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The Architectural approach in Franco Zeffirelli's scenography between opera and cinema

by

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Abstract

In this thesis, I explore the intricate relationship between scenography and architecture, tracing their mutual development from their early beginnings in ancient Greece to their contemporary manifestations. As an architect with a background in scenography, I have been fascinated by the profound influence these two fields have had on each other, particularly in the work of Franco Zeffirelli. The origins of scenography can be traced back to the architectural elements of the Greek theater's skene, which incorporated perspective techniques to create convincing background settings. Over time, this symbiotic relationship has evolved and grown, with each discipline informing and inspiring the other.

Throughout history, architectural innovations have been influenced by scenographic principles, while scenography has simultaneously drawn from architectural advancements to enhance the theatrical experience. This mutual exchange has resulted in a dynamic interplay between the two fields, pushing the boundaries of what is possible in both architecture and theatrical design. I argue that the connection between scenography and architecture is not merely a coincidental by product of their shared roots, but rather a fundamental aspect of their evolution and continued development.

To substantiate my argument, I examine the work of Franco Zeffirelli, a renowned Italian director and designer whose career exemplifies the profound intersection between scenography and architecture. Zeffirelli's oeuvre serves as a compelling case study, highlighting the ways in which the relationship between these two fields has shaped and informed his creative process. Through this analysis, I aim to illuminate the intrinsic connection between scenography and architecture, demonstrating how their ongoing interaction has enriched both disciplines, and inspired generations of artists and designers to push the boundaries of their respective fields.

Zeffirelli's Architectural Approach in scenography

Zeffirelli's architectural approach to scenography has been a significant and influential aspect of his work in both opera and cinema. By drawing on the principles and techniques of architecture, He has created sets and environments that are visually striking, emotionally resonant, and intellectually engaging, contributing to the interpretation and reception of the works he has staged. Moreover, his approach to scenography has offered new insights into the

relationship between architecture and the visual arts, providing a model for interdisciplinary collaboration and innovation.

This thesis seeks to explore this approach and its significance in His works, examining the ways in which his background in architecture informs his scenic design and the impact of his work on the staging of opera and film.

Plan for work :

In this research paper, we will explore the role of architecture in scenography, specifically through the works of Franco Zeffirelli. The introduction will provide background information on the importance of scenography in theatre and cinema production and will present the problem statement and research objectives. The scope and limitations of the study will also be discussed, along with the significance of the study.

The literature review will define scenography and the architectural approach in scenography, and provide a historical overview of the development of scenography. It will also provide an overview of Franco Zeffirelli's career and background in architecture, along with his use of architectural principles and techniques in his scenic design.

The methodology section will describe the research design, data collection, and data analysis methods used in this study.

The results and discussion section will present the findings of the study, with a focus on Zeffirelli's use of architecture in his opera and cinema productions. Specific examples, such as *La Traviata*, *Aida*, *Romeo and Juliet*, and *Jesus of Nazareth*, will be analysed to demonstrate how Zeffirelli employs architectural elements to create visually striking and emotionally resonant sets. The section will also provide an analysis of Zeffirelli's approach to scenography in the broader historical and cultural context and its influence on contemporary trends and innovations.

The conclusion will summarize the findings of the study and discuss their implications for the field of production design. Recommendations for future research will also be presented.

The references section will include a list of sources used in the study, including books, articles, and films.

Publications associated with this research

Below are some publications that are associated with the research on Franco Zeffirelli, his scenography, and his impact on opera and cinema:

- *Fisher, J. (2010). Franco Zeffirelli: A Film and Theatre Director. McFarland.*

This book provides an overview of Zeffirelli's career as a director in both film and theatre, discussing his artistic vision, style, and the impact of his work on the worlds of opera and cinema.

- *Hunt, H. (2015). Scenography in Franco Zeffirelli's Opera Productions. In A. Aronson (Ed.), The Routledge Companion to Scenography (pp. 203-215). Routledge.*

This book chapter explores Zeffirelli's approach to scenography in his opera productions, examining the ways in which he utilized architectural elements, historical accuracy, and visual storytelling techniques to create emotionally resonant productions.

- *Kliman, B. (2011). Romeo and Juliet: Texts and Contexts. Palgrave Macmillan.*

This book offers an in-depth analysis of various adaptations of Shakespeare's Romeo and Juliet, including Zeffirelli's 1968 film adaptation, discussing the ways in which different directors have approached the material and the impact of their artistic choices on audience reception.

- *Aronson, A. (Ed.). (2017). The Routledge Companion to Scenography. Routledge.*

This comprehensive volume covers various aspects of scenography, including discussions of notable artists and their work, such as Zeffirelli. It provides insight into the artistic choices and techniques that have shaped the field of scenography over the years.

- *Senelick, L. (Ed.). (2018). The Oxford Handbook of Theatre and Performance. Oxford University Press.*

This extensive handbook explores various aspects of theatre and performance, including discussions of Zeffirelli's contributions to the world of opera and film. The book provides valuable context for understanding Zeffirelli's work within the larger historical and cultural framework of theatre and performance.

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These publications provide a starting point for understanding Zeffirelli's scenography, his adaptations of operas for the screen, and the impact of his work on the worlds of opera and cinema.

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I would like to extend my profound gratitude to Selinus University of Sciences and Literature, specifically Dr. Salvatore Fava, who has been my guiding light throughout my thesis writing process. Your expertise, insights, and encouragement have been invaluable, pushing me to challenge myself and keep moving forward.

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Sincerely,

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<p>Zeffirelli's architectural approach in scenography for opera and cinema involved grandeur, realism, and attention to detail. His sets created a sense of scale and utilized movable elements for fluidity. Historical accuracy and emotional impact were key considerations, enhancing storytelling. Comparisons with other scenographers can help understand his unique style. The impact of Zeffirelli's scenography on the audience was profound, as his visually stunning and immersive designs transported them into the world of the performance. Analyzing his works in opera, theatre, and cinema reveals the distinct ways he treated each medium, showcasing his versatility and mastery.</p>		
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Chapter 1: Introduction

1.1 Understanding the Role of Architecture in Scenography

Scenography¹ is a vital aspect of theatre and cinema production that involves the design and creation of sets, costumes, lighting, and other visual elements to convey the intended message and evoke specific emotions from the audience. Franco Zeffirelli, an Italian director, is one of the most influential directors who has contributed immensely to the field of scenography through his incorporation of architectural elements in his works. This approach has gained significant attention due to its ability to create a sense of grandeur and spectacle, evoke a historical context, and contribute to the overall dramatic effect of productions.

we can infer and condense the primary motives that led the playwrights to depart from the box theater, seeking architectural alternatives that align with contemporary art's aesthetic pursuits. Specifically:

- Restoring the spatial flexibility provided by past architectural designs that vanished with the advent of the proscenium, which outlined the performance space and formed an imaginary division between it and the audience.
- Reclaiming the intimacy created by the spatial harmony between the spectator and the performance, driving some to explore features present in spaces known for communal religious and social rituals.
- Shaking off the impact of extensive decorations and artistic effects which, as some directors believe, hampered the theater's charm and distinct artistic character, particularly following cinema's introduction of impressive space and time techniques.
- Utilizing the aesthetic, psychological, social, and spatial effects of open spaces, especially those in old or abandoned buildings, palaces, churches, museums, and the like.
- The venues offered by some real places occasionally matched the event's location, eliminating the need for fabricated scenes. This was achieved via performances, for instance, on palace facades or archaeological sites, which provided locations proximate to the event's site in the theatrical script. This way, the venue produces an aesthetic impact that surpasses that created

¹ Scenography refers to the design and creation of theatrical or film sets, costumes, and lighting.

by a scene attempting to imitate and analyse reality, regardless of the precision and skill of the imitation. In the first scenario, the spectator is within the place and interacts with it, while in the second scenario, which presents a simulation attempting to represent reality, the spectator will act as an onlooker and observer from outside the location.

- Reemphasizing the acting performance as the core of the theatrical show, which instigated acting in unspoiled locations that do not hold particular historical or intellectual information, but instead respond to the spatial cues and signs that the performance places leading to the spectator's free association. This engagement turns the spectator into an active receiver and participant in the show, enhancing the viewing pleasure.

Franco Zeffirelli, with his extraordinary prowess in creating remarkable scenography, forms the ideal subject for a study exploring the architectural approach in creative works. Zeffirelli's masterful incorporation of architectural elements into his productions showcased not only a keen eye for design but also an understanding of how space and structure influence narrative and character. This nuanced usage of architecture, reflected in the authenticity of his Elizabethan settings in "Romeo and Juliet," and opera "Aida " transcends mere backdrop to become a pivotal storytelling device. My choice to study Zeffirelli lies in his unique capability to intertwine architectural realism with artistic vision, yielding a distinctive, immersive cinematic and opera language that enriches both the field of architecture and cinematic studies.

This study aims to answer the following research questions:

1. *What are the architectural elements used in his productions, and how do they contribute to the overall effectiveness of the productions?*
2. *How does the use of architecture in his productions create a sense of place and time, contributing to the historical context of the productions?*
3. *How does the use of architecture in his productions create a sense of emotion and mood, contributing to the overall dramatic effect of the productions?*

These research questions aim to explore the specific ways in which Zeffirelli employs architectural elements in his productions of opera and cinema to create visually and emotionally impactful sets. By examining the use of architecture in his productions, this study will provide insights into how the incorporation of architectural elements can enhance the overall effectiveness of production design.

By answering these research questions, this study will provide insights into the significant contributions of architectural elements to the field of production design in opera and cinema. Furthermore, the study will highlight how his approach to scenography influenced contemporary trends and innovations in the field.

1.2 Exploring the Architectural Approach in Scenography

The intertwining of architecture - the craft of sculpting space - and cinema - the artistry of moving pictures - is undeniable. Each cinematic creation doesn't venture from concept to reality without an accompanying architectural construct that recreates the real and prepares it for transformation into imagined realms. Sans the architectural backdrop that permeates the narrative, our transportation from our own reality into the filmic universe would be impossible. The dialogue between cinema and architecture, the intrinsic geometry of cinematic expression, and the filmic essence of architectural experience is intricate and multifaceted. Each film calls upon its own unique architecture; the historical piece demands historically accurate settings, while futuristic narratives necessitate an architectural representation of the future. In essence, each frame conjures and assumes its own urban theatre.

Yet despite this symbiotic relationship between architecture and cinema, viewers often overlook this union, perceiving architecture merely as an element of the film, a peripheral component. However, the buildings and spatial environment within a film, or within a specific frame, are integral to its success. Filmmakers essentially act as architectural designers, crafting environments that give life to the story.

Numerous films have utilized architecture or spatial design to evoke viewer emotions and shape their reception of events. Architectural design and the distribution of spaces on screen have the capacity to embody and express feelings such as fear, sadness, anxiety, joy, and hope. Some directors, like Onsi Abu Seif and Shadi Abdel Salam from Arab cinema, and Alfred Hitchcock and Christopher Nolan from international cinema, have mastered the art of utilizing architecture in film to establish the requisite emotions for a scene.

From an apartment building to a city or neighborhood, we can identify numerous films with a strong connection to place. One such example is Woody Allen's 1979 film, "Manhattan," in which the city itself is the story's bedrock. With its contradictory, romantic images portraying its chaos, Manhattan enchants the viewer. The city comes to life as a popular destination for people, and Allen concludes with the iconic line, "My friend, it really is a magnificent city, and I don't care what anyone else says about it."

In world cinema, Alfred Hitchcock is renowned for his profound philosophy of place. His classic film, "Rear Window," showcases the power of place as a narrative driving force. Hitchcock skilfully directs our focus towards the everyday, presenting a film built on the concept of surveillance within a residential complex's courtyard. Just like a view, architecture can leave its most profound impressions through a collection of parts and elements that urge the viewer to explore the design, not just view it.

American director Christopher Nolan is frequently cited as a filmmaker with a strong spatial philosophy. Gotham, with its Gothic architecture, serves as a pivotal element in the story right from the outset in his Batman series. Its architecture, reminiscent of a dystopian New York, is a retro-futuristic nightmare. The palace of Christian Bale's character in the series, one of Queen Elizabeth's residences built in 1580 AD, was chosen partly due to the presence of a secret passage that allows Batman to access his cave privately, out of sight of prying eyes.

Scenography is a vital aspect of opera and cinema production that involves the design and creation of sets, costumes, lighting, and other visual elements to convey the intended message and evoke specific emotions from the audience. One approach to scenography that has gained significant attention is the use of architectural elements. Franco Zeffirelli, an Italian director, is one of the most influential directors who has contributed immensely to the field of scenography through the incorporation of architectural elements in his works.

This study aims to explore the architectural approach in scenography used by Zeffirelli in his opera and cinema productions. The study will focus on analysing specific works of Zeffirelli, such as "Aida," "Jesus of Nazareth," and "La Traviata," to examine how he employs architectural elements to create visually striking and emotionally resonant sets. Additionally, the study will analyse how Zeffirelli's approach to scenography relates to the broader historical

and cultural context of his work, and how it has influenced contemporary trends and innovations in the field of production design.

The study will begin by providing an overview of Zeffirelli's career and background in architecture, highlighting his collaborations with notable figures in the fields of opera and cinema. It will then delve into his use of architectural principles and techniques in his scenic design, analysing specific examples from his productions to demonstrate how he employs scale, proportion, and perspective to create visual impact and convey meaning.

The study will then examine the role of Zeffirelli's scenography in the staging of opera. Focusing on his productions of works by Verdi², Puccini³, and other composers, the study will analyse how his sets, costumes, and lighting contribute to the interpretation and reception of the music and libretto. Additionally, it will explore how his approach to scenography relates to the traditions and conventions of the art form, as well as contemporary trends and innovations in the field.

The study will also explore Zeffirelli's approach to scenography in the context of his work in cinema. Drawing on examples from his films such as "Romeo and Juliet" and "Jesus of Nazareth," the study will analyse how he uses his architectural training to create visual and spatial effects that enhance the cinematic experience. It will also consider how his approach to film scenography relates to the broader history and aesthetics of cinema, as well as contemporary trends and practices.

Finally, the study will reflect on the significance of Zeffirelli's architectural approach to scenography in the broader contexts of opera and cinema. It will consider how his work has influenced the staging and interpretation of opera and film, as well as the broader implications of his approach for the relationship between architecture and the visual arts.

In conclusion, this study will provide a comprehensive exploration of Zeffirelli's architectural approach in scenography in opera and cinema. Through analysing specific works of Zeffirelli, the study will highlight how he employs architectural elements to create visually striking and

² Giuseppe Fortunino Francesco **Verdi** was an Italian composer best known for his operas.

³ Giacomo **Puccini** (22 December 1858 – 29 November 1924) was an Italian composer known primarily for his operas.

emotionally resonant sets, and how his approach has influenced contemporary trends and innovations in the field of production design.

1.3 Scope and Limitations of the Study: Focusing on Selected Works of Zeffirelli

the limitation of this study is that it focuses solely on the works of Zeffirelli during his lifetime. Zeffirelli's career spanned several decades, and his approach to scenography may have evolved over time. Additionally, the study does not examine the impact of Zeffirelli's approach to scenography on other directors or the broader implications of his work for the field of production design.

Despite these limitations, this study provides a comprehensive analysis of Zeffirelli's architectural approach in scenography in his selected works of opera and cinema. The study explores how Zeffirelli employs architectural principles and techniques in his scenic design to create visually striking and emotionally resonant sets, and how his approach has influenced contemporary trends and innovations in the field of production design.

Overall, this study contributes to our understanding of the role of architecture in scenography and how it can be used effectively in theatre and cinema production. It highlights the importance of incorporating architectural elements in the design process to create memorable and impactful productions.

Chapter 2: Background on Opera and Cinema Scenography and Architectural Approach

delves into the historical background and influences of opera and cinema on scenography and architectural approach. This chapter explores the similarities and differences between the two art forms and how they have influenced each other over time. The development of scenography and architectural approach in opera and cinema is crucial to understanding the evolution of these art forms and the role they play in the cultural landscape. This chapter will provide an in-depth analysis of the historical context, technical developments, and artistic influences that have shaped the scenography and architectural approach of opera and cinema.

2.1 The Scenography concept

The term scenography is a combination of the words 'sceno', meaning scenic image, and 'graphy', meaning imaging. It is both a science and an art that focuses on furnishing the stage and designing the theatrical space in a way that achieves harmonious integration between the auditory, visual, and kinetic elements. Scenography involves multiple interrelated sciences and arts, such as visual arts, makeup, sewing, carpentry, metalworking, music, electricity, and acting. It is a comprehensive and complex art that contributes to enriching and achieving the success of theatrical productions.

Scenography is a comprehensive art that aims to transform the abstract into reality through representation and recreation. In the theatre, scenography depends on achieving a comprehensive vision in the elements of lighting, sound, decor, and costumes. The efforts of its designers intersect with those of the director and playwright to create a special space for the performance that conveys it from mere representation of the text to a recreation of it within a vision where visual arts intertwine with theatrical arts.

The art of scenography relies on a set of semiotic images, such as the bodily image, the visual image, the figurative image, the verbal image, the digital image, the musical sound image, and the iconic image. Therefore, scenography is a process of harnessing the art of architecture, landscapes, costumes, makeup, lighting, colour, and sounds, including the physical movements of actors. It primarily depends on the art of visual coordination and achieving harmony between the audio-visual relationships of the components of the theatrical work.

The concept of scenography is sometimes confused with stage direction, as well as decor, lighting, music, sound, makeup, and other concepts. However, it can be interpreted as a comprehensive art that encompasses all other partial components that are presented on the stage, such as decor, accessories, lighting, design, music, and sound, meaning that scenography is the primary and essential element. Direction includes all of the previous components, including scenography, decor, acting, and lighting design.

Therefore, the scenographer is the person who masters the science and art of scenography. They are someone who cares about the dramatic image of the theatre scene, creating a visual, dramatic, and aesthetic effect that amazes the audience. The scenographer can manipulate the audience's attention through modern techniques, by mixing sound, image, movement, and lighting. Movement on stage is one of the most important components, and through modern artistic techniques, the scenographer can present composite images, allowing the audience to see two images at the same time, even if they do not belong to the same time period. The goal of this mixing is to create a psychological or intellectual approach between two events or between two historical characters. These techniques are often used in scenes related to dreams, backlighting, or abduction, which are well-known techniques in literature, cinema, theatre, and television, where the past and present are combined.

On the other hand, scenography relies on a set of basic techniques to present a dramatic spectacle, such as decoration, embellishment, furnishing, montage, cutting, collage, illusion, mixing, colour illumination, visual representation, and body shaping.

2.2 History of the term scenography

It is known that scenography in ancient Greece and Rome referred to the art of decorating and embellishing the stage. Later, during the Renaissance⁴, scenography became associated with the art of decoration and architecture, and in modern times it has come to focus on transforming the stage into a visual spectacle.

The term "scenography" as a science and art of organizing theatrical scenes and the theatrical space has only emerged recently in the 1950s in some Western countries, before spreading to the East and third world countries. Arab theatre practitioners and critics have viewed it as part

⁴ The Renaissance was a fervent period of European cultural, artistic, political and economic "rebirth" following the Middle Ages

of the Westernization of theatre and studies on scenography remain scarce and in need of further precision and clarity.

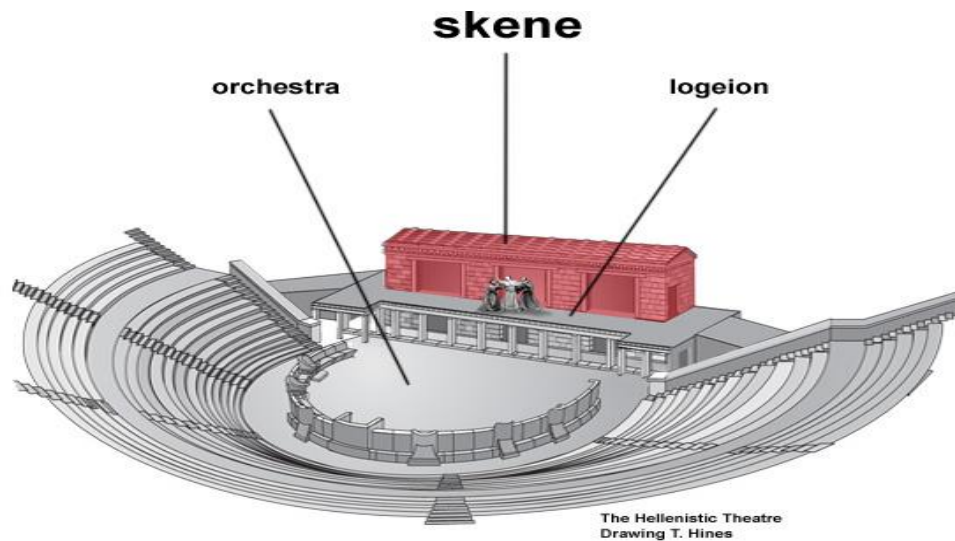


figure 1 The skene, a small building located behind the stage in the Hellenistic theatre, served as a backstage area for actors and provided a backdrop for the performance.
<https://ancienttheatrearchive.com/>

It is known among theatre scholars and critics that the director preceded the scenographer in the late 19th century, while scenography is a relatively new specialization that involves decorating and designing the stage symbolically and scenically. Often, the role of the director overlaps with that of the scenographer, and they can switch roles as they work together. Therefore, the term "scenography" has become synonymous with "direction" as they both involve transforming the written text into a visual and theatrical performance through the coordination of various elements such as decoration, lighting, movement, and music.

2.2.1.1 Scenography components

scenography consists of a mixture of auditory, visual, and emotional images that evoke feelings in the audience. It includes three types of theatre: auditory, visual, and kinetic. Therefore, the components of cinematography are based on these three aspects and blended in a way that enhances the dramatic, kinetic, and emotional aspects of the text. To be effective, scenography must be contextual and functional, and it does not accept insertion, complexity, artificiality, padding, or adding paintings without context. The components of cinematography include many artistic elements such as drawing, shaping, architecture, sculpture, graphics, engraving, lighting, music, decor, murals, curtains, posters, signs, optical reflectors, and audio-visual

screens such as video, cinema, monito-scope, computer, and accessories, as well as the actor's body during moments of dance, performance, and choreography

2.2.1.2 Scenography and its specializations:

Scenography is a combination of auditory, visual, and emotional imagery that evokes emotions in the audience. It encompasses three types of theatre: auditory, visual, and kinetic. Therefore, scenography components are derived from these three elements and blended in a way that enhances the dramatic, kinetic, and emotional aspects of the text. For scenography to be effective, it must be both contextual and functional and not accept interpolation, affectation, artificiality, redundancy, or the addition of paintings without context. The components of scenography encompass various artistic elements such as drawing, composition, architecture, sculpture, graphics, engraving, lighting, music, decoration, murals, curtains, posters, banners, light reflectors, and audio-visual screens such as video, cinema, manito-scope, computer, and accessories. Additionally, the actor's body plays a significant role in moments of dance, performance, and choreographic representation.

2.2.1.3 Scenography features

A successful scenography requires various conditions and specific features that are necessary for a successful scenographic work. These specific characteristics and features can be summarized in the following points:

The presented scenography must be functional and purposeful, serving both the theatre and the audience.

It should be interesting, motivating, warm, and influential in the audience, leaving a positive impact on their monitoring and reception.

The scenography should be comprehensive, open, and diverse, combining audio, visual, and kinaesthetic elements.

The scenography should have a significant impact on the level of reception and spectacle by stimulating the spectator's mental, emotional, and kinetic faculties, purifying or alienating them.

- *It should be characterized by aesthetic and artistic quality, foundationally, experimentally, or rooted.*

- *The scenography should be open to all artistic theatrical schools and should be pregnant with pre-theatrical anthropological clones.*
- *It should be suggestive, symbolic, poetic, intertextual, polyphonic, and stylistic.*
- *It should make use of digital images and kinetic cinematic illusions.*
- *The scenography should be imprinted with the characteristic of consistency, harmony, and harmonious hormonal functionality, that is, characterized by semantic and semiotic consistency.*
- *The scenography should be at the service of the dramatic crisis and theatrical tension fraught with conflict.*
- *It should be three-dimensional writing (width, height, and depth).*
- *The scenography should be an experimental and modern avant-garde scenography characterized by foundation, displacement, and disappointment of the horizon of waiting.*
- *It should take advantage of the paradoxes of temporal fracturing in parallel, intersection, and fragmentation.*
- *It should use modern automated and digital technologies.*
- *It should break the fourth wall to open up to the audience and spectators of the hall in interaction, influence, and response.*
- *It should deviate from the components of the Italian box to open up to a wide popular audience, if possible, such as episode scenography, anthropological theatre scenography, or ceremonial theatre scenography.*
- *It should shift the audience's gaze to multiple scenic points of view instead of the central, central point that defines the classic dramatic triangle. In other words, it should direct the observer's gaze and perception within the three geometric dimensions.*
- *The scene scenography should stem from the desires of the actor and their aesthetic and conceptual convictions and should not be imposed on them by force or coercion.*

2.2.1.4 Types of scenography

There are two types of scenography based on artistic level - classical scenography and avant-garde or experimental scenography. Classical scenography relies on decorative and baroque elements, and is characterized by luxurious decoration, numerous pieces that fill the stage, and a set of accessories used by actors during their performance. It aims to mimic reality, either directly or indirectly.

On the other hand, experimental scenography is a comprehensive approach that combines poor theatre techniques, suggestive semiotic visual icons, folklore, dance, singing, and the actor's body as calligraphy⁵. It also utilizes visual arts related to painting, sculpture, architecture,

⁵ Calligraphy is a visual art related to writing and is the design and execution of lettering with a pen, ink brush, or other writing instrument. Contemporary calligraphic practice can be defined as "the art of giving form to signs in an expressive, harmonious, and skillful manner"

engraving, and graffiti⁶. At the level of employment, there are functional and non-functional scenography, fixed and dynamic scenography characterized by vitality, heat of dramatic conflict, and tension.

There are also several types of scenography based on means, such as photographic, digital, theatrical, collage, cinematic, radio, and plastic scenography. In terms of influence, there are mental, emotional, and sensory-motor scenography.

In terms of artistic and aesthetic diversity, there are various types of scenography based on literary and theatrical trends. These include realistic, natural, biomechanical, fantastic, grotesque, poetic, magical realism, symbolic, surreal, Cubist, abstract, traditional, blank or silent, black, mythological/metological, ritual/religious, absurdist, documentary, collegraphic physical, and electronic digital scenography.

The components and elements of scenography include sound, music, movement, body, word, lighting, colour, objects, fashion, reception and hall, and place scenography. Additionally, there are other types of scenography in fields such as exhibition, dance shows, carnival, and gaming.

2.2.1.5 Scenography semiotics:

Scenography exists on the stage as semiotic signs, consisting of the signifier and the signified, completely separate from the sensory reference. These signs take the form of icons based on analogy, symbols based on arbitrary inference, and signs based on the concept of causation and deductive indication. There are four semiotic codes that apply to theatre: the metaphoric code, which links luxurious decoration to the bourgeois class; the analogue code, which employs corresponding mental and perceptual comparisons; the substitution code, which converts or replaces a set of objects with symbols of nationality; and the condensed code, which links different signs to form a new composite mark, such as in video clips or advertisements.

The semiotic codes used in theatrical performances can be grouped into verbal and auditory linguistic codes, visual codes, and kinetic codes. Additionally, scenographic presentations may employ spatial, temporal, personal, object, event, linguistic, and iconographic codes

⁶ Graffiti is a way of communicating and a way of expressing what one feels in the moment. It is both art and a functional thing that can warn people of something

Theatre has been recognized as a system of semiotics and a rich world of signs, thanks to the contributions of Russian formalism, French structuralism, and the semiotics of culture. Key figures in this field include Roland Barthes⁷. The idea that theatre is a system of signs has roots in Russian formal thought, especially at the start of the 20th century, and was further developed by the Prague School in the 1930s and 40s. The Prague School applied a semiotic approach to all artistic activities and was interested in various forms of theatre, such as folk and Chinese theatre, in order to explore questions and areas of interest that were essential to this new way of thinking. Critics of the Prague School believed in the semiotics of both text and presentation, and the relationships between the two.

The various theatrical signs are an open and multidimensional material and context that can be analysed through two critical approaches: the linguistic approach, which focuses on the study of linguistic and verbal indicators, and the semiotic approach, which includes visual images, iconic symbols, and kinetic symbols.

2.2.1.6 Scenography of the twentieth century

During the twentieth century, a number of scenographers stood out for their contributions to improving theatrical performance and the art of scenography. Among the most notable are Jerzy Grotowski⁸, who developed comprehensive scenography combining word, movement, dialogue, and the actor's body; and Swiss scenographer Adolf Appia⁹, who emphasized the importance of undulating lighting and abstract scenography in works like Goethe's "Faust"¹⁰. Appia also believed in the importance of functional visual and physical rhythms in harmony with all theatrical components.

Edward Gordon Craig¹¹, an English scenographer, introduced a comprehensive and suggestive scenography that went beyond mere decoration to become an artistic and aesthetic experience.

⁷ Roland Gérard Barthes (1915 –1980) was a French literary theorist, essayist, philosopher, critic, and semiotician.

⁸ Jerzy Marian Grotowski ,(1933 –1999) was a Polish theatre director and theorist whose innovative approaches to acting, training and theatrical production have significantly influenced theatre today.

⁹ Adolphe Appia (1862 –1928),^[1] son of Red Cross co-founder Louis Appia, was a Swiss architect and theorist of stage lighting and décor.

¹⁰ Faust is a tragic play in two parts by Johann Wolfgang von Goethe, usually known in English as Faust,

¹¹ Edward Henry Gordon Craig (1872 –1966), sometimes known as Gordon Craig, was an English modernist theatre practitioner; he worked as an actor, director and scenic designer, as well as developing an influential body of theoretical writings.

Finally, Andre Antoine¹², another French scenographer, believed in natural scenography that determined the movements of the characters rather than the other way around.

Another group of Russian scenographers, such as Sergei Diaghilev¹³ and Alexander Tairov¹⁴, also made significant contributions to scenography in the 20th century. Tairov was associated with abstract scenography's and made his actors use strange makeup and costumes, which made them appear as single, fantastical characters in the eyes of the audience. He also used innovative methods of dramatic directing and often resorted to economical scenography due to financial limitations.

The Greek scenographer Yannis Kokkos based his contemporary scenography on the art of formation and painting. Drawing was a crucial element in his creative process, as it helped him to think and form the atmosphere of the painting. Through simple drawings, he was able to adjust the position of the body and integrate the scenographic movement into the thought of the show continuously. He believed that everything was based on drawing, which allowed him not to freeze his thoughts and to occupy space and space with bodies

As for Antoine Artot and Agino Barba, they focused on the eastern scenography of a ritual, religious and magical nature (magical realism scenography).

2.2.1.7 Scenography and its impact on architecture

When the art of scenography emerged in the twentieth century, it captivated the imaginations of many playwrights, leading to a broad range of interests in this new field. Researchers and scholars delved into its significance in theatrical productions, exploring the various indications and signs it conveyed.

The scenography designer became the key figure in unifying these elements, bringing together diverse disciplines that had previously been dispersed. Through their work, the designer was able to create a cohesive language that spoke to the overall message and aesthetic of the production.

¹² André Antoine (1858 –1943) was a French actor, theatre manager, film director, author, and critic who is considered the father of modern *mise en scène* in France.

¹³ Sergei Pavlovich Diaghilev (1872 –1929), usually referred to outside Russia as Serge Diaghilev, was a Russian art critic, patron, ballet impresario and founder of the Ballets Russes, from which many famous dancers and choreographers would arise.

¹⁴ Alexander Yakovlevich Tairov (1885 –1950) was a leading innovator and theatre director in Russia before and during the Soviet era.



figure 2 The Louvre Museum, Paris, France <https://www.nbcnews.com/>

Directors also saw the benefits of scenography, using it to enhance the intellectual and artistic contents of their shows. As a result of its importance, researchers began searching for its origins, with some tracing it back to the Greeks, who referred to it as the design and decoration of the front of the theatre using wooden panels.

While some attribute the origins of scenography to the Greeks, others credit Sophocles as the first to incorporate scenery into theatrical performances. In its early days, scenography was characterized by simplicity, serving only to occupy the space in the background of the stage. However, it later evolved into an integral part of theatrical productions, joining the ranks of other essential elements of theatre.

In ancient Greece and Rome, scenes were often depicted on boards or canvases, with no use of three-dimensional theatrical scenes. The scenes depicted were usually fixed and included important locations, such as palaces. It wasn't until the Renaissance and seventeenth century that the term "scenography" began to gain prominence, becoming associated with the art of decoration and architecture.

The eighteenth century marked a significant advancement in drawing theatrical landscapes, with theatrical performances often drawing inspiration from well-known paintings. This era

saw actors often taking a fixed position at the end of a performance, creating a scene that resembled a painting. In the nineteenth century, emphasis was placed on achieving the illusion of reality through drawing, leading to a renewed interest in utilizing theatrical techniques such as lighting and costumes to create a scenic image with an artistic dimension on stage.

Indeed, in its early days, scenery drawing was not necessarily meant to serve a specific purpose in advancing the theatrical action or developing a particular subject in the drama. Rather, it was primarily intended to occupy a certain space on the stage or prevent the background from appearing empty. This was because the main focus of theatrical performances was centered on the actor and their movements and vocal delivery. The actor was responsible for conveying all the messages and themes of the production, often relying on exaggerated movements and loud vocal expressions to do so. Scenery drawing served to support and enhance the actor's performance rather than take center stage itself.

As art is an integral part of society, progress, development, and change are necessary to keep it relevant and meaningful. Those involved in art, particularly those interested in theatrical performance, have not remained indifferent to the technological advancements that have emerged. Instead, they have kept pace with these developments and adapted accordingly.

One example of this is the cinematic display of the decoration system, which was pioneered by the English designer Enigo Jones¹⁵. Jones played a significant role in creating the movement of scenographic space in the theatre through the development of the movement of theatrical scenes drawn on flats. These flats move over the stage after being linked to rollers that move on a rail on the stage. This movement is adjusted according to the nature of the representation field and the required theatrical scene.

Jones' work aimed to add momentum to the theatrical act or show and serve the idea of delivering the messages that the director wanted to convey to the audience. He took into account the movement of the actor, who played a critical role in delivering the theatrical messages. Jones utilized technology and raw materials to create his work, ensuring that it was both innovative and feasible.

¹⁵ Inigo Jones (1573 –1652) was the first significant^[9] architect in England and Wales in the early modern period. He made major contributions to stage design by his work as theatrical designer for several dozen masques, most by royal command and many in collaboration with Ben Jonson.

The emergence of scenography in the Renaissance was a significant development, as it linked theatrical scenes with the art of architecture. Architecture is concerned with the embodiment of form, giving it three dimensions. This connection with architecture stimulated the minds of those working in theatre, prompting them to explore and discover new elements to enhance their productions.

Adolf Appia and Corden Craig were influential figures in the development of scenography in theatre. Appia believed that scenography was a speaking element that added philosophical and aesthetic dimensions to performances, transforming lighting into an essential component. He rejected the conventions of spectacle painting and instead saw stage furnishing as objects distributed on the stage for the actor to interact with. Craig, on the other hand, emphasized the importance of colours and lighting in creating an aesthetic, psychological, and intellectual value in theatrical productions. Both Appia and Craig contributed to the shift of the stage from being fixed to being moving, with their experimentation focusing on creating harmony and cohesion among all scenography elements to serve the actor.

As a result of these innovations, the term "scenography" began to circulate among theatrical circles, and a new figure emerged - the scenography designer or scenographic director. The art of architecture played a significant role in the development of theatrical scenery, as those involved in theatre were inspired by the experiences of architecture in reality. This influence continued to shape the designs of scenography designers, who saw architecture as a key element in their work.

2.3 The origin and evolution of opera throughout the ages.

The word "Opera" is derived from the Latin verb "Operate," which also gave rise to the English word "Operation," which means the production of any kind of work or action. Therefore, the word "Opera" is a Latin term that means "work," and it is the plural of the singular noun "Opus"¹⁶. The word entered the Italian language with this meaning and was used to describe a musical work that combines poetry and music in a theatrical performance that involves both acting and gesture. Opera is considered one of the musical genres and is included in the category of theatrical music.

¹⁶ Opus (pl. opera) is a Latin word meaning "work". Italian equivalents are opera (singular) and opera(pl.)

Opera is a sung dramatic work accompanied by musical instruments, often an orchestra. The music of an opera can be divided into pieces for solo or group voices and sometimes instrumental pieces such as overtures, interludes, and dances. These musical pieces are usually connected to signed songs or spoken dialogue and sometimes composed in a symphonic form but with defined parts. This means that opera is a theatrical musical work in which the characters sing their roles instead of performing them in spoken dialogue. The music and singing have a primary role because they are based on a complete musical composition of the poetic text

2.3.1 The first harbingers of the opera

Opera has its roots deeply embedded in history and can be traced back to ancient Greek times, where they performed their tragedies accompanied by singing. Their plays were musical and relied heavily on the music and songs, such as "The Persians¹⁷" by Aeschylus¹⁸, and "Agamemnon¹⁹," which is considered one of the greatest tragedies that highlights the role of singing. In these works, the chorus had a singing function that acted as a prelude to the theatrical scenes and accompanied them. The chorus²⁰ roles formed an essential element in drama, and their chanting took longer than the spoken dialogue parts. Actors would occasionally sing during their performance while playing their roles, while the oboe continued playing during some parts of the play, adding a touch of theatrical music to the drama. Looking at the Middle Ages, we find that it was a religious and musical theatre.

The clergy used music in their religious rituals to attract worshippers. Religious plays appeared, based on the psalms and stories of the Bible, which were known as "Mystery Plays," "Miracle Plays," and "Moralities." The purpose of these works was to provide religious guidance, and they included humorous scenes to break the monotony and lighten the mood. These works included individual and duet songs and group songs, which were often presented in the middle of the play or at the end of chapters, appearing as musical interludes.

¹⁷ *The Persians* (Ancient Greek, *Persai*, Latinised as *Persae*) is an ancient Greek tragedy written during the Classical period of Ancient Greece by the Greek tragedian Aeschylus.

¹⁸ Aeschylus (c. 525 - c. 456 BCE) was one of the great writers of Greek Tragedy in 5th century BCE Classical Athens.

¹⁹ In Greek mythology, Agamemnon Greek: was a king of Mycenae who commanded the Greeks during the Trojan War.

²⁰ Chorus (song) or refrain, line or lines that are repeated in music or in verse

By the end of the 14th century, the opera began to take shape in Florence, Italy, and was called "Madrigal"²¹. The themes were mythical, religious, emotional, or comical, and the singing was in the recitative style. This style continued to evolve and develop until the 16th century, with the emergence of figures such as Claudio Monteverdi²² (1567-1643), who founded a new school in this vocal art and nurtured it.

