

PERFORMING SPACE 2026

SYMPOSIUM



2 to 6 September, Nafplio, Greece

Organised by

Performing Space Association
&
The University of the Peloponnese

2nd to 6th September, 2026
Labor Center of Nafplio, 25is Martiou 6, Nafplio, Greece

Symposium
PERFORMING SPACE 2026, NAFPLIO

Organised by



ASOCIACIÓN PERFORMING SPACE



DEPARTMENT OF PERFORMING AND DIGITAL ARTS

DEPARTMENT OF THEATRE STUDIES

with the postgraduate programmes “Creative Writing,
Theatre and Cultural Industries: Artistic, Research and
Pedagogical Applications” and “Theatre, Education,
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PERFORMING SPACE 2026

Symposium

2nd to 6th September, Nafplio, Greece

Programme

Wednesday, 2nd September

Making Space

09:00 Registration

10:30 Welcome address

Keynote Session I

Introduced by Athena Stourna

11:30 **Yves Winkin.** *A Walk around the City I*

12:30 Break

1st Session

Performing Spatial Practices

Chair: Antonia Vasilakou

12:40 **Dimitrios Papachristos.** *Farewell, but Not Forever. Performative Presentation*

12:50 **Alba Balmaseda Domínguez.** *Fountain Bathing as a Spatial Practice: Learning from the Brunnen Gehn Tour 2025*

13:00 **Gabriele Leo.** *Curating Atmospheres: Performative Practices and Affective Alliances in the Re-Territorialization of a Sacrifice Zone*

13:10 **Attila Antal.** *Stories of the Streets. Invisible Performances in Urban Spaces*

13:20 **Francesca Schinzani & Marica Albanese.** *Embodying Protest: Disguise as a Device for Hyper-Visibility and Disidentification in Public Space*

13:30 Discussion

14:00 Lunch

2nd Session

Performative Learning

Chair: Alba Balmaseda Domínguez

- 16:00 **Dimitri Szuter.** *Reprendre Place: Experimenting the Ecosocial Revolution with the Halprins*
- 16:10 **Anna Luyten.** *Performance and Listening to Landscapes*
- 16:20 **Olav Harsløf.** *Space Tradition and Renewal: The Performance Design 'Academy'*
- 16:30 **Leo Vukelić.** *The Space Between Prompt and Performance. Friction as a Generator of Narrative Space*
- 16:40 Discussion
- 17:00 Break

3rd Session

Performative Devices

Chair: Eirini Sourgiadaki

- 17:10 **Angeliki Bara.** *Inside Gaddafi's Tent: Performing Postcolonial Diplomacy Between Kitsch and Symbolism*
- 17:20 **Asimina Tsarouchi.** *The Kaross in the Courtroom: Mandela's Sartorial Performance and the Disruption of Apartheid Architecture*
- 17:30 **Gabriella Kiss.** *No Common Ground, Only a Shared Hill: Human–Dog Translation as a Performative Situation of Agonistic Publicness*
- 17:40 **Discussion**
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- 20:30 **Akronafplia Festival** *Antigone at Akronafplia*
Performed by the Department of Theatre Studies, University of the Peloponnese
Akronafplia Theatre

Thursday, 3rd September

Performing the City

Keynote Session I

Introduced by Athena Stourna

09:00 **Yves Winkin.** *A Walk around the City II.* Introduced by Athena Stourna

10:00 Discussion

10:20 Break

Keynote Session II

Introduced by Dorita Hannah

10:30 **C. Nadia Seremetakis.** *SENSING THE EVERYDAY. Intervention performances in space and time.*

12:00 Break

4th Session

Performing Belonging

Chair: Christina Zoniou

12:10 **Laura Dreyer.** *One Horse at a Time.* Performative Presentation

12:20 **Argyris Angeli.** *Democracy on Stage*

12:30 **Shauna Janssen.** *This Space is for You: Performing Palimpsests and Atmospherics of Radical Hospitality*

12:40 **Eirini Sourgiadaki.** *Post-Spiritualities, Tourism and Contemporary Archaeologies*

12:50 **Georgia Kanellopoulou.** *Whose Space, Whose Identity? Bad Bunny and the Spatial Politics of Puerto Rico at the Super Bowl LX Halftime Show 2026*

13:00 Discussion

5th Session

Performing Archaeology

Chair: Maria Mikedaki

13:30 **Andreas Skourtis.** *Performing Ancient Tenea*

13:40 **Konstantina Chavaki.** *Archaeology for and with Children: Performance as a tool for understanding the obscure archaeological world*

13:50 Discussion

14:00 Lunch

6th Session

Performing Assemblies

Chair: Antonia Vasilakou

16:00 **Dorita Hannah & Alya Abed Ali.** *DIWANIYAT AL-MADINA: A Regional Urban Assembly Space Re-Spacing Assembly*

16:10 **Christina Zoniou.** *MAZI Student Arts Festivals: Performing Belonging in Public Space*

16:20 **Alexandros Alexiou.** *Live-Action Roleplaying (Larp) Festivals as Democratic Spaces*

16:30 Discussion

16:50 Break

7th Session

Performing Landscape

Chair: Maria Chaniotaki

11:00 **Alexandrina Fleming.** *Three Countries: Memory, Landscape and the Body as Archive.* Performative Presentation

11:10 **Elias D'hollander.** *Faire Écouter. The Accordance of Choreography and Architecture in Anne Teresa De Keersmaecker's and Radouan Mriziga's collaboration* 3ird5@w9rk

11:20 **Angela Fragkou.** *Witnessing as Spatial Practice: Sea Light Arc – Kythera / Observer-Dependent Phenomena.*

11:30 **Rafaël Magrou.** *Emphasizing Links between Education and Research. The Full Moon Theatre Experience*

17:40 Discussion

20:30 **Opening Party**

Gardens of the National Gallery

Friday, 4th September
Memory, Power and Belonging

8th Session

Performing Ecologies

Chair: Ioanna Tzartzani

09:00 **Lydia Xourafi.** *Somatic Notation: Mapping Posthuman Spatial Relations through Choreographic Practice. Performative Presentation.*

09:10 **Greig Burgoyne.** *We are elsewhere'*

09:20 **David Bassuk.** *Spatial Narrative and Embodied Performance. Performative Presentation.*

09:30 **Elena Stamatopoulou.** *From Collective Creation to Performative Ecosystems: Reimagining Space through Mycelial Practices*

09:40 Discussion

10:00 Break

Invited Session

Introduced by Pablo Berzal Cruz

10:10 **Mateo Feijóo & Apostolia Papadamaki.** *Making Performance Space: A Conversation.*

11:40 Break

9th Session

Spaces of Power

Chair: Pablo Berzal Cruz

11:50 **Ülfet Sevdî.** *Turning as Spatial Knowledge: Sema, Dynamic Embodiment, and the Performance of Sacred Space*

12:00 **Maria López.** *Space, Symbolism, and the Performance of Power: Alcázar of Segovia*

12:10 **Pinar Özayan.** *Performing the Washhouse: Seasonal Rituals and Everyday Spatial Practices in Mudurnu's Communal Irmak Buildings.*

12:20 **Andrei-Călin Zamfirescu.** *A March to the Beat of Yet Different Drummers. Contemporary Reframings of Shamanic Ceremonial Sites as Communal Performance Spaces*

12:30 **Burcu Bostancı & Berke Can Malkoç.** *Performing Community in Mudurnu Arasta.*

12:40 Discussion

12:50 Break

10th Session

Performing Inclusion

Chair: Athena Stourna

13:00 **Tony McCaffrey.** *The Ends of Theatre? Disability and Performing Space.*

13:10 **Stella Sofokleus.** *Between Light and Shadow: An Arts-Based Research Project with the Community 18 ANO on Strefi Hill.*

13:20 Discussion

14:00 Lunch

11th Session

Performing Spatialities

Chair: Maria Konomi

16:00 **Paul Allain & Angeliki Varakis-Martin.** *When Space Puts on a Mask: Physical Theatre, Mask and the Production of Performance Space. Performative Presentation*

16:10 **Paula Andrea Olmedo Latoja.** *Gesture Before Form: Terpsícore, the Interwoven as a Performative Condition of Space*

16:20 **Zeynep Tibet.** *Choreographing Space: Twice-Behaved Performance in Architecture.*

16:30 **Višnja Žugić.** *Performative Spatialities: Between Phenomenology and Social Reality.*

16:40 **Rodrigo Tisi.** *Adverse Performativity and the Fragility of Public Common Spaces.*

16:50 Discussion

17:20 Break

Featured Session

Introduced by Alba Balmaseda Domínguez

17:30 **Andrés Garcés Alzamora & Manuel Florencio Sanfuentes.** *Ha Lugar: The Phalène and the Performing Space in the Valparaíso School's Seventy-Year.*

18:00 **Phälene.** *Giving Place Poetry. Amereida & Open City.*

Saturday, 5th September Reimagining Space

12th Session

Performing Memory

Chair: Athena Stourna

09:00 **Jayne Thompson.** *Performing Commemoration: Creating Alternative Spaces.*

09:10 **Philip Esch.** *Speculative Evidence: Interweaving Documentary and Speculative Choreographies*

09:20 **Vicky Spanovangelis.** *Situated Autoethnography & Ancestral Storytelling in the Locality of Nafplio.*

09:30 **Alexia Kalogeropoulou.** *When the Forest Burns: Researching and Performing Eco-Trauma and Ecological Mourning*

09:40 Discussion

Keynote Session III

Introduced by Dorita Hannah

10:00 **Jon McKenzie.** *Perform Design Act: Plato Enters the Mosh Pit*

11:30 Break

13th Session

Performing Domestic Space

Chair: Visnja Žugić

11:40 **Georgie Hook.** *Home/Bodies: Using participatory scenographic methods to explore embodied experiences of home*

11:50 **Bernadett Jobbágy.** *KITCHEN: When Space Becomes a Collaborator _ Reflections on the Shooting Process of a Short Choreographic Film*

12:00 **Athena Stourna.** *The Table as Performance Space: A New Kind of (S)Cenography?*

12:10 **Özlem Gezgin.** *Scenographic Affordances and the Emergence of Movement: A Choreographic Analysis of Spatial Agency in The Madman and the Nun.*

12:20 Discussion

12.30 Break

14th Session

Building Worlds

Chair: Katerina El Raheb

12:40 **Pavlos Panagiotidis.** *Directable Scenography: Rehearsing AI-enabled Performance Spaces.*

12:50 **Elina Roinioti & Eleana Pandia.** *Stages No Body Can Enter: What We Learn from AI Companions about Performative Space.*

13:00 **Dimitris Baltas.** *Augmenting the Site: AR Methodologies for Site-Specific Dance.*

13:10 **Elina Roinioti et al.** *Heads vs Body: Playformance as Spatial Negotiation of the Magic Circle.*

13:20 **David Bassuk.** *BUILDING WORLDS, NOT STORIES*

13:30 Discussion

14:00 Lunch

15th Session

Shifting Spatialities

Chair: Elina Roinioti

16:00 **Helen Robertson.** *Somewhere Between Two Movements*

16:10 **Yannis Mathioudakis.** *Reconstructing Space Through the Lens of Exile: A Case Study of ME/DEA*

16:20 **Nico Angiuli & Katerina El Raheb.** *I Was Bitten by a Robot Dog!*

16:40 Discussion

16:50 Break

Keynote Session IV

Introduced by Maria Mikedaki

17:00 **Joseph Maran.** *Mycenaean Citadels as Performative Space: The Case of Tiryns*

17:45 **Closing Roundtable.** *Performing Space Futures*

Featured Session

19:00 **Apostolia Papadamaki & Dorita Hannah.** *Sunset Ritual*

20:00 **Closing Party**
Taberna Asimakopoulos

Sunday, 6th September
Closing Session

9:00 **Joseph Maran.** *Field Visit to Tiryns.*

Symposium Abstracts

Wednesday, 2nd September
Making Space

09:00 **Registration**

10:30 **Welcome address**

Keynote Session I

Introduced by Athena Stourna

11:30 **A Walk around de City I**

Yves Winkin.

University of Liège, Conservatoire national des arts et métiers, Belgium; Writer, Museum Director, Anthropologist

12:30 **Break**

1st Session

Performing Spatial Practices

Chair: Philip Hager

12:40 **Farewell, but Not Forever**

Dimitrios Papachristos. Performative Presentation.

Artist, Geographer, Educator, Greece

The performative mapping workshop entitled *Farewell but not forever*, deals with the creation of an open mnemonic archive of the lived urban space. It is an ongoing participatory project where viewers can create evidence of their personal experiences that tend to fade from their memory as they are inextricably linked to spaces that have undergone violent changes. The project is part of the research on the visual arts, investment capital and their impact on the city of Athens from the beginning of the economic crisis to the present day. Its structure has been designed taking into account the positive contribution of participatory art forms in maintaining social cohesion, but also the need to highlight creative practices associated with vulnerable populations - as they are more often affected by these models of urban transformations. The aim of the project is to map spatial aspects of everyday life that are being lost, to highlight the importance of space in shaping collective memory and identity, to highlight alternatives to the current institutional management of the concept of creativity, and to initiate a dialogue about unconventional cartographic methods and their potential benefits. The present proposal includes the presentation of archival material from previous presentations of the work that have taken place in the context of artistic events, accompanied by relevant bibliography, as well as the presentation of the actual work in space, giving the audience the opportunity to participate in its creation.

13:00 **Fountain Bathing as a Spatial Practice: Learning from the *Brunnen Gehn Tour 2025***

Alba Balmaseda Domínguez

Universidad Internacional de la Rioja, Spain

Building on previous research on urban bathing as a spatial practice, this contribution examines fountain bathing through observations conducted during the *Brunnen Gehn Tour 2025*, to which I was invited as a researcher to accompany and observe the process. Developed by the Basel-based design collective Hotel Regina, the twenty-day tour travelled across the Canton of Zurich, temporarily transforming ten public fountains into collective bathing spaces. The entire infrastructure required for the interventions (including the wood-fired heating system, changing room, reception module and other materials) was transported by bicycle in a custom-made trailer. At each stop, the fountain water was heated and a bathing ritual was constructed through a series of spatial, material and social interventions. Yet, despite travelling with the same equipment and following a shared framework, no two bathing situations were the same. Moving between Zurich, suburban areas and small villages, each intervention responded to a different fountain, spatial configuration, community, and local network of collaborators. Rather than approaching the fountain as a predefined bathing space, this paper asks how it becomes one. Through situated observation, it examines how bodies, water, heat, movement, material interventions, ritual and social interaction temporarily redefine existing public infrastructure. The travelling nature of the project makes these differences particularly visible, revealing fountain bathing not as a reproducible spatial model but as a situated process of spatial production. Learning from the *Brunnen Gehn Tour 2025*, the paper proposes fountain bathing as a performative, relational and site-responsive spatial practice, while reflecting on public space, pleasure, collective use and water as a common resource.

13:00 **Curating Atmospheres: Performative Practices and Affective Alliances in the Re-Territorialization of a Sacrifice Zone**

Gabriele Leo

IUAV University of Venice, Italy

The contribution addresses how contemporary curatorial processes utilizing live arts and performative practices can operate as critical tools for re-territorializing spaces marked by ecological catastrophe. Specifically, it investigates the case of Taranto, a Southern Italian city recognized by the UN as a global 'sacrifice area' due to the pervasive violence of Europe's largest steel complex. In this urban landscape, the heavy, dust-laden atmosphere acts as a latent sensory and affective infrastructure, forcing an inescapable everyday negotiation between bodily exposure and survival. Amidst this ongoing territorial crisis, the independent platform ROOFTOPS, initiated by the interdisciplinary collective Post Disaster – of which the author is a co-founder – intervenes by literally and symbolically occupying the cracks and elevated horizons of the largely depopulated historic centre (Città Vecchia).

Reflecting on this insider positionality, the study examines the crucial shift from submissively enduring an infected atmosphere to co-creating a temporary, shared micro-climate of collective desire and hope. Through curated urban walks, shared listening, and collective dramaturgy on the roofs, the project fosters unexpected 'affective attachments' among researchers, artists, and local residents. Gaining an overview of the industrial infrastructure from the rooftops does not detach the viewer; rather, it radicalizes their socio-political positioning, generating a unique form of embodied and situated knowledge.

Ultimately, this study aims to demonstrate how prefigurative curatorial frameworks and contemporary rituals can sustain (re)territorialization processes in contexts intoxicated by capitalist and neo-liberal violence, re-activating a sense of future and territorial care where global extractive economies had otherwise decreed the end of public life.

13:10 **Stories of the Streets - Invisible Performances in Urban Spaces**

Attila Antal

Institute for New Theatre, Novi Sad, Serbia

Theatre director, Composer

At the Performing Space Symposium, I propose to present and start a dialogue around an ongoing project that explores artistic interventions in urban environments from the perspective of a highly visible yet profoundly marginalized demographic. Aligning closely with the symposium's core themes, the project addresses how performative actions interact with social, political and urban environments and what forms of spatial practices are emerging in contemporary contexts.

Stories of the Streets seeks to redefine urban topographies through site-specific, immersive, and interactive artistic interventions grounded in the lived experiences of the homeless. By navigating the city from their vantage point, we can uncover the invisible narratives forged through their daily interactions with our shared environments, simultaneously reinventing public spaces through socially engaged artistic interventions.

Using artistic and performative tools developed during the creation of the series of immersive site-specific performances (in Tirana, Novi Sad, Skopje and Berlin) in the framework of the Public Spaces Re-Claimed project (presented at the Performing Space Conference in 2024), in Stories of the Streets we want to further explore the performative possibilities of architecture and urban environments in a new context and a socially engaged perspective. I am conducting the initial phase of this research in Palermo this summer, engaging with local communities to trace the narratives and spatial contexts that will inform the first drafts of future performances.

Rather than a traditional ex cathedra lecture, this session is envisioned as a horizontal, experience-based exchange. It will invite participants to grapple with several critical provocations: How is space delineated by those rendered socially invisible? How are everyday spaces radically redefined by the necessities of survival, blurring the boundaries of shelter, public space, and infrastructure to demand more humane design? Ultimately, how can urban centres evolve from landscapes of seclusion into spaces of coexistence, and how might public artistic interventions dismantle entrenched social taboos surrounding life on the streets?

13:20 **Embodying Protest: Disguise as a Device for Hyper-Visibility and Disidentification in Public Space**

Francesca Schinzani¹ & Marica Albanese²

¹*University of Roma Tre, Italy*

²*University of Bari, Italy*

This research explores the relationship between desertion and hyper-visibility in artistic practices and self-organized forms of protest, focusing on the public square as a space of political conflict. It examines disguise as a strategy that challenges dominant regimes of visibility and reshapes how bodies and identities appear in public space. The project investigates how these practices produce alternative discourses, aesthetics, and forms of representation, creating new possibilities for social recognition and political action beyond conventional political frameworks.

Central to the analytical framework of this project is José Esteban Muñoz's (1999) notion of "disidentification," understood as a performative strategy of world-making through which minoritized subjects challenge and rework dominant classificatory systems. Within this framework, disguise emerges as a performative strategy of identity desertion capable of destabilizing dominant norms of gender, sexuality, and visibility. Adopting a transdisciplinary approach that brings together urban studies and performance studies from queer and feminist perspectives, the research examines bodies as performative devices that both enhance the prefigurative potential of the spaces they

inhabit and contribute to the emergence of new forms of “insurgent citizenship” (Sandercock, 2003; Holston, 2008). The analysis focuses on three case studies: Extinction Rebellion, Colectivo Enmedio, and the Brigade Activiste des Clowns.

How can practices of disguise be understood as simultaneously enabling disidentification from vulnerable identity positions and facilitating forms of strategic hyper-visibility? How do these artistic practices and forms of protest contribute to the production of alternative aesthetics and imaginaries? What political and social implications emerge from strategies of desertion in redefining the boundaries of recognition, inclusion, and exclusion within public space?"

