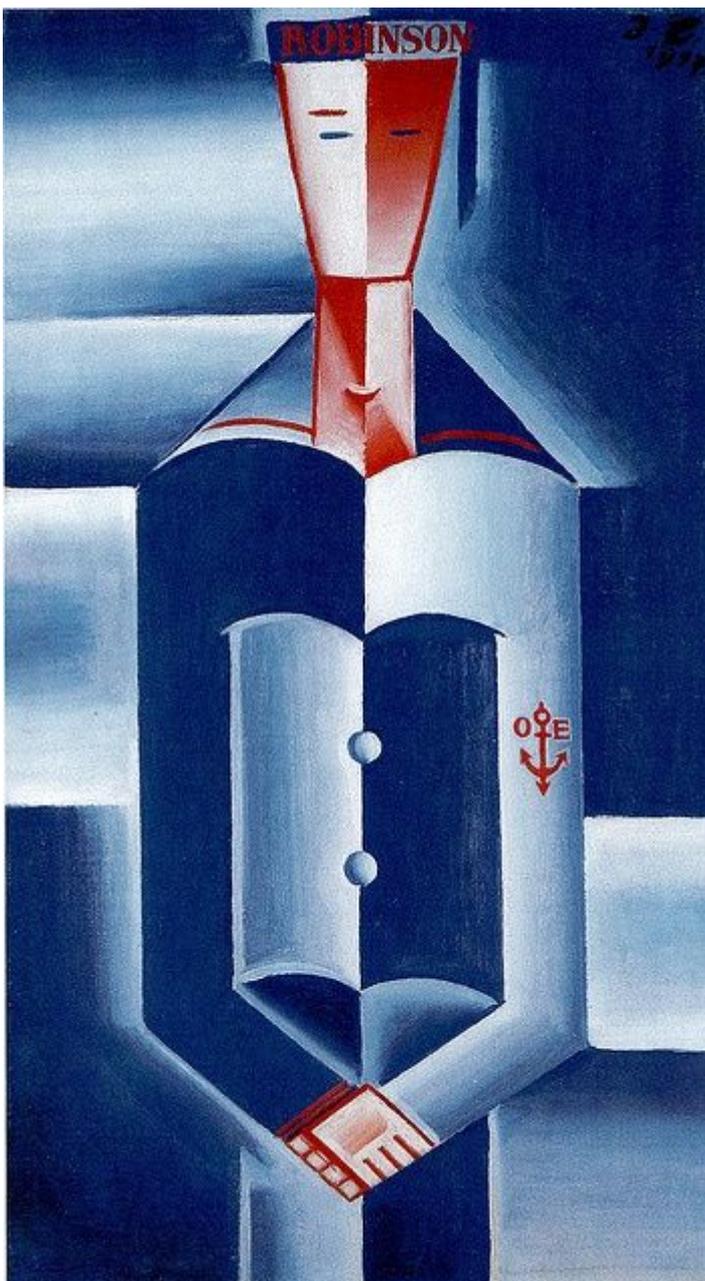


Fig. 1) Josef Čapek. Sailor Robinson, 1917. Oil on canvas, 80,5 x 44 cm. Private collection.

During Čapek stay in Paris, he visited and studied the collections of the Ethnographic Museum in the Trocadero. This and the interest in the city folklore and low art contributed to his work and theoretical reflections. Čapek traces a division between

the representational art and the creative art.² He associates the representation level to the description of shapes and surface of a phenomena or subject, and the creative to a metaphysical conception closer to the primitivism.

On his early cubist human representations the figure is placed frontally and the symmetry suggests a synthetic stylised universality. The culmination of his cubistic figures comes with the sailors series on 1917, where the strict symmetry placed in the vertical axis divides the human figure in two halves with its dark and light plains. The background is simplified to a cheked board alternating as well the illuminated plains and the shadows. The light composition travels around the canvas suggesting the inner duality of good and bad balance that is always on movement in the human kind. Čapek is condensing the meanings of the figures from a synthesised and studied memory, as childs do create icons of representation instead of capturing the world as they see from outside or as it is presented.

The trade mark of Čapek as Alena Pomajzlová tells on her book is the dual language that he uses on his artworks. From one hand we have the reductionist language: using the references of primitivist art, cubism and abstraction itself, he reduces the figures to pure lines and shadows, although he never reaches the abstraction. But the subject becomes rendered immaterial, leaving wide space to intuition and imagination. On the other hand we find concrete details extracted from the existing world, simplified forms from the reality that connect the sutile figures to us. Those elements are meant to give some materialistic personality extracted from the manneristic realism. On the surrealist paintings he uses those elements to express the soul of the portrait subjects, although they are unrecognisable due to a lack of face expressions. The use of light on paintings like *Head of a Woman, Girl in a Shirt* (1916), or *The Old Soak* (1918-1919) is subjected to the imagination and metaphor, used to underline aspects of the personality and bumps the subjects from the background³.

His works are extremely antropocentrist, most of them are portraits of humans and he is researching for the primitive soul of each. We can see that on theatre too, where

² Josef Čapek, "Sculpture of Black Africa, (1918), cited in: Josef Čapek The Humbles Art. Prague: Obecní Dum 2003. p. 48 ISBN 80-86339-23-8.

³ Pomajzlová A. et altri. Josef Čapek The Humbles Art. Prague: Obecní Dum 2003. pp.71-87 ISBN 80-86339-23-8

despite most of the designers of his time, he concentrated all the attention on the characters and the human spirit of them⁴. He was the only theatre designer that concentrated most of his attention on the actors movement than the space they were moving⁵

For Čapek the visual creation is closer to a game than a craft. He says that when he paints, he feels more like a magician or a child, that from little elements from reality putted together they can create a whole new universe. He creates the illusion that the figure is not the result of a painter craft but the solution of building with different elements or aspects together⁶. His work on costume for theatre is also humorous and playful, not far from the simplification and geometrization⁷.

Light was a matter that concerned many artist of the avantgarde period. The dematerialisation of forms and shapes that cubist were immersed could not go apart from the dematerialisation of light. In the research of the universality of the representation, the essence of the objects and ideas needed a inner light itself. Now having a source of illumination that travels from one side to another didn't have any value as it is telling us a moment of the day and a certain material of the objects. The sources were multiplied and didn't go in any concrete direction. The irrationality of that kind of lighting shows up now the emotion and the soul.

Čapek's work with light and his casual compositions placed him close to the Surrealists⁸. They saw a magical connection on the interior light structures and the abstract and the reality connections on his paintings, a sort of childish relation between elements and light. In his series of heads, from 1915, we can see the emerge of different touches of light from the darkness that reveal a form and a contrast between volumetric and flat surfaces of the portrayed figure and bumps a magical interior radiance of the subject. The light gradients move forward the canvas

⁴ His costume designs for The Insect Play he doesn't try to hide the human figure to represent a fly, nevertheless he accentuates the human body and shows it as a really dressy woman.

⁵ Ptacková, V., Příhodová, B., Rybáková, S., Dvorák, J. Czech Theatre Costume. 1 ed. Praha: Arts and Theatre Institute, 2011. pp.47-50 ISBN 978-80-7008-258-4.

⁶ Josef Čapek, "Trying out", 1924. Cited in: Pomajzlová A. et altri. Josef Čapek The Humbles Art. Prague: Obecní Dum 2003. p.62 ISBN 80-86339-23-8

⁷ Koubská, V. Czech Theatre Costumes. 1 st ed. Prague: Národní muzeum, 2001. ISBN 80-7036-128-X.

⁸ Pomajzlová A. et altri. Josef Čapek The Humbles Art. Prague: Obecní Dum 2003. pp.98 ISBN 80-86339-23-8

while pushes back the dark areas, creating a volumetry generated on the metaphorical meaning instead of the reality.

Closely related to the idea of Primitivism, many artist from the prewar era found inspiration on the everyday life, in the ordinary world of the humblests and the children's relationship to the quotidianity. They were amazed by the simplicity that configured their world and elevated it to the so called high art. They approached with similar eyes a sport event, a review on historical art, a technological event, primitivism or unacademical art⁹. On Čapek work "Boy with a Ball", after 1915. He gives the same importance to all the elements. Through the use of geometric forms, he systematically lights the forms on the same way for all the elements: from the main subject of the boy, the ball, clouds, grass, and the house on the back. He uses this pre-made light system far from the reality, to express the same importance that all the elements have for the composition on a research for the poetry of life hidden on every element of life.¹⁰

Čapek's paintings from 1920 turned to several ways of expression. He starts to portrait simple life constructed on quotidian objects. Those artworks are without any kind of forethought composition or any picturesque design. His style yet has reminiscences to the cubist style, though the abstract and flat background where the subjects were magically emerging from, now took depth and more sence of reality and places the human figure in a concrete landscape where it is directly related. This landscape, however, is metaphorically constructed as we can see on "The detective" (1915-1917) on "Mr. Myself" (1920). On both paintings we recognise the subject in front of iconic cities, with very simplified geometric buildings and glimpses of electric lights. Around the figure we can read words and letters that directly define the personality or the context of the subject. This introduction of lettering on canvas opened a new line of understanding Čapek's view of the outskirts of the city, expanding it to the wide abstraction thus the self interpretation of what we see, or the narrowed simplicity how a word can describe an element, telling that this is it with all

⁹ Ibid. p. 122.

¹⁰ Ibid., p.129.

it's humble, simplicity and lack of sophistication. This kind of representation is closely related to the backdrops for *The Land of Many Names*, where the flat and iconical representation of the city is complemented by the use of word like “metax” and “Oil”.



Fig. 2) Josef Čapek. *On the Edge of the City*, 1920. Oil on canvas, 28 x 61cm, private collection.

In the standards of Čapek's era there existed two spheres called “high art” and “low art”. In the first one the academic artist, main museums and elitist cultures were included and rejected the inclusion of the second one where unschooled artist, Sunday painters, shop-signs painters were reduced. The modern art and the Primitivism doctrine made the avant-garde artist move to the edges of the high sphere of art and sometimes even below it. Josef Čapek researched all kind of sources on the prosaic art of the second sphere in order to seek for the essence of modern art. He contributed with his inspiring journey to open the meaning and empower the awakesness for a new perception of galleries and museums of his era. He standed that art is not only what those institutions proclaim, it's as well what stands outside the main sphere and modestly provides us with it's message.

His path to Primitivism, simplicity, reduction of form, mysticism; drove him to the foundations of the creative work that rests far from the high sphere of art but can rise

high enough to challenge and change it¹¹. Josef Čapek warned us to find the beautiness, magic and essence in all expressions on different levels of life.

2.2 Historical Context

The Czech theatre of the early twentieth century was shaped by the hostilities of the german and austrian neighbours, the clash of the world war I and the creation of a new republic until it's sacrifice in Munich 1938. During the nineteenth century Prague was immersed in the creation of the german theatre and the czech theatre, as a result of the national revival movement. The czech theatre found its roots in education, moral teaching and nation building, making a kind of theatre really related to the socio-political present situation. An example of that is that many theatre artist were also involved in the prime line of politics, such as Jaroslav Kvapil or Karel Čapek. The prewar theatre landscape in Prague was shaped mainly by two personalities: Jaroslav Kvapil and Karel Hugo Hilar. The first one as director of the young National Theatre, and the second as director of the Vinohrady Theatre. Although other genres goaded much more popularity like the Liberated Theatre or Cabaret shows¹².

Prague's avantgard was leaded by a group of leftish artists, poets, architects, etc. called Devetsil. Whom in the year 1925 they created, under the direction of Jiri Frejka and Jindrich Honzl an experimental and contemporary theatre named the Liberated Theatre¹³. They originally played in small audiences for little theatres of concert halls. In the autumn of the year 1927 the young and amateur Voskovec and Werich amateur actors joined the group with their shows *Vest Pocket Revue*. A kind of humoristic, humble and poetic show that became a legend in Czech theatre history¹⁴. Voskovec and Werich represented the eternal clowns: irrelevant, childish, deeply

¹¹ Josef Čapek, "The humbles art", 1918-1920, Cited in: Pomajzlová A. et altri. Josef Čapek The Humbles Art. Prague: Obecní Dum 2003. p.174 ISBN 80-86339-23-8

¹² Jarka M. Burian. Modern Czech Theater. 1 st ed. Iowa. University of Iowa. 2000. pp.20-28 ISBN 0-87745-722-0

¹³ Jarka M. Burian. Leading creators of Twentieth-Century Czech Theater. 1 st ed. Abingdon. Routledge. 2002. p. 23 ISBN 0-415-27030-8.

¹⁴ Ibid. p. 24.

poetic and full of satire, a sophisticated comedy with a dense personality under the shape of first and second Zanni from commedia del arte. As Meyerhold described on 1936¹⁵.

Their theatre evolved from an unorganized improvisation to structured and thematic performances mixed with improvisation as well. They moved from the amazement and absurdity, parody of the reality to a needed response of their society illnesses and threads from abroad. They were never part of a political group, although they social critics and satire became a inspiring morality. Never losing their essence of humour and their commitment to a self-independent theatre and art world¹⁶.

Although czech society and theater was concerned to separate the German and Czech theater, the international artists like Stanislavsky, Reinhard, Jacques Copeau, Gordon Craig, or Meyerhold, were judged and considered more according to their talent than the nationality.

