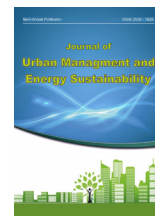


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Explaining the model of minimalist space creation indexes in theater and architecture by recognizing the works of Robert Wilson

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ABSTRACT

Minimalism is a natural response to the complex situation and conditions of contemporary human life with an emphasis on simplicity and excessive. Robert Wilson is one of the most famous theater artists who has continuously used minimalist architecture concepts in his works. The aim of the current research is to explain the model of indicators that are effective in creating a common minimalist space in the field of theater and architecture based on the works of Robert Wilson. The current type of research is descriptive-analytical and is applied in purpose. The paradigm of the current research is in accordance with the interpretive type. The method of data collection is based on documentary and library methods as well as content analysis, the factors affecting its impact on the elite's indexes in creating a minimalist space in the joint field of theater and architecture based on the works of Robert Wilson in the component dimension of extraction and in the form of a table factors are explained In the following, by using the Delphi method and considering the concavity of the opinions of elites and experts in the number of 15 people, the effective factors became the initial proposed indicators that tested. In conclusion, the symbolic index with a score of 4.15, the fan with a score of 4.13 and the decoration index with a score of 4.11 have the most impact. In the studies, each of the theater works can be analyzed based on the type of evaluation explained.

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INTRODUCTION

Minimalism or “minimalism” is a natural response to the complex situation and conditions of contemporary human life with an emphasis on simplicity and excessive reduction of the content of the work in the form of the fewest necessary elements (Teimuri Khosrowshahi et al., 2019). Minimalist architecture is one area where simple designs shine. Minimalism architecture can be traced back to a few key architectural styles: Japanese Zen, Cubist designs, D. Steele and Bauhaus designs in the 1920s. Although each of these styles has its own history and characteristics, they all serve the same purpose. This approach became increasingly popular in architecture and design after World War II and continued to flourish thanks to famous architects such as Ludwig Mies-Ven der Rohe. In the United States, minimalist architecture emerged in the early 1960s, coinciding with the rise of interest in minimalist artwork. (Yulianti, 2021) From its inspiring origins in the 1920s to the present, minimalism has served as an opportunity to simplify an often-cluttered world, often expressed through architecture, art, or even as a school of thought. (Ahmadi, 2012) Avoiding any extra luxuries and decorations and achieving a simple design in all building components is called minimalism design in architecture. This simplicity is clearly visible in materials, form, space, color and every detail. Minimalism is the last trend of modernism and everything that came after it is considered as part of postmodernism. In this style, excessive angles and perfect curves are not used, all the details are treated as simply as possible, and efforts are made to create visual appeal, a bright, cheerful and clean space in the simplest way. Took advantage of the possible form. (Unal, 2021) In this style, one cannot deny the peace and beauty that radiates in simplicity. Everything should be functional in its original form and add value to the space. He used large glass windows to show the outside space and maintain brightness and light. The walls are used transparently without the slight-

est curvature. As much as possible, avoid frames and decorative items that are only for show.

A sign in a broad view means the nature, quality or event that indicates the occurrence and presence of something else (Eftekhari et al., 2022). Semiotics is the study of the meaning of signs in social conditions and life, as well as the study of the conditions and methods of their production (Rashidi and Amini, 2018). This knowledge is aimed at how to find the meaning of a sign, an objective manifestation of an absent concept or phenomenon in order to communicate with the audience (Nejad ebrahimi et al., 2017). From Peirce’s point of view, signs are divided into three categories: First, symbolic signs, which are usually related to socio-cultural conventions and do not follow a specific cause and effect relationship. Like a sincere handshake during a chance meeting. Second, indexical signs: a cause-and-effect relationship is created between the signifier and the signified. Profiles can also be used in an official form. Like a person suffering from measles and on his face, signs appear in the form of red seeds and then symbolic signs: this group provides continuity between the signifier and the signified by finding likeness and similarity. For example, there is a formal similarity between a photo taken of a tree and the tree itself, in a way that their components are the same (Azadanish and Pouyan, 2021). Explaining the components of minimalism in architecture based on semiotics, in a variety of symbolic, iconic and indexical signs, benefiting from the coding method of minimalism space (Borg, 2018), understanding artistic purity and minimal art (Caroline, 2018), transforming Objects as signs, recognition of intertextual relationships and recognition of meanings and events (Kazmierczak, 2018), explanation of signs through symbols in space (Pillar, 2018), and through other factors can be done. This research intends to reveal the components of minimalism in architecture through semiotics using the intertextual method.

