

DRAMATIC

ARCHITECTURES

PLACES
of drama

DRAMA
FOR PLACES

International conference

Porto, ESAP, November 3-5, 2014

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ORGANIZATION:

Dramatic Architectures Project (ESAP/2013/P08/TRV)



CEAA | Centro de Estudos Arnaldo Araújo
Escola Superior Artística do Porto

DRAMATIC ARCHITECTURES

places of drama - drama for places

Edited by
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Book of Abstracts

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DRAMATIC ARCHITECTURES

places of drama - drama for places

Architecture and theatre have had a close connection throughout time, but this connection, and the ways these two art forms intertwine through multiple dimensions, is still an undeveloped field of study, highly promising for both arts as a way of apprehending and transforming space.

With this Conference, we invite Portuguese and international scholars and artists to contribute to the development of knowledge in this field, mainly furthering the understanding of the use of architectonic spaces by theatre and performance, the use of buildings as performing spaces and the adaptation of previous theatre venues to contemporary practices of performing arts.

Papers about how architecture can be dramatized, and how one can build dramaturgies about specific sites will be welcome. But we are also interested in creating a theoretical framework based on common ground between architecture and performing arts, like the problems of space and the use of light as a project device, besides case studies and interpretations of architectural, dramatic, performative experiences.

Programme

Monday, November 3

9h30 – Registration

10h00 – Welcome and Introduction

10h10 – *Architecture plays the main role in theatre* | Kirsten Dehlholm (Hotel Pro Forma) – Denmark

11h10 – Coffee Break

11h20 – Session 1 – Theories of Architecture and Drama

Chair: Jorge Palinhos | CEAA-ESAP

Event-Space: absolute, abstract & abject models for performance | Dorita Hannah (UTAS, Australia and U. Aalto) – Finland

The contemporary stage as an inland architecture | Sara Cristina Serras Franqueira (FLUL) – Portugal

Liminal space in art: the (in)security of our own vision | Miljana Zeković (U. Novi Sad) – Serbia

12h40 – Lunch

14h30 – Session 2 – Case Studies

Chair: Jorge Loureiro Figueira | ESMAE;UC

Other lives and times in the Palace of Memory: an audio-walk carved through walls and shadows | Inês de Carvalho and Deidre Denise Matthee (Independent Scholars) – Portugal

Hold me gently: trust and intimacy in site-specific performative artworks by Lundahl & Seidl | Stella Mygdali (U. Edinburgh) – UK

A house as space and memory: a case-study of Teatro do Vestido's performance «Até Comprava o Teu Amor» | Maria Carneiro (CEAA-ESAP) – Portugal

15h50 – Coffee Break

16h00 – **Session 3 – Light and Space**

Chair: João Carreira | DARQ-ESAP

Architecture: the quest for the control of light | Concepción Díez-Pastor Iribas (U. Rey Juan Carlos I, Madrid) – Spain

Quarries of light. The legacy of Josef Svoboda | Maria Nieto Sanchez (U. Valladolid) – Spain

Light in architectural space | Niall O’Hare (University of Ulster) – Northern Ireland

17h20 – Coffee Break

17h30 – **Session 4 – Performing Cities**

Chair: Paolo Marcolin | DARQ-ESAP

Dramatized urbanism; Performance Cities | Alikei Kylika (UAL) – UK

The city of Nowa Huta: theatricalization of space | Łukasz Nowak (Poznan University of Technology, Faculty of Architecture) – Poland

Space and performance: researching place and gesture in real settings | Jorge Palinhos (DTC-ESAP) – Portugal

19h00 – Cocktail

Tuesday, November 4

10h00 – *Theatre and Architecture: a Place Between* | Juliet Rufford (University of London) – UK

11h00 – Coffee Break

11h10 – **Session 5 – Scenography and architecture**

Chair: Jorge Cunha Pimentel | CEAA-ESAP

Photographs of the theatre that could not be. Maruja Mallo’s stage designs | Josefina González Cubero (CEAA / U. Valladolid) – Spain

Scenographic panoramic dispositif: visual-spatial immersion | Luiz Henrique da Silva Sá (UNIRIO/Universidade Federal do Estado do Rio de Janeiro/Columbia University) – Brazil/USA

The role of architecture in scenography of Mala Voadora | Amaya González Reyes (Universidad de Vigo, Galicia) – Spain

12h30 – Lunch

14h30 – Session 6 – History and theatrical spaces

Chair: Maria Helena Maia | CEAA-ESAP

The TNDMII before and after the fire of 1964 | Luís Soares Carneiro
(CEAU-FAUP) – Portugal

*The Rose in 1592: architectural evolution of playhouses in late Sixteenth
Century London* | Edgar Yuanbo Mao (U. Oxford) – UK

An imperial stage: performing arts at the Hippodrome of Constantinople
| Nazlı Ümit (Istanbul Kultur University) – Turkey

15h45 – Coffee Break

16h00 – Session 7 – Laboratories of space

Chair: Sérgio Mendes | DARQ-ESAP

The scenic space as a laboratory of the contemporary architectural space
| Michele Cannatà (LIA, DARQ-ESAP) – Portugal

Drama and Project: The Little Scientific Theatre of Aldo Rossi | Daniela
Sá (FAUP) – Portugal

Experimental Architecture «in Drama» - «The creative laboratory» | José
Luís Guimarães (DARQ-ESAP) – Portugal

17h20 – Coffee Break

17h30 – Session 8 – Space and Event

Chair: José Semide | DARQ-ESAP

*Porosity of space: accumulation and reflection of meanings introduced
by event* | Jelena Mitrovic (U. Novi Sad) – Serbia

The concept of space performativity: critical analyses | Višnja Žugić (U.
Novi Sad) – Serbia

*Dramaturgy of space: establishing ephemeral chronotope in
Architecture* | Vladan Perić (U. Novi Sad) – Serbia

19h30 – Port wine tasting

Wednesday, November 5

10h00 – *2D, 3D and other D's* | José Capela (Mala Voadora / U. Minho) – Portugal

11h00 – Coffee Break

11h15 – Session 9 – Directing spaces

Chair: Maria Carneiro | CEAA-ESAP

Directors looking for a theatrical space | Roberto Merino (DTC-ESAP) – Portugal

Compadre de Ogum (Ogum's pal): a theatre play based on Jorge Amado's novel in dialogue with a historical building in the city of Salvador | Edvard Passos de Santana Neto (PPGAC-UFBA) – Brazil

Dramatic architecture: places for drama | Judit Csanádi (U. Fine Arts of Budapest) – Hungary

Transitional spaces | Elcio Rossini (Universidade Federal de Santa Maria, UFSM) – Brazil

13h00 – Lunch

14h30 – Session 10 – Movement and spaces

Chair: Luísa Pinto | CEAA-ESAP

Body + City | Isabel Barros (Balletteatro and DTC-ESAP) – Portugal

Performative street's tales in the context of phenomenology of space (site-specific dance and performance art) | Marta Ostajewska (ASP Krakow, Poland)

The architecture of space as embodied in neoclassical dance choreography: the work of George Balanchine captured through the camera lens of Paul Kolnik | Laura Katz Rizzo (Temple University, Department of Dance, Philadelphia, PA) – USA

The place of drama in ritual African theatre | Rosa Branca Figueiredo (IPG) – Portugal

16h00 – Coffee Break

16h10 – Session 11 – Space, performance and the arts

Chair: Né Barros | CEAA-ESAP; BALLETEATRO

Marina Abramovic's Seven Deaths: Antiquity as a performing space | Sozita Goudouna (U. London) – UK

Narrating the spatiality of silence: drawing from the silence of Samuel Beckett and Andrei Tarkovsky | Christos Kakalis (McGill University / University of Edinburgh) – UK

17h40 – Coffee Break

17h50 – Session 12 – Theatrical spaces

Chair: Alexandra Cardoso | CEAA-ESAP

Spaces for creative production: experimental theatre, adaptive re-use, and institutional identity | Cathy Braasch (Pennsylvania State University) – USA

Theatre space in Polish films of the 1960s. Records of designing concepts and theoretical discourse | Adam Nadolny and Barbara Świt-Jankowska (Poznan University of Technology, Faculty of Architecture) – Poland

Theatre spaces in Portugal: building, adapting, experimentig | Gonçalo Louro (DARQ-ESAP) – Portugal

A traveling theatre | Alexandra Trevisan (CEAA-ESAP) – Portugal

19h10 – Closing Session

MONDAY, NOVEMBER 3

KEYNOTE ADDRESS

ARCHITECTURE PLAYS THE MAIN ROLE IN THEATRE

Kirsten Dehlholm

Hotel Pro Forma is a production company of performance and exhibition. Every production is a new experiment and contains a double staging: contents and space. The architecture and the traditions of the venue are part of the performance as a co-player. Perception, perspective and themes from the world today intertwine with each other in a conceptual, visual work of art. Each production is the result of a close collaboration of professionals from many disciplines: the visual arts, architecture, music, literature, science, digital media and natural science. The productions by Hotel Pro Forma are characterized by immense diversity, as the space, concept, collaborators, and performers change from one production to the next. □Kirsten Dehlholm and Hotel Pro Forma has created performances for museums and public buildings as well as for theatres and opera houses worldwide.

SESSION 1

Chair: Jorge Palinhos

EVENT-SPACE: ABSOLUTE, ABSTRACT & ABJECT MODELS FOR PERFORMANCE

Dorita Hannah

...space precedes action... as action.

‘Space’, which floats around and through our tenuous connections to a rational framework, is itself a nebulous word. Yet – whether a suspended pause, a blank area, an empty room, a discursive realm or a limitless cosmos – *space performs*. It is the stuff of architects (who construct it) and scenographers (who abstract it); experienced by inhabitants (immersed in it) and spectators (who tend to regard it). As a performative medium, and an inherently active entity, space reciprocally acts on and activated by its occupants who need not be physically present within it.

This paper looks to the role space plays in architecture and theatre, both of which have had a troubled relationship since the turn of the 20th century, with the architectural rejected by theatre and the theatrical negated by architecture: a tendency that persists, especially in the contemporary eschewal of theatre architecture in favour of found-space or site-specific productions. However, although the revolutions of the historical avant-garde did not always coincide with the architectural reforms of modernism, the gaps and overlaps between the two discourses provide new ways of perceiving and producing theatre architecture.

An examination of the intersection between architectural theory (as the discourse of space) and performance theory (as the discourse of events) establishes ‘eventspace’ (coined by the Swiss ‘neo avant-garde’ architect Bernard Tschumi), as a contemporary lens for discussing spatial performativity generally and performance space specifically.

In concentrating on modernism’s philosophical, political and perceptual revolutions I will identify three loosely grouped theatrical movements (focused around Symbolism, Constructivism and Surrealism) in order to reveal three distinctive attitudes to performance space that emerged between 1872 and 1947. Termed ‘absolute’, ‘abstract’ and ‘abject’, these revolutionary spatial models reflect the modernist ‘crisis’ of representation and the emergence of a spatial dis-ease.

Event-Space therefore aims to establish a general theory of *spatial performativity* through the specificity of *performance space*: insisting that

the built environment housing the event is itself an event. Buildings are no longer perceived as works of architecture but as spatial action itself. Out of this study spatiotemporal models have emerged that not only illuminate avant-garde history but also, hopefully, inspire new approaches to contemporary performance space.

THE CONTEMPORARY STAGE AS AN INLAND ARCHITECTURE

Sara Cristina Serras Franqueira

Referring to a paradigm shift in the twentieth-century European theater, Erika Fischer-Lichte identifies a change of internal communication from an external relation to a communication between action and audience. Creators such as Vsevolod Meyerhold, to whom the theatrical creation is based on the resolution of space problems/dynamics, find a scenic space apart from pictorial and illusory logics that frees itself from the illustration of a linguistic speech. It's an interior universe with individual laws that doesn't follow exterior references capable of definition or limit. In 2012, Didier Plassard uses the term Abstract to define a contemporary scene condition where the exterior give place to an inland architecture in a search of an interior space, legitimized by individual references and finding discourse on subjectivity. It proposes the use of interpretation towards a veiled and interior truth, which introduces a poetic and critical order in reality. Despite the theatrical expression characterized by a passage from the inside to the outside of the scene, the occupation, form, materiality and plastic expression of its space took an opposite direction: from the exterior to an interior, creating an inland architecture.