In relation to the theatre separation between Czech and German, there was one kind of representation where those two languages could merge together. It was in cabaret theatre where the satiric parodies of political events, social issues and release of reality found a point on mixing different kind of cultures. There are even evidences of Yiddish language and jewish actors and audience on cabarets. Czech cabaret evolved from the nine-teenth century "santány" in taverns to big halls such as Lucerna (1910) or Montmartre (1913). But if there was an indiscutible superiority and centrality of cabaret, that was the Red Seven (cervená sedma) founded in 1909 on the amateur level and reaching its peak of popularity and innovation between 1918-20. In Prague's cabarets many artist found a way of starting a career out of the mainstream theatre, who sometimes was too oficial of non innovative, as comic artists, actors, writers or directors like Vlasta Burian, Artur Longen... There were even playwrights made or adapted to cabaret written by famous czech artist like Arnost Dvorak, Frantisek Langer, and Karel Čapek.

¹⁵ Cited in: Ibid. p. 21.

¹⁶ Ibid. p. 27.

Cabarets were able to create it's own gender of theatre and inspired further stiles. The ephemeral nature of those representation gave to those artist a experimentation space for new forms acting, lighting and staging.

Theatre in the first republic (1918-1938) was fit and had great vitality. Probably due to the spirit of getting release of the powerful neighbours and the creation of a new country. Few places in the between war period Europe had the gift of having a solid fundament of repertory theater and artist who felt free of a national superiority. The political and economical external pressures were minimal and this allowed them to create at free will.

3. Approximation

On this section I'm going to talk about the surroundings of the play itself through an analysis of the first production on 1922 in Vinohrady theatre, based on the artistic approach of Josef Čapek artistic review and historical context. After analysing it I'm going to extend the research of the main concepts in order to understand better which where the issues of Čapek times and how much are connected to our times. Finally, on the Creative Process I'm doing a more personal approach to the play and a concrete analysis of the key moments and how I'm going to translate them into the stage.

3.1 First production

The Land of Many Names is not the most known theatre plays of Josef Čapek, probably because it didn't have a good reception when it was first presented in Vinohrady Theatre in 1922¹⁷. Probably because the republic was only four years old, and the enthusiastic spirit didn't want to hear a critique on the self diagnosis for not repeating the old times mistakes. Some of the critics said that "this wasn't real drama, but a declaration of principles" or that it wasn't meant to be presented on the theatre, that it would be better in the radio¹⁸. The journalist Marie Majerová wrote on Rude Pravo that his intentions of a Communist future were not bad, but that he misunderstood how the world works¹⁹.

J. Čapek used the principle of painted backdrops and panels to represent an iconic modern city. He makes use of the cubistic fragmented perspectives for the buildings and simplified forms from his earlier works. The composition of this backdrops is central and the two leveled floor accompanies this perspective. On the first plane the stage is on the original level, and on the sides exist two ramps that guide to the second level, which has a longer extension on the front center. This elevation gives dynamic movement and visibility for the crowds, and when Dollarson comes on the center, his figure stands over all the others. On the proscenium he placed a iron constructed bridge so modern and iconic of his era. A symbol of modernity and

¹⁷ The play was only represented nine times that year.

¹⁸ It was actually emitted in 1932 on the Radio of Brno.

¹⁹ Cerný, Frantisek. *Preniéry bratří Capku*. 1 st ed. Prague. Hynek, 2000. P. 253. ISBN 80-86202-36-4.

cosmopolitanism, that was repeated in Adam the Creator, designed by V. Hofman in 1925²⁰ (Adam the Creator is a later work of Josef and Karel Čapek that was inspired from The Land of Many Names. Adam is a man that destroys all the world with a big canon in order to recreate a better one, although he fails on it). The metal construction was still used on many international exhibitions during the first third of the twentieth century and was one of the trademarks of European public architecture of this time.



Fig. 3) Josef Čapek's scenic design for the Land of Many Names (1922).

On this work, we can see Čapek spirit in many aspects as I already said in the city elementary shapes for representing the buildings and we can as well identify those concrete details that situate us on context and give personality to the city itself. We can tell that it's a growing industrial city by the iconic industrial chimneys from factories and the cranes further back in the horizon. Some of the buildings painted on

²⁰ Ibid. p.296.

the panels have words like “oil” or “metax” that look like the words in the the drawings of heads or the painting “Steamboat” (1931) between others²¹.

The staging of this performance was very revolutionary, as he used projections for the backstage, combining it with silhouette shadows, colour changes and the projection of Dollarson’s close up shots, although the cinema was yet in a really stage²². He also used the light in a dramatic level and changed the colours according to the feelings of the society. On the 1st act he houses were brown, blue, black and violet. In the second act they transformed to pink and red to express the hopeness for the future. The third act was mostly dark expressing the post-war atmosphere. We can talk of sound design too as this was accompanied of many of street sounds like claxons and cars yet as a icon of the modern city and nobody used the street sound like him before on the stage. Jaroslav Kricka composed a humorous anthem for the first act²³.

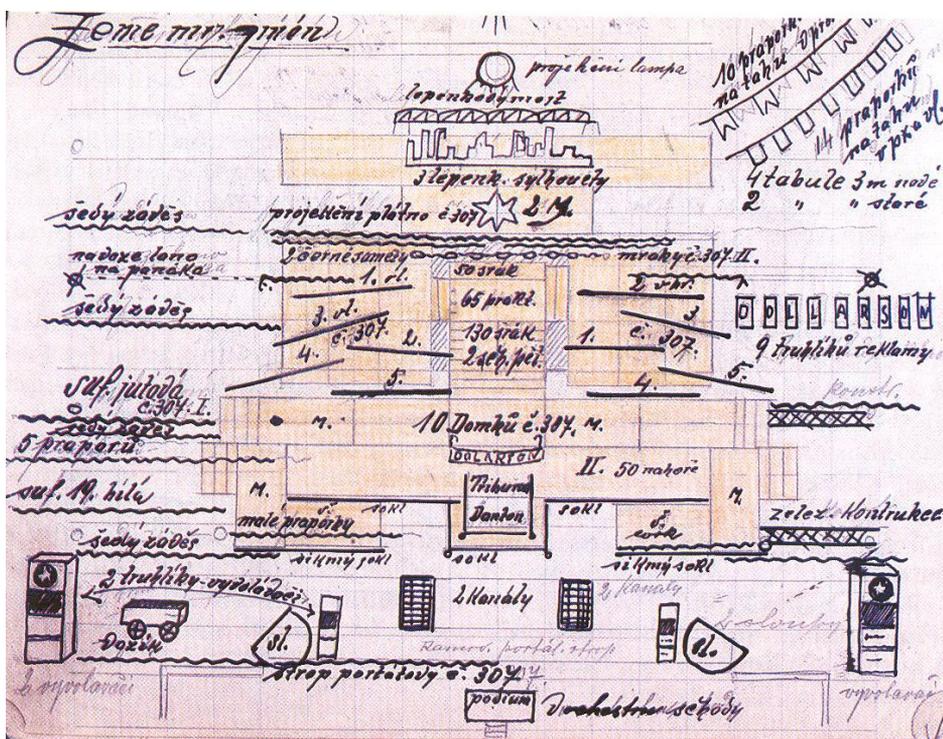


Fig. 4.) Technical sketch scenes of Josef Čapek for the Land of Many Names and its footprint characterized several changes options.

²¹ Josef Čapek, “The humbles art”, 1918-1920, Cited in: Pomajzlová A. et al. Josef Čapek The Humbles Art. Prague: Obecní Dum 2003. p.127 ISBN 80-86339-23-8

²² This technique was criticised for being a “cheap trick” to impress a the uncultured audience.

²³ Cerný, Frantisek. Preniéry bratří Capku. 1 st ed. Prague. Hynek, 2000. Pp. 235-254. ISBN 80-86202-36-4.

The play is deeply related to the historical context that Čapek world was living. As it's already said, the theme was really critic and the representation of the city is very iconic and recurrent on different artist of the time as we can see in: Fritz Lang, *Metropolis*, 1927, or Fernand Léger, *Animated Landscape*, 1924. The First World War (1914-1918) left a critical situation in Europe in which all human values needed to be rethought. The need of dreams, the social problems left and questions for the future were recurrent themes of the period. The collective drama repercutated on Čapek's play as the ideal of collective was transformed as well after the great war. He presents full collectives through the use of single iconic characters couples or trios²⁴.

3.2 Principle ideas

3.2.1 Social modern city

The Cities that we live in nowadays are not similar in appearance to the cities that people in 1926 were used. But the basis of our contemporary cities are found back to the imperial London and Paris.

We can say that the principle that conforms our cities is velocity. The speed in that we can fill in and evacuate a city nowadays is marvelous and we should say thanks to that (or not) to the urbanists that worked in the configuration of the XIXth century's London also called the lung effect and the individualism in the cities²⁵.

The City experimented a growth never seen or comparable to the ancient Rome. To fill in all the people in the urbe, a lot of construction and demolition had to be done, and as well many segregation between rich and poor. The fear of revolutions like Paris had during the same century some measures were applied. A smart solution was used to prevent people to form unions, and matched so much the feeling of the times. Velocity, with the streets dedicated to move fast, the pedestrians had huge difficulties to do their activities on the street and for the first time in history, people

²⁴ Koubská, V. *History of Czech theatre*. (lecture) Prague: DAMU, 25 May. 2016.

²⁵ Sennett Richard. *Carne y piedra: El cuerpo y la ciudad en la cultura occidental*. 1 st ed. Madrid. Ediciones Akal. 1997. pp. 274, 338-345 ISBN 84-206-9489-4

lost the connection of what they did and the space they were²⁶. The workshops were recruited to interiors, and people stopped talking on the streets and used it just for moving from one part to the other. Even in free time spaces like parks was difficult to stop by and meet with people as they were surrounded and crossed by high speed roads.

Technology brought its contribution on the making people stand together but as well completely alone. As the metro was taking people from very far away to very different places, nobody knew each other or knew what others could do. The era of individualism began, and once Alexis de Tocqueville described it as: "Everybody behaved like a stranger to the others, they could touch them but it was like they didn't exist. Inside them, the feeling of a relative society was banished"²⁷.

These concepts might seem quite old, but the speed and comfort of human transportation didn't do anything than increase. My personal experience in Barcelona let me see in 6 years an old man from a rural area in the public buses asking to her nephew: "Look, we just met here 50 people in the bus, this is half of my town and nobody ask or cares who the neighbors are. We could make a big celebration all together, but we are all in silent." I've also seen how local business were disappearing, to replace them for bike rentals for tourists, souvenir shops and fake traditional restaurants. All related to the very far away people that speak different languages, ask the locals in english for directions and look to us as we were animals in a zoo and they were the visitors in it. Benches in the squares were neighbors use to sit and talk, were replaced by restaurant terraces. In my last house in the mediterranean city, I was living in a 8 apartment block. Only 3 of them were locals. The rest were tourist apartments that every 4 or 7 days were moving. I had nothing in common to the city I left²⁸.

²⁶ Sennett Richard. *Carne y piedra: El cuerpo y la ciudad en la cultura occidental*. 1 st ed. Madrid. Ediciones Akal. 1997. P. 344. ISBN 84-206-9489-4

²⁷ Alexis de Tocqueville. *Democracy in America*, 4th ed. Vol II (New York: H.G. Langley, 1845) Cited in *Ibid.* p.334

²⁸ See also "Bye bye Barcelona" by Eduardo Chibás. <http://www.byebyebarcelona.com/> 2014.

3.2.2 The new land

Political	Nacionalist	Sentimental	Historical / Theological
<ul style="list-style-type: none"> -The Land of the Poor. -The Land of the Strong. -The New Utopia. -The Land of Equality. -The Land of Karl Marx. -Leninia. 	<ul style="list-style-type: none"> -The Land of the North. -The New Europe. -The New America. -The New Africa. -The Latin Star. -The Celtic Star. -Morning Star of Iberia. -The New England. -The New France. -The Land of all Continents. -The New Germany. 	<ul style="list-style-type: none"> -The Land of Hope. -The Land of New Happiness. -The Land of Justice. -The Land of Fulfilment. -The Land of Plenty. 	<ul style="list-style-type: none"> -The Land of Blessing. -The New Paradise. -The Land of Salvation. -The Continent of Jesus' Heart. -The New Zion. -The New Atlantis. -The Start of the West. -The Heritage of the West. -The Land of Thule. -The Golden Star. -The Realm of the Centuries.

One of the high moments in the play and when J.Čapek is telling how his society used to be and makes us question if our's is yet as his, is when Mr. Dollarson is trying to impose his project for the new land thinking that he has all the truth and the crowd tells him that this is not the idea that they had. There, afraid to loose the race to the new land, he lies to them and pretend to accepts those other ideas and promises them but before he has accomplished his ones.

They say a total of 33 different names for the new land, telling what they want to approach or what they are lacking here. Although those may names, we can put them in 4 groups: politics, nationalist, sentimental, theological / historical.

Politics:

What does the land of the poor mean? There has never been a society that did not condemn the poor class. Throughout all human history being poor has been related to less life expectancy, disease, worse nutricion, less rights and so long so far. It's normal then that the angry people of the city claim power upon the poorest social class in an effort to eradicate those problems.

