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Abstract: Article title: Exploring the improvisation mechanism of Robert Lepage's works, inspired by features of interactive Theater Mahjong (a Chinese game) Conference Paper (January 2022) National identifier of the scientific document, in both Farsi & English: ICCACS04_1104 / Article title: Examining the Scene Design Process Based on Biomorphing Strategies, Conference Paper (April 2020)/ Article title: Examining the production process of The Dragons' Trilogy by Robert Lepage (December 2019) / Article title: Investigating the Process of Scene and Costume Design in Russian Ballet with an Emphasis on Leon Bakst's Works, Conference Paper (June 2018), in Farsi

Summary:

¹ Lepage Theater is a combination of multimedia shows, cinematic visual images, and a multiplicity of art and culture. He mixes different media and technologies in mise-en-scène. Alongside improvisations with media and technology, Lepage also plays with resources borrowed from other cultures. The representation of any land, like its culture, is constantly flowing in the context of an influential journey, and in the process of this transfer, wherever it reaches, it transforms the views directed at it, and in turn, it undergoes transformations in various ways by mixing with the culture of the land that has received it. And there will be changes. Perhaps it can be said that the entire history of the theater has been marked by these subversions, returns, and settlements. (Izadi, Farnaz, 2022)

¹ Exploring the improvisation mechanism of Robert Lepage's works, inspired by features of interactive Theater Mahjong (a Chinese game) Conference Paper (January 2022)



The skating ring is made of sand and shoes, at the end of "The Red Dragon" (first version), the second and third parts. From the Dragon Trilogy. Photo by Claudel Hovet



Biomorphic inspiration for design



Crawford (Tony Guilfoyle) in "White Dragon" (second edition), The third of three parts of the Dragon Trilogy. A video can be seen live on the back screen.



Mahjong Game

Summary:

² If we promote the aliveness of the theater in the whole stage, or to be more precise, if we want to find a synonym for making the theater more alive, we can refer to bionic or biomorphic design and architecture. If the interaction between the actor and the audience helps to complete the theater, the stage design, which is a large part of the theater scene, definitely has a significant impact; Therefore, if the design is in such a way that the audience gets to know the scene and their mind is involved in this meeting, they can definitely identify and sympathize with both the theater and the stage. Therefore, the interaction of the performance of the audience creates a collective effect, which can be called an emotional effect. (Izadi, Farnaz, 2020)

² Article title: Examining the Scene Design Process Based on Biomorphic Strategies, Conference Paper (April 2020)

Summary:

³ But is stage design exactly related to the physical stage, actors, audience, or all these elements together? Is this sign just a plot to make the scene more exciting and compelling? It is difficult to answer these questions. Because the diversity of theatrical forms prevents a comprehensive answer. Perhaps, at each stage of the design, the subject of the designer is either incomplete or complete; Inevitably, the importance of "discipline" in a set or costume design is obtained. Yury Annenkov in one of his studies in observing theater realized that every theater production is basically like a butterfly; that a night comes to life and disappears forever within three or four hours. With no murals, no designs, or motion pictures, it can only be kept alive by a meticulous recording of the production. (Izadi, Farnaz, 2018)

³ Investigating the Process of Scene and Costume Design in Russian Ballet with an Emphasis on Leon Bakst's Works, Conference Paper (June 2018)

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