LIMINAL SPACE IN ART: THE (IN)SECURITY OF OUR OWN VISION

Miljana Zeković

By introducing term 'Liminal Space' into theory and philosophy of architecture (referring to the spatial category necessary for the understanding and complete experience of the spectator facing the work of art or the artistic/performative event) we raise questions of needs, typologies and functions of concrete physical means used as a framework of its constitution. The idea of this research is also to emphasize the importance of a rather complex approach in presentation, perception and reception of the work of art or the artistic/performative event through a comprehensive way of merging of these activities, perceived mainly as separate components until now. Therefore the famous triad of questions from domain of architectural design: what (do we design), with which means and in which ways, and for whom, applied onto understanding of the work of art or the artistic/performative event, offers a completely new answer – the artistic vision's placement through an overall scene design, with the use of the ephemeral architecture means, represents a basis for the creation of the spectator's own Liminal Space, through which he develops his own individual experience and interpretation. This paper aims at defining a new terminology considering proposed claim, partly through the existing theoretical framework, but also through the analysis of the exemplary work of *Árpád Schilling and Krétakör production for the Prague Quadrennial 2011 (which took place at the abandoned and devastated printing hall complex in Prague, once the central spot of the Communist regime). Highlighting the reuse of the forgotten industrial heritage, this research points at qualities of these places and their potentials to become the new homes for the art.*

SESSION 2

Chair: Jorge Loureiro Figueira

OTHER LIVES AND TIMES IN THE PALACE OF MEMORY: AN AUDIO-WALK CARVED THROUGH WALLS AND SHADOWS

Inês de Carvalho and Deidre Denise Matthee

In the process of the making of our audio-walk project *Other Lives and Times in the Palace of Memory*, we have been using scripted photography as medium of grasping and fixing the spirit of the story. The photo shoots, set in the Visconde da Gandara palacete - house of our drama -, have started out as processual, relating in operative terms with the creative process towards the building of the audio-walk piece. However, the images we have produced so far - staged photographs with added fragments of text -, seem to have already claimed a representational space of its own, quite inspiring in the nurturing of our story of sensorial immersion through performance (even before the performance itself). To the point we began questioning: is it not true that these images already take us, viewers, through a sensorial journey of intimacy through (visually sensed) physical space □

We argue that the audio-walk (as proposed format within the plural genre of immersive theatre and performance) transforms the status of viewers into that of *viveurs*, precisely because the audience-participants are called upon to inhabit the space of the performance; more than that, they are asked to perform the story themselves by the incisive action of their walk across space, audio-guided by a multi-layered soundscape.

The audio-walk is invariably site-specific, drawing out from the direct, intimate relation with a circumscribed location; in this case, the site is a family house. The (hi)story we are writing is inbreathed with a myriad of vivid interior landscapes, suggestible in the details of its walls, rooms, corridors, corners, memories, lights and shadows. The intertwining of selected architectural features and the enlivened (real and fictional) memories simultaneously extracted and projected onto space, work towards the sediment of the dramaturgies that support the walked embodied submersion into story, space, and house.

HOLD ME GENTLY: TRUST AND INTIMACY IN SITE-SPECIFIC PERFORMATIVE ARTWORKS BY LUNDAHL & SEITL

Stella Mygdali

This paper examines the key role of trust and intimacy in two performative artworks by Lundahl and Seidl, an artistic duo that investigates space, time and perception in site-specific performative artworks. Their projects *Symphony of a Missing Room* and *Proscenium* create a virtual space in the visitor's mind as a result of undertaking a choreographed tour within the space of the museum and the theatre respectively.

To investigate the relationship between performer and visitor, I use the concept of 'holding environment', introduced by British psychoanalyst D.W. Winnicott. The visitor, in both works, is blindfolded by whiteout goggles, engaging in an audio-instructed experience. The performer communicates with the visitor through touch and facilitates the visitor's imaginative journey through guiding her sensory experience. The creation of a 'holding' attunement and a playful negotiation of different moods encourages the visitor to become immersed in an imaginary world emerging through sound, physicality of space and proximity of the bodies.

To highlight the importance of a holding environment for the formation of a visitor's immersive experience, I follow Winnicott's concept of transitional phenomena. The holding environment in these works acts as an intermediate area. This environmental provision creates a reliable relationship between the performer and the visitor and allows the latter to project her experience. The physicality of the architectural space and the architecture of the audio narration and sonic elements meet in this intimate encounter and contribute to the construction of the participant's imaginary world for this specific time and place.

The paper aims to elucidate further the qualities of performative experiences in works where direct human contact mediates the intangible aspects of the artworks. This study presents material collected from performances of *Proscenium*, November 2013, in Leuven (visitor's experience) and from the performers' training week for *Symphony of a Missing Room*, April 2014, in London (performer's experience).

A HOUSE AS SPACE AND MEMORY: A CASE-STUDY OF TEATRO DO VESTIDO'S PERFORMANCE 'ATÉ COMPRAVA O TEU AMOR'

Maria Carneiro

'Até comprava o teu amor' is a site-specific performance that inhabits seven rooms of an uninhabited mid 19th century grand house in Porto. The director, Joana Craveiro, assigned each room to a different actor, who then developed a devised piece on the theme of love, namely first loves and the possibility and impossibility of love. The audience is divided in seven groups and taken along seven different routes inside the palace – from the basement to the attic. Each group experiences a different dramaturgy of the performance because they go through the journey in a different order. This paper intends to understand how architecture and space influences, inspires but also restricts the dramaturgy and directing of the performance. The concept of house will be taken into account as a physical, architectural, material entity, but at the same time, as a fictional and emotional abstraction. This dichotomy will be at the heart of the argument. An extra effort will be given to the understanding of the director's point of view and decision-making in the process, when staging and managing all creative input. In order to provide a contextual framework of this case-study the first part of the paper will look at others performances by the same company. Secondly the mentioned case study will be presented. In the end brief notes will state how a house as space and memory is regarded in this performance.

SESSION 3

ARCHITECTURE: THE QUEST FOR THE CONTROL OF LIGHT

Chair: João Carreira

Concepción Diez-Pastor Iribas

As a main architectural challenge, and driving force of Architecture light has concentrated the symbolism of buildings, essential to understand architectural space (Focillon, 1983). Its power has long been pursued leading to a quest to which the evolution and significance of Architecture owe (Alberti, 1452). Attempts to control natural light have been successive, producing beautiful examples and paradigms (Panofsky, 2011), where the highest architectural achievements of their times were the note (Diez-Pastor et al, 2011). No definitive solutions were met for centuries until new scientific discoveries in geometry (Portoghesi 1982) let architects think of light as the key element of the composition, determining the whole architectural system. The two clearest attempts to dominate natural light – the Cistercian (12th C) and Avant-garde (20th C) rationalisms – showed the way to success (Schmarsow, 1897). In both cases the path followed implied a return to simplicity and austerity, and the suppression of superfluous elements after which natural light revealed itself as the main axe of the architectural project, rather than a mere accessory (Tzonis&Lefaivre, 1982). A clear exposition of the steps taken within this gap of centuries using a few paradigmatic buildings, lets us analyse and explain the birth and growth of natural light as a main goal for all-times architects; how natural light became the powerful, symbolic charged element used as a central projecting device; its architectural qualities and evolution; the objectives aimed at in using it; its connections with architectural space; how all the former were affected by the introduction of artificial light; and the paradigms achieved for architecture and the performing arts throughout the quest for the control of light.

QUARRIES OF LIGHT. THE LEGACY OF JOSEF SVOBODA

María Nieto Sanchez

The introduction of new modern materials led to the closure of the quarries and a thousand square metres of empty rooms became a dark forgotten place waiting for a new life. Rediscovering an architectonic place, like the quarries in Hell Valley (The Alpilles, France), and transforming it into a performance space only with light was the achievement of Albert Plecy in 1977 with his project for this area.

This valley has always been a source of inspiration for artists: Peter and Alison Smithson (“House of the future”) and Jean Cocteau, who decided to film “The Orpheus Testament” there in 1959. While this film revealed the multiple possibilities of the quarries, their real transformation took place when Albert Plecy saw their potential to test his concept “Image Totale” (Total Image). The rock walls were the perfect backdrop to project simultaneous images and sounds which dramatize the space. The idea is inspired by the work of Josef Svoboda, one of the greatest scenographers of the second half of the twentieth century. This architect worked with projected image in his scenographies receiving international recognition for it.

Albert Plecy transformed this natural resource in the “Cathedral of the Images”, a center for experimentation and a singular “theatre” for contemporary spectacles where the real material and the virtual image construct a multidimensional space. The aim of the project, which continues, is to look at how one could transform an existing place into a space for an audiovisual show that involves the spectator and is unique in the world.

LIGHT IN ARCHITECTURAL SPACE

Niall O'Hare

Architecture speaks the words of light. Architecture and light are in a continual sequential performance, a continual conversation. The grammar of light is interpreted by architecture throughout the diurnal sequence. This paper suggests that the theatre of this language - the form of light's shape - is the interpretation of the natural activity and relationship light has with object world. This theatre is the power of light to transform space in and through time. The grammar of this transformation is a complex and multifaceted overlaying of light in architectural space, making light upon architectural form a recitation. When light coalesces with architectural space it is often described as atmosphere. This descriptive process, the paper will suggest, is where architecture and light graduate as a theatre of perceptual experience. Time is an aspect of this mechanism, and the incremental movement within the diurnal sequence changes light, which in turn, changes space. Time is significant, as time provides the connection between architecture and light, and from this connection, the theatre of light's perceptual experience in space is made. This paper poses the notion that all architecture, subject to light, is a performing space. The performance of light, shadow and darkness within these architectural spaces is a creative gesture, which is a continual perceptual theatre experience. The art of theatre and the art of architecture are linked inextricably by light as the arbiter in the emotional contexts of each. The presence of light is fundamental to generative perceptual experience in both practices. The drama of light and its relationship to our being, when we experience architectural space, is, this paper posits, contained in the perceptual intensity of light, which includes, the softness of shadow light and the unfathomable blackness of darkness.

SESSION 4

DRAMATIZED URBANISM; PERFORMANCE CITIES

Chair: Paolo Marcolin

Aliki Kylika

The contemporary genres of site-specific-theatre and immersive theatre insert the narrative in the architectural process transforming space into architectural scripts. This is not new to architecture as it has previously engaged with its syntax through the movement of Deconstructivism. Through Deconstructivism architecture engaged with its process, its language and theory and became performative. It composed spaces in order to speak. An elemental part of the architectural syntax is the wall, which bears heavy significations within the spatial composition; it acts upon the human body in enclosing it or excluding it from space, it forms the imagery of the urban space and bears textual symbols, historical notations and human traces. Architectural facades are therefore communicative surfaces of urban history. The urban space is better experienced in the practice of walking, which is a spatial activity that translates into flows (De Certeau, M: 1988). Flows are the modern condition for our globally networked society, and can be spatially represented in architectural diagrams of nodes and networks. Contrary to this, the flows of urban walkers cannot be graphically represented as such without erasing the very essence of walking as a dynamic appropriating tactic in the urban space. The performativity of the urban space is understood as the interaction of humans and the built environment within the familiar scale of everyday life. In turn, this affects the shape of the city through the longer cycle of historical time. To experience this performativity, one needs to participate in the performance of its becoming. 'Performance Cities' is a platform for the intersection of space, urbanism and theatre. The core activity of the practice is the creation of performances about the history of cities. These performances take the form of live-installations where the urban map is built live on stage by the participatory activity of performers and audience alike.

THE CITY OF NOWA HUTA: THEATRICALIZATION OF SPACE

Łukasz Nowak

The City of Nowa Huta - currently a district of Cracow, Poland - is an example of a socialist realist urban planning of the nineteen-fifties. The city was erected to host enormous steel mills and dwellings of their workers. Until today, there are several parts of the city filled with post-industrial sites which could be transformed into theatrical spaces. The urban-industrial landscape of Nowa Huta became a scenery for several Polish feature films of the second half of 20th century. Today, the city is regarded by many as a failure in its social context; yet its space is somehow theatricalized and therefore initiates a discussion about its impact on cinematographic and theatrical contexts of culture, as well as about contemporary values of historical buildings devoted to theatrical purposes.

The youngest Cracovian theatre, Laznia Nowa, since 2005 has found its settlement at the workshop hall, belonging in the past to technical Electrical Technical Secondary School in Nowa Huta. 4500mq host two modern scenes of theatrical space, encouraging artists' full freedom of creation.

Theatrical activity of Laznia Nowa goes parallel with social activities held there. Cooperation with the local community is actually an essence of Laznia Nowa's activities, opposing the stereotypes about this particular district of Cracow. The idea of social integration has been conceived and developed there: Sunday meetings for parents and children are held in the theatre; the cellars of the buildings have been adapted to serve as community centre - a place for meetings and discussions of district's inhabitants.

The space is crucial for development of local community. Creators of Laznia Nowa believe that "theatre may become an axis mundi in the quarter; an everyday place, an inhabited place. Contentment, belief in man's creative power and indirectness have helped Laznia Nowa to take roots in the district".

SPACE AND PERFORMANCE: RESEARCHING PLACE AND GESTURE IN REAL SETTINGS

Jorge Palinhos

Although architecture and cinema or architecture and photography are two well developed fields of study, the connection between theatre and architecture has raised less awareness from academia.

The purpose of the Dramatic Architectures project was to gather these two fields, find new ways of understanding their connections, namely the issues of gesture and space, researching the common areas of the two fields, and establish a methodology of research. For its subject, several possibilities were considered: the architecture of theatres, the connection between creative processes of both areas, site-specific theatre, the questions of light and sound in space, etc. For the time being, the project decided to focus on the research of site-specific theatre.

Site-specific art is a common artform since the 60s that attempts to create works around specific places, attempting to raise the awareness about the place or attempting to change the aforementioned place.