In early XXth century, the poor and worker class rights of Europe were represented by socialism and communism. So it's not strange that they appear in J.Čapek play. Today, we know that the experience of those "isms" resulted in a dictatorship that looks more after for the ruling class than the worker one and literally eliminates the dissidents.

Our contemporary experience shows us that the capitalist democracies result in a similar kind of dictatorship, ruled by an invisible hand, mentioned by Adam Smith in 1776. Capitalist business has taken already all parts of our life: governments can't rule anymore for the people that inhabited their countries but for the industries that work in it.

According to Michael Ruppert both philosophies are based on philosophers, writers, and economists that believed that the world had infinite resources and they could

never think that the saturation that we are living today could happen. So in a limited world with a infinite-sources based systems, all the privileges will sit on the rich and ruling classes, as they represent the success of the system²⁹.

A socio political system that would be truly economical and would eliminate the social class discrimination would be one based on sustainability instead of growth. There, the modest people, so the majority of us, would represent the success in order to be able to produce or own goods, without consuming faster that we can regenerate.

Nacionalist

Although the world war that they suffered, early xxth century society was deeply nationalist. The late XIXth century renaissance and born of new countries in Europe raised again in the post war europe where big empires dismissed and Czechoslovakia was born. By the time Josef Čapek wrote this play, his country was flourishing on enthusiasm and big hope on the new county and probably that's what he wanted to criticize.

Sentimental:

In this group we see described the thoughts of all societies of all times. The search of happiness, fulfilment and justice. Those are concepts that people will never have enough and are more difficult to describe, impossible to calculate and changing according to each person. So it's not strange that when they get the freedom to ask for what they want in the new land they ask for this ones, because they will be always missing wherever they are.

Theological/historical:

In human history and mithology the blessed land has existed always in a form of mith or archetype. A new place that we will go or where we come from exists in mostly

²⁹ Michael Ruppert in the documentary: Zeitgeist: Moving Forward. By Peter Joseph.
<http://www.zeitgeistmovie.com> 2011

every culture around the world with a lot of similarities. The atlantis of Plato, the paradise of Eva and Adam, the northern Thule, the jewish Zion, they are half legend half realities in human minds and religions; the conquest of the west, where the sun sets and lands are full of richness has been dreamed from the ancient greeks to the american society of XXth century. It's not strange so that those come up when the excited crowd imagined that the promised land of gods and myths might have become a reality.

:

In a renewed XXIst century Land of Many Names list of dreamed lands the thoughts would be very similar. We would still want to get a land with justice, fulfillment, a society with equality among people and social classes... Although our values had changed in the political and nationalist feelings, as well we have other needs as ecological crisis and superpopulation of the world.

In my opinion, Josef Čapek lacked of atemporality on this list of names when he named the marxists or nationalist lands. Although, a glimpse of the concrete reality in the middle of the abstraction set up his signature and we should be able to adapt the reality elements to our times in an honour gesture to his art pieces and critique of modern times.

3.3 Artistic process

When I head a new project, I do it with a certain background and artistic filters and principles. Here, I'm going to try to organize them through five questions of moments of the research and creative process.

1 Which are the questions they come to me when I first read the play. Which are my visions, colours and concepts that come to my mind. How I react to them and how I try to get closer to the subjects.

At the beginning of any project, when I first read the play I imagine the actors in there. Normally the beginning is in a black box and while the story goes ahead and they “move” through the space I start to configure a hypothetical stage. In this case I wanted a huge implication from the audience on the action that was happening, trying to break this enormous and killing third wall that exist between the stage and audience. As V. Meyerhold already pointed in the first years of the XXth century. The audience is getting passively what is spoken on the scenario. Which according yet to him, it creates the things happening on the stage as a far icona, completely alienated from where the audience world³⁰.

I surely wanted the audience to get involved and feel that they could be a member of the performance or support or reject their actions. I imagined the action taking part in different parts of the theatre building, for example: starting the play in the foyer room and then moving them to the audience sits while the play was still running... so interfering the audience when they are not yet in the spectator profile and make the illusion that what is happening around them could be real.

I leave this idea on the air and I let myself travel to another intuitive concept: I imagine how the light athomepere has evolved during the hole play. I see the slow awakening during two acts and a transformation of a society, (the narration even tells us that is somewhere like 5 am in the morning) that slowly is getting closer to the “light” of hope and freedom. I see the 3rd act as a fast storm of lighting, the beginning is really dark and self introspective fastly growing to a fake illusion of new hope and light to finally finish to the ending darkness.

In me reminds the curiosity and I leave for further readings and research: how to approach the city theme, what are the deep troubles that this society is dealing with, what makes them shout the long list of names for the new land? I know those ideas are really embrionary and that they can change or disappear during the rest of the creative process. But I set the basis of colour, principle ideas and rough space.

³⁰ Meyerhold, Vsevolod. *El teatro de la Convención*. 1913. cited in: José A. Sánchez. *La escena moderna*. 1st ed. Madrid. Ediciones Akal. 1999. P.285-290. ISBN: 84-460-1021-6

2 After this research, sketches and development of the play, how do I relate to it? How much has those original ideas developed and what are the next steps I want to take?

I researched what are modern cities and how are we related to them. One thing that I realize is how alienated we are from the space we live in and that's a reason why our world is so dirty and full of junk everywhere. Another characteristic of our contemporary cities is how dumped they are into Capitalism. Propaganda telling us what to buy, when to buy and how we should feel, care about our body, etc.

I imagined a stage surrounded by tv panels, neon lights and different posters that could highlight, contrast or anticipate what the characters are telling. I would use them also to shape the city and create symbolic buildings. This panels would also illuminate the scenes and generate different lighting atmospheres.

The alienation arrives to the level that the society doesn't care about themselves that much and expect some salvation instead of really doing something to change what they call "miserable lives". One of my first visualizations for the stage was a revolver stage that was turning all the time and actors need to walk all the time to be able to stay in stage but without going anywhere. I also saw the floor to be like a running track so they need to walk but they are withal in a psychological rush to get to the imaginary goal.

Regarding the characters I wanted to make them very real, as it was a picture of a normal street in any city. I wanted it in order to make the audience feel that they could be any one of the characters on the stage at any moment. For this, I was working first with the crowds than the main characters, as I understood that the action of the hole play is affecting the crowds but not the main characters that remain flat and unchangeable.

When I putted all the elements together I saw many disconnections between some good ideas that I wanted to carry on and other elements that were not understandable or I approached them in a totally wrong way.

I really liked the running track on the revolver stage. It is a strong and understandable element, but the LED panels were undertaking protagonism to it too much. The

vertical distribution and simulation of buildings were too unconnected from the running track and made them look too big. Although I wanted to keep the idea of having propaganda and I wanted to explore the dramatic possibilities of having so many TV screens on stage.

By the other hand, the costume approach was totally misunderstood of me. Having realistic characters was no matching the iconic and metaphoric space and they didn't make you feel closer to them.

3 Rethinking the original motivation. Did I move from there? Why do I think that the idea I'm working with is the best? What is my preferred item of the stage?

In order to solve this disconnections I first needed to figure out what was the best element I had in terms of storytelling and adapt, create or erase the rest of the scene elements. I was convinced for the revolver running track. I needed now to see if all the other elements and concrete situations could be told or had sense in this sportish environment. This allowed me to use TV screens yet. I change their shape to horizontal in order to simulate the propaganda around the stadions. I us too a central cube in the ceiling that simulates the central projection screens in stadions too. I could see that in every key moment of the play and characters were fitting perfectly on this new conception.

My original ideas rendered empowered with the stadium concept. I wanted the audience to take part of the show, and where do we see a more involved audience than sport matches apart from concerts. It allowed me to open the stage until the last row of the audience seats. As it happens on matches, there are live projections on the several stadium screens that show the reactions of the audience or makes the do certain actions, like the "Kiss Cams".

Once this language was open, I was able to do the big crowds scenes directly with the audience. The main characters can interact and ask questions to concrete spectators as the rest of the crowd actors will be mixed and integrated with the public.

Regarding to the characters approach, now I was very narrowed on the sport language and forced me to create more iconic and sometimes humorous costumes. This new pursuit highly satisfied my intentions. The possibility of colour work on sport wear became tremendously amplified and granted me to reveal their the personalities through the colorful touch. The stylized characters conceded the connection between the audience individuals and the roles of the actors, as the archetypes are so extreme that we can recognise our self or any of our friends in the abstraction of personalities.

Regarding to the light design, I take as reference the “six grounds of representations of light” by Yaron Abulafia³¹. I’m working in the Atmosphere and Emotional level from what regards in the big TV screens that are entirely influencing the color palette that dominates the stage, allowing me to work in a nearly cinematographic lighting possibilities. The colours on lights are explaining by itself what is the relationship between the society and how close they get to the level of freedom that they are approaching. On the text they usually talk about the golden start to refer to the new continent. Taking it as reference, the colours of the projected element on the screens are changing from the blue and purplish colours when they are psychologically further from the new land to the oranges and golden ones when they get closer.

In the last act when Dollarson comes back, the light takes the dramatic action and reproduces Dollarson’s aggressivity, and in a less obvious moment, during the first half of the second act, light takes it’s own theme and through the animation and colour changes tells that the aggressivity and selfishness of the society will cause death even if it’s hidden behind the face of love and goodwill³².

4 Review, I make a concept map of what I think Josef Čapek tried to tell through the play and what I want to tell. Which are the connecting point? Should I empower them?

³¹ Yaron Abulafia. *The Art of Light on Stage*. 1 st ed. Oxon: Routledge, 2016. Pp. 100-120. ISBN 978-1-138-91368-4.

³² See the Appendix “II Storyboard” of this document: Second Act, scenes III, IV and V.

I'm satisfied with my process and how I'm interpreting the text into the dramatic space. Although I need to be aware that I don't mutilate the original text. Understanding what is Čapek's language and finding the modernity of it, the eternality of the original ideas and make them mine and modern is crucial for the interpretation of a dramatic text³³. So before going forward on the storyboard and costumes I get closer to Čapek so that I find the answers for those in himself.

As we know from his artwork Josef Čapek speaks through the language of primitivism, game, symbolism, reduction, and humble anthropocentrism. On my solution for the stage and costume design I speak through this channels with my own personality: I simplified and engraved a society and a city to a reduction of a sport's event. An abstraction from the real city that allows me and the audience to ridicule, criticize or admire the characters and as well find connections to our realities. Stadiums are places where the deepest human instincts flourish, from the proudest feeling of pertinence of what's going on, to the shameful fanaticism and violence toward the opponent. Situations that will empower the implication of the audience and underlines the primitivist and iconographic Čapek's language.

By the other hand we have the characters, that as well play connected to Čapek's understanding of the childish game when the act of artistic creation is done. A lot of humour is putted on with characters like the Street-sweepers, Elan Cohl or the Man With a Spade. Which their natural representation remembers us to a kind of modern folklore. The archetypal portrayal of the clown couples that is repeated in the Street-sweepers and Vandergold and Dollarson; the living human statue; the group of "runners"... All symbols that are already part of our tradition and connect to our realities.

5 After I found the connecting points I develop the final project:

1 What are the relations that I want to empower

2 What are the technical challenges that I'm going to go throught

³³ Pitoëff, Georg. "Mise en scène" (1949) cited in: José A. Sánchez. La escena moderna. 1st ed. Madrid. Ediciones Akal. 1999. P.382. ISBN: 84-460-1021-6

3 Developing the storyboard.

Feeling close to his original conception of the play, I read once more the text and I re imagine the actors movement through the new space and concept, the light changes and the audience relationship. During this moment I empower the relationship with Čapek's language with the dramatic use of the LED panels I placed around and above the stage. First from the use of dramatic light, that will change the psychology of the atmosphere and will irredeemably create a metaphoric language that will embody each scene. Anternatibly I'll use concrete visual messages that will be sended through the projections. Word, images in movement and propaganda that will contrast, highlight or anticipate certain scenes over the hole play.

Although this is a project focused on the dramaturgy of the space, costume and light, I need to be aware of the technical solutions that I can offer to each element and situation. On my advantage is that this is a theoretical project, so I'm not attached to a certain budget but I need to stay attached to the reality and the possibilities of the theatre I'm working on.

The revolver stage will need to be constructed and therefore it will need a hightness since I can't bury it in Archa Theatre. There are different solutions for this construction, the one I choose is to put two motors on the sides, out of the circular platform itself. This allows me to reduce the elevation of the stage and simplify the construction. Against me I'll need to find the solution to hide the boxes where the motos are³⁴.

The LED screens that are on the floor are a challenge since the moment that they need to change the inclination. One possible solution is to use air springs and a release system on the back of each screen. Some tension is applied to push the screens down and when this tension is released from the remote control the air springs slowly push the screens up³⁵.

³⁴Hrdlicka, Stanislav. Stage Technology. (lecture) Prague, ND Flora, 24 May. 2016

³⁵ Ibid.

Once I know that everything is in order, the language clear, linked to its author roots, it has my own personality and it's technically possible to develop; I start doing the long and patient work of the storyboard. Where all the elements come together, every single little detail is put on stage and the big scenes are connected and charged by the transitions.