13:30 **Discussion**

14:00 **Lunch**

2nd Session

Performative Learning

Chair: Alba Balmaseda Domínguez

16:00 **Reprendre Place: Experimenting the Ecosocial Revolution with the Halprins**

Dimitri Szuter

P.E.R.F.O.R.M!., France

In 1966-68, Lawrence & Anna Halprin, respectively landscape architect and choreographer, developed a series of a month-long workshops in the San Francisco Bay area to explore performative pedagogies with a transdisciplinary group of students. In 66, they focused on how do we affect the environment and how does the environment affect us. In 68, they added a specific focus on how these performative methodologies contribute to build up ephemeral communities. Through their collaborative work, they explored ecosocial issues through a creative idea of motion. By using performative scores, they structured ways of raising environmental awareness, engaging creative communities and designing processes for performative public spaces. Since 2023, we're developing postdoctoral research on their Legacy, started with a scholar trip in the USA, investigating the archives, exploring the built environment and meeting researchers and professionals that used to work on/with them. In July 2025, we conducted a 15 days long workshop bringing landscapes students from California, architect students from France and dancers from the Tamalpa Institute together to explore the performative pedagogies of the Halprin on an ongoing project in the south of France. 'Reprendre place' is a French word game that articulates a typology of public space and its performative embodied process of reclaiming: an experimental project-process aimed at transforming the parking-based central squares of French villages through performative actions, installations and processes that aim to re-shape public spaces within local communities. The project envisions to re-claim surfaces for people instead of cars, living soils instead of concrete oceans; to design spaces that empower people, result and engage synergistic movements for social life & natural ecosystems together. We will introduce the pilot-project designed in Reillanne and the performative methodological approach as an ongoing site-generic transformative process.

16:10 Performance and Listening to Landscapes

Anna Luyten

University of Louvain, Belgium; University of the Arts Ghent, Belgium; University of the Arts Maastricht, Nederland; UAL London, United Kingdom

What happens to performance training when space is no longer a backdrop but something students learn to listen to, especially when that space is itself changing? This presentation draws on *Theatre and Space: The World as a Stage Floor*, a first-year Bachelor curriculum I developed and coordinate at the Toneelacademie of Maastricht. I argue that spatial awareness belongs at the centre of how we teach performance.

The programme treats the stage floor, the playground, as a charged and relational ground rather than a neutral surface, where processes of identity and belonging are at stake. Students make performances with refugee children and children in vulnerable positions, not in the theatre school but in their own places.

Working with walking methodologies from the research project *From Walking Archives to Wearable Utopias* at KASK in Ghent, students move between the studio, the street and the landscape. They learn to attend to an environment before they learn to occupy a stage, and walking becomes the method: research done with the body.

What the senses gather in a landscape becomes memory. Nadia Seremetakis reminds us that sensory memory holds what a place is losing. *Listening to the Ice*, research with Ghent, Maastricht and Inuit students, turns toward the Arctic and young people who watch the landscape they know begin to vanish. Their grief for a changing place asks something of performance, new imaginaries for such stories, and a way to stay with a space that will not hold still.

The curriculum and the performance make one argument: integrating space shifts authority from the teacher to the encounter, and from representation to relation. This is where the work meets the symposium's question of performance as a spatial practice, treating teaching as a way of redefining space in a world of changing spaces.

16:20 Space Tradition and Renewal: The Performance Design 'Academy'

Olav Harsløf

Former professor, Roskilde University, Denmark

This paper points to the peculiarity that teaching in the performative sciences – theory as well as practice – has largely conformed to the institutional rules of the traditional university or academy for knowledge delivery and reception: one speaker in a room with a number of listeners in front of him – a classroom, a lecture hall, an auditorium. Exactly the same architectural space in which medical and engineering students, literature and history students, and architecture and conservation students receive their new knowledge.

When we designed Performance Design a little over twenty years ago, we did not design the physical architecture of the discipline – the space in which the discipline was to develop and unfold. We stuck to – or were stuck by our institution (university or academy) in the traditional architectural space that had been dominant for more than 2000 years. It was the idea and purpose of the discipline to create and develop new performative spaces and thus artistic expressions and experiences that had never been seen before. And we did! But we never created the performative space for ourselves that would synchronize our physical space and teaching practice with our performative ideas and results.

We never created the architectural prerequisite for a connection between form and content: between our spatial form and the innovative idea and practice of the subject.

I would like to raise the discussion of this at this symposium: What should the spaces, buildings and surroundings look like at the institution, the Performance Design 'Academy' where teaching, research and practice within Performing Space and Performance Design are conducted, and what adequate expression should the teacher, researcher and practitioner role have?

16:30 The Space Between Prompt and Performance. Friction as a Generator of Narrative Space

Leo Vukelić

Academy of Arts and Culture in Osijek, Josip Juraj Strossmayer University of Osijek, Croatia

Tigar Theatre Art Organization, Zagreb, Croatia

This presentation begins with a simple question: what happens between an instruction and its performance? In many artistic, performative and educational practices, instructions are often understood as relatively stable carriers of meaning that can be transferred into action. However, experience gained through working with spatial tasks, performative instructions and contemporary generative systems suggests that between an instruction and its realisation there is no direct transfer of meaning, but rather a space of interpretation.

The presentation is based on long-term artistic and pedagogical research developed through the course Spaces of Play, as well as experiments involving spatial instructions, narrative construction and communication with generative artificial intelligence systems. The starting point of this research lies in simple instructions related to movement, orientation, observation and spatial imagination. Although such instructions are often brief and precise, their realisation generates a wide range of possible interpretations.

In this sense, the instruction does not function primarily as a tool for transmitting meaning but as a generator of difference. It is precisely this difference that produces friction between the imagined action and its performance. Rather than being understood as an error or obstacle, friction is approached here as a productive force capable of generating new spaces, narratives and possibilities for action.

Particular attention is given to the relationship between conceptual artistic instructions, choreographic scores, spatial tasks and contemporary prompts used in communication with artificial intelligence. Although they belong to different historical and technological contexts, they all raise the same fundamental question: how is meaning produced within the space between instruction and performance?

The presentation proposes an understanding of this intermediate space as a specific performative field in which interpretation, misunderstanding, deviation and friction do not represent obstacles to performance but constitute its primary driving force.

16:40 Discussion

17:00 Break

3rd Session

Performative Devices

Chair: Eirini Sourgiadaki

17:10 **Inside Gaddafi's Tent: Performing Postcolonial Diplomacy Between Kitsch and Symbolism**

Angeliki Bara

Athens School of Fine Arts, Greece

In June 2009, in the gardens of Villa Doria Pamphili in central Rome, Muammar Gaddafi's entourage erected an imposing Bedouin tent as part of his first official and historically charged visit to Italy. This hybrid space was a central feature of Gaddafi's distinctive diplomatic tactics from the 1980s through the late 2000s: a period marked by international sanctions and Libya's growing isolation from the West.

Within the Western urban landscape, Gaddafi's tent functioned as a spatial network connecting points and weaving a mesh of relations that both overlapped and conflicted, destabilizing the boundaries between the intimate and the political while unsettling the rigidity of diplomatic protocol. As a transitional diplomatic space, a heterotopia marked by internal complexity, the tent fused nomadic cultural traditions and Islamic symbolism with Western-style baroque furnishings, oscillating between kitsch and layered political and cultural symbolism. How can an ephemeral interior space embody the enduring ideological narratives of a state?

This presentation examines Gaddafi's tent as a performative diplomatic interior that frames diplomacy as a ritual of uncertainty and interpretive tension, advancing a postcolonial model of communication that destabilizes the familiar symbols of Western political scenography. Through photographic material and visual documentation from emblematic visits, from Rome to New York, the study analyses the tension between excess and tradition, official rhetoric and personal projection, drawing on theoretical frameworks related to the performative studies and spatial theory.

This research contributes to the symposium by addressing how performance can redefine space within political and urban contexts.

17:20 **The Kaross in the Courtroom: Mandela's Sartorial Performance and the Disruption of Apartheid Architecture**

Asimina Tsarouchi

Independent researcher, Greece

This paper revisits Mandela's appearance at the 1962 Incitement Trial as a performative intervention into the spatial order of apartheid justice. Focusing on his decision to present himself before the Court wearing a traditional leopard-skin kaross, it explores how dress can operate as a spatial practice capable of reconfiguring the meanings and power relations embedded in institutional space. The paper argues that Mandela's sartorial gesture did not merely communicate political dissent; it temporarily unsettled the architectural framework through which apartheid authority was staged and legitimised.

The trial takes place at the Pretoria Magistrate's Court, a former Synagogue redesigned to project the neutrality and universality of law. But despite its intention to appear as an impartial space of justice, the court remained architecturally devoted to apartheid's hierarchies, as everything was strictly divided into 'black' and 'white'. Separate entrances, waiting rooms and public galleries regulated the

movement, visibility and position of bodies according to racial categories. Rather than serving as a neutral container for legal proceedings, the courtroom functioned as a spatial apparatus through which apartheid authority was enacted and maintained.

Mandela enters this setting declaring ‘I am a Black Man in a White Man’s Court’. His leopard-skin attire performs the saying and turns the courtroom into a contested stage upon which claims to authority, identity and belonging are negotiated. The kaross operates beyond a rhetorical device or a symbol of resistance. Not conforming to the spatial script of segregated justice, it introduces an alternative performative order that exposes and disrupts apartheid’s carefully orchestrated divisions. Concurrently, its stark visuality exceeds the trial’s spatial limits to reach audiences and political imaginaries that the censored speech cannot. In this sense, the paper understands Mandela’s embodied presence in the kaross as both political performance and architectural experiment that undoes apartheid’s legal and spatial configuration from within.

17:30 No Common Ground, Only a Shared Hill: Human–Dog Translation as a Performative Situation of Agonistic Publicness

Gabriella Kiss

Hungarian University of Fine Arts, Hungary

This presentation examines *My Precious Honey – Stories About Dogs and Their Owners*, a participatory public art project developed in Markusovszky Public City Park (2020–2021) in Budapest. The project explored how a performative installation can produce publicness by exposing spatial exclusions and staging temporary forms of coexistence within regulated urban space.

The official spatial logic of the park separated children and dogs into different fenced zones: a playground where dogs were prohibited, and a dog run unsuitable for the safe presence of children. Families arriving with both children and dogs were therefore excluded from both designated areas and began to use a small hill between them as an informal shared zone. This spatial remainder became the starting point for the work.

Drawing on Chantal Mouffe’s concept of agonistic publicness and Markus Miessen’s critique of consensual participation, the project approached the park as a field of conflicting claims, provisional alliances and negotiated access. QR-coded audio stories, based on workshops and interviews with local dog owners, made audible the everyday practices through which this public had already formed.

At the centre of the installation was a Dog-Human Translator: a speculative performative apparatus that converted human speech into barking and barking into human language through a deliberately low-tech form of translation. The device mobilised the promise of translation as a way to stage misrecognition, desire and contested cohabitation across species and social roles. The work also tested how play can register conflict and keep disagreement visible within a shared civic situation. By temporarily activating the hill as a site of mediated address, the project made perceptible a public space already shaped by exclusion, improvisation and the unresolved negotiation of shared presence. Dog-Human translator in operation: <https://youtu.be/wl-zDwQb-gQ>

17:40 Discussion

20:30 Akronafplia Festival. Antigone at Akronafplia. Performed by the Department of Theatre Studies, University of the Peloponnese

Akronafplia Theatre

Thursday, 3rd September

Performing the City

Keynote Session I

Introduced by Athena Stourna

09:00 **A Walk around de City II**

Yves Winkin.

University of Liège, Conservatoire national des arts et métiers, Belgium

Writer, Museum Director, Anthropologist

10:00 **Discussion**

10:20 **Break**

Keynote Session II

Introduced by Dorita Hannah

10:30 **SENSING THE EVERYDAY. Intervention performances in space and time**

C. Nadia Seremetakis.

University of the Peloponnese, Greece; Author

12:00 **Break**

4th Session

Performing Belonging

Chair: Christina Zoniou

12:10 **One Horse at a Time.** Performative Presentation

Laura Dreyer

Performer / Artist, Germany

One Horse at a Time is an ongoing performative and image-text work built around a concept I call horsegirldom. Horsegirldom is a shape-shifting potential that is not tied to a fixed gender or identity, though it carries the female and queer histories of the word girl. I bring it to Performing Space because it treats walking itself as a way of thinking about space, which is what this symposium asks us to do.

The work refuses linear systems. It has no beginning and no end, and you can start, stop or only look. That refusal is already a spatial proposition. A performance without order is not a line to follow. It becomes a space you move through. The work also opens space for the mothers, sisters, daughters, mammals and transcendental creatures who continue to live, to birth and be born, to piss on and to pass on. Horsegirldom is the name for what we left behind but that always stays and reinvents itself.

At the centre of the work is the sport 'Hobby Horsing' as well as a horseshoe I made. It is not quite a woman's heel and no quite a hoof. Something in between, strapped to the performer's feet. It makes walking hard. The body cannot stride or command the floor. It can only stamp and negotiate every step. Through that difficult walk the work questions the circus and the manège, the ring in which both the horse and the woman are trained to perform.

The piece moves from the imaginary space of the manifesto to the performative space of this encumbered walking body. The performance is also how I share the academic and artistic research behind it, in a contemporary and multimodal form, thought through the body as much as through words. It offers space to define its meaning over and over again and stays open to discussion.

12:20 **Democracy on Stage**

Argyris Angeli

Architectural Association Interprofessional Studio, Greece

The presentation questions whether the stage and rehearsal room can become genuinely democratic spaces for those involved in creating a performance. It draws on my academic research into group dynamics within collaborative interdisciplinary projects at the Architectural Association Interprofessional Studio, as well as the co-creation process of *LOOM* (2022), a production by the Megaron Athens Concert Hall and GesamtAtelier. Central to this investigation is how the identities, experiences, and agendas of collaborators can be negotiated within what becomes a shared creative process. Performance-making has traditionally been shaped by hierarchical structures, often governed by concentrated authority and domineering sets of rules. In contrast, spaces where the activities of traditional arts and crafts take place, such as the *argastiri* (αργαστήριο= loom workshop) or the foundry, have been heavily relying on camaraderie and community building. The *argastiri* has served as the “agora” for women and the craft of weaving as their voice during eras striving to silence it. Historically, it was a space almost exclusively run by women, where they could engage in conversations about their life experiences, exchange ideas, skills, and knowledge, practice political and social debate, and make collective decisions. Over the past decade, I have experimented with collaborative methodologies through workshops and creative projects with students and professional collaborators. These experiences have revealed the delicate yet productive nature of group work for performance. The creation of an original work often begins with an individual story, which then encounters others. Stories accumulate, intertwine, fragment, and transform, generating shared narratives that can become universal, archetypal, or even of mythical proportions. Together with weaving the way we perceive the worlds around us, they weave ourselves. Recognising that the rehearsal room and stage extend beyond their physical boundaries into broader social, political, and personal realities highlights the complexity of directing and facilitating collective creation. This presentation argues for a democratically negotiated stage and invites discussion among directors, choreographers, dramaturgs, and performance-makers on questions of shared agency, leadership, collaboration, and the creation of safe spaces where all participants feel valued, empowered, and at home within the creative process.

12:30 **This Space is for You: Performing Palimpsests and Atmospherics of Radical Hospitality**

Shauna Janssen

Faculty of Fine Arts, Concordia University, Canada

This space is for you: performing palimpsests and atmospherics of radical hospitality is an ongoing artistic research project investigating how performance spaces can rehearse and materialise practices of radical hospitality through scenographic design, embodied performance, and virtual environments. Situated at the intersection of performance studies, architecture, somatic, scoring, and digital spatial practices, the project explores how atmospheres of hospitality are collectively produced, sensed, and negotiated through performing spatial encounters.

In this presentation I will discuss and share documentation of the research-creation process currently underway, and how somatic improvisations and embodied actions are digitally captured and transformed into responsive scenographic environments that stage atmospherics of radical hospitality. The project approaches radical hospitality as a performative negotiation of difference

and uncertainty: an unstable condition in which spaces remain open to transformation through encounters with otherness. The project experiments with virtual and mixed reality environments as palimpsestic methods for constructing performance spaces.

Drawing from the notion of the palimpsest as a layered surface where traces of prior inscriptions remain visible, the research approaches performance space as a living archive continuously rewritten through acts of hosting and guesting, embodied encounters, digital capture, and collective participation. Furthermore, Xenia, the ancient Greek ethic of hospitality, has become central to the research and creation of this project, providing a historical and critical lens for reconsidering contemporary conditions of displacement, precarity, exclusion, and belonging; asking how performance spaces might rehearse alternative forms of cohabitation and reciprocity. As such, the method of crafting "this space is for you" centres performance space as a relational and palimpsestic architecture with the potential to accumulate traces and gestures of hosting and guesting, and the residual atmospherics of encountering radical instances of hospitality.

12:40 **Post-Spiritualities, Tourism and Contemporary Archaeologies**

Eirini Sourgiadaki

Zurich University of the Arts (ZHdK), Switzerland

Offering creates the sacred space; hospitality, sacrifice, connection; a space of inspiration (in-spirit). In Greek mythology, a "*daemon*" exists between the mortals to the gods, similar to an angel (in Greek "*angelos*": the one who delivers a message). Deprived of its "a", a "demon" introduces a binary of the Christian tradition; it's other than the angel; an evil spirit. In today's mythologies, we encounter monsters and ghosts of the Anthropocene (Tsing et al., 2017), born to human activity, extraction and destruction. This transdisciplinary artistic research work looks for other ghosts and monsters; spirits, daemons of care and justice in places that have been taken over by tourism industries. These more-than-human entities exist before and despite extraction and destruction and are seen here as allies in the creative process, empowerment and resilience against commodified and torn realities, towards re-membling, re-connecting vertically and horizontally: to higher (divine) and deeper (self) but also broader (collective) motivation. How to give the "a" back to the *daemons*, how to claim and reinvent the space for ritual and celebration locally and trans-locally, how to hold on creative forces materially and conceptually? How to channel flows of memory and imagination into an in-spiring and viable present?

In the touristic places, the act of offering is alienated, performed but disconnected, distorted by dynamic flows of crowds and cash. The lecture deals with common aspects of late-capitalism discomfort, contributes to discussions about the invisible and the forgotten and their possible role in ways of resistance.

12:50 **Whose Space, Whose Identity? Bad Bunny and the Spatial Politics of Puerto Rico at the Super Bowl LX Halftime Show 2026**

Georgia Kanellopoulou

Dramaturg, Director, Researcher (MA Theatre and Society), Greece

This paper examines how Bad Bunny's Super Bowl LX halftime show stages Puerto Rican identity through spatial performance, transforming one of the most visible spectacles of American popular culture into a site where questions of belonging, history, and political recognition are negotiated. Rather than treating the performance as a representation of culture, I argue that it actively produces Puerto Rico as a lived and imagined space through embodied practices, visual scenography, music, choreography, and narrative references to collective memory.

Drawing on theories of spatial production, as well as performance studies approaches to embodiment and representation, the paper conceptualises space as something generated through performative action. Methodologically, it offers a close reading of the performance, focusing on how specific aesthetic and dramaturgical choices construct a sense of place that exceeds geographical territory. These include the staging of everyday Puerto Rican environments, the invocation of historical and political references, and the circulation of symbolic images associated with cultural memory and diaspora.

The analysis situates the performance within Puerto Rico's historically complex and unequal relationship with the United States, arguing that the halftime show reconfigures a dominant American national stage into a temporary space of Puerto Rican visibility. In doing so, it highlights how performance can operate as a mechanism for producing alternative spatial and political imaginaries.

By focusing on the intersection of performance, identity, and spatial practice, the paper contributes to the symposium's interest in how performance redefines understandings of space today. It demonstrates how large-scale cultural events can function as sites where contested identities are spatially articulated, negotiated, and made visible within global media infrastructures.

13:00 **Discussion**

5th Session

Performing Archaeology

Chair: Maria Mikedaki

13:30 **Performing Ancient Tenea**

Andreas Skourtis

Royal Central School of Speech and Drama, University of London, United Kingdom / Greece

Performing Ancient Tenea is a multi-year practice research and knowledge exchange project investigating how performance design and architecture can activate a live archaeological excavation site before its findings are stabilised within museum or heritage frameworks. Located in Chaliomodi, Corinthia, the project is produced by studio Performing Architectures - Andreas Skourtis with the support of the Royal Central School of Speech and Drama – University of London and developed in collaboration with the Archaeological Excavation of Ancient Tenea, the Greek Ministry of Culture, and the Municipality of Corinth.

The research unfolds through annual site-specific performance-installations, Fragments (2024–2027), alongside the architectural and exhibition design process for a new Ancient Tenea Exhibition Space and Cultural Centre. It asks how performance design can interpret an excavation during the act of excavation rather than after its completion. How can ephemeral scenographic interventions and reflective video documentation generate knowledge for a permanent exhibition environment? How can site-specific performance communicate archaeological discoveries, cultural narratives, and spatial histories to public audiences? And what role can performance design methodologies play within architectural and curatorial processes concerned with cultural heritage and civic engagement?