Space design elements in the Robert Wilson Theater

As a director and stage designer, as well as an artist in the theater, Wilson is concerned with the space, all the elements he uses in the performance are in the direction of designing the space. He uses this idea, but he deals with all the components independently. It designs all these components separately and organizes them together. "What I do in the visual part of my work is not decoration and illustration, and what they do in Western theater is illustrated. People who do lighting or stage design actually decorate the show, but my work is not stage decoration but stage architecture. Therefore, in my work, light, text, movements and scene have their own rhythm and structure and all these are layered. They can be independent of each other, but eventually they fit into a structure and ultimately what we see helps us hear. But usually in western theater, what you see is secondary to what you hear" (Groot and Wang, 2021). According to the evolutionary process of Wilson's executive works, we can examine each of the design elements one by one. Before being a theater director, Wilson is an architect, painter and interior designer. His point of view in the field of stage design emphasizes the feeling of the work as a tableau rather than practical or spatial induction. For this reason, critics described "Wilson's theater from the very first performances as moving paintings that follow the aesthetic aspects of painting and architecture. The stage design of his shows was compared with the paintings of Rene Magritte, the Belgian surrealist painter, Henri Rousseau, the French post-impressionist painter, and Paul Delvaux, the surrealist painter" (Pillar, 2018). In the stage design of many of his works, Wilson uses the features of the minimalist art of the 60s, i.e., simple structure and repetitive geometric form for his creative ideas. Minimalism became an integral element of Wilson's theater from his first performances. The continuity of the work in the dimension of time is the characteristic of his works. As mentioned in the previous sections, one of the characteristics of minimalist art is

the repetition of elements in space, as well as the use of volumes and vertical and horizontal lines and surfaces, and distancing from direct meanings. In the field of design, Wilson uses examples of the works of artists of this style, for example, the display of poles is comparable to the works of the American minimalist artist, Carl Andre. Carl Andre made his works from various metals, bricks and wood in geometric forms. Wilson's designs are also aesthetically close to Robert Morris's works. For example, the cubes of the Alecsis show, parallel-horizontal and vertical lines and shapes in the design of Lohengrin's show and the triangles of the Magic Flute show, which according to Wilson himself "were a symbol of spirituality", were all influenced by this American conceptual artist.

"Robert Morris has a fundamentally theatrical way of thinking. His performance art is full of avant-garde negativity towards the concept of originality, logic, reasoning and a world view that is incompatible with unfamiliar and non-contractual phenomena" (Oral, 2006). Parts of the geometric stage design of the civil wars show are consistent with the paintings of Piet Mondrian, a painter who believes in geometric abstraction through simple and straight lines, neoplasticism or neo-formationist and dastylist views, as well as Kazimir Malevich, a Russian painter who believes in pure structuralism or Suprematism and Also, geometric abstraction is comparable, Wilson, like Mondrian and Malevich, by simplifying and reducing form and color, using straight, diagonal and curved lines, aesthetic balance through simple contrast and refraining from classical symmetry, to abstract dimensions and The universality of visualization is approaching. Kandinsky, an abstract painter, considers the constituent elements of each painting to be dots and lines and points to their psychological effect on the observer. With the help of horizontal, vertical and diagonal lines, and believing in Kandinsky's aesthetics, Wilson narrates his feelings and psychological issues. In another group of Wilson's shows, the loneliness of the characters and the sad disparity of the

building and buildings in the design style can be taken from Edward Hopper's painting, Hopper was an American realist painter and filmmaker. Also, "Wilson has always prided himself on being influenced by Andy Warhol, the leader of the pop art movement, and especially because of the use and importance of repeating the color red in the design of his shows, he has pointed out that he was influenced by Warhol" (Hallo, 2010). Wilson points to the influence of the painting style of Paul Cézanne, the French post-impressionist painter, as a bridge between the classical concept of the art of painting in the 19th century and the radical innovations of the 20th century in his theater.

