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Drama in Contemporary Architecture

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Abstract

The relationship between Drama and Architecture regarding what both gain of influence, reaction, motivation, and inspiration that add to the output a form and context to constitute a dramatic space that produces connections (bridges) between human spirits for communication and convergence to handle the suffering of others by entering to the receiver's memory based on the plot that can weave from dialogue and conflict a dramatic space with a contemporary frame on both levels, the external and the internal one. By using existence, force, action, and reaction between the dramatic Architecture space elements with the recipient's engagement. The problem has determined: the detection of the relationship in effect and affectedness to the recipient by studying the event and the path to the mental and sensitive integration based on the dramatic space and its mechanisms to achieve integration, and also according to the mechanism of extraction and depending on sense and mind connection within conflict and dialogue equation. The research goal determined: to achieve the new dimensions at the contemporary Architecture by creating patterns characterized by drama trait to achievement sense and mental integration at the Architecture output. The research came to a conclusion, The possibility of establishing specific patterns in creating dramatic architectural productions by adopting the mechanisms and techniques of drama such as; mechanisms of formation in architecture and developing a plot for event frames based consistently with the extent of movement flow, depending on interaction, participation, and motivation between individual memory and collective memory.

**Keywords:** Drama, Contemporary Architecture, Space of Drama, Dramatic Structure, Conflict, Plot.
1. Introduction

Since the first birth of humans, he has been solving his problems by himself and confronts all the challenges, threats, and risks that surround him to preserve his entity and existence. There is much evidence for his many continuous attempts to observe and understand the world surrounding him, searching for truth, fearing what is hidden or what could be happened in the unknown feature. So since the begging, he had to understand anything that surrounded him to release his rules and act according to these rules directly or indirectly, and sometimes return to his imagination, mind, and sometimes to his feelings.

Through drama, the reality and behaviour of people can be observed in a certain and known place and time. That made brainstorming after view to search by yourself and surround you of how the true idea is. Dr. Safirah Naji, mention that drama has convertible contexts to reform another meaning of existence. Drama is a deferred knowledge to create mental images considering the text. It seeks to establish another concrete meaning. Architecture is the product of human cognition, unlimited in influence and effectiveness. In each designable operation regarding knowledge and science, it is possible to achieve transmission from one level to another through organizing information and working on some group of elements, relationships, and basics from one side, and managing the formation process, achieve the utilitarian and aesthetic side and balance from the other side. The brain has automatism ability exceeds the sensitive data. The sense is only a mechanism that warns the brain for recognition. Generally, knowledge is related to humans. Human represents the launch point to hold a cohesive philosophy of the Universe and the world.

The Research problem was determined through the detection of the relationship nature in effect and affectedness to the recipient by studying the event nature and the path to mental and sensitive integration depending on the dramatic space and its mechanisms to achieve integration, and depending on sense and thought connection within conflict and dialogue equation. In addition, explain and understand the mechanism of creating drama to achieve integration in Architecture and the new variables to reach a balanced Architecture with a social and stable reaction. The research goal to achieve was determined through achieving the new dimensions at the contemporary Architecture by creating patterns characterized by drama traits as space regarding certain methods and strategies. The senses and mental integration achievement at the Architecture output by depending on the extraction mechanism and the duality of conflict and dialogue to achieve acceptance.
2. Methodology

The correlation between the two approaches, the deductive and the inductive, was considered to reach the target and construct a cognitive framework about the dramatic space concept at the contemporary Architecture to extract the terms and indicators that are related to the contemporary Architecture. Also, by relying on the specific references of literature, theatre, and drama and correlate with other specific references of Architecture. Through induction and deduction correlation and analysis and coming out with results using the variable interrupting method to reach the indicators and the primarily regulation by reading the three levels among the dramatic space variables, sense and mental integration and the Architecture thought represented of the dramatic space creation methods on both levels the deductive and the inductive, sense and mental integration in Architecture as an independent variable. In (Figure 1) shows the methodology for reaching architecture that achieves integration through the mechanisms of creating a dramatic space and related the field of drama with the field of architecture in achieving integration between the concrete and moral levels.