Originally, site-specific art, according to Mion Kwon, attempted to draw attention to the specific conditions of production and presentation of works of art, but later it was used to draw attention to broader cultural and social issues connected with each place.

In my presentation, I aim to propose a methodology of research for site-specific theatre that highlights both the dramatic, performative and architectonic elements of site-specific theatre. Based on the analysis of *The Rest of the World*, a site-specific performance by *Visões Úteis* that took place in a taxi across Porto, I will try to define boundaries of research and methods to investigate the connections between space and performance, for the audience, in site-specific theatre, that can enlighten the hidden meanings and affects of space and gesture against a real setting.

TUESDAY, NOVEMBER 4

Juliet Rufford

As a researcher and educator with a longstanding interest in the intersections between performance and architecture, I have often been perplexed by the relationship between these two fields. Sometimes (as when the ritual construction of playhouses in ancient India fused acts of architectural dramaturgy and social performance), they have seemed so closely intertwined that it makes little sense to separate them. At other times (as when European modernists rejected narrative and time in architecture and a generation of theatre-makers abandoned theatre buildings), each has polarised aggressively away from the other.

In certain respects, theatre and architecture are radically dissimilar, and differences of ideology, methodology and material circumstance should caution us against assuming too easy a set of connections between them. Yet, they share interests in the production, articulation and programming of space, in the structuring of action and event, and in the meeting between human bodies and the built forms they occupy.

More problematically (for those of us committed to socially-engaged theatre and the continuing relevance of critical architecture), they also share strong ties within a matrix of capitalism, cultural desire and cultural production.

My paper anticipates the central argument of my forthcoming book *Theatre & Architecture* (2014): that it is possible not only to think about a politics of architecture in performance, and of theatre in architecture, but also to think through each inter-section between these disciplines about larger issues that lie beyond them both.

Prompted by the conference call, I reflect on current encounters between theatre and architecture, including Haworth Tompkins's performance-led approach to the re-development of Battersea Arts Centre (2006 on-going). In doing so, I adopt the rigorous inter-disciplinarity advocated by architectural historian Jane Rendell (*Art and Architecture: A Place Between*, 2006). My aim is to show how theatre and architecture might transgress their discrete disciplinary borders, finding in that 'place between' a space of enhanced creativity and an enclave of resistance to capitalist and institutional imperatives.

SESSION 5

Chair: Jorge Cunha Pimentel

PHOTOGRAPHS OF THE THEATRE THAT COULD NOT BE. MARUJA MALLO'S STAGE DESIGNS

Josefina González Cubero

Over the first half of the 20th century, avant-garde painters delved into theatre art and conceived innovative designs they put forward to break through the prevailing naturalism of the time. Spanish painter Maruja Mallo (1902-1995) also took an interest in stage design, first through her reciprocally influenced work with Rafael Alberti and then on her own. She produced designs that have been recorded in both her own and others' photographs and in comments attesting to her work in this field.

Both the silence of her former lovers (Rafael Alberti and Miguel Hernández) in this regard and traditional attitudes about women on the part of other intellectuals of the time together, coupled with the tragedy of the Spanish Civil War and exile have left very few vestiges of her interesting stage design work, to which she had attached a great deal of importance before the war. This article highlights Maruja Mallo's unique stage designs, her identity as compared to other influential artists, and her influence and legacy, in addition to explaining these designs' links to architecture.

SCENOGRAPHIC PANORAMIC DISPOSITIF: VISUAL-SPATIAL IMMERSION

Luiz Henrique da Silva Sá

The methods of visual representation established in Western theatrical scenography have created great systems which proposed a dialogue with civilization in the scenic space, that is, artistic-theatrical mechanisms and languages that established a dialectical relationship with civilization, both influencing and being influenced by societies, in their times. It is apparent an interweaving between the theatre, the city and its architecture: one can see often, in the theatre, a representation of public life, and the public space can support theatrical representation. Under this assumption, this paper is based on the different applications of the philosophical term “dispositif” to conceptualize the “scenographic dispositif”: a model that suggests organizational methods – conscious or unconscious – of semantic production promoted by the various processes of arrangement of the scenic space, in relation to its architecture, and its aesthetic-artistic proposals. This concept is applied to scenic-visual performances of the nineteenth century that experienced the complete absence of actors on stage, attracting audiences for its design (immersion visual-spatial). Specifically, it is analysed the panoramic scenographic dispositif from the Romantic period, that established a process of vision modernization and consequent breakdown in the understanding of the concepts of reality and its possible representations.

THE ROLE OF ARCHITECTURE IN SCENOGRAPHY OF MALA VOADORA

Amaya González Reyes

This paper is aimed at analysing the outstanding role of architecture in the scenographic work of the theatre company Mala Voadora. An in depth study of the different settings created for their stage productions has been carried out by analysing the distribution of the space in their productions. To achieve this objective, the allocation of the stage space in adopting different levels of form, usage, closeness, production, and construction has been observed.

SESSION 6

THE TNDMII BEFORE AND AFTER THE FIRE OF 1964

Chair: Maria Helena Maia

Luís Soares Carneiro

TNDM II, National Theatre Queen Maria II, is one of the oldest and most important of Portuguese theatres. It was desired by the “vintistas”, it was built by Constitutionalism, it was thought and it has been kept as a bastion of the Portuguese language and culture for the last 150 years. It stands in a privileged urban position regarded with an evident elegance of form; it has become an icon in the city of Lisbon and in the Portuguese theatre culture. When it burned down almost entirely, in December 1964, there was a general consternation. The way it was reconstructed, its protagonists, its references and used models, along the controversy which followed the reconstruction, the end result and the vision we have today of the process will be the centre of this presentation.

THE ROSE IN 1592: ARCHITECTURAL EVOLUTION OF PLAYHOUSES IN LATE SIXTEENTH CENTURY LONDON

Edgar Yuanbo Mao

This paper focuses on the physical evolution of the Rose playhouse (1587 - c.1610), a key presence in the theatrical landscape of Tudor London and predecessor to the famous Globe of Shakespeare's company, with special attention to its extensive architectural modification in 1592. While this modification has been well documented, the true purpose behind such a major move by its manager Philip Henslowe merely five years into the playhouse's existence is still a topic much debated. Interestingly, this was also around the time when significant operational changes were taking place in some major professional theatre companies playing in and around London, and a closer tie between players and their playing spaces was being forged. By surveying multiple reports from the 1989 archaeological excavation on the Rose's site by the Museum of London, and through comparing the playhouse's architectural features with those of other major contemporary playing spaces, this paper proposes not only a different reading of the physical evolution of the Rose and its 1592 modification, but also a different way of categorisation and analysis of early modern playhouses altogether that is more conscious of their functional and structural differences / similarities. Informed by both archaeological findings on early playhouses and archival materials about the theatrical activities of professional playing companies, this paper proposes to understand the pre-1592 Rose and the post-1592 Rose as two distinct types of playhouses, with increasingly complicated roles to play in the process of theatrical production. This new way of categorisation will both help highlight the connections between the Rose's physical evolution and its theatrical operation in conjunction with its resident companies, and contextualise such connections in the wider developing landscape of commercial playing in late Tudor London.

AN IMPERIAL STAGE: PERFORMING ARTS AT THE HIPPODROME OF CONSTANTINOPLE

Nazli Ümit

Built to function as an area for chariot races in 4th century BC, Hippodrome of Constantinople witnessed not only aristocratic spectator sports but also various sorts of celebration, entertainment and amusement. Although this Roman circus had lost most of its architectural structure early in the 13th century, it survived as an open public space with new structures added to its environs; therefore, it functioned as the centre of festivals, parades and feasts as well as military trainings, uprisings, hangings and other demonstrations of power and punishment during the Ottoman era. The events with a festive spirit were usually the ones organised for imperial weddings and circumcision ceremonies for which no expense was spared. Before these grandiose festivals, known as 'Sur-i Hümayun', the central parts of the city used to be restored and reshaped according to the needs of processions and performances. Being the most central place and the closest venue to the Palace, the Hippodrome would go through some changes so that it could host the emperor, quests and hundreds of citizens who were there to watch the performances of fire artists, acrobats, clowns, dancers, wrestlers, puppeteers, story tellers, musicians, mock battles, actors of commedia dell'arte, jugglers and so on. The main concern of this study is the artistic and dramatic aspects of such performances staged in an ancient form within an imperial context. Therefore, it seeks to focus on examples from 16th when the popularity of the hippodrome was at its peak. In order to evaluate the visual and written depictions of the performances, it attempts to use the imperial festival albums 'surname', as the main sources immortalising the magnificence.

SESSION 7

Chair: Sérgio Mendes

THE SCENIC SPACE AS A LABORATORY OF THE CONTEMPORARY ARCHITECTURAL SPACE

Michele Cannatà

By observing some contemporary architecture it is possible to identify the main characteristics that define the contemporary image of the theatres' architecture and places of entertainment and representation of collective myths and rituals.

This study aims to recognize those experiences that, starting from the representation of human affairs and through a relationship of continuity with the materials of architecture and urban history, have introduced new possible interpretations of the contemporary architectural space. In particular, we analyze works from the contemporary architects A.Rossi (1931-1996), G.Grassi (1935) and A.Siza (1931), that founded in the construction of scenic spaces and/or spaces of representation of myths and rituals an occasion to research about experimental verification of methodologies and poetic architecture, even if always within a disciplinary open debate.

The presented works demonstrate how any project represents an important opportunity to verify the methodological processes for the architecture's construction. Analyzed architectures apparently seem different in the programmatic content and functional architectures, but they actually have the same aim, with a common denominator in every project which is the architectural disciplinary reference. The show seen as an opportunity to participate in a collective event is the thread that binds the three works.

In any project, different temporal vicissitudes and functional reasons built different spaces, with different construction techniques and formal expressions: this simply is the result of a complex process and the expression form of a discipline that sees architecture as an artistic practice. Architecture is a possible synthesis of urban historical facts and the different historical urban functions.

DRAMA AND PROJECT: THE LITTLE SCIENTIFIC THEATRE OF ALDO ROSSI

Daniela Sá

This paper will put into focus a singular approach on the relation between Architecture and Theatre. That will be of a connection regarding their methods, techniques and instruments. Through the presentation of a particular piece – the Teatrino Scientifico of the Italian architect Aldo Rossi – it will be stated a hypothesis of analogy between these two disciplines in their own ways of thinking and performing. In this, we propose a contribution on the understanding of how the use of clearly conventional dramatic resources such as Character, Set, or Play can become ways of architectural practice.

This piece of strong theatrical features, drawn and built by a famous architect, is although still very enigmatic and quite unknown. Despite its strangeness, the Teatrino Scientifico seems to have an extraordinary relevance in this architect's work, stated by Rafael Moneo as having a value of *oeuvres complètes*.

This small painted wood construction of 1979 is not easy to nominate. It is not a puppet theatre, nor a model of other project, nor a conventional set. Inside, little models of Aldo Rossi's own architectural buildings seems to be putted in interaction with each other as in a silent play.

The analysis of Teatrino Scientifico would be a place for enquiring how its theatrical condition may help to disclose some of the main characteristics of his work, such as reduced elements of composition, the use of repetition or a strong formal abstraction. It also may give some substantial ground on understanding some of his main theoretical assumptions as the notion of rationalism, disciplinary autonomy or typology.

An architect's performance of his own architecture in a stage would be traced in other similar examples in architects for to consider the hypothesis of a specific ability of Theatre as an instrument of particular revelation facing architectural practice.

EXPERIMENTAL ARCHITECTURE “IN DRAMA” - “THE CREATIVE LABORATORY”

José Luís Guimarães

This research project proposes an interconnected reflection between the theatrical spaces and architectural experimentation. Dematerialize through “art languages” the metaphor of architecture as an intellectual experience in the “place of theater”, and in their various stages of theatrical intervention. Analyze the creative dialectic process between Architecture and Theater in search of a “drama construction”. Theater as “The Space” of new contemporary Architecture visions. A critical and structured reflection, able to discuss the “language of experimentation” of scenographic intervention, while architecture, scenography and materiality of the theater itself, in several practical aspects, in distinct attitudes and theatrical contexts. It also aims to contribute to the study and reflection of a “way of understanding the experimental metamorphosis” of the theatrical context of the architecture in the area of theater realization, either on stage or elsewhere in scenic expression. It is intended specifically to reflect the critical symbiosis of theatrical space for experimentation in architectural “object”, understood as a motor cell logics, in creative new architecture, implemented in more “diverse spaces and / or” stages “architectural intervention”. The theater as a place of artistic and architectural forefront of thought. The stage and theatrical spaces, as an experimental laboratory for architecture. An essay of the experience of architecture itself as a functional vehicle of any theatrical expression. The theatrics in control of programmatic conception of an idea of architecture. The theater as a spectator of itself. Intend to contribute to the understanding of the fundamental role of theatrical activity, in the constant manifestations of creative experimentation in architecture, spatial scenarios and different contexts, at different scales and complexities creative contradictions, perceived as “laboratories of architecture”. Theater as an macroscopic of architectural innovation. The theater, like the test tube and innovation of contemporary artistic and architectural objects. The theatrical content in the “invention” of the form and ephemeral architectural concept on time, and on concepts □ The theater at the forefront of the contributions of experimental architecture to new types, spaces, places and main planning concepts □ Thus, this theoretical problem, a resolution for the intellectual equation between

architecture and experimental subject of architecture itself, involved by
Drama.