"I learned everything from Cézanne, the use of light, color and diagonal lines, how he used the center and edge. This is how his paintings are not framed by wooden lines" (Muslu and Akti, 2022). The whole tableau structure of Cézanne is a model of Wilson's scene. Given his preoccupation with visual composition, it is not surprising that Wilson should appreciate the arch above the stage frame. The scene of the architectural show (structure) aligns its work. Without enclosing it, it provides a frame for them. He uses the atmosphere of the Iranian show to design his stage and believes that I am interested in the formality and distance of the Iranian show. My work is usually understood in terms of bipolar space. (Whitmore, 1398: 158). Wilson's stage design is very simple and two-dimensional, and in fact, it is a combination of all kinds of lines. He uses less volume in his scene. "There are three main things in his designs: the black walls, the stage floor and the in-between. In fact, he deals with classical design in the background of his works, and his three-dimensional objects are actors whose clothes and makeup are decorative, which Wilson refers to as (sculptural architecture)" (Eftekhari et al., 2023).

Minimalism view in Robert Wilson works

Formalism: Wilson has staged a variety of dramatic and literary texts in different genres. But the interesting thing to note in Wilson's execu-

tive view is his belief in the artifact of the work of art. "In fact, as soon as you honestly believe that your work is artificial, a natural reality arises, and by denying it, you lose this reality" (Rossell, 2005). This view is in line with the thinking in which Wilson cares more about form than content. This means that Wilson deepens what he has created by delving into the surface level of the overall structure of his work. In fact, Wilson's creativity in filling and excavating the surface of a simple geometric structure. Therefore, the important point in Wilson's directing method is that he starts his work by exploring a simple surface, which can be a piece of poetry, music, photo or anything else, and during the exploration of this surface, according to his mentalities and His colleagues experience the process of discovery and intuition to create a work of art.

The art of arrangement: Wilson's art is the art of arrangement. One of the things he emphasizes to do in producing a work of art is how to fill a structure. This filling requires a delicate arrangement of different elements, which Wilson does magically. In addition to the visual works he created, each of his theater scenes has a high visual value independently, and this is the result of his efforts as an architect who uses all the arts to build his work. In the review of Wilson's works, it can be concluded that Robert Wilson is the genius of composition art, and his works in the field of opera, theater, video and visual arts clearly prove this claim. In fact, arrangement is also associated with a type of architecture in its essence, and Wilson's genius lies in the arrangement and architecture of visual and auditory elements, whose source includes mankind and its long history of today's machine life.

Lighting: Wilson believes: "Without light there is no space, without space there is no theater. So, in my work light is something special. In my opinion, the most important element in theater is light, the element that helps us see and hear. Theater is the architecture of space and light. Without light, space does not exist and time cannot exist without space, space and time are together". In dealing with the element

of light, Wilson refers to Giorgio Strehler, the only contemporary director who has similarities with his work, and Appiah, who borrowed his category of light before Strehler. Moreover, no one has advocated as passionately as Appiah that light should be given the most power and thereby give the actor and theatrical space full constructive value. Based on previous research, the shape and geometry of courtyards, including the ratio of their dimensions and orientation, can influence the amount of radiation received. (Akhlaghinezhad et al., 2024) He believed that light should act like an active actor. And serve other elements of the scene and illuminate the actor's body in three-dimensional space instead of two-dimensional. Wilson meticulously designs the lighting to accentuate the actors' movements, enhance the flexibility of their bodies, enliven the scene and define time through rhythm. Like painting, light is a source of visual construction for Wilson, and with it he achieves the creation of lines through light and color. Sometimes the light unifies the atmosphere of the scene, and sometimes it divides it into structured components and geometrical forms and gives the objects an image quality. Objects that fade suddenly or gradually. (Pawson, 1996)

Cloth design: Wilson is interested in changing the physical dimensions of his actors through clothing. For example, Medea's pyramidal figure, the awe of Lincoln in the Civil Wars show, the Queen of the Night in the Magic Flute show, and... The transformation of the actors in the abdomen and back areas, in cases such as Leonce and Lena's show and the Three penny Opera, makes their shadows relative to the nature. And transforms the characteristics of the role. Wilson is fascinated by wonder, wonder, and anything that doesn't follow rules and logic. For this reason, in the magic flute show, the high priest has a long blue ribbon in his mouth instead of his tongue. Wilson's fashion design aesthetic has evolved over decades of continuous activity. It appeared in the first shows such as: I was sitting on the porch. I thought I was delusional and in

Einstein on the Beach, the actors were dressed in plain clothes, although in Kerr and Edison's Male Gaze, the gloves, umbrellas and some other stage elements were Victorian. Wilson is particularly interested in Victorian costume design. For example, the Victorian dress of the main character of Peter Pan is repeated in many of his plays. A dress that was designed to match the staging of the Birdman show.

