

# Architecture into Theatre and Film Making Process

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**ABSTRACT:** The director's desire to make his picture as true to the tale and place as feasible necessitates the use of architecture to bring out the authenticity as well as realism aspect. This paper is based on Architectural involvement in to theatre and film making process. To understand the important role of architecture, first go through by the glimpse of history of world theatre to Indian Sanskrit theatre. How Indian cinema were origin and presently film making processes involving with architecture, try to present in this paper. The relevance of visual design has been stressed by theatre directors, filmmakers, and animators. Designers have researched the influence of character placements, lighting configurations, and camera movements on transmitting the story, eliciting emotions and moods, and engaging viewers. Many research initiatives concentrated on adjusting the narrative material to the interaction, while the visual presentation received less attention. Authors introduce a novel method to interactive storytelling based on filmmaking theory in this article. The structure is based on principles derived from filmmaking, cinematography, and visual arts theory. Such adaptation, the authors propose, will result in improved engagement and a more interactive story experience.

**KEYWORDS:** Architecture Involvement, Film making process, History of theatre, Theatre and film making

## I. INTRODUCTION

Theatre is a worldwide phenomenon, an artistic heritage as well as a commentary on history, society, religion, politics, commerce, love, and beyond. Figure 1 shows overall participation of over 13 million people during the 2018-2019 Broadway seasons, with gross income of over \$1.3 billion. However, before we can comprehend the current condition of contemporary theaters, peoples must first comprehend its origins and progress [1]. In between years 384 and 322 BCE, we begin our voyage in ancient Greece. Theatre design is the art and ability of constructing and developing a space for live actors who already are present physically in front of a live crowd to perform drama and its related arts. This article examines the many kinds of theatre and also their history. It will do this by combining two conditions: theatrical architecture as well as theatre architecture. In their widest meaning, these names allude to a discipline that creates and molds the space known as a theatre[2]. The creation of story material as well as a visual

composition strategy for visually visualizing the story content are all part of designing and producing an interactive narrative experience [3]. In addition to dynamically choosing narrative events that fit the constantly changing scenario, authors suggest an interactive narrative architecture that automatically and in real-time reconfigures the visual design by combining camera motions, lighting modulation, and character movements.



Figure 1: Shows Miletus in Archaic Greece.

The origin of the word "Theatre" came from the Ancient Greek civilization. It is mean that "The Viewing Space". Obviously, at this point, the Greek had assembled venues for ceremonial exhibitions. At this point they made the two Muses. It's the dream of satire as displayed in Figure 2.



Figure 2: Illustrates the Mel Pomona masks shows tragedy and comedy.

Mel Pomona is the dream of misfortune. Activity, Comedy generally utilizes humor to show or call attention to our social situations. Then again, misfortune depends on affliction and passing[4]. The fundamental person turns out to be more famous after death, saint the Athenian misfortune. They added their touch by adding course to the play. Old Greece was not without its own dream, as the Persian Empire, through his writing, expressions and

theory, motivated a lot of antiquated Greece's dramatic beginning [5]. By dramas, Sets, costumes, Props and Theme were introduced as per demand of scripts. Script—A literature to describe the dialogues and explain scenario by written form. With script writing, the developed musical so [6]. Musician so had their own uniform to be different from actors. Some scholars believe that color schemes and set design with dialogues were as per their regional Holly book of particular civilization, to understand for common people. The Greek practice of theater configuration went on in the Eastern Mediterranean and northern India until the Hellenistic time frame. It moved to Western Mediterranean and Central Europe during the Roman Empire and was at the Center of the renaissance of theater plan in the Renaissance, when it was

going through its most progressive change to its current structure. During the Renaissance, new performance center plans spread all through Europe[7]. During the different frontier periods, it spread all through the world, as societies embraced Western models consistently or favored their more favored conventional structures toward the West [8]. Adopting Cultures was based on art and theatre drama forms. Some tradition was imposed by the rulers to other region where they rules [9]. The best example is: Mughals and other regions were ruined the charm of Sanskrit theatres after entering in to the India. Ancient Persia, the Sausage period. So, Roman Theater basically copied Greek as shown in Figure 3. They just made it much bigger and pompous.