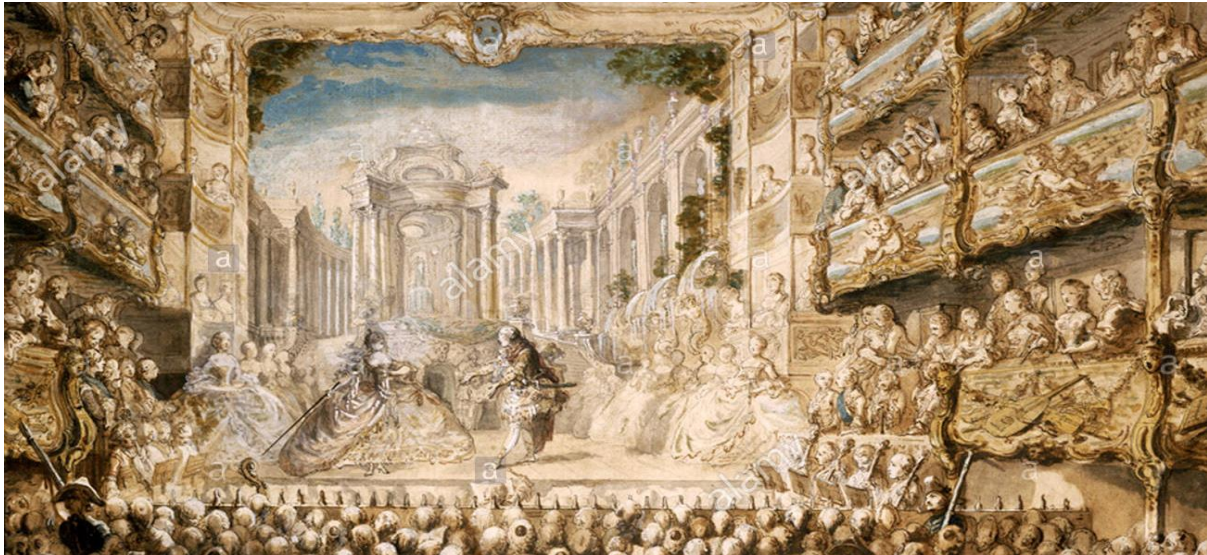


figure 3 Lully's Opera "Armide" Performed at the Palais-Royal, 1761<https://www.europeanheritageawards.eu/>

During the Renaissance period²³, a fascination with classical civilization led to the revival of pastoral (Arcadian²⁴) performances, which included themes set in the lush gardens of Arcadia in ancient Greece with their beauty and mystical creatures. These sections were performed in the form of songs, dances, and pure music, containing all the elements required for opera to be recognized, that is, a fully composed dramatic subject. If that was not possible, it would be called "Opera in Prose" or "Opera Comique" in French, or "Zingspiel" in German, which means opera containing ordinary dialogue sections.

²¹ A madrigal is a form of secular vocal music most typical of the Renaissance (15th–16th c.) and early Baroque (1600–1750) periods

²² Claudio Monteverdi, (baptized May 15, 1567, Cremona, Duchy of Milan [Italy]—died November 29, 1643, Venice), Italian composer in the late Renaissance

²³ From the 14th century to the 17th century, the Renaissance promoted the rediscovery of classical philosophy, literature and art.

²⁴ Arcadian, someone or something from, or related to: Arcadia (region), the ancient Greek region

At the beginning of the 16th century, a new type of expensive and extravagant theatre entertainment emerged, known as "Masques"²⁵, which included gestures, poetry, singing, and music, performed on a fully-equipped stage with scenery, costumes, and actors wearing masks. However, this was not the expected model for opera, but rather a precursor to its birth.

Thus, researchers observe that the true birth of opera was preceded by several precursors that paved the way for the expected model of opera. The features of opera and its earliest roots appeared in various forms in ancient times, some of which were religious and represented religious sermons and stories, while others were worldly and entertainment-oriented.

2.3.2 The Emergence

By the end of the 16th century, madrigal singing was the dominant musical style in Europe, with its complex intertwining melodies leading to the loss of any trace of lyrics due to the enormity of musical architecture. Polyphony²⁶, which was not a complicated and convoluted style at its inception, but rather the musical creations that entertained lovers of singing and music during its early stages, lost its simplicity over time to complexity and composition attempts to showcase ingenuity in composing for more than three simultaneous voices, reaching up to eight. This integration of poetry into the musical entity initially, and then its complete melting over time.

A group of thinkers, poets, musicians, and art enthusiasts gathered in Giovanni de' Bardi's²⁷ palace in Florence, Italy, near the end of the 16th century and the beginning of the 17th century, in the form of a literary and artistic society that included the singer Caccini²⁸ (1550-1681), the musician Jacopo Peri (1561-1623)²⁹, the poet Ottavio Rinuccini³⁰ (1562-1621), and music theory scholars such as Galileo³¹. This group was called "Camerata"³² and aimed to

²⁵ The masque was a form of festive courtly entertainment that flourished in 16th- and early 17th-century Europe, though it was developed earlier in Italy

²⁶ polyphony, in music, the simultaneous combination of two or more tones or melodic lines (the term derives from the Greek word for "many sounds").

²⁷ Giovanni de' Bardi (5 February 1534 – September 1612), Count of Vernio, was an Italian literary critic, writer, composer and soldier.

²⁸ Giulio Romolo Caccini (also Giulio Romano) (8 October 1551 – buried 10 December 1618) was an Italian composer, teacher, singer, instrumentalist and writer

²⁹ Jacopo Peri (born Rome, 20 August 1561; died Florence, 12 August 1633) was an Italian composer and singer. He composed the first opera ever written.

³⁰ Ottavio Rinuccini (20 January 1562 – 28 March 1621) was an Italian poet, courtier, and opera librettist at the end of the Renaissance and beginning of the Baroque eras

³¹ Galileo di Vincenzo Bonaiuti de' Galilei (15 February 1564 – 8 January 1642) was an Italian astronomer, physicist and engineer

³² The Florentine Camerata, also known as the Camerata de' Bardi, were a group of humanists, musicians, poets and intellectuals in late Renaissance Florence

return to the principles of musical composition for Greek drama, which consisted of simple melodies, careful attention to poetic text, and harnessing music to serve poetry, so that music would not overshadow the literary aspect and destroy it due to the complexity and multiplicity of melodies, as was the case in the compositions of the Renaissance polyphony. In other words, they wanted to restore poetry to its sovereignty and glory, and restore music to its chosen position as a servant of poetry, meaning that it increases its beating and pulse through the dominance of melody, where one melodic line or voice dominates, accompanied by other voices and instruments. They were guided to the solution they found in the performance style of ancient Greek theatre, where singing was performed with full clarity and a simple musical accompaniment. Their thinking turned to writing dramatic works to be sung in this clear manner and completely away from polyphony. They wrote several works based on the recitative style, and thus their research led them to a new musical form that they had not considered before, which gave birth to a new art form that combined drama and music called "opera." Monteverdi embodied the dreams of this group and took their research from the world of theory to the practical reality by presenting the first mature opera in existence in the technical sense of the word.

If we try to trace the development of opera over the four centuries from the 17th to the 20th century, we find ourselves facing the first complete operatic attempts, which is the opera "Orfeo"³³ that was first presented in February 1607, with music composed by Monteverdi. This opera included different types of singing and music such as madrigals, symphonic orchestra, and monodic melodies where words dominated the melodies clearly.

After writing several operas in the recitative style, they introduced arias and combined the two, with arias usually preceding recitatives. Opera compositions began to evolve, and from time to time musical geniuses such as the Italian composer Alessandro Scarlatti ³⁴(1660-1725), the German composer Christoph Willibald Gluck ³⁵(1714-1787), the famous Austrian composer Wolfgang Amadeus Mozart ³⁶(1756-1791), and others would come forward to improve its path.

³³ With Orfeo, Monteverdi created the first opera that both survived the centuries and stuck in the repertory

³⁴ Pietro Alessandro Gaspare Scarlatti (2 May 1660 – 22 October 1725) was an Italian Baroque composer, known especially for his operas and chamber cantatas.

³⁵ Christoph Willibald (Ritter von) Gluck was a composer of Italian and French opera in the early classical period.

³⁶ Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791) was a prolific and influential composer of the Classical period.



figure 4 La Scala is a famous opera house in Milan, Italy. The theatre was inaugurated on 3 August 1778 <https://orchestracentral.com/>

It is worth mentioning that opera originated and developed in the lap of the aristocratic class and presented its first shows on stages attached to palaces, characterized by luxury and extravagance. However, "the first public opera house was established in Venice in 1637, and thus the art of opera was presented to the public... The 17th century did not end until opera houses had spread to all Italian cities, and then opera art spread throughout Europe and continued to develop until today."

2.3.3 Distinctive Characteristics of Opera

After focusing on the term opera and the emergence of the operatic art, highlighting its musical components, and emphasizing the characteristic of the connection between the operatic text and musical composition, he can identify some of the distinctive characteristics of the operatic work as follows:

- 1. The operatic text is entirely written in poetry to ensure a musical rhythm that qualifies it for musical treatment and composition.*
- 2. The operatic work relies entirely on the full musical composition of the literary text, also known as the libretto, from beginning to end.*
- 3. The vocal performance in the operatic work is entirely sung.*

4. *The operatic work is characterized by being a long work, lasting for hours, as it consists of several acts that require elaborate sets and complex staging techniques.*
5. *The operatic work is a convergence of three arts: poetry, music, and singing performance, making it a complex and comprehensive work*

2.3.4 Forms of Vocal lyrical Performance in Opera

Opera is considered a type of musical composition that has undergone many reforms, modifications, and additions. It includes many musical forms, especially those that rely on full musical composition of poetic text. Therefore, the researcher presents here the lyrical templates that appear as basic components of operatic composition, considering that the musical aspect is the main nerve on which opera art is based. The researcher presents the following lyrical templates for opera:

1. *Aria It is an individual song that is interspersed with the chapters of the opera and is usually structured in the form of Da Capo Aria since the 18th century (ABA).*
2. *Recitative is a vocal style in opera that includes two types: Recitative without orchestral accompaniment (Recitative Secco) and Recitative with orchestral accompaniment.*
3. *Duetto It is an aria for two voices and this term refers only to vocal duets. It is a melodious dialogue for two individual voices accompanied by an orchestra.*
4. *Ensemble It is performed by individual voices gathered in balance and connection between each of their roles and the melody they perform, so that individual voices do not appear, but the voice of the individual merges with the small group composed of three individuals (Terzett), four (Quartet), or five (Quintet)*
5. *A choir is a group of singers who sing together, sometimes referred to as a vocal ensemble. The choir plays an important role in opera, contributing to the artistic excitement and colouring of operatic performances.*

Among the most famous composers who took an interest in the choir in opera were Giuseppe Verdi, who represented different social classes through choruses in his operas, and whose choral singing was a key factor in the success of many of his operas.

The differentiation of known vocal ranges in opera:

Sound has great importance in opera, as it is the primary criterion for selecting a role for an actor. Sometimes we see an actor in a secondary role, but they stand out because of their voice.

Sometimes an actor's appearance may not match the role they are playing in terms of physical appearance or age, but they are assigned the role based on their vocal range. In opera, the voice is so important that it is the primary criterion for evaluating the success of an actor.

Human voices are recognized musically rather than physically, as they are the sounds that preceded musical instruments. The human voice is the most complete musical instrument created by God and placed in the human throat. The human voice can perform the finest details in melodic ornaments and in types of sounds that musical instruments are incapable of producing. The throat is one of the most difficult musical instruments that a human can use to display melodies, as it is the only voice that combines words and melody.

There are different types of voices: male voices, female voices, children's voices, and the highest range according to classification is the soprano, followed by the mezzo-soprano, then the least intense alto, then the tenor - the sharp male voice, followed by the baritone, then the bass - the lowest range. There are also subcategories within these ranges. Each type of voice is divided based on the vocal range, and these types overlap with each other, rather than being separate. They are classified as follows:

The female voices

- *Soprano - one of the female voices.*
- *Mezzo-soprano - less intense than soprano.*
- *Contralto - the female voice that is closest to the male voice.*

The male voices from the sharpest to the thickest:

- *Tenor - the sharp male voice.*
- *Baritone - thicker than tenor.*
- *Bass - the thickest of male voices.*

Children's voices

- *Children's voices are called white voices*

Bass-baritone is one of the vocal ranges specific to men and is considered a transitional range within vocal ranges, where it is higher than bass and lower than baritone. This range is important in opera singing, as it is assigned special roles in Western musicals, One of the most

renowned characters in Mozart's famous opera "Don Giovanni" is Luparello³⁷, a role that was specifically written for singers with a particular vocal range.

I have selected some musical composers who have made excellent choices in selecting the texts for their operas, along with some examples that illustrate the connection between the operatic text and the musical composition.

- *Gluck³⁸ (1714-1787) Gluck's music expressed the suggestion and depth of the words, where he believed that music serves the text and is subject to it, and expresses in particular the word and the dramatic situations. His operas, which represent the importance of the integration of music and operatic text, include "Iphigénie en Aulide" in 1774, with text by Racine von du Roullet, "Armide" in 1777, with text by Philippe Quinault, and "Iphigénie en Tauride" in 1779, with text by Francois Guillard from French poems.*
- *Mozart³⁹ (1756-1791) Mozart is considered one of the geniuses of the classical era who proved his worth in choosing suitable music for the text, and always succeeded in his operas, which are still successful today in expressing the sincere nature of humanity, one of the most important examples being the opera "Le Mariage de Figaro" based on a play written by Beaumarchais, adapted for the opera by Daponte.*
- *Verdi⁴⁰ (1813-1901) Verdi excelled in his musical expression of the meanings of historical and political subjects in his operas in a way that recreates these meanings artistically through the opera characters. He reached the peak of his maturity in composing the opera "Rigoletto" in 1851.*
- *Wagner (1813-1883) Wagner believed that music must be fundamentally linked to the word to complete its expressive ability. He did not separate them because he did not imagine*

³⁷ Luparello(Don Giovanni Friend) sings about the women he has been with throughout Europe. Giovanni is given the opportunity to repent by the end of the opera .

³⁸ Christoph Willibald Gluc (1714 –1787) was a composer of Italian and French opera in the early classical period.

³⁹ Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791) was a prolific and influential composer of the Classical period.

⁴⁰ Giuseppe Verdi (1813–1901) was one of the few composers whose genius was recognised while he was alive

music as pure at all, but always imagined it in conjunction with poetry and expressive of dramatic situations, sometimes apparent and sometimes underlying.

2.3.5 Types of Opera:

- 1. Opera ballade: A complex term consisting of two words: "Opera," which means a completely sung theatrical work, and "Ballade," which is a popular song. Opera ballade is a popular musical theatre genre that is close to operetta, musical comedy, and comic opera. It originated in England in the 18th century as a satirical imitation of Italian opera.*
- 2. Peking Opera: A traditional theatrical performance with a comprehensive character that originated and spread in Beijing, where it took the name of the Tao King song. It is a culmination of regional styles that preceded it and a summary of traditional arts in Chinese civilization. It took its final form in the 19th century, where it entered into dialogue and occupied the place of narrative, which was prevalent in Chinese theatre, starting from 1949. It has its special elements of makeup, costumes, and performance.*
- 3. Comic opera: A completely sung opera that is humorous in character and contains only a few actors. The roots of comic opera lie in the interludes that were presented between the acts of opera in Italy in the 17th century. Later, these interludes became independent and took the name of comic opera to differentiate it from serious opera.*
- 4. Operetta: It is a form of musical theatre that originated in Europe from the mid-19th century and evolved from French comic opera. It differs in that it contains spoken dialogue rather than sung dialogue, along with parts of music and singing.*

Operetta was introduced to the Arab world from the beginning of the 20th century, where it was presented by Said Darwish⁴¹, who produced a series of operettas such as "Al-Ashara Al-Tayyiba" and "Shahrazad."⁴² It aims to entertain rather than evoke strong emotions and has an introduction that reflects the songs presented in the performance, rather than independent songs, as is the case with opera. Its music is rhythmic with simple melodies, accompanied by choral singing, and can also be accompanied by ballet or modern dance performances.

⁴¹ Sayed Darwish (1892- 1923)as an Egyptian singer and composer who was considered the father of Egyptian popular music and one of Egypt's greatest musicians.

⁴² These operettas, were strongly reminiscent of Egyptian folk music and gained great popularity due to their social and patriotic themes.

2.4 The origin and evolution of cinema.

The cinema, also known as the seventh art, is a term used to refer to motion pictures that are shown to the public, either in buildings with large screens called cinemas, or on smaller screens such as televisions. Cinematography and its related fields of directing and acting are considered one of the most popular forms of art.

There are various types of cinematography, including those that are similar to theatre, such as action and drama films that depict fictional events or screen act real events from the past with different characters and artificially created circumstances. Additionally, there is documentary cinematography, which aims to convey facts and actual events in a way that is clear, smooth, or impressive in order to attract viewers or convey an idea or information.

Cinema, also referred to as the seventh art, is the art of using sound and image together to reconstruct events on a recording strip. It is an abbreviation of "Cinematography," which literally means moving recording. This word has multiple meanings, as it refers to the technical style, production, and presentation of films, as well as the movie theatre and the entirety of activities in this field.

2.4.1 The genesis of cinema:

The birth of cinema began with the invention of photography in 1839. French inventor Louis Daguerre⁴³ developed a process to display photographic images on a plate covered with a chemical substance. The Lumière brothers, who were manufacturers of photographic equipment, conducted experiments on moving pictures. They created the Kinetoscope⁴⁴, which was first shown in France in 1894, just a few months after its premiere in the United States. However, they found that the continuous motion in the Kinetoscope made it unsuitable as a projector.

As a result, the Lumière brothers invented a device that could start and stop the motion, and a camera that differed from Thomas Edison's camera in the number of images it could record per second. Although the Lumière brothers had little faith in the commercial potential of moving

⁴³ Louis-Jacques-Mandé Daguerre , French, (1787 –1851) was a French artist and photographer, recognized for his invention of the eponymous daguerreotype process of photography.

⁴⁴ The Kinetoscope is an early motion picture exhibition device, invented by Thomas A. Edison and William Dickson of the United States in 1891.

pictures, they decided to open a cinema in Paris. They rented a room where they began showing films in 1895. The films were 15 meters long and included ten films, among them "Workers Leaving the Lumière Factory," which showed workers leaving the factory, and "Arrival of a Train at La Ciotat Station," which showed a train arriving at the station. It is said that the latter film frightened the audience.

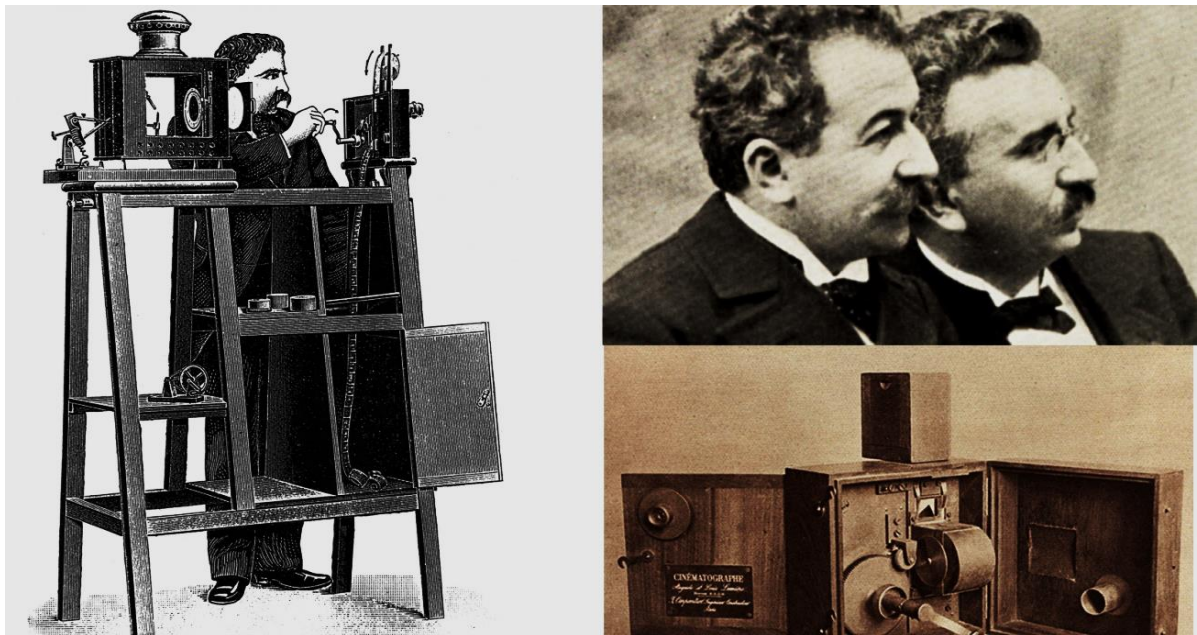


figure 5 Who were the Lumière brothers the first filmmakers. <https://www.researchgate.net/>

Georges Méliès directed films such as "The Vanishing Lady" and "The Haunted Castle," which revolved around magic tricks. He also directed "A Trip to the Moon," the first film about interplanetary travel, which was a mix of close narration and trick photography. For this reason, Georges Méliès was called the director of impressionist films that emphasized imaginary magical events or distorted interpretations of the real world.

By late 1896, cinema had emerged from laboratories, and a variety of machines were developed, such as Lumière, Méliès, Pâtié, and Gomont in France, and Edison and Biograph in the United States. In London, the foundation of the cinematographic industry was laid, and people crowded into dark cinemas every night.

According to Montagu⁴⁵, the Greek origins are evident in the aforementioned, as well as in other names such as Linematograph and Kinematograph⁴⁶, from which the word cinema was derived. The Greek word Kinema means motion, and the European word cinema, which means a movie theatre, is an abbreviation of the word Cinematograph, except for the German word, which evolved into Kino. Louis Lumière, the French pioneer of cinema, called his projector Cinematograph when it premiered in 1894. The word Graph means machine or camera, and the word Scope means audience or viewers. Today, Cinema has become the prevalent term, not just for moving images or projection devices, but for the entirety of the film industry, Ricciotto Canudo⁴⁷ gave cinema the name "The Seventh Art."

2.4.2 The pioneering era: 1895 - 1910:

During the period of 1895-1910, the film industry emerged and with it came the first camera, actor, and director. The technology was completely new and there were no sounds at all. Most of the films were documentaries, newsreels, and recordings of some theatrical performances. The first dramatic narrative film lasted about five minutes and it became familiar around 1905 with the beginning of the French artist Georges Melies' A Trip to the Moon in 1902. The big names at that time were Edison, Lumiere, and Melies with his trick-filled films. When watching these films, it is important to consider that they were the first attempts and that cinema was and still is a new communication tool. They should not be viewed as trivial, they may be primitive, but it is important to recognize that the energy and work put into producing these films were impressive and that the producers took on the exceptional task of making these films.

2.4.3 The era of silent films: 1911-1926:

This era is distinguished from its predecessors by the abundance of experimentation in the film editing process. This period was not completely silent, as there were uses of special sound techniques and effects, although there was no dialogue until the next phase. The format changed, and theatrical recordings disappeared to be replaced by narrative dramas. This was also the beginning of the poetic, historical films. Famous names of this period included Charles

⁴⁵ Ivor Goldsmid Samuel Montagu was an English filmmaker, screenwriter, producer, film critic, writer, table tennis player, and Communist activist in the 1930s

⁴⁶ Cinematograph or kinematograph is an early term for several types of motion picture film mechanisms.

⁴⁷ Ricciotto Canudo (1877-1923) was an early Italian film theoretician who lived primarily in France. He saw cinema as "plastic art in motion", and gave cinema the label "the Sixth Art",^{[1][2]} later changed to "the Seventh Art".

Chaplin⁴⁸, David Griffith⁴⁹, and others. These films were more expensive to produce, and the issue of film quality and type began to raise controversy. Different types of films were made during this period

2.4.4 Pre-World War II era: 1927-1940:

This era is characterized as the era of sound, This means that there are two stages in the history of cinema: silent and sound.

This era began with the production of the first talking film, "The Jazz Singer," in 1927, in addition to other diverse sound films produced in this stage. The 1930s saw more use of colour in films, and animated films began to emerge. It was also during this era that matinee screenings of films began to increase in theatres, along with the rise of comedy and the emergence of stars in the cinema industry who gained widespread recognition.

The names of this period included names such as Clark Gable⁵⁰, Frank Capra⁵¹, and John Ford⁵², as well as actors who continued into the sound era, such as Stan Laurel and Oliver Hardy. In this stage, the quality of the film became increasingly important with the emergence of the Oscars and the audience's love for cinema. Hence, the film in this period began to be viewed as a teenager who was beginning to mature, and a distinction could be made between films that were expensive to produce and those that were not. Although the technology used in film production was still primitive, it still amazed many cinema-goers.

2.4.5 The golden age of film: 1941-1954:

World War II brought about significant changes in the film industry, as comedy flourished noticeably during and after the war. Musicals also reigned supreme in the cinema, while horror films became popular, albeit with minimal use of special effects due to the high cost of production. Production expenses made a significant difference between large and small budget films, and cinema studios resorted to using smaller budgets to produce low-cost films for the

⁴⁸ Sir Charles Spencer Chaplin KBE (16 April 1889 – 25 December 1977) was an English comic actor, filmmaker, and composer.

⁴⁹ David Wark Griffith (January 22, 1875 – July 23, 1948) was an American film director. Considered one of the most influential figures in the history of the motion picture, he pioneered many aspects of film editing and expanded the art of the narrative film.

⁵⁰ William Clark Gable (1901 - 1960) was an American film actor. Often referred to as The King of Hollywood

⁵¹ Frank Russell Capra (1897 –1991) was an Italian-born American film director, producer and writer who became the creative force behind some of the major award-winning films of the 1930s and 1940s.

⁵² John Martin Feeney (February 1, 1894 – August 31, 1973), known professionally as John Ford, was an American film director. He was one of the most important and influential filmmakers of his generation.

masses in order to attract audiences. Therefore, populist films emerged in this period, which can be classified into intelligence films, jungle films, and exploitation films. Science fiction films appeared around 1950. The few big names that emerged during this period include Cary Grant⁵³, Humphrey Bogart⁵⁴, Audrey Hepburn⁵⁵, Henry Fonda⁵⁶, and Fred Astaire⁵⁷.

2.4.6 The transitional era of film: 1955-1966:

In this era, advanced artistic equipment for films emerged, including music, set design, and more. Films from different countries also began to enter the United States through Hollywood's film walls, and mass-market films were replaced with cheaper productions. Major studios began to lose much of their power in distribution, and a new industry competitor emerged: television. This highlighted the competition for quality and production value. Cinema began to address more mature social issues, and colour films became more prevalent alongside black and white. Famous names in this era included Alfred Hitchcock⁵⁸, Marilyn Monroe⁵⁹, and Elizabeth Taylor⁶⁰. The Cold War began to change the face of Hollywood, and special effects emerged, along with other accompanying arts such as set design and performances

2.4.7 The Silver Age of Film: 1967-1979

Some historians believe that this period is indeed the era of modern cinema, and it was a new phase at the time. The Silver Age of cinema began with the production of the films "The Graduate⁶¹" and "Bonnie and Clyde⁶²" in 1967. Several films without moving images also appeared during this time. The proliferation of mature films outside of public morality led to the formation of new censorship systems and the emergence of famous names that ruled this era, such as Francis Coppola, Dustin Hoffman, and Marlon Brando. The percentage of black

⁵³ Cary Grant (1922-1966) was an English-American actor. He was known for his Mid-Atlantic accent, debonair demeanor, light-hearted approach to acting, and sense of comic

⁵⁴ Humphrey DeForest Bogart nicknamed Bogie (1921-1956), was an American film and stage actor. His performances in classical Hollywood cinema films made him an American cultural icon.

⁵⁵ Audrey Hepburn (1929 –1993) was a British actress and humanitarian. Recognised as a film and fashion icon

⁵⁶ Henry Jaynes Fonda (1905 –1982) was an American actor. He had a career that spanned five decades on Broadway and in Hollywood.

⁵⁷ Fred Astaire (1899-1987) was an American dancer, actor, singer, choreographer and presenter. He is widely regarded as the "greatest popular-music dancer of all time".

⁵⁸ Sir Alfred Joseph Hitchcock (1899 –1980) was an English filmmaker. He is widely regarded as one of the most influential figures in the history of cinema.

⁵⁹ Marilyn (1926 –1962) was an American actress, model, and singer.

⁶⁰ Dame Elizabeth Rosemond Taylor DBE (1932 –2011) was a British-American actress.

⁶¹ *The Graduate* is a 1967 American romantic comedy-drama film directed by Mike Nichols^[6] and written by Buck Henry and Calder Willingham,^[7] based on the 1963 novel of the same name by Charles Webb

⁶² The 1967 film *Bonnie and Clyde*, directed by Arthur Penn and starring Warren Beatty and Faye Dunaway in the title roles, revived interest in the criminals and glamorized them with a romantic aura

and white films decreased to 3% of the films produced during this period. Hollywood really knew how to make movies, and there was a significant difference between the large and small budgets of the films. The non-material aspects of the film can also be compared, so low-budget films should not be considered poor

2.4.8 The Modern Age of Film: 1980-1995

This era began in 1977 with the production of the film "Star Wars"⁶³, which is considered the first contribution of computers and modern technology in designing special effects. However, Philip Congleton starts this era in 1980, as he believes that the film "The Empire Strikes Back" is the starting point. In this period, the spread of computers and home video, cable television began. This stage relied heavily on huge budgets instead of the script and acting, but it still retained the ability to produce good quality entertaining films.

2.4.9 Modern technology and cinematography and Virtual Reality

The film industry has progressed in stages, from animation to photography, to images projected on a screen, to sound, to colour, to widescreen, to 3D, and ongoing scientific experiments seek to enhance the film experience by introducing scents.

Over the past two decades, the film industry's relationship with the internet has intensified. It began traditionally in 1982 when cinema used the World Wide Web as a means of scientific and technical publication. The relationship has since evolved, with the internet becoming a distribution platform for movies, as well as a tool for marketing and promotion. In 1982, published the first critical article about the movie "Gandhi" on the Compuserve network. Although the first version was not a genuine website, it allowed internet users to search for articles published on the rec.arte.com forum.

In 1992, "Les experts" launched the first campaign to use the internet to promote a movie, and "talrek" and "Stargate" launched the first movie websites. "The Net," a Hollywood movie featuring the internet as a main topic, was released in 1995. Ciné-Fil, launched in 1996, was the first website to display showtimes of cinemas in France, Switzerland, and Belgium. Also

⁶³ *star Wars* (retroactively titled *Star Wars*: is a 1977 American epic space opera film written and directed by George Lucas,

in 1996, Aint cool news launched, offering news, rumors, and critical articles about movies before their release.

In 1997, to celebrate the beginning of the RealVideo information program's marketing in February, a website with three short tapes by Siabek Lee was announced. That year also saw the broadcast of promotional links for "Star Wars." "Titanic⁶⁴" was released in 1997 after costing between \$250 and \$300 million, making it the most expensive film production and distribution budget in history.

At 2014, Oculus, a leading technology company, has established a specialized division, "Oculus Story Studio," which is dedicated to the creation and presentation of films utilizing virtual reality technology. The company's inaugural presentation was the screening of "Lost" at the Sundance Film Festival. The objective of the division is to provide filmmakers with a new level of experience and expertise in the rapidly evolving field of virtual reality cinema. As virtual reality glasses become more widely available, the technology will revolutionize the film industry, enabling users to experience movies as if they were living them, rather than just watching them.

In light of the ongoing advances in electronic, technological, and scientific discoveries, it is imperative for the cinema to integrate these new technologies to create new and innovative ways of storytelling, as well as modern themes for films that are reflective of contemporary society. Alexander Sokurov⁶⁵, a renowned film critic, notes that films exist in a state of continuous present, representing the ongoing evolution of cinematic art.

⁶⁴ Titanic is a 1997 American epic romance and disaster film directed, written, produced, and co-edited by James Cameron.

⁶⁵ Alexander Sokurov ; (Born 1951) . Film director, a Russian filmmaker. His most significant works include a feature film, *Russian Ark* (2002), filmed in a single unedited shot,



figure 6 A true VR Cinema experience with an unprecedented level of immersion
<https://www.cnbc.com/>

Many believe that the availability of affordable VR glasses presents a significant opportunity for the widespread adoption of this technology, which is attracting growing interest and attention. It also provides an opportunity for filmmakers to leverage the technology's unique qualities to create compelling and immersive experiences that captivate audiences.

2.4.10 Characteristics of cinema:

Lion trotsky ⁶⁶believes that her role should not be limited to mere entertainment, but can encompass important and influential aspects in society. This is evident in Sergei Eisenstein's film "Battleship Potemkin" and other films that explore the concept of unity within the community, such as Ronald Emmerich's ⁶⁷"Independence Day." Regarding cinematic style, Georges Lucas ⁶⁸states that the way events are presented in film is dominant.

Expressive possibilities:

Lion trotsky believes that the role of cinema should not be limited to entertainment only, but it can also encompass important and influential aspects of society. This can be seen in the film "Battleship Potemkin" by Sergei Eisenstein, and there are films that address the concept of unity within society, such as "Independence Day" directed by Ronald Emmerich. As for the cinematic style, Georges Lucas says that the way events are presented is dominant.

- Expressive capabilities: Cinema relies on its abilities to express human dreams, and it offers us what the human eye cannot capture. It presents what other arts cannot provide. Walter

⁶⁶ 7 November (1879 –1940), better known as Leon Trotsky was a Russian revolutionary, political theorist and Soviet politician. Ideologically a Marxist, his developments to the ideology are called Trotskyism.

⁶⁷ Roland Emmerich (10 November 1955) is a German film director, screenwriter, and producer.

⁶⁸ George Walton Lucas Jr (May 14, 1944) is an American filmmaker. Lucas is best known for creating the *Star Wars* and *Indiana Jones* franchises and founding Lucasfilm,

Benjamin⁶⁹ says, "We were prisoners in our offices, hopeless prisoners, and then cinema came and exploded this imprisoned world. Even the concept of capturing time has become a reality." Andrei Tarkovsky⁷⁰ says, "For the first time in the history of culture and art, man has been able to find a method that can directly record time."

- Cinematic significance: Images today surround humans (ads, posters, pictures, cinema, newspapers, TV). Cinema is the world of images loaded with meaning. Christian Metz says that significance is the process that conveys the message to the viewer. Cinema presents a sequence of images, for example, when a man drives a car on a highway, a long frame means that an event is about to occur.

Significance in cinema has become a standard that distinguishes the successful director who can program the viewer and prepare them for the events that will happen later in the film. This achieves integration with the film and makes the viewer feel like they are living in the moment. There are many examples of significance in cinema, and we will look at them through an interview conducted by *Al-Akhbar*⁷¹ newspaper with Dr. Kassim Kassim⁷² a writer, playwright, and critic who recently released a book on cinematic significance called "The Last Show," and who previously released another book on the same topic called "Cinematic Aesthetics."

In the dialogue, Dr. Kassim says that cinema "is the only art form that expresses reality itself, and although cinema presents that reality, it does not represent it. Rather, it is images of things, of people, of animals, but they are not the ones present in reality." The viewer knows this, but goes on to engage with the movement happening on the screen as if it were real. This refers to the panic caused by a scene of a fast-moving train on the screen heading towards the audience in the theatre. However, the process goes through successive and lengthy stages until it reaches the point of the image's presence in the connotations it seeks to present indirectly. Dr. Kassim cites the film "Battleship Potemkin" by Sergei Eisenstein and the element of the glasses in one of the scenes as a sign of the absence of their owner due to problems that occurred within the

⁶⁹ Walter Bendix Schönflies Benjamin (1892–1940) was a German Jewish philosopher, cultural critic and essayist.

⁷⁰ Andrei Arsenyevich Tarkovsky (Russian: (1932–1986) was a Russian filmmaker. Widely considered one of the greatest and most influential directors in cinema history

⁷¹ *Al Akhbar* (published and distributed in 2006) is a daily Arabic language newspaper published in a semi tabloid format in Beirut The newspaper's writers have included Ibrahim Al Amine

⁷² Dr. Kassem Kassem (1948) is an academic professor at the Institute of Fine Arts at the Lebanese University. He has published sixteen publications between the novel and the science fiction novel, and a collection of texts and cinematic criticism. His latest publication is "The Last Show - A Reading in Cinematic Significances."

work context. An image that cannot say anything if it came in isolation from its present context in the film.

The Russian director Sergei Eisenstein serves as a conduit suitable for the lecturer to pass through towards the connotation of cinematic colour. Eisenstein pushed the cinematic movement towards using colour more effectively, not just as a means of producing noise or matching real-life colours. Through the use and deployment of colour in certain messages, the film may go beyond its objectives if that use were incorrect or improvisational. This is where the role of the photographer complements the function of the first filmmaker, driven by his own readings of the meanings of the colour used and its employment in parallel with the main idea of the work, which contributes to formulating the necessary focus of the film and avoiding the fragmentation of meaning intended to be conveyed.

Behind all of this, it seems impossible to isolate the cinematic work from the context of literary texts, including prominent cinematic examples that have devoted themselves to the natural pairing between the two sides. In this context, examples from such literature are reviewed, such as "War and Peace," "The Postman Always Rings Twice," and "The English Patient." Naguib Mahfouz⁷³'s name also appears, with the fundamental difference between him and the cinematic work that he did not work as a text based on his novel, despite being one of the most prominent who worked on writing screenplays for several Egyptian films. He did not hesitate to declare his non-responsibility for the films that were based on his novels, saying, "The cinematic text is something else entirely, and the literary text is something else entirely, and comparison between them is not valid."

Editing is one of the cinematic expression tools that do not have any prescriptive rules governing it. The director's treatment of the scene's structure and how it is visualized and presented through shots that differ from scene to scene is related to the perspective through which it is taken, as well as its connection to the other elements present and acting in the film context, which has no fixed way of treatment that can be repeated from one director to another.

The role and importance of sound in the cinematic film Dialogue Music Influences:

⁷³ Naguib Mahfouz Abdelaziz Ibrahim Ahmed Al-Basha (1911 –2006) was an Egyptian writer who won the 1988 Nobel Prize in Literature

The absence of precise sound synchronization with the image results in disruption and stealing the viewer's attention away from the image. In order to achieve a proper relationship between sound and image, the sound must come from within the frame, not from outside, whether in a fictional or documentary film. Using direct sound is the correct and effective way to achieve high artistic and aesthetic value that makes the viewer interact with the film with a high sense of realism. Dubbing, however accurate, weakens the actor's performance and reduces the value of the film significantly when it is translated into other languages.

When writing dialogues for film characters, the cultural and social backgrounds of both the characters and the audience must be taken into consideration. Dialogue serves two purposes: conveying ideas, themes, and facts, and expressing the character's social status and affiliation. Any unnecessary word creates the same confusion in the viewer's mind as an excessive image. Therefore, when writing dialogues, the focus should be on conveying the significant themes and emotions through the shots and scenes, as we call it the dialectical relationship.

Music has many uses in cinema; some use it to eliminate unexpressive silent periods, while others use it to express a psychological state or crisis in dramatic situations, and some use it for sensory purposes. Many directors use music as a background with dialogue, and some use it as a background with sound effects. In this case, music, whether as a musical value or a sound value, should be felt more than heard.

Sound effects are an essential element of the audio on a film strip, requiring a high level of sensitivity from the director and editor. They allow the director to make the viewer feel as if they are inside the event, creating an atmosphere that feels realistic and brings the scene to life.

2.5 Explanation of the term "architectural approach " and its significance in opera and cinema scenography

The term "architectural approach" refers to a design methodology that is often used in the creation of set and stage design for both opera and cinema. This approach is significant in scenography as it involves the use of architectural elements to create a sense of place, time, and mood. In this article, we will explore the concept of the architectural approach in greater detail and analyse its significance in the world of opera and cinema scenography.

