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## The Architectural Manifestation by Duality of Demolition and Construction in Theatre, A Play "The Dam" as a Model

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### Abstract

*The current research examines the modalities of the presence of the form in the composition of theatrical performance, and the architectural manifestation, in the duality of demolition and construction, of the form, and what can be summarized by the following question: (What are the technical modalities of demolition and construction in the architectural manifestation of the contemporary theatrical performance?), so the research is determined with a pivotal goal, which is (To know the methods of technical treatment in the architectural presentation by demolishing and building in the theatrical scene for the show). The research comes within its limits set forth in its methodological framework, to analyze the phenomenon under study, with the aim of identifying, controlling, and employing it.*

### Methodological Framework

**Research Problem:** Theater is the definition of the aesthetic imposition, so its mental image in the material vocabulary collapses on the stage, with a series of technical, material, and aesthetic treatments, to end up with the reality of artistic creation, and the emotion of the recipient mind. The series of treatments to which this appointment is subject to the aesthetic imposition are the means of the artistic installation of the dilapidated mental image in the material vocabulary on the stage, and it is the result that achieves the artistic form, and works to highlight the thought in it. The artistic form emanating from the creative process is a pattern of architecture, as an intuitive vision, an aesthetic assumption of the natural and imaginary, a mental perception, a conscious will, and thus an empirical realization perceptual, and it moves with its presence in the flow of historical, natural, and psychological time, so every work of art is imprinted with the feature of architecture in forming the framework of its aesthetic experience. Thus, the creative work in the composition of the theatrical form dealt with the immediacy of that architecture, as that immediacy is linked to the principle of the architectural manifestation of the scene, i.e. the modalities of the presence of the form in the composition of the theatrical performance, by describing the scene as a negative space that attracts fullness, and the mechanisms of the visual narration of the scene, in a way that embodies the theatrical architecture in the exhibition space. The theatrical, in the successive moments of the show, and through an endless series of demolition and constructive situations of the form in the scene, the scene in the composition of the theatrical show gains perpetual becoming, the continuation of the meaning of the form in the space of the show, and thus the continuation of the manifestation of the architecture in the theatrical show.

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Therefore, the title of the current research comes in an attempt to realize the mechanisms of demolition and construction of the form, in the moment of its becoming, and the jump strategy in verifying the form in that becoming from one moment to another through the moments of sequential manifestation of theatrical architecture, by determining the nature of the technical treatment of the scene, and in what can be summarized the research problem by scientific questioning Next: What are the technical modalities of demolition and construction in the architectural manifestation of the contemporary theatrical performance?

The importance of research and the need for it: shedding light on the methods of technical treatments in the architectural presentation of the scene in the theatrical performance in the demolition and construction strategies.

**Research Objectives:** To identify the methods of technical treatment in the architectural manifestation of demolition and construction in the theatrical scene of the show.

**Research Limits:** The current research is determined by the limits of its sample, the model in the following limits:

**Time Limits:** 2021

**Spatial Boundaries:** College of Fine Arts, University of Baghdad

**Objective Boundaries:** Architectural representation of building and demolition in the theatrical performance

## Define Terms

- **Theatrical architecture procedurally:** it is the form embodied in the scene and continues to produce meaning.
- **Procedural architectural manifestation:** It is the modalities and mechanisms of technical treatment of architecture in the theatrical scene.
- **The duality of demolishing and building procedurally:** it means undermining what is created from a specific axis of significance, and thus demolishing the specific meaning in the form at the moment when the instantaneous process of the form jumps to a next moment of meaning, and constructing the form by what causes a transformation in meaning within the continuity of the process of theatrical architecture with the continuous production of meaning in the scene and the continuity of His becoming in the space of theatrical performance.