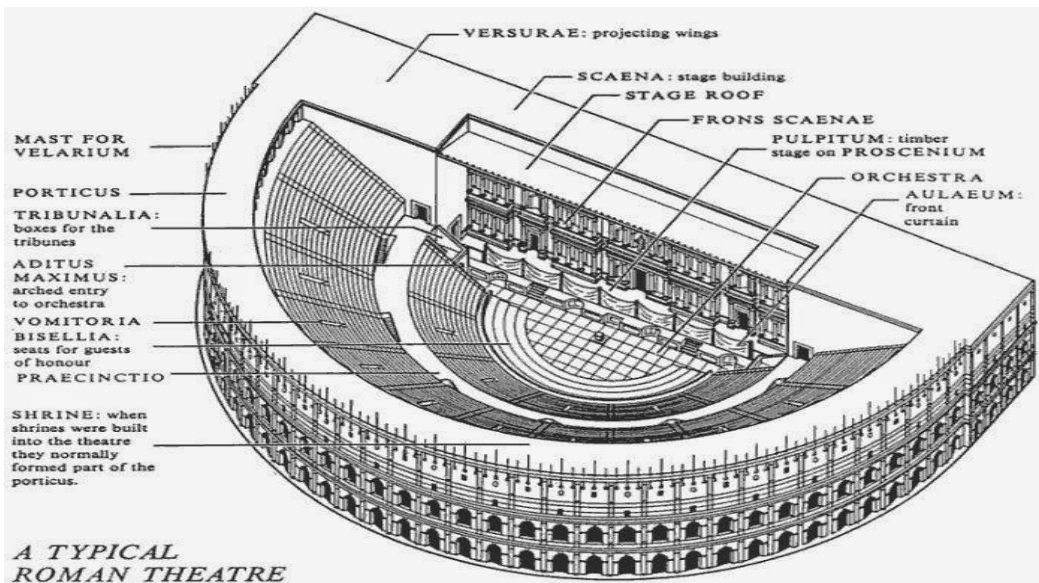


Figure 3: Shows Roman Theatre and its characteristics.

By the fifth century, Rome is going to pieces. At this point, theater takes an alternate route and turns out to be all the more a strict spot. Moral spot and it go on until fifteenth century. Here, theater faces a significant guide. Theater travels to Asia. Sanskrit Theatre, Chinese theater, Japanese theatre were origin by the other side.

## II. DISCUSSION

Theater, as an artistic expression, needn't bother with an extraordinarily made structure in which to be performed[10]. Be that as it may, when crowds collect consistently to see a show, endeavors are generally made to organize the space to improve the idea of the experience the crowd could have, and this is the place where theater configuration starts. The most fundamental performance centers are simply gotten fixes free from ground where individuals might stand or sit to watch a show[11]. Dramatic plan, then again, is worried about growing such space first, to offer the best conditions for the crowd to partake in a theater execution, and second, to assist the entertainers with accomplishing the greatest articulation of their specialty.

