PLAY/WRITING HISTORIES: INVESTIGATING THE DRAMATURGICAL POTENTIAL OF ARCHITECTURAL DRAWING PRACTICES IN EXPLORING THE HIDDEN HISTORIES OF BUILT SPACES. AN ARCHITEXTURAL STUDY OF THE CITIZENS THEATRE.

Jennifer Marie Knotts

M.A. (Hons) University of Glasgow

MSc (Distinction) University of Edinburgh

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Theatre Studies
School of Culture and Creative Arts
College of Arts
University of Glasgow
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Abstract

This practice research project investigates the dramaturgical potential of architectural drawing techniques and proposes 'architexting' as creative methodology for exploring the hidden histories of built spaces. Architexting exploits the relationship between architectural drawing and playwriting as allographic practices, identifying generative territory in their mutual preoccupation with shaping provisional spaces. I suggest that architexting can be used as a tool for a spatial approach to historiography that is organised by site rather than time. In doing so, architexting seeks to reveal and celebrate diachronic communities separated by time but created and connected by the places they share

This thesis is in three parts. In the first, 'Project Plan and Methodology,' I provide an overview of my interdisciplinary approach. In the second, 'Site Analysis,' I excavate relevant theoretical fields including architectural theory, dramaturgy, historiography and cultural geography to construct a theoretical framework for architexting. The third section, 'Portfolio,' forms the practical output of this project and consists of three architexts: *Blueprint, Perspective* and *Axonometric or How to Build a Place from Memory,* each with accompanying critical reflections.

While architexting is a methodology that may be applied to any building, this project specifically investigates the hidden histories of the Citizens Theatre in Glasgow which, in 2018, underwent the most significant redevelopment in its 144-year history. My architexts have been created using material from oral histories and workshops with over sixty adults and young people connected to the Citizens theatre, as well as archival material from relevant collections held by the Scottish Theatre Archives at the University of Glasgow.

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My family has provided unwavering stability throughout the last six years, even in our most traumatic moments. I am immensely grateful for everything they have done for me and the love they have shown, the extent of which is impossible to translate into words. Especially my Mum who has demonstrated superhuman levels of consistent patience and care. This project was catalysed by the passing of my grandmother in 2015. Her stories of working at the Citizens for over 40 years shaped who I am and my love of theatre. She is a vital part of this work.

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For Mary Sweeney, Dennis (Big D) Knotts, and Dennis Knotts.

Or Nana, Grandad and Dad.

Contents

INTRODUCTION

Devising, developing and defining architexting

The word 'theatre' boasts a dual function: pertaining both to the art of performance as well as the building that houses it. It is both an activity and a location. In my earliest experiences of it, 'theatre' (specifically Glasgow's Citizens Theatre) was a place. It was where members of my family worked and where later I, too, would take up employment. As a very young child, it was a place I visited every Friday morning with my grandmother to collect her wages. My childhood memories of 'theatre' are not of watching performances but of pushing open heavy glass doors, climbing on carpeted seating blocks, running around an empty foyer, staring up at enormous statues and playing on shiny gold handrails that hovered invitingly around eye-height. While the odd glimmer of a pantomime scene – a stern Snow Queen or an Ugly Sister – flickers through my recollections, in my formative encounters of it, the theatre was a playground.

As public, non-commercial spaces increasingly dwindle due to creeping privatization, theatres - and particularly their non-performance spaces - are vital civic places for gathering.[1] Regarding its role and impact in communities, the theatre-as-place is as important as the theatre-as-activity. Architect of the National Theatre, Denys Lasdun, in recognition of the significance of the building's public non-performance spaces, referred to its foyer as its "fourth theatre:"[2] bestowing it with the same gravitas as the celebrated Olivier, Lyttleton and Dorfman venues.

In 2018, the Citizens Theatre in Glasgow closed its doors as work began on the most radical redevelopment in the building's 144-year history. As a result, many of its spaces shared by

[1] Omar Khan and Dorita Hannah, "Performance/Architecture: An interview with Bernard Tschumi," *Journal of Architectural Education* (1984) 61, no. 4 (2008): 56.
[2] Patrick Dillon, "Backstage: How the NT's Concrete Monster Found an Audience to Love It," *The Stage*, September 2015, https://www.thestage.co.uk/features/2015/backstage-nts-concrete-monster-found-audience-love/.

staff, patrons and artists for generations will be altered, repurposed, or lost completely. This context provides the impetus for this interdisciplinary practice research project in which I present a methodology and theoretical framework for 'architexting' as a way to uncover and celebrate the hidden histories of the Citizens Theatre building at this important juncture. Architexting is a mode of playwriting that harnesses architectural drawing techniques as dramaturgical frameworks. Using oral histories as their content, architexts bring the histories of a specific space into dialogue with each other in novel ways, determined by the principles of the architectural projection they represent. I propose architexting as a tool to mine the layers of the sited, hidden, histories of built space – and specifically the Citizens Theatre in this instance – to navigate diachronic relationships between individuals, communities and sites to explore, reveal and preserve their untold stories in new and creative ways. Each architext is drawn from a different architectural rendering, (specifically floorplans, and perspective and axonometric projections in this project) and, as such, they each offer radically different depictions of space in terms of their dramaturgical and historiographical functions. Gathering and presenting the as-yet-unheard everyday stories of place as told by the people who work(ed) in/frequent(ed) the building offers a counterpoint to institutional narratives and points to the political importance of recognising space as relationally-constituted and dynamic. As will be expanded upon below, I adopt a diachronic approach to thinking about communities created by the spaces they co-create through time.

In engaging with these stories through creative practice, I make a case for the value of alternative approaches to historiography that expand existing accounts of the theatre's past. In foregrounding my influence as playwright in my architexts, I seek to highlight the potential of engaging creatively with a building's history. This position functions in tandem to my understanding of space, following Doreen Massey, as the sphere of "multiplicity and heterogeneity"[3] and so throughout my practice I endeavour to challenge the idea that there can be a single, comprehensive history of space.

[3] Doreen Massey, *For Space* (London: Sage, 2005), 11.

This practice research project draws upon a rich lineage of both theoretical and practical investigations of the relationship between architecture and performance. Scholars such as Cathy Turner, Gay McAuley, Andrew Filmer, Dorita Hannah and Juliet Rufford among many others have interrogated the resonances between architecture and performance as dynamic structures that unfold over time. So too have artists including Wrights & Sites, Brith Gof, Mike Pearson, Minty Donald[4] and more, used creative practice both to explore and excavate specific spaces, as well as to engage with ideas of spatiality in performance more generally. The Architecture and Dramaturgy chapter of this thesis will examine the plethora of scholarship and artistic practice exploring these intersections between performance and architecture both conceptually and creatively. Yet, I suggest this research enquiry traverses new ground in its consideration of the relationship between the architect's process of creating architectural drawings and the playwright's process of writing (or wrighting) a play. This is underpinned by an understanding of architectural drawings and playscripts as allographic works that point beyond themselves, and by exploiting their comparable purpose: the creation of potential spaces. It questions how processes undertaken by the architect can be reimagined textually as a way of creatively investigating the hidden histories of built spaces and interrogates the dramaturgical and historiographical implications of this. This thesis offers a methodology for architexting as its contribution to knowledge and presents three architexts *Blueprint, Perspective,* and *Axonometric or How to Build a Place from Memory* as the practical elements of this practice research study.

This thesis addresses the following research questions:

How can the purposes and processes of architectural practice illuminate and expand playwriting practice?

How can playwriting be used as a tool for historiography to navigate layers of history within built spaces?

The Citizens Theatre

[4] It should be noted that Cathy Turner is a founding member of Wrights & Sites, as is Mike Pearson of Brith Gof, underlining the interconnections between their scholarship and practice.

Architexting is a methodology that may be applied to any building, however, for the purposes of this study, my subject site is the Citizens Theatre in Glasgow. It is important to note that in this project my engagement with the material architecture of the building is limited. Rather, I present the hidden histories of the building, and the connections between them, as an alternative, intangible 'architecture' of the theatre. While I focus on specific areas of the building in each architext, I am less concerned with its physical structure but rather use the tenets of architectural drawing techniques to shape how I depict the histories of that space both dramaturgically and historiographically. Although the building itself is integral to this project, my focus is on the experiences of those who use(d) the building - as recounted in my collected oral histories. All the content of my architexts is drawn from these interviews, complemented by relevant archival material. As such, my representations of the building in my architexts are 'anthropomorphically-filtered'.

That said, I believe that theatres, and specifically Glasgow's Citizens, are especially generative sites for investigation. Dorita Hannah notes the specific and complex function(s) of space within theatre buildings that potently reflect recent shifts in how space and time are conceptualised: moving from the spatialization of time to a more dynamic temporalization of space.[5] This development embraces architecture as a process that incorporates a space's usage as well as its materiality. Hannah suggests that this "realignment of architecture from passive being to active becoming foregrounds its spatial performativity which is most dynamic in theatre itself, where fictive and real spatio-temporalities variably intersect and alternate."[6] In the theatre, space as being "under construction,"[7] a term borrowed from Doreen Massey which will prove integral to this project, is powerfully evident in its multiple and overlapping meanings. Gay McAuley points out the complex ontology of theatre space, proposing a taxonomy consisting of five key areas: I. The Social Reality; II. The Physical/Fictional Relationship; III. Location and Fiction; IV.

[5] Dorita Hannah, "What Might be a Nietzschean Architecture?" in *Performing Architecture: projects, practices, pedagogies* ed. Andrew Filmer and Juliet Rufford (London: Methuen Drama, 2018), 20.
[6] Ibid, 20.
[7] Massey, *For Space*, 9.

Textual Space; V. Thematic space.[8] Within the first of these, the social reality, she includes the physical space, i.e. the theatre building itself. She writes:

> The building, as it exists within or outside the urban space, in relation to other buildings and the activities associated with them, the connotations of its past history, its architectural design, and the kind of access it invites or denies, are all part of the experience of theatre for both practitioners and spectators and affect the way performance is experienced and interpreted.[9]

I suggest that the Citizens Theatre is an ideal subject for this practice research project. As a theatre space its 'spatial performativity' is foregrounded, yet it also boasts a unique significance both architecturally and within the context of its wider community. The Citizens Theatre has been one of Scotland's most prominent and successful producing theatres since the 1940s. The building itself, which opened in 1878 as Her Majesty's Theatre and Opera House and reopened two years later as the Royal Princesses Theatre, is a Category B listed building. It was described by TheatreSearch, a historic theatre consultancy firm commissioned by the Citizens to create a conservation management plan for the building, as "one of the most important remaining pieces of theatrical fabric in the British Isle."[10] The Citizens is also an important feature of the Gorbals locale in which it resides and, as such, plays a key role in the ongoing regeneration of the area as one of the very few physical remnants of a once vibrant yet historically socially-disadvantaged community on the southside of Glasgow.[11] The Citizens Theatre, therefore, is more than a performance venue. It is a site of significant cultural and social history. This project seeks to examine the theatre building in its entirety, bestowing a significance to its foyers, backstage areas, rehearsal space etc usually reserved for its performance spaces. In these often-overlooked spaces shared by staff, patrons and artists alike, layers of personal and untold stories coalesce to form a rich, alternative archive of the Victorian theatre. On these unexamined spaces within the theatre, McAuley comments that:

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[8] Gay McAuley, *Space in Performance: Making Meaning in the Theatre* (Ann Arbor, Michigan: University of Michigan Press, 2000), 25.
[9] Ibid, 24.
[10] TheatreSearch, *Citizens Theatre, Glasgow: A Conservation Management Plan,* 2011, https://issuu.com/citizenstheatre/docs/citizen_theatre_conservation_management_plan/1
[11] For more on the history and current regeneration of the Gorbals area, see "Citizens Theatre: The story-so-far."

> the backstage has tended to be documented only in architect's plans and normally only where the operation of stage machinery is an important part of the theatre experience. Apart from the stage and its machinery, the practitioner space is significantly the least documented, least analyzed, least theorized area of theatre space. It does, however, offer a wealth of insight into the social organisation of performance, the esteem or lack of it afforded to theatre practitioners by society, and the experience of the performers, which must necessarily have an effect upon their relations with the spectator.[12]

As McAuley notes, both the materiality and programme of these sites reveal much about the everyday happenings within the building and its power dynamics. This thesis does not attempt to offer an in-depth, theorised account of the functions of these specific places, but it does recognise them as integral to the workings of the building and as places worthy of investigation by proposing a methodology through which one can practically and creatively engage with them. While the Citizens' artistic output is well-publicised, its backstage and non-performance spaces hold as-yet-untold histories. In soliciting stories about the theatre from my interviewees, I was keen to gather memories and experiences of the building that were peripheral to the theatre's productions. To present an expanded history of the theatre, I endeavour to place the Citizens' 'off-stage' world 'centre-stage' in this project. In doing so, I offer a counterpoint to the dominant historical narrative of the Citizens Theatre which is primarily concerned with its production history. Examining the social, political, cultural and emotional connections to the theatre in its entirety – including the everyday goings-on of the building - is, I argue, vital to a comprehensive understanding of its history, and its potential future impact. With the theatre due to reopen in 2023, I believe that this project is important and timely in contextualising the reconfigured building within the ongoing regeneration of the Gorbals area in which it resides.

It is important to situate myself within this project as my relationship to it and its subject matter is multi-faceted and complex. In "Architecture Writing," Jane Rendell calls on art critics to "consider the positions they occupied not only in connection to artworks but in also in relation to writing itself."[13] While our writing practices diverge in intention (I am not

[12] McAuley, *Space in Performance*, 26.
[13] Jane Rendell, "Architecture-Writing," *Journal of Architecture (London, England)* 10, no. 3 (2005): 255.

a critic), Rendell's suggestion that my relationship to my subject of study, as well as the act of writing itself, might constitute another 'architecture' to be negotiated is compelling, particularly given the multiple roles I simultaneously inhabit. As indicated above, I am a current member of staff at the Citizens Theatre and have been since 2004. I have been primarily employed in the Front of House and Box Office departments, with some fleeting forays into drama class assistance and providing historical research for marketing purposes. I am the eighth member of my family to be employed at the Citizens since my maternal grandmother and paternal grandfather began working there in the 1960s, including both of my parents who met while working at the theatre. As a result, this effort to uncover 'hidden histories' is also, to some extent, an attempt to engage with my own family history. My family and I have all occupied various roles within the theatre, both backstage and front of house. Growing up, stories recounted to me by family members almost never referred to the happenings onstage, but rather the (in my view) far more interesting goings-on in the non-performance spaces of the building. For me, the nooks and crannies of the foyer, the winding corridors of backstage and the plethora of staircases, both public and hidden, are imbued with stories that rival those presented on the theatre's iconic stage. Sharing these stories has been an extraordinarily meaningful element of my family relationships. When I began working at the theatre in 2004, it heralded a new chapter in my relationship with my grandmother. I finally had my own 'Citz stories' to share. We would spend hours swapping tales, of then and of now. Knowing the building was like sharing a language.

In this study, I demonstrate that these connections to the building, and the stories it holds, exist for countless staff members, patrons, artists and outreach participants who have engaged with the theatre over its 144-year existence. During my years working in public-facing roles at the Citizens, I was struck by the frequency and eagerness with which patrons wanted to share details of their connection to the building. Their desire to be heard and to be in dialogue with the theatre was a key catalyst in formulating this project. In his 1990 publication *The Citz: 21 Years of the Glasgow Citizens Theatre*, Michael Coveney notes the possessive apostrophe of the original title of the theatre: the Citizens' Theatre. He justifies his decision to drop it in his book title as by the time of publication it had "led a chequered existence, especially over the past two decades."[14] The apostrophe no longer appears in any

[14] Michael Coveney, *The Citz: 21 Years of the Glasgow Citizens Theatre* (London: Hern, 1990), ix.

content relating to or disseminated by the theatre. Yet this project seeks to put back the possessive apostrophe, if only temporarily and metaphorically. It argues that the theatre's citizens are its most vital resource and that their role in the building, and its future, should be acknowledged. Throughout my fieldwork I was struck by the depth of the emotional engagement so many felt with the building. I believe it is important that alongside the planning and construction work, and the large-scale fundraising campaign that has run concurrently, the people who have the highest stakes in the building, the people who use it, should be heard and their stories celebrated at this important juncture in the building's story-so-far. While the redevelopment of the theatre heralds a potentially exciting and lucrative new chapter in this ongoing story, there is a risk of losing – or compromising – the communities it holds. This becomes more pertinent the longer the building is closed as people drift and connections fade. However, I suggest that through the stories of its spaces, something of these communities can be retained. By excavating and celebrating them, I propose that architexting can offer an alternative, dramaturgical home for these displaced memories and an opportunity for future generations to engage with them.

Defining key terms

Architext

The word 'architext' has been used previously in other contexts. In the field of literary theory, and specifically, poetics, Gérard Genette uses it to describe how texts are connected to other texts within, and to, genres.[15] In his essay, *The Architext,* he performs a rigorous examination of historical attempts to delineate literary genres and modes. In his efforts to deconstruct existing approaches of categorising texts, he concludes that the term 'architext' is most useful to locate texts within their complex and overlapping relationships to genre, mode and theme, as well as other texts. The relationship between a text and its architext, he defines as architextuality.[16]

[15] Gérard Genette, *The Architext* trans. Jane E. Lewin (Los Angeles: University of California Press, 1992).
[16] Ibid, 82.

Mary Ann Caws uses the term architexture to underline the act of constructing in writing text (primarily poetry). Her work on passages employs this idea both structurally and thematically – imagining a poem as a passage through which the reader journeys.[17] In a review for *Comparative Literature*, Sarah Lawall describes Caws' various interpretations of the idea of 'passage' and suggests that the "multiple combinations and fluid shifts of meaning…constitutes the text's 'architectures.'"[18]

There are crossovers here with my own work in terms of a focus on relationality, which I apply to the relationship between histories (and the people they belong to), and in the act of constructing a space through text. Yet while my approach is underpinned by a conceptual understanding of architecture in its negotiation of structures and events and the relationships between them, my usage is predicated upon a rather more concrete connection between the processes of the architect and that of the playwright. I use the term 'architext' (and adjective, architextural) to describe a text - and specifically a playscript - that uses *architectural drawing techniques* as its dramaturgical framework and takes, as its subject, the (hi)stories of built spaces. In practice. this involves reimagining the principles of specific architectural projections as dramaturgical provocations - or ways of looking at spaces - through their hidden histories. In this thesis, I reimagine the architect's floorplan, perspective projection and axonometric drawing dramaturgically to consider how they facilitate different investigations of space. These architectural prompts offer the playwright myriad opportunities to bring the histories of space into dialogue with each other in novel ways.

Architexting proves to be a useful historiographical tool to discover new ways of engaging with the histories of space. This mode of historiography models a *spatial* historiography, an idea that will be explored in fuller detail in Space, Place and Architexting. By spatial historiography I mean an approach to examining the histories of a defined built space in which *space rather than time is the dominant structuring principle*. Therefore, an exploration of the histories of that space is not bound by chronology but rather events

[17] Mary Ann Caws, "A Metapoetics of the Passage: Architextures" in *Surrealism and After* (Hanover and London: University Press of New England, 1981) xiv.
[18] Sarah Lawall, "Review: A Metapoetics of the Passage: Architecture in Surrealism and after by Mary Ann Caws," *Comparative Literature* 37, no.4 (January 1985), 357.

mingle temporally within their geographical plane. This process enables a diachronic investigation of space that has the potential to reveal new historical knowledge and facilitate new connections between its constituent "stories-so-far,"[19] underlining space as fluid and contingent. I propose that playwriting, in its weaving together of a complex blend of temporalities,[20] lends itself to architexting particularly well.

Hidden Histories

I use the term 'hidden histories' to mean histories that fall beyond the publicised or institutional stories of a specific space or building. Rather, architexting seeks to explore the lived experiences and memories of those who (have) use(d) that space. In contrast to an overarching institutional narrative, these hidden histories embrace multiplicity and partiality recognising that no singular story can encapsulate the diverse experiences of space. This eschewing of a monolithic grand narrative in favour of many partial, dynamic stories that contradict, complement and overlap each other chimes with Jean-François Lyotard's notion of *petit reçits* or micronarratives which challenge metanarratives. This he calls a "war on totality"[21] as he champions the activation of "differences"[22] through micronarratives. Inherently fragmentary and multiple, micronarratives are key to destabilising the power and authority of the single story.

In this thesis I seek to expand existing dominant narratives of space, and in particular the institutional narrative of the Citizens Theatre and embrace space, following Doreen Massey, as the dynamic combination of multiple "stories-so-far."[23] Capturing and publicising the stories of spaces as told by those who use them undermines the completeness of any singular narrative bestowed and promoted at an institutional level. This is important as it recognises the users of space as integral to its ongoing story and value. By laying claim to space through stories, the users of buildings may exercise a sense of ownership over a particular place, albeit at a personal and not proprietary level. Tied up in the concept of

[19] Massey, *For Space*, 9.
[20] Such as: the time of writing; an anticipation of a future performance; the dramatic time of the world of the play; and the chronological time of performance.
[21] Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge.* Vol. 10;10. (Manchester: Manchester University Press, 1984), 82.
[22] Ibid, 82.
[23] Massey*, For Space*, 9.

micronarratives is the importance of relationality: it is in the connections between these stories that meaning is made. The multiple and shifting nature of these histories means that the stories of space are never fixed but are built upon ever-changing, non-hierarchal, connections between people and space. This democratising approach foregrounds that it is in the sharing of spaces with others, past, present, and future, that they gain meaning.

As a practice that investigates hidden histories, architexting involves soliciting previously uncovered material from those who have a stake in the building being examined. In my fieldwork for this project, I conducted oral histories with over 40 volunteers comprising of current and former staff members, patrons and artists connected to the Citizens Theatre and held three workshops with attendees of the theatre's drama classes for children and young people. The stories and perspectives presented in my architexts are drawn from these interviews, and my focus was determined by the information shared with me by the interviewees rather than any pre-existing agenda of my own, beyond the desire to uncover untold histories of the building. This material was augmented and contextualised by relevant archival sources, all of which are held in the Scottish Theatre Archive at the University of Glasgow. Whilst the archive may fall under the banner of an institutional narrative, the information I engaged with in this context can be aligned with the everyday happenings within the building, rather than its publicised creative outputs. In my chapter Architexting as/and Historiography, I provide further detail on specific sources used and how they point to the existence of unexamined or 'hidden' histories. Architexting, as stated, is intended to expand existing narratives of space and celebrate their plurality. Embedded in my methodology is a commitment to honouring all contributors[24] and presenting space as constituted of a multiplicity of people, events and encounters. Ultimately, through architexting I hope to reveal and celebrate what I call 'diachronic communities.'

Diachronic communities

> *if it has to change it has to change… It's not like I own the place, I don't have that kind of ownership over it. It's not mine to own, it's for other generations, next generations, in 50 years, 100 years to come here and be, you know, kids like me when I first came here. There'll be new generations of school kids who didn't get on*

[24] See Project Plan and Methodology: Ethical considerations and B*lueprint*: Critical reflection for more on honouring the contributions of interviewees and participants.

> *well at school or didn't like school for a variety of reasons, who can come here and get an education. Cause I got more of an education here than I ever did at school.*[25]

In this study, I propose that places can be holding points for diachronic communities of people who are connected by location but separated by time. I recognise that the term 'community' runs the risk of homogenising diverse groups and so I understand, and use, it to describe a group of people who are connected by a defined communality, such as locale or interest etc, whilst retaining their individuality. This concurs with the definition of community utilised in the Community Empowerment Act (2015) Scotland which states that: "'community' includes any community based on common interest, identity or geography."[26] In the context of this project, it is a specific place (the Citizens Theatre) that is the communality in question. In contrast to a contemporaneous community connected by both time and (in this instance) space, a diachronic community stretches backwards and forwards in time, linking people who may not exist within the same epoch, but who are nevertheless bound together through their connection to a place - in this instance the Citizens Theatre. This expanded notion of community allows for the patron quoted above to be linked in some way to the "future generations" he imagines finding sanctuary in the theatre, as he did as a teenager. I suggest that the built environment - places shared by people over time - can enable us to recognise that we are inevitably linked to those who have come before us and those who will succeed us. Importantly, the concept of diachronic communities is underpinned by Doreen Massey's progressive notion of place as collections of the trajectories or "stories-so-far"[27] that constitute space. She writes:

> If space is rather a simultaneity of stories-so-far, then places are collections of those stories, articulations within the wider power-geometries of space. Their character will be a product of these intersections with that wider setting, and of what is made of them. And, too, of the non-meetings-up, the disconnections and the relations not established, the exclusions. All this contributes to the specificity of place.[28]

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[25] Interview 13 (4.12.17).
[26] Scottish Government, "Community Empowerment Act (2015) Scotland," Section 1.1.11a, https://www.legislation.gov.uk/asp/2015/6/section/1 (last accessed 30.07.22)
[27] Massey, *For Space*, 9.
[28] Ibid, 130.

According to Massey, place is not fixed, closed, or defined by a '*genius loci*,' but is always open and influx. It possesses an inherent (and political) potentiality for change. This is fundamental to the concept of a diachronic community as it recognises the temporal component of space, something Massey underlines as important. She eschews structuralist synchronic 'spatialisations' of relations between components within a structure as, with all relations already made and limited potential for flux or new connections, these preclude any possibility for change.[29] Conversely, through the concept of diachronic communities, the temporality of space is acknowledged. People are connected by being part of the collection of stories-so-far that constitute place - and the potential for new connections to be made is always present. Diachronic communities situate us in a shifting constellation of people and events beyond ourselves.

I suggest that through the spaces we share we can recognise ourselves as connected to those who have used or inhabited them before us, as well as those who will in the future. This extended notion of community, I hope, helps us to meaningfully situate ourselves in the world, and recognise our role in the enduring and evolving legacies of place and our responsibility as citizens to our predecessors, contemporaries and successors. It provides a way for one to be connected to the past and the future beyond the limitations of familial relationships. This looser understanding of legacy is not bound to patriarchal and heteronormative ideas of bloodlines, but rather is inclusive of all who have, had, or will have a stake in a place. In the specific case of the Citizens, this is demonstrated in numerous ways: in the sharing of the stories of the building passed down and altered from teller to teller, bestowing the recipient with a link to the building's past; in the director who is energised by the reverberations of rehearsals[30] of previous shows in the rooms he works in; in the altered building which will include access to the public to view historical areas of the building such as its stage machinery and paint frame;[31] and in the patron who relishes sharing the building with future generations, anticipating the joy it might bring them as it

[29] Ibid, 92.
[30] *"Just knowing about the history of all the actors that have, and the smoking that's taken place in here and the drinking that's taken place in here. I love it when you see old photographs of them rehearsing in these room…"* Interview 9 (28.11.17).
[31] See "We Are Making Plans," *We Are Citizens*, https://wearecitizens.citz.co.uk/we-are-making-plans/ (Last accessed 12.07.22).

did him. These connections to the past, future and each other demonstrate the power of places in forging relationships and constructing diachronic communities.

The shape of this thesis

This thesis is formed of three parts: Project Plan, Site Analysis and Portfolio. In my bid to construct a methodology for architexting that incorporates elements of architecture, dramaturgy, and historiography for the purpose of investigating built spaces, I find the metaphors of site, design and building particularly useful in framing my approach. In my 'project plan' I provide an overview of the project, explaining and justifying my methodology which includes: oral history, archival research, desk-based research and practice research. I also attend to the ethical implications of this study and outline the safeguards applied.

In architecture, a site analysis is undertaken to survey the terrain of an area earmarked for construction. During this process, an architect will closely examine various elements of the existing territory including its physical features, social and historical significance, climatic concerns and infrastructure. The purpose of this exercise is to develop "an architectural solution that will both address and enhance its internal and external context."[32] The results of this analysis inform and shape the architect's design. There are similarities here with the purpose and process of academic research and in particular, the creation of a literature review. Just like the literature review, the site analysis consists of three elements: "research, analysis, and synthesis"[33]: stages of evaluation that pave the way for the eventual construction of something new. In my 'site analysis', I begin by providing a very brief history of the Citizens Theatre as a company, building and community(ies) to contextualise this study. Then, I explore the theories which have informed this interdisciplinary project and shaped my architextural practice. These investigations are split into three chapters. The first chapter, Architecture and Dramaturgy, examines the existing literature and practices that explore the intersections of these disciplines. I am particularly drawn to the conceptualization of architecture put forth by architect and academic Bernard Tschumi -

[32] Amy Epperson, "Guide to Site Analysis," *Monograph*, https://monograph.io/reference/guide-to-site-analysis (last accessed: 27.11.20).
[33] Ibid.

that it is constituted of "spaces, movements and events."[34] This dynamic, processual understanding of architecture allows for rich crossovers with the art and practice of dramaturgy in its recognition of each as spatio-temporal structures, as has been recognised and examined by numerous performance scholars.[35] Cathy Turner's *Dramaturgy and Architecture*[36] is of vital importance in understanding the numerous ways in which both of these disciplines relate to and illuminate each other. In this section, too, I examine the work of various artists who draw on ideas of space and spatiality to explore what spatial dramaturgies might look like and how they might function. These artists include: Suspect Culture, Gertrude Stein and Geoff Sobelle, among others. I also evaluate the relationship between architect and playwright and consider how overlaps in the practicalities and philosophies of their processes might be harnessed in meaningful ways through architexting. Of fundamental importance in this relationship, I discover, is their mutual function of "organising…perception"[37] of space. This speaks to the fact that not only do architecture and dramaturgy both shape structures, whether material or performance, but architexting is a tool that offers multiple novel ways of looking at or seeing space. Just as the architect can offer different depictions of space through different architectural projections, so too does architexting provide a variety of ways of beholding a space depending on the projection it corresponds to (e.g. floor plan/perspective/axonometric etc).

In the second chapter of this section, I assess existing literature in the field of historiography to understand the historiographic potential of architexting and to ensure that my usage of real-life memories and stories is ethical. I consider the creative role of the historian and the impact of replacing time with space as a structuring principle in my formation of a 'spatial historiography'. I draw on the work of postmodern historians such as Hayden White, Alun

[34] Bernard Tschumi, "Six Concepts" in *Architecturally Speaking: Practices of Art, Architecture and the Everyday,* ed. Alan Read (Routledge: London: 200), 176.
[35] See Cathy Turner, *Dramaturgy and Architecture: Theatre, Utopia and the Built Environment* (Basingstoke: Palgrave Macmillan, 2015), Andrew Filmer and Juliet Rufford, "Introduction," in *Performing Architectures: Projects, Practices, Pedagogies*. ed. Andrew Filmer and Juliet Rufford (London: Methuen Drama; 2018), Dorita Hannah, *Event-space: Theatre Architecture and the Historical Avant-Garde*. (Abingdon, Oxon: Routledge, Taylor and Francis Group, 2019) and Juliet Rufford, *Theatre & Architecture* (Basingstoke: Palgrave Macmillan, 2015).
[36] Cathy Turner, *Dramaturgy and Architecture: Theatre, Utopia and the Built Environment* (Basingstoke: Palgrave Macmillan, 2015).
[37] Filmer and Rufford,"Introduction" in *Performing Architectures*, 5.

Munslow and Keith Jenkins[38] and align my creative historiographic approach with Munslow and Jenkins' concept of "aestheticizations of the past."[39]

In the final chapter of this section, I turn to cultural geography and, in particular, theories of space and place to bolster my conceptual framework of architexting. Of particular significance here is Doreen Massey's understanding of space as always "under construction"[40] and constituted of "stories-so-far."[41] This conceptualisation has underpinned my understanding of, and engagement with, space throughout this project. I also explore the idea of 'storying' space: examining and understanding it through the lens of the stories it holds, and the role it plays in our story of self. In doing so, I embrace Kim Dovey's proposal that the ontological impact of place, as espoused by Heidegger, can be rescued from problematic notions of essentialism by understanding both place and identity as constant processes of becoming.[42]

The next section of this thesis, Portfolio, constitutes the practical element of my practice research project. I present three architexts and accompanying critical reflections detailing the process of their creation, their functions, and their theoretical frameworks. Each architext harnesses a different architectural drawing technique as a dramaturgical provocation for a playscript, using as their content material from my oral histories and archival research. The first of these, *Blueprint*, examines the dramaturgical potential of floorplans and explores the first two floors of the building through this lens. Drawing on established practices of mapping, *Blueprint* attempts to simultaneously present the tangible and intangible elements of the Citizens Theatre building, proposing its hidden histories as an alternative, ephemeral architecture.

In *Perspective*, I turn to three-dimensional architectural renderings of space to discover how these might prompt different dramaturgical textures from the two-dimensional *Blueprint.* I interpret the principles of the perspective drawing, a pictorial and subjective depiction of

[38] Hayden V. White and American Council of Learned Societies, *The Content of Form: Narrative Discourse and Historical Representation* (London; Baltimore: Johns Hopkins University Press, 1987), Keith Jenkins and Alun Munslow, *The Nature of History Reader* (London: Routledge, 2004), Alun Munslow, *The Aesthetics of History* (New York, NY: Routledge, 2020).
[39] Keith Jenkins and Alun Munslow, *The Nature of History Reader* (London: Routledge, 2004), 115.
[40] Massey, *For Space*, 9.
[41] Ibid, 9.
[42] Kim Dovey, *Becoming Places: Urbanism/Architecture/Identity/Power* (London: Routledge, 2010), 6.

space in which all lines recede to a vanishing point, to create an autobiographically-inflected monologue. *Perspective* addresses my personal relationship with the Citizens Theatre building, or more accurately, the Dress Circle Bar which is the chosen area of focus for this piece.

In my final architext, *Axonometric or How to Build a Place from Memory*, I consider the axonometric projection – also a three-dimensional rendering of space. Unlike the perspective drawing, axonometric drawings attempt a more 'objective' view of space that is mathematically accurate yet incongruent to appearance. This architext offers an immersive experience in which audience members are invited to interact with the histories of the Circle Studio/Close Theatre, the area chosen for investigation in this piece. Here Dorita Hannah's application of Nietzschean ideas of Apollonian and Dionysian impulses to theatre architecture is particularly significant in thinking through the axonometric projection as inherently Dionysian and how it differs functionally and aesthetically to the (Apollonian) perspective drawing.[43] In *Axonometric*, I also consider how an audience can be involved/implicated in the process of 'doing history' and how this might work to foster a sense of community (both synchronically and diachronically).

Included in the appendices of this thesis is a 'sketchbook' of my early, practical attempts to negotiate the relationship between playwriting and architecture. As is outlined in their accompanying reflections, these experimentations have played an integral role in devising and developing architexting as a methodology.

[43] Dorita Hannah, "What Might be a Nietzschean Architecture?" in *Performing Architecture: Projects, Practices, Pedagogies* ed. Andrew Filmer and Juliet Rufford (London: Methuen Drama, 2018) and Dorita Hannah, *Event-Space: Theatre Architecture and the Historical Avant-Garde*, (Abingdon, Oxon: Routledge, Taylor and Francis Group, 2019).

PROJECT PLAN AND METHODOLOGY

This project seeks to discover how intersections in the purposes and processes of architecture and playwriting can be meaningfully harnessed to provide new ways to creatively explore the histories of built space. My methodology is shaped by the following research questions, exploration of which constitute the aims of this project. They are:

- How can the purposes and processes of architectural practice illuminate and expand playwriting practice?

- How can playwriting be used as a tool for historiography to navigate layers of history within built spaces?

The methodology for this interdisciplinary, practice research project consists of four key threads: field work, including interviews and workshops with people connected to the Citizens Theatre; archival research; desk-based research; and playwriting practice. This study offers three creative outputs - the architexts *Blueprint*, *Perspective* and *Axonometric or How to Build a Place from Memory*. In this chapter, I introduce each of these approaches and how they work together to realise the demands of this research enquiry.

Practice Research

In "A Methodology for Practice as Research," Melissa Trimingham proposes a spiral model for practice research. She states that in this approach "progress is not linear but circular; a spiral which constantly returns us to our original point of entry but with renewed understanding."[44] I have found this a useful way to think through the symbiotic relationship between the component parts of my methodology. She points out that "We bring our own level of understanding and knowledge to research and no two people would start at the same point."[45] The starting point of this project for me was a belief or hunch, something Trimingham recognises as common,[46] and was catalysed by external circumstance, namely

[44] Melissa Trimingham "A Methodology for Practice as Research," *Studies in Theatre and Performance*, 22:1, (2002): 56.
[45] Ibid, 57.
[46] Ibid, 57.

the proposed redevelopment of the Citizens Theatre building. As I had a close and long-standing relationship with the Citizens, I knew there was a wealth of stories, hitherto unpublicised, held within the building – and presumed there were many more I had not yet encountered. With the announcement of the 2018 redevelopment, I wanted to find a way to explore those stories, and in some way preserve them, before the building was significantly altered. My playwriting skills and experience were the tools at my disposal to engage with these memories and as the building itself was key to the stories it housed, I felt it had to be the access point to them in some way. This led me to architecture. At this point, I had little to no knowledge of the theory or practice of architecture but sensed intuitively that playwriting, as a mode of constructing spaces dramaturgically, might be able to engage with some of its philosophies and methods in interesting ways.

In my early explorations of architecture and playwriting, I experimented with various ways of bringing these practices into dialogue with each other. The outputs of these can be found in my 'sketchbook'[47] and consist of four short pieces that respond to buildings in Scotland in different ways through text. In accompanying reflections, I chart the benefits and obstacles of each approach. Often during this process, I recognised the need for a more thorough understanding of specific fields (for example, historiography) to hone my methodology. I concluded that my approaches were too vague and inconsistent to be applied as a methodology. At this point it became clear that rather than attempting to extract method from an already built structure, I might find productive ways to engage with architectural practice at an earlier stage in proceedings. I recognised resonances between architectural drawings and playscripts in their functions of imagining, and shaping, potential spaces and decided to explore this avenue of thought. This relationship is underpinned by a recognition of architecture and playwriting as allographic arts, or practices that anticipate actualisation. In my Architecture and Dramaturgy chapter I discuss this relationship, and the fruitful crossovers it unearthed, in greater detail.

Throughout this research, I have benefitted from what Robin Nelson describes as the "spark of defamiliarization"[48] that an interdisciplinary study can ignite in its drawing together of

[47] See appendix 1.
[48] Robin Nelson, *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances* (Basingstoke: Palgrave Macmillan, 2013), 28.

disparate practices, and the creativity that may be catalysed by these "frissons of encounter."[49] Examining the overlaps in process between playwriting and architecture has proved to be productive in generating new insights into, and methods for, how creative practice can engage with the histories of built space. Nelson notes that the relationship between disciplines is not always necessarily "causal or logical."[50] In fact, he warns against assuming as such. He suggests that connections may instead be analogical, and this is the category under which architexting falls. For instance, in my architexts I reimagine key principles of architectural drawing processes dramaturgically, using them as prompts to think about how to depict the stories of space through text, rather than its physical form through drawing. An example of this from my architext, *Perspective,* is the translation of the vanishing point, an important feature of this mode of drawing that imbues it with depth, into a thematic device that represents the protagonist's trepidation about her unwritten future. Moments which have been less successful in this process have been those in which I have clung too tightly, or too literally, to the rules of architectural drawing, limiting my creativity and leading to frustration.[51] While the designing of buildings is certainly a creative act, its success necessarily relies on adherence to precise rules and measurements for obvious reasons. In playwriting, by contrast, there is more room for error (dramaturgical disaster is - usually - less dangerous than an architectural one). As Cathy Turner states "the architect must answer to everyday life to a degree that is not necessarily required of the playwright."[52] Loosening the literal into the analogical offered freedom to embrace the rules of architectural drawing as provocations for thinking about and representing space to the benefit of this project. In each of my pieces, *Blueprint, Perspective* and *Axonometric*, I relocate the unique tenets of these modes of drawing by using them as dramaturgical prompts: e.g. How does a floorplan represent space in ways that differ from an axonometric drawing? How might these manifest dramaturgically and what can they tell us about the hidden histories of the spaces they depict? In what ways do they offer a novel approach to historiography?

[49] Ibid, 28.
[50] Ibid, 28.
[51] This frustration is explored in greater depth in *Perspective*: Critical reflection.
[52] Turner, *Dramaturgy and Architecture,* 34.

Playwriting/wrighting

Playwright Steve Waters comments on the relative lack of scholarship dedicated to theorising playwriting practice and poses two opposing viewpoints as the cause of this dearth: that the playwriting process is inarticulable and/or that playwriting is viewed as inferior to other forms of writing, such as poetry or prose. The first he illustrates by Samuel Beckett's description of the playwright as "a worm inside an apple."[53] Waters also quotes Martin Crimp who reports "first of all there is a vague need to write something, to pursue a particular image."[54] The process of constructing a methodology for architexting has enabled me to reflect upon my practice and to resituate myself in relation to my work. Similar to the experiences described by Crimp and Beckett, my playwriting process usually involves excavating from the inside out, working on instinct and trying to figure out the shape of the piece I am creating as I go. In a way, it feels like being in what Bernard Tschumi describes as a "deprived space"[55] in which you are unable to conceive the whole whilst being inside it. In exploring what architexting might be, one of the greatest challenges, and revelations, has been turning my process inside out and occupying a more external position to my work. Here, the task of '(re)organising perception' becomes folded into my practice in very real ways.

The second perspective that Waters offers as explanation for the lack of academic scholarship devoted to theorising playwriting practice is the belief that playwriting is a lower form of writing than poetry or prose. This, Waters states, is due to it being more craft than artform with "a regrettable connotation of artisanal work."[56] Interestingly, this viewpoint offered the solution to my difficulties with 'finding my way out of the apple' as it were, and also led to the most significant milestone of my research. As content for my pieces was provided by oral history and archival sources, I could focus my energy on the formal demands of the architexts: on crafting or shaping this material into new and interesting shapes, informed by architectural processes. This has been an interesting position to adopt

[53] Steve Waters, "How to Describe an Apple: A Brief Survey of the Literature on Playwriting," *Contemporary Theatre Review,* 23:2, (2013): 137.
[54] Ibid, 138.
[55] Bernard Tschumi, *Questions of Space: Lectures on Architecture* (London: Architectural Association, 1990), 22.
[56] Ibid, 137.

and has resulted in a more mathematical approach that is more akin to craft than working on instinct. I reject the judgement that craft is inferior to artform, or that playwriting is purely one or the other. Rather, I believe that the playwright oscillates between these positions at various points in the process. As I will explore in the critical accompaniments to my architexts, most of my frustrations - and creative breakthroughs - can be linked to my negotiation of this new vantage point as a playwright.

Fieldwork: Oral History

As architexting is concerned with hitherto untold histories, it was vital that part of my methodology included gathering previously untapped source material. I conducted oral histories with 42 adults and held three workshops involving a total of 24 children and young people to collect site-based memories and stories about participants' experiences of the Citizens Theatre building.[57] I drafted a Call for Participants which was disseminated by the Citizens Theatre through their social media channels. Due to my personal and family connections with the Citizens, I identified some key personnel I wished to interview and contacted them directly. Oral histories were primarily carried out on a one-to-one basis, however on occasion I interviewed small groups up to a maximum of four people. I sought contributions from all facets of the theatre's operations including past and present staff members, artists, patrons, community collective members, adult drama class participants, as well as young adults who are members of the theatre's Young Company and children who attend the theatre's children's drama classes. I include an appendix which reveals the relationships of each (anonymised) interviewee to the theatre. I audio-recorded all interviews and, where possible, the interviews took place in the Citizens Theatre building with interviewees being invited to walk around the space as we talked.[58] When interviewees intimated that they would like to walk through the building during our discussion, they were

[57] Ethics approval for these activities was granted by the University of Glasgow College of Arts Ethics Committee (Application number 100160164).

[58] While I recognise that walking practices represent a rapidly expanding field (See, for example, Maggie O'Neill and Brian Roberts, *Walking Methods: Biographical Research on the Move* (Abingdon, Oxon: Routledge, Taylor and Francis, 2019) I purposely have not included peripatetic interviews as an integral or consistent part of my methodology as not all interviewees were able to participate in this way due to geographical and physical constraints, however on occasions where interviewees wanted to, we engaged in walking interviews.

encouraged to lead the walk, enabling me to both witness and experience their regular routes through the building. This not only provoked memories and sensory reactions such as smell and haptic responses that may not have been unearthed through a static interview, but also, in the case of interviewees who had known the building in its previous configurations, allowed us to explore lost and repurposed spaces by physically tracing their absence in the current building. This aspect of my approach was informed by Minty Donald's 2008 *Through the ground floor* at Tramway[59] which consisted of a coloured map covering the floor tracing historic, now-absent, tram lines through the building and highlighted both historical and contemporary landmarks. Through this piece, Donald not only reveals the site as a palimpsest, encouraging visitors to consider the contemporary functions of the building alongside its past occupation, but she also provides new routes around the building and new ways of interacting with it. Donald notes that "the piece invited visitors to wander in their minds beyond the spatial and temporal boundaries of the building."[60] I encouraged interviewees to consider how the Citizens Theatre building has changed during their relationship with it, particularly as it was about to undergo a significant redevelopment. I felt it was important to trace the building-past, whilst appreciating the building-present to gain a sense of the layers of history that exist within it, and which will soon be augmented in its new configuration. From these interviews I gathered approximately 37.5 hours of material which I then transcribed.

As a practice that seeks to celebrate plurality, multiple perspectives and co-existence, Oral History not only satisfies the research aims of architexting, but also its commitment to avoiding hierarchizing histories. Historian Ludmilla Jordanova proposes that oral history is "a democratising approach to history."[61] So too does oral history highlight the subjectivity of the teller. This inherently partisan approach therefore immediately undermines itself as an 'authoritative' or 'definitive' account; positioning itself as a version of history, it emphasises its inevitable 'incompleteness' setting itself against the idea of a grand or metanarrative. In my bid to embrace plurality and inclusivity, it is important to underscore the impossibility of providing a complete and comprehensive history of the Citizens Theatre. While I gathered data from 66 people connected to the Citizens, there are countless others whose stories I

[59] Minty Donald, *Glimmers in Limbo* (Glasgow: Tramway, 2009).
[60] Donald, *Glimmers in Limbo*, 19.
[61] Ludmilla Jordanova, *History in Practice* (London: Hodder Arnold, 2006), 55.

did not hear. Of those interviewed, I spent between twenty minutes and two and a half hours listening to their memories of, for many, decades spent working in, or attending, the theatre. Clearly, then, the stories collected cannot be recognised as a comprehensive account of the experiences of those interviewed. Additionally, there are countless mitigating factors active in the formation of each oral history. Lynn Abrams in *Oral History Theory* highlights the innumerable influences that may affect an oral history interview "ranging from the words and inflections, moods and the agenda of the interviewer, to the interaction between interviewer and narrator. The narrator's responses – the language used, the emotions expressed, the tone adopted…"[62] Rather than threatening a futile attempt to ascertain 'truth', these contingent factors are integral to the practice of oral history as a co-creative, embodied practice and I embraced them in my methodology.

Heike Roms describes the use of oral history as "the desire to recover new evidence that could not be retrieved from other historical sources, a history from below, a counter-narrative to mainstream accounts, unavailable in or even deliberately excluded from the official archives."[63] Roms hints at the political imperative of undertaking oral history, particularly in relation to stories that have been purposefully overlooked. Oral history, as Jordanova suggests, is a practice that often sets the experience of real people against 'official' histories. In *The Voice of the Past: Oral History*, Paul Thompson proposes that one of the benefits of oral history is its ability to 'set the record straight' as it were, in relation to authorised histories.[64] However, the idea that an accepted history can be 'corrected' seems to point to the possibility of ascertaining an objective 'truth.' I find it more useful to think of oral histories as expanding 'official' accounts, associated most commonly with archival material, and perhaps destabilising them, rather than necessarily disproving or eclipsing them. Seeking out, collecting and preserving everyday stories is a political act that challenges the authority of the archive as a site of established history. Yet these sources do not 'fill in gaps' in authorised accounts in a sense that affords the archive a higher status than the oral history. Rather, they augment both the content and type of information held

[62] Lynn Abrams, *Oral History Theory* (Oxford: Routledge, 2010), 55.
[63] Heike Roms, "Mind the Gaps: Evidencing Performance and Performing Evidence in Performance Art History" in *Theatre History and Historiography: Ethics, Evidence and Truth* ed. C Cochrane and Jo Robinson (Basingstoke: Palgrave Macmillan, 2016), 165.
[64] Paul Thompson, *Oral History: The Voices of the Past* 2nd Edition, (New York: Oxford University Press, 2000), 5-8.

in the archive, presenting new ways with which to engage with the past. Oral history as a methodology powerfully draws together several strands of my research. As Della Pollock states in *Remembering Oral History Performance:*

> oral history is a process of making history in dialogue, it is performative. It is co-creative, co-embodied, specially framed, contextually and inter-subjectively contingent, sensuous, vital, artful in its achievement of narrative form, meaning and ethics.[65]

Importantly for this study, oral history provides opportunities to engage simultaneously with space, history and performance. As an embodied process, it challenges ideas of teleological histories through its ability to bring the past into the present and vice versa. This garners particular resonance and relevance within the context of performance. Rebecca Schneider writes: "because oral history and its performance practices are always decidedly repeated, oral history practices are always reconstructive, always incomplete…In performance as memory, the pristine self-sameness of an 'original,' an artefact so valued by the archive, is rendered impossible."[66] Oral history, as a performative practice that eludes chronology is uniquely generative in the conception of a spatial historiography that eschews linear narratives by oscillating between disparate moments connected by space, as will be discussed in the chapter Space, Place and Architexting. So too is oral history a fitting approach in acknowledging and celebrating diachronic communities as it invites dialogue between different moments in time such as the events described, the interview itself, and the listener in the future. In performance, another layer of temporality is added as memories are repeated, or rather, reconstructed by performers in both the rehearsal process, and in the moment of performance.

My approach to conducting my oral histories was to ask as few pre-prepared questions as possible, beyond asking the interviewee to tell me about their connection to the theatre and their experiences of the building. This was to ensure that the interviewee dictated the nature of the discussion. My loose approach to interviewing allowed the interviewee to speak for as long as they wanted. This did result in some very long interviews, the longest

[65] Della Pollock, "Introduction: Remembering," in *Remembering Oral History Performance,* ed. Della Pollock *(*New York City: Palgrave Macmillan, 2005), 2.
[66] Rebecca Schneider, "Performance Remains," *Performance Research*, 6:2, (June 2001): 100-108.

reaching around three hours. And while this indulged my own interest in the topic, and produced some incredibly interesting stories, I did end up with a substantial amount of material to transcribe. I still feel that this approach was the right one, however, and to mitigate this obstacle I eventually departed from my original plan of transcribing every interview verbatim, to only transcribing material that I thought I would include in my pieces. The content of each of my architexts is drawn from these interviews. As such, the substance of the pieces – the narratives included and the stories absent – is entirely shaped by my interviewees and the memories they chose to share. Beyond encouraging stories that pertained to the building itself – e.g. what are your memories of this space? Tell me something that happened here? – I have not sought to project my own research enquiries onto the material collected but rather attempt to present as wide a range as possible of the memories shared with me.

Fieldwork: Children's workshops

On Sunday 17th September 2017, I ran three workshops for young people at the Citizens Theatre. The purpose of these workshops was to gather qualitative data about the young people's experiences of the building. I felt it vital to include children in my study, not least as I remember what an exciting place the theatre was to visit when I was a child, and how much of this enjoyment was due to my interactions with the building itself. Many of the children who took part in these workshops had been attending drama classes at the Citizens since they were four years old and are now reaching their teens. I wanted them to feel part of the redevelopment process and, as their stories represent a hitherto 'hidden' narrative of the building's significance, it was both appropriate, and important, that their contributions be included in my study.

A call-out for participants was sent to parents and guardians of children who currently, or previously, attend(ed) the theatre's weekly drama classes, KidsCitz. On the advice of staff members in the Outreach and Learning department, this call-out was restricted to children aged 9-18 as they were required to demonstrate a significant level of personal reflection and it was suggested that this age group would cope best with these demands. Through

funding secured from the Scottish Graduate School of Arts and Humanities, I paid for Kids@Citz tutor Lisa Corr-Sullivan, to deliver the workshops with me.

Attendees

9 -11 years	7 participants
12-14 years	10 participants
15-18 years	7 participants

The workshops for all groups followed the same format but were amended slightly in content to reflect the needs and whims of each. The workshops consisted of three parts: icebreaker game; tour of the building; arts and crafts task.

For the purposes of this project, the building tour was the most relevant element of the workshop. The other activities were included to enhance the experience for the young people attending. For the building tour, I chose a route based on spaces that had interesting stories connected to them and included a mix of familiar and unfamiliar places. I was keen for the children to have an opportunity to speak about their memories of spaces they visit frequently, but I also wanted them to reflect on their relationship with the building by slightly distancing them from their familiar routes - taking them to places they would not otherwise encounter. Therefore, as we began our route from the Circle Studio, we took a sharp right, rather than proceeding out of the theatre space, and took the children through the backstage of the Studio and into a dressing room.

In each space we asked the children how they felt, what they could see/smell/hear and if they had been there before. While the dressing room is a private area in the building, some of the children had participated in shows that took place in the studio and so had personal accounts of the space to share. Some had never been but were keen to interact with what they found: picking up a discarded 'good luck' card and remarking that it was rude to have left it behind; pointing out holes in the ceiling and asking what they were for; and turning out the lights, plunging the room into complete darkness. I had hoped that the tour would give them a layer of new memories of the building, and unscripted moments such as these did, I feel, enhance their experience of the spaces.

Our next destination, the Dress Circle bar, overlapped with the official Doors Open Day[67] tours taking place at the same time. As the 'unofficial' tour, we were required to give way to the Doors Open Day participants. This heightened the experience of our exploration of the building being a 'special behind-the-scenes' look at the theatre and positioned our activity against the 'official' history of the building associated with the adults' tour. While our tour was not framed as a performance, I noted similarities with David Overend's semi-improvised guided tours as part of his PhD *Underneath the Arches*. Overend writes:

> our guided tour was 'touring' another guided tour and this meta-performativity aimed to reflect back on our own spatial practice. In reality our tours were advertised and the staff all knew they were happening, so the 'unauthorised' tour was itself an illusion. …Bratchpiece followed his script very closely, structuring his tour through the dissemination of facts, and offering little opportunity for dialogue. For the purpose of our tour, Bratchpiece's tour was therefore used to represent what Anke Schleper calls 'the official text of historiography.' Within the construct of our fictitious rendering of the site, we were the self-reflexive, creative and relational tour group, and the other group was buying into the official, fixed, authoritative version, which we rejected.[68]

As we huddled closer together to let an official tour – made up predominately of adults - make its way past us, some children referred to it as "the boring tour." Just as in the official tour of the Arches, the Citizens Theatre tour relied on the dissemination of facts about the theatre. The purpose of our tour, however, was to explore the hidden histories of those same spaces, including the experiences of the children on the tour, flipping the conventional tour guide/listener relationship. Also, as our tour consisted of children with diminished financial potential as stakeholders, we were not kept to the constraints of the free Doors Open Day tour which missed out vital parts of the theatre (such as the stage) to encourage participants to come along to one of the theatre's more comprehensive (and charged) tours at a later date.

[67] Doors Open Days Festival is an annual event that celebrates Glasgow's heritage and allows members of the public to access historic buildings and undertake walking tours of the city for free. More information about the festival can be found at www.doorsopendays.org.uk.

[68] David Overend, "*Underneath the Arches: Developing a Relational Theatre Practice in Response to a Specific Cultural Site*" (PhD diss., University of Glasgow, 2011), 55-56.

Just as in Overend's 'alternative' tour, I sought to create a dialogue with the children, encouraging them to be self-reflexive about the spaces we visited.

"This is where we come before drama."

"This is where we play the stair game."

I asked what the spaces felt like.

"Warm, like botanic gardens."

And what they thought the area could look like in the future.

*"It'd be good if they put that window (*the former Royal Princess's stained-glass window on display in the Dress Circle Bar*) all over the building and on the ceiling. And if it was clean for once."*

I chose the Dress Circle bar area as a key space to visit as most of the children were familiar with it yet did not know its past. We discussed what the space had been, is now, and could be. Interestingly, at no point did anyone suggest that this was a place to wait before the theatre opened, or to have a drink during an interval, although one child did pretend to serve a glass of wine over the bar. I was struck here by the extent to which the space's 'other' purposes were far more significant to the children than its intended function. As Nigel Coates writes in *Narrative Architecture*: "The narrative coefficient resides in a system of triggers that signify poetically, above and in addition to functionality. Narrative means that the object contains some 'other' existence in parallel with its function."[69] This preoccupation with the site's 'other' purposes suggests its potential for narrative. Exploring this was my primary goal in conducting the tour, therefore it was important that the children were encouraged to share their own, previously unrecorded, memories of the space.

In "Palimpsest or Potential Space," Cathy Turner discusses Mike Pearson's *Bubbling Tom* which, in performance, was similarly augmented with contributions from its audience. She quotes from a paper delivered by Fiona Wilkie in which Wilkie suggests that:

> The comments of the audience created a textual layer of the performance… It is through the spaces and gaps of the performance that *Bubbling Tom* allows

[69] Nigel Coates, *Narrative Architecture* (Chichester: John Wiley & Sons, 2012), 15.

> different forms of memory to co-exist and engages the memories of its spectators.[70]

In our tours, the children similarly created a new layer of memories of each space by sharing stories, asking questions and interacting with it in interesting ways. I was particularly struck by the imaginative responses to space from the younger group. While climbing the "blood red" staircase to the upper circle, one child pointed out a protruding section of the wall.

"What's that?"

"What do you think it is?"

"A secret passage"

This inventive reimagining of space reminded me of the Mis-guided tours of Wrights & Sites in which participants are encouraged to interact with urban landscapes in novel ways, reimagining their relationship to the city and subverting accepted routes and behaviours within public spaces.[71] Cathy Turner, a founding member, also examines their work in "Palimpsest or Potential Space."

> We say that what interests us is 'mythogeography', by which we mean to imply not only the individual's experience of space, but the shared mythologies of space that are also part of its significance. Our guidebook places the personal, fictional, and mythical on an equal footing with factual, municipal history.[72]

I was keen to embrace the creative interpretations the children provided as equally relevant to the building's significance as the archival and oral history material I had collected. For ethical reasons, and to ensure a relaxed, informal environment, I did not audio record the children's workshops but rather took notes of their reactions to, and stories about, the spaces we visited. These were added to the testimonies gathered through my oral histories, and several have been included in *Blueprint, Perspective* and *Axonometric* which, in their inclusion of multiple, over-lapping experiences of space demonstrate its "shared mythologies."[73]

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[70] Cathy Turner, "Palimpsest or Potential Space? Finding a Vocabulary for Site-specific Performance," *New Theatre Quarterly* 20 (2004), 377.

[71] See Stephen Hodge, Simon Persighetti, Phil Smith, Cathy Turner, and Wrights & Sites, *The Architect-Walker: A Mis-Guide* (Axminster, Devon: Triarchy Press, 2018), Stephen Hodge et al, *A Mis-Guide to Anywhere* (Exeter: Wrights & Sites, 2006) and Stephen Hodge et al, *An Exeter Misguide* (Exeter: Wrights& Sites, 2003).

[72] Turner, "Palimpsest or Potential Space," 385.

[73] Ibid, 385.

Archival research

Throughout this project I have engaged with three archives associated with the Citizens Theatre, all of which are located at the Scottish Theatre Archive at the University of Glasgow: The Citizens Theatre Archive, the Giles Havergal Collection and the James Bridie Papers. I align the Citizens Theatre Archive with an 'official' or 'established' history of the theatre. It is a large collection and includes programmes, newspaper clippings, production photographs, prompt scripts, minutes from Board Meetings, alongside other material generally related to the artistic output and business of the building. The Giles Havergal Collection and James Bridie Papers, although offering more biographically-inflected routes through the history of the theatre, still, I feel, perform as official, or rather, 'heard', histories, being associated, as they are, with the theatre's longest serving Artistic Director and founder respectively.

Yet among each of these collections are clues of a rich tapestry of lived experiences that have not yet been publicised. One item that reveals life quite literally 'behind-the-scenes', is a book of well-wishes bestowed upon Havergal on his retirement in 2003. In it, messages from colleagues and friends, spanning four decades, reveal a web of narratives that I felt warranted further exploration to expand an understanding of the theatre's cultural and social significance to one that included the personal experiences of, and everyday happenings within, the building. Items such as these were invaluable to my research. Not only did they direct me to persons and events of interest which informed the make-up of my interviewee list, but they also provided me with a more coherent sense of context around key events. This context enabled me to ask more relevant questions to interviewees depending on the time period during which they were connected to the theatre. Some entries also suggest 'transgressive' uses of space, i.e. moments were spaces were used in ways that fell beyond their intended function, which were of particular interest. For example, one entry reads:

> Giles, thank you for giving me my first professional job after motherhood, for inviting Kirstin into rehearsals, for suggesting that I turn the dressing room into a nursery and for watching over her while I made my first tentative steps on stage. [74]

Against an official history of the building, these memories reveal moments when 'other' or 'transgressive' events colour its significance for the user, highlighting its narrative potential. They also point to a wealth of untapped knowledge pertaining to the lived experience of the building which warrant further investigation to achieve a more multi-perspectival and comprehensive understanding of the building's histories. My archival research was a vital component of my methodology to establish what, and whose, histories were already publicised or 'heard' so that I could seek out those that were not.