Working with light, sound, spatial composition, movement, minimal installation, and reflective audiovisual documentation, the project approaches archaeology as a condition of exposure, incompleteness, and emerging knowledge. Rather than treating the site as a fixed object of display, it proposes the excavation as a performative landscape in which material remains, myth, contemporary memory, and public encounter are continually reconfigured.

The presentation shares the project's evolving methodology, early Fragments interventions, and their relationship to the future exhibition environment, proposing performance design as both an interpretative and generative practice. video documentation: <https://youtu.be/w1FHjWhzasA>

13:40 Archaeology for and with Children: Performance as a tool for understanding the obscure archaeological world

Konstantina Chavaki

Archaeologist, Performer & Head of Public Archaeology, Amykles Research Project, Greece

This presentation examines the role of performance and art as critical tools for bridging the gap between archaeological science and society, focusing on young audiences. Despite its potential to illuminate the timeless human experience, contemporary archaeology often remains confined within detached academic discourse, which deters the non-specialist public. By shifting the focus from a one-way presentation 'for' children to a participatory process 'with' children, archaeological knowledge ceases to be static and is transformed into a lived experience. The impetus for this research arose from an effort to engage the diverse local communities of a rural Greek village in the management of their local archaeological sites. Through archaeological ethnography conducted with these communities, a pressing need emerged to redefine the discipline, especially when faced with fundamental questions such as So, what exactly is your job? or when the very concept of the 'ancient' was completely unfamiliar. In response to these challenges and the necessity to communicate across linguistic and social barriers, the rhyming story *On My Hill* was conceived, structuring a new archaeological language for local primary school students.

This ethnographic fieldwork was subsequently transformed into the site-specific musical performance *Apollo's Layer Cake* (designed and produced by Cinemathesis), presented on the island of Sifnos within the framework of the *All of Greece One Culture* initiative by the Hellenic Ministry of Culture. Through this initiative, complex archaeological concepts and practices are deconstructed and translated into theatrical and musical play. Children, equipped with excavation tools, actively participate in a simulated excavation, get their hands dirty, and interpret the finds by seeking the shared human qualities that connect them to the past. This presentation highlights how the performing space can trigger a multi-sensory engagement with heritage, providing children with the tools to appropriate, unlock, and ultimately co-create their relationship with the past.

13:50 Discussion

14:00 Lunch

6th Session

Performing Assemblies

Chair: Antonia Vasilakou

16:00 DIWANIYAT AL-MADINA: A Regional Urban Assembly Space Re-Spacing Assembly

Dorita Hannah¹² & Alya Abed Ali²

¹*University of Newcastle, Australia*

²*Independent Academics / Architects, New Zealand*

In her film *Two Minutes to Midnight* (2021), Israeli artist Yael Bartana stages an all-female government of an imaginary country – comprising five actors and real-life specialists – gathered around a table to discuss an imminent nuclear war posed by another nation. Based on her touring play *What if Women Ruled the World?*, their 'peace room' recreates the 'war room' from Stanley Kubrick's film *Dr. Strangelove* (1964), raising the question, *what could a space for debating peace look like beyond the*

familiar polished surfaces, circular table and halo of suspended circular lights found in parliaments and global meeting sites? This paper looks to the regional model of the ديوان / dīwān – which, in Arabic, Persian, Hindu and Turkish refers to a public assembly, poetry compendium, hall for gathering and long low couch for reclining – as a non-Western assembly space for re-spacing assembly. Such an arena for action is expressed in the ongoing New Zealand-based protest project Threads of Humanity: Stitch for Palestine. This paper, therefore, proffers Diwaniyat as the act of resistance and spatial assembly within community scenography. It draws on three exemplars: Frank Ghery’s Pierre Boulez Saal (2017) in Berlin, designed for the West-Eastern Divan Orchestra; Lina Ghotmeh’s Serpentine Pavilion (2023) in London; and Diwaniyat Al-Masrah / Theatre’s Gathering (2025), a temporary theatre proposed for Sharjah by Janae Van Panahon and Dorita Hannah. Examining these three diwaniyat establishes a female-inflected regional model that can be applied to the urban environment amid this era of global political tensions and multicultural societies that threaten a westernised status quo.

16:10 MAZI Student Arts Festivals: Performing Belonging in Public Space

Christina Zoniou

University of the Peloponnese, Greece

This paper examines the “MAZI” (Together) Student Arts Festivals and Action Days, developed as part of the long-term applied theatre programme *It Could Be Me, It Could Be You* (2015–2026), organised in collaboration with UNHCR and the Hellenic Theatre/Drama & Education Network. Situated at the intersection of applied theatre, intercultural education, and spatial performance practices, the festivals transform public spaces—squares, parks, theatres, and cultural centres—into temporary sites of collective artistic and civic participation.

Organised annually across multiple Greek cities, the festivals bring together thousands of students, teachers, refugee communities, artists, families, and local institutions through participatory performances, devised theatre, movement, music, visual arts, and multimedia actions. Moving beyond conventional school celebrations and national narratives, the MAZI festivals reconfigure public visibility through performative acts of plurality, relationality, and co-presence. Rather than staging homogeneous representations of identity, participants negotiate belonging through collaborative and embodied practices that foreground migration, borders, solidarity, discrimination, and coexistence as lived social realities.

The paper explores how these performative interventions function simultaneously as pedagogical processes, communities of practice, and spatial acts of citizenship. Drawing on theories of performativity, intercultural theatre, and public space, it argues that the festivals produce temporary forms of “performative togetherness” in which belonging emerges through participation rather than fixed national identity. At the same time, the paper critically examines the tensions generated by the festivals’ institutional positioning within educational and municipal frameworks that both enable and regulate their existence.

By analysing the MAZI festivals as spatial and relational practices, the paper contributes to contemporary debates on performance and public space, proposing applied theatre as a mode of reimagining citizenship, visibility, and collective life in contexts marked by displacement, nationalism, and social fragmentation.

16:20 **Live-Action Roleplaying (Larp) Festivals as Democratic Spaces**

Alexandros Alexiou

LARPiFiers make, Greece

We aim to present our work in the ongoing Horizon-Europe research project “Larpocracy: Developing Spaces for Deliberation and Democratic Skills through Role-Playing”, and specifically in “Work Package 5: Design of Spaces for Human Encounter”.

Mapping out the context and form of larp festivals, and considering how “democracy” in the context of in-person events can be understood and modelled, we will discuss the design of participatory experiences – including the design of participation itself – as spaces for strengthening democratic culture in and beyond performance studies and the cultural sector.

Analysing their functions, we suggest that larp festivals – and their co-creating participant communities – be understood as spaces both of play and cultural co-creation, and of processes both developing and legitimising the cultural forms they centre. We argue that these playful counterpublics are sometimes cultural institutions, and always part of a cultural public sphere. They are loci for artistic work, criticism, academic study, and cultural production. They offer spaces for being and thinking differently: for experimentation with, transformation through, and participation in alternative models, identities, communities, and ways of being.

Through a multiperspectival understanding of democratic space as a site of communication, contestation, power, capital, and the social production of spaces and subjectivities, while also foregrounding networks of care, embodied play, and alternative temporalities, we will discuss larp festivals as actors in society, as volunteer productions, as experienced by their participants, as arenas of democratic imagination, and as conduits of democratic imaginaries into the public sphere, all through the use of the playful temporary space.

We will finally discuss the practice of participation-focused experience design, illustrating how every aspect of an experience in space can enable or hamper the participant’s sense of agency, ownership, and belonging.

16:30 **Discussion**

16:50 **Break**

7th Session

Performing Landscape

Chair: Maria Chaniotaki

17:00 **Three Countries: Memory, Landscape and the Body as Archive.** Performative Presentation

Alexandrina Fleming

Medicine Festival / PADI, Zimbabwe

This practice-based research project explores the relationship between body, landscape, and inherited memory through the development of a solo performance and accompanying dance film rooted in my connection to two places: Zimbabwe, my birth home, and Greece, my ancestral blood home.

The work asks how landscapes continue to inhabit us long after we leave them. What traces of place are carried within the body? How do mountains, rivers, coastlines, stories, and ancestral histories shape our movements, perceptions, and sense of belonging across generations? Drawing from

movement practice, personal narrative, mythology, and embodied research, the project investigates the body as a living archive of place.

Rather than treating landscape as a backdrop, the research approaches it as an active presence informing identity, memory, and imagination. Through movement, voice, and visual storytelling, I explore the dialogue between these geographically distant yet deeply connected territories, examining migration, ancestry, ecological belonging, and the ways land carries memory across time.

Alongside the live work, a dance film extends the research into the cinematic realm. Filmed within landscapes connected to the project's themes, it investigates how film can reveal subtle relationships between body and environment and how place shapes movement, perception, and memory. Rather than documenting the performance, the film functions as a parallel artistic work expanding its exploration of embodied geography.

By positioning the body as a meeting place between landscapes, the project contributes to wider discussions surrounding performance and space, proposing that space exists not only as physical geography but also as an internal terrain of memory, ancestry, and belonging. Ultimately, the work seeks to listen to the lands that have shaped us and discover what emerges when those landscapes are given voice through the moving body.

17:10 Faire Écouter. The Accordance of Choreography and Architecture in Anne Teresa De Keersmaecker's and Radouan Mriziga's collaboration *3ird5@w9rk*

Elias D'hollander

Ghent University, Belgium

3ird5@w9rk is created by choreographers Anne Teresa De Keersmaecker (BE) and Radouan Mriziga (MA/BE) for the neo-classical Maison des Arts in Schaerbeek (Brussels) that was built just before the commune's violent urbanisation. The performance aligns with the ringing of the bells of the neighbouring Royal Church of Sainte-Marie whose construction caused the erection of the wall around the Maison des Arts. De Keersmaecker and Mriziga gather in the walled garden and dance their respective first solos: *Violin Phase* (1981) and *55* (2014). Without visual or physical interaction, their dancing resonates solely through a coordinated simultaneous hitting of the floor.

This paper will argue that listening is essential to understand the relationship between choreography and architecture in *3ird5@w9rk* and will do so through the lens of performance philosophy. I will show that both the simultaneous slap on the floor and the ringing of the church bells mark a moment of what Christine Roquet terms an 'accordance'. Building on Vinciane Despret's analysis on the ways birds make territory and Édouard Glissant's critique of polyphony as a model for relation, this paper will argue that this accordance takes the form of a polyrhythmic score that holds together the spaces from which the sounds emerge. Through this score, the histories of the two solos become entangled with those of this place itself, while sounds from beyond the garden walls enter the performance.

Hearing the birds that are disappearing from our world, the ambulances and fire engines called out to help someone: it is undoing the elitist gesture of this wall that turns its back on the world in which the garden is situated. Listening becomes an ethical and political practice through which *3ird5@w9rk* attends to others and to the urban fabric in which, or for which, it is choreographed. For to listen is to hear others and to accord them our attention.

17:20 Witnessing as Spatial Practice: Sea Light Arc – Kythera / Observer-Dependent Phenomena

Angela Fragkou

Independent artist and researcher, Greece

Sea Light Arc – Kythera is an ongoing artistic research project investigating the appearance of solar reflections on the sea surface from fixed observation points across the island of Kythera. Initially conceived as an inquiry into light, time and environmental perception, the project gradually developed into a study of witnessing and the spatial limits of observation.

Kythera occupies a unique position between different seas, wind systems and atmospheric conditions. As a result, light manifests differently across multiple horizons, often producing simultaneous yet inaccessible phenomena. Since the observer can only occupy one location at a time, every act of observation produces both visibility and absence. What becomes visible from one position necessarily excludes what may be occurring elsewhere.

The main argument of this presentation is that witnessing should be understood as a spatial practice defined not by total access, but by situated and incomplete perception. The witness is not the one who sees everything, but the one who recognizes the limits of what can be seen. Methodologically, the project combines long-term field observation, photographic and video documentation, observational diaries, mapping, and participant testimonies. These materials form an archive of partial encounters rather than a comprehensive representation of the phenomenon. Potential immersive reconstructions are approached not as technologies of complete presence but as means of exposing the impossibility of fully accessing simultaneous spatial events.

The project is further informed by my broader artistic and academic research on observer-dependent phenomena, including structural colour and light-responsive material systems, where perception emerges through the relationship between material conditions, light and observer position.

By examining witnessing through environmental observation, situated perception and absence, the presentation contributes to the symposium's discussions on performance, spatial practices, embodied knowledge and the relationship between experience, place and observation.

17:30 Emphasizing Links between Education and Research. The Full Moon Theatre Experience

Rafaël Magrou

ENSA Paris-Malaquais - PSL / ACS, France

As architects, we work with terrestrial data such as gravity, geological conditions and atmospheric conditions. This is also what we teach in our universities, without relying on restraint in terms of material and energy resources to achieve a reasonable carbon footprint. Since the Anthropocene era, we know that we have reached a tipping point (Latour, 2017) with no turning back. These approaches also apply to the performing arts, theatre architecture and scenography. Conducting both teaching and research on the subject, we will share a specific project: *The Full Moon Theatre*.

Initiated in the 1980s by opera director Humbert Camerlo (1943-2020) with engineer Peter Rice (1935-1992), this theatrical laboratory uses moonlight to illuminate an open-air stage in the south of France via reflectors borrowed from solar oven systems.

Resulting of multiple contributions, this approach combines philosophical, poetic and scientific fields. In collaboration with colleagues from the AA School, and with the kind permission of Alexandre Camerlo, custodian of the founder's archives, with students of the ENSA Paris-Malaquais, we reactivated the 'machine' through a ten-weeks teaching program to do an exhibition that has been

shared in December 2025 at Galerie Callot. It included scientific understanding on the Moon aspects, several experiments to develop a Full Moon Theatre (France, UK) and aim to reactive this utopia.

Furthermore, this exploration echoes with the creation of a joint research group, LuNat, supported by laboratories in France and Italy, to developing experimental solutions for partner performance venues (Théâtre du Peuple in Bussang and La Rose des Vents in Villeneuve d'Ascq).

This *Full Moon Theatre* work raises questions about sustainability, staging cohesion, depending on celestial and atmospheric conditions, of course cosmic alignments to make this natural lighting system efficient. Furthermore, this development helps to reposition human beings in the universe.

17:40 **Discussion**

20:30 **Opening Party**

Gardens of the National Gallery

Friday, 4th September Memory, Power and Belonging

8th Session

Performing Ecologies

Chair: Ioanna Tzartzani

09:00 **Somatic Notation: Mapping Posthuman Spatial Relations through Choreographic Practice**

Lydia Xourafi

TásiDanceCo., Greece

This presentation introduces Somatic Notation, an emerging choreographic and research methodology that investigates how movement can function as a mode of spatial inquiry. Developed through artistic research projects including *Bodies of Chthulucene*, *Sea/She/See*, *Tidal Bodies* and *Kitsune No Ma*, the framework explores how bodies produce, perceive and negotiate space through relational, sensory and more-than-human processes.

Drawing from posthuman theory, hydrofeminism, new materialism and choreographic practice, Somatic Notation approaches the body not as an autonomous subject moving through a pre-existing environment, but as a relational and ecological node continuously co-producing space through interaction with human and non-human agencies (Braidotti, 2013; Barad, 2007; Neimanis, 2017). Space is therefore understood not as a neutral container but as a dynamic field of encounters, material forces, temporalities and embodied relations, aligning with spatial theory and anthropology that conceptualize space as produced through practice and lived experience rather than as a fixed abstraction (Massey, 2005; Ingold, 2000). The methodology operates through four interconnected layers of notation: Material Body, Relational Field, Figurations of Becoming and Tentacular Dynamics, which function as tools for observing, generating and reflecting upon movement as spatial practice. Rather than documenting movement as a fixed form, Somatic Notation maps processes of attunement, transformation, kinship and embodied negotiation emerging between bodies, environments and spatial conditions, resonating with sensory ethnography and relational anthropology (Pink, 2015).

The presentation argues that choreography can function as a form of spatial knowledge production. Through movement scores, embodied observation and remediation into moving image, Somatic Notation produces alternative ways of understanding how space is continuously performed, inhabited and transformed, extending debates in performance studies and spatial research on situated knowledge (Foster, 2011; Manning, 2009). It proposes a posthuman approach to choreographic notation that prioritizes relations, materiality and embodied experience over representation, contributing to understandings of space as a living and continuously evolving process (Haraway, 2016).

09:10 **We are elsewhere'**

Greig Burgoyne

University for the creative arts -Canterbury UK / performance artist, reproacher, academic

A space is the condition or rather, the nature of everything represented in so far as it is given, we have evidence that the given is always appearance, that is always presented imperfectly and that there always remains an elsewhere and a beyond. (Dufrenne)

What appears by not appearing? Is this imperfection of appearance indicative of our lack of authenticity, is so where is it situated? Complimented simultaneously by a 10min screening of a rule-based performance this presentation will be a platform by which we can unpack distinctions between the one space opened by our withdrawal from it (by that excess visibility) and that spatial background we make emergent and might reclaim as a result.

Dufrenne stated, 'to withdraw from activity is to take refuge in the past' In this presentation to make active a body and space is instead to be 'beyond appearance, totally present but never totally known'. Indeed Merleau-Ponty said the only thing we cannot control is the body, Ironically the monetisation of space and capitalisation of the body suggests otherwise. This perfection sought for body and indeed space this paper will ask is that tension between the self/conditioned body endlessly reiterating a past as such enveloped by a stasis, and the other/performing body indicative of an ever current, spontaneous actuality of space and body. The paper invites expansion on distinctions between a widespread enslaved body internalised by space, and performance as that means to emancipate the body as a space.

When we speak of how we make the other present, which other are we speaking of? If it is not simply bringing into spatial/temporal proximity that self/actuality, but instead an othering, in which we project subjectivity into objectivity as that shared sphere. Where capitalisation will distinguish some of us at the expense of others, performance we shall contest is to de-distance that space between us. Paradoxically, the space made separate by our performing will be the situation that connects us by distinguishing what we are, not who we are, as that unity of difference. In doing so, invite us to unpack ways in which performing space takes us beyond we can only sense, while disconnecting us from what we can only see.

09:20 **Spatial Narrative and Embodied Performance.** Performative Presentation.

David Bassuk

White Horse Immersive, United States

This performative presentation draws on my teaching at IED Torino, where I used spatial narrative and embodied performance to help students read space through the body and then translate it into design, story, or worldbuilding. Drawing on Lecoq's seven levels of energy, the presentation treats the symposium room as a live spatial narrative whose meaning shifts with physical state, social relations, symbolic charge, and emotional atmosphere.

The exercise begins with the same room and the same bodies. No architectural elements are altered; instead, the audience is guided through seven shifts in bodily tension: catatonic, laid-back, neutral, alert, suspense, passionate, and tragic. At each level, the room is tested across four spatial

dimensions and through the four actions of spatial narrative: reveal, restrict, invite, and transform. A floor can reveal exhaustion. A doorway can restrict movement. A chair can invite collapse or command. A line of bodies can transform into a border, a queue, a protest, or a memorial. The live room exercise will serve as a physical model for understanding how synthetic and AI-mediated environments also assign roles, permissions, risks, and forms of agency.

The aim is not to demonstrate actor training; instead, we can explore how spatial narrative produces performance. As the room's story changes, bodies respond, and spatial narrative remains the primary causal author. Spatial conditions make performance embodied.

The presentation is designed to open discussion about when participatory spatial practices create real agency, and when they only stage the appearance of agency.

09:30 From Collective Creation to Performative Ecosystems: Reimagining Space through Mycelial Practices

Elena Stamatopoulou

Drama School, Aristotle University of Thessaloniki, Greece

This paper argues that performance space can be understood not as a fixed location in which performance takes place, but as a living ecosystem continuously produced through relationships among bodies, communities, memories, landscapes, ecological processes and technological networks. Based on more than twenty-five years of artistic practice and practice-based research, the paper examines how different forms of collective creation have gradually expanded the understanding of space from a site of public encounter to a complex field of interconnected human and non-human relations.

The methodology is practice-based and reflexive, combining artistic research with critical analysis of a series of long-term projects developed through *Facta non Verba*. Particular attention is given to three key moments within this trajectory. First, collaborations with the Living Theatre and collective interventions in public space explored performance as a communal and participatory practice. Second, *Kör*, a performance project on the memory of the Greek Civil War, revealed the active role of landscape, absence and historical traces in shaping performative experience. Finally, projects such as *Dancing with Elements*, *Unda* and the *Digital MOAI platform* further expanded the performative field by incorporating ecological thinking, networked relations and interactions between human and technological agents.