## Theoretical Framework

### The First Topic: The Concept of Demolition and Construction in the Theater

Everything in existence wants to be more, for that is the nature of the world, and the principle of existence, and therefore everything wants to be more present, more continuous, and more realized, as in Schopenhauer's will to life, or a deeper impact and predominance in Nietzsche's will by force. and unbridled. Therefore, every building is the subject of existence, the continuity of realization, the extension of presence, and the fullness of strength and unbridled Ness, which is what makes absence the second term in the equation of existence. The saying of existence, so what is there, does not end in that it does not exist.

Thus, the existence of a thing is concealment, manifestation, and the agent of verification of the existence of a thing, is the mind, which connects the two edges of the equation of existence, in a way that gives the existing thing a form and a specification, and thus an effect on the world, i.e. presence and sensory, visual, auditory, and material impression. Therefore, the demolition in the building is a fabric of holes, as Merleau-Ponty put it, in the fabric of things, which makes the thing a continuity and continuity of presence in time and space. (Merleau-Ponty: p. It is existence by intuition.

From the foregoing, the nihilism of the artistic composition of the form is negated by the duality of demolition and construction. Demolition here is not a nihilistic deconstruction, it is a presence by intuition, and construction is a presence by sight, and thus a comprehensive perceptual framework for the artistic composition of the form, a continuous presence, and a continuation of the meaning in it. Intuition pushes the direction of perception through the activity of the imagination, which creates the mental image of the form, which is enriched with details by continuing the activity of the imagination, until it relates to the sensory data, the material formation of the artistic installation, and its macroscopic realization, in time and space. Thus, the architecture was achieved in the artistic composition of the form, which is communication and continuity in meaning.

Demolition and construction, as understood here, is an elusiveness of the terminological definition, and the legacy of demolition in its meaning related to the absence of non-existence. Demolition and construction are not antithetical, with the ontology of existence, i. In the continuous form of determination, and thus continuity in meaning, through the alternation between the state of occultation and the state of manifestation, the veiled is the hidden and invisible dimension of the visible manifestation, which resides in the manifest. The meanings reflected on the visible manifestation, (Imam: p. 67-68) where that alternation is in occultation and manifestation and in a continuous periodicity, in which the time factor plays the role of the technical regulator for that diversity in the unit of repetition, and thus building the rhythmic unit of the artistic installation, and the aesthetic verification of the continuous form by continuing to designate it , and the continuity of meaning in it, as the principle of play here, which assumes the playing self, refers to the path of the senses, and the transfer of awareness from the specific sensory, to the experience of intuitive discovery of the veiled, and they are the two limits of the aesthetic emotion of the self, which makes the artistic installation, which is the continuous form in meaning , a complex network of symbolic forms that express everything that is human, from civilization, anthropology, historical, sociological, political, and psychological, from human feelings, emotions, whims, and beliefs, as with Susan Langer, so the place of art, and the artistic composition of the form, are in the field of Human life is a reflection of man's instinct in knowledge, and to what is wider than the circle of pure reason, where art and artistic composition refer to being one of the many symbolic languages that man tried to fabricate in his understanding of the world. Art is not just a repetition of a ready-made truth or an echo of an existing reality. In advance, rather, it is the discovery of a new truth and its expression in a symbolic language, as Ernst Cassirer went about it. (Mustafa: pp. 25-26), and from the foregoing.

The demolition and construction of the artistic composition of the form, describing the latter as a process of encoding, discovery, and continuity of meaning, made the demolition and construction conceptual, a process of referrals, summons, and repercussions, continuous and instantaneous. Possessing it through interpretation or interpretation, and not subjecting it to criticism, tasteful custom, communication, or collective participation, as it is an art that is

superior in its significance, continuous in its meaning, in what turns the architecture into a workshop of experimentation, training the thought itself in creativity (Al-Maskini: pp. 72-73). Here, the sensual thought is replaced by aesthetic contemplation, and the pleasure of sensual pleasure, by the pleasure of continuous discovery. This refers to the artistic installation by demolishing and building procedurally, to displacement, disintegration, ambiguity, immediacy of communication and periodic discontinuity, between the levels of the artistic composition of the form, leaving the form in the state of becoming, that is, the permanence of determination, formation, and continuity in meaning.