Desk based research

This interdisciplinary study draws on concepts and practices associated with a range of fields including architecture, dramaturgy, historiography and cultural geography. Robin Nelson reassuringly points out that in interdisciplinary practice research projects, it is impossible for researchers to achieve comprehensive and expert knowledge in each field they explore. Rather, he suggests that "rigour in this aspect of PaR lies elsewhere in syncretism, not in depth-mining."[75] As such, I have focused on drawing meaningful connections between my research areas, rather than mastery of any. In my first section, which considers the relationship between architecture and dramaturgy, I draw on the writings of architect Bernard Tschumi, among others, to underpin my understanding of architecture as a process that encapsulates how buildings are used and shared through time. From a dramaturgical perspective, Cathy Turner's work on architecture and dramaturgy and innovative approaches to investigating space by practitioners such as Mike Pearson, Minty Donald, Suspect Culture and more have proved invaluable in constructing a conceptual framework for my own practice. These ideas are expanded by an investigation of theories of space and place in which I identify the most useful and generative ideas to shape my own explorations.

[74] Scottish Theatre Archives, University of Glasgow, GHC 3/58-76.
[75] Nelson, *Practice as Research in the Arts,* 34.

Following Doreen Massey's concept of space as always "under construction,"[76] combined with Kim Dovey's Deleuzian-inspired notions of identity and place as continual processes, I draw together a critically-informed understanding of how buildings shape, and are shaped by, those who use them. These ideas of space as process are applied in my explorations of historiography in which I consider how playwriting practice might engage with the histories of space. Here, I underscore the processual nature of 'doing history' and highlight the creativity of the historian. I suggest the possibility of spatial historiography, echoing the spatial dramaturgies explored in the previous chapter, as an approach to investigating how spaces are used – and shared - through time. This leads to a consideration of the idea of diachronic communities, which I define as communities that stretch through time linked by their connection to a common space. These communities may reach decades, or even centuries into the past and/or future and the purpose of this study is to find new, meaningful ways to reveal and celebrate them.

Throughout my process, theory and practice have informed each other: the former giving me language and tools through which to reflect on my practice, and the latter forging new avenues for exploration. Robin Nelson states the importance of "allowing ideas relevant to your project to circulate freely in the investigative space."[77] The desk-based research I have conducted has shaped and expanded my practice immeasurably, and my architexts, in turn, have enabled me to interrogate the intersections of these concepts through practice. In the spiral model of this research project, it has shaped and informed my creative works and reflections, achieving what Nelson describes as "theory imbricated within practice."[78]

Nelson uses the term 'clew' to describe the articulation of "doing-thinking"[79] in practice research. Recognising the complex nature of this approach, a 'clew' provides a thread for the reader to guide them through the researcher's process. I have found this a useful way to conceive my own relationship to my research inquiry, and especially the moments in which an idea or phrase has helped me to reengage with, or reorientate myself within, my research, strengthening my guiding thread. These bolstering fibres - to continue the metaphor -are mostly drawn from my 'site analysis' of relevant theoretical fields and have

[76] Massey, *For Space*, 9.
[77] Nelson, *Practice as Research in the Arts,* 33.
[78] Ibid, 29.
[79] Ibid, 61.

tumbled around my head whilst writing, articulated my process, and provided a necessary clarity of ideas to enable me to draw meaningful connections between disparate topics.

Ethical considerations

As my study seeks to celebrate hidden histories – in this instance the personal memories of people connected to the Citizens Theatre – it was imperative that my methodology be ethically sound. To ensure it was, I decided that I would interview every person who contacted me to offer their time and memories. I also decided that at least one contribution from every interviewee would be included in *Blueprint*. In *Autobiography and Performance*, Deirdre Heddon proposes that contributors to verbatim theatre are rendered "doubly voiceless" in occasions where they have "been initially courted but then passed over in favour of other voices who are given time in the spotlight."[80] It was crucial for me that my methodology reflected the purpose and spirit of my study, i.e. to explore untold, often marginalised stories about the Citizens Theatre, and therefore avoid marginalising these stories further. As Heddon notes "This reiteration of invisibility might be considered less than empowering."[81]

On concluding my research, I will donate all my collected oral histories (with consent of the interviewee) to the Scottish Theatre Archive. This is, in part, in grateful exchange for the invaluable material I have gathered from the archive thus far, but its main purpose is threefold: To ensure the previously unheard stories of those who gave up their time to be interviewed are acknowledged, preserved and afforded a place in the theatre's archive; to ensure the redevelopment of the building is recorded as a significant moment in the theatre's history; and finally for the purposes of transparency in terms of my creative intervention. It is important, I feel, to make public the raw materials from which I have constructed my creative pieces so as to make as explicit as possible my intervention and adaptation of them, particularly as only a fraction of each source exists in my architexts. Of course, there are so many more of my influences already inherent in the recordings themselves, as discussed, but this gesture perhaps goes some way to ensure that as full and as accurate an account of the information I have gathered is available for future use, or consultation. This action was informed by Graeme Miller's approach to material collected

[80] Deirdre Heddon, *Autobiography and Performance* (Basingstoke: Palgrave MacMillan, 2008), 13.
[81] Ibid, 13.

for his large-scale soundscape *Linked*[82] in 2005 which consists of oral histories with displaced East London residents. As not all testimonies could be included in his final piece, Miller deposited his oral histories in the Museum of London to ensure the stories of all interviewees would be preserved and accessible for anyone who wished to use them. By presenting all his sources in their entirety, he also demonstrates the extent of his creative input in selecting and shaping his material. Heddon writes that this transparency strikes her as an example of "ethical practice"[83] as "in a piece about appropriation and re-appropriation, Miller must be conscious of his potential appropriation of others' stories."[84] *Linked,* as will be explored further in my Architecture and Dramaturgy chapter, is an act of preservation and resistance. It seeks to challenge enforced repurposing of spaces by reinstating the voices of those who have been displaced.

At the conclusion of this study, I intend to add my architexts to the existing Citizens Theatre Archive as creative archives of the building, offering an alternative history to the items already in the collection that pertain to the artistic outputs and business of the theatre. As performance texts that seek to preserve everyday experiences of a particular building, I am interested in how these texts – intended, as they are, to be performed – might sit within the archive. I do not wish for them to be viewed as static or authoritative materials. Rather, I hope that they are viewed as invitations or provocations for readers/users of the future to interact with and write over as they see fit – contributing their own layers of meaning to the palimpsestic texts. In this way, I hope that the inclusion of these architexts, as items which seek to problematize the authority of the document through their reliance on embodied practice to actualise them, may challenge or expand our understanding of what kind of materials may exist in the archive.

[82] See Toby Butler and Graeme Miller, "Linked: A Landmark in Sound, a Public Walk of Art," *Cultural Geographies* Vol. 12, (2005): 77-88.
[83] Heddon, *Autobiography and performance*, 142.
[84] Ibid, 142.

SITE ANALYSIS: Orienting the field and laying theoretical foundations

In the following sections, I explore the environs of architecture and dramaturgy, historiography, and conceptualisations of space and place to consider how architexting, as I conceive and practice it, might engage with these ideas and processes. Analysing these areas of scholarship involves identifying and unpacking key concepts that will inform and exist in dialogue with my practical explorations and determine the scope and boundaries of my theoretical framework for architexting. Firstly, however, I provide a very brief history of the Citizens Theatre to offer context for this study. This overview represents the dominant or publicised history of the Citizens Theatre which I aim to augment with personal, sited histories through this project.

Citizens Theatre: The story-so-far

The Company

The Citizens Theatre company was established in 1943. While playwright James Bridie is charged with being the driving force behind the company, the contributions of others including George Singleton, owner of the Cosmo cinema (later Glasgow Film Theatre), Tom Honeyman, director of the Kelvingrove Museum and Art Gallery, author Guy McCrone, dramatist Paul Vincent Carrol and accountant Norman Duthie were also integral to the formation of the company, as was the vision and logistical efforts of Winifred Bannister.[85] With Scottish theatre in its infancy, Bridie was keen to create opportunities for Scottish writers (including himself) to present their work to local audiences. The name of the company was inspired by a 1909 manifesto of the Glasgow Repertory theatre in which producer Alfred Wareing declared his company was "a Citizens' Theatre in the fullest sense of the term."[86] During my fieldwork, an interviewee and former General Manager pointed out the significance of this name, suggesting that its lack of Royal affiliation played an important part in setting the tone of the theatre and a "feeling of being accessible."[87]

For the first two years of operations, the Citizens company was based in the Old Atheneum Theatre on Buchanan Street in Glasgow's city centre. Bridie had originally resisted this venue due to its lack of suitable facilities and its association with amateur theatre companies, something he was very keen to avoid, but conceded when no other venue could be found.[88] The company's first production, Bridie's *Holy Isle*, opened on October 11th 1943. The Citizens quickly proved to be a success, breaking even in its first year and making a four-figure profit in its second. However, the Athenaeum was still deemed an unsuitable venue and so, when they were offered a cheap rate at Harry McKelvie's Royal Princess's theatre on the other side of the river, the company moved to the Gorbals location in which they reside

[85] Winifred Bannister, *James Bridie and His Theatre* (Rockliff: UK: 1955), 201.
[86] David Hutchison,"1900 to 1950," in *A History of Scottish Theatre*, ed. Bill Findlay (Edinburgh: Polygon; 1998), 245.
[87] Interview 8 (28.11.17).
[88] Anthony Paterson, *Citizens' Theatre Gorbals, Glasgow: Its Story from the Beginning to the Present Day* (Glasgow: Citizens' Theatre, 1970).

today, opening their first production, J.B. Priestley's *Johnson over Jordan* on September 11th 1945.

Bridie remained in post as artistic director of the theatre until his death in 1951. Following this, a series of actor-directors managed the theatre on seasonal contracts until the 1960s when artistic directors including Michael Blakemore, Michael Meacham and Robert Cartland were employed, each lasting no more than a couple of years. It was during the 1960s that the Close Theatre Club was created as a result of efforts, and financial backing, from chairman of the Citizens Theatre board, Michael Goldberg.[89] As a workshop theatre, the Close offered the Citizens an opportunity to experiment with new methods of performance and new writers. It also allowed them to circumnavigate the Lord Chamberlain's censorship laws through its members-only status.[90]

In 1969, Giles Havergal was appointed artistic director of the Citizens and Close Theatres. He recruited associates of his to join him in Glasgow including designer/director Philip Prowse and dramatist/dramaturg/director Robert David McDonald. In his first year at the Citizens, Havergal attempted to draw audiences by programming popular and well-known pieces and casting recognisable figures. However, this strategy proved unsuccessful and audience numbers were poor. At this stage, the management adopted the motto "If no one likes what we do, we can do what we like."[91] Their subsequent programming choices included rarely-seen European pieces, alongside bold reimaginings of classics from the British, Irish and American canons.[92] The Citizens style, primarily governed by resident designer/director Philip Prowse was celebrated for its high-camp flamboyance. The 'Shakespeare in Drag'

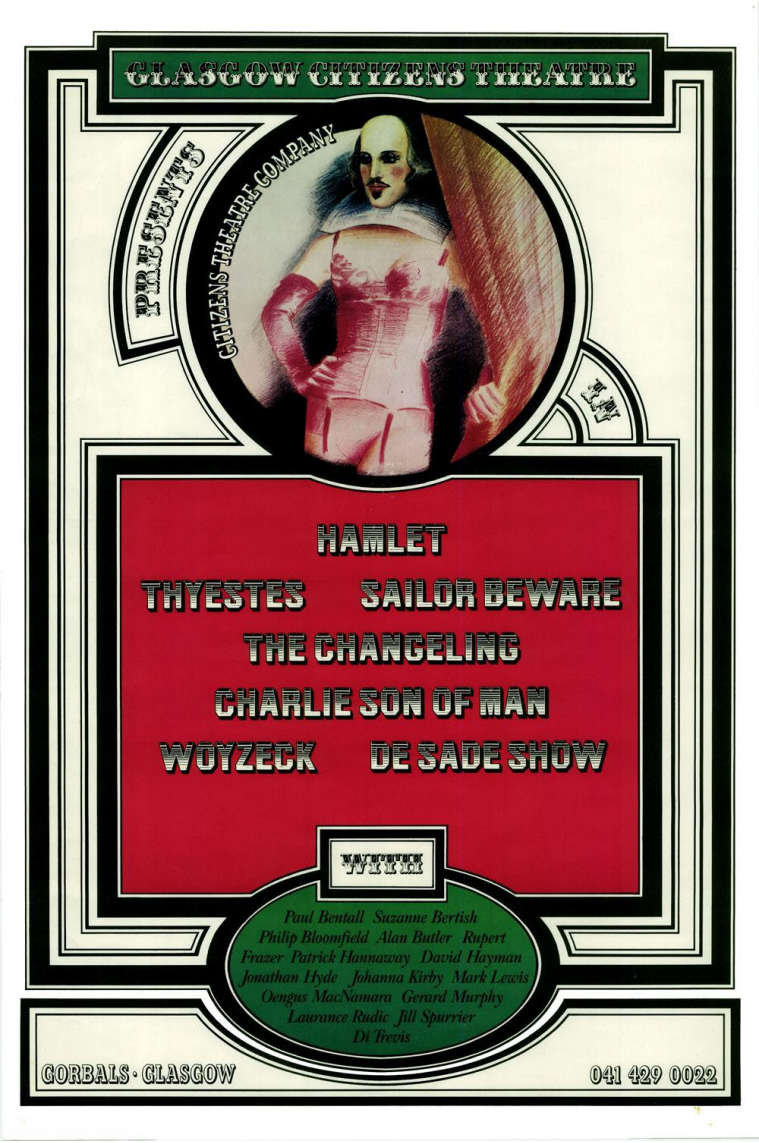
[89] I provide a fuller history of the Close theatre in *Axonometric*: Critical reflection. More can be found in an online blog I wrote for the Citizens' 2015 Up Close season: Jenny Knotts, "A Short History of the Close Theatre Club," *Citizens Theatre Blogspot*, October 2015. https://citizenstheatre.blogspot.com/2015/10/a-short-history-of-close-theatre-club.html

[90] Theatre censorship under which all texts for performance were required to be approved by the Lord Chamberlain was in place in the U.K. until 1968. Members only clubs were permitted to avoid these restrictions due to their non-public status. For more on theatre censorship in the U.K. see Dominic Shellard, Steve Nicholson, Miriam Handley, and British Library, *The Lord Chamberlain Regrets: A History of British Theatre Censorship* (London: British Library, 2004).

[91] Paterson, *Citizens Theatre*, 11.

[92] See Michael Coveney, *The Citz: 21 Years of the Glasgow Citizens Theatre* (London: Hern, 1990) and Cordelia Oliver, *Magic in the Gorbals: Cordelia Oliver's Personal Record of the Citizens Theatre* (Aberdeen: Northern Books from Famedram, 1999) for more on the Citizens' repertoire and Cordelia Oliver, *Glasgow Citizens' Theatre, Robert David MacDonald and German Drama*. Vol. no.3. (Glasgow: Third Eye Centre, 1984) for a deeper insight into the Citizens' engagement with European theatre.

poster created to promote their 1975 Spring season is illustrative of the Citizens' irreverent and playful aesthetic.[93]



Copyright Citizens Theatre

This approach attracted controversy at times from press and local government alike. A particularly outrageous production of *Hamlet* in 1970 made front page headlines and caused Glasgow City Council to threaten to withdraw the theatre's funding unless Havergal was removed from his position. However, the attention it garnered resulted in sold out

[93] For more on the Shakespeare in Drag poster (nicknamed 'Sheila') and the Citizens' queer aesthetic see Chad Allen Thomas, "Queer Shakespeare at the Citizens Theatre," *Shakespeare Bulletin* 33, no. 2 (2015): 245-271.

performances and so the Citizens Theatre board decided to keep Havergal in post. Despite the extravagance of their aesthetic, the Citizens management were meticulous in managing the theatre's finances. An interviewee and senior member of staff during this time period related to me that the three aspects of their governing policy were: "the highest possible artistic standards, the best box office attendance in terms of numbers of people, and balance the books."[94] In *What is a Citizens' theatre?* Professor Jan McDonald, who previously chaired the Board of the Citizens, states:

> This sense of responsibility, of accountability to the public, is demonstrated in the management's fundamental approach to theatre, for underneath the elegance and the flamboyance, the 'camp' as some would call it, lies an artistic and social commitment.[95]

While the theatre's artistic commitment can be recognised in their singular approach to presenting classical plays and their championing of European texts and styles, their social commitment is evidenced in the treatment of staff and patrons alike. A flat ticket price of 50p was introduced in the 1970s, with tickets for unemployed people being free of charge to make the theatre as economically accessible as possible to as many people as possible. From 1971, a company of actors – many of whom were recent graduates – was employed under the understanding that all would receive equal billing regardless of status. In a similar anti-hierarchal gesture, the company programmes (provided for free since the 1970s), include a list of all staff members – from front of house, to cleaners and actors – ordered alphabetically rather than by seniority. Philip Prowse referred to their ticketing and programming policy as a practical rather than theoretical socialism.[96] While the permanent company was disbanded over two decades ago, the theatre retains the practice of listing staff members alphabetically on company programmes today. So too do they offer 100 seats at 50p for every Citizens production.

In 2003, both Havergal and McDonald stepped down from their posts, with Prowse following in 2004. They were succeeded by Jeremy Raison. In 2006, Guy Hollands joined Raison as co-artistic director. During this tenure, Raison and Hollands continued to present

[94] Interview 8 (28.11.17).
[95] Jan McDonald, *What is a Citizens' Theatre?* (Dundee: Lochee Publications, 1984), 12.
[96] Robert David MacDonald, Philip Prowse, Giles Havergal and Editors of P. A. J., "The Citizens Company in Glasgow: Four Hundred Miles from Civilization" *Performing Arts Journal* Vol. 5, No. 1 (1980): 51.

canonical works. This was augmented by several new writing productions, many of which were commissioned by TAG, the Citizens Outreach department, and aimed at younger audiences.[97] In 2010, Raison and Hollands stepped down as co-artistic directors, with Hollands taking up a new role as Head of Learning and Outreach. They were replaced by Dominic Hill who remains in post today. Hill's first season (featuring work by Shakespeare, Pinter and Beckett) ostensibly referenced the Triumvirate's tenure by being advertised as "classics with a twist." This approach has underscored Hill's work at the Citizens, although he has also mounted several successful new writing productions such as Douglas Maxwell's *Fever Dream: Southside* and Zinnie Harris's *This Restless House*, a radical adaptation of Aeschylus's *Oresteia*. Whilst displaced from their Gorbals residence during their most recent redevelopment, the company has presented performances at various alternative locations, but most consistently at Glasgow's Tramway theatre.

The building

The building that would eventually become home to the Citizens Theatre company opened as Her Majesty's Theatre and Opera House in 1878. It was designed by architects Campbell Douglas & Sellars and is their only extant theatre building.[98] In 2011, TheatreSearch, published a comprehensive report on the building's history, current condition and future prospects. The report argues that the building "reflects the changing fashions and attitudes of society between 1878 and the present day"[99] and proposes it is therefore, "a mirror of society through many key moments in British history."[100]

Her Majesty's Theatre was described as an opulent venue whose "elegance, comfort and completeness is unsurpassed in Scotland."[101] Unfortunately, despite its much-anticipated opening – evidenced by the sizable spread detailing each of its ornate features in the Era newspaper on 5th January 1989 – Her Majesty's tenure was short lived.[102] The first

[97] For example, Davey Anderson's *Liar* (2008), David Greig's *Yellow Moon* (2012) and David Greig's *Monster in the Hall* (2012), all directed by Guy Hollands.
[98] TheatreSearch, *Citizens Theatre*: *Conservation Management Plan,* 85.
[99] Ibid, 85.
[100] Ibid, 85.
[101] Ibid, 8.
[102] Ibid, 8.

performance mounted at the theatre was the pantomime *Ali Baba and the Forty Thieves* which opened on 28th December 1878. In *A History of Scottish Theatre*, Barbara Bell explains that after a mishap with scenery that was too heavy for the theatre's fly-system, the audience responded by throwing items at the performers and latterly, seat cushions at the safety curtain which had been lowered to protect the cast from the rioting crowd.[103] A few weeks later, the management decided to abandon their efforts and the theatre was closed.

The building reopened two years later as the Royal Princess's Theatre, managed by Harcourt Beryl and his assistant Richard Waldon who would eventually take over control of the theatre. Whilst in post at the Princess's, Waldon commissioned the building of the adjacent Palace Theatre, later picture house and then Bingo Hall, which opened in 1904 and, like the Citizens, was nestled among the existing tenements of the Gorbals. The theatres shared a management team as well as several hidden passageways, mostly below ground, to allow easy access between the buildings. The Royal Princess's was especially well-known for its pantomimes which would often run for six months of the year. In 1945, as described above, the premises was leased to the Citizens Theatre company for 10 years, after which it was acquired by Glasgow City Council who continued to rent the building to the company.

Throughout the Citizens' residence at the theatre, the building has undergone numerous significant changes, some planned and others accidental. In 1965, the Citizens opened a small club theatre 'up the close' next door to their main venue on Gorbals street. The Close Theatre Club, situated between the Citizens theatre and the Palace Bingo Hall, occupied the space of a former Pitch and Toss club that had been shut down by police following a murder. The Club consisted of a theatre space seating 152 audience members, a restaurant and a bar/nightclub. Conceived as a workshop theatre, it presented new and experimental works while its bar drew crowds thanks to its club license that permitted it to serve drinks until 10.30pm during the week and, a rarity at the time, on a Sunday. In 1973, the Club was destroyed by fire. While the Citizens survived, its façade was badly damaged. In 1977, the adjacent Palace Bingo Hall (formerly theatre) was condemned to demolition. Staff at the Citizens received word of this 48 hours in advance of work commencing and staged a 'stay of execution' to salvage significant features of the theatre. They rescued four decorative

[103] Barbara Bell, "Nineteenth Century," in *A History of Scottish theatre,* ed. Bill Findlay (Edinburgh: Polygon, 1998), 94.

elephants and four 'nautch girls', remnants indicative of its Indian-influenced architecture.[104] After being stored beneath the Citizens stage for more than a decade, the elephants and Nautch Girls were incorporated into the 1989 refurbishment, flanking the stalls doors and dress circle doors, respectively. The destruction of the Palace, and the gradual demolition of the surrounding tenement housing, had a profound impact on the theatre, not only socially but architecturally. As TheatreSearch acknowledge:

> Since construction the changes that have been wrought within the surrounding streetscape mean that the building is now discovered in a way that was never intended by Douglas and Sellars. The loss of the surrounding buildings (which also included the Palace Theatre) have been truly dramatic in their own right. The result is an urban landscape which exposes in a not unattractive way the industrial architecture of nineteenth century theatre design.[105]

A relatively modest refurbishment was carried out in 1978 which included a reconfiguration of the backstage areas and redecoration of the foyer. Yet in 1989 the theatre underwent a major redevelopment as part of Glasgow's preparations for its year as European City of Culture in 1990. This undertaking involved the demolition of the theatre's front of house areas which were rebuilt in a modern style with glass frontage. During construction, the theatre continued to present productions by building a small studio theatre on the stage of the main auditorium. Shortly after the foyer reopened to the public, the management decided the design was incompatible with the needs and desired atmosphere of the theatre and so, emboldened by their experience of producing small-scale pieces during building works - and a desire to replace the creative gap left by the destruction of the Close Theatre - created two new studio spaces in 1991.

In 2018, the doors to the theatre closed as work began on its most significant redevelopment to date. The altered building, designed by architectural firm Bennetts Associates, is expected to reopen in 2023, having been delayed due to the Covid 19 pandemic. Although there are no proposed alterations to the original Victorian proscenium

[104] Two additional elephants and two Nautch Girls were acquired by the Theatre Museum in Covent Garden and now reside in London's V&A Museum.
[105] TheatreSearch, *Citizens Theatre Conservation Management Plan*, 20.

arch stage and auditorium, the front of house and backstage areas will be radically reformed, and a new studio space built.[106]

The community(ies)

The Gorbals locale, in which the theatre dwells, is a historically socially-deprived area. Formerly consisting of inner-city slums, the Gorbals became home to Irish Catholic and Jewish immigrants throughout the nineteenth and twentieth centuries. Since the 1950s it has developed a growing Pakistani population and has become home to asylum seekers and refugees from around the world.[107] Both sets of my grandparents, one set the aforementioned Irish Catholic immigrants, lived in the Gorbals in the 1950s but like many residents were relocated to the 'new town' of Castlemilk in one of the area's regeneration efforts. As the historical territory for violet 'razor gangs' – immortalised in Herbert Kingsley Long and Alexander McArthur's 1935 novel *No Mean City*[108] and realised by the reign of groups such as the Cumbie through the mid to late twentieth century – the Gorbals garnered notoriety. In "On place-making, participation and public art: the Gorbals, Glasgow," Vee Pollock and Ronan Paddison state that the biggest obstacles they encountered in their attempts to embed public art into the community was its "strong sense of identity, its history and negative stereotyping as an inner-city slum."[109] They write that the Gorbals has been the subject of numerous regeneration projects – and three major redevelopments throughout the twentieth century – but "the successive rounds of regeneration that the area has undergone since the 1950s, which while comprehensive in changing the character of its area have, for its longer-term residents, not undermined its sense of place."[110] In the most recent redevelopment of the area, The Laurieston Regeneration Project, the Citizens Theatre, as the sole physical remnant of the once bustling

[106] More information about the theatre's redevelopment can be found at We Are Citizens https://wearecitizens.citz.co.uk/we-are-redeveloping/ (last accessed: 22.07.22)
[107] Venda Louise Pollock and Ronan Paddison, "On Place-making, Participation and Public Art: the Gorbals, Glasgow," *Journal of Urbanism*, (2014): 7(1): 85-105.
[108] Alexander McArthur and Herbert Kingsley Long, *No Mean City: A Story of the Glasgow Slums* (London: Longmans, Green and Co, 1935).
[109] Pollock and Paddison "On Place-making, Participation and Public Art," 86.
[110] Ibid, 98.

community, serves as a keystone – acting as a bridge between the old and new: a role that has strong resonances with the aims of this project.

The Citizens' role in the Gorbals is, and has always been, complex. The juxtaposition between the extravagant aesthetic of its productions, particularly during the triumvirate years, and the poverty of the surrounding area was stark. In *Scotland's splendid theatres : architecture and social history from the Reformation to the present day*, Peter Bruce reflects on this relationship and its role in contextualising the theatre's reputation:

> Havergal realised he could use the Citizens' dishevelled auditorium and insalubrious surroundings to its advantage; a flat-rate admission charge of 50p was introduced to attract cosmopolitan student audiences; his overtly camp set designs had added significance in the context of the theatre's devastated neighbourhood. When London critics came up for the premier of Noel Coward's Semi-Monde in 1977, the local vandals helpfully torched some cars in the car park. Such clashes of style and culture were now the ethos of the Citizens operation.[111]

Despite its physical location in the heart of the community there are, and always have been, social, cultural and economic barriers preventing Gorbals residents from attending the theatre. As one interviewee told me:

> *It was the first time I'd been in the building. It was the first time I'd seen a bit of theatre. I stay just up the road from here and I used to pass this all the time going to work. And didn't – theatre wasn't for me, I was a football person.*[112]

The interviewee in question found a route into the building through the Community Collective, a group set up in 1999 for non-professional performers to meet regularly to develop skills and mount productions. One of several groups organised and run by the theatre's Learning and Outreach department, the Collective remains an integral part of the Citizens' functions today, creating their own work and performing regularly on the main stage. In 2014, the Community Collective was awarded a Glasgow Life Award for the most creative contribution to the Glasgow 2014 Commonwealth Games Cultural Programme with

[111] Peter Bruce, *Scotland's Splendid Theatres Architecture and Social History from the Reformation to the Present Day* (Edinburgh: Polygon, 1999), 95.
[112] Interview 18 (6.12.17).

their large-scale outdoor production *On Common Ground*.[113] The Community Collective has forged meaningful links with the Gorbals community and beyond. Other initiatives run by the theatre's Learning and Outreach departments include: the Citizens Young Company for theatremakers aged 18-22; the Care Experienced Theatre Ensemble for 18-26 year olds; Kids@Citz drama class for children aged 4-18; Night school adult drama classes; the Friday Club drama classes for learning disabled adults; Saturday Citizens drama classes for learning disabled young people; Off the Page play-reading group for older adults; and Off the Page and in the Gorbals, a play-reading group specifically for Gorbals' residents. In addition to this work, the Learning and Outreach department also frequently engage in projects with existing communities throughout the city such as schools, prisons, and women's groups.

The lineage of today's flourishing Learning and Outreach department began in the 1960s with Citizens Theatre for Youth which brought touring productions and workshops to schools in the area. This enterprise eventually expanded to include community groups and adopted the name TAG (Theatre About Glasgow), with a specific focus on making work for young people. TAG, after a period of operating remotely, relocated back into the Citizens Theatre building in 2006 and was later subsumed into the company, meaning that all theatre for young people and outreach work is now conducted under the banner of the Citizens Theatre.

The shift in the geographical context of the building throughout the latter half of the twentieth century also had a profound impact on the community and culture within the theatre. As the Gorbals was gradually demolished, the theatre became increasingly isolated. With few facilities in the surrounding area, those working in the theatre had nowhere to go to eat or socialise during breaks or after work. One interviewee who worked in the theatre in the late 70s said of their first impressions of the Citizens:

> *It was like the only building left in a bombsite then. Still is a bit. Yeah it's, it was an island of excess.*[114]

[113] See "Community Collective," *Citizens Theatre*, www.citz.co.uk/takepart/theatre/community-collective for more information. (Last accessed 16.05.22).
[114] Interview 10 (29.11.17).

With no amenities within walking distance, the company opened a canteen within the building that quickly became, as interviewees put it, "the heart of the place in all sorts of ways"[115] and "probably the most important place… the place where the tone was set."[116] During my fieldwork, the canteen was mentioned by every member of staff who had worked in the theatre whilst it was operating, all of whom echoed the above sentiment. A senior member of staff at the time told me:

> *I did, all my life fought to keep it cause I did think it was so important… and it became a terribly terribly, I think an important part of the ethos of what we were as a sort of ensemble company. The fact that we lived, played, ate together it sort of made that sort of ensemble… it was all part of the ethos of that. It was a terribly important part of it that people could all be in there and not disappear at lunchtime and teatime and things like that. So the money was so well spent I thought on that.* [117]

The canteen was eventually outsourced to an external company and then finally closed over a decade ago. Before the most recent redevelopment, the space it had formerly occupied was used as a green room. In the 2010s, the company began holding a "Friday tea" during which all staff members would come together on a Friday afternoon for tea and baked goods hosted by designated departments on a rota'd basis. Held in the former canteen, this practice is perhaps a gesture towards the community-building function it once played. In addition to the canteen, many of my interviewees recounted stories of socialising within the front of house and backstage areas of the building due to a dearth of other suitable options. Speaking of the 'workshop parties' held on opening nights, one interviewee describes:

> *first night parties was just mayhem. We'd have workshops parties. We used to have lots of workshop parties. Clear the workshop, music on, and there used to be a security guard on all night. So you'd end up just drinking and then going, sleeping in the building and then going to the canteen in the morning for your breakfast.*[118]

Many current and former staff members I spoke to spent a great deal of time discussing the social aspect of working in the theatre. The word 'family' was used frequently to describe

[115] Interview 10 (29.11.17).
[116] Interview 11 (28.11.17).
[117] Interview 34 (22.02.18).
[118] Interview 16 (6.12.17).

the sense of camaraderie within the building. However, it was also true literally, given that several members of the same family, sometimes multiple generations, were employed at the theatre – most of them local residents.

> *My connection to the Citizens Theatre is – well God how to start that? I used to live above it. In the tenements right above the theatre, my high back court was where the bar is now, upstairs, my family before, a lot of my sisters had already worked in here so it was just natural progression. Cause like at that time it was just, this place was full of families you know, everybody was working in this place as part-time usherettes, ushers whatever.*[119]

Just as theatre as a practice is a social event, so too is the theatre (as location) a hub of overlapping communities consisting of staff, artists, patrons, outreach participants and local residents. In the case of the Citizens Theatre, its unique location in the Gorbals, coupled with its thriving Learning and Outreach programmes facilitates community-building in meaningful ways that are integral to the theatre's continued success and significance.

[119] Interview 16 (6.12.17).

Architecture and dramaturgy[120]

The rich relationship between architecture and dramaturgy offers the potential for new approaches to each by exploiting intersections in their methodologies and philosophies. As a playwright, I am keen to explore how this correlation can be explored through text. While this relationship has been investigated by both architects and theatre makers alike, focus is often placed on conceptual ideas of space, place and structure, as will be detailed more fully below. However, rather than constructing a general spatiality through writing, my practice seeks to explore the histories of a specific building dramaturgically. This chapter will first offer a brief overview of some of the key research that inhabits the cross-sections of theatre and architecture. Then, I will examine commonalities between architecture and dramaturgy more specifically, including examples of spatial dramaturgies to consider how I might harness elements of these approaches through architexting. I will explore the work of architects Bernard Tschumi and Nigel Coates, each of whom experiment with ideas of narrative and performance in their work, to examine how dramaturgy can be a useful lens through which architects can reimagine space. Finally, I will consider the relationship between architectural drawings and playscripts as different modes of designing or creating spaces to understand how architexting might forge meaningful connections between these practices.

Theatre (and/as) architecture

There is a dynamic field of scholarship dedicated to the relationship between theatre and architecture. As gestured in the title of this section, it engages with and theorises the intersections of these disciplines in multiple, often overlapping ways. It covers various terrain including: the architecture of theatre buildings, scenography, performative interventions in non-performance spaces, site-specific theatre, and conceptual exchanges

[120] Some material from this chapter has been published in Jenny Knotts, "Mapping Memories: Exploring intangible heritage through playwriting. An architextural approach" in *Dramatic Architectures: Theatre and performance arts in motion. Conference Proceedings.* e.d. Jorge Palinhos, Josefina González Cubero and Luísa Pinto (Porto: CEAA, 2021)

between the practices of these arts, as I will expand upon below. Each of these areas of study constitutes a fertile and vibrant field in itself.

Probably the most obvious relationship between theatre and architecture is the study of theatre buildings which have been examined for their historical, social, cultural and conceptual value, and from the perspective of architects, urban planners, historians, sociologists, theatre scholars and more. The focus of these studies may organise themselves around specific architects or buildings of interest, the development of certain styles of theatre architecture, and the architecture of theatres in particular places and/or time periods.[121] In *Places of Performance,*[122] for example, Marvin Carlson offers a sweeping panoramic view of performance venues throughout the West, and through time, to question how they function culturally, historically and politically. Presented as a semiotics of theatre architecture, Carlson examines what performance spaces can tell us about the societies that created them. In his *The Haunted Stage*,[123] Carlson revisits theatre spaces in his exploration of the ghostly tapestries that constitute performance, created by echoes of the past found in texts, productions and theatre buildings themselves. He notes that the space of performance is haunted in numerous ways, whether from recycled elements of scenography that retain resonances of past performances, the reputation and repertoire of artists whose work it presents, or the lingering cultural associations of the area within which the building is located. In its consideration of the social and cultural value of performance spaces, Carlson's work provides useful avenues of thought for this project. In *Space in Performance*, Gay McAuley also interrogates the myriad functions of the theatre building whilst examining the fictional spaces created within it. She proposes that space is the

[121] For example, see Peter Bruce, *Scotland's Splendid Theatres: Architecture and Social History from the Reformation to the Present Day* (Edinburgh: Polygon, 1999), Rune Frederiksen, Elizabeth R. Gebhard, and Alexander Sokolicek, *The Architecture of the Ancient Greek Theatre: Acts of an International Conference at the Danish Institute at Athens, 27-30 January 2012*. Vol. 17.;17;. (Aarhus: Aarhus University Press, 2015), Eugene J. Johnson, *Inventing the Opera House: Theater Architecture in Renaissance and Baroque Italy (*Cambridge: Cambridge University Press, 2018), Evelyn Furquim Werneck Lima, "Factory, Street and Theatre in Brazil: Two Theatres by Lina Bo Bardi" in *Performing Architectures: Projects, Practices, Pedagogies,* ed. Andrew Filmer and Juilet Rufford (London: Methuen Drama; 2018), and David Wiles, *A Short History of Western Performance Space*. (Cambridge: Cambridge University Press, 2003).

[122] Marvin Carlson, *Places of Performance: the Semiotics of Theatre Architecture* (Ithaca, New York: Cornell University Press, 1989).

[123] Marvin Carlson, *The Haunted Stage: The Theatre as Memory Machine* (Ann Arbor: University of Michigan Press, 2001).

fundamental component of theatre. While drama can be presented by film and television, she argues, only theatre can provide the co-existence of audience and spectator in space.[124] McAuley presents a comprehensive, and unique, examination of spaces within the theatre building that, importantly for this project, not only includes the performance space and auditorium, but also recognises the role of oft-overlooked spaces such as backstage and rehearsal rooms - both in the theatremaking process and in the social dynamics they reveal and create between users of the building.

Juliet Rufford's *Theatre & Architecture*, gives a useful introductory overview of the key areas of research within this field, demonstrating how these seemingly opposite but materially and conceptually entangled fields and concepts relate to each other. It opens with a description of French theatre director Jacques Copeau's training academy for performers and directors in which, alongside classes on performance techniques, students studied a module on architecture. She states that Copeau believed that "architecture does not simply contain drama but produces it by co-creating its meanings, conventions and aesthetics."[125] This anecdote heralds Rufford's conceptual approach to the generative relationship between these practices, rather than a focus on theatre buildings. Her book, divided into two parts considers each discipline through the lens of the other to discover how they might challenge, act upon and enrich each other. Like many theatre scholars working in the intersections of performance and architecture, Rufford draws on the work of Bernard Tschumi to theorise how these spatio-temporal processes relate stating: "Tschumi's work transforms the way we think of architecture by seeing architecture's end-product – the completed building – as a drama in and of itself."[126] Tschumi's understanding of architecture as a process that encompasses not just the physical structure of a building but the events that do/will happen in it, provides rich overlaps with the practice of dramaturgy as another dynamic process that unfolds in space and time. These intersections have been explored in depth by Cathy Turner, as will be discussed below, and have been integral to my construction of a theoretical framework for architexting.

[124] McAuley*, Space in Performance, 5*.
[125] Rufford, *Theatre & Architecture*, 2.
[126] Ibid, 33.

Rufford develops ideas put forth in this introductory text in a later collection co-edited with Andrew Filmer, *Performing Architectures: Projects, Practice and Pedagogies*, the title of which betrays the multiple ways in which these disciplines might engage with each other. In their introduction, Filmer and Rufford concisely articulate these approaches as imagining architecture "as not only that which houses performance but also that which might be performed, and that which might perform."[127] The collection is a dynamic representation of the field and includes works from many of its key scholars including Cathy Turner, Mike Pearson and Alex Schweder.

Also included in the collection is Dorita Hannah's provocation "What Might Be a Nietzschean Architecture?" in which she surveys the legacy of Richard Wagner's Bayreuth Festspielhaus on modern performance spaces. Using Friedrich Nietzsche's displeasure with the purpose-built theatre that underlined a separation between audience and performer space, Hannah imagines the aesthetic and function of a Nietzschean architecture that embraces the stage as a participatory space in line with the Dionysian impulses to which he believed theatre must return. She extends these ideas in her monograph *Event-Space* published the following year, as will be discussed in greater detail in my critical reflection on *Axonometric.* Hannah's background as a scenic designer affords her a valuable perspective on how space functions in/as performance.[128] Similarly, the architectural training of theatremakers such as Robert Wilson and Clifford McLucas produces stimulating results in their work. For Wilson, it is evident in his striking aesthetic and preoccupation with space and structure, not only in scenographic terms but dramaturgically in the stylised compositions of his productions. McLucas, too, draws significantly on his training in architecture to inform his work, noting that he cannot conceive of a more fitting term than "architecture" to describe the multi-dimensional, relational structure of performance.[129] His work with Welsh theatre company

[127] Andrew Filmer and Juliet Rufford, "Introduction," in *Performing Architectures: Projects, Practices, Pedagogies*. ed. Andrew Filmer and Juliet Rufford (London: Methuen Drama; 2018), 1.
[128] Although scenography has limited overlap with my project, it is an expanding and exciting field. Rachel Hann's recent text *Beyond Scenography* (London: Routledge, 2019) explores how scenographics can facilitate what she calls 'acts of worlding' and proposes a distinction between the practices and function of scenographics and scenography.
[129] Richard Morgan et al, *Brith Gof: y llyfr glas: 1988–1995* (Aberystwyth: Brith Gof, 1995).

Brith Gof began with him constructing, and later designing, scenography before becoming Artistic Director alongside Mike Pearson.

Cathy Turner has rigorously interrogated the relationship between theatre and architecture in her academic and creative work alike. In this thesis, I draw extensively on her writings which explore how space and performance act upon each other. Of particular relevance in the context of this project are her articles "Learning to Write Spaces"[130] which reflects upon her *Writing Space* project and offers useful provocations on how text can engage with space in novel and productive ways, and "Palimpsest or Potential Space"[131] in which she theorises the archaeological approach of Mike Pearson and Michael Shanks' site-specific theatre which mines the layers of histories within places. Turner's book *Dramaturgy and Architecture*[132] offers the most comprehensive examination of how these dynamic practices speak to each other. It considers what might be revealed when performance is viewed through an architectural lens, and vice versa, and demonstrates the vast potential breadth of this approach. She interrogates Ibsen's *The Master Builder* to demonstrate how architecture, aside from clearly being integral to the play's content, can elucidate wider tensions around the advent of modernism and the shifting foundations that artists were forced to negotiate at the turn of the 20th century. This case study evidences how architecture can be a potent tool in articulating both the thematic preoccupations and dramaturgical functions of a playscript. As Turner writes, it "takes utopian longing as its theme, developed through the metaphor and practice of architecture."[133]

Turner also offers multiple specific examples of how performance practice can be used to probe and expand our understanding of, and relationship to, place. An especially relevant example of this is her contemplation of her experience of Ant Hampton and Tim Etchell's *Lest We See Where We Are* in 2013. Set in a café in Dresden, before moving to the street outside, this audio performance invited audience members to reflect upon their position in an evolving place - in both local and global contexts - beholding photographs of the same

[130] Cathy Turner, "Learning to Write Spaces," *Contemporary Theatre Review 23:2* (2013)
[131] Cathy Turner, "Palimpsest or Potential Space? Finding a Vocabulary for Site-specific Performance," *New Theatre Quarterly* 20 (2004),
[132] Cathy Turner, *Dramaturgy and Architecture: Theatre, Utopia and the Built Environment* (Basingstoke: Palgrave Macmillan, 2015).
[133] Ibid, 27.

spot at various points in the past. Importantly, with regards to this project, this orientation was not just spatial but temporal. At the end of the piece Turner describes how audience members switch from looking at photographs of the past to placing themselves within a photograph that will be viewed by the future. She quotes from the performance text: "Not me looking at the future, but the future looking at me."[134] This dialogue between past and future chimes with the concept of diachronic communities, demonstrating how performance can be an effective tool for orientating ourselves in the world, both spatially and temporally. Turner's creative work also invites us to reflect on our relationship with our environment, particularly her work with Wrights & Sites: a collective of artist-researchers who interrogate site and landscape through performance practice. I previously referred to their 'Mis-guides': alternative guidebooks which prompt the reader to engage with their surroundings in unconventional ways. Through these guides, Wrights & Sites probe the impact, and politically transgressive potential, of interacting with urban environments in ways that subvert expected behaviours. These engagements, as will be discussed later in this chapter, speak to the narrative potential of space, bestowing it with meaning beyond functionality.

Although this study takes a theatre as its subject site, architexting as a methodology is not restricted to investigating theatre spaces. Therefore, while I do argue a case for the importance of theatre buildings generally, and justify my decision to examine the hidden histories of the Citizens specifically, I do not offer a detailed investigation of its physical architecture per se. Rather, this study uses architectural processes to consider the intangible architectures of the building that are constituted of the lived experiences of those who use/frequent the building. Naturally, the materiality of the building has influenced these lived experiences and is therefore present, albeit indirectly, in this project through the stories recounted to me by my interviewees. This gap between my research and the physical building is deliberate as it underscores the absence that lies at the heart of this project: the loss of spaces shared through time that now persist only in memories. My hope is that the stories gathered and presented by this study are offered a temporary home while the

[134] Hampton and Etchells, *Lest We See Where We Are* (2013) as quoted in Turner, *Dramaturgy and Architecture*, 80.

building is being renovated[135]. Later, I will discuss the relationship between playscripts and architectural drawings upon which architexting is built. Both of these practices sit within a more conceptual rather than material realm of construction in their imagining and shaping of potential spaces. Therefore, it feels fitting that the materiality of the object of this study, the Citizens Theatre, is engaged with in an abstract rather than concrete way.

My work is indebted to the theoretical and practical interrogations of architecture and performance explored in this section. Synthesising these approaches has facilitated my understanding of both architecture and performance as spatio-temporal events that unfold over time. This has been vital to the formulation of a methodology for architexting which strives to exploit the intersections of these disciplines. So too has Turner's consideration of how playwriting might be used in this endeavour been integral to conceptualising how I might engage with space through text. In the next section, I dive deeper into the commonalities between architecture and dramaturgy to discover how architexting might meaningfully harness these overlaps.

Constructing a (potential) space

In *Dramaturgy and Architecture: Theatre, Utopia and the Built Environment*, Cathy Turner proposes correlations between architecture and dramaturgy that advance and invigorate the principles and practices of each. She highlights key connections in their etymologies:

> 'dramaturgy' comes from the Greek word for 'dramatist,' itself based on the words for 'drama' and 'worker' (ergos), while 'architecture' is derived from the word 'architect,' etymologically the 'master builder.' At root, then, they represent different constructive skills: building and dramatic composition.[136]

The act, and art, of construction is at the core of both the concepts, and practices, of dramaturgy and architecture. So too does the term 'playwright,' stemming from the verb 'to wrought,' signal the act of shaping, moulding or constructing. This presents two entangled and important ideas that are essential for illuminating the relationship between architecture

[135] I had planned to undertake a 'hard hat tour' of the building during the construction process to witness some of the redevelopment first-hand, however, due to COVID 19 restrictions this was not possible.
[136] Turner, *Dramaturgy and Architecture,* 3.

and dramaturgy: the construction of (potential) spaces, and the process of building itself. Both the architect and theatremaker present provisional spaces, whether physical or dramaturgical. Cathy Turner and Synne Behrdnt suggest that "dramaturgy… allows, like architecture, a new space, if a fragile one."[137] These new spaces gesture towards the future in their anticipation of actualisation. Another way of thinking about this is that the spaces they create are inherently incomplete, requiring interaction to activate them. In *Event Cities I*, architect and academic Bernard Tschumi writes: "architecture is as much about the events that take place inside buildings as it is about the buildings themselves."[138] For Tschumi, architecture is not merely a material structure but a continuous process of interactions. Juliet Rufford describes Tschumi's approach to architecture as a process which "continue(s) indefinitely as users interact with buildings."[139] Just as Tschumi advocates the inseparability of events and spaces in architecture, architect Tony Fretton defines architecture as being "completed by events."[140] The spaces created by the architect and the theatremaker are always potential because they are always in the process of being constructed. They are never finished but exist in a constant state of becoming.

In *Narrative Architecture*, Nigel Coates suggests that architecture is not determined by the material structure of a building but rather by those who interact with it through time, rewriting its meaning and purpose again and again. He does this by drawing on the work of filmmaker and photographer Kobas Laksa who creates fantastical photomontages of buildings being used in ways that are radically incongruous to their real-life functions. For example, he presents an image of the Sanctuary of Our Lady of Sorrows, the largest church in Poland, being used as an enormous, multi-flumed water park as part of his exhibition *The Afterlife of Buildings*. Regarding this exhibition, Laksa states: "It is the human impact and the passage of time that constitutes architecture."[141] Tschumi, too, is interested in the political potential of the cross or trans-programming of events in buildings, i.e. actions that subvert or oppose its expected or intended function. He proposes that the physical structure of a

[137] Turner, *Dramaturgy and Architecture*, 4.
[138] Bernard Tschumi, *Event Cities I* (Cambridge, MA: MIT Press, 1994), 13.
[139] Rufford, *Theatre & Architecture,* 33.
[140] Tony Fretton, "Dramaturgy and Architecture," *Total Theatre and CSSD*, (1999), 15.
[141] Nigel Coates, *Narrative Architecture* (Chichester: John Wiley & Sons, 2012), 155.

building has no bearing on its use.[142] Here, the 'potential' quality of space is not only inherent but emphasised and celebrated by Tschumi as a vehicle for transgression and, perhaps revolution. In "Space and Events" he considers the implications of incongruous actions such as "Pole-vaulting in the chapel, bicycling in the laundromat, sky-diving in the elevator shaft."[143] While such provocations are purposefully radical and extreme, they point to a sense of 'incompleteness' in the architect's contribution that relies on those who interact with a structure to imbue meaning and function which constantly changes through time.

Inherent in this idea of ever emerging, always potential, spaces created by both the architect and the theatremaker is the importance of process: the active principle of shaping and constructing that "continues indefinitely."[144] This is paramount to drawing links between the practices of architecture and theatre making as "dynamic processes that unfold in space and time."[145] In *Theatre/Archaeology: Disciplinary Dialogues,* Mike Pearson and Michael Shanks describe dramaturgy as "an assemblage, the process of ordering or patterning the different elements into a performance structure."[146] Here Pearson and Shanks, whilst underlining the processual nature of dramaturgy (and architecture in their reference to structures) also point out another key commonality between these disciplines: relationality. In highlighting the different elements that together constitute structures, Pearson and Shanks underscore the relational aspect of the potential spaces created through architecture and dramaturgy. Tschumi states in "Six Concepts" that architecture is "a combination of spaces, movements and events,"[147] suggesting that it is in the relationship between these elements that architecture exists. Similarly, while Cathy Turner and Synne Behrndt acknowledge that a conclusive, or even agreed, definition of the term dramaturgy is somewhat elusive,[148] they propose that it can be understood as "the combination of narratives or strata (which) produces new meanings that are not inherent in

[142] Bernard Tschumi, *Architecture and Disjunction* (Cambridge, MA: Massachusetts Institute of Technology, 1994), 16.
[143] Ibid, 147.
[144] Rufford, *Theatre & Architecture*, 33.
[145] Andrew Filmer and Juliet Rufford, "Introduction," in *Performing architectures,* 1.
[146] Mike Pearson and Michael Shanks, *Theatre/Archaeology: Disciplinary Dialogues* (London: Routledge, 2001), 55.
[147] Tschumi, "Six Concepts," 176.
[148] Synne Behrndt and Cathy Turner, *Dramaturgy and Performance* (Basingstoke: Palgrave MacMillan, 2008), 6.

any of the elements if viewed singly"[149] and suggest that "it is in the transitions that the dramaturgy is discovered."[150] Like architecture, dramaturgy is constituted of a combination of elements that are in constant dialogue with each other. If, therefore, we understand both dramaturgy and architecture as dynamic processes of construction, as these various scholars do, how do the effects and purposes of these processes relate? And how might they be exploited or interpreted through what I am calling 'architexting'?

In *Questions of Space*: *Lectures on Architecture*, Tschumi discusses the relational quality of space and the impossibility of both experiencing and conceptualising space simultaneously. He writes:

> You are inside an enclosed space with equal height and width. Do your eyes instruct you about the cube, merely by noticing it, without giving any additional interpretation? No you don't really see the cube. You may see a corner, or a side, or the ceiling, but never all defining surfaces at the same time. You touch a wall, you hear an echo. But how do you relate all these perceptions to a single object?[151]

Here, correlations between experiencing space and negotiating the various components of a performance are clear. Just as in an experience of space, an audience member, too, oscillates between a comprehensive understanding of the whole, and of its dramaturgical elements. She enters into a constant process of engaging with the "combination of narratives or strata"[152] that comprise its dramaturgy. This oscillation between experiencing components, and understanding their sum, is inherent in both architecture and performance. This relationality is integral to this project which is interested in discovering how dramaturgical structures (architexts) – constituted of a combination of interacting elements – might meaningfully explore how physical structures (buildings) - are shared through time. In my Space and Place chapter I embrace Doreen Massey's conception of place as collections of "stories-so-far"[153] and understand place as the interaction between its material and immaterial elements. Recognising the intersections between place, architecture and dramaturgy as negotiations between constituent elements provides

[149] Ibid, 32.
[150] Ibid, 33.
[151] Bernard Tschumi, *Questions of Space: Lectures on Architecture* (London: Architectural Association, 1990), 22.
[152] Berhndt and Turner, *Dramaturgy and Performance*, 32.
[153] Massey, *For Space*, 9.

generative territory for thinking through how I might exploit these communalities through creative practice. Additionally, in my bid to present a non-hierarchal account of the building's histories by embracing plurality, I give precedence to how a multitude of stories *interact* with each other, and the building, rather than to individual narratives. As I will show, through architexting I experiment with different ways of bringing the (hi)stories of a place into dialogue with each other. In doing so, I draw attention to these conceptual overlaps in architecture and dramaturgy and demonstrate that places are shared through time by diachronic communities and that the inherently interactional practice of dramaturgy is an effective tool through which to engage with these ideas.

This incompleteness, or provisionality, is similarly inherent in the work of the playwright, who creates a blueprint for performance that must be 'completed' by the spectator, via the sounds and movements of actors in a space, the meaning of which can also be changed time and time again. In my attempt to devise and develop an architextural practice that employs architectural processes and concepts in playwriting, I wish to investigate how a sense of incompleteness, or openness can be made explicit within a text and be exploited as a key feature of it to make clear this invitation for interaction. Cathy Turner explores the idea of a 'porous' dramaturgy as "work that attempts to engage the audience in co-creation through its underpinning concepts and formal structures."[154] Porosity offers a useful way to think through the dramaturgy of architexts. However, it is important to make the distinction in this context between porosity in performance and porosity in a script/architext. As Turner notes of the latter, its porosity is a fixed and predetermined feature of the text and therefore may not be detectable to an audience in performance. She does, however, point out that on certain occasions performers or others who engage with a script can be understood as its "primary audience."[155] In *Dramaturgy and Performance*, Turner and Behrndt propose that architects relate dramaturgy to the creation of buildings in the way that they "suggest the possibility of a range of uses,"[156] chiming with Tschumi's preoccupation with cross and trans programming of events. To reflect the potentiality of built space, therefore, I propose that architexts should strive towards an open dramaturgy

[154] Cathy Turner, "Porous Dramaturgy and the Pedestrian" in *New Dramaturgy: International Perspectives on Theory and Practice* ed. Katalin Trencsényi and Bernadette Cochrane (London: Bloomsbury Methuen Drama, 2014), 201.
[155] Ibid, 205.
[156] Behrndt and Turner, *Dramaturgy and Performance*, 5.

that not only resists definable meaning but that also invites, or rather requires, interaction or creative intervention from the director/performers who encounter it. Of course, co-creation is inherent in any script, however in architexting I seek to make this requirement explicit and significant. In "Learning to Write Spaces" Turner reflects on student responses to a script by Claire McDonald. Students struggled to eschew traditional ways of engaging with the text, such as via character and narrative, even though it was decidedly unconventional in that it consisted of a series of instructions and questions. As Turner describes, it is a text that "invites you to treat it differently."[157] This phrase has been useful for thinking about how my architexts function as playscripts and how I might encourage interaction with them. It has become an integral fibre of my research 'clew.' Just as a building, as demonstrated by Tschumi, can facilitate various activities, so too should architexts allow the possibility for a range of outcomes. This is something that will be explored through my practice as I experiment with how I might invite a variety of interpretations and the possibility of multiple potential spaces through my architexts.

There are a variety of ways in which writers might engage with ideas of site and space through text. Architecture historian and Professor of Critical Spatial Practice, Jane Rendell, considers various ways in which spatiality can inform her critical engagement with architecture and other art forms. In *Site Writing: The Architecture of Art Criticism*, she identifies the 'spatial pattern' of her approach to criticism: a situatedness that encompasses the material, emotional, political and conceptual engagement with not only a work, but the conditions and processes of its creation.[158] Rendell recognises the position of the writer to both the object being critiqued, and to the act of writing, and embraces these interweaving relationships as an architecture in its own right. As the title of her book suggests, Rendell's criticism is led by a preoccupation with site, and she explores various ways in which this might manifest in her work. For example, her engagement with Nathan Coley's piece 'Black Tent,' a sculpture consisting of large black panels that together formed an adaptable and portable structure created in response to Portsmouth Cathedral, offers a creative, spatial response to the work. Rendell's essay on the piece was organised into five sections, the subtitles of each reflected her positional approach: 'on the edge', 'in the middle', etc. The

[157] Turner, "Learning to Write Spaces," 115.
[158] Jane Rendell, *Site Writing: The Architecture of Art Criticism* (London: I.B. Tauris & Co. Ltd, 2010.), 10.

structure of the essay portrayed the dynamism and relationality of the piece itself which was reconfigured and recontextualised in various different contexts. Rendell's innovative approach to art criticism demonstrates the potential of spatialised writing practice. In adopting a site-led writing practice, she engages with her objects in novel ways, uncovering elements of it that may be lost, or inexpressible, in a more conventional critical essay. Although my practice differs in intention from Rendell's in that I am not engaging with existing artworks, but am writing text intended to be performed, her work powerfully shows both the scope of what a spatial approach to writing might entail, as well as its success.

Perhaps one of the most common, or at least recognisable, forms of spatial writing is concrete poetry. In concrete poetry, the shape of the poem on the page holds as much, if not more, meaning as the content of the poem itself. As Rhian Williams points out, in concrete poetry the reader "encounter(s) them in their entirety at one moment - when we see their shape formed on the page."[159] This, she notes, is somewhat incongruence to the name 'concrete' derived from 'concrescree' meaning 'to grow together', suggesting that form and content gain meaning over time, something that is subverted by the wholeness of the visual information offered by the shape of the poem on the page.[160] Here, the reader's conventional chronological journey to understanding is disrupted by the immediacy of the image. As Rhian notes, it "embodies meaning through shape rather than in sequence."[161] Prioritising the spatial configuration of words on the page over the sequential or temporal function of the piece presents an interesting provocation for architexting in its spatialised approach to both writing and historiography. In *Blueprint*, in particular, the resonances with concrete poetry are strong. On viewing the architext in its scripted form, the shape of the building, depicted by verbatim text, is immediately recognisable. As will be discussed in the critical reflection on *Blueprint*, this architext has been presented as a piece of visual art in various contexts. Displayed in this way, the formation of the words on the page is a striking feature of the piece. Again, however, my practice diverges from concrete poetry in that it is ultimately intended for performance. While the unconventionality of the script would

[159] Rhian Williams, *The Poetry Toolkit: The Essential Guide to Studying Poetry*. (London: Continuum, 2009), 112/3
[160] Ibid, 113.
[161] Ibid, 113.

undoubtedly shape any performance of it – an audience would not have access to this pictorial quality of it for it to be effective in the same way as a concrete poem.

At the 2019 Prague Quadrennial of Performance, Design and Space, three architects (Miljana Zeković, Višnja Žugić and Bojan Stojković), two directors (Attila Antal and Eric V. Dela Cruz) and a playwright and dramaturg (Jorge Palinhos) led the four-day workshop 'The Quest: Performing with the Ghost.' The purpose of the workshop was to explore different ways in which space may be harnessed creatively through and for performance and included exercises that considered the relationship between text and site. The workshops centred around an abandoned school in Prague and were initiated by Serbian collective Ephemera 1, to which the aforementioned architects belong. In 'Transformative power of spatial memory: an interdisciplinary approach to space as performance,'[162] the workshop leaders reflect on the event. Žugić and Stojković discuss an exercise in which participants were blindfolded and led inside the building for the first time. Participants were each led to separate rooms where they removed their blindfolds and were asked to write a story about their experience. This writing exercise facilitated a visceral response to space and examines how one might express space through text without relying on visual information. The workshop leaders noticed that these writings "exposed interrelations between diverse properties of space and the participants' imagination triggered by this experience."[163] By encouraging participants to rethink how they encounter space, and articulate that experience through text, this exercise captured immediate, embodied experiences of space and encouraged the participant to consider its narrative potential. In my interviews, I attempted to do something similar, posing questions about participants' feelings about various spaces within the theatre. The approach modelled at the Prague PQ was informed by Ephemera 1's technique of 'delayering space', identifying and examining the various material, social, political, geographical and geological elements that together constitute the uniqueness of a place.[164] This intermingling of different forms of meaning and significance resonates with my own practice in its desire to depict space as dynamic and multifaceted. However, where this workshop diverges from my practice is the absence of a historiographic

[162] Jorge Palinhos, Miljana Zeković, Višnja Žugić, Attila Antal, and Eric V. Dela Cruz. "Transformative Power of Spatial Memory: An Interdisciplinary Approach to Space as Performance." Theatre and Performance Design 6, no. 1-2 (2020): 130-146.
[163] Ibid, 134.
[164] Ibid, 133.

enquiry. The participants involved had never visited the site before, and so their impressions of it were based entirely on the short time they spent there during the workshop. As such, this technique did not reveal hidden histories of the space but rather captured something of the participants' immediate, sensorial and imaginative experience of it.