### A. Origin of Indian Sanskrit Theatre

The origin of Sanskrit theatre, is believed that when World

was created by Indian god "Brahma" – Origin from "Vishnu", had introduced the world by four "Vedas" Indian holly books which explain tradition of India in it. "Vedas" are in Sanskrit. And understanding of these books needs lots of concentration with understanding [12]. Language is Sanskrit; so many scholars believed that "Vedas" were created only for Brahmins and Devas other gods [13]. There had another story was there in Veda that when normal person knew about holly books, they went to god to urge that they had also interested to learn "Vedas". So, then after Bhramhaji translate and sum up all four "Vedas" in one "Shashtra" known as "Natyashashtra". That was hand over to Bharatmuni because he was the right person to know the form of shlokas transformation into art and Dance Form [14]. The art form was easy to understand for the common people and they were happy to had great art in between them [15]. Even Sanskrit Shloka also proved that god was originated art and theatre form and it was in the shloka form "Nashruhti Taandav Rachyita, Natraj Raj Namoh Namah": which means, hey, lord of dance Nat raj, we bowed to you and worship you with different dance art forms. The "Rasas" of drama, which Sanskrit theatres were depended. Nine "Rasas" were there, "Rasachori" and "Prakarana" this both were evolved parallel, where "Rasas" means art form types which

defined as their Emotions, and “Prakarana” means lessons and tales In nine “Rasas”:

Shanti

- Vira (Heroism)
- Raundra (Anger)
- Shringara (Romance)
- Bibhatsa (Disgust)
- Karuna (Sorrow)
- Adbhuta (Wonder)
- Bhayanaka (Fear)
- Hasya (Humor)

In ancient India play were generally of two types:-

1. Folklore (Lokdharmi), which remembers the multiplication of human conduct for stage and appearances of regular day to day existence.
2. Conventional (Natyadharmi), which is Theatrical (basically), stylistic gestures and the use of symbols are considered dramatic rather than artistic.

In India he united show, writing, emulate, music, dance, painting, figure and engineering and referred to it as "natak" or theater in English, fusing any remaining types of writing and expressive arts in his actual execution [16].

The Sariputrprakana by Asvaghosha, an eminent philosopher, is considered to be the first example of classical Sanskrit drama. Another important playwright was Bhasa, who composed thirteen plays in the period between 4 to 5 centuries BCE [17]. Shudraka first presented the essence of the struggle in his play Mrichchakatika. Kalidasa is the most popular of the Sanskrit playwrights and his three works Malavikagnimitra, Vikramorvasi and Shakuntalam are some of the finest examples of classical Sanskrit drama. In India, there are three major types of theatre:

- Modern theater
- Traditional or the folk theater
- Classical or the Sanskrit theater

Classical or Sanskrit Theater traced back to 1st century Anno Dominee (AD). A combination of religious, educational and entertainment elements. Traditional or national theater - mostly divided into descriptive or tone, religious theater and Entertainment Theater, without complex gestures or movements and dance moves. Modern Theater Trace the arrival of the British in India as listed in Table 1. He performed his theater brands in Bombay, Calcutta and Madras.

Table 1: Illustrating the Classifications of theaters in India

Ritual Theatre	Theatre of Entertainment	South Indian Theatre
1. Ankia Nat	1. Bhavai	1. Yakshagana
2. Kala	2. Jatra	2. Burra Katha
3. Rasleela	3. Maach	3. Theyyam
4. Ramleela	4. Nautanki	4. Krishna attam
5. Ramman.	5. Powada	5. Mudiyyettu
	6. Swaang	6. Kudiyyattam
	Tamasha Ojja Palli	7. Therukoothu

### B. Classifications of Theater

#### a. Ritual theatres Ankia Nat:

It is a traditional one-act play from Assam. It was started in the 16th century by the famous Vaishnava saint Sankardev and his disciple Mahadev depicting the events of Krishna's life. A special feature of this type of theater is the use of masks to express specific expressions.

#### b. Kala

It is an ancient folk theater in the Vaishnava tradition which revolves mainly around the life and incarnation of Vishnu. Some of the popular branches of art are Dashavtar Kala, Gopal Kala, and Golan Kala. Rasleela is a dance drama enactment of the adolescent love stories of Krishna and Radha. Accepted that Nand Das composed the underlying plays in view of the existence of Krishna. Ramleela It is a dance dramatization about the romantic tales of Krishna and Radhe. It is accepted that Nand Das composed early plays in light of Krishna's life.