Make up: The make-up in most of Wilson's shows was natural before the 90s, but as his shows became more modern, he also gave the make-up an exaggerated form. Especially in the Black Horseman show, this procedure of modernizing makeup reached its maximum. This method has become an artistic norm for Wilson. Especially in shows that have comic, mythological and mysterious elements. Makeup reached the peak of exaggeration in the Black Horseman show, white and exaggerated faces are important features of the Black Horseman show. In the performance of Shakespeare's sonnets and the Threepenny Opera, the white faces, eyes that were strongly highlighted with black eyeliner, very thin eyebrows and red lips, were reminiscent of strange masks. In Wilson's other shows, actors used masks to play the roles of bears, ostriches, and dinosaurs. In plays with other styles, such as Lafontaine and Pergent, the actors also wore strange smileys.

Movement: Movement is the most important element to connect with other elements of Robert Wilson's staging. Movement is indeed the driving force that links Wilson's work from visual arts and composition to theater. Wilson's keen understanding of movement led him to the theater. Wilson realized that the importance of movement is not in its meaning, but in the nature of movement itself. The theme of the dance lies within itself. After successive experiences, Wilson managed to combine these methods in a single form and put his stamp on this new form. He is fascinated by the freedom from mystery and meaning and tries to make his actors' imagination fertile (Sayn, 2018).

The spectator: Wilson creates his art by arranging visual and acoustic forms on the bed of slow beats. Therefore, this type of work requires a different reception from the audience. With his personal way of arranging performance elements, Wilson disrupts the audience's understanding and acceptance of the performance, and the audience enters a dreamlike world by entering different layers such as light, music, words, and color, and the performance takes on the quality of that world with its slow rhythm. One of the important features of Wilson's staging is the vastness of the world he creates on stage for the audience. This unique feature of his has so far puzzled many critics as to where he gets these dreamy images from. In studying his life and works, we realize that most of the images he created are rooted in events that somehow His personal life, especially his childhood. "The world is like a library that surrounds you and this world can provide you with wonderful yet simple resources. "For example, the building I designed in Einstein on the Beach was based on the building across from my apartment." (Bertoni, 2002) Based on this, the factors that are rooted in Robert Wilson's minimalist architectural approach to theater can be categorized as follows so that the main model can be presented in the form of suggested indexes: In minimalist architecture, there is more effort to use color as a means of defining space and architecture, which mostly exists in the form of relatively cold colors with favorable harmonies. Therefore, the use of symbolism and semiotics is very visible in the works of minimal architects. The use of natural and artificial elements such as trees or sculptural works around the main axes of the building is one of its characteristic features. At the same time, there is also the use of ambiguous forms and asymmetric geometry and special shapes, the building materials and materials used in this style are mostly used in a limited way and are exploited with a semantic attitude. Simple details and decorations are chosen according to it, at the same time, the space is very simple and

open, and there is no limit on the end points of the building, and finally, you can see the design in its straight and clean lines.

Research Background

Simplicity in minimal art can be seen as the birth of Russian artists of the period after the Russian October Revolution, who were formalists and structuralists and tended to abstraction and geometric shapes. Like Malevich with his "white on white" work, the experiences of Russian artists in the 1950s and 60s influenced European and American artists, such as the all-white paintings of the young Robert Rauschenberg and Yves Klein's monochromatic works, and Piero Manzoni's Akrom series, and in a different way influenced the works of It influenced the copper enameing of Robert Ryman and Agnes Martin's works, which combined subtle grooves on a monochrome background. This approach emerged in Western art after World War II and was further developed by American visual arts artists in the late 1960s and early 1970s. And it quickly evolved into a new art movement that was more about creating three-dimensional (rather than two-dimensional) works. The mainstream of the American simplistic movement can be seen in the works of Tony Smith, Donald Judd, Carl Andre, Don Flavin, Robert Morris, Sol LeWitt, John McCracken. The simplest believe that by removing the deceptive presence of the composition and the use of simple and often industrial items that are placed in a geometric and very simplified form, the pure quality of color, form, space and material can be achieved. The works of simplistic artists sometimes appeared completely randomly, and sometimes they were the result of simple and repeated geometric shapes. Simplicity is an example of brevity and simplicity and expresses the words of Robert Browning: Less is more (Bedak, 2004). This sentence, which is the foundation of modernism itself, points to the fact that minimalism is rooted in modernism and is often interpreted as a reaction against abstract expressionism that builds a bridge to postmodernism. This art is generally