Architecture as an artistic installation is an artistic effect in the end, based on the premise that it is a total form that is consistent with itself, in its immediate moment, that is, in a state of becoming, and subject to continuous perception, and the subject of awareness's preoccupation with it, as if it were a natural existence, with its organic unity, self-sufficiency, and its truth. Individuality, since the work of art is not a comment on something that extends beyond the work into the core of the world, nor is it a presumption, nor is it an illustration or explanation for it, or deciphering it, or referring to specific details in the world that remind us of other things existing in the external reality, but the effects Artistic denotes things, and artistic expression is not merely a response to a position (signs) of meanings, nor merely broadens the circle of our knowledge, and extends it to a present (symbolic form), or to a realistic influence, but is beyond the realm of our real experience, or the circle of our current experience. (Mustafa: p. 26) That is, the architecture, as an artistic installation, is the space of discovery and the construction of experience, just as it is the subject of discovery and the space of practice to know and build a new experience in the world, and continues to become through the invisibility and manifestation of the form.

From the foregoing, the concept of demolition and construction is the process of becoming an ontology of the form, and the continuation of the meaning of it, with what is emitted from the space of practice and discovery of the experience, and reflects the awareness of the subject is the form, that is, the artistic installation, which is the architecture, in a moment of that becoming of the form, and the amazement that it sends, Surprise, and the unexpected, in presence, and the aesthetic effects of that presence, and surprise in the significance, between the courses of manifestation and occultation.

in return for the permanence of its becoming, which is what makes it highly meaningful and continuous in formation, i.e. architecture.

From the foregoing, the representational vision of the theatrical form falls into the artistic composition, that is, the architecture does not present a representation of something, or simulates, indicates, or symbolizes something in itself, but creates things, emits an endless series of forms, through time, its sensory equivalent is the emotions of amazement, And fascination, and the unexpected, as Antonin Artaud said in that, where the form is an emergency event, crumbling in the sensory system, at the moment of astonishment, when "the idea of the play that is created is imposed directly on the stage, and it collides with the obstacles of directing and discovering a positive language that abandons the usual limits of feelings and words" (Artaud: p. 34) with what approximates the theatrical form of secrecy of meaning, which the artistic installation celebrates in the theatrical architecture, in what refers to the form here as a medium for mental contemplation and intuitive activity, not as a subject, but rather, as a consequence of a mystical practice, rich in spiritual, emotional, emotional, as in The violence of the abstract form in the architecture of the scene at Grotowski, as the momentum in the

spiritual energy emitted in the theatrical form flattens the scenic vocabulary, and thus denies its presence on the stage, so his theater relied on the explosion of poetic energy in the abstract form, and the mental preparation for the intuition of a visual language, which is highly meaningful.

### **The Second Topic: Architectural Manifestation Through Demolition and Construction in the Global Arena**

Architectural manifestation with demolition and construction strategies, was established aesthetically, influenced by the avant-garde movements in the twentieth century, in the experiences of contemporary Polish theater directors, Kantor, Shaina, Leschik Mungik, Brock Theatre, and postmodern performances in the American theater Robert Wilson and Richard Foreman, where the form does not end with A single meaning, rather it does not end with a meaning, but a continuation of the flow of meaning.