As proven in the above example, the materiality of a built space is potent with meaning. Indeed, in an earlier section of the paper, the authors note that "we approach the space as a protagonist of an action, equal to the human factor."[165] Recognising the agency of non-human elements is important in eschewing an anthropocentric, hierarchical understanding of the world that places the human at its centre. In *Vibrant Matter*, Jane Bennett examines the vitality of objects. She describes this vitality as "the capacity of things - edibles, commodities, storms, metals-not only to impede or block the will and designs of humans but also to act as quasi agents or forces with trajectories, propensities, or tendencies of their own."[166] In our age of climate crisis, the imperative for understanding humans as just one part of a wider, dynamic ecosystem are clear. However, Bennett points out that renegotiating our relationship with matter in this way is ultimately beneficial for humankind and that recognising the vitality of non-human matter is integral to promoting "greener forms of human culture and more attentive encounters between people-materialities and thing-materialities."[167] In Space, Place and Architexting, I examine the role of atmosphere in shaping our relationship to place. Atmosphere, as I will discuss, exists in the interactions – or encounters - between the material and intangible elements of a space. The physical structure of the building, how it is divided into spaces, the décor, furniture and objects within it all inform the atmosphere of place. And so, while this project does not deal with the materiality of the building in a direct way, or in a way that explores the unique vitality and agency of it, these tangible elements of the Citizens Theatre infuse every interviewee's experience of it and are therefore captured indirectly in the hidden histories collected and used in my architexts. There is, undoubtedly, much to uncover regarding the vitality of the Citizens Theatre building itself and the extent to which it acts upon, and is acted upon, by other non-human forces and things. Indeed, within this thesis there are several descriptions

[165] Ibid, 132.
[166] Jane Bennett, *Vibrant Matter: A Political Ecology of Things*. (Durham, North Carolina: Duke University Press, 2010), viii.
[167] Ibid, x

of how elements such as fire and weather have collided with the building. This is particularly evident in *Perspective* which details the flooding of the former back court, latterly Dress Circle Bar area, and in *Axonometric*, in which the fire that destroyed the Close Theatre acts as a central image of the piece. Yet, as my study is concerned with uncovering hidden histories for the purposes of revealing diachronic communities, it is primarily concerned with how these events have been experienced, remembered and shared by humans.

Spatial dramaturgies

Spatial sensibilities have become increasingly prominent in contemporary theatre, and specifically postdramatic performance. In their introduction to *Land/Scape/Theater*, Una Chaudhuri and Elinor Fuchs state:

> A pervasive new spatiality, of which scenography is only the most obvious site, has turned the Aristotelian hierarchy on its head: now spectacle may be the "soul" of the dramatic enterprise. [168]

As suggested, this spatiality is not necessary a literal preoccupation with the site or set of a performance but rather a sense of investigating and engaging with the world of a play in a more experimental, and panoramic manner. In *Dramaturgy and Performance*, Turner and Berhrndt also quote Fuchs who likens a play to a small planet. She probes "What is space like on this planet? How does time behave in this planet?"[169] By likening the play to a site to be explored, Fuchs offers the playwright scope to investigate both its corners and crevices, and wide expanses alike, throwing open possibilities for deconstructed, experimental dramaturgies. This spatial approach to text is, therefore, not only relevant in terms of exploring the relationship between dramaturgy and architecture but also illuminates the purpose of my study which is to investigate the hidden histories of spaces: to excavate the unseen and traverse ground untravelled.

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[168] Una Chaudhuri and Elinor Fuchs, "Introduction: Land/Scape/Theater and the New Spatial Paradigm" in *Land / Scape / Theater* ed. Una Chaudhuri and Elinor Fuchs (Ann Arbor: University of Michigan Press, 2002), 2.
[169] Elinor Fuchs, "EF's Visit to a Small Planet: Some Questions to Ask a Play," *Theater (New Haven, Conn.)* 34, no. 2 (2004), 6.

In 'Learning to Write Spaces', Turner acknowledges the potential complexity of spatial dramaturgies, citing work including David Greig's play *Europe*, Forced Entertainment's durational piece *Speak Bitterness* in which performers confess to crimes ranging from the mundane to the horrific, and Hans Peter Kuhn's soundscape created for Robert Wilson's site-specific installation/performance *H.G.*. While each of the works differs significantly in form and content, Turner notes that within all of them "space and landscape are sometimes literal thematics; sometimes structuring principles and frequently both."[170]

David Greig's *Europe* is the only scripted text included in these examples and as such raises the question of how this text might relate to, or differ from, architexting. Set in a train station on the brink of obsolescence in an unnamed town in an unspecified European country, the play explores ideas of belonging/not belonging and questions the meaning of borders. It follows two refugees who wait in vain at the train station, the hostile locals who ultimately convey their intolerance of foreign visitors through a dramatic act of violence, and the curious stationmaster's assistant who longs to explore the world beyond her hometown. Although spatiality is infused through the story and themes of *Europe*, it is less evident in its structure. In fact, while spatiality is a fundamental element of all the examples offered by Turner, it is a general, rather than specific space that is suggested. In *Europe*, this generalness is the purpose of Greig's spatial preoccupation and is heightened to examine the effects of globalisation, as the first chorus depicts:

> 1 Ours is a small town on the border, at various times on this side,
>
> 2 and,
>
> 3 at various times,
>
> 2 on the other[171]

The placelessness of *Europe* is reversed in another of Greig's playtexts created by Suspect Culture. *One Way Street*,[172] inspired by Walter Benjamin's kaleidoscopic investigation of urban space in his text of the same name, is an alternative city guide of Berlin presented to

[170] Cathy Turner, "Learning to Write Spaces," 117.
[171] David Greig, *Europe: The Architect* (London: Methuen Drama, 1996).
[172] David Greig, *"*One Way Street*,"* in *Scotland Plays: New Scottish Drama* ed. Philip Howard (London: Nick Hern Books in association with Traverse Theatre, 1998).

us by protagonist Flannery. In his 'Ten short walks in the Former East,' history, geography and personal experience are tumbled together. Structured by 'walks' rather than 'scenes,' *One Way Street* is a map of a city and a man intertwined and demonstrates how text can effectively convey the history of place. Conversely, Gertrude Stein's landscape plays, another notable example of spatial dramaturgies, eschew plot and theme and instead use the patterns and rhythms of language to explore spatiality. She describes her landscape plays as:

> not moving but being always in relation, the trees to the hills the hills to the fields the trees to each other any piece of it to any sky and then any detail to any other detail, the story is only of importance if you like to tell or like to hear a story but the relation is there anyway. And of that relation I wanted to make a play and I did, a great number of plays.[173]

Through her landscape plays, Stein reimagined the acts of both composing and experiencing a play into processes of beholding or perceiving. As Bonnie Marranca explains, "the play is just there. It has no centre. Whatever you find in it depends on your own way of looking." [174] Rather than depicting a narrative, or even a definable meaning, Stein's landscape plays are evocative of space in that she metaphorically paints a world into existence and allows the spectator to explore it for herself. Through text, she maps out scenes by connecting elements to each other: each existing only in its relationship with other parts. In concurrence with Tschumi's definition of architecture, the space, therefore, is not the backdrop to action but "becomes the event."[175] Cathy Turner, of Stein's landscapes plays, writes: "This is a view of performance as a field of relationships, a dynamic that becomes more significant than sequential action or meaning."[176] For the viewer, this mimics the experience of oscillating between components and whole which, as previously suggested, is common to both architecture and dramaturgy. In Stein's plays the whole cannot be grasped at once and rather the viewer relies only on the relationship between elements to engage with it. In this way she heightens the experiential nature of being in, and looking at, a 'space' whilst highlighting its relationality. Landscape plays were born out of an anxiety

[173] Cathy Turner, "Learning to Write Spaces," 116.
[174] Bonnie Marranca, "Introduction" in Gertrude Stein *Last Operas and Plays* ed. Carl Vetchen (Baltimore, MD: London: John Hopkins University Press, 1995) xi.
[175] Turner, *Dramaturgy and Architecture*, 2.
[176] Turner, "Learning to Write Spaces," 116.

harboured by Stein about the incongruity between the emotional journey of the audience and that of the characters in narrative-driven drama. She describes this relationship as "syncopated"[177] in that the audience is always either anticipating or responding to events rather than experiencing them in sync with characters. Stein's attempts to circumvent these anxieties result in an atemporal text that relies on relationships rather than chronological progression. In Architexting and/as historiography, I will explore how spatial historiography echoes Stein's approach in its rejection of chronology and prioritisation of space as a structuring principle. However, the intentions and effects of this differ somewhat from Stein's as the relationships in my architexts are not depthless but represent the interactions between the "stories-so-far"[178] of spaces.

Theatre artist Geoff Sobelle's 2018 piece *Home* investigates the layers of history within a house that is constructed onstage before the audience. The promotional blurb for the piece describes: "Residents move in, move out, get evicted, burn it down, loot it, rent it, remodel it, get married and divorced in it, grow up in it, die in it, haunt it — and all the while, they leave and live among traces of residents present, past, and future."[179] In this almost wordless piece, Sobelle uses illusion and physical theatre to collapse history into a single moment showing previous and future inhabitants carrying out daily tasks simultaneously. In one instance, for example, multiple performers in turn step behind a shower curtain and reappear as a different resident from a different point in the house's timeline, creating the effect of a revolving door of inhabitants repeating these actions through time. In another sequence, streams of residents, all clad in towels, emerge from a fridge, briefly peruse its contents, and then move aside to allow the next performer to take their place. As Sobelle suggests it is "as if everyone who ever lived there could cohabitate, transcending the logic of time and space." *Home* not only exhibits a spatial dramaturgy, but, like *One Way Street*, uses this approach to speak to the function of time within those spaces. Once the format of the piece has been established, the performers begin inviting members of the audience to inhabit the house too, as I did during its 2018 run at the Edinburgh

[177] Marranca, "Introduction," xxix.
[178] Massey, *For Space*, 9.
[179] Geoff Sobelle, "Home," http://www.geoffsobelle.com/home-show (last accessed 19.02.2022).

International Festival. While the piece has almost no dialogue, participating audience members soon realise that seemingly impromptu interactions are carefully directed by performers who constantly whisper instructions to audience members on stage. By participating in the piece, audience members too become part of a lineage of identical actions carried out by previous participants in previous shows. While following my instructions to wash plates and pick up boxes, I was struck by all those who had completed these tasks before me, and those who would again in the following evening's performance and beyond. In this context I became part of a constellation, or a community, united by this temporarily constructed place. This exploration of space through time, and its role in creating diachronic communities, will be fundamental to architexting and will be explored in my Space, Place and Architexting chapter.

In the above examples, spatiality is encountered in numerous ways. What distances some from what I define as architexting is a preoccupation with a general spatiality, or a generic site rather than a specific building and its histories. For example, the depthlessness of Stein's landscape plays in their rejection of history distances them somewhat from my approach. Each of these pieces however, while representing only a fraction of the multitude of theatre-makers exploring spatial dramaturgies, contributes something to the formulation of architexting as a methodology. For instance, the act and art of beholding a space, as explored by Stein, speaks to connections between architectural drawings and dramaturgy as methods of organising perception. *One Way Street* examines space and history simultaneously and expands the 'official' history of Berlin by incorporating Flannery's personal memories into its narratives. *Home* recognises how spaces are shared through time and how layers of history interact with each other. These approaches provide rich provocations for the formulation of architexting as a creative, historiographic methodology.

An issue I have wrestled with throughout this project has been how to situate architexting within the arena of site-specific/generic/responsive work as comparisons between them are inevitable. While I intend to demonstrate that these practices are ultimately distinguishable, examining the tenets of site-specific performance enables me to better define exactly what architexting is and how it functions. In "Learning to Write Spaces" Turner states:

> Site-specific performance invites an awareness of how our words and actions relate to the spaces they inhabit and the resonances between the architectures of the site and the architectonics of the text. It is not enough that the site contains the text: the two are inter-related.[180]

Turner's concern for "the resonances between the architectures of the site and the architectonics of the text"[181] is useful to the development of architexting and forms the crux of its relationship between text and site. Yet architexting, I suggest, differs from site-specific theatre in that rather than the site containing the text, the text contains the site. I propose that architexting is 'site-specific' in the sense that it examines a specific site through the lens of architectural drawing techniques to reveal hidden histories of that site. Turner does note that in site-specific theatre it is not enough for the site to "contain the text" and that "the two are interrelated."[182] Yet in architextural practice the relationship between text and site has a different quality. There is a gap between site,[183] text, and performance so that the text becomes a mode of communication between (object) site and performance (site). The architecture of the object site is expressed dramaturgically through performance in a different space. Therefore, an architext of a castle, for example, may be presented in an office, an architext of a hospital, in a studio theatre space. In this way, an architext, it could be suggested, presents, in performance, a memory, or 'ghost', of the object site's architecture through its dramaturgical structure and content. It is important to note that as a playwright my focus is on the playscript rather than production. While the playscript is obviously preoccupied with the performance it anticipates, my influence is limited to the text I produce. In the specific case of the architexts created for this project, the spaces they pertain to no longer exist. In the absence of their physical structures, architexts offer a way to hold or remember spaces dramaturgically.

Welsh theatre company Brith Gof, famed for their innovative explorations of space and site, with a particular focus on site-specific work, coined the terminology 'host' and 'ghost' to describe the relationship between site and performance suggesting that the 'host' site is temporarily haunted by performance. Co-Artistic Director Cliff McLucas explains that the

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[180] Turner, "Learning to Write Spaces," 118.
[181] Ibid, 118.
[182] Ibid, 118.
[183] By 'site' here I refer to the site that is the subject of the architext, not the performance site.

host site is always still visible through the ghost performance and that host and ghost "are not congruent."[184] This emphasises the relationship between site and performance as being a constant process of negotiation, each drawing resonances from the other. As stated, there is an additional layer of complexity in this project as my architexts represent sites which no longer exist as areas within the Citizens Theatre building explored in this project have either been destroyed or repurposed beyond recognition. Therefore, the architexts cannot be performed in the sites they represent. They are 'ghosts' without a 'host.' This raises the question of what might happen if a performance 'ghost' is a spectral impression of another 'host?' By this I mean that the performance is a dramaturgical 'conjuring' or reimagining of another (real) space. How do these two locations, one material and one dramaturgical, interact? Should the architexts be performed in the newly refurbished Citizens, the friction between the previous iteration of the building – full of interacting stories – and the new construction would be foregrounded. As a result, the conflict between the depth of histories of the former, and the newness of the latter, would become a key source of meaning within the performance. During development of *Blueprint*, this relationship between 'ghost' and 'host' revealed complexity beyond that of a conventional site-specific piece as the text in performance conjured a ghostly presence of the original site of the Citizens Theatre in a new host/space (namely the James Arnott Theatre at the University of Glasgow). The effect of this was to underline the fact that at the centre of the piece, and indeed the project at large, there lies an insurmountable absence: a building, a history, a community, that survives through its stories. Graeme Miller's *Linked* raises similar questions about space, absence and community which is made all the more visceral through the aural format of the piece which invites listeners to traverse the now empty site once filled with homes and people. Of the piece which was made in response to the demolition of a housing estate to make way for a motorway, Miller states that: "at the simplest level and motivation I was going to put the houses back."[185] As Deirdre Heddon points out, "what is most atypical about *Linked* is that the site being conjured is physically absent, since it was literally made over."[186] It is my hope that my architexts can function similarly to underscore the

[184] Nick Kay, *Site-specific Art: Performance, Place, and Documentation* (New York: Routledge, 2000), 130.
[185] Butler and Miller, "Linked," 82.
[186] Deirdre Heddon, *Autobiography and Performance* (Basingstoke: Palgrave MacMillan, 2008), 142.

importance, and endurance, of stories of space and the diachronic communities which they create.

Narrative and Narrativity: The literary briefs of Bernard Tschumi and Nigel Coates

Architects Bernard Tschumi and Nigel Coates have both explored connections between narrative and architecture in their architectural writings and projects since the 1970s. In "Two Modes of a Literary Architecture"[187] Claire Jamieson and Rebecca Robert-Hughes trace this preoccupation back to the 'literary briefs' set by Tschumi and Coates during their time teaching together at London's Architectural Association. These briefs encouraged students to interrogate "the relationship between the structure of a space and its programme: between a space and its use."[188] Yet, as Jamieson and Robert-Hughes demonstrate, their practices would soon diverge in both process and purpose. Creating an architectural design from a fictional text represents a reversal of the architextural practice I am devising and defining, however, by exploring and exploiting this relationship between text and architecture, Tschumi and Coates propose useful convergences between these fields that contributes to the construction of this methodology.

In these Literary Projects, students were given briefs in the form of fictional prose. Texts chosen included Franz Kafka's "The Burrow" and Italo Calvino's *Invisible Cities.* Later, Tschumi would propose more challenging texts such as extracts from *Finnegan's Wake* to test the limits of this literary approach. Students were required to use the events or programme of these texts to create an architectural design. In this way, students were encouraged to prioritise the *use* of space, and the events that could occur there. While teaching at Princeton University in 1976, Tschumi set students a brief based on "The Masque of the Red Death" by Edgar Allan Poe. Tschumi's directions are: "Poe's text is the brief. It obviously cannot be literally translated."[189] He then details a list of elements within the text that must be included such as "1 surrounding wall…7 appliances of pleasure… 7

[187] Claire Jamieson and Rebecca Roberts-Hughes, "Two Modes of a Literary Architecture: Bernard Tschumi and Nigel Coates," *Architectural Research Quarterly*, vol. 19, no. 3, 2015, 110-122.
[188] Ibid, 111.
[189] Ibid, 110.

rooms or chambers…the masked figure." He qualifies this by adding "it is to be noted that the masked figure is part of the architecture and is not some human creature naively personifying 'the red death.'"[190] In *Architecture and Disjunction* Tschumi explains his line of enquiry for these literary briefs:

> If writers could manipulate the structure of stories in the same way as they twist vocabulary and grammar, couldn't architects do the same, organizing the program in a similarly objective, detached, or imaginative way? For if architects could self-consciously use such devices as repetition, distortion, or juxtaposition in the formal elaboration of walls, couldn't they do the same thing in terms of the activities that occurred within those very walls?[191]

Tschumi's term 'manipulation of language' is interesting as it suggests an active wrighting of text akin to that of a builder creating structures, using words as both tools and materials, with clear links to the craft of playwriting. That Tschumi points specifically towards a combination of these textual structures and more imagistic effects supports his definition of architecture as a combination of tangible and intangible elements: the space and the events that happen within it. He highlights specific devices such as "repetition, distortion and juxtaposition"[192] that may be employed in relation to both formal features and activities, to mimic the action of the writer who uses such techniques in the formation of plot. As Tschumi suggests, there are fruitful lines of enquiry here for the architect – but so too, I propose, for architextural practice. Tschumi's focus here is on the activities that "occurred within those very walls,"[193] pointing to a negotiation of unfolding actions: temporal repetitions, juxtapositions and distortions. This chimes with the goal of the architext which is to mine diachronic relationships between events and spaces, exposing connections between seemingly unrelated moments in, or aspects of, the hidden histories of a site.

Nigel Coates, who began teaching alongside Tschumi after graduating from the Architectural Association, also drew inspiration from literature in his teaching of architecture and was involved in Tschumi's Literary Projects. However, their approaches gradually began to differ, as is evidenced in Coates' later projects. 'Giant Sized Baby Town,' required students to take

[190] Ibid, 110.
[191] Tschumi, *Architecture and Disjunction,* 146.
[192] Ibid, 146.
[193] Ibid, 146.

over an area in the Isle of Dogs to investigate themes of home and work: a necessary, yet poignant, endeavour due to the multitude of closed-down factories in the area. This brief signals a departure in purpose from Tschumi's projects. While Tschumi became increasingly interested in the revolutionary potential of architecture in a conceptual way, Coates was interested in exploring the convergence of architecture, contemporary culture and the lives of real people. Students were encouraged to visit and explore the space to chart their experience and create a design using a variety of media including video, photographs, and drawings. These elements were collated and collaged, creating an evocative depiction of space. Jamieson and Roberts-Hughes describe the process:

> each element was combined – the storyboard, the photographs of the site, and the experiences they had encountered while there – in a complex and subjective process of layering, juxtaposing, and overlapping. The technique specifically involved overlaying the linear storyboard with the path through the site to create new associations and correspondences between the two.[194]

Jamieson and Roberts-Hughes explain that "though the process suggests a structural approach to narrative that echoes Tschumi's, the drawings that resulted focused far more on affect, experience, and subjective relations."[195] They note that Coates' focus was in the narrativity, rather than narrative, of space: the potential for story rather than a single narrative. This is demonstrated in the process of layering and juxtaposing experiential responses to site, allowing the relationships between them to speak to the plurality of overlapping narratives within the space. By examining textures of space, compiled of phenomenological experiences, stories, movements, and memories, as well as tangible components, Coates's investigation of narrativity celebrates space as a multifaceted organism, comprised of innumerable dynamic elements woven together. This inclusive, inquisitive approach is aligned with the purpose of my own study which endeavours to reveal the hidden histories of the Citizens Theatre in all their plurality. Like Coates, I seek to create a mosaic of experiences that does not prioritise one story over another but rather celebrates the narrativity of the building. Coates explains his desire to explore the layers of history within a site, describing a "'scratching away' at the surface of a place to expose its

[194] Robertson and Jamieson,"Two Modes of Literary Architecture," 118.
[195] Ibid, 119.

archaeology and mythology – finding content for architecture which referred to human events and human responses."[196] His preoccupation with sensation and experience raises interesting questions for architextural practice that will be folded into my practical investigations such as: how can I evoke the ambience of space? And how can I express multiple experiences of space through architexting?

The architect and the playwright

While the relationship between architecture and performance has been examined by practitioners in myriad ways, these are often realised through devised practice. Although, as explored above, some playwrights have used text as a means of expressing spatiality through both form and content, I am interested in how I might engage with specific built spaces through playwriting practice. In this endeavour, I have found the relationship between architect and playwright to be a particularly productive avenue for investigation and one which underpins the practical outcomes of this project.

The basis of this exploration is in thinking of both the playscript and the architectural drawing as allographic, i.e. pointing to works beyond themselves. Architect Peter Zumthor describes this as the "promise" inherent in an architectural drawing.[197] In *Languages of Art*, Nelson Goodman considers how various art forms may be categorised in terms of how they are produced and experienced. He attends to 'architecture and the drama' simultaneously as examples of anomalies. He defines a score as something that must "uniquely determine the class of performances belonging to the work"[198] and which in turn must be "uniquely determined, given a performance and the notational system."[199] A script, according to Goodman, is "in notation and itself a work"[200] while a sketch "does not define a

[196] Ibid, 118.
[197] Phillip Ursprung, "The Work of the Architect: Peter Zumthor's Working Drawings" in *The Working Drawing* ed. Mario Carpo et al. (Park Books: Zurich, 2013), 271.
[198] Nelson Goodman, *Languages of Art: An Approach to a Theory of Symbols* (Indianapolis: Hackett, 1976), 129-30.
[199] Ibid, 178.
[200] Ibid, 210.

work…rather it is one"[201] yet unlike the script it is not in notation.[202] The playscript, he decides, lies somewhere between score and script, while the architectural plan possesses features of score, script and sketch. It is, in Goodman's words "a curious mixture."[203] Tim Ingold points out that Goodman's argument seems "to hinge upon where we would locate that essence of a composition or text that allows us to regard it as a 'work.'"[204] In the case of a playscript or an architectural drawing, determining where this lies is somewhat complex. This fundamental duality defines the playscript against other forms of creative writing as it is an artistic offering in its own right, yet points to an event beyond itself, i.e. a performance. In 'Playscripts as Knowledge Objects', Dallas J. Baker recognises the participatory nature of performance, yet also notes that "(T)he script on the page is also a participatory space"[205] which is activated by the reader. In terms of architectural drawings, while two-dimensional renderings of future sites are created, and understood, within the context of the three-dimensional buildings they anticipate, it is important to remember that, like the playscript, the architectural drawing is a product and producer of knowledge in and of itself.[206] As practices that anticipate activation or fulfilment, both architecture and playwriting harbour an inherent contingency. Another way of considering the relationship between architectural drawings and playwriting is in their attempt to construct or shape potential spaces and actions. Rufford and Filmer examine these overlaps stating that architecture "imagines social relations and projects hypothetical situations"[207] and dramaturgy as "organize(ing) and articulating spectatorial processes of perception and reception."[208] We might think of both architectural drawings and dramaturgy (as expressed through a playscript), therefore, as ways of 'organising perceptions' of space. In my three architexts, I explore the dramaturgical potential of three different architectural drawing techniques to reveal how each presents a different rendering of space. Rather than pencil or digital lines on a sketchpad or screen, however, my material is comprised of stories and memories of the spaces depicted. Harnessing these different methods of looking at, or

[201] Ibid, 193.
[202] See Tim Ingold *Lines: A Brief History* (London: Routledge, 2007), for an in-depth consideration of definitions and differentiations between drawing and notation.
[203] Goodman, *Languages of Art*, 218.
[204] Ingold, *Lines*, 10.
[205] D Baker and J. Baker, "Play Scripts as Knowledge Objects," *New Writing*, 15:2, 176.
[206] Edward Robbins, *Why Architects Draw* (Cambridge, MA: The MIT Press, 1994), 116.
[207] Rufford and Filmer, "Introduction," in *Performing Architectures,* 7.
[208] Ibid, 5.

imagining, space, presents new ways to explore the layers of history within the Citizens Theatre building. This historiographical element highlights one of the fundamental differences in the functions of architecture and architexting. While the former looks forwards, the latter looks back. Architecture as a practice is inherently prospective in nature: architectural drawings depict a space that does not yet exist. As Rendow Yee writes in *Architectural drawing: A visual compendium of types and methods*, "They are a form of drawing the future."[209] The architext, however, is built upon an intrinsic tension as while it 'looks forward' in form, it 'looks backwards' in content, being preoccupied, as it is, with the history of spaces and how they have been inhabited. As philosopher Edward S. Casey writes:

> Sites are prospective in character; they are sites for building, exploring, surveying etc. Places, in contrast, are retrospectively tinged: we 'build up' memories there, are moved by them in nostalgic spells, are exhilarated or get 'stuck' in them. In short, it is thanks to places, not to sites, that we are inhabitants of the world.[210]

While architectural drawings depict imagined, prospective sites, architexts tell us something about the places they become. To experiment with this mode of dramatic writing, I use the principles and features of floorplans, perspective drawings and axonometric drawings as dramaturgical provocations to think through how I might create scripts that engage with the histories of specific spaces through these lenses. As this relationship is analogical, it is inevitable that the comparison will break at certain points, or require significant creative intervention to satisfy artistic demands. However, I feel that these interconnections between playwriting and architectural drawing map rich and generative territories which I will explore through architexting.

Conclusion

My research into architecture and dramaturgy, as well as my early practical experimentations,[211] have revealed a productive relationship between these two practices

[209] Rendow Yee, *Architectural Drawing - A Visual Compendium of Types and Methods* 4th Edition (New Jersey: John Wiley & Sons, 2013), 227.
[210] Edward S. Casey, *Remembering: a phenomenological study* 2nd edition (Bloomington, Indiana: Indiana University Press, 2000), 195.
[211] See appendix 1: Sketchbook.

suggesting that their convergence, through architexting, could prove to be an effective and novel methodology for investigating the hidden histories of built spaces. At the heart of each practice is the act and art of constructing a potential space that invites completion, or activation, from its spectator/participant. In this chapter, I have begun to outline a definition of architextural practice as a methodology that investigates the histories of a specific site through playwriting. This methodology, as explored in this chapter, draws on the spatial dramaturgies of various theatre makers and playwrights and is illuminated by the literary considerations of architects such as Bernard Tschumi and Nigel Coates. Yet unlike the spatial concerns of other theatre makers examined in this chapter, or in the genre of site-specific theatre, architextural practice is unique in that it seeks to reflect a specific space dramaturgically. It does so by exploiting overlaps in the purposes and processes of architectural drawing techniques and playwriting and uses these as dramaturgical frameworks to investigate how different ways of perceiving space offer different ways of exploring the hidden histories within it.

Architexting and/as historiography

As acts and arts of storytelling, theatre and history share many common features, including an attempt to communicate which wrestles with ideas of truth and deception, authenticity and artifice. In this chapter, I will examine how historiographical scholarship may help me navigate and exploit these intersections as I develop my methodology for architexting. In my previous chapter, I explored the relationship between dramaturgy and architecture and considered how commonalities between these practices might inform architexting. Now I look to historiographic literature to understand how my work might engage with existing discussions in this field. It is important to make clear that within this study I position myself as a playwright and not a historian. However, as I attempt to engage (historiographically, architecturally and creatively) with relevant archive material and collected oral histories, familiarising myself with relevant historiographic scholarship will enable me to better orientate my research. I look to historiography to inform several key elements of my study. As a playwright working with historical material, I will consider how I can make transparent my creative manipulation of source material. I will look to the work of historians who, to varying degrees, address the subjectivity of the historian and her relationship to her work for guidance on how I may navigate this complex relationship. I will draw on the work of postmodern historians such as Alun Munslow and Keith Jenkins who argue that histories might be better understood as aesthetic interpretations rather than factual representations of the past.[212] This provocation raises questions about how different formal approaches to history can produce different versions of it. I will look at the work of Hayden White, another prominent postmodern historian, to consider how conventional historiographic forms might be adapted architexturally. An integral component of architexting is that it organises events and stories by space rather than time to offer a spatial rather than chronological history of a building. I will draw on relevant discussions by historians to consider what a 'spatial historiography' might look like as well as the historiographic and dramaturgical implications of replacing time with space as the primary structuring principle of a script. In this way, I seek to position architexting within a historiographically-informed theoretical framework.

[212] Keith Jenkins and Alun Munslow, *The Nature of History Reader* (London: Routledge, 2004), 115.

The Act and Art of Historiography

The study of history has long developed from the idea that the historian attempts to recreate the past "as it really was."[213] In *History in Practice*, Ludmilla Jordanova suggests that rather than an impenetrable and infinite mass of knowledge, history is "a *practice* with a multitude of entry points and routes"[214] (my emphasis). Similarly, Rebecca Schneider, as she wrestles with the complexities of the seemingly simple title of her book *Theatre & History*, considers what can be affirmatively said about each. She begins by stating that both theatre and history are practices.[215] This 'active' element of historiography chimes with the act of shaping and building which, as discussed in my previous chapter, lies at the heart of both architecture and dramaturgy. Just as the playwright 'wrights' a play, so too does the historian to some extent 'wright' or shape history from their own situated perspective. In *Performing History: How Historical Scholarship is Shaped by Epistemic Virtues*, Herman Paul emphasises the need for history scholars to pay closer attention to the 'act' of history, rather than its 'outputs'.[216] Turning attention to the 'doing' of history is, he states, inspired by the performative turn in history and science, and is a position that is useful and relevant for my methodology as it positions history as a process. Theatre scholar, Heike Roms, situates her research in the intersections of historiography and performance and provides illuminating avenues of thought for how architexting may draw upon these practices. She coins the term 'historio-dramaturgical' to describe her practice research approach to performance history which "focuses not so much on how performance history is written but on how it is performed in… various research undertakings."[217] For Roms, evidence "is not a thing but an event that is situated and mediated, and which relies on the co-creative

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[213] Leopold von Ranke, "Vorrede zur ersten Ausgabe, Okt. 1824", *Geschichten der romanischen und germanischen Völker von 1494 bis 1514 zur Kritik neuerer Geschichtsschreiber* (Leipzig: Verlag von Duncker und Humblot, 3rd edition, 1885), 7. As Mary Fulbrook in *Historical Theory* notes: he is extraordinarily well-known for one brief phrase: his oft-quoted dictum that historians should show "how it really [or actually] was" *Historical Theory* (London: Routledge, 2002), 4.

[214] Ludmilla Jordanova, *History in Practice* (London: Hodder Arnold, 2006), 35.

[215] Rebecca Schneider, *Theatre & History* (Basingstoke: Palgrave Macmillan, 2014), 9.

[216] Paul Herman, "Performing History: How Historical Scholarship is Shaped by Epistemic Virtues," *History and Theory* 2011 vol: 50 (1), 1-19.

[217] Heike Roms, "Mind the Gaps: Evidencing Performance and Performing Evidence in Performance Art History" in *Theatre History and Historiography: Ethics, Evidence and Truth* ed. Claire Cochrane and Joanna Robinson (Basingstoke: Palgrave Macmillan, 2016), 165.

presence of others."[218] Roms' fluid, contingent approach to historiography is useful for positioning architexting within this field. As discussed in my previous chapter, the intersections of dramaturgy and architecture lie not in outputs, but in the process of creating new, potential spaces that are constantly in flux, relying on the interaction of others to temporarily 'complete' them. So too is history a dynamic process of engagement. In "The Making of Theatre History," Susan Bennett explores the significance of the archive as a "centre of interpretation"[219] as proposed by Professor of Social and Political theory, Thomas Osborne. This, she states, "suggests an active role for both archivists and historians."[220] Bennet refers to Michel de Certeau's oft-cited description of the archive:

> …as de Certeau would have it "everything begins with the gesture of setting aside, of putting together, of transforming certain classified objects into 'documents'". The historian then, takes up evidence "which had its own definite status and role" and, through writing, turns it "into something else which functions differently".[221]

Two significant points of shaping/intervention are referred to here. First the "setting aside:"[222] deciding what should and should not be included in an archive. It may be obvious to state that limited traces of the past reach the present, immediately undermining any attempt to reconstruct it 'as it really was.' Archives are therefore inherently incomplete and, as a result, by their very nature, point to a wealth of never-knowable information. Archives are not naturally accumulated but constructed. As Antoinette Burton points out "all archives come into being… as a result of specific political, cultural, and socioeconomic pressures – pressure which leave traces and which render archives themselves artefacts of history."[223] The second significant point of shaping/intervention occurs, as de Certeau suggests, "through writing"[224] as it is turned "into something else which functions differently."[225] This

[218] Ibid, 166.
[219] Thomas Osborne, "The Ordinariness of the Archive" in *History of the Human Sciences* (London: Routledge, 1999), 53.
[220] Ibid, 66.
[221] Ibid, 66.
[222] Michel de Certeau, *The Writing of History,* trans. Tom Conley (New York: Columbia University Press, 1988), 72.
[223] Antoinette Burton, *Archive Stories: Fact, Fiction and the Writing of History* (Durham N.C.; Duke University Press, 2005), 6.
[224] De Certeau, *The Writing of History*, 72.
[225] Ibid, 72.

transformation, which will be explored in further detail later in this chapter in relation to the process of 'aestheticization,' accounts for the creative intervention of the historian.

The Role of the Historian: Navigating Absence

Theatre History scholar Thomas Postlewait, points out that: "By definition the historical event, located in the past, is absent."[226] The historian's role, therefore, is to navigate this absence. This act is inevitably shaped by a variety of factors, which may include: her theoretical framework; her research questions; her own biography and inescapable biases; her relationship with, and awareness of, related literature in her field; and the purpose of her historical enquiry. Jordanova, when considering the complex relationship between historian and sources refers to the "persistent historical perfumes"[227] produced by these personal connections and suggests that they should "be acknowledged, discussed and, where possible, evaluated as inherent in the practice of history."[228] Historians vary in the extent to which they embrace this acknowledgement of subjectivity, and the consequential destabilization of notions of 'authority' and 'truth'. However, even Mary Fulbrook, who, in *Historical Theory*, attempts to temper relativist or postmodern approaches to history, states that: "all history writing is, whether historians acknowledge this or not, an intrinsically theoretical as well as empirical enterprise."[229] As Keith Jenkins points out: "The facts cannot themselves indicate their significance as though it were inherent in them. To give significance to the facts an external theory of significance is always needed."[230] This implies that historiography happens in the space between historian and her sources, pointing to an inherent 'incompleteness' or absence that requires the interaction of the historian.

Postlewait demonstrates this point using the premiere of Alfred Jarry's *Ubu Roi* as an example of an historical event whose meaning changes depending on the context and perspective of the historian. He notes that this single incident can be claimed by a variety of

[226] Thomas Postlewait, "Historiography and the Theatrical Event: A Primer with Twelve Cruxes," *Theatre Journal*, 43, no. 2(1991): 61.
[227] Jordanova, *History in Practice,* 41.
[228] Ibid, 41.
[229] Mary Fulbrook, *Historical Theory* (London: Routledge, 2002), 3.
[230] Keith Jenkins, "Introduction" in *The Postmodern History Reader,* ed. Keith Jenkins (London: Routledge, 1997), 10.

narratives such as the avant-garde theatre movement, the history of French theatre, or any one of the participating artists' biographies.[231] As such, Postlewait shows how the same event can be afforded myriad significances depending on how it is perceived and shaped – or wrought – by the historian, suggesting that history is constantly changing, being written and rewritten time and time again. This palimpsestic practice chimes with ideas discussed in my previous chapter relating to theories proposed by Bernard Tschumi, and Tony Fretton, who suggest that architecture is not a stable entity but rather consists of the combination of "spaces, movements and events"[232] and that it is "completed by events."[233] Here we might draw links not only between architecture, dramaturgy and historiography as practices, but also ones whose functions are to 'organise perception' in different ways, by determining how an audience/reader/beholder will experience or understand an event or space.

Creative Historiography: Aestheticizing the past

If historiography is a practice, and the historian inevitably works within particular paradigms that ultimately inflect her work, how 'creative' is historiography? And how might a playwright negotiate the demands of producing a piece of work that satisfies aesthetic and artistic intentions, whilst retaining ethical and historiographic integrity? Postlewait is sensitive to the terminology associated with the role of the historian. He suggests that:

> a distinction needs to be made between the version of the event in the historical records and the version provided by the historian. Accordingly, I will use presentation and construction to describe the way an event is presented in the sources, then I will use representation and reconstruction to describe the historian's own version of the event. This usage is a necessary reminder that these events have a double identity: in the records and in the historian's reports.[234]

[231] Thomas Postlewait, *The Cambridge Introduction to Theatre Historiography* (Cambridge: Cambridge University Press, 2009), 78-9.
[232] Bernard Tschumi, "Six Concepts" in *Architecturally Speaking: Practices of Art, Architecture and the Everyday*, ed. Alan Read (London: Routledge, 2002), 176.
[233] Tony Fretton, "Dramaturgy and Architecture," *Total Theatre and CSSD*, (1999), 15.
[234] Postlewait, *Theatre Historiography*, 29.

While I concur that it is important to acknowledge the input of the historian, Postlewait's distinction between presentation and representation and construction and reconstruction, seems to suggest some sort of neutrality or point of origin in terms of sources which are then 're-presented' and 're-constructed' by the historian. As architexting attempts to engage with a spatial historiography that enables diachronic explorations of space, a teleologically-inflected concept of origins and interpretations is limiting. It may also be argued that the 'version' of history as presented in the sources cannot ever be obtained, as to interact with them inevitably requires the historian's interpretation. Of course, as previously discussed, sources within the archive are already shaped by various forces before any historian interacts with them. For Mary Fulbrook, even Postlewait's modest acknowledgement of the 'creative' role of the historian is resisted, as she attempts to thwart threats posed to notions of 'truth' by some scholars of linguistics and literary theory.[235] I understand Fulbrook's concern that, taken to its utmost extreme, a state of absolute relativism is potentially politically problematic, yet postmodern historians Keith Jenkins and Alun Munslow propose that this dichotomy between truth and fiction can be avoided due to the inescapably aesthetic nature of history(ies):

> All histories bear witness, carry the names of their creators: the historian. As such these texts are, in the figures they are, as the acts of the imagination they are, no longer epistemologies but, precisely, literary artefects: fabricated, fashioned, figured out and thus aesthetic products. Consequently, it makes no sense to keep posting to aestheticization of 'the past' epistemological questions simply because the difference between them is not a difference in degree but in kind; it is an ontological and therefore unbridgeable difference.[236]

While Postelwait's binary view of sources and interpretations limits the non-teleological, inter-subjective and fluid approach to historiography that architexting aspires to, Jenkins and Munslow's proposal is enormously useful and generative. By suggesting that histories are aestheticizations rather than epistemologies they remove anxiety around an already contestable concept of 'truth' and instead embrace a more pluralistic and creative approach to engaging with the past. In fact, Jenkins and Munslow address Fulbrook's *Historical Theory* specifically stating that her position demonstrates that most historians have not fully

[235] Ibid, 9.
[236] Keith Jenkins and Alun Munslow, *The Nature of History Reader* (London: Routledge, 2004), 198.

grasped the implications of the "shift from epistemology to aesthetics, from truth to metaphor."[237] Jenkins and Munslow firmly position the act of historying as one that takes place in the present. While that might seem obvious, it importantly makes a distinction between the past and history. In fact, Munslow repeats in several works, including his most recent *The Aesthetics of History,* published posthumously: "History is not the past, the past is not history."[238] Instead, he understands history as authorial constructions or stories shaped about the before-now, usually to fulfil a function within the present moment.[239] For this reason, he notes, histories are constantly rewritten as we seek new stories on which to build our present, and ultimately, future. This view of historiography provides a productive way of conceptualising architexting as an explicitly creative historiographic methodology.

Form and Function

Previously, I proposed that the functions of architecture (particularly architectural drawings) and dramaturgy resemble each other in their organising of perception: shaping how we view or encounter spaces and stories. The same can be said of the work of the historian who moulds a particular vision, or version, of history. As such, the form this creation takes is of paramount importance to how history(ies) are understood. In this section, I consider how different forms of history influence their reception and impact and how architexting might engage with both new and traditional forms of writing histories.

In *The Content of the Form,*[240] Hayden White examines the components and virtues of three traditional forms of history: annals, chronicles and narrative. White seems to position these forms of historiography on a spectrum of narrativity from annals at one end to narrative at the other, with the chronicle situated somewhere in between. These historiographical approaches have proved useful in thinking through the different formal experimentations of my three architexts which each reveal different histories of the Citizens Theatre building. However, while my architexts employ features of each of these three forms of historical

[237] Ibid, 199.
[238] Alun Munslow, *The Aesthetics of History* (New York: Routledge, 2020), 9.
[239] Ibid, 32.
[240] Hayden White, *The Content of the Form* (Baltimore; London: John Hopkins University Press, 1987).

writing, I embrace a deconstructionist approach to my material to destabilize my role as author, as will be explored further below.

Of the annals, a chronological record of events with which my first creative output *Blueprint* has certain features in common, White writes that it: "possesses none of the characteristics that we normally attribute to a story: no central subject, no well-marked beginning, middle and end, no peripeteia, and no identifiable narrative voice. There is no suggestion of any necessary connection between one event and another."[241] Of course, while the annals may lack the historian's narrative voice, her influence in constructing this form of history is still significant. The annalist's role in selecting what information will be recorded each year, and what will be left out, radically shapes her historical output. White writes of St Gall's Annals:

> Social events are apparently as incomprehensible as natural events. They seem to have the same order of importance or unimportance. They seem merely to have occurred, and their importance seems to be indistinguishable from the fact that they were recorded. [242]

The annalist's approach is interesting in its refusal to contextualise events. It may be argued that the historian seeks to be as objective as possible by 'simply' recording what happened. However, as mentioned above, it is important to bear in mind the act historian's influence in curating and assembling material. One may argue that the lack of qualification, explanation or interpretation offered about entries is a democratising practice as it affords each entry equal prominence and significance. This is a useful approach to harness for architexting which seeks to uncover and celebrate 'hidden histories' in a bid to promote the importance of everyday experiences and stories of buildings, without hierarchy. I explore this idea in *Blueprint* in which entries consist of verbatim text pertaining to events that differ wildly in content and magnitude mapped onto the building's floorplan according to where they took place. This method of 'organising perception' immediately signals to the reader/audience that the text has been manipulated and as such, highlights the intervention of the writer. Here it departs most significantly from the annals in that it does not present events chronologically but spatially: organising them by where in the building they took place. The form of this architext functions by colliding multiple contrasting histories within the same

[241] Ibid, 6.
[242] Ibid, 7.

space. Yet, like the annals, by neglecting or rather, refusing, to expand on these records, or draw them into a comprehensible narrative, I invite the reader/performer/viewer to consider all these stories as of equal value and encourage them to forge their own links between them. In comparing the annals form to narrative history, White notes that "…the presence of these blank years in the annalist's account permits us to perceive, by way of contrast, the extent to which narrative strains for the effect of having filled in all the gaps."[243] Therefore, while the annals are portrayed by White as an inferior approach to historiography than narrative history, he does concede that the use of the narrative form necessitates a stretching of truth, or a manipulation of information, to comply with narrative demands.

The chronicle, an approach that organises material "by topics and reign"[244] presents events without analysis or comment. Of course, as I have discussed, historical material can never be merely presented without being coloured in some way by the historian's influence, but, according to White, the difference between a chronicle and narrative history is a lack of closure or moral message in the former. The chronicle form offers a historiographical provocation for *Axonometric or How to Build a Place from Memory*. In it, material from both archive and oral history sources are presented to an audience for them to shape as they wish. The audience, therefore, becomes involved and implicated in the process of 'doing history' and the performance revolves around this act. The scripted framework of *Axonometric*, as discussed in a later chapter, highlights the tension between truth and fiction, blurring boundaries between each and underscoring the role of the playwright in the piece. Like *Blueprint*, *Axonometric* diverges from traditional chronicles in its rejection of chronology. In embracing a spatial approach to historiography, *Axonometric* presents all material simultaneously in the form of an installation which audience members/participants are invited to explore in their own time and in the order they choose.

White defines narrative history against the chronicle in its evaluation and analysis of events with the chronicle being devoid of both. As I attempt to construct a methodology to facilitate an inclusive, transparent and democratic historiographic practice, I question to what extent narrative history achieves this aim if, according to White, a key proponent of it

[243] Ibid, 11.
[244] Ibid, 16.

is its inclusion of a moral meaning. At the same time, however, I am sympathetic to White's suggestion that the impulse to narrate is – or rather, has become – "so natural"[245] that questioning the nature of it "is to invite reflection on the very nature of culture and possibly even the nature of humanity itself."[246] For White, there is no distinction in form between history and fictional stories. The only disparity between these modes of 'storytelling' is in their content. *Perspective* is the architext that comes closest to what White may classify as a narrative history in that it features a more conventional story structure. It explicitly explores the idea of diachronic communities held together by space and reflects upon the stories presented. However, I attempt to make my role in shaping its content as transparent as possible through the inclusion of magic realism and autobiography. By doing so I point to the fact that the reality of the past is uncapturable and that our only access to it is through aestheticization.

Just as each architectural drawing process offers different dramaturgical provocations, so too do these traditional historiographic approaches offer possibilities that I respond, rather than strictly adhere, to in my creative work. By using the practices of historiography and architectural drawing as fertile ground to exploit dramaturgically, I experiment with the efficacy of these intersections and explore how they might fulfil the aims of this project.

While the annals, chronicles and narrative forms of history offer conventional frameworks that are useful to engage with/set my work against, none speak directly to the creative impetus of this research. Instead, I find it productive to align architexting with what Jenkins and Munslow describe as 'aestheticizations of the past,' within the genre of deconstructionist historiography. Jenkins and Munslow describe deconstructionist histories as:

> …texts which undercut the idea of the narrator as nobody and stress the author's creative role. Dispensing with linear narratives in favour of multi-voiced, multi-perspectival, multi-levelled, fragmented arrangements, such writing plays with the possibility of creating new ways of representing and figuring 'the before now'. This writing is thus often experimental and stylistically innovative.[247]

[245] Ibid, 1.
[246] Ibid, 1.
[247] Jenkins and Munslow, *The Nature of History*, 115.

As a creative practice that seeks to engage with a multitude of layered histories of sites diachronically to explore how myriad personal, situated perspectives might interact with each other, architexting chimes strongly with post-structuralist ideas. Understanding these 'aestheticisations' as ontologically removed from the events of the past renders 'what really happened' as somewhat irrelevant. A deconstructionist approach has enabled me to conceptualise architexting in useful ways and embrace creativity and interpretation in my methodology. Key to architexting is the foregrounding of the creative role of the artist. Through a spatial historiography, another vital component of architexting which I will discuss in more detail below, I seek to eschew linear narratives and chronology in favour of a more diachronic approach that adopts site as its structuring principle. So too does architexting "favour… multi-voiced, multi-perspectival… arrangements"[248] as it is a practice concerned with uncovering hitherto unheard histories and presenting them in a manner that does not prioritise any story over another. Jenkins and Munslow write that "this writing is thus often experimental and stylistically innovative."[249] As I try to develop a methodology that encourages us to consider the histories of buildings anew, I strive to create texts that encourage the director/performer/reader to approach them in unconventional ways. Embracing a deconstructionist approach offers a useful theoretical framework to consider how I might do this.

In *Experiments in Rethinking History*,[250] an edited publication created to highlight notable papers from *Rethinking History: The Journal of Theory and Practice* which celebrates creative examples of historiography, Alun Munslow and Robert A. Rosenstone present innovative approaches to 'doing history'. A particularly effective example is "Impressions of the Somme: An Experiment" by Chris Ward which wrestles with portraying the unrepresentable horrors of the 1916 battle by adopting a creative, multi-voiced method. He notes that the traditional academic methods of writing history which try to mould events into a cause-event-consequence structure is inadequate in many, if not most, circumstances.[251] The result of Ward's exploration is a multi-layered, self-reflexive, kaleidoscope of materials including facts and figures, extracts from literary works, poetry,

[248] Ibid, 115.
[249] Ibid, 115.
[250] Alun Munslow and Roberta Rosenstone ed., *Experiments in Rethinking History* (New York: Routledge, 2004).
[251] Chris Ward "Impression of the Somme: An Experiment," in *Experiments in Rethinking History,* ed. Alun Munslow and Robert Rosenstone (New York: Routledge, 2004), 94.

fictional conversations and more. These clashing textures and combination of official and personal accounts take the reader "beyond the mechanical,"[252] enabling them to grasp something of the (albeit unportrayable) experience of the battle. Ward also incorporates the process of writing into his piece, reflecting on his engagement with sources throughout. This inclusion of the historian highlights the process of aestheticizing material and attempts to make overt the influence of the writer. This deconstructionist style, apart from being creatively invigorating, satisfies both the ethical and aesthetic demands of architexting by embracing transparency and experimentation.

Spatial historiography

In reference to deconstructionist history, Jenkins and Munslow propose that:

> For deconstructionist historians, 'doing history' means engaging with the past in ways that are far from traditional because of their anti-epistemological assumptions. Thus, deconstructionists might choose, for example, to explore the consequences of reversing the priority of content over form and thus experimenting with representation. Or by exploring the subjectivity of the historian as an author.[253]

As stated, a key feature of architexts is that they encourage the director/performer/reader to prioritise space over time as a structuring principle. In historiographic terms, the purpose of this is to loosen the shackles of chronology and consider how sited histories may relate to each other regardless of when they happened. In this way, I seek to explore sites vertically through time, connecting seemingly disparate moments separated by chronological time but linked by the spaces they (have) share(d). Through this provocation I hope to encourage a re-evaluation of how we understand the histories, and contemporary significance, of buildings. Ultimately this reassessment aims to expand or destabilise official accounts and demonstrate how buildings become a holding point for diachronic communities. By replacing time with space as a structuring determinant, this approach also seeks to abjure teleological attitudes to history, commonly associated with metanarratives. As Fischer-Lichte states: "History is not a sequence of events but an endless process that does not

[252] Ibid, 95.
[253] Keith Jenkins, and Alun Munslow, *The Nature of History*, 13.

follow predetermined structuring principles. The organisation into segments – usually defined as periods – has to be undertaken by historians, who explicate how they arrive at their temporal structure."[254] While in spatial historiography 'space' replaces 'time' as a 'structuring principle,' this does not necessary comply with the 'predetermined' principles of time Fischer-Lichte eschews. Space, as understood in this context and which will be discussed in further detail in my next chapter, is subjective and unstable. It is, following Massey, always "under construction."[255]

Spatial history is a gradually expanding field following the so-called 'spatial turn' in the 1990s. However, these spatial historical methodologies have tended to centre around the use of digital technologies such as GIS (Geographic Information Systems) to visually map places and movements or changes within them. In 2007, Stanford University launched their "Spatial History Project," led by historian Richard White. In a report published in 2010 titled "What is Spatial History?" White outlines five key principles that set it apart from traditional historical approaches, these are: an emphasis on collaboration due to the scope of skills required; a focus on creating visualizations; a reliance on digital tools; the creation of open-ended and open-access outputs which invite contributions from future scholars; and a conceptual focus on space.[256] Importantly, White points out that the visualisations created by this mode of 'doing history' are not merely ways of presenting or disseminating research but *are* research in themselves, analysis of which reveals new knowledge that would otherwise be uncoverable.[257] *The Routledge Companion to Spatial History*, published in 2018, supports White's understanding of this historiographical approach stating that "GIS is at the core of Spatial History"[258] and the material included in the publication reflects this. While I do not use GIS as part of my methodology, there are elements of my approach that overlap with this type of spatial history. In terms of outputs, the pictorial *Blueprint* could be likened to the GIS visualisations created in more traditional spatial historiographic approaches. However, my usage of space (and time) in architexting functions slightly

[254] Erika Fischer-Lichte, *The Routledge Introduction to Theatre and Performance Studies* (London: Routledge, 2014), 74.
[255] Massey, *For Space*, 9.
[256] Richard White, "What is Spatial History?" (Stanford: Stanford University Spatial History Lab, 2010), 1.
[257] Ibid, 6.
[258] Ian Gregory, Donald A. DeBats, Donald Lafreniere, ed., *The Routledge Companion to Spatial History*. Abingdon, Oxon: Routledge, 2018.

differently in its creative intentions. Ultimately my architexts are playscripts and so their textual and dramaturgical qualities set them apart from GIS approaches. I use space as a way to eschew chronology and to foreground the relationality of people and their stories. While GIS might show changes in a landscape over time, time in my architexts moves more fluidly and in a manner designed to undermine teleology. Their purpose is not to demonstrate narratives of change, but rather to allow events separated by time but connected by space to speak to each other. In the very recently published, *Doing Spatial History*,[259] co-editor Riccardo Bavaj writes in the introduction that the volume intends to demonstrate that the field now goes beyond digital technologies. The edited collection includes contributions from a variety of disciplines and, as Bavaj underlines, focus is on "*doing* spatial history."[260] While the limited time between its publication and the submission of this thesis meant I was not able to engage with the text as thoroughly as I would have liked, what is made clear in Bavaj's excellent introduction is the inescapably interdisciplinary nature of this approach. In fact, while Bavaj identifies some significant milestones, its lineage is difficult to trace due to its blurring of boundaries between history and cultural geography and historical geography. In the following chapter, I draw significantly on cultural geography to help hone this aspect of my methodology.

In adopting a spatial approach to historiography, architexting seeks to move away from a traditional linear historiographic framework. In *The Criteria for Periodization in Theatre History*, Thomas Postlewait notes the artificiality of temporal delineations, as alluded to above. He writes: "the period concept is our way of freezing a segment of time and giving it an identity. We must remember, though, that the concept is located within us, not within history itself."[261] He states that "Period concepts thus define time as a series of synchronic identities rather than as a diachronic process."[262] By prioritizing space over time, we can remove the limitations of chronology to allow previously unconnected events to sit alongside each other temporally – as they do geographically. With space as the holding

[259] Riccardo Bavaj, Konrad Lawson, Bernhard Struck, ed.*, Doing Spatial History* (Abingdon, Oxon: Routledge, 2022).
[260] Riccardo Bavaj, "Introduction," in *Doing Spatial History,* ed. Riccardo Bavaj, Konrad Lawson, Bernhard Struck (Abingdon, Oxon: Routledge, 2022), 17.
[261] Thomas Postlewait, "The Criteria for Periodization in Theatre History," *Theatre Journal*, vol. 40, no. 3, 1988, 299–318.
[262] Ibid, 300.

point for a plethora of stories and events, architexting seeks to examine, weave, connect and collide experiences that share a location if not a temporal plane. Elsewhere, Postlewait describes the act of 'doing' history. He writes that: "We spread out the pieces of the potential event and begin to connect A to B to C and so on. Or, more likely, B and C are missing, so we have to acknowledge the gaps and connect A to D, or even X, Y, or Z."[263] While this alphabetic analogy points to a recognisable (Latin) linear sequence, he notes that, due to inevitably incomplete data, the historian must connect events that may seem to not fit together. Through architexting, as a specifically spatial form of historiography, I suggest that the pieces of the 'puzzle' are both scattered and assembled in new ways and thus create new 'pictures' or 'designs' of history, concurrent with the deconstructionist concept of aestheticizing the past in experimental ways.

As a mode of playwriting, architextural practice encourages the playwright to think spatially. The playwright, perhaps unlike any other creative writer, writes in three dimensions: time and space are inherent in the performance text as the playwright writes to be performed, not (just) read. As Michal Kobialka points out, "theatre is first and foremost a particular experience of space."[264] Therefore, there is, I propose, interesting intersections between playwriting, architecture and 'spatial historiography'. For example, *Blueprint* as playscript is just that – a blueprint for a performance. Turner and Behrdnt suggest dramaturgy is "a cluster of parallel, intersecting, juxtaposing, colliding stories and narratives, producing new narratives from their very collisions."[265] These spatial, mobile and relational terms suggest that these stories and narratives form a 'three dimensional' dramaturgical structure. Through architexting, as a form of spatial historiography, a playwright may shift seamlessly between events occurring at different times, move backwards and forwards, manipulate sequence, repeat, clash, stretch and speed up time and events to allow them to interact more fluidly, whilst retaining their spatial communality.

Sharing and shaping stories

[263] Postlewait, *Theatre Historiography*, 103.
[264] Michal Kobialka, "Theatre and Space: A Historiographic Preamble," *Modern Drama*, v. 46, no. 4, 2003, 558.
[265] Behrndt and Turner, *Dramaturgy and Performance*, 33.

Using my architexts as a conduit, I am interested in how the stories of the past determine or influence relationships with the Citizens Theatre building in the present. My focus lies in how these stories *function*, rather than the verity of their content. Returning to Postlewait's example of the premiere of *Ubu Roi* as a specific event that can be contextualised in a variety of ways, he continues with a warning: "The better the anecdote, the better one's suspicions should be. Quite often a striking or clever anecdote has been crafted through a number of retellings and revisions."[266] However, in the context of my study, the re-telling of a story, even – or especially – one that shapes and smooths its details as it is passed from person to person, is an integral component of the social, cultural, political and personal relationships at the heart of the Citizens Theatre. As explored in my methodology chapter, the performative nature of oral history embraces this act of telling/re-retelling/performing stories as key to its function. It is an act of engagement with one's past that develops with each retelling and changes with each new audience.

Beyond this personal relationship, stories are the primary tools through which we connect with others. For the Citizens Theatre, stories are part of the building's mythology and sharing them is part of its rituals. I am reminded, here, of the tale of Sarah, the ghost of the Bristol Old Vic, whose sightings have been discussed by staff and patrons alike since the middle of the last century. In "Heritage, Capital and Culture: The Ghost of 'Sarah' at the Bristol Old Vic," Catherine Hindson explains that:

> Sarah has become fused with the Old Vic's identity and part of the ritual of beginning work at the Old Vic involved being told stories of the presence of Sarah and of her ability to convince even the most stalwart sceptics of her existence.[267]

Whether one believes that Sarah – or the many reported spectral residents of the Citizens Theatre – exist or not is irrelevant. Rather it is the function of this story, and the connections it forges among the building's users, that is of interest to my study. It is what the stories I have collected *do*, and how we may *use* them rather than the nature of their content which is especially important in this context. As Lynn Abrams asserts: "Memory stories are not repositories of an objective truth about the past, they are creative narratives shaped in part

[266] Postlewait, *Theatre Historiography*, 76.
[267] Catherine Hindson, "Heritage, Capital and Culture: The Ghost of 'Sarah' at the Bristol Old Vic." in *Theatre and Ghosts*, ed. Mary Luckhurst and Emilie Morin (London: Palgrave Macmillan, 2014), 83.

by the personal relationship that facilitates the telling."[268] Difficulties regarding memory, self-censorship etc. are always present in oral history, however, I suggest that for the purposes of this project, whether or not an event occurred *exactly* as described is somewhat irrelevant, and also impossible to qualify. What is important is how the stories of the past exist now for the teller, and for her audience. What is important is how these situated and subjective experiences may impart intangible, embodied knowledge about the Citizens Theatre building. What is important is how reflecting on the past informs the cultural, social, political and personal significance the theatre building holds for us as individuals and as various overlapping communities today. Here, the complex temporality of architexts is again relevant. I suggested before that while a playscript looks forward towards a performance, an architext simultaneously looks backwards through its content and forwards in its form. Through performance, these moments are collapsed together into the present. Michael Bennet, speaking of history plays proposes that their tense is "always"[269] in that they bring together past, present and future. I have explored in this chapter the fact that history is a process carried out to understand or potentially shape our present and future via the past. In a performance setting, this role, and this nowness, is heightened, as is the power of sharing stories to create temporary communities. I hope, therefore, to show that architexting, by harnessing methodologies common to theatremaking and historiography, can be an effective way to engage with both synchronic and diachronic communities through sharing stories of the past.