considered a movement in opposition to abstract expressionism; A movement that dominated the art of the 1950s. The painters of the abstract expressionism style wanted to express their emotional experiences directly through the methods that came to their minds at the same moment of creating the work, such as fast and intense movements of the brush or drops of paint on the canvas. To express This work contributed to the artist's subconscious mind in the created work. They allowed the human unconscious to participate in the creation of the work and considered it the most important motivation and power. On the other hand, the fans of minimal art were more interested in personal feelings and their expression, they looked at a logical method and general physics concepts such as mathematical expansions and gravity. (Bani Masoud, 2018) The minimalists used straight lines and industrial designs a lot and forbade the use of their art for commercial products. It can be said that minimal art has two main features, the use of the laws of physics in creating works and the use of metaphors and signs. Relying on this principle, they presented their work on very large surfaces. Minimalists believe that by removing the deceptive presence of composition and using simple and often industrial items that are placed in a geometric and very simplified form, pure quality can be achieved. Color, form, space and matter achieved. (Sayin, 2018) Considering the interdisciplinary nature of the subject, the background of the research has been studied from several aspects of signs and architecture, intertextuality in architecture and the investigation of minimalism. (Bazarafken et al., 2019) In the category of minimalism and architecture, in the research of Lee et al (2023), the presentation of minimalistic data is considered a sign for the systematic generalization of perception, syntax and semantics. The results of Wang's research (2023) show that the identification of the key features and roots of eastern architecture has led to the western minimalist design. Kamal and Nasir (2022) also consider minimalism as a basic source and alternative to the current standard

aesthetics and emphasize the relationship between minimalism and sustainability in order to attract the attention of designers with sustainable goals. Azizi and Nouri (2018) have examined the solutions to optimize the architecture of the interior space by using the characteristics of the minimal style. The impact of minimalism on contemporary architecture and its impact on the quality of human life have also been discussed in separate articles. In the article From Minimalism to Conceptualism (Comparative Studies of Minimalism Currents in Iranian and World Architecture) (2021), the developments of minimal architecture are described in detail in the works of generations of contemporary Iranian architects.

Regarding symbols and architecture, Raj and Patil (2023) state in their article that semiotics has a significant effect in shaping the aesthetic quality of public spaces. The research of Rokutins (2018) shows that productions Through signs, art and science help people to understand more precisely the breadth and complexity of their emotional, cognitive and cultural spectrum. In their article, Eftekhari et al. (2023) state that the spatial system endogenously, directly, indirectly and through spatial perception and experience, advances the field of event ability and the symbolic system By recording and rereading, indirectly and indirectly, it provides for the recognition of spatial components by affecting the human partial memory. Sohaili et al. (2017) emphasize that signs in architecture They are created by the thoughts, history, politics, cultures and visions of architects, which can be understood simply or mysteriously for the audience. Jesbi (2022) in his article considers the components of space perception, dependence on the natural process of life (proportion, order, dynamism), shaping the space (diversity and hierarchy) as the most effective components in promoting Qualitative textures are valuable. Sharqi (2022) says that every text in a new culture is exposed to the process of deliberate change of its social, cultural and ideological signs. Keshavarz et al. (2021) in the article criticizing and reading the

context and originality in architecture based on the paradigmatic development of the theory of intertextuality, architecture as a text includes various textual layers that are in two axes of time and simultaneity. It has been formed according to the texts before it and the texts of its contemporaries. In another article, Bazrafkan et al. Studies as a member of a collection of works that were formed during a period of time and for specific reasons and can lead to understanding the hidden layers of meaning and in reading the work, paradigms call for a wider According to the background that was raised from the topics, there is no connection between these three categories in the studies so far, and an intertextual reading of contemporary minimalist architecture in Iran is a novel topic that can contribute to the richness of contemporary minimal architecture. (Fig. 1)