SESSION 8

Chair: José Semide

POROSITY OF SPACE: ACCUMULATION AND REFLECTION OF MEANINGS INTRODUCED BY EVENT

Jelena Mitrovic

This paper aims at discussing the notion of Spatial Memory through the relation of space and event. In the process of creating an architectural space, certain amount of meaning is imbued in it. It is suspected that introduction of events into an already formed space, makes the meanings created by those events a permanent value of the space. This opens the question of Spatial Memory which refers to the receptivity of space to new meanings and its ability to suggest those meanings through specific atmosphere.

Since remembering is an action performed by space, it depends on the qualities of the space itself. For this reason the term Porosity of Space defined as the higher quality that enables Spatial Memory, is introduced. In order to prove the actual change that occurs within the space during the process of remembering, this research relies on the theory of Functions of Architectural Space. This theory presupposes that every architectural space is realized through a set of functions. Hierarchy of these functions is established during the design process as an open system. This paper explores the change in hierarchy of functions as a result of placing an event into the analyzed space.

First part of this research deals with understanding which specific functions of space are given a greater significance through the event. The second part aims at analyzing, explaining and defining spatial qualities responsible for the forming of Porosity of Space. It is presupposed that, through enabling accumulation and reflection of meanings, Porosity has a key role in attracting events that connect with existing meanings in space. As such, it enables a greater understanding of the dramatic potential of space.

THE CONCEPT OF SPACE PERFORMATIVITY: CRITICAL ANALYSES

Višnja Žugić

This research aims to question the concept of Space Performativity, from the standpoints of both theory of Functions in Architecture, as well as the specifically defined notion of Performing Arts.

Theory of functions in architecture refers to the thesis that architectural space is always realized through a set of functions, defined as a plural phenomenon. The theory is developed by addressing the question of the purposes of architectural form and the functions that architecture generates and fulfils in its physical and social context.

The notion of Performing Arts is understood as a notion which focuses on the problem of performing as the process of establishing, producing and the realization of meanings. As such, it doesn't refer to any specific form of art, but allows for any phenomenon, under certain theoretical and artistic circumstances, to be analysed as the problem of Performing Arts.

Observing architecture from the perspective of the two theories focuses the concept of Space Performativity as a term that embraces several functions of space, and their realization in different contexts. Former research of space in the field of performing practices, revealed the existence of a Co-performative function of space, which is realized in synergic correlation of body and space, and a Performative function of space, which refers to an extreme position of Space becoming an Actor itself.

Although the Performative function of space in performing practices puts space in an over-dominant position where the correlation with other elements of an event is hard to accomplish, the Performative function of architecture itself opens the viewpoint of architecture as a para-theatrical phenomenon. The goal of this research is to examine the interrelations of different functions within the cumulative term of Space Performativity, in order to understand the potentials of meanings produced by space.

DRAMATURGY OF SPACE: ESTABLISHING EPHEMERAL CHRONOTOPE IN ARCHITECTURE

Vladan Perić

This paper aims at discussing the space-event relations, focusing on mutual transformations of meaning between space and event, by introducing the term dramaturgy of space. Dramaturgy of space is understood as a process of mutual transformation of meanings between space and an event that takes place in it. This process establishes an ephemeral chronotope, “intrinsic connectedness of temporal and spatial relationships” (Bakhtin), that is determined by both the preexisting meanings of architectural space, and the inner dramaturgy of the event that is introduced into that space.

Meanings of architectural space are created during the design process and are deeply influenced by the architectural program. In time, with the change of the program, which is caused by the change of its social context, the meanings of space are changed as well. If an event is understood as an ephemeral program of a certain space, it is assumed that it can change the meanings of the space itself.

In order to examine the transformation of meanings of space, this paper relies on theory of functions of space (Dinulović). According to this theory every architectural space performs a number of functions in its physical and social context. During the design process a hierarchy of these functions is established as an open and flexible system. The flexibility of hierarchy of functions allows for their transformation, and transformation of meanings they reflect.

Ephemeral chronotope, caused by dramaturgy of space, represents a space-time frame in which new hierarchy of functions of space is established. This paper aims at analyzing, explaining and defining dramaturgy of space as a process of establishing this new hierarchy in order to explore new methodologies of spatial design based on this process.

WEDNESDAY, NOVEMBER 5

José Capela

This text is about detachment. A comparative analysis is carried out between the detachment performed (in theatre) by Bertolt Brecht and stage designer Caspar Neher and the type of detachment found (in architecture) by Manfredo Tafuri in buildings since the Renaissance.

In both cases, detachment is identified where there is a dissonance between an object and its context. Both Marxists and ideologically affiliated to "historical materialism", Brecht and Tafuri advocate the practice of relativization of history through the confrontation of different historical periods (a particular way of decontextualization). Both of them believe also in the libertarian and politically destabilizing potential of detachment. However, the similarities end here. From this point onwards, the discussion evolves to identify the implications of the centrality Tafuri awards to the language of buildings, which constitutes a departure from the production issue at the basis of Brecht's materialistic "aesthetics". Finally, this difference leads to yet another divergence, related to the type of spatial device each of them works with: the difference between a stage and the opposite of a stage.

SESSION 9

DIRECTORS LOOKING FOR A THEATRICAL SPACE

Chair: Maria Carneiro

Roberto Merino

The demand of theater directors of the twentieth century in unconventional spaces. The rejection of the traditional stage and the stage of the Italian style. The most iconic directors in this process; Max Reinhardt, Jean Vilar, Peter Brook, Ariane Mnouchkine and Luca Ronconi, among others. In the specific case of Portugal, the Iberian Theatre with Xosé Blanco Gil and his Company based at the former convent of St. Francis of Xabregas (or Convent of Santa Maria de Jesus) in Lisbon. A local reference to the Monastery of São Bento da Vitoria (MSBV) delivered to the administration of the Teatro Nacional São João (TNSJ) as an alternative to spatial production, display and reception of theatrical performances, music and dance. And finally the city of Porto assumed, in their different places, buildings, squares, and monuments such as the space of representation within editions of FITEI (International Theatre Festival of Iberian Expression) since its founding in 1978 until the present da.

COMPADRE DE OGUM (OGUM'S PAL): A THEATRE PLAY BASED ON JORGE AMADO'S NOVEL IN DIALOGUE WITH A HISTORICAL BUILDING IN THE CITY OF SALVADOR

Edvard Passos de Santana Neto

O *Compadre de Ogum* (*Ogum's Pal*) is the second of three stories in the novel *The Shepherds of The Night*, written by the Brazilian novelist Jorge Amado. In his book, Amado chooses the district of Pelourinho, in Salvador, in the early 50s as a backdrop. A golden period, before the population increase and its consequences and before the military coup establishing a landmark and behavioural change in Brazil and in their cities.

O *Compadre de Ogum* is the story of Negro Massu, a handyman whose riches are restricted to bohemian friends, grandmother and reputation, and whose mission is to organize the baptism in the Catholic church of his little white boy, whose godfather is an African deity. A brilliant and entertaining synthesis of Salvador's soul condensed by Jorge Amado in a short story.

The play *Compadre de Ogum*, in celebration of the anniversary of Salvador, had the First Church of Santana as a stage. The little church is a building with strong historic and symbolic value, located in the traditional neighbourhood of Rio Vermelho, Salvador 'bohemian epicentre of today and where Jorge Amado chose to live by over thirty years.

The text and scenes solutions were created in dialogue with symbolic and physical-spatial aspects of the district and the building, as well as the Largo de Santana, in which the church is inserted.

The influences that the city and the building exert on the dramaturgy and staging of the play *Compadre Ogum* are the subject of this article.

DRAMATIC ARCHITECTURE: PLACES FOR DRAMA

Judit Csanádi

As much as each art form expresses the spirit of the era, the architecture is rooted deeply in the social-economical-environmental circumstances.

Architectural space has a hidden dramatic language that nearly everybody comprehends without any spoken words, just as music. Complexity of architectural activity holds a reach section of the social structure, believe and devotion.

Researching architectural spaces as expressions of the spirit of societies there are significantly interesting consequences regarding our present time, such as the recycling of the function-lost past time buildings.

In the last 15 years theatre performances are making an immense move from theatre buildings toward alternative places, spaces and sites.

Getting prepared for the 2011 PQ deep researches had been executed about the processes how performance arts find their places, what the characters of these buildings and performances are, to what extent the site defines the performance/ how much the performance changes the spirit of the architectural places. The wider context of all these experimental theatre movements is the social questions of freedom and the new ways of democratic uses of the city's spaces.

The main speciality of the alternative places is the changing function of the original building. There are old railway stations used for not only theatre but different kinds of art activities. Than the old industrial buildings where from technology has gone and by the „historical past” of the architectural place there is the hidden spirit added to the performance activity.

There are old schools reused for alternative performances where the relatively small classrooms give now space for rehearsals and create intimacy for special community experiences.

Nowadays old movie theatres find their new function as community places, possible sites for performing contemporary art, like concerts, exhibitions etc. fading the boundaries between art genres.

TRANSITIONAL SPACES

Elcio Rossini

Currently, scenography cannot be identified only as a tool to stage spaces, places and objects, nor its application can be limited to the theatrical language from which it has originated. Recent theoretical reflection on scenography has sought terms and concepts applied to the visual arts to match the extent that it has acquired.

In the late 1970s, Rosalind Krauss, motivated by a problem similar to that of the contemporary scenography, investigated three-dimensional works that were being produced at the time and could not fit in the traditional definition of sculpture. In her article, *Sculpture in the Expanded Field* (1979), Krauss seeks to understand the expansion of the concept of sculpture that did not correspond anymore to the modern idea of the purity of the media. Likewise, perhaps belatedly, scenography associated architecture meets a similar problem in search of understanding its transdisciplinary insertion in different contemporary cultural segments and events.

This paper investigates a performance *Labyrinth* that explored the concept of scenography and performance installation. *Labyrinth* dialogues with the place and its influences everything that happens in the presentation space. The repetition associated with the extended duration of the performance *Labyrinth* creates a degree of monotony and it is possible that audience and performance drift apart. The audience might lose interest in the action, begin talking or even walk out. *Figuras e Fantasmas* does not depend on the attentive observation of the spectator. In fact the performance takes on a new meaning when this observation becomes exhausted, allowing attention to wander and other forms of social interaction to take place. The performative action can therefore be considered as an installed action that dialogues with the surroundings, the flow of people and everything that happens in the presentation space.

SESSION 10

BODY + CITY

Chair: Luísa Pinto

Isabel Barros

Body + City is the name of a festival of urban and dance performance, which had its first edition in Porto in May 2014 and which is now used as a name for this communication.

Freedom, reinvention, present, future, city. Perhaps the strongest words relate to events and ideas now share in this format.

Childbirth my experience this already performed to shed some reflections related to the reinvention of the city from the practice of the body and its relationship to public space. And to speak of the body, as an inhabitant of a quintessential transitional and temporary basis.

PERFORMATIVE STREET'S TALES IN THE CONTEXT OF PHENOMENOLOGY OF SPACE (SITE-SPECIFIC DANCE AND PERFORMANCE ART)

Marta Ostajewska

Dance can be a pure expression, entertainment, explosive of rage, pure joy, anger, ecstasy, a work of art. It can change into a tale, become a ritual, because after all it grows out from the ritual. But as long as it is constructed on stage, this is a tamed ritual. Even if the expression of a body, the movement takes us for a while somewhere else, the artificiality of the stage wakes us from the trance immediately after ignition of lights. What happens when we connect movement, rhythm and emotion in non-theatrical spaces: on the street, in an abandoned building, on a tree or in the bus? How the choice of space can affect the dance/performance art itself and its viewers? Is the street a natural place of the expression of a body or just an abstract, 'the stage' without borders? Breakdance, dance-improvisation, site-specific dance and performance art are created with a strong relationship with the place, interfering with inanimate urban architecture. What are the contemporary performative rituals? How are they capturing, embracing space? What differ them from the traditional stories which are played out on stage? Why does contemporary dance and performance art more and more often 'breaks free' from galleries and theatre stages and come back to its roots? I'll try to answer these questions on the example of modern street's tales created by Heidi Duckler Dance Theatre, Willi Dorner or New York group AMDat referring them to the key concepts and issues of phenomenology of space.