#### **• Joseph Shaina**

The scenographer Joseph Shayna represents a unique pole in the Polish experimental theater, which took the direction of plastic plasticity, in building the artistic structure of the theatrical form, and in scenographic construction based on the aesthetics of collecting and violent collage of visual vocabulary, and placing it in a state of becoming through the dialectics of overlap between the living and the dead. His theatrical experiences in the field of scenography, theatrical directing, and visual formation within the legacy of contemporary theatrical experimentation were characterized by the depth of humanism, and the dread of the catastrophic fate of the human race, which was reflected in his experiences: (theater of destruction), (theater of death), (theater of human tragedy and the world) at the end of the century. Twenty, (Peshoniac: p. 37) The shock that Shaina causes with his scenography designs, of cruelty, represents an objective equivalent to global violence, and the illogicality that guides history for the human race, with what is represented in its memory of the atrocities of war and genocide, which took the nature of an administrative procedure, and thus demolishing the idea Humanity on which the mental heritage is based, throughout the history of human civilization, so its scenographic constructions come, a psychotic approach, as it relies on its designs to form a composition of various pieces, tools and accessories from that garbage that form into a unified entity forming a plastic form similar to modern sculpture and through plastic and surrealist treatments of special inventive elements On stage, where the global catastrophe reality rides.

#### **• Peter Brook**

Brock's theatrical experience can be counted as evoking the invisible sacred from the depth of anthropological practice, in a substitutional ritual, in which the everyday, the ordinary and the familiar, turn into a magical, exceptional, metaphysical sacred one. The experience of suddenness and openness to the ordinary sensory perception, in that moment of transience, with the ordinary, familiar daily perception, to what is behind it of the sacred behind that familiarity, of the veiled sacred, and recalling it in the immediate moment, (Bardby: p. 279) which is only achieved through striking the meaning, The rationality of language, the work on the continuity of meaning in form, the discovery of power in the anthropology of primitive expressions, and the consecration of its symbolism in a system, is the universal language that transcends the cultural determinant, by “creating the poetic state, that is, a transcendent and paradoxical life experience, through shocking effects, screams, and sophistication.” magic, masks, dolls, and ritual clothes” (Ainz: p. 238), where Brooke sets out in his design vision to

demolish space and time as the mental categories of foundation, and put the form in the orbit of the immediate imposition of meaning, and the sequence of possibilities, which leads the form to a state of anxiety and instability, and the tension of the signification in it and the interruption of the reference in it to a specific signified, that is, the openness of the signification in the form, which entails the succession of the hypotheses of the meaning by continuing the demolition of the mental foundation of space and time, and thus the opening of the event to the ritual and metaphysical, and approaching the "dread and terror inherent in the original theater of a quasi-religious character." (Ainz: p. 239) where he broke the logical and immanent sequence of the form, through the strategy of demolition and construction in the artistic composition of the theatrical form, and thus showing the architecture by playing between the macroscopic perception and intuitive meditation, where the treatments of the artistic composition of the theatrical form at Brock are based on reproducing the myth and shaping its dimensions Modern mythology, with the aim of releasing the energy flow in the original ritual associated with cosmic emergence and the formation of metaphysical awareness of it, so that the theatrical form is a source of spiritual tremor. This is what surrenders the form to the tensions of the meaning, and the openness of the signification, so that the theatrical form continues with the meaning, which refers the artistic composition of the form to theatrical architecture. Likewise, Brock's experiment in demolishing the specific place, and opening it to a series of dilapidated hypotheses, is based on the absence of linear mathematical time in the form, and replacing it with hypothesis, possibility, and thus the dynamics of construction, where the form ceases to refer to a specific subject or approach, but is A ritual space, attracting the infinity of crumbling hypotheses in the scenographer construction, and thus the movement and continuous transformation in the hypothesis of meaning, through the dynamics of the topology of theatrical space.

The variation followed by Peter Brook in the arrangement of the accidental place, and its redesign, is to predominate a space on the place, or a displacement in the spatial significance, and thus reshaping the scenographic space, and opening the spatial functions, which creates multiplicity, diversity and contradiction, which in turn surrenders the form to the eventual and the emergency, The collapse of the form in the sensory system, in the moment of amazement. As in "The Tempest," which he directed in 1968, the stage was a wooden scaffolding that the audience moved around with (Consul: p. The play, from which the meaning is filtered in the theatrical form, in exchange for a dynamic system that puts the form in the form of theatrical architecture, with a simultaneous succession of meaning hypotheses, that emits an endless series of forms, through time, whose sensory equivalent is the emotions of amazement, fascination, and the unexpected, as Antonin Artaud said. \