MATERIALS AND METHODS

Methodology

The current type of research is descriptive-analytical and is applied in purpose. The paradigm of the current research is in accordance with the interpretive type and the researcher is trying to infer concepts and opinions in an inferential way, and the type of indicators will be qualitative. The method of data collection is based on documentary and library methods as well as content analysis. First, the effective criteria in the main concept for each of the structural dimensions and components, the factors affecting its impact on the elite's indexes in creating a minimalist space in the joint field of theater and architecture based on the works of Robert Wilson in the component dimension of extraction and in the form of a table Factors are explained. Specifically, based on the dimensions (basic concepts of minimalist architecture) of the conceptual structure as well as the structural dimensions of the Wilson theater, the proposed elementary model and the effective factors of its linear sharing are determined. At second stage minimalism meaning in contemporary architec-

ture will be recognized and explanation in Robert Wilson works to be emphasize on it then by this view the main factors can be extracted. In the following, by examining the group of experts mentioned in the research method as trained and elite researchers using the Delphi method and considering the concavity of the opinions of elites and experts in the number of 15 people, the effectiveness factors became the initial proposed indicators that were tested. It is necessary to mention that the method was carried out in the form of sending questionnaires and items online, which is done digitally by researchers using survey software, and finally, the conceptual model (factors) of the research is extracted, the results of which can be directly applied. Finally, after different and consecutive rounds, the final indicators can be stated in the proposed model.

DISCOUSION AND FINDINGS

Findings of the implementation of the Delphi method

In the first round, the panel members identified 12 factors out of 14 factors that were extracted from successful researches as having a high and very high impact in formulating the framework of the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson. The detailed and extended results related to the implementation of the first stage of questionnaire distribution are given in the following table. Form and voice and sound factors have been removed from the Delphi process due to their average importance of less than 2.5. (Table 1)

After the implementation of the first stage of assessment and evaluation of the opinion of the experts of the panel regarding the factors proposed and extracted from the theoretical bases and also receiving the suggestions of the panel members, in this round, in order to observe caution, again all the factors extracted from the theoretical bases to Along with the average opinion of the members in the first round and the previous opinion of the same member, it was made available to all the experts of the pan-