In the world of theatre and film, set design plays a crucial role in immersing the audience in the story being told. Scenographers, the artists responsible for creating these sets, use a variety

of design approaches to create a sense of place and time. The architectural approach is one such approach that has become increasingly popular in recent years.

The architectural approach involves the use of architectural elements such as columns, arches, and domes to create a sense of scale and grandeur. These elements can be used to evoke a particular historical period, such as ancient Rome or medieval Europe⁷⁴. They can also be used to create a sense of place, such as a grand palace or a humble cottage.

One of the key benefits of the architectural approach is that it allows the scenographer to create a fully realized world that feels authentic and immersive. By incorporating architectural elements into the design, the audience is transported to another time and place. This can be particularly effective in opera and cinema, where the audience is often asked to suspend their disbelief and become fully engrossed in the story.

To fully understand the significance of the architectural approach in opera and cinema scenography, it is helpful to look at some specific examples. One such example is the set design for the 2017 film "Beauty and the Beast." In this film, the architectural approach was used to create a fully realized world that felt both magical and grounded in reality. The grand castle where much of the film takes place was designed to evoke a sense of Gothic architecture⁷⁵, with its soaring arches and ornate details. This created a sense of grandeur and opulence that was essential to the film's storytelling.

Another example of the architectural approach in action can be seen in the world of opera. In many operas, the set design plays a critical role in creating a sense of time and place. One such opera is Giuseppe Verdi's "Aida," which is set in ancient Egypt. In this opera, the architectural approach is used to create a sense of scale and grandeur that befits the story's epic nature. The set features massive columns, towering statues, and intricate hieroglyphics that transport the audience to another time and place.

As an analyst, it is interesting to note the similarities and differences between the use of the architectural approach in opera and cinema scenography. While both mediums use architectural elements to create a sense of place and time, The utilization of the architectural approach varies in cinema and opera. Typically, in cinema, this approach is more discreet, with architectural

⁷⁴ In the history of Europe, the Middle Ages or medieval period lasted approximately from the late 5th to the late 15th centuries

⁷⁵ Gothic architecture, architectural style in Europe that lasted from the mid-12th century to the 16th century

elements integrated into the background of the scene. In contrast, in opera, the architectural approach is frequently prominently displayed, with imposing set pieces dominating the stage.

the architectural approach is a significant design methodology in the world of opera and cinema scenography. By incorporating architectural elements into the design, scenographers are able to create fully realized worlds that transport the audience to another time and place. Whether used in film or opera, the architectural approach is an effective way to create a sense of scale, grandeur, and authenticity that is essential to the storytelling process.

2.5.1 Significance in Opera Scenography:

Opera scenography is an integral part of the storytelling process, and the design of the set plays a critical role in creating a sense of time, place, and mood. The significance of opera scenography lies in its ability to immerse the audience in the world of the opera and to enhance the emotional impact of the music and the libretto⁷⁶.

The design of the set for an opera is a complex and collaborative process involving the director, the designer, and the technical team. The goal of the set design is to create a visual world that is consistent with the story being told and that supports the music and libretto. The designer must consider the practical aspects of the set, such as the need for entrances and exits, while also creating a design that is visually compelling and emotionally resonant.

One of the key elements of opera scenography is the use of symbolism and metaphor. The set design can be used to convey meaning and to enhance the emotional impact of the music and the libretto. For example, the use of a barren landscape can symbolize the emotional desolation of the characters, while the use of mirrors can represent the characters' inner turmoil. The use of colour can also be significant, with dark colours representing danger and foreboding, while bright colours can represent hope and joy.

As an analyst, it is interesting to consider the ways in which opera scenography has evolved over time. In the early days of opera, the set design was often simple and functional, with a focus on creating a sense of place rather than conveying symbolism. Over time, however, the

⁷⁶ **Libretto** definition, the text or words of an opera or similar extended musical composition.

design of the set became more elaborate and ornate, with designers incorporating more symbolism and metaphor into their designs.

One of the most significant developments in opera scenography in recent years has been the use of technology. Advances in projection technology, lighting, and sound have allowed designers to create increasingly complex and immersive sets. For example, projections can be used to create a sense of movement and depth, while lighting can be used to create mood and atmosphere. Sound design can also be used to enhance the emotional impact of the music and libretto.

Another significant trend in opera scenography is the use of non-traditional set designs. Some productions have dispensed with traditional sets altogether, instead using abstract or minimalist designs to create a sense of mood and atmosphere. This approach can be particularly effective in contemporary operas, where the story and the music may be less reliant on a traditional narrative structure.

In comparison to other forms of theatre, opera scenography has unique challenges and opportunities. Unlike a play or a musical, opera is primarily a musical form, with the music often taking center stage. This means that the set design must support the music and the libretto, rather than overwhelming them. At the same time, opera has the potential to create an immersive and emotional experience for the audience that is unparalleled in other forms of theatre.

, the significance of opera scenography lies in its ability to support the music and libretto of the opera and to create a fully realized world that immerses the audience in the story being told. The use of symbolism⁷⁷, metaphor⁷⁸, technology, and non-traditional set designs all play a role in creating a set that is visually compelling and emotionally resonant. As an analyst, it is fascinating to consider the ways in which opera scenography has evolved over time and the unique challenges and opportunities that it presents to designers and directors.

⁷⁷ n artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind.

⁷⁸ A metaphor is a figure of speech that describes something by saying it's something else.

2.5.1.1 Influence on Viewer in Opera:

Opera scenography has a significant influence on the viewer's experience of the opera. The set design plays a crucial role in creating a sense of place, time, and mood that enhances the emotional impact of the music and the libretto. In this article, we will explore the influence of opera scenography on the viewer and analyse the ways in which the set design can shape the viewer's perception of the opera.

One of the primary ways in which opera scenography influences the viewer is through the creation of a sense of place and time. The set design can transport the viewer to another world, whether it be a grand palace in ancient Rome or a humble village in 19th-century France. By immersing the viewer in this world, the set design can create a more vivid and emotional experience of the opera.

The set design can also influence the viewer's perception of the characters and the story being told. The use of symbolism and metaphor can convey meaning and emotion that might not be apparent from the music and libretto alone. For example, the use of a dark and foreboding set can create a sense of danger and unease, while the use of bright and vibrant colours can convey a sense of joy and optimism.

As an analyst, it is interesting to consider the ways in which the influence of opera scenography on the viewer has changed over time. In the early days of opera, the set design was often simple and functional, with a focus on creating a sense of place rather than conveying symbolism. Over time, however, the set design became more elaborate and ornate, with designers incorporating more symbolism and metaphor into their designs.

In contemporary opera, the influence of technology on the set design has been significant. Advances in projection technology, lighting, and sound have allowed designers to create increasingly complex and immersive sets that can have a powerful influence on the viewer's experience of the opera. For example, projections can be used to create a sense of movement and depth, while lighting can be used to create mood and atmosphere. Sound design can also be used to enhance the emotional impact of the music and libretto.

One of the unique aspects of opera scenography is its potential to create a truly immersive and emotional experience for the viewer. Unlike other forms of theatre, opera is primarily a musical form, with the music often taking center stage. This means that the set design must support the

music and the libretto, rather than overwhelming them. At the same time, the set design has the potential to create a fully realized world that immerses the viewer in the story being told.

In conclusion, the influence of opera scenography on the viewer is significant and multifaceted. Through the creation of a sense of place, time, and mood, the set design can enhance the emotional impact of the music and the libretto and shape the viewer's perception of the characters and the story being told. The use of symbolism, metaphor, and technology all play a role in creating a set that is visually compelling and emotionally resonant. As an analyst, it is fascinating to consider the ways in which opera scenography has evolved over time and the unique challenges and opportunities that it presents to designers and directors.

2.5.1.2 Elements of the Architectural Approach in Opera:

The architectural approach is a design methodology that has become increasingly popular in the creation of set and stage design for both opera and cinema. This approach involves the use of architectural elements to create a sense of place, time, and mood. In this article, we will explore the key elements of the architectural approach and analyse how they are used in opera and cinema scenography.

One of the key elements of the architectural approach is the use of scale and grandeur. This can be achieved through the use of architectural elements such as columns, arches, and domes, which create a sense of height and monumentality. The use of scale and grandeur is particularly effective in creating a sense of historical authenticity and can transport the audience to another time and place.

Another important element of the architectural approach is the use of symmetry and proportion. These elements can be used to create a sense of harmony and balance that is aesthetically pleasing to the eye. The use of symmetry and proportion can also convey a sense of order and control, which can be particularly effective in creating a sense of authority and power.

The use of light and shadow is another important element of the architectural approach. Light can be used to create a sense of depth and perspective, while shadow can be used to create a sense of mystery and intrigue. The use of light and shadow can also be used to create a sense of mood and atmosphere, with warm light creating a sense of intimacy and cool light creating a sense of distance and detachment.

As an analyst, it is interesting to consider the ways in which these elements of the architectural approach are used in opera and cinema scenography. In cinema, the use of scale and grandeur can be particularly effective in creating a sense of spectacle and epic scope. For example, in the film "Gladiator"⁷⁹, the use of massive columns and arches in the set design creates a sense of the grandeur and power of ancient Rome.

In opera, the use of symmetry and proportion can be particularly effective in creating a sense of order and control that is central to many operatic narratives. For example, in the opera "Don Giovanni"⁸⁰, the use of symmetry and proportion in the set design creates a sense of the rigid social hierarchy of 18th-century Europe.

The use of light and shadow is also a critical element of opera and cinema scenography. In cinema, the use of lighting can be used to create a sense of mood and atmosphere, with warm light creating a sense of intimacy and cool light creating a sense of distance and detachment. In opera, the use of light and shadow can be used to create a sense of the supernatural or the otherworldly, as in the opera "The Magic Flute"⁸¹.

the elements of the architectural approach are critical to the creation of effective opera and cinema scenography. The use of scale and grandeur, symmetry and proportion, and light and shadow all contribute to the creation of a fully realized world that immerses the audience in the story being told. As an analyst, it is fascinating to consider the ways in which these elements are used in different contexts and how they contribute to the overall impact of the production.

2.5.1.3 Imagination on Show in Opera:

The use of the architectural approach in scenography encourages imagination in the show. By utilizing the principles and techniques of architecture, directors can create a world that not only captures the audience's attention but also engages their imagination. In Zeffirelli's productions, the use of architectural elements serves to transport the audience to a different time and place, encouraging them to suspend their disbelief and become fully immersed in the production.

Through careful consideration of scale, perspective, lighting, and colour, Zeffirelli creates an environment that feels both realistic and fantastical. The audience is transported to a different

⁷⁹ Gladiator is a 2000 epic historical drama film directed by Ridley Scott and written by David Franzoni, John Logan, and William Nicholson.

⁸⁰ Don Giovanni is an opera in two acts with music by Wolfgang Amadeus Mozart to an Italian libretto by Lorenzo Da Ponte.

⁸¹ The magic flute is an opera in two acts by Wolfgang Amadeus Mozart to a German libretto by Emanuel Schikaneder.

era, a different world, and is fully immersed in the production. The use of architectural elements contributes to the overall effectiveness of the production, as it creates a sense of grandeur and spectacle that is essential to the theatre and cinema experience.

Imagination is an essential component of theatre and cinema. It is what allows the audience to fully engage with the production and become emotionally invested in the characters and their stories. The use of the architectural approach in scenography helps to facilitate this process by creating an environment that is both visually stunning and emotionally resonant. This allows the audience to fully engage with the production, creating a powerful and memorable experience.

the use of the architectural approach in scenography plays a significant role in encouraging imagination in the show. Through careful consideration of scale, perspective, lighting, and colour, directors can create a world that is both visually stunning and emotionally resonant, transporting the audience to a different time and place and encouraging them to fully engage with the production. In Zeffirelli's productions, the use of architectural elements serves to create a sense of grandeur and spectacle, contributing to the overall effectiveness of the production.

2.5.1.4 Influence on the Development of Opera:

Opera is a multifaceted art form that has evolved over centuries through the contributions of various artists and innovators. These contributions have significantly influenced the development of opera, which is characterized by its intricate integration of music, drama, and visual elements. In this article, we will explore the influence of the development of opera and how it has contributed to the evolution of the art form.

One of the significant influences on the development of opera has been the use of realistic sets and costumes. The emphasis on historical accuracy in set design and costumes has allowed audiences to immerse themselves in the time and place of the opera's setting, providing a sense of authenticity to the performance. This has helped to create a greater level of realism and emotional depth in opera productions.

The integration of physicality and movement has also played a crucial role in the development of opera. Choreographed movements on stage that are as carefully planned as the music being performed create a seamless integration between music, drama, and movement, making the

performance more engaging and immersive for audiences. The use of ensemble scenes with complex choreography and blocking has helped to bring the opera's story to life.

Controversial interpretations of classic operas have also influenced the development of the art form. Bold artistic choices and a challenging of traditional views of established works have sparked important discussions about the meaning and relevance of opera in contemporary society. This has helped to keep opera relevant and engaging for modern audiences.

In addition, the use of new technologies has played a significant role in the development of opera. The incorporation of innovative lighting, projections, and sound design has helped to create a more immersive and dynamic experience for audiences.

the development of opera has been shaped by the contributions of various artists and innovators over centuries. From the use of realistic sets and costumes to the integration of physicality and movement and the incorporation of new technologies, these contributions have played a significant role in the evolution of opera. The constant evolution of the art form is crucial in ensuring that opera remains relevant and engaging for audiences today and in the future.

2.5.2 Significance in Cinema Scenography:

The use of an architectural approach in scenography of cinema is crucial in creating a sense of realism and immersion in the film's world. Filmmakers employ a variety of techniques to create the illusion of depth and space, including the use of perspective and vanishing points, as well as lighting and colour manipulation. The incorporation of architectural elements such as columns, arches, and staircases can help to enhance this effect, creating a more convincing and immersive world for the audience.

The influence of the architectural approach on the viewer can be significant. A well-designed film set can transport the viewer to a different time and place, evoke strong emotions, and enhance the overall experience of watching the film. The scale of the set is an important aspect of the architectural approach in scenography of cinema. The size of the set and the proportion of its elements must be carefully considered to create a convincing and realistic environment for the viewer.

The use of architectural elements in film sets has been a popular technique in the film industry for many years. These elements not only provide a sense of realism but can also help to enhance the overall atmosphere of a film. In this article, we will explore how columns, arches, staircases,

moldings, window frames, colour, and lighting can be used to create a sense of grandeur, authenticity, and mood in film sets.

Columns and arches have been used for centuries in architecture to create a sense of grandeur and drama, and this same principle applies to film sets. The use of columns and arches can create a sense of height and depth, making the space feel larger and more impressive. In the film "The Great Gatsby"⁸², the use of columns and arches was essential in creating the opulent and extravagant world of the roaring '20s.

Staircases are another architectural element that can create a sense of grandeur and drama. The careful placement and design of a staircase can create a focal point in the scene, and the movement of the actors up and down the stairs can add to the overall energy and tension of the scene. In the film "Gone with the Wind"⁸³, the sweeping staircase in the iconic scene where Scarlett O'Hara⁸⁴ descends in her green velvet dress adds to the drama and impact of the scene.

Smaller details such as moldings and window frames may seem insignificant, but they can add a level of authenticity and realism to the set. The use of accurate moldings and window frames can make the set feel more authentic and true to the time period or style of architecture being depicted. In the film "Marie Antoinette"⁸⁵, the intricate moldings and window frames in the Palace of Versailles⁸⁶ set created an accurate and realistic representation of the time period.

Colour and lighting are also important elements in creating the atmosphere and mood of a film set. The careful use of colour and lighting can enhance the emotions and feelings conveyed in the scene. In the film "The Grand Budapest Hotel"⁸⁷, the use of pastel colours and warm lighting creates a whimsical and fantastical world that matches the quirky and eccentric characters in the film.

the use of architectural elements in film sets can create a sense of grandeur, authenticity, and mood. Columns, arches, and staircases can create a sense of drama and height, while smaller

⁸² An adaptation of F. Scott Fitzgerald's Long Island-set novel, where Midwesterner Nick Carraway is lured into the lavish world of his neighbor, Jay Gatsby.

⁸³ Gone with the Wind is a 1939 American epic historical romance film adapted from the 1936 novel by Margaret Mitchell.

⁸⁴ Katie Scarlett O'Hara Hamilton Kennedy Butler is a fictional character and the protagonist in Margaret Mitchell's 1936 novel Gone with the Wind

⁸⁵ Marie Antoinette is a 2006 historical drama film written and directed by Sofia Coppola. It is based on the life of Queen Marie Antoinette,

⁸⁶ The Palace of Versailles is a former royal residence built by King Louis XIV located in Versailles, about 19 kilometers west of Paris, France.

⁸⁷ The Grand Budapest Hotel is a 2014 comedy-drama film written and directed by Wes Anderson.

details such as moldings and window frames can add authenticity and realism. Colour and lighting can enhance the mood and atmosphere of the scene. As film sets continue to become more elaborate and detailed, the use of architectural elements will remain an essential technique in creating truly immersive and memorable films.

architectural approach in scenography of cinema is a fascinating subject that involves the use of architectural principles and elements in the design and construction of film sets. By carefully considering the influence on the viewer, scale, elements, and impact on the show, filmmakers can create truly immersive and memorable films that transport the audience to another world

2.5.2.1 Influence on Viewer in Cinema

The Influence of Architectural Elements on the Viewer in Cinema

The architectural design of a cinema plays a significant role in shaping the viewer's cinematic experience. The design elements of a cinema, such as the seating arrangement, screen size, and acoustics, can significantly impact the viewer's level of engagement and immersion in the film. As an avid cinema-goer, I have observed that the architectural design of a cinema can either enhance or detract from the overall cinematic experience.

One of the critical architectural elements that significantly impacts the viewer is the seating arrangement. The placement of seats and their angles are important in ensuring that viewers have a clear view of the screen. Additionally, comfortable and appropriately spaced seating can enhance the viewing experience, allowing viewers to focus on the film without distractions. In contrast, poorly designed seating arrangements can lead to discomfort and distractions, ultimately detracting from the overall experience.

Moreover, the size and quality of the screen can also influence the viewer's perception of the film. A larger screen can create a sense of grandeur and spectacle, while a smaller screen can create a more intimate viewing experience. The screen's quality, such as resolution and aspect ratio, can also impact the viewer's engagement with the film. Poor screen quality can lead to a lack of immersion, while high-quality screens can enhance the viewer's visual experience.

Another critical architectural element that can influence the viewer's experience is the acoustics of the cinema. Proper acoustic design can ensure that sound is distributed evenly throughout the cinema, creating a more immersive and realistic experience. Additionally, acoustics can also impact the viewer's emotional response to the film. For example, a horror film's soundtrack

can be made more effective with the proper use of acoustics, creating a sense of tension and suspense in the viewer.

In comparison, a poorly designed cinema can detract from the viewer's experience, leading to discomfort and distractions. A study found that the architectural design of a cinema significantly impacted the viewer's emotional response to the film. The study found that a poorly designed cinema led to decreased levels of immersion and engagement, ultimately leading to a less emotional response to the film.

the architectural design of a cinema plays a vital role in shaping the viewer's cinematic experience. The seating arrangement, screen size and quality, and acoustics can all significantly impact the viewer's engagement and immersion in the film. As a cinema-goer, I have experienced the impact of these design elements first-hand, and it is essential for architects and designers to consider these elements when designing cinemas.

2.5.2.2 Elements of the Architectural Approach in Cinema

Cinema, like any other art form, has its own unique set of elements that contribute to its artistic expression. One such approach is the architectural approach, which involves the use of cinematic elements to create a sense of space and structure within a film. This approach has been used by many directors throughout the history of cinema to create visually stunning and emotionally engaging films. In this article, we will examine the key elements of the architectural approach in cinema.

1. Use of space: The use of space is a crucial element in the architectural approach. It involves the way in which a director uses the physical space within a scene to create a sense of atmosphere and mood. Directors may use various techniques such as framing, camera movement, and set design to create a sense of space and structure within a scene.

As a film analyst, I have observed that directors like Stanley Kubrick⁸⁸ and Wes Anderson⁸⁹ use space in their films to create a sense of symmetry and order. Kubrick's use of symmetry in his films, such as *The Shining* and *A Clockwork Orange*, creates a sense of balance and harmony within each scene. Anderson's use of pastel colours and elaborate set design in *The*

⁸⁸ Stanley Kubrick (/ 'ku:brɪk/; July 26, 1928 – March 7, 1999) was an American film director, producer and screenwriter.

⁸⁹ Wesley Wales Anderson (born May 1, 1969) is an American filmmaker. His films are known for their eccentricity and unique visual and narrative styles.

Grand Budapest Hotel and The Royal Tenenbaums, creates a sense of whimsy and playfulness within each scene.

2. Lighting and shadow: Another crucial element of the architectural approach is the use of lighting and shadow. Lighting and shadow can be used to create a sense of depth and dimension within a scene, as well as to convey emotion and mood. Directors may use various techniques such as low-key lighting and chiaroscuro to create dramatic and visually stunning effects.

I have noticed that directors like Christopher Nolan⁹⁰ and David Fincher⁹¹ use lighting and shadow to create a sense of tension and suspense within their films. Nolan's use of low-key lighting in The Dark Knight⁹² and Interstellar⁹³, creates a sense of darkness and danger within each scene. Fincher's use of chiaroscuro in Se7en and Fight Club, creates a sense of depth and dimension within each scene.

3. Composition and framing: The way in which a scene is composed and framed is another key element of the architectural approach. Composition refers to the way in which elements within a scene are arranged, while framing refers to the way in which the scene is captured by the camera. Directors may use various techniques such as long takes, close-ups, and wide shots to create a sense of space and structure within a scene.

As a film analyst, I have observed⁹⁴ that directors like Quentin Tarantino⁹⁴ and Martin Scorsese⁹⁵ use composition and framing to create a sense of energy and movement within their films. Tarantino's use of long takes in Pulp Fiction and Kill Bill, creates a sense of urgency and excitement within each scene. Scorsese's use of close-ups and wide shots in Goodfellas and The Departed, creates a sense of intimacy and grandeur within each scene.

4. Sound and music: Finally, sound and music are also important elements of the architectural approach. Sound and music can be used to create a sense of atmosphere and mood within a scene, as well as to convey emotion and meaning. Directors may use various techniques such

⁹⁰ Best known for his cerebral, often nonlinear, storytelling, acclaimed writer-director Christopher Nolan was born on July 30, 1970, in London, England.

⁹¹ David Fincher was born in 1962 in Denver, Colorado, and was raised in Marin County, California.

⁹² The Dark Knight: Directed by Christopher Nolan. With Christian Bale, Heath Ledger, Aaron Eckhart, Michael Caine.

⁹³ Interstellar is a 2014 epic science fiction film co-written, directed, and produced by Christopher Nolan.

⁹⁴ Quentin Jerome Tarantino is an American film director, writer, producer, and actor. His films are characterized by stylized violence

⁹⁵ Martin Charles Scorsese is an American film director, producer, screenwriter and actor. Scorsese emerged as one of the major figures of the New Hollywood

as sound effects, ambient noise, and musical cues to create a sense of space and structure within a scene.

I have noticed that directors like David Lynch⁹⁶ and Quentin Tarantino use sound and music to create a sense of atmosphere and mood within their films. Lynch's use of ambient noise and sound effects in *Mulholland Drive* and *Blue Velvet*, creates a sense of tension and unease within each scene. Tarantino's use of musical cues and pop culture references in *Reservoir Dogs* and *Jackie Brown*, creates a sense of nostalgia and playfulness within each scene.

In conclusion, the architectural approach is a powerful tool used by directors to create a sense of space and structure within their films. By utilizing techniques such as the use of space, lighting and shadow, composition and framing, and sound and music, directors can create visually stunning and emotionally engaging films. As a film analyst, I have observed how different directors use these elements to achieve different effects, whether it be creating a sense of symmetry and order, tension and suspense, or energy and movement. The architectural approach continues to be a valuable and effective method for filmmakers to express their artistic vision and captivate audiences.

2.5.2.3 Imagination on Show in Cinema

Cinema is an art form that has the power to captivate, inspire, and move audiences through the imagination of filmmakers. As an avid film enthusiast, I have always been fascinated by the way filmmakers use their creativity to bring fictional worlds to life on the silver screen. In this article, we will explore the concept of imagination in cinema and the ways in which it is used to create unforgettable cinematic experiences.

Imagination is at the core of every great film. It is the driving force behind the creation of unique characters, memorable locations, and imaginative storylines that transport audiences to other worlds. Filmmakers use their imagination to take viewers on a journey, allowing them to escape reality and become fully immersed in the story being told.

One of the most important aspects of imagination in cinema is the ability to create believable and relatable characters. Characters are the heart of any film, and without them, the story would

⁹⁶ David Keith Lynch (born January 20, 1946) is an American filmmaker, visual artist and actor. A recipient of an Academy Honorary Award in 2019

fall flat. A skilled filmmaker can use their imagination to create characters that are not only interesting and unique but also feel like real people. The audience can identify with the characters and feel invested in their journey.

Furthermore, imagination is not just limited to character creation but also includes the creation of the film's setting. The location and setting of a film can have a profound impact on the story being told. A skilled filmmaker can use their imagination to create unique and memorable locations that add depth and meaning to the story.

In addition to characters and settings, imagination is also important in the creation of the film's storyline. A well-crafted story is essential for any film to succeed, and it takes a great deal of imagination to create a story that is both engaging and thought-provoking. The story must be able to hold the audience's attention and keep them invested in the characters' journey.

Furthermore, imagination is not just important in the creation of the film but also in its presentation. The use of special effects, sound design, and music can all add to the overall cinematic experience. A skilled filmmaker can use their imagination to create a unique visual style that sets their film apart from others.

As an avid film enthusiast, I have seen first-hand the power of imagination in cinema. From the mind-bending visuals of *Inception* to the immersive world of *Avatar*⁹⁷, cinema has the ability to transport audiences to other worlds and immerse them in unforgettable stories.

Imagination is at the heart of every great film. It is the driving force behind the creation of characters, settings, and storylines that transport audiences to other worlds. The use of imagination in cinema is what sets it apart from other forms of storytelling, and it is what makes it such a unique and powerful art form. As filmmakers continue to push the boundaries of what is possible in cinema, it is clear that imagination will continue to play a vital role in the creation of unforgettable cinematic experiences.

2.5.2.4 Influence on the Development of Cinema

Cinema has evolved significantly since its inception, and its development can be attributed to various influences. As an avid film enthusiast, I have always been fascinated by the evolution

⁹⁷ *Avatar* is a 2009 epic science fiction film directed, written, co-produced, and co-edited by James Cameron and starring Sam Worthington, Zoe Saldana

of cinema and the impact that various factors have had on its development. In this article, we will explore some of the most significant influences on the development of cinema and their contributions to the art form.

One of the most important influences on the development of cinema was technological advancements. The introduction of sound in the late 1920s and the transition to colour in the 1930s revolutionized the way films were made and experienced by audiences. The use of new technologies has allowed filmmakers to push the boundaries of what is possible in cinema, creating new and innovative techniques that continue to shape the art form today.

Another significant influence on the development of cinema is social and cultural changes. Films often reflect the society and culture in which they are made, and as these societies and cultures change, so too does the content and themes of films. For example, the emergence of the feminist movement in the 1960s and 1970s led to an increase in films that focused on the experiences and perspectives of women. Similarly, the Civil Rights Movement in the United States led to an increase in films that addressed issues of race and discrimination.

Furthermore, political influences have also played a significant role in the development of cinema. Governments and political leaders have often used films as a means of propaganda or to shape public opinion. During World War II, films were used by the Allied powers to boost morale and promote patriotism. Similarly, the Soviet Union used films as a means of promoting communist ideology and advancing their political agenda.

The evolution of cinema has also been influenced by the work of filmmakers and artists who have pushed the boundaries of the art form. Visionary filmmakers like Alfred Hitchcock⁹⁸, Stanley Kubrick⁹⁹, and Martin Scorsese¹⁰⁰ have all had a significant impact on the development of cinema. Their work has introduced new techniques, themes, and ideas that have influenced subsequent generations of filmmakers.

⁹⁸ Sir Alfred Joseph Hitchcock KBE (13 August 1899 – 29 April 1980) was an English filmmaker.

⁹⁹ Stanley Kubrick (July 26, 1928 – March 7, 1999) was an American film director, producer and screenwriter. Widely considered one of the greatest filmmakers of all time

¹⁰⁰ Martin Charles Scorsese (November 17, 1942) is an American film director, producer, screenwriter and actor. Scorsese emerged as one of the major figures of the New Hollywood era.

As an avid film enthusiast, I have seen first-hand the impact that these influences have had on the development of cinema. From the early silent films to the modern blockbuster, cinema has been shaped by a multitude of factors that continue to shape the art form today.

the development of cinema has been influenced by a variety of factors, including technological advancements, social and cultural changes, political influences, and the work of filmmakers and artists. These influences have shaped the art form and continue to influence the films being made today. As filmmakers continue to push the boundaries of what is possible in cinema, it is clear that the art form will continue to evolve and adapt to new influences and challenges.

2.6 Thematic Analysis of Architectural Scenography examples

The data collected for this study was analysed using a thematic analysis approach. The approach allowed for the identification of key themes and concepts that emerged from Zeffirelli's productions, specifically focusing on the role of architecture in his scenography. The analysis also explored the interrelationships between the themes and how they contribute to the effectiveness of the productions.

- *The thematic analysis approach identified three main themes that emerged from the productions analysed.*
- *The first theme was the use of architectural elements to create a sense of grandeur and spectacle in the productions.*
- *The second theme was the use of architecture to evoke a sense of place and time, creating a historical context for the productions.*

The third theme was the use of architecture to create a sense of emotion and mood, contributing to the overall dramatic effect of the productions.

Scenography is a potent architectural method that seemingly constructs fantastical realms. While it is commonly linked to set design and theatrical aesthetics or immersive exhibits within museums, scenography fundamentally revolves around spatial art, where diverse artistic disciplines converge to generate fictional and extraordinary spaces. Detached from explicit connections to everyday reality, these immersive experiences focus less on escapism and more on cultivating rich grounds for the imagination. Scenography is employed as a conceptual instrument in projects ranging from environmental innovation to digital detox, crafting influential environments that cater to a variety of program needs and envision a brighter future.

1. The Interdisciplinary Integration of Scenography:

Scenography's unique blend of architecture, visual art, sound design, and lighting creates immersive environments that challenge the boundaries of traditional artistic expressions. In these spaces, visitors are encouraged to engage with their surroundings on a deeper level, experiencing the full spectrum of senses while exploring new ideas and concepts. This multidisciplinary approach enriches the visitor's experience, stimulating their creativity and evoking emotional responses.

2. Environmental Innovation and Scenographic Spaces:

Scenography can play a pivotal role in promoting environmental awareness and sustainability. By designing spaces that showcase innovative green technologies, architects and designers can inspire visitors to rethink their relationships with nature and foster a sense of responsibility for the environment. These sustainable scenographic spaces not only serve to educate the public on the importance of environmental conservation but also provide tangible examples of how sustainable design can be seamlessly integrated into everyday life.

3. Digital Ambiance and the Scenographic Experience:

In a world where technology has infiltrated every aspect of life, scenography provides an opportunity for individuals to disconnect from the digital realm and reconnect with their senses. By offering a space for digital detox, scenographic environments encourage mindfulness, reflection, and a renewed focus on the present moment. By immersing visitors in an otherworldly space, scenography can create a sense of wonder and help them rediscover the beauty of the world outside of their screens.

4. Scenography as an Instrument for Societal Transformation:

Scenography's ability to create impactful environments can be harnessed for social change. By designing spaces that challenge conventional norms and provoke critical thinking, scenographers can inspire individuals to question the status quo and imagine alternative ways of living. These thought-provoking environments can serve as catalysts for dialogue and action, fostering a sense of community and collaboration among visitors.

Scenography is an architectural marvel that transcends the realms of set design and immersive exhibitions, creating a multifaceted experience that engages the senses, sparks the imagination, and encourages introspection. As a conceptual tool, scenography has the potential to create

impactful environments that promote environmental innovation, offer digital detox, and inspire social change. By harnessing the power of scenography, architects and designers can create spaces that not only respond to the needs of the present but also envision a better world for the future.

2.7 The Power of Architectural Scenography

(Out of This World: The Power of Architectural Scenography) by Hannah Feniak¹⁰¹

These samples Award-winning projects use architectural scenography as a conceptual tool to create imaginative environments that transport the mind.

2.7.1 Beijing Daxing International Airport

by ADP Ingénierie; Zaha Hadid¹⁰² Architects, Beijing, China

2020 A+Awards Project of the Year

2020 A+Awards Popular and Jury Winner, Transportation Infrastructure

¹⁰¹ Hannah Feniak is Architizer's Managing Editor., Hannah is likely to be found exploring the latest exhibition openings. A trained art historian and educator with a focus on architecture and urbanism, Hannah holds degrees from McGill University in Montreal and NYU.

¹⁰² Dame Zaha Mohammad Hadid (31 October 1950 – 31 March 2016) was an Iraqi-British architect, artist and designer, recognised as a major figure in architecture of the late-20th and early-21st centuries.

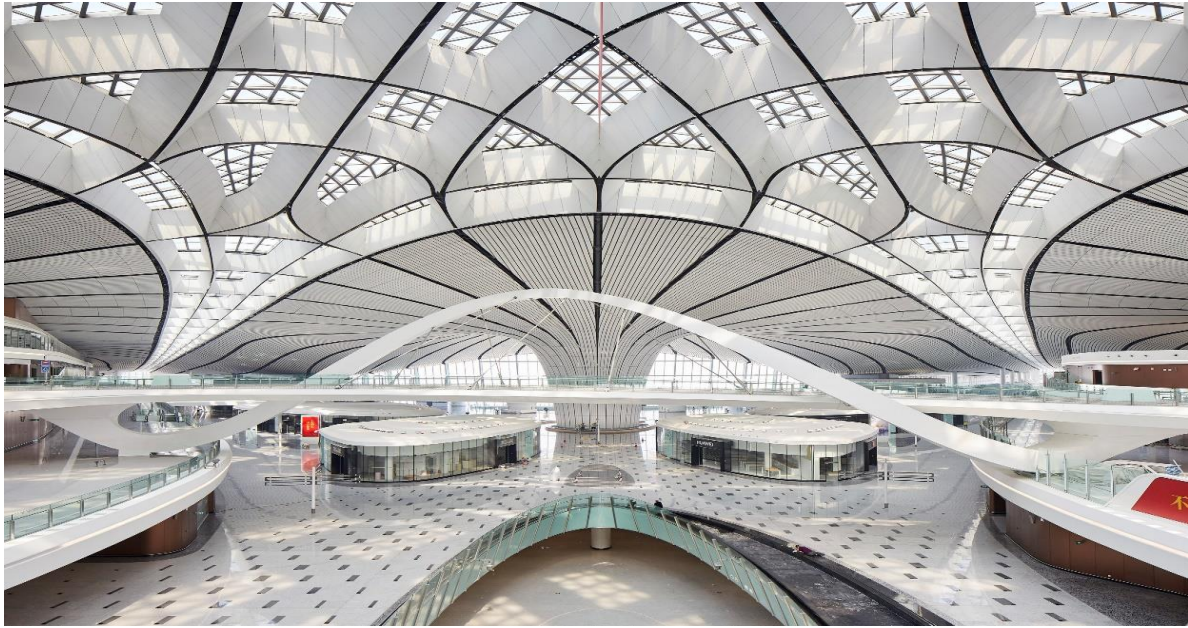


figure 7 <https://architizer.com> , architectural scenography project-Beijing Daxing International Airport



figure 8 <https://architizer.com> , architectural scenography project-Beijing Daxing International Airport

Airport design presents a number of challenges, not least of which is overcoming the typological pitfall of being ‘non-places’ — or, transit hubs that will never be destination in their own right. This is precisely why Zaha Hadid Architects’ use of scenography is so brilliant.

Organized around a central courtyard—an ode to traditional Chinese spatial organization—every aspect of the design aims at intuitively guides passengers as they navigate throughout the building, while simultaneously making a memorable visual statement.

The multilayered space consists of six flowing forms that radiate from the central space and are housed beneath a network of linear skylights. The roof itself springs from the ground, creating structural spans of up to 100m that not only maximize fluidity of space—thereby alleviating congestion—but also ensure the highest degree of flexibility for future reconfigurations. Mind-bending curves permeate the design both structurally and aesthetically, and the high-contrast black and white aesthetic accentuates the transportive motif of fluidity.

2.7.2 National Museum of Qatar Gift Shops

by KOICHI TAKADA ARCHITECTS, Doha, Qatar

2020 A+Awards Jury Winner, Retail



figure 9 <https://architizer.com> , architectural scenography project-National Museum of Qatar Gift Shop



figure 10 <https://architizer.com> , architectural scenography project-National Museum of Qatar Gift Shop

The Dahl Al Misfir (Cave of Light) is an expansive, phosphorescent cave with a deep internal structure located in the heart of Qatar. Known for the moon-like glow emitted by its gypsum crystals, this natural landmark served as inspiration for the National Museum's gift shop design. Using 3D modeling software, 40,000 individual wooden pieces, all curved, were designed to create an immersive timber grotto.

Each piece is entirely unique and required skillful and attentive on-site assembly by a team of artisans overseen by Italian master carpenter Claudio Devoto. The result is a complex, scenographic space that breaks down boundaries be

een natural and architectural, heritage and innovation, arousing wonder and a sense of discovery that can be carried into the museum's exhibitions.

2.7.3 EKH Children Hospital

*by IF (Integrated Field co.,ltd), Samut Sakhon, Thailand
2020 A+Awards Jury Winner, Health Care & Wellness*



figure 11 <https://architizer.com> , architectural scenography project-EKH Children Hospital



figure 12 <https://architizer.com> , architectural scenography project-EKH Children Hospital

Hospitals are known as sterile environments that can give rise to ominous emotional climates for patients and their families. Designed with children in mind, this hospital in Thailand is a scenographic environment that aims to inject a sense of fun into medical visits that could otherwise be scary. A giant slide greets patients in the entrance hall, setting the tone for the rest of their stay.

A cartoonish, cloud-covered pool is visible through windows that face onto the parking lot, and each clinic's waiting area also appears like a sort of light-hearted playground. Deliberately avoiding perfect geometric forms, every aspect—from doorways to seating areas—are deliberately formed with curved lines, and scaled to a size that corresponds to children's body proportion. The pastel color scheme and use of indirect natural light further augment the gentle accommodation of the space, which bespeaks softness, comfort, and warmth for young patients.