The principle of cultural neutrality, which Brock demands in the theatrical form, lays down the design vision for all theatrical settings, from scenery, lighting, costume, make-up, and music, and according to the performance unit, in a state of duality of demolition and construction, "in Brock's organization of the physical theater through the theory of Transformation or transformation, by transforming ordinary objects into symbolic theatrical alternatives that give an aesthetic, spiritual dimension" (Consul: p. And it is in the process of becoming and meaning, i.e. transformation and evocation of the invisible sacred, and approaching the hypothesis with architectural manifestation by demolishing the significance in the form, its cultural neutrality, and building by resurrecting a hypothesis of meaning, for the artistic form is supremely meaningful, which is the architecture, not the form described, or summoned, from reference, or Museum experience, and outside of definition, and interpretation, but it is the form in the

state of its becoming, and what gives rise to the manifestations of astonishment, and the unfolding of what is invisible, and it is the source of holiness for Brock, and the concept of the sacred form, as the architecture here does not present a representation of something, or simulates, Or indicates, or symbolizes something in itself, but it is the method and the means to evoke what is metaphysical, invisible, sacred, which cannot be perceived by the senses, nor perceived by the eye, but rather by intuition, contact occurs with it, and the impression is built. Through its effect on the conscience, which is the effect of amazement, surprise, and instantaneous unfolding by sequentially capturing the hypotheses that the continuous form issues in meaning.

- **Robert Wilson**

Director Robert Wilson's scenography experience is based on straining the aesthetic framework of theater art, and working at its extreme edges. For the continuous transformation of the theatrical space, with the multiplicity of indications of the performance single, whether the scene, the lighting, the costume, the body, its openness, and its contradiction, which floats above a formal musical fabric, devoid of melodic and rhyming values, in accordance with the formal formula of the artistic composition, allowing it the freedom of continuity of form by proposing hypotheses The immediacy of meaning, where “the elements of the display are combined according to a dominant formative principle, which does not take into account when applying the themes contained in any group or sequence of images, despite the numerous responsive and correspondent relationships, which may suggest their existence between the display elements of images and events” ( Kay: p. 103) and thus an unlimited multiplicity of spaces for scenography constructions, with diversity and simultaneity, contained in the topology of theatrical space, which creates an endless series of forms, through an illogical temporal extension, due to slowness and repetition, and thus referring the temporal unit to its sensory equivalent, which is the emotions Surprise, fascination, and the unexpected.

Where the strategy of architectural manifestation is based on the continuity of demolition of what arises from a semantic axis, which is a starting point for interpretation, and thus the continuity of scenographic constructions by presenting the immediate hypothesis of meaning, including the theatrical form of scenic designs, lighting constructions, effects, and costumes, which refers the form, The psychotic cascade on the stage, to an emergency event, cascades into the sensory system, at the moment of astonishment, and is given by the media means, “which is an application of the principle of simultaneity and dispersal of focus, and thus the transfer of the recipient self across the surfaces of the work, without achieving a logical coherence, or a semantic structure that gives meaning to ‘The landscape unit’” (Al-Laithy: p. 172), so the game of demolition and construction is a strategy of architectural manifestation in placing the form in a state of turmoil, and anxiety in the aesthetic structure of the form, with excitement, and provocation of aesthetic expectations. Which leads to striking the certainty of the form, the formulaic definition of the form, and thus the continuity of the meaning, and the dynamism of this continuity, in return for the escalation of suspicion and doubt about the meanings of the form, and thus the artistic installation takes a divergent form, that is, the unfamiliar, and the unexpected.