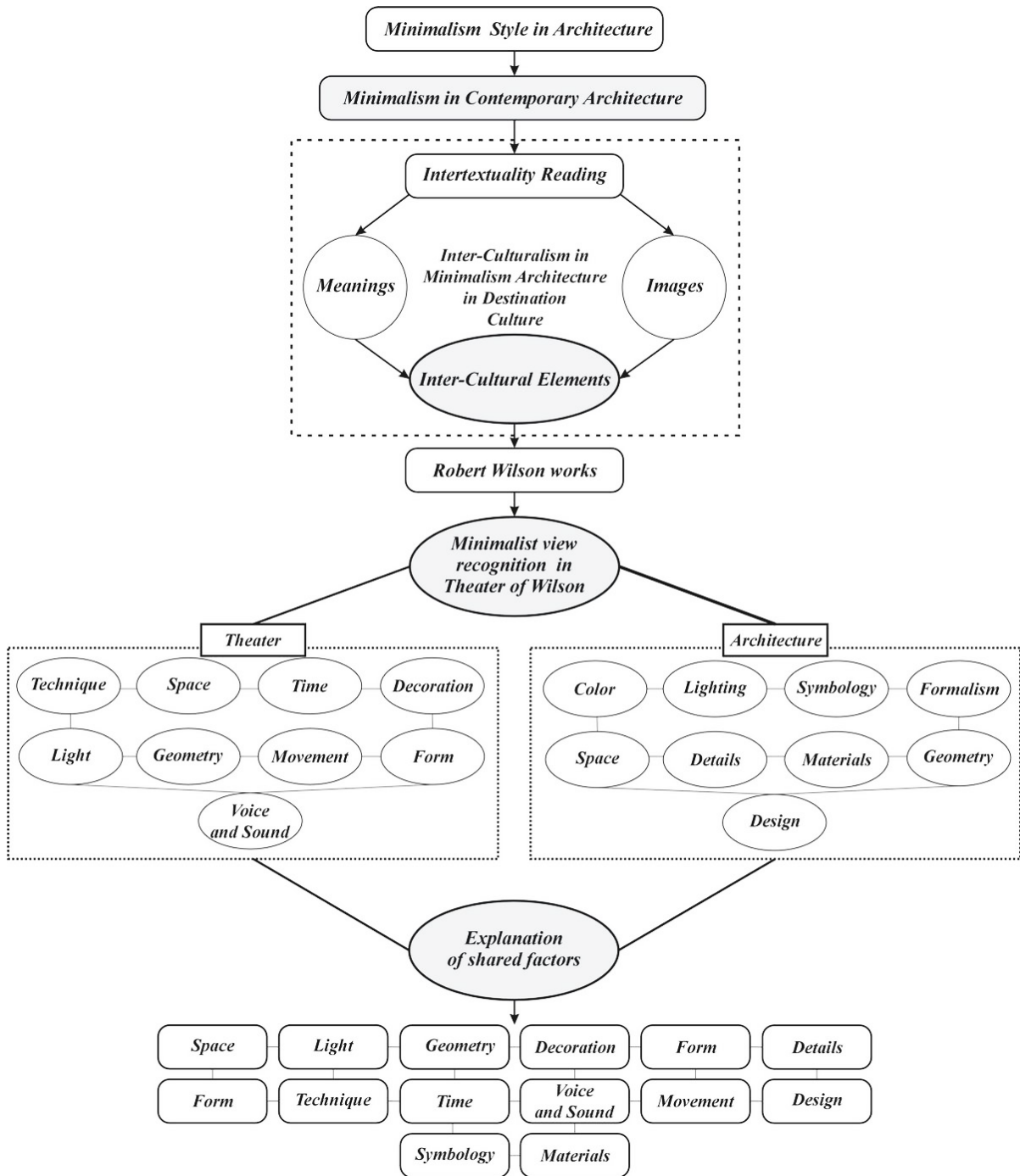


Figure 1: Conceptual model of creating a minimalist space in theater and architecture based on the works of Robert Wilson

Table 1: Phase 1 of the fuzzy method in compiling the proposed indicators of the concept of the framework of the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson

No.	Factors	Response Num.	Average	Standard deviation	Min.	Max.
1	Space	15	3/21	0/35	1	5
2	Light	15	3/22	0/37	1	5
3	Geometry	15	2/75	0/37	1	5
4	Decoration	15	3/45	0/45	1	5
5	Details	15	3/44	0/40	1	5
6	Technique	15	2/86	0/35	1	5
7	Time	15	2/68	0/37	1	5
8	Movement	15	2/75	0/52	1	5
9	Design	15	3/58	0/76	1	5
10	Symbology	15	3/55	0/52	1	5
11	Materials	15	2/41	0/57	1	5
12	Formalism	15	3/75	0/60	1	5

el. The panel members identified 11 factors out of 14 factors that were presented in the second round as having a high and very high impact (with a mean greater than 3) on the proposed framework of the concept of creating minimalist space in theater and architecture based on the works of Robert Wilson. The detailed and extended results related to the implementation of the second stage of questionnaire distribution are given in the table below. In the second stage, geometry, time and movement factors have been removed. Kendall's correlation coefficient for the answers of the members of the order of the factors that had a high and very high influence in this round was 0.765. (Table 2)

In the third round of compilation of the framework of suggested indicators, the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson, along with the average opinion of the members in the second round and the previous opinion of the same member, was provided to all the experts on the panel. The panel members have eliminated 7 factors out of the 9 factors that were presented in the second round, with a high and very high impact (with an average greater than 3.5) in the third stage of technical and ma-

terial factors. The detailed and extended results related to the implementation of the third stage of questionnaire distribution are given in the table below. Kendall's coefficient of coordination was obtained for the members' answers about the order of the mentioned factors, 0.792. (Table 3)

In the fourth round of compilation of the framework of the proposed indicators, the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson, along with the average opinion of the members in the third round and the previous opinion of the same member, was provided to all the experts on the panel. The panel members have confirmed 7 factors out of the 7 factors that were presented in the third round, having a high and very high impact (with an average greater than 3.5) in the fourth stage, all the factors of the fourth stage have been approved. The detailed and extended results related to the implementation of the third stage of questionnaire distribution are given in the table below. Kendall's correlation coefficient for the members' answers about the order of the mentioned factors was 0.790. (Table 4)