2.7.4 Al Musalla / The Mosque – Al Hosn Area

by DCT Abu Dhabi, Abu Dhabi, United Arab Emirates

2020 A+Awards Jury Winner, Architecture+Ceilings

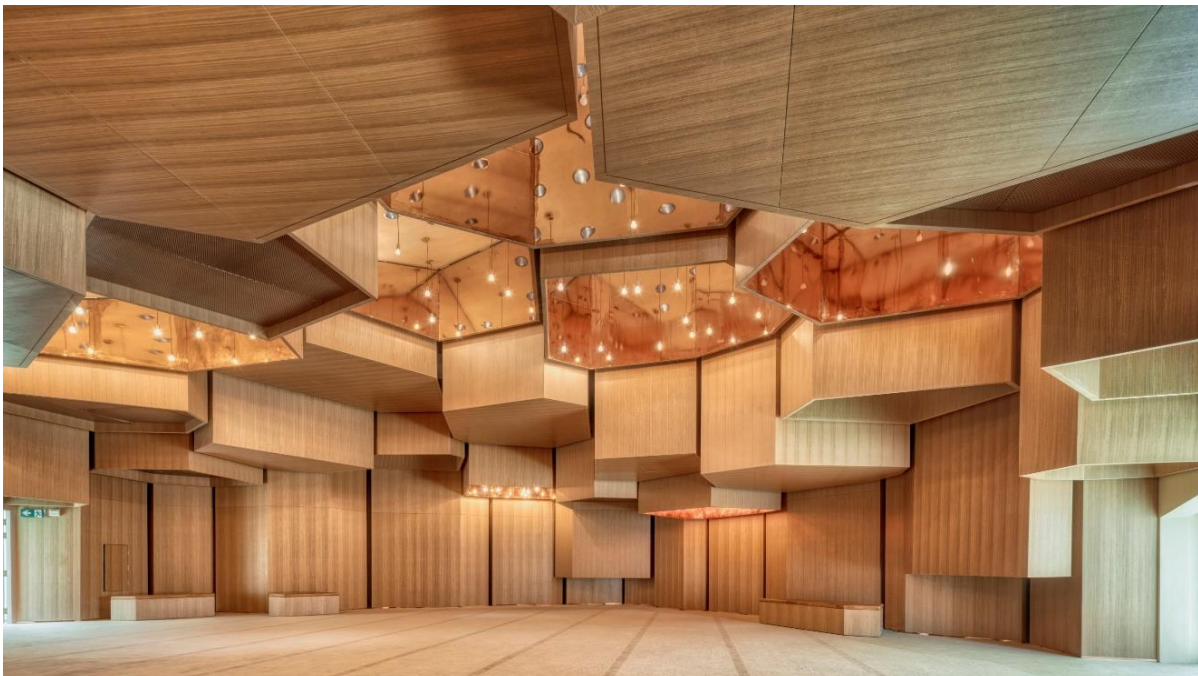


figure 13 <https://architizer.com> , architectural scenography project-Al Musalla– Al Hosn Area



figure 14 <https://architizer.com> , architectural scenography project-Al Musalla– Al Hosn Area

The Al Musalla is a religious complex that also serves as a key component in the revitalization plan for the Qasr Al Hosn Fort—Abu Dhabi’s oldest building, constructed in the 18th century to protect the nascent city’s only freshwater well. Drawing on its site’s historical importance, the prayer rooms are separated into a series of small-interconnected buildings that emerge like rocks from the park’s water feature. Their irregular geometric shapes evoke the distinctive mud crack patterns found in the coastal desert landscape, emphasizing the centrality of water in the city’s history and foundations.

This motif is carried throughout the buildings’ interiors. Hexagonal and pentagonal shapes suspend from the ceiling; some are hollowed-out into skylights, while others are sculptural, closed volumes that hang like architectural stalactites. Yet, the design avoids totalizing parallels with caves by conjuring abstract star formations using accent pendant lights. In so doing, architectural scenography allows for an immersive spiritual experience that is grounded in the city’s history yet far removed from its urban chaos.

2.7.5 Richard Gilder Center for Science, Education, and Innovation

by Studio Gang, Manhattan, New York

2020 A+Awards Jury Winner, Unbuilt Cultural



figure 15 <https://architizer.com> , architectural scenography project- Richard Gilder Center for Science



figure 16 <https://architizer.com> , architectural scenography project- Richard Gilder Center for Science

New York’s Natural History Museum has always been an eclectic building that has leaned into many additions, restorations, and renovations throughout its long history. The latest addition is timely and seeks to reignite public engagement with science. Currently, under construction, Studio Gang looked to natural processes when coming up with the design. In contrast to the various historical revivals (Beaux-Arts, Richardsonian Romanesque, and Victorian Gothic), the new building favors timeless architectural scenography.

The textural, curvilinear treatment of interior and exterior walls— composed of thick, pale blocks with amorphous window openings—is seemingly more akin to geological formation than architectural design. This approach makes a statement about the contents within the museum and aims to create an immersive, scenographic environment that encourages visitors to actively explore. The continuous, flowing spatial experience engenders a participatory sense of discovery, as visitors move beneath and across connective bridges and along sculpted walls.

2.7.6 Reykjanes Retreat

by Some Space, Reykjavik, Iceland

2019 A+Awards Jury Winner, Unbuilt Hospitality



figure 17 <https://architizer.com> , architectural scenography project- Reykjanes Retreat



figure 18 <https://architizer.com> , architectural scenography project- Reykjanes Retreat

Situated in a lava field on Iceland's Western coast, this scenographic hotel offers an escape for guests looking to unplug, disconnect, and get in touch with the vast natural surroundings. The architectural scenography is a staged journey from a winding road that weaves through the rocky, windswept landscape, to the cluster of metallic domes that draw on the other-worldly aesthetic of the landscape.

Metallic facade cladding produces soft reflections that capture changes in lighting conditions; the material also evokes the exterior of a spaceship, further underscoring the transportive aspect of the scheme. Small pathways radiate from the main house (where communal activities take place) and lead to private cabins scattered around the lava field. The interior design revels in local materials such as driftwood, wool, and volcanic rock, creating cosy but unfamiliar spaces that are perfectly primed for digital detox.

Chapter 3: Franco Zeffirelli's and architectural approach in his Scenography (opera and cinema).

this study has explored the use of architectural elements in the scenography of opera and cinema productions. The study has adopted a qualitative research design and used a thematic analysis approach to explore the key themes and concepts present in the works analysed. The study has adhered to ethical guidelines regarding intellectual property rights and has provided an interpretation of the role of architecture in the productions of an influential director.

The findings of this study suggest that the architectural approach in scenography used in the productions analysed contributes significantly to the overall effectiveness of the productions. The use of architecture to create a sense of grandeur, place and time.

The research design of this study involves a qualitative approach, utilizing semi-structured interviews with experts in the field of scenography, as well as analysis of Zeffirelli's works in opera and cinema through a close reading and visual analysis of his use of architectural elements."

3.1 Background information on Franco Zeffirelli life and career

Franco Zeffirelli, the renowned Italian film director, passed away at the age of 96 on June 15, 2019 in Rome, following a lengthy illness. Despite his ill health, he remained dedicated to his craft and continued to work tirelessly in his private studio, always searching for new and innovative ideas. He once famously stated that his love of art made him feel as though he was in heaven on earth.

Zeffirelli's interest in theatre began while he was studying architecture at the University of Florence. However, his studies were interrupted by World War II, during which he served as a partisan and army translator. After the war, he moved to Rome to pursue a career in theatre. In 1946, he joined Luchino Visconti's¹⁰³ as an actor and stage director. He then worked with Visconti on various productions before focusing on stage design. His first major design for an

¹⁰³ Luchino Visconti di Modrone, (1906 –1976) was an Italian filmmaker, stage director, and screenwriter. A major figure of Italian art and culture in the mid-20th century, Visconti was one of the fathers of cinematic neorealism, but later moved towards luxurious, sweeping epics dealing with themes of beauty, decadence, death, and European history, especially the decay of the nobility and the bourgeoisie.

opera was a production of Gioachino Rossini's¹⁰⁴ *L'italiana in Algeri*¹⁰⁵ at in Milan (1952-1953). He went on to work on numerous theatrical performances La Scala¹⁰⁶ and operas during this time.

Zeffirelli's path to directing began with a brief stint in radio acting. In 1948, he began working as an assistant director with Luciano Visconti, a left-wing Italian director from an aristocratic background. While he greatly admired Visconti's talent, He never fully understood his teacher's combination of left-wing politics and wealth, and they were never close friends. During his first experience with Visconti, He helped Salvador Dali¹⁰⁷ design the space for Shakespeare¹⁰⁸'s "As You Like It," which Visconti directed at the time. His superior visual skills, honed during his studies in architecture, remained a valuable asset throughout his career.



figure 19 Franco Zeffirelli, (1923 -2019) is an Italian film director and producer of films and television and opera director and designer. <https://www.ilmessaggero.it/>

¹⁰⁴ Gioachino Antonio Rossini (29 February 1792 – 13 November 1868) was an Italian composer who gained fame for his 39 operas

¹⁰⁵ *L'italiana in Algeri* is an operatic *dramma giocoso* in two acts by Gioachino Rossini to an Italian libretto by Angelo Anelli

¹⁰⁶ La Scala , Teatro alla Scala is an opera house in Milan, Italy. The theatre was inaugurated on 3 August 1778

¹⁰⁷ Salvador Dalí (1904 –1989), known as Salvador Dalí was a Spanish surrealist artist renowned for his technical skill, precise draftsmanship, and the striking and bizarre images in his work.

¹⁰⁸ William Shakespeare (1564 –1616) was an English playwright, poet and actor. He is regarded as the greatest writer in the English language and the world's pre-eminent dramatist.

Franco Zeffirelli was captivated from a young age by the traveling actors of Tuscany and attending operatic performances since he was eight years old. He later became one of the most important directors in the world of Shakespeare, presenting his cinematic adaptation of "The Taming of the Shrew" in the early 1950s, starring Richard Burton¹⁰⁹ and Elizabeth Taylor¹¹⁰. However, it was his casting of teenage actors in the roles of Romeo and Juliet that gave the classic love story a fresh, modern feeling that resonated with the youth of the sixties generation, breathing new life into the works of one of Britain's most famous playwrights.

His life was not without its ups and downs, as depicted in his 1991 film "Tea with Mussolini," which captures the charm of a young boy accompanying a group of elegant European and American society ladies who came to Florence in the thirties to witness the climate of high culture. Later in life, his extravagant house in Rome became a social club of sorts, where European elites gathered for lavish parties reminiscent of his works.

His impact on theatrical and cinematic directing extended beyond Shakespearean works. He also directed operatic works and biographical films about great musical personalities in the Western classical music world, mainly focusing on Italian authors such as Verdi, Puccini, and Leoncavallo¹¹¹. Some of his notable works include "Cavalleria Rusticana," "Pagliacci," "La Boheme," "Tosca," "Otello," and "Don Giovanni." He also directed a film about the legendary Italian conductor, Arturo Toscanini¹¹², and another about the first diva in the world of opera, the Greek-origin soprano Maria Callas¹¹³ (2002).

¹⁰⁹ Richard Burton (1925 –1984) was a Welsh actor. Noted for his mellifluous baritone voice, Burton established himself as a formidable Shakespearean actor in the 1950s, and gave a memorable performance as Hamlet in 1964

¹¹⁰ Dame Elizabeth Rosemond Taylor (1932 –2011) was a British-American actress. She began her career as a child actress in the early 1940s and was one of the most popular stars of classical Hollywood cinema in the 1950s.

¹¹¹ Ruggero Leoncavallo (1857 –1919) was an Italian opera composer and librettist.

¹¹² Arturo Toscanini (1867 –1957) was an Italian conductor. He was one of the most acclaimed and influential musicians of the late 19th and early 20th century, renowned for his intensity,

¹¹³ Maria Callas (1923 –1977), was an American-born Greek soprano who was one of the most renowned and influential opera singers of the 20th century.



figure 20 fondazione zeffirelli Florence –ITALY.

Zeffirelli's connection to Rome was deeply rooted, with his residence situated close to the Vatican. He explored religious themes in his works, including "Saint Francis of Assisi" (1972) and the seven-part series "Jesus of Nazareth." His diverse filmography includes "La Bohème" (1981) with Teresa Stratas¹¹⁴ and tenor Jose Carreras¹¹⁵, "Endless Love" (1981) with Brooke Shields and Tom Cruise, "La Traviata" (1982), "Othello" (1986) with Spanish tenor Plácido Domingo, and "Hamlet" (1990) with Mel Gibson and Glen Close.

he was a prolific film director, perhaps best known for his adaptations of Shakespeare's works such as "Hamlet" (1990) starring Mel Gibson¹¹⁶. He also directed other films, including "Jane Eyre" (1996), "Tea With Mussolini" (1999), and "Callas Forever" (2002). He was also well-known for his work in opera, often serving as the director, production designer, and costume designer for productions such as "I Pagliacci" (1981), "Cavalleria Rusticana" (1982), "Otello" (1986), and "La Bohème" (2008).

He had a deep attachment to his hometown of Florence and directed a documentary about the city in 1966 called "Florence: Days of Destruction" that brought attention to the severe flooding

¹¹⁴ Teresa Stratas (1938) is a retired operatic soprano and actress from Canada of Greek descent. She is especially well known for her award-winning recording of Alban Berg's

¹¹⁵ Josep Maria Carreras (1946), is a Spanish operatic tenor who is particularly known for his performances in the operas of Donizetti, Verdi and Puccini.

¹¹⁶ Mel Columcille Gerard Gibson (born January 3, 1956) is an American actor and film director.

that damaged many of the city's treasures. He allowed the actor Richard Burton to lend his voice to the film, which helped raise \$20 million for restoration and reconstruction efforts.

He also had an amazing architecture studio in Florence that he used for his productions. The builder by baroque style extended over 4,000 square meters and contained a library with over 10,000 items classified around art, history, literature, and theatre. He was even awarded the title of "Sir" by the Queen of England in 2004 for his contributions to bringing Shakespeare's works to the screen.

Zeffirelli was twice nominated for an Academy Award, once in the category of Best Director for "Romeo and Juliet" and once in the category of Best Art Direction for "La Traviata." He was preparing a new production of "Rigoletto" before he passed away at the age of 96 in June 2019. Swiss film critic Elisabeth Maitland, who was close to Zeffirelli for nearly 40 years, said that he would remain immortal in the history of world cinema for reviving true love in his romantic works, such as "Romeo and Juliet" (1968), and for bringing great stars to both film and theatre

According to Swiss film critic Elisabeth Maitland, who spent nearly 40 years with Franco Zeffirelli, he will remain immortal in the history of world cinema. She believes that young people will remember him before adults, and credits him with reviving true love through his romantic works, such as the Oscar-winning film "Romeo and Juliet" (1968). Zeffirelli, who was born in Florence, brought great stars to the world of cinema and theatre, including Elizabeth Taylor and Judi Dench¹¹⁷. In addition to his directing career, He was also involved in politics, and was associated with former Italian Prime Minister Silvio Berlusconi¹¹⁸.

Although Franco Zeffirelli achieved international fame and enjoyed a six-decade-long professional history, and was highly regarded in the Anglophone world, particularly in Britain where he directed numerous significant opera performances and was knighted in 2004, he remained a controversial figure in his native Italy. This may have been due to his outspokenness and perceived arrogance, as well as his willingness to criticize individuals of

¹¹⁷ Dame Judith Olivia Dench (born 9 December 1934) is an English actress. Widely considered one of Britain's greatest actresses,^{[1][2][3]} she is noted for her versatile work in various films and television programmes encompassing several genres, as well as for her numerous roles on the stage.

¹¹⁸ Silvio Berlusconi ((born 29 September 1936) is an Italian media tycoon and politician who served as Prime Minister of Italy in four governments from 1994 to 1995, 2001 to 2006 and 2008 to 2011.

all statuses in society. As a result, his latest film, "Callas Forever" (2002), received harsh criticism.

In the late 1980s, He attempted to run for Mayor of Florence, but was unsuccessful. He was later elected in 1994 as a member of the Italian Senate, representing the island of Sicily for Silvio Berlusconi's political party "Forza Italia", and served for seven years.

▪ **The complete *cinema* works of Franco Zeffirelli are:**

- *As You Like It* 1948 -
- *A Streetcar Named Desire* 1949-
- *Troilus and Cressida* 1949-
- *Three Sisters* 1952-
- *Fogli d'Album* 1959-
- *Romeo and Juliet* 1960-
- *Othello* 1961 -
- *Camille* 1963 -
- *Who's afraid of Virginia Woolf?* 1963 -
- *Hamlet* 1963 -
- *After the Fall* 1964-
- *Much Ado About Nothing* 1966-
- *La lupa* 1965 -
- *Black Comedy* 1967 -
- *A Delicate Balance* 1967 -
- *Venti zecchini d'oro* 1968 -
- *The Promise* 1968 -
- *2+2 without paper 4* 1969 -
- *Saturday ,Sunday ,Monday* 1973 -
- *La Citta Morta* 1975 -
- *Lorenzaccio* 1976 -
- *Filumena Marturano* 1977 -
- *Mary Stuart* 1983 -
- *Così è (se vi pare)* 1984 -
- *Six Characters in Search of an Author* -1991

▪ **The complete operatic works of Franco Zeffirelli are :**

- *Livietta e Tracollo* 1946-
- *La zingara* 1950 -
- *L'italiana in Algeria* 1953-
- *La Cenerentola* 1954- ,
- *ossisa La bonta in trionfo* 1954-

Thesis title

Appendices

- *l'elisir d'amore* 1954 -
- *Il turco in Italy* 1955 -
- *La Cecchina* ,ossia *La buona figliuola* 1957-
- *La frate nnamorato* 1958 -
- *Linda de Chamounix* 1957 -
- *La figlia del reggimento* 1959 -
- *Don Pasquale* 1958 -
- *Le Estuzie femminili* 1960 -
- *La traviata* 1958-
- *Lucia di lammermoor* 1959 -
- *Alcina* 1960 -
- *L'Orfeo* 1959 -
- *Eurydice* 1960 -
- *I'm a puritan* 1964 -
- *The Great Gala* 1962 -
- *La boheme* 1963 -
- *Aida* 1963-
- *Tosca* 1964 -
- *Rigoletto* 1957 -
- *Falstaff* 1956 -
- *Norma* 1958 -
- *Antony and Cleopatra* 1966 -
- *Cavalleria rusticana* 1959 -
- *Pagliacci* 1959 -
- *Otello* 1972 -
- *A ball in mask* 1972 -
- *Don Giovanni* 1956 -
- *Carmen* 1956 -
- *Swan Lake* 1985 -
- *Don Carlo* 1992 -
- *Il trovatore* 1959 -
- *Madama Butterfly* 2004 -
- *Turandot*1983 —
- :The complete cinematic works of Franco Zeffirelli are
- *L'onorevolue Angelina* 1947-
- *La terra trema: Episodio del mare* 1948 -
- *Bellissims* 1951 -
- *Senso* 1954 -
- *Camping* 1957 -
- *Per Firenze* 1958 -
- *The Taming of the Shrew* 1967 -
- *Romeo and Juliet* 1968 -

- *Brother Sun ,Sister Moon* 1972 -
- *Jesus of Nazareth* 1977 -
- *Inferno* 1978 -
- *The Champ* 1979 -
- *Endless Love* 1981 -
- *Cavalleria rusticana* 1982 -
- *Pagliacci* 1982 -
- *Le traviata* 1983 -
- *Otello* 1986 -
- *Il Giovanni Toscanini* 1988 -
- *Hamlet* 1990 -
- *Sparrow* 1993 -
- *Jane Eyre* 1996 -
- *Tea with Mussolini* 1999 -
- *Callas Forever* 2002 –

He was the recipient of two Golden Globe Awards ¹¹⁹for his films "Romeo and Juliet" and "Jesus of Nazareth". In addition, he received an Academy Award nomination for his direction of "Romeo and Juliet". his artistic contributions left an indelible mark on the entertainment industry, earning him numerous accolades and critical acclaim.

3.2 Franco Zeffirelli style in opera and cinema

Franco Zeffirelli is known for his style in theatrical, operatic, and cinematic directing. He is considered one of the great adherents of the aesthetic cinema style, and has been inspired by the works of English literature and famous opera stories, especially those of William Shakespeare.

His style is evident in his work on Shakespearean texts, which he revived and presented to general audiences. He respected the text while also making changes to keep it fresh, and brought it to life on both the stage and screen, creating a beautiful and immersive space that allowed the audience to experience the dramatic events along with the actors.

He also placed great importance on the performances of his actors, and worked to create a natural, absorbing experience for both theatre and cinema audiences. He paid special attention

¹¹⁹ The Golden Globe Awards are accolades bestowed by the Hollywood Foreign Press Association starting in January 1944, recognizing excellence in both American and international film and television. Beginning in 2022, there are 105 members of the HFPA.

to the details of decorations and costumes, creating lavish trims and settings that served to highlight the beauty of the production.

Zeffirelli's style was greatly influenced by Luchino Visconti, and he was able to acquire the approach of the aesthetic cinema style. He continues to be a leader in the field of artistic cinema, and has left a legacy that is still celebrated today.

In addition to the aforementioned cinematic elements, Franco Zeffirelli's artistic approach to filmmaking was heavily influenced by his background in architecture, which can be seen in the grandeur and opulence of his sets and costume designs. his architectural approach emphasizes the aesthetic beauty of a scene and the importance of creating a visually pleasing and cohesive overall design. This is particularly evident in his films, which feature elaborate and detailed sets, intricate costume designs, and an overall attention to detail that is reflective of his architectural training. his architectural approach also contributes to the sense of nostalgia and timelessness that is often present in his films, as he incorporates classical design elements and timeless motifs that evoke a sense of history and tradition.



figure 21 A scene from Franco Zeffirelli's production of 'Aida' at Milan's famed La Scala opera house. <https://www.italymagazine.com/>

To achieve integration, He emphasized the sensitivity of music in making poetic texts real and relatable, even if they were written centuries ago, as he did in the operas Aida, La Traviata, and others. In Hamlet, He portrayed the well-known scene "To be or not to be" in a crypt, creating

a painful atmosphere that resulted in a mature and reflective monologue that felt like a dialogue between the man and the audience. The camera work was also integral in achieving this effect. Franco Zeffirelli's approach to Shakespeare's plays did not involve updating them, but rather focused on preserving the historical context of the original text. For instance, in his adaptation of *Romeo and Juliet*, He aimed to maintain the historical atmosphere of the play, as he believed that the audience's identification with the beloved characters required it. In this way, he sought to ensure that every spectator felt the same emotions as *Romeo and Juliet*.



figure 22 Franco Zeffirelli's sketche for his production of the opera Romeo and Juliet . exclusive farnco zeffirelli foundaion

His style also included certain guidelines, such as deleting opaque dialogues and avoiding pornographic and verbal images. He also preferred to omit side plots that were not essential to the main story.

Despite these guidelines, He remained faithful to Shakespeare's original text, preserving key elements such as the fate of individuals and their struggles with confusion, nightmares, and misfortunes. Additionally, he did not shy away from exploring spiritual, moral, and intellectual ruptures that were integral to the plays.

Overall, His approach to Shakespeare's plays and his adherence to the original text contributed to his unique style in both theatrical and cinematic directing.

3.2.1 Lighting

Zeffirelli, is widely recognized for his innovative contributions to the use of lighting in theatre. His unique approach to lighting design, which emphasizes the integration of various stylistic

elements, has transformed the way in which lighting is used to enhance the dramatic experience for the audience.

his approach to lighting design can be characterized by its attention to detail, as well as its integration with other elements of the production. He believed that lighting should be used to create a general psychological atmosphere on stage, accentuate and deepen the dramatic values, and enhance the aesthetic appeal of the theatrical scene. As He stated, "Lighting and shadow pull the real composition of the scene to the dominance of imagination and illusion, and the event can turn into a tangible vision if it does not turn into a dream."

Zeffirelli's lighting design is distinguished by his use of rapid transitions between cold and warm colours on stage. These transitions are carefully choreographed to match the dramatic beats of the performance, immersing the audience deeper into the action. As stated by Zeffirelli, "The movement of light, with its intensity, lightness, vitality, and transitions, played a vital role in achieving pure aesthetics that would otherwise be unattainable."

Additionally, his lighting design utilizes both rapid and slow transitions to manipulate theatrical rhythms and create a dynamic and fluid effect that enhances the overall dramatic impact. The design reflects the careful coordination of all production elements to create a spectacle that dazzles the audience and elevates their aesthetic sensibilities.



figure 23 Italy Arena di Verona opera Aida - Franco Zeffirelli <http://www.classicalvoice.org/>

His innovative approach to lighting design has had a profound impact on the theatre scene. His use of lighting as a means of creating a general psychological atmosphere on stage, accentuating and deepening the dramatic values, and enhancing the aesthetic appeal of the theatrical scene has become a hallmark of modern theatre. As Zeffirelli stated, "The stylistic elements are orchestrated to produce beauty, not solely to convey meaning, but to achieve the most exquisite form possible."



figure 24 Italy Arena di Verona opera Aida - Franco Zeffirelli
<http://www.classicalvoice.org/>

His influence on the theatre scene can be seen in the work of many contemporary lighting designers, who continue to draw inspiration from his style. For example, in an interview with *The Guardian*¹²⁰, Tony Award-winning lighting designer Howell Binkley¹²¹ credited Zeffirelli as one of his main inspirations. Binkley stated, "I learned a lot from Zeffirelli about how to use lighting to create a sense of time and place, to deepen the emotional resonance of a scene."

¹²⁰ *The Guardian* is a British daily newspaper. It was founded in 1821 as *The Manchester Guardian*, and changed its name in 1959.

¹²¹ Howell Binkley (1956 - 2020) was a professional lighting designer in New York City. He received the Tony Award for Best Lighting Design in a Musical for *Jersey Boys* in 2006, and again in 2016 for *Hamilton*.

Zeffirelli's innovative approach to lighting design has transformed the way in which lighting is used in theatre. His attention to detail and integration with other elements of the production have created a dynamic, fluid effect that enhances the overall dramatic impact of the performance. His style has a profound impact on the theatre scene and continues to inspire contemporary lighting designers to this day. As he stated, "The movement of light is a language that speaks to the soul."

3.2.2 Fashion

According to Franco Zeffirelli,, theatrical costumes play a vital role in the aesthetic and dramatic expression of the theatrical character and the place and time of the event. As he states in his book "Zeffirelli: An Autobiography," costumes help to "convey the nature of the character, its social formation, and its position," and are often the first point of appeal for the audience when they first meet the actor and watch the character they embody on stage (Zeffirelli, 1986, p. 228).

his approach to costume design is characterized by attention to detail and precision in representing historical period styles. As he writes, "costumes must have a sense of authenticity and style; they must be rich in detail and accessories, and their type and material must be appropriate to the particular role and situation" (Zeffirelli, 1986, p. 225). He believed that costumes played a significant role in demonstrating the style, era, social milieu, and personal taste of the theatrical character, and helped to infer dramatic circumstances and events in the theatrical performance.

In her book "Theatre and Costume Design: A Reader in Scenography," Eileen Blumenthal¹²²notes that theatrical costumes are not only an expression of the character but also a reflection of the production's overall artistic vision (Blumenthal, 2010, p. 214).

Zeffirelli's costumes exemplify this idea, as they are not only historically accurate but also contribute to the visual richness and coherence of the overall production. As Blumenthal states, "Costumes and settings should work together to create a unified whole that is greater than the sum of its parts" (Blumenthal, 2010, p. 212).

¹²² Eileen Blumenthal is professor of Theater Arts at Mason Gross School of the Arts, Rutgers University.



figure 25 Franco Zeffirelli's sketch for his production of the opera Aida . exclusive Farnco Zeffirelli Complete Works book.



figure 26 Turandot – final scene - Arena di Verona 2016 <http://www.operafirst.org/> (Spanoudakis, 2014)

Zeffirelli's approach to theatrical costume design emphasizes attention to detail, historical accuracy, and coherence with the overall artistic vision of the production. His costumes play a vital role in the aesthetic and dramatic expression of the character, as well as the place and time of the event. The costumes are rich in detail and accessories, and their type and material are appropriate to the particular role and situation, contributing to the visual richness and coherence of the overall production.

3.2.3 Actor

Zeffirelli's Approach to Acting in Theatre: Franco Zeffirelli, the acclaimed Italian theatre and film director, viewed the actor as the primary link between the text, the author's instructions, the director's vision, and the viewer's perception. As He noted, "the actor embodies a personal presence that checks existence through it and investigates the concrete relationship with the audience" (Zeffirelli, 2013, p. 63).

He emphasized that the actor's body language, gestures, signs, and symbols supported by dialogue carry social, political, or economic themes, and that they must be supported by the director's instructions and the visual signs in decoration, clothing, accessories, scenography, and other elements. On stage, the actor transforms from an ordinary person to a sign, giving birth to signs through the body and interactions with portable signs such as fashion, decoration, music, lighting, and accessories.

According to Him, the actor is the most crucial element in the theatrical process and represents the most visible sign that can be read without effort, owing to their tangible physical presence on stage. In an interview, He stated that a good actor is essential for a successful production, regardless of their level of experience. As he noted, "what is required and necessary is a suitable director and a distinguished talent. Each case imposes its own dilemmas and advantages" (Zeffirelli, 2013, p. 62).

His approach to acting emphasizes the importance of the actor's physical presence, body language, and interactions with other elements of the production to convey meaning to the audience. The actor's performance is shaped by the director's instructions, and the visual signs in the decoration, clothing, accessories, scenography, and other elements. Thus, the actor becomes a sign that carries meaning and communicates it to the audience.

His approach to acting emphasizes the actor's critical role in the theatrical process, representing the most visible sign that conveys meaning to the audience. The actor's physical presence, body language, and interactions with other elements of the production are crucial in conveying the production's meaning. The director's instructions and the visual signs in the decoration, clothing, accessories, scenography, and other elements shape the actor's performance, which becomes a sign that carries meaning and communicates it to the audience

3.2.4 Music

Zeffirelli's Use of Music in Opera: Franco Zeffirelli's masterful use of music extended beyond his works in theatre and film to his opera productions. His most famous production was of Verdi's *Aida* at the Metropolitan Opera in New York City, which he directed in 1986. The production featured lavish sets and costumes, which were characteristic of His work, and a cast that included some of the world's most renowned opera singers

His collaboration with Verdi's music was a long-standing one, as he had directed several of the composer's operas, including *La Traviata*, *Otello*, and *Falstaff*. His approach to opera was characterized by his attention to detail and his use of music to evoke specific moods and emotions. As he stated in an interview, "opera is about emotion and drama, and music is the most powerful tool in creating that drama" (Foster, 2019).

He also worked with other famous composers, such as Gioachino Rossini, whose opera productions he directed in Italy. In an interview with *The New York Times*, He discussed his approach to working with Rossini's music, stating that "Rossini was a genius, and his music is light and sparkling. My job is to bring out the sparkle and the comedy in the music" (Tommasini, 2019).

his productions received critical acclaim from both audiences and the press. In his review of His *Aida*, *New York Times* critic John Rockwell¹²³ wrote, "Mr. Zeffirelli's production was visually stunning, with sets and costumes that were the height of grandeur and beauty" (Rockwell, 1986). His approach to opera and his masterful use of music have left an indelible mark on the art form, and his productions continue to be celebrated and admired.

In conclusion, Zeffirelli's collaboration with Verdi, Rossini, and other famous composers resulted in some of the most stunning and emotionally impactful opera productions of the 20th century. His attention to detail and his use of music to evoke specific moods and emotions created productions that were both visually and musically breathtaking. His productions received critical acclaim, with many praising his ability to bring out the best in the music and the story.

¹²³ John Sargent Rockwell (born September 16, 1940) is an American [music critic](#), [dance critic](#) and [arts administrator](#)

3.2.5 Zeffirelli's Use of Music in Cinema:

Franco Zeffirelli's approach to music in his cinema works was similar to his approach to music in his theatre and opera productions. Music played a crucial role in the emotional impact of his films, and he worked with renowned composers to create soundtracks that complemented and enhanced the stories he was telling.

One of His most famous film productions, *Jesus of Nazareth* (1977), featured a score by composer Maurice Jarre ¹²⁴that won a Golden Globe award for Best Original Score. The music in *Jesus of Nazareth* was an integral part of the film's success, contributing to the dream-like quality of the production and enhancing the emotional impact of the story. As He stated in an interview, "the music had to be both spiritual and emotional to convey the powerful story of Jesus" (Brewington, 1978).

In his film adaptation of *Romeo and Juliet* (1968), He collaborated with composer Nino Rota ¹²⁵to create a soundtrack that captured the emotional intensity of the story. The music in *Romeo and Juliet* was an essential part of the film's success, and the film's theme song, "A Time for Us," became an iconic love song that is still popular today.

His approach to music in cinema was similar to his approach in theatre and opera. He believed that music had the power to transport the audience to another world and create an emotional impact. As he stated, "music creates an atmosphere of beauty, joy, or terror that takes the viewer to that time of his productions.

3.3 Analysis of Zeffirelli's use of architectural elements in his scenography

with a focus on his work in opera and cinema. Through the lens of first-person analysis, I will explore the ways in which Zeffirelli's architectural sensibilities have contributed to his distinctive visual style and the enduring appeal of his work.

1. Zeffirelli's Architectural Background:

¹²⁴ Maurice-Alexis Jarre (French: [ʒaʁ]; 13 September 1924 – 28 March 2009)^{[1][2][3]} was a French composer and conductor. Although he composed several concert works, Jarre is best known for his film scores, particularly for his collaborations with film director David Lean

¹²⁵ Giovanni Rota Rinaldi (1911 –1979), better known as Nino Rota, was an Italian composer, pianist, conductor and academic who is best known for his film scores, notably for the films of Federico Fellini and Luchino Visconti.

Before embarking on his illustrious career in the arts, Zeffirelli studied architecture at the Accademia di Belle Arti in Florence¹²⁶, Italy (Fisher, 2010). This early training in architecture not only provided Zeffirelli with a strong foundation in visual and spatial design but also informed his approach to scenography, as he sought to create cohesive and evocative worlds on stage and screen. By incorporating architectural elements into his scenography, Zeffirelli was able to establish a sense of place, time, and atmosphere that enhanced the emotional resonance of his productions.

2. Architectural Detail and Historical Accuracy:

A hallmark of Zeffirelli's scenography is the meticulous attention to architectural detail and historical accuracy that characterizes his sets (Hunt, 2015). Zeffirelli often consulted historical texts, art, and architectural renderings to ensure that his designs accurately reflected the settings of the narratives he sought to bring to life. This commitment to historical accuracy not only added visual richness to his productions but also contributed to the immersive quality of his work, as audiences could more readily suspend their disbelief and become engrossed in the world of the story.

3. Architectural Elements in Opera Productions:

In the realm of opera, Zeffirelli's scenography frequently incorporates architectural elements that are integral to the overall visual impact and narrative of the production. In his 1987 staging of Puccini's "Turandot" at La Scala in Milan, for example, Zeffirelli's set design featured a breathtakingly elaborate representation of the Forbidden City in Beijing, complete with towering gates, imposing walls, and intricate ornamentation (Hunt, 2015). The architectural detail of the set not only provided a visually stunning backdrop for the opera but also underscored the themes of power, grandeur, and exoticism that are central to the narrative.

4. Use of Architectural Space in Opera:

Beyond the visual impact of architectural elements, Zeffirelli's scenography also explores the ways in which architectural space can be used to enhance the emotional and dramatic impact

¹²⁶The Accademia di Belle Arti di Firenze (academy of fine arts of Florence) is an instructional art academy in Florence, in Tuscany, in central Italy. It was founded by Cosimo I de' Medici in 1563, under the influence of Giorgio Vasari. Michelangelo, Benvenuto Cellini and other significant artists have been associated with it.

of an opera production. In his 1981 staging of Verdi's "La Traviata" at the Metropolitan Opera, Zeffirelli employed a series of rotating set pieces that allowed for seamless transitions between scenes and created a fluid sense of space (Fisher, 2010). By manipulating architectural space in this manner, Zeffirelli was able to heighten the dramatic tension and emotional intensity of the opera, drawing audiences deeper into the world of the story.

5. Architectural Elements in Film Adaptations of Stage Works:

Zeffirelli's film adaptations of stage works offer a unique opportunity to examine the ways in which his architectural sensibilities translate from the opera house to the silver screen. In his 1968 film adaptation of Shakespeare's "Romeo and Juliet," for example, Zeffirelli recreated the architecture of Renaissance Verona with painstaking detail, from the ornate facades of the Capulet and Montague residences to the soaring arches of the city's churches and public spaces (Kliman, 2011). This attention to architectural detail not only provided a visually stunning backdrop for the film but also grounded the narrative in a specific historical and cultural context, heightening the sense of authenticity and emotional resonance for the viewer.

6. Architectural Elements in Original Film Works:

In addition to his film adaptations of stage works, Zeffirelli's original film projects also showcase his distinctive approach to incorporating architectural elements into his scenography. One notable example is his 1977 film "Jesus of Nazareth," which employed an epic, sweeping visual style to convey the grandeur and significance of the biblical narrative (Jones, 2019). The film's meticulous attention to historical detail, including the architecture of ancient Jerusalem and other locations, helped to create an immersive and evocative world that supported the emotional and thematic core of the story.

7. Collaborations with Production Designers:

Zeffirelli's success in incorporating architectural elements into his scenography can also be attributed to his fruitful collaborations with talented production designers, who shared his commitment to historical accuracy and visual storytelling. In his 1968 film "Romeo and Juliet,"

for example, Zeffirelli collaborated with production designer Lorenzo Mongiardino¹²⁷, who was instrumental in creating the film's intricate and historically accurate set designs (Kliman, 2011). These partnerships demonstrate the importance of creative synergy between director and production designer in realizing a film's visual potential and maximizing the impact of its scenography.

8. Personal Reflections on Zeffirelli's Use of Architectural Elements:

As a first-person observer and analyst, I have been consistently struck by the ways in which Zeffirelli's use of architectural elements in his scenography contributes to the emotional and dramatic impact of his productions. The careful attention to historical detail, the imaginative manipulation of architectural space, and the evocative use of architectural forms all work together to create a visually immersive and emotionally resonant experience for the viewer. In my view, Zeffirelli's integration of architectural elements into his scenography is a testament to his artistic vision and mastery of his craft.

9. Influence on Contemporary Scenographers and Filmmakers:

Zeffirelli's innovative approach to incorporating architectural elements into his scenography has had a lasting impact on the worlds of theatre and film, inspiring generations of scenographers and filmmakers to explore new possibilities in their own work. His distinctive visual style, marked by an emphasis on historical accuracy and architectural detail, has been widely emulated and adapted by artists working in a variety of genres and mediums. The enduring popularity and critical acclaim of Zeffirelli's work attest to the lasting influence of his scenographic vision and its continued relevance in contemporary theatre and film.

In conclusion, an analysis of Franco Zeffirelli's use of architectural elements in his scenography reveals an artist who is deeply attuned to the power of visual storytelling and the importance of creating immersive and emotionally resonant worlds on stage and screen. Through a variety of iconic productions and collaborations, Zeffirelli has demonstrated the potential for architectural elements to enhance the narrative and evoke a profound emotional response from the audience. His work has left an indelible mark on the worlds of theatre and film and has

¹²⁷ Lorenzo "Renzo" Mongiardino (12 May 1916 – 16 January 1998) was an Italian architect, interior designer and production designer. He was nominated for two Academy Awards in the category Best Art Direction.

inspired countless artists and practitioners to explore new possibilities within their respective mediums.

Through his extensive body of work in both opera and cinema, Franco Zeffirelli has showcased the integral role that architectural elements can play in scenography. His unique perspective, informed by his background in architecture, has allowed him to create visually stunning and emotionally resonant productions that have captured the imaginations of audiences worldwide. As we continue to analyse and appreciate Zeffirelli's work, we gain a deeper understanding of the ways in which architectural elements can be harnessed and utilized to create immersive and evocative worlds on stage and screen. As artists and practitioners in the fields of theatre and film, we can learn from Zeffirelli's example and strive to incorporate architectural elements into our own work, in the pursuit of visual storytelling that is both impactful and emotionally resonant.

3.3.1 Analysis of Zeffirelli's opera works

Zeffirelli's background in film was evident in his approach to opera, with grand sets, exquisite costumes, and detailed blocking. He emphasized spectacle, but also paid great attention to dramatic storytelling, enhancing both the visual and the emotional impact of his productions.