#### c. Ramman

Ramman combines drama, music, and historical reconstruction, traditional oral and written stories. It is a multilateral cultural program in Uttarakhand. It is held in the month of Baisa (April) in the premises of Bumiyardevata temple (local community). Yes. In

Chamori. It is a famous area of Uttarakhand. It is remembered for the UNESCO World Heritage List of Intangible Cultural Heritage of Humanity.

### C. Theatres of entertainment

#### a. Bhavai

Bhavai is a customary performance center type of northern Gujarat and southern Rajasthan. Significant focuses are Kutch and Kathiawar. Customarily performed during Navratri before the sanctum of Amba Mata. In Bhavai, there is an uncommon union of reflection and heartfelt opinions. The Sutradhara is known as Nayaka in Bhavai Theatre.

#### b. Jatra- Popular

People dramatization of East India. This dance dramatization was brought up in Bengal. Krishna Jatra is well known affected by Vishnu Sunna Consciousness.

#### c. Maach

It is society dramatization of the area of Malwa, Madhya Pradesh. Maach gets its name from the Hindi word maach which implies a phase. While regionally connected with the holiday of Holi, it is currently executed on numerous junctures. Exclusive feature of this practice is dialogues, which are brought in the method of elegies known as

Rangat dohas. Mainly based on Mythological themes but later romantic folk tales were also included.

*d. Nautanki*

Most popular in North India and important centres are Kanpur, Lucknow and Haathras. Doha, Chaubola, Chhaupai is the main feature of Nautanki which are used in verses. Primarily only males used to act in Nautanki but nowadays, women are also taking part in acting. The Storyline of conventional Nautankis assortment from figurative and customary stories to layers of forward-thinking saints.

*e. Powada*

When Shivaji assassinated Afzal Khan, a play about Shivaji's heroes was written which later became known as Povada. The story is sung by well-known folk musicians such as Gondali and Shaheer. It is popular mainly in the Maharashtra region.

*f. Swaang*

It is a well-known people dance structure in Rajasthan, Haryana, Uttarpradesh and Malwa area of Madhya Pradesh. Mainly music based developed in eighteenth century. There are two significant structures got from Rohtak and Hathras and the type of Rohtak, the language utilized is Haryanvi (Bangaru) and in Hathras it is Braj Bhasha. Initially the drivers were all men, but women have started getting opportunities.

*g. Tamasha*

Tamasha is the Folk Theatre in the region of Maharashtra recognized for its comedy and sensual content. The Tamasha performances are generally accompanied by Lavani songs. Advanced from the customary techniques like Gondhal, Jagran and Kirtan. The entertainer is a significant type of the dance development in show and is known as Murki. They also play the role of men.

*h. Oja-pali*

It is a unique form of Assamese storytelling style associated with the Manasa Festival or the God of Snakes. Nest is the main reporter and Palis is a member of the music group.

**D. South Indian Theatre Yakshagana**

Yakshagana is the old-style drama practice of Karnataka. It is laid out on legendary layers and Puranas. The most far reaching sections are starting from the Mahabharata's Draupadi swayamvar, Subhadra vivah, Abhimanyu vadh, Karan-Arjun yuddh and from Ramayan for example Raajyaabhishek, Lav-Kush Yuddh, Baali-Sugreeva Yuddh and Panchavati.

*a. Burra Katha*

Burra katha is theatre form of Andhra pradesh and Telangana. It is a story acting that involves of devotions, single theater, dance, songs, poems and jokes.

*b. Theyyam:*

Theyyam is a customary and incredibly well known people theater type of Kerala. Word "Theyyam" is gotten from "Daivam" meaning God.

*c. Krishna Attam*

It is a performance center from Kerala and was laid out in

the center of the seventeenth century under the sponsorship of King Manavada of Calicut. Krishnatam is a grouping of eight demonstrations performed for 8 consecutive days.