3. Drama as space and dramatic construction elements.
3.1. The concept of drama.

The concept of drama is derived from the word "Dran", it means "be done". [1] Drama is a story of the human life represented by Actors imitating the original people in their address, saying, and actions [2]. Aristotle defined drama as an imitation of human action; by this definition Aristotle changed the idea of drama from being innocent and its spontaneous action and natural expression to the intentional one. In Architecture, Drama, and its presentation through the reference made by Anai Molenda, telling stories is about how to make a story that design relied on the concert narration by organizing spatial relationships. Architecture is like telling stories, and it is a process of creating and developing conjuncts between the previous individual experiments and other experiments[3].

Figure (1). Identifies the core architecture dramatic points, the first thing that needs to understand the dramatic structure that underpins architecture thought. (Authors)
Architecture can be built as a group of spatial relationships that determine the human action, which is the basic occupier that is the same basic occupier in stories [4].

Figure (2). Explain the Dramatic Structure[5].

3.2. Dramatic structure

Dramatic structure is the integral text body that consists of organized elements in a specific method regarding certain rules and specific moods to make a specific influence on the audience. The principal that controls the dramatic structure usually arranges events in a specific method with a cause and effect principle. As in (Figure.2) it shows the beginning and end of the dramatic transformation according to three actions that are formed through the plot to weave events according to the narrative of the elements as a group of relationships that determined human actions. The dramatic structure consists of the basic elements that construct the dramatic phenomenon integrally: 1-Dramatic event (thought). 2-Conflict 3-Dialogue.

3.2.1. Event in Drama.

As Aristotle defined Drama, it means the event and the event is the target of drama, and the plot is the main of its parts. It represents the dramatic operation, which includes the sequence of the events because its essence - is conflict and movement. Two events were indicated by Aristotle: 1- Simple. 2- Compound[6].

3.2.2. Conflict.

The dramatic conflict is created due to the action and reaction that create a group of crises that make a clash. The conflict in drama detects opposite contradictions, intension, and purpose. The conflict is divided into four parts:1-
In active conflict. 2-Surprising conflict 3-Rise conflict 4- Predictable conflict
Which is relied on by the author to create the type of tension and expectation?

3.2.3. Dramatic Plot.

Aristotle determined the plot quality through five basic principles: perfection, size, unit, structure, and the Global. The plot structure was determined regarding the series of events at the right time that each event forms an important part of the conspiracy, and if it was removed the plot will become meaningless. Many constituents of the plot were determined including the events that lead to surprise or confessing or reflection (torsion) or suffering [7].

3.2.4. Dramatic dialogue.

The argument dialogue language is responsible for events narration, plot escalation, and tension, and this dialogue is what drama stands for. The plot is making a wider dialogue between the unreal theatre world (Dramatic) and the real recipient world, and through that, the recipient will reach an understandable thought of the event meaning by interpreting the real images as a recipient. Drama is a language that imitates the human spirit and attracts them to the meaning and astonishing, aesthetic entertainment, and this Job of creativity in general.

In drama, there are two images: Formality embodied image and mental image embodied at the recipient's brain, an image that expresses self and an image that expresses its denotation "semiotic". The dramatic space transfers creativity from its horizon movement to a vertical movement with impressive conditions. The value of the first creativity is the aesthetic entertainment, and that creativity and astonishing carried by the hidden drama at the creativity structure. It affects the recipient's imagination, effect, and react with his behaviour and his approach, then he reaches to the mental construction that embodies the Architecture forms[8].

4. Achieving integration in architecture thought according to the dramatic space.

According to Architecture, integrity can be defined as reaction achievement between the previous data of Architecture movement, present, and future according to the unified and correlated context. This definition can be applied for all Architecture integrity dimensions in the light of term, though, and approach. It means to reach a new output through integrity using forces, action, and promotion to the level of thought till achieving the anabolic in sense and mental. Three spaces can be characterized in drama, the dramatic concrete space constructed through the recipient's imagination, the scene space, and the Sonographic drama, because of that. Architecture dramatic space never gains its dramatic dimension unless its attendance should be functional. We feel its need
because the events may lead to it or the elements express its affectedness at their dialogues, or it forms a subject by itself, and excite argument on levels, the concrete and moral to achieve the concepts of acceptance and adaption. Regarding the mentioned above, space couldn’t be understood within its narrow framework of drama events, it takes specific further dimensions of signification. The dramatic space opens toward a wider space to the social and cultural; concepts. It contributes to creating and forming intensive and significant relationships among the direct and indirect different means.