THE ARCHITECTURE OF SPACE AS EMBODIED IN NEOCLASSICAL DANCE CHOREOGRAPHY: THE WORK OF GEORGE BALANCHINE CAPTURED THROUGH THE CAMERA LENS OF PAUL KOLNIK

Laura Katz Rizzo

Inspired by the photography of Paul Kolnik capturing the work of neoclassical choreographer George Balanchine (1904-1983), I recently embarked upon an interdisciplinary initiative to bring together the departments of Architecture, Dance, photography, and Film and Media Arts for student workshops, a digital exhibition and discussion/ lecture presentation conducted by Kolnik, and Kyra Nichols (one Balanchine's most important dancers) and introduced by myself, a cultural and dance historian. Kolnik's photos of the Stravinsky/Balanchine ballets, especially those of *Apollo* (1928), and *Agon* (1957), expose the creation of space by mechanized human bodies; marking these dances as central to the development of neoclassicism in ballet as it has evolved over the 20th and 21st centuries. The cool architectural aesthetic of Balanchine's work stripped balletic choreography of its narrative content and intention by eliminating ornate costuming, opulent stage sets, narrative form and many theatrical conventions to uncover the architectural design of dancing bodies in space. Balanchine's vision of the ideal dancer also stripped the balletic body of "extra" flesh so that audiences could observe and experience human bodies in their infinite possible configurations as art objects, not emotional human beings. This paper also goes beyond a purely aesthetic analysis, highlighting how the dancers along with the choreographer, stagehands and audience members collectively work together in a "field of production," that constructs social spaces laced with political and historical ideologies. Thus, the camera brings attention to choreography as both a visual unfolding of structural design, and a de-personalization of the dancer's manifestation on stage. In drawing upon interdisciplinary perspectives from across the fine arts and social sciences, I push the theoretical boundaries of meaning making within dance, exposing how Kolnik's photos communicate both the clean lines of "plot-less" ballet and the socio-political truths evident in George Balanchine's modernist moves in ballet.

THE PLACE OF DRAMA IN RITUAL AFRICAN THEATRE

Rosa Branca Figueiredo

What we intend to show in this paper is how ritual drama is staged in traditional African festivals. Ritual drama is defined as the drama which emerges from the traditional festival celebrations of the Yoruba people. This drama is not Aristotelian. Ritual drama is a drama of music, masking and dance. It relies heavily on mime and symbolism and that is why the open-air stage is the typical one.

In general, African ritual performances are staged in large open spaces big enough to accommodate actors and audiences who are sometimes in thousands. The main determinant of location, however, is not just availability of space, but a place that is ritually significant in the experience of the people. At festival time this place assumes its metaphysical reality and is a piece of sanctified ground. Taking into consideration both sanctified ground and available space for performance, the following are the typical stage locations in Yoruba ritual drama: the outskirts of a town or village; market areas; road junctions; historic places; One of the main differences between ritual drama and other forms of drama is that the place of performance is crucial to the drama. The performance is non-transferrable, for once it is transferred it loses its character and its authenticity. The popular notion of the stage in traditional African festivals is that of the stage-in-the-round, with actors and orchestra in the middle and the audience closing on them. While this is the most typical form, there is the risk of over-generalizing it for all. The stage form and the staging techniques adopted in any given African festival depend on the nature and the artistic goal of the festival.

We would like to finish our paper explaining how this type of ritual theatre ultimately ends up adjusting to the proscenium arch stage.

SESSION 11

Chair: Né Barros

MARINA ABRAMOVIC'S SEVEN DEATHS: ANTIQUITY AS A PERFORMING SPACE

Sozita Goudouna

The material traces of antiquity, of monuments, artifacts, and ancient sites and the ancestral sacred geography become the site for Marina Abramovic's forthcoming location driven performance of "Seven Deaths" (production, 2015). The dramatic architecture of ruins and monumentality is contextualised through the metaphor of death and love. Abramovic's new project is conceived by the performance artist as a collection of instances of deaths that will occur in performative settings in seven ancient sites of Greece such as: Parthenon, Epidaurus Theatre, Olympia, Island of Delos, Delphi, Ancient Messene and Dodoni. The production focuses on seven opera heroines that Maria Callas embodied, among them Tosca, Madame Butterfly, Norma and Medea, all of whom die from love. Marina Abramovic will embody Callas as she embodies the seven different heroines in seven different locations, designed by seven different directors and directed by seven different directors (among them Roman Polanski, Pedro Almodovar). The paper will focus on notions of death and performativity so as to explore the material, literary, historical, and philosophical dimensions of the appreciation of the architecture of antiquity as it is developed in the production of "Seven Deaths." The paper will also discuss the ways that the dramatization of the monumentality and sacredness of ancient ruins can affect contemporary urban architecture.

NARRATING THE SPATIALITY OF SILENCE: DRAWING FROM THE SILENCE OF SAMUEL BECKETT AND ANDREI TARKOVSKY

Christos Kakalis

The paper examines the role of silence in the works of Samuel Beckett and Andrei Tarkovsky seeking to explore different ways of expressing its spatiality. Arguing that theatrical and film productions are also *performative transpositions* of different qualities of architecture and natural landscape, it investigates the way silence is “mapped” through an experiential understanding of staged place-events. It underlines the role of atmosphere in the experience of a place, illuminating the importance of its intangible elements. The essay, therefore explores the way Beckett and Tarkovsky sought to stage silence in their works through emptiness, stillness and waiting. Realising its intense future perspective and language qualities they dynamically incorporated it in their productions to express the existential qualities of the places-events and suggest different poetic translations of the actual atmospheres transferred in them. Questioning modern understanding and representation of architecture and natural landscape, the essay seeks to underline the importance of silence in the embodied realisation of place and explore alternative expressions of it.

SESSION 12

Chair: Alexandra Cardoso

SPACES FOR CREATIVE PRODUCTION: EXPERIMENTAL THEATRE, ADAPTIVE RE-USE, AND INSTITUTIONAL IDENTITY

Cathy Braasch

This paper explores the relationship between spaces for experimental theatrical production and the adaptive reuse of architectural spaces. Modernism generally supported the notion of the theatre as a neutral and flexible machine, as in Walter Gropius's Total Theatre. However, theatres which have emulated these goals often lack dynamics that support the creation of new theatre. Experimental theatre companies gravitate to found spaces not just for their affordability but also for the spatial specificity and indeterminate identity. This research focuses on the case study of St. Ann's Warehouse in Brooklyn, New York, with discussion of key precedents such as the Public Theater, The Performing Garage, and the Schaubühne Theatre. St. Ann's Warehouse's new theatre is currently under construction within the shell of a warehouse building embedded within Brooklyn Bridge Park. The design has evolved from decades of experimentation fitting out other existing spaces. Their design process and prior theatres support the assertion that the interior volume of a theatre should not be neutral. Rather, it functions as an existing site providing needed resistance in the process of creative production and, urbanistically, the existing building becomes a means of strengthening the public identity of the innovative arts institution.

THEATRE SPACE IN POLISH FILMS OF THE 1960S. RECORDS OF DESIGNING CONCEPTS AND THEORETICAL DISCOURSE

Adam Nadolny and Barbara Świt-Jankowska

This paper shows how theatre related architecture was presented in Polish feature films in the 1960s. This period, which followed the new democracy introduced in Poland in 1956, was the period of numerous creative quests. The theatre related space was presented in Polish feature films with account for a number of aspects. On one hand, the film was set in the actual theatre dedicated interiors and architectural facilities but on the other hand, it also used specially prepared stage design inspired with the experience and achievements of Polish architecture of the period. In many cases, the film setting is the only form of recording of the space that no longer exists or that has changed its looks over the years. The films of the period not only reflect the spirit of the theatre dedicated space but also the manner of acting. At present we can observe in Poland a certain type of revival and fascination with the 1960s. In many instances it becomes the starting point for seeking the references to the period in modern theatre dedicated architecture.

THEATRE SPACES IN PORTUGAL: BUILDING, ADAPTING, EXPERIMENTING

Gonçalo Louro

The evolution of the performing arts and theatre may request an evolution of theatrical space, which is often constrained by the typology of existing buildings, or in the case of new interventions, program options, including the type of theatre (auditorium) that ranged between "frontal scene" and "Italian Theatre" are the most conventional types that induce to a static display between the viewer and the stage. Typologies that proliferate in major existing theatre in Portugal, and have been the subject of intervention in recent years under the POC (Operational Programme of Culture) for the implementation of effective network of National and Municipal Theatres and "Cine-Theatres", skilled with technical and functional conditions to accommodate the different performing arts.

After the Operational Plan for Culture (POC), held between 2000/06 and 2009, and the interventions completed, one needs to reflect on the opportunity created in order to verify the operability of it, namely regarding the typological options of the theatrical space for different types of intervention: Renewal, Rehabilitation, Extension and New.

We intend to evaluate the opportunity that these integrated plans for architectural intervention may be important in the completion of the specific knowledge of the subjects under study, analyzing the interventions and extracting the reflections on the processes of transformation, adaptation and experimentation of the theatrical space both to existing conditions of the building as well as the programmatic ones.

The main question is to check either this restructuring of the architectural typologies "Theatres" and "Cine-Theatre" resulted in an opportunity for reflection on the disciplinary theme of architecture, which in line with the new programmatic needs, new requirements technical and functional as well as the suitability of the territory and society, led to an evolution / typological transformation or even the beginning of new typologies of theatrical space.

A TRAVELING THEATRE

Alexandra Trevisan

The VII IUA (International Union of Architects) Conference took place in the summer of 1961 in London. It was organized by Riba (Royal Institute of British Architects) and under the general name “Architecture and Technology”, where the debates focused on new architecture materials and techniques. An international student contest under the theme “A Travelling Theatre” was set up at this conference. In the academic year of 1960/61 the Fine Arts Schools of Porto and Lisbon embraced the UIA proposal by giving some of their 4th year students the chance to develop a project for the mentioned contest. In this period, the Fine Arts School of Oporto headmaster's, the architect Carlos Ramos, was at the same time vice-president of the UIA, since 1959 - he had been elected at the General Assembly that took place in Lisbon, that year. The first prize of the contest was awarded to Spanish student Emilio Perez Piñero. Yet we believe the projects by the architecture students from Porto, the ones we know from the photographs by Teófilo Rego, present solutions, we think deserve a broader approach, so that, the cross-relations among the Carlos Ramos' school, the proposed program for the contest by the UIA, and the relation with the Portuguese social and cultural context, particularly in the Theatre's sphere.

CURRICULA VITAE

Adam Nadolny and Barbara Swit-Jankowska. Have been jointly carrying out research on the issue of the architecture and the city in Polish films of the second half the 20th century since 2012. Each member of the team focuses on a different research area. Adam Nadolny, head of the team, researches the issue of architecture in Polish feature films. Barbara Swit-Jankowska studies the city image in Polish feature films.

Alexandra Cardoso. Architect (FAUP, 1994). Integrated researcher and board member of Centro de Estudos Arnaldo Araújo (CEAA), R&D unit 4041 (FCT); Director of CEAA (2003-2010). Has been working with Pedro Vieira de Almeida since 1995, in the study of the work of some Portuguese architects, such as Viana de Lima, Arnaldo Araújo e Octávio Lixa Filgueiras. From these studies resulted in several exhibitions and publications. Member of the projects The "Popular Architecture in Portugal." A Critical Look (PTDC/AUR-AQI/099063/2008 / FCOMP-01-0124-FEDER-008832), Southern Modernisms (EXPL/CPC-HAT/0191/2013), Portuguese Participation in CIAM X (ESAP/2013/P06/SATH) and Photography, Architecture and "Escola do Porto". Interpretations around Teófilo Rego's Archive (FCT: PTDC/ATP-AQI/4805/2012 – COMPETE: FCOMP-01-0124-FEDER-028054). Last related publications, include the paper O Inquérito à Arquitectura Regional: contributo para uma historiografia crítica do Movimento Moderno em Portugal (with MH Maia, 2012), the books Dois parâmetros de Arquitectura Postos em Surdina. Leitura crítica do Inquérito à arquitectura regional. Caderno 3 and 4 and the edition of the To and Fro: Modernism and Vernacular Architecture (all three with MH Maia and JC Leal, 2013).

Alexandra Trevisan. Graduate (FLUP, 1986) and MSc in History of Art (FLUP, 1996) and PhD in Architecture (ETSA/UVa, 2013) with the thesis International Influences in Oporto Modern Architecture between 1926 and 1956. Assistant Professor/Theory & History Department at ESAP (since 1986) teaching History of Modern Architecture (Architecture MA) and History of Art, among other curricular unities. Researcher of the Architectural Studies group of Centro de Estudos Arnaldo de Araújo (FCT uRD

4041). Currently is PI of the research project Photography, Modern Architecture and the "Escola do Porto": Interpretations on Teófilo Rego Archive and researcher of the project Southern Modernisms. Co-editor of Ler Le Corbusier (2012) and Apropriações do Movimento Moderno (2012). Last related paper On Modern Architecture, photography and city readings: Teófilo Rego and the "School of Oporto" with M.H. Maia (Athens, 2014).

Aliki Kylika. Is an architect and a performance designer. She holds a MArch from NTU Athens, Department of Architecture and Urbanism and a MA in Performance Design and Practice from UA London Central Saint Martins College. Since 2007 she has been working internationally as an architect in private architectural and design projects and as an artist producing self-initiated work. In 2012 she set up Performance-Cities as a platform for the performativity of the urban space. Her work and research have also featured in publications (Jaws #2 June 2013), art venues (Somerset House London, June 2014), exhibitions (V&A 'Friday Late' March 2014) and conferences (TaPRA 'Play in Performance Practices' Symposium, January 2013).