The light design at this point takes all the protagonism as the stage is already mostly decided by those key moments. I need to decide how many light cues I'm going to need and generate all the layers of representation on each individual one. The props and movement of stage is also decided at this point. Each scene is going to need each own elements and now it's the time to decide which ones are those, where are they going to be on the stage and when and how to take them in and out. I decide also what are the colour palettes that I'm going to use according to the general composition of lights costume and stage.

3.4 Creative Process

This chapter is meant for the personal interpretation of the general concepts and space issued on the play and the characters analysis itself. Nevertheless, the separation of the Characters Analysis and the Scenes and Key Moments for the Staging doesn't mean that I work on one before the other. I normally develop them together transferring influences in both directions. If I place the Characters first in the text it's meant because it will be easier for the reader that is not familiar with the play to understand the personalities first and then the story.

3.4.1 Characters analysis

This play has many characters without any name but with many importance representing bigger collectives in themselves. In this character analysis I'm going to describe the main ones and specially the crowds, that are as well a description of some of those unnamed characters.

J. Čapek makes a use of the crowd similarly to the classical greek tragedies' choruses, meant to underline the environment where the story is placed and tell through them what can't be performed. They play a huge roll, as we have very few main characters compared to the amount of crowds or anonymous characters. Those groups of people are the essence of the play whereas they experience an evolution over time. From being completely damn to the main characters to a struggle of freedom, the trap in a lie and finally abandoness.

Full Characters List			
1st Act	Transformation	2nd Act	3rd Act
Elan Chol	2 Workmen	A man with a spade	3 soldiers
2 Street-Sweepers	2 Constables	A father and a mother	A blind man
A Drunkard	A Stripling	A Stripling	A citizen
Tree Gossips	Two men	A Man	An old mother
Pieris	A Mayor	Family in a hurry	A Widow
A Lover	A Crowd of children	Two Sandwichmen	A Herald
A Beloved	A Crowd	Chorus of Paupers	Crowd
Zealot		Crowd	An Army of Engineers, Soldiers and Officials
Dollarson		A woman in black veil	
Vandergold			
A Crowd			

Crowd in the 1st act: Fear and weakness

The first crowd is a philistine society that fears the outcome and as well hates the present, they don't rely on themselves and they need to ask to the gurus of society to

tell though them the reality events. However they want to choose the speaking authority: when Zealot is telling them what's his point of view, they get angry with him and ask Dollarson and Vandergold, who have more optimistic point of view.

They are really sad people, their life has been boring and miserable for so long that at any chance of change they look for the answer they want to hear. Even if it's not true they will believe it.

Crowd in the Transformation

The transformation is very short but, as the name says, it changes the natural being of the crowd. At the beginning they look like they have come forced to the mayor's speech. Although at the end they get really excited and enthusiastic, because from now on they gained freedom and the opportunity to think on their own projects and desires.

Crowd in the 2nd act: Illusion of free will

Everybody is busy making plans for the future in the new land. In this act we see the richness of a variant society (although they are poor people) where everybody expresses what they miss in the actual world and what they expect. When Dollarson tries to persuade them, he finds a multitude that already created their own thoughts. For this they get angry and claim what they wanted. Although when Vandergold comes back and declares war to Dollarson they find out that their dreams are banished and are commanded to fight.

Crowd in the 3rd act: hopelessness and doublethink

After the war, the inhabitants of the city lost the hope for a better future while they heard the stories of the soldiers. They feel lost in space and time and don't know what to do. Dollarson comes back as the winner of the war and persuades them to go with him, to follow his dreams to the new land again. They fall into this lie like we

tend to believe many messages from the propaganda industry through a doublethink process that consist in believing a lie even if you know that it's not true.

Elan chol

Čapek's suttile humour plays with the word melancholy for this character. His entrance speech tells a future that has always been desired but not much hope is putten on it to come. As the society itself that has been long time waiting for something better to come but never did. In his interaction on the second act he is shown as a wise person that can predict what will be the next things to happen. He creates a metaphorical description of the new continent but he seems to be lost in himself to answer concrete issues. After the apocalyptic ending of the war, he gives the entrance to the third act as he did in the first. He again makes a metaphorical description of how is the society and how they acted through the war.

In all his speeches he is shown as a wise and quite mystical character. His descriptions are full of images and colours, which I want to show through his costumes.

The Street sweepers and the drunkard

Joseph Čapek gave to them the long entrance, in order to present the characters and society that we are about to see, like two clowns of a cabaret they place us in the awakening of a new day, the drunkard and the street sweepers are telling how materialist is the city, how less they care about the place they live and as well how poor is this making them.

I compare them with the eternal clown couples of Voskovec and Werich, or Laurel and Hardy. As an honour and reverence gesture to this essential personalities. Who as well through the characterisation of the humblest jobs or profiles they explained, satirized and brought humour and life to their hard times.

Pieris

Pieris is a writer, he is famous for making optimistic predictions of the future and his articles are refused in the beginning of the play. When they realise that there is an opportunity for a better future and while people gets more and more excited for the outcome Pieris is chosen as a head poet of the movement that must illustrate the revolution. One of the most important scenes of him is in the third act, when he sentenciates that they don't need a new land to have hope back, that the people from the old continent already had dreams and in order to create a new world, we must change ourselves but not the land.

Lovers

The lovers are one of this couples that represent much more than what they apparently are. Their relationship suffers a huge evolution throughout the holle play but they have a short time on each act. I see them as a mirror of the society. In the first act their speech is full of desire, but they also talk about the impossibility to be happy where they are: the lover desires the beloved and vice versa, but they can not touch each other like there were no real existence of them and they were only a dream. On the second act they are full of hope and eagerness to start a new life in the new continent, they became real and want to go together, hand by hand, to the building of a new life. Finally, in the third act they are separated for eternity, angry to each other and ashamed of one another by the feeling of betrayal.

As they represent the essence of the script, I want to open a new language and represent them as universal dancers and choreograph them to explain this pure emotions toward each other.

Dollarson and Vandergold

Again a universal couple. They are the capitalists, the powerful people that rules and decides the destiny of the lower classes. Their actions in the play are always arrogant and selfish, they describe themselves as the most wise and rich of the

society. Vandergold is the person that drives the world to war and Dollarson is the selfish capitalist that wants to get money without any scruple of moral value that even tries to persuade people to go back there after the war. They are obviously the villains of the play.

The Man with the Spade

He is a really iconic person that is announcing during the whole second act that he is willing to go to the new land. He connects all the scenes of the act until Dollarson enters to sell his offers. He represents as well the whole group of the society that after the transformation they decide to change their static lives and move to the adventure of a new future in an unknown land.

Mourning Family

They are the confrontation of the Man with the Spade in the beginning of the 2nd act. A couple against a single man, they represent the people that don't want to leave. Their miserable lives had soaked them in the passivity of the ones that just let life pass till they finally die.

Stripling and a man

The enthusiasm of the new land has arrived everywhere and people like the stripling are imagining the success and dangers that they will face there. Čapek was a man of a time when France and England were starting to loose the colonies, so it's not strange that he is giving this critic point on the european view of conquering new lands. They represent also the selfishness on the overall society: they desire to get rich instead of creating a better society. What will inevitably bring them to war.

Three soldiers:

The injured soldiers have come back from the war and explain their own experiences. They wear a military outfit, although we never see their faces, they aren't just three misfortunate people, they represent the suffering of all the society in again an anonymous triade.

3.4.2 Analysis of the scenes and key moments for the staging

For analyzing the overall staging of the play I start from a primitive idea that englobes the general feeling of the whole script. After the first lecture I imagined a society that let days pass, in a way that they move forward pushed by the events instead of the will for doing something or going somewhere. To present that I create a running track on the revolving stage that is always on movement so the actors are all the time walking but only motivated by this circumstance. After this primary idea, I develop all the other key moments singularly to be sure that the it is working well and then the connection or bridge moments. As I pointed out in the Artistic Process, in this stage of the analysis are very important the decisions I make illuminating the scenes and to focus on every small moment and light cues.

a) First act:

Introduction:

Elan chol on the first moment and right after, the Street sweepers together with the drunkard, introduce the play. We are in the beginning as well of a new day and Elan Chol is alone and misunderstood. The screens are not yet turned on and the stage is dirty after the late night match of the previous day.

Soon enter the street sweepers, the first participants of the day. The screens start to reset, they are on flat blue tones and some of them are yet shutted down. The lights that illuminate the characters are warmer. In a semiotic level, the cold colour panels represent the sadness and fears that this society that we are about to meet is facing.

The warm lights on the characters are upstanding them from the background, making them wiser and more notable as the masters of the ceremony that they are.

Presentation of society:

The running track now is clean and ready to use. Three morning runners come on stage representing the original three gossips. The LED screen are now projecting blue waves in movement. In the cube on top we see a live screening of the security cameras that control the runners all the time. Pieris comes when the runners are already leaving. He gives a monologue complaining how the city in which he lives has turned back on him and how they are rejecting his knowledge. The security cameras catch him too and the lower screens change the colour of the waves to green and purple, creating an alienating atmosphere of light underlining how the character is feeling.

Finally the lovers come on stage, presenting a personification of the relationship with the society and the dream. Their performance is accompanied by a similar move of the projections on the screens. The crowd, as curious individuals, assembles around the real audience and watches the dance.

Crowd and the message:

When everybody is enjoying the dance performance, Zealot enters interrupting the passionate dance and blames on the audience for their lusted passions. The crowd that have massed around the audience answer him and walk to the stage. At this moment is when Dollarson and Vandergold come for the first time and explain what happened in the ocean.

Zealot, Dollarson and Vandergold are around the crowd, in the same floor level, so to be able to speak up they need to rise themselves on their hills. The central cube is projecting images of breaking news telling the born of the new continent. On the panels below, we see commercials of Vandergold and Dollarson's industries to exaggerate the capitalist spirit of them.

b) Transformation:

Preparation and Speech:

During the preparation for the official mayor's speech, Čapek provides a lot of humour on the dialogues with the humble characters talking about really superficial matters but approaching it as serious matter: the workmen are deciding which trees or which flowers goes better for the decoration or the young boy is making fun of the constable's socks. This is going to be translated on the stage through the action of the characters and ridiculousness of the costumes. The workmen will set up the images on the screens that will project a floral and holly environment.

On the other hand, we have the Mayor's speech. Taking the references on the celebrations and speeches that are done in stadiums, I'm placing only the Mayor and the powerful characters on stage plus the lifeguards (the Mayor, Vandergold, Dollarson and constables). The speech is directed to the actual audience and characters like the young boy, Elan Chol and other people of the crowd are around the audience chairs.

This scene is filled with a lot of show culture, loud music, vivid colours and the participation of the audience is required. One camera is projecting live images of the audience on the central cube and obligates them to do certain actions like the Kiss Cams so popular on American sport events. I want to present through this scene a ridiculous high class.

c) Second act:

Mourning family and the man with a spade:

This scene is so meaningful and sets a detonant point on the play where two ideologies are presented. By one hand we see the Man with a Spade, who from the

most mundane origins decides to do his own revolution and leave to the new land. He is someone that expected life to do something for him but when he got the chance he could move forward and change it. On the other hand we there is the Mourning family: two people pushed by the terrible circumstances: even if they want to leave and progress, the death of their son pushed them to stay.

I'm presenting this situation with a stage full of sport fences. The Man with a Spade, who since now was a human sculpture walks around the obstacles while the stage is turning and talks to the mourning family who are pushed back by the fences, therefore can't move to the new land.

The LED panels are pointing up and shine with a golden light. This darkens the floor and separates the characters from the world. This scene is more surrealistic and shows more a mental process than a real situation itself. On the central cube Vandergold's and Dollarson's bussines start to send propaganda and it's anticipating the Capitalists conflict that will soon become.

The stripling and a Man:

After the Mourning family is pushed back, it comes a Stripling and a Man that are willing to go to the new land. The young boy is so enthusiastic to arrive there and he imagines all the dangers that they are going to find there. He has a colonialist view toward going to the new continent and this vision is sustained by the man that goes with him.

To represent this situation, the young boy is going to jump over the fences while the stage keeps turning, and the two men and going to follow him closely dodging those fences. The LED screens are now creating a orange atmosphere and also show a slow animation of a gun shooting to a target. The bullet is going to run across the screens during all the time that the scene is taking part.

Pieris and Elan Chol:

Pieris and Elan Chol enter on the stage in the opposite direction of the rest of the action. The conversation between them clashes on the intention towards the new land. The bullet on the screens touches the target now and a representation of blood is taking protagonism on the screens while Pieris and Elan Chol speak about peace. For the two last characters the new continent is a place of redemption, where the nations will be protected under their brotherhood of peace. The stripling get angry with them because he only wants to go there to get rich and escapes from the scene shouting that he'll find a rifle to fight for the new land.

Lovers:

Pieris remains in the stage while the lovers couple enters. Amazed by their love and the will of being in the new land, he asks them to come to the new continent with them. The scene is very short, but as in the first act, they are dancers that express the society feelings towards the land of hopes. Now their choreography is more passionate and they are in touch as they have already become real. They are going to use the fences as an element to corner each other and a playful object for the choreography. The LED panels are now in full red as the blood has covered all the scene, it brings confusion between the representation of death and passion as it is the same colour.