Conclusion

In this chapter, I have attempted to construct a historiographical framework to inform my development of architexting as a methodology. I have demonstrated the impossibility of recreating the past 'as it really was' and stated that key to my approach is the recognition of historiography as a practice and the influential role the historian, or in my case playwright, plays in shaping or wrought-ing her histories. This subjective negotiation of sources led me to consider the role of absence in historiography. This incompleteness chimed with the findings of my previous chapter which explored connections between architectural and

[268] Ibid, 58.
[269] Michael Y. Bennet, *Narrating the Past Through Theatre: Four Crucial Texts* (New York: Palgrave MacMillan, 2013), 1.

dramaturgical structures and processes. Making manifest this absence – and my negotiation of it – is, I propose, crucial for maintaining transparency, which is a key component of architexting. Following Jenkins and Munslow's definition, I situated my practice within the genre of deconstructionist history and explored the implications of contextualising my architexts as aestheticisations of the past in a bid to underline their creative and inescapably fictive qualities. Architexting adopts a spatial approach to historiography, using space as both a starting point and structuring principle for investigating histories. By pursuing a diachronic examination of sites, I hope to uncover new ways to engage with histories of buildings and to recognise their role in forging connections between people of the past, present and future. By deepening my understanding of key historiographic literature, I am able to position my practice both alongside, and against, relevant scholarship. These approaches, I hope, all strive to uphold both the purpose and ethical imperative of this project: to undercover, explore and celebrate hitherto hidden histories of the Citizens Theatre through a critically-informed and ethically-rigorous development of architexting as a methodology.

Space, Place and Architexting

> *And that's the thing you hope in the refit it doesn't lose. Cause it doesn't matter how much you decorate somewhere, it has to have that soul inside it. And there's a soul in here. A beautiful, beautiful soul.* [270]

Through architexting, I seek to understand how spaces are shared through time. In the context of this study, this means investigating the practices and processes that constitute specific sites within the Citizens Theatre building to reveal how diachronic communities co-create space. In my interviews with staff, patrons and artists, I explicitly solicited 'place-based' memories, often engaging in walking interviews to encourage interviewees to remember located moments and stories attached to particular sites in the building. Many of those I interviewed spoke of a deep sense of belonging and connection they felt to the building and of a particular 'feeling' or 'atmosphere' they thought it possessed. But what makes a place a place? And how can such claims be made, or ideas explored, without resorting to essentialism or homogenizing the experiences of diverse (diachronic) communities?

In this chapter I will explore existing theories of space and place to help answer these questions. I will consider how places are experienced and why they are important. I will investigate how places are shared, synchronically and diachronically, considering both how this sharing manifests and how it shapes our understanding of place. Finally, I will examine the function of atmosphere in pointing towards the existence of diachronic communities and question if, and how, the atmospheres of a place might be manufactured or recreated dramaturgically through architexting.

Defining space and place: key theories and theorists

Philosophers, physicists, geographers and artists, among many others, have interrogated the nature of space and place for millennia and there is no doubt that our perception of them as concepts, realities and processes is fundamental to both our understanding, and

[270] Interview 18 (6.12.17).

experience, of what it means to exist in the world. As philosopher Edward Casey points out: "We are never anywhere, anywhen, but in place,"[271] and philosopher Jeff Malpas states that "to be is to be in place."[272] Yet while space and place are integral to every part of our lives, there is still much to understand, and debate, about these seemingly simple terms. One of the key preoccupations of thinkers, from a myriad of disciplines, is how place and space are defined against each other. This question is usually posed as whether place proceeds space or vice versa. In the case of the former argument, this is often associated with the relationship between place and ontology, or as place as a prerequisite for experience. This position is held by Aristotle who in his *Physics,* proposes that place "be prior to all other things."[273] Conversely, arguments that posit space as prior to place can be traced back to Euclid's geometric axioms put forth in his *Elements*[274] which outline how space can be measured, lending itself to the idea the space pre-exists place and is divided into portions to create places. In developing mathematical approaches to space, Cartesian, and subsequently Newtonian, thinking explored the relationship between space and matter. As physics and cosmology examined ideas of space and infinity, interest in the meaning of place increasingly diminished. Yet in the twentieth century, thinkers such as Martin Heidegger and Gaston Bachelard were instrumental in resurrecting ideas of place, suggesting that rather than being "a mere apportioning"[275] of space – understood as an infinite expanse – place is a way of thinking and being, echoing Aristotelian and Archytian theories. It is prudent to be cautious about ideas that intertwine place and ontology, particularly those that cast place as something that is stable and fixed. Such essentialist views may stray along dangerous paths – evidenced by Heidegger's known associations with fascism.[276] However, scholars such as Jeff Malpas and Kim Dovey have suggested that it might be possible to unpick some of Heidegger's ideas and recognise the ontological

[271] Edward S. Casey "How to Get from Space to Place in a Fairly Short Stretch of Time: Phenomenological Prolegomena," in *Senses of Places* ed. Steven Feld, Keith H. Basso (Santa Fe, New Mexico: School of American Research Press, 1996), 39.
[272] Jeff Malpas, *Heidegger and the Thinking of Place: Explorations in the Topology of Being* (Cambridge, MA.: MIT Press, 2012), 46.
[273] Aristotle, *Physics* (Oxford: Oxford University Press, 1999).
[274] Euclid, Thomas Little Heath Sir, and J. L. Heiberg. *The Thirteen Books of Euclid's Elements*. 2nd, rev. with additions, (New York: Dover, 1956).
[275] Casey, "How to Get from Place to Space," 14.
[276] Heidegger was a member of the Nazi party from 1933 until the end of the second world war. His Black Notebooks (1931-1941) detail his political and antisemitic views.

importance of place without tying this to essentialist ideals, as will be discussed further below.

The geographer Ti-Fu Tuan likens places to "pauses"[277] amid the movement of space, which emerge as one becomes familiar with a specific location. This feels slightly vague – how long exactly is long enough to constitute a pause? Tuan himself notes that quality rather than duration of experience is more significant in terms of impact and memorability, however, he does recognise the significance of time in relation to understanding place which is important and useful for this project. Tim Cresswell defines place as a "meaningful location"[278] and suggests it is this imbuement of meaning that distinguishes it from space. By meaningful he means "spaces people are attached to in one way or another."[279] But what makes spaces meaningful enough to be deemed places? In this chapter, I suggest that in the context of this study, 'meaningful' might be substituted with 'storified' and will explore how the meaning-making process of narrativizing is key in creating places. While Tuan and Cresswell, among many others, distinguish place as a particular 'section' of an extant and undefined 'space', Michel de Certeau reverses this commonly proposed distinction and suggests that it is space that comes into being as places are activated: space as "practiced place"[280] is created by the inhabitants and users of place. He uses the example of the 'place' of a street which becomes space when it is activated by people walking in it and describes the relationship between place and space as being "like the word when it is spoken."[281] This theory of space as constituted by processes was explored by Henri Lefebvre in *The Production of Space* when he stated that "(social) space is a (social) product."[282] Lefebvre sought to construct a "unitary theory"[283] that would recognise space as not just a physical or cognitive reality, but also experienced, and would encompass the three constitutive aspects of space as he defined it: conceived (mental), perceived (physical) and social (practiced) space.[284] Lefebvre understood social space to be a product of social relations. This also

[277] Yi-Fu Tuan *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 6.
[278] Tim Cresswell, *Place: An Introduction* (Oxford: Wiley Blackwell, 2015), 12.
[279] Ibid, 12.
[280] Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1988), 117.
[281] Ibid, 117.
[282] Henri Lefebvre, *The Production of Space* (Oxford: Blackwell Publishing, 1991), 26.
[283] Ibid, 12.
[284] Ibid, 12.

relates to Edward Soja's 'thirdspace' which refers to lived space – as opposed to physical or conceptual. Soja, like Lefebvre, sought to break binary notions of space by highlighting its relational aspect.

Theories such as these which express space and place as processes rather than stable entities support the pursuits of my project which is to explore the dynamic multiplicity of place. In this endeavour, Geographer Doreen Massey's approach is particularly useful. In asserting that space is a process she bases her theory on three primary propositions. These are: that space is recognised as "the product of interrelations"[285] and as "constituted through interactions;"[286] that space is the "sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality"[287] and "the sphere in which distinct trajectories coexist:"[288] and that space is "always under construction"[289] therefore it is "never finished; never closed."[290] Massey's approach not only allows for, but requires, space to be heterogeneous. It embraces fluidity and contingency. Massey's theory proposes that space, rather than being a pre-existing reality, or a 'container' for people, things, and events, is constituted by interrelations: we are not 'in' a space rather we co-create it. This is true not only in a sociological sense, but is also supported by theoretical physics, in which the theory of relativity dictates that "space and time are now dynamic quantities: when a body moves, or a force acts, it affects the curvature of space and time […] Space and time not only affect but are also affected by everything that happens in the universe."[291] Additionally, and importantly, Massey also recognises the role of histories in the constitution of space. She eschews notions of space as a surface and instead proposes that it should be understood as a meeting of trajectories. While space is constituted by contemporaneous interactions, these are not "depthless"[292] but a product of (continuing) histories. Massey's approach chimes with the historiographical intentions of my project as I

[285] Massey, *For Space*, 9.
[286] Ibid, 9.
[287] Ibid, 9.
[288] Ibid, 9.
[289] Ibid, 9.
[290] Ibid, 9.
[291] Stephen Hawking, *A Brief History of Time* (New York: Bantam Books, 2017), 35.
[292] Massey, *For Space*, 14.

seek to embrace plurality and diversity in my investigations of space and to avoid reducing its histories to a single overarching narrative. Massey writes:

> It sometimes seems that in the gadarene rush to abandon the singularity of the modernist grand narrative (the singular universal story) what has been adopted in its place is a vision of an instantaneity of interconnections. But this is to replace a single history with no history […] Rather we should, could replace the single history with many.[293]

Understanding space as an intertwining of trajectories necessitates the recognition of multiple, interacting histories. The fact that these trajectories are open and unfinished points to an inherent and eternal potential for change. This is an important aspect of my concept of diachronic communities. If the spaces that act as the holding points for these communities resist categorisation and embrace fluidity, the communities that create them and are created by them bear a similar propensity for inclusivity. By its very nature, a diachronic community cannot be predetermined or policed given its potentially infinite lifespan. Just as in Massey's theory of space, the future of the diachronic community it creates is always open. Massey's term for these trajectories that constitute place is "stories-so-far,"[294] simultaneously acknowledging the past, and an as-yet-unwritten future. Massey's approach encourages a progressive and egalitarian acknowledgement of the myriad of people, cultures and traditions that comprise space. In her distinction between space and place, space is created through the interrelations of trajectories, while place is a collection of these stories-so-far. This approach complements the intentions of my practice which examines specific places within the Citizens Theatre building by revealing and exploring their 'stories-so-far.' The term 'story' is key in this endeavour, and I will discuss its significance in greater detail below. Borrowing elements from these theories, I will explore how time and histories contribute to the formation of places and how I might engage with these through creative practice. Following Lefebvre and Massey, I understand place as a dynamic product of interrelations, however, I am also convinced by Kim Dovey's approach which combines Deleuzian, Guattarian and De Landian ideas of assemblage and identity in relation to place

[293] Ibid, 14.
[294] Ibid, 130.

that seeks to rescue ontology from Heideggerian essentialism and which I will explore in further depth.

Experiencing space and place: atmospheres

The aforementioned theories of space and place provide a language with which to begin to discuss these ideas in a conceptual manner. Yet in lived reality, we understand places through our experience of them. Scholars are increasingly recognising the significant role that atmosphere(s) play in our experiences of place, and by extension, how we perceive and understand the world around us.[295] The term 'atmosphere' is ubiquitous in everyday conversation: we speak of places having a great atmosphere or deride them for having 'hardly any'. Tim Edensor distinguishes between 'thick' and 'thin' atmospheres in the context of football matches,[296] following Cameron Duff's interrogation of Edward Casey's delineation between thick and thin places:[297] the former being those which "enhance one's sense of meaning and belonging, forging a series of affective and experiential connections in place"[298] while the latter offer "no memorable or resonant command of placial experience."[299] We have all, I am sure, experienced the subtle shifts in atmosphere that accompany changes, even seemingly imperceptible ones, in the constellation of people, places, and things from which they emerge. Yet defining what an atmosphere is can be complex given its inherent ambiguity. In recent years following the so-called 'affective turn'[300] there has been significant interest from various disciplines including philosophy, geography and architecture in understanding what atmosphere is, what it does, and how it is produced. Many scholars lean into the indefinability of the phenomenon, with Mikkel Bille

[295] See Gernot Böhme, *Atmospheric Architectures: The Aesthetics of Felt Spaces* (London: Bloomsbury Academic, 2017) and Tim Ingold, "The Atmosphere," *Chiasmi International*, vol 14 (2012), 75-87.
[296] Tim Edensor, "Producing Atmospheres at the Match: Fan Cultures, Commercialisation and Mood Management in English Football," *Emotion, Space and Society*, vol. 15, (2015), 82-89.
[297] See Edward S. Casey, "Between Geography and Philosophy: What does it Mean to be in the Place-World?" *Annals of the Association of American Geographers* 91, no. 4 (2001): 683-693.
[298] Cameron Duff, "On the Role of Affect and Practice in the Production of Place," Environment and Planning. D, *Society & Space*, vol. 28, no. 5, (2010), 882.
[299] Ibid, 882.
[300] See Patricia T. Clough, Jean O. Halley, and Michael Hard, *The Affective Turn: Theorizing the Social* (Durham: Duke University Press, 2007).

et al describing it as "vague."[301] Most agree that atmosphere occurs at the meeting of the material and immaterial aspects of space: in the relationships between people and things. Therefore, although our presence may contribute to the quality of atmosphere, atmosphere is not a subjective phenomenon. Herman Smitz describes atmospheres as "a quasi-objective feeling"[302] existing outwith the perceiving person but yet contingent on their reception and participation. Gernot Böhme points to atmosphere's intersubjective communicability as evidence of this: we can recognise and discuss the existence of an atmosphere with others.[303] Böhme also looks to theatre, and particularly scenography, to prove that atmospheres can be manufactured and are therefore not subjective but exist between subject and object. The fact that they can be created or manipulated, such as in a performance, "frees atmospheres from the odour of the irrational. …Scenography, then, shows us in practice that atmospheres are something quasi-objective."[304] As he points out, "Scenography would be meaningless if each theatregoer only perceived something subjective."[305] However, this is, of course, dependent on some degree of cultural homogeny among audience members to ensure semiotic coherence.

Making space for encounters: generating atmospheres

While atmospheres are intangible, they are, in part, a product of the material surroundings in which they manifest. In *Glimmers in Limbo*, Minty Donald explores the heritage of the Britannia Panopticon in Glasgow – one of the oldest surviving Music Halls in the world. As she considers how one may engage with heritage as an active and ongoing process, she notes the importance of the physicality of the building stating that "the materiality of the site is so key to that atmosphere."[306] Bille et all, too, suggest that atmospheres "hinge"[307] on their material elements. As the meeting point, or co-presence of people and things,

[301] Mikkel Bille, Peter Bjerregaard, and Tim F. Sørensen, "Staging Atmospheres: Materiality, Culture, and the Texture of the in-between," *Emotion, Space and Society*, vol. 15, 2015, 33.
[302] As quoted in Böhme, *Atmospheric Architectures*, 69.
[303] Ibid, 78.
[304] Ibid, 160.
[305] Ibid, 158.
[306] Minty Donald *Glimmers in Limbo* (Glasgow: Tramway, 2009), 40.
[307] Bille et al, "Staging Atmospheres," 32.

atmosphere is inextricably linked to architecture. In fact, Böhme proposes that the very purpose of architecture is to create atmospheres. He writes:

> Buildings accentuate and focus the sense of space, they entail movement suggestions, they convey experiences of narrowness or expansiveness, and they articulate space itself as an expanse.[308]

It cannot be argued that the shape, texture and volume of built spaces sculpt our experience of them. As already explored in previous chapters, architecture is more than the materiality of a building and must be activated by its users, but the physicality of the building itself is inevitably integral to how it is activated. From a conceptual perspective, Tschumi argues for the revolutionary potential of cross or trans-programming – i.e. a violent or disruptive meeting of space and event. As discussed previously, he uses the example of pole vaulting in a church, or sky-diving in an elevator shaft to illustrate his argument.[309] In my solicitation of memories and stories about the Citizens Theatre building, I was particularly drawn to occasions in which the gulf between intended and actual use of spaces was especially vast, such as when workshops were turned into discos, fly floors into sleeping quarters and the foyer into a racecourse. Although I am interested in these instances of the building being used for unconventional activities, it is important to remember that these actions are still contingent on the materiality of the theatre and that Tschumi's provocation about the possibilities of a severe disjuncture between space and event is intended to be exceptional and extreme. He highlights the *potential* for such events to happen in any space, not the likelihood. While the architect cannot dictate how a building will be used, they can suggest or provoke certain interactions. The nature of the spaces we inhabit inevitably influences our behaviours. The quantity and quality of opportunities for interaction one has with and within a building will impact the quality of its atmospheres.

The importance of making space for such interactions, particularly within theatre spaces, is recognised by theatre architect Steve Thompkins. In 2019, Thompkins was voted the most influential person in UK theatre by The Stage[310] ahead of Artistic Directors, producers,

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[308] Böhme, *Atmospheric Architectures*, 75.
[309] Tschumi, *Architecture and Disjunction*, 147.
[310] Georgia Snow, "The Stage 100 2019: Theatre Architect Steve Tompkins Tops List of Industry's Most Influential," *The Stage*, January 2019, https://www.thestage.co.uk/news/the-stage-100-2019-theatre-architect-steve-tompkins-tops-list-of-industrys-most-influential.

writers and performers, demonstrating the crucial role of theatre buildings within the industry and beyond. Thompkins has been involved with theatre design projects at the Royal Court, National Theatre, the Bush and the Young Vic, among many others. In discussion about the unique challenges of designing theatres, he points out the importance of understanding their non-performance areas as opportunities for human interaction and not commercial or consumerist purposes. He states: "Theatre architecture is not just about performance. It's about how you frame civil society. Where are the spaces in which strangers can meet at peace in a city? That for us is the underpinning idea."[311] The role the Citizens Theatre building plays in its activities and reputation is, as evidenced in my interviews, profound. One interviewee recalls the refurbishment of the theatre in the late 1980s ahead of Glasgow's 1990 European City of Culture and the subsequent impact this had on the building's atmosphere:

> *the Front of House didn't work – it was massive I mean…people were used to little cramped spaces front of house – suddenly there was this chasm, this sort of wide-open desert of a bar upstairs and kinda the same downstairs. It looked like a bloody great library or something… or a civic hall… It was all open-plan, the bar was open to one side…so people kind of, were all a bit sort of soft voices and a bit too, it just didn't kinda work for us…so the architects were winning all the awards for this building and that was kind of great and we were going "no no this just doesn't work." It's nice to have glass roofs and big lights and everything sort of, you know, proper at the front of house with carpets and stuff…and a proper box office, and that was all important, but there were other bits that were just too big and didn't have the right feel to them…*[312]

The interviewee describes the effect of what we might recognise as a 'thin' atmosphere. The genericness of the refurbished building is highlighted by their comparison of it to various other sites such as a library or civic hall. The solution found to address this problem was to turn two of the bar spaces into studio theatres: the Stalls Studio downstairs and the Circle Studio upstairs. Not only did this 'use up' a good portion of the extra unwanted space, but it also provided the means for the Citizens to present three productions simultaneously, helping to enhance the atmosphere of the foyer both through quantity of patrons in the space and through heightened sense of anticipation of three different shows beginning at

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[311] Ibid.
[312] Interview 8 (28.11.17).

the same time.[313] As such, the previously 'thin' atmosphere of the new building was 'thickened' by adapting the architecture to providing greater opportunities for interaction between people.

The interviewee continues:

> *But the idea that we got the space back to produce work in and make it in to a three-ring circus was a really big and bold change. And gave us a lot of hassles but also a lot of, sort of, ideas and energy and the audience again… if it hadn't worked with the audience we would have had to have changed it like a shot. But it was in defiance of the architects, I mean they thought it should be a nice, open, fairly sort of clinical space. It wasn't long before we disappointed them![314]*

As this interviewee demonstrates, the physicality of the building plays a huge part in determining the 'feel' of it. In this instance, the impact was so significant that the staff took tangible steps to change the materiality of the building to better suit the intended activities and desired atmosphere of the space. The interviewee states that it was "like a bloody great library or something" encouraging people to speak in soft voices: clearly an unwelcome effect in a prescribed social space. The non-performance areas of theatres pose interesting challenges for architects. As public spaces they should be open and welcoming, however, as the interviewee above points out, they are not 'civic halls' and a clinical, generic space feels incongruous to the building's purpose. In *Body, Memory and Architecture*, Kent Bloomer et al espouse the importance of haptics in fostering a sense of belonging or inhabitation in a building.[315] As an embodied, rather than ocular, experience of space, haptic responses allow us to engage with buildings in meaningful ways. This includes considering how we might move through the building or where and how we might pause or socialise: "where do we sit, lean, nestle?"[316] The opportunities one has for engaging with a building contribute to the extent to which we are able to form a relationship with it. Bloom et al compare the experience of beholding a typical glass-wall skyscraper to, for example, the Chrysler building

[313] As a former staff member recalls: *it was fabulous really when we had three. And they all started at 7.30. And on the rare occasions when they were all full, it was so exciting cause you had people milling round here, buying drinks, and then suddenly the bells would go and everyone would go and people often went into the wrong theatre and saw the wrong show* (Interview 5, 22.11.17).
[314] Interview 8 (28.11.17).
[315] Kent C. Bloomer, *Body, Memory and Architecture* (New Haven: Yale University Press, 1977).
[316] Ibid, 70.

which "We can imagine scaling, leaping and occupying its surface and interstices."[317] Echoing the sentiment of the interviewee who derided the clinical feel of the newly refurbished Citizens Theatre, architect Steve Thompkins says of the Liverpool Everyman, "It has a sense of occasion, but there are corners to perch in, places for conspiracy."[318] Tschumi, in discussion about non-performance spaces within venues, stresses the responsibility of the architect to create, protect, and promote public spaces as they slowly disappear as a result of the increasing privatization of space. He states that in the peripheral areas of venues, the corridors and stairways, for example, architects should seek to construct "space(s) of encounters – maybe unexpected encounters."[319] Encounters such as these offer opportunities for interaction and therefore potential for 'thickening' atmospheres. The impact of these unplanned social encounters – catalysed by the physicality of the building – is recalled by another interviewee who remembers the carpeted seating blocks that used to populate the Citizens foyer, offering the potential for strangers to interact:

> *I actually think that one of the best things ever was the carpeted seating blocks. You'd have all these people just back-to-back and then just end up yattering and talking to each other. Whereas you've got the tables, everybody's in their wee tiny table and they don't interact.*[320]

If atmosphere is dependent on the interrelations between the material and immaterial elements of a place, architectural opportunities (or lack thereof) for interaction between people has an inevitable impact on the feel of a space, or thickness, and quality, of its atmosphere. As such, while a building's use or impact cannot be determined wholly by the architect, by creating the material conditions necessary for a variety and myriad of encounters and interactions, they can – to some extent – influence its atmospheric potential.

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[317] Ibid, 61.
[318] Susannah Clapp "Steve Tompkins: A Theatre Should Behave Like a Good Host," *The Guardian*, October 16, 2016, https://www.theguardian.com/stage/2016/oct/16/steve-tompkins-architect-haworth-tompkins-q-and-a-national-theatre-liverpool-everyman (last accessed 14.12.20).
[319] Omar Khan and Dorita Hannah, "Performance/Architecture: An Interview with Bernard Tschumi," *Journal of Architectural Education* (1984), vol. 61, no. 4, 2008, 56.
[320] Interview 16 (6.12.17).

Anticipated and remembered atmospheres

Understanding atmosphere as a product of interrelations underlines its dynamism. In recognition of this temporal dimension, Bille et al liken atmospheres to events that "unfold."[321] Tim Ingold, seeking to investigate the relationship between meteorological and affective atmospheres, calls on us to acknowledge them as processes: "the world we inhabit, far from having crystallised into fixed and final forms, is a world of becoming, of fluxes and flows or, in short, a weather-world."[322] In recognition of the "multi-temporal tension" of atmospheres, Bille et al suggest that they are simultaneously a product of the past and the future as they can be both anticipated and historicised.[323] They offer Tim Edensor's example of the atmosphere at a football stadium that is formed, in part, by the recollection of football matches of the past and the nostalgia inherent in that experience. In attending a match, supporters take their place among the countless others who have performed the same rituals in the same space for generations. This experience may also be true of other venues, particularly those which facilitate communal events. And it is perhaps especially profound within historical settings in which "the accretions and patina of age"[324] are visible and we are inescapably aware that we inhabit spaces that have been inhabited by many before us. The Citizens Theatre, as a building that exudes its own historicity in a variety of institutional and material ways, is one such place. Just like spectators at Edensor's football match, the link between the present and the past, palpable through first (or second or third) hand memory, allows patrons, artists and staff to understand that they are participating in a diachronically communal experience. This is important as it viscerally demonstrates that they are connected to others through their relationship with this space and as such are part of something that stretches beyond themselves and their own temporal plane. This is perhaps most keenly sensed by performers who are no doubt acutely aware of the many famous feet that have trodden the boards of the Citizens stage before them.[325] Yet it is also true for staff – many of whom gained employment at the theatre

[321] Bille et al, "Staging Atmospheres," 35.
[322] Tim Ingold, "The Atmosphere," *Chiasmi International*, Volume 14, 2012, 81.
[323] Bille et al,"Staging," 34.
[324] Edensor, "Producing Atmospheres," 5.
[325] The potency of 'the boards' was recently evidenced during the refurbishment of the Royal Shakespeare Theatre as parts of the old stage were included among the floorboards of the foyer, allowing people, as reported by the BBC to "walk where stars such as Sir Laurence Olivier once stood." See "Curtain Up for new

through a family member resulting in a number of 'dynasties'[326] within the building, as well as patrons whose attendance may be part of a personal tradition, such as going to the pantomime at Christmas. One interviewee recounted that their family "took up the whole front row of the dress circle" every Christmas eve for "thirty odd years."[327] Another interviewee, now a regular patron, recalled her longing as a child to go to the Citizens and the anticipation of what that experience might feel like. She described pressing her nose against the window and imagining herself inside.

> *My dad used to take me walking all the time and we used to go up to visit his parents in Stevenson Street and we'd walk back down this way, take me by the citizens theatre and he always pointed it out. We didn't have a lot of money or whatever, but he used to say to me "When I've got money I'll bring you in someday"… your imagination went wild cause they had the notices outside and it sparked off – oh that must be wonderful, that must be wonderful.*[328]

Inherent in both the historicising and anticipation of atmosphere is the idea of storytelling. In remembering an atmosphere, it becomes part of the narrative of our past. In anticipating an experience, we project a narrative of how we expect, or hope, an event to play out. Consequently, we acknowledge our position in the history of that place, whether consciously or not. If we recognise our role as part of a tradition of behaviours or activities (performing, working, theatregoing) in a particular place, we inescapably place ourselves within its ongoing narrative – or story-so-far. In doing so, we also place ourselves within a diachronic community. This is explored in the architext *Perspective* as the protagonist seeks to locate herself within the 'story' of the building – through her links to both past and future inhabitants – whilst simultaneously recognising the role of the building in the story of herself. This act of storytelling helps to form our experience of places, just as our experiences of places, contribute to our autobiography. The temporal quality of atmosphere provides a useful route for identifying and acknowledging the existence of, and our position within, diachronic communities.

Royal Shakespeare Theatre," *BBC News*, November 2010, https://www.bbc.co.uk/news/entertainment-arts-11819503.

[326] An interviewee recalls: *When I started in here it was families. It was big groups of like the Coyles, the Murphys, the Knotts*. (Interview 16, 6.12.17). While another comments: *Everyone knew someone that worked here in the past and that's how they got the job, it was more like a family.* (Interview 20, 13.12.17).

[327] Interview 16 (6.12.17).

[328] Interview 19 (12.11.17).

Multi-storied buildings

Tim Cresswell suggests that the presence of 'meaning' distinguishes a place from a space: that a place is somewhere we have bestowed with meaning and with which we have a relationship or connection.[329] However, in the context of this study, I propose that the term 'meaning' may be replaced with 'story' and that spaces become places when we 'storify' them: construct a narrative around them and what they mean to us. Stories are integral to our understanding of the world around us. As Will Storr suggests in *The Science of Storytelling*: "It's story that makes us human."[330] Similarly, theatre scholar Tom Maguire proposes that stories – those we are told, and those we tell of ourselves – are integral to one's identity.[331] Through the idea of 'story' we are able to accommodate multiple overlapping narratives within a single location, from autobiographical to institutional. As Doreen Massey proposes, spaces are constituted through the interactions of stories-so-far, while places are collections of these journeys. Her use of the term story is perhaps more useful than her 'trajectory' in the context of architexting which seeks to eschew a teleological view of history. Unlike a trajectory, a story may be non-linear. Therefore, the practice of architexting, in the sharing and celebrating of stories, can be a potent tool in understanding how places, too, are shared through time. It is through narrative that we understand the world around us: carve it into coherence so that we may live in it. As Historian Hayden White writes: "To raise the question of the nature of narrative is to invite reflection on the very nature of culture and, possibly, even on the nature of humanity itself."[332] By folding certain places into our own stories, we form a relationship with them. We recognise the active role we play in constructing that place and as such cultivate a sense of belonging – as is expressed in *Perspective* in which the protagonist carves her place into the building's history through stories.

[329] Cresswell, *Place*, 12-14.
[330] Will Storr, *The Science of Storytelling* (London: William Collins, 2019), 2.
[331] Tom Maguire, *Performing Story on the Contemporary Stage* (Basingstoke: Palgrave Macmillan, 2015), 2.
[332] Hayden V. White, and American Council of Learned Societies. *The Content of Form: Narrative Discourse and Historical Representation* (London: Johns Hopkins University Press, 1987), 1.

In "A story of three: a narrative approach to reading atmosphere and making place," Klaske Havik and Kristen Van Haeran examine how stories can inform architectural projects, and vice versa, by undertaking various exercises such as writing postcards from seemingly inconsequential places. They write: "The practice of narration allows for the binding of characters, events and places into a personal construct. By engaging in narration, the designer becomes a participant in the process and no longer a spectator."[333] Here the power of narrative understandings of place is underlined. They note that the act of storytelling unearthed feelings and experiences that may have gone unnoticed and which, by being articulated, enabled new interpretations of the spaces in question. They write: "the words reveal a new order and new way, both literally and conceptually, of reading the site."[334]

I experienced first-hand the potency of stories in shaping spaces during my field work as I conducted peripatetic interviews around the Citizens Theatre building. Despite my intimate knowledge of the building, there were spaces within it which were entirely insignificant to me which have since been woven into my own story of the building. For example, as we walked up a fire escape staircase outside the main rehearsal area, an interviewee told me that this was the spot where he had difficult conversations with Community Collective performers who were having a hard time in rehearsals. It was here that they would decide whether or not to continue taking part in a production. Instantly, this previously inconsequential landing was forever changed in my mind, bestowed now with a story, with the ghosts of challenging encounters and heavy decisions. Through this communal experience of sharing stories, I not only felt more connected to the building but also the interviewee – who I had known for many years – as well as the Community Collective performers, having deepened my understanding of their experiences. Sharing stories is fundamental to our connection with others. So too does it influence our relationship with places. In *Space and Place: the perspective of experience*, Yi-Fu Tuan discusses a visit made by two physicists to Kronborg Castle in Denmark. One remarked to the other:

> Isn't it strange how this castle changes as soon as one imagines that Hamlet lived here? As scientists we believe that a castle consists only of stones and admire the

[333] Kristen Van Haeren and Klaske Havik, "A Story of Three: A Narrative Approach to Reading Atmosphere and Making Place," *SPOOL*, vol. 3, no. 2, 2016, 15.
[334] Ibid, 10.

> way the architect put them together. The stones, the green roof with its patina, the wood carvings in the church, constitute the whole castle. None of this should be changed by the fact that Hamlet lived here, and yet it is changed completely. Suddenly the walls and the ramparts speak a quite different language.[335]

Here, Tuan demonstrates how knowledge of the castle's history affects modern day visitors' relationships with the building. The fact that it is Shakespeare's *Hamlet* that is the story in question is testament to both the potency of fictionalised, mythologised aestheticizations of the past, and the enduring power of stories shared over time. What is important to note, however, is that their experience of the castle is not coloured by the *fact* that a thirteenth-century Prince immortalised by Shakespeare once lived there, but rather by the sharing of this information in the present: by the story of it. One interviewee recalled one of their earliest visits to the Citizens Theatre. He remembered being taken on a tour of the building by a member of staff and being regaled with stories about the spaces they visited.

> *He took me on a tour of the building and told me all about the building and it wasn't till later I found out half the facts he told me were wrong…he just, just told this beautiful story and made me fall in love with the place… the way he told the story you were just like that "really really?" and then you kind of go and check after that and it's no, it's no not true? But it's told in a storyteller's tale…(it) just made me love the guy even more.*

The interviewee states that he 'fell in love with the place' based on the story, rather than a factually accurate account of the history of the building. The universality of narrative provides a familiar and accessible vehicle for connection. More significant than the stories themselves, perhaps, is the communal act of sharing them: both for the narrator and the listener. Stories are shared while facts are stated. Through sharing stories, we recognise and practice our participatory role in the constitution of place, and as such, establish a relationship with it. And as stories become part of a building's mythology, sharing them becomes part of its rituals. Janet Donohoe points out that while place is the foundation of subjectivity, "the subject, however, is at the same time always with others in the world, so place is always intersubjective. Place is part of the structure of intersubjectivity."[336] It is

[335] Yi-Fu Tuan *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 4.
[336] Janet Donohoe, *Remembering Places: A Phenomenological Study of the Relationship between Memory and Place* (London: Lexington Books, 2014), 8.

through stories that we order the world around us and in sharing stories that we co-create the intersubjective narratives of belonging. While such stories may pertain to the past, the act of sharing keeps them alive in the present moment. As historian Allan Megill writes: "what we remember has to be something that continues to live within our situations now – something that we believe comes to us from the past, and may well do so, but whose primary connection is to our present."[337] Stories, particularly those we share with others, are integral to place-making and to understanding and connecting with the built environment and the synchronic and diachronic communities we share it with.

Emerging places, emerging identities

While place-as-location, as discussed above, is integral to the formation of our individual and communal identities, so too is place-as-concept. In *Remembering place: a phenomenological study of the relationship between memory and place* Janet Donohoe attests to this, stating that place is "a material condition for the possibility of experience."[338] This echoes Malpas's claim, following Heidegger, that "to be is to be in place."[339] If our experiences form our identities, then these experiences – and therefore identities – must, in part, be shaped by the places in which they occur. The ontological argument for the primacy of place holds some value, albeit contingent on some important caveats. Jeff Malpas interprets Heidegger, the most prominent – and perhaps controversial – proponent of this position, as highlighting the function of place as a *concept* in all philosophical thinking. He describes this as the "situatedness" of philosophy.[340] Yet the dangers of an ontological approach to place arise when place is understood to be fixed and stable. Such notions are problematic as they propose the existence of a discernible spirit of place, or some *genius loci*, that gives place a coherent and closed 'authenticity'. To reduce place to one particular meaning is to deny its inevitable heterogeneity and to impose homogeneity on disparate

[337] Allan Megill, "Some Aspects of the Ethics of History-Writing: Reflections on Edith Wyschogrod's an Ethics of Remembering," in *The Ethics of History* ed. David Carr, Thomas R. Flynn & Rudolf A. Makkreel (Illinois: Northwestern University Press, 2004), 49.
[338] Donohoe, *Remembering*, 14.
[339] Malpas, *Heidegger*, 46.
[340] Ibid, p8

parts. Whose version of 'authentic' is definitive? And who decides?[341] Kim Dovey puts forth a useful and convincing approach to untangling these ideas in *Becoming Places: Urbanism /Architecture/ Identity/ Power.*[342] He suggests that place should not be "robbed… of its potency to construct ontological security and that Heidegger's ontological argument need not be subsumed by ideas of place as primordially given."[343] This involves understanding *place* and *being* as dynamic *processes*. Malpas writes that "being emerges only in and through place."[344] While this is inescapably true – we cannot be anywhere but somewhere – emphasis must be on the concept of the *emerging* being that must exist in an *emerging* place. Dovey harnesses Manuel DeLanda's theory of assemblage to make the proclamation that "all places are assemblages."[345] Philosopher DeLanda draws on distinct but overlapping Deleuzean and Guattarian ideas of assemblage as explored in *A Thousand Plateaus* and develops these to shape his social ontological approach. DeLanda proposes that an assemblage is something that cannot be reduced to its component parts.[346] Unlike a collection of things, an assemblage is more than the sum of its parts. DeLanda cites this as being due to the emergent properties of an assemblage that turn it into something else. These emergent properties exist through the interaction of the assemblage's component parts yet are not singly present in any. Component parts of an assemblage may be removed and relocated to other assemblages, and in this way they are 'decomposable', i.e. while parts of an assemblage interact, resulting in emergent properties, they retain their own distinct identities. These parts of an assemblage, states DeLanda, include both material and expressive elements meaning both tangible and intangible properties.[347] Dovey convincingly applies these ideas to understanding place. He writes:

> The buildings, trees, cars, sidewalks, goods, people, signs, etc. all come together to become the street, but it is the connections between them that makes it an assemblage or a place. It is the relations of buildings-sidewalk-roadway; the flows of traffic, people and goods; the interconnections of public to private space, and of

[341] See Massey, *For Space* for a fuller discussion on 'authenticity' as a problematic term.
[342] Kim Dovey, *Becoming Places: Urbanism/Architecture/Identity/Power* (London: Routledge, 2010).
[343] Ibid, 6.
[344] Malpas, *Heidegger*, 6.
[345] Dovey, *Becoming Places*, 16.
[346] Manuel DeLanda, "Assemblage Theory, Society and Deleuze," European Graduate School Video Lectures, 2011 https://www.youtube.com/watch?v=J-I5e7ixw78 (last accessed 15.08.20)
[347] Ibid.

> this street to the city, that makes it a 'street' and distinguishes it from other place assemblages such as parks, plazas, freeways, shopping malls and marketplaces.[348]

Edward Casey states that "It is thanks to places, not sites, that we are citizens in the world."[349] Yet it is important to remember that those places, the world, and our relationship to it, are not static and stable but constantly evolving. Dovey, similarly, overcomes thorny ontological issues connected to Heideggerian ideas of 'being-in-the-world' by replacing this with the Deleuzian idea of 'becoming-in-the-world.' He writes that this "preserves a provisional ontology of place-as-becoming: there is always, already and only becoming-in-the-world."[350] In this way identities, like places, emerge, develop and change over time. Identities, like places, are processes. Through the concept of assemblage, the heterogeneity and multiplicity of place is recognised as fundamental. In prioritising the relationships between components, rather than the components themselves, assemblage theory celebrates the dynamism of place. The concept of assemblage is particularly useful in the context of this study. In its oscillation between components and whole, the theory of assemblage is analogous to dramaturgy. This presents fruitful avenues to explore in terms of the potential of performance to express experiences of place. In architexting, my focus is on the relationships between stories and experiences of the Citizens Theatre building, rather than (necessarily) the content of individual stories. If spaces are constituted through the interaction of the stories-so-far of its material and immaterial elements, and places are collections of these stories, then to reimagine places dramaturgically I must bring these (hi)stories into dialogue with each other. Through my three architexts, *Blueprint, Perspective* and *Axonometric*, I experiment with different ways of bringing these stories of space together.

Dramaturgical reimaginings of space

[348] Dovey, *Becoming Places*, 16.
[349] Casey, *Remembering*, 195.
[350] Dovey, *Becoming Places,* 6.

Through architexting, I explore if and how specific places may be expressed dramaturgically. This means translating something of the atmospheres of a space – understood as the interaction of its material and social aspects – through performance. I have previously discussed the relationship between architectural drawings and playscripts and likened the transition from page to stage to that of the journey from drawing to completed building. In our negotiation of architecture, there is a tension between ocular and embodied experiences. The processes involved in creating a building necessarily prioritise visual images, e.g. drawings, models etc. And yet, as explored in this chapter, haptics and the immersive experiences of that building are integral to its impact and character. The more acquainted we become with a building, the more significant our haptic and diminished our visual responses. In *One Way Street* Walter Benjamin likens becoming familiar with a landscape to the façade of a house disappearing as you step inside. He writes: "Once we begin to find our way about, that earliest picture can never be restored."[351] Our embodied response to a building can linger after its image has vanished from our memory. Tschumi has long interrogated the relationship between the concept and the experience of architecture which we may understand as the design and the embodied experience of the building – or in dramaturgical terms, the playscript and the performance. He attempts to interrogate this tension between concept and experience through his Manhattan Transcripts.[352] In these Transcripts, Tschumi juxtaposes depictions of the three elements that constitute architecture: spaces, movements and events. He clashes plans and drawings of buildings representing their material aspects with diagrams of movements and images abstracted from news photographs that hint at plot or 'events.' Yet while he demonstrates the necessary interaction between these elements, they remain two-dimensional images and so cannot escape the realm of concept. However, performance, as an embodied event, may be able to transcend these limitations. Just as place is a process that plays out in space-time so too is performance. Cathy Turner defines dramaturgy as "a time-space structure, always in process and performative."[353] In performance, the process of place, the constant

[351] Walter Benjamin, *One-Way Street and Other Writings*. vol. 8, (London: Verso, 2006), 78.
[352] Bernard Tschumi, *Manhattan Transcripts* (New York: St Martin's Press, 1982)
[353] Cathy Turner, "Porous Dramaturgy and the Pedestrian," in Katalin Trencsényi and Bernadette Cochrane, *New Dramaturgy: International Perspectives on Theory and Practice.* (London: Bloomsbury Methuen Drama, 2014), 201.

interaction of constituting parts, is foregrounded through the unfolding live event. Performance, like place, is an embodied practice that creates temporary communities.

As discussed previously, Gernot Böhme proposes that the purpose of architecture is to create atmospheres. And although an architect cannot dictate how a building will be used, they can, to some extent, provoke or restrict particular experiences, movements and interactions which will in turn affect the atmosphere(s) of that place. Böhme uses the term 'generators' to refer to the mechanisms employed by the architect to influence behaviours and atmospheres in this way. He writes that "such a making, (which) consists not properly in the fabrication of a thing but rather in fixing the conditions under which the phenomenon can appear."[354] Similarly, writer and semiotician Umberto Eco suggests that pictorial representation "does not represent the object but creates the conditions of perception under which the idea of the object can appear for the viewer."[355] Just as the architect uses 'generators' to create the conditions under which atmospheres can manifest, so too does the theatremaker employ dramaturgical structures and signs to be decoded semiotically in the space of the performance to produce meanings. And just as in the constitution of atmospheres, these signs rely on the interaction of the perceiver to bestow them with meaning. Böhme points to Plato's theory of mimesis to explain how this engagement functions. He highlights the difference between eikastike techne (likeness making art) and phantastike techne (fantastic art): while the former is concerned with creating a true likeness of an existing entity, the latter seeks to create an *impression* of the depicted object. He offers the example of the heads of statues being made far larger than their true measurements to portray a particular version of the person depicted.[356] In this way, the artist seeks to influence the perception of the beholder to give a specific impression or create meaning, rather than create an accurate likeness. As Böhme writes: "it considers the viewpoint of the spectator and strives to make that which it wants to represent appear in such a way that viewers 'correctly' recognize it."[357] This shaping of the subject's/audience's experience mimics the dramaturgical wrighting of events, relationships and actions, the 'ordering of perception' by the playwright to create meaning.

[354] Böhme, *Atmospheric Architectures*, 161.
[355] As quoted in Böhme, *Atmospheric Architectures*, 161.
[356] Ibid, 161.
[357] Ibid, 161.

Architexts, built through the interaction of the stories-so-far of specific spaces, mimic the constitution of places and their atmospheres. Using the lens of architectural drawing techniques, this methodology allows me experiment with different ways of bringing these (hi)stories into interaction with each other. Just as the floorplan, perspective drawing and axonometric drawing organise our perceptions of space in a visual sense, so too do their corresponding architexts organise our perception of space through their dramaturgies. In *Blueprint*, for example, fragments of stories meet each other through the shape of the building's floorplan. The piece is experienced through the movement of the reader/performer who must travel through the depicted building to find the next line or story. As such, the work reflects the purpose of a blueprint drawing which is to depict movement and circulation around a building. Here, the movement – or interaction – between stories is foregrounded and is the source of its 'meaning.' In *Perspective*, stories of the depicted space are brought into dialogue through the lens of a character and are folded into her personal experience of it. Again, this echoes the purpose of a perspective drawing which is to provide a more coherent and pictorial view of space from a single viewpoint. In *Axonometric*, stories of space are presented in fragmented form with participants asked to piece them back together. This results in a multi-perspectival depiction of space that is constantly in flux and one that chimes with the axonometric drawing in which multiple surfaces can be viewed simultaneously. In each of these examples, it is the meeting up of (hi)stories that constitutes the experience of the pieces: the oscillation between the immaterial components – or stories – that form the place. The different dramaturgical frameworks of each architext, just like the architectural drawings they emulate, result in different renderings, and conjurings, of space.

Conclusion

In this chapter, I have harnessed elements of key theories of space and place to underpin the conceptual framework of my practice. In this context, space, following Lefebvre and Massey, is a process and is constituted by the interaction between people and things. From Massey I also adopt the term 'stories-so-far' to refer to these elements, which are understood as being part of unfolding (hi)stories bringing their pasts to bear on their

present. While Massey rejects ontological conceptions of place, I find Dovey's approach, based on DeLanda's theory of assemblage, convincing in its recognition of the crucial role place plays in the formation of identity, so long as both place and identity are understood as dynamic processes. Assemblage theory, in this context, is illuminated by its resonances with dramaturgy. Building on Cresswell's idea of 'meaning' in relation to place, as well as Massey's recognition of the importance of 'stories', I suggest that stories are integral to place-making and that as we actively recognise our role in the story of a space, and its in ours, we carve it into coherence and form a relationship with it. As such, it becomes a place. As the 'structure of intersubjectivity', place is fundamental to our co-existence with others. So too, therefore, is the sharing of stories key to fostering a sense of connection with places and those we share them with, both now and through time. Following Ingold and Böhme, I recognise the potency of atmospheres in our experience of places. As 'subjective facts' these phenomena are neither objects nor purely subjective, but rather exist in the in-between, constituted by the interactions of the elements that make up places. Based on this understanding of atmosphere, and its role in revealing diachronic communities, I use architexting to bring the (hi)stories of the Citizens Theatre into dialogue with each other in different ways, depending on their dramaturgical frameworks. In doing so, I seek to foreground that it is in the connections between these stories – and between each other – that places and the diachronic communities that inhabit them are made.

PORTFOLIO

In this portfolio I present my three architexts, *Blueprint*, *Perspective* and *Axonometric or How to Build a Place from Memory* with accompanying critical reflections. Each of these architexts presents a different way of organising our perception of place and its histories. By engaging with different architectural drawing types, I discover their dramaturgical potential in revealing the hidden histories of space and exploring the relationships between them.

Blueprint

Act one: Ground floor

Act two: First Floor

She pulled down her pants

and aimed her pee over the door.

So we all walked to the Citz, crowds of theatre folk walking in and then we were all kind of standing in the foyer and there was an address. We wanted to express solidarity with our gay and lesbian colleagues. That was a really electric day.

He slammed the notes down on the desk. But also on the desk was a knife.

There was an awkward silence for a few seconds and then he said "I'm a carpet fitter."

There will be a queue with sledgehammers for that revolving door.

She was absolutely on cloud nine

We'd come out and go "Aw that was brilliant!" "What was it about?" "Haven't a clue. Do you want to go tomorrow?" "Aye!"

Everybody got out!" We had to get everyone out.

He stopped the show and went "Fucking hell, you can get yourself to fuck. You reading a magazine?"

I remember going into the Stalls bar and saying "Mr Jet in the house."

We had money.

My Dad used to say "Wha, we'll get you in someday." But we bring you in someday." But we that. And dancing on the bar.

A lot of staff stayed behind and we used to have, like, races round the Citizens with wheelchairs and people would try and climb the statues and stuff like that.

After the funeral we all came back here.

When it's quiet you walk up and down like a caged animal. It's like a gold fish bowl. "The management are just looking at you."

manager who let me go for a wee lie down in the loo. 10 hour shift without having drag the body behind the cloakroom and get the show in. The foyer was full. Lucky I had a bed.

A guy ran in and two guys chased him with a sword. The guy was shouting to "Clear the way! Clear the way!"

The fire spread from the tenement next door and it exposed that underneath the tea room floor was a shooting gallery.

And I said "You were once an economic refugee yourself."

It was like being kidnapped by well-meaning renegades and one didn't put up much resistance.

I get a weird horrible feeling every time I walk by there.

The Police said "You've had a bomb scare." I said "So what should I do?" "That's your decision."

The story was that the staff sat at Protestant and Catholic tables in the tearoom. Well that was Glasgow in those days.

Sleeping under some flats and blankets.

She felt she had to apologise for an act of atrocity by the IRA.

And they only served tea, coffee, and egg sandwiches.

Ladies and gentlemen on this side of the auditorium - Please follow me!

When I left I took a bottle of wine and I went to every space in the theatre and I said goodbye to it, and put a little wine on the wall.

I went "Boo!" And she screamed so loud. I was like "I'm sorry! I'm sorry!" I thought it was someone else." She didn't even laugh.

Every room.

They jumped off the stage, into the auditorium and ran up the centre aisle and out the door. My Dad hates cats.

Are you ready Freddie?

Are you ready Chris?

And I just panicked. "Look, I'm ...

And the plaque will say "Look left.

And I used to sit there in the back row saying

We'll hand out the wages from Giles's office on a Friday.

He's getting a fiver for the football.

The ladies toilets used to be the General Manager's office. He had a window, a wee tiny window, it looked into the big car park. The Polis used to sit in there at night to catch them breaking into cars.

me of pizza. And rota-gate. It was thick with smoke.

I came in on a day off to fucking paint that

I did a terrible thing in that corridor.

The ritual of queuing for the ladies.

We did *In the Jungle of the Cities* in the auditorium. So all the seats went and we built a boxing ring, and people walked all around. I can remember it so clearly. It was lovely, really exciting. I think we sold hot dogs and things as well. We had the Headmaster's daughter with us and we were sitting in the front row and I thought "Oh god!"

He was terrified. He looked maybe about five or six. I says "Look, I'm going to put you into this magic seat. She can't see you, nobody will see you." I came and watched it myself. And I just remember at one point tears were flowing out me and I'm just like that "What are you doing? Man up!" And then I thought "Wow, imagine something like that can do that." My life was kinda a haze. I was just on the ascent.

As the smell of urine in flannel. It's potato scones again!

was never any fighting was there? No badness. We never set the building on fire or knocked it down.

God if they knew the half of it eh? But there wanted from us. It really did make life worthwhile.

What mattered was what we were able to give the public

They were doing a get in and see the smell of this building! It's only now and again I get that, it's sort of damp wood, dusty

It was just humongous and the heat and the smell coming out, it was just weird.

My earliest memory is actually standing outside the run doors when I was about 4 years old

wanting to go on stage. I could see it.

I just remember

People shouting at you on the cans "Wake up!"

When the clairvoyant went into it. "She's talking to the ..." she said

Different class... That was the fur coat brigade.

Harry McKelvie's body lay in state on the stage on Halloween

standing there thinking, "I might have to go on any time"

we were talking in the green room and I just happened to mention the Scottish play and they just went white...

A huge scene change and a throne room swept in from stage left.

Ladies and gentlemen, due to circumstances beyond the management's control you are going to have to leave the building by all available exits NOW!
The ushers threw the doors open yelling "This way out!"
And everybody left the building. Except for the actor playing Pickering who had already walked on stage. He was standing there watching me going "What's happening here?"

It was the only scene that never got a clap. The whole audience was silent. I mean, silent. I was taking my chair off at the end thinking "What's happened? Why is no one clapping?"

As soon as I was born they phoned my Auntie Eleanor and she went out and told stage management and they had an announcement put on stage. "Emily Murphy's been born!"

So that was my farewell to the Citz. Extinguished!
And I thought "Well that's me extinguished my career. Falling a dead myself."
I'd so much to say that I just looked and I thought "I'm not going to do it."

During the miners' strikes they rationed electricity. You'd be turned off in the middle of a show sometimes. We'd play *Power to the People* when it came back.

We had this sort of medium well done heart.

It smells of slags and Playdoh. It smells like my old textile teacher.

We were all trying to push this caravan in.

Look! Blood! It's the strawberry set! Smell it! Strawberries!

I wanted somebody in a flat cap with a cigarette, listening we.

That to me was "Ah I'm here! I've done it!"

We just had hundreds of balloons. It was like Funhouse

out of that hole, went up into the air, flew round the air twice and straight out of the window.

I swear to you a mouse came

I'm not going to drink anymore.

When I first walked in

was like "God this is a shithole." It's like "What the hell is this?"

it dried in time...

forgotten about. It's building up the palimpsest.

the Palace that everybody's

That's the Doorkeeper's window. It's the something that's still here from

We'd be waiting for the showsheet to be done. It'd be down and not done at all.

He would come back pissed and write the songsheet words. The kids would be in behind the curtain shouting and bawling and

I usually just either sleep in the wings or the fly floor

a wee smooch. And they decided to have

cause we were all so close. all so much

We just loved each other

after-party to celebrate The End of the World. It didn't end.

we came to this mini

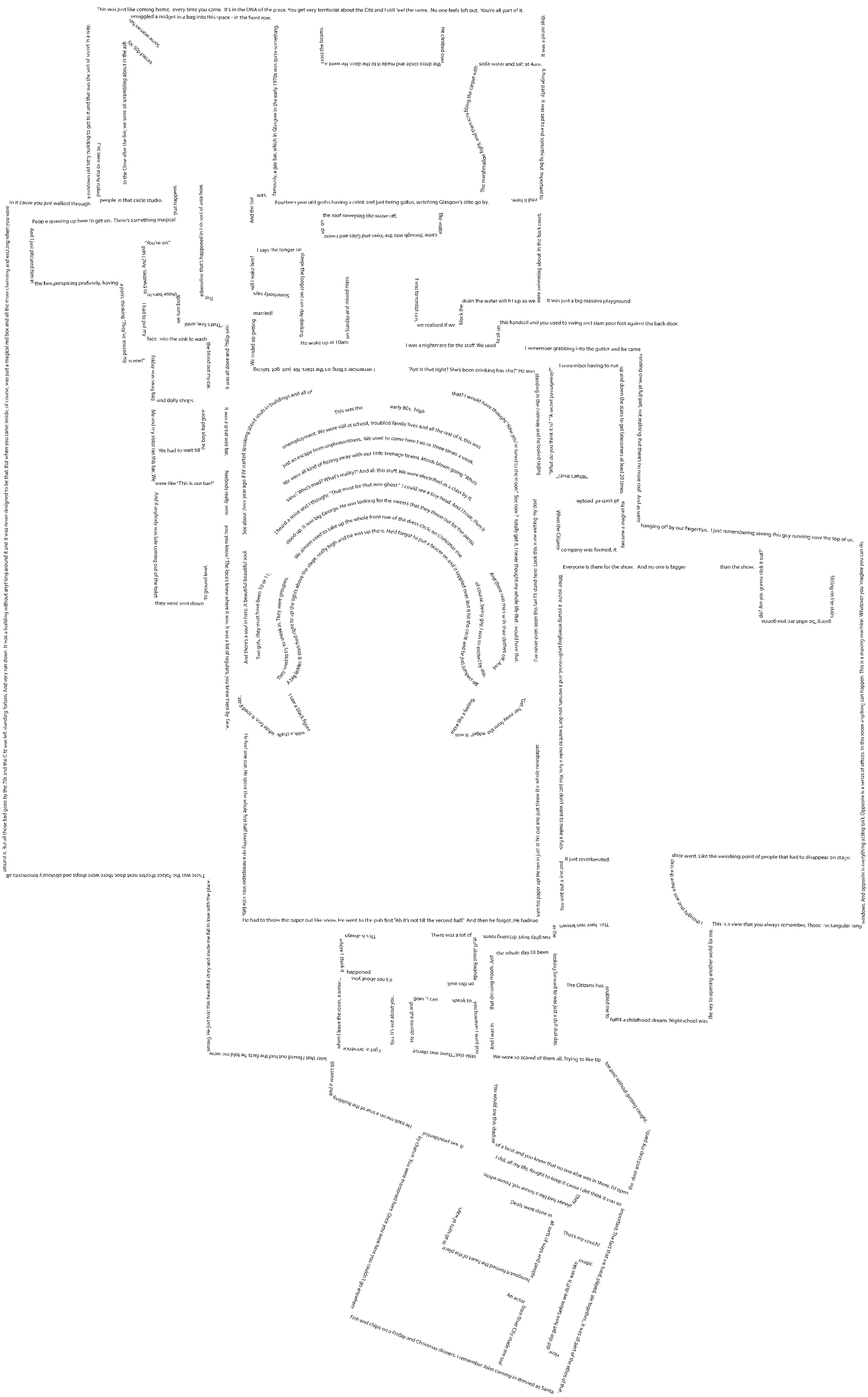
Rupert, being Rupert, said "Come on - the bar's in room no one..."

You used to melt the glue from horse glue. And Brian would make a big pot of soup for the nightshift. He'd stir it with a bit of two by inch.

We were dancing and we fell through the door.

Alabama slammers, he made me do two. About four in the morning coming back, the party was still going strong.

It was dark and you going up the stairs the skeleton's hanging on my back. And then it got caught on the stair just about it come alive!



This was just like coming home, every time you came. It's in the DNA of the place. You get very territorial about the Citz and I still feel the same. No one feels left out. You're all part of it.
smuggled a midget in a bag into this space - in the front row.
Some woman has
for 50p pieces
a rundown old tatty building to get to it and that was the sort of secret in a way.
I've seen so many naked
In the Close after the fire, we were all scrambling about in the ash
people in that circle studio.
in it cause you just walked through
that happens.
People queuing up here to get on. There's something magical
adrenaline that's happened in this sort of area here.
famously, a gay bar, which in Glasgow in the early 1970s was quite something.
And the bar
was,
Fourteen year old goths having a drink and just being gallus, watching Glasgow's elite go by.
cross the beams.
the dress circle and made it to the door. He went a
He climbed over
The marshmallow fight, and then scrubbing the carpet with
soda water and salt at 4am.
It was a pirate ship.
A huge party. It was sad to end something but important to
end it here.
the roof sweeping the water off.
came through into the foyer and Giles and I were
The water
were swimming about in the back court.
"You're on."
And I just pictured him in
the box,perspiring profusely, having
I says the longer he
will I wake him?
Somebody says
sleeps the longer we can stay drinking.
married!
We ended up getting
He woke up at 10am
on Sunday and missed mass.
It was torrential rain,
we realised if we
block the
drain the water will fill up so we
It was just a big massive playground
this handrail and you used to swing and slam your feet against the back door.
to sit on
I was a nightmare for the staff. We used
I remember sitting on the stairs. We just got talking
"Aye is that right? She's been drinking has she?" He was
It was all done and Philip said
See about three year ago if I'd started speaking about souls in buildings and all of
that? I would have thought "Naw you're tuned to the moon." See now? totally get it. I never thought my whole life that I would have
This was the early 80s, high
unemployment. We were still at school, troubled family lives and all the rest of it, this was
just an escape from unpleasantness. We used to come here two or three times a week.
We were all kind of fizzing away with our little teenage brains. Minds blown going "Who's
sane? Who's mad? What's reality?" And all this stuff. We were electrified as a class by it.
I heard a noise and I thought "That must be that wee ghost." I could see a tiny head. And I froze, then it
stood up. It was big George. He was looking for the sweets that they threw out for the panto.
We always used to take up the whole front row of the dress circle on Christmas eve.
really high and he was up there. He'd forgot to put a bracer on and it toppled over. But it hit the circle
It was a great wee bar.
Naebody really seen
you, you know? The locals knew where it was. It was a
A beautiful beautiful soul.
they must have been 10 or 11.
They were groupies.
And there was men with their clothes
of course, being gay, I was so
I remember grabbing into the gutter and he came
I remember having to run
up and down the stairs to get latecomers at least 20 times.
company was formed, it
Everyone is there for the show. And no one is bigger than the show.
hanging off by our fingertips. I just remembering seeing this guy running over the top of us.
it just reverberated.
door went. Like the vanishing point of people that had to disappear on stage.
This is a view that you always remember. Those rectangular long
He had to throw the paper out like snow. He went to the pub first "Ah it's not till the second half." And then he forgot. He hadnae
There was a lot of
the whole day I'd been
The Citizens has
enabled me to
fulfill a childhood dream. Nightschool was
We were so scared of them all. Trying to tiptoe past without getting caught.
I did, all my life, fought to keep it cause I did think it was so
Deals were done in
That's my couch!
magic.
An actor
Fish and chips on a Friday and Christmas dinners. I remember John coming in dressed as Santa.