Building on these experiences, the paper proposes the concept of the performative ecosystem as a framework for understanding space as an emergent and relational process rather than a stable setting. Mycelial thinking is approached not as a metaphor imported from biology but as an understanding that emerged through artistic practice itself, integrating political action, collective creation, embodied memory, ecological awareness and digital connectivity within the same performative field.

The paper contributes to the symposium by offering a practice-based perspective on how performance continuously produces and transforms space through dynamic ecologies of relation, participation and coexistence.

09:40 Discussion

10:00 Break

Invited Session

Introduced by Pablo Berzal Cruz

10:10 **Making Performance Space: A Conversation**

Mateo Feijóo¹ & Apostolia Papadamaki²

¹*Artistic Director, Curator, Educator*

²*Choreographer, Theatre Director, Performance Artist*

11:40 **Break**

9th Session

Spaces of Power

Chair: Pablo Berzal Cruz

11:50 **Turning as Spatial Knowledge: Sema, Dynamic Embodiment, and the Performance of Sacred Space.** Performative Presentation.

Ülfet Sevdi

Concordia University, Canada

This performative presentation explores Sema not merely as a ritual dance performed within a sacred space, but as an embodied practice through which sacred space is generated, sensed, and transformed. Drawing on performance studies, anthropology of movement, and Brenda Farnell's theory of dynamic embodiment, I approach the turning body of the dervish as a site of spatial knowledge: a body that does not simply occupy space, but actively produces relational, cosmological, and metaphysical orientations.

The presentation asks: How does turning reorganize the relationship between body, space, and knowledge? How can a ritual movement practice challenge Western distinctions between performance and worship, body and mind, action and contemplation? Through a brief combination of spoken reflection, embodied demonstration, and spatial attention, I will examine the circular movement of Sema as a practice of orientation: the vertical axis of the body, the relation between centre and circumference, the gesture of receiving and transmitting, and the transformation of architectural space into a field of spiritual perception.

Rather than treating Sema as an object to be represented, this presentation proposes a mode of research in which form and content remain inseparable. The act of turning becomes both the subject and the method of inquiry. In this sense, Sema offers a way to rethink performance as spatial practice: not as an event placed in space, but as an embodied action that makes space perceptible, relational, and spiritually charged.

This contribution is part of my ongoing research-creation project on Sufi movement practices, embodied knowledge, and the limits of translating worship into performance theory.

12:00 **Space, Symbolism, and the Performance of Power: Alcázar of Segovia**

María López Diéz

NYU Madrid, Spain

The late Middle Ages witnessed a profound reconfiguration of royal power in Europe. New conceptions of kingship and authority were accompanied by innovative designs of courtly spaces and new modes of interaction within them. A range of spatial strategies was developed to create distinctive environments and novel ceremonial protocols, transforming castles into effective stages for the performance of power.

Taking the reign of Henry IV of Trastámara, King of Castile (1454–1474), as a case study, this paper examines the extensive reforms he commissioned at the Alcázar of Segovia in order to endow his authority with unprecedented symbolic meaning and to shape audiences' perceptions through the projection of royal image and presence. During this period, European monarchies were largely itinerant, and the exercise of royal authority depended fundamentally on the king's physical presence. Within this context, Segovia became the preferred residence of the Trastámara dynasty. Its Alcázar housed the royal treasury, the king's armoury, and the crown archives—key institutions of medieval governance.

For this reason, the castle became the ideal setting in which to implement the monarchy's political and representational ambitions. Central to these initiatives was the appropriation of courtly spatial models developed in al-Andalus, as well as the employment of Mudéjar craftsmen, whose expertise in symbolic architecture had no equivalent in contemporary Christian contexts.

These interventions extended beyond architecture alone. They also involved the deployment of sophisticated iconographic programmes and the careful orchestration of movement through space, reinforcing the notion of political liturgy as an essential dimension of the exercise and representation of royal power.

12:10 **Performing the Washhouse: Seasonal Rituals and Everyday Spatial Practices in Mudurnu's Communal Irmak Buildings**

Pinar Özayan

Kocaeli University, Turkey

This paper examines the communal ırmak buildings of Mudurnu, a historic town in northwestern Turkey that is currently inscribed on UNESCO's Tentative List as a "Historic Ahi Town", as spaces of everyday performance rather than as static vernacular structures. In local usage, ırmak refers not to a river but to a shared washhouse where washing, bathing, heating water, food preparation, and neighbourhood interaction historically took place. The paper argues that these buildings can be understood as cultural performance spaces in which repetitive bodily actions, gendered labour, seasonal routines, and collective rituals shaped both social relations and the built environment.

The study combines architectural observation, cultural heritage research, and field-based oral testimony to explore both the historical organization and the current condition of these structures. Earlier practices such as everyday laundry washing and communal bathing have largely disappeared. Yet the ırmak buildings have not become entirely inactive. Today they are selectively reactivated during particular moments, especially before religious holidays, for collective food preparation, the making of katmerli and similar pastry-based foods, winter kitchen work, and large-scale washing such as carpets and heavy household textiles. Some structures have been demolished, some remain abandoned, some now function primarily as ovens, and others continue to support limited washing-related activities.

By focusing on repetition, sequence, labour, heat, sound, and shared temporality, the paper reframes the ırmak as a performative environment continuously produced through use. Rather than treating performance as limited to theatre or staged events, it proposes that Mudurnu's communal

washhouses offer a case of embodied, gendered, and ritualised spatial practice embedded in everyday life. Based on the historical and contemporary uses documented in the study, it becomes evident that these communal structures have hosted changing, diminishing and transforming forms of everyday performance over time. In this way, the paper suggests that even a partly obsolete washhouse can still bear traces of past practices while accommodating new, more fragmented but nonetheless meaningful collective activities.

12:20 A March to the Beat of Yet Different Drummers. Contemporary Reframings of Shamanic Ceremonial Sites as Communal Performance Spaces

Andrei-Călin Zamfirescu

Comparative Theatre Studies, Târgu-Mureș University of Arts, Romania

When one considers the general conceptual outlines of a rite of passage, the most conventional visions that tend to be spontaneously evoked, by association, in one's mind tend to be of a markedly individualistic or solitary aesthetic configuration, regardless of the accompanying particularities of their visual makeup. Whether they be ceremonies of initiation, rituals of maturation or practices meant to facilitate the coalescence of a newly minted form of social identity, phenomena of this type tend to allude, structurally, to a sort of experience or travail that is meant to be experienced (or, rather, conquered) in solitude. The normalization of this peculiar brand of prototypical mental abstraction is primarily owed to the popular theoretical frameworks developed in the 19th Century by seminal figures of ethnology the likes of Arnold van Gennep, Victor Turner and James Frazer.

Casting a critical glance at what could be appraised as one of the prototypical (and oldest) performing spaces, namely the ceremonial dwellings of various septentrional shamanic cultures, it becomes apparent that their particular arrangement and function entail certain spiritual valences that are not only solitary, but also communal in nature. This argument proves its veracity whether we look at the still extant shamanic practices of the tlingit inuit cultures or those of the Siberian tungusic peoples. As such, the prospective theatre scholar will have found much common speculative ground with the ethnologist or the comparative historian of religion when seeking to dissect the medium of the shamanic ceremonial space (be it framed as a specially designated hut or a secluded locus in the wilderness). As such, our present study proposes a comparative foray into the intricate cosmological elements that (as per Antonin Artaud) seem to have been carried over from these archaic spaces of ritualistic performance to the modern theatre stage.

12:30 Performing Community in Mudurnu Arasta

Burcu Bostancı & Berke Can Malkoç

Architectural Design, Istanbul Technical University, Turkey

Mudurnu, located in the Western Black Sea Region of Türkiye, is a historic settlement situated on the ancient Silk Road. In this town, trade has shaped urban and social life throughout history, especially through Ahi culture and its ethical codes of craftsmanship, mutual support, and social responsibility. Today, certain trade-related traditions survive as recurring performative practices. The most prominent example is the Tradesmen's Prayer Ritual, which has been performed uninterrupted every Friday in the Mudurnu Historic Bazaar (Arasta) for nearly 800 years.

Historical sources indicate that similar ritual arrangements existed in various commercial centres, such as the Prayer Squares in Istanbul's Grand Bazaar and the Prayer Domes in Edirne and Lüleburgaz. However, none of these historical examples, which were associated with more centralised and monumental spatial forms, has survived today as a living performance. By

comparing the case of Mudurnu with these discontinued historical examples, this study discusses how the ritual is constructed through the linear spatial structure of the bazaar, the selection of place and time, bodily postures during the performance, and symbolic offerings. By reading the Arasta as a performative space, this research argues that community in Mudurnu is not merely represented by the ritual; it is performed through space.

12:40 **Discussion**

12:50 **Break**

10th Session

Performing Inclusion

Chair: Athena Stourna

13:00 **The Ends of Theatre? Disability and Performing Space**

Tony McCaffrey

Creative Industries, Ara Institute of Canterbury Ltd, New Zealand

Disability is often considered as at the limits or ends of what constitutes society. Disabled people continue to struggle to be accepted as philosophical subjects, more often subjected to research than acting as subjects or granted agency. Disability performance is at the ends of theatre. The 'ends' of theatre includes the idea of 'end' as a mark or limit point in time and space but also encompasses 'odds and ends', edges, margins or borders, and of course aims, intentions and outcomes. All of these meanings are reconfigured in radically transformative ways in current learning disabled performance research. I will draw on twenty-two years' experience of making and researching learning disabled theatre and the specific input of the learning-disabled artists of Different Light Theatre. Recent developments in learning disabled performance and research make crucial contributions to debates on the 'ends' of theatre, of liveness and of the human in the contemporary moment.

What emerges at the ends of theatre and what might lie beyond? Are we in fact approaching the end of theatre as one of the last outposts of live human presence and connection, or are we witnessing the emergence of new forms? What remains of voice, embodiment and presence in technological and algorithmic mediations that verge on the totalitarian, what Catherine Malabou terms 'techno-fascism'? How might humans be present without damaging an increasingly fragile non-human environment? What then constitutes personhood, social engagement and inclusion and, ultimately, the place or trace of the human? In the face of the encroachment of artificial intelligence on human cognition and emotion, learning disabled performance research at the ends of theatre can offer possibilities of a new sensorium and new ecosystems; new senses of being human; of being together and of being different.

13:10 **Between Light and Shadow: An Arts-Based Research Project with the Community 18**
ANO on Strefi Hill

Stella Sofokleus

Master in Clinical and Applied Sociology and Art, University of the Aegean and the University of Western Macedonia, Greece

What happens when bodies that have experienced social marginalization enter public space as creators of movement, connection and shared meaning? How can performance practices transform the relationship between bodies, communities and the places they inhabit?

This study explores an Arts-Based Research project developed with members of the 18 ANO abstinence-based recovery community in Athens. Situated at the intersection of Clinical Sociology and Performance Arts, the project investigates how embodied artistic practices can create spaces of care, collective expression and social presence.

The research unfolded through three experiential workshops focusing on trust, movement, corporal awareness and collective improvisation. Through these practices, participants explored the body as a site of identity, relationship and transformation, while developing new ways of connecting with themselves and with others. The project culminated in a public inclusive performance on Strefi Hill, an urban space shaped by ongoing debates around accessibility, belonging and shared use.

A handmade shadow theatre structure, movement improvisations and an experimental soundscape created from participants' voices and lived experiences, transformed the hill into a temporary space of encounter, where bodies, light, movement and memory interacted. The performance created a threshold between visibility and concealment, allowing personal narratives to emerge through collective artistic expression.

Guided by the ethics of care, this project examines how embodied practices can contribute to the reconfiguration of personal and collective identities, while enabling communities to actively participate in producing the spaces they inhabit.

Ultimately, the study suggests that artistic interventions can cultivate temporary communities of care within contested urban environments. Through shared movement, presence and creative expression, public space can become a place of connection, belonging and collective transformation, where people reconnect with themselves, with each other and with the city.

13:20 **Discussion**

14:00 **Lunch**

11th Session

Performing Spatialities

Chair: Maria Konomi

16:00 **When Space Puts on a Mask: Physical Theatre, Mask and the Production of Performance Space.**

Paul Allain & Angeliki Varakis-Martin

University of Kent, United Kingdom

What happens when a body enters a space wearing a theatrical mask? How does movement change when vision is restricted, the face is concealed, and attention is redirected? And how can physical training alter the body's relationship to space, masked and unmasked? Does this 'dilated' presence (Barba, 1993) change the way spectators perceive the space around them?

Drawing on our respective practices in mask performance and physical theatre, this presentation investigates how embodied performance practices create performance space. Rather than treating space as a neutral container for performance, we explore how movement and mask shape the experience of space for both performer and spectator.

Theatrical masks alter sensory perception, restrict and redirect vision, amplify gesture, and change the performer's relationship to their environment. Physical theatre similarly emphasises the body's capacity to animate, compose and transform space through movement. Through examples from mask training and physical theatre practice, we explore how masks and movement affect both the

performer's experience of space and the audience's perception of it, turning daily and extra daily environments into places of performance. The presentation will include a short practical experiment that invites participants to reflect on how masks and movement influence the way we perceive and understand space.

16:10 **Gesture Before Form: Terpsícore, the Interwoven as a Performative Condition of Space**

Paula Andrea Olmedo Latoja

Universidad de Sevilla, Spain

This work challenges the notion that architectural space originates from its formal definition, proposing instead that it emerges from gesture and the relationships activated through action. In the context of the contemporary ecological crisis, understood as a crisis of perception, the research shifts the focus from the representation of the environment toward the bodily practices that shape its experience.

Through the research-creation project Terpsícore: Parapet of Movement, situated on an urban-natural edge in Viña del Mar (Chile), the bodily laboratory is approached as a constructive act of situated inquiry. In this process, movement occurs in space and interprets its conditions as it passes through the body, enabling its thought and production and generating a relational framework, understood as a network of tensions, supports, and densities that links body, vegetation, and soil, and that precedes any formal definition.

This framework is not limited to its physical form but operates as a performative condition: a structure that is activated and transformed through minimal gestures such as pausing, circling, leaning, and observing. In this sense, these gestures are not mere actions but structural decisions that sustain attention and shape ways of relating to the environment.

The architectural device that emerges from this process is not fixed as a closed object, but rather as a mediating device that gives rise to and articulates these relationships. From this perspective, Terpsícore proposes an understanding of architecture as a performative, relational, and situated practice, where stability resides not solely in the material, but in the persistence of the framework that the body sustains.

16:20 **Choreographing Space: Twice-Behaved Performance in Architecture**

Zeynep Tibet

Faculty of Architecture, Istanbul Technical University, Turkey

This study argues that space cannot exist independently of choreography and explores this proposition through the created concept of *spagraphy*. Building upon insights from *decorless* performance theatres, the study explores architecture through emptiness as a critical and experimental spatial framework. By examining performance, theatre, and architecture theories from a multidisciplinary perspective, it borrows Schechner's concept of twice-behaved behaviour, combining Goffman's discussions on performance theory, Brook's theatre theory and discourses on empty space, and Tschumi's action-oriented theoretical works. It argues that architecture is a performance space built upon architect's choreography. In performance, the choreographer constructs raw behaviour through design, creating movement with aesthetic concerns and role-playing; the performer is the one whose behaviour is planned. Viewed through this lens, the architect creates a space with aesthetic meaning by conceptualizing raw drawings and the imagined behaviour within the design. In this context, the architect strategically embeds choreographic structures within space, anticipating and guiding users' movements and interactions. Users assume the role of performers by physically enacting conceptually pre-structured actions within a spatial framework, similar to actors performing in a theatrical setting. Since physical theatre which often

appears silent is bringing together the bodily narrative of dance with the narrative of theatre, it creates a strong research ground for questioning the concept of emptiness in architecture. Within this framework, the play *Töz* which is experienced by the researcher serves as a case study for investigation. The movement triggers and the twice-behaved behaviours are attempted to make visible through drawings called spagaphies, to discuss how the space cannot be empty or not choreographed in what is called an empty space. The study examines the relationship between decorless physical theatre and empty space, proposing that space is continuously reconstituted through the interplay between the architect's choreographic interventions and users' embodied memory, consciousness, and behavioural repertoires.

16:30 **Performative Spatialities: Between Phenomenology and Social Reality**

Višnja Žugić

Department of Architecture and Urban Planning, Faculty of Technical Sciences, University of Novi Sad, Serbia

Gaining increasing prominence within architectural discourse, the concept of performativity has opened diverse avenues for investigating the relationship between architecture and performance. These approaches can be broadly grouped into two major strands. The first conceives architecture as a device designed to fulfil predefined tasks—a position that David Leatherbarrow (2005) describes as the device paradigm. The second emerges at the intersection of performance studies, architecture, and phenomenology, examining architecture as an active participant in the constitution of reality through embodied and spatial experience. While this latter approach has significantly expanded understandings of architectural agency, it has largely remained focused on the phenomenological and aesthetic dimensions of spatial experience.

This paper argues that performative spatialities should be understood not only as experiential or aesthetic phenomena, but also as mechanisms through which social reality is produced and maintained. By bringing phenomenological accounts of lived experience into dialogue with social theories of reality production, the paper challenges the tendency to isolate spatial experience within an autonomous aesthetic or poetic realm. Instead, it proposes that phenomenological effects are among the means through which broader social relations are constituted and reproduced.

More specifically, the paper examines the mechanisms through which architecture produces effects in theatrical environments—Confrontation, Correlation, and Framing (Žugić, 2017)—and argues that they are structurally comparable to those operating within political, institutional, and militarized spatial formations. Despite their radically different social and ethical consequences, these formations rely on analogous performative mechanisms that organize perception, movement, affect, and social relations. Spatial performativity is therefore proposed as a conceptual framework for understanding how architecture participates in the production of collective life beyond the domain of artistic practice.

16:40 **Adverse Performativity and the Fragility of Public Common Spaces**

Rodrigo Tisi

Design Lab, Universidad Adolfo Ibáñez, Chile

The concept of adverse performativity emerges from a tension between ideas and theoretical frameworks. It builds on Austin's argument that performative acts can work against their own stated aims, every utterance carries within it the possibility of misunderstanding, distortion, even failure (Austin, 1962). Butler's expansion of this logic toward bodies and material repetition opens the possibility of thinking design as a performative spatial gesture, not as a representation of space but as its very active constitution (Butler, 1993). My own research has explored this premise into architecture, proposing that performative objects and spaces not only illustrate social conditions but rather instigate

them. The installation of temporal spaces can alter the perception of public commons to generate social cohesion but sometimes also the opposite (Tisi, 2023).

What happens when a spatial transformation of a significant public space has a misdirected effect, not through inaction, but through acting in an unforeseen direction? Michael Foucault describes heterotopias as places that suspend, overlap, invert and even contradict the normalizing order to which we are used to (Foucault, 1984). Adverse performativity in urban terms occurs precisely when an intervention eliminates that heterotopic capacity, when civic redesign produces spaces that are strict and ordered and symbolically closed that can no longer accommodate tensions, contradictions or differences (that friction of public encounter that gives a place its political density). Marc Augé offers another perspective described as non-places, spaces of transit and exchange that accumulate no history and that generates no relational identity (Augé, 1992). Adverse performativity does not produce a non-place exactly but shares with it a loss of meaning and cultural value of active symbolic depth that has a capacity for collective appropriation.

This paper does not argue against “repair” or civic investment or development, but against what certain urban design processes can become for new public spaces particularly in times when social conflict is building more barriers and differences instead common environments.

16:50 **Discussion**

17:20 **Break**

Featured Session

Introduced by Alba Balmaseda Domínguez

17:30 **Ha Lugar: The Phalène and the Performing Space in the Valparaíso School's Seventy-Year**

Andrés Garcés Alzamora & Manuel Florencio Sanfuentes

School of Architecture and Design, PUCV, Chile

18:00 **Phalène.** Giving Place Poetry. Amereida & Open City.

Saturday, 5th September Reimagining Space

12th Session

Performing Memory

Chair: Athena Stourna

09:00 **Performing Commemoration: Creating Alternative Spaces**

Jayne Thompson

University of Kent, United Kingdom

This paper explores how site-specific performance can create alternative spaces of commemoration and public engagement with the past. Jayne Thompson and Helen Brooks have, over the past ten years, collaborated on several practice research projects addressing the legacy and impact of war, and this paper will focus on two immersive performance works developed in response to the centenary and post-centenary of the First World War. These projects have emerged from and been shaped by their respective bodies of work in the theatre of the First World War, site specific performance, and community and applied theatre practice. *Walking with Ghosts* (2022 & 2023) created in partnership with Imperial War Museums and staged at Folkestone Harbour Arm Station, and *De Weg Terug* (2024), produced with Passchendaele Memorial Museum as part of the West Flanders Year of the Cemetery. Whilst both works were conceived in relation to significant commemorative milestones they sought to move beyond the familiar narratives and ritualised forms of remembrance. The performances examined here sought to create space for more personal, local, and affective encounters with histories of conflict. Rather than reinforcing singular narratives of national memory, they invited audiences to engage with fragmented traces of the past and to negotiate their own relationships to remembrance, loss, and historical legacy.