- **Richard Foreman**

Foreman bases his theatrical performances on the approach of hysterical mental excitement, with extreme impulsiveness, and the enlargement of sensory data, in conjunction and diversity, to the extent of creating a state of sensory correspondence between sensations, and thus exaggerating

reactions, to the point of hysterical emotion, and the entailing delusions and hallucinations that are reflected. On the nature of the artistic composition of the theatrical form, with the disintegration of meaning, the lack of causal link, and logic in the scenographic construction, and thus placing the form in a dynamic state of meaning, that is, a spiral of communication and discontinuity between the form and the hypothesis of meaning that the form broadcasts at the present moment, which is what gives the form continuity. In meaning, Forman intends to refer the show to fragmentation that can be reconfigured and created endlessly from the meaning, with the continuation of imposition and possibility. The destruction of meaning, according to Forman, is farther intentional than the units of theatrical elements, or the theatrical show, as he intends to blow up the possibility of the recipient mind, in building a semantic axis, which ends with interpretation and the completion of the meaning, so the completeness of the meaning embalms life with its moment, and refers it to modeling and objectification, with the cessation of the act of creative becoming, (Kay: 1999: p. Likewise, the duality of demolition and construction of the form creates feedback in dismantling the textual structure, and linking it to the course of the act of becoming for display, which is the procedural framework within which Foreman establishes his architectural manifestation, and theatrical architecture is achieved by constructing the form artistically, and placing it on the stage, and after liberating it from meaning, to acquire the life of continuity, which is the continuity of the fragmented, which tries to gather with a hypothesis to achieve a meaning, before fragmentation, and towards a next hypothesis, and so the form remains recommending endless readings, multiple to the point of contradiction, and nihilism, and it is from the presentation of the cowboy king Rufus ruling the world, where certainty struck in the form, and thus the continuity of the meaning, and the dynamism of this continuity, in contrast to the escalation of suspicion and doubt about the intentions of the meanings of the form, and thus the artistic installation takes a divergent form, that is, the unfamiliar and the unexpected, as Foreman establishes a space intertwined with semantics, working to achieve a displacement of meaning from the scenographic term, to a hypothesis of a subsequent meaning, is celebrated by the form, as he designs his plastic paintings as visual frameworks for a hypothesis of meaning. It falls inside it, for the sake of a new idea that it presents within the show, and seeks a different framing from the previous one, but that does not prevent the framed idea from reaching the recipient, and this was evident in his presentations that were characterized by deliberate repetition” (Yahya: 2012: p. 61) and therefore he surrenders the composition. The artistic form of the form into a playful dichotomy of demolition and construction, the form transforms the content in the space of scenographic construction, into a continuous architecture in meaning, with it reshaping the spatial relations, for a topological space, continuing to form, and a continuous creator of the signification that transcends itself, from the signification of something, to the action. The creation of the thing by transgression, displacement, and so on, it does not take the aim of copying reality, in its artistic composition of the form, or its depiction, but rather goes beyond what is deeper, and through semantic sequences, simultaneous, multiple, and varied, and to the limits of contradiction, so the show continues to

### **Theoretical Framework Indicators**

- The hypothesis of architectural manifestation is based on the fact that architecture, which is the highly meaningful art form, is not the form described or summoned from reference or museum experience, outside of definition and interpretation, but rather the form in the state of its becoming.



- Showing the architecture of the form is directly related to the escalation of the sensory illusions that the mind creates, and the distinctive characteristics of the shape that these illusions highlight.
- In architectural manifestation, the sensory form is transformed into a metaphorical symbol that can be projected, and thus the continuous transformation of its image, and the continuity of meaning, which eliminates any possibility of simulation in it, to embody a highly meaningful architecture.
- The demolition and construction, as a strategy of architectural manifestation, takes the principle of disturbance and anxiety in the structure of the form, as an aesthetic principle, with excitement and provocation of aesthetic expectations.
- Architectural manifestation by demolition and construction, adopts striking certainty and formulaic specification in the form, in contrast to the escalation of suspicion, and doubt about the purposes of the meanings of the form, so the artistic installation takes a divergent form, that is, the unfamiliar, and the unexpected.