Amaya González Reyes. Was born in 1979 in Sanxenxo, Spain. She completed her Bachelor's degree in Art at the University of Vigo and currently, while she pursues her professional/artistic career, she is working on her PhD on theatre at the Faculty of Philology and Translation at the University of Vigo. She has also had a visiting research fellowship in Arteleku (San Sebastián) and in the Museum Serralves (Porto) under the Mugatxoan project. Currently, her works are shown in different contemporary art exhibitions in renowned centres (CGAC, frame, etc) and numerous private and public collections.

Cathy Braasch. Ms. Braasch is the founding principal of Braasch Architecture and a faculty member at The Pennsylvania State University. Braasch Architecture is comprised of commercial and residential projects and consultation on theatre renovations. Previously, she was an associate at Stoss and a project architect at Stephen Yablon Architect and Della Valle Bernheimer. She received a Master in Architecture at the Graduate School of Design at Harvard University and a Bachelor of Arts from Yale University. Before pursuing architecture, Ms. Braasch designed scenery, lighting, and projections for theatrical productions in New York City.

Christos Kakalis. Is an architect (University of Thessaly, Volos, Greece). He obtained the interdisciplinary MSc 'Design, Space,

Culture' at the National Technical University of Athens and holds a PhD in Architecture from the Edinburgh School of Architecture and Landscape Architecture (University of Edinburgh, 2014) His work focuses on the conditions of embodied experience of the architecture and natural landscape. For his research he has received the: David Willis Prize (2010) and the Richard Brown (2011) awards. He has participated, either independently or as a collaborator, in a number of architectural and artistic exhibitions and competitions. He has also published on themes related to the experience of architecture and architectural typology. His publications include book chapters in *Construction. Essays on Architectural History, Theory and Technology* (Atiner, 2012) and the forthcoming *Chora 7: Intervals in the Philosophy of Architecture* (under publication). Since 2008 he has been tutoring architectural design, history and theory (National University of Athens, University of Edinburgh). From September 2014 he will be a postdoctoral fellow at the School of Architecture at McGill University and the Edinburgh School of Architecture and Landscape Architecture working on the spatiality of silence and its graphic/modelling representation.

Concepción Diez-Pastor Iribas. Dr Arch (PhD). ESNE School of Architectural and Interior Design. Universidad Rey Juan Carlos I – Madrid. Concha obtained her PhD (summa cum laude) in 2003 (Dir. Prof. Miguel Angel Baldellou, ETSAM, Madrid). Since then she has taught at IESA, IE University – Segovia, UCJC (Madrid), ETSAM (Madrid) and has joined several research projects. Actually she is Professor of Theory of Design and Aesthetics, and Art History at ESNE, Madrid. Among her writings are the book *Carlos Arniches y Martín Domínguez, arquitectos de la Generación del 25* (ISBN: 84-932367-8-0), and a number of articles including 'Albergues de carretera' (Highway inns): a key step in the evolution of Spanish tourism and modernist architecture', *Journal of Tourism History*, 2: 1, 1 — 22, 2010 (DOI: 10.1080 / 17551821003777832), accessible at (last seen, 30th September, 2014): <http://dx.doi.org/10.1080/17551821003777832>. She has also contributed to several collective works, including *To and Fro: Modernism and Vernacular Architecture*, J. Cunha Leal, M.H. Maia and A. Cardoso Eds., CEEA:Porto; and *Architecture and the Nation*, R Quek, D. Deane and S. Butler Eds. London: Ashgate.

Daniela Sá. (1984) Is an architect (FAUP, 2009) and Invited Assistant in FAUP lecturing History of Modern Architecture. Researcher and PhD candidate in Architecture studying in the work of Étienne-Louis Boullée and Aldo Rossi with a research a grant from FCT. Invited lecturer in several institutions as: Instituto de Filosofia da Faculdade de Letras da Universidade do Porto; TU-

Delft, Department of Architecture; FAUP, Doctoral Program in Architecture. Currently, she lectures, writes and presents regularly on the subjects of theory of architecture, narrative and description in architect's writings, and the questioning of architecture through other disciplines.

Deidre Denise Mathee. Is a South African psychologist, performer and storyteller residing in Portugal. She specializes in narrative and performative methods within the fields of community arts, research and social development, as illustrated by her on-going projects, including GATA (Group for Activism and Transformation through Art), Picara* (creative workshops) and Intimate Migrations (an exploration of women's migration stories, histories and experiences). Her current interests focus on exploring immersive performance, particularly how it creates a sense of living presence and the sensation of memory, through sensory imagination and participation.

Dorita Hannah. Exploring the intersection between performance and architecture, Dorita Hannah publishes on practices that negotiate the spatial, visual and performing arts, with her own design work incorporating scenographic, exhibition and installation design, as well as a specialized consultancy in theatre architecture and the creation of international dance-architecture projects. Focusing on 'event-space', she investigates how the built environment housing an event is itself an event and an integral driver of experience. Dr Hannah is an active contributor to the *Prague Quadrennial of Performance Design & Space* (PQ) and *World Stage Design* (WSD), while sitting on several editorial and executive boards; including *PSi* (Performance Studies international), *OISTAT* (International Organization of Scenographers, Theatre Architects & Technicians) and *Performance Paradigm*. Her publications include *Performance Design*, an anthology on trans-disciplinary design performativity, as well as the guest editorship of journals with themed issues on *Performance/Architecture and Sceno-Architecture*. Dr Hannah has gained international awards for her design and research, including a UNESCO Laureate (1999) and World Stage Design gold and silver medals (2009), with her work included in the International Archive for Women in Architecture. She is currently Theory Curator for WSD and PQ, and cocurated *Fluid States*, *PSi's* 2015 globally dispersed conference. She is completing a book for publication by Routledge Press titled *Event-Space: Theatre Architecture & the Historical Avant-Garde*.

Edgar Y. Mao. Received his B.A in English Language and Literature from Peking University, China, and his M.Phil in

English (Literary Studies) from the Chinese University of Hong Kong. He is currently a D.Phil candidate in English literature (1500-1800) in the Faculty of English, University of Oxford. Studying under the supervision of Dr Bart van Es, St. Catherine's College, University of Oxford, his doctoral research focuses on the literary and historical contexts of the Rose playhouse on the Bankside, London (1587- c.1606). His research interests include cultural and literary theory, early modern English drama, theatre history, as well as multiple facets of the rich material culture of the early modern period.

Edvard Passos de Santana Neto. Architect graduate at Federal University of Bahia. He is the playwright and director of plays: Wacky Boy's Adventures, The Voice of the Champion and Compadre de Ogum (Ogum's Pal). Passos attends the academic Master at Program in Performing Arts and searches the poet Castro Alves and his relationship with theatre, oriented by Professor Cleise Mendes. He integrates research groups: Dramatis and Pé na Cena, led by Cleise Mendes and Luiz Marfuz respectively. Passos coordinates the university extension theatre course The Agora's Occupation, at Neighbourhoods Programme and is the director of the Alafia - Cia de Teatro de Salvador.

Elcio Rossini. Elcio Rossini's works explore different media and procedures to engage with time and the relationships between form and action. He is a visual artist, theatre director and set designer with a doctorate in Visual Poetics from UFRGS, researching into scenography, performance and video-performance. Teacher of Scenography in the University of Santa Maria/RS, Brazil.

Gonçalo Luís da Costa Louro. (Faro 1971) Graduated by ESAP - Escola Superior Artística do Porto in 1997, where he teaches since 2000. Currently is attending the doctoral program in architecture of FAUP. In 2001 founded GLCS - Architects with the architect Claudia Santos. From their work, a special focus is given to the projects awarded in public competitions and effectively constructed, namely the Renewal of the Virgínia Theatre in Torres Novas (2003), the Renewal of the José Lúcio da Silva Theatre in Leiria (2005) and the New Cemetery of Faro (2001); co-authored projects such as the Renewal of the Aveirense Theatre (2000) and Fafe Cinema Theatre (2003) and the private housing and public equipment projects, highlighting the Lisbon Operational Command Centre for REFER, the Municipal Theatre Workshop of Coimbra and the Aquaculture Research Centre, in Angola. Their work has been presented in conferences, publications as well as national and international exhibitions. Other activities are

performed including the organization of the International Workshop "The Park and the City" Águeda 2013; International Seminar on Architecture and Urban Design "Porto/Rotterdam 2001", Porto2001/CESAP, Guest Professor at the "Sensing Mobility Workshop" held at the Rotterdam Academy of Architecture and Urban Design, Holland. Proposals for furniture design and scenography.

Inês de Carvalho. Is a scenographer and visual artist trained at the Lisbon School of Theatre and Film (BA Theatre Design, 1998) and at the Slade School Of Fine Art, UCL (Master of Fine Art – Theatre Design, 2000). She collaborates with Visões Úteis since 2009 as a Designer for Performance and Landscape Art such as Audio-Walks; teaches scenography, costume and make-up. Currently residing in Porto, she practices scenography beyond definitions and boundaries, often overflowing the conventional stage, and develops projects that cross research, practice, production and pedagogy in the visual and performing arts.

Isabel Barros. Choreographer, performer, theater director, programmer and trainer. Born in Porto, co founder of Balletatro and artistic director of Teatro de Marionetas do Porto and Museu das Marionetas do Porto.

Jelena Mitrović. In the year 2013 she has earned Bachelor with Honours in Architecture degree, from the Department of Architecture and Urban Planning, Faculty of Technical Sciences, University of Novi Sad, Serbia. The same year she was enrolled in the master studies on the module Contemporary theories and technologies in architecture at the Faculty of Technical Sciences in Novi Sad. She participated in a number of projects and local and international exhibitions both individually and as a part of a team. She is currently interested in exploring relations between space, event and narrative in architecture and art.

João Carreira. Was born in Estoril in June 1956. João has a degree in Architecture ESBAP 1976-1981. He owns an architecture office since 1981. He is a Professor at Escola Superior Artística do Porto since 1986, mainly in subjects as Project, the final years of the course. He has participated at the Venice Biennale 1987 – Rocca di Noale. João has taken parte in many seminars, debates and conferences in Portugal, Spain, Holland, Italy and Finland. He has collaborated with Architects Gomes Fernandes, Manuel Correia Fernandes, Teixeira de Sousa, Alcino Soutinho and Eduardo Souto de Moura (for a longer period). He has also occasionally collaborated with Álvaro Siza. Special mention at the

National Awards of Architecture 1987. João de Almada Award in 1998 – reform of Teatro Nacional de S. João. Excelency award by Câmara Municipal de Aveiro, 2002 – Teatro Aveirense. Alexandre Herculano Award – Reform of Teatro Ribeiro da Conceição, 2009. First awards at national contests: Remodelation of the Main Reading Room at the Public Librar in Porto, Appraisal of Fortaleza de Sagres, Appraisal plan of Póvoa de Lanhoso's centre, Social Housing (PER) at Downtown Porto, Reformo of Teatro Aveirense and Reform of Teatro Ribeiro da Conceição in Lamego, among others. Masters degree in Architecture in 2009. Invitee member at SPAA, Conselho Nacional de Cultura between 2010-2013. He is currently writing his PdD dissertation.

Jorge Cunha Pimentel. Graduate in Fine Arts – Painting, University of Porto. PhD in Architecture, University of Valladolid, with the tesis *Obra Pública de Rogério de Azevedo. Os anos do SPN/SNI e da DGEMN*. Director of Visual Arts Departement and Secretary of the General Council of ESAP. Researcher of CEAA | Centro de Estudos Arnaldo Araújo, ui&D 4041 da FCT, in Architectural Studies research group. Research projects: 2013-2014 – Principal researcher of the project *Drawing of Architecture in the Twentieth Century Pre-digital* (ESAP/2013/P05/DAV), Visual Arts Departement and Centro de Estudos Arnaldo Araújo (CEAA) from Escola Superior Artística do Porto (ESAP). 2013-2015 – *Photography, Modern Architecture and the “Escola do Porto”*: *Interpretations on Teófilo Rego Archive*. Principal researcher: Alexandra Trevisan. Centro de Estudos Arnaldo Araújo (FCT uID 4041), Escola Superior Artística do Porto, with the participation of Casa da Imagem/Fundação Manuel Leão. FCT: PTDC/ATP-AQI/4805/2012 – COMPETE: FCOMP-01-0124-FEDER-028054. More information in: www.ceaa.pt.

Jorge Loureiro Figueira. Has written 'Cassandra de Baclava', 'Xmas qd kiseres' and 'O Espantalho Teso' among other scripts, and he has translated 'Citizenship' by M. Ravenhill and 'Where have they hidden all the answers' by Third Angel. Jorge is the resident playwright at Teatrão, he is a professor at ESMAE, critic in Público newspaper and he is a PhD candidate at Universidade de Coimbra (FCT grant). In Brazil Jorge has worked with the directors Marco Antonio Rodrigues and Cibele Forjaz and he published 'Verás que Tudo É Verdade', about the collective Folias (São Paulo).