Both productions were site-specific, outdoor, immersive experiences that positioned audiences as active participants moving through historically resonant spaces. Using projection mapping, archival film, sound, and verbatim testimony drawn from letters, diaries, postcards, and oral histories, the performances layered multiple temporalities onto contemporary spaces. The sites themselves became palimpsests in which past and present coexisted. Fragmented dramaturgies deliberately resisted linear storytelling, instead presenting visitors with disjointed voices, images, and experiences through which individual acts of meaning-making could emerge. Public places were temporarily transformed into spaces of reflection, encounter, and remembrance.

09:10 **Speculative Evidence: Interweaving Documentary and Speculative Choreographies**

Philip Esch

Centre of Contemporary Dance, Cologne, Germany

When immersive theatre experiences become opportunities to practice forgotten mourning rituals, when black-box theatres become forums for presenting the findings of investigative research, and when theatre and dance set their surrounding architectures in vibration, contemporary urgencies seem to demand existing spaces reimaged.

Documentary and speculative practices, as Madeleine Kate McGowan and Ligia Lewis' choreographies show, develop strategies that interweave working methods, aesthetics and concepts of reality within the paradox described by Donna Haraway (1988, 579)—namely, the tension between the situated nature of knowledge on the one hand and the uncompromising commitment to faithful representations of a 'real' world on the other.

In *Wayward Chant*, choreographer Ligia Lewis mobilises the choir and creates vibrations that reveal the temporality of her audience through sound and architecture. Performance and film artist Madeleine Kate McGowan creates a science-fiction vocal work in the performance *Solastalgia*, in which the fictional nomadic group Arcadia gives a guided tour of their post-apocalyptic dwelling and shares practices of mourning with the audience.

The study argues that through the bodies being present, chanting, vibrating and documenting whilst speculating, both works formulate speculative evidence that prolongs rituals of care and mourning. To this end, this work examines the discursive field in conversation with Tavia Nyong'o's *Afro-fabulations* (2019), grasping speculation as a decolonial and queer-feminist practice that disrupts hegemonic narratives and brings forth alternative pasts and futures through a 'practising the world differently'. And with Gail Holst-Warhaft (1995), who lets women's lamenting 'dangerous voices' emerge with the potential to destabilise the social order of the state through their emotional

intensity and calls for revenge. Methodologically inspired by Adele Clark's (2022) situational analysis, which builds on grounded theory, mapping is a key principle of the study and will be one of the ways in which its findings are shared.

09:20 Situated Autoethnography & Ancestral Storytelling in the Locality of Nafplio

Vicky Spanovangelis

University of Winchester, United Kingdom

In response to the Performing Space Symposium, a situated auto-ethnography of Nafplio examines how the locality has become entwined with the author's personal history. Drawing on performing auto-ethnography (Madison 2018), the paper considers how an embodied, situated method might inspire digital storytelling for newly emerging interactive and immersive digital spaces.

Amid early twenty-first-century shifts towards immersive, experiential, and participatory arts, this paper traces modalities of storytelling, movement, and memory through examples of experimental choreographic participatory performance (Living Ancestry / De-Code: Mnemonic in Motion, 2019–present), leading towards a proposition for virtual and physical museum architectural design.

Following Laban (1966), Lefebvre (1991), Tschumi (1994), and Massumi (2002), the research rationale examines the sensory-perceptual, embodied processes of storytelling as emergent creative practices that reflect social transformations of cultural memory. The project forms part of a wider doctoral investigation into Architecture & Choreography as integrated creative practices — one that aims to contribute embodied knowledge to design education, while deepening performance practitioners' knowledge of space as a mode of civic participation.

09:30 When the Forest Burns: Researching and Performing Eco-Trauma and Ecological Mourning

Alexia Kalogeropoulou

PhD(C) Department of Communication & Media Studies (NKUA), Greece

In the summer of 2024, the fires that swept through Penteli, Greece, erased a living ecosystem, including old trees and animals that inhabited them, and the intricate web of relationships between human communities and their surrounding forest. This presentation concerns the findings from an ongoing research project exploring eco-trauma as a specific form of psychological wounding: the grief, helplessness, and existential disruption that arise when a beloved natural environment is destroyed.

Drawing on ecotherapy and ecopsychology frameworks, artistic and somatic expression and creative writing, the presentation first maps the psychological and health impacts of environmental loss, ranging from acute grief responses and ecological anxiety to longer-term effects on somatic wellbeing and sense of belonging. It situates the Penteli fires not only as an environmental event but as a collective trauma, particularly for communities who lived with and through the forest.

The second part of the presentation explores creative practice as a site of response and repair. Building on the author's previous work with ecopoetry (writing with and through nature) and her practice as a poet, artist and ecotuner, the paper asks: how can creative expression hold, process, and metabolise eco-trauma? What does it mean to write, move, or create in the presence of loss? And how might the arts open space for ecological mourning that is otherwise culturally unacknowledged?

Rather than offering resolution, this paper positions creative practice as a form of witnessing, one that honours the forest that was, while accompanying those who grieve it. The research contributes to broader conversations on performative and spatial responses to climate grief, ecological crisis, and the therapeutic potential of artistic engagement with the more-than-human world.

09:40 **Discussion**

Keynote Session III

Introduced by Dorita Hannah

10:00 **Perform Design Act: Plato Enters the Mosh Pit**

Jon McKenzie

StudioLab, Cornell University, USA

11:30 **Break**

13th Session

Performing Domestic Space

Chair: Visnja Žugić

11:40 **Home/Bodies: Using participatory scenographic methods to explore embodied experiences of home**

Georgie Hook

University of Leeds, United Kingdom

Homes are sites where the interdependent relations between objects, materials, bodies, atmospheres and memories are assembled and accrued in an everyday context. Yet, the sheer ubiquity of these spaces means their affectivity can often be overlooked, receiving 'daily inattention' (Highmore 2011), whilst the physical boundaries of such 'private' spheres can suggest impermeability and enclosure. Informed by my background as a performance designer, this practice-research project draws on the spatial and material sensibilities of scenography to explore the intimacies that shape experiences of homes, and the possibilities that emerge from attending to them.

My methodology involves visiting research participants in their own homes in the city of Leeds (UK) and engaging them in a series of one-to-one creative activities, such as collage-making, designed to encourage attunement to the space. The conversations and artistic material emerging from these sessions reveal the diverse assemblages that constitute domestic environments. They highlight felt, lived experience – oscillating between memory and the immediacy of the encounter. This focus on embodied and sensory ways of knowing, facilitated through scenography, highlights Ahmed's phenomenological 'process of becoming intimate with where one is (...) becoming part of a space where one has expanded one's body' (Ahmed 2006, p11). It deepens understandings of the relations between bodies and things embroiled in the familiar spaces we inhabit daily.

Recognising 'home as simultaneously material and imagined' (Blunt and Dowling 2022), I propose that scenography - and its grounding in the vital and poetic potential of places - offers a practical means of navigating and extending the complex materialities and imaginaries of domestic space. This study opens up broader questions about how we relate to everyday environments and contributes to the development of scenography as a critical creative practice.

11:50 KITCHEN: When Space Becomes a Collaborator _ Reflections on the Shooting Process of a Short Choreographic Film

Bernadett Jobbágy

Hungarian University of Fine Arts, Hungary; Independent artist

How do we “read” a space? What guides improvisation in states of attunement? And how can error become a generative force within artistic practice?

In this presentation, I offer insight into the creative process behind KITCHEN, a short choreographic film, focusing primarily on the shooting phase and, to a lesser extent, the post-production process. The impulse for the film emerged from an old kitchen awaiting renovation – an everyday domestic space carrying traces of a nearly vanished time. The kitchen had been the habitat of an elderly woman who had passed away shortly before the filming. Working through improvisation, we approached the space as an active collaborator, allowing it to speak through our bodies and intuition, revealing unexpected layers of time, memory, and female experience. Through embodied listening, we engaged with the traces of previous lives, relationships, and intergenerational connections embedded in the environment. Following the idea that “space holds the information” – a phrase often used by Bonnie Bainbridge Cohen – we suspended intentional control in order to attend to what the space itself might reveal. We were doing (moving) and in the same time let ourselves be moved.

The conference presentation reflects on the role of attunement, intuition, and embodied perception in site-responsive choreographic filmmaking. It also examines how accidents, errors, and experiences of loss in the raw material shaped artistic decisions and ultimately became integral elements of the film’s visual language. Within the 10 minutes time frame, I want to screen the full film, and share my insights in a short PITHC-like verbal part.

12:00 The Table as Performance Space: A New Kind of (S)Cenography?

Athena Stourna

University of the Peloponnese, Greece

Jean Anthelme Brillat-Savarin’s Aphorism VIII from *Physiologie du goût* (1825)—“La table est le seul endroit où l’on ne s’ennuie jamais pendant la première heure” (“The table is the only place where one is never bored during the first hour”)—identifies the table not merely as a piece of domestic furniture, but as a metonymy for the meal. In this context, food and drink consumption, table sociability, ritual, and sensory activation coalesce into an aesthetic experience extending from inside to outside the body. The table serves as an active stage that frames and directs bodily functions, human behaviour, and aesthetic perception.

In this paper, I lay the groundwork for a microscopic study of the table as a stage and performance space in food-based performances. I introduce the term (S)cenography—a neologism combining the Latin *cena* (the Roman meal) with *scena* (stage/scene)—to examine the table as a spatial agent and a scenographic element of the senses. In order to address the multiple performative qualities of the table, I draw on examples of what I categorise as Banquet performances (stage plays, performance works, and installations that unfold around banquets). Ultimately, this study serves as an apologia for the table—a formal defense and celebratory re-examination of its role as both a stage and a dynamic performance space.

12:10 Scenographic Affordances and the Emergence of Movement: A Choreographic Analysis of Spatial Agency in The Madman and the Nun

Özlem Gezgin

The Glasgow School of Art, United Kingdom

This paper examines how scenography contributes to the production of movement in performance, arguing that stage space is not only a system to be decoded as representation, but a relational field in which action becomes possible. It asks how spatial and material configurations generate, transform, and constrain embodied movement, framing performance as an ongoing negotiation with the affordances of space. The concept of “scenographic affordances” is introduced to articulate this dynamic relationship between body and environment.

Drawing on James J. Gibson’s ecological theory of perception, affordances are understood as relational possibilities for action emerging between environmental properties and bodily capacities. This is complemented by Juhani Pallasmaa’s phenomenology of embodied perception, which foregrounds tactile and kinaesthetic engagement over purely visual interpretation. Together, these perspectives reposition scenography as an active spatial condition rather than a representational backdrop.

The paper is grounded in a case study of the 2017 production of Witkacy’s *The Madman and the Nun* (dir. Daniel Irizarry) at International Festival of Wandering Theatres in Poland, using design archives and video documentation. It examines performer interaction with an abstracted set of domestic objects, door, window, bed, chair, and table, arranged within a constrained, cross-shaped stage architecture.

A key focus is the tension between initial symbolic design intentions and emergent spatial logics in performance. Objects such as the bed shift from representational signs of confinement into dynamic agents of action, functioning as barriers, supports, and surfaces for suspension. Material properties such as weight, angle, and instability emerge as generative conditions that shape movement choices.

The paper proposes “designing for the verb” as a framework for understanding scenography as a system of possibilities, suggesting that meaning arises through embodied interaction and the activation of space in performance.

12:20 **Discussion**

12:30 **Break**

14th Session

Building Worlds

Chair: Katerina El Raheb

12:40 **Directable Scenography: Rehearsing AI-enabled Performance Spaces**

Pavlos Panagiotidis

Mixed Reality Lab, University of Nottingham, United Kingdom

Incorporating emerging AI technologies into scenographic and architectural practice can shift the design of performance spaces from form to behaviour. As built environments can sense, interpret situations and improvise action, how can scenographic practice design spaces that exhibit AI-mediated agency while preserving the embodied, collaborative and exploratory nature of performance-making? This presentation shares insights from the development and use, across a series of rehearsal workshops, of an AI-driven system whose behaviour is shaped less by fixed trigger-action mappings than by dramaturgical interpretation of the unfolding situation, generating adaptations through light, sound and other spatial actions.

The system supports creative teams in authoring spatial behaviour through the language of rehearsal, drawing on theatre-making concepts such as backstory, objective, obstacle and given

circumstances. Character here operates as a functional framework: it determines how the space reads a moment, chooses between available actions, and can be redirected. The space also accounts for its own choices, and these explanations become rehearsal material the team can assess and revise.

Such a system, and the process it enables, mark a shift from responsive scenography, which reacts to predefined triggers, to directable scenography, which receives dramaturgical guidance and develops a coherent line of behaviour through rehearsal. Because the space is directed through rehearsal language rather than technical programming, it can be tested in embodied interaction and revised collaboratively. Early findings suggest directable scenography depends on the alignment of three elements: the dramaturgical frame through which the space interprets events, the action repertoire through which it intervenes, and the material legibility of those actions for performers and participants. The presentation opens two questions for discussion: how the scenographer's role shifts from composing form to directing behaviour and where authorship sits when a space develops its own line of behaviour.

12:50 **Stages No Body Can Enter: What We Learn from AI Companions about Performative Space**

Elina Roinioti¹ & Eleana Pandia²

¹*Department of Performing and Digital Arts, University of the Peloponnese, Greece*

²*Panteion University of Political and Social Sciences, Greece*

Something unexpected happens when people spend enough time with AI companions: they stop noticing that no one is there. Research suggests that users who begin aware of the synthetic nature of the interaction may gradually stop experiencing the absence of a human interlocutor and form emotional attachments with real consequences (De Freitas et al., 2024; Turkle, 2024). What changes in performativity when the Other disappears?

The frameworks used to explain how selves are produced in interaction—including Goffman's dramaturgy, Butler's iterative performativity, and Austin's speech-act theory—share an assumption this paper questions: that performativity requires another subject. Goffman presupposes an audience; Butler assumes identity is constituted through socially sanctioned repetition before others. Yet Austin's felicity conditions point elsewhere: what activates the social apparatus may be not a sentient other but structural conditions of responsiveness—turn-taking, recognition, and reply. De Kosnik (2013) similarly shows how socio-technical architectures function as performance spaces through structural rather than intersubjective conditions.

What if the stage has always relied more on responsiveness than presence? When impression management and identity-constituting repetition continue in interaction with an AI system, the resulting space is neither Goffman's frontstage nor backstage. Drawing on Winnicott's (1971) concept of transitional space, we term this a synthetic transitional space: an intermediate zone produced by the architectural conditions of interaction, neither fully internal to the subject nor anchored in an external other. We extend Winnicott beyond his developmental context to argue that digitally mediated interaction can generate structurally analogous conditions through socio-technical design.

The attachments and self-constituting processes unfolding within this space are not failed approximations of human interaction; they are different, but nonetheless real. If the minimum conditions for performativity are architectural rather than intersubjective, the implications extend beyond AI companionship. Space is not the container of performance. It may be its generative condition.

13:00 **Augmenting the Site: AR Methodologies for Site-Specific Dance**

Dimitris Baltas

PhD(C) University of the Aegean, Greece

Site-specific dance performance demands a deep, reciprocal dialogue between the body and the environment. However, translating a physical site into the localized, often detached setting of a rehearsal studio frequently introduces a sensory disconnect. This presentation explores how augmented practices can bridge this gap, serving as vital tools during the creative and rehearsal phases of site-specific work. By shifting focus from the final production to the internal architecture of the choreographic process, this research investigates how digital and sensory augmentation can facilitate the deep embodiment of a remote space.

Central to this study is a survey conducted with dance students, which maps the specific sensory modalities—visual, kinaesthetic, auditory, and haptic—that dancers rely upon most heavily when trying to recall and physically reconstruct a previously visited space. The findings reveal distinct patterns in sensory prioritization during spatial recall, highlighting a friction between dominant visual habits and the somatic reality of moving through a site. Analysing these insights, this presentation will discuss the possible technologies to be used in way to assist dancers in retaining and interacting with the physical, historical, and architectural contours of an environment without requiring continuous physical presence.

By framing the rehearsal space as an active site of critical, augmented research, this work directly addresses the symposium's core questions regarding how performance can redefine spatial limits. It moves away from presentation-heavy tech frameworks to offer a discursive reflection on how contemporary choreography engages with space. Ultimately, it invites dialogue on how performative actions can interact dynamically with urban and social environments long before the final public presentation, using sensory memory as a tool for innovative spatial practice.

13:10 **Heads vs Body: Playformance as Spatial Negotiation of the Magic Circle**

Elina Roiniotiet al.

Department of Performing and Digital Arts, University of the Peloponnese, Greece

Heads vs Body was a practice-based artistic research collaboration between a game researcher and a performance artist, manifested as a two-day workshop and concluded in a playformance with live audience participation. The research combined The Sims 4—a sandbox life simulation game—and a pre-existing sculptural work by the artist to physically expose what Bogost (2007) identifies as the procedural rhetoric of the game, or in other words, the ideological argument embedded in its rule system.

The project departs from Stenros' (2012) theorization of the magic circle as a socially negotiated boundary rather than a fixed separation between game world and real world. The Sims 4 enacts this concept: living needs, emotional growth, and social behaviors embedded within a synthetic American capitalist dream. The playformance was designed to crack this illusion by reconstructing the game's spatial logic into three interconnected performative zones.

In the first, a performer-gamer played live while narrating her experience, making visible the hidden labor of the player. In the second, performers interacted with a large sculptural head—a figure of the player's in-game presence within a judo academy that physically manifested the in-game social space and its internal hierarchies. In the third, the audience observed from outside through a monitor setup resembling a surveillance control center, accessing the performance only through sound, narration, and low-resolution cameras. Individually, audience members could enter carrying a mobile camera, projecting their gaze back outward—collapsing the boundary between observer and participant, surveilled and surveilling.

The in-game cameras became instruments of real-life surveillance and voyeurism. The game's commands, i.e. keep the Sim healthy, socially engaged, and energized, were transmitted as live orders to performers who executed them physically without stopping, converting game mechanics into bodily exhaustion. Audience interaction became intrusive and demanding. The playformance spatially and physically revealed the procedural rhetoric of *The Sims 4*: the control of bodies, the invisible labor, and the performance of happiness.

13:20 **BUILDING WORLDS, NOT STORIES: Spatial Narrative as Performative Practice in Physical and Synthetic Environments**

David Bassuk

White Horse Immersive, United States

This presentation begins with spatial narrative rather than with performance itself. Drawing on my practice across immersive environments, embodied pedagogy, spatial dramaturgy, and AI-supported worldbuilding, I ask how spaces produce meaning through action, attention, rule systems, and relations among bodies.

The phrase “building worlds, not stories” signals a shift from narrative as a sequence of events to narrative as a spatial condition. In immersive and participatory work, the audience does not merely watch a story unfold. They enter a field of permissions, constraints, thresholds, atmospheres, roles, and social risks. Space becomes narrative by shaping what can be perceived, who can act, how bodies meet, and which forms of agency are possible.

Performance enters this proposal as a secondary yet vital mode of activation. It makes spatial narrative legible. Through gesture, movement, gathering, instruction, ritual, and participation, performance allows us to observe space as it is being made. It reveals the scripts that organize behaviour, access, visibility, safety, and control.

This question becomes more urgent as spatial practice spans physical, urban, virtual, and AI-mediated environments. Contemporary environments are no longer passive settings. They are responsive systems, political arrangements, social interfaces, and narrative structures.

The presentation will reflect on artistic and teaching projects that use performance to test how environments produce behaviour and meaning. It will also address the limits of performance as a spatial practice. Performance can open temporary zones of relation, but it can also aestheticize participation, simulate agency, or ignore the material conditions that determine who can enter and act. Spatial narrative is the central concern. Performance is the means by which its hidden structures become visible.

13:30 **Discussion**

14:00 **Lunch**

15th Session

Shifting Spatialities

Chair: Elina Roinioti

16:00 **Somewhere Between Two Movements.** Performative Presentation.

