

... a rare trip to the theatre to see Red Leap Co.'s adaptation for stage of Janet Frame's *Owls Do Cry*.

I spent the time fruitfully imagining a theatre space ... that was not the one I was in ... dreaming of a connection with Japan, between Naoshima, Benesse Foundation, and Waiheke Island ... a theatre building for Minus Theatre based on Minamidera, Temple of the South:



this is a picture of Minamidera on the island of Honmura in the Seto Sea. Designed by Tadao Ando, it houses a light installation by James Turrell ...  
... visitors have their cellphones and electronic devices taken from them before they enter. They are warned of the absolute darkness inside. It is so dark it takes 10 minutes for the eyes to adjust. Once they do, a blue void is visible at such low lighting levels that it appears to be a solid, floating at the far end of the room.

I imagine a room, like this, rectangular, inside a rectangular building, insulated for sound and light and weather—without any artificial light sources, and where visitors are relieved of any electronic devices they have with them. Perhaps there are series of lockers under the eaves.

The seating inside is around three sides.

Light enters the building as and where it is wanted through the device of a series of gated ducts. It can be either brightly lit—perhaps through sliding panels in the roof or partially lit or not lit at all.

Presentations occur through the hours of daylight or when there is sufficient outside to give liminal light inside.

The type of theatre is like the building itself composed entirely of natural elements: there is no artificial projection or recorded sound. There are no lights or speakers.

There is no background buzz of electricity and no wiring ... perhaps the mechanical systems of light and air ducting are hydraulic.

There are no exit signs.

There are no windows.

There are no curtains.

A series of offset partitions block the light from entry. All moving parts of the building are hidden.

There is no insulation medium except that naturally provided by the primary materials.

There is no glass.

There are no treated woods used, no artificial chemical sealants or glues or other products of industrial manufacture.

There are no fans but natural reticulation of air flows effected through apertures above the wall line and hidden from view.

Another building in Honmura has a roof the entirety of which lifts and rotates to encounter with its roof vents the prevailing wind or to protect itself from it.

I am imagining the roof here and the use of trapdoors under the eaves to provide a similar function.

Whether day or night outside the building, inside it is the night of the night.

...

As for the production of *Owls do Cry*, you can imagine it as the complete opposite of what I describe here.