

# Dramaturgy and Architecture

*New Dramaturgies*

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# **Dramaturgy and Architecture**

**Theatre, Utopia and the Built Environment**

Cathy Turner

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*For Stephen and Alice*



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# Series Preface

The series 'New Dramaturgies' is afforded by recent developments in the discussion of dramaturgy: a significant number of English-language publications now exist that offer a range of introductory approaches to the field, frequently by discussing the work of the dramaturg. Given the greater understanding this body of work enables, it is now possible to explore the subject and process of dramaturgy without centring on the explication of fundamental terms and the division of roles, but rather approaching it from a range of perspectives and in relation to emerging debates and performance forms. While at times this may include further enquiry into the dramaturg's specific role, we also hope that the series will make a significant contribution through the deployment of dramaturgical thinking as an approach to performance analysis and performance-making.

If dramaturgical practice entails the facilitation of practical decisions by way of interpretation and critical perspective, dramaturgical analysis concerns attention to detail in relation to a wider whole. Dramaturgy has been characterised as being about making connections, moving between elements, forming organic wholes which are continually in process; this also implies attention to audience and context. Dramaturgy, then, entails a discussion of composition in terms of process and event, rather than the self-contained and singular artwork. We note that dramaturgy's historical association with literature, combined with its intrinsically holistic approach to the theatre event, enables movement and comparison across dramatic, postdramatic and other performance forms, without embedding divisions between them. It is also possible to expand the concept of dramaturgy to enable the discussion of performance in a wider, cultural sense. In this respect there are resonances with both sociology and performance studies.

Thus, while the series is partly concerned with dramaturgy as a professional and research field, it is equally a means to a discussion of contemporary performance, performance methodology and cultural context, through an address to the composition of action and event – or series of events. The title 'New Dramaturgies' gestures towards our interest in discussing contemporary and future practices,

yet the series is also concerned with new approaches to performance histories, always considering these in vibrant relationship to what is happening in the present, in terms of both artistic and wider cultural developments.

*Cathy Turner and Synne Behrndt*

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