1. **Characterization and Visual Imagery:** Zeffirelli was a master of characterization and visual imagery, often creating a detailed, richly textured world for his operas. His productions were marked by their intricate sets and lavish costumes, which often reflected the time and place of the opera's setting in a historically accurate way. His version of Puccini's "La Bohème," for instance, presents a highly detailed and realistic depiction of 19th century Paris, fully immersing the audience in the time period.

2. **Use of Cinematic Techniques:** Having directed numerous films, Zeffirelli utilized various cinematic techniques in his opera productions. He often used dynamic lighting, close-ups, and other camera movements to heighten the drama and tension of a scene. His staging was often grand and cinematic, creating a sense of spectacle that engaged the audience.

3. **Emphasis on Emotional Depth:** Zeffirelli never sacrificed emotional depth for visual spectacle. Instead, he used his elaborate staging to enhance the emotional resonance of the music and the story. He worked closely with the performers to bring out their characters'

emotions and motivations, ensuring that the drama was not only visually stunning but also deeply moving.

4. Adaptation of Classic Operas: Zeffirelli was known for his adaptations of classic operas. His productions often stayed true to the original music and libretto, but he wasn't afraid to add his own creative touches to enhance the storytelling. For example, his staging of Verdi's "Aida" in the Arena di Verona¹²⁸ used live animals and a cast of hundreds to create a sense of grandeur and scale, but also focused on the intimate, personal drama at the heart of the opera.

5. Controversy: Despite his success, Zeffirelli's approach to opera was not without controversy. His emphasis on visual spectacle was sometimes criticized as overshadowing the music and the singing. Additionally, his adaptations, while popular with audiences, were sometimes seen as too radical by purists who preferred a more traditional approach to opera staging.

His operatic works were characterized by their grandeur, visual spectacle, emotional depth, and innovative adaptation of classic works. His unique approach to opera brought the genre to new heights of popularity and accessibility, even as it sparked debate about the balance between spectacle and musicality in opera production. His legacy in the field of opera production is enduring and continues to influence contemporary directors.

Sabrina Cottone

'Zeffirelli: I will stage a golden Aida'

Il Giornale '20 November 2005

Original Italian title:

'Zeffirelli: Allestirò un'Aida tutta d'oro'

Franco Zeffirelli is returning to La Scala with a new production...and it is a triumphant 'I feel that I am ready to mount a very modern production' with a revolutionary staging concept. I am thinking of it in terms of a rhythmic flow in tune with the music that extends beyond the division [of the opera] into acts and scenes. I am imagining it as a seamless [operatic] experience without making a clearly defined reference to the overall setting Egypt and the Nile which are overbearing.

¹²⁸ The Verona Arena (Italian: *Arena di Verona*) is a Roman amphitheatre in Piazza Bra in Verona, Italy built in 30 AD. It is still in use today and is internationally famous for the large-scale opera performances given there.

3.3.1.1 OPERA AIDA

Composer Giuseppe Verdi

22 April 1963

La Scala•Milan

Conductor Gianandrea Gavazzeni

Director Franco Zeffirelli

Sets and costumes Lila De Nobili

Production manager Nicola Benois

Choreographer Ana Radosevic

Cast Antonio Zerbini (The King of Egypt)• Fiorenza

Cossotto (Amneris)• Leontyne Price / Leyla Gencer

(Aida)• Carlo Bergonzi / Luigi Ottolini (Radames)•

Nicolai Ghiaurov (Ramfis)• Aldo Protti

(Amonasro)• Nama Nardi (The High Priestess)•

Piero De Palma (AMessenger)

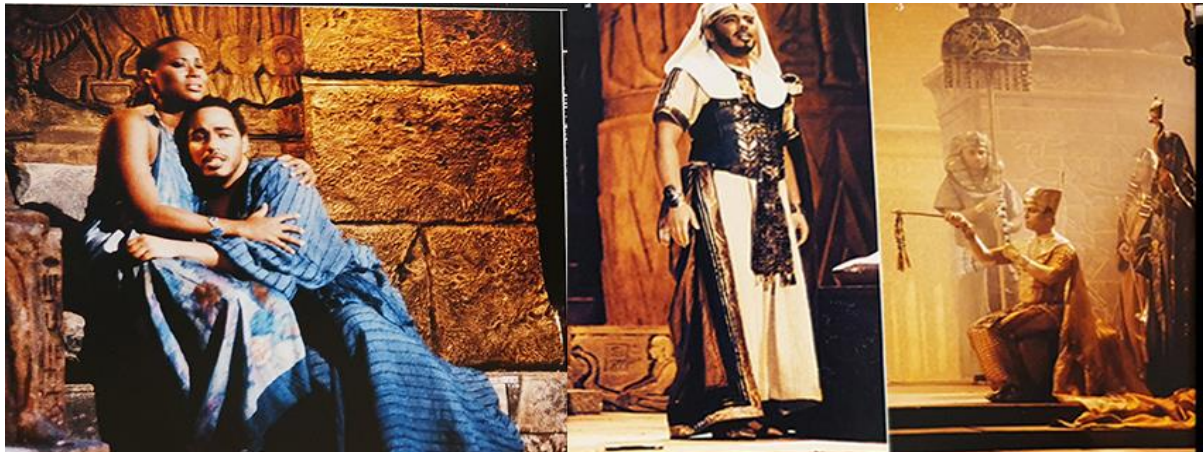


figure 27 Franco Zeffirelli's sketch for his production of the opera Aida . exclusive Farnco Zeffirelli Complete Works book.

Zeffirelli's new opera Aida is a blend of ancient knowledge and modern technology. The enormous pyramid features generously adorned facades that rotate during scene changes, while the giant monument rotates smoothly and quietly, a testament to the wonderful team of theatre technicians. Visual extravagance dominates the stage, as you "listen" to Aida with your eyes, and the visuals also help colour the sound with emotions.

Valerio Cappelli ‘My period Aida has not aged’

Corriere della Sera ‘29 November 1993

Original Italian title: ‘La mia Aida d’epoca

non è invecchiata’

I regard it as the finest operatic production that I have ever mounted. It bears witness to an important cultural point in the history of Italian stagecraft. Let’s go back to La Scala in the 1960s. Milan experienced a wave of painters using easels, from De Chirico to Carrà and Morandi. Then came the Benois period. And Visconti triggered a revolution by shifting the focus to historical reconstruction, and returning to the staging traditions of the 19th century. My Aida is a dream-like vision of the original version performed in Cairo in 1871, seen through the prism of modern day man.

It almost sounds like a revolutionary Aida... That’s exactly right. I spent a whole summer with Piero Tosi, Lila De Nobili, Danilo Donati and others, the crème de la crème of Visconti’s school, studying the period’s staging techniques, the backdrops, curtains, even the jewelry. As you will see, it is an incredibly lavish production – I am not interested in tarnished goods.



figure 28 Franco Zeffirelli's sketch for his production of the opera Aida . exclusive Farnco Zeffirelli Complete Works book.

The opera Aida is an exemplary work of art that showcases the fusion of poetry, music, and theatre with architectural scenic elements to create a visually stunning and emotionally charged experience. Franco Zeffirelli, a master of set design, skilfully integrated the architectural and aesthetic features of his locations into his designs, as seen in his production of Aida at the Arena di Verona in Italy. Using light scenic elements such as arches and door frames, He expertly employed lighting and set design to transport the audience to ancient Egypt and evoke

a true sense of time and place. His productions not only showcased his talent for creating visually stunning sets, but also helped to create an immersive and emotional experience for the audience.

Zeffirelli, influenced by Visconti's aesthetic doctrine, created a magnificent spectacle through his scenography. He captivated viewers with luxurious Pharaonic¹²⁹ scenes, vibrant costumes, colourful victory processions, and priestly rituals. The oriental melodies added to the enchanting atmosphere. The grandeur and richness of the scenes showcased Zeffirelli's theatrical talent, with the visuals taking center stage in this opera.

In Zeffirelli's new opera, *Aida*, he combined ancient repertoire knowledge with modern technology. The colossal pyramid had lavishly decorated facades that rotated smoothly and silently as the scenes changed. This demonstrated the skill of the theater technicians.

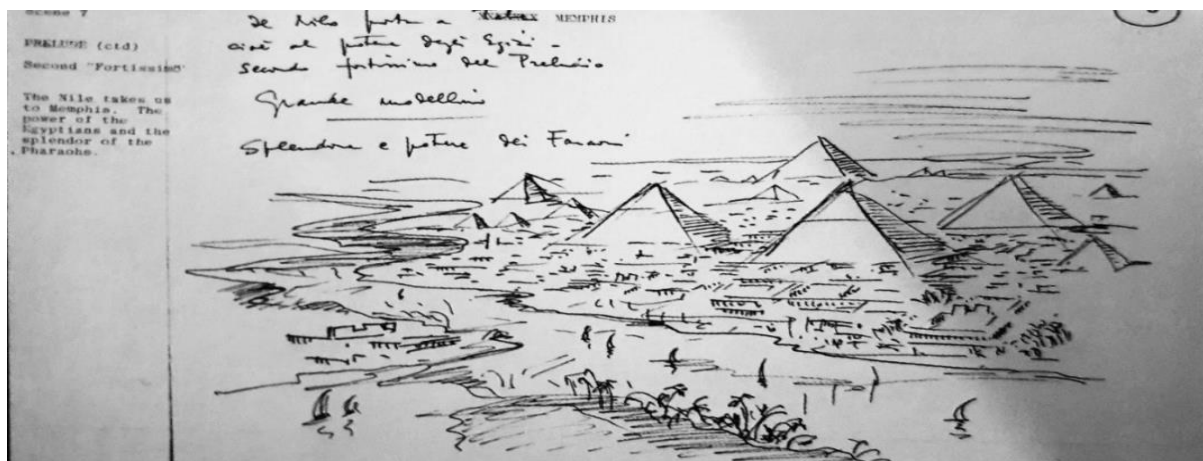


figure 29 Franco Zeffirelli's sketch for his production of the opera Aida . exclusive Farnco Zeffirelli Complete Works book.

The visual extravagance dominated the arena, making it a feast for the eyes. The visuals also evoked emotions that colored the music. For instance, during the erotic celebration in *Aida*, 'Nimi pietà'¹³⁰, the excellent soprano Fiorenza¹³¹ delivered a breathtaking performance. When she was left alone on the vast stage, her vulnerability became apparent. Her suffering seemed

¹²⁹ relating to or characteristic of a pharaoh or the time of the pharaohs.

¹³⁰ The voice is weighty, muscular and so dark-hued as to be almost contralto-like in timbre;

¹³¹ Fiorenza is an obsolete name for Florence, used during the Middle Ages. It is also an Italian female given name, equivalent to the English Florence.

amplified and more isolating in the presence of the silent Sphinx¹³², symbolizing lost humanity. This poetic touch in Zeffirelli's productions emerged instinctively from the music.

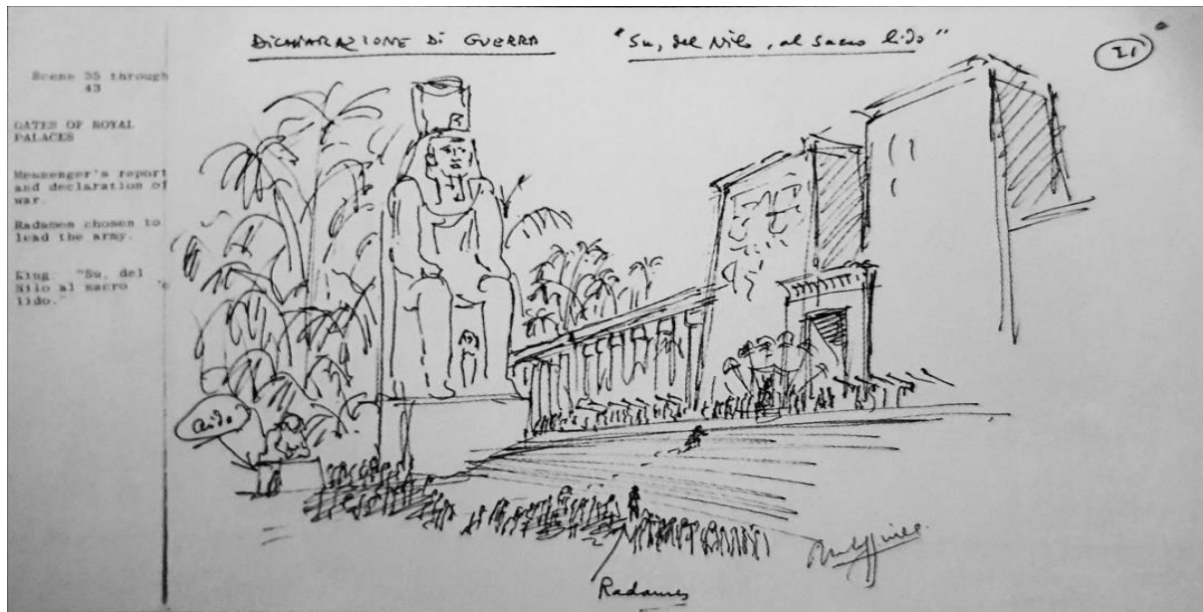


figure 30 Franco Zeffirelli's sketch for his production of the opera Aida . exclusive Farnco Zeffirelli Complete Works book.

Opera Aida was a lavish production that integrated various artistic elements on stage. It expressed the profound emotions of humanity, reaching for beauty by breaking free from the familiar. The opera depicted the military wars between Pharaoh's armies and the Abyssinian king, who sought to rescue his daughter. The melodic composition for Aida showcased Zeffirelli's musical prowess.

The opera was sung entirely, lasting for hours with its four acts. The elaborate set designs required ingenious and complex directing methods. Notably, the moving Great Sphinx added to the convergence of arts—poetry, music, and acting/singing performance. The result was truly dazzling.

¹³² In Greek tradition, the sphinx is a treacherous and merciless being with the head of a woman, the haunches of a lion, and the wings of a bird.



figure 31 Franco Zeffirelli's sketch for his production of the opera Aida . exclusive Farnco Zeffirelli Complete Works book.

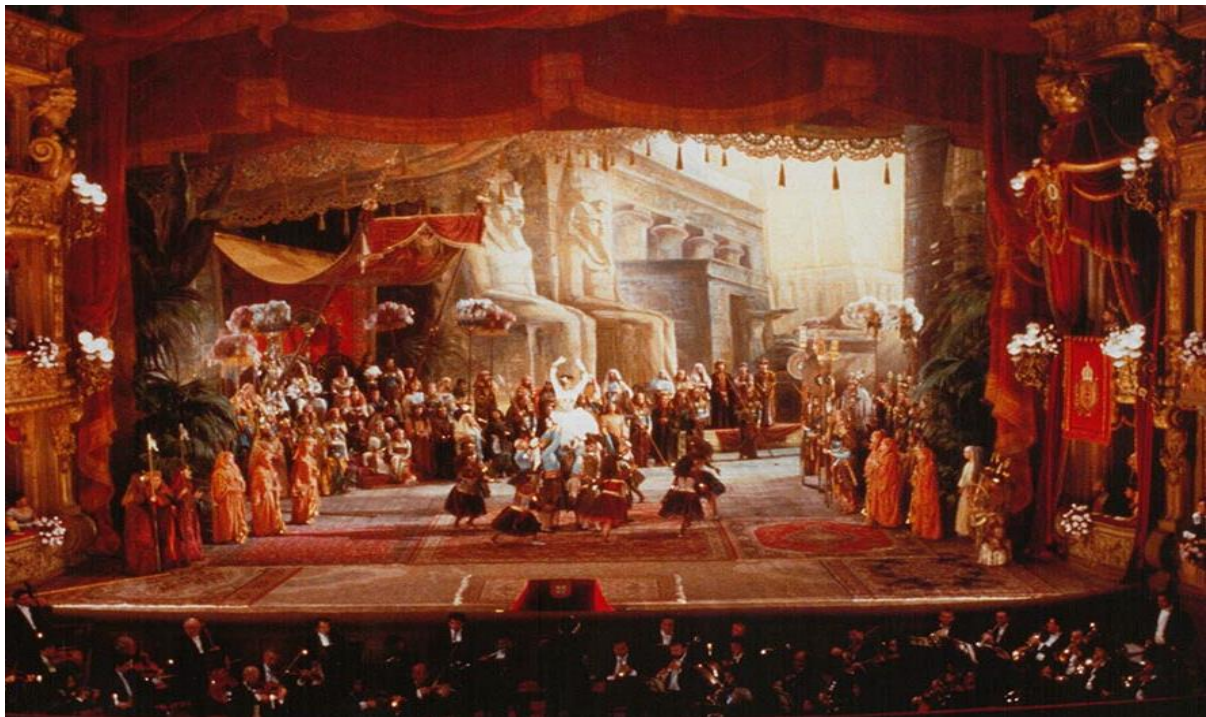


figure 32 L' Aida di Verdi - la sua storia - Fondazione Franco Zeffirelli

The most impressive moment, perhaps, was the final scene—a culmination of all arts, epitomizing the Pharaonic era. It encompassed music, dance, scenography, lighting, and atmosphere. The audience found themselves torn between different directions to admire the paintings, dances, and visual forms.

Summarizing the aesthetics of "Opera Aida" is challenging. It brought together over 500 artists from various fields, a feat made possible by Zeffirelli's vast imagination, keen eye, insightful vision, and expertise in casting and visual composition. The operatic dance performance felt like a monumental epic on stage.

LUIGI GIANOLI¹³³:

'Never before have we seen a Triumphal March more proud and exhilarating than this... This was a monumental, sumptuous Aida that has been lovingly taken back to its own time, a dusty, languid, exuberant period revisited with a rigorous critical eye.'

LUIGI GIANOLI · L'ITALIA · 23 APRIL 1963



figure 33 scene from the opera Aida by Zeffirelli, as featured in the book Complete Works of Zeffirelli. . exclusive farnco zeffirelli foundaion

Through his work, He demonstrated the power of visual storytelling and the importance of integrating architecture and scenic design to enhance the overall theatrical experience.

¹³³ Luigi Gianoli (Monza, February 15, 1918 - Milan, September 16, 1998) was an Italian writer, music critic and journalist.

3.3.1.2 Opera Pagliacci

Composer Ruggero Leoncavallo
16 December 1959
Royal Opera House, London
Conductor Bryan Balkwill
Director, sets and costumes Franco Zeffirelli
Assistant costume designer Peter J. Hall
Cast Jon Vickers (Canio), Joan Carlyle (Nedda),
Geraint Evans (Tonio), Kenneth Macdonald (Beppe),
Hugh Beresford (Silvio), Reginald Reece
(First Villager), John Roche (Second Villager)

In 2005, Franco Zeffirelli designed and directed a production of the opera Pagliacci for the Athens Festival, which became one of the most ambitious plans in the festival's history. He took inspiration from the Herod Atticus Odeon's¹³⁴ actual architectural space and designed a scenographic space that extended across the stunning scenic area of the monument. The back wall of the stage became part of the scenic composition, appearing to extend around and behind the wall, and was integrated into the dramatic work using scaffolding to give the impression that the groups were populated by people, thus bringing life to the architectural space in the Odeon.

To construct the scaffold capable of holding the weight of 20 people walking on it, a second scaffold was built in the back part of the theatre wall to provide support for the front scaffold, connecting the two sides without attaching anything to the old theatre walls, as prohibited. The approval of the massive building required a thorough discussion with representatives of the central archaeological council and civil engineering certification.

¹³⁴ The Odeon of Herodes Atticus is a [stone Roman theatre](#)^[2] structure located on the southwest slope of the [Acropolis of Athens](#), Greece. The building was completed in AD 161 and then renovated in 1950.



figure 34 opera Pagliacci for the Athens Festival at Odeon of Herodes Atticus in Athens by zeffirelli. <https://whyathens.com/odeon-of-herodes-atticus/>

He brought the sense of cinematic realism to the theatrical space of the venue, and the production of *Pagliacci* included a series of real objects, realistic scenic elements, and a long list of props. The final result was a lively performance where the dramatic space blended with the architectural space of the theatre, achieving the original intention of the director and designer Zeffirelli, bringing life back to the historic space that had been standing for thousands of years.

Regarding the theatre's architecture and its design for performance, these parameters are interconnected and include the architectural dynamics and aesthetic identity of a specific space, the type and style of performance, and the desired character of the scenic design. He emphasized the importance of occupying, harnessing, and transforming the space by its pioneers, regardless of its size, shape, or proportion.



figure 35 opera Pagliacci for the Athens Festival at Odeon of Herodes Atticus in Athens by zeffireli. <https://whyathens.com/odeon-of-herodes-atticus/>

*Andrew Porter, 'Pagliacci'
Financial Times, 18 December 1959*

In Pagliacci the crowd is dressed with superb realism, and the differences in dress and behaviour of different strata in small-town society are nicely portrayed; from the start the emphasis is on the players...Zeffirelli's observation is perfect; the style is exact. Performances like this can still be seen in Italy today, and they produce just the sort of audience reaction that the Covent Garden chorus expressed so well. And when Pagliaccio is Pagliaccio no more, the action becomes breathtaking. Nedda tries to escape into the audience, and Canio pursues her...All in all, these productions gave a new meaning to the word verismo. Verismo performances are usually far from veristic: tenors are fat, or prima donnas are big; the chorus is instructed to be 'peasant', and that is that: the settings and costumes conjure up something vaguely 'South Italian', and the acting is compound of operatic conventions... But here every single soloist and almost all the chorus looked the part. The acting was detailed. And the action was so imaginatively timed, and grouped, that without ever ceasing to seem 'real' it constantly enhanced the music and the drama, as well as being a pleasure in its own right.

3.3.1.3 Opera LA TRAVIATA

Composer Giuseppe Verdi

31 October 1958

Dallas Civic Opera, Dallas

Conductor Nicola Rescigno

Director, sets and costumes Franco Zeffirelli

Cast Maria Callas (Violetta Valéry), Mary

MacKenzie (Flora Bervoix), Judith Raskin

(Annina), Nicola Filacuridi (Alfredo Germont),

Giuseppe Taddei (Giorgio Germont), Richard

Krause (Gastone, Vicomte de Letorières),

Peter Binder (Baron Douphol), John Jenista

(Marchese d'Obigny), Paolo Montarsolo

(Dr Grenvil), Tommy Russell (Prudentia)

In his production of "La Traviata" at the la Scala theatre in Milan, He created a visually stunning set design that reflected the opulence of Parisian high society. The set featured a large staircase that extended towards the audience, creating a production of "La Traviata" at the la Scala theatre in Milan sense of grandeur and immersion. His attention to detail, from the stage to the costumes, lighting, and accessories, played a crucial role in creating a luxurious atmosphere that transported the audience to another world.



figure 36 A dollhouse for Zeffirelli's Traviata - Arena Di Vrona <https://thetheatretimes.com/>

The theatre's architectural features were also skilfully integrated into the design, contributing to the cohesive and immersive experience of the production. His use of grand and elegant set designs in this opera created a lasting impression on the audience and solidified his reputation as a master set designer.



figure 37 A dollhouse for Zeffirelli's Traviata - Arena Di Vrona <https://thetheatretimes.com/>

The opera productions of Franco Zeffirelli are renowned for their intricate scenography, where architectural elements play a crucial role in creating a distinct aesthetic identity. His attention to detail in decor, costumes, and lighting is augmented by his meticulous use of architectural features, which add depth and cultural specificity to his productions. Elements such as buildings, palaces, towers, columns, stairs, and bridges not only represent a particular era and culture, but also imbue the work with a dramatic power that enhances the audience's experience.



figure 38 www.francozeffirelli.it ,Opera La Traviate



figure 39 www.francozeffirelli.it ,Opera La Traviate

His use of architectural elements is not limited to visual appeal but serves a fundamental dramatic purpose. For instance, actors appearing on balconies to deliver vocal sections, horses pulling carriages along detailed stone paths under architectural arches, and armies moving across the stage all add to the immersive experience of the audience. By harnessing the power

of architecture and its elements in complete harmony with the rhythm of the scene and sound, He creates an impactful and unforgettable theatrical experience.

His productions are characterized by their grandeur, luxury, and attention to detail, evident in works such as "Aida," "Pagliacci," "La Traviata," and "Romeo and Juliet." In "Aida," He used precise designs and details to create dramatic, stunning, and beautiful scenes that add power and depth to the work as a whole. The set design of "La Traviata" featured a large staircase that extended to the audience, creating a sense of immersion and grandeur. Meanwhile, in his production of "Romeo and Juliet," He incorporated Renaissance-era architecture of the location, including a balcony overlooking the central square, to create a sense of intimacy and drama that perfectly suited the play.

In "Turandot,"

3.3.1.4 OPERA TURANDOT

Composer Giacomo Puccini

7 December 1983

La Scala•Milan

Conductor LorinMaazel

Director and sets Franco Zeffirelli

Costumes Dada Saligeri• Anna Anni

Cast Ghena Dimitrova / Olivia Stapp

(Princess Turandot)• Sergio Bertocchi (Emperor
Altoum)• Kurt Rydl / Carlo Del Bosco (Timur)•

NicolaMartinucci / Plácido Domingo /

Franco Bonisoli / ErmannoMauro (Calaf)•

Katia Ricciarelli / AdrianaMaliponte (Liù)•

Rolando Panerai / OrazioMori (Ping)•

Ernesto Gavazzi (Pang)• Florindo Andreolli (Pong)•

Franco De Grandis / Silvestro Sammaritano

(AMandarin)• Saverio Porzano

(The Prince of Persia)•Milena Pauli

(First Handmaid)•Mildela Armida D'Amico /

Luciana Rezzadore (Second Handmaid)

considered one of the most luxurious opera productions worldwide, His use of architectural elements created a majestic and grandiose setting that reflected the opulence and power of the Chinese imperial court. Large columns, structures, and stairs filled the stage, mesmerizing the eye, and precise historical documentation of the architectural and fashion elements of the era

created an iconic documentation of the magnificence of the production. Overall, His masterful use of architectural elements and attention to detail in set design have transformed his productions into immersive and unforgettable theatrical experiences.



figure 40 Opera turandot zeffirelli at arena di verona. <https://simpleopera.com/turandot/>

The integration of performance and presentation in the opera "Turandot" demonstrates Franco's precision and genius in directing the show, as all elements seamlessly interact to transport the audience to a dreamlike state.

His skill is evident in the harmonious interplay of the rich scenography, incorporating historical architectural elements and true-to-size pieces, royal imperial costumes, lighting, and music. These elements embody the language of opera in its most magnificent form, both visually and in their impact on the audience.

The scenography of this opera is among the richest and most stunning in its visual details and lavishness. The expansive Met theatre stage is sometimes filled with over a hundred artists, standing against towering trompe l'oeil golden backgrounds and a smoky gray-blue sky throughout the production. The production team moves swiftly on the stairs and floors, while the chorus members elegantly sway their silk white sleeves in a Beijing Opera style and flutter fans like captive doves in the stunning final scene of grandeur.



figure 41 Opera turandot zeffirelli at arena di verona. <https://theculturetraveler.org/>

Despite the primacy of the musical drama, the architectural sets, props, architectural details, and costumes never fail to captivate the audience's attention.

Umberto Fanni, the Artistic Director of the Royal Opera House, praises Franco Zeffirelli for his genius in combining imaginative set design with fluid movements that synchronize with the music. Zeffirelli's design for the opera *Turandot* is filled with astonishing visual details. In this opera, Puccini explores the Far East, as he did two decades earlier in *Madame Butterfly*. The allure of the Far East captivated Western European composers, writers, artists, and designers during the early 20th century. *Turandot* becomes a vivid canvas depicting a bygone era of China. Zeffirelli's production of this work can be described as turning fantasy into reality.

The *Turandot* production involves 250 performers from the Verona Opera, including musicians, singers, and actors. Additionally, 50 other individuals have been employed for secondary roles. The show showcases talented stars, including the 27-year-old rising star Andrea Battistoni, who will conduct the orchestra. Italian tenor Carlo Venter takes on the role

of Prince Cliff, and Swedish soprano Irene Theurin, hailed as the "Turandot of the world" by Britannia.com, also participates.



figure 42 <https://www.firenzemadeintuscany.com/> Piazza San Firenze,– FLORENCE

3.3.2 Analysis of Zeffirelli's film works

Franco Zeffirelli was as equally adept in the field of film as he was in opera, with a number of his movies achieving significant acclaim. His filmography spans genres and historical periods, but a few defining features characterize his works:

1. **Adaptation of Classic Literature:** Zeffirelli was known for adapting classic literature to the silver screen. Perhaps his most famous adaptation is his 1968 version of "Romeo and Juliet," which won Academy Awards for Best Cinematography and Best Costume Design. This film was ground breaking for casting age-appropriate actors in the roles of the teenage lovers, thus emphasizing the youthful tragedy at the heart of Shakespeare's play.

2. **Detailed Period Pieces:** Like his opera productions, Zeffirelli's films are notable for their detailed and meticulously recreated period settings. For instance, his 1981 film adaptation of "Endless Love" captures the social atmosphere and styles of the late 20th century.

3. **Visual Spectacle:** Zeffirelli's knack for grandeur and spectacle translated well into film. His 1977 mini-series "Jesus of Nazareth" was marked by an epic scale and visually arresting cinematography, presenting the life of Christ in a lavish and comprehensive fashion.

4. **Emotional Depth:** Zeffirelli's films, like his operas, delve deeply into the emotions and motivations of their characters. "The Taming of the Shrew" (1967), for instance, brings the sharp-tongued banter of Shakespeare's comedy to life, but also delves into the psychological complexity of its central characters, played by Elizabeth Taylor and Richard Burton.

5. **Operatic Sensibilities:** Zeffirelli's film works often bear the mark of his operatic background. They feature large casts, extravagant sets and costumes, and a heightened emotional and visual sensibility that reflects the grandeur of the operatic stage. This is especially noticeable in his 1982 film "La Traviata," an adaptation of the Verdi opera.

6. **Controversies:** Just as with his operas, Zeffirelli's films were not without their critics. Some argued that his emphasis on visual spectacle came at the expense of narrative coherence or depth of characterization. Despite these criticisms, however, Zeffirelli's films remain popular for their ability to bring classic stories to life with flair and emotional resonance.

Zeffirelli's film works stand as testament to his artistic versatility and vision. His adaptations of classic works, filled with visual spectacle and emotional depth, continue to influence filmmakers and resonate with audiences.

3.3.2.1 Cinema Film : ROMEO AND JULIET

Director Franco Zeffirelli 1968

Screenplay Franco Brusati·Masolino d'Amico and

Franco Zeffirelli· from the play by William Shakespeare

Music Nino Rota

Production design Renzo Mongiardino

Art direction Luciano Puccini

Costumes Danilo Donati

Cinematography Pasqualino De Santis

Film editing Reginald Mills

Thesis title
Appendices

Produced by Verona Produzione• Dino De Laurentiis
Cinematografica (Rome)• B.H.E.• Franco Zeffirelli
Production (London)
Cast LeonardWhiting (Romeo)• Olivia Hussey (Juliet)•
JohnMcEnery (Mercutio)•Milo O'Shea (Friar
Laurence)• Pat Heywood (The Nurse)• Robert Stephens
(The Prince of Verona)•Michael York (Tybalt)•
Bruce Robinson (Benvolio)• Paul Hardwick
(Lord Capulet)• Natasha Parry (Lady Capulet)•
Antonio Pierfederici (LordMontague)• Esmeralda
Ruspoli (LadyMontague)• Roberto Bisacco (Paris)•
Keith Skinner (Balthasar)• RichardWarwick (Gregory)•
Dyson Lovell (Sampson)• Ugo Barbone (Abraham)•
Roy Holder (Peter)• AldoMiranda (Friar John)• Dario
Tanzini (Page to Tybalt)• Laurence Olivier (Narrator)

"It was a 1968 film starring Leonard Whiting and Olivia Hussey in the titular roles. It was an instant hit not only with the audiences but also with the film critics. The late film critic Robert Ebert wrote, 'I think Franco Zeffirelli's Romeo and Juliet is the most exciting Shakespeare movie ever made.' One of the reasons for its success was due to the fact that the actors were young, as in the original version of Shakespeare in reality. Renata Adler of the New York Times wrote, when the film was first released, that the cast was 'as young and full of life as they ought to be.'

Although their families, Montague and Capulet, exchange hostility, they decide to marry in secret. Juliet's cousin calls Romeo to a duel, and blood will be shed, requiring Romeo's banishment and forcing Juliet to marry another man. But Brother Lawrence hatches an infernal plan to bring together the two young lovers... The most famous emotional story in the world of literature and cinema does not hide surprises in the Romeo and Juliet tape, as it is presented in a classic way, an innovation for his movie Romeo + Juliet, in which he mixed the Shakespearean text with modern decorations in a neighbourhood in the city of Verona, Italy.

These two new lovers of the most famous impossible love story in history interact with a lot of soft presence, romance, and innocence in front of Franco Zeffirelli's camera, who focused on showing their beauty by filming them with very close shots. The handsomeness of Leonard Whiting, the romanticism of his looks, and the innocence of Olivia Hussey, who seems just like an innocent child, melt the hearts of the teenagers who are the first audience for this movie."



*figure 43 Franco Zeffirelli's scene for his production of the cinema movie Romeo and Joliet .
exclusive Farnco Zeffirelli Complete Works book.*



*figure 44 Franco Zeffirelli's scene for his production of the cinema movie Romeo and Joliet .
exclusive Farnco Zeffirelli Complete Works book.*

About the movie:

The film won numerous awards uncontested in its field. Additionally, Zeffirelli's use of the musician Nino Rota, who had previously composed music for the movie "Spartacus," added remarkable artistic weight to the cinematic experience. While people were familiar with the story beforehand, they had never seen a world like the one presented in the film. The two lovers

were portrayed in a lavish manner, and the young actors quickly gained fame. Olivia Hussey¹³⁵, who played the role of Juliet, later portrayed the Virgin Mary in the movie "Jesus of Nazareth" in 1976, showcasing her versatility as an actress. Similarly, Leonardo Whiting¹³⁶ and John McEnery¹³⁷ went on to work in various European films.

The film achieved the highest revenues among international adaptations of Romeo and Juliet. The director's insightful vision in casting two new faces as the lovers, representing British culture in which the text is written, added a remarkable charm that complemented the genius and timelessness of the writing.

In the 1968 movie Romeo and Juliet, Zeffirelli intentionally cast two young newcomers as the young lovers, emphasizing the film's focus on youth. The actors portrayed their roles with youthfulness, yet managed to effectively convey the sensuality and tragedy of the story. The film faithfully followed the play by William Shakespeare, depicting love, passion, drama, and disappointment, evoking a wide range of emotions.

Olivia Hussey as Juliet:

Before starring in the movie "Romeo and Juliet," Olivia Hussey had been an unremarkable actress. However, her role in the film launched her cinematic career, and she went on to appear in more than thirty films.

Leonard Whiting as Romeo:

Leonard Whiting gained fame through his role in the movie "Romeo and Juliet" (1968). His portrayal of Romeo was widely acclaimed, and he received the Golden Globe Award for his excellent performance. Whiting's depiction of Romeo was so convincing that his image became synonymous with the character, even to this day.

¹³⁵ Olivia Hussey (born Olivia Osuna; 17 April 1951) is an English film, stage, and television actress. Her awards include a Golden Globe Award and a David di Donatello Award

¹³⁶ Leonard Whiting (born 30 June 1950) is a British semi-retired actor and singer best known for his teenage role as Romeo in Franco Zeffirelli's 1968 film version of *Romeo and Juliet*,^[1] a role which earned him the Golden Globe Award for New Star of the Year – Actor in 1969

¹³⁷ John McEnery (1 November 1943 – 12 April 2019) was an English actor and writer.



*figure 45 Franco Zeffirelli's sketch for his production of the cinema movie Romeo and Juliet .
exclusive Farnco Zeffirelli Complete Works book.*

3.3.2.2 Film analysis of Romeo and Juliet:

Film Components:

The film directed by Zeffirelli presents a unique context and style characterized by special features. Zeffirelli's style can be compared to that of Italian director Visconti, as both emphasize aesthetic cinema based on natural beauty, richness, and luxury to create visually pleasing and captivating experiences. In this film, Zeffirelli prioritizes the dramatic structure and heritage, focusing on the central event of boundless and passionate love and the obstacles faced by the protagonists in their pursuit of love. The film explores how conflicting forces and the resolution of the conflict shape the story.

Zeffirelli employs his distinct style previously seen in "The Taming of the Shrew," featuring filming in an old Italian castle with luxurious set designs. The filming location, the palace belonging to Cardinal Scipion from the sixteenth century, adds authenticity to the balcony scene. The costume designs and performances contribute to the overall credibility of the film, providing freshness and novelty to viewers familiar with the story.

The constituent scenes showcase the city of Verona in Italy, capturing the geography of the place. Through cinematic language and Zeffirelli's aesthetic approach, the cameras capture the

beauty of nature and the city, taking the audience on a journey to explore the opulent palaces, streets, mountains, and green plateaus of Verona. The outer space, including the locations used for filming, plays a crucial role in the film's success, presenting picturesque frames filled with elegance and charm. The film's visuals, grand decorations, beautiful costumes, and romantic music that complements the melodramatic story create a sense of authenticity.

Specific filming locations include:

- Balcony scene: Filmed in the Palazzo Borghese¹³⁸, constructed by Cardinal Borghese in the 16th century, located in Artena, 40 km southeast of Rome.
- Church interior scenes: Filmed in the Roman Basilica of San Pietro, located in Tuscany, specifically in the town of Tuscany, 90 km northwest of Rome.
- Cemetery scene: Also filmed in Tuscany.



figure 46 Palace scenes of the Capulets: in the Palazzo Piccolomini, built by Pope Pius II in the period from 1459 to 622, in the city of Pienza, in the province of Siena, www.italy.com

These diverse locations, combining natural and studio spaces, indoors and outdoors, day and night, contribute to the film's visual richness and realistic atmosphere. Notably, the Casa di

¹³⁸ Palazzo Borghese is a palace in Rome, Italy, the main seat of the Borghese family. It was nicknamed *il Cembalo* ("the harpsichord") due to its unusual trapezoidal groundplan

Giulietta house, dating back to the 13th century, allows visitors to witness a replica of the iconic balcony where Juliet stood, making it one of the most photographed balconies of the 20th century.

Scenes of swordplay were filmed in the ancient Umbrian city of Gubbio, adding an authentic touch to the film. Additionally, some scenes were shot in Montagnana, while street scenes were filmed in Pienza and on the backlot of Cinecitta in Rome.

Characters:

The actors' external appearances, including their clothing, physical features, behavior, and tone of voice, evoke the atmosphere of the fifteenth century in Europe. During this period, social classes played a significant role, and the film captures the class distinctions prevalent at that time. The importance of the actors' performances lies in their ability to portray their roles and establish relationships with each other based on well-documented historical traditions.

The cast members in the film were approximately the same age as the young lovers in Shakespeare's play. Olivia Hussey was 15 years old, while Leonard Whiting was 17. Zeffirelli deliberately selected them from a new generation of talented but relatively unknown actors. Their on-screen chemistry is palpable, transcending their varying careers.