The Family in a Hurry:

After the Lovers passionate dance, another little group take place and performs a really short scene. It is a transition that anticipates the hostility that scenes are about to express. The rush to the new land makes some people forget their beloveds and only look after them self. In their run, the fences will make it difficult for the woman to follow the man, and the red light panels are banishing to darkness performing a fade out to the center of the composition. Meanwhile the commercials on the top cube fade to dark as well.

Dollarson's industry:

Flourishing and hard yellow lights are projected from all the panels. Capitalism is powerful and the music is loud. Two Sandwichmen are enthusiastically selling Dollarson's trips to the new land. At this moment, a chorus of paupers that Dollarson wasn't expecting comes on stage and he is shocked that there are so many poor people that want to go to the new land. He disrespects them, but in order to gain money he is able to sell them the trips.

To represent this moment, the sandwichmen and Dollarson are in front of the revolver stage and invite the choruses to get into the running track. They will directly ask the audience and they will challenge them to answer some questions and will take some of them into the track as well.

Revolution and War:

Meanwhile Dollarson is selling his fares, Vandergold appears in one of the side balcony of Archa Theatre. Dollarson laughs of him because he won the rush to the new land, he has been the first to create a business to the land of hopes and Vandergold is surpassed. Although Vandergold shows Dollarson that his intentions are not correct. He didn't listen to the society neither the news and he asks to the crowd how would they call the new land. At this moment is when they call the 33 names.

The position of Vandergold on the balcony makes Dollarson really uncomfortable to speak with him, as he needs to look up meanwhile Vandergold is really comfortable and prepotent in his place.

At this moment, when Dollarson is already nervous and uncomfortable he declares war for the new land and offers jobs in his war industries. Images of Dollarson's trips are still projected on the screens and contrast with the dramatic moment. On the central cube we can read the message "You Will Be Win". Fear catches the crowd

and they leave in little groups in different directions. If there are members of the audience with them actors will take them to the back stage too.

The stage gets fully empty and a military march is played. The only remaining light is the message “You Will Be Win” and soft projections of soldiers shadows.

d) Third act

Elan Cohl:

A intimate scene with Elan Cohl very close to the audience giving a monologue of how he (and the rest of the society) lived the war. The composition is the same as the entrance of the play, but now he is injured and there's more junk around him.

Soldiers:

After the war, the world is more dirty, the revolver stage has stopped turning and the led panels are now on vertical position and the light that they emit is for metaphoric use. The soldiers are sitting in front of three golden panels so we only see their profiles denaturalizing them and making their misadventure universal for all the people. The other citizen in the scene are illuminated with cold light, accentuating their loss and emptiness.

Lovers:

The war has separated the people from the land and the lovers feel betrayed by each other. Now their separation is physical and psychological. They are placed on the opposite balconies of Archa Theatre and they are illuminated with opposite colours.

Dollarson is back:

The war has a winner and this is Dollarson. After the cruelty he doesn't have any scruple, and his entrance is very aggressive, strong lights are placed behind the scene and blinds the dark used eyes of the audience and actors. Waving flags are projected on the screen and a big V of victory on the central cube. He plays grandiose and is very surprised when the crowd doesn't follow him.

Pieris and the Soldiers question Dollarson:

This is a very important moment that sums up what attracted me to the play: Pieris tells Dollarson that they don't need a new land to become a better society. If we feel that we need it, we must self assess and change first, or else the new land will be always empty and flat as the soldiers described. On the stage this situation is reflected through fast flashes of revolutionary signs on the screen, really difficult to see for the audience and the restart of the rotation movement.

Dollarson gets what he wants:

Using a demagogic language Dollarson is able to persuade the crowd to follow him back to the new continent. Even knowing by the experience of the soldiers that there isn't anything there, the crowd prefers to listen the optimistic promises of capitalism and believe that something can be build there.

The LED panels project Dollarson's thoughts and aggressive messages "You Will Like It", "You Will Be Better", "You Will Smile". All messages sended to the future and all of them are orders hidden behind the pleasure of good feelings.

The Land of Hopes disappears:

When Dollarson is about to take everybody to the new land a tragic message for him occurs: the new continent has disappeared. With it he loses all chance to get rich and people from the crowd is freed from his chains. Although, they are lost in the

circumstance and ask for some other leader to lead them. Only Elan Chol seems to understand the message and he goes to “The Land of Shadows” where people don’t need follow bright leaders but recapitulate of their actions and decide what “shadow” they cast.

When the earthquake that swallows the land of hopes occurs the revolver stage spins faster and the news are shown as a hacked TV message through the central cube. A person with anarchist symbols is the messenger that speaks in the screen. Elan Chol proudly stands up and when the woman in veil asks him where is he going solemnly answers: “To the land of Shadows”

3.5 Conclusion about the artistic view

The artistic approach for this project was very methodical and satisfying. I really like how close I could get to Čapek’s language but not losing the sorts of my personality under his language. I feel able to translate the humour and playfulness of the play into this new and personal conception and I’m able as well to communicate the original message for which I’ve originally chosen to do this play.

3.6 Conclusion about the creative process

The theoretic research together with the artistic research for the scenography rendered to me a really strong space with which the costumes had to adapt. Although this didn’t affect the analysis of the characters. The description of each scene and key moments is really important to create a language that can work together during all the play. Although, when I prepare the play from the key moments to the rest of scenes or transitions there exist a danger that I create too many anticipation moments. I like the result of this approach to the Land of Many Names because each scene has it’s own personality and the endings of the different acts are still quite unpredictable. So that many moments of the play show their potentiality by themselves and not related to what must happen afterwards. The story remains on it’s cubist and surrealist origins where different abstract elements with glimpses of

reality where distributed in the canvas and the unreal lighting showed the soul of the characters.

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4. Conclusion

The approximation to Josef Čapek did not do another thing that increase the interest and love that I already had for this person. His subtle humour is a kind that I enjoy so much and I find it as the quintessence that allows me to understand the human kind. He belonged to an amazing generation of theatre creators that lived the tormented years of the beginning of the XXth century, although they didn't lose the spirit of humour and playfulness. These people were able to find the beauty of life between the most horrifying periods of the modern human history and allowed a full continent to think back about life instead of death. They highly contributed to pass the war traumas and rethink the point and purpose of the human existence.

The project itself is not finished, I want to bring it to the stages, specially in my country, for the reasons that motivated me to work on this play. I know that everything is going to be transformed at the moment I bring it to a team, as the message is going to become groupal instead of personal. Although, I'm really excited to see how far it can be extended and grow. In the present moment I feel this lack of reality as something individualist that limits tremendously the possibilities of representation of the play.

In my work as scenographer I feel with the responsibility to carry on with the message that now Josef Čapek gave to me and contribute, as this generation of artists did, to make this world a better place to live. I believe on the use of arts as a tool: a tool to help in social troubles, to rethink the existence, to create beauty and pleasure, etc. I think that art should be useful and contribute on the generation of new thinkings and images. The art that works for itself I think it's boring, elitist and selfish. If we don't contribute to develop these channels of communication, then the purpose of theater arts are lost.

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Appendices

I Costumes

In this appendix we can see the costume designs of the main characters and some of the secondaries.

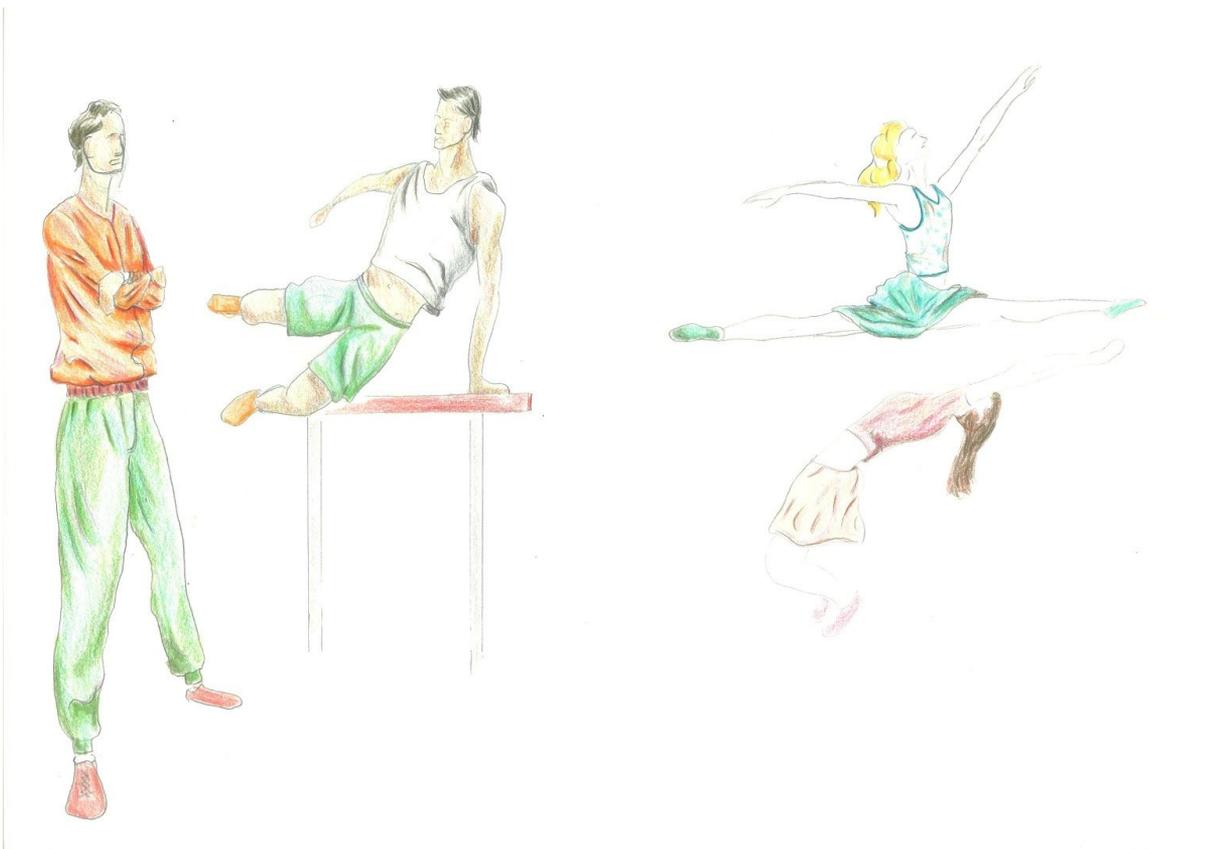
Elan Chol, Pieris, the Drunkard, the Street sweepers.



The Mayor, Dollarson, Vandergold, the Constables



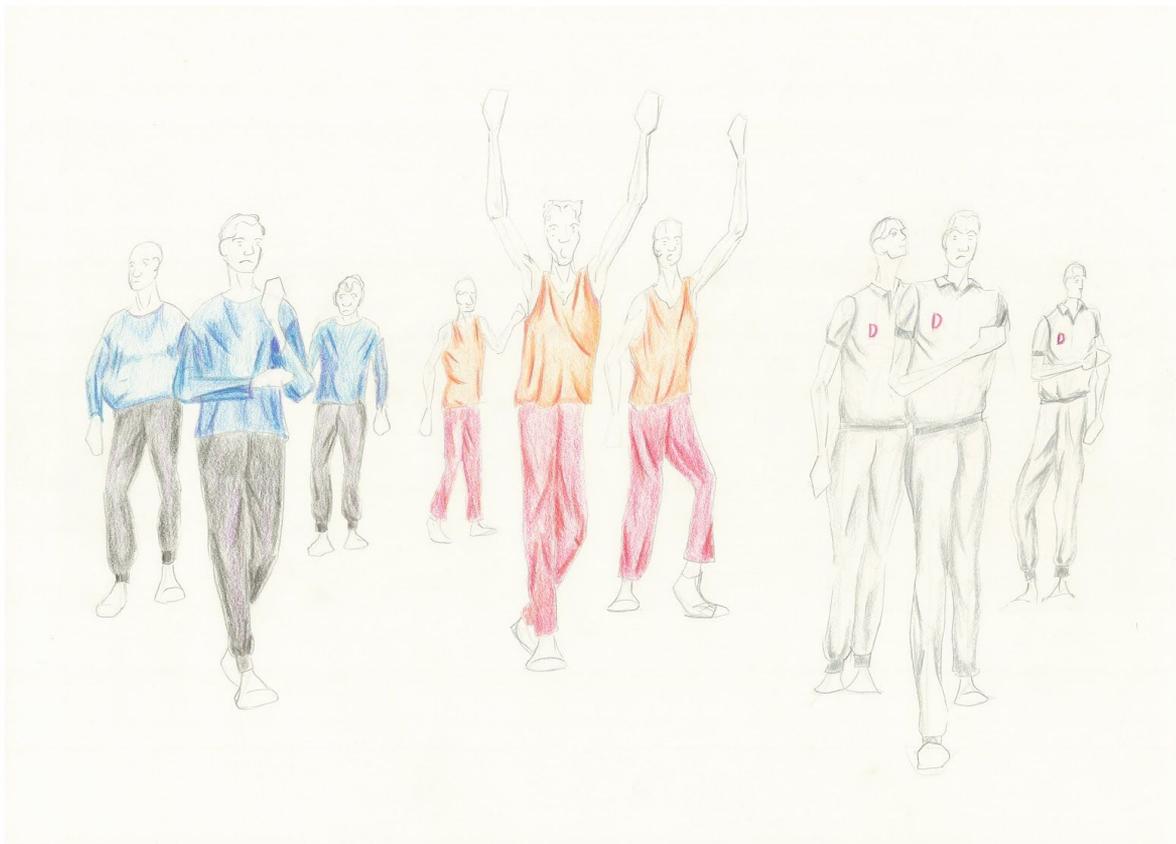
A man in the second act, the Stripling, the Lovers



The mourning family, a Man with a Spade.