*d. Mudiyettu*

Mudiyettu is an old-style stylized show and conventional jazz dramatization from Kerala Achieved distinctly in the Kali sanctuaries of Kerala. Addresses the accomplishment of goddess Bhadrakali finished the asura Darika. In 2010 Mudiyettu was commended in the UNESCO's Characteristic List of the Imperceptible Social Heritage of Civilization.

*e. Kudiyattam*

It is one of the most established conventional sensational types of Kerala and is elegantly composed in the emotional custom of Sanskrit. The characters in this story are famous male actors and young men who play female characters in chalkmen or musical instruments. The hallmark of this dance is its focus on gestures and hand movements.

*f. Therukoothu*

Therukoothu, Street dramatization, and that implies road show, is one of the most famous types of society dramatization in Tamil Nadu. This is mostly done during the annual temple festivals of Mariamman (the goddess of rain) to get a bountiful harvest.

**E. Types of Performing Arts in India**

The three major performing arts of India are dance, music, theater and film. The types of stage arts in India are as follows:

*a. Dance*

Indian dance is one of the oldest cultures of the Indus Valley. It is found on carved stones that gave importance to various dances in ancient Indian culture. When dance is joint with song and storytelling, dance turns hooked on drama. India's various dance forms provide audiences with an unforgettable experience. Along with the main dance forms such as Bharatmuniyam, Mohinattam, Kudiyattam, Kathkali, Kuchepudi and Odysseus, certain other native and group types of the dance are adept in India. It has increased great prestige in the world. Chakyar Kutu is a dance proficient in North Kerala recognized by the UN.

*b. Drama*

Story telling plat form with the amalgamation of drama, music with the help of rasas.

*c. Music:*

The advancement of Indian music can be followed under to the Vedas. Two types of traditional composition, karnatik music and Indian regional music originated after the 5th century AD and were influenced by the tradition of bhakti.

**F. Types of theatre as Built form**

*a. Proscenium stage*

It is a bit famous for its theatrical space. The word proscenium comes from proscenium arch (a form that separates stage scope and space from the audience). The auditorium, also referred to as the house, or the front of the house, where the audience is seated, is prejudiced or raked to allow all rows the ability to see the stage clearly as

shown in Figure 4. Many auditoriums have one or two balconies, and the main seating area is called the orchestra. The enormous stage region takes into consideration

elaborate landscape, moved utilizing a fly space on a stabilizer framework.

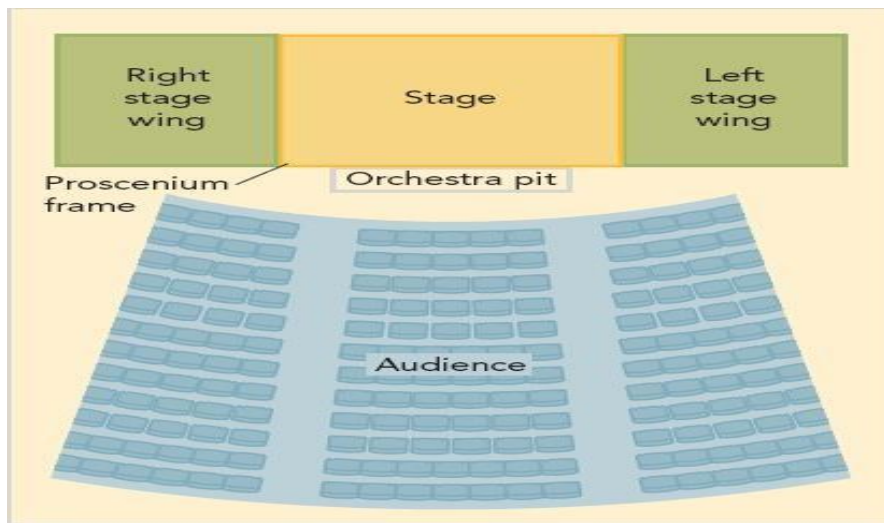


Figure 4: Shows the Plan - Proscenium Stage auditorium.