Helen Robertson

Central Saint Martins, University of the Arts London, United Kingdom

This performative presentation is a collaboration between artist Helen Robertson and director and creative technologist Pavlos Panagiotidis, initiated at Performing Space 2025

The presentation will work with interactive projection and a performing body to stage entanglements between the technological and the corporeal. Breath as movement and vital exchange will act as a fulcrum for oscillations across the tangible and the virtual, whilst grounding the performance in a contemplative investigatory zone

The work will use a camera-based motion capture system to read the performer's movement as shifting co-ordinates within a projected field; the position, distance and angle of body parts shaping the scale, position and rotation of digital geometries. Complex, continuous, acentred spatial fields derived from repeating shapes layered on more than one spatial axis will thus expand, contract, rotate and skew in response to rudimentary bodily gestures and technological code. Shifting geometries here enact and represent unstable shifting relational perceptual processes.

Rather than producing seamless control, the system will retain latency, imperfect tracking and unstable recognition as active qualities of the encounter, allowing the projection to appear not only as an image being manipulated, but as a responsive presence. Through this somaesthetic relation between sensing body and sensing code, error becomes a way of producing technological liveness: a fragile impression of agency emerging between performer, software and light.

The work uses live interactivity as an embodied thinking tool to create a nexus across a breadth of conceptual references. This includes: Gilles Deleuze (Cinema 1 The Movement Image) wherein the cinematic becomes a mode of spatial/plastic thinking that generates new concepts; Karen Barad's notion of intra-action in which scientific methodologies are situated, embodied, relational and inherently ethical; the dialogue across scientific research and performance within Loie Fuller's practice; Trisha Brown's concern with geometry, chaos and order.

16:10 **Reconstructing Space Through the Lens of Exile: A Case Study of ME/DEA**

Yannis (Ioannis) Mathioudakis

University of Crete & Institute for Mediterranean Studies (IMS/FORTH), Greece

This presentation explores the spatial dimensions of displacement and xenophobia through the lens of ME/DEA, a recently completed experimental short film. Commissioned as a research-based production and presented at the Violence, Migrant Women and Cinema conference (Centre for Visual Cultures, Royal Holloway - University of London), the film draws inspiration from the cinematic languages of Pier Paolo Pasolini, Lars von Trier, and Maya Deren to reimagine the myth of Medea within a contemporary, anti-establishment framework.

As the project is currently navigating the international festival circuit, the presentation will utilize its official trailer (available to view here: https://www.youtube.com/watch?v=Zc_k902r6aw) and selected audio-visual excerpts to demonstrate how cinematic and performative practices construct, deny, and redefine space.

Grounded in a trilingual synthesis of texts by Euripides, Seneca, and Corneille, the film strips the protagonist of her geographical and social space, marginalizing her within a hostile environment. To survive this spatial deprivation, the narrative is relocated into two newly constructed spaces: the sonic and the visual.

First, the physical loss of homeland is replaced by an immersive sonic space. A fragmented, multilingual soundscape creates an oppressive auditory geography around Medea, illustrating how sound operates as a spatial practice for the exiled.

Second, the visual narrative subverts traditional spatial interaction by omitting facial recognition. The camera focuses instead on fragmented bodies; hands clutching sand, bodies merging with water,

earth, trees and rock. This performative interaction with the raw, natural landscape emphasizes the marginalized body's desperate attempt to physically anchor itself when the socio-political space actively rejects it. The cinematic frame is reconstructed into the only territory where Medea is allowed to exist.

By merging classical texts, vocal performance, and experimental visual arts, this presentation examines how the marginalized body must performatively carve out its own sonic and visual topographies when physical and social spaces are denied.

16:20 **I Was Bitten by a Robot Dog!**

Nico Angiuli¹ & Katerina El Raheb²

¹*Fondazione Pistoletto, Biella, Italy*

²*University of the Peloponnese, Greece*

A few years ago, Amazon workers in Poland marched under the slogan ""Stop Treating Us Like Dogs."" Today videos of robot dogs being kicked circulate online and generate public discomfort. At the same time, warehouse workers continue to be monitored by algorithms, migrants continue to sustain logistical systems through precarious labour, and humanoid robots increasingly learn to move, balance and interact like humans.

These phenomena are usually discussed separately. We propose looking at them together, through embodied practice-based speculation, and performance-making.

Starting from the artworks *The Human Tools* and *Amazon Dance*, this presentation examines how the warehouse has become more than a workplace. It has become a metaphor for embodied behaviour. A model for organising movement and attention for efficiency.

Many of the protocols developed within logistical infrastructures—tracking, optimisation, prediction and productivity measurement—have escaped the warehouse and entered public space.

Workers increasingly adapt to machines, while machines increasingly adapt to humans. Humans become more measurable. Machines become more relatable. Humans become more predictable. Machines become more anthropomorphic. These trajectories do not move in opposite directions. They converge. The question is not whether robots will become human. The question is what kind of human is being selected as the model.

Drawing on Deborah Cowen's concept of the chokepoint, the presentation explores the bodies that continue to sustain apparently automated systems: warehouse workers, drivers, migrants, delivery riders and maintenance staff. Different figures, yet increasingly exposed to similar regimes of circulation, optimisation and control. The robot appears here not as a vision of the future, but as a mirror of the present.

The presentation concludes with the speculative figure of a Robot Union: not a union created to defend machines, but a device for reflecting on labour, dignity and collective agency in a world increasingly organised according to logistical and algorithmic principles.

16:30 **Discussion**

16:50 **Break**

Keynote Session IV

Introduced by Maria Mikedaki

17:00 **Mycenaean Citadels as Performative Space: The Case of Tiryns**

Joseph Maran

University of Heidelberg, Germany

17:45 **Closing Roundtable. *Performing Space Futures***

Featured Session

19:00 **Sunset Ritual**

Apostolia Papadamaki¹ & Dorita Hannah²

¹*Choreographer, Theater Director, Performance Artist; Architect; Scenographer*

²*University of Newcastle, Australia*

20:00 **Closing Party**

Sunday, 6th September
Closing Session

09:00 **Field Visit to Tyrins**

Joseph Maran

University of Heidelberg, Germany

Symposium Contributors

Keynote Speakers & Invited Guests

Joseph Maran

Joseph Maran is Professor of Pre- and Protohistory at Heidelberg University. Since 1994, he has directed the excavations at the Mycenaean palatial centre and UNESCO World Heritage Site of Tiryns (Greece) on behalf of the German Archaeological Institute. From 2013 to 2017, he served as Director of the Heidelberg Cluster of Excellence “Asia and Europe in a Global Context.” His research explores transculturality, changing lifeworlds, the relationship between architecture and social practice, and the role of material culture and social memory in Copper and Bronze Age societies at the Mediterranean interface between Europe and Asia. He recently co-edited the volumes *Ambivalent Times: The Mycenaean Palatial Period between Splendor and Demise* (2023) and *Rituals, Memory, and Societal Dynamics: Contributions to Social Archaeology* (2025).

Jon McKenzie

Jon McKenzie is Director of StudioLab, a critical design lab at Cornell University whose interdisciplinary teams connect researchers, designers and organisations working in education, healthcare, and environmental and human rights. His research moves between the disciplinary paradigms and performative desiring-machines of cultural, organisational and technological performance, exploring their *perfumative* emissions and the AI atmospherics of everyday lifedeath. His transmedia work includes the books *Perform Design Act: Provocations in Performance Design* (with Dorita Hannah and Olav Harsløv, 2026), *Transmedia Knowledge for Liberal Arts and Community Engagement: A StudioLab Manifesto* (2019), and *Perform or Else: From Discipline to Performance* (2001; new edition, 2027). His creative work also includes the experimental play *Lifelines: Blavatsky Freud Experience* and the films *The Revelations of Dr. Kx4l3ndj3r* (2012), *Lifelines: Jaroslav Mokosh Experience* (2024), and *S/CARE PACKAGES: Crises of Care of Self, Community, World* (with Ana Vujanovic, featuring Bernard Stiegler and Daniel Ross, 2021). His essays, videos, comics and workshops can be found at labster8.net and studiolab.world.

C. Nadia Seremetakis

C. Nadia Seremetakis is Professor of Anthropology, an award-winning author, and one of the leading voices in the anthropology of culture, memory, and the senses. Her books and articles, written in both English and Greek, are based on long-term ethnographic fieldwork in rural and urban Greece, as well as comparative research in different parts of the world. Her work has been translated into several languages and has been widely taught in the Humanities, Cultural Studies, and Fine Arts for more than two decades. Born in Greece, she studied and taught in New York, where she lived for twenty years, before returning to Greece to teach for a decade. She continues to lecture internationally and has also designed and organised public participatory multimedia and interdisciplinary initiatives focused on regional cultural development. Today, she divides her time between Europe and the United States.

Yves Winkin

Yves Winkin is a Belgian educator and communication scholar who synthesized several strands of American social science into the ethnographically grounded anthropology of communication, introducing this approach to the French-speaking world. He has been Professor at the University of Liège, the École normale supérieure de Lyon, and the Conservatoire national des arts et métiers in Paris. He was the founding Director of the French Institute of Education (2010–2012) and later Director of the Musée des Arts et Métiers in Paris (2015–2019). His most recent book, *From Erving to Goffman: A Work in Performance?* (mediastudies.press, 2026), explores the life and work of Erving Goffman. His forthcoming book, co-authored with Sonia Lavadinho, *Micro-liens: Entretenir la ville relationnelle au quotidien* (Apogée, 2027), examines everyday forms of urban sociality.

Dorita Hannah

Dorita Hannah is a New Zealand-born architect, scenographer, writer and Professor of Performance Design at the University of Newcastle, Australia. Her work explores the intersections of architecture, performance, scenography and urban space, examining how spatial environments shape embodied experience, social interaction and public life. Bridging creative practice and critical research, she has led numerous international collaborations, exhibitions and performance projects that investigate the performative dimensions of architecture and the transformative potential of spatial design. Widely published in the fields of performance studies, architecture and design, her research focuses on performance design, spatial dramaturgies, temporary architectures and the politics of public space. Through both scholarship and practice, she has made a significant contribution to expanding the dialogue between architecture and performance internationally.

Mateo Feijóo

Mateo Feijóo is an artistic director, curator, educator and performance maker whose practice brings together artistic direction, curating, teaching, and the creation of performance and choreographic works. Throughout his career, he has directed major cultural institutions and projects, including the Escena Contemporánea Festival (Madrid Regional Government), Teatro de La Laboral (Gijón), and Naves Matadero – International Centre for Live Arts (Madrid). As an international curator, he has collaborated with leading artists such as Marina Abramović, Elena del Rivero and Cristina Rodrigues, among many others. He currently combines his artistic and educational practice with Flipas – Urban Cultures Laboratory and A Casa do Pozo, a project dedicated to connecting contemporary artistic creation with rural contexts.

Apostolia Papadamaki

Apostolia Papadamaki is an award-winning choreographer, theatre director, performance artist, and founder of Anamnesis, an internationally recognised methodology for site-specific, participatory and ceremonial performance. For more than three decades, her work has brought contemporary performance into dialogue with Ancient Hellenic traditions, creating transformative experiences in archaeological sites, museums, theatres and public spaces presented at more than forty international festivals. Over the past twenty years, her artistic research has explored performance as a living act of remembrance, integrating mythology, philosophy, ecology, ritual and embodied practice. Through her performances, ceremonies and participatory works, she invites audiences to experience art not only as an aesthetic event, but also as a shared process of presence, transformation and collective renewal.

Director

Pablo Berzal Cruz

Pablo Berzal Cruz is an architect, researcher and performance artist whose work explores the relationship between performance, ritual and space. He holds a PhD in Architecture from the Universidad Politécnica de Madrid and specialises in landscape design and management. His doctoral research examined ritual space and the ways in which spatial environments influence human behaviour, perception and experience. He has collaborated in immersive theatre and performance projects and has taught in the Master's programme in Ephemeral Architecture at the Universidad Politécnica de Madrid. His research combines architecture, performance studies and environmental perception, with particular attention to spatial performativity, sacred landscapes and embodied relationships with the environment. In 2022, he launched Performing Space, an international interdisciplinary research project and conference exploring the relationship between performance and the built environment. He currently serves as Director of the Performing Space Association, developing research and collaborative initiatives connecting architecture, performance, landscape and spatial practices.

Participants

Alexandros Alexiou

Alexandros Alexiou (BSc) has a background in computer science and informatics, and is currently pursuing a master's degree in transformative game design. He is also the CEO of LARPifiers, a non-profit company that specializes in the use of live-action role-playing and other game-based methodologies as tools for education, personal development and psychotherapy.

Paul Allain & Angeliki Varakis-Martin

Paul Allain is Professor of Theatre and Performance at the University of Kent, Canterbury, UK. He has published extensively on actor training and contemporary performance processes as both author and editor in books, DVDs and articles and online with a particular focus on contemporary Polish theatre. He is an internationally acclaimed expert on Jerzy Grotowski. This presentation will draw on his latest book, *Movement, Text, Performance* (CUP, 2026).

Dr Angeliki Varakis-Martin is Lecturer in Drama and Theatre at the University of Kent, UK. She holds an MA and PhD from Royal Holloway, University of London. Her research focuses on ancient Greek theatre and masked performance, with particular emphasis on the use of theatrical masks in both historical and contemporary contexts. She has published widely on masks in performance and has participated in practice-based research exploring their performative, expressive and sensory dimensions. Most recently, she led an AHRC Impact Accelerator-funded project investigating the use of masks in participatory drama workshops with migrants, refugees and asylum seekers, and co-produced *Encounter*, a research film exploring mask-based performance in migratory contexts.

Argyris Angeli

Argyris Angeli is a visual artist, architect, and academic whose interdisciplinary practice combines sculpture, performance, artistic direction, scenography, costume design, and graphic design. He approaches performance space as an immersive installation that engages the body, light, sound, and video, creating sculptural environments that act as extensions of the moving figure. As the Artistic Director of GesamtAtelier, he has conceived and produced original interdisciplinary works supported by the Greek Ministry of Culture, including *Phasma* (2025), *4+ONE* (2024), *Loom* (2022), and the augmented reality application *DanceWalk* (2021). His work has been presented internationally at venues including the Athens Concert Hall, Whitechapel Gallery, MuseumsQuartier, Michaelis Theatre, Watermans Arts Centre, Deptford X, Larnaca Biennale, and Center on Halsted. Angeli graduated with honours from the National Technical University of Athens, studied Sculpture at the School of the Art Institute of Chicago, and earned an MFA with distinction from the Architectural Association School of Architecture, where he currently teaches in the MA/MFA Spatial Performance and Design programme.

Nico Angiuli & Katerina El Raheb

Nico Angiuli is an Italian visual artist, performer, and filmmaker based in Berlin. He studied at the Fine Arts Academies of Rome and Bari and at IUAV University of Venice. From 2017 to 2025 he taught Performance Techniques for the Visual Arts at the Academy of Bari, and since 2025 at UNIDEE-Cittadellarte Fondazione Pistoletto. Between 2006 and 2011 he collaborated with Stalker/Osservatorio Nomade, co-founding Ilmotorediricerca and developing transnational research across Italy, Albania, and Greece. Since 2009, labour has been central to his practice, through projects such as *Ma Vai a Lavorare!*, *Le Piastrelle Sono Intenzioni*, and *The Tools' Dance*. His works include *Tre Titoli* (2015), on peasant struggles and migrant labour, and *The Human Tools* (2018), awarded by the Italian Council. Recent projects include *Amazon Dance*, *Part-Time Resistance*, *Fighting Seeds*, *Pfand Straße*, *Ce Arde*, *Voci Ultra Terrene*, and *Notturmo Senza Luna*, exploring labour, ecology, and social transformation.

Katerina El Raheb is a greek/egyptian artist, human computer interaction researcher, and educator working at the intersection of dance, performance, and digital technologies. Born in Alexandria, she holds a diploma in Chemical Engineering from the National Technical University of Athens, a professional dance diploma from the Niki Kontaxaki School, and an MSc and PhD from the National and Kapodistrian University of Athens (NKUA), where her research focused on conceptual and experiential dance languages and digital interaction. She is Assistant Professor of Informatics Applications in Performing Arts at the University of the Peloponnese at Department of Performing and Digital Arts and has been a scientific collaborator of the NKUA and the Athena Research Center. Her work explores embodiment, movement, human-computer interaction, and artistic creation in physical and digital environments. She has participated in numerous European research and artistic projects and collaborated with dance and performance organizations internationally.

Attila Antal

Attila Antal is a multimedia director, composer, teatrologist and performer. In his work he focuses on expanding the theatre experience outside of the black-box theatre by creating immersive audiovisual experiences, site-specific, interactive and multimedia performances and exhibitions, freely using various forms of expression (puppetry, physical theatre, contemporary dance, etc.) One key element of his work is socially engaged and inclusive theatre. During his doctoral studies in Budapest, Attila worked as a lecturer for practical and theoretical courses (e.g. *Devised theatre*, *Viewpoints method*) Attila has led multiple film and performing arts related workshops in Serbia, Hungary, Czechia, etc. In 2017 he founded the Institute for New Theatre in Novi Sad, as an informal

community for research and production of works in performing arts and related artistic fields (visual arts, architecture, film, music, etc.) The collective has participated in and produced a series of multimedia performances, exhibitions, films and music.

Alba Balmaseda Domínguez

Alba Balmaseda Domínguez is a Spanish architect, researcher and educator whose practice explores the relationship between body, space and the commons through architecture, performance and full-scale construction. She graduated in Architecture from the Polytechnic University of Madrid and holds a PhD in Architecture, with research focused on urban bathing and collective relationships with water and public space. She established her independent architectural practice in 2014 and has taught at institutions including ETSAM, IUAV, the University of Stuttgart and TH Nürnberg. Her work combines architectural design, research and performative methodologies to investigate spatial practices and embodied experiences of the built and natural environment. She has conducted research at institutions including the Vastu Shilpa Foundation, Tokyo Wonder Site and Istituto Svizzero. Balmaseda is a co-founder of the Performing Space Association and a member of the collective OFF-SEASON.

Dimitris Baltas

Dimitris Baltas is a PhD candidate at the Department of Product and Systems Design, University of the Aegean. His background is on Electrical and Computer Engineering, with postgraduate studies on Interactive Media, Lighting Design and Digital Arts. He is also a choreographer, performer and lighting designer. His research is focusing on the way the body is affecting and affected by the surrounding space, and the ways digital technologies can augment this relationship, especially in the context of site-specific performances.

Angeliki Bara

Angeliki Bara (b. 1997) is a Ph.D. candidate at the Athens School of Fine Arts, supported by a scholarship from the Hellenic Foundation for Research and Innovation. Her research interests are based on an interdisciplinary and multicultural approach to the history of architecture. She graduated from Athens School of Fine Arts and studied History and Theory of Fine Arts, and she holds a master in “Gnoseology of Architecture” from National Technical University of Athens. In 2024 she was awarded a prize in the first aesthetics essay competition on "Current aesthetic challenges of theory-practice in the 21st century" by the Hellenic Society of Aesthetics.

David Bassuk

David Bassuk is a theatre director, immersive narrative designer, educator, and Professor Emeritus of Theatre at SUNY Purchase, where he also served as Dean of the Conservatory of Theatre Arts & Film. His work investigates how performance emerges from space through bodies, narrative, technology, participation, and civic imagination. He has taught and developed work internationally, including serving as a Fulbright Visiting Professor at FH Salzburg and as a faculty member and workshop leader with IED Turin and MIAT in Milan and Naples. His practice spans spatial narrative, immersive theatre, transmedia worldbuilding, XR/AR, AI-supported storytelling, role-play, and participatory dramaturgy. Recent projects include civic and climate-engagement training with the United Nations Assistance Mission in Iraq, AURORA in Hangzhou, Eden Project Qingdao, and

immersive collaborations with White Horse Immersive, Tencent, Alibaba Animation Studios, and ITW International Theatre Works. His current research treats rehearsal as spatial inquiry, linking embodied practice, designed environments, and collective imagination across artistic and civic contexts.

Burcu Bostancı & Berke Can Malkoç

Burcu Bostancı is a lecturer in architecture at Bolu Abant İzzet Baysal University and a PhD candidate in Architectural Design at Istanbul Technical University. Her research explores architectural travel as a spatial and ritual practice, focusing on bodily experience, memory, narrative, and the production of architectural knowledge.