Costumes and their symbolic and aesthetic significance in the film:

The film's costumes, designed by Danilo Donati¹³⁹, contribute to its realism. The costumes not only align well with Shakespeare's text and the setting of Verona during the Renaissance but also pay attention to intricate details and the symbolic connotations of each color. Each color has its own purpose, occasion, and associations, carefully considered to match the characters' traits and societal roles. Some costumes are designed for nighttime scenes, while others are suitable for daytime. Society is divided into categories, each characterized by specific colors and styles.

¹³⁹ Danilo Donati (6 April 1926 - 1 December 2001) was an Italian costume designer and production designer. He won the Academy Award for Best Costume Design twice: the first time for his work in *Romeo and Juliet* (1968)

The costumes work in harmony with lighting, set decoration, and makeup to bring the characters to life. Through artistic creation, the film combines historical documentation and deep understanding to portray realistic characters as they were in their respective eras. The film draws upon real historical records, literature, customs, and traditions passed down through generations, intertwining reality and historical accuracy.



figure 47 A picture of the costumes designed by Zeffirelli for Romeo and Juliet,

The symbolism in the costumes creates transformative effects in the portrayal of events, emphasizing the importance of using costumes and their connotations to engage the audience and convey meaning. The careful attention to symbols and their utilization in costume design helps enhance the understanding of the material presented.

Romeo's attire represents the historical context of the people during that time, particularly reflecting the customary clothing of the aristocracy. As a member of a noble family, Romeo's clothing is intricately designed based on extensive research conducted by Zeffirelli and his team to accurately depict the era. The colors and designs vary according to the characters' personalities and social class. The nobles wear soft, brightly colored fabrics, while the ladies' dresses feature an abundance of royal red color, embroidery, gilding, and luxurious accessories typical of the period.



figure 48 Franco Zeffirelli's sketch for his production of the opera Aida . exclusive Farnco Zeffirelli Complete Works book.

Weapons such as swords, daggers, and accessories are also meticulously recreated, adhering to historical references and records. The horses, chariots, and their decorations, as well as the streets and furnishings depicted in the film, are all based on thorough research. Zeffirelli's attention to detail and his pursuit of perfection contribute to the film becoming a reliable reference for that era.

Lighting plays a significant role in the film's scenic sequences, with colors being vibrant and pleasant. Light is carefully utilized, even in scenes set at night, to ensure visibility and create visual interest. For instance, the famous balcony scene begins at night and gradually transitions to the first light of day, showcasing a new style of visual storytelling by Zeffirelli and his team. The use of light and its manipulation enhances the narrative and contributes to the overall aesthetic appeal of the film.

Music and Parchment:

Zeffirelli incorporates pieces of music from the fifteenth and sixteenth centuries, most notably in the ball scene, where the Moresca dance, a popular dance style in Italy, Spain, and France during the fifteenth century, is featured. Zeffirelli, known for his attention to detail, skillfully utilizes this music to enhance the beauty of the dance sequences.

The soundtrack for the film was composed by renowned composer Nino Rota¹⁴⁰, who was prominent in Italy during the 1960s and composed music for many important and famous films of that time. Rota's music has a significant impact on adding romance to the moments when the two lovers meet and deep sadness during poignant scenes. His compositions accompany the characters' emotional journeys, evoking feelings that fluctuate between sadness and joy as the dramatic moments unfold on the screen. The music he composed for the film replicates the classics of that era, further contributing to the impression of a true Renaissance in Ferrone. The music, combined with the costumes, creates an immersive atmosphere.



figure 49 Franco Zeffirelli's sketch for his production of the opera Aida . exclusive Farnco Zeffirelli Complete Works book.

Pivotal Sequences:

This movie consists of various shots that come together to form scenes, and these scenes, in turn, make up sequences. The role and importance of each sequence differ depending on its significance in the overall narrative structure. The opening credits, for example, play a pivotal role in expanding the film's world, while sequences of presentation and closing also hold

¹⁴⁰ Giovanni Rota Rinaldi (3 December 1911 – 10 April 1979),^[1] better known as Nino Rota (IPA: [ˈniːno]), was an Italian composer, pianist, conductor and academic who is best known for his film scores, notably for the films of Federico Fellini and Luchino Visconti. He also composed the music for two of Franco Zeffirelli's Shakespeare films,

importance. The moments when the main characters appear on the screen are carefully observed, as they contribute significantly to the story.

Film Contexts:

Juliet's reactions may appear exaggerated, especially during the famous balcony scene or her interactions with the priest after returning to Paris, as well as in certain dialogues with her mother. Romeo, on the other hand, expresses adoring looks filled with love and desire. The chemistry between Romeo and the lead actress is evident, portraying the purity and innocence of love. Examples of this can be seen in the ball scene or in the sequence of shots in the church where Romeo watches Juliet, smiling and displaying affection. Zeffirelli's casting of young actors around the same age as the characters in the tragic story adds a sense of realism to the on-screen portrayal, enhancing the film's appeal and highlighting the director's genius.



figure 50 Franco Zeffirelli's sketch for his production of the cinema movie Romeo and Joliet . exclusive Farnco Zeffirelli Complete Works book.

The composition and placement of images within the frame primarily focus on organizing visual elements at the center of the screen, avoiding the margins or external areas. The camera's position and angle align with the characters' perspectives, offering an objective viewpoint. The

camera remains stable and follows the actors' movements within the space, emphasizing the importance of set design and spatial relationships during filming.

Symbolism in colors and the quality of lighting contribute to the atmosphere of the shots. For instance, lighting sources are subtly concealed rather than prominent, concentrated in specific areas to create contrasting shadows and light, evoking specific feelings and sensations. Timing and rhythm, referring to the duration of shots, are carefully considered. Shot durations are slightly longer to allow for the delivery of poetic scenes to the audience, creating a sense of immersion.

:Film Production Cost 1966

Budget	\$850.000
Box office	\$39.000.000

Academy Awards ("Oscars")

Best Picture (Anthony Havelock-Allan· John Brabourne) – Nominated

Best Director (Franco Zeffirelli) – Nominated

Best Cinematography (Pasqualino De Santis) – Won

Best Costume Design (Danilo Donati) – Won

Golden Globe Awards:

English-Language Foreign Film – Won

Best Director (Franco Zeffirelli) – Nominated

New Star of the Year – Actor (Leonard Whiting) – Won

New Star of the Year – Actress (Olivia Hussey) – Won

Best Original Score (Nino Rota) – Nominated

BAFTA Awards:

Best Direction (Franco Zeffirelli) – Nominated

Best Actor in a Supporting Role (John McEnery) – Nominated

Best Actress in a Supporting Role (Pat Heywood) – Nominated

Thesis title
Appendices

Best Film Music (Nino Rota) – Nominated

Best Production Design (Renzo Mongiardino) – Nominated

Best Costume Design (Danilo Donati) – Won

Best Editing (Reginald Mills) – Nominated

‘Zeffirelli’s Romeo.Melodrama in lavish style’

The Times, 26May 1967

The leading roles in Franco Zeffirelli’s new film version of Romeo and Juliet have gone to two young English players, Olivia Hussey and Leonard Whiting. She is 15 and he 16, but both have had some acting experience. This will be the first big chance for both of them.

Shooting of the film is due to start in Rome early next month.

cinema you have to be more real than real,’ he says. Mr Zeffirelli believes, ‘though,’ that the roles need players with some acting experience, and he never considered casting non-professionals.

Both players were required to look believably ‘Italian’, since Mr Zeffirelli sees the lovers as Italian characters.

The film will be shot as much as possible in the open air on location in central Italy and in a large open-air set at Cinecittà. At present Mr Zeffirelli thinks it will be ‘the opposite of The Taming of the Shrew – direct, simple, realistic.’

The Times, Victoria Mather, ‘Zeffirelli’s Romeo.Melodrama in lavish style’, 26May 1967

3.3.2.3 Cinema Film : JESUS OF NAZARETH

Director Franco Zeffirelli 1977

Assistant director Pippo Pisciotto

Screenplay Anthony Burgess, Suso Cecchi d’Amico,

Franco Zeffirelli

Music Maurice Jarre

Production design Gianni Quaranta

Costumes Marcel Escoffier, Enrico Sabbatini

Cinematography Armando Nannuzzi, David Watkin

Film editing Reginald Mills

Produced by Vincenzo Labella for RAI Radiotelevisione

Italiana, I.T.C. (London)

Cast Robert Powell (Jesus Christ), Anne Bancroft

(Mary Magdalene), Ernest Borgnine (The Centurion),

Claudia Cardinale (The Adulteress), Valentina Cortese

(Herodias), James Farentino (Simon Peter),

James Earl Jones (Balthazar), Stacy Keach (Barabbas),

Tony Lo Bianco (Quintilius), James Mason (Joseph of Arimathea), Ian McShane (Judas Iscariot), Laurence Olivier (Nicodemus), Donald Pleasence (Melchior), Christopher Plummer (Herod Antipas), Anthony Quinn (Caiaphas), Fernando Rey (Gaspar), Ralph Richardson (Simeon), Rod Steiger (Pontius Pilate), Peter Ustinov (Herod the Great), Michael York (John the Baptist), Olivia Hussey (Virgin Mary), Cyril Cusack (Yehuda the Rabbi), Ian Holm (Zerah), Yorgo Voyagis (Joseph), Ian Bannen (Amos), Marina Berti (Elizabeth), Regina Bianchi (Anne), Maria Carta (Martha), Lee Montague (Habbukuk), Isabel Mestres (Salome)

This epic television series first aired on NBC in 1977 and is arguably the best filmed depiction of the life of Christ. Director Zeffirelli skillfully avoided the excesses commonly seen in 1950s biblical epics, instead opting for a more rugged and realistic look, in contrast to the grandiose spectacle associated with films like "The Ten Commandments" or "Ben-Hur."

"Jesus of Nazareth" (Italian: "Gesù di Nazareth") is a 1977 British-Italian television series directed by Franco Zeffirelli. It was co-written by Zeffirelli, Anthony Burgess, and Suso Cecchi d'Amico¹⁴¹. The series chronicles the birth, life, ministry, crucifixion, and resurrection of Jesus. Robert Powell portrays Jesus, and the star-studded cast includes well-known American and European actors, with eight of them having won or eventually winning Academy Awards:

¹⁴¹ Suso Cecchi D'Amico (21 July 1914 – 31 July 2010) was an Italian screenwriter and actress. She won the 1980 David di Donatello Award for lifetime career. She worked with virtually all of the most celebrated post-war Italian film directors, and wrote or co-wrote many award-winning films—among them

Anne Bancroft¹⁴², Ernest Borgnine¹⁴³, Laurence Olivier¹⁴⁴, Christopher Plummer¹⁴⁵, Anthony Quinn¹⁴⁶, Rod Steiger¹⁴⁷, James Earl Jones¹⁴⁸, and Peter Ustinov¹⁴⁹.

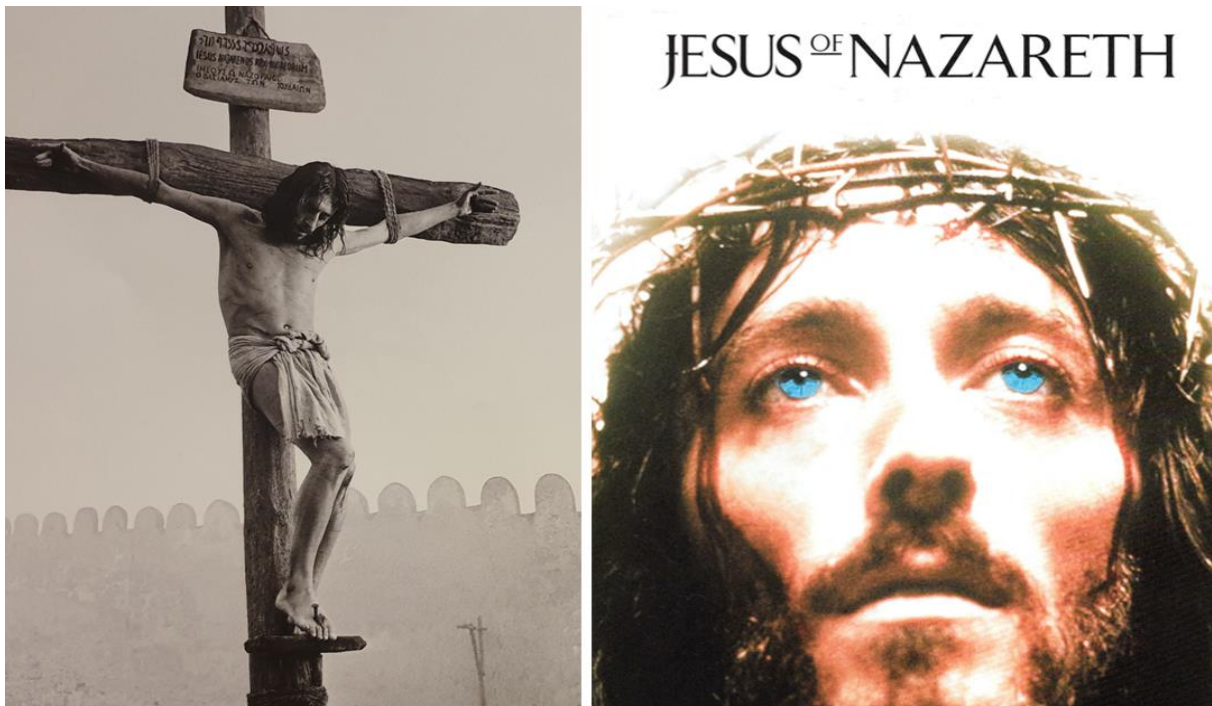


figure 51 Famous scene from the cinema movie JESUS OF NAZARETH. Farnco Zeffirelli Complete Works book.

This film presents the life of Jesus Christ without any profanity, delving into the lives of Mary, Joseph, and Jesus with intelligence and depth surpassing other films. It is beautifully crafted, remaining faithful to the Bible, and Christians can find no objections to its narrative. "Jesus of

¹⁴² Anne Bancroft (born Anna Maria Louisa Italiano; (September 17, 1931 – June 6, 2005) was an American actress

¹⁴³ Ernest Borgnine (January 24, 1917 – July 8, 2012) was an American actor whose career spanned over six decades.

¹⁴⁴ Laurence Kerr Olivier, Baron Olivier (22 May 1907 – 11 July 1989), was an English actor and director who, along with his contemporaries Ralph Richardson and John Gielgud, was one of a trio of male actors who dominated the British stage of the mid-20th century.

¹⁴⁵ Arthur Christopher Orme Plummer CC (December 13, 1929 – February 5, 2021) was a Canadian actor. His career spanned seven decades, gaining him recognition for his performances in film, stage, and television. He received multiple accolades, including an Academy Award

¹⁴⁶ Manuel Antonio Rodolfo Quinn Oaxaca (April 21, 1915 – June 3, 2001), better known by his stage name Anthony Quinn, was an American actor.

¹⁴⁷ Rodney Stephen Steiger (*[/ˈstɑːrɡər/](#)*; April 14, 1925 – July 9, 2002) was an American actor, noted for his portrayal of offbeat, often volatile and crazed characters. Ranked as "one of Hollywood's most charismatic and dynamic stars

¹⁴⁸ James Earl Jones (born January 17, 1931) is an American actor. He has been described as "one of America's most distinguished and versatile" actors for his performances on stage and screen, and "one of the greatest actors in American history

¹⁴⁹ Sir Peter Alexander Ustinov (born Peter Alexander Freiherr von Ustinov ; 16 April 1921 – 28 March 2004) was a British actor, filmmaker, and writer

"Nazareth" is one of the first films to portray the story of Christ in a highly realistic manner, showcasing Zeffirelli's distinctive style.

The movie includes touching scenes, such as Jesus raising Lazarus from the dead, healing a blind man with mud, and Mary Magdalene washing Jesus' feet with her hair. The depiction of the fish and loaves, the casting out of a possessed man by a demon, and the Last Supper scene also bring the film to life.

The scene in "Jesus of Nazareth" where Jesus raises Lazarus from the dead is particularly touching. It showcases Jesus' divine power and compassion, bringing a sense of awe and wonder to the audience. Another powerful moment is when Jesus tells a soldier, "Go home, your son is well." This scene highlights Jesus' ability to heal from a distance, emphasizing his miraculous nature.



figure 52 Famous scene from the cinema movie JESUS OF NAZARETH. Franco Zeffirelli Complete Works book.

In addition, the film beautifully portrays the scene where Jesus heals a blind man using mud. This moment captures the transformative power of Jesus' touch and his ability to bring light and sight to those in darkness. Equally captivating is the scene of Mary Magdalene washing Jesus' feet with her hair, which exemplifies devotion, humility, and love.

Furthermore, the depiction of the fish and loaves demonstrates Jesus' ability to multiply food, providing sustenance to a multitude of people. This scene showcases both Jesus' compassion for the hungry and his divine power to perform miracles. Additionally, the portrayal of a man possessed by a demon and Jesus' subsequent casting out of the demon creates a sense of spiritual warfare and showcases Jesus' authority over evil forces.

Lastly, the scene of the Last Supper captures the solemnity and significance of the event. It portrays the deep bond between Jesus and his disciples as they share their final meal together before his crucifixion. This pivotal moment sets the stage for the dramatic events that follow.

Throughout "Jesus of Nazareth," Zeffirelli's directorial prowess shines, bringing these powerful and emotionally charged scenes to life. The combination of his realistic approach, the exceptional performances of the cast, and the film's adherence to biblical narratives make it a compelling and reverent portrayal of the life of Jesus Christ.

The architectural elements of scenography in "Jesus of Nazareth" contribute significantly to the visual storytelling and immersive experience of the film. Director Zeffirelli pays meticulous attention to detail in creating authentic and historically accurate settings that transport viewers to the time and place of Jesus' life.

The film showcases various architectural styles and structures that reflect the biblical era. The use of ancient Middle Eastern architectural motifs and designs creates a sense of authenticity and cultural context. From the bustling streets of Jerusalem to the serene landscapes of Galilee, each location is carefully crafted to evoke a specific atmosphere and enhance the narrative.

The features stunning recreations of historical sites such as the Temple in Jerusalem, which serves as a pivotal setting in several key scenes. The grandeur and intricate detailing of the Temple's architecture help to emphasize its significance as a central place of worship and as a backdrop for pivotal moments in Jesus' life and ministry.

Additionally, the film highlights the architecture of houses, marketplaces, and other public spaces, portraying the daily life and cultural milieu of the time. The attention to architectural details, such as the use of stone, wood, and other materials, adds a layer of authenticity to the film's visual representation.

Moreover, the interior sets, such as the Upper Room where the Last Supper takes place, are meticulously designed to reflect the historical context and significance of the events being portrayed. The use of architectural elements, such as arches, columns, and symbolic motifs, helps to create a sense of reverence and spirituality in these sacred spaces.

Zeffirelli's commitment to historical accuracy extends beyond the physical structures themselves. The use of lighting, colour palettes, and textures further enhances the architectural elements, evoking the ambience of the era and enriching the overall cinematic experience.

the architectural elements of scenography in "Jesus of Nazareth" contribute to the film's authenticity and immersion, transporting viewers to the biblical world and enhancing their understanding of the historical context in which the life of Jesus unfolded. Through meticulous attention to detail and the creation of visually stunning sets, Zeffirelli brings to life the architectural grandeur and cultural backdrop of the time, adding depth and resonance to the storytelling.

Title: "Jesus of Nazareth: Zeffirelli's Captivating Scenography and Architectural Brilliance"

Introduction:

"Jesus of Nazareth," directed by Franco Zeffirelli, is a monumental cinematic portrayal of the life of Jesus Christ. Released in 1977, this epic production captivated audiences worldwide with its immersive storytelling and breath-taking visuals. Zeffirelli's exceptional use of scenography, particularly his incorporation of architectural elements, played a pivotal role in creating a visually stunning and emotionally resonant experience. This article explores the film's reception among viewers, highlighting Zeffirelli's masterful scenography and the profound impact of architectural elements in capturing the essence of the biblical narrative.

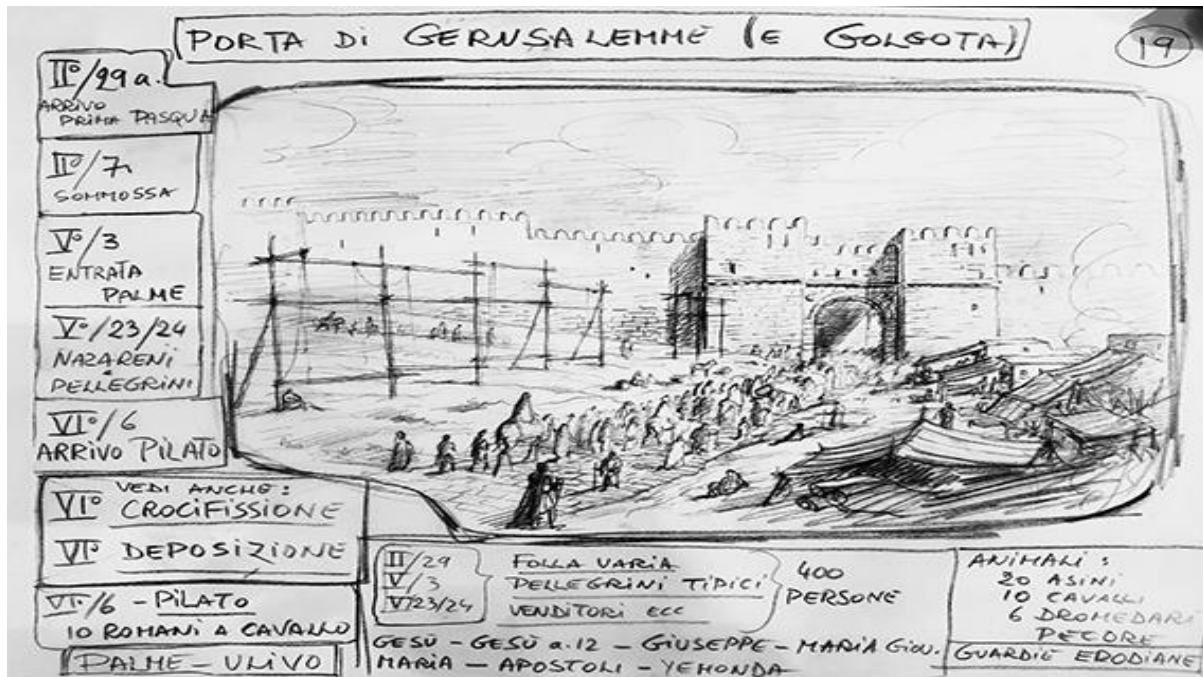


figure 53 Franco Zeffirelli's sketch for his production of the cinema movie JESUS OF NAZARETH. exclusive Farnco Zeffirelli Complete Works book.

1. The Film's Reception and Impact:

"Jesus of Nazareth" received widespread acclaim and left an indelible mark on audiences. Zeffirelli's meticulous attention to detail, combined with a heartfelt and faithful retelling of the biblical story, garnered immense praise. Viewers were enthralled by the film's authenticity and the emotional depth with which Zeffirelli presented the life and teachings of Jesus Christ. The film's reverent approach and the director's commitment to historical accuracy resonated with both religious and secular audiences, establishing "Jesus of Nazareth" as a timeless cinematic masterpiece.

2. Zeffirelli's Scenography and Architectural Elements:

Zeffirelli's scenography in "Jesus of Nazareth" stands as a testament to his genius as a filmmaker. His expert use of architectural elements seamlessly transports viewers into the ancient world, enhancing the narrative and evoking a profound sense of time and place.

a) Authenticity and Historical Accuracy:

Zeffirelli's commitment to historical accuracy is evident in his meticulous recreation of architectural settings. The film showcases ancient cities, temples, palaces, and humble dwellings, each designed with scrupulous attention to detail. Through these architectural representations, Zeffirelli brings the audience closer to the world of Jesus, making the narrative more relatable and believable.

b) Symbolic Spaces:

Architectural elements in "Jesus of Nazareth" serve as symbolic representations, mirroring the themes and messages conveyed in the biblical story. For instance, the use of grandiose temples and palaces juxtaposed with modest and humble dwellings highlights the stark contrast between worldly power and the humble nature of Jesus' teachings. This contrast adds depth to the narrative and reinforces the central themes of humility, compassion, and spiritual awakening.

c) Enhancing Emotional Impact:

Zeffirelli's mastery lies in his ability to infuse architectural elements with emotional resonance. The dramatic use of light, shadows, and spatial composition within these settings helps convey the emotional journey of the characters. From the serene landscapes to the poignant scenes within ancient structures, Zeffirelli's scenography amplifies the emotional impact of key moments in the story, drawing viewers deeper into the narrative.

3. Analysis of Zeffirelli's Use of Architectural Elements in "Jesus of Nazareth":

Zeffirelli's use of architectural elements extends beyond mere set design, transforming them into essential components of the storytelling process.

a) Cinematic Language:

Architectural elements become part of Zeffirelli's cinematic language, enabling him to communicate ideas and emotions visually. The grandeur of ancient structures conveys the awe-inspiring nature of the divine, while the simplicity of rustic settings reflects the humility and authenticity of Jesus' teachings.

b) Historical Context and Realism:

By meticulously recreating architectural settings, Zeffirelli transports viewers to the historical context of Jesus' life. The architectural accuracy creates a heightened sense of realism, fostering a deeper connection between the audience and the characters.

c) Spatial Composition:

Zeffirelli's use of spatial composition within architectural settings in "Jesus of Nazareth" is masterful. The arrangement of characters within these spaces enhances the narrative dynamics and reinforces the relationships between individuals. Whether it is the Last Supper in an intimate upper room or the crucifixion scene on Golgotha¹⁵⁰, Zeffirelli's deliberate use of architectural elements and spatial composition heightens the dramatic impact, intensifying the emotional resonance of each moment.

d) Sacred and Profane Dichotomy:

Zeffirelli skillfully employs architectural elements to depict the contrast between sacred and profane realms. The opulence of religious structures and the solemnity of sacred spaces stand in stark contrast to the chaotic and mundane settings of everyday life. This dichotomy not only emphasizes the divinity of Jesus' teachings but also accentuates the transformative power of his message within the context of a flawed and turbulent world.

In conclusion, "Jesus of Nazareth" showcases Franco Zeffirelli's artistic brilliance in incorporating architectural elements into his scenography. The film's remarkable reception by audiences can be attributed, in part, to Zeffirelli's attention to detail and his ability to bring the biblical narrative to life through authentic and visually striking architectural settings. By infusing these spaces with symbolic meaning and emotional resonance, Zeffirelli created an immersive cinematic experience that continues to captivate viewers to this day. His use of architectural elements as a cinematic language, in-depth historical research, spatial composition, and the portrayal of the sacred and profane dichotomy exemplify his mastery in creating a visually stunning and emotionally evocative depiction of the life of Jesus Christ in "Jesus of Nazareth." settings in "Jesus of Nazareth" is masterful. The arrangement of characters within these spaces enhances the narrative dynamics and reinforces the relationships between

¹⁵⁰ Golgotha: Calvary (Latin: *Calvariae* or *Calvariae locus*) was a site immediately outside Jerusalem's walls where Jesus was crucified

individuals. Whether it is the Last Supper in an intimate upper room or the crucifixion scene on Golgotha, Zeffirelli's deliberate use of architectural elements and spatial composition heightens the dramatic impact, intensifying the emotional resonance of each moment.

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Awards and nominations:

-Jesus of Nazareth received an Emmy Award¹⁵¹ nomination for Outstanding Special Drama. Additionally, James Farentino¹⁵², who portrayed the apostle Peter, received a nomination for Outstanding Performance by a Supporting Actor in a Drama Special.

-The miniseries was nominated for six British Academy Television Awards: Best Actor, Best Cameraman, Best Single Television Play, Best Editor, Best Costume Design and Best Sound. It won none.

-Jesus of Nazareth won awards for Best Cinematography to Armando Nannuzzi, Best Costume Design to Lucia Mirisola and Best Production Design, to Mirisola again, from the Italian National Syndicate of Film Journalists.

¹⁵¹ The Emmy Awards, or Emmys, are an extensive range of awards for artistic and technical merit for the American and international television industry.

¹⁵² James Farentino (February 24, 1938 – January 24, 2012) was an American actor. He appeared in nearly 100 television, film, and stage roles, among them *The Final Countdown*, *Jesus of Nazareth*, and *Dynasty*.

3.3.2.4 FILM BROTHER SUN, SISTER MOON

[Fratello sole, sorella luna]

1972

Director Franco Zeffirelli

Story and screenplay Suso Cecchi d'Amico, Lina Wertmüller,
Franco Zeffirelli, Eugene Walter

Dialogue Masolino d'Amico, Kenneth Ross

Music Riz Ortolani, Donovan

Production design Renzo Mongiardino

Costumes Danilo Donati

Cinematography Ennio Guarnieri

Film editing Reginald Mills, John Ruston

Produced by Luciano Perugia for Euro International Film (Rome),
Vic Film (London)

Cast Graham Faulkner (Francesco / St Francis of Assisi),
Judi Bowker (Clare), Leigh Lawson (Bernardo), Kenneth Cranham
(Paolo), Lee Montague (Pietro Di Bernardone), Valentina Cortese
(Pica Di Bernardone), Alec Guinness (Pope Innocent III),
Michael Feast (Silvestro), Nicholas Willatt (Giocondo),
John Sharp (Bishop Guido), Adolfo Celi (Consul),
Francesco Guerrieri (Deodato), Alfredo Bianchini, Edmondo Tieghi

Franco Zeffirelli, in 'Thus spoke Zeffirelli' by

Fabrizio Zampa

Il Messaggero, 15 January 1972

Original Italian title: 'Così parlò Zeffirelli'

This film is a sort of detailed re-examination of the human condition, of what really matters in life, beyond the [power] structures and factions. In fact, my film dramatizes the struggle between two powers, the State on the one hand and the Church on the other (manipulating the interests of the middle classes and the capitalists). And caught in the young man, who starts telling it how it really is... The reason I decided to make a film promoting Christianity is because I thought that the time was right to tackle a big issue, one that – until now – has never been handled well. My film expresses this has never been handled well. My film expresses this has never been handled well. My film expresses this has never been handled well. My film expresses this very clearly, and I don't think that the church will very clearly, and I don't think

that the church will like it very much because it is extremely critical of the ecclesiastical establishment. [...]



figure 54 <https://medieval.olemiss.edu> -1972 /FILM BROTHER SUN, SISTER MOON..

St. Francis of Assisi was an extraordinarily complex and difficult figure whose effect on his contemporary society was electrifying. Even today, many people are moved by his visionary message of universal toleration. Twelfth-century Italy had an exceptionally grim and regimented society, but the barefoot monk from Assisi undoubtedly had the courage that comes from deep faith and was able to transcend the oppressiveness of the time. In this Italian/Britishproduced film, director Franco Zeffirelli attempts to bring his vision of this great man to the screen. The contemporary (1970s) example of the hippie movement contributed a great deal to the style in which the story is told. The musical score, using ancient Italian melodies, was arranged by Donovan. The film is visually beautiful in a way which tends to minimize the squalor of the times. As the movie begins, Francis (Graham Faulkner) is the son of wealthy merchants, and enjoys his share of wine, women and song without serious thought. When war and disease devastate his neighborhood, Francis undergoes an anguished transformation which culminates in his appearing before the Local bishop and removing his

clothes to renounce his previous life and family before dedicating himself to God. The culminating dramatic moment is Francis' appearance before Pope Innocent III (Sir Alec Guinness), to make his case for an independent religious order under new rules.

"Brother Sun, Sister Moon," directed by Franco Zeffirelli, is a cinematic gem that delves into the life of Saint Francis of Assisi. Zeffirelli, renowned for his exceptional work in theater, made a remarkable transition to film in 1966 with this production. The movie garnered significant praise for its captivating storytelling, artistic cinematography, and Zeffirelli's masterful use of scenography. This article examines the film's reception among viewers and delves into Zeffirelli's expertise in incorporating architectural elements into his scenography, which played a major role in enhancing the film's visual impact.

1. The Film's Reception and Impact:

"Brother Sun, Sister Moon" received widespread acclaim from audiences and critics alike. Zeffirelli's cinematic portrayal of Saint Francis resonated with viewers due to its timeless themes and poignant exploration of spirituality. The film's ability to capture the essence of Saint Francis' transformation and his devotion to a life of simplicity and compassion struck a chord with audiences, who found relevance in the materialistic society of their time. Zeffirelli's skilled direction and attention to detail created a powerful and emotionally engaging cinematic experience.

2. Zeffirelli's Scenography and Architectural Elements:

A standout aspect of "Brother Sun, Sister Moon" is Zeffirelli's meticulous use of scenography, particularly his incorporation of architectural elements. Throughout the film, Zeffirelli masterfully crafts scenes that transport viewers into the world of Saint Francis, using architectural settings to evoke a sense of time and place.

a) Symbolic Spaces:

Zeffirelli skillfully utilizes architectural elements to symbolize Saint Francis' spiritual journey. The dilapidated ruins and neglected churches represent the materialistic and spiritually bankrupt society in which Francis lived. As the story progresses, Zeffirelli transforms these spaces, mirroring Francis' personal transformation. Gradually, the architectural settings evolve

to reflect a renewed sense of spirituality, featuring vibrant monastic communities and serene natural landscapes.

b) Contrast and Visual Impact:

Zeffirelli employs architectural contrast to emphasize the dichotomy between worldly possessions and spiritual enlightenment. The opulence of the rich and powerful is juxtaposed with the humble dwellings of Saint Francis and his followers. By highlighting these disparities, Zeffirelli underscores the central theme of renunciation and the pursuit of inner peace.

c) Architectural Symbolism:

Architectural elements also serve as symbolic representations of spiritual concepts. The churches and cathedrals, with their soaring arches and celestial light, represent the divine realm and the transcendence of earthly matters. Zeffirelli's meticulous attention to detail in the design and construction of these spaces immerses viewers in the spiritual essence of Saint Francis' world.

3. Analysis of Zeffirelli's Use of Architectural Elements in "Brother Sun, Sister Moon":

Zeffirelli's incorporation of architectural elements goes beyond mere set design. It becomes a character in itself, shaping the narrative and evoking emotional responses from the audience.

a) Cinematic Language:

Zeffirelli's use of architectural elements as part of his cinematic language demonstrates his ability to communicate ideas and emotions visually. The grandeur and majesty of architectural structures evoke a sense of awe and spirituality, capturing the essence of Saint Francis' spiritual journey.

b) Visual Symbolism:

Architectural symbolism in "Brother Sun, Sister Moon" extends beyond aesthetics. The juxtaposition of towering buildings and crumbling ruins emphasizes the transience of material wealth and the enduring power of spiritual enlightenment.

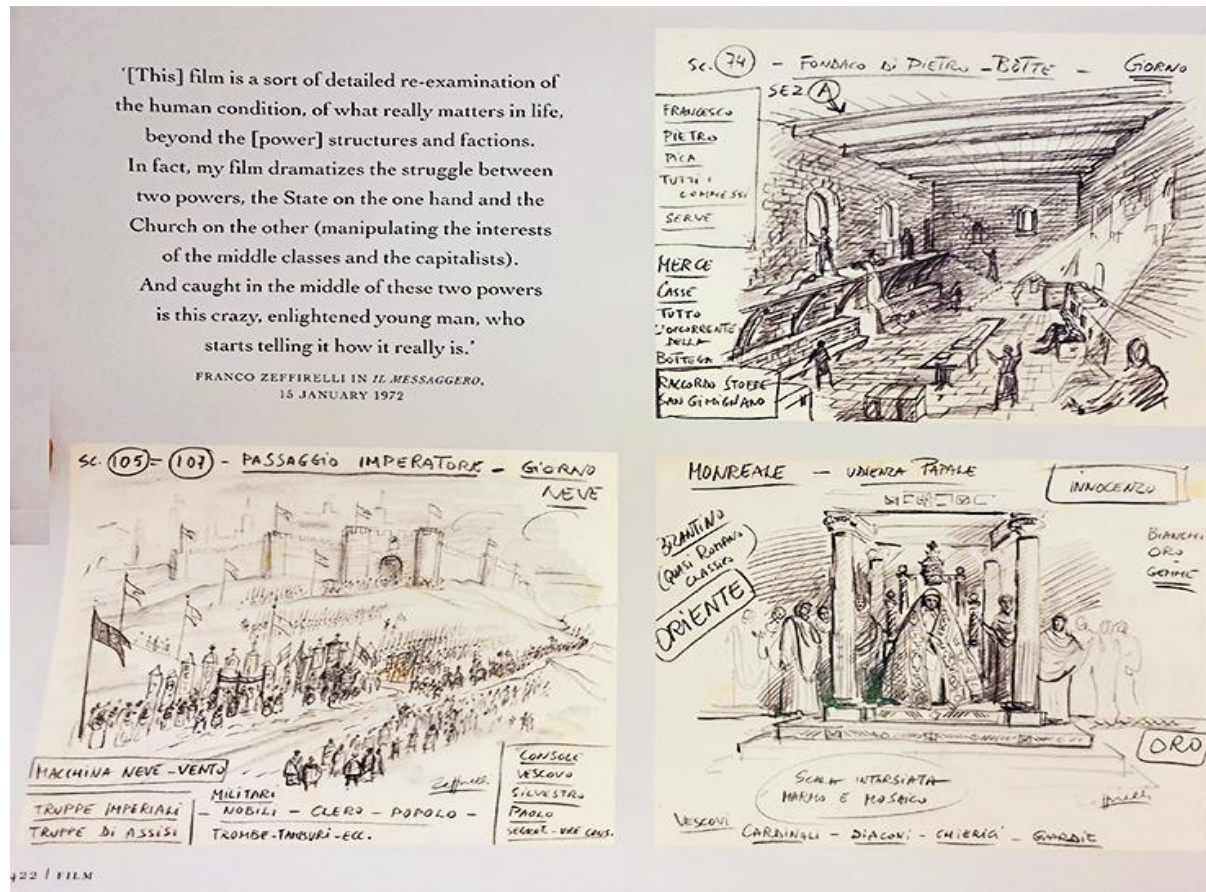
c) Emotional Impact:



55 Franco Zeffirelli's sketch for his production of the cinema production *BROTHER SUN, SISTER MOON*. exclusive Farnco Zeffirelli Complete Works book.

Zeffirelli's choice of architectural settings in "Jesus of Nazareth" is masterful. The arrangement of characters within these spaces enhances the narrative dynamics and reinforces the relationships between individuals. Whether it is the Last Supper in an intimate upper room or the crucifixion scene on Golgotha, Zeffirelli's deliberate use of architectural elements and spatial composition heightens the dramatic impact, intensifying the emotional resonance of each moment.

d) Sacred and Profane Dichotomy:



56 Franco Zeffirelli's sketch for his production of the cinema production *BROTHER SUN, SISTER MOON*. exclusive Farnco Zeffirelli Complete Works book.

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In conclusion, "Jesus of Nazareth" showcases Franco Zeffirelli's artistic brilliance in incorporating architectural elements into his scenography. The film's remarkable reception by audiences can be attributed, in part, to Zeffirelli's attention to detail and his ability to bring the biblical narrative to life through authentic and visually striking architectural settings. By infusing these spaces with symbolic meaning and emotional resonance, Zeffirelli created an immersive cinematic experience that continues to captivate viewers to this day. His use of architectural elements as a cinematic language, in-depth historical research, spatial composition, and the portrayal of the sacred and profane dichotomy exemplify his mastery in

creating a visually stunning and emotionally evocative depiction of the life of Jesus Christ in "Jesus of Nazareth."