## Procedural Framework

- Research community: The research community is determined by the model mentioned in the title.
- Research sample: The researcher identifies the sample to which he applies his research procedures by presenting the director, Qassem Muanes (Al-Sadd).
- Analysis tool: The researcher takes the findings of the theoretical framework indicators as a tool for analysis.
- Analytical method: descriptive analysis
- Analysis:

## Dam Play

**Written by: Mahmoud Al-Masadi**

Prepared and directed by: Qassem Muanes

The presentation of the dam play is based on a pattern of transcendental texts, closed in significance, which relies in closing the indication on the meaning by using the secrecy of the symbolic language, and mystical chauvinism, where the purpose of the meaning is placed in a dynamic movement of polar tensions between the infinity of specific purposes, as the author Al-Masadi adopted the development of The text is at an intersection point for many transcendental texts, which come with their hypotheses, which are reflected in the elements of the textual foundation of the text of the dam, which is located in a circle of deferrals and precedents, and the text suffers from the processes of attraction and escape, which are practiced on it by transcendent foundation texts, which is located at the point of their intersection . The Sensual, and suspending this realization and ratification of its strangeness, the dialogue of the three rooms, makes the situation in itself delirious paranoia, in front of the game of demolition and construction that the figure is subjected to in the scene. The establishment of the scenes, including the scenes they contain, was based on the text of a novel that the author presented as a novel of eight scenes, just as he presented it as a play intended for reading, which justified what we find at the level of theatrical embodiment in the scene of high semantic intensification, by collecting and compressing the patterns of linguistic embodiment , audio, visual and kinetic, as

in the initiation scene, which is the painting of the arrival of Ghailan and Mimouna to the valley, where the levels of embodiment and personification violently overlap, working to strain the expectations of the recipient's mind, and put him before the ordeal of reviewing his previous heritage and approaching his aesthetic experiences to the immediate data of the scene, which is a scene It begins with sound effects such as distant howling sounds, and the absence of light, which reveals moving ghostly shapes in the place, and uncertain formations revealed by the partial dimming of the stage, and the movement of pushing and moving the load carts as they arrive at the place, and it creates an atmosphere of emergency anticipation for the mysterious and unknown, before The scene opened with the arrival of Ghilan and Maimouna, and the arrival dialogue. Whereas, the nature of the dialogical contrast worked to empty the language of its communicative and pragmatic dimension, and turned it into closed symbols, in which the meaning, if any, cannot be recognized. Thus, Ghaylan's character and Maimoona's character deal with words with secret intentions, and by using secret symbolism, so the dialogical confrontation does not reach the characters here in The scene turns into a useful meaning, or even a sarcastic irony, that overshadows every attempt to take the meaning of the words seriously, with a new exotic entrance, which is the voice calling in the sky, so Maymouna announces with bitter sarcasm that it is the revelation, and that they are in the position of prophecy, while Ghaylan turns away from her. In examining the valley, the location of the desired dam, and the extensions of the place to it, while the technical treatment of the form emphasizes the function of psychological lighting, despite the movement of ghouls exploring the place, which is an affirmation of the uncertainty of the given form, the breadth of possibility and the immediate imposition. The scene here is based on a textual, mystical, and nostalgic given that is represented by the movement of phoned spirits, and my presence is a source to the forefront of the scene is the arrival of Ghaylan and Maymouna to the valley. Thus, the space of the scenographic construction of the scene is established topologically, with the periodicity of communication and discontinuity between the levels of embodiment and personification, and the continuity of form in the sense of the continuity of space with the containment of these levels, the literary textual, the playful, the physical presence, the physical technical, the communication and the discontinuity between them, and the fore and deferral, refer the space of the scenographic construction To a continuous topological space, based on communication, containment, transformation, contact and proximity, and thus placing the crumbling art form on the stage in a dynamic state that presents multiple hypotheses of meaning in it, with the continuation of the sensory ramifications of mental perceptions, as the scene's launch based on prior textual data, is The physical location of the valley, the technical acoustic treatments and effects, such as the sounds of howling, the sounds of pebbles underfoot, and lighting that confirms the temporal hypothesis, which is dusk, sunset, and the convergence of darkness on the outskirts of the valley. Purely psychologically, by demolishing those tribal data in the establishment of the natural place, and launching the playful activity by demolishing and building, for the form that has become an objective equivalent to the existential anxiety suffered by two ghouls, reaching the limits of blasphemy and doubt, with what is recognized, which is the valley, which is the textually exported, dilapidated theme On the stage, which referred it to a central symbol in this plastic painting in the first scene, except that it is issued here as a symbol that undergoes the power of modification and change resulting from the situation of the dialogue confrontation between Ghailan and Maymouna, which reshapes the conceptual links between form and subject, which It works to produce meaning from the symbol, so it is a process of demolishing the dam, and banishing to the background of the scene the limit of fading, in exchange for the presence of the moral and metaphysical discussion between Ghailan and Maymouna, and the approach of faith and recognition of man, or nature, which