Jorge Palinhos. Is a playwright and researcher. Has a degree on Modern Languages and Literatures by the Faculty of Letters of Porto and a Master in Terminology and Translation at the same university. He has written and worked for theatre since 2003, and

several of his plays have been presented and distinguished in Portugal and abroad. He studied dramaturgy with Guillermo Heras, Hans-Thiers Lehmann, Jean-Pierre Sarrazac, Mick Gordon, Michael Bradford, Andrea Thome, Jose Sanchis Sinisterra, Neil LaBute, Raimondo Cortese, Thomas Bakk, Linda Seger, Goran Radovanovic, Ahmed Boulane, Paulo Filipe Monteiro and Vergílio de Almeida. He co-edits the journal *Drama*, published by the Portuguese Association of Screenwriters and Scriptwriters and he is a member of the scientific commission of the journal *Persona*. He has also published with *Sinais de Cena*, *P3*, *Grande Porto e Porto24*. He has published articles in several journals and presented papers in several conferences. Currently he has received funding from FCT to develop research on Contemporary Drama.

José Capela. (1969) Is an architect (FAUP, 1995). He earned his PhD with a thesis titled “*Operating conceptually in art. Operating conceptually in architecture*”. Since 2000 he has worked as a teacher at *Universidade do Minho*, where he currently lectures in architecture and theatre. He was one of the commissioners for the 2010 Lisbon Architecture Triennale. He is co-founder, co-artistic director and stage designer for the *mala voadora* theatre company since 2003. His activity as stage designer included works with Rogério de Carvalho, João Mota, Miguel Loureiro, Álvaro Correia, Marcos Barbosa, Teatro Praga, Mickael Oliveira/Nuno M. Cardoso, Raquel Castro and also with the *Third Angel* (UK) and *Association Arsène* (FR). He writes regularly on the subjects of architecture and stage design. In 2013, he published a catalogue of stage designs titled *ways of doing nothing*.

José Luís Guimarães. Was born in Porto, Portugal. Graduate in architecture by the Superior Artistic School of Porto – ESAP – Porto, in 1991. Post-graduate in Design (specialization in industrial design) by ESAD – Escola Superior de Arte e Design, in Matosinhos. Post-graduate in Archeology (Urban Archeology specialization), by Universidade do Minho, in Braga. PhD student in Architecture, over the theme: Experimental Architecture. ESAP architecture teacher since 1992. First President of the Association of Former Students of ESAP. Effective member of several CESAP board directions (Cooperative of Superior Artistic Education of Porto). Was the secretary of the General Board of ESAP between 2012/2013. Is currently Adjunct Director of the Academic Direction of ESAP. Between 1992 and 1993 was responsible by the DSFOE Portugal (Service Direction of Fortifications and Army Constructions). Works as a liberal professional since 1993, in Portugal and aboard, having developed several projects in architecture, urban design, scenography and design. In 2002, was co-responsible of the creation of the GRUCH, (Office of the

Historical Center of Vila Nova de Gaia). In 2010, has received the Architecture Award “Pintor António Cruz”, with the architecture project for family housing in Ponte da Barca. Has participated in several individual and collective exhibitions of architecture, both as a student and architect. Published several papers/articles and critical texts of architecture, highlighting ORDENS E CONGREGAÇÕES, 1000 anos de Empreendedorismo Religioso, Cultural e Artístico in Portugal. Arquitetura Monástica e Conventual. Os Claustros. (Orders and Congregations, 1000 years of Religious, Cultural and Artistic Entrepreneurship in Portugal. Monastic and Conventual Architecture) Was guest speaker in various events, highlighting the Seminar "Barcelos 1000 years of history", organized by the Municipality of Barcelos, within the theme "Medieval Housing". Is currently developing research projects, intersecting the experimentation in architecture with other performing arts, and "knowledge of the place.»

José Semide. (Coimbra, 1963) – Architect, collaborates with Álvaro Siza since 1991 – as team leader has coordinated the Serralves Museum project, Avenida da Ponte urban project, São Bento subway project, Novartis research laboratory building in Basel, among others. Master of Science in Architecture and Building Design, Columbia University 1990. Presently working on his PhD thesis. Founding member of CUC (Center of Contemporary Urban Culture). Lectures the Curricular Unit of Project of the Integrated Master of Architecture at ESAP as Assistant since 2008. Lecture of the Curricular Unit of Architecture of the Architecture Course of ESAP from 2000 to 2008.

Josefina González Cubero. Architect. Doctorate in Architecture in 1996. Her PhD Thesis studies the urban work of Le Corbusier. Professor in Architectural Projects since 1997 in the Department Architectural Theory and Designs at the University of Valladolid's Technical School of Architecture in Spain, where she teaches on graduate and postgraduate levels. Her research interests are the relationship between architecture and other arts. Coordinator of Architecture and Cinema Research Group and collaborator researcher of the CEEA -Centro de Estudos Arnaldo Araújo-.

Judit Csanádi. Graduated from the Faculty of Architecture of Budapest in 1976, in 1980 attended the Joseph Svoboda Master's Course at the Banff School of Fine Arts. She designed more than 200 sceneries for Hungarian and Canadian Theatre. She won 7 Hungarian prizes and the World Stage Design Silver Prize, in 2009. In Montreal she has been teaching set design at the National

Theatre School of Canada, a course entitled 'The Spiritual Language of Space'. She was involved in researches around the experimental theatre space, she published in TACE. She has been the head for the Scenography Department at the Hungarian University of Fine Arts from 2002, from 2011 as full professor.

Juliet Rufford. Is a researcher, writer, teacher and curator who has held academic posts at the Victoria & Albert Museum, London, and Queen Mary University of London. Her work in the fields of theatre and architecture focuses on the politics of space, the performativity of architecture and the object-world, and ideas about construction and critical un-building in performance. Her chief interest is in how the theories and practices of theatre can be used to explore and question architecture (and *vice versa*), producing new modes of knowledge. An artist contributor to the 2011 Prague Quadrennial of Performance Design and Space and to the 2012 Venice Architecture Biennale, she has on-going professional associations with the International Federation of Theatre Research (as co-convenor of the Theatre / Architecture Working Group) and the Architecture Section of the Prague Quadrennial. Her academic articles have been published in journals including *Contemporary Theatre Review*, *Journal of Architectural Education* and *New Theatre Quarterly*, and she is currently co-editing (with Andrew Filmer, Aberystwyth University) a volume of essays on shared practices and pedagogies between architecture and performance as well as writing a monograph on the theatre projects of Haworth Tompkins Architects. Her short book *Theatre & Architecture* (Palgrave Macmillan) is due out in December 2014.

Kirsten Dehlholm. Is the founder and artistic director of Hotel Pro Forma (1985-). Based in Copenhagen. With a background in the visual arts Kirsten Dehlholm works with theatre and performance art since 1977. Her current work includes concept and direction for Hotel Pro Forma as well as directing for opera houses and theatres internationally. Kirsten Dehlholm and Hotel Pro Forma has created performances for museums and public buildings as well as for theatres and opera houses worldwide. [www.hotelproforma.dk].

Laura Ratz Rizzo, Is the Bachelor of Fine Arts in Dance Program Director and an Assistant Professor in Temple University's Department of Dance, located within the University's Center for the Arts. Certified in the Vaganova syllabus and the American Ballet Theater's National Training Curriculum, she also studied at the schools of The Maryland Youth Ballet, The Chicago City Ballet, The San Francisco Ballet, The Pennsylvania Academy

of Ballet and The Houston Ballet. By twelve, she had danced with The Joffrey Ballet and New York City Ballet and went on to perform with several classical ballet and contemporary dance companies, including: Ballet South, the Russian Ballet Theatre of Delaware, the Santa Fe Opera Company, The Ballet Theatre of New Mexico, Dance Theatre X, Opus I Contemporary and Sprezzatura Dance Ensemble. Dr. Katz has a BA in History and English from the University of New Mexico, an Ed. M. in Dance, and a Ph. D. in Dance and Women's Studies from Temple University. She has written for dance publications such as Dance Chronicle, Playbill Magazine, and Critical Correspondence: Movement Research Journal. She has also collaborated with The Brooklyn Academy of Music, The National Museum of Women in the Arts, WRTI Radio, History Making Productions, and Dance Teacher Magazine; and presented papers, lectures, choreographic work and master classes at significant conferences, and renowned universities and dance companies around the world. Katz was the 2012 recipient of her university's Teacher of the Year Award, and the Choreoplan 2013 international choreographic commission. In Fall 2013, she created an evening length ballet danced to Phoebus and Pan, in collaboration with a full concert choir and Baroque orchestra. Her first book, "Dancing the Fairy Tale: Producing and Performing "The Sleeping Beauty," will be published in Fall 2014, and just returned from teaching pedagogical, choreographic and re-staging residencies at the Peabody Conservatory, Yale University and Mount Holyoke College. She is currently working on a chapter examining the intersections between the physical/theatrical practices of professional wrestling and ballet that will be included in an edited volume entitled "Wrestling and Performance." Dr. Rizzo has held permanent positions in both higher education and with ballet schools and companies across the United States.

Luís Soares Carneiro. (b.1959) Is an Architect and Associate Professor at the Faculty of Architecture of Porto. His PhD thesis: *Portuguese Theatres of Italian Tradition*, was presented in 2003 at the University of Porto. He researches on issues related to current and historical theater buildings, as well as Multifamily and Collective Housing. Also researchs on some of the lesser-known cases of the portuguese twentieth century architecture, such as the brothers Architects Rebelo de Andrade and the Architect Júlio José de Brito. He teaches "Project 3" in 3rd Year of the Integrated Master's Degree Course, as well as "Thesis Project" in the Doctoral Course. He is Director of the PDA (the Doctoral Course in FAUP) and Chairman of the Representatives Council. Also maintains intensive architectural design activity, particularly in the areas of renewal and heritage buildings.

Luísa Pinto. Holds a Directing MA from Escola Superior Artística do Porto (ESAP). She is a PdH candidate in Artistic and Performative Studies at Universidade de Coimbra. She is a Professor at ESAP teaching Artistic Production. Luísa is also a director. She has directed over 20 performances: "Missa do Galo" by Carlos Tê and Manuel Paulo, "A Casa Encantada" by Roberto Merino, the musical "Chavela" on the life and work of Chavela Vargas by Pedro Pinto and Filipe Pinto, the musical "Amor solúvel" by Carlos Tê, and "Maria Callas o Mito absoluto" among other authors, having in special attention Portuguese speaking playwrights. Since October 2007 Luísa is the artistic director of Teatro Constantino Nery/Teatro Municipal de Matosinhos. Her performances tour in different countries. She has taken her performances to Circuito de Teatro Português no Brasil, for five years in a row. The last one was "A elegante melancolia do crepúsculo" departing from Charlie Chaplin's work. Since 2006 she has developing a reintegration community project through theatre and music, where she mixes prisoners and professional actors, making performances outside the prison context. She has worked with different theatre companies Escola de Mulheres, Companhia de Teatro de Almada, Seiva Trupe, Teatro de Marionetas do Porto, Balleteatro Contemporâneo do Porto, Ensemble among others. She has also worked as a costume designer and a set designer for most of her own performances. She is the Director of Images at TV channels NTV, Porto Canal, MTV Portugal and RTPN. Luísa has worked with various directors in cinema, advertising and she was the costume designer for the film "Alice" by Marco Martins. She presented different programs at RTPN. She is a founding member of Festival Cena Contemporânea de Matosinhos em Português - Festival de Teatro.

Luiz Henrique da Silva e Sá. Scenographer/ Designer / Photographer (www.lizen.com.br). PhD Candidate in Performing Arts by PPGAC/UNIRIO, under Professor PhD Lidia Kosovski; specialized in cultural design – theatre, concerts, cinema and exhibitions. Teaches Scenography at the Theatre School of UNIRIO, where coordinates the Bachelor of Stage and Costume Design. Also has taught at Candido Mendes University, at Superior School of Industrial Design (ESDI/UERJ) and at School of Fine Arts (EBA/UFRJ). Works as collaborator of the scenographer Helio Eichbauer since 2004. In 2014, was awarded a CAPES/Fulbright scholarship to develop his PhD thesis as a visiting scholar in Columbia University, New York, under Professor PhD Arnold Aronson.

Lukasz Nowak. Focuses on the relations between architecture and theatre space in modern Polish architecture. He is also a co-founder of trabendo. – a small architectural practice, based in

Poznan, Poland. In 2012 trabendo. has co designed the extension of the second stage of the Polski Theatre in Poznan.

Maria Carneiro. Holds a BA in Theatre Studies/Performing Arts by Faculdade de Letras da Universidade de Lisboa and a MA in Theatre Directing and Production by Escola Superior Artística do Porto. Maria is a researcher at Centro de Estudos Arnaldo de Araújo, Architectural Studies group, developing work in the fields of theatre and architecture and theatre and the image. Maria has interned at The Centre for Performance Research in Wales and at Hotel Pro Forma in Denmark, where she has also worked as an assistant director. [manecarneiro@gmail.com]

Maria Helena Maia. Graduate in History/Art and Archaeology University of Porto, 1982. PhD in Architecture (Modern Architecture and Restoration program), University of Valladolid, 2002. Currently teach theory and history of architecture at Escola Superior Artística do Porto (ESAP) and is president of its Scientific Board. Director of CEAA | Centro de Estudos Arnaldo Araújo, FCT R&D unit 4041, and principal investigator of Architectural Studies research group; She belongs to several research project teams, including *Dramatic Architectures* project (ESAP/2013/P08/TRV) and received the prizes José de Figueiredo 2008 of Portuguese National Academy of Fine Arts /for the book *Património e Restauro em Portugal (1825-1880)* [Heritage and Restoration in Portugal (1825-1880)] and Ignasi de Lecea 2007-2008 of Public Art & Design Observatory –Universitat de Barcelona /with M. Acciaiuoli and J. C. Leal for the edition of the books *Arte & Paisagem* [Art & Landscape] and *Arte & Poder* [Art & Power].