*b. Black box/ multipurpose stage*

As presently, theatre gets good audiences by standup comedy shows, live chat shows etc. for this kind of adjustable infrastructure makes arrangement viable as per usage.

*c. Arena stage*

It is also known as Amphitheater or Amphitheater. The play area is in the center of the room and the audience

roams the stage in all directions (exactly like a boxing ring). Either the platform is frequently raised, or the audience is boosted off the ground as shown in Figure 5. The platform is so close that it allows the audience to form a circle from place to place the players. Reasonable; Good design sets are not required or even conceivable, because all aspects of the audience are compulsory to watch the show.

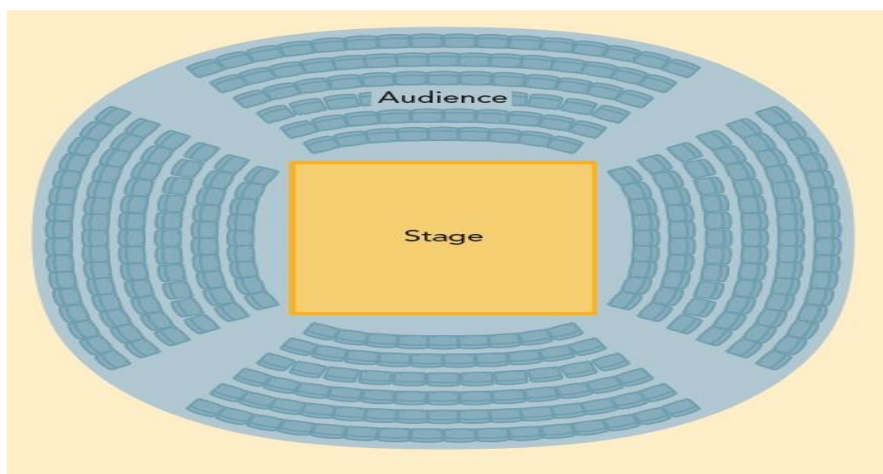


Figure 5: Shows the Plan, Arena stage platform

**G. Origin of Movie theatre in India**

After theatre era, people started to think about drama recording and store the stories. Again necessity was there, films were introduced due to multiple times performer had to faced issue to act repetitive things again and again. Sometimes they had performed in four shows per day, was hectic for them. At initial level, started creation of film without sound. For that acting and set was played huge role in it. For some time, that idea was going well, but at one level it demanded background sounds and dialogues. At one time, demand of theatres and popularity was increasing very fast. To fulfill them, movies were invented.

Firstly, same as theatre, no women were allowing in film. People believed that time if women were acted in film, then she wasn't a good character in society. In 1880's, first movie was shot with first invented camera. Roundy Garden Space" was the first film produces by Louis le prince in 14th nov.1880, was black n white movie. First color movie was produced by "Disney Films Production" named "Flowers and trees in, July 1932. In India, Movies were introduced in form of no sound movies in black and white. First movie of Indian cinema is "RAJA HARISHCHANDRA" initiative by "Dada saheb Phalke", who took one camera from London. For shooting and recording, black tap was used to capture video, which is

known as “Film”, and by this word cinema was derived as “Movie/ Film”.

Although numerous Indian-language directors started the creation of Indian cinema, the studio structure started to form in the early 1930s with the enormously successful debut Devdas (1935), in which its director, P.C. Barua, also starred. Before independent, Lahore was actually hub of Indian movies, where Dada sahib phalke to B R chopra, worked for film making. Then after, Prithviraj Kapoor, Raj Kapoor and many famous actors were taken a lead to promote the Bollywood post independently. Blockbuster started with famous creations like Mughal-e-Asam, Do bigha zameen, Chalo Delhi to Mother India, covered historical and social urban topics at that were became hot topic in film making to spread awareness in people.