1st act crowd, 2nd act crowd, 3rd act crowd.



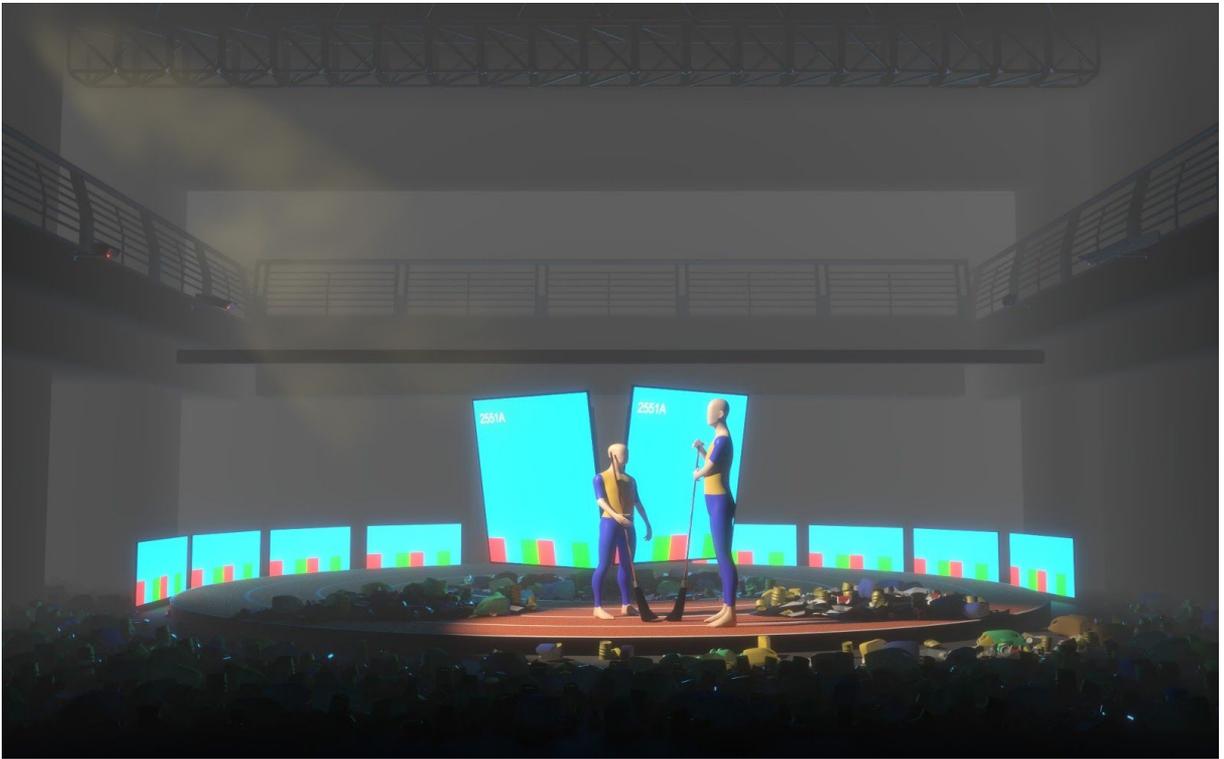
II Storyboard

The following storyboard is organized chronologically and separated by the entitled acts. To be able to understand it, the reader must have read the Creative Process of this same work from the page 40 to 49.

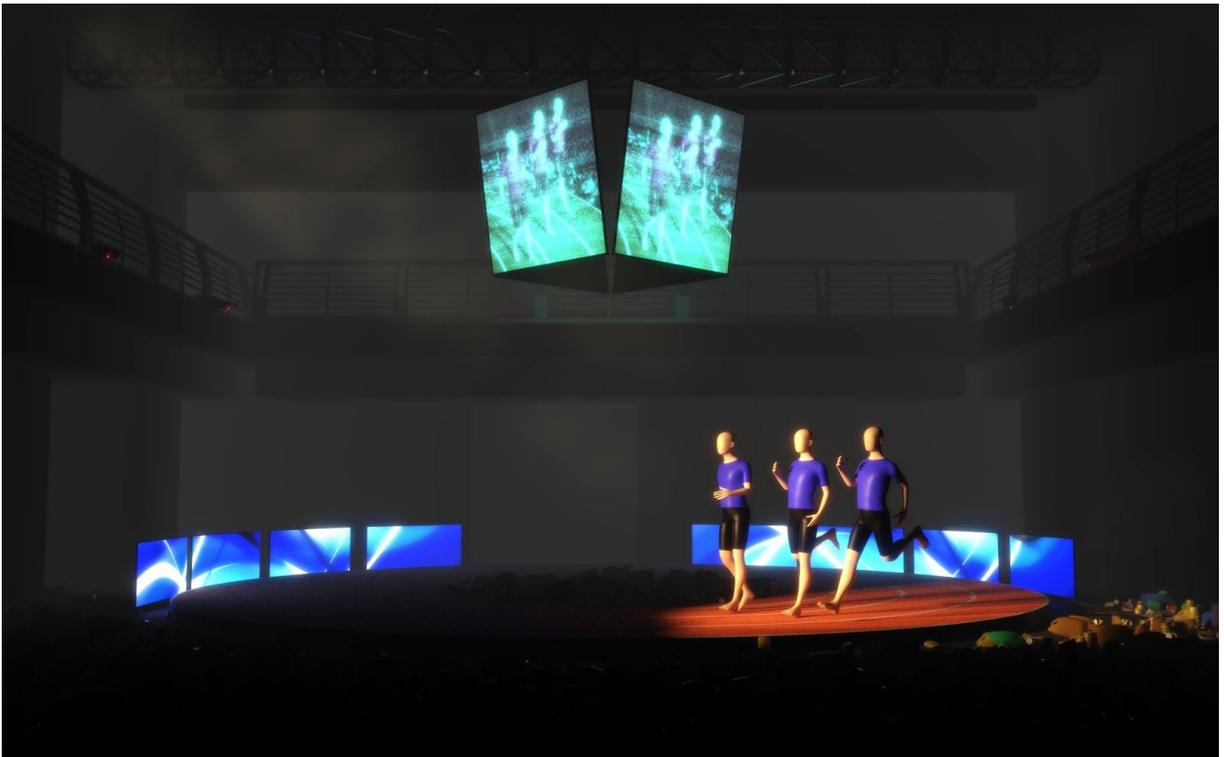
1st Act



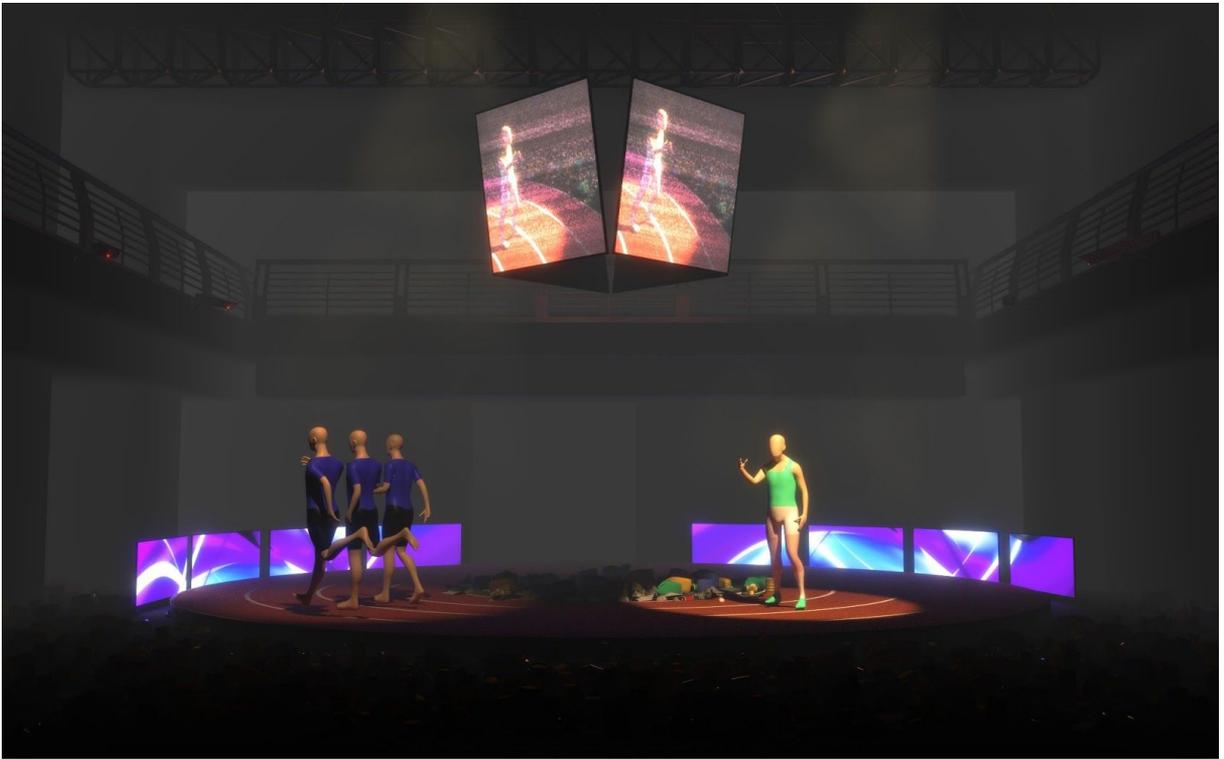
Elan Chol in the introduction speech.



The street sweepers' introduction.



The Gossips.



Pieris.

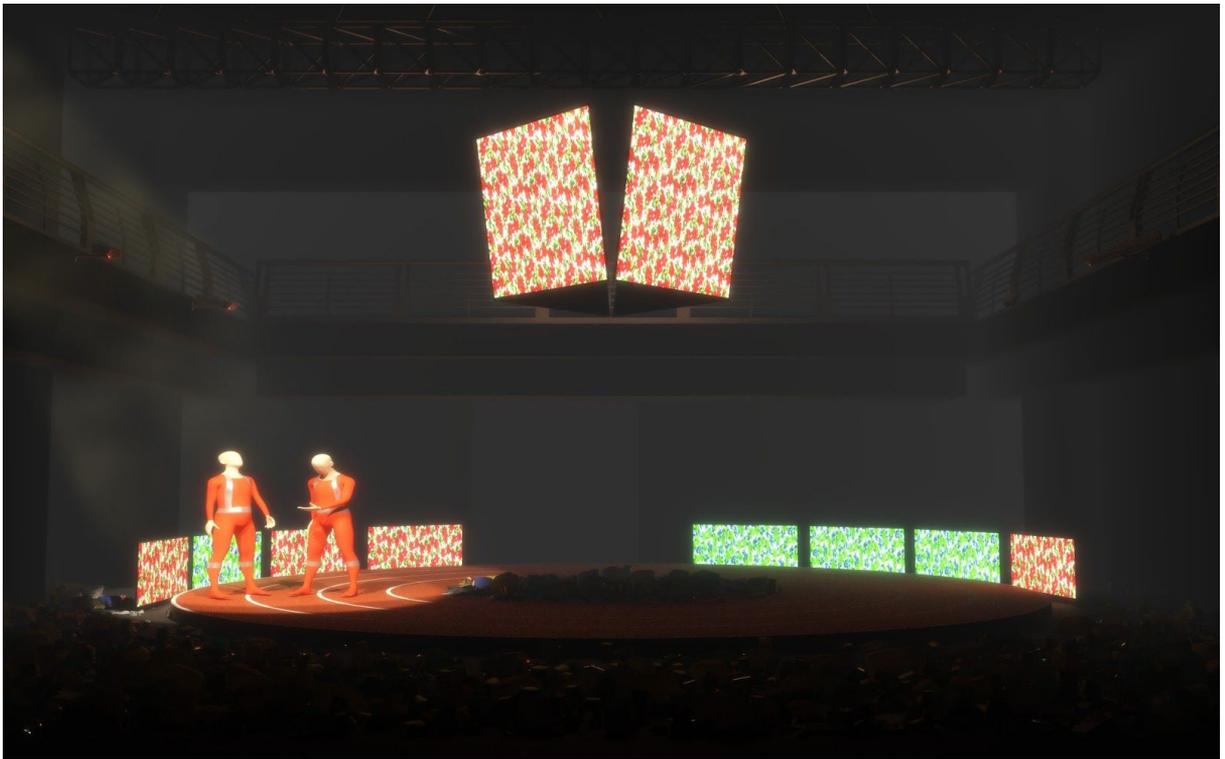


The Lovers.