Architecture is a real and true phenomenon related to more than just a subjectivity status but a metaphysic values and morals, and also related to human expression and kindness. These meanings are derived from nature and humans as one of nature’s matters, and also it is considered one of the spiritual phenomena to be recognized as a system and commission [9]. Each Architecture has a specific belief (thoughts and imaginations) as in (Figure.3). The event's memory will engrave new figures and paths to be recognized by a human for the reason of his existence, value, and traditions that effect his behaviour [10]. Humans have to recognize their importance and role in developing a new system based on a balance between the soul, mind, and invention at a new changeable and reacted world. This depends on narrating the event sequentially and investing it in the architectural text It adopts several references with thoughtful meanings to embody them[11].

5. Drama as an engagement space in contemporary architecture.
The output of Architecture reflects the ability, renewal, and vitality by considering it as an alive language that requires continuous renewing. This kind of vitality came to light in the good correlation of the design output elements and their integration[12]. Whereas humans seek everything new and the undiscovered. The real design is the integral output for a group of correlated systems to each other, and each has an effective role at the final output, and here the communication thought will be effective and reflects the thought of reality between the poles of the designing process (designer-half-recipient) [13]. It focuses on the designer's intention and fulfils the recipient's needs through time and place effectiveness at a collective space for all strategies and techniques that give the output the characteristic of drama.

5.1. Space as a Philosophic

It is the space that needs Bounding determination, and the individual appoints the area identity and reaction between the self and environment to be able to distinguish it. These reactions are known in the life of individuals biologically and culturally. Whereas human learns how to organize environmental types and comprehend them sensuously, meaning embedding, symbolic, and scientifically. Space is basically formed through the relationship between objects and humans, which can recognize things sensuously by arranging the symbols [14]. The space is related to human activity, and his experience according to the material constitution through collecting between the name and human act. Space can be developed as an optimal environment to excite emotional answers or to produce a series of sensual answers [14]. Soja has discussed the concept of space to be understood as a social and material concept and fulfilled with meanings and include all the daily and social actions in a known place. Social, political, and economic fields [15]. Space is neither fixed nor frozen, it is a social entity that can be formed by individuals and their relationships with each other, then space can be identified through activities and reaction [16]. The concept of space was changed for many years from an inactive concept to more dynamic and changeable. The contemporary designers and Architectures at present to re-discover the containment value and identify the Architecture space by using serial limited closed spaces that connect the limited movement between these spaces. The modern standing point indicates exceeding the narrow-mindedness in looking at the space concept. The design of the space means programming the free space with interrupted forms with determined form and known measure. Also, Rodelf Arnhim confirmed that space is continuous, natural, unlimited and recognized through the internal forms. It is a space that
exceeds things and bodies in it, and with absence of these things become empty like container [16].

The space is dynamic, and through it can be connected with Architecture. It is not meaningless, it is surrounding us and like home to us. It is an identified area when is related to material things, instead, it has no specific identity of form. This space may reflect the community thought through the individual’s reactions, practicing activities, and contributions, and regarding the above, it is possible to identify it through this reaction[17, 18].

**Table (1).** Determine drama and its function according to two basic trends in human cognitive activity (Authors).

<table>
<thead>
<tr>
<th>Space of Drama</th>
<th>Expectations trend at the conscious course</th>
<th>Time dimension at the event</th>
<th>Contribution at the experiment through the conscious motion</th>
<th>Meaning revocation after experiment</th>
</tr>
</thead>
<tbody>
<tr>
<td>First trend</td>
<td>The need to control a life vital experiment by detecting its meaning or inducing its rules and transferring it to a pattern of expectations can be organized in the conscious course, and teach it to others by a specific collective and individual conscious to challenge the individual and collective experiment. And human become in this motional and conscious revocation as an actor and audience at the same time. As a participant in the experiment and an audience for himself and his experiment in a distant at the same time [19, 20]</td>
<td>Individual conscious connection to the collective one.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Second trend</td>
<td>Drama is represented in Anthromorphic to present and interpret phenomena regarding the dramatic space to facilitate its understanding and analyzing it logically, by considering drama as a knowledge activity.</td>
<td>Drama as knowledge</td>
<td>Symbolic analysis reaction</td>
<td>Recognition concept in drama</td>
</tr>
<tr>
<td>Motion activity (function)</td>
<td>The motion activity whether it was revocation to a past experiment (or an artificial for hypothesis experiment) that includes a conflict between tangible forces or un-tangible forces as human embodiment concept[19]</td>
<td>Its target to detect and clarify the experiment meaning and end the conflict, Its subject is a conflict.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As in two basic trends in human recognition activity, the (Table 1) explain drama and with all trends, we can determine it as thought and approach. It means to reach a new output through integration. And through these trends, we can determine what is drama and its function that could never change whatever schools and approaches had changed. The drama concept Nonetheless of all theories may achieve throughout history by two arranged basic formation behind all the seen dramatic forms. The first arranged formation is based on attraction, it means gathering all the presented experiment elements and lining them up in one line (straight or circular) as magnetic, and it will stay clear; however it pulled away in spiral circles for extension or meaning intensive. The other formation is based on the inconsistency concept, which means breaking the arrangement into inconsistent elements cannot be organized in one line; each represents a separate line and sometimes intersect with other lines [19, 21].