Blueprint: Critical reflection[358]

In my first architext, *Blueprint*, I examine how floor plans might function as dramaturgical tools to investigate sited histories of the Citizens Theatre building. Using the blueprint of the building in its most recent configuration, lines denoting walls, doorways and staircases are replaced with lines of dialogue/stage directions, taken (verbatim) from my collected oral histories. Seemingly disparate epochs are connected by site, offering an opportunity to identify and explore points of connection or conflict between them that a chronological exploration may not permit, leading, I hope, to the creation and exposure of new, hidden stories of that space. The floor plan is perhaps the most well-known architectural rendering. It offers a bird's eye view of a proposed construction, demonstrating the shape of the building and how spaces within it relate to each other. In technical terms it is, as Mo Zell writes: "a horizontal cut through a building, typically at 1.2m above floor level."[359] Regarding its role in the design and construction process, Zell notes that the floor plan is useful to understand "program and circulation,"[360] i.e. the events and movements that will occur within the building. Architect Thomas Schaller supports this by stating that it is a tool with which to understand "the movement of people through space."[361] This speaks to the importance of understanding architecture as an event that unfolds over time from the very beginning of the design process and continues indefinitely as the building is used/inhabited. In *Blueprint*, I attempt to express the dynamism of the building through this text that functions both as a plan of the material aspects of the building and an account of events that have happened within it. Unlike *Perspective* and *Axonometric* which each focus on a specific area within the Citizens Theatre, *Blueprint* encompasses almost the entire building, covering both the ground floor and first floor.

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[358] Some material from this chapter has been published in Jenny Knotts, "Mapping Memories: Exploring intangible heritage through playwriting. An architextural approach" in *Dramatic Architectures: Theatre and Performance Arts in Motion. Conference Proceedings*. ed. Jorge Palinhos, Josefina González Cubero and Luísa Pinto (Porto: CEAA, 2021).

[359] Mo Zell, *The Architectural Drawing Course: the Hand Drawing Techniques Every Architect Should Know* (London: Thames & Hudson, 2017), 58.

[360] Ibid, 57.

[361] Thomas W. Schaller, *The Art of Architectural Drawing: Imagination and Technique* (New York: Van Nostrand Reinhold, 1997), 18.

Methodology

Following my attempts to engage with various buildings through playwriting, as detailed in my sketchbook,[362] I concluded that these approaches were too vague and inconsistent to be meaningfully harnessed as methodologies. I recognised an incongruency in my attempts to extract process from an already constructed building and began to explore architectural processes in more depth. Influenced by my research into the relationship between the work of the architect and that of the playwright, I sensed that setting these processes side by side could be generative. Nelson recognises the role of intuitive approaches to research alongside more traditional routes. He notes the need for creative ideas to gestate and writes: "The workings of the unconscious mind can be mobilized in sleeping and daydreaming. Some practitioners like to take a walk or a bike ride, others find travelling on a bus or train helps."[363] The concept for *Blueprint* came to me while walking home from my office as I pondered how to negotiate the threads, or clews, I had thus far accumulated in my research, and most notably, Cathy Turner's "treat it differently."[364] I wondered how a playscript in the shape of a floorplan might function and how collaborating creatives might respond to it. This approach, I decided, upheld this key tenet of my slowly forming methodology and would permit me to explore multiple spaces within the building at the same time.

In my methodology chapter, I detail how I gathered stories and memories from over 60 people connected to the Citizens Theatre including current and former staff, patrons, artists and drama class participants. These stories were both informed and augmented by archival research using three key collections all housed within the Scottish Theatre Archive: the Citizens Theatre archive; the Giles Havergal Collection; and the James Bridie Collection. After transcribing my oral histories, I selected text to be included in *Blueprint.* The criteria for selection were that material should relate to: a particular event that has taken place within the Citizens Theatre building; an interviewee's feelings about the building/particular spaces within it; or an interviewee's feelings about what the Citizens Theatre means/has meant to them. This material was then separated by area to which the memories pertained. Text that

[362] See appendix 1.
[363] Nelson, *Practice as Research,* 28.
[364] Turner, "Learning to Write Spaces," 115.

could not be attributed to a specific space but spoke to the interviewees' feelings about the building as a whole, or offered a sense of the culture or ambience of the building, was logged separately in a folder of 'general' text.

I used Adobe Photoshop to superimpose my selected text over the shape of the building's floorplan. The function of this software, with each line being added to the image by creating a new 'layer', mimicked the palimpsestic nature of the building itself. In each space I endeavoured to include stories from as many different eras as possible, including memories that pertained to a site's previous occupation where applicable. In this way I tried to expose the layers of history present within each space. Naturally, not every single space or wall was mentioned in the interviews and so I used 'general' texts to weave together and fill in the gaps between sited histories. I found this approach particularly useful, and relevant, for depicting exterior walls as they spoke to the building's significance as a whole.

Spatial historiography in *Blueprint*

Each of my architexts offers a different way of perceiving space, or more precisely, the histories of that space. In each architext, I strive to eschew metanarratives and instead reveal space as constituted of micro-histories, or stories-so-far. This chimes with recent developments in historiography that view grand narratives with suspicion. Erika Fisher-Lichte discusses this interest in microhistories, writing "Every totalizing, teleological conception of history is obsolete."[365] In *Blueprint*, I express this through the formation of stories on the page. Fragments of stories are assembled into the shape of the spaces in which they occurred. While the physical shape of the building is portrayed by the formation of the words on the page, the content of these words reveals something of the incorporeal fabric of the building. Here, Tschumi's definition of architecture as being "the space and what happens in it"[366] is expressed pictorially. *Blueprint* enables a spatial approach to historiography which is structured by space or site rather than time, allowing moments and

[365] Erika Fischer-Lichte, *The Routledge Introduction to Theatre and Performance Studies* (London: Routledge, 2014), 72.
[366] Omar Khan and Dorita Hannah, "Performance/Architecture: An Interview with Bernard Tschumi," *Journal of Architectural Education*, vol. 61, no. 4, (2008), 52-58.

events recorded in a particular place to sit alongside each other temporally, as they do geographically, beyond the bounds of chronology. It is the building itself, or rather its blueprint, which is the only structuring principle of these disparate fragments, determining which spaces, and therefore, stories, meet each other. Factors which initially felt like constraints of this methodology ultimately worked to underpin the historiographic intentions of the piece. For example, the incredibly restricted space on the page with which to fill with text means that the text included is necessarily fragmentary. While this meant that many interesting stories could not be included, this 'incompleteness,' previously explored as an integral element of the relationships between playwriting, architecture and historiography is foreground. Therefore, adhering to these tight constrictions resulted in a piece that overtly requires an element of co-creation or interaction from its users/audience. As one observes the assemblage of quotes on the page, it is impossible to draw any coherent narrative from them. Even within individual quotes, the fragmentary nature of each prevents a full disclosure of the story it refers to. At each point, therefore, *Blueprint* resists any totalizing view of the theatre's history and presents a non-hierarchical depiction of it by not prioritizing any particular memory or narrative, but rather the connections between different experiences, celebrating their simultaneity and multiplicity.

This democratic portrayal of space offered by the floorplan is also true in architectural contexts. While discussing the design process of his building Shadow House in 1980, architect Peter Cook notes that the floorplan "presented as equals"[367] the lavish and functional elements of the building alike. So too does *Blueprint* offer an egalitarian representation of the building's stories, presenting each story as equally integral to the fabric of the theatre, regardless of its content or its teller. Cook also underlines the relational function of the floorplan in that it "serves to deal with organisation"[368] suggesting that spaces cannot be understood in isolation but in how they connect with each other. This is also true of the histories, or stories-so-far, the combination of which each space is constituted.

[367] Ibid, 199.
[368] Peter Cook, *Drawing: The Motive Force of Architecture* (Chichester: Wiley; 2014), 202.

Mapping histories

The process of mapping histories visually in this way exists within a long lineage of similar approaches in various disciplines. Tim Ingold points out that "drawing a line on a sketch map is much like telling a story."[369] Both of these acts, map-making and storytelling, can be understood as methods of communication with both synchronic and diachronic audiences. In *The Practice of Everyday Life*, Michel de Certeau describes a fifteenth-century Aztec map populated with pictorial depictions of events that occurred during the exodus of the Totomihuacas, remarking that it is not a "geographical map" but a "history book."[370] Events are not placeless and mapping stories is an effective way of tracing and organising experiences and occurrences that have taken place at specific locations. Many artists and researchers have experimented with mapping everyday (hi)stories onto depictions of the places in which they took place. For example, Glasgow artist Mitch Miller's work includes Dialectograms, a graphic art practice which fills drawings of buildings with anecdotes and information about the happenings that have taken place there.[371] Within the world of performance, Third Angel's *The Dust Archive: A History of Leeds Met Studio Theatre*[372] depicts memories of performances and experiences which took place in the now closed theatre. Each page features a simple floor plan of the theatre printed on tracing paper allowing the reader to glimpse the shadow of the next memory through the page - reinforcing the idea of the space as a palimpsest. Fragments of memories placed in and around the floor plan demonstrate the collision of both real and imagined worlds, and temporal planes, within and around the performance space. Interestingly, it affords equal status to events peripheral to the performance as to the performance itself. The use of the floor plan on each page suggests that these stories and memories are etched onto the very fabric of the building.

In 'Mapping Memories of Displacement', Steven High examines the closed Sturgeon Falls Paper Mill in Ontario as a site of memory. Part of this project involved creating an

[369] Tim Ingold, *Lines: A Brief History* (London: Routledge; 2007), 90.
[370] Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1988), 120.
[371] Miller's Dialectograms can be found at Mitch Miller, "Dialectograms," http://www.dialectograms.com/ (Last accessed 25.11.20)
[372] Alexander Kelly and Annie Lloyd, *The Dust Archive: A History of Leeds Met Studio Theatre* (Leeds: Leeds Metropolitan University Gallery, 2008).

interactive memoryscape based on floorplans and aerial photographs of the building. He notes the tension between the fixed physical structure as it exists in the present, and the "ghosts of spaces past"[373] that exist within and around its footprint, key to the culture and heritage of the mill.

> One of the challenges that we faced in making the Sturgeon Falls Millscape was how to represent change over time. The mill's floor plan and the aerial photograph used to structure the memoryscape appear stable, even permanent, masking the often dramatic changes in production and work process. …What was once the paint line later became a warehouse: what was once the hardboard mill became the recycled pulp plant and so on… We must therefore treat the millscape as a palimpsest where history appears spatialized and built space temporalized.[374]

High notes that the spaces we inhabit are constituted by our experiences of them. He strives to locate these stories on the memoryscape as closely as possible to where they took place. In High's memoryscape, just as in *Blueprint*, he attempts to hold a multitude of temporalities in this space at the same time. High's work performs differently from *Blueprint* as he embeds audio clips of interviews into his memoryscapes adding an extra layer of immersive texture. Unlike the memoryscape, *Dust Archive* and Dialectograms, the stories that make up *Blueprint* are not written *onto* the space, but rather *replace* the lines denoting its physical structure. In this way, they constitute an alternative, intangible architecture of the building.

Deep Mapping

Many theatre practitioners have explored space, place and site through a historiographic lens using performance, including, notably, theatremaker, academic, and previously archaeologist, Mike Pearson. Pearson's research boasts an enduring fascination with the intersections between space, performance and history. He describes his publication *In Comes I* as "a book about performance and landscape, biography and locality, memory and

[373] Steven High "Mapping memories of Displacement: Oral History, Memoryscapes and Mobile Methodologies' in *Oral History Reader*, ed. Robert Perks and Alistair Thomson (London: Routledge, 2016), 225.
[374] Ibid, 225.

place," noting that it is "topophilic in attitude."[375] As explored previously, the unique spatiotemporal demands and opportunities that performance presents make it an exceptional tool with which to explore these inter-dependent concepts. As a trained archaeologist, it is not surprising that Pearson's work seeks to mine the depths of places to examine the layers of history they hold. Entwining the factual and the fictional, he does not prioritise either but recognises that our relationship to space harbours a wealth of cognitive and phenomenological information. In *Theatre/Archaeology*, written with archaeologist Michael Shanks, he considers the process of 'deep mapping' which was originated by William Least-Heat Moon in his work PrairyErth: A Deep Map.[376] Pearson writes:

> The deep map attempts to record and represent the grain and patina of a location – juxtapositions and interpenetrations of the historical and the contemporary, the political and the poetic, the factual and the fictional, the discursive and the sensual; the conflation of oral testimony, anthology, memoir, biography, natural history and everything you might ever want to say about a place.[377]

In his piece *Bubbling Tom*, Pearson returned to his hometown and led an audience around significant places of his childhood, colouring them with fragments of memory and anecdote – some his own, and some collected from others who knew him as a child. Pearson's piece presented place as a fluctuating and contested collection of stories-so-far. This was particularly apparent in the additions – and at times corrections – to his piece offered by the audience during performance. These extra contributions exposed the sites' palimpsestic and (inter)subjective nature. In its sensitivity to various "grains and patinas"[378] of space, Pearson's work, whether spanning landscapes such as in *In Comes I,* or in the case of *Bubbling Tom*, his *y filltir sqwâr*, or 'square mile of childhood' engages with space and time diachronically, dynamically and, importantly, dramaturgically. This is particularly relevant to my construction of a methodology for spatial historiography. Informed by his archaeological training, Pearson states: "Perhaps unexpectedly, given archaeology's affiliation with history, its temporality is not primarily linear, from past to present, but turbulent, past and present

[375] Mike Pearson "*In Comes I": Performance, Memory and Landscape* (Exeter: University of Exeter Press, 2006), 4.
[376] William Least-Heat Moon, *PrairyErth: A Deep Map* (Boston, Massachusetts: Houghton Millflin, 1991).
[377] Mike Pearson and Michael Shanks, *Theatre/Archaeology,* (London: Routledge, 2001) 64.
[378] Ibid, 64.

percolating in the building of ways of life."[379] Pearson's conception of space, as understood through dramaturgical and historiographical lenses, moves through time disrupting teleological understandings of space. In terms of spatial historiography, this radical engagement with layers of history speaks to the aims of this project in its prioritisation of spatial rather than temporal preoccupations and provides useful context for how this might function in practice. Using space as a starting point for exploring history rather than a specified time period, person, genre, or other determining principle, allows for a plethora of stories and events that may not otherwise meet each other to be explored relationally.

Working with Blueprint

As playscripts that encourage us to rethink how we engage with the histories of spaces, I want architexts to provoke readers/performers/audiences to "treat (them) differently."[380] This provocation which was posed by Turner in reference to a text created by Clare McDonald has been an integral thread – or clew – throughout this project. The only instruction offered with *Blueprint* is that all lines may be spoken as dialogue or performed as stage directions. With no stipulation on sequence, tempo, duration, character number or plot, the text has infinite potential readings. Therefore, it not only invites you to 'treat it differently' but also emphasises its 'incompleteness' through its potential for multiple interpretations, relying on the performer/director/actors to 'activate' or 'complete' it.

In July 2019, I received funding from the Scottish Graduate School of Arts and Humanities to hold a development day to explore how *Blueprint* might function in practice. The development was directed by Dr Graham Eatough and involved four actors: Paul Cunningham, Pauline Goldsmith, Alasdair Hankinson and Naomi Stirrat. It took place in the James Arnott theatre space in the Gilmorehill building at the University of Glasgow. The development revealed features and functions of the script that I had not previously considered. We began, as most development processes do, with a read through. Yet immediately the physicality of the architext itself – two enormous A0 sized pictures – meant

[379] Ibid, 10.
[380] Turner, "Learning to Write Spaces,"115.

that the performers had to 'treat it differently' to engage with it. The actors sat on the floor around the (shared) architext and, as there is no stipulation on the order in which lines should be read, began to read lines at random. At points they attempted to follow a path through the building. This involved the actors crawling and climbing over and around each other and the architext to read the next line of dialogue. Their physical relationship to the script became a constantly shifting architecture, echoing the fluid nature of the architecture (in its broadest sense) of the building. Gradually, the piece became a puzzle as they hunted for lines which had not yet been read aloud. In this way, they embodied the process of 'discovering' hidden histories within the building. As a piece intended to celebrate the communal construction of places, I feel that it finds success in the processes of engagement it encourages, with the actors having to work together to find their way around the script and lines that had been missed. In this context especially, the open dramaturgy of the text was underlined as the read-through involved many contributions from the actors of their own stories of the spaces depicted. Like Mike Pearson's *Bubbling Tom*, *Blueprint* in the rehearsal room was augmented, contested and rewritten with different perspectives of the same stories.

As we got the piece on its feet, we discussed the merit of stories being read aloud or interpreted as stage directions. I was interested in 'bringing the space to life' by re-enacting moments and clashing them together with other events that had taken place within that space at different points in time, therefore I was keen to see how the text would function if performed as stage directions or used as a starting point for devising. While this resulted in lots of interesting moments, I wondered if they would mean anything to someone who did not know their origin. Graham raised the question of whether it was the event or the memory of the event that was most interesting in this context. This provocation sharpened my understanding of *Blueprint* and made me consider the act of sharing memories as being the purpose of the piece, rather than the content of the memories themselves. To explore this, the actors spoke the lines aloud whilst physically tracing the materiality of the Citizens Theatre within the real setting of the James Arnott theatre. As the actors 'performed' the foyer, my mind's eye filled the space around them with the architecture of the absent building. The ghostly apparition of the bar, the revolving door, the box office, the venue doors all haunted both the performance and the James Arnott theatre space. The absence

of the physical elements of the Citizens Theatre highlighted its intangible presence constructed from stories and memories, like seeing the ephemeral skeleton of the building laid bare. As the performers spoke their lines, there was a feeling of wistfulness and longing as they 'remembered' things that had taken place in this space together, reacting and responding to the memories each offered. At this point, the performance underscored the communal process of remembering, revealing the potency of sharing stories in creating spaces.

It was my initial intention that *Blueprint* would function as a creative text in its own right, however, it has also been useful as a dramaturgical tool with which to create my subsequent pieces. Being able to map these memories and events onto the building allowed me to see the layers of history that exist in each space and reflect on the relationship between them. It was as a result of this process that I selected the two spaces explored in *Perspective* and *Axonometric*. In this way *Blueprint* functions as just that – a plan from which to build my subsequent architexts.

Blueprint has also been contextualised as a piece of visual art in several settings including at the Citizens Theatre itself, as part of a research exhibition at Glasgow's Lighthouse and at the *Seeing the Invisible* exhibition in Novi Sad. Displayed in this way it functions like a concrete poem, simultaneously depicting the shape of the building's floorplan through words, while the content of those words betrays its multiple histories.

In June 2018, *Blueprint* was displayed at the Citizens Theatre alongside original building plans and photographs of the theatre in an exhibition I curated for Glasgow's Architecture Fringe. That this exhibition took place during the last month the building was open to the public before many of the spaces depicted were altered, repurposed, or destroyed is significant, particularly as the exhibition took place within the theatre building itself. Whilst viewing *Blueprint* in this scenario, spectators were able to read about events that happened in the very spot they were standing, with the knowledge that that area of the building would no longer exist a few months later. The experience of this 'performance' then, constitutes another layer of history within the palimpsestic building. In September 2019, *Blueprint* was displayed as part of the *Seeing the Invisible* festival in Novi Sad, Serbia. The festival, which took place in an abandoned building, celebrated innovative approaches to architecture. In both situations, this interaction between *Blueprint* and viewer speaks to my practice in

interesting ways by publicly revealing previously hidden histories and embracing inclusivity by inviting viewers to share in these untold stories. Additionally, there is a novelty in an 'audience' being privy to a physical playscript, a usually hidden part of the performance process. For viewers whose stories were included, *Blueprint* provided them an opportunity to see their stories mapped onto the building with countless others, placing them into the ephemeral fabric of the building and demonstrating their position within a diachronic community.

Conclusion

The process of creating *Blueprint* and seeing it function in various contexts allowed me to actualise ideas I had been fostering, whilst also revealing, and shaping, new avenues of thought. The view of space that *Blueprint* offers is one that is lively, rich and, importantly, communal. In each mode of engagement offered by the architext, it speaks to how spaces are created by those who use them. For the interviewees who gifted memories, they are able to see their stories woven into the fabric of the building alongside those of other interviewees.

Blueprint is an inescapably abstract piece. As a two-dimensional rendering of space, the floorplan offers a diagrammatic rather than pictorial view of space. This means that although *Blueprint* lends itself to interpretation, it does not have an immediately apparent workable dramaturgical structure. In my next architexts, which focus on three dimensional depictions of space, I explore how this difference is reflected in their dramaturgical functions. Though *Blueprint* satisfies many principles I have identified as integral to architexting, such as a sense of 'incompleteness' and an encouragement to "treat it differently,"[381] as a playwright I found this approach slightly frustrating for a couple of reasons. Firstly, the minimal space available for text meant that only a fraction of the stories I had collected could be included, and even then, these were reduced to a handful of words each. While this fulfilled the historiographic and ethical demands of this approach, I am keen in my next attempts to have the opportunity to delve deeper into these stories and

[381] Turner, "Learning to Write Spaces," 115.

utilise my writing skills more meaningfully. In my methodology chapter, I reflect upon the new perspective on playwriting that this project has afforded me. This has been most profound in the creation of *Blueprint* in which my role was more curatorial, assembling existing text rather than working from "inside the apple,"[382] as it were. In my next piece, I am keen to explore how I might strike a balance between architexting as a methodology, and my own instinctual approach to writing which involves getting 'inside' the material, allowing it to percolate in my subconscious.

[382] Steve Waters, "How to Describe an Apple,"137.

Perspective

Characters: Woman

Setting: The dress circle bar of the Citizens Theatre.

A woman stands behind a bar. She is dressed all in black. She sets up drinks as she consults a list scrawled on the back of a bar slip.

Woman: So. I've got six bottles of red
Six white
A selection of dust-encrusted Lithuanian beers from the back of the cellar - ordered by accident and now arranged seductively in a bowl of rapidly melting ice for your delectation -
A jug of orange juice (from concentrate) and

She consults her list

Some water-

She picks up a jug, inspects it, picks some debris from the bottom then fills it from the tap. She holds up the jug full of murky, slightly brown water with bits floating in it. She looks at the audience.

Don't worry, I'm pouring it out.

She pours it out.

-Bottled. Fuck it – You deserve it. Still and sparkling. It's a big night after all.

She arranges the bottles.

Hmm.

She surveys the audience.

Make it ten red, ten white.

She adjusts the bottles accordingly.

Fan on.

She turns on the fan directed towards the other side of the counter. She stands a moment. Poised and waiting.

A pause.

Fuck me.

She slumps down, leaning on top of the ledge behind the bar and turns the fan towards her so it spins full blast in her face. She enjoys it. She makes noises into the fan which become distorted as it spins around.

Who builds a roof out of glass? Seriously.

Now you might not associate the Gorbals with potential heat exhaustion but see for those three days in May when the sun offers a teaser for a summer never realised? A trailer for a film never to be released? This dress circle bar is really fucking unbearable. Well, you'll see. Soon.
What is it they say about people in glass houses? They shouldn't be made to wear black uniforms, that's what.

She adjusts her (black) top.
She looks at the audience. She singles someone out.

I'd forget that cardigan. Trust me.

She wipes her underarms with a paper towel.

By this point in the day there's a fug of sickly, dusty air that floats from the foyer below and settles around nose-height. Can you taste that?

A burst of laughter from below.
She turns around and stands on her tip toes to see over the wall behind the bar.

It's a one-person position, the dress circle bar. Downstairs there's two on the door, two on the coffee bar, two on the main bar, two on the stalls. And one up here.

She watches for a moment.

Their interactions are soundless by the time they reach me up here. Like stars lightyears away, I can see only an echo of collegial comradery, rendered strange and sterile from this birds-eye perspective. Like watching molecules gel together and split off in new formations through a microscope.

One of the door staff has retrieved a purple bouncy ball from his pocket. He smiles and nods at early eager patrons as they drift in in ones and twos. They return his smile and as they turn away, he fires the ball behind their heads over to the coffee bar where it is caught and stowed as the same white-haired patrons order two equally white coffees poured one-handed from a glass cona coffee pot, the other held mischievously below the counter clutching the ball. The patrons pick up their saucers, cups dancing precariously atop. One

pockets her change and snaps a twenty pence piece onto the counter. As they turn away, a flash of purple streaks past them again as the ball takes shelter beneath the hand of a member of box office who continues to speak into a telephone cradled between his ear and shoulder as he rolls it under his palm on the black marble desk. I can only see the tops of heads and tips of noses, but the giddy glee of my colleagues is palpable.

No one looks up.

Beyond the foyer, through the glass front of the building, lies the wasteland of a community in transition. Plans and diggers have been poised – and paused - for months, maybe years. An empty high-rise, the last in the development to be pulled down – its residents displaced and dispersed throughout and beyond the city, stands solemnly awaiting destruction. And soon, this bar, this theatre, will lie crumbled on the other side of the street too.
The dust of so many lives mingling in the air, like patrons in a theatre bar.

But not just yet. There's still tonight. My last shift.

This space when it's empty – and sometimes even when it's full - has the feeling of the aftermath of a party always just missed. Don't you think? Like it's streaked with an echo of joviality and chatter and scandal. A rapidly dissipating mist of good times now over. You'll always find a stained wine glass or two behind the counter. A dirty knife hanging around the sink. Empty bottles of wine in the recycling bin. But nobody around.

I began working here one year after my grandmother retired following forty years of service. The third generation, and eighth member of my family to do so. This building has been simultaneously central and peripheral to my entire life. My backdrop and backstop. Like a loom on which each thread of my life was held in place. Family dinners inevitably wandered into the shared territory of the Old Days At The Citz. A party I'd missed. I'd watch, listen, silently, as stories were lifted out like heirlooms and passed around for comfort rather than entertainment. An annual inspection that all was as it should be, the details collectively affirmed. I learned their grooves and cadences by heart. But I was never allowed to touch. They were not mine to play with.

The drain gurgles and spurts.

Sorry, excuse me that's – oh god. Yep and here comes the smell. It's the drains. Sorry. I don't know why it does this. It emits a sort of dull, vomity smell every so often. The building belching. Excuse us.

She picks up a tea towel and places it over the sink.

That should help a bit. The heat only makes it worse. The floorboards seem to expand and the building lets out a breath – or sometimes worse.

She begins to polish glasses.

On days like this it feels like the sun is spread-eagled over the building, its face pressed against the glass peering in while the theatre lies powerless, completely exposed by its see-through shell.
And that glare gloriously illuminates every streak on every glass.

She lifts one close to her eye, spinning the fragile stem between her fingers.
She picks up the tea towel and is about to buff it clean. Then stops.

Do you know, I quite like the streaks actually.
Let's leave them.
You'll never notice.

She replaces the tea towel and rearranges the glasses.

And here you come!

She arranges her face appropriately.

Pouring into the space like a sharp sauvignon. Voices clanking, jewellery ringing. (I'm kidding) Hello. Hi. Hi there. Good evening.

You collect your glasses from the bar.

You don't notice the streaks.

You begin to chatter and the babble gently rises and falls around me. I stay silent. Who would I talk to? Hi. Hello. Yes help yourself. You're welcome.

The heat builds. You've all brought your bodies and breath and blood pulsing hot through veins with you. How typical of you.

She turns the fan closer to her.

The glasses on the counter begin to swim in front of me for a moment, snapping back to their regimented rows before the image lands in my consciousness. A group of you gather around a table in the corner, sitting on and around but not at it – lest you be trapped too long in a dull or awkward conversation. A woman perches on the corner and absent-mindedly places her glass down on it as she speaks.

I watch.
And then, I'm there.
Or rather I was there, some time ago.
Sitting there at that table, the glass put right down in front of me.
I look up and she and the glass are gone.
Or rather, not yet there.
But I am.
I'm sitting there at that table. *We're* sitting there at that table, facing this bar.

We'd met three years previously. Here. Well. Downstairs. Somewhere both geographically and semantically between the box office and the coffee bar.

And for a while it had seemed to be the perfect fusion of my past and future.

But now, here at this table he's telling me our story isn't going to have the ending I thought it would. That it's not going to be a story at all, anymore, actually.

I don't speak.

Children's end-of-day voices float up from the foyer below and bounce gently off the glass roof like discarded helium balloons. A man taps on a keyboard ten feet away. The bar is otherwise empty.

There had been holidays and plans for the future and home-made birthday cards. A kiss on Wendy's bed on the Peter Pan panto set as we stumbled through it drunk after a Christmas lock-in in the early days.

But now it's our tea break between shifts and we have fifteen minutes to untangle the threads of our lives for good.

Growing up is such a barbarous business.

Not yet not yet not yet not yet.

So that's it then?

He lets out a sigh and nods.

I watch without seeing as flecks of dust rise from the carpet through the streaming sunlight from the glass roof and settle on the rims of expectant glasses lining the bar.
I watch as a few flecks continue to rise and eventually disappear against the grey vastness of sky behind the glass ceiling. The expanse of it bounces off the glass and into my chest. And suddenly everything feels so terrifyingly infinite.

Sorry? Yes, that's right. I know, a shame. So sad! But exciting. So exciting. Have you seen the drawings? It's very exciting. A lovely send off, yes. It was white, wasn't it? Red. Sorry. There you go. No problem.

Six feet behind that table,
and forty years before that particular thread began to fray,
a tentative knot was just forming.

A young girl in a pressed white blouse and black skirt eases close the heavy wooden doors of the dress circle as the stage lights up like a nightlight. Troilus's lovesick agony swells from the stalls as she slips silently out of the auditorium, laying her audience down to dream. She

stands at the door listening. A few reassuring moments of silence slowly strip the burden of accountability from her, and she flops down on the steps outside. The play had begun. The handover complete. This, of course, was the old entrance to the dress circle. The original staircase which now mainly houses spare ladders and chairs and has lain sealed shut since this bar was created.

Long before this great glass roof.
Long before we sat in silence at that table, blood thumping through my temples.
The girl in the pressed white blouse sits alone in the stairs. With not much to look at. Certainly, no expanse of sky to ponder.
She sits in an enclosed little vestibule of dark wood and red and gold walls painted with rags.
Blood and glitter.
She sits listening to the inconsistent thud of a football being kicked by kids in the back court on the other side of the wall - exactly where this bar would later be. She sits, sandwiched between the blood-soaked fields of Troy on one side, and the mythical battlefield of a Gorbals back court on the other, each populated with kings, queens and warriors.

Backcourt woman: Peace, you ungracious clamours! Peace, rude sounds!
Gies bloody peace, the wain's just doon
I swear to God, if yous batter that ball aff my wall just one mair time/

Sorry Mrs!
You! Up the stair now! It's pouring and I've no space to dry anything else in here.
But Ma!
Now!
She slams the window shut.

The rain lashes down over the back court. Decades before this night and this party, before this protective glass cocoon enclosed and preserved this dress circle bar, and it was always so *fucking* hot, this space was a football pitch, a jungle, the surface of the moon, the Wild West and a thousand other imagined places.

The recalled child bends down to scoop up his ball, but finds it firmly lodged under an obstinate foot.
What you doing?
It's mine.
So? We're playing.
Give us it.
But we're playing.
It's mine, fucking gies it!
Fine. Here.
The ball lands hard on his chest knocking the breath out of him. Brown filth runs down his white school shirt. He tucks the ball defiantly under his arms and stamps up the stairs.
The kids look at each other. The rain lashes down.

Does anyone need anything? Everyone got a drink? Ok. I'll just be here. Let me know! You don't answer. Obviously. I don't say it loud enough for you to hear. The bar fizzes with chatter and clinking glasses. It swirls and swells, little pockets of laughter bubble and burst and then disperse. I stand awkwardly silent behind the bar, the joke's long over by the time the sound reaches me.

The drain gurgles and spurts.

Oh god. Sorry. That. It's the drain again. Gurgling and groaning and spurting. I'll – no one's listening.

She rearranges the tea towel over the sink.

Diomedes is leading Cressida away from Troy as the door behind the usherette creaks open. She leaps from the steps and prepares to smile accommodatingly and guide the – most likely elderly - patron (they have compromised bladder strength) towards the facilities. Standing in the doorway is a boy. He is dressed all in black. Black flares, black polo neck, black velvet jacket. Only the white saddle stitching running the length of his flares gives any indication of his movement as it catches and tosses the light that filters through the softly closing door. She follows the white stitching up to his face. He grins a white saddled-stitched smile - broken teeth lost to fights and footballs. He looks about a year, perhaps two, older than her.
Hello.
Hello.
She knew instantly he worked there. She hadn't seen him before, but she'd noticed that people who work in the theatre tend to exude a sense of ownership over the place, and are generally the most badly behaved patrons.
Besides, he was wearing a black polo neck and a black velvet jacket, and that felt more than explanatory.
He doesn't move. His journey appears to have come to an unexpectedly, abrupt halt.
She drops back down on to the stairs and shuffles along the step, gathering her skirt under her legs. She pats the stair next to her.
Do you want to sit for a bit?

The rain lashes down over the back court. It's that way where it's hard to even keep your eyes open.
Get more!
It won't work!
It will work.
Here.
Just try it.
He tears another sheet from the newspaper and stuffs it in the drain.
The side bits. Show us here.
See? See?
It worked!
With the drain packed full of yesterday's newspapers, the water begins to batter off the soft padding. Slowly it starts to pool. The back court begins to fill with water.

A little boy with flaming red hair leaps up and laughs. He runs around the back court in victory, his head craned back, mouth open wide to catch the rain.
Yas!!! It's working. It's fucking working.
The water rises.
He opens his arms and stands still right in the middle of the backcourt. He stares up at the sky.
This is going to be amazing.
The water rises.

I stare straight up at the glass roof willing gravity to fail just this once and suspend the tears before they splatter onto the table. Not yet not yet not yet. He's still speaking. I don't hear him. The man on the laptop has stopped tap tap tapping. I wonder how much he's overheard. I feel my face flush.
The grime clinging to both sides of the glass makes the sky seem gloomier than it is.
In a few hours, there'll be a surprise birthday party for me over there, by the Royal Princess's stained-glass window. That table will be laden with cakes and crisps and marshmallows. Later that night we'll all smoosh marshmallows into each other's faces and hair at 4 in the morning. We'll tumble stickily into taxis and recount the story over and over for ever.

One day later, everything will be fine, good, great.

But right now. Right now…
My phone alarm starts to beep. I reach out and silence it.
A thread snaps.
Our tea break's over.

One by one the buildings in the Gorbals came down. The tenements, the shops, the pubs, the high rises thrown up and just as quickly pulled down. The landscape unrecognisable. Mainly bulldozers but also fires, and even once a storm that pulled down a chimney and claimed a life. All that bustle and busyness gradually stilled. What remains of a place when it's gone? Where does all that life go?

There's a slight commotion at the other end of the bar as a glass is tipped over and liquid begins to ooze and snake over the counter. It's ok, everyone stay calm. I'm trained.

She picks up the tea towel.

I have this under control.
You seem satisfied by this and return to your slightly-too-loud-to-be-sincere conversations. Streams scatter slick and smooth over the glossy black counter, they meet each other and spiral together in translucent kaleidoscopes.

She traces the water with her finger.

The rain lashes down into the backcourt. The water laps just below the kids' knees and steadily rises. Newspaper swirl around them, flapping like leaves against their legs. Windows

in the overlooking houses slam shut against the downpour. The little boy with flaming red hair stands rooted to the spot, the rising waters slowing his gleeful dance. Past the knees and heading for the hem of his school shorts. He throws his arms open wide again and falls backwards into his ocean.

The water rises.

The saddle-stitched boy did want to sit for a bit. He really did.

Sure. Aye. Yes. Cool.

He considers the stairs. The journey from standing to sitting seemed unusually vast.
My mother places her elbows on her knees, rests the cheekbones I always wished I'd inherited on her knuckles, and watches in gentle amusement.
The transition to sitting is not as smooth as he had hoped. Rather it is a clumsy affair involving more knees and elbows than he knew he had, but he manages it, nonetheless.
Almost immediately, however, horror strikes as he suddenly becomes urgently and acutely aware of his jacket. He hadn't practiced sitting down in the jacket yet. It was intended as a Standing Up or Walking About Jacket. And now here he was, reclining awkwardly on the steps – suddenly painfully conscious of the swathes of fabric around his shoulders making the jacket sit a clean three inches above his body - all bunched and folded and shapeless.
Where had all this fabric come from? An obscene amount of fabric. He could make another jacket from all this extra fabric. Two extra jackets. He could make a matching one for her. For all the usherettes. They could re-carpet the entire theatre with all this extra fabric that seemed somehow to continue to multiply during their conversation until he was no longer sure what, if any part of him, was not velvet jacket. He wobbles his head slightly to shake off the tickle from the fabric skimming his earlobes.
He realises he hasn't heard a word she has said.
Right. Well. I'd better head back in.
Not yet not yet not yet not yet.
Wait! So you're new? He asks. Who got you in then?
Jobs were never advertised for the theatre. The only way in was through someone already there.
My Mum. My sister's here too. She's up in the upper tonight.
Oh right. Who's your Mum? I might know her. My Dad's worked here for ages. He drives the van.
Mary.
Sweeney?
Yeah.
Christ.
What?
Nothing.
My Dad would tell me later, that was when he thought it was game over.

Mary, my grandmother, had originally applied for a position in the box office but at the interview realised that the hours wouldn't be compatible with her daytime childcare duties, looking after my infant mother and auntie, so she was offered a Front of House position

instead. I discovered this detail two years after she passed away. She told me herself. As I sat in the Scottish Theatre Archive on Level 12 at Glasgow University library listening to a radio programme about the theatre for research for my PhD. David Hayman was speaking about how he would sometimes sleep overnight in costume on the stage because it felt more like home to him than anywhere else. Then suddenly my grandmother's familiar Irish tones, diluted by her adopted theatre voice, seeped out of the headphones and into my ears. It was as if we were speaking on the phone.
It must have been recorded after she had left because she spoke of her time at the theatre in the past tense. "I loved every minute of it" she said. I carried this new detail around with me in delight for days after. Like a shiny stone in my pocket that I absentmindedly clutched every so often, rolling it in the heat of my hands. A new piece of her story.

Hang on. The red's running low. Who's on red?
A man at the far end of the bar is waving an empty bottle in front of me, tipping the last droplets into his glass then waving it again.
I nod to show him I understand the situation.

She retrieves a bottle of red wine.

Two seconds.
He leans a hand against the blue pillar that slices through the bar while he waits. Well, above the counter it's blue. But, below the surface, where bar and column intersect, decades old paint clings like rust. Blood red on stark white. Trickling down as though the building was bleeding.
I have a memory of my Nana bringing me in, I would have been around two or three years old. And it would have been a Friday. We always came in on a Friday to collect her wages in a little brown envelope. I obviously had no idea what a theatre was. To three-year-old me, this was the most incredible playground I had ever seen. The whole foyer dazzling white with red blood dripping down the walls – can you picture it? That image lay locked somewhere in subconsciousness, closer to imagination than memory, until the first time I stepped behind this bar.
It was real.
The bleeding building. The sparkling white walls.
I asked everyone. Do you remember that? Do you?
No one did.
Someone must remember that.
It's here, you can see it! It's right here!
Someone must remember.

The man drums his fingers impatiently on the blue pillar, oblivious to its secret below the counter.
The drain gurgles and spurts. His face wrinkles.
Oh sorry! Sorry about that. It's the building. The drains. It does that. It's like the building's trying to talk. (*She laughs*)
He nods and looks expectantly at his empty glass.
Oh! Right. Yes.
I stab a corkscrew into a bottle of merlot.

Twist.
Pull.
Pop.
Pour.

She's coming!
My Dad hurriedly sets the bottle down on the bar, picks up his glass and scuttles behind the staircase.
Ready? Now!
Surprise!

I've seen photographs of the party. My grandmother in her fortieth year at the theatre, and eightieth on earth. She was summoned at the end of her shift to the dress circle bar to deal with a difficult member of staff only to be met by a throng of friends, family and colleagues with smiling faces and raised glasses. I can hear her yelp through the photograph. Her sharp features dropped loose, mouth hung open, long and poised like the elongated vowels of her theatre accent. She wears a beige coat and a black handbag dangles from her forearm. I study the pictures every so often, each time picking out new familiar faces among the anonymous crowd.
A throng of multi-generational pink flushed faces.
This bar is always so fucking hot.
I love how they look at my Nana.
You can feel the direction of the energy through the photo and how it radiates around her.
The brightest star in the constellation.
I love the thrill of seeing my worlds, genealogical and fantasy tumbled up together.
My great uncle Mickey, fresh off the ferry from Donegal stands by Giles Havergal the Artistic Director. Characters from a hundred different stories - decades apart- mingle and chat to each other. And they all look at my Nana.

There's a photo of her leaning over to blow out her candles. And another of her meticulously cutting and handing out slices of cake, her handbag still swaying at her elbow.

She didn't take her coat off the entire night.

I wasn't there. I have no subjective memory of that night. My memory of it exists solely through those photographs and scraps of accounts offered from those who were there. Fragments that sometimes fit together and sometimes don't, inevitably incomplete. Like shards of a broken glass. Second-hand memories are extra fragile.
My own Citz story wouldn't begin for another year - long after the party had ended.

A little boy with flaming red hair plunges to the bottom of the ocean. He pushes through mounds of water burrowing down down down.
Under the water everything's all squiggly and far-away looking. The sound of the lashing rain and the backcourt become increasingly muffled, like a door slowly closing.
Bubbles of light filter through the surface, all multi-coloured and fizzing. They pop and disappear like snow on a tongue.

Like the telly's broke, but between all the static you can tell there's something happening. Like a story's trying to get through. If you could only piece it together.

Ok.
She picks up a bottle of red wine and a bottle of white wine.
Down your dregs. I'm coming in.

She leaves the bar and begins to move through the audience offering drinks.

Navigating past your stubborn sweaty shoulders, contorting my limbs to squeeze through spaces between gesturing arms and cocked hips is my cardio. I can do this with two bottles of wine and a plate of canapes with my eyes closed. I've dressed up for the occasion, this special occasion, not that anyone would notice seeing as only my head is visible above the sloshing sea of partygoers.
Weaving through the crowd I begin to imagine what this scene might look like in a photograph. And who might look at it. What they might imagine the relationships between people in it – us - you - me might be. Around which person the energy of the photograph might flow.
I imagine the perspective of the photograph zooming out.
Further and further.
Until the chatter in the bar becomes inaudible. Until we become an indistinguishable smudge of activity.
I think of all the parties that have been, and all that will be in this space.
Moments past which linger in the walls, clinging to the peeling paintwork for as long as they are recounted again and again to those who hadn't been there but wished they had.
Will you tell this story?
When you leave here?
Will you tell someone the story of being here for the last time?
On the last night?

She's coming!
Ready? Now!
Surprise!

The table is laden with chocolate, crisps and an enormous plate of pink marshmallows. Above, pink and yellow bunting is draped over the Royal Princess's stained-glass window. A birthday cake with 23 candles sits in the centre. I lean over, close my eyes and make a wish that dissipates the shadow of that afternoon's fated tea break.

Candles! Right by the door? Can you believe it? The kids in the back court were playing some game and they'd lined up a row of lit candles right behind the dress circle door. I shooed them away – the whole theatre might have gone up in smoke!

I could hear my Nana's intonation as I read her words. Her outrage still palpable after nearly 40 years of recounting the story. I'd heard it before, as I'd heard all her stories, over and over, tucked up on her couch and following her through a winding stream of consciousness.

I closed the book, and placed it on top of the growing pile in my arms and continued perusing the library shelf.

I'm taking empties. Pass them over.

I pick up some debris from the table in front of the Royal Princess's sign that once held cake and crisps and marshmallows but is now littered with wine-stained glasses and crumpled tissues.

"White please!" Someone catches my arm as I pass. They hold up their glass and I tip the pale, yellow liquid in. It glugs and bubbles.

He burrows down down down.
His flaming red hair floating around quite removed from his head.
A shoal of fish glitters past him.
Red, green, blue, yellow.
And it doesn't feel like he's in the water - it feels like the water's in him.
It feels like the bits of skin and guts and bones between him and the water are starting to dissolve.
It feels like he's gonna become the ocean. And the ocean's gonna be him.
Like he's just sooked it all up and it's sloshing about inside.
Like it's melted through his skin and nothing has any edges.
Fish will swim through his veins. Baby octopuses will make wee homes in his flaming red hair.
And he's gonna get bigger and bigger and bigger and bigger til he covers half of the world!
Til he can poke Spain with his big toe and tickle the chin of America at the same time.
And he feels – infinite.

An anonymous glass is thrust under my nose.

Red or white?

The glass doesn't respond. I follow the arm to its corresponding body. A woman speaks animatedly to her audience. Red lips open and close like curtains revealing blue stained teeth. I fill her glass with red wine and move on, unseen. From behind the bar, I hear the sink gurgle and spurt.

The familiar vomity stench begins to seep through the air, carried around the space on the heat. The woman turns and looks at me, her blackberry lips contorted in disgust.
"What is that smell?" She asks her audience, eyes still trained on me.

She smiles.

It's -

The drain gurgles and spurts
"It's disgusting." She answers.

Sorry.

The drain gurgles and spurts.

She turns away.

Ready?
She's coming!

I step down from the ladder. The bunting is ready. Draped in a loop over the Royal Princess's window. Happy 90th Mary!

She ascends the stairs just a little slower this time. I stand among the guests, glass raised, as she enters the bar, flanked by my Mum and Auntie. I hear her yelp as she takes in the room – noticing certain faces in the crowd. She is picked up by the current, and carried towards the table, laden with biscuits and cheese and fruit. A birthday cake sits in the centre boasting a single candle. "We couldn't fit the ninety on, Mary." My Dad explains.

"Honestly don't talk to me about candles. Did I tell you the time I came out of that door and they'd lined them all up." she turns to me, "lit! They were lit! The whole theatre might have gone up in smoke!"

The drain gurgles and spurts. The water rises.

The little boy with the flaming red hair stretches out on his back and stares up at the blank expanse of white sky above him. As wide as this great ocean and full of possibility. Gradually the sound of his friends splashing about starts to filter through his consciousness.

Soon, the tenements around the back court will fall into disrepair and become a playground for the remaining children. Up to sixty kids will play mass games of hide and seek amidst the crumbling building.

A few years after that, the tenements will all be demolished, and he and his family will be moved the Dampies around the corner. His family will be the last to leave. His pals will all go before him, dispersed over the city.

A few years after that, that he'll get a job in this theatre, along with his sisters, and eventually, one day, his daughters.

Many years from now this ocean will be a space for corporate events and birthday parties.

But for now, they're here together.

And for now, the ocean and the sky are theirs alone.

And it's brilliant.

It’s fucking brilliant.

The drain gurgles and spurts.

Beneath the water little pockets of sound swell and burst around him.
Snatches of shrieks and scolds and shouts.
The mood shifts.
Not yet not yet not yet not yet.
He burrows down down down down.
Deeper and deeper, the voices swallowed up.
There’s a shape lurking in the water, just up ahead.
What is that? Just slightly out of reach.
He pushes through mounds of water.
Nearly. Nearly.
Something glints in the distance. Sunlight or -
And then – the plug is yanked out

Twist
Pull
Pop

And he’s spinning.
He fights against the current. He burrows down down -
But there’s nowhere to go.
He burrows down.
No.
Down.
No.
Up up up up up up.
A hand on his collar, shapes below the surface spinning into view
Not yet not yet not yet not yet
and then

She takes in a great gulp of air

Someone somewhere strikes a glass

She strikes a glass

The drain gurgles and spurts

They came with brooms. The artistic director and the House manager. A swimming pool!!
On the roof? What on earth! The tearoom’s flooded!

It wasnae us! It wasnae us!

A toast! Ladies and gentlemen. Tonight, we say goodbye, or rather, see you soon –

He watches as water, fish, and impossible futures cascade down the walls of the back court and splatter onto the ground below.
Not yet not yet not yet not yet.
The water keeps moving, as water does. Down the street and round the corner. Out of sight.

The drain gurgles and spurts

Let's all raise our glasses to -

Gurgles and spurts and splutters and bubbles and

The water rises.

She looks up.

And then the building lets out an almighty belch and a geyser of Gorbals juice suddenly explodes from the drain. Tea towel still atop.
It hurtles towards the glass roof.
Everyone turns to look.
It shoots up
And up
And up
And then,
It bursts right through the glass and keeps going and going until the tea towel disappears entirely from view.
Until it reaches eternity.
And the glass roof…shatters!

And we are exposed.

Exposed to the elements as the filth rains down on all of us, indiscriminately.
Like kids in a flooded backcourt.
Soaked and bedraggled.
Lipstick smeared, wine glasses refilled with murky water.
A purple bouncy ball bounds off the bar and out of sight.
A bottle of wine rolls out of the fridge and smashes on the ground.
Another follows it.

She looks around

We all look around at each other in silence.
Knee deep in the theatre's intestinal juices.
Drenched.

Cleansed.

Water lapping just below our knees. Flyers depicting a mock-up of how the new building will look swirl around us, flapping like leaves against our legs.

She enjoys this moment.

A little boy with flaming red hair floats past on his back staring out towards eternity.

She looks up.

I look at the sky too.

The same, but different. Now.

And I imagine the stories of this place exploding out into the world. Reverberating through the cosmos for as long as people tell them. An energy rushes through me. All around particles of dust float up and around me. Stark against the vivid blue sky. They float up and out through the hole in the roof. Rising from the carpet, the bar, the tables, people's mouths. The building lets out a breath and they rise. Carried on the whim of the breeze. I wonder where they might land.

"Can we take these in with us?" A man is holding a wine glass in each hand and looking at me urgently. I stare blankly at him for a second then I realise the bells have gone. The mood in the bar has shifted and there's a lot of scrambling and chatter.

She picks up a stack of plastic cups and begins passing them around.

Here you go. Do you want one? You can finish that in one gulp surely? There you go. Just in case.

In a flash of activity drinks are decanted, tickets retrieved and seats taken. The noise swells to crescendo and then the doors are shut and the space suddenly falls silent.

You're all gone.

The shape of the party hangs in the air.

There's a moment, in this space, when the day becomes night and the great glass ceiling turns from window to mirror. When the night grows thick, and darkness falls over the bar.

She looks up

And I remember it's the last time. And I remember that in a few weeks this ceiling and these walls and this ground under my feet will no longer exist. And I feel fiercely attached and at the same time distantly removed from this building. This building that always held me tight

whilst letting me feel the terrifying exhilaration of legs dangling in the air over an impossible expanse of future. I can't imagine a world, my world, in which it's no longer here.

Night begins to settle.
Not yet not yet not yet not yet.

Suddenly the dress circle door opens, and a man exits the auditorium and enters the bar.
The theatre's master carpenter.
He wears jeans and a grey t-shirt and a pencil tucked behind his ear.
His previously flaming red hair now slightly more subdued.
He gives me a wee wave.
He cocks his head at the wreckage.

Corporate I say.
He nods with a slight eye roll.
He looks up at the sky.
Getting dark.

Yeah.

Denis. Of course. Denis would know.

Denis, do you remember – under that pillar there? The paint? The white with the blood? Do you remember the theatre when it was like that all over?

Aye. It was a disaster. An absolute disaster.

No one remembers it!

They wanted to make it look like the theatre was bleeding. And it just didn't look, it just looked absolutely awful. They only did it for a season. Then they had to re-plaster the whole thing before they could paint it cause the blood was so thick.

He shakes his head.

And that wall, these walls weren't there. This was all open. Just open railings, see-through. It looked like a ship, that's all I can remember, it felt like we were in the middle of the ocean on a big ship.

Somewhere in my subconscious something settles into place. A shape drifts closer into view. Peering through white railings at eye height. My grandmother's voice calling my name from the foyer downstairs.

I think I remember that.

I wrap myself in the memory for a moment or two.

Anyway. He says. We'll see what comes next.

Yeah.

I watch him as walks down the stairs and disappears.

My shift's nearly done.

I stand alone in the bar and survey the mess.

A scavenger hunt of glasses.

Party's over.

She looks up.

I look up at the sky and find only night. Heavy and impenetrable.

In the glass, I see myself staring back. Standing alone in a sea of debris.

And then slowly, one by one, stars come out.

Echoes from light years ago, reflected all around me.

On their knees scrubbing marshmallow out of the carpet with soda and salt.
Some still embroiled in sweet sticky battle.
One sleeping soundly, resting against the leg of a table.
A little boy floating in the ocean.
A gaggle of kids hiding in the remnants of a tenement.
A boy with an unusually large velvet jacket.
A girl in a pressed white blouse.
A woman in a beige coat with a black handbag dangling from her arm.

They light up the sky like lit candles.

The party's still going.

And the night doesn't seem so dark.

End.

Perspective: critical reflection

In my first architext, *Blueprint,* I examined how a playwright might dramaturgically interpret the purposes and processes of two-dimensional architectural drawings, specifically floorplans, to reveal and explore hidden histories of space through the mapping of oral histories onto the building's footprint. Yet while floorplans are useful for providing an overview of space and for considering "program and circulation,"[383] in my subsequent architexts, I seek to explore more embodied experiences of space by investigating the dramaturgical potential of three-dimensional projections, specifically perspective and axonometric. This shift from the birds-eye view of *Blueprint* to the subjective viewpoint of *Perspective* is akin to moving from Michel de Certeau's voyeuristic vantage point at the summit of the World Trade Centre, and travelling 'down below' among the "practitioners (who) make use of spaces that cannot be seen."[384] To reflect the embodied and subjective expression of space that a perspective drawing offers, the form of this piece is a semi-autobiographical monologue. In this critical reflection, I will discuss the conceptual framework of the piece and the process of its creation.

The Perspective Projection

Although rendered mostly obsolete in contemporary architectural practice by the more mathematically accurate axonometric projection, the perspective drawing, adapted from renaissance painting techniques, offers a useful historical touchstone for how our relationship with space, and our depiction of it, has evolved. A perspective drawing consists of a fixed, singular and ocular view of a space. Unlike two-dimensional floor plans, sections and elevations, a perspective drawing is an anthropocentric portrayal of space which considers how it will be viewed and experienced by a human, with all objects with the space depicted in relation to them. While an axonometric drawing retains the true mathematical dimensions of objects, regardless of their position to the vantage point, in a perspective

[383] Mo Zell, *The Architectural Drawing Course: the Hand Drawing Techniques Every Architect Should Know* (London: Thames & Hudson, 2017), 57.
[384] Michel De Certeau, *The Practice of Everyday Life* trans. Steven Rendall, (California: University of California Press, 1988), 93.

drawing, items appear to diminish in size as they move further from the viewer. Therefore, while the depiction is not mathematically accurate, it is true to appearance. Artist and architect Filipino Brunelleschi (1377-1446) is regarded as the first artist to accurately use perspective in his work,[385] while Leon Battista Alberti's *Della Pictura* (*On Painting*), the first edition of which is dedicated to Brunelleschi, contains the first written account of the use of perspective. It is suggested that the technique was achieved using a camera obscura, with the scene to be painted viewed through a tiny hole.[386] This concurs with Alberti's likening of the perspective projection as looking through a window.[387] It also goes some way to explaining the meaning of the word 'perspective' which is taken from the Latin, *perspecitva* or 'seeing through.' Alberti's treatise documents the function and geometric properties of visual rays which were believed to stretch from the eye to the object(s) perceived and which provide the mathematical framework for this technique. The pyramidic structure of these visual rays accounts for the distortion in dimension when this view is replicated on a two-dimensional surface. While the use of the perspective viewpoint became ubiquitous in visual art, Giovanni Battista Piranesi's eighteenth-century neoclassical etchings of both real and imagined buildings and ruins demonstrated the efficacy of the perspective approach in relation to the built environment. In the *Art of Architectural Drawing*, Thomas Wells Schaller describes this move as being an immensely significant architectural milestone in the romantic period.[388] He notes that Piranesi was more interested in the emotional power of buildings than the forms themselves and adopted the perspective projection as it was "an especially clear and direct method of pictorial and, therefore, emotional exploration."[389] In terms of architexting, this correlation between emotional or pictorial and perspective renderings of space is particularly fertile and will be discussed later.

Perhaps the key defining feature of the perspective drawing, and certainly one which differentiates it from all other three-dimensional renderings, is its vanishing point. The vanishing point is where all lines depicted converge, giving the drawing the illusion of depth.

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[385] Malcom Park, "Brunelleschi's Discovery of Perspective's 'Rule,'" *Leonardo*, vol. 46, no. 3, 2013: 259–212.
[386] Ibid, 260.
[387] Leon Battista Alberti and Rocco Sinisgalli, *Leon Battista Alberti: On Painting: A New Translation and Critical Edition* (Cambridge: Cambridge University Press, 2011), 39.
[388] Thomas W. Schaller, *The Art of Architectural Drawing: Imagination and Technique*. (New York: Van Nostrand Reinhold, 1997), 124.
[389] Ibid, 124.

In practice, the vanishing point accrued metaphorical and ideological significance, becoming symbolic of the concept of 'eternity' as pictures appear to recede to an undefined point. This connection eventually gathered theological resonance as the vanishing point became synonymous with God as an eternal and infinite entity. As a result, the use of the perspective projection became compromised due to concerns around depicting God. Ákos Moravánszky, in his essay 'The Axonometric Plan: On the objectivity of the architectural drawing', explains this tension.

> In Renaissance perspectives, the vanishing point corresponded with eternity, which in Erwin Panofsky's much discussed text *Die Perspektive als "symbolische Form"* (1927) was interpreted theologically and set in a charged relationship with the commandment against the portrayal of God.[390]

The ideological symbolism inherent in the perspective viewpoint is also evident in the architecture of the proscenium arch in which the view of the ideal spectator – in most cases the Monarch, as divinely-appointed representative – was centred in relation to the vanishing point of the stage, emphasising the authority of the single viewpoint. Reconciling these features and functions of the perspective projection with the ethics of architexting (to embrace multiplicity and eschew hierarchy) is complicated. As discussed below, I attempt to navigate these difficulties by folding as many other stories into my monologue as possible, gesturing towards the inter-subjectivity of space. While my focus is on the architexts as scripts rather than as performances, there are clues in the text that this piece is not intended for a proscenium arch stage. For example, the 'woman' moves among the audience at various points in the piece. These negotiations with the perspective form presented useful moments to reassess my methodology in which I chose to prioritise the ethics of this approach over sticking rigidly to rules prescribed by the architectural drawing technique. The problematic nature of the vanishing point was one of the catalysts for the eventual adoption of the axonometric technique in which the vanishing point is removed and all lines remain parallel. Though the axonometric orthographic projection is a technically exact depiction of space, it is one that cannot be achieved by the human eye as objects retain their true dimensions regardless of their proximity to the vantage point. Its

[390] Akos Moravánszky, "The Axonometric Plan: On the Objectivity of the Architectural Drawing" in Carpo, Mario, et al. ed., *The Working Drawing* (Zurich: Park Books, 2013), 302.

purpose is to present an 'objective' view of space, lying in contrast to the subjective, pictorial depictions produced by the perspective projection. In my next architext, and accompanying reflection, I interrogate the tensions between the perspective and axonometric projections. I found that, in the case of the latter in particular, defining it against the perspective rendering was integral to understanding its significance. This is, no doubt, because the axonometric drawing was adopted to counter the perspective projection and its problematic associations with the divine. Therefore, it is firmly 'set against' it in form and function. As will be discussed in greater depth in the following chapter, I find the relationship between the entangled yet opposing Apollonian and Dionysian forces, discussed by Dorita Hannah following Nietzsche, especially illuminating in considering the relationship between the perspective and axonometric viewpoints. I associate the perspective drawing that presents an entire space at once from a singular vantage point with an Apollonian view of space in its presentation of a stable and coherent illusion. This is contrasted with the fragmented view of the axonometric projection that oscillates between appearance and reality and chimes with a Dionysian experience of space.