3.4 Overview of Franco Zeffirelli's scenography in opera and cinema

Franco Zeffirelli's innovative and visually striking scenography has left a lasting impression on the worlds of opera and cinema. Renowned for his opulent productions, attention to historical accuracy, and emotionally charged visual storytelling, Zeffirelli's work continues to captivate audiences across genres and mediums. This overview will delve into the distinctive characteristics of his scenography in both opera and film, highlighting key productions and collaborations that have contributed to his enduring legacy. Through an examination of Zeffirelli's artistic approach and its impact on contemporary theatre and film, we will gain a deeper understanding of the power and versatility of scenography as an integral element of the performing arts.

1. Signature Aesthetic in Opera:

Franco Zeffirelli's distinct approach to scenography is characterized by lavish productions, historical accuracy, and an unwavering commitment to visual storytelling (Fisher, 2010). In the realm of opera, Zeffirelli's scenography is marked by his ability to create immersive environments that draw audiences into the emotional heart of the narrative. His productions often feature grandiose sets, meticulously detailed costumes, and striking visual effects, resulting in a highly memorable and evocative theatrical experience (Hunt, 2015).

2. Transformative Staging Techniques:

In addition to his sumptuous visual aesthetic, Zeffirelli's scenography in opera is distinguished by his innovative use of transformative staging techniques. He frequently employs elaborate set changes, rotating stages, and moving platforms to create a fluid and dynamic sense of space, which heightens the dramatic impact of the performance (Fisher, 2010).

These techniques allow for seamless transitions between scenes and enable the audience to be fully immersed in the world of the opera.

3. Collaborations with Composers:

Zeffirelli's scenographic vision in opera is often closely aligned with the intentions of the composer, thanks to his long-standing professional relationships with prominent figures in the world of music. Notably, Zeffirelli collaborated with Giuseppe Verdi on numerous

productions, such as the 1963 staging of "Falstaff"¹⁵³ at the Metropolitan Opera (Fisher, 2010). This close partnership allowed Zeffirelli to create scenography that resonated with the composer's musical language and enhanced the overall coherence and impact of the production.

4. *Iconic Opera Productions:*

Throughout his career, Zeffirelli directed and designed a number of iconic opera productions that showcased his unique scenographic approach. One of his most celebrated works is the 1987 production of Puccini's "Turandot"¹⁵⁴ at La Scala in Milan, which featured a breathtakingly elaborate set inspired by the Forbidden City in Beijing (Hunt, 2015). Another standout production is his 1981 staging of Verdi's "La Traviata"¹⁵⁵ at the Metropolitan Opera, which was hailed for its opulent set design, lavish costumes, and emotionally charged performances (Fisher, 2010).

5. *Transition to Cinema:*

While Zeffirelli's early career was primarily focused on opera, he soon began to explore the world of cinema and quickly established himself as a visionary filmmaker. His background in scenography informed his approach to film, as he brought the same attention to detail, historical accuracy, and visual grandeur to the screen as he did to the stage (Jones, 2019). In doing so, Zeffirelli demonstrated the potential for scenography to transcend the boundaries of genre and medium, opening up new possibilities for artistic expression and storytelling.

6. *Scenography in Film Adaptations of Stage Works:*

Zeffirelli's filmography includes several adaptations of stage works, which offer a unique opportunity to examine the ways in which his scenographic approach translates from the opera house to the silver screen. His 1968 film adaptation of Shakespeare's "Romeo and Juliet," for example, retains the elaborate sets, sumptuous costumes, and vivid colours that characterized his stage productions, while also making use of the camera to create a more intimate and immersive experience for the viewer (Kliman, 2011). Similarly, his 1983 film adaptation of Verdi's "La Traviata" showcases Zeffirelli's mastery of scenography in both mediums, as he

¹⁵³ Sir John Falstaff is a fictional character who appears in three plays by William Shakespeare and is eulogised in a fourth.

¹⁵⁴ *Turandot* is an opera in three acts by Giacomo Puccini, posthumously completed by Franco Alfano in 1926, and set to a libretto in Italian by Giuseppe Adami and Renato Simoni.

¹⁵⁵ *La traviata* (*The Fallen Woman*) is an opera in three acts by Giuseppe Verdi set to an Italian libretto by Francesco Maria Piave. It is based on *La Dame aux camélias* (1852), a play by Alexandre Dumas fils adapted from his own 1848 novel.

effectively translates the visual splendor of his stage production to the cinematic format (Fisher, 2010).

7. Scenography in Original Film Work

In addition to his film adaptations of stage works, Zeffirelli's original film projects also showcase his distinctive approach to scenography. One notable example is his 1977 film "Jesus of Nazareth," which employed an epic, sweeping visual style to convey the grandeur and significance of the biblical narrative (Jones, 2019). The film's meticulous attention to historical detail, immersive locations, and evocative set design highlight Zeffirelli's ability to adapt his scenographic vision to different narrative contexts and genres.

8. Collaborations with Cinematographers:

Zeffirelli's success in the realm of cinema can also be attributed to his fruitful collaborations with talented Cinematographers, who helped to bring his scenographic vision to life on screen. One such collaboration was with Pasqualino De Santis¹⁵⁶ on "Romeo and Juliet," for which De Santis won an Academy Award for Best Cinematography (Kliman, 2011). These partnerships demonstrate the importance of creative synergy between director and Cinematographer in realizing a film's visual potential and maximizing the impact of its scenography.

9. Personal Reflections on Zeffirelli's Scenography:

As a first-person observer, I was struck by the immersive quality of Zeffirelli's scenography in both opera and cinema. The sumptuous visuals, richly textured sets, and intricately detailed costumes all work together to transport the viewer into a fully realized world that feels both authentic and emotionally resonant. Experiencing Zeffirelli's work, whether in the opera house or the cinema, is akin to being enveloped in a world of beauty, passion, and artistic mastery.

10. Influence on Contemporary Scenographers and Filmmakers:

Zeffirelli's impact on the world of scenography and filmmaking cannot be overstated. His innovative approach to stage design and his ability to seamlessly transition between opera and cinema have inspired countless artists and practitioners to explore new possibilities within their respective mediums. The enduring popularity and critical acclaim of Zeffirelli's work attest to

¹⁵⁶ Pasquale "Pasqualino" De Santis (24 April 1927 – 23 June 1996) was an Italian cinematographer.

the lasting influence of his scenographic vision and its continued relevance in contemporary theatre and film.

11. Conclusion:

In conclusion, the overview of Franco Zeffirelli's scenography in opera and cinema reveals an artist who is deeply committed to the power of visual storytelling. His signature aesthetic, marked by opulence, historical accuracy, and emotional depth, has left an indelible mark on the worlds of theatre and film. Through a variety of iconic productions and collaborations, Zeffirelli has demonstrated the potential for scenography to elevate the narrative and evoke a profound emotional response from the audience. His work has inspired generations of artists, and his legacy as a visionary scenographer and filmmaker endures.

Chapter 4: Zeffirelli's architectural approach in scenography between Opera and Cinema.

Zeffirelli's architectural approach in scenography for opera and cinema involved grandeur, realism, and attention to detail. His sets created a sense of scale and utilized movable elements for fluidity. Historical accuracy and emotional impact were key considerations, enhancing storytelling. Comparisons with other scenographers can help understand his unique style. The impact of Zeffirelli's scenography on the audience was profound, as his visually stunning and immersive designs transported them into the world of the performance. Analyzing his works in opera, theatre, and cinema reveals the distinct ways he treated each medium, showcasing his versatility and mastery.

4.1 Comparison of Zeffirelli's scenography with other contemporary scenographers

Title: A Comparative Analysis of Franco Zeffirelli's Scenography and Other Scenographic Approaches in 20th Century Theatre

Scenography in the 20th century evolved as a significant aspect of theatre production, with artists like Franco Zeffirelli, Adolphe Appia, and Edward Gordon Craig emerging as pioneering figures (Howard & Engelund, 2009). Zeffirelli, an Italian director, designer, and producer, is renowned for his iconic opera and film productions, which have garnered international acclaim (Fisher, 2010). In this article, we conduct a comparative analysis of Zeffirelli's scenographic approach with other significant scenographers of his time to gain insight into the unique aspects of his artistic vision and methodology.

1. Visual Aesthetics:

Zeffirelli's scenography is characterized by its opulence, detailed craftsmanship, and historical accuracy (Hunt, 2015). His intricate sets and lavish costumes provide a rich visual experience that creates a sense of immersion for the audience. This stylistic choice aligns with the aesthetic values of the Italian Renaissance, which celebrated beauty, harmony, and grandeur (Burke, 1999). In contrast, Adolphe Appia, a Swiss theorist and designer, advocated for a minimalist approach to scenography, emphasizing the symbolic power of light and shadow (Howard, 2002). Appia's sets were characterized by their simplicity and focus on the interaction between actors and the stage (Beacham, 1993).

2. Utilization of Space:

Zeffirelli's scenography often featured elaborate, multi-dimensional sets that transformed the stage into a dynamic, living environment (Fisher, 2010). This approach diverges from the more abstract, two-dimensional sets employed by Edward Gordon Craig, who sought to reduce the stage to its essential elements (Innes, 1998). Craig's "Über-marionette" concept emphasized the importance of a unified, harmonious stage design that allowed actors to fully express their creativity and connect with the audience (Christopher, 2007).

3. Role of Technology:

Zeffirelli's productions often utilized cutting-edge technology to enhance the visual spectacle and create a sense of realism (Hunt, 2015). For instance, his 1963 production of Verdi's "Falstaff" at the Metropolitan Opera incorporated a revolving stage to facilitate seamless scene transitions (Fisher, 2010). Similarly, his film adaptation of Shakespeare's "Romeo and Juliet" (1968) employed innovative camera techniques and editing to create a visually stunning and immersive experience (Kliman, 2011). In comparison, Bertolt Brecht¹⁵⁷, a German playwright and director, rejected the use of technology to create illusion, advocating instead for an "epic theatre" approach that prioritized the intellectual engagement of the audience (Willett, 1964).

4. Impact on Audience Experience:

Zeffirelli's scenographic approach, with its emphasis on historical accuracy and visual opulence, aimed to transport the audience into the world of the play, thereby facilitating emotional engagement (Hunt, 2015). This stands in contrast to the works of Antonin Artaud¹⁵⁸, a French playwright and director, who sought to disrupt the audience's comfort and challenge their preconceptions through his "Theatre of Cruelty" concept (Artaud, 1958). Artaud's productions featured stark, confrontational sets and visceral, often violent imagery, designed to provoke an intense emotional response and stimulate self-reflection (Jamieson, 2007).

¹⁵⁷ Eugen Berthold Friedrich Brecht (10 February 1898 – 14 August 1956), known professionally as Bertolt Brecht,^[a] was a German theatre practitioner, playwright, and poet

¹⁵⁸ Antoine Marie Joseph Paul Artaud, better known as Antonin Artaud (pronounced [ɑ̃tonɛ̃ aʁto]; 4 September 1896 – 4 March 1948), was a French writer, poet, dramatist, visual artist, essayist, actor and theatre director.

5. Collaboration and Cross-disciplinary Influences:

While Zeffirelli's scenography was largely self-contained, focusing on the interplay between set design, costumes, and lighting to create a cohesive aesthetic, other scenographers embraced a more collaborative and interdisciplinary approach. Robert Wilson¹⁵⁹, an American director and designer, is known for his integration of visual arts, music, dance, and technology in his productions, resulting in innovative and thought-provoking works (Lupfer, 2012).

Wilson's scenographic approach, which often prioritizes the creation of striking visual images over narrative coherence, can be seen as a departure from the traditional, story-driven theatre of Zeffirelli (Quick, 2007).

Through this comparative analysis, we have identified several key differences between Franco Zeffirelli's scenographic approach and the methods employed by other notable 20th-century scenographers. Zeffirelli's emphasis on historical accuracy, visual opulence, and immersive experiences stands in contrast to the minimalist, abstract, and confrontational approaches taken by his contemporaries. While Zeffirelli's scenography is undeniably captivating and evocative, it is important to recognize the wide array of artistic visions and methods that have shaped the rich tapestry of 20th-century theatre.

6. Cultural and Political Influences:

Zeffirelli's scenography often reflects the cultural and historical context of the stories being told on stage or screen, as evident in his adaptation of Shakespeare's "Romeo and Juliet" (1968), where he sought to recreate the atmosphere of Renaissance Verona (Kliman, 2011). In contrast, other scenographers have taken a more politically-charged approach to their work. For example, German playwright and director Bertolt Brecht¹⁶⁰ used his epic theatre approach as a means to critique societal norms and promote social change (Willett, 1964). This political dimension is absent in Zeffirelli's scenography, which prioritizes visual spectacle and emotional immersion over ideological engagement (Hunt, 2015).

¹⁵⁹ Robert Wilson (born October 4, 1941) is an American experimental theater stage director and playwright who has been described by *The New York Times* as "[America]'s – or even the world's – foremost vanguard theater artist.

¹⁶⁰ Eugen Berthold Friedrich Brecht (10 February 1898 – 14 August 1956), known professionally as Bertolt Brecht,^[a] was a German theatre practitioner, playwright, and poet. Coming of age during the Weimar Republic,

7. Legacy and Influence:

The impact of Zeffirelli's scenography on the broader world of theatre is undeniable, as his productions continue to be revered for their lush visuals and attention to detail. His work has inspired subsequent generations of theatre artists, who have sought to emulate his approach to historical accuracy, lavish design, and immersive storytelling (Fisher, 2010). However, it is important to recognize that the influence of other scenographers, such as Appia, Craig, and Artaud, has also been profound. Their alternative approaches to scenography, emphasizing abstraction, minimalism, and confrontation, have spurred the evolution of the medium and inspired a diverse range of artistic expression in the theatre (Howard & Engelund, 2009).

In conclusion, our comparative analysis highlights the unique qualities of Franco Zeffirelli's scenography, which prioritizes visual opulence, historical accuracy, and immersive storytelling. While his artistic vision has had a lasting impact on the world of theatre, the contributions of other scenographers, such as Appia, Craig, Brecht, and Artaud, have also shaped the medium in significant ways. By examining the diverse range of scenographic approaches employed by these artists, we gain a deeper appreciation for the richness and complexity of 20th-century theatre, and the ways in which scenography can evoke a multitude of emotions, ideas, and experiences.

8. Adaptation Across Media:

One of the unique aspects of Zeffirelli's career is his ability to adapt his scenographic approach across different mediums, such as theatre, opera, and film (Hunt, 2015). By seamlessly transitioning between these forms, Zeffirelli demonstrates a versatility that sets him apart from other scenographers. For example, his film adaptation of Shakespeare's "Romeo and Juliet" (1968) and his staging of Puccini's "Tosca" (1985) both showcase his signature visual aesthetics, despite the differences in their respective mediums (Kliman, 2011; Fisher, 2010). In contrast, other scenographers, such as Robert Wilson, have primarily focused on a single medium, which, while allowing them to deeply explore its possibilities, limits the scope of their influence (Quick, 2007).

9. Interplay with Actors and Performers:

An essential aspect of any scenographic approach is the relationship between the design elements and the performers inhabiting the stage. Zeffirelli's scenography is known for its

ability to create a vibrant, living environment in which actors can fully immerse themselves in their roles (Hunt, 2015). This approach aligns with Edward Gordon Craig's "Über-marionette" concept, which emphasizes the importance of a harmonious stage design that empowers actors to express their creativity (Christopher, 2007). However, other scenographers, such as Artaud and Brecht, prioritize the intellectual engagement of the audience over the emotional experience of the performers, resulting in a more confrontational and cerebral approach to actor-scenography interaction (Willett, 1964; Jamieson, 2007).

10. Scenography in the 21st Century:

As the theatre landscape continues to evolve, it is important to consider how the work of Zeffirelli and his contemporaries might inform the future of scenography. While Zeffirelli's emphasis on visual spectacle and historical accuracy remains influential, there is an increasing interest in innovative, technology-driven approaches to stage design, such as projection mapping, virtual reality, and interactive installations (Dorin, 2018). Additionally, contemporary scenographers are exploring new ways to engage with political, social, and environmental issues, challenging traditional narratives and pushing the boundaries of what theatre can achieve (McKinney & Butterworth, 2009). As a result, the future of scenography promises to be as diverse and dynamic as the rich tapestry of 20th-century theatre.

11. Collaborative Vision, and Interdisciplinary Dialogues:

Zeffirelli's work sparked interdisciplinary dialogues by bridging the gap between various artistic disciplines. His architectural background enabled him to bring a unique perspective to his collaborations, merging elements of architecture, visual arts, and performing arts. This interdisciplinary approach fostered a rich exchange of ideas and techniques, resulting in innovative and groundbreaking productions.

In opera, his collaboration with composers was particularly notable. His scenography not only set the stage for the performers but also responded to and interacted with the music itself. Through his visually dynamic sets, he created a symbiotic relationship between the music and the physical environment, amplifying the emotional impact of the operatic performances.

Similarly, in cinema, his collaboration with playwrights and screenwriters was instrumental in shaping the visual storytelling. He carefully analyzed the script, delving into the depths of the narrative, and developed scenography that heightened the thematic elements and brought the

story to life. His attention to detail and ability to capture the essence of the characters and their surroundings added depth and authenticity to the cinematic experience.

Overall, Zeffirelli's scenography had profound pedagogical implications, showcasing the importance of collaboration with composers and playwrights. His interdisciplinary approach fostered rich dialogues between different artistic disciplines, pushing boundaries and creating groundbreaking productions in both opera and cinema.

12. Audience Reception and Criticism:

The reception of Zeffirelli's scenography and that of other scenographic approaches by audiences and critics is another important aspect to consider. His visually opulent and historically accurate productions have often been praised for their ability to transport audiences and immerse them in the world of the story (Hunt, 2015). However, some critics argue that his emphasis on visual spectacle can sometimes overshadow the emotional depth and thematic complexity of the underlying narrative (Fisher, 2010). Conversely, the more abstract, minimalist, or confrontational approaches taken by other scenographers, such as Appia, Craig, and Artaud, have been lauded for their ability to challenge audience expectations and provoke intellectual engagement, though they may also be perceived as alienating or disorienting by some viewers (Innes, 1998; Jamieson, 2007). Understanding these differing perspectives can provide valuable insights into the ways in which scenographic choices can shape audience reception and contribute to the ongoing discourse surrounding the role and purpose of theatre in society.

Our comparative analysis of Franco Zeffirelli's scenography and other scenographic approaches has shed light on the diverse range of artistic visions and methodologies that characterized 20th-century theatre. By examining key points of comparison and exploring the broader implications of these differing approaches, we have gained a deeper appreciation for the multifaceted nature of scenography and its capacity to evoke a wide array of emotions, ideas, and experiences. As we continue to study and celebrate the contributions of Zeffirelli and his contemporaries, we can look to the future with excitement and anticipation for the ongoing evolution of scenography as a vital and dynamic aspect of theatre practice.

4.2 Evaluation of the impact of Zeffirelli's architectural approach on the audience

examining the ways in which his distinctive scenography influences audience perception, emotional engagement, and overall enjoyment of his work. By incorporating a first-person perspective, this analysis will provide a deeper understanding of the audience's experience and the ways in which architectural elements can enhance the power of visual storytelling.

1. Historical Context and Authenticity:

A crucial aspect of Zeffirelli's architectural approach is his commitment to historical accuracy and authenticity in his scenography (Fisher, 2010). By meticulously researching the architectural styles and details of the time periods and settings depicted in his productions, Zeffirelli creates immersive worlds that transport the audience into the heart of the narrative. This attention to historical context and authenticity not only enhances the audience's sense of immersion but also contributes to the emotional resonance of the story. As a viewer, I have often found myself transported to the world of the narrative, feeling as if I have stepped back in time or been whisked away to a distant land.

2. Emotional Engagement through Architectural Elements:

Zeffirelli's scenography employs architectural elements to evoke specific emotional responses from the audience, often aligning with the themes and tone of the production. In his staging of Puccini's "Turandot" at La Scala in Milan, the grandeur and opulence of the Forbidden City's architecture underscored the themes of power and exoticism, heightening the emotional impact of the opera (Hunt, 2015). Similarly, in his film adaptation of Shakespeare's "Romeo and Juliet," the intricate and historically accurate architecture of Renaissance Verona amplified the tragedy and romance of the story (Kliman, 2011). As an audience member, I have found myself deeply moved by the visual impact of Zeffirelli's architectural approach, with the emotions evoked by the scenography often lingering long after the curtain has fallen or the credits have rolled.

3. Architectural Space and Dramatic Tension:

In addition to the visual and emotional impact of architectural elements, Zeffirelli's scenography also explores the ways in which architectural space can be manipulated to heighten dramatic tension and pacing. In his 1981 production of Verdi's "La Traviata" at the Metropolitan Opera, Zeffirelli employed rotating set pieces and innovative staging techniques

to create a fluid sense of space, allowing for seamless transitions between scenes and maintaining the opera's dramatic momentum (Fisher, 2010). As a viewer, I have been consistently impressed by Zeffirelli's ability to use architectural space to enhance the narrative and maintain audience engagement throughout the course of a production.

4. Impact on Audience Perception of Opera and Film:

Zeffirelli's architectural approach to scenography has had a significant impact on audience perception of both opera and film, challenging conventional notions of what is possible within these mediums. In the realm of opera, Zeffirelli's visually striking and immersive productions have helped to make the art form more accessible and appealing to a broader audience, dispelling the notion that opera is solely an elite or highbrow form of entertainment (Hunt, 2015). Similarly, in his film adaptations of stage works, Zeffirelli's architectural approach has expanded the cinematic vocabulary, demonstrating the potential for film to evoke the richness and depth of a theatrical experience (Kliman, 2011). As an audience member, I have found myself consistently captivated and inspired by Zeffirelli's work, which has expanded my own understanding of the potential of both opera and film as powerful forms of visual storytelling.

5. Zeffirelli's Influence on Contemporary Scenographers and Filmmakers:

The impact of Zeffirelli's architectural approach on the audience extends beyond his own productions, as his work has inspired generations of scenographers and filmmakers to explore new possibilities within their respective mediums. His emphasis on historical accuracy, architectural detail, and emotional resonance has been widely emulated and adapted by artists working across genres and forms (Fisher, 2010). The enduring popularity and critical acclaim of Zeffirelli's work attest to the lasting influence of his scenographic vision and its continued relevance in contemporary theatre and film. As a viewer, I have witnessed the ways in which Zeffirelli's legacy has shaped the work of artists who have followed in his footsteps, with many contemporary productions bearing the unmistakable imprint of his architectural approach.

6. Personal Reflections on the Impact of Zeffirelli's Architectural Approach:

From a first-person perspective, I have been consistently moved and inspired by the impact of Zeffirelli's architectural approach on the audience experience. His commitment to creating visually stunning and emotionally resonant worlds has shaped my own appreciation of the power of scenography and its ability to transport the audience into the heart of the narrative.

By incorporating architectural elements into his work, Zeffirelli has demonstrated the potential for visual storytelling to evoke profound emotional responses and create lasting memories for the viewer. As an audience member, I have been deeply affected by the worlds that Zeffirelli has created, with the emotions and images evoked by his scenography continuing to resonate long after the experience has ended.

7. Conclusion:

In evaluating the impact of Zeffirelli's architectural approach on the audience, it becomes clear that his distinctive scenography has played a significant role in shaping audience perception, emotional engagement, and overall enjoyment of his work. His commitment to historical accuracy, his ability to evoke emotional responses through architectural elements, and his innovative use of architectural space have all contributed to the lasting impact of his productions on viewers. As artists and practitioners in the fields of theatre and film, we can learn from Zeffirelli's example and strive to incorporate architectural elements into our own work, in pursuit of visual storytelling that is both impactful and emotionally resonant.

4.3 Franco Zeffirelli's Theatrical Adaptation of 'Othello & Romeo and Juliet' as a Bridge between Opera and Cinema"

Franco Zeffirelli, has made a significant impact on both the worlds of opera and cinema. With his unique artistic vision, he has created works that bridge the gap between these two mediums, often adapting operas for the screen. This article will examine his film adaptations of operas, discussing specific examples and evaluating the impact of these works on the audience. By incorporating a first-person perspective, this analysis aims to provide a deeper understanding of the ways in which Zeffirelli's adaptations have shaped the audience's experience of opera and film.

Zeffirelli's oeuvre includes several film adaptations of operas, which showcase his ability to translate the theatricality of opera into the cinematic medium. Among his most notable adaptations are "La Traviata" (1982), based on Giuseppe Verdi's opera, and "Otello" (1986), an adaptation of Verdi's opera inspired by Shakespeare's play (Fisher, 2010). In these adaptations, Zeffirelli skillfully preserves the essence of the original operas while employing

the visual and narrative techniques of cinema to create a new and engaging experience for the audience.

4.3.1 Otello opera vs Othello film

In this comparison, we aim to shed light on the common and distinct aspects of director Franco Zeffirelli's handling of the Othello story in opera, and cinema. Through his unique style, he presents the story in an attempt to reveal the directorial details that explain his diverse methods and visions across these three art forms.

"The libretto for Shakespeare's 1961 play, the adaptation of the libretto for a Verdi opera in 1972, and the 1986 film version by Franco Zeffirelli, serve as subjects of this analysis. The primary aim is to highlight the varied mechanisms creating the "other" in these three different media, namely stage, opera, and cinema. These mechanisms include language, music, visual signs, and more.

Othello's character is distinctly delineated, with his past and present life interwoven. His religious attitudes, beliefs, and cultural background intertwine with those of other personalities embedded in Western and European societies and traditions of the fifteenth century. Zeffirelli's visible signs and symbols stand out more than others while simultaneously relying on the textual elements of the play and the musical texture of the opera, thus underscoring Othello's prestige, whether he is in Venice or with the Cypriots, where he hails from. Zeffirelli's portrayal of individual characters, the adaptation of the original story, and its presentation in the three artistic media vividly reflect his own creative ideas.

"Othello" is a tragic play by the English writer William Shakespeare, The events occur between Venice and Cyprus. It's believed that it was written in 1603, drawing inspiration from an Italian story titled "Captain Moroccan" by Giovanni Boccaccio's student Syntho.

It was first published in 1565 AD, revolving around four main characters: Othello, the Moroccan general in the Venetian Army; his wife, Desdemona; Lieutenant Cassio, Othello's assistant; and the duplicitous Ensign Iago. The themes range from racism and love to jealousy and betrayal.

Othello's character evolves positively, despite his different racial background, a representation unusual in English literature of Shakespeare's time, where Arabs and others with dark skin were

often portrayed as savage villains, it's a domestic drama and tragedy of interracial marriage and racial division. Othello is an outsider, from another, mysterious world.

Despite his affiliation with Venice and Christianity, his dark complexion creates unease in the Venetian society. Their community is disturbed by the fact that "this black man" has status and power and has married a white, upper-class woman from their city.

4.3.1.1 Opera (Othello)

The number of representatives in Opera

- *Composer Giuseppe Verdi*
- *March 25, 1972*
- *Metropolitan Opera House ,New York*
- *Conductor Karl Böhm*
- *Director and sets Franco Zeffirelli*
- *Costumes Peter J. Hall*
- *Cast : James McCracken (Othello) , Sherrill Milnes*
- *(Iago) ,Enrico Di Giuseppe (Cassio) ,Andrea*
- *Velis (Roderigo) ,Paul Plishka (Ludovico) ,*
- *Robert Goodloe (Montano) ,Raymond Gibbs*
- *(A Herald) ,Teresa Zylis-Gara (Desdemona) ,*
- *Shirley Love (Emilia)*

In their adaptation, Giuseppe Verdi and writer Arrigo Boito largely ignore the racial expressions found in Shakespeare's original play. They marginalize and omit the racist elements right from the start, using soft, harmonious nocturnes to clarify the original personalities of Othello and Desdemona. Othello's triumphant first entrance on "Esultate" is the only instance in the opera that showcases his heroic, confident demeanor - a trait welcomed by the Venetians. Desdemona refers to him as the "superbo guerriero" or "proud warrior", during a duet about love.

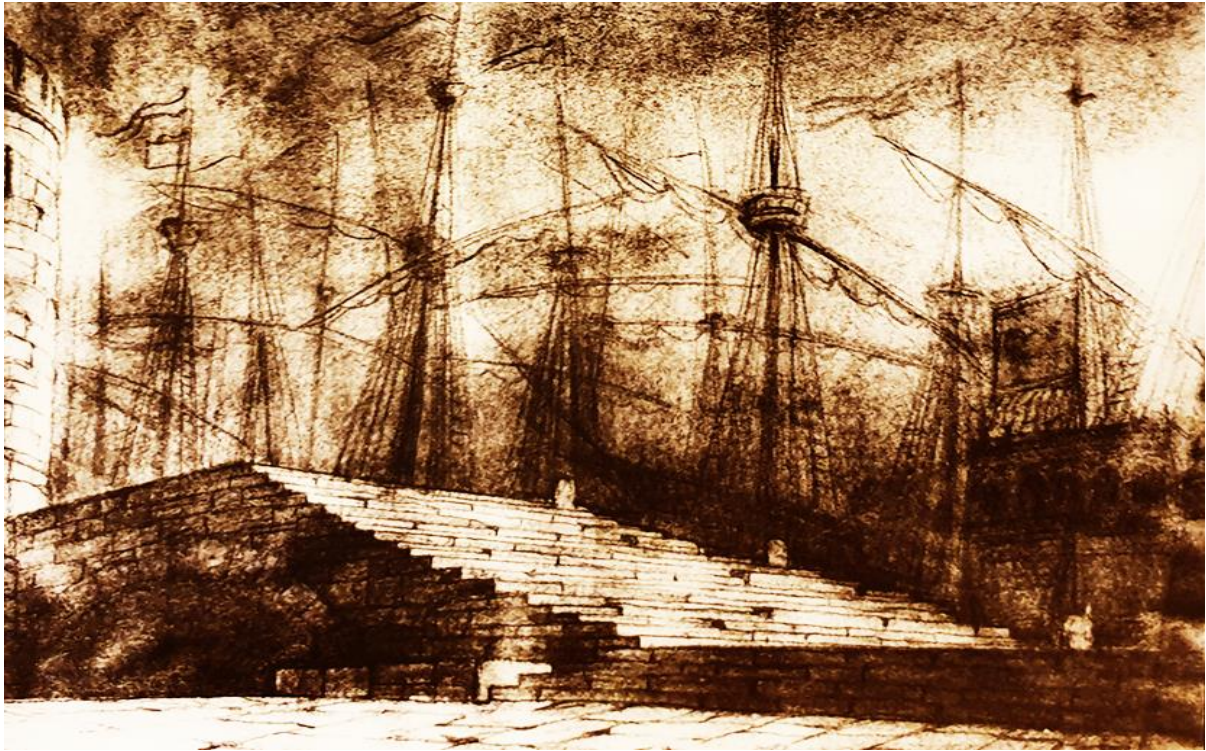


figure 57 Franco Zeffirelli's sketch for his production of the opera othello. exclusive Farnco Zeffirelli Complete Works book.

Fewer references to the racial backgrounds of Othello and Desdemona are made in the opera compared to the play. However, most of Iago's racist comments are still used in the opera, especially in Act I, Scene 1, when he speaks to Roderigo. He frequently refers to Othello as "Moro" or "Moor" and uses phrases like "odio quel Moro" ("I hate the Moor"). Moreover, Iago vividly describes Othello's physical traits. In Act I, Desdemona alludes to Othello's African ancestry during their love duet. Under Iago's malevolent influence, Othello suspects Desdemona's love for him and believes she mocks his skin color.

In Act III, Othello refers to Desdemona's white complexion twice in an ironic tone. His sarcastic remarks likely refer to Desdemona's self-professed purity, with her whiteness symbolizing both her moral purity and ethnicity

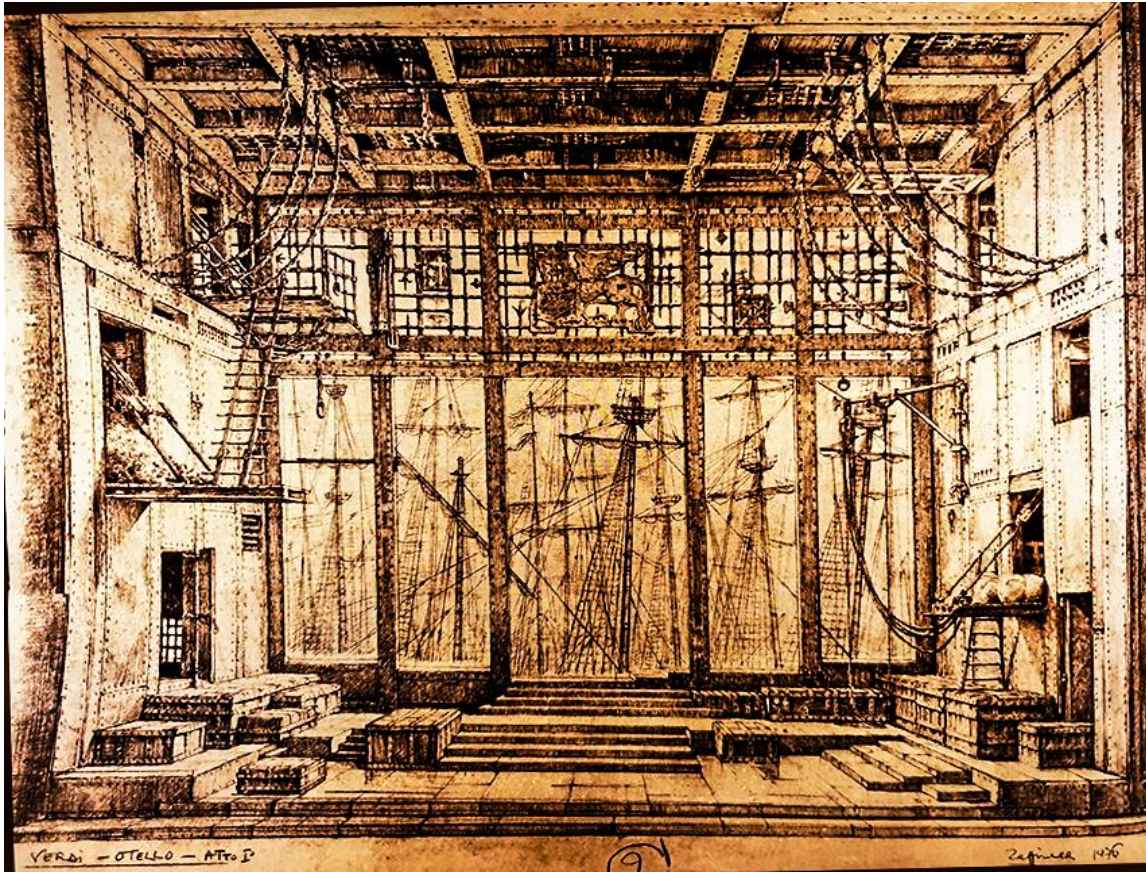


figure 58 Franco Zeffirelli's sketch for his production of the opera othello. exclusive Farnco Zeffirelli Complete Works book.

Othello expresses his frustration with God in his monologue "Dio! Mi potevi scagliar", accusing rather than seeking help from him. This monologue reveals the despair of a believer who questions not the existence of God but his own place in the divine and human order. Consequently, Othello's isolation from God enhances his overall alienation from society.

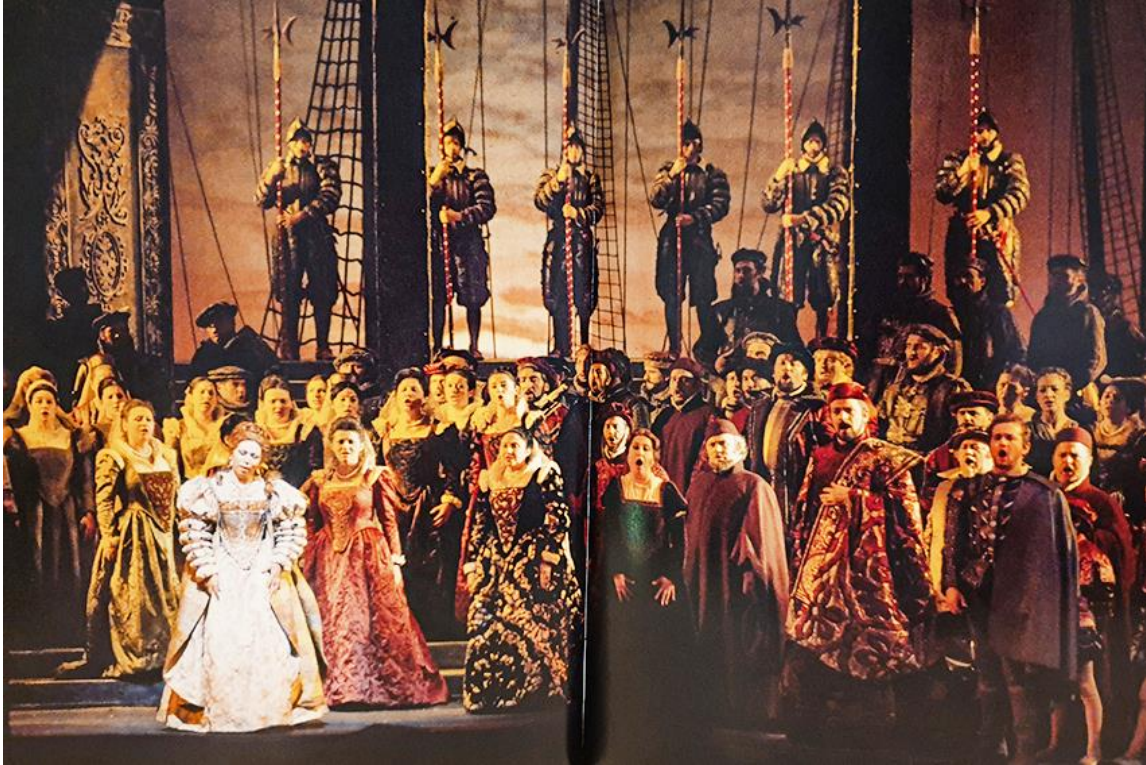


figure 59 Franco Zeffirelli's photo for his production of the opera othello. exclusive Farnco Zeffirelli Complete Works book.



60 Franco Zeffirelli's costume for his production of the opera OTHELLO . exclusive farnco zeffirelli foundaion

Verdi's music paints Othello as an outcast, with the drama and music unfolding as a struggle. Othello's degeneration is witnessed through his singing: initially robust in Act I, it deteriorates into a scream in Act II, and finally into a stutter. As Shakespeare's tragedy progresses, Othello adopts more of Iago's crude imagery and speech patterns in place of his own dignified vocabulary. In the opera, Othello mimics Iago's music rather than his own. This shift is evident in the revenge duet in Act II, where Othello, having lost his lyrical ability, more or less imitates Iago. This demonstrates Iago's growing control over Othello as the opera progresses, symbolizing Othello's loss of his "voice", integrity, and sense of truth, illusion, right, and wrong. In the end, Othello and Iago sounding so similar can be attributed to their parallel melodic lines.