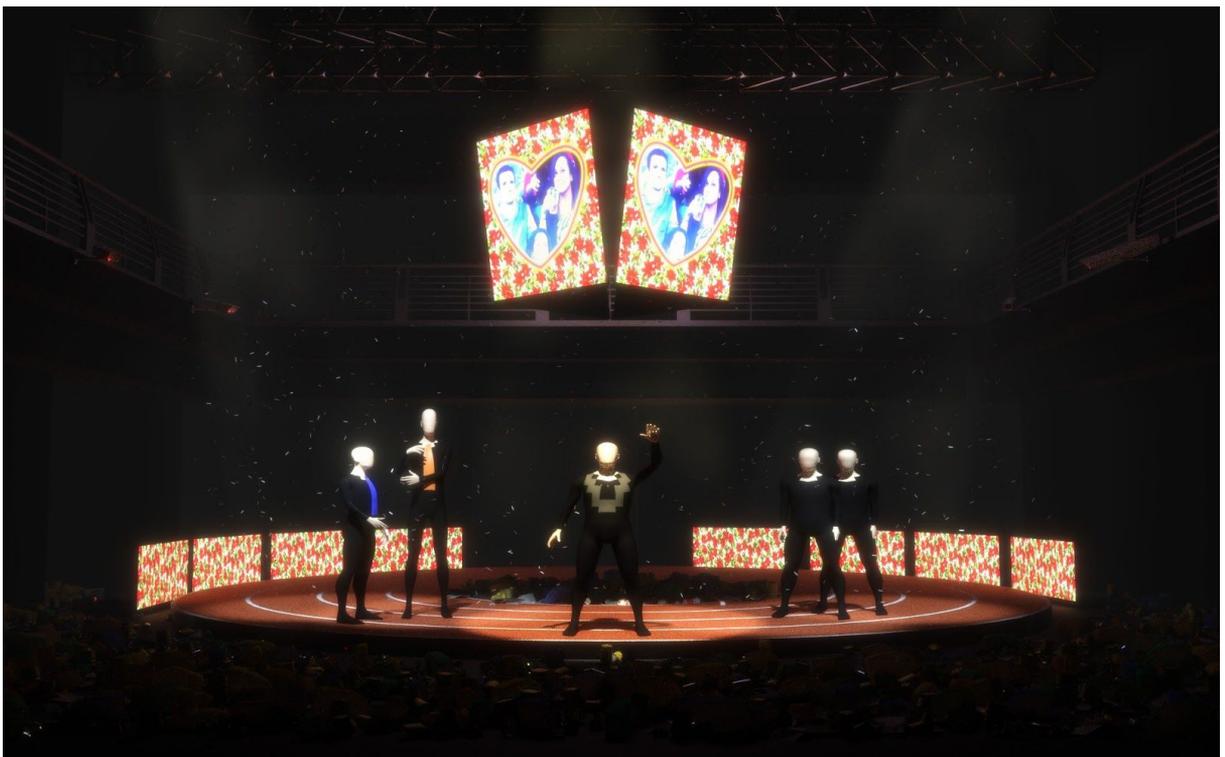


The 1st discussion of the new land.

Transformation



The workers.

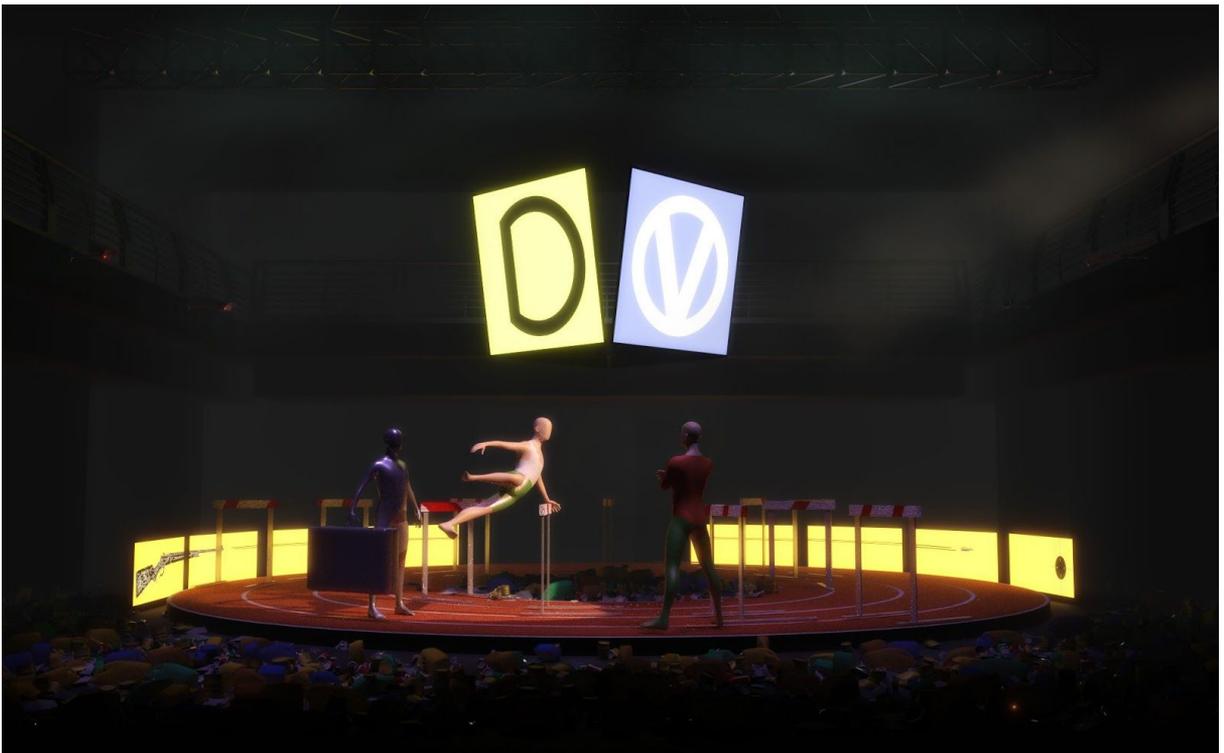


The mayor's speech.

2nd Act



The mourning family and the Man with a Spade.



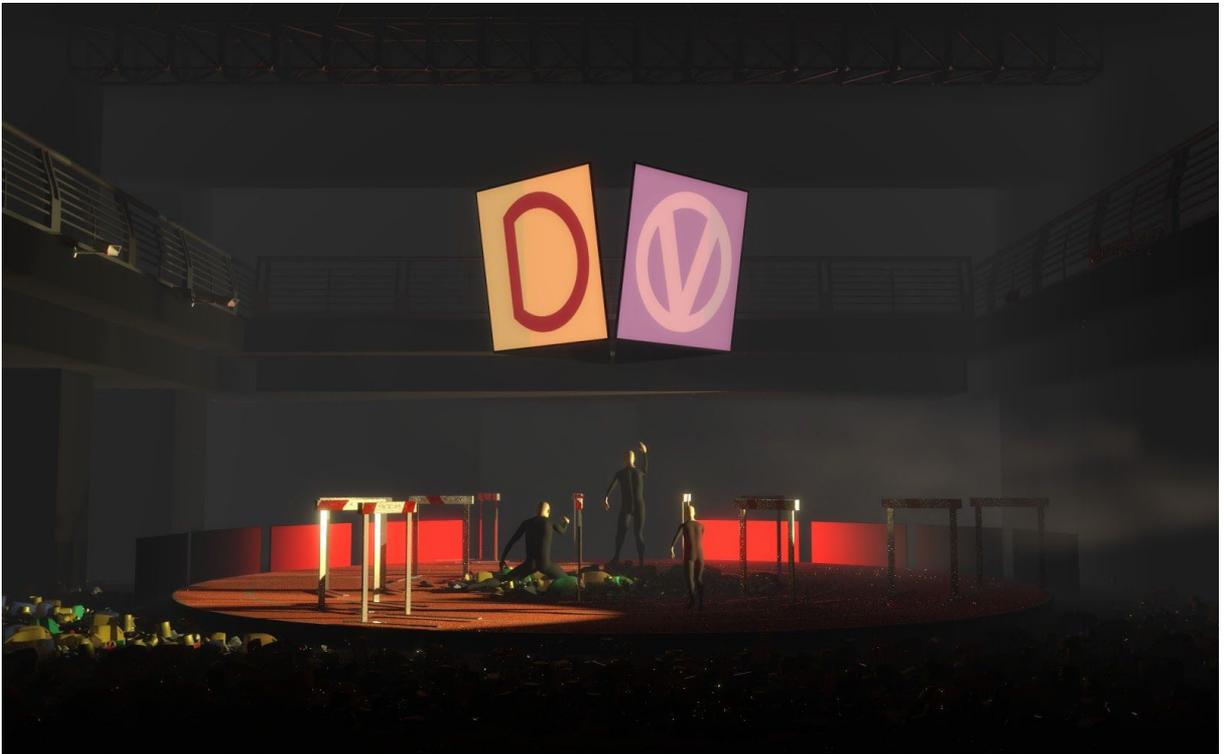
The Stripling and a Man.



Elan Chol and Pieris.



The Lovers.



A Family in a hurry.



Dollars's sales.



Dollars meets the crowd will.



Vandergold declares war.