The space: Dress Circle Bar

The space that I have chosen to investigate in this architext is the Dress Circle Bar of the Citizens Theatre, or perhaps more accurately, the footprint of this space, as it has been repurposed several times throughout the latter half of the twentieth century. Its rich and varied history, as well as my many personal connections with the space, informed my decision to focus on this area in this architext. Here, I provide some additional history of this space to contextualise its role in the wider history of the theatre.

Before they were demolished in the 1970s, tenement housing surrounded the Citizens Theatre. The area which is now the Dress Circle Bar was the back court or 'high back' of these surrounding flats and was the primary playground for their resident children. The doors to the dress circle in the most recent iteration of the theatre were once fire exit doors that led directly from the auditorium onto this back court. The tenements were gradually destroyed in the 1970s and this area lay empty, functioning solely as the roof of the

downstairs foyer until the late 1980s when the theatre was redeveloped and this area was turned into an upstairs bar to service the dress circle. This upstairs space was often used as a semi-private function area for parties and corporate events. It has also been, as revealed through the oral histories I gathered from patrons, artists and staff connected to the theatre, the location of a multitude of personally significant moments. As with many spaces within the building, the echoes or ghosts of the Dress Circle Bar's various reincarnations contribute to its unique atmosphere. Anthony Paterson states in an 1970 publication, *Citizens' Theatre Gorbals, Glasgow: its story from the beginning to the present day* that the Citizens Theatre "transcends bricks and mortar"[391] and that "the shadowing remnants of the past have a habit of clinging to the stages which they have once inhabited."[392] During my time working at the Citizens Theatre, and before, the Dress Circle Bar was the location of many memorable moments in my life, both milestone and mundane. As an autobiographical piece, therefore, it felt fitting that this architext examined the Dress Circle Bar as (mostly) seen from my personal perspective.

Methodology

I began work on *Perspective* by reviewing the transcripts from my interviews and extracting material that pertained to the Dress Circle Bar area. Working through this material, I was particularly interested in stories in which the space was used or experienced in unconventional ways. By this I mean occasions in which it was used for activities that might be described as 'transgressive,' following Tschumi, or in Coates's words, events that signified "poetically, above and in addition to functionality."[393] So too was I keen to highlight the many layers of history present within this space as it has been repurposed time and time again, therefore I was careful to select stories that pertained to the many different functions the space has fulfilled throughout its history. Reviewing this material, I attempted to find common ideas or themes to find a lens through which to view the space. I drew out key words and images and implemented a strategy of free writing to try to tumble the

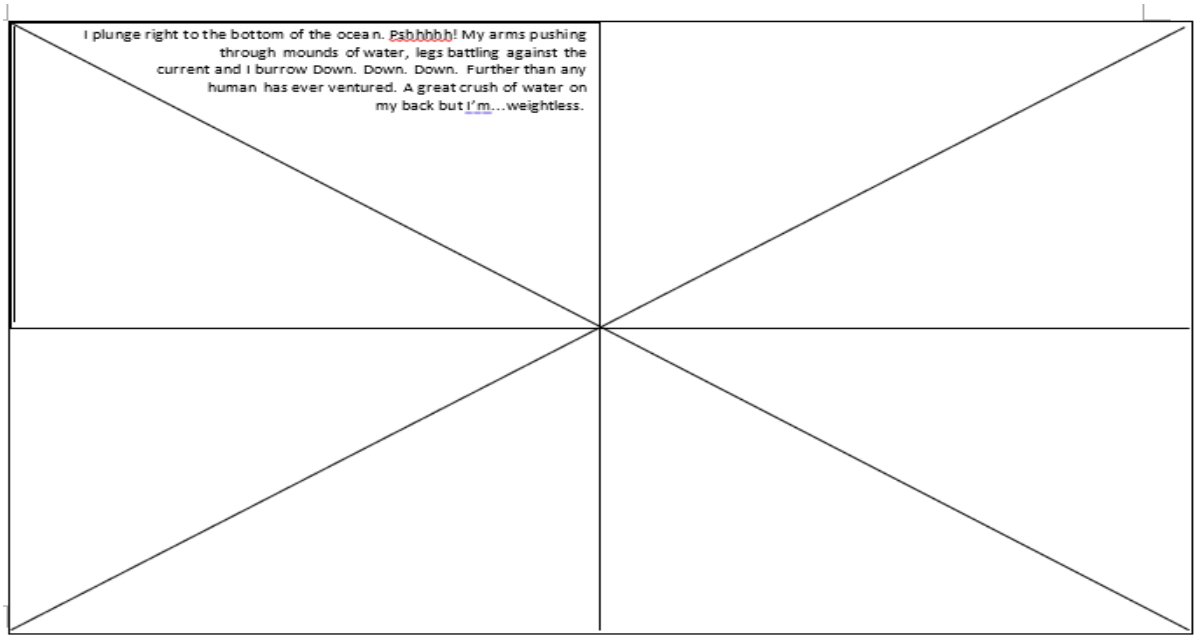
[391] Anthony Paterson, *Citizens' Theatre Gorbals, Glasgow: its Story from the Beginning to the Present Day* (Glasgow: Citizens Theatre, 1970), 3.
[392] Ibid, 3.
[393] Nigel Coates, *Narrative Architecture* (Chichester: John Wiley & Sons, 2012), 15.

stories together in my mind: writing without stopping for five-minute intervals at a time.[394] In "Whose Voice is it Anyway? Implications of Free Writing," playwright and theatre scholar Anton Krueger notes that "writing is a way of thinking"[395] and that in free writing there is "a sense of discovery… something revealed."[396] This method was also useful in preventing me from becoming attached to the chronology of events and to allow the stories of the space to mingle with each other both in my mind and on the page, upholding the tenets of spatial historiography. In *Blueprint* I used verbatim text from my interviews but in *Perspective*, I was interested in moving away from this approach and blending interview material with my own reinterpretations of the stories. The purpose of this was two-fold. Firstly, I wanted to demonstrate a departure from the technical aesthetic of *Blueprint* to the pictorial perspective projection and so wanted to have the opportunity to paint striking images and moments through text. Secondly, I had felt a slight frustration with *Blueprint* that the slivers of stories permitted within the confines of the floorplan did not allow me to delve into the histories of the building in any depth and so I wanted to explore them in greater detail in *Perspective.*

Whilst exploring the content of the stories about the Dress Circle bar, I worked on establishing the form of the piece. In my initial attempts at creating *Perspective,* I was preoccupied with a need to satisfy a principle I had established both in my theoretical explorations and in the creation of *Blueprint*: that an architext should invite you to "treat it differently."[397] As *Blueprint* so clearly resembled an architectural drawing, I began experimenting with ways in which *Perspective* could similarly reflect a perspective projection, both visually and dramaturgically. I selected the vanishing point as a key defining feature of the perspective drawing and began experimenting with how my text might be arranged on the page in interesting ways.

Inspired by Alberti's pyramidic visual rays, I made the following template which I then filled with text, as shown.

[394] An example of this automatic writing can be found in the appendix II.
[395] Anton Krueger "Whose Voice is it Anyway? Implications of Free Writing," *Current Writing*, 2015:27(2), 103.
[396] Ibid, 103.
[397] Turner, "Learning to write spaces," 115.



I quickly realised that this approach would not permit me to include the stories I had selected in any great detail, which was a frustration of *Blueprint* that I wanted to address in this piece. Also, while this approach did indeed invite readers/performers to "treat it differently,"[398] it seemed to require a similar level of engagement as *Blueprint* to actualise its performance potential. As the perspective projection is a three-dimensional drawing, I felt the dramaturgy of the piece should be rather more robust than *Blueprin*t to demonstrate, and allow me to reflect upon, the differences between these modes of rendering space. Therefore, I abandoned this approach and began considering how I might present the text in a way that still invited readers/creatives to "treat it differently"[399] but was more coherent than the diagram above. I attempted to fold the shape of the diagram - with its lines receding to a central point - into the structure of the text by fragmenting it and splitting it into episodes, translating the vanishing point into a textual or dramaturgical device rather than a tool for spatial orientation. In this way I imagine the stories as lines converging at the climax of the piece. Painter George Grosz states:

> Line does not exist in nature. Line is an invention of man(sic); so, in fact, is all of drawing... There must have been a reason for the invention of the line. Yes, it is a guide for those who would venture into the formlessness that surrounds us on

[398] Ibid, 115.
[399] Ibid, 115.

> every side; a guide that leads us to the recognition of form and dimension and inner meaning.[400]

Just as the line is the architect's tool for creation, I suggest stories are that of the writer (or wrighter). This concurs with Ingold's likening of drawing a line to telling a story.[401] As Grosz points out, the line does not exist in nature but is imposed by humans to create form. This is also true of stories. Narratives, as I argued in my historiography chapter, are not found but constructed. It is through stories that we give form to the world around us to enable us to understand it. And so just as the architect draws to create meaning, the writer shapes stories. Therefore, I imagined the stories of the dress circle bar as lines, all meeting at a certain point in the narrative. However, I still felt a tension between responding to the principles of the perspective projection dramaturgically and upholding the aesthetic, ethical and historiographic demands of the project. This prompted me to reflect upon which elements of architexting as a methodology were usefully serving me as a playwright and which were a creative hindrance. I decided that, on this occasion, my preoccupation with distinguishing architexting from playwriting by creating pieces that ostensibly require readers to "treat it differently"[402] was pushing me into formal experimentations that felt constricting rather than productive and prevented me from fully engaging with the material I had collected. Given the subjective and anthropocentric experience of space offered by a perspective drawing, I reached the conclusion that the most fitting dramaturgical interpretation of this mode of conceiving space would be a monologue.

Playwright and theatre scholar, Paul Castgano, states that the monologue form "allows telescopic glimpses of characters' motivations beyond the capacity of conversational discourse, thus ensuring a greater possibility of 'knowing the character' beyond the plot-inscribed 'agent of the action.'"[403] It is interesting that Castagno turns to the language of looking or seeing when espousing the possibilities of the monologic form. While in *Perspective*, the protagonist's monologue provides a way of 'looking at' the Dress Circle bar and the stories it holds, this subjective mode of telling simultaneously offers a distinct way

[400] As quoted in Zell, *The Architectural Drawing Course*, 50.
[401] Ingold, *Lines*, 90.
[402] Turner, "Learning to write spaces," 115.
[403] Paul Castagno, *New Playwriting Strategies: Language and Media in the 21st Century* 2nd ed. (London: Routledge; 2012), 199.

of 'seeing' character. In this way, *Perspective*'s viewpoint extends externally and internally simultaneously, giving us a glimpse into the inner world of the protagonist through her reflections on her relationship with the physical world and those she shares it with.

Perspective as architext

Perspective has been constructed based on the metaphorical and dramaturgical interpretation of three specific features of a perspective drawing that I found particularly creatively generative. These are that a perspective drawing: is a subjective and embodied depiction of space as seen through the eyes of a human; is an emotional and pictorial expression of space; includes a vanishing point at which all lines in the picture converge. James Elkins in *The Poetics of Perspective* notes that the concept of perspective has gained such currency in its abstract form that its usage as a practice has become secondary.[404] In *Perspective*, I attempt to *practice* these principles of perspective depiction through dramaturgy to understand what this mode of beholding and understanding space might reveal about its hidden histories.

Perspective, as a 'three-dimensional' architext, functions differently dramaturgically from *Blueprint* which drew its dramaturgical framework from a two-dimensional floorplan. While the text in *Blueprint* is fragmentary, dis-embodied and resists a coherent narrative, *Perspective* seeks to express the embodied experience of being in a space and so its narrative is very firmly attached to a specific, more developed character. Just as the perspective drawing presents a view of space relative to the imagined human beholder, so too does *Perspective* depict a specific space from the viewpoint of a single character, recounted in the first person. In this monologue, the character of 'woman' functions as our window through which we behold the space which is relational and is dependent on her position within it. As Massey writes in *For Space*, "Space does not exist prior to identities/entities and their relations."[405] In *Perspective* the space exists only in the character's conjuring of it and it is constantly "under construction"[406] as reflected in the

[404] James Elkins, *The Poetics of Perspective* (New York: Cornell University Press, 1994), xi.
[405] Massey, *For Space*, 10.
[406] Ibid, 9.

fluidity of the protagonist's relationship(s) to and within it. Massey suggests that space is the "sphere in which distinct trajectories coexist."[407] In *Perspective* we are privy only to the protagonist's trajectory as our 'window' through which we view the space. However, through the piece we learn, along with the character of 'woman,' that her experience of the space is relational and is contingent upon interactions with others. She discovers that it is, as Massey states "the product of interrelations." Yet while this space is recognised as co-constituted, through the monologue form we experience only a subjective account of it. Here the "telescopic glimpse"[408] into character is revealed through her shaping of the world. With the protagonist as vantage point, everything in the space, as in a perspective drawing, is depicted as relative to her. If the purpose of architexting is to reveal diachronic communities who share spaces through time, this is the realisation also of the protagonist in *Perspective* who, by the end of the play, understands that although her relationship to this space and those she shares it with is constantly in flux, she is part of its ongoing story, and community, that exists through time. Massey's states that:

> we recognise space as always under construction. Precisely because space on this reading is a product of relations-between, relations which are necessarily embedded material practices which have to be carried out, it is always in the process of being made. It is never finished; never closed. Perhaps we could imagine space as a simultaneity of stories-so-far.[409]

As architexting seeks to model a spatial historiography in which events are not constrained by chronology, the concept of simultaneity, as highlighted by Massey, is key. This idea is perhaps more explicitly displayed in the atemporal map of *Blueprint*, yet in *Perspective* I attempt to weave together multiple timelines so that they may coexist concurrently. The interconnectedness and circularity of the stories prevents any of them from ever being 'finished'.

In *Perspective*, I pay particular attention to emotions catalysed by the space, to chime with the subjective and personal quality of a perspective drawing. I also make deliberate and significant use of imagery and detailed description to echo something of the pictorial property of a traditional perspective drawing. The space the piece depicts, the Dress Circle

[407] Ibid, 9.
[408] Castagno, *New Playwriting Strategies,* 199.
[409] Ibid, 9.

bar, no longer exists having been recently demolished as part of the Citizens Theatre's ongoing redevelopment. The protagonist conjures the space into being through her descriptions which 'paint a picture' of the space as it was. Features of the space, such as the glass ceiling and the pillar are both physically described, yet also function as holding points for particular emotions associated with the space. The use of magic realism throughout the piece, such as the 'geyser' episode and the hyperbolic retelling of the makeshift swimming pool[410] created by filling the back court with rainwater, seeks to provoke striking images in the minds of the audience/reader to reflect the pictorial quality of the perspective rendering. These descriptions act as a conduit for the emotional journey of the character as through conjuring and sharing the space, both with past inhabitants and with her current audience through this retelling, she begins to understand the complexity of her relationship with it and the extent to which her life is inextricably entwined with the space, and as a result, with those who have, do and will also use it.

Although the content of the piece and the character of 'woman' is an amalgamation of a variety of sources, including archival material and the oral histories collected during my fieldwork, a significant portion of it is autobiographical. In *Autobiography and Performance,* Deirdre Heddon devotes a chapter to investigating the relationship between place and autobiography. She notes that "a 'self' is inseparable from a 'place.'"[411] Yet, in concurrence with ideas discussed previously, this is qualified by the fact that neither self nor place are stable and complete. As Heddon writes: "place is as conditional as self."[412] Using the dress circle bar as a lens through which to examine some of my own experiences carves a very specific autobiographical account. Arguably this could be aligned with what Heddon describes as autotopography: "performances that fold or unfold autobiography and place."[413] This autobiographical lens provides a radically different depiction of space than either *Blueprint* or *Axonometric*. It supports the tenets of the perspective drawing by

[410] "*this was our back court, this was where we played, you know. There was one year actually it was torrential rain and the back court was filling up and the drain was just coping, but we had as kids we just realised actually, if we block the drain, the water will fill up. So we were actually swimming in the back court, we had about a foot of water…it was two tenements wide…and the water was running down the close, down the stairs onto the street, and the next the thing the whole staff of the theatre had come up and we were like that 'it wasnae us' as the water was pouring down below into the, into the tearooms.*" (Interview 16, 6.12.17).
[411] Heddon, *Autobiography and Performance,* 14.
[412] Ibid, 14.
[413] Ibid, 90.

providing a singular viewpoint of a space, as seen through the eyes of a (single) human. As Heddon states of autopography "it is a creative act of seeing, interpretation and invention, all of which depend on where you are standing."[414] Autotopography captures the situatedness and subjectivity of the perspective projection and the 'act of seeing' inherent in its depiction of space. As the character paints the space into being for her audience, so too does she portray herself.

Perhaps the defining feature of the perspective drawing is its vanishing point, and with it, connotations of eternity and infinity. The metaphorical and poetic potential of the concept of eternity is especially rich. In *Perspective,* this is represented in the text by a specific point in the space, namely the glass ceiling and the expanse of sky it reveals, and is interpreted thematically to represent the protagonist's trepidation about her as yet unknown future. The motif of the glass ceiling recurs throughout the piece and marks the point at which the two primary storylines, that of the little boy in the 'ocean' and that of 'woman,' converge as they both stare up to the sky pondering their future. The vanishing point, and the concept of 'looking through' to an undefinable point, resonates throughout the piece as the protagonist attempts to understand what her role(s) within, and connections to, this space, are and have been, and what impact its disappearance will have on her future identity. This process of 'looking through' her history of the space towards an unknown future constitutes the emotional journey of the piece. This projection towards this uncertain vanishing point 'organises (our) perception' of both the space and the character. In this way, the vanishing point is reimagined thematically, whilst being metaphorically represented by a specific feature of the dress circle bar's architecture.

Perspective as historiography

Through architexting, I explore how a spatial approach to historiography can reveal how layers of history within spaces might interact beyond the bonds of chronology. Playwright Stephen Jeffreys distinguishes plays by their treatment of space and time and offers a useful way to consider *Perspective's* use of space, which may be categorised as "closed space (and)

[414] Ibid, 91.

disrupted time."[415] This means that it takes place within a single, defined space yet moves around temporally within it. In plays deploying closed space and disrupted time there is, according to Jeffreys, a "relentless investigation of a space. The space is paramount – it is the soul of the play – and what is buried underneath is made manifest."[416] He cites Tom Stoppard's *Arcadia* in which we witness events that take place in Sidley Park nearly two centuries apart, as an example of this. In *Perspective* this manifests through the fluidity of the narrative which moves between various time periods, from the 1970s to the recent past, within a defined space. The purpose is to examine how moments in time may echo/contrast/speak to each other. This approach is facilitated by what I call 'creative historiography'. I detailed this in greater depth in my historiography chapter, yet the premise of this approach is twofold: to unlock new and interesting ways to explore the past that expresses something of the inarticulable links between, and experiences of, previous events; and to make explicit the role of the historian in the creation of 'history'. In terms of the first point, Hayden White in *The Content of the Form*, makes a case for the linguistic turn stating: "narrative might well be considered a solution to a problem of general human concern, namely, the problem of how to translate knowing into telling."[417] Of the three forms of history examined in my historiography chapter, *Perspective* is most aligned with the narrative form. White notes the necessity of stretching the 'truth' to meet the demands of this form. This was my experience in writing *Perspective*, in which the narrative form permitted me to be more creative with the stories I presented than I had been in *Blueprint,* embracing a magical realist reinterpretation of accounts such as the 'swimming pool', for example. Keith Jenkins' and Alun Munslow's suggestion that histories are "aestheticizations of the past"[418] not only validates this creatively historiographic approach but also alleviates anxiety around the second principle of my methodology: emphasising the role and influence of the historian. The purpose of this is to underline the impossibility of objective 'truth' and the inescapable partiality of the historian. This is particularly appropriate given that the purpose of architexting is to explore specifically 'hidden' or non-dominant histories of space. In my historiography chapter, I align architexting with a deconstructionist approach defined,

[415] Stephen Jeffreys, *Playwriting: Structure, Character, How and What to Write* (London: Nick Hern, 2019), 10.
[416] Ibid, 10.
[417] Hayden White, *The Content of the Form* (London: John Hopkins University Press, 1987), 1.
[418] Jenkins and Munslow, *The Nature of History Reader*, 115.

also by Jenkins and Munslow, as one which "undercut(s) the idea of the narrator as nobody and stress the author's creative role."[419] In *Blueprint*, the manipulation of the words on the page makes clear my influence as writer. In *Perspective*, I foreground the role of the writer/narrator by creating a text that is ostensibly subjective and autobiographical.

Conclusion

Through *Perspective*, I attempt to draw together the academic and creative strands of my project through architextural practice. By interpreting the processes and principles of perspective drawing techniques and applying them to my writing process, I discover how they function in dramaturgical terms and how each approach reveals a different aspect or texture of the spaces they depict. This allows me to compare this personal and pictorial conception of space to the fragmentary overview of *Blueprint* and to the multi-perspectival, shifting depiction offered by *Axonometric*. *Perspective* satisfies the historiographic intentions of my project as it allows me to explore layers of history within the Dress Circle bar whilst explicitly foregrounding my role in the process. There is some tension, however, between perspective as a singular view of space and my ambition to understand how spaces are shared through time. This is one of the ways in which this approach has been less successful than I had hoped. While, as I have stated, the intersubjectivity of space means that even a personal conception of it is inevitably constructed with and through those it is shared with, however *Perspective* does not embrace the multi-perspectival and non-hierarchal approach to history that lies at the heart of this project as successfully as I would like. Yet while the monologic form of the piece necessarily presents a single voice and the use of autobiography centres my own experiences, I have attempted as much as possible to use this approach as a conduit for the stories of numerous other people who are connected to (and through) this space. Here I echo the fixed, singular viewpoint of the perspective projection in relation to which all elements of a space are depicted, and through this seek to demonstrate space as "a product of interrelations."[420] This architext, more than either *Blueprint* or *Axonometric*, has tested the principles of architexting. In addition to questions

[419] Ibid, 115.
[420] Massey, *For Space,* 9.

around its celebration of multiple voices, it also boasts a somewhat conventional dramatic form and as such does not require co-creators to "treat it differently."[421] On this occasion, I chose to prioritise certain features of the perspective projection, namely its subjectivity and pictorial qualities. Following my frustration in adhering to the strict demands of *Blueprint*, I allowed myself to write freely, embracing the opportunity to step beyond the verbatim text and paint images and moments inspired by its contents. My use of magical realism represents this stretching of reality to create a pictorial rendering of the histories of the space. That said, whilst I permitted myself to be playful with the stories I had collected, I still felt a sense of responsibility to those who had shared their memories with me and so although stories are embellished or reimagined, I felt disinclined to include episodes that were entirely made-up for the sake of narrative. As such, I do feel that *Perspective* falls short of the satisfying character arc that one might expect from a monologue. Nevertheless, *Perspective* was an excellent learning opportunity that allowed me to practice different dramaturgical skills than *Blueprint*. It permitted me to dig into the tensions between various creative, ethical and historiographic demands and reflect upon how I might navigate these (sometimes competing) priorities.

[421] Turner, "Learning to write spaces,"115.

Axonometric or How to Build a Place from Memory

A self-assembly architext

This pack contains:

1. *Axonometric* or *How to Build a Place from Memory* performance text
2. Instructions for use
3. Compositional suggestions: *Figures 1 & 2*
4. Components
    - *Images (x 6)*
    - *Props (x6)*
    - *Sounds (x 9)*
    - *Stage directions (x 23)*
    - *Text* (x 25)

A note on the text

This text is intended for an ensemble of any size and a willing audience. All the text can be assigned/performed/displayed as you wish. Italics denote stage directions.

Right aligned text should be distinguished in some way from the rest of the text as a narrative in its own right.

Step one: Gather materials

The audience enters the space. It is strewn with the debris of memories as though the space has collapsed in on itself, or been ravaged by fire. Items from the collected stories, a scorched nightdress, an enormous wooden box, kernels of sweetcorn, among other items pertaining to the histories of the space, are scattered everywhere. The floor is covered in a thick layer of ash in which half buried items and scraps of paper are visible. There is a variety of different types of audio equipment dotted around the space, cassette players, record players etc, that when played emit one of the listed sounds or texts or snippets of recounted memories. There are fragments of text and memories and instructions written on items, on the walls, on the floor, on paper strewn amidst the clutter.

The audience is given time to explore the space. The performers are indistinguishable among them.

Then

Step two: Inspect the components

A performer picks up a scorched nightdress and starts to play with it. Something akin to the following text takes place, it may be improvised/expanded.

God look at this. Look at those burn marks. What on earth happened to this? Does this belong to anyone? Is this yours? Here, look at that/try that on - *they offer it to an audience member to hold/try on*

Has anyone come across something about a burnt nightdress?

With the audience's help, they try to locate the story of the prop. They locate the text/sounds/related props and inspect each element in turn. Then they put them all together. They attempt to recreate the moment.

Do you think it was like that?

It's so hard to know

Was anyone there?

Does anyone remember it?

Something's missing I think. Will we try again?

They attempt another recreation, adding in other elements from the room.

One of the performers either wearing or playing with the nightdress interrupts:

Option a) The performer recounts a personal memory about a nightdress

Or

Option b) The performer delivers the following text:

D'you know, my granny had a nightdress just like this. Except it had sleeves. Long lace sleeves that pinched at the wrist and then burst into little pelmets, like her hands were reaching out of wee gramophone horns. And this one time we were staying over, all the cousins and me, having a sleepover in the back room. We had, you know, the sweeties, the bottles of juice, the contraband VHS of *Hellraiser* ready to stick on once she and granda were asleep.

So we're all getting into our jammies and then I realise that mine were still sitting, neatly folded, on top of my bed at home. Don't you worry, granny goes, I've just the thing. And she produces this polyester and lace nightmare. You know, you skited too fast against the curtains and the whole house would go up in smoke? No granny it's fine, I'll just sleep in my clothes. But she was a strong woman. Built ships during the war. Dad used to say that she launched them one-handed into the sea herself. So she wrestles this monstrosity over my head and straps me in at each wrist, buttons up the peter pan collar so tight my neck bulges over the top. And the cousins are gutting themselves. They've got their little shorts and band tshirts, or matching two pieces on and I'm sat there like an acne-ridden victorian ghost. And of course it's two miles too long for me so at 3 in the morning when we're sneaking downstairs in search of granda's fags, I go tumbling head first down them, sparks flying as the polyester strikes the carpet like a match. And then granny's awake and shouting and my cousin Linda's crying cause she got a fright and that's how I got this scar here on my elbow.

She shows everyone her scar.

Anyway. Sorry. That just popped into my head there. Where were we? What were we doing again?

Blackout.

Close your eyes. Think of a place you know well. So well that it lives somewhere in your body rather than your mind's eye. Do you have one? Step inside. How does that feel? What's under your feet? Is it soft? Hard? How high is the ceiling? Reach out your left hand - what can you touch? How does your body move and shift to navigate the contours of this place? Place your hand against the wall. Is it cool? Warm? Press your face against it. What does it smell like? Touch the wall with both hands. Press your whole body against it. Feel as the skeleton of that place grows out from your fingertips and its shape unfolds around you. The upstairs, the downstairs, the backroom, the basement whatever it is - all spun into being like webs.

Feel your hands warm as the place begins to glow with life. With sound. What can you hear? Who is with you? Are you alone? Listen carefully.

How to build a place from memory

Step three: lay the foundations.

So, we have the shape

We have a shape

The skeleton

Of sorts.

Of this place. Space. Footprint.

Through the years.

Well, to the tips of living memory

Right.

There are some key dates

Moments

That ought to be included

Like washing-line posts that hold everything else up

This space, we know, has been the site of a myriad of stories

So, let's begin.

They mark a spot.

1942: Diamond Dance Academy run by Old Joe Diamond. The Clyde Valley Stompers on the stage, outlined by flashing bulbs and the girls leaning over the balcony checking out the talent. One floor for advanced dancers and one for beginners. But expert or novice, if you messed up the steps, you'd be sent back to your seat while Old Man Diamond in his black velvet jacket cut in and showed you how it's done.

1957: As Old Man Diamond danced his final waltz and shuffled and two-stepped off this mortal coil, the building was acquired briefly by the British Legion before falling into the hands of local merchant Frank Sameroff. In Sameroff's charge the building cycled through a number of enterprises including the surprisingly unsuccessful Diamond bingo hall, until finally he hit the jackpot with an upmarket gambling club. A classy joint. Sammeroff fitted a television in the corner in a bid to attract a more refined clientele. However:

1962: This was the Gorbals, still caught in a chokehold by hard men and gang leaders. Sammeroff's establishment soon fell into the wrong hands. The TV was ripped from the wall and the back room turned into an illegal pitch and toss den. In the end he had no choice but to give up and leave them to it until:

1964: (*Reading from newspaper clipping*) "Murder in a Gorbals gambling hall has given rise to one of the most exciting theatrical ventures in Britain." A brawl in the club spills out into Gorbals street and a man is stabbed to death. The police swoop in and close the club down and it remains dormant.

Meanwhile,

Michael Goldberg. Chairman of the adjoining Citizens Theatre has been looking for a location for his new workshop theatre. With rent agreed at £7 per week, he announces at the opening night of the Citizens 1964 season: A new intimate theatre to provide artists with a space to explore new texts and techniques free from the constraints and pressures of the proscenium arch.

And so, 1965: the Close theatre - situated "up the close" at number 127 Gorbals Street, was born. The stage set on the exact location of the former pitch and toss arena. A members-only establishment to dodge Lord Chamberlain's censorship laws and the loosest licensing hours in town. Drinks til 10pm and open on Sunday! Glasgow's first unofficial gay bar, the Close theatre was the place to be and to be seen.

Until

1973: After nearly 200 performances, a fire - rumoured to have been started by a disgruntled staff member - ravages the Close Theatre. The next morning staff rummage through the debris to salvage what they can from the wreckage. Following this assault on the building, it seems to gradually fall apart, the tenements are demolished, the Palace theatre-turned-bingo-hall next door destroyed, and its parent theatre, the Citizens, left alone and entirely exposed in the new wasteland of Gorbals street.

1990: Glasgow is Europe's city of Culture which means one thing. CASH. Following a huge refurbishment, the Citizens boasts a spanking new double storey foyer. Gleaming white walls. Acres of wide-open space. Beautiful. Clinical. Terrible. Within weeks two of the bars are turned into studio theatres, downstairs: the stalls studio. And upstairs, occupying the ghostly site of the former Close Theatre, springs fully-formed Athena-like into existence: the Circle Studio.

2018: After nearly three decades of intimate, innovative, intense, incredible, boring, terrible, challenging, average and life-changing performances, the circle studio, and that now somewhat grubbier foyer, are demolished as the theatre undergoes its most radical redevelopment to date.

And so

There we are.

Here we are.

They survey the shape.

Step four: Make a plan

Close your eyes again. Step back into that place in your memory. Place your hands on the wall and watch it burst from your fingers and wrap you in familiarity. I want you to concentrate on your fingertips. Can you feel that? Can you feel the tiny pulsations? Are they coming from you? Or the building? Or both? If this space was a sound, what would it be? If this space was a smell, what would it be? If this space was a feeling, what would it be? If this space was a story, what would it be? Whose would it be?

So, we have our foundations.

We have our components (*they gesture around the room*)

Someone reads aloud from a stack of paper.

Components:

- Images (x 6)
- Props (x6)
- Sounds (x 9)
- Stage directions (x 23)
- Text (x 25)
- Props (10)

And some suggestions for use: *(These may be read aloud)*

1. Any image, sound, stage direction or text may be combined with any other and used as often as you like. Or not at all.
2. Select an image and add a sound, then a stage direction and then a piece of text. Remove one element at a time.
3. Choose a line of text and repeat it until it loses meaning. Keep repeating until meaning returns.
4. Perform a component in total silence.
5. Perform a component in total darkness.
6. Choose a stage direction and speak it aloud.
7. Choose a piece of text and perform it as a stage direction.
8. Choose a sound and perform it as an image.

9. Choose an image and perform it as a sound.
10. Choose a component and all perform it simultaneously.
11. Choose a different component each and all perform simultaneously.
12. Cut in on someone during a scene and take their place. Ask first. Repeat as often as you like.
13. Heckle until you're asked to leave.
14. Dance in the debris of the stage. Don't stop until everyone in the audience is dancing.
15. Stop the show and make everyone repeat the last scene.
16. Stop the show and make everyone start from the beginning.
17. Stop the show and make everyone skip to a more interesting part.
18. Stop the show and debate whether or not it should continue. Get the audience involved and ask them to vote.
19. Carry an audience member out of the performance space.
20. Have a break but stay in the space.
21. Choose a component and teach the audience to sing it. Sing together.
22. Choose a component and teach the audience to dance it. Dance together.

(This should be delivered by a different performer than whoever shared the last memory): Do you know what this reminds me of? That game. What's it called?

You'll need to give us more than that.

It's got all the instructions. It's like: Do this but in this way.

Simon says?

No. Oh what is it? That's going to annoy me now. It's basically like someone is in charge, right? And they give you an instruction but then they sort of warp it, like make it strange. Like do this task but in this weird way. You know it, you'll definitely know it.

Everyone looks blankly

Option a) The performer recounts a personal memory about playing a game

Or

Option b) The performer delivers the following text:

Well once, years ago, I think it was, I think it was - was it my birthday party? Or my brother's? I can't even remember but what I do remember is that we're playing this game and my instruction was: open the kitchen window but you can't use your arms. And the kitchen window is above the worktop right? So I climb up onto the worktop and then - I used to do gymnastics when I was wee so this was actually quite easy - I go into a sort of crab and then fling my legs up towards the window to push it open. Now, one thing I hadn't mentioned is that for my birthday - right so it must have been my birthday - I'd got these doc martens that I'd wanted for ages. And I was wearing them. And I remember, mid-kick.

But by then it's too late. I'm already in motion. Velocity is accumulating as my feet speed towards the kitchen window and then - (*smashing sound*). Right through. All the adults run in from the other room. And I'm grounded. On my birthday. It was awful.

Pause.

Ok so anyway we have these instructions

Right, sorry. Yes.

The instructions.

We have the components. The fragments of all the memories - or at least the ones we could recover- of this place.

And we have instructions.

So now what?

In that place. The place that lives inside you. That vibrates with energy when you touch the walls. Who do you share it with? Who else has touched those walls? Who else has slammed those doors in anger? Who else has stubbed their toe on that skirting board? Who else will? When you touch the walls, pulsing with the energies of thousands of lives lived and yet to be lived, who do you feel? In the future, who will feel you?

Step five: Put it all together

The only way to start is to start.

Ok

On you go then

Well, I don't know

Just pick something

Ok ok uh...this

They choose a component.

Now you

Someone else chooses something

Another performer reads from the instructions

It says "1. Any image, sound, stage direction or text may be combined with any other and used as often as you like. Or not at all."

I mean, how am I supposed to know the significance of this? (*They lift up an item*) When everything's all jumbled up? There's stuff here from 50 years ago, 20 years ago, 3 years ago…

There's no logic to it.

It's like the threads of time have all been cut and everything's just fallen out of mid-air.

Or the building's been put into a washing machine and spat everything out in bits and pieces.

Option a) The performer shares a relevant memory

Or

Option b) The performer (a different performer again) delivers the following text:

That reminds me. I used to have this ancient tumble dryer. It made a sort of thud thud thud whenever it ran. And one time, unbeknownst to me, I'd left a handful of nails in the pocket of my jeans. But I was so used to the thud thud thud that I didn't think anything of it. We pull the clothes out a while later and everything is shredded to bits. Everything. You couldn't even tell what was what. And because stuff had frayed it had all become tangled in each other

What a nightmare!

I know. It was. Alison was furious. She wanted to throw it all away but I sat there for hours sorting through it. It was like a jigsaw puzzle. All of our stuff had woven together. There was part of my fleece that had wrapped itself around a scrap of one of her dresses and in amongst it some of the kids stuff, a bit of Maddie's leggings and one of Josh's t-shirts had all tied themselves together in a big knot. It was actually kind of lovely. All the colours and textures, you know? I thought maybe I'd frame it. But I didn't. Never got round to it.

Anyway.

Where were we?

1. Any image, sound, stage direction or text may be combined with any other and used as often as you like. Or not at all."

Ok

Ok.

The performers gradually put elements together. (You may use any items and any instructions. You may also refer to figs. 1 - 4 for inspiration. You may enlist the audience's help.)

Once you are happy with the arrangement, perform it for the remaining audience members.

Go back to that space. I want you to think of everything you've experienced there. All the happiness, sadness, frustration, contentment, anxiety, boredom, surprise, laughter, fear, loneliness, hope. All of it. Every moment. I want you to imagine that they all exist, still, in that space. Suspended in time. That every minute you spent in that space is now. That every sound, gesture, word, image, smell, feeling experienced in that space is always there. Vibrating through its walls. Spinning and swirling invisibly in mid-air. Like a tumble dryer. If the bricks of this place crumbled, what of it would remain in place?

Choose an item.

Everyone.

Choose one fragment. One piece of text, one sound, a prop.

A fragment of a memory.

Take your time.

Choose wisely.

The audience is given some time to do this.

Have you got one?

Now I want you to examine it.

Take your time

What kind of person did it belong to?

What kind of story did it belong to?

Why did you choose it?

Why did it choose you?

What memory of your own does it ignite?

The audience is given some time to spend with their item to think through these questions

Who chose a sound?

The audience is invited to identify themselves

Ok, on the count of three, I want everybody to play their sound together.

One,

Two,

Three.

The audience plays their sounds

Did you hear that? That's what this place sounds like from memory.

Who has a stage direction? Let's see how this place moves from memory. This may require some interpretation...

Audience members perform their stage directions.

This continues with each of the other types of memory.

In that swirling swarm of energy, what parts are yours? Can you tell? Does it matter? We know energy can't be created or destroyed, only converted, from one force to another. Just like a little girl in a nightdress tumbling down the stairs sparks off her cousin's cries, or the force of a pair of unstoppable doc martens crashes through a window showering the flower bed below in glass. How has the energy of that place tumbled through you? How have you tumbled through it? Who did it come from before you? Where will it go next?

Now,

If you're ready,

If you're all ready,

We're going to rebuild this place from memory.

I want you to try to find the other pieces of this story. Find another person. Tell them about your item. Learn about theirs. Do they belong in the same story? Could they? Can they fit together? Try it. Keep going until you find another piece of your memory.

The audience is given some time to talk to each other and try to find another piece of their story. The performers can either choose a fragment and take part or help facilitate interaction between audience members as necessary.

When it looks like everyone has paired up with another person…

Is there more? Is there more to your story? What do you think it could look like? With your partner, find another pair. Tell them about the story you have made together. Listen to theirs.

The audience is given some time to try this.

Now what would it look like if we rebuilt this memory? If you were to bring this story to life? How would it look? What do you think happened? What era do you think this story is from?

The audience is given some time to try this.

When it looks like everyone is ready…

What part of you do you give to that space forever? What part of it do you keep forever inside you? What part do you play in its story? What part does it play in yours?

Step 6: Bring it to life

Each group performs their memory for the rest of the audience. Once each memory has been performed, begin to layer them on top of each other – performing them all together. All the sounds, images, stage directions, text, overlap each other in a cacophony of memory. The performers encourage the audience to keep going. Playing on a loop. They may call out suggestions like 'louder', 'faster','quieter', etc.

Should they wish, the performers may also include instructions from the 'Instructions for Use' to manipulate the performance in different ways.

The piece should end with the audience performing their fragments as loud, fast and frantically as possible, filling the space with life until it bursts.

Step 7: Remember this place. Keep it inside you somewhere. Leave something of yourself here. It may be a silent thought, a spoken thought, a physical item, or a memory shared with someone else. Whatever it is belongs to the space now.

The audience is given some time to do this and is asked to choose a place to return their fragment to and leave anything else they wish.

End.

Instructions for use

1. Any image, sound, stage direction or text may be combined with any other and used as often as you like. Or not at all.
2. Select an image and add a sound, then a stage direction and then a piece of text. Remove one element at a time.
3. Choose a line of text and repeat it until it loses meaning. Keep repeating until meaning returns.
4. Perform a component in total silence.
5. Perform a component in total darkness.
6. Choose a stage direction and speak it aloud.
7. Choose a piece of text and perform it as a stage direction.
8. Choose a sound and perform it as an image.
9. Choose an image and perform it as a sound.
10. Choose a component and all perform it simultaneously.
11. Choose a different component each and all perform simultaneously.
12. Cut in on someone during a scene and take their place. Ask first. Repeat as often as you like.
13. Heckle until you're asked to leave.
14. Dance in the debris of the stage. Don't stop until everyone in the audience is dancing.
15. Stop the show and make everyone repeat the last scene.
16. Stop the show and make everyone start from the beginning.
17. Stop the show and make everyone skip to a more interesting part.
18. Stop the show and debate whether or not it should continue. Get the audience involved and ask them to vote.
19. Carry an audience member out of the performance space.
20. Have a break but stay in the space.
21. Choose a component and teach the audience to sing it. Sing together.
22. Choose a component and teach the audience to dance it. Dance together.

Compositional suggestions

Fig. 1.

The stage is in darkness. *The sound of someone breathing inside a box reverberates through the space. It continues throughout the text.* *The stage remains dark.* CALIBAN As wicked dew as e'er my mother brush'd With raven's feather from unwholesome fen Drop on you both! a south-west blow on ye And blister you all o'er! PROSPERO For this, be sure, to-night thou shalt have cramps, Side-stitches that shall pen thy breath up; urchins Shall, for that vast of night that they may work, All exercise on thee; thou shalt be pinch'd As thick as honeycomb, each pinch more stinging Than bees that made 'em. CALIBAN I must eat my dinner. This island's mine, by Sycorax my mother, Which thou takest from me. When thou camest first, Thou strokedst me and madest much of me, wouldst give me Water with berries in't, and teach me how To name the bigger light, and how the less, That burn by day and night: and then I loved thee And show'd thee all the qualities o' the isle, The fresh springs, brine-pits, barren place and fertile: Cursed be I that did so! All the charms Of Sycorax, toads, beetles, bats, light on you! For I am all the subjects that you have, Which first was mine own king: and here you sty me In this hard rock, whiles you do keep from me The rest o' the island.	Instructions 1. As per instruction 5., begin in total darkness. 2. Add sound d) and amplify electronically. (Optional : use binaural sound) 3. Insert text v) (optional: omit Caliban's lines) 4. Continue sound d) throughout text v). 5. To sound d), add sound f) and amplify each to a crescendo, gradually obscuring text v) 6. Insert text r) (shouted) 7. Cease sounds d) and f). 8. Lights up to reveal image g) 9. Add text b). 10. Connect stage direction x) 11. End scene. (Optional : choose from instructions 17 – 20)

The sound of a raging storm slowly builds. The sound of someone breathing inside a box continues and builds alongside the storm.

PROSPERO

Thou most lying slave,
Whom stripes may move, not kindness! I have used thee,
Filth as thou art, with human care, and lodged thee
In mine own cell, till thou didst seek to violate
The honour of my child.

CALIBAN

O ho, O ho! would't had been done!
Thou didst prevent me; I had peopled else
This isle with Calibans.

PROSPERO

Abhorred slave,
Which any print of goodness wilt not take,
Being capable of all ill! I pitied thee,
Took pains to make thee speak, taught thee each hour
One thing or other: when thou didst not, savage,
Know thine own meaning, but wouldst gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known. But thy vile race,
Though thou didst learn, had that in't which
good natures
Could not abide to be with; therefore wast thou
Deservedly confined into this rock,
Who hadst deserved more than a prison.

The sounds of the storm and someone breathing inside a box grow louder and louder.

CALIBAN

You taught me language; and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language!

PROSPERO

Hag-seed, hence!
Fetch us in fuel; and be quick, thou'rt best,
To answer other business. Shrug'st thou, malice?

If thou neglect'st or dost unwillingly
What I command, I'll rack thee with old cramps,
Fill all thy bones with aches, make thee roar
That beasts shall tremble at thy din.

The sounds of the storm and someone breathing inside a box become deafening.

CALIBAN

No, pray thee.

Aside

I must obey: his art is of such power,
It would control my dam's god, Setebos,
and make a vassal of him.

PROSPERO

So, slave; hence!

The sounds reach their crescendo.

Shouted over the noise:

THERE'S BEEN A CRASH!

Blackout.

Silence.

Lights up to reveal a large box in the centre of the stage.

I'm really sorry Ladies and Gentlemen I actually, when you watch live theatre, it's really live and you've just witnessed, you're witnessing something that I can't do anything about except stop, I have to stop the show.

The box opens.

Blackout.

Optional additions: instructions 17 - 20

Stop the show and make everyone repeat the last scene.
Stop the show and make everyone start from the beginning.

	Stop the show and make everyone skip to a more interesting part. Stop the show and debate whether or not it should continue. Get the audience involved and ask them to vote.	

Fig 2.

A hall of mirrors *Creedence Clearwater's version of Heard it Through the Grapevine begins and continues throughout the scene.* *Enter the SEVEN DEADLY SINS* *They admire themselves in the mirrors.* *They dance, ball-room style.* *Enter Dracula in suspenders and a corset.* *In the following text, Dracula speaks both FAUSTUS's lines. Each SIN dances with him, ballroom style, as they introduce themselves. They cut in on each other.* LUCIFER. Talk not of Paradise nor creation; but mark this show: talk of the devil, and nothing else.—Come away! Now, Faustus, examine them of their several names and dispositions. FAUSTUS. What art thou, the first? PRIDE. I am Pride. I disdain to have any parents. I am like to Ovid's flea; I can creep into every corner of a wench; sometimes, like a perriwig, I sit upon her brow; or, like a fan of feathers, I kiss her lips; indeed, I do—what do I not? But, fie, what a scent is here! I'll not speak another word, except the ground were perfumed, and covered with cloth of arras. FAUSTUS. What art thou, the second?	Instructions 1. Begin with image b 2. Connect sound a) which continues throughout 3. Add stage direction c) 4. Add stage direction y) 5. Add stage direction b) 6. Insert image c) 7. Insert text l) 8. Repeat stage direction b) 9. Insert text a) 10. Add stage direction d) 11. Add stage direction q) 12. Evolve into image h) 13. Add stage direction g) 14. Add text y) as per instruction 12. 15. 16. Add stage direction z) 17. Slowly add sound b) 18. Insert text f) 19. Insert image e) 20. Add stage direction f) 21. While carrying out stages direction f) , follow instruction 13. 22. Insert image i)

COVETOUSNESS. I am Covetousness, begotten of an old churl, in an old leathern bag: and, might I have my wish, I would desire that this house and all the people in it were turned to gold, that I might lock you up in my good chest: O, my sweet gold! FAUSTUS. What art thou, the third? WRATH. I am Wrath. I had neither father nor mother: I leapt out of a lion's mouth when I was scarce half-an-hour old; and ever since I have run up and down the world with this case of rapiers, wounding myself when I had nobody to fight withal. I was born in hell; and look to it, for some of you shall be my father. FAUSTUS. What art thou, the fourth? ENVY. I am Envy, begotten of a chimney-sweeper and an oyster-wife. I cannot read, and therefore wish all books were burnt. I am lean with seeing others eat. O, that there would come a famine through all the world, that all might die, and I live alone! then thou shouldst see how fat I would be. But must thou sit, and I stand? come down, with a vengeance! FAUSTUS. Away, envious rascal!—What art thou, the fifth? GLUTTONY. Who I, sir? I am Gluttony. My parents are all dead, and the devil a penny they have left me, but a bare pension, and	23. Follow instruction 16. 24. Add sound h) 25. Insert text k) 26. Add stage direction v).

that is thirty meals a-day and ten bevers,—a small trifle

to suffice nature. O, I come of a royal parentage! my grandfather

was a Gammon of Bacon, my grandmother a Hogshead of Claret-wine; my godfathers were these, Peter Pickle-herring and Martin

Martlemas-beef; O, but my godmother, she was a jolly gentlewoman,

and well-beloved in every good town and city; her name was Mistress

Margery March-beer. Now, Faustus, thou hast heard all my progeny;

wilt thou bid me to supper?

FAUSTUS. No, I'll see thee hanged: thou wilt eat up all my victuals.

GLUTTONY. Then the devil choke thee!

FAUSTUS. Choke thyself, glutton!—What art thou, the sixth?

SLOTH. I am Sloth. I was begotten on a sunny bank, where I have

lain ever since; and you have done me great injury to bring me

from thence: let me be carried thither again by Gluttony and

Lechery. I'll not speak another word for a king's ransom.

FAUSTUS. What are you, Mistress Minx, the seventh and last?

LECHERY. Who I, sir? I am one that loves an inch of raw mutton

better than an ell of fried stock-fish; and the first letter

of my name begins with L.

FAUSTUS. Away, to hell, to hell!

A pause.

Everyone laughs. The dancing resumes.

The SEVEN DEADLY SINS cut in on each other – fighting to dance with Dracula. It becomes increasingly violent until someone hands out drinks and proposes a toast:

THE TIMES LONDON - FROM A SPECIAL CORRESPONDENT IN GLASGOW

Although Britain needs small studio theatres badly, it is distressing to have to report that the close theatre club, the new adjunct of the Glasgow citizens is a Spartan, idiotically designed chamber that looks more like an operating theatre than an experimental stage. Technically it is in the round except that one side looms up like a kind of jury box on stilts, severely restricting sight lines. As yet the lighting has not clearly delineated an acting area and so stage and auditorium tangle with each other in an unseemly fashion.

Everyone cheers and clinks glasses.

The music resumes. Faster.

They get extraordinarily drunk.

They dance, trying to seduce one another. The scene evolves into an illicit disco with appropriate lighting etc. There may be smoke…

A stage manager enters and squirts blood from a squeezy bottle.

As per instruction 12, the following is performed as a dithyramb, led by Dracula.

It is Glasgow's first and only club theatre

It is Glasgow's only theatre 'in the round'

It is fully licensed as a club

It is an intimate theatre- maximum audience capacity 152 people

Its policy is a mixture of exciting new plays and established plays in a new exciting style. It is open to members and guests, both as a club and a theatre, on Sundays. It puts on regular late-night entertainments for wideawake pleasure seekers It shares the professional experience and production facilities of the citizens theatre – but It is completely new in design and in enthusiasm Its elegant premises can be found 'up the close' at 127 Gorbals street It welcomes new members. Annual subscription is only two guineas. It is a big step towards a brighter Glasgow It is your theatre, and your club. Come and enjoy it. *They dance in ecstatic frenzy.* *The sound of fire crackling begins to grow.* You could smell their breath, see the spittle coming from them…they're at a door that's just by your elbow, you're thinking what's coming through that door ...cause you're on the stage with them, you're sitting in a seat on their stage...when you lean forward in your seat - oh god I'm actually intruding on their space. *A nightdress goes up in flames.* *They dance, trying to put out the fire.* *Ash begins to fall from the ceiling. They continue to dance.* *Whilst dancing, the performers relate their own personal memories of dancing. (See instruction 13)* *Ash begins to fall from the ceiling. They continue to dance.* *As per instruction 16, the performers dance in the debris of the stage. The continue until everyone in the audience is dancing.* *Black out.*	

The music stops. The dancing may continue. *The whirring sound of a movie projector.* *Then, either projected as a black and white film or audio only in the darkness:* They reckon it was one of the chefs, one of the chefs who brought his pal up and they were drunk they got kicked out and he came back - cause he had the keys - came back and set fire to it. But the next day we were in and we had to go up and salvage what we could salvage. I had just painted a big, big, big, big flat with a camera on it cause they were going to be showing a week of black and white movies the following week. And I got extra money cause I painted a big poster for it and it was still sitting there never used. It's not there now obviously but it was there, it was the only thing that never got burnt by the fire. *Exit the SEVEN DEADLY SINS.* *End.*	

Components

Images:

a) An enormous pair of feet fill the space
b) A hall of mirrors
c) Dracula in suspenders and a corset
d) A grand piano surrounded by debris
e) A nightdress goes up in flames
f) A floating head in a bag
g) A large box sitting in the centre of the room.

Props

a) A sack full of candles
b) A poster advertising a film night
c) Flashing bulbs
d) A velvet jacket
e) Coat rails full of costumes
f) Wrapped Christmas presents

Sounds:

a) Creedence Clearwater's version of *Heard it Through the Grapevine*
b) Fire ravages the space
c) The National Anthem
d) Someone breathing inside a box
e) The James Bond theme
f) A raging storm
g) A warzone
h) An illicit disco
i) The Clyde Valley Stompers play the hits

Stage directions:

a) They play a game of pitch and toss which becomes increasingly violent
b) They dance, ballroom-style
c) Enter the SEVEN DEADLY SINS
d) They get extraordinarily drunk
e) Two police officers enter and arrest one of the performers.
f) They dance, trying to put out the fire
g) A stage manager enters and squirts blood from a squeezy bottle
h) There is a power cut.
i) A man eats a tin of sweetcorn for the first time
j) The ceiling collapses
k) Ash falls from the sky and slowly fills the room
l) They bury the baby under the floor.
m) They each wear a mask depicting a Head of State.

n) A mass brawl breaks out and spills onto the street
o) They scramble in the ash for coins and booze
p) They have a competition to determine who can do the best impression of the Queen
q) They eat a bag of crushed digestive biscuits
r) They dance in an ecstatic frenzy trying to seduce one another.
s) The ghost of a Victorian lady in a white dress walks up the stairs, pauses, then walks down.
t) An enormous bird pecks at the audience
u) Everybody falls asleep
v) They eat the baby
w) Exit the SEVEN DEADLY SINS
x) The box opens.

Text:

a) THE TIMES LONDON - FROM A SPECIAL CORRESPONDENT IN GLASGOW

Although Britain needs small studio theatres badly, it is distressing to have to report that the close theatre club, the new adjunct of the Glasgow citizens is a Spartan, idiotically designed chamber that looks more like an operating theatre than an experimental stage. Technically it is in the round except that one side looms up like a kind of jury box on stilts, severely restricting sight lines. As yet the lighting has not clearly delineated an acting area and so stage and auditorium tangle with each other in an unseemly fashion.

b) I'm really sorry Ladies and Gentlemen I actually, when you watch live theatre, it's really live and you've just witnessed, you're witnessing something that I can't do anything about except stop, I have to stop the show.

c) Margaret Brady (84) who lives with her son William (64) above the theatre told how she was awakened from her bed. “I heard this terrible thumping at the door” she said. “This man [...] told us to get out as quickly as possible.” [...] “It was raining and the police took us to the training school. I was terrified.”

d) For the lunch you would go to the Close, right? So we went there and I went up to the Close to get lunch and I thought What's that yellow stuff? It's quite cool. Yellow stuff. In a roll, And I thought I’ve not tried that before. I was from Castlemilk, I thought I'll try that. And I loved it.

e) SUNDAY MAIL 3RD OCTOBER 1965

At ten minutes to ten last Tuesday night the curtain rang down on one of the most significant evenings Glasgow has seen in many years.

At half past two on Wednesday afternoon a few doors away a quiet spoken Glasgow man introduced a minister of the government who formally opening a theatre and a club of equal significance.

These two events-and the three men associated with- have given Glasgow a chance of cultural re-birth that it has been crying out for.

Michael Goldberg sat with his wife on Wednesday evening in the Close theatre to see the first three experimental dramas put on in this theatre-in-the round. He must have been immensely proud to see the result of years of hopes and planning.

The close theatre club is halfway towards its target of 2500 members. It should not be long in reaching it

f) You could smell their breath, see the spittle coming from them…they're at a door that's just by your elbow, you're thinking what's coming through that door ...cause you're on the stage with them, you're sitting in a seat on their stage...when you lean forward in your seat - oh god I'm actually intruding on their space.

g) And I remember one night, I didn't realise it was the first gay, openly gay place you could go to, you couldn't go anywhere else apparently in Glasgow. That was their place, but to us it was just another bar, somewhere to get somewhere to eat. And it was just another theatre to, to service, you know, you'd come there and you had to do something to the stage or whatever. And eh they had a disco on a Tuesday for some reason a Tuesday night. And me and this guy were working all day, and I thought we'll go for a pint up the Close. So we went up to the Close not realising this disco was on, but there was hardly anybody there. There was a, we were standing at the bar and em it was just guys all dancing with each other and I was thinking, it's fine. And there was this guy, page boy hair, right, blond page boy, trendy, and he came up to me and he said 'Do you want to dance?' And I didn't know what to say. And I went em I pointed, I went, 'I'm with him" and he went 'That's ok' and he went away, and I thought' Oh right.'

h) INSULT TO THE QUEEN RUMPUS AT THEATRE.

In his adaptation of Dr Faustus, director Charles Marowitz personalised one of the seven deadly sins - sloth- as the queen.

But when an audience of 150 gathered for the play to start at 8pm, four members of the club's committee of management announced that they had cancelled the performance and customers could get their money back.

The announcement sparked shouts protest and arguments among the audience. There were calls of support for the committee and counter-calls for a vote to see the play.

Mr Marowitz, black-bearded and wearing a sheepskin jacket over his shoulders talked of his 'artistic integrity'

'I am being censored by these four gentlemen, I refuse to allow the play to go on even with the slightest alteration.

Heckling and shouting hat went on for half an hour almost drowned out the voices of the committee.in the middle of the uproar Ronald singleton, son of George singleton and a club member called out. 'I have paid my money to see a show and I want to see it. I beg Mr Marowitz to compromise and let us see the rest of the play without the provocative scene'

'No' said Marowtiz.

i) MINUTES OF AGREEMENT DRAWN UP BY RUSSELL AND DUNCAN, SOLICITORS, GLASGOW, BETWEEN THE CITIZENS' THEATRE LTD AND THE TRUSTEES FOR THE CLOSE THEATRE CLUB, SIGNED BY SAID PARTIES AND EXECUTED ON 17TH JUNE 1965

Citizens Theatre Limited – registered office at 142 St Vincent street.

The Close Theatre Club – 127 Gorbals street

The First Party (CTL) has undertaken to supply premises, furniture, fittings, staff etcetera to allow of the second party (CTC) carrying on at One hundred and twenty Seven Gorbals Street Glasgow, a Theatrical and Cultural Club as laid down in its Constitution and Rules and that the First Party are tenants of the said premises which the First Party has undertaken to supply as above.

The First Party agrees to provide the Second Party at a rental of Three hundred and fifty pounds per annum with the use of premises at one hundred and twenty seven Gorbals street, Glasgow, suitable for a Theatrical and Cultural Club and to supply all necessary furnishings for the said premises, including all equipment, etcetera for the production of plays, renderings of music, exhibitions of sculpture, etcetera as detailed in the Second Party's Constitution and also to provide all necessary equipment for the provision of catering facilities for the Second Party's Club members, all of which equipment and furnishings shall remain the property of the First Party.

j) I've seen so many naked people in that circle studio.

k) They reckon it was one of the chefs, one of the chefs who brought his pal up and they were drunk they got kicked out and he came back - cause he had the keys - came back and set fire to it. But the next day we were in and we had to go up and salvage what we could salvage. I had just painted a big, big, big, big flat with a camera on it cause they were going to be showing a week of black and white movies the following week. And I got extra money cause I painted a big poster for it and it was still sitting there never used. It's not there now obviously but it was there, it was the only thing that never got burnt by the fire.

l) LUCIFER. Talk not of Paradise nor creation; but mark this show: talk of the devil, and nothing else.—Come away! Now, Faustus, examine them of their several names and dispositions.

FAUSTUS. What art thou, the first?

PRIDE. I am Pride. I disdain to have any parents. I am like to Ovid's flea; I can creep into every corner of a wench; sometimes, like a perriwig, I sit upon her brow; or, like a fan of feathers, I kiss her lips; indeed, I do—what do I not? But, fie, what a scent is here! I'll not speak another word, except the ground were perfumed, and covered with cloth of arras.

FAUSTUS. What art thou, the second?

COVETOUSNESS. I am Covetousness, begotten of an old churl, in an old leathern bag: and, might I have my wish, I would desire that this house and all the people in it were turned to gold, that I might lock you up in my good chest: O, my sweet gold!

FAUSTUS. What art thou, the third?

WRATH. I am Wrath. I had neither father nor mother: I leapt out of a lion's mouth when I was scarce half-an-hour old; and ever since I have run up and down the world with this case of rapiers, wounding myself when I had nobody to fight withal. I was born in hell; and look to it, for some of you shall be my father.

FAUSTUS. What art thou, the fourth?

ENVY. I am Envy, begotten of a chimney-sweeper and an oyster-wife. I cannot read, and therefore wish all books were burnt. I am lean with seeing others eat. O, that there would come a famine through all the world, that all might die, and I live alone! then thou shouldst see how fat I would be. But must thou sit, and I stand? come down, with a vengeance!

FAUSTUS. Away, envious rascal!—What art thou, the fifth?