Now, qualities of movie making were changed with Eastman colors after black and white. Reels to recording, many creative actors and film makers tried a lot to improve entertainment standards. By the time, demands of set making were on high. In 90s, again film makers tried new things influence by foreign culture, which had a mix adoption. Suddenly changes in Bollywood era after 2000 were revolutionary. Computer graphics and other new techniques works as fantasy to realistic. Common steps are mentioned here to understand the film making process. By that set designer understand the roles and responsibility according to demands. At early, very few locations were there for shooting, but presently, Indian theatre and movie on the pick of the world of entertainment with a better infrastructure and technologies. As an architect, go through with movie making steps now. Film making process follows Five Stages to produce movie: Production, Development, Post-production, Pre-production and Distribution.

#### *a. Development*

That's where the movie project begins. It is the phase of a project's conception, scripting, organization, as well as planning. At Initial level, Script will be finalized, and then budget will be made. Main cast and crews will be fixed. Even indoor and outdoor shooting locations will be booked at this level. All activities will be taken action before shooting in this step. Script will be making easier for actors and director; they will have to create story boards.

#### *b. Pre-production*

After finalized all things like script, budget, location of shooting area, Director and producer will starting work on story board pictures and according them music and dialogue writing will begin.

#### *c. Production*

Shooting will be started in this step. Actors and co-actors will have to act according to script demand and director's guidance. Producer joins this process to check all steps of shooting will going as per decided sets and locations.

#### *d. Post production*

This is the main step of the film. If anything will be wrong in this step or any error will happen, this decides the movie will go hit or flop. This process will divide in to three steps: Sound editing: outdoor or indoor shooting shot with lots of disturbance that will be cleared in this stage. Foley studio: Background music editing process is known as “FOLEY”,

which was found by Jack Foley, nearby 1920s. Sound mixing: where sound is dubbed as per script demand by dubbing artists. Final step of the movie making is distribution.

#### *H. Elements of design*

The line-visual pathway that empowers the eye to move inside a piece is likewise a wellspring of movement, and obscuring can likewise cause a response. Subject lines through the beam contribute to both bend and line perspective, depth is the focus. Askew lines give a feeling of movement and precise lines give an overall feeling of dynamic and perhaps pressure. Lines can likewise zero in consideration on the fundamental subject of the picture, or the association can partition it into areas. Each phase has a different purpose; steps will be started as planning like architecture project where we will start with land surveying, conceptual stage, design stage and execution stage. Similarly, film city/studios are also follows these five steps of film making. Importance of colors- As we know, psychological how colors are important for Film and set design. As per Sanskrit theatre, “RASAS” are better express by the expression of actors but it present of stage by the colors, Set color organization with texture, used as per theme of play or movie, play an important role. Texture - is about surface treatment to create visual effects. It apply on surface by the demand of scripts. Form with volume and thickness, is illusion to create sets with reference of light and shading techniques. Here “form” word is use for set design in movie making. In Architecture, form means ‘shape’.

#### *a. Value*

The design has a certain degree of lightness and darkness. This is the difference between black and white and all tones. The value can be used in black and white. Variance is an extreme difference between values.

#### *b. Time Frame*

Important factor in the film line, when you meets with the deadline, do your best with time management. Within time frame, if work will be completed, will make profit in all senses like money making, time oriented and many factors associated with it.

### **III. CONCLUSION**

Vast field with the innovative planning and designing challenges according to the script is scope worthy in modern time. It's been interesting task with analysis also. By this research, tried to connect history to present scenario in Indian theater and film making area. It might be helpful for architecture and design students to relate architecture with film making. The relevance of visual design has been stressed by theatre directors, filmmakers, and animators. Designers have researched the influence of character placements, lighting configurations, and camera movements on transmitting the story, eliciting emotions and moods, and engaging viewers. Many research initiatives concentrated on adjusting the narrative material to the interaction, while the visual presentation received less attention. Authors introduce a novel method to interactive storytelling based on filmmaking theory in this article. The structure is based on principles derived from filmmaking, cinematography, and visual arts theory.

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