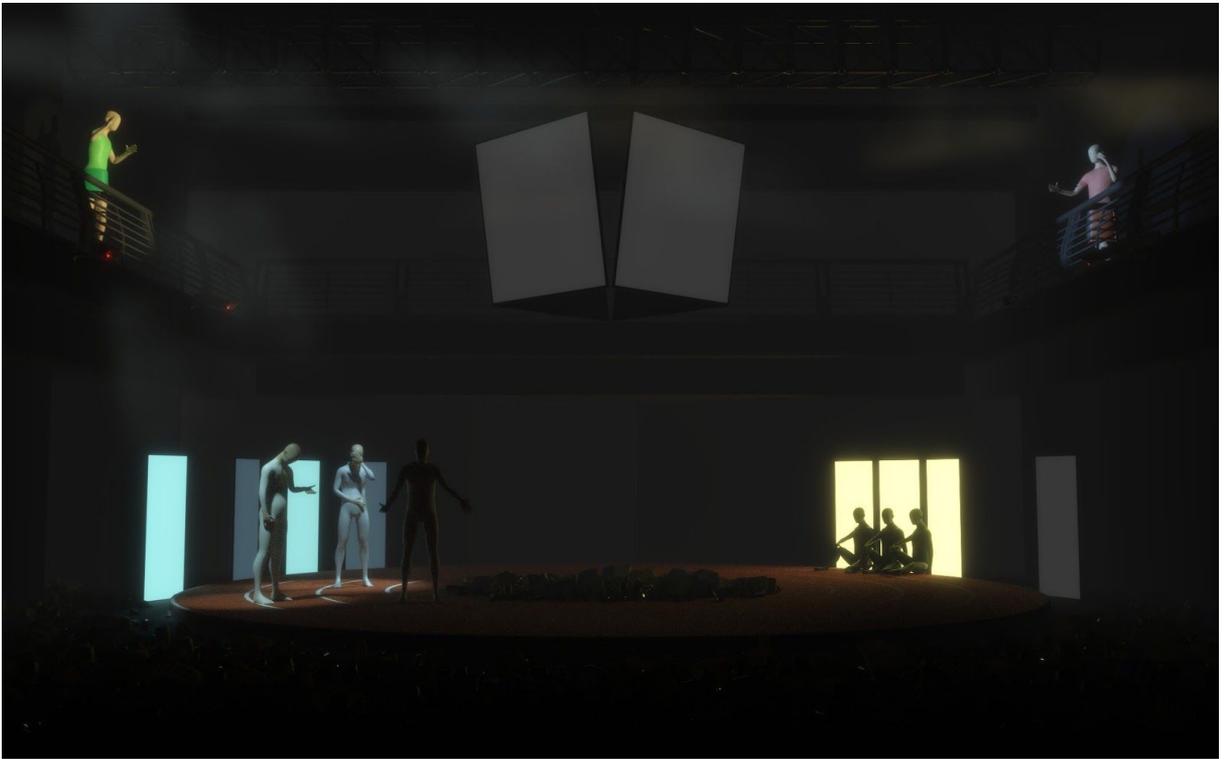
3rd Act



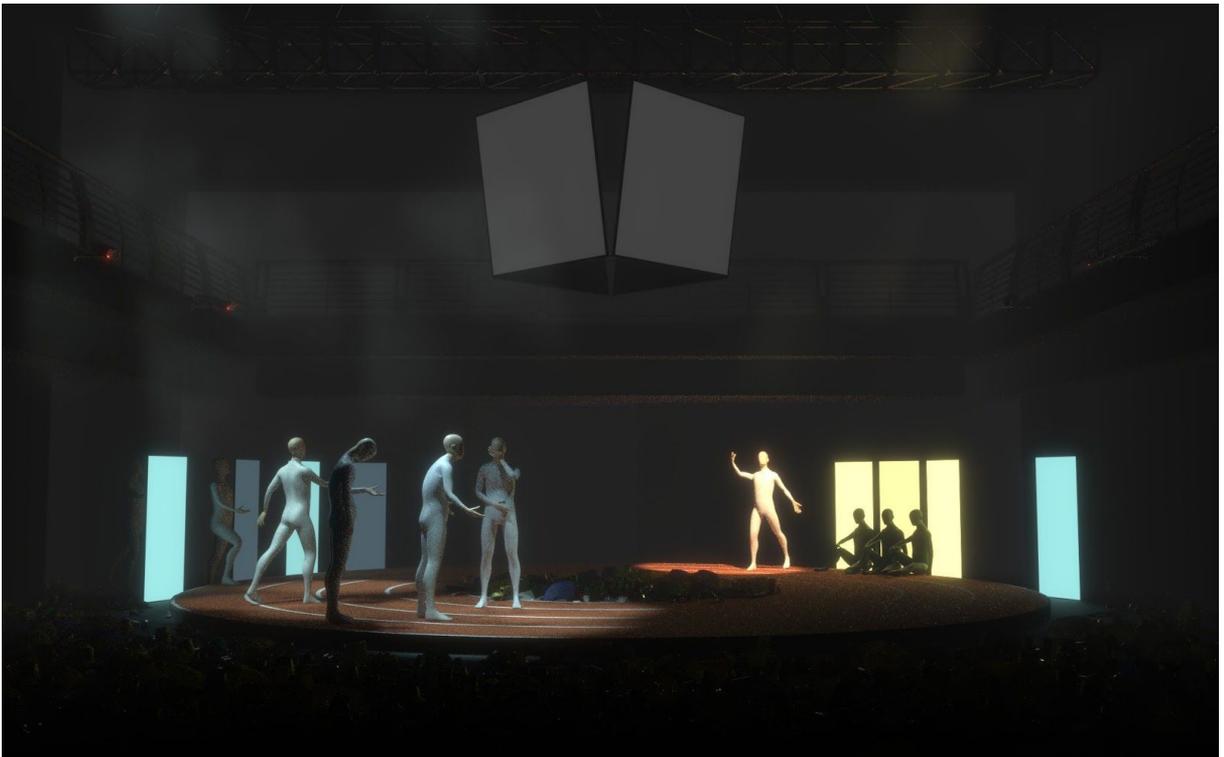
Elan Chol after the war.



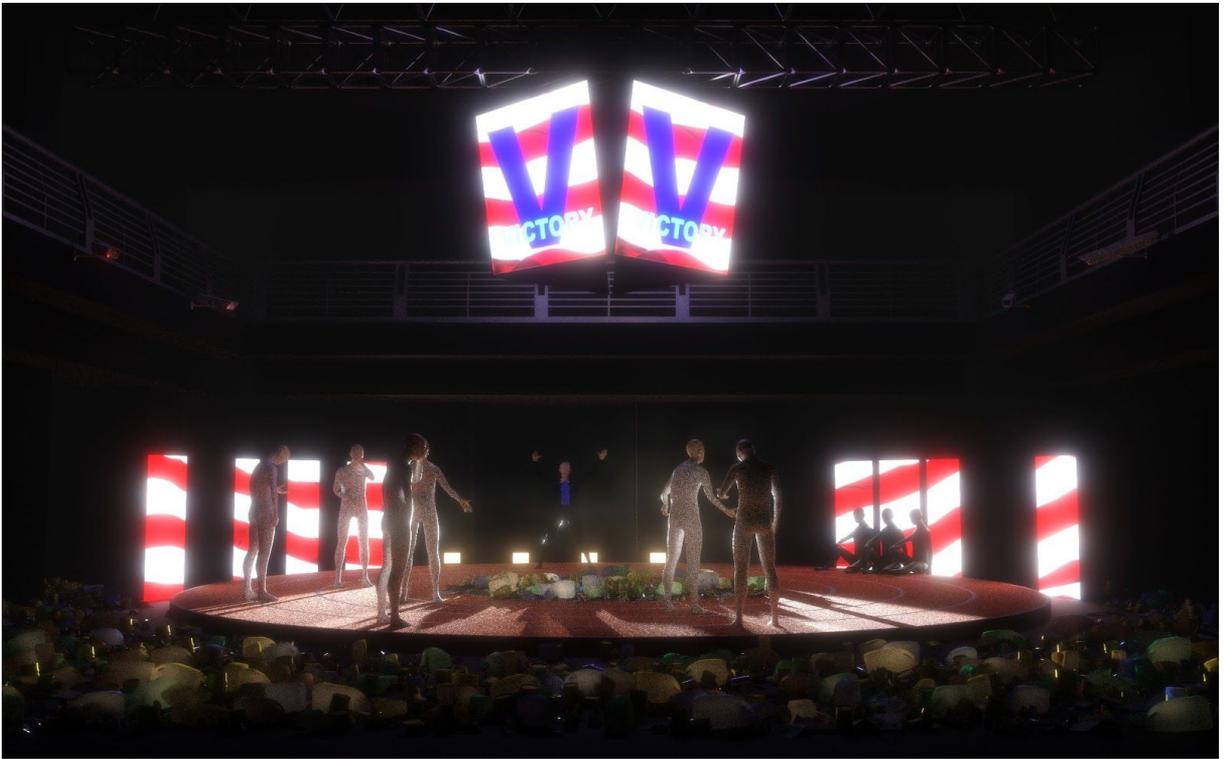
The Soldiers and a Citizen.



The Lovers.



A Herald announces the end of the war.



Dollarsen is back.



Pieris questions Dollarsen.



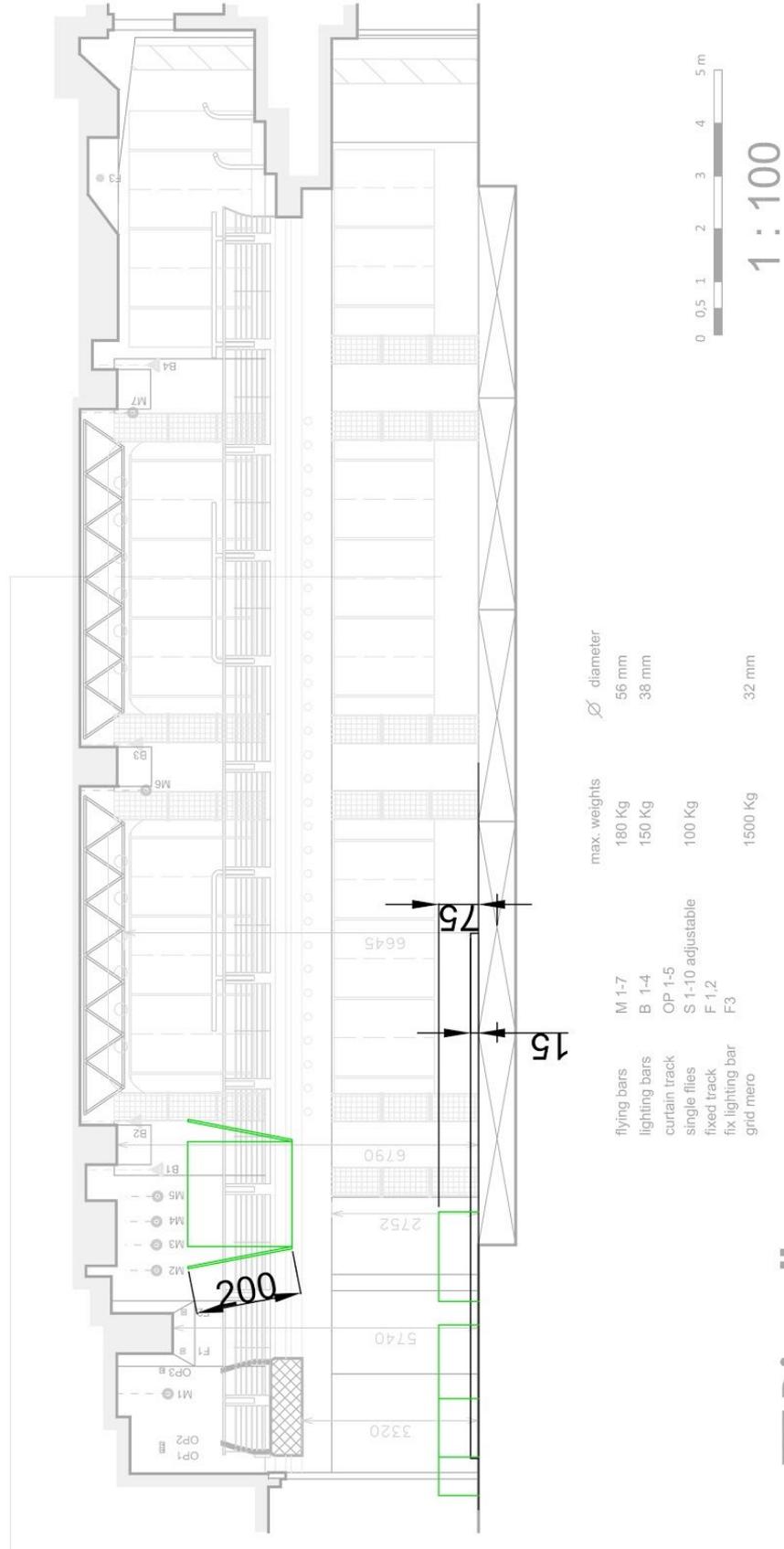
Dollarson persuades to go back to the Land of Many Names.



The Land of Many Names has disappeared.

III Technical drawings

Velký sál - podélný řez, tahy

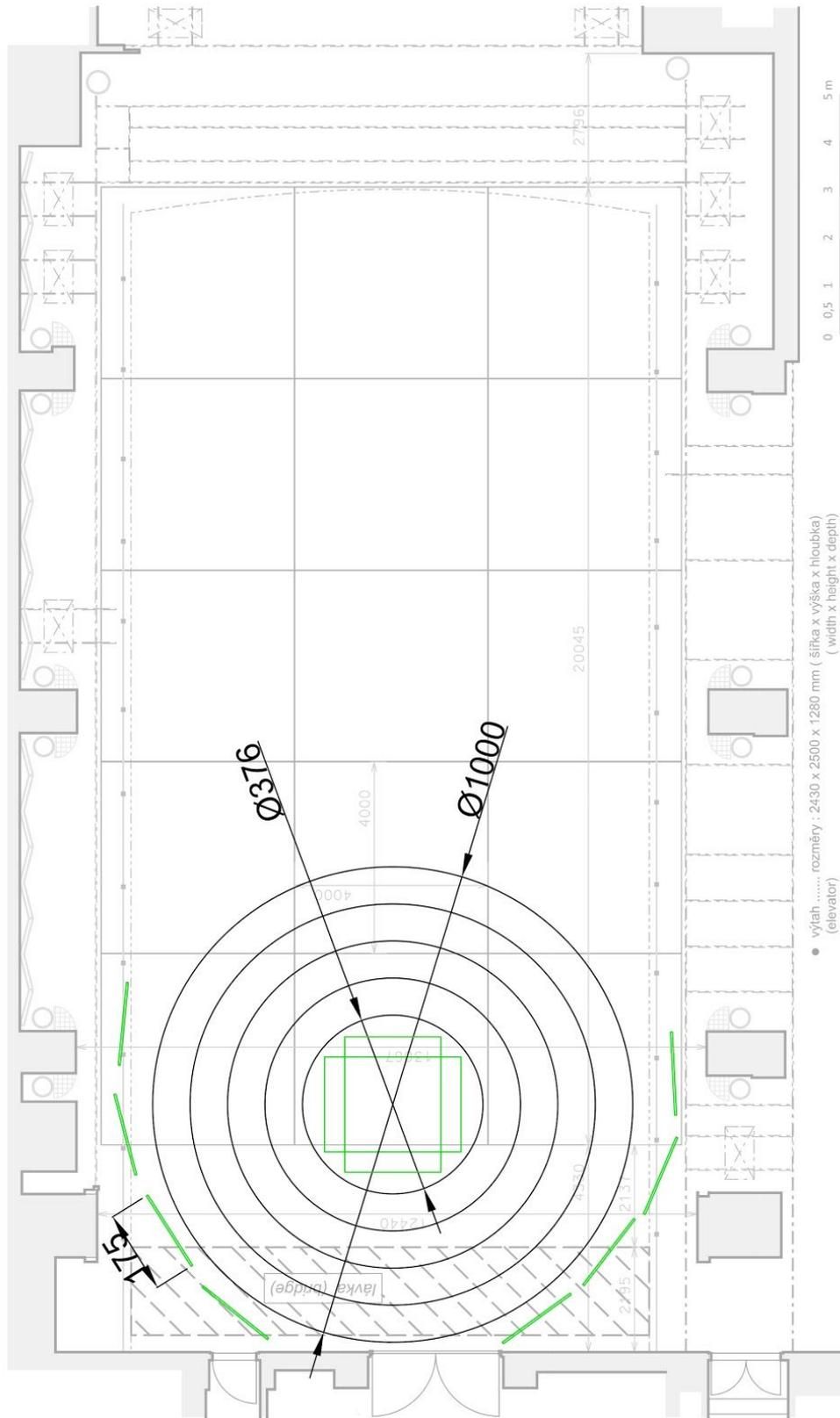


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Velký sál - půdorys - podlaha



- výťah rozměry : 2430 x 2500 x 1280 mm (šířka x výška x hloubka)
(elevator)
- lávka pohyblivá, parkovací pozice
(bridge) (mobile, parking position)



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1 : 100

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