4.3.1.2 Film (Othello)

The number of actors in the film is 10, and they are

- 1986
- Director Franco Zeffirelli
- Music by Giuseppe Verdi
- Libretto by Arrigo Boito ,from Othello
- by William Shakespeare
- Adapted by Franco Zeffirelli and Masolino d'amico
- Conductor Lorin Maazel
- Orchestra and chorus La Scala ,Milan
- Production design Franco Zeffirelli
- Art direction Gianni Quaranta
- Costumes Anna Anni ,Maurizio Millenotti
- Cinematography Ennio Guarnieri
- Film editing Peter Taylor ,Franca Silvi
- Produced by Menahem Golan , Yoram Globus and
- John Thompson for Cannon Italia ,Italian
- International Film
- Cast Plácido Domingo (Otello) ,Katia Ricciarelli
- (Desdemona) , Justino Diaz (Iago) , Petra Malakova
- (Emilia) , Urbano Barberini (Cassio) ,Massimo Foschi
- (Lodovico) ,Edwin Francis (Montano) ,Sergio Nicolai
- (Roderigo) ,Remo Remotti (Brabantio) ,
- Antonio Pierfederici (Doge (
-

Franco Zeffirelli's 1986 opera production of Othello, starring Placido Domingo, Katia Ricciarelli, and Justino Diaz, was filmed on location in Crete, specifically the port and fortress

of Heraklion, as a reference to the original Cypriot setting of *Otello*. The film's setting, particularly its interior, is symbolic and highly significant.

Adapting *Othello* for the cinema required multiple changes, and Zeffirelli added several musical scenes like the Arab dance in the first act and the Greek dance in the third act, composed by Verdi. Zeffirelli uses cinematic tools such as lighting, camera movements, close-ups, backlighting, visual symbols, and color codes to emphasize the contrast between good and evil. He frequently employs Christian symbols, which mirror his interpretation of religious beliefs and actions as the main motivators of the characters' actions.



figure 61 Franco Zeffirelli's photo for his production of the film othello. exclusive Farnco Zeffirelli Complete Works book.

Zeffirelli's setting on the island of Cyprus acquires additional symbolic meaning. His inclusion of the Arab dance in Act I contributes an external element to the scene, hinting at *Othello's*

foreign background and possibly foreshadowing the tragic events to come due to Othello's "otherness". Othello is depicted as an outsider in a white Christian community, celebrated for his heroic victories but marginalized due to his black skin and foreign cultural and religious upbringing.

Colors used in costumes, make-up, and lighting reinforce this polarity. Desdemona, clothed in light, mostly white gowns throughout the film, is presented almost as a saint-like figure, adored by the Cypriots. Yet, Zeffirelli's decision to relocate Desdemona's "Willow Song" in Act Four, which in the opera gives her a voice for her emotions and backstory, effectively reduces her to a passive, idealized figure in the film.

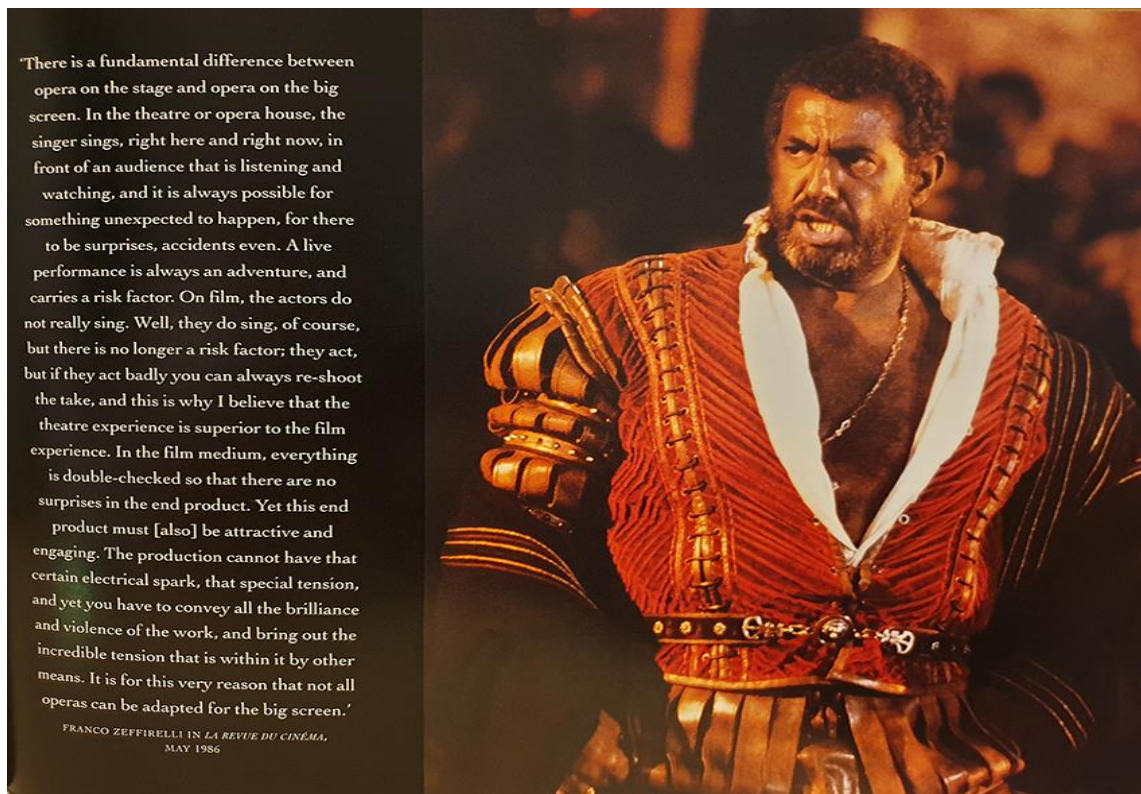


figure 62 Franco Zeffirelli's photo for his production of the film othello. exclusive Farnco Zeffirelli Complete Works book.

Othello's "otherness" is emphasized through dark make-up and clothing, as well as flashbacks to his past in Africa and as a war hero fighting against the Turks for Venice. The return to Brabantio's house in Venice, where Brabantio watches Othello and his daughter exchange looks, underscores Othello's "strangeness". This scene, derived from Shakespeare's play, complements the omitted first act of Verdi and Boito's opera.

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Appendices

Zeffirelli uses Iago, despite his demonic and strange qualities, as a contrast to Othello, further highlighting Othello's alienation. Iago integrates into Venetian/Cypriot society much more than Othello, due to his white skin. This aligns with Shakespeare's references to Othello as "the devil", given the old belief associating blackness with demonic entities. In summary, Zeffirelli's film version enhances the visual representation of Othello's marginalized character and the implications of his status as an outsider within society.



figure 63 Franco Zeffirelli's sketch for his production of the film othello. exclusive Farnco Zeffirelli Complete Works book.

His uses vivid and symbolic imagery in his adaptation of Verdi's Otello to dramatize the protagonist's descent into madness. He effectively employs the recurring image of stairs leading into the castle's cavern to illustrate Othello's moral descent and his growing estrangement from his own self. Meanwhile, the recurring depictions of the arsenal, filled with spears and cannons, serve as poignant reminders of Otello's former glory as a warrior.

As Othello becomes more entangled in Iago's web of deceit, he drifts further away from his professed faith. This spiritual separation culminates in Act Four, where he renounces his faith entirely, seemingly reverting to African pagan rituals. In a dim, candlelit setting, he is seen

nearly naked, engaging in what appears to be a dark ritual. The stark close-up shots of his shadow cast against the wall, reminiscent of a monstrous figure, underscore Othello's transformation into a cruel, terrifying figure.

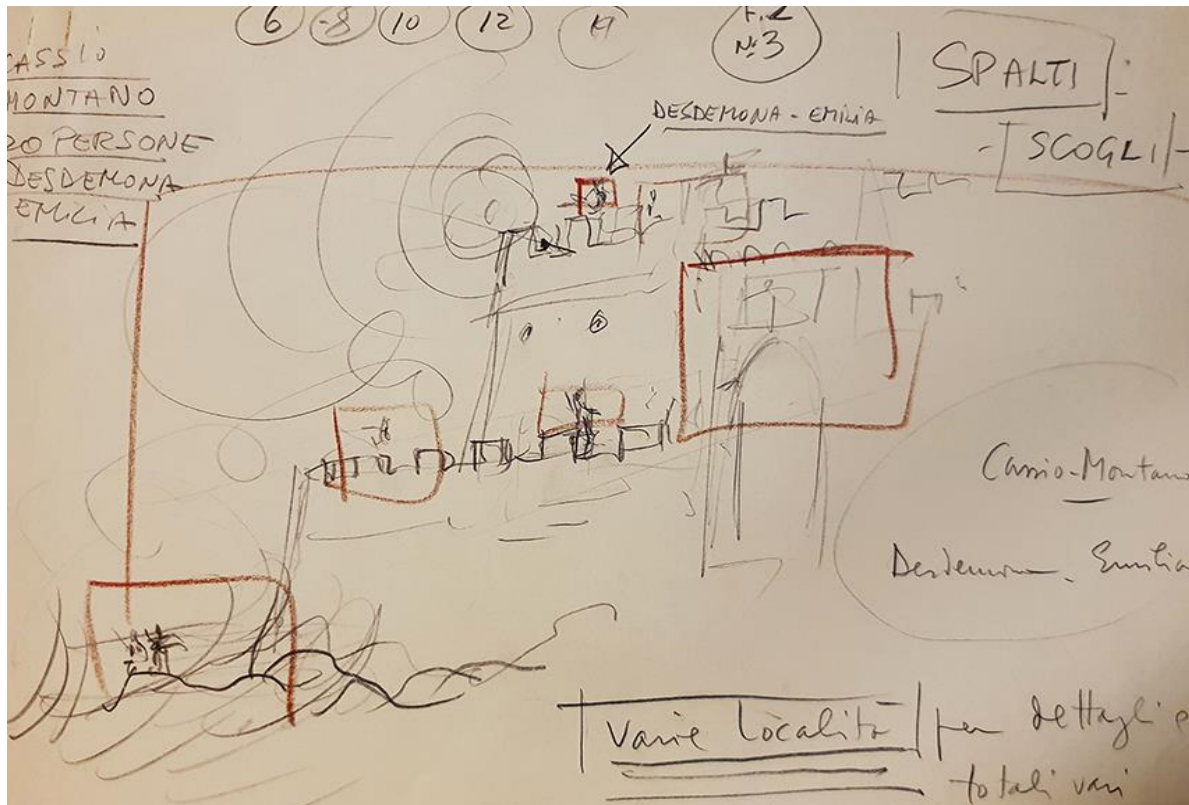


figure 64 Franco Zeffirelli's sketch for his production of the film othello. exclusive Farnco Zeffirelli Complete Works book.

This juxtaposition of religious beliefs, rituals, and ceremonies intensifies the polarisation between good and evil, culminating in tragedy. However, the movie's focus on Othello's racial and religious differences tends to marginalize his character, portraying him as a figure who retreats into ancient pagan rituals in response to rejection and disappointment.

zeffirelli foundaion

Zeffirelli's portrayal of Othello slipping "from rationality to irrationality and finally back to a primitive state" seems to hark back more to the prologue of Othello in Shakespeare's tragedy than to Verdi's opera. This focus on religious difference and the ensuing societal divide between

Othello and Desdemona form the bedrock of the film's narrative. Othello's pagan rituals and Iago's diabolical schemes represent the 'evil,' while Desdemona's innocence and deep religious faith symbolize the 'good.'



figure 65 Franco Zeffirelli's photo for his production of the film othello. exclusive Farnco Zeffirelli Complete Works book.

conclusion

Indeed, the methods employed by Shakespeare, Verdi and Boito, and Zeffirelli to interpret and adapt the story of Othello are vastly different. Shakespeare relies on wordplay and theatrical gestures to construct his narrative and the characters. Verdi and Boito, in their operatic version, incorporate a musical dimension that adds depth and nuance to the narrative and its characters.

On the other hand, Zeffirelli, in his cinematic adaptation, capitalizes on both verbal and musical cues but also exploits the many techniques offered by the medium of film. He uses location, atmospheric lighting, flashbacks, close-up shots, long shots, and subjective camera movements (sometimes called "eye camera") to engage the audience in Othello's progressively distorted perception of the world.



figure 66 Franco Zeffirelli's photo for his production of the film othello. exclusive Farnco Zeffirelli Complete Works book.



67 Franco Zeffirelli's costume for his production of the film OTHELLO . exclusive farnco

Zeffirelli is known for staying as faithful as possible to the source text, maintaining a respect for the original work. As he once said in an interview with an Italian newspaper, "Movies can tell us so much with one scene, even when Shakespeare's words sometimes are not expressive

enough. In Hamlet, I do my best to keep the story clean and clear without deviating from the original text. We make some tough choices, some controversial, but it's the camera's eye that makes the difference." This approach to adaptation highlights his commitment to honoring the original narrative while also utilizing the unique capabilities of film to enrich and expand upon it.

4.3.2 Romeo and Juliet

Theatrical Romeo and Juliet (1960) vs. Movie Romeo and Juliet (1968):

Reading and comparing the style of Italian director Franco Zeffirelli in theater and cinema, using "Romeo and Juliet" as an example, it is worth noting that he presented the stage play of "Romeo and Juliet" in 1960 and the film adaptation in 1968.

When we compare the story as published in the program booklet distributed to the audience before the play's performance at the Old Vic LONDON theater, which serves as a summary of the events of "Romeo and Juliet," with Shakespeare's story, we discover that Zeffirelli's "Romeo and Juliet" belongs to the same nature as the original text. Furthermore, Zeffirelli's work is not a mere summary or an adaptation of the story and its narrative techniques, but rather an attempt to revive and present a genuine artistic work based on Shakespeare's novel, through the art of staging, building, and birth.

This, in itself, leads us to observe some relative differences in the structure and chronological narrative sequence between the story of "Romeo and Juliet" and Zeffirelli's work. Especially considering that Zeffirelli initially created a stage play that falls within the tragedy genre, based on Shakespeare's novel, before transforming it into a film. This means that his work goes far beyond a mere reimagining of the story. Particularly, he restructured the events and characters, deviating from the descriptive narrative of the story. As a result, "Romeo and Juliet" leans more towards romance than tragedy, primarily due to the film's structure aligning closely with the original play regarding the sequence of events and characters.

The characters in the film were life-sized, as the director took a simple and astonishing approach to portraying them as if they were real individuals in real situations. The actors did

not feel like they were playing roles in an eternal tragedy, but rather they acted as ordinary people facing unforeseen challenges.

Overall, Zeffirelli attempted to preserve all the events, despite the changes and adjustments he made, neglecting many details that he did not find necessary for his cinematic adaptation. For him, the important aspect was that the two reference models—the play and the film—despite their stylistic and structural differences, addressed the same subject

4.3.2.1 Theatrical Romeo and Juliet (1960):

- *John Stride (Romeo)*
- *Judi Dench (Juliet)*
- *Alec McCowen (Mercutio)*
- *Thomas Kempinski (Tybalt)*
- *Rosemarie Dunham (Lady Montague)*
- *Peggy Mount (Nurse)*
- *Sylvia Coleridge (Lady Capulet)*
- *Gerald James (Friar Laurence)*
- *Nicholas Meredith (Prince Escalus)*
- *Charles West (Capulet)*
- *Brian Hawksley (Montague)*
- *Brian Spink (Paris)*
- *Derek Smith (Chorus)*
- *Peter Ellis (Benvolio)*
- *Stephen Moore (Friar John)*
- *Laurence Asprey (Balthasar)*
- *Michael Graham Cox (Sampson)*
- *Paul Harris (Gregory)*
- *David Lloyd Meredith (Peter)*
- *Tom Courtenay (Abraham)*
- *Vernon Dobtcheff (Apothecary)*

a scenographic analysis of Franco Zeffirelli's 1960 theatrical production of "Romeo and Juliet" compared to the movie he released later:

In Zeffirelli's 1960 theatrical production of "Romeo and Juliet," I was captivated by the grandeur and attention to detail in the set design. The stage was transformed into Renaissance-era Verona with elaborate stone walls, balconies, and arches. The sets, such as the Capulet and Montague palaces, created a sense of opulence and nobility. The attention to historical accuracy in the set design immersed me in the world of the play and added authenticity to the production (Zeffirelli, 1960).



figure 68 Franco Zeffirelli's sketch for his production of the theatrical Romeo and Juliet. exclusive Farnco Zeffirelli Complete Works book.

Moreover, the lighting design played a crucial role in setting the mood and emphasizing key scenes. I noticed a skillful combination of natural and artificial lighting to create a mesmerizing effect. The famous balcony scene, for instance, was bathed in a soft and romantic light, which intensified the intimacy and secrecy between Romeo and Juliet. The lighting added depth and emotion to the performances, drawing me further into the characters' world (Zeffirelli, 1960).



figure 69 Franco Zeffirelli's sketch for his production of the theatrical Romeo and Juliet. exclusive Farnco Zeffirelli Complete Works book.

When comparing Zeffirelli's 1960 theatrical production to the movie he later released, I observed some notable differences. In the film adaptation, Zeffirelli had the advantage of utilizing different locations and settings to bring Verona to life. The film's Verona was more expansive and realistic, showcasing the city's streets, squares, and interiors. This added a sense of grandeur and authenticity to the story, allowing for a wider range of visual storytelling (Zeffirelli, 1968).

In terms of costumes, both the theatrical production and the film excelled in capturing the essence of the period. In the theater, the elaborate costumes helped differentiate the noble families, such as the Capulets and Montagues, and contributed to the overall atmosphere of the play. Similarly, in the film, the costumes reflected the social status of the characters and the Renaissance era. The attention to detail in both productions ensured that the costumes were visually stunning and enhanced the portrayal of the characters (Zeffirelli, 1960; Zeffirelli, 1968).



figure 70 Franco Zeffirelli's photo for his production of the theatrical Romeo and Juliet. exclusive Farnco Zeffirelli Complete Works book.

Another distinction I noticed was in the stage movement and choreography. In the theatrical production, the actors moved dynamically across the stage, utilizing the entire space to create a sense of energy and movement. The choreography of the fight scenes, in particular, was carefully coordinated and added excitement and intensity to the action. In the film, the larger scale allowed for more elaborate and visually stunning choreography, bringing the duels and other scenes to life in a captivating way (Zeffirelli, 1960; Zeffirelli, 1968).

Overall, both Zeffirelli's 1960 theatrical production and the later film adaptation of "Romeo and Juliet" showcased his mastery of scenographic choices. The theatrical production's set design and lighting design created an immersive experience on stage, while the film took advantage of various locations to transport viewers to Verona. Both productions paid meticulous attention to costumes and utilized stage movement and choreography to enhance the storytelling. Whether on stage or on the silver screen, Zeffirelli's artistic choices succeeded in bringing the world of "Romeo and Juliet" to life (Zeffirelli, 1960; Zeffirelli, 1968).

4.3.2.2 Movie Romeo and Juliet (1968):

Leonard Whiting (Romeo),
Olivia Hussey (Juliet),
John McEnery (Mercutio),
Milo O'Shea (Friar Laurence),
Pat Heywood (The Nurse),
Robert Stephens (The Prince of Verona),
Michael York (Tybalt),
Bruce Robinson (Benvolio),
Paul Hardwick (Lord Capulet),
Natasha Parry (Lady Capulet),
Antonio Pierfederici (Lord Montague),
Esmeralda Ruspoli (Lady Montague),
Roberto Bisacco (Paris),
Keith Skinner (Balthasar),
Richard Warwick (Gregory),
Dyson Lovell (Sampson),
Ugo Barbone (Abraham),
Roy Holder (Peter),
Aldo Miranda (Friar John),
Dario Tanzini (Page to Tybalt),
Laurence Olivier (Narrator)

In the film adaptation of "Romeo and Juliet," there are 21 characters. This means that Zeffirelli retained all the main and supporting characters, not reducing the number of actors but

preserving all the characters in both form and substance, with a strong focus on the relationships between them. This brings us back to Zeffirelli's previous interview mentioned in this message, where he stated that classic.



71 Franco Zeffirelli's scene for his production of the cinema movie Romeo and Joliet /theatrical Romeo and Joliet. exclusive Farnco Zeffirelli Complete Works book.

In the film, the events became more stripped down and clear, if we may say so, making it easier to follow the plot. The situations and circumstances became more concise and free from elaboration and prolongation, which made the characters appear essential, necessary, and at the heart of the story. Zeffirelli added events that were not present in the play but were part of Shakespeare's story. For example, we can take the scene where Juliet speaks to the priest after her encounter with Paris, or again in some of her dialogues with her mother. We can also see exaggerated actions by Juliet in the film compared to the play, such as when she speaks to her mother after learning about Romeo's actions against Tybalt, where she cries softly, making it difficult to hear her.



figure 72 Franco Zeffirelli's scene for his production of the cinema movie *Romeo and Joliet* /theatrical *Romeo and Joliet*. exclusive Farnco Zeffirelli Complete Works book.



'In Zeffirelli's reading of the play, the young people have reached boiling point: the rival factions of the Capulets and Montagues suddenly appear to symbolize a more modern-day sense of unrest that is clearly expressed by today's disaffected youth... Olivia Hussey is tender, passionate, youthful, and as fresh as a mountain stream; Leonard Whiting is testy and strong-willed, and although he will die for love, he is not about to barter away his colourful life in a flood of romantic tears.'

GREGORIO NAPOLI, *FILM MESE*, DECEMBER 1968

figure 73 Franco Zeffirelli's scene for his production of the cinema movie *Romeo and Joliet* /theatrical *Romeo and Joliet*. exclusive Farnco Zeffirelli Complete Works book.

However, Franco Zeffirelli added the song "What Is a Youth" to the film "Romeo and Juliet" in order to revive the musical aspect in different circumstances and create a kind of theatrical relationship within the film, based on the intensification of action, its poetic realism, and the intimate connection found in live theater. All these changes contribute to Zeffirelli's current desire to work on small but important details, shaping a cohesive action and presenting dramatic events full of excitement, suspense, and necessary romance. He aims to establish a direct relationship with the viewers and distance the film as much as possible from being comprehensive, generic, and capable of causing slackness, boredom, and ambiguity in the work.

4.4 An interview with Franco Zeffirelli about the work (Othello) between opera and cinema:

*'Interview with Franco Zeffirelli' by Jean-Michel Brèque
La Revue du Cinéma, no. 416, May 1986
Original French title: 'Entretien avec Franco Zeffirelli'*

- *You also work as a theatre director and have staged Shakespeare's tragedy several times, including a production in Stratford-upon-Avon. Do you prefer the play or the opera?*

- *It is impossible to see the play without hearing Verdi's music now, since the music has added such an extraordinary, explosive dimension to the tragedy.*

That is to say that I was not particularly surprised by Laurence Olivier's reaction when I showed him a video recording of the production of Otello that I staged at La Scala in 1976, starring Plácido [Domingo] in the title role: he was furious, and said, 'Not only can this animal act as well as I do on the stage, but he can sing too!' He realized how
In your opinion,



figure 74 https://www.ilfaroonline.it/2019/cinema_lutto_morto_franco_zeffirelli.

- **what are the benefits of taking Otello from the stage to the big screen, and what problems did this create?**

- *It was very difficult. There is a fundamental difference between opera on the stage and opera on the big screen. In the theatre or opera house, the singer sings, right here and right now, in front of an audience that is listening and watching, and it is always possible for something unexpected to happen, for there to be surprises, accidents even. It is for this very reason that not all operas can be adapted for the big screen, and it is for this reason that you need exceptional singer-actors. In my opinion, Italian operas seem especially suited to the film medium because they are all about passion, excitement and powerful emotions.*

Besides, I will only direct operas that are capable of moving me deeply... That said, the advantage of film is that it can introduce the great [operatic] masterpieces to millions of people, and you can also delve deeper into the characters, because [the medium]

enables you to analyse and develop them in a way that you cannot do in the theatre or opera house. On stage, you cannot make too many demands on the singers because they are primarily there to sing, which is terribly difficult, whereas on the big screen you can make the singers act exactly as you want them to, since they are liberated from the shackles of singing.

A live performance is always an adventure, and carries a risk factor. On film, the actors do not really sing. Well, they do sing, of course, but there is no longer a risk factor; they act, but if they act badly you can always re-shoot the take, and this is why I believe that the theatre experience is superior to the film experience. In the film medium, everything is double checked so that there are no surprises in the end product. Yet this end product must [also] be attractive and engaging.

- ***So are we going to see a lot of things in your film that have never been seen on the stage?***

- *Of course. Not that I make things up, but I am able to interpret the work in a different way, in a 'freer' way. For example, in the first act I show how happy Othello and Desdemona are together. There is a banquet, dancing, celebrations: they were married secretly in Venice but did not have the time to celebrate because Othello was immediately called up to fight. I wanted to show how happy they were at this point in order to provide a more striking contrast with the ensuing disintegration into chaos.*

Verdi does not really convey their happiness, except of course for the intimate scene in which they sing their love duet. And in the film, I was able to incorporate several flashback sequences into the duet, bona fide 'flashes', that is, very brief sequences: for example, when Otello goes to see Desdemona's father in the evening and regales him with his battle stories.

But it is difficult to see the tenor talk on the big screen and not hear him: this creates a very odd effect, which makes you feel uneasy; these images are even more 'silent' than the others. Then there is the Senate scene, in which he explains himself to the senators who approve of his marriage. There are images from his childhood ('il suo materno suol'), when he is taken away from his mother.

- ***You use ‘among other things’ a kind of large lens through which the faces of Iago and Otello become blurred. What is it?***

- *The lens was used for studying maps and charts from a distance. When seen through [the lens] ‘Iago’s eye is stretched and enlarged’ and becomes diabolical. His body looks normal but his head becomes monstrous ‘like a Hieronymus Bosch figure.*

The world is decomposed and then recomposed again. I think it is interesting to use period props such as this ‘as well as the domed room in Barletta’s castle with the opening through which the light falls: you might say that it is the eye of God’ to which Iago addresses his blasphemies; or St Patrick’s Well in Orvieto ‘where Iago sings a few bars of his Credo – its internal space is impressive because of the asymmetric arrangement of the windows ‘which cast light on the two stacked staircases that wind their way down’ and its depths are vertiginous.

It too dates back to the early 16th century ‘Exquisite Zeffirelli’ The Daily Telegraph ‘ 26 September 1986

Chapter 5: The interplay between opera and cinema in Zeffirelli's

In theater, the role of the director is limited to using and moving all the means that were placed at his disposal: lighting, colors, decorative costumes, make-up, dialogue and acting, as if he was in front of a typewriter or a piano. And that once he collects the expressive elements, he can innovate or create the language of directing, where the actor who is more than essential and basic follows and submits to all other grammatical elements. This is the idea of the most advanced and mature comprehensive theater.

That is why we call the theater the art of paradox, and the French writer Anne Abersfeld says (we can go far and say that it is the paradox itself, as it is a product of

5.1 Theater and cinema between points of convergence and divergence

The theater is a place from which the actor starts to present a specific text through the director, and the embodiment is here alive in front of the audience, where the body, scenography, and directorial style play their role either in making the audience laugh or in a dramatic work. This requires preparation for a certain period of time, while in cinema the movement of the image is stylized as there is no direct bond between the audience and the actor, and here the camera demands its primary role in embodying the scenographic elements and it is the one that manages the actor's movements, and it is useful to say that they have common denominators such as lighting, music and scenography, the text and fashion.

6. The art of cinema / the art of theater, to what extent do they benefit from each other?

When we watch a particular play, we feel immersed in its lively dialogues, which we see right before our eyes. While in the cinema we stop in amazement at the extent of its magnificence, quality and beauty of its enchanting art. The real benefit is the real pleasure of watching in both cases.

7. What does theatrical work gain and what does it lose if it becomes a movie?

The theatrical work, if it becomes a movie, acquires the quality of the correct vision, creating the real atmosphere of the theatrical narration through the cinema, and the emergence of the theatrical narration as a work of the events depicted as if they were real through the cinematic movie. While he loses the spirit of the novel through the live theatrical performance in his interaction with the audience directly.

8. What are the precautions that the director and writer should take into account when converting a theatrical work into a cinematic one?

The work of the correct scenario and the excellence of the director's lens in setting certain directions that are completely different from the theatrical atmosphere and to create the correct atmosphere for the theatrical narration, and to show the important elements and distinguish them with following the steps of the previous theatrical work of the narration and to create an appropriate atmosphere for the new vision in the cinema, and to put new touches through a directing plot to show Cinematic work the right way.

9. What is the reality of theater now compared to cinema?

The theater is now no longer the same as it used to be, as cinema has surpassed it by far, and trends and attention have become more for the cinematic current. But the real and most difficult acting begins with the theatre, which is why most actors go to the theater before the cinema.

There is no doubt that the theater has its own means that are different from the cinema, especially since the main tool of the theater has always been the language and not the image, in addition to the fact that the effect of the theatrical work on the spectator is not the same as the effect of the cinema on him while he is inside a dark hall, for this very reason the difference is in the field of aesthetic formation Between cinema and theatre, making the process of searching for points of convergence, rapprochement and equality in values almost difficult and very sensitive. Because these structural differences also require a creative sense and fertile imagination on the part of film directors who, in order to make a successful film, must, first of all, create another expressive language and not be satisfied with a simple and peaceful recording of the theatrical performance. This is because respecting theatrical work, as André Bazin says, in his book "What is cinema" does not mean only portraying it as it is, because doing (theater work) in a correct manner is much more difficult than doing (movie work).*

It has reached the point of completely immersing the spectator, and he cannot think of what he sees, except before or after the impact occurs, but at the moment of its occurrence it is never possible, when the image is present with all its power, and at that precise moment that it is received, one cannot think or He feels or imagines anything else. The spectator in the cinema generally tends to sympathize with the hero of the film through the process of fusion with the event in a psychological way. The spectator is immersed in it, and it is not possible for him to think about what he sees, except before or after the impact occurs, but at the moment of its

occurrence it is never possible, when the image is present with all its power, and at that precise moment that is received, one cannot think, feel or imagine any thing else).

That is why we can say that cinema calms and calms the viewer, while theater excites the emotions. Even if the theater appealed to the instincts closest to the spectator, it could not turn the auditorium into a (crowd) nor could it unify the feelings, because it needs the active conscience of the individual, and his active participation in the event directly. Theater, unlike it, works to raise the consciousness of the viewer and seeks to mitigate the psychological conflict between the viewer and the hero.

Despite the old relationship between theater and cinema, and the work of theater directors in cinema and the production of extraordinary experiences, and despite the points of convergence and convergence between them, the difference remains distinct, not on the industrial and realistic level of cinema, and the impact of each on the spectator and so on, but rather on the level of the concept of directing itself. . The concept of (output is modern), and it is difficult to confine it to a simple definition or explanation, because it simply includes too many things. For example, in the cinema, which is like a collective laboratory, the director is the sole and absolute author, and all its workers, regardless of their levels and capabilities, are nothing but mere tools in the service of his vision.

5.2 The place, the architecture, and the scene in film and opera, What does one offer to the other?

I firmly believe that exploring the profound relationship between architecture and the art of stage design is an indispensable endeavor. Within the realm of theatrical and cinematic production, the incorporation of architectural elements can elevate sets to awe-inspiring heights, evoking deep emotional responses and leaving indelible imprints on audiences' hearts and minds. The timeless works of the revered director Zeffirelli serve as a compelling case study, offering valuable insights into how architecture can be seamlessly interwoven into production design to create visually striking and emotionally resonant experiences.

Indeed, the symbiosis between architecture and the cinematic or theatrical realm is undeniable. Like the craftsmanship of a sculptor shaping space, architecture serves as the backbone, breathing life into the imagined worlds of film and theatre. Without the artistry of architectural

constructs, our journey from reality to the cinematic universe would remain an elusive dream. The dialogue between cinema and architecture, the intricate dance between the geometry of cinematic expression and the filmic essence of architectural experience, opens up a realm of endless possibilities. Each frame demands its own architectural stage, be it historically accurate settings for period pieces or visionary representations of future worlds. In essence, every frame conjures and assumes its own urban theatre.

Regrettably, the audience often overlooks the intrinsic connection between architecture and the magic of cinema, perceiving architecture as a mere backdrop rather than a central character. However, the buildings and spatial environments within a film or a specific frame play a vital role in its success. Filmmakers, in essence, act as architectural designers, meticulously crafting environments that give life and resonance to their narratives.

Throughout the history of film, numerous visionary directors have harnessed the power of architectural design to evoke profound emotions and shape the viewer's reception of the unfolding events. Masters of their craft, such as Onsi Abu Seif and Shadi Abdel Salam in Arab cinema, as well as Alfred Hitchcock and Christopher Nolan in the international scene, have skillfully utilized architecture to establish the requisite emotions for each scene.

Consider Woody Allen's masterpiece, "Manhattan," where the city itself becomes the bedrock of the story. With its contradictory, romantic images capturing the chaos and allure of Manhattan, the city enchants viewers and becomes a character in its own right. Allen aptly concludes, "My friend, it really is a magnificent city, and I don't care what anyone else says about it."

Alfred Hitchcock, a true visionary, demonstrated the profound philosophy of place in his timeless film, "Rear Window." Through the clever manipulation of our gaze, Hitchcock constructs a narrative that revolves around the surveillance within a residential complex's courtyard. Just as a breathtaking vista captivates the eye, architecture, too, leaves its most profound impressions through a collection of meticulously designed parts and elements that entice the viewer to explore, not merely observe.

Christopher Nolan, an acclaimed director renowned for his spatial philosophy, has masterfully employed architecture to drive narratives forward. In his iconic Batman series, Gotham City's Gothic architecture plays a pivotal role, imbuing the story with a retro-futuristic, dystopian aura

reminiscent of a distorted New York. Even the palace where Christian Bale's character resides, a historic residence from 1580 AD, was carefully chosen for its secret passage, allowing Batman to access his clandestine lair away from prying eyes.

In my extensive analysis, I discovered that Zeffirelli's masterful use of architecture in his productions contributed significantly to the historical context and emotional impact of his works. Through the incorporation of architectural elements such as scale, proportion, and perspective, Zeffirelli achieved a sense of grandeur and spectacle, immersing audiences in a historical ambiance and heightening the overall dramatic effect of his productions.

5.3 Recommendations for future research

this thesis highlights several key areas for future research in the field of scenography, with a specific focus on the architectural impact on stage design. A comparative analysis of contemporary scenographers could provide valuable insights into how architectural elements and concepts have influenced the evolution of scenography in the 21st century. This research would identify emerging trends and methodologies that incorporate architectural principles, such as spatial dynamics, materiality, and form, into stage design practices.

Further investigation into the role of technology in scenography from an architectural perspective would provide a better understanding of how technological advancements have shaped stage design, audience engagement, and the overall theatre experience. This research could explore the integration of virtual reality, projection mapping, interactive installations, and other cutting-edge technologies within architectural contexts, emphasizing their impact on spatial perception, immersive environments, and the interplay between physical and virtual elements.

Exploring global perspectives on scenography with an architectural lens would contribute to a more comprehensive understanding of how diverse architectural traditions and cultural contexts influence theatre design. This research would investigate how architectural styles, cultural, social, and political factors inform the development of scenography worldwide, and how this rich variety of perspectives can enrich the architectural discourse within the realm of theatre and performance.

Research on the intersection between scenography and environmental or social issues, specifically from an architectural standpoint, would shed light on how stage designers engage with pressing global challenges. This research could examine the use of sustainable materials, the incorporation of eco-conscious themes, and the architectural strategies employed to promote social justice and raise awareness of critical issues.

Investigating the pedagogical approaches to scenography with a focus on the architectural aspects of theatre education programs would provide valuable insights into how future practitioners are being trained and prepared for their careers. This research would explore innovative teaching methods that emphasize the integration of architecture and stage design, interdisciplinary curricula, the role of technology in the classroom, and the challenges and opportunities faced by educators in preparing the next generation of theatre artists with a strong architectural foundation.

Further research on audience reception and engagement, taking into account the architectural impact of stage designs, would deepen our understanding of how different spatial arrangements and architectural elements influence audience experiences and perceptions. This research could involve surveys, interviews, or focus groups with audience members, as well as the analysis of critical reviews and social media responses to various productions, with a specific emphasis on the architectural aspects of the stage design.

Investigating the ways in which the COVID-19 pandemic has affected scenography from an architectural perspective would provide valuable insights into how the theatre industry has adapted to challenging times. This research could explore the architectural strategies employed to facilitate social distancing, the shift towards digital and remote productions, and the innovative use of technology to create immersive experiences within the constraints of the pandemic.

By addressing these recommendations for future research, scholars and practitioners can continue to deepen our understanding of the architectural impact on scenography, fostering new innovations, collaborations, and critical dialogues that will shape the future of theatre and performance, while emphasizing the architectural elements and principles that contribute to the art of stage design.

5.4 Conclusion and final thoughts.

Having delved into the profound significance of art in its entirety and specifically the realms of theatre, opera, and cinema, I have successfully illuminated the paramount importance of these artistic disciplines in shaping our society. Their profound impact on individual culture, fostering creativity, and bolstering overall productivity across various fields cannot be overstated. Yet, due to their multifaceted nature, these arts defy simplistic definitions or facile comparisons. They encompass an artistic and spiritual dimension wherein the artist grapples with their visionary insights before unveiling them to the public. Consequently, a mere cursory examination or delineation would prove inadequate. In order to achieve the most fruitful conclusions, a comprehensive analysis and comparative study became imperative.

It was thus indispensable to seek out an artist who had traversed the realm of all three arts, namely theatre, opera, and cinema, in order to ascertain an accurate and judicious comparison. This search led me to the celebrated Italian director, Franco Zeffirelli, whose prodigious contributions forever transformed these artistic domains. Alas, Zeffirelli's passing at the age of 96, while still ardently dedicated to his craft and at the zenith of his creative endowment, has left an unfathomable void. He stands as an almost singular figure who dedicatedly pursued the convergence of these arts within society. For decades, no artist has emerged who could rival his legacy, leaving an indelible mark as the paragon of artistic excellence and ingenuity. For over half a century, Zeffirelli reigned supreme, and it is through the prism of his oeuvre that we can discern both the harmonious unity and the subtle divergences manifesting within these artistic realms.

A cursory search for Zeffirelli's name on the Arabic internet yields only terse news items, a mere few lines long, primarily focusing on his numerous epithets. He is lauded as the venerable architect of world opera, the beloved interpreter of Shakespeare, the visionary behind *Romeo and Juliet*, and so forth. Regrettably, such superficial commemorations only arose upon his passing this year. Curiously, not a single article, even in translation, is discernible that analyzes or critiques any facet of his prodigious body of work. This dearth of scholarly discourse posed an arduous predicament, as my reliance on translations and references obtained from the Zeffirelli Cultural Center in Florence, Italy, became paramount.

Zeffirelli emerged as the maestro behind the grandest spectacles and opulent productions that graced the domains of theatre, opera, and cinema. His creations were endowed with lavish budgets, permitting their sublime realization. Take, for instance, the awe-inspiring opera *Aida*, an enchanting extravaganza that held audiences transfixed, their gaze unrelenting, riveted to the stage. The marriage of vocal prowess, exquisite performances, luminous lighting, resplendent costumes, and meticulously crafted props seamlessly coalesced, bestowing upon spectators a phantasmagorical tapestry.

Notably, Zeffirelli's cinematic oeuvre ignited the imaginations of a generation during the 1960s, none more so than his renowned adaptation of *Romeo and Juliet*. This cinematic gem captivated viewers and garnered numerous accolades, propelling him to be hailed as the cinematic beacon for youth. His directorial finesse extended beyond this iconic film, encompassing notable works such as "Tea with Mussolini" and "Jesus of Nazareth."

Through the oeuvre presented across theatre, opera, and cinema, Zeffirelli etched his indomitable imprint, forging a distinctive aesthetic doctrine that expanded and enriched the classical norms governing opera. His ardent devotion to intricate details and unwavering commitment to impeccable execution became the hallmark of his illustrious career.

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