refers to the hypothesis of a new meaning of zero abstraction in the form on the stage Presentation here, at this moment, is nothing but a school debate, which calls for a classroom, or any situation, other than the dam and the building workshop.

**Maymouna:** And I saw water flowing from the skulls, flowing from the eyeballs, pouring out of the mouths and nostrils like mucus or like glue, and I did not see the horror of the murmur of that water on the skulls of the dead, and I cried out in terror, "Oh ghouls, help me." Then a phone answered me saying: "You are calling on him when we are gone." his skull." Then something heavy and dirty was poured on me, like a nightmare, and I collapsed, and shouts of terror and pain resounded, then the mountain in front of me moved and extended its hands, pushing the skulls with a loud thrust, and then the skulls split in the likeness of a shout and separated, and flew like a thunderclap, filling the virgin sky, and then The mountain is advancing towards me and its feeling on it flapping like gray trees, and behold, thousands of black birds emerge from that feeling, and they are thrown like stones of shale in the air, and the air is blinded by dust of sulfur and yellow clouds, and I placed my hand on my face and cried out a cry of burning, and the mountain went away and swelled and spread and collapsed, so behold, it is Suddenly it falls on the plain and the valley, tamping them to pieces, and putting them to rest...

## Research Conclusions

- One of the techniques of architectural manifestation by demolition and construction is the periodic foregrounding and deferment of themes, whether textual or performative, and this use puts the artistic structure of the form in a state of continuity in meaning through violence in its transformations between space, foregrounding, attraction and escape of the form.
- Architectural representation in demolition and construction strategies depends on paradox and divergence, which makes the theatrical scene in a state of exoticism and fragmentation in the scenographer space.
- Architectural manifestation with demolition and construction strategies is based on objective equations of the aesthetic tension and ramifications of images and plastic paintings, which establishes the continuity of meaning as a temporary hypothesis in form.
- The architectural manifestation of building and demolition depends on its mechanisms of zero abstraction, which puts the form in the position of embodiment by intuitive emotion and diagnosis by mental perception.
- The architectural manifestation of demolition and construction establishes the theatrical space topology with the continuity of communication, containment, and the intersection between the levels of embodiment and personification, and thus the continuity of meaning in the form.
- The architecture of the scenic narration in the strategies of demolition and construction relies in its technical treatments in the scenographic construction on the stage by playing with the illumination of the scene with certainty, illusion, or detection, with sound techniques and audio effects, and what is achieved from sensory correspondence between them, which puts the form in a state of becoming and the continuation of the meaning in it.
- The architecture of the landscape narrative through demolition and construction depends on the simultaneous and successive assembly and the loose open sides in form, which cannot be referred to a previous reference reading except for a temporary hypothesis that emerges and fades away.

- The architectural manifestation is represented by the strategy of demolition and construction by the paradoxical relations and breach of expectation between the textual themes and the performative themes on the stage.

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