GLUTTONY. Who I, sir? I am Gluttony. My parents are all dead, and the devil a penny they have left me, but a bare pension, and that is thirty meals a-day and ten bevers,—a small trifle to suffice nature. O, I come of a royal parentage! my grandfather was a Gammon of Bacon, my grandmother a Hogshead of Claret-wine; my godfathers were these, Peter Pickle-herring and Martin Martlemas-beef; O, but my godmother, she was a jolly gentlewoman, and well-beloved in every good town and city; her name was Mistress Margery March-beer. Now, Faustus, thou hast heard all my progeny; wilt thou bid me to supper?

FAUSTUS. No, I'll see thee hanged: thou wilt eat up all my victuals.

GLUTTONY. Then the devil choke thee!

FAUSTUS. Choke thyself, glutton!—What art thou, the sixth?

SLOTH. I am Sloth. I was begotten on a sunny bank, where I have lain ever since; and you have done me great injury to bring me from thence: let me be carried thither again by Gluttony and Lechery. I'll not speak another word for a king's ransom.

FAUSTUS. What are you, Mistress Minx, the seventh and last?

LECHERY. Who I, sir? I am one that loves an inch of raw mutton better than an ell of fried stock-fish; and the first letter of my name begins with L.

FAUSTUS. Away, to hell, to hell!

m) He says you definitely saw him.

n) SCOTSMAN 9TH SEPTEMBER 1965

New theatre venture in Glasgow

Murder in a Gorbals gambling hall has given rise to one of the most exciting theatrical ventures in Britain. ”Up the close” between a palace of Bingo and Glasgow citizens theatre, Mr Michael Goldberg last night launched the Close Theatre Club in a room where pitch-and-toss used to be the main activity.

‘Instead of tossing coins we will be tossing ideas in the air’ said Mr Goldberg.

Long before the Edinburgh Traverse was started Mr Goldberg had his eye on this property beside the citizens, which he hoped to convert into an experimental theatre. But it was not until a violent death brought an end to the gambling that the opportunity arose. Now at a cost of around £500, privately donated, the hall has been converted into an experimental theatre with seats for 150 along with club lounge and restaurant.

o) Do you remember the day the Close burnt down? Were you around?

I wasn't around. Famously I wasn't around I was in Canada.

Oh right. Did you get the phonecall then to say the Close's gone?

Yeah, I did. Absolutely absolutely. And famously um I got a telegram, I think, from Philip saying 'be in no hurry to rebuild the dreadful little place'.

p) I have seen nudes on the stage and heard four letter words but I have come here to see a play.

q) EVENING CITIZEN 2ND DECEMBER 1965

NONSENSE

It is fortunate that men of courage run Glasgow's close theatre club. If they had permitted last night’s performance to go on it would have involved a gross lampoon of the queen.

The director, Charles Marowitz, attempted to excuse a gratuitous insult to the throne by claiming ‘artistic integrity’ nonsense. There is no integrity, artistic or otherwise, in throwing muck.

r) There’s been a crash.

s) Mummy took me up, that was after I was given permission to go in. I wasn't to drink, they couldn't serve me alcohol, but David Hayman was there, he was performing, I can't remember the name of the play. I have this picture of him wearing a loincloth. And I remember going to see the play and I nearly died when I saw how small - you were actually practically touching the actors. And you could see the make up on David's face and you didn't realise how thickly applied it had to be because when you were watching it in the big theatre you're further back. I suppose it's like ballerinas, you don't hear their feet being further but you hear them if you're too near the front of the stage. And I remember being mortally embarrassed when he was doing his show, cause he's catching your eye and you could virtually touch him and some of the things he was saying - I was only about 19 at the time. Mum never blinked.

t) Do you belong to the close theatre club?

If you do, your fellow members at the Close range all the way from tycoons up to taxi drivers and somewhere in the middle such recognisable people as: Ellen Grehan, Jack

House, Patrick Wymark, Peggie Macrae, John Toye, Bernard Miles, Tom Honeyman, Sheriff Daiches, Anne Kristen, Cordelia Oliver, Benno Schotz, Jimmy Logan, Ida Schuster, Michael O'Halloran, Elaine Wells, Ian Gourlay, Cliff Hanley, John Cairney, Magnus Magnusson, Elsie Russell, Raymond Boyd, Marjorie Heilbron, Brian Izzard, Jessie House. If not, join now!

u) So that was my introduction to sweetcorn.

v) CALIBAN

As wicked dew as e'er my mother brush'd

With raven's feather from unwholesome fen

Drop on you both! a south-west blow on ye

And blister you all o'er!

PROSPERO

For this, be sure, to-night thou shalt have cramps,

Side-stitches that shall pen thy breath up; urchins

Shall, for that vast of night that they may work,

All exercise on thee; thou shalt be pinch'd

As thick as honeycomb, each pinch more stinging

Than bees that made 'em.

CALIBAN

I must eat my dinner.

This island's mine, by Sycorax my mother,

Which thou takest from me. When thou camest first,

Thou strokedst me and madest much of me, wouldst give me

Water with berries in't, and teach me how

To name the bigger light, and how the less,

That burn by day and night: and then I loved thee

And show'd thee all the qualities o' the isle,

The fresh springs, brine-pits, barren place and fertile:

Cursed be I that did so! All the charms

Of Sycorax, toads, beetles, bats, light on you!

For I am all the subjects that you have,

Which first was mine own king: and here you sty me

In this hard rock, whiles you do keep from me

The rest o' the island.

PROSPERO

Thou most lying slave,

Whom stripes may move, not kindness! I have used thee,

Filth as thou art, with human care, and lodged thee

In mine own cell, till thou didst seek to violate

The honour of my child.

CALIBAN

O ho, O ho! would't had been done!

Thou didst prevent me; I had peopled else

This isle with Calibans.

PROSPERO

Abhorred slave,

Which any print of goodness wilt not take,

Being capable of all ill! I pitied thee,

Took pains to make thee speak, taught thee each hour

One thing or other: when thou didst not, savage,

Know thine own meaning, but wouldst gabble like

A thing most brutish, I endow'd thy purposes

With words that made them known. But thy vile race,

Though thou didst learn, had that in't which

good natures

Could not abide to be with; therefore wast thou

Deservedly confined into this rock,

Who hadst deserved more than a prison.

CALIBAN

You taught me language; and my profit on't

Is, I know how to curse. The red plague rid you

For learning me your language!

PROSPERO

Hag-seed, hence!

Fetch us in fuel; and be quick, thou'rt best,

To answer other business. Shrug'st thou, malice?

If thou neglect'st or dost unwillingly

What I command, I'll rack thee with old cramps,

Fill all thy bones with aches, make thee roar

That beasts shall tremble at thy din.

CALIBAN

No, pray thee.

Aside

I must obey: his art is of such power,

It would control my dam's god, Setebos,

and make a vassal of him.

PROSPERO

So, slave; hence!

w) I was actually in the audience. This was completely by chance. I was in the audience on the last night of the Close.

The next morning I woke up and heard on the radio it had burnt down.

It was a visiting company doing a show about...oh I've now forgotten. I did know. Giles will know. Em and I'd seen one or two things at the Close which were, I mean it was exotic. It was exotic. Less so in the main auditorium. I felt less of that kind of-, as an audience member. And I think they were just coming into their own. I think, I think there was something about that period. Now everybody will tell you this. You know the best period is...But I do think there is something about that period of em, mid, mid seventies into the eighties that was pretty special. I think they were, they had moved out being simply a theatre that was there to shock and they held their own, do you know what I mean? It was like, it was it was it was, of its time, but not of its time. It was saying something different.

x) He came into the dressing room in the interval and he was absolutely ripping and he was like 'I can't believe it do you see what they're doing out there? Have you seen this audience?' And she was like 'What what?' And he was like 'Some woman, some woman, has smuggled a dwarf in a bag. Smuggled a dwarf in a bag into this space and - in the front row. Look to your left when you go out' And she's like 'I'm going to report them, they have to pay for their tickets. Smuggling dwarves in here.'

y) It is Glasgow's first and only club theatre

It is Glasgow's only theatre 'in the round'

It is fully licensed as a club

It is an intimate theatre- maximum audience capacity 152 people

Its policy is a mixture of exciting new plays and established plays in a new exciting style.

It is open to members and guests, both as a club and a theatre, on Sundays.

It puts on regular late-night entertainments for wideawake pleasure seekers

It shares the professional experience and production facilities of the citizens theatre – but

It is completely new in design and in enthusiasm

Its elegant premises can be found 'up the close' at 127 Gorbals street

It welcomes new members. Annual subscription is only two guineas.

It is a big step towards a brighter Glasgow

It is your theatre, and your club. Come and enjoy it.

Axonometric or How to Build a Place from Memory: critical reflection

In my third and final architext, *Axonometric or How to Build a Place from Memory*, I use the principles, purposes and processes of the axonometric projection to shape my investigation of the hidden histories of the Citizens Theatre's Circle Studio. The attributes and cultural significance of the axonometric projection offer a plethora of generative provocations for exploring the histories of space. By interpreting and applying the dramaturgical potential of these through text, this piece reveals and negotiates the histories of this space in unique ways. Just as the axonometric projection produces a different illustration of a space than a floorplan or perspective drawing, so too does *Axonometric or How to Build a Place from Memory* offer a dramaturgical depiction of the studio's history that varies significantly from that of *Blueprint* or *Perspective*. I have found Dorita Hannah's writings on Nietzschean architecture[422] a particularly rich and relevant resource and, informed by this, I draw parallels in the relationship between the perspective and axonometric projections and the dichotomy of Dionysian and Apollonian impulses espoused by Nietzsche in *The Birth of Tragedy*.[423] These ideas have influenced the construction of *Axonometric,* which is conceived as an immersive, participatory experience. Drawing on related ideas of oneness and primordial unity, combined with a consideration of axonometry's potential as a tool for transcendence, as put forth by architect Claude Bragdon,[424] I consider how I might create an experience that echoes that of an immersive rite, encouraging participants to eschew their subjectivity and recognise themselves as part of both synchronic and diachronic communities. This upholds the purpose of the project overall which is to celebrate layers of history and communities united by space but separated by time. I explore the material history of the Circle Studio, suggesting it, and its predecessor the Close Theatre, can be understood as a shapeshifting, Dionysian space. As a 'self-assembly architext' *Axonometric* offers an interactive process that blurs boundaries between performer and audience and

[422] Notably Dorita Hannah, *Event-Space: Theatre Architecture and the Historical Avant-Garde* (Abingdon, Oxon: Routledge, Taylor and Francis Group, 2019) and Dorita Hannah "What Might be a Nietzschean Architecture?" in *Performing Architectures: Projects, Practices, Pedagogies* ed. Andrew Filmer and Juliet Ruthford (London: Methuen Drama, 2018).
[423] Friedrich Nietzsche, Michael Tanner, and Shaun Whiteside, *The Birth of Tragedy Out of the Spirit of Music* (London: Penguin Books, 1993).
[424] Claude F Bragdon, *The Frozen Fountain: Being Essays on Architecture and the Art of Design in Space*, (New York: A.A. Knopf, 1932).

seeks to create communal reimaginings of the history(ies) of this space. In this chapter, I will outline: how the piece was created expanding on the ideas introduced above; how it draws upon elements of the axonometric projection as a way of 'organising perception'; and the resulting depiction or spatial historiography it creates.

The Axonometric Projection

In architecture, the axonometric projection is a three-dimensional depiction of a space. As its name suggests, it is achieved by measuring lines along three axes using the floorplan as a starting point. Unlike the pictorial perspective drawing, axonometric drawings use mathematically accurate dimensions, meaning parallel lines do not recede to a vanishing point but remain parallel to each other. It is an objective, abstract depiction of space that cannot be achieved by the human eye. Therefore, while it is factually correct in terms of its measurements, it appears strange, or even uncanny, to a viewer. In contrast to the perspective projection which portrays a space from a fixed viewpoint, the axonometric projection allows for multiple surfaces to be visible simultaneously and highlights the relationships between these surfaces. Due to the absence of a vanishing point and the appearance of many surfaces at the same time, the axonometric projection allows the observer's eye to 'wander inside the picture.' As such, I propose that it invites a more immersive experience to the viewer than the static, distanced, perspective drawing. This multi-perspectival view democratises elements within the image, as many different viewpoints are presented at the same time. This plurality concurs with both the ethical and historiographic demands of my study which seeks to embrace and celebrate multiple histories of space, suggesting a generative 'fit.' Dramaturgically, this approach poses ample scope for interpretation and has influenced the piece both in terms of its participatory form and its fragmentation of stories into their multiple component parts, ready to be reassembled in new ways.

Due to its adherence to mathematical measurements, the axonometric projection is favoured by engineers and is associated with technical rather than artistic depictions of buildings. Its purpose is to demonstrate how parts of a whole fit together. As such, the

diagrammatic axonometric is the most commonly used projection in instruction manuals. In "The Axonometric Plan: On the Objectivity of the Architectural Drawing," architect Ákos Morávnszky emphasises the function of the axonometric drawing as being part of the process of arranging and understanding how elements of a space or object work together, rather than as a representation of a finished product. He states:

> The drawing is meant to reveal the conceptual stringency and logical consistency of the solution, rather than showing the result as the visual perception of an observer. Such axonometric projection should appear as products of the form-finding process and not as retrospectively drawn representations of a project worked out in full detail.[425]

This is particularly true of an 'exploded axon' which depicts items in a space separated or 'blown apart' to illustrate their relationship to each other.[426] I found the concept of an exploded axon particularly exciting and felt it could be a useful way to think through how disparate stories might connect together. Therefore, in this architext, the 'exploded axon' forms the central image of the piece and underpins its dramaturgy. Just as the exploded axon demonstrates how elements of a whole fit together, *Axonometric* imagines the space's histories to be 'blown apart,' split into their constituent elements: text, image, sound, movement and props. Rather than a finished piece, therefore, *Axonometric* is the *process* of putting the stories back together, or perhaps more accurately, creating new, composite stories and memories by weaving elements of different moments in time into a narrative. I will later discuss the historiographic implications of this. This fragmentation of stories also speaks to the multi-perspectival nature of the axonometric projection. With all the space's stories visible simultaneously, the audience is invited to glean their own impressions of it.

I was interested in exploring how this architext could embrace a more porous dramaturgy than *Perspective* and speak to the 'incompleteness' of architecture and dramaturgy more explicitly. As a tool for form-finding, and the preferred projection for diagrams[427] and instruction manuals (for example, furniture assembly manuals), I wondered if I could exploit

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[425] Ákos Morávnszky "The Axonometric Plan: On the Objectivity of the Architectural Drawing," in *The Working Drawing: The Architect's Tool* ed. Annette Spiro and David Ganzoni (Zurich: Park Books, 2013), 302.
[426] See Mo Zell *The Architectural Drawing Course: the Hand Drawing Techniques Every Architect Should Know* (London: Thames and Hudson, 2017), 14.
[427] See Desley Luscombe "Architectural concepts in Peter Eisenman's axonometric drawings of House VI," *The Journal of Architecture*, (2014) 19:4, 560-611.

this function of the axonometric drawing to create a 'self-assembly architext.' Rather than a more conventional script in which the narrative is decided by the playwright, I chose to simply offer instructions and materials and allow performers/audience members to put the play together as they wish. As such, the piece itself is the assembly process. This approach supports the ethical and historiographical politics of this project in that it embraces plurality and community. And so, *Axonometric or How to Build a Place from Memory* is a participatory piece that relies on the interaction of an audience to build it.

For architects, the axonometric projection provided a much-needed solution to problematic associations between the vanishing point and 'eternity' or God, as discussed in relation to the perspective projection. Responding to concerns surrounding the crisis of representation in the early twentieth century, it replaced stable and coherent illusion with multiplicity and instability. Ákos Moravánszky describes the axonometric projection as a "critique of the single viewpoint."[428] Set against the rationality of the perspective projection, which in its distanced clarity resonates with Apollonian ideals, the axonometric depiction offers a more immersive and fragmented view of space associated with Dionysian impulses explored by Nietzsche. Through *Axonometric*, I draw on these ideas and experiment with how I might create a sensorial, communal, participatory experience that enlists the audience to work with the actors and each other to create a piece that reveals different composite stories of the space each time it is performed.

In presenting a multi-perspectival view of a space that corresponds with reality mathematically but not visually, the axonometric projection can appear distorted and strange. Architect and scholar Jonathan Massey explores this ambiguity of the axonometric projection, explaining that:

> Axonometric projections tend to oscillate in visual perception between flatness and depth, reading alternatively as two-dimensional line-patterns and three-dimensional volumes… because they lack the foreshortening that provides spatial cues in perspective, the oblique lines in axonometric projections tend to oscillate between projection and recession.[429]

This means that when looking at an axonometric drawing, it may appear to shift between depicting the interior and the exterior of a shape before our eyes. Massey refers to this

[428] Ibid, 302.
[429] Jonathan Massey, "Looking Through Axonometric Windows," *Architectural Theory Review* 12:1 (2007), 8-25.

destabilized presentation of space as "flickering between…two mutually contradictory readings."[430] Through this flickering, we might make links between the axonometric projection and the shapeshifting deity Dionysus, something that is manifested through the unstable dramaturgy of *Axonometric*. Morávnszky also notes the axonometric's potential for "picture puzzle tilts and blurring of the border between surface and space."[431] As such, it is aligned with ideas of 'making strange' or viewing spaces in a new way. It is for this reason that the axonometric projection is associated with experimental practices that sought to address a crisis of representation. And yet, this method, in its own way, presents issues of representation in its tension between mathematical accuracy and coherent depiction. Unlike with the pictorial perspective drawing, the axonometric image cannot be recreated in reality.

While axonometry had been employed by painters for centuries, artist and architect Herbert Bayer is credited with popularising the axonometric projection (specifically isometric) within the architectural world with his portrayal of Walter Gropius's office which was showcased at the 1923 Weimar Bauhaus exhibition.[432] His drawing depicts the room not from the viewpoint of an observer but rather along its orthogonal axes, allowing the viewer to see elements that would not ordinarily be visible to the human eye.[433] Graphic designer Fabiano Coccozza notes that after this watershed moment, "axonometry became the aesthetic of the avant-garde, especially in architecture, where it was employed without distinction."[434] The axonometric projection challenged conventional modes of depicting the world and responded to tensions of representing the unrepresentable. It undermines the illusion of the perspective projection and embraces a new, multi-perspectival approach that represents the complexity of space. In *Axonometric,* in contrast to the slightly more conventional and coherent dramaturgy of *Perspective,* I embrace this rejection of pictorial illusion and pursue a more experimental and unstable dramaturgy.

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[430] Ibid, 19.
[431] Morávnszky,"The Axonometric Plan," 302.
[432] Ibid, 302.
[433] The image can be viewed here: "Isometric Rendering of the Director's Office, Weimar Walter Gropius and Herbert Bayer, 1923," *Bauhaus Kooperation.* https://www.bauhauskooperation.com/knowledge/the-bauhaus/works/architecture/isometric-rendering-of-the-directors-office-weimar/ (last accessed 20.07.22)
[434] Fabiano Coccozza, "Axonometry: The Grip of Thought on Space—A Short Survey on the Relation between the Act of Planning and a Visionary Visualization Technique." *Proceedings* 1, no. 9 (2017), 7.

Dionysian vs Apollonian architecture and dramaturgies

In *Event Space*, Dorita Hannah applies Nietzschean ideas of Apollonian and Dionysian impulses to architecture to explore how spatiality is expressed and experienced through these opposing yet entangled ideas.[435] She pays particular attention to the shifting forms and functions of theatre architecture through the twentieth and twenty-first centuries. This Apollonian/Dionysian dichotomy provides a useful framework for both *Perspective* and *Axonometric* and has enriched the dramaturgical and aesthetic possibilities of the latter in particular. The distanced, rational viewpoint, associated with Apollonian sensibilities, aligns with both the principles of the pictorial perspective projection and to the dramaturgical texture of my corresponding architext, *Perspective* with its linear, monological form. Conversely, in *Axonometric*, I embrace elements of what Hannah (following Nietzsche) would describe as a Dionysian architecture and, as with *Perspective*, these elements are interpreted dramaturgically. In this section, I suggest that the resonances between the character and purpose of the axonometric projection and Dionysian ideas of ambiguity, multiperspectivism and visceral immersion are significant.

In *The Birth of Tragedy,* Nietzsche suggests that Greek tragedy is a product of the meeting of Apollonian and Dionysian impulses.[436] Before this contact, he proposes, art was associated with the Apollonian and therefore concerned with appearance and rationality: dream-like illusions, beheld at a distance. This he classifies as 'plastic-art.' Conversely, he categorises Dionysian, or non-plastic art such as music,[437] as that which is immersive, experiential and transcendent. He describes this relationship as "the separate art-worlds of dreamland and drunkenness."[438] The Dionysian impulse is, he argues, a re-echoing of primordial pain, this expression of pure will is by nature unesthetic, and so must be shrouded in the 'veil' of

[436] Nietzsche, *The Birth of Tragedy,* 28.
[436] Nietzsche, *The Birth of Tragedy,* 28.
[437] Nietzsche writes: "If music, as it would seem, was previously known as an Apollonian art, it was, strictly speaking, only as the wave-beat of, the formative power of which was developed to the representation of Apollonian conditions. The music of Apollo was Doric architectonics in tones, but in merely suggested tones, such as those of the cithara. The very element which forms the essence of Dionysian music (and hence of music in general) is carefully excluded as un-Apollonian; namely, the thrilling power of the tone, the uniform stream of the melos, and the thoroughly incomparable world of harmony." Ibid, 31.
[438] Ibid, 25.

Apollonian appearance and logic to be communicable. This dialectic, Nietzsche states, is the essence of Greek tragedy. However, later tragedians, particularly Euripides, he argues, have tipped the balance in favour of Apollonian rationality and clarity and thus damaged the transformative potential of tragedy. As such, Nietzsche argues for a return to Dionysian immersion, intoxication and frenzy and believed that the music of Richard Wagner could herald this rebirth. Yet this hope was dashed by the reality of Wagner's highly anticipated Bayreuth Festspielhaus in 1876. Nietzsche was bitterly disappointed in the venue which, far from embracing Dionysian ecstasy and oneness, enhanced the separation of audience and stage by obliterating the choros and denying the participatory potential of the spectator.[439] In an attempt to create a space suitable to house his *gestamtkunstwerk*, Wagner succeeded in promoting the authority and magnitude of the proscenium arch by removing its surrounding balconies and repositioning the orchestra out of sight of the spectators. As such, the power of the proscenium arch and its function as a window through which an artificially constructed world could be viewed by a distanced, passive audience was underlined. Hannah unpacks Nietzsche's reaction to the Festspielhaus by considering the question "What might be a Nietzschean Architecture?" She writes:

> Like Dionysus, Nietzsche came to shatter form. Replacing perspectival construction with the multiplicity of perspectivism, he wishes to transform the 'herd' into a reflective community that is no longer dominated by a singular totalizing reality but could occupy and create multiple realities with varying interpretations of existence.[440]

Hannah, following Nietzsche, aligns the architecture of the Festspielhaus, with its fan-shaped auditorium and clear distinction between stage and spectator, with an Apollonian aesthetic. In this space, all viewpoints are tilted towards the stage in which they recede to a vanishing point, symbolising the eternal and absolute truth of God. Conversely, in Nietzsche's preferred Dionysian approach, the illusion created within the confines of the proscenium arch is shattered as the world, following the death of God, is no longer representable. Nietzsche's ideal spectator leaves their passive position within the auditorium and audience and performer meet in the choros - or dancing-place - as equal

[439] Hannah, *Event-Space*, 31.
[440] Hannah, "Nietzschean Architecture," 32.

and active participants and engage in immersive and transcendent frenzy. While Hannah explores how these opposing yet entangled forces are realised in lived space, I suggest that the relationship between the perspective and axonometric architectural drawings displays a similar dichotomy. In the perspective projection, the pictorial depiction of space aligned with the plastic art of Apollo the shaper, is a static, stable vision from the viewpoint of a single, distanced observer in which all lines recede to a vanishing point. Paradoxically, the axonometric drawing challenges the concept of a totalising world view, instead embracing multiple simultaneous, potentially conflicting, realities, disrupting the stable, ocular-centric perspective drawing. In this way it embraces a Dionysian approach to space that celebrates plurality and ambiguity, offering a multi-perspectival viewpoint that, while mathematically sound, appears distorted and strange to the eye. In *Axonometric or How to Build a Space from Memory*, therefore, I consider how Dionysian ideas of immersion, fragmentation, viscerality, ambiguity, ecstasy, transgression and transformation might usefully inform the dramaturgy of the piece.

The space: The Circle Studio/Close Theatre[441]

Axonometric or How to Build a Place from Memory explores the layers of history within the former Circle Studio of the Citizens Theatre, now demolished as part of the recent refurbishment. It also includes memories and stories pertaining to previous tenants of the space, including the Close Theatre Club - the geographical and artistic footprint upon which the studio was built 17 years after the destruction of the Close by fire. A very brief history of the space, beginning with the Diamond Dance Hall in the 1940s and ending with the Circle Studio's demolition in 2018 during the theatre's current refurbishment, is sketched out in the architext and gestures towards a pattern of destruction/rebirth and shifting identities that characterise the space. The unstable character of the space, and its history as a site of transgressive actions which will be discussed below, gesture towards the Dionysian, further

[441] For a fuller account of the history of the Close Theatre Club, please see my blog written to celebrate the Citizens Theatre's Up Close season: Jenny Knotts, "A Short History of the Close Theatre Club," *Citizens Theatre Blogspot*, October 2015. https://citizenstheatre.blogspot.com/2015/10/a-short-history-of-close-theatre-club.html

underscoring the suitability of the axonometric projection as a route to engage with its hidden histories.

Nestled within a Gorbals tenement between the Citizens Theatre on the left and Palace Picture House (formerly theatre and later bingo hall) on the right, the Diamond Dance Hall operated throughout the 1940s and 1950s comprising a dance academy, with classes run by Joe 'Old Man' Diamond, and a ballroom. Following Diamond's death in the late 1950s, the premises were bought by the British Legion and then sold soon after to local salesman Frank Sameroff who tried several enterprises including a surgical dressing factory, a bingo hall (Diamond Bingo) and finally a gambling club. Despite Sameroff's attempts to attract a gentile clientele by installing a television, the club was soon taken over by gangsters and turned into an illegal Pitch and Toss den.[442] The club was eventually shut down by police when a brawl spilled out onto the street one evening, resulting in a violent murder.[443] The Chairman of the Board of the neighbouring Citizens Theatre, Michael Goldberg, who had been searching for a venue for a new 'workshop theatre' to complement the Citizens' main stage, took out a lease on the premises in September 1964. In a publication celebrating 21 years of the Citizens Theatre company, the imminent opening of the new theatre was heralded and its function explained: "a workshop theatre can essay new forms of staging, new techniques of acting and stagecraft. Every industry has its research department: the theatre is in no wise different, only well behind."[444] With the opening of the Close, the Citizens became the first theatre in the UK to house two auditoria beneath one roof.[445] Its programme consisted of new and experimental works and all facilities and resources, including staff, were shared with its parent theatre, the Citizens. When Giles Havergal took up his directorship at the end of the 1960s, he embraced the opportunity to present controversial pieces that would have been impossible to programme on the main stage, including a production of Artaud's *The Cenci* in 1970. The Club also began hosting other activities such as film nights and discos and became Glasgow's first unofficial gay bar. However, as an interviewee explained to me, the pressure of generating two audiences rather than one was substantial and the drain on resources meant that there was a sense of

[442] Pitch and Toss is a game in which players throw coins at a mark, with the winner collecting other coins thrown.
[443] Scottish Theatre Archives, University of Glasgow, GB 247 STA Eo 6.
[444] Scottish Theatre Archives, University of Glasgow, STA Bridie 743c.
[445] Scottish Theatre Archives, University of Glasgow, GB 247 STA 2Bd 6.

relief when it was destroyed in 1973. The interviewee recalls receiving news whilst abroad to let him know the Close had burnt down:

> *famously I got a telegram I think from Philip saying 'be in no hurry to rebuild the dreadful little place'. Well the thing was that when we came, there was, the problem was there wasn't an audience for this theatre and so to try and split it and have two theatres was incredibly difficult. Because it was obviously very expensive to run two theatres because you need two staffs and all that and there was no traction. We were struggling to get an audience here so actually, in a way it was a huge relief when it burnt down to be honest. Because we could concentrate entirely on this (the main stage) and then we built up and twenty years later when we were more strong then we created these two [studio spaces], but at the time it was… it was an interesting place.*[446]

The interviewee refers to the two new studios that were created in 1992: the Stalls Studio downstairs, and the Circle Studio upstairs, the latter occupying the ghostly space of the absent Close, replacing the bar that had briefly held this spot following the 1989 refurbishment. Just as the Close had facilitated experimentation and risk, so too did the studios allow the company to explore new works and new artists. An interviewee remembers:

> *it was a really exciting time, we introduced new actors. It was really very positive. I think the truth of the matter is that that theatre, the big theatre, rather suffered because I think all the energy went into these two.*[447]

More recently, the studios have been used less frequently to present work as efforts have been focussed on the main stage. The Circle Studio was demolished in 2018 as part of the ongoing renovation of the theatre. There is, however, a new studio space planned for the refurbished theatre due to open in 2023.

Both the Close Theatre and Circle Studio were black box style theatres. The 152-seater Close usually featured an apron stage but had the capacity to be reconfigured to an in-the-round layout within the space of an intermission. The Circle, with its block seating for a maximum audience of around 110 was similarly flexible. Both spaces troubled the status, and stability, of the proscenium arch. In the specific case of the Citizens, this is evident in the ebb and

[446] Interview 7 (22.11.17).
[447] Interview 7 (22.11.17).

flow of energies between the studio and the main stage that characterises their complex and dynamic relationship from the 1960s to the present day. In *Event Space*, Dorita Hannah describes the black box auditorium, a fixture of mid-late twentieth-century experimental theatre, as: "an instrumentalized theatrical void that suspends notions of time and place (which) …negates the object of architecture itself; associated with the second-wave theatrical avant garde, it presents a symbolic location cut off from the concrete world."[448] Hannah goes on to suggest that the black box theatre, and its counterpart in visual arts - the white cube gallery - can be understood as "a means of both expressing and facing the breach that had opened up toward the end of the 19th century."[449] Earlier, I discussed the adoption of the axonometric projective as a way of addressing issues of representation associated with the theological significance of the perspective drawing's vanishing point. As a way of imagining space that challenges conventional approaches, the axonometric depiction seems like a suitable match for examining the Circle/Close: spaces that embraced new approaches to performance and denounced the illusion afforded by the proscenium arch. This relationship felt generative, particularly in light of the space's resonances with Dionysian ideas. Since the 1940s, the space has adopted multiple identities. With each iteration, it eludes stable classification, reinventing itself time and time again. This 'shapeshifting' itself chimes with Dionysian qualities of transformation and ambiguity, and with the axonometric projection which, as previously mentioned, facilitates tricks of the eye including a flickering between concave and convex. As such, the axonometrically-depicted space might appear to shapeshift on the page. Beyond this propensity for repeated transformations, the very nature of the space's ever-changing identities also speaks to Dionysian sensibilities. With some fleeting exceptions, the space has alternated between dancing-place (Diamond's and the Close), drinking place (the gambling club, the Close and the short-lived upstairs bar) and theatre (the Close and Circle). 'Theatre' could also be expanded to 'playing-place' or 'performance-place' to incorporate the Pitch and Toss pit that occupied the exact footprint of the Close stage. As the God of ecstatic dancing rituals, theatre and wine, the connections with Dionysus are clear. In *(Syn)aesthetics: redefining visceral performance* Josephine Machon writes "Nietzsche's Dionysian presents a shapeshifting and transgressive impulse which revels in ambiguity, immediacy, excess,

[448] Hannah, *Event-Space,* 104.
[449] Ibid, 105.

sensuality, barbarity and the irrational."[450] Similarly, through its varied occupations, the Circle/Close has regularly embraced forbidden behaviour such as: the illegal pitch and toss club; the violent murder and subsequent closure of the club; the members-only theatre that sought to dodge the censor; and its status as a gay club while homosexuality was outlawed. Additionally, the very nature of the productions performed on both the Close and Circle stage being, as they were, experimental and boundary-pushing, also resonates with Dionysian transgression. In *Axonometric or How to Build a Place from Memory,* therefore, I consider how ideas of transgression, shape-shifting and boundary-pushing can be realised dramaturgically to navigate nearly 80 years of stories associated with the repeatedly repurposed space of the Circle/Close theatre.

A Self-Assembly Architext

> *But the next day we were in and we had to go up and salvage what we could salvage. I had just painted a big, big, big, big flat with a camera on it cause they were going to be showing a week of black and white movies the following week. …it was the only thing that never got burnt by the fire…we were up trying to get bottles…from the bar and bring it down to the theatre and I kicked over some ash and under it was all these 50 pence pieces and we were like - it was like a wedding scramble - all the guys going "50 pences!"*[451]

Axonometric or How to Build a Place from Memory comprises a short 'skeleton' text, a list of instructions, a catalogue of materials and some compositional suggestions which are examples of how fragments might be put together. It requires at least 4 performer/facilitators to perform the skeleton text and facilitate its interactive elements. It is designed to emulate an instruction manual and is a 'self-assembly' architext, by which I mean that the performance is assembled from its constituent parts by its participants. As a result, it produces different outcomes every time it is performed. Just as the axonometric projection displays multiple surfaces simultaneously, so too does *Axonometric* present a myriad of stories connected to the space. These stories are, in turn, constructed of many

[450] Josephine Machon, *(Syn)aesthetics: Redefining Visceral Performance* (Basingstoke: Palgrave Macmillan, 2011), 35.
[451] Interview 8 (26.11.17).

elements - sound, text, image, memory, archival material, all of which are afforded equal status within the piece and celebrated in their plurality.

At the beginning of *Axonometric*, the audience is invited to wander around an installation in which items connected to the history of the Circle/Close appear strewn around the space, half buried in ash. In addition to objects such as a scorched nightdress, an enormous wooden box, kernels of sweetcorn etc, there are also fragments of stories - both from recounted interviews and archival material such as newspaper clippings and business documents - written on paper, on the walls, or recorded on audio equipment of varying types, waiting to be played. Inspired by a Dionysian preoccupation with the sensorial, I wanted the items to engage as many senses as possible and to be available to be touched/seen/heard and so the audience is invited to physically touch props, to activate and listen to audio clips, and to engage with text. The success of the piece depends upon their interaction. Like the axonometric projection which draws the viewer's eye to 'wander inside the image', the audience is empowered to explore the space and interact with the items and fragments of stories they find. The length of time dedicated to this section of the piece can be determined by the performers.

The central image of the space in disarray that opens, and characterises, the architext is the product of two key influences: the concept of an 'exploded axon,' and a story recounted to me about the history of the space. An exploded axon is an architectural drawing technique that uses the axonometric projection to demonstrate how parts of a whole fit together. As previously mentioned, it is commonly found in instruction diagrams and depicts elements 'blown apart' to show how they might be put back together. In *Axonometric*, the hidden histories of the Circle/Close space have been 'blown apart,' separated into their constituent parts, and are waiting to be reassembled. It is also inspired by a story recounted by my father about his experience of scrambling among the debris of the Close Theatre the day after the fire in an attempt to salvage remnants of its history. It is a story I have heard many times, one of his favourites, of he and his friends digging through the ash, excitedly collecting fifty pence coins that had fallen from the till. I have always found the image of the space, and everything in it, collapsed in on itself incredibly evocative and so it has been central to my approach to this piece. This image also strongly resonates with an ongoing cycle of building and destruction which characterises the space and speaks to tensions

Nietzsche identified between theatre and architecture. He suggests this relationship is built upon friction between the "theatrical will-to-destruction - standing in opposition to an architectural will-to-creation." The theatrical will-to-destruction, here, is associated with the destruction of conventional representations of the world to imagine it anew. It celebrates "the sacrificial body dancing amidst the debris."[452] This image which encapsulates Dionysian frenzy, ecstasy and destruction, echoes the central impulse of the piece as an immersive, communal event creating art from the remnants of a destroyed place. Just as staff scrambled in the ashes of the burnt-out building for treasure, so too does the audience of *Axonometric* dig through layers of history to recover the stories of that space, blown apart into their component elements.

The structure of the piece comprises of numbered steps which offer a process of rebuilding the space from memory(ies). In practice, it is part-installation, part-performance and part-workshop. Performers guide the audience through the steps in which they are increasingly invited to participate. My early drafts of *Axonometric* omitted the script element of the architext and instead just offered instructions for use and fragments of stories to be reassembled. While this satisfied the 'self-assembly' aspect of the piece, which had been the initial concept for it, I felt it functioned dramaturgically more like the two-dimensional *Blueprint* than a three-dimensional depiction of space. As I intimated in my reflection on *Perspective*, I wanted to make clear the different portrayals offered by two-dimensional and three-dimensional architectural drawings by experimenting with varying degrees of dramaturgical robustness. Also, in contrast to the subjective nature of *Perspective*, I wanted to remove my authorial voice as writer as much as possible to reflect the dynamic and multi-perspectival essence of the axonometric drawing. However, this created a tension between highlighting my creative influence in constructing the piece in the interest of transparency, and stepping aside to allow participants to 'assemble' or 'inhabit' it. To navigate these issues, I found Cathy Turner's concept of porous dramaturgy especially useful. Turner defines this term as work that "is structured so that it contains space for intervention, habitation or contribution by audience, passers-by or other aspects of the space itself."[453]

[452] Ibid, 28.
[453] Cathy Turner, "Porous Dramaturgy and the Pedestrian," in *New Dramaturgy: International Perspectives on Theory and Practice*, ed. Katalin Trencsényi & Bernadette Cochrane (London: Bloomsbury Methuen Drama, 2014), 202.

She also points out that levels of porosity can vary. Considering these provocations, I decided that, to reflect its three-dimensionality and to contextualise the piece more fully for its participants, *Axonometric* would benefit from a more coherent structure that still allowed room for participants to engage with it. And so, the dramaturgy of *Axonometric* is porous, but within certain confines dictated by the script. In addition to the instructions for use, the text is structured around designated steps that offer a framework inside which the performers and audience can play. Like the key dates in 'Step 3: Laying Foundations' that sketch an outline of the factual history of the space waiting to be filled by the real-life, embodied memories of those who frequented it, the script acts as a spine upon which the play can be fleshed out: a structure awaiting both programmed and spontaneous events and movements to 'complete it.' This chimes with the overarching concept of architecture as "the space and what happens in it"[454] that shapes this project. In its negotiation between structure and porosity, this architext might be described as 'the text and what happens with/in/to it,' keeping in mind that, like the relationship between architectural drawing and building, the architext is actualised through performance. This duality between structure and spontaneity, scripted and improvised, 'official' history and personal memory is inherent in the piece. Its dramaturgical character is ostensibly unstable. In this way, it mimics the contradictory nature of the axonometric projection - mathematically accurate yet uncanny and distorted to the eye, tied to the real world and yet unrepresentable within it. Like the axonometric drawing, the ontology of the piece can be said to 'flicker' between these opposing concepts.

At the beginning of the piece, the performers are indistinguishable from the audience. The purpose of this is firstly to dismantle, at least to some extent, the hierarchy between performer and audience to indicate that all participation, like every story and each of its fragmented elements, is of equal value and significance. While the text is scripted, it is written to appear improvised to lean into the ambiguity of the axonometric projection. As mentioned previously, this oscillation between the real and the constructed chimes with the visual effect of an axonometric drawing - factually true, yet odd or false-looking to the eye. It is slightly unsettling, as is the intent with the scripted portions of the script which are crafted to provoke a sense of doubt about whether what we are witnessing is real or not.

[454] Khan and Hannah, "Performance/Architecture," 52.

The performers are invited to improvise around the text or replace it with memories of their own.

Prioritisation of the real over the representational, whilst being a key principle of axonometry, also chimes with Nietzschean and Dionysian ideas. Nietzsche rejected aesthetic representation associated with the Apollonian and instead advocated for theatre to become more like an immersive rite. Hannah compares this impulse to Artaud's Theatre of Cruelty in its attempts to bypass mimesis and embrace performance as a primordial, visceral, experience.[455] In *Axonometric*, the interactive elements on which the piece depends are not only intended to further undermine any divide between the fictional world of the performers and the reality of the spectator, but also to engage the audience in a participatory event. Nietzsche, following Friedrich Schlegel argues: "the perfect ideal spectator does not at all suffer the world of the scenes to act æsthetically on him, but corporeo-empirically."[456]

This participatory format gestures towards the idea of 'transcendence' common to both the axonometric projection and Dionysian ecstasy. American architect, Claude Bragdon, examined the philosophical significance of axonometry as a method of perceiving the world. In 1932 he published *The Frozen Fountain*, a collection of essays on architecture and design. Included in the publication is his essay 'Isometric Perspective'. The isometric projection is a type of axonometric drawing and is a three-dimensional depiction of space that is true to scale and devoid of a vanishing point. Bragdon first adopted this approach to drawing space when designing theatre sets and found it to be a quick and effective way of presenting three-dimensional space without the 'tedious process' of point perspective.[457] He likens the isometric axonometric viewpoint to an aerial or birds eye view as it shows all elements of a space at once. He writes:

> When in contact with the earth, one's vision is limited: near objects loom large, concealing those more remote. But as one rises above the earth, that which had been behind appears as beyond; and things are seen more nearly in their true relations - the picture without ceasing to be a picture, takes on some of the characteristics of a map.[458]

[455] Hannah, *Event-Space*, 33.
[456] Nietzsche, *The Birth of Tragedy*, 47.
[457] Bragdon, *The Frozen Fountain,* 59.
[458] Ibid, 60.

This approach communicates plan, elevation and section drawings in one visual plane, making it useful for depicting mathematical information, whilst also presenting a rendering of space that is (just) realistic enough to give an accurate idea of how it will look when built. The intelligibility of this approach causes Bragdon to argue that it is the projection of 'the mind's eye', ultimately leading him to the conclusion that "man [sic] is isometric."[459] In "Looking through Axonometric Windows," Jonathan Massey examines the development of this idea of the disembodied axonometric viewpoint (contrasted with the ocular-centric perspective) and its role in Bragdon's preoccupation with the existence of a fourth dimension of space. Massey writes:

> Following English mathematician and hyperspace philosopher Charles Howard Hinton, Bragdon believed that learning to see in four dimensions would allow people to transcend the limits of individual subjectivity and merge into a collective 'higher consciousness.'[460]

Massey describes that while four-dimensional architecture remained an impossibility, Bragdon explored his ideas through drawing, and specifically, via the axonometric projection which eschewed the subjectivity and individualism associated with a single viewpoint and embraced a more objective, integrated vision. The most significant example of this is Bragdon's 'Man the Square' series in which he presents the story of Christ through a theosophical lens.[461] He relates the story of a three-dimensional cube entering a world populated by two-dimensional shapes. Through the cube's teachings, the two-dimensional shapes learn that they are not separate entities but are in fact planes of a singular three-dimensional object. By recognising their position as part of a higher consciousness they are able to transcend their two-dimensionality and join together to become a cube. As Massey explains, "In adopting axonometry to convey his dimensional allegory, Bragdon found a graphic corollary to Hinton's ethical project of 'casting out the self.'"[462] Bragdon explored this idea of collective consciousness through communal singing events at a series of Festivals of Song and Light held between 1915 and 1918 with the goal of creating an ecstatic

[459] Ibid, 69.
[460] Massey, "Axonometric Windows," 10.
[461] Ibid, 33.
[462] Ibid, 15.

transcendent experience for participants. In combining music, light, architecture and choral singing, these events "momentarily realized Bragdon's four-dimensional ideal of the collective consciousness or 'group soul.'"[463] In these theosophical terms, the axonometric projection is associated with transcendence achieved by rejecting individuality and immersing oneself in communal activity. Here the links between axonometry and the Dionysian are once again underlined. As scholar and writer Allen S. Weiss writes of Dionysian excess: "The goal of such expenditure of libidinal energy, of such a will to power, is to attain the 'whole man [sic],' by overcoming fragmented individuality; the principium individuationis is overcome within Dionysian frenzy."[464] In reaction to a world overly reliant on form and illusion, Nietzsche called for theatre to recover its roots as an intoxicating, sensorial and participatory event that functions more as an immersive rite to be experienced rather than a spectacle to be observed from a distance.

These ideas map interesting and rich territory that can be harnessed in fruitful ways. The concept of transcendence has religious resonances that are not relevant in the context of my work, as well as an association with immateriality and disembodiedness which is at odds with my preoccupation with space and place. However, the idea of exceeding the limitations of subjectivity to become part of a community is useful and I have tried to embrace this in this piece. Sociologists have noted the transformative effects of collective behaviour and the resulting Perceived Emotional Synchrony (PES) and collective efficacy.[465] Randall Collins builds on Emile Durkheim's concepts of collective consciousness and collective effervescence[466] in his book *Interaction Ritual Chains* to explore ideas of intersubjectivity. He notes four conditions needed to achieve what he terms an 'interaction ritual,' these are: the physical presence of two or more people in a space; the exclusion of others outwith this space; focus on a common activity; and sharing an experience or mood.[467] While these conditions could prove problematic in their exercising of exclusion in a different context, in *Axonometric*, I attempt to make these conditions possible to an appropriate extent[468] within

[463] Ibid, 30.
[464] Allen S. Weiss, *The Aesthetics of Excess* (New York: State University of New York Press, 1989), 5.
[465] See Larraitz Zumeta et al. "Collective Effervescence, Self-Transcendence, and Gender Differences in Social Well-Being During 8 March Demonstrations," *Frontiers In Psychology*. Vol. 11, 2020.
[466] Émile Durkheim and K.E. Fields, *The Elementary Forms of Religious Life* (London: Free Press, 1995).
[467] Randall Collins, *Interaction Ritual Chains* (Princeton: Princeton University Press, 2014), 44.
[468] For example, in practice I imagine that an 'insider/outsider' dynamic would pertain to attendees/non-attendees, but there would be no restrictions placed on who could attend the performance.

a performance setting by encouraging participants to work together to reassemble the fragmented stories of the space. The divide between performer and audience is blurred so that all fall under the category of 'participant.' There is also no physical boundary between stage and spectator, rather the space - presented simultaneously as installation/performance space/auditorium - is purposefully immersive. In this way it is likened to the choros that Nietzsche urges performer and spectator to return to as "a participatory space in which the image was unable to be apprehended as a whole."[469] As Dorita Hannah explains, "This return to an emphasis on the choric realm was intended to challenge the primacy of vision and efface the gap between the distanced view from the theatron (auditorium) and the exclusive performance realm of the skene (stage)."[470]

Previously I suggested that the material history of the Circle/Close space shapeshifts through time between dancing place and theatre space. Through the spatial historiography of *Axonometric* and the severing of teleological organising structures, these flickering occupations can be said to collapse in on themselves and exist simultaneously within the space. As a result, it embodies the essence of the communal choric space that Nietzsche desired and in which Dionysian excesses and rites could be experienced. In engaging with the participatory demands of *Axonometric*, examining the fragments of history within this chameleon space, the audience could be said to become a temporary community that is no longer dominated by a singular totalizing reality, but could occupy and create multiple realities with varying interpretations of existence. During *Axonometric,* participants work together to build the history of the space from disparate fragments. In this way both they, and the separate components they select, go beyond their individuality to become part of the ongoing history of the space. Embracing the concept of the assemblage explored in my Space and Place chapter in which a place becomes more than a sum of its parts due to its emergent properties, the participants, and the stories created by them, exceed their individual status to form a temporary community. Through *Axonometric*'s spatial historiography in which teleology is eschewed, participants are encouraged to recognise themselves not just as part of a synchronic community within the context of the performance, but as part of a diachronic community, connected to the people and stories of

[469] Hannah, *Event-Space*, 30.
[470] Ibid, 30.

the Circle/Close space past, present and future. As such, these connections reverberate through time, exceeding temporality and speaking to the palimpsestic nature of the space. Here, they not only embrace Dionysian ideas of participation and immersion but also resonate with axonometrically-inflected notions, following Bragdon, of 'transcendence.'

Historiography and memory

In Architexting and/as Historiography, I discussed the concept of 'spatial historiography,' by which I meant an approach to exploring histories that used space rather than time as its structuring principle. I likened stories in this approach to scattered pieces of a puzzle that may be put together in various different ways, regardless of how they related to each other temporally. In *Axonometric*, this analogy is realised. The stories of the space, spanning 80 years, have collapsed in on each other and no teleological relationship can be determined from them. Not only that, but individual stories have been 'blown apart' and are now intermingled with components of other stories that have occurred potentially decades apart but to which they are inextricably linked through their connection to this space. The audience is invited to be part of a rebuilding process that uses archival items and memories as its materials. As previously explored, both axonometry and Dionysian impulses embrace instability and shapeshifting, eluding clear categorisation. This is evident both in the dramaturgy of the architext and in its oscillation between personal (unpublicised) memory, 'official' historical narratives and fiction.

While the skeleton script of *Axonometric* is fictitious, the components included for participants to interact with are drawn from a combination of oral histories and archival material. Archival material has informed both *Blueprint* and *Perspective* in various ways, but in *Axonometric* it is ostensibly presented as information that pertains to an accepted 'official' narrative of the theatre's history. In form, this material ranges from newspaper clippings to marketing materials to minutes from business meetings. Also included are verbatim accounts drawn from my oral histories. As components are split apart, removed from both their source and categorisation as memory (oral history) or 'official'/'accepted' history (archival material), these already contentious boundaries are further blurred. In this

way the piece 'flickers' between embodied memories of the space and the theatre's 'official' history as recorded in the archive, giving equal status to each. As with my previous architexts, I selected material that pertained to the space being investigated from as many different time periods as possible to draw out the layers of history present within it. To include a variety of textual textures, I drew on as many different types of sources as possible. I have included extracts of playscripts that correspond to memories offered by interviews or material collected from the archive. For example, I include sections of *The Tempest* and *Doctor Faustus* as a nod to their role in the history of the space. The former references an event related to me by an interviewee: a performance of *The Tempest* was halted as a missed cue resulted in a cast member being stuck inside a box on stage. The director was then forced to step in and stop the performance to free 'Caliban.' Sections of the oral history depicting this story are included among the components of this piece. The extract from *Doctor Faustus* relates to a notorious incident in the history of the Close theatre in which a controversial performance of the play included a depiction of the Queen reimagined as the deadly sin 'sloth.' The theatre's board attempted to shut down the performance ahead of opening night to the dismay of director Charles Marowitz and the theatre club's members. The first-night performance was replaced by a heated debate, in the theatre space, on whether or not the production should be allowed to go ahead. Extracts of newspaper clippings pertaining to this event are included among the materials to be assembled in *Axonometric.*

In *Axonometric*, audiences are invited to sift through and order these items into narratives, along with elements of oral histories pertaining to the history of the space. This process might be likened to that of archiving. In *Artists in the Archive*, Paul Clarke writes:

> To archive is to give place, order and future to the remainder; to consider things, including documents, as reiterations to be acted upon; as potential evidence for histories yet to be completed.[471]

Here, Clarke recognises the importance of the intervention of the archivist in creating meaning. As participants connect, or 'act upon' disparate items and texts available to them,

[471] Paul Clarke, Simon Jones, Nick Kaye and Johanna Linsley, *Artists in the Archive: Creative and Curatorial Engagements with Documents of Art and Performance* (London: Routledge, 2018), 11.

they form meanings and narratives in ways that a conventional, chronological approach would not. Materials in this context are no longer primarily tied to a moment but a place in history. This spatial ordering, then, becomes an alternative archival process. Of course, it must also be noted that there is a significant intervention by me as playwright at work here. I have selected the items and stories to be included and so while the pieces can be assembled in many different ways, this is within the limitations of the materials I have made available. I would hope that in practice, as in the case of *Blueprint*, new stories may be shared during the performance process, but of course this cannot be guaranteed. My provocations for audience members to consider their own relationships to spaces they know well is a small attempt to allow them to insert themselves into the piece and allow for it to resonate beyond the confines set by the available materials.

At the end of *Axonometric*, participants are invited to "Leave something of yourself here. It may be a silent thought, a spoken thought, a physical item, or a memory shared with someone else. Whatever it is belongs to the space now." By encouraging participants to give something of themselves to the space, it gestures towards the experience of an immersive rite, echoing "the sacrificial body dancing amidst the debris."[472] It also troubles notions of history and teleology by incorporating contemporary objects and stories within what may be understood as an archival context. This inclusion might be likened to Minty Donald's *Shoebox Archive* performed at the Britannia Panopticon which challenges the idea that history is sealed off in an inaccessible 'past.' In the stalls area of the theatre, Donald installed 600 shoeboxes. 150 of the boxes held items excavated from the historic Panopticon and the rest were left empty with audience members encouraged to leave something of their own behind during their encounter. Donald writes: "Visitors were encouraged to interact with the boxes – to rummage through them, discovering what they contained and connecting with the objects in an intimate, personal, tactile and imaginative way – as a counterpoint to the labelled artefact on display in the Britannia Panopticon's permanent exhibition."[473] Here, audience members are reminded that history is an ongoing process in which they are embroiled. This method of engaging with artefacts also disrupts, as scholar Karen Lury points out, temporal associations with objects as visitors are as likely

[472] Hannah, *Event-Space*, 28.
[473] Donald, *Glimmers in Limbo*, 14.

to stumble across contemporary items as historic. In this way the pieces are "in limbo."[474] As such, the authority of the historical is thrown into question as all items are afforded the same status, regardless of their origin. With the ties of chronology removed, the past and the present tumble together, encouraging visitors to recognise that they are part of the continuing process of history. Through their engagement with the communal process of the piece, and by sacrificing something of themselves to the experience and the space, participants of *Axonometric* are urged to recognise themselves as part of both a diachronic community and the ongoing history of the space.

Conclusion

In *Axonometric or How to Build a Place from Memory,* I use the purposes, processes and cultural significance of the axonometric projection as provocations to engage with the histories of the Citizens' Circle Studio/Close theatre space dramaturgically. Using the concept of an 'exploded axon' as the central image of the piece, the space's histories are split into their component parts, waiting to be reassembled by audience/participants. This format, therefore, requires participants to become actively involved in piecing together the history of the space. Not only do they have an opportunity to engage with the space's stories meaningfully and personally, but they are also invited to become part of a diachronic community with those who have been, or who will be, connected to that space. *Axonometric*'s emphasis on immersion and experience rather than distanced observation, aligns it with Nietzschean ideas of the Dionysian. Following Dorita Hannah's exploration of how his philosophies might be applied to architecture, I suggest that the architectural drawing techniques of the perspective and axonometric projections can be related conceptually to Apollonian and Dionysian impulses, respectively. The axonometric projection is inherently contradictory in its mathematically-accurate yet uncanny depictions of space. These tensions were interesting to think through and could not always be reconciled. Luckily, the construction of physical buildings is necessarily a far more precise practice than the creation of intangible dramatic structures and so I was able to take a

[474] Ibid, 35.

degree of creative licence when interpreting its processes analogically. For example, negotiating Dionysian excess and ecstasy with mathematical precision and order was a challenge, and one in which I, as playwright first and foremost, decided to embrace in the most dramaturgically exciting way by prioritising the Dionysian.

As a dramaturgical provocation, the axonometric projection offers a plethora of generative concepts and avenues of exploration. Its use of the multi-perspectival view was particularly productive and encouraged me to consider how to embrace multiplicity dramaturgically. I also found the idea of axonometry as being a tool of a 'form-finding' process rather than a method of depiction an interesting challenge and one which led me to think about how I could use ideas of building and putting things together to shape the piece. So too did it influence my decision to frame *Axonometric* as a *process* rather than a performance. Of the three architectural drawing techniques I have utilised in this way, axonometric has offered the richest resources from which to draw, given the interesting dichotomies in its purposes and processes and, unlike *Perspective*, it has been easier to reconcile these with the ethical and historiographical aims of this project. My hope is that *Axonometric* offers a strategy for an immersive, communal reimagining of place that celebrates its multi-perspectival histories whilst encouraging participants to recognise their place within the diachronic community it fosters.

CONCLUSION

In this thesis, I have outlined a theoretical framework and model for architexting as a novel methodology for exploring the hidden histories of built spaces. This methodology, and its accompanying lexicon, constitutes the contribution to knowledge offered by this project. I have presented three examples of how it may function in practice through my architexts: *Blueprint, Perspective* and *Axonometric or How to Build a Place from Memory*. Each of these three architexts 'organises perception' in different ways, revealing different stories and qualities of space. As diverse modes of playwriting, they facilitate innovative ways of bringing the hidden histories of space into dialogue with each other.

Complementing the methodology put forth by this thesis is a vocabulary that facilitates new ways of thinking about, and articulating, our relationship to the built environment. First are the neologisms *architext*, *architexting* or *architextural practice*. This portmanteau terminology underlines the interdisciplinary nature of this methodology and refer to the practice of harnessing the principles of architectural drawing practices dramaturgically through playwriting. The noun *architext,* describes the resulting script. This blended term encapsulates the interdependence of the processes of architectural drawing and playwriting in this practice. The term *diachronic communities* has been used throughout this thesis to describe people connected to each other through their relationship with a specific place – in this instance, the Citizens Theatre. The concept of diachronic communities offers a way of understanding how places are shared through time and how we are connected to those who lived before or after us through these places. It is an expanded notion of community that encompasses multiple temporalities, potentially spanning generations, yet is not bound by familial relationships but includes all people who have/will share the same built space.

There are three key outputs of this thesis that will benefit several, overlapping, recipients. Firstly, this research contributes to the fields of performance studies and historiography in its proposal of architexting as a creative methodology for spatial historiography. It may be adopted by other artist-researchers keen to interrogate the continuing, hidden histories of built spaces through creative practice, and particularly playwriting. Below I outline the tangible steps and conceptual framework of this methodology. Secondly, the three architexts created for this project are intended for the Citizens Theatre and the patrons,

artists, staff and community participants who have, are, and will be connected to it. These creative renderings of the diverse histories of the building's spaces, before they are reconfigured or demolished in the new development, act as creative archives of the space-as-was. The inherent and enduring potentiality of these texts being written, as they were, for performance, gestures towards a future audience that will become part of the building's ongoing story-so-far by experiencing the architexts through performance. Thirdly, the oral histories I gathered during my fieldwork, amounting to 37.5 hours of material, will be donated to the Scottish Theatre Archive on completion of this project. These recordings will be available for members of the public, artists, and academics to access for personal interest, research projects or creative works for years to come.

Addressing my research enquiries

Through the formulation, and demonstration, of architexting as a methodology, this thesis has assessed the dramaturgical potential of architectural drawing techniques in investigating the hidden histories of built space. In doing so it has addressed the following questions:

How can the purposes and processes of architectural practice illuminate and expand playwriting practice?

How can playwriting be used as a tool for historiography to navigate layers of history within built spaces?

The theoretical framework of this methodology has been constructed by drawing together ideas and practices from the fields of performance studies, historiography, cultural geography and architecture. It is in the intersections of these disciplines that I position my understanding of space which is foundational to this project. As discussed, Doreen Massey's description of space as "always open" is key to my approach. Here the potentiality of space is foregrounded and is politically important in positing space as inclusive, heterogenous and fluid. This conceptualisation of space as consistently influx and co-constituted is supported by Bernard Tschumi's proposal that architecture can be defined as a combination of "space,

movements and events."[475] My exploration of the concept of atmospheres provided me with further evidence of the relational, and importantly, temporal, dimension of place. The possibility of remembered and anticipated atmospheres acknowledges the repeated actions or rituals of place enacted by people through time. Atmosphere, therefore, becomes a way for us to recognise that we are part of the ongoing story of a place and, as a result, part of the diachronic community it holds.

This project demonstrates how the growing field of spatial history can be expanded and enhanced through creative practice. Through my spatial historiographic approach, I examine how histories within a defined space intermingle. This focus on relationality is matched in the concept of dramaturgy which, as demonstrated in my Architecture and Dramaturgy chapter, is identified by scholars including Cathy Turner, Juliet Rufford and Clifford McLucas as a spatial, relational process. As structures that unfold in both space and time, dramaturgy is useful for thinking through architecture and space and place more generally. Understanding dramaturgy, space, and architecture as spatiotemporal, relational and shifting structures allows for meaningful engagements between these concepts which architexting, through its spatial historiographic lens, engages with creatively and effectively. This thesis extends existing explorations of these intersections by harnessing the tangible processes of architectural drawing and reimagining them dramaturgically through playwriting. Both playwriting and architectural drawing, as previously discussed, involve imagining a prospective space. The drawings of the architect and the script of the playwright both anticipate actualisation. As such, playwrighting practice is an ideal method for probing this potentiality. The complex temporality of the architext – a text that looks backwards in content but forward in form – allows for a rigorous negotiation of the multiple temporalities at play in architecture as a process that "continues indefinitely."[476]

In its championing of hidden histories, architexting has a political function. It argues that the experiences of those who inhabit or frequent a building are as integral to its cultural significance as institutional narratives. In doing so, it attempts to redistribute power over the histories of space by demonstrating its multiplicity and heterogeneity. By having the

[475] Bernard Tschumi, "Six Concepts" in *Architecturally Speaking: Practices of Art, Architecture and the Everyday,* ed. Alan Read (Routledge: London: 200), 176.
[476] Rufford, *Theatre & Architecture,* 33.

opportunity to tell their story, and have it woven into an architext alongside the stories of others, users of spaces have their contributions to the formation of these places (constituted of its stories-so-far) recorded and recognised. They are also given the chance to situate themselves within the on-going story(ies) of that building and within a diachronic community of people who (have) share(d) it. In this way it provides a route to orientating ourselves in the world, understanding the impact we make in the places we share and connecting us to others, past, present and future, outwith the limiting bonds of genealogy.