María Nieto Sánchez. (Ávila, Spain; 1988) [maria.nie.san8@gmail.com]. Architect and Master's Degree: Research in Architecture. University of Valladolid. Master's research work: "Architecture and performing arts in post-avantgarde". This research continues with conferences and other activities: "El espacio flotante: Svoboda y los Eames"/ "The floating space: Svoboda and The Eames" ("Fotograma 2014. Architecture and Cinema". University of Valladolid, 2014); "Formas, color y cine"/ "Shapes, colour and cinema" (Public Centre for Innovation "La Encarnación", 2014); Scholarship in Collaboration with Dpto. Teoría de la arquitectura y Proyectos Arquitectónicos, research work: "La representación temporal de la arquitectura"/ "Temporal representation of architecture" (Research Group of University of Valladolid "Architecture and cinema", 2011-2012).

Marta Ostajewska. (1980, Poland) PhD researcher at The Academy of Fine Arts in Krakow (Performance Art). In 2014 she received the scholarship from the Ministry of Culture and National Heritage and from the Mayor of Lodz in Poland. Her M.A. in Performance Art was received from School of Arts in Ghent, Belgium. She graduated at the University of Lodz (Theory of Polish Literature and Culture) and participated in many international projects, among others, in the artistic residency "Human Hotel: Copenhagen" in Denmark, BIO50 (Biennale of Design, 'Walking the city' group) in Ljubljana, RIAP (International Performance Festival) in Quebec City in Canada. She creates site-specific performances.

Michele Cannatà. (1952) Is an architect and a professor at the Escola Superior Artística do Porto (Portugal). PHD in "Composizione Architettonica e Progettazione Urbana" (2009) at Chieti-Pescara University Italy, IDEA departement: Infrastructure, Design, Engeneering and Architecture. Together with Fátima Fernandes, he founded the firm Cannata & Fernandes in 1984. They were awarded a special mention at the Palladio award in 1989 and at the Piranesi Award in 1996. Industrial Archeology Award by the TICCIH, 2004 with the book *Moderno Escondido*. Several of their works and projects have received prizes and have been published in books and magazines of contemporary architecture.

Miljana Zeković. Is an Architect; Assistant Professor at the University of Novi Sad; active member of OISTAT; Educator in the fields of Architectural Design, Ephemeral Architecture and Scene Architecture. In the focus of her research are mutual relations of contemporary architecture and other media, as well as analysis and improvements of the artistic processes, design and education. She has a significant experience as a creative workshops leader on both national/regional (Serbia/BIH) and international level (ISDSWE programme workshop leader in 2012 - Beijing, PR China; WSD2013 Scenofest architecture team leader - Cardiff, UK). Get in touch: zekovic.miljana@gmail.com.

Nazlı M. Ümit. Holds a master's degree on Applied Theatre from the University of Exeter and she is a pdh student at Istanbul University, Institute of Turkish Studies, Department of Turkish Arts History. Her research interests lie in traditional performance practices, puppetry and Ottoman theatrical literature.

Né Barros. Choreographer and dancer. Né has been developing work in both academic and artistic fields, having as main area of

research contemporary dance and performing arts. She holds a PhD in Dance (FMH, Universidade Técnica de Lisboa, Lisbon) and a Master of Arts in Dance Studies at Laban Centre, City University, London. She is an academic researcher in the group "Aesthetic, Politics and Art" of the Philosophy Institute (University of Porto). She began her training in classical dance and later worked in contemporary dance and choreographic composition at Smith College, USA, where she was based. Né also attended Faculdade de Ciências da Universidade do Porto and finished a Theatre degree at Escola Superior Artística do Porto. Besides working for balletteatro's company, she has been developing works from the 1990s, having worked with Companhia Nacional de Bailado and with Ballet Gulbenkian. As an actress she has worked in theatre and cinema. She has directed video-dances, with which she has participated in several festivals. In 2006 and 2007 Né was a selection committee member at the festival Curtas de Vila do Conde. She is a guest professor at ESAP, FMH, ESD, ESE. She has collaborated with CEAA, where between 2006-09 was in charge of the Theory, Critic and History and Contemporary Art practices group. She is an academic researcher at IHA- Estudos de Arte Contemporânea. In 2009 she published the book *Da Materialidade na dança* and, as a co-author, *Story Case Print*. She is a co-funding member and director of balletteatro (www.balletteatro.pt).

Niall O'Hare. Architect in Practice. Lives and Works in N. Ireland. PhD Candidate, Ulster University Belfast.

Paolo Marcolin. Graduate in architecture by the Polytechnic of Milan. Master and PHD in Urban Project and Planning by the Faculties of Architecture and Engineering of Oporto University. Research grants from Oporto's Metropolitan Council (Master degree) and the Portuguese Foundation for Science and Technology (PHD). Director of the Department of Architecture of the Escola Superior Artística do Porto, teaches Urban Design, Urbanism and Urban Economy. Throughout his career, he has collaborated in several national and international projects and competitions and coordinated groups working in urban projects, planning and management.

Roberto Merino. University Studies Degree in Mathematics at the University of Concepcion Chile / DESE in Cultural Animation School by Piaget Institute / School of Education Almada / Teacher of Higher Education since 1972/Professor Assistant in the Department of Statistics, Institute of Mathematics of University of Concepción / Chile / professor, Department of Art Education of this University. In Europe since 1974, worked theatrically with

migrants, in the German Federal Republic. / In Portugal since 1975 as Artistic Director of TEP/ Teatro Experimental do Porto, funded by the Calouste Gulbenkian Foundation / Joined the Department of Theatre FAOJ (Fund to Support Youth Organizations) Port / Since 1982, he teaches regularly at the Higher Art School Porto / ESAP and the Director of the Higher Theatre Course. Collaborates with the Contemporary Ballet Theatre of Porto. Professional director staged among other authors such as; Aeschylus, Sophocles, Euripides, Shakespeare, Beaumarchais, Garret, Bertolt Brecht Gil Vicente, John Arden, Arrabal, Lope de Rueda, Cervantes, Moliere, Garcia Lorca, Ramón Sender, António José da Silva, Ionesco, Goldoni, T. Weby. Professors PAs Interpretation, Dramatic Expression, Staging, Production and Assembly Actors Theatre. / As a theater director was Artistic Director of Teatro Experimental do Porto / TEP on three occasions over 8 years and has been subsidized by the Department of Fine Arts at the Calouste Gulbenkian Foundation. / Directed the Experimental Theatre of Funchal and worked for the Cultural Services Funchal City Council for five years, subsidized by the Department of Fine Arts at the Calouste Gulbenkian Foundation. maintained a regular activity as a theater director with professional companies do Porto Theatre Art'Imagem, and amateur theater groups like Grupo Musical and Dramatic Flower Infesta São Mamede, Plebeus Avintenses, Groups of Theatre (Faculty of Science, University of Porto, Theatre Faculty of Law, University of Porto). Member of the Portuguese Society of Authors / SPA. As playwright and author of theater for children and adults, much of his work has been represented by professional and amateur groups. As a playwright adapted for the stage tales of the Brothers Grimm, Shakespeare, Brecht, Antoine de Saint-Exupéry, Oscar Wilde, Anabela Mimoso, Portuguese folk tales, popular Latin American tales.

Rosa Branca Figueiredo. Is an Associate Professor and Erasmus Coordinator at the Polytechnic Institute of Guarda, Portugal. She holds a Ph.D. in Theatre Studies, University of Lisbon with a thesis on the Nigerian playwright Wole Soyinka. She is also a researcher at the Centre for Theatre Studies at the University of Lisbon and at the Research Unit for Inland Development of the Polytechnic Institute of Guarda. Her recent publications include essays on cultural identities and African Drama.

Sara Franqueira. In 2010 completed the Master of Theatre Studies at Faculdade de Letras da Universidade de Lisboa, with a research focused on relationships and contaminations between scenography and contemporary art. Currently developing a PhD program at the Center for Theatre Studies of the same university, investigating the scenography experience nowadays. Selected for

a PhD Studentship by the Fundação para a Ciência e Tecnologia. In 2004 graduated in Architecture by the Universidade Técnica de Lisboa and since 2005 works as a mediator of contemporary art for different entities. Author of several scenic spaces and responsible for performative and transdisciplinary projects.

Sérgio Mendes. Was born in Oporto in 1962. He had his degree in Architecture by the ESAP – Escola Superior Artística do Porto in 1986 and his Ph.D. in the Escuela Técnica Superior de Arquitectura, at the University of Valladolid, Spain, in 2014. He is since 1996 a lecturer at the Master in Architecture of ESAP. He is also member of the Scientific Council at this school. He is a lecturer at the ESAP, he participated and organized several conferences in this school. In 2014 he gave a lecture on The Revision of the Master Plan of the University of Aveiro at the FAUP - Faculty of Architecture of the University of Oporto. He has integrated the Documentation Centre of Construction of ESAP and develops research in the area of Construction and Technology. He was vice president of the CESAP - Cooperativa de Ensino Superior Artístico do Porto. He exerts in Liberal Profession since 1986, having conducted numerous architectural projects of diverse scope.

Sozita Goudouna. Dr. Sozita Goudouna is currently production coordinator at Marina Abramovic' film "Seven Deaths," conceived by the artist in collaboration with seven prominent directors such as: Polanski, Almodovar and others. Her book on intermediality entitled "Mediated Breath: Interfaces between Beckett's intermedial Breath, Fried's Theatricality and the Visual Arts" is forthcoming in 2014. Sozita is the founding director of Out Of The Box Intermedia and has curated intermedia projects in London and Athens in venues such as the Shunt Vaults, Hunterian Museum, French Institute, ICA, Barbican Centre, Benaki Museum, Byzantine Museum, Historical Archives Museum, Place-London and in the public sphere and has collaborated with artists such as : Raqs Media Collective, Werner Nekes, Mat Collishaw, Dorothy Cross, Andrea Geyger, The International Institute of Important Items, Martin Sexton and others. Sozita is the artistic director of the new programme PublicScapes: Art and Curatorial Practices in the Public Sphere that was launched in November 2013 at the centre of Athens. Publicscapes is organised by Art-Professionals-In-Athens Residency: a new Artist/Curator/Collector-in-Residence supported by NSRF under the auspices of the Ministry of Culture. The Onassis scholar holds a PhD on Samuel Beckett and Intermediality from the University of London supervised by Prof David Bradby. She has also studied Philosophy, Theatre and Directing in London (BA, MA Royal Academy of Dramatic Arts & Kings College London). She is

collaborating with ISIS (International Society for Intermedial Studies) for a new publication "The Journal of Intermedia Studies" and is a contributing editor of Commonground Publishing and Routledge and has formerly been associate editor of STP Studies in Theatre and Performance (Intellect). Her scholarly work appears in Body, Space & Technology Journal, The Journal Of Poverty/Routledge, The International Journal of The Arts in Society, Next Ecology Issue etc and she has given lectures at Tate Modern, Documenta/Kassel, Psi, IFTR, Tapra, Prague Quadrennial, Venice and Sydney Biennale. For more information please visit: <http://www.outoftheboxintermedia.org/>

Stella Mygdali. Is a registered architect (University of Patras, Greece). She holds an MSc by Research (Distinction) from the University of Edinburgh. Currently, she is a PhD student in Architecture at the University of Edinburgh. Her research focuses on spaces created in the intersecting fields of art and architecture, with a special interest in associations of performative experiences and architecture. Stella has participated in group exhibitions in Greece and Italy. Her work has been published in the University of Patras Journal and in the book The Greek Photography and the Photography in Greece [collective work], November 2013.

Višnja Žugić. Is an Architect and a Teaching Assistant in Art applied to Architecture, Technique and Design at the University of Novi Sad, Serbia, involved the course lines of Architectural Design, Ephemeral Architecture and Scene Architecture. She is a member of SCEN (Centre for Scene Design, Architecture and Technology), OISTAT Centre Serbia. She is actively engaged, both as a participant and a mentor, in numerous projects and workshops dealing with relations between body and space, ephemeral architecture, and performativity of architecture, which refer to her main interests.

Vladan Perić. In 2013 he earned Bachelor with Honors at the Department of Architecture and Urban Planning, Faculty of Technical Sciences, University of Novi Sad. In the same year he started his Master studies at the same faculty, in the module Contemporary Theories and Technologies in Architecture. From 2005 to 2012 he was a part of theatre group that focused on traditional and experimental puppet theatre. During his undergraduate studies he participated in a number of workshops and exhibitions, from local to international level. His current interests are relationship between event and space, dramaturgy of text and dramaturgy of space.

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