Table 2: Phase 2 of the fuzzy method in compiling the proposed indicators of the concept of the framework of the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson

No.	Factors	Response Num.	Average	Standard deviation	Min.	Max.
1	Space	15	3/21	0/34	3	5
2	Light	15	3/22	0/32	3	5
3	Decoration	15	3/45	0/42	3	5
4	Details	15	3/44	0/37	3	5
5	Technique	15	2/86	0/30	3	5
6	Design	15	3/58	0/66	3	5
7	Symbology	15	3/55	0/45	3	5
8	Materials	15	2/41	0/51	3	5
9	Formalism	15	3/75	0/49	3	5

Table 3: Stage 3 of the fuzzy method in compiling the proposed indicators of the concept of the framework of the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson

No.	Factors	Response Num.	Average	Standard deviation	Min.	Max.
1	Space	15	3/53	0/34	3	5
2	Light	15	3/51	0/32	3	5
3	Decoration	15	3/62	0/42	3	5
4	Details	15	3/55	0/37	3	5
5	Technique	15	3/63	0/66	3	5
6	Design	15	3/65	0/45	3	5
7	Symbology	15	3/85	0/49	3	5

Table 4: Phase 4 of the fuzzy method in compiling the proposed indicators of the concept of the framework of the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson

No.	Factors	Response Num.	Average	Standard deviation	Min.	Max.
1	Space	15	3/63	0/25	3	5
2	Light	15	4/05	0/22	3	5
3	Decoration	15	4/11	0/14	3	5
4	Details	15	3/98	0/25	3	5
5	Technique	15	4/13	0/32	3	5
6	Design	15	3/94	0/17	3	5
7	Symbology	15	4/15	0/18	3	5

RESULT AND CONCLUSION

The results of the fourth rounds of implementing the Delphi method in the research show that a consensus has been reached among the panel members for the following reasons and the repetition of the rounds can be ended:

- 1- In the second round, more than 50% of the members included 7 influential factors in compiling the framework of the proposed indicators, the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson, who had an average greater than 2.5 among their factors.

- 2- The standard deviation of the members' answers about the importance of the factors in the fourth round has decreased significantly compared to the previous rounds.
- 3- Kendall's coordination coefficient for members' answers about the order of factors in the fourth round is 0.790. Considering that the number of panel members was more than ten people, this amount of Kendall's coefficient is considered quite significant.
- 4- Kendall's coefficient of coordination for the order of the six influential factors in developing the framework of the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson in the fourth round was reduced by only 0.002 compared to the third round. This coefficient or the degree of agreement between Panel members does not show any significant change between two consecutive rounds.
- 5- The points given to the factors by experts and elites indicate that the indexes of formalism, design and decoration have the highest score and as a result the most impact in explaining the concept of the framework of the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson. To be (Table 5) (Fig.2)

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Table 5: Index and evaluation tool as suggested indicators of the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson.

Subject	Index	Evaluation Tool
Indicators of the framework of the concept of creating a minimalist space in theater and architecture based on the works of Robert Wilson	Space	Checklist- Interview
	Light	Checklist- Interview
	Decoration	Checklist- Interview
	Details	Checklist- Interview
	Technique	Checklist- Interview
	Design	Checklist- Interview
	Symbology	Checklist- Interview

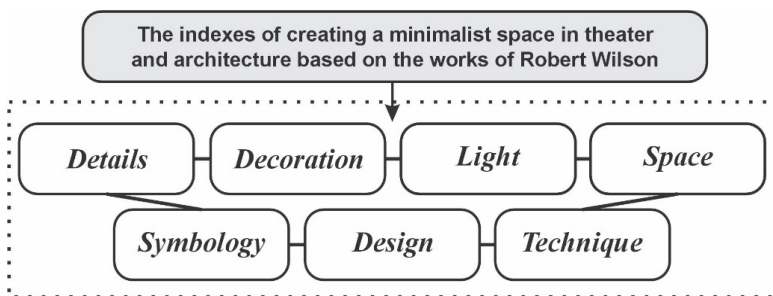


Figure 2: The indexes of creating a minimalist space in theater and architecture based on the works of Robert Wilson

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