The Architexts

The practical output of this thesis consists of three architexts: *Blueprint, Perspective* and *Axonometric or How to Build a Place from Memory*. Not only do each of these architexts present a novel, creative, spatial history of the Citizens Theatre, but by adopting different dramaturgical frameworks drawn from various architectural drawing techniques, each facilities new ways of bringing a space's stories into dialogue with each other.

Blueprint: This architext adopts the form of a floor plan of the Citizens Theatre's ground and first floors, replacing lines representing walls and delineating spaces with lines of verbatim text from my collected oral histories. Stories are arranged to depict the space(s) to which they pertain. Functioning as an atemporal map of the sited histories of the theatre, it offers an alternative, intangible architecture of the building constituted of the embodied experiences of those who have interacted with it. The fragmented nature of its text points to its inherent incompleteness, representing the myriad stories absent from the piece. It also encourages interaction from performers/readers by requiring them to forge their own route through the architext as no stipulation on order, duration, character or plot is offered. The two-dimensionality of the floor plan is reflected in the dramaturgy of *Blueprint* that relies on co-creators to 'build' it. *Blueprint* is useful for investigating the relationships within and between multiple spaces simultaneously to reveal a depthless 'snapshot' of how space is/has been used through time.

Perspective: The perspective projection in architecture is a subjective and pictorial depiction of space from a singular, fixed, vantage point. To give an illusion of depth, all lines of a

perspective drawing recede to a vanishing point. In its architextural form, this is reimagined as an autobiographically-inflected monologue that embraces vibrantly imagistic representations of space through its use of magic realism. This architext explores emotional relationships with space and the diachronic communities it places us in. As a three-dimensional rendering of space, it boasts a more robust dramaturgy than *Blueprint* in its use of a defined character and plot. While I feel *Perspective* perhaps is the least successful architext due to the conventionality of its monologue form and the lack of multiple voices therefore included, it does reveal the dramaturgical texture of a perspectival depiction of space. *Perspective* offers an in-depth, subjective depiction of space that focuses on a specific area.

Axonometric or How to Build a Place from Memory: My third and final architext benefitted from the learning accumulated through my previous practical and theoretical investigations and as such, I believe, is my most successful example of architexting. Harnessing the principles of an axonometric drawing as a three-dimensional view of space that sacrifices realistic appearance for mathematical accuracy, allowing multiple surfaces to be visible at once, *Axonometric* presents a multi-perspectival view of space. As an interactive experience, *Axonometric* invites audiences to explore the physical remnants of a site and work together to reassemble the (hi)stories of that space which have been blown apart into their constituent components. *Axonometric* invites audiences to reflect upon their own experiences of space and how they might position themselves within a diachronic community. *Axonometric* offers an interactive and dynamic view of a defined space that is co-created in new ways by audience members each time it is performed.

Architexting: a methodology

The aim of this project has been to construct a methodology for architexting. Following thorough theoretical and practical explorations and experimentations, I set out the tenets of this methodology below.

Purpose

The purpose of architexting is to investigate the hidden histories of built space. In doing so, it endeavours to recognise and celebrate diachronic communities connected by space but separated by time.

Ethics

Embedded in the purpose of architexting is a commitment to understanding built space as shared through time. Therefore, it seeks to present multi-perspectival, non-hierarchal reimaginings of a building's histories, embracing hidden or as-yet-untold histories.

Conceptual framework

Throughout this process the following ideas have been particularly generative, and I have conceived of these as fibres that constitute my research 'clew,' informing my practice and shaping my theoretical framework. Together they form the conceptual framework of architexting.

- Architecture is "the space and what happens in it"[477]

Fundamental to architexting is an understanding of architecture as the meeting of the material and immaterial elements of a space and as a process that unfolds over time. This allows for productive intersections with dramaturgy as another practice that creates spatio-temporal structures.

- Space is always "under construction" and constituted of "stories so far"[478]

Doreen Massey's view of space as dynamic and comprised of stories-so-far embraces the plurality of space that upholds the aims of architexting as a democratic and inclusive practice. In this approach, the importance of stories in creating space is underlined. This presents generative territory for creative interventions and the potential to eschew linearity and chronology. Importantly, these stories are recognised as ongoing and so architexting is a practice that gestures towards an as-yet-unknown future, made evident in its anticipation of a performance.

[477] Khan and Hannah, "Performance/Architecture," 52.
[478] Massey, *For Space,* 9.

- History is understood as "aestheticisations of the past"[479] and "every totalizing idea of history is obsolete."[480]

Embracing a creative approach to historiography that ostensibly recognises its partiality and situatedness allows the historian/playwright to sidestep thorny issues of (an unachievable) veracity or comprehensiveness. Recognising the ontological difference between history and the past allows for unconventional interpretations that encourage us to view history in new ways. In its bid to reveal diachronic communities connected by space, architexting celebrates plurality and avoids singular, metanarratives of space(s).

Process

1. Identify a space.

Architexting is a practice that may be applied to any built space.

2. Gather materials

Field work should be undertaken to gather as many memories and stories of the identified space as possible. As a practice dedicated to exploring hidden histories, this material should be primarily unpublicised or absent from archives, though institutional narratives/archival material may be used to augment solicited memories and stories. Oral history has proved to be a suitable method for gathering such data and, due to its commitment to expanding official histories, its reliance on co-creativity and its performative nature, speaks meaningfully to the intersubjectivity of space and eschews teleological understandings of time.

3. Identify an architectural projection for interpretation

This selection will depend on the nature of the intended exploration. *Blueprint* is useful for examining multiple places at once, (e.g. an entire building) foregrounding relationships between spaces and people. *Perspective* is effective in exploring personal experiences of defined spaces in more depth. *Axonometric* provides an interactive approach to investigating a space's history that allows the audience to participate in revealing hidden histories and creating new ones. Of course, other architectural projections may also be used.

[479] Jenkins and Munslow, *The Nature of History Reader*, 198.
[480] Fischer-Lichte, *Theatre and Performance Studies*, 72.

4. Interpret/apply architectural techniques dramaturgically

In this project I have demonstrated how three architectural drawing types may function dramaturgically. This involved using the principles of these architectural renderings as prompts or provocations rather than unbreakable rules. Alternative interpretations of these same drawing types may well produce different results, as may other architectural renderings be adopted in a similar fashion.

5. Performance.

Although mounting productions has been beyond the scope of this project, architexts are ultimately intended to be performed.

The limitations of this project

The scope of this project is necessarily limited in several ways. Firstly, as discussed in my methodology chapter, it was impossible for me to interview every person who has a story to share about the Citizens Theatre. I navigated this by meeting everyone who responded to my call for participants to volunteer their time and memories to this project. As I have also discussed, it was impractical for me to include every single story recounted to me during these oral histories in my architexts, given that this amounted to 37.5 hours of material. However, to mitigate this, I will donate my oral histories in their entirety (with consent from the interviewee) to the Scottish Theatre Archive for reference by other academics/artists/interested parties in the future. In my architexts, I have tried to make their inherent incompleteness as explicit as possible as a gesture towards the unavoidable incompleteness of my material and the wealth of other stories of the Citizens Theatre that have not (yet) been discovered.

The practical component of this project consists of three architexts, each pertaining to a different architectural drawing technique. There are, of course, numerous other architectural projections and approaches that I have not yet examined dramaturgically. This could be an area for further research in the future. For example, a 'site plan,' which depicts the immediate environs of a building, could be particularly interesting in the case of the Citizens in charting the changes in the adjoining structures, such as the tenements within

which the theatre was nestled, as well as the directly adjacent Palace and Close theatres. Through a site plan architext, a playwright might explore stories pertaining to those who lived and worked in these spaces to examine how their experiences relate to, or intermingle with, the goings-on of the Citizens Theatre. A location plan offers an even broader depiction of how a proposed building will relate to its surrounding area, showing not just the building's footprint but also how it will function in the context of its wider locale.[481] In the specific case of the Citizens, a location plan could provide invaluable information about how the theatre relates/d to the shifting context of the Gorbals. As one of very few buildings to have survived nearly a century of radical redevelopments of the area, examining the theatre's history - and the wider history of the Gorbals - through this lens would undoubtedly reveal useful knowledge about both the area, and the significance of the theatre to it. Different methods of architectural depiction could also provide interesting prompts for architexting. For example, a 'site collage' which combines line drawing (usually perspective) with existing images of a location, demonstrating how the proposed building will relate to its surroundings,[482] could prove to be a productive provocation for architexting. Inspired by the use of collage and the combination of various forms of visual information provided by a site collage, a playwright may create an architext that incorporates a variety of media and/or adopts a fragmentary structure which juxtaposes different ideas and images to mimic the architectural collage.

It could also be productive to consider earlier stages in the design process, such as various sketching techniques, as dramaturgical prompts. These speedy and instinctual depictions of buildings could tap into one's feelings about a building in a more abstract way. In a 'blind sketch,' for instance, "the hand and eye communicate an image onto the paper without the eye watching the hand construct the image."[483] Similarly, a 'gesture sketch' is a very quick drawing that captures an initial response to, or idea of, a built structure. As Mo Zell states: "It conveys the essence of the object, the 'bones', without being distracted by the details."[484] An architextural reimagining of these types of drawings could produce more

[481] For more on the functions and features of site and location plans see Sam Jacoby, *Drawing Architecture and the Urban*. 1.th ed. (Chichester, West Susses, UK: John Wiley & Sons, 2016), 38.
[482] Zell, *The Architectural Drawing Course*, 20.
[483] Zell, *The Architectural Drawing Course*, 42.
[484] Ibid, 43.

impressionistic depictions of space that place more focus on sensorial experience rather than stories.

Another area for future research is exploring how architexts function in performance. Although I held a development day with a director and actors to assess how they might interact with the two-dimensional dramaturgy of *Blueprint,* none of my other architexts have (as yet) been performed. There is, undoubtedly, useful knowledge to be uncovered by realising these architexts through performance, but this is beyond the scope of this project.

Insights beyond performance studies

Architexting allows for novel spatiotemporal representations of built space and reveals the necessity, and potency, of stories in understanding space as co-constituted through time. This methodology, and accompanying lexicon, represents the contribution to knowledge of this project. Additionally, the application of this approach may offer new ways of thinking through space, history and community in the ideas of spatial historiography and diachronic communities. Complementing these theoretical provocations, architexting also offers insights that may hold value beyond performance studies.

For architecture

Architexting could contribute to the field of architecture by offering a creative methodology for post-occupancy evaluation (POE) of buildings. Post-occupancy evaluation assesses several aspects of a building's efficacy including: the wearability of the materials used; its energy efficiency; and its ability to withstand changes in climate. Yet also integral to this evaluation is the user experience, the lived reality of the building. In a 2017 report produced by the Royal Institute of British Architects (RIBA) in conjunction with the University of Reading, Jane Duncan, RIBA President from 2015-2017, points out that just 10% of RIBA Chartered Practices offer POE, despite it being "vital for any successful future of (the) profession."[485] Duncan suggests that architects are "missing a trick"[486] by neglecting this

[485] RIBA and Hay, R., S. Bradbury, D. Dixon, K. Martindale, F. Samuel, A.Tait, *Pathways to POE*. (2016) Value of Architects, University of Reading, RIBA, ii.
[486] Ibid, ii.

important aspect of the design process which is "central to addressing the gap between designed intentions and the actual outcomes in use, and pivotal in understanding the wider socioeconomic, environmental and cultural impacts of investment in good design."[487] The complex temporality of an architext could offer a novel and creative approach to POE. The architectural drawing, as stated before, is anticipatory: it imagines a future space. The architext, in looking forwards in form but backwards in content, however, reveals something of how that space is used in reality. Therefore, it has the potential to highlight disparity between the architect's projected idea of a space and the actuality of it. This could prove useful for assessing the efficacy of certain structures, or certain types of structures, in ways that could influence architectural practice in real terms.

Architexting may prove particularly useful for redevelopment projects to ensure that alterations to existing buildings are designed sensitively and in dialogue with those who frequent or inhabit it. It would offer the architect an opportunity to understand how space is used, in all its multiplicity, and foreground their role in contributing to the building's story-so-far. In practical terms, this could be a useful method for incorporating community consultation into the design process to ensure new or redeveloped spaces are suitable for the communities they serve and that all stakeholders have their voices included in the process.

For cultural heritage and communities

While the Citizens Theatre was the focus of this project, architexting is a useful tool for investigating the hidden histories of any building. This may be of particular relevance for public heritage buildings keen to explore the layers of history and intertwining diachronic communities held by them. In a *Guide to Recording Historic Buildings*, commissioned by the International Council on Monuments or Sites, the cultural importance of the built environment is underlined with the writer pointing out that "Historic buildings are irreplaceable, and contain information about the past that is available from no other source."[488] Yet while the value of historic buildings has long been recognised by professionals in the fields of history, heritage, architecture and cultural geography, among

[487] Ibid, 1.
[488] ICOMOS *Guide to Recording Historic Buildings* (London: Butterworth Architecture, 1990), 1.

others, in a 2021 report "Why Do Historic Places Matter?" Professor Rebecca Madgin notes a recent move towards more people-centred approaches to evaluating heritage that offer "an increasing focus on pluralising heritage values in ways that can include different voices and places."[489] This four-year AHRC-funded collaborative research project which, alongside the University of Glasgow, involved partners Historic Environment Scotland, Montagu Evans LLP and SAVE Britain's Heritage, assessed emotional attachments to place. The report found that three main causes of this emotional attachment could be identified:

1. The look, feel and everyday experience of the historic urban place.

2. A comparison between what the place currently is and what it could become.

3. As a result of the process of urban change and how the present and future of the historic place was being managed.[490]

Architexting, in its investigation of the everyday, lived experiences and stories of place, taps into these identified areas of interest. Yet also inherent in these findings is a sense of historic places as conduits through which we can understand our place in time as well as space. Here the concept of diachronic communities is again relevant. Architexting, in its ability to reveal and celebrate these links to the past and future, could prove to be an effective tool in enhancing our understanding of historic places and our relationships with them. In 2014, the Scottish Government announced their first ever strategic plan for the historic environment. *Our Place in Time* maps a ten-year plan, managed by Historic Environment Scotland, that strives "To ensure that the cultural, social, environmental and economic value of Scotland's heritage makes a strong contribution to the well-being of the nation and its people."[491]

The plan is divided into three strategic categories: Understand (investigate and record), Care (protect and care), and Value (share and celebrate). Notably, this campaign recognises the importance of both tangible and intangible heritage. In *Guide to Recording Historic*

[489] Rebecca Madgin, *Why do Historic Places Matter? Emotional Attachments to Urban Heritage*: University of Glasgow, 2021, 1.
[490] Ibid, 4.
[491] Scottish Government, "Our Place in Time: the Historic Environment Strategy for Scotland," https://www.gov.scot/publications/place-time-historic-environment-strategy-scotland/pages/1/ (last accessed 25.05.22).

Buildings, ICOMOS point out that by learning about the histories of buildings, inhabitants and communities are more inclined to care for them. Here, the concept of 'storying', as discussed in Space, Place and Architexting is relevant. By discovering the stories of the places we frequent, we forge connections not only with the built environment, but with the synchronic and diachronic communities with whom we share it. As the *Our Place in Time* strategic plan publication states:

> Encouraging communities to engage with their historic environment leads to a sense of ownership and empowerment at the local level, which builds community cohesion, encourages active citizenship, and acts to prevent the future cost of damage or neglect.[492]

While this strategy is ostensibly focused on space, there is an inescapable diachronic engagement at play in its acknowledgement of the past and consideration of the future. Architexting, I propose, presents a useful tool for promoting 'community cohesion' by revealing and celebrating the histories of shared spaces in novel ways. It may also be used to demonstrate the cultural and social significance of previously over-looked buildings through its focus on hidden histories. Additionally, this may prove beneficial in helping campaigners to secure funding, or protecting buildings from unwanted demolition or alteration.

For the Citizens Theatre[493]

This project constitutes the most comprehensive study of the hidden histories of the Citizens Theatre, and the only to take a specifically site-based approach. Previous creative investigations of such personal histories have been carried out by the Citizens' own Learning and Outreach department in the form of two plays: *A Wee Job in the Theatre* by Billy Findlay and Davey Anderson and the *Citizens Theatre Memories Project*[494] by Christopher Deans and Guy Hollands. The former is a verbatim tale of the life of Fred MacGowan, Chief Electrician at the Citizens Theatre for 40 years. The play offers a glimpse not only into life in the theatre but also depicts a social history of the Gorbals area where MacGowan lived. *The Citizens*

[492] Ibid, (last accessed 25.05.22).
[493] My engagement with the Citizens Theatre at an institution level during this project has been more limited than I had hoped. However, I endeavour to connect with them at its conclusion to discuss how my research may be of use to them.
[494] Christopher Deans and Guy Hollands, *Citizens Theatre Memories Project* (Glasgow: Citizens Theatre, 2003).

Theatre Memories Project combines recollections from approximately 10 staff members and patrons, including my grandmother. These pieces demonstrate an appetite for uncovering the untold stories of the Citizens Theatre that I have sought to address through this study.

For the Citizens, this study demonstrates the value it holds for many people. This is evidenced in the number of volunteers who came forward, keen to tell and record their stories. The stories collected betray a rich tapestry of interweaving experiences, from the monumental to the mundane. I heard tales of fires, bomb scares, deaths, births, rollerblading, parties and protests. I heard stories of people who made significant and enduring relationships at the theatre having met their partners, or lifelong friends, there. I spoke to people who fulfilled long-held ambitions to perform on stage through the Citizens' community programmes, and one who believed their participation in outreach activities had saved their life. Many spoke of a gratitude they felt to the theatre for the positive impact it had had on their lives. One pair of patrons related how the Citizens had represented "something phenomenal" that they had "wanted to be a part of" when they were younger. "And now we are a part of it. Hopefully."[495] An interviewee who had been very recently bereaved travelled through heavy snow to attend our interview in which she related stories of attending the theatre with her late mother. She noted "I sometimes think you begin to feel better as you approach this building… ...for me that is absolutely the truth."[496] Another commented that "it was just, I don't know, just a haven. A place of rescue almost in a weird sort of way, just loved the place."[497] As these examples demonstrate, this theatre really is the citizens'. There are countless people eager to be involved in its ongoing story. They are the institution's most valuable resource in creating its future and they deserve to have a say in what that looks like. The timeliness of this project in relation to the building's ongoing regeneration, as well as its sizeable scope, provides an invaluable record of a key moment in the building's history, revealing, acknowledging and celebrating the overlapping, hidden histories of the theatre, and its citizens.

[495] Interview 19 (12.12.17).
[496] Interview 22 (29.12.17).
[497] Interview 13 (4.12.17).

Personal reflections

Throughout this thesis, I have argued that the stories of space are invaluable to the construction of our evolving identities and for forging connections with those with whom we share those spaces – past, present and future. In the final year of this project, I experienced this viscerally as I lost my father to Covid. My relationship with him now exists in the form of stories: those he told me, the experiences we shared, and those told to me by others who knew him. The audio recording of our journey through the Citizens Theatre during which he recounted his many stories of a place that shaped him, and our family, so substantially, is now among my most prized possessions. This journey itself, another part of the theatre's story-so-far, has gathered new significance since his death. And the places we visited, the places featured in his stories, have become repositories of those moments and memories. I know the first thing I will do when the new building opens is retrace that journey to find the places – the remnants of him – that remain following the refurbishment. It is in the spaces we shared that I feel his presence most strongly and they form another thread of our enduring connection.

In *Perspective* I express a feeling that I had somehow missed out on a vital part of my family's story – that I had been too late to the party. Through this project I have found a way to weave these missed moments into my own story of the Citizens, finding my own place in the building's history, and my family's. The most exhilarating part of this project was having the opportunity to hear other people's stories of the theatre. And, beyond the content of the stories themselves, it was an immense privilege to have the opportunity to spend (at times) hours with an interviewee – sometimes a stranger, sometimes a friend/colleague/family member – discussing a place that was meaningful to them. Hearing tales they had about spaces I knew so well, recontextualising and enriching each nook and cranny with countless memories was truly thrilling. By the end of my interviews, I saw the building anew. Spaces which had been coloured only by the traces of my own and my family's memories now exploded into a constellation of stories stretching backwards and forwards in time. I saw the building as a meeting point at which countless lives intersected, to which and to whom they would always be connected. And I was part of it. I hope that

through my architexts I can offer the same realisation to others who have a stake in the building.

This project has radically reshaped my practice, and my relationship to it. Robin Nelson poses that the "sparks of defamiliarization"[498] produced by interdisciplinary explorations can be particularly generative, and I have certainly found this to be true of architexting which has provoked me to relocate myself in relation to my work. It has offered me a route 'out of the apple,' as it were and I have relished the challenge, and novelty, of positioning myself ostensibly as an assembler, crafter, wrighter. This process has offered space for reflection, whilst augmenting my skills in specific ways by foregrounding playwriting as an act of building and constructing. As previously discussed, the most creatively frustrating and invigorating moments throughout this project have stemmed from negotiating my new vantage point to my work, oscillating between being inside and outside 'the apple.' Understanding this relationship gives me scope to imagine how I might interrogate or exploit it in future writing. It has encouraged me to be playful in my approach and in demonstrating the efficacy of aligning seemingly disparate practices, has whet my appetite for discovering similarly productive relationships between playwriting practice and other disciplines by adopting their processes as dramaturgical provocations. This project has also heralded my first foray into autobiographical writing, providing a safe space within which to reimagine events of my life textually. This is an avenue that I will explore further in future work. By experimenting with architexting, other playwrights may also benefit from this 'defamiliarization' and enjoy the opportunity to engage with, and understand, their craft in new ways.

Next steps

It is my hope that the architexts may one day be performed in the refurbished Citizens Theatre. In doing so they may offer a bridge between the old and new building, filling the "host" of the newly reconfigured building with the "ghosts" of the place it once was. As the sites they depict no longer exist, the architexts gesture towards what once was, whilst being

[498] Nelson, *Practice as Research*, 38.

actualised in the present moment through performance. While the architexts, in performance, may be of particular interest to those who participated in my interviews or who have a long-standing relationship with the building, I hope that people who are new to the Citizens may also find some value in it. In attending a performance, they will form their own layers of memory and begin their own 'Citz' journey. Through their engagement with the architexts, I hope they feel in some way connected to the building's past and, as such, feel part of its story-so-far and the diachronic community it holds.

The Citizens Theatre building will reopen in 2023 as an amalgamation of original features, such as its Victorian auditorium, and brand-new spaces. Architecturally it will be a combination of old and new, past and future. Architexturally, it is an enduring story that stretches backwards and forwards in time.

APPENDICES

Sketchbook: Working drawings and initial ideas

In my early explorations of the relationship between architecture and playwriting, I experimented with a variety of different approaches. This sketchbook depicts these early forays into ‘architexting’ which informed my thinking immeasurably.

B: In a few weeks you'll be able to see the Cairngorms when the mornings are less misty so

A: I saw

B: I'll make sure to open the curtains while you have your breakfast and move

A: The other day

B: your chair closer to the window so you can

A: A woman. At the window

B: have a proper look.

A: Peering in

B: I've run the bath

A: I don't

B: and laid out fresh towels so you can relax while I change

A: How did she-?

B: the linen on the beds and restart the fire

A: What did-?

B: in the bedroom for when you

A: I wonder

B: get out.

A: Did you

B: Afterwards.

A: See her?

B: Online.

A: Do you -?

B: Yes

A: Do you think she'll come back?

B: May. June?

A: Do you think it might be favourable?

B: Deposit?

A: We have all the modern conveniences

B: Kettle? Television?

A: Fresh eggs to purchase at the barn

B: Real fires!

A: Towels, linens, firewood and wifi are provided at an additional cost.

B: A reasonable cost?

A: Reasonable yes. Local amenities are just a short car ride away and in the summer you might catch a glimpse of the cairngorms from the 'French Maid' room.

Reflection

This piece explores the architecture of Inshriach House, an Edwardian country home in Aviemore where I recently stayed with a group of friends. The house (accommodating 17 people) was built by a wealthy family and is now run as a commercial enterprise by Walter Micklethwait who inherited it from his grandparents. Although the current décor does not obviously signpost it, the architecture of the house clearly reveals two distinct sections, one traditionally occupied by staff and one by the residents (the Black family). The upper floor is U-shaped and boasts a large oak staircase at its centre. The two parallel corridors on either side of it evoke very different haptic experiences. The main corridor is wide and spacious and overlooks the grand hallway below. Its dark wood panels suggest status, history and wealth. Conversely the parallel corridor (located within the staff quarters) is narrow and decorated in pale wood suggesting functionality and durability and leads to a narrow, spiral staircase leading to the kitchen. During my stay I noticed the different effect each area had on my behaviour. My movements in the main corridor were slower and more considered as I enjoyed the details of the architecture and the grandeur of the experience. In the other corridor, my movements were much quicker and I thundered up and down the roughly-made spiral wooden staircase with greater ease and less awareness that the main staircase. These parallel actions made me think of staff and servants weaving almost invisibly around a family who depended upon them whilst being, at times, oblivious to their presence. I found these two contrasting stairways particularly interesting and so they became the central image of the piece. Based on this image, I decided to create a duologue with one character's speech weaving around the other in imitation of the spiral staircase and the speedy

movement it provoked. I wanted to create a sense of solidity, a pillar of authority that sits at the centre of the piece, like the main oak staircase and its historical connotations. Yet I also wanted to express something of the layers of history present within the house and so endeavoured to show this element of the piece gradually fracture as time passes and class dynamics shift, therefore re-contextualising the house in the modern day. I was also interested in the shifting relationships and economies of the house, from family home with paid staff, to a commercial interest that involves the family/owners of the house residing in a much more modest house on the grounds and catering to the needs of their guests. These guests are given the opportunity to sample a lifestyle which is quite deliberately fetishized by the owners (for example the names of the original inhabitants of each room are still displayed on the doors such as 'Miss Black' and 'French Maid.') In this way the history of the house is commodified.

I began by trying some automatic writing to tease out my thoughts and impressions of the house. The central image of the staircases, particularly of the spiral staircase winding around the old oak stairs, became immediately apparent not only as a dramaturgical structure but also visually on the page through gradually decreasing and increasing line lengths. I wrote B's dialogue as continuous, disregarding line breaks to create a feeling of movement in contrast to the static, authoritative figure of A. I was interested in the co-dependency of this relationship and the isolation of the house and began to think of Beckett's Endgame and the power struggle between servant Clov moving around the space and static, seated Hamm. I imagined A sitting staring out the window, perhaps on some level aware that her way of life is slowly disappearing. She speaks of a woman she has seen at the window. This could be a ghost of a lifestyle that at one time had seemed immovable, or it could be a ghost of the future, a new order tapping into her reality - or perhaps a potential customer looking to hire the property.

I wanted to signal a shift in both time and power within the piece. At the moment that A acknowledges the presence of B by asking her a direct question, the roles begin to switch and B becomes the fettered customer. After initial difficulties communicating, their interaction becomes slightly more coherent and becomes even clearer as soon as money ("Deposit") is mentioned. I wanted to signal the fetishization of the history of the house by

referring to the maid (whom we have met as ‘B’) and the fact that her room is now branded as the kitschy ‘French Maid’ room to attract guests.

This approach to architexting interpreted aspects of the building metaphorically to inform form and content. However, while the structure of the piece was found fairly quickly, my lack of personal experience of the building and my limited knowledge of the history of the house made it difficult to come up with content. Moving forward, I realised how important gathering stories would be to help me engage with buildings in meaningful ways and therefore how fundamental a solid understanding of historiography – and what it might mean in this context – would be to this project.

The Kibble Palace

Characters: Showman

Flora

Fauna

Showman: Ladies and gentlemen,

Boy and girls,

Fauna and flora,

I welcome you most warmly

To our exciting and extraordinary emporium

Look around and you will see

The most spectacular and peculiar

Creatures and curiosities

The exotic and unusual

Displayed for your amazement and enjoyment

By the kind generosity of Mr John Kibble

Behold the extraordinary man fish!

Captured by my own hands in the depths of the Amazonian jungle

Gasp! Yes gasp you may ladies and gentlemen but

I can assure you I never thought of any danger to myself.

But only of your entertainment, my loyal friends

However tonight I present to you a most shocking and astonishing sight

Pray! I beg the ladies in the audience to consider

averting their eyes as our headline act is just a *hair's breadth* away

He winks

Fresh from the most prestigious playhouses of London

This father and son duo

Together represent the pinnacle of masculinity

And so I am delighted to present to you-

Pause. He glances offstage

To present to you

In just a moment

If you'll just hold on a moment longer, ladies and gentleman

In just. Just one moment longer…

Fauna and Flora, a double act, burst onto the stage and push an alarmed Showman aside. They are clearly not the advertised act. They juggle 'lit' bombs, tossing them to each other throughout their act. This exchange increases in speed and urgency as the fuses burn. Flora swigs from a bottle of champagne.

Fauna: Fauna and flora

Flora: I welcome you most warmly

Fauna: But only of your entertainment my loyal friends

Flora: Captured by my own hands in the depths of the Amazonian jungle

Fauna: If you'll hold on a moment longer ladies and gentlemen

Flora: Creatures and curiosities

Fauna: By the kind generosity of Mr Kibble

The fuse continues to burn

Flora: I can assure you I never thought of any danger to myself

Fauna: Avert their eyes as our headline act is just a hair's breadth away

Flora: Look around and you will see

Fauna: Just. Just one moment longer

Flora: Gasp! Yes gasp you may ladies and gentlemen but

Fauna: This father and son duo

Flora: To our exciting and extraordinary emporium

Fauna: Fresh from the most prestigious playhouses of London

Flora: The exotic and unusual

The fuse continues to burn

Fauna: Displayed for your amazement and enjoyment

Flora: The most spectacular and peculiar

Fauna: Together represent the pinnacle of masculinity

Flora: Behold the extraordinary man fish!

Fauna: Pray! I beg the ladies in the audience to consider

Flora: In just a moment

The fuse is nearly completely burnt

Fauna: However tonight I present to you a most shocking and astonishing sight

Flora: And so I am delighted to present to you

Fauna: Ladies and gentlemen

Flora: Boys and Girls

Fauna: To present to you

The fuse burns out.

Explosion.

End.

Reflection

This piece considers the Kibble Palace in Glasgow's Botanic Gardens. Based on my experience creating my previous piece, I decided to spend as much time as possible garnering personal experience of the building and learning about its history to ensure that I had content for my piece. I spent some time wandering through and sitting in the building to get a feeling of it at different times of the day. Its booming acoustics create an interesting texture of echoes and led me to imagine the echoes of previous visitors reverberating around the majestic glass structure.

The palace was designed by John Kibble, a Victorian eccentric who designed and created, among other things, a floating bicycle to cycle over water. It was originally constructed near his home by Loch Long before being gifted to the Botanic Gardens. It was taken apart and reassembled in Glasgow on the premise that it would be run, by Kibble, as an entertainment venue and hosted performances including Victorian 'freak shows' and music recitals for

twenty years until poor reviews, and terrible acoustics, resulted in its closure as a performance venue and reconfiguration as a winter garden.

In 1914 an alleged suffragette bombing destroyed 27 panes of glass. The night watchman foiled a second bomb by severing its fuse with a penknife. He later told a local paper who hailed him as a hero 'I assure you I never thought of any danger to myself.' The incident was believed to have been perpetrated by suffragettes due to the discovery of a lady's veil, an empty bottle of champagne, some cake and the prints of high heeled shoes at the scene. The building was also attacked during the Clydebank blitz and subsequently repaired after a 5-year closure. More recently in 2004 it was taken apart once more and its parts and plants sent to various locations around the county for repair and safe-keeping before being reassembled and reopened in its current formation in 2006.

I was struck by the repeated dismantling and reassembling of the structure that categorise its history, and the fact that it was transplanted from its original site of construction. This felt related in some way to the exotic plants that currently occupy it which are sourced from various locations around the world. I wanted to try to reflect this idea of destruction and reassembly in the structure of my text. I was particularly drawn to the story of the suffragette attack and wanted to play with the idea of structural disruption dramaturgically as a metaphor for this attempt to disrupt the patriarchal structures of society.

I was also intrigued by ideas of performance/display in the building as it was, and as it is now. In my visits, I became aware that although the benches that line the perimeter of the main circular section of the building seem hidden and private from the outside, it feels quite exposing to sit there in practice. There is nowhere to hide and, to the majority of visitors who follow the designated path around the perimeter of the building, you are quite on show and become part of an alternative 'display' along with the exotic plants on offer. This is underlined by the inclusion of statues which stand between each bench like a stone alternative to the living 'artefacts' on the benches. I noticed that the statues dotted around the back area of the garden were all female, and were mostly religious figures with downcast eyes (this is referenced in the line 'ladies avert their eyes') and demure poses. Yet, in direct contrast, two male statues, in rather more imposing poses, are positioned on either side of the front entrance. This felt like it chimed well with the gendered struggles of the

suffragettes previously mentioned. It occurred to me that the winter garden felt rather like a 'plant zoo' in its presentation of exotic 'wild' plants (including a separate area for 'dangerous' carnivorous plants) and so I decided to draw upon its previous occupation as a host for Victorian freak shows.

Through online research I found references to real-life acts who had performed at the Kibble Palace, including a 'man-fish' and a father/son duo whose heavily bearded faces apparently drew crowds from far and wide. This spoke again to overt displays of gender and I was struck by the dichotomy between the male and female areas of the building. To reflect this in the piece, the first half is dominated by the 'showman' who espouses the wonders of the male acts to be presented. This section is 27 lines long to reflect the 27 panes of glass which were destroyed in the suffragette attack. I wrote these 27 lines by hand and cut them into pieces, physically dismantling the original script. I reconstructed them at random to reflect the disruption of the suffragettes' intervention. The first line to be selected was 'Fauna and Flora'. This immediately provoked an image of a female double act and this felt like a fitting counterpoint to the Showman. The second half of the piece is, therefore, dominated by this female double act who disrupt and take over the show. The lines spoken by the Showman are reassembled and repurposed by Fauna and Flora, and as such take on entirely new meanings. At the turning point the Showman pleads with the audience to "hold on a moment longer", this suggests a structure – physical or societal – that is in danger of collapsing or being destroyed. For the Showman, the arrival of the female double act means his time is up. The items used by Fauna and Flora, e.g. the champagne, are clearly references to the items left behind by the anonymous suffragette. The lit bomb points to a sense of urgency and imminent disruption that erupts just as the play ends.

I found the experience of writing this piece much more satisfying than the previous on account of the amount of material I had to work with thanks to the Kibble Palace's rich history. Incorporating elements of the building's history (e.g. destruction and reassembly) into the process of writing by destroying and rebuilding the script was exciting and generative, in this context. However, I felt that as a methodology, it was potentially too contingent on there being a neat metaphorical interpretation of building's history that could be employed in this way for it to be applicable to more than one space.

The Lighthouse

Characters:

Janet: 84

Joe: 85

Reporter: These lines can be split between one and eight people.

Janet and Joe are climbing a spiral staircase. They each walk with a cane.

Night.

Reporter: Janet MacIntyre, 84, and her husband Joe, 85, were discovered in their home on Friday afternoon.

Janet: Joe?

Joe: Yes?

Janet: Are you there?

Joe: Yes.

Janet: Where?

Reporter: The MacIntyres had resided at, and manned, the Mitchell lighthouse for nearly five decades.

Joe: Here.

Janet: Ah. Ah there.

Joe, how many more?

Joe: Many.

Janet: How many?

Joe: Many.

Janet: I can't.

Joe: We have to. You wanted to.

Janet: I'm dizzy.

My head snapping around and around.

What if it snaps clean off?

Goes bouncing down the stairs.

Joe: I'll catch it.

Janet: I won't need it.

No use for eyes and ears and mouth with no one to see or hear or talk to.

Joe: Apart from me.

Janet: Apart from you.

My Joe.

Will it work? Do you think?

Joe: It'll work.

Janet: Will they come? Do you think?

Joe: They'll come.

Reporter: The lighthouse, once a vital feature of the WestHill coastline, was rendered redundant in the late 90s as the surrounding water dried up. It remained a much-loved landmark, and a remaining relic of a once booming WestHill fishing industry now in decline.

Janet: Maybe they've forgotten us? How many years since we saw one?

Joe: About fifteen.

Janet. Fifteen.

Joe: No need for lighthouses without boats.

No need for boats without water.

Janet: No need to ward them away.

Joe: Did you put extra wood on the fire?

Janet: Yes.

Joe: Turned on the lamps in the hall?

Janet: Yes.

Joe: Coffee on? Tea?

Janet: Yes. Yes.

Joe: What if there's thousands?

Janet: Of people?

Joe: We don't know. There might be. There might be thousands of people want to come to a lighthouse. Want to hear our stories. See inside.

Janet: We haven't the cups for thousands.

Joe: We should have got more cups. How many cups do we have?

Janet: About nine.

Joe: Nine's a good enough crowd to be starting with.

Reporter: Local resident and former seaman, Graeme O'Brien, 78, recalls the powerful beam that warded boats away from the craggy shore for generations.

Janet: I'm tired Joe. A moment? Please.

Joe: It's not far now.

Janet: A moment. Please Joe. A moment.

They stop.

Do you remember that first night? The first time we lit the beam?

And you said - there's hundreds of people looking out for us. There's hundreds of people depending on that beam. There's hundreds of people kept safe thanks to that beam.

Reporter: "On a clear night you could see it from nearly thirteen miles away."

Joe: Nobody's needing it now the water's gone. Time to turn it off.

Janet: Yes.

Joe: Up?

Janet. Up.

They resume their climb.

Joe: Just a little further.

They reach the top of the lighthouse.

Reporter: While local residents had not seen or heard from the MacIntyres for some time they did report noticing that the beam had been turned off and replaced with the pale glow of domestic lights, just about visible from the promenade.

Janet: Ready?

Joe: Ready.

They raise their canes and smash the light.

Darkness, slowly replaced by a faint, warm glow.

Reporter: Nine cups and saucers had been set out on the dining room table, unused. It is supposed they were expecting guests although police have been unable to ascertain who they might have been.

Joe: Lights off.

So they know it's safe to come close.

Janet: Fire's on.

So they know it's warm inside.

Joe: And nine cups waiting for lips and hands to hold them.

They look into the distance with their arms around each other.

Reporter: Cause of death is unknown.

Janet: They'll come?

Joe: They'll come.

Reporter: Investigations continue.

End.

Reflection

This piece explores the Lighthouse in Glasgow. Previously the Herald and Evening Times offices, it is now, following a hiatus of fifteen years between its cessation as newspaper headquarters and its current occupation, a centre of architecture and design. I became interested in the building's history as a place where stories are created and so focused my research into this period of the building's life cycle. I discovered that at its peak, it was a bustling building producing hundreds of thousands of newspapers daily which were loaded up on five designated loading bays at the Mitchell Street side and dispersed across the city.

Yet in my visits to the building, I experienced a rather different atmosphere. Now the building, which once stretched from Buchanan Street to Mitchell Street, has been split up into three parts with only the central section reincarnated as The Lighthouse. While it boasts a programme of events, my impressions of the building were of a quiet, ghostly space that felt far removed from the busy city centre it sits in within. I often felt like I wasn't supposed to be in certain parts of the building and was unclear which areas were reserved for the cultural tenants who occupy office space on several floors, and which were open to the public. Moving around the building was disorientating at times. I found it difficult to gain an overview of how different parts of the building fitted together. I felt that I was constantly being encouraged to climb or ascend, while finding my way down was a little less obvious. I

tried to reflect this vertical movement in the text. A narrow escalator meets visitors as soon as they enter the main door and whisks them up to the next floor. There are two viewing platforms, one accessible by lift and the other via a spiral staircase. This spiral staircase, located in the former water tower (The sole component of the building directly attributed to Mackintosh and therefore marketed as a key feature of it), was the most interesting part of the building and, due to its mirroring of the architecture of a lighthouse I decided to set this piece in a literal lighthouse in a fictional town. Following my previous experiences of architexting, I decided to adopt a more creative approach and stick less rigidly to a factual history of the building but rather to use elements of its structure and history to inspire a fictional piece.

I was interested in the shift in purpose of the building and of its relationship to the city: from a beacon of information that projected news stories out across the city to a rather introverted building that seeks to quietly draw people to it. As a building about architecture and design, it could be understood as a building about buildings, or a building about itself. Through its permanent Mackintosh exhibition, and displayed information about its former occupation as the Herald and Evening Times offices, it invites visitors to hear the stories about its past. I wanted to explore this shift from projection to introversion and from busy producer of newspapers, to a quiet, more reflective space.

In this piece, an elderly couple who have occupied a lighthouse for many years are lonely. The beam of the lighthouse once played a vital part in the community, yet its purpose was to keep others away. As the sea around them has dried up, the building becomes obsolete and they decide to dismantle the light and make their home look inviting and warm to encourage people to visit and hear their stories. The previously mentioned water tower was the primary focus of this piece. Now housing a spiral staircase to the viewing platform that offers exceptional views across the city, similar to that of a lighthouse, the tower originally held 8, 000 gallons of water which was connected to a sprinkler system that ran throughout the building. I wanted the absence of water, interesting in a building named 'The Lighthouse' to feature in the piece and to be a marker of time passed. This passage of time and the obsolete nature of the lighthouse also hints at the decline of a once booming newspaper industry. In imitation of the sprinkler system connected to the water tower which covered the entire building, I wanted to create a narrator or chorus figure(s) who

would permeate the piece in a similar way. The reporter not only fulfils this function but is also a reminder of the building's previous purpose as a centre for news. The reporter reports on the actions of the piece and so the play tells its own story in imitation of the building's current activities. I also wanted two temporal dimension to operate simultaneously within the piece to reflect the clash between the modern and original components of the building. The copious amounts of glass in the building also offers the user the ability to peer through to the original parts of the structure. In a similar way, the reporter offers us a glimpse into the past by reporting on the story from the present.

This approach to architexting was more artistically satisfying than previous attempts as I made the decision to be inspired, rather than dictated, by the building and its history. While I feel that this piece is more coherent than *Inshriach House* and *The Kibble Palace*, I do think there is a better balance between history and creativity to be struck to ensure that architexting is a historiographically-informed methodology.

The Upper Circle

A staircase

A woman

The woman walks up and then sits and bumps down the staircase throughout.

The scent of strawberries and gas oil fills the air

A: It was at night. During a black out. A woman was trapped in the upper circle.

B: One night someone was in here, a member of staff.

C: After the show. Late one night. A woman was in the upper circle. She was a member of staff. She'd gone to lock the doors. The lights went out.

A: She was locking the doors because the doorman had died the week before.

B: She was locking the doors because the doorman had been fired.

C: She was locking the doors because the doorman had been fired for coming in drunk,

D: She was locking the doors because the doorman had left his post to go to the pub and was fired.

A: She was selling strawberries.

B: She didn't sell strawberries.

C: You can still smell them

D: That's a myth.

A: I can smell them.

C: The strawberry seller leapt to her death from the upper circle

B: The green lady leapt to her death from the upper circle

D: A man leapt onto the balcony and walked across it to his seat in the front row

A: The strawberries flew everywhere. Leaving bright red stains on the seats.

B: A glass of red wine

A: The theatre had to pay the dry-cleaning bill

B: Tumbled from the upper circle ledge

D: A dark crimson stain spread over

A: A woman's lap

C: A woman's coat

D: In the/

A: Dress circle B: Stalls

The woman stops at the top of the stairs

Pauses

Then starts bumping down again

A: It was at night. During a black out. A woman was trapped in the upper circle.

B: One night someone was in here, a member of staff.

C: After the show. Late one night. A woman was in the upper circle. She was a member of staff. She'd gone to lock the doors.

A: She was locking the doors because the doorman had died the week before.

B: She was locking the doors because the doorman had been fired.

C: She was locking the doors because the doorman had been fired for coming in drunk,

D: She was locking the doors because the doorman had left his post to go to the pub and was fired.

A: It was pitch black

B: Someone backstage turned off the lights on their way out.

C: There'd been a black out

D: She couldn't see a thing

A: The staircase was concrete

B: Six flights down

C: If she'd fallen

D: If she'd fallen

A: She didn't know what to do

B: She saw a lamp, floating

C: There was no lamp, it was/

D: she saw him, holding a lantern and/

The woman stops at the top of the stairs

The lights go out

Pause

Then starts bumping down again

The rest of the scene is in darkness

A: It was at night. During a black out. A woman was trapped in the upper circle.

B: One night someone was in here, a member of staff.

C: After the show. Late one night. A woman was in the upper circle. She was a member of staff. She'd gone to lock the doors.

A: She was locking the doors because the doorman had died the week before.

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A: It was pitch black

B: Someone backstage turned off the lights on their way out.

C: There'd been a black out

D: She couldn't see a thing

A: The staircase was concrete

B: Six flights down

C: If she'd fallen

D: If she'd fallen

A: Then she saw

B: The outline of

C: The figure of

D: A monk.

A: And he-

The footsteps stop

Pause

The sound of the woman bumping slowly down the stairs

She walks up

And bumps down

She walks up

And bumps down

She stops

Pause.

Silence.

Pause.

The scent of strawberries and gas oil lingers.

End.

Reflection

This piece examines the upper circle of the Citizens Theatre. The upper circle, the highest seating area of the main auditorium, is my favourite part of the theatre. It is only used in exceptional occasions when the rest of the theatre is full. While I have worked and watched performances in the upper many times on these exceptionally busy evenings, the upper to me is a quiet, isolated and forgotten space. Although part of the main auditorium, it feels like it exists on a different temporal plane in some way. Some friends and I, when discussing the upper circle agreed that it felt like the most 'authentic' (whatever that might mean) part of the theatre and like a 'gateway to the past', perhaps because it receives less traffic there are less layers of history between us and an underdetermined 'past'. Based on my ongoing investigation of what architexting might be, I wrote a list of research questions and decided to use some of these (chosen at random) to guide my approach to this piece. The questions were: How do people behave in this space? Does it change depending on who they are/time of day? What are the rituals of this space/spaces? Are some areas more 'sacred' than other areas? What does 'sacred' mean in this building?

I began to think about how behaviour is restricted in this area in various ways and for several architectural, institutional and personal reasons. Patrons booking one of the 50 seats that are still in use in this area are advised that their view will be restricted and, as there is no lift, any access at all is restricted for patrons physically unable to climb the six flights of stairs that lead to the area. The height of the upper circle and the steep gradient of the steps down to the seating bank mean that patrons and staff move slowly and cautiously in this space, an oft-told ghost story about a strawberry seller falling to her death from the upper circle is a potent reminder of the potential danger of a mis-step in this space. A large

portion of the original seating bank, formerly 'cheapest seats in the house' often occupied by students, is hidden behind a false wall at the back of the theatre, restricted from use and view. Use of the slips on either side of the main seating bank is also prohibited for health and safety reasons and the upper circle bar has been firmly locked for well over a decade. The fact that many staff members are afraid to venture to the upper circle alone, and particularly at night due to its 'eerie' feeling and various ghostly sightings, also presents a restriction of access for some. I wanted to build this idea of restriction into the structure of my text. With each retelling of the story, an element of its presentation is restricted. First the visual is removed by the extinguishing of lights, then the narration is removed, and then all sound so that the only remnant of the story by the end is a scent. Not only does this express the multiple restrictions at play in the space but also points to the ephemeral nature of stories and the extent to which they linger in the mind.

When considering the rituals of this space I immediately think of a story I have told and have been told by various people many times over. My grandmother, former chief usherette at the theatre was trapped in the upper circle one night during a blackout and was led to safety by the figure of a monk. The story has been told so many times it has worn away in places, but has also acquired new details such as a lantern the monk allegedly carried which lit her way to safety.

There are several other ghost stories connected with this area such as the tale of the strawberry seller previously mentioned, who leaves behind the smell of strawberries as a residue of her presence. A website about Glasgow ghosts tells of the 'green lady' who jumped from the upper circle balcony, however I have never heard this story from internal sources. This could be a mix-up with the 'white lady' who frequents the circle studio stairs. This confusion and mingling of stories interested me as it suggested a clash of images thrown together to make a new story, which is something I hope to play with through my study. I refer in the piece to two other events that have taken place in the upper circle, many years apart. The first is another story, told to me by my Nana, of a latecomer who, rather than squeezing past patrons to get to his seat in the front row of the upper circle, leapt onto the balcony edge and walked along it until he reached his destination as my Nana, and the audience, looked on in horror. Although he reached his seat safely, many years later in the same spot, something of an echo of this experience happened to me as,

during a shift, a glass of red wine tumbled from the ledge onto a woman in the dress circle. These two images, although I saw neither, are intertwined in my memory and have become associated with one another, almost as if the latter were a completion of the former.

Yet it is the story of the monk that is told most frequently and its telling has become somewhat of a ritual both in the theatre, and for me personally. I am interested in how the story has been adopted and adapted. Although it feels like a personal story shared with me by my nana, I have read different versions of it on various websites and been told the story of a woman trapped in the upper and led to safety by a monk by people unaware of my connection to the woman in question. This creates a strange distancing effect for me and allows me to encounter the story from different perspectives each time I tell/hear it. I wanted to build this ritual of telling the story into the text. Each time the story is repeated, it accumulates new details or goes off in tangents.

When considering what the term 'sacred' meant in relation to the Citizens building, it struck me that the theatre's own history might fall under this term. The rich history of the theatre, its productions and alumni are frequently referenced in its marketing. The dawn of the Dominic Hill era was heralded by a return to 'Classics with a twist' - synonymous with the work of triumvirate Havergal, Prowse and MacDonald - as though it was a return to the 'authentic' Citz. Historic backstage tours are offered regularly and its original Victorian machinery is preserved with pride. In this way, the upper circle could be classed as a 'sacred' space as it has remained unchanged for several years, unlike the recently refurbished stalls and dress circle. For me, this area feels personally sacred as it is a space I associate with my Nana and where I can locate a specific, and significant, experience of hers. Each visit to the upper always includes a moment's pause to glance at the spot the figure appeared, as if to place my steps on top of my grandmother's and behold the same sight, albeit thus far devoid of ghostly figures. The location of the upper circle, and particularly its great height, also suggests a sacred space. In Bachelard's *Poetics of Space* he suggests the attic of a house is a place of clarity of mind, which has almost a spiritual, or sacred, undertone. He uses the term "ascension"[499] to describe the journey to the attic and states that "up near the roof all our thoughts are clear."[500] I wonder if there is a

[499] Gaston Bachelard*, The Poetics of Space* (Boston, Mass: Beacon Press; 1994), 26.
[500] Ibid, 18.

subconscious awareness of this area as a sacred space where a clarity of mind reveals things invisible in other areas. Does this go some way to explaining why there is such a plethora of ghost stories connected to this area?

This piece was my first investigation of the Citizens Theatre building. Producing a list of very specific research questions to guide my exploration proved to be a useful endeavour and helped tease out ideas related to the space that I might not have otherwise produced. This was also my first experience of working with personal stories and memories and intertwining them with a more official history of the space. It became clear to me that this combination of hidden and public histories could work well together. While the dramaturgical interpretation of the idea of restriction did work well on this occasion for this piece, I once again felt that I needed a more robust methodology that could be applied to lots of different spaces. It was this lack of structure that spurred me to think more about the process of architecture rather than its philosophies. As explored in greater depth in my chapter on architecture and dramaturgy, exploiting the relationship between architectural drawings and playwriting provided some much-needed structure to my methodology and paved the way for my subsequent practical, and theoretical, explorations.

Perspective drawing: Free writing

Borrow from future generations, entering another world, red plush carpets, push back curtains, secret party, illicit, water pouring through party, gluttonous. Watching people drink, moving around the peripheries, watching and being watched. Looking forward and back. All going same direction and then memory. Red velvet walls, privilege, getting an education. Anything is possible, no idea where life is going, playing with friends, community, running over building, splashing in water, an escape, another world, welcome to - time as dimension, the dust of these lives intermingled, wide open expanse, shared spaces, excitement, a different way of living is possible, don't have to conform, water interrupts party, people behind bar, how do the stories intersect? Speaking to each other at some points? Layers of history intermingle, glasses, silence and noise, party, happy birthday. Bottle of wine rolls out of fridge and smashes, the glass roof smashes/is blown off. Hear echoes of each other. Turn and look. Time melts. Plunge through time like water. Floating around. Man applying full goth make up. Who owns the space? Children playing, disturbing show. Children playing, lighting candles, adults playing, lighting candles. Revolution. Anarchy. Suddenly noticed the night has grown thick and darkness teases with its promises of somethings or nothings, each as possible as the other.

I have no sense of being here for 33 years - one's always been thinking about the future.

They have a party. Come together to celebrate birthdays between moments. They each light a candle on a cake. The set goes up in smoke. Toasting marshmallows. Turns and smooshes in someone's face in the middle of a monologue. Though time. Child reaches through time and smushes marshmallows in face. Doesn't know who did it. Anarchy. Starts to laugh. Marshmallow fight breaks out. Reminder to be playful. Look up see something different. Guy who works there - sees wee boy in water. Girl sees friends scrubbing carpet. See each of in reflection of window. Scrubbing grain of carpet. What do people do at citz parties? A moment when the adults come up and push the water off the roof. It's a shared playground. Kids. Heartbreak, fall outs, birthdays, drunken, growing up, awkward teenagers, lonely, communal. Skint knees. Children playing adults, adults playing children. Suddenly realise we're adults. Look up and see ourselves as children. How we thought life would be. Marshmallow in face. Fight/party ensues. Back to reality when fantasy world falls away. Back in dress circle bar, the grimness, the close. It wasnae us! Look back at eternity at what future holds. Go to future then bounce back. End with possibility. Start to converge/overlap as reach eternity, vanishing point - looking out then looking back. Separate again but audience knows. Remembering then back to present. Back to beginning. Repeat first lines. It was important to end where we began.

A boy in water

A girl and a boy
Two goths
A bartender
A party
Another party
Another party
Another party

A fire
The sky
The glass roof
Party at which no one can see each other

Participant Consent form

CONSENT TO THE USE OF DATA
University of Glasgow, College of Arts Research Ethics Committee

I understand that Jenny Knotts is collecting data in the form of taped interviews for use in an academic research project at the University of Glasgow.

I am seeking to gather stories, memories and impressions about the Citizens Theatre, Glasgow, with particular focus on the relationship between the interviewee and the theatre building. I will gather these oral histories through one-to-one recorded interviews, focus groups and workshops. This material will then be used to create several playtexts that will respond to the Citizens Theatre building and history.

I give my consent to the use of data for this purpose on the understanding that:

1. The purpose of this research is to create a piece of theatre. Your words may be used verbatim or they may be interpreted by the writer.
2. Interviewees retain the right to withdraw their consent at any time.
3. Interviewees will be kept anonymous. In the case that a contribution may betray the identity of the interviewee, re-consent to the material in question will be sought before use.
4. Interviewees will be sent a copy of the completed script in advance of public showing.
5. Interviewees will be invited to a dress rehearsal/performance of the script.
6. Recordings/transcripts will be stored for future public consultation and/or for use by the Citizens Theatre for further heritage/outreach activities. Please indicate below if/how you consent to your contribution being stored/used. Please tick all that apply.

I consent for a recording and transcript of my contribution to be used by the Citizens Theatre for further outreach/heritage projects.

I consent for a recording and transcript of my contribution to be stored by the Scottish Theatre Archive for public consultation.

I do not consent to a recording or transcript of my contribution being used in any form. Please destroy my recording and transcript on the completion of this project.

Signed by the contributor:_____ Date:

Signed on behalf of the contributor (i.e. parent/guardian in case of a person under 18)

_____ Date:

Researcher's name and email contact: Jenny Knotts j.knotts.1@research.gla.ac.ukSupervisor's name and email contact: Dr Victoria Price Victoria.Price@glasgow.ac.uk

Department address: Gilmorehill Halls, Glasgow G12 8QQ

Participant information sheet (children)

Title of project and researcher details

Title: Play/wrighting histories: Navigating the Personal, Public and Institutional stories of theatre space. An architextural study of the Citizens Theatre.

Researcher: Jenny Knotts

Supervisor: Dr Victoria Price

Course: PhD, Theatre Studies

You are being invited to take part in a research project into the Citizens Theatre. A research project is a way to learn more about something. You are being asked to take part because you have taken part in a workshop at the Citizens Theatre.

Before you decide if you want to take part, it is important for you to understand why the research is being done and what it will involve. Please take time to read the information on this page carefully and discuss it with others and your parents/carers if you wish. Ask me if there is anything that is not clear or if you would like more information. Take time to decide whether or not you wish to take part.

What will happen if you take part

The purpose of this study is to find out your feelings about and memories of the Citizens Theatre.

If you decide to take part I will ask you some questions about your experience at the Citizens Theatre and what you think your dream theatre would be like. You do not have to answer any questions that you don't want to. This will take about one hour and will include games and arts and crafts.

I will be finished gathering information by November 2019

You do not have to take part in this study, and if you decide not to, you will still be able to attend the workshop if you like, or any other class or activity at the theatre but I will not use any information you give me. If, after you have started to take part, you change your mind, just let me know and I will not use any information you have given me.

Keeping information confidential

I will keep the information from the workshop in a locked cabinet or in a locked file on my computer. When I write about what I have found out, your name will not be mentioned. If you like you can choose another name for me to use when I am writing about what you said. No-one else will know which name you have chosen.

However, if during our conversation I hear anything which makes me worried that you might be in danger of harm, I might have to tell other people who need to know about this.

The results of this study

When I have gathered all of the information from everyone who is taking part I will write about what I have learned in thesis, which is a long essay, which I have to complete for the course I am studying on. This will be read and marked by my teachers at university. I will tell you and the other children who have taken part what I have found out about what you think about the Citizens Theatre. I will destroy all of my notes and recordings when the project is finished.

Review of the study

This study has been reviewed and agreed by the College of Arts Research Ethics Committee, University of Glasgow

Contact for further Information

If you have any questions about this study, you can ask me, Jenny (j.knotts.1@research.ac.uk) or my supervisor, Dr Victoria Price (Victoria.price@glasgow.ac.uk) or the Ethics officer for the College of Arts, Dr. Iain Banks, email arts-ethics@glasgow.ac.uk.

Thank you for reading this!

Anonymised Interviewee list

Interview Number	Interviewee relationship to Citizens Theatre	Interview date
1	Current staff member (production)	24th July 2017
2	Former staff member (Management)	20th November 2017
3	Former staff member (Artist)	20th November 2017
4	Former staff member (Artist)	22nd November 2017
5	Former staff member (Management/Creative)	22nd November 2017
6	Former staff member (Production), Former staff member (Front of House), Former staff member (Front of House)	26th November 2017
7	Former staff member (Front of House), Former staff member (Front of House)	26th November 2017
8	Former staff member (Management)	28th November 2017
9	Current staff member (Learning and Outreach)	28th November 2017
10	Former staff member (Artist)	29th November 2017
11	Former staff member (Production)	28th November 2017
12	Patron and Community Collective member	30th November 2017
13	Patron	4th December 2017
14	Patron and Community Collective member	5th December 2017
15	Former staff member (Front of House), Former staff member (Front of House)	5th December 2017
16	Current staff member (production)	6th December
17	Commmunity Collective member	6th December 2017
18	Commmunity Collective member	6th December 2017
19	Patron, Patron	12th December 2017
20	Current staff member (Front of House)	13th December 2017
21	Patron and Community Collective member	14th December 2017
22	Former staff member (Artist)	14th December 2017
23	Commmunity Collective member	29th December 2017
24	Current member of staff (Front of House)	29th December 2017
25	Current member of staff (Front of House)	29th December 2017
26	Current member of staff (Learning and Outreach/Box Office)	6th January 2018
27	Former member of staff (Front of House), Current member of staff (Backstage), Former member of staff (Front of House), Former member of staff (Front of House)	14th January 2018
28	Commmunity Collective member	17th January 2018
29	Current member of staff (Learning and Outreach), Current member of staff (Learning and Outreach), Current member of staff (Box Office)	20th January 2018
30	Young Company member	23rd January 2018
31	Patron	24th January 2018
32	Patron	1st February 2018
33	Former member of staff (Production), Former member of staff (Production)	4th February 2018
34	Former member of staff (Management)	22nd February 2018
35	Former member of staff (Artist)	23rd February 2018

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