Berke Can Malkoç is an industrial designer, lecturer, and PhD researcher in Industrial Design at Istanbul Technical University. He holds an MDes in Design Studies and currently teaches at Istanbul Nişantaşı University. His academic and professional work focuses on user experience, human-centred design, and the relationships people develop with designed products, with particular interests in well-being, care, dignity, emotional attachment, and long-term experiences with medical and assistive products. Alongside academia, he has professional experience in medical product development and has led product development and research projects in the healthcare field. His design work has received international recognition, including a European Product Design Award and, most recently, first place in the Interactive Interface category at the 2026 Superior Design Award for Surface, a tactile art interface developed for children with visual impairments.

Greig Burgoyne

Burgoyne was born in Glasgow Scotland. He is an artist, researcher, and writer exploring the paradoxes of visibility and invisible through live performance, film and installation. He studied at the Universität Für Angewandte Kunst, Vienna and The Royal College of Art, London. He is Subject Lead BA Fine Art at UCA Canterbury UK. He regularly presents papers at conferences and exhibits mainly in Europe. Forthcoming solo exhibitions in 2026 include Palazzo Collicola Museum of Modern Art, Spoleto, De Vishal Kunstraum Haarlem, Fantastik Lab Valencia, WGW Rotterdam & Bbeyond Northern Ireland. His work features in 'Performance drawing-new practices' published by Bloomsbury Books in 2022. He is co-Writer for 'Drawing as Placemaking: Environment, History, and Identity' published by Bloomsbury Books in Spring 2026.

Konstantina Chavaki

Konstantina Chavaki was born and raised in a small village in Crete. She studied Archaeology and Art History at the University of Crete, and Conservation of Antiquities and Works of Art at the University of West Attica. She holds an MA in the Preservation and Management of Cultural Heritage from the Ionian University, focusing on Archaeological Ethnography. Since 2024, she has been a research associate for the Amykles Research Project in the field of Public Archaeology. Her research interests encompass social, community, and ethnographic archaeology, while her artistic focus centers on contemporary theater. She has worked as a performer with the "nomades artcore" artistic group. Currently, in collaboration with V. Stamatakis and the Cinemathesis team, she co-designed and performs "Apollo's Layer Cake", a participatory performance for children based on her original book "On My Hill", bridging archaeological science with theatrical storytelling.

Elias D'hollander

Elias D'hollander is a doctoral researcher who graduated Performance Studies at the University of Ghent, where he is affiliated with the research group Studies in Performing Arts and Media (S:PAM). His current FWO-funded research studies the rich ecologies of architecture and choreography in the work of choreographers Radouan Mriziga, Anne Teresa De Keersmaecker and Trisha Brown, as well as in architecture practices. From this entanglement, he works on notions such as inhabiting and Étienne's Souriau's instauration as ways to describe and multiply the various ways architecture and choreography can enter into relationship with one another. On this subject he has published the book *Architectuur choreograferen / Choreografie architecturen* (Architecting Choreography / Choreographing Architecture) in the Agent-series on the work of choreographer Radouan Mriziga and *My dwelling is my dancing* about the architectural qualities in the work of Anne Teresa De Keersmaecker in 'Documenta: tijdschrift voor theater'.

Laura Dreyer

Laura Dreyer (Germany, Landau in der Pfalz, 2000) is a contemporary artist working across performance, visual theatre, scenography, text and image. She studied scenography and performance at the Toneelacademie of Maastricht. Her practice develops a poetic, non-linear language that moves between the body, gender and the more-than-human, often taking the form of manifestos and image-text works.

Philip Esch

Philip Esch is a dancer and researcher based in Cologne. His moving practice focuses on performing in public spaces, where architectural landscapes and moving bodies come into play. He performed in various creations ranging between dance and performance. In his research he pursues questions on categorization systems, transdisciplinary creating and measurement of performative acts through sociological and methodological lenses. He currently studies the MA Dance Studies at the Centre for Contemporary Dance Cologne and works in the field of Applied Social Sciences and Gender Studies at the University of Technology, Arts, Sciences Cologne. He holds a BA in Arts du Spectacle Vivant/Performing Arts from Montpellier III, France, and a BA in Sports, Adventure and Expressive Movement from Cologne.

Alexandrina Fleming

Alex is a Zimbabwean-born creative with diverse experience in literary & visual communication as well as dance. Alongside her personal work, she is the Storytelling & Social Media Lead for Medicine Festival CIC and teaches movement & embodiment. She is inspired by the cross-pollination of mythos, ecology and the human condition, creating visual narratives that: 'reveal, engage & empower whilst exploring the inter-being of all life on planet Earth.' She has worked as an independent filmmaker & editor for creative, social-impact and nonprofit clients worldwide.

Angela Fragkou

Angela Fragkou is a Greek new media artist, researcher and bioscientist based in Athens. She holds a PhD in Arts (ASFA) and has an academic background in Organic Chemistry and Fine Arts. Her interdisciplinary practice operates at the intersection of art, science and technology, combining artistic research with biosciences, material experimentation and digital media. Her work investigates

perception, environmental phenomena, observer-dependent systems and the relationship between humans and their surroundings. Through photography, moving image, installation and emerging technologies, she explores how knowledge is produced through embodied experience and situated observation. She has participated as a research fellow in numerous European research projects, presented her work at conferences and lectures, and contributed to exhibitions, workshops and collaborative initiatives. Her current research focuses on light, structural colour, environmental observation and spatial practices as frameworks for artistic inquiry. The technological development of *Sea Light Arc – Kythera* is supported by game developer and digital humanities researcher Thanos Makris.

Andrés Garcés Alzamora & Manuel Florencio Sanfuentes

Andrés Garcés (1968) is Full Professor of Architecture at EAD-PUCV, where he has taught since 2000. He holds a degree in Architecture from PUCV and a doctorate from the Polytechnic University of Cataluña (2015). A member of the Amereida Cultural Corporation since 1994, he has led over twenty-five “Travesías” across the American continent. His research line, “La Ciudad-Teatro”, investigates the place of the scene in the history of theatre and the concept of “another place” in the city and architecture through the appropriation of public space as scenic act. He has participated in “Documenta 14” in Athens and Kassel (2017), the “Bauhaus 100” (2019), the “30th Bienal de Arte de Sao Paulo” (2012), and “Desvíos de la Deriva at the Museo Reina Sofía, Madrid (2010), and the Architecture Biennale of Venice (2025), all with the Amereida group.

Manuel Sanfuentes (1970) is a poet and designer at the Escuela de Arquitectura y Diseño of the Pontificia Universidad Católica de Valparaíso, Chile, where he has been a faculty member since 1988. He is a member and currently Secretary of the Amereida–Ciudad Abierta Cultural Corporation. He holds a degree in Architecture and Design from PUCV, directs the Ediciones e[ad] workshop, and teaches Typography and Amereida studios. His work sits at the intersection of poetry and the graphic arts, with particular attention to the word as a poetic and spatial event. He has conducted multiple “Travesías” across the American continent and is an active practitioner of the “Phalène”. Together with the Amereida group, he has participated in “Desvíos de la Deriva” at the Museo Reina Sofía, Madrid (2010), the 30th Bienal de Arte de São Paulo (2012), and Documenta 14 in Athens (2017). His publications include “El Ha-Lugar de la Palabra” (2015), “Noli me tangere” (2019), and “La invención de Amereida” (2024).

Özlem Gezgin

Özlem Gezgin completed her undergraduate studies in Interior Architecture and Environmental Design at Bilkent University and received her Master’s degree in Interior Design from The Glasgow School of Art. Alongside her academic practice, she has worked as a set designer, contributing to theatre and performance productions in Turkey as well as international festivals. Her professional and creative experience in scenography has informed an interdisciplinary interest in the relationship between space, movement, and performance. Following roles as a teaching assistant and part-time lecturer in Turkey, she is currently working as a Part-Time Lecturer in the Interior Design Master’s programme at The Glasgow School of Art. Her research interests lie at the intersection of environmental psychology, performance spaces, scenography, performance, and pedagogy, with a particular focus on how spatial environments shape experience, behaviour, and embodied interaction.

Dorita Hannah & Alya Abed Ali

Dr Dorita Hannah and Alya Abed Ali are NZ-based architects with Middle Eastern backgrounds, interested in design performativity and spatial justice. While Alya has established an expertise in passive architectural design, Dorita's specialty has long focused on theatre architecture and, most recently, decolonising the globally ubiquitous Eurowestern stage. Dorita, who has published extensively on Performance Design & Architecture, also has a well-established association with the Prague Quadrennial of Performance Design and Space, having exhibited, curated, and design-directed projects since 1995, including serving as a Jury Member (2007/2019), Architectural Commissioner (2011), Theory Curator (2015), and New Zealand's national representative (2019). Most recently, Dorita and Alya initiated and led the Threads of Humanity community art project, which has been selected for exhibition at the 2027 Prague Quadrennial.

Olav Harsløf

Olav Harsløf is former professor at the Department of Performance Design, Roskilde University, Denmark, and before that head of The Danish National Academy of Theatre and Modern Dance, The Danish National Conservatory of Rhythmic Music, and the Danish experimental high school 'The Free Gymnasium'. He has published books, articles and directed documentaries about performing art, theatre, music and cultural history. Selected publications: Hannah, McKenzie, Harsløf: Perform Design Act. Performance Design Provocations. Routledge 2026; Harsløf, Olav: The Great Festival. A theoretical performance narrative of antiquity's feasts and the modern rock festival. Routledge 2019; Harsløf, Olav: "Space as Provocation". In: Engaging Spaces. Sites of Performance, Interaction and reflection (Ed. Olav Harsløf and Erik Kristiansen). Museum Tusculanum, København 2015; Harsløf, Olav & Dorita Hannah (ed.): Performance Design, Copenhagen 2008 (Museum Tusculanum Press)

Georgie Hook

I'm Georgie Hook (she/her), a performance designer and PhD researcher in the School of Performance and Cultural Industries at the University of Leeds. Devising work in collaboration with theatre artists, I have designed for performances at venues across the UK. My creative practice uses elements of set, costume, and light, with a particular interest in the potential of materials to transform and perform. Following an MA in Performance Design, I won the TaPRA Postgraduate Essay Prize in 2022. My PhD is funded by the AHRC, through the White Rose College of Arts and Humanities. My research applies scenography as a critical practice and methodology to explore people's relationships to their homes. It foregrounds embodied, situated experience and the affectivity of domestic environments through participatory creative methods. I also have a certification in permaculture design, and this interest in socio-ecological ways of being in the world informs my approach to research.

Shauna Janssen

Shauna Janssen, PhD, is an interdisciplinary artist-researcher, educator, and Associate Dean of Pedagogy, Faculty of Fine Arts, Concordia University, Montréal, Canada. She is founder and director of the Performative Urbanism Lab for Social, Spatial and Scenographic Experiments (PULSE). Her ongoing research and performance design practice engages with the spatial politics of change in urban environments. She has staged, curated and designed several place-based and site-responsive art works and installations in Canada, Chile, Germany, Italy, Czechia, and New Zealand. Her current research focuses on performance space as an intermedial site, and performative approaches to

creating with extended reality technologies. Her writing on site-specific art, urban scenography, public space, theatre and architecture, performance pedagogy, and performative practices have been published in numerous essays and monographs, including with the Journal of Theatre & Performance Design, and PARTake: the Journal of Performance as Research, Canadian Theatre Review, JAR, Bloomsbury, Routledge, and Intellect.

Bernadett Jobbágy

She graduated from the Corvinus University of Budapest as a landscape architect. Later she studied dance at the Budapest Contemporary Dance Academy. In 2021 she completed her film editing studies at the Lumiere Film School (Budapest), and in 2023 she became a certified Somatic Movement Educator in The School for Body-Mind Centering®. Her predominant background is movement: contemporary dance and improvisation, somatic approach, Tai Chi and QiGong. Currently she works as independent artist and researcher, movement pedagogue and filmmaker. Her research includes film as embodied art, and the somatic possibilities of choreographic moving image. e-mail: bernadett.jobbagy@gmail.com

Alexia Kalogeropoulou

Alexia Kalogeropoulou is a transdisciplinary artist, poet and researcher working at the intersection of creative arts, ecopsychology and personal development. As an ecotuner, creative writing facilitator and adult educator, she develops practice-based approaches to ecological reconnection, somatic awareness and artistic expression. She previously presented at the Performing Space Conference 2025 on the Ecopoetry & VocalAesthesis workshop. Her current research explores eco-trauma and the embodied and psychological dimensions of environmental loss, through the lens of ecopsychology, creative and artistic practice, performance writing and ecopoetry, with particular attention to the aftermath of the 2024 Penteli fires. Alexia holds a degree in Psychology and a Master's in Human Communication and Cultural Studies, both from the National and Kapodistrian University of Athens, as well as a Master's in Creative Writing. She has completed a two-year training in Ecopsychology and is currently a PhD candidate in Communication and Media Studies at NKUA.

Georgia Kanellopoulou

Georgia Kanellopoulou was born in Patras. She is a dramaturg, director, and researcher. She graduated with honors from the Department of Theatre Studies at the University of Patras and from the Master's Program at the School of Fine Arts of the University of the Peloponnese, titled "Theatre and Society: Theory, Stage Practice, and Pedagogy" in the Directing track. She is a founding member of the theatre group "Not A Project," which aims to blend theatre theory and theatre practice. She directed and wrote the script for the performance MUSES (Kamiros, 2025) and for the play SEWAGE or How We Will Be Remembered (All of Greece, One Culture, 2023). As a dramaturg and assistant director, she has collaborated with the National Theatre's Experimental Stage, the Athens Festival, the Onassis Foundation's Stegi, the Karolos Koun Art Theatre, the Thiseion Theatre, the Dimitria Festival, the Nicosia International Festival, the Proskinio Theatre, and others. He has collaborated with, among others: Maria Panourgia, Helektra Ellinikioti, Giorgos Valais, Efi Theodorou, Akillas Karazisis, Dimitris Babilis, and Gioula Bountali. From 2018 to 2023, she was a member of the creative team at APARAMILLON, a space dedicated to research in the performing arts.

Gabriella Kiss

Dr Gabriella Kiss (she/her) is a Budapest-based artist-researcher working across participatory performance, public art, sound-based practices and socially engaged dramaturgy. Her projects often investigate how urban spaces are shaped by informal use, collective storytelling and the unequal distribution of visibility and audibility. She is interested in performance as a temporary structure through which communities, non-human agents and everyday users of public space can rehearse alternative forms of coexistence. Her recent works include participatory projects in Budapest parks, developed with local residents, young people, NGOs and urban communities. Through installation, performance lecture, audio storytelling and playful translation devices, her practice explores how contested public spaces can become sites of imagination, negotiation and civic voice.

Gabriele Leo

Gabriele Leo is an urban practitioner and PhD candidate at IUAV Venice. He is co-founder of Post Disaster, an interdisciplinary collective whose practice includes spatial, performative, and curatorial actions. Through his PhD research, he is currently investigating the potential role of live art practices in (re)shaping collective imaginaries, with a particular focus on crisis contexts.

María López Diéz

María López (PhD) is an art historian, researcher, and lecturer whose work explores the intersections of space, visual culture, and power. She teaches at New York University Madrid (NYU Madrid) and UDIT, where her courses examine cultural processes, urban environments, and the production of contemporary images. Her research adopts an interdisciplinary perspective that brings together art history, architecture, urban studies, and visual culture, with a particular interest in how spaces shape social and political experience. Alongside her academic work, she is affiliated with the Fundación Duques de Soria, where she contributes to the promotion of Spanish-language culture through the organization of scholarly and cultural programmes, including seminars, lectures, exhibitions, and publications.

Anna Luyten

Anna Luyten is a writer and philosopher, and a social and performative anthropologist on the interplay between disciplines. After four decades as an award-winning essayist and journalist, she holds master's degrees in philosophy, literary studies and theatre studies, and is an honours student in Anthropology and Development at KU Leuven. Her research explores new spaces for performance, the dramaturgy of the banal, the senses and arachnid thinking. Driven by dialogue, she deepens the ecosystem where performative thinking, theatre and pedagogy meet society. She teaches performance not in the theatre school but in special schools, with performers and children in vulnerable positions, including children from an asylum-seekers' centre. At the Toneelacademie of Maastricht she coordinates the first-year /Space AND THEATRE/ programme and the curriculum Theatre and Space, and at KASK in Ghent she belongs to From Walking Archives to Wearable Utopias, organising its master courses.

Rafaël Magrou

Trained as an architect, Rafaël Magrou (1971) is an associate professor at École nationale supérieure d'architecture Paris-Malaquais/Université PSL, leading a design studio he created in 2018 in

partnership with La Comédie-Française, dedicated to scenography and theatre design. Permanent member of ACS Laboratory, he completed in 2023 a PhD at Université Bordeaux-Montaigne on « The spatial dimension of stage writings: the scenographic architectures of author-director Joël Pommerat (Cie Louis Brouillard) ». He did several contributions in academic and research publications (with scientific committees). He's editor for Théâtre(s) + La Scène magazines in France, author of several books on theatre architecture and curator specialized in staging architecture, latest: Ici, et maintenant ? Scénographies pour le spectacle vivant (La Scène, 2026, co-direction with Sandrine Dubouilh, Carolina E. dos Santo and Thibault Sinay).

Yannis (Ioannis) Mathioudakis

Yannis Mathioudakis is a filmmaker, actor, and researcher currently pursuing an MA in Theatre and Cinema Studies at the University of Crete in collaboration with the Institute for Mediterranean Studies (IMS/FORTH). With degrees in Philology and Acting, his practice-as-research explores the intersection of performance, intertextuality, and cinematic space. His short documentary, Ashes (2024), received six international awards out of 18 nominations. His recent experimental film, ME/DEA (2026), a research-based production commissioned by the Centre for Visual Cultures at Royal Holloway, University of London, engages with classical myth, displacement, and multilingual performance. His academic work has been published in peer-reviewed journals such as Parabasis, and his research interests include theatre history, modern adaptations, Modern Greek theatre, and the relationship between theatre and cinema.

Tony McCaffrey

Tony McCaffrey is a Lecturer at the National Academy of Singing and Dramatic Arts and Artistic Director of learning disabled ensemble Different Light Theatre in Christchurch New Zealand. He is the author of Incapacity and Theatricality, Giving and Taking Voice in Learning Disabled Theatre and The Ends of Theatre: Learning Disability, Performance and Research (forthcoming) all with Routledge. He has contributed to Oxford Research Encyclopedia of Disability Studies and Oxford Bibliographies in Disability Studies. He is a convenor of the Performance and Disability Working Group of IFTR. In June 2027 he will present a Performance Space at the Prague Quadrennial.

Paula Andrea Olmedo Latoja

Paula Andrea Olmedo Latoja is an architect, researcher, creator, and contemporary dancer working at the intersection of architecture and choreography, exploring movement as a conceptual and methodological tool for spatial production. She holds a degree in Architecture and a Master's in Architecture and Design from the Pontificia Universidad Católica de Valparaíso. She is currently a PhD candidate in Architecture at the Universidad de Sevilla, where her research investigates bodily movement as a generative principle in architectural practice, examining contemporary dance as a methodological interface for situated spatial thinking. She is a member of the CREARESGEN research group at the Faculty of Fine Arts. Her work is grounded in Arts-Based Research and performative methodologies, linking bodily activation, geometric analysis, and spatial artifacts. She has presented her work internationally and collaborates in interdisciplinary contexts across art, performing arts, pedagogy, and territory.

Pinar Özayan

Pinar Özayan is a lecturer at Bolu Abant İzzet Baysal University, where she teaches in both the Department of Architecture at the Faculty of Architecture and the Department of Architecture and Urban Planning at Mudurnu Süreyya Astarıcı Vocational School. She is a PhD student in the Department of Architecture at Kocaeli University. Her research interests mainly focus on urban history, cultural heritage, conservation, and related fields in architectural and urban studies.

Pavlos Panagiotidis

Pavlos Panagiotidis is a theatre director and PhD researcher at the Mixed Reality Lab, University of Nottingham, working at the intersection of Human–Computer Interaction, immersive performance and architectural practice. His research examines how emerging technologies reshape the design of interactive performance spaces, with a focus on embodied collaboration, responsive environments and human–AI creativity. His publications include work on devising interactive environments, AI-mediated scenographic space, explainable AI in rehearsal, robotics in performance-making, and participatory approaches to immersive experience design. He has collaborated across academia and the arts on projects involving mixed reality, AI, robotics and co-design, developing practice-led methods for integrating complex technologies into creative processes without separating technical development from rehearsal, dramaturgy and spatial composition.