The first dramatic formation is following the flaring up stages of the conflict in clear time and cause chronology since the beginning. The second formation means giving the great event more contradicted denotations and interpret each stage by focusing on a contradiction and
multiple manners. Space can be interpreted in the dramatic text as linguistic expressions and words talk about life and existence. Sometimes these words become poetry which is the highest of linguistic expression. No one is existing if he couldn't express his existence[22, 23].

There is a language for communication between all. Simply, without language, no existence is there. For example, Disneyland is an invented place; it creates truth from imagination in symbolic ways, touches the recipient's spirit, and connects a culturally correlated image for many generations with a long story rich with meanings[22]. As shown in (Figure 4) the process of formation for production will be according to the mechanisms of drama and through physical and moral levels to produce architecture that has the dramatic character of the post-event and achieves integration in its product according to the narration of the elements and relations that related with collective memory. So, achieving integration between sense and mental, or the intellectual prospects and the mental prospects will affect the development method of the Architecture output.[24, 25]

![Figure 4](image)

**Figure (4).** Drama as an engagement space in contemporary architecture (architecture with a dramatic connotation) (Authors).

6. Discussion

The dramatic formation is a process initiated by the designer, by using the architectural vocabulary of the dramatic visual-formation spaces as basic elements that he weaves with design foundations to transform them into masses and spaces relying on a specific system.

This, the dramatic elements that represent the language of the visual drama through which communication and perception are made are the pattern in which the elements, masses, and spaces are designed and the product is distinguished. The dramatic space is a phenomenon formed through the form representation that
is achieved by material and real representation, while the assistant factor that contributes in making a reaction is the behaviour or the method taken by the systems till achieving the event. Therefore, one of the basic dimensions of the dramatic plastic environment is the formal physical dimension, which represents the physical envelope of the intangible content (semantic drama), which the subject receives in a perceptible form. The genuine output is the belongingness philosophy and correlation with constants and references that have a deep relationship with the community's intellectual, cultural, and civilization sides. So, dramatic space reflects social reality and surrounds the environment in all its systems and regulations. Therefore, The outer characteristic of architecture has never been removed, but it comes from inside to achieve the space contributions that come from the fashionable spirit. Regarding that, the dramatic space will be achieved, reflecting the reaction and affectedness in behaviour and human approach, which is considered the main target of Architecture.

7. Conclusions

The mechanisms and strategies of dramatic space can open the horizons for architectural design to establish new contexts and explore potentials for creativity through weaving space and its dramatic construction with the general context according to temporal frameworks, qualifying the designer in the design process of making decisions and opening the recipient’s mind to uncommon interpretations that qualify him to rise from individual memory to Collective memory and access to a state of integration between the sense and the mind. Human behaviour and social reaction in space is a mental process influenced by that space's characteristics, and these characteristics may be physical, social, and sensitive. The common thing between spaces is the potential energy that determines the influence on human behaviour; for that reason, the Chilean Architect Alejandro Aravena referred to Architecture as terminologically by saying "Architecture is a framework created to form a lifestyle to us".

Consequently, to reach the dramatic expression that stays as a raw material to react with other chemical and technical elements (performer, actor, total expression, and adjusting). The event can be defined as a status that includes the elements of conflict, and develop through plot, action, and reaction will conflict to a specific peak, and it doesn’t separate from personality, Personality is the event make, so personality and event is one thing. This will make Architecture confront the existence concept; these Changes and transformations at the deep structure to the surface structure become clear for touching the declining status, so achieving balance regarding the thought of drama and dialogue Architecture will help to extend and expand the output to reach flexibility in producing the
image causing after achieving the target, which is possible to be achieved through sense and mental constructing integration.

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