Dimitrios Papachristos

Dimitris Papachristos is a visual artist and geographer, graduate of the Athens School of Fine Arts and the University of the Aegean. His practice explores contemporary reality and social transformations in the built environment, with a particular interest in the ways individuals and communities engage with contemporary cultural production. Working across different media and artistic practices, he creates narratives that reflect on the broader cultural landscape. Since 2021, he has been a founding member of Poeme Design & Fine Arts in Nafplio, where he organises creative workshops and curates cultural activities. He has collaborated with cultural and academic institutions including Fougaro Art Center, Atopos CVC, the University of the Peloponnese, the Athens School of Fine Arts, Common Space Athens and The Τέλος Society.

Helen Robertson

Helen Robertson is a London-based artist and Associate Lecturer in Fine Art at Central Saint Martins. Her practice is driven by ecological thinking, exploring how interdependence and reciprocity can challenge and destabilise established canons of thought. She develops installations and performances through site-responsive projects for galleries, public spaces and non-art contexts, often collaborating with other artists and working across disciplines. Her recent research encompasses site-responsive installation, liveable futures, photography as live encounter, interdisciplinary art and dance pedagogy, and relationships between art, architecture, politics and place. She is also a member of Outside Architecture, an artist-led curatorial group. www.helenrobertson.net

Elina Roinioti & Eleana Pandia

Elina Roinioti is Assistant Professor in the Department of Performing and Digital Arts at the University of the Peloponnese, specializing in interactive storytelling, narrative design, and the intersections of

video game culture and performance theory. She has collaborated with institutions including Onassis Stegi and the National Museum of Contemporary Art (EMST), and with contemporary artists working at the threshold of art and games. She's spent over a decade moving between indie studios, game festivals, and auditoriums —curating events, designing stories and playful experiences and helping creators bring their games to life.

Eleana Pandia is a PhD Candidate at Panteion University of Political and Social Sciences in Athens, Greece. She holds a Master's degree in Media Psychology. She is a lecturer at Vakalo College of Arts & Design affiliated to the University of Derby where she teaches Game Design and Media Theory. Her research at the moment focuses on human- a.i interaction and affective design thinking.

Francesca Schinzani & Marica Albanese

Francesca Schinzani (MA Performing Arts) is a writer and independent researcher. She has recently concluded a Curatorial Programme hosted by Fondazione Sandretto Re Rebaudengo (Turin), and is currently pursuing an Advanced Master in Environmental Humanities at the University of Roma Tre. In 2024, she was appointed Writer in Residence at Venice Biennale. Her research intertwines performance studies with ecological, urban, and territorial issues through the lens of post-structuralist feminisms. She has written papers for academic journals and art magazines such as Flash Art, NERO Magazine, Il Tascabile. She is part of Salgemma Project, a curatorial platform based in Southern Italy.

Marica Albanese is a PhD candidate in Gender Studies at the University of Bari and a postgraduate specialization student in Art History and Cultural Heritage at the University of Bologna. Her research focuses on the relationship between artistic production and gender and postcolonial issues from the 1990s onward. Her most recent publications have appeared in the edited volume and academic journals (De Genere, Piano b, Zeusi).

Ülfet Sevdi

Ülfet Sevdi is a Turkish-Canadian theatre and performance artist, writer, director, dramaturge, and PhD researcher at Concordia University. Her research-creation practice focuses on performative acting, embodied knowledge, Sufi movement practices, migration, motherhood, and the relationship between performance, ritual, and spatial experience. Drawing from performance studies, anthropology of movement, and artistic research, her work investigates how bodily practices generate forms of knowledge that exceed verbal, textual, and representational frameworks. Her work has been funded by the Canada Council of the Arts, the Quebec Fund for Social Sciences Research, the Montreal Arts Council, and others.

Andreas Skourtis

Andreas Skourtis is a Greek-born, London-based architect, scenographer, performance designer, educator and practice researcher. He is the founder of Performing Architectures – Andreas Skourtis, a studio creating real and virtual environments through scenography-led performances, installations and buildings. He studied architecture at Aristotle University of Thessaloniki, drama at Theatre Lab in Thessaloniki, and holds an MA in Theatre Design / Scenography from Wimbledon College of Arts. He joined the Royal Central School of Speech and Drama in 2013, where he is Programme Leader of BA (Hons) Performance Design and teaches scenography on MA/MFA Advanced Theatre Practice. His practice explores how spaces, architectures and landscapes can operate as scenographic tools in theatre, performance, exhibition and cultural heritage. His work includes the Gold Medal-winning

new studio theatre for the National Theatre of Greece at PQ11, IN[A]HABIT, EU IMMIGRANTS EU CITIZENS, and the current multi-year project Performing Ancient Tenea.

Stella Sofokleus

Stella Sofokleous is an educator and researcher currently pursuing a Master's degree in "Clinical and Applied Sociology and Art". She has extensive teaching experience in both primary and secondary education and holds a degree in French Language and Literature, alongside training in dance, performance and corporal expression. She has collaborated with the National Library of Greece, designing and facilitating educational and cultural programs. Her research focuses on the intersection of arts-based methodologies, body-centered practices, and public space interventions, exploring how performative expression can activate community empowerment, deconstruct stereotypes and foster social change.

Eirini Sourgiadaki

Dr. Eirini Sourgiadaki was born in Crete and grew up in Athens where she studied Sociology and Cultural Management. In 2014 moved to Zurich and continued her studies on Transdisciplinarity in the Arts (Zurich University of the Arts). She received her PhD on Media Design/Artistic Research from Linz University of Arts & Design and the ZHdK, where she is a lecturer in Transdisciplinary Studies. She is also artistic co-director of Mosaik, the intercultural weeks festival of the City of Zurich 2026/29.

Vicky Spanovangelis

Vicky Spanovangelis is a London-Athens based architect, choreographer, dancer, (Bartlett UCL, RCA, Trinity Laban London). Vicky has exhibited internationally, directed design projects, artistic research collaboration performances in the UK, Greece, France, Germany, USA. Her doctoral research focuses on choreography & architecture as creative practice, she lectures in higher education on multimedia, dance on screen and site-specific environments, previous experience includes The Bartlett School of Architecture, UCL, Trinity Laban London, RCSSD London. Vicky is artistic director of 'Nomads & Urban Dwellers' a creative collective working at the intersection of body, film, movement, space, cultural heritage and digital technology with special interest in museum event architectures.

Elena Stamatopoulou

Elena Stamatopoulou is a performer, theatre director, artist and practice-based researcher based in Thessaloniki, Greece. She studied Informatics and Theatre Studies and holds an MA in Historical Research, Digital Literacy and New Technologies. She completed her PhD in Theatre Studies at the Aristotle University of Thessaloniki and conducted postdoctoral research exploring the intersections of theatre, politics, memory and state control in post-war Greece. Since 2022, she has been teaching at the Drama School of the Aristotle University of Thessaloniki, offering courses in Research Methodology, Theatre History, Theatre and Politics, and Digital Theatre. She is a founding member of Facta non Verba, an artistic collective active since 2002 in theatre, performance, education and social engagement. Her artistic and research practice combines collective creation, political theatre, site-responsive performance and artistic research. Her current interests include performative ecosystems, memory and landscape, ecological approaches to performance, digital culture, artificial intelligence and collective forms of knowledge production.

Athena Stourna

Athena Stourna is a scenographer, architect and academic whose work explores the relationships between performance, space, the body and material culture. She is Assistant Professor at the Department of Performing and Digital Arts, University of the Peloponnese. Her research and creative practice encompass scenography, performance design, theatre architecture, site-specific performance and the spatial dimensions of food and conviviality. She has worked internationally as a scenographer and researcher and has presented and published her work in academic and artistic contexts. Her interdisciplinary approach brings together architectural thinking, performance practice and embodied experience, with particular attention to the ways in which space participates in the construction of theatrical and social events.

Dimitri Szuter

Dimitri Szuter is an architect, performer and PhD in architecture. He founded P.E.R.F.O.R.M., a transdisciplinary group of thinkers and practitioners on Performative Urbanism operating as a platform for international collaboration at the crossroads of performative practices and urban planning. He's committed to architectural, urban and landscape regeneration, and strives to open up fertile spaces of articulation between research, project and pedagogy. He's currently conducting a post-doctorate on the collaboration of Anna & Lawrence Halprin and the performative practice of scoring in city transformation processes. He's member of European Europe's technical committee, teacher at the School of Design in Marseille and co-animator of a French scientific and pedagogic network for experiential pedagogy called ExpLearn.

Jayne Thompson

Jayne Thompson is Senior Lecturer at the University of Kent where she lectures in the Drama and is currently the Course Director for the Drama Department. Thompson has worked in community performance settings for many years and has particular interests in the untrained body, and in site-specific, verbatim and multimedia performance. She is an Associate Artist and performer with Moving Memory Dance Theatre, Performance Research 'Moving Memory Gestures of Defiance' (2019). She also co-leads the Gateways Partnership with Helen Brooks and projects include Walking with Ghosts (Imperial War Museums, 2022) and De Weg Terug (Passchendaele Memorial Museum, 2024). She is co-author of Naturalism in Theatre: Its Development and Legacy (Palgrave, 2013).

Zeynep Tibet

education at Sainte Pulchérie French High School, she graduated from Özyeğin University department of Architecture in 2022. Her interest in art since childhood led her to experiment disciplines like dance for about twenty years. She worked at architectural offices such as Buda and KG Mimarlık, also took a position as an exhibition researcher at Yapı Kredi Culture and Arts Publishing. She also graduated from Eskişehir Anadolu University's Photography and Cinematography department in 2026 as her second degree. She is currently pursuing a Master's degree in Architectural Design at Istanbul Technical University, which she entered in 2024, and is one of the jury members of the Direklerarası Theatre Group. She integrates various artistic disciplines and prioritizes art, sustainability, rhythm, and simplicity. Her research perspective is shaped by her multidisciplinary education enriching her contributions to each domain.

Rodrigo Tisi

Rodrigo Tisi, PhD in Performance Studies, New York University (2011); architect and master in Architecture from Pontificia Universidad Católica de Chile (1999). He has taught at different universities in Chile and abroad. He is currently an Associate Professor and Director of the Master in Design Sciences at the Design Lab of Adolfo Ibáñez University, where he teaches at undergraduate and graduate levels. His work explores the relationships between architecture, design, living arts, public spaces, society, culture and performance in a broad sense. His recent professional practice has focused on the world of exhibitions, where he also performs curatorial practice. His role in devising SCL2110, an ambitious exhibition for the bicentennial of Chile linked different areas of city culture and academia. In 2017, he was creative director and curator of special projects of the XX Biennial of Architecture and Urbanism of Chile "Diálogos Impostergables".

Asimina Tsarouchi

Mina Tsarouchi is an architect and researcher operating at the intersection of architectural theory and spatial practice. She holds a DPEA from the École Nationale Supérieure d'Architecture de Paris-La Villette (ENSAPLV). Her current research cross-examines the relationship between political gestures, performance, and space, exploring how embodied actions challenge, negotiate and reconfigure established architectural orders.

Angeliki Varakis-Martin

Dr Angeliki Varakis-Martin is Lecturer in Drama and Theatre at the University of Kent, UK. She holds an MA and PhD from Royal Holloway, University of London. Her research focuses on ancient Greek theatre and masked performance, with particular emphasis on the use of theatrical masks in both historical and contemporary contexts. She has published widely on masks in performance and has participated in practice-based research exploring their performative, expressive and sensory dimensions. Most recently, she led an AHRC Impact Accelerator-funded project investigating the use of masks in participatory drama workshops with migrants, refugees and asylum seekers, and co-produced Encounter, a research film exploring mask-based performance in migratory contexts.

Leo Vukelić

Leo Vukelić (b. 1972, Zagreb, Croatia) is an intermedia artist, scenographer and Associate Professor at the Academy of Arts and Culture in Osijek. He graduated in Sculpture from the Kunstakademie Düsseldorf in 2004, in the class of Magdalena Jetelová. His work operates at the intersection of performance, contemporary art, spatial dramaturgy and visual culture. In 2004, he co-founded Tigar Theatre Art Organization, developing interdisciplinary artistic productions and projects for children and young audiences. He has realised approximately 150 professional theatre projects in scenography, costume design, directing, video and lighting design, and exhibited in more than 40 solo exhibitions. From 2006 to 2016, he served as Artistic Director and Producer of Dubrava Children's Theatre in Zagreb. He was President of the Croatian Centre ASSITEJ and initiated European Theatre Night. His current research and teaching focus on spatial practices, scenography, worldbuilding, visual narratives, performative space and emerging technologies.

Lydia Xourafi

Lydia Xourafi is a dance performer, choreographer & social scientist (psychologist) based in Athens. She studied at Stockholm University of the Arts – Department of Performing Arts (Site Specific Dance Performance) & at the Department of Theatre Studies, National and Kapodistrian University of Athens (BA). She holds a BA/MSc in social sciences/psychology (Lund University). Her research examines how bodily, sensory stimuli and post-human and ecofeminist theoretical frameworks contribute to developing relational, audiovisual, and site-responsive movement practices. Since 2023, she is a choreographer and dancer with the Tási Dance Co. She creates performances and video artworks, including *Tidal Bodies* and *Sea/She/See*. In 2020, her work *Adult Me* won the “Best Digital Experience” award at Stockholm Fringe Festival. In spring 2024, she founded the Mind Body LAB in Chalandri, a space for somatic training, research, and therapy, where she works as a facilitator of somatic practices and a somatic/narrative therapist.

Andrei-Călin Zamfirescu

Andrei-Călin Zamfirescu is a researcher, university lecturer, Doctor of Letters and graduate of the Doctoral School of Linguistic and Literary Studies at the University of Babeş-Bolyai, Cluj-Napoca, Romania. His main academic interests are concerned with comparative literature, comparative mythology, the history of religions, media studies and film history. His doctoral thesis aimed to combine elements of the aforementioned fields in a case study of multiple authors of transgressive, postmodern and fantasy fiction active at the turn of the 21st Century. Currently, he is a researcher at the Institute of Theatre and Multimedia Research attached to the Târgu-Mureş University of Arts, Romania.

Christina Zoniou

Christina Zoniou is a theatre scholar, director, and facilitator of participatory and applied theatre practices. She lectures in Acting at the University of Peloponnese and in Applied Theatre at the National and Kapodistrian University of Athens. She has also served as Visiting Professor at the University of Pisa (2018–19), at Sapienza University of Rome with a scholarship (spring 2019), and as a guest facilitator at Jana Sanskriti Centre of Theatre of the Oppressed & Drama School, Kolkata, India (2020 & 2024). She holds a PhD in Intercultural Education (University of Thessaly), an MPhil in Theatre Studies (University of Glasgow), a postgraduate specialisation in Dramaturgy and Directing from Laboratorio Nove Acting School, Florence, and a BA in Theatre Studies (National and Kapodistrian University of Athens). Her practice bridges theatre, education, and social change: she has created and facilitated collective performances in Greece and internationally, working with diverse communities to foster dialogue, empathy, and democratic participation.

Višnja Žugić

ŽUGIĆ, Višnja is an Associate Professor of Architecture at the University of Novi Sad, Serbia. She is a co-founder of several non-profit organisations. Through these initiatives, she has been engaged in creative practices, interdisciplinary research, and education in the field of spatial design, as well as in production and research within the expanded field of performing arts. Her work focuses on the intersection of architecture and performing arts, with a particular interest in spatial performativity. In addition to architectural design, her practice encompasses site-specific projects, exhibition and installation design, and curatorial work. She is an active member of the International Federation for

Theatre Research (IFTR) and a co-convenor of the organisation's Theatre & Architecture Working Group.

Chairs & Collaborators

Maria Chaniotaki

Maria Chaniotaki is a scenographer, theatre designer and visual artist from Heraklion, Crete. She studied Civil Engineering and Music before completing an MA in Theatre Design and Scenography at Wimbledon College of Arts, University of the Arts London. Since 1996, she has worked professionally as a theatre and costume designer while developing an independent visual arts practice. Her work explores the intersections of scenography, spatial composition, visual storytelling and performance, moving between theatre, installation and interdisciplinary artistic practices. She is the founder and head of the Laboratory of Scenography Athens (LSA), an educational and creative platform dedicated to scenographic research and experimentation. Chaniotaki has participated in exhibitions and international projects, including the Prague Quadrennial, where she has contributed to Greek participation and educational initiatives. She has also worked as a curator and artistic director and has published books related to her practice. Her work approaches scenography as an expanded field connecting space, image, material and performance.

Philip Hager

Philip Hager is a researcher and academic based at Aristotle University of Thessaloniki, working across theatre, performance and interdisciplinary approaches to space. His research engages with the relationships between performance, cultural practices and the environments in which artistic and social encounters take place. Through academic research, teaching and participation in international conferences, he contributes to discussions around contemporary performance practices and the ways in which space shapes artistic experience, spectatorship and cultural production. Hager is a member of the Scientific Committee of Performing Space, an international interdisciplinary research platform bringing together artists, architects, scenographers, theatre scholars and researchers to investigate the relationship between performance and the built and natural environment. Within this context, his work participates in broader conversations around embodied experience, spatial practices and contemporary approaches to performance research. He has chaired sessions and contributed to the development of interdisciplinary dialogue connecting theatre and performance studies with spatial, artistic and cultural research.

Maria Konomi

Maria Konomi is a scenographer, costume designer, visual artist and Assistant Professor at the Department of Theatre Studies of the National and Kapodistrian University of Athens. She studied Philology before specialising in Theatre Design and Scenography at Wimbledon School of Art and Central Saint Martins, University of the Arts London. She holds a PhD in Theatre Studies from the University of Athens, with research focused on Greek scenography. Her artistic and academic practice examines contemporary scenography, costume design, performance space, site-specific practices and the relationship between visual and performing arts. She has worked extensively in theatre, performance and film, collaborating with major cultural organisations, festivals and independent companies in Greece and internationally. Her research also addresses expanded scenography, new media and critical approaches to performance space. Konomi is a founding

member of the Greek Theatre Designers Association and has participated in international exhibitions, conferences and curatorial projects, including Greek participation in the Prague Quadrennial.

Maria Mikedaki

Maria Mikedaki is an archaeologist and Assistant Professor of Ancient Greek Theatre at the Department of Theatre Studies, University of the Peloponnese. She studied History and Archaeology at the National and Kapodistrian University of Athens and holds an MA and PhD in Classical Archaeology from the University of Vienna. Her research focuses on ancient Greek theatre, particularly theatre architecture, scenic space, scenography, costumes and masks, as well as ancient Greek topography. As an archaeologist, she has participated in excavations in Greece and Cyprus and has worked with the Hellenic Ministry of Culture and numerous academic research programmes. She has taught at the Universities of Patras, Peloponnese and Aegean and at the Epidaurus Lyceum. Mikedaki is the author of three monographs and numerous academic articles and conference papers. Her research combines archaeological, architectural and theatrical perspectives to investigate ancient performance spaces, visual culture and the relationship between theatre, landscape and material practices.

Ioanna Tzartzani

Ioanna Tzartzani is a sociologist, dancer, dance teacher and researcher whose work brings together dance studies, somatic practice, choreography and critical theory. She holds an MA and a PhD in Dance Studies from the University of Surrey. Her research interests focus on somatic and choreographic practices, dance history and theory, critical theory and cultural studies, examining dance as both an artistic practice and a field of embodied knowledge. She has participated in national and European research projects in the fields of education and the performing arts, contributing to interdisciplinary approaches that connect movement, pedagogy and cultural research. Alongside her research practice, she teaches dance courses at the Department of Theatre Studies of the University of the Peloponnese. Her work explores the body as a site of artistic, social and cultural inquiry, with particular attention to embodied methodologies and the ways in which choreographic and somatic practices can contribute to contemporary performance research, education and knowledge production

Antonia Vasilakou

Antonia Vasilakou is an educator, actress and physical theatre director whose work combines performance, movement, directing and theatre pedagogy. She studied French Language and Literature at the University of Athens and completed postgraduate studies in Theatre and Performing Arts at Paris Nanterre University. She later obtained a PhD in Theatre and Representation Arts and a second MA specialising in Theatre Directing and Dramaturgy. Vasilakou also trained in physical theatre at Marcel Marceau's International School of Mimodrama in Paris and has continued her artistic training through numerous theatre workshops. She has worked professionally as an actress, choreographer and director, with a particular interest in physical and movement-based approaches to performance, and has participated in festivals across Europe. Since 2008, she has taught physical theatre at undergraduate and postgraduate levels at the Department of Theatre Studies of the University of the Peloponnese. Her practice connects physical theatre, mime, movement, dramaturgy, directing and performance education.