

SPACING PERFORM@NCE

2ND INTERNATIONAL PERFORMANCE DESIGN SYMPOSIUM

in Italy: 7th-13th January 2014

to be held at the **Danish Institute in Rome (7th-10th)**
and the **Teatro Potlatch Laboratory in Fara Sabina (10th-13th)**

This 6-day event, hosted by the Danish Institute in Rome and the Teatro Potlatch Laboratory in Fara Sabina, is the **2nd international performance design symposium** gathering designers, architects, artists, performers and theorists who share an interest in trans-disciplinary practices at the intersections of performance and design.

While the first event in 2006 established the interdisciplinary nature of this emerging field, the second event in 2014 will regard the dynamic space where such intersections are located and dislocated. Calling on the @-sign as a figure that has spanned from ancient times (as a ligature signally a move toward), through modernity (as a measure of quantity in accounting), to our contemporary world (as a digital signature siting each one of us in cyberspace), **the symposium will consider the visceral and virtual conditions where design and performance meet.** 'Spacing', like design, is both verb and noun: a doing and a thing done. Derrida emphasizes its spatiotemporal nature as "the becoming-space of time and the becoming-time of space". **By provoking the event (social, political, aesthetic and affective), 'spacing' is both site and action, art and politics, subversive and enabling.**

Comprised of presentations, panels and workshops the Symposium encompasses the visual, performing and spatial arts in order to address contemporary issues. The city of Rome and hilltop village of Fara Sabina will provide two varying, yet highly specific, contexts in which to share our work and further explore the dynamic possibilities of performative spacing.

DANISH INSTITUTE IN ROME

Via Omero 18, Roma

7th Jan: Arrive any time from 10am to gather before lunch

International Guests are staying in the Danish Institute

3 nights: 7th/8th/9th January

Roskilde and Aalto researchers are staying in Casa Delfina

Via Tommaso Salvini, 10:

<http://www.casadelfina.it/Dove%20siamo.aspx>

All stay with Teatro Potlatch in Fara Sabina

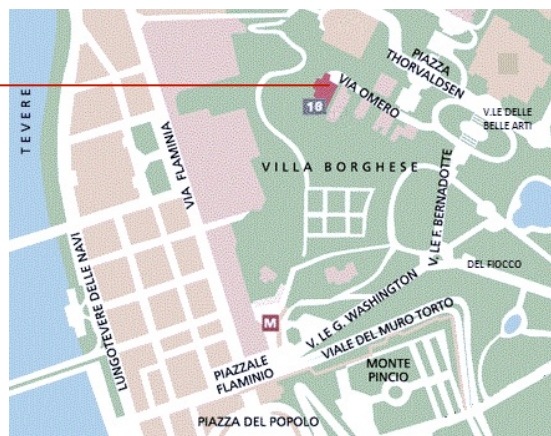
10th/11th/12th January

Return to Rome/Airport by train early on 13th

Over 6 days the international participants will share and respond to each other's research as it relates to the symposium theme.

Please select one of three performance design workshops to take part in.

Participants are invited to bring copies of their publications to share at the event.



WORKSHOP LEADERS:

K IRWIN (Canada), A BIRCH (UK)
R HANN (UK) A STOURNA (Greece)



THE FOOD PROJECT

THE FOOD PROJECT... A bowl of apples is placed at the centre of the table. On the stem of each apple is attached a small piece of paper with a direction – part of a recipe, a discussion point, a gesture where something is made, presented, shown, discussed, refused, rejected, and deferred. Through shared encounters, digital devices and anything else we all have at hand, we will explore the apple as a means of addressing contemporary issues related to food and performance, while interacting with the sites of Rome and Fara Sabina.

WORKSHOP LEADERS:

DORITA HANNAH (NZ)
MAJU LOUKOLA (Finland)
KAI KUIKKANIEMI (Finland)



Shakespeare famously wrote that "all the world's a stage" and we are its players. What does this mean in this present age of the mediated 'play society', where reality and virtuality intertwine through mixed technologies? The **HIDDEN CITY WORKSHOP** will utilize Rome and Fara Sabina to explore the social and performative aspects of technology (high/low-fi) in public space. Observing and documenting the everyday allows us to unearth hidden narratives and concealed mythologies in order to contemplate augmented spatial experiences for the public.

WORKSHOP LEADER:

FABRIZIO CRISAFULLI (Italy)



LIGHT-PLACE is an exploration of light as an active medium that shapes events and experiences. By exploring light's site-specific nature we can free it from conventional effect-producing and illustrative roles. This involves playing with the fundamental qualities of light and its ability to mould space and time in order to minimize the customary emphases on the technical and the visual. Instead lighting places allows us to make meaning, build dramatic construction, and carry out actions.

TUESDAY 7TH : 6 – 7:30PM**PROFESSOR KATHLEEN IRWIN PhD (Canada)*****Artists, Spectatorship & Agency*
*A few thoughts on Engagement & Enterprise***

At the turn of the 21st century, the role of artist in relation to society is increasingly modelled through the lens of “new artistic agency” – a way of being that challenges the arts to renew traditional models, reach new audiences, pragmatically open up new fields of operation and seek cooperation between various social functions: to take responsibility upon oneself to make the most of what is available.

Concurrently, in a move from passive to active to interactive, the manner in which spectators engage with performance has profoundly expanded. In particular, *immersive theatre* signals a shift that sees the spectator as intensely responsive and responsible agent – not only active, but proactive in “assisting” at the event. Characterized by sophisticated digital and social networking skills, experience with interactive gaming and reality television, spectators are enthusiastically subscribing to an entertainment that urges them to interact, collaborate, socialize and consume in and through, visceral, hyper real, highly theatrical and affective environments – by taking responsibility for making the most of what is available

In this paper, I would like to think about these parallel moves in regards to agency in artists and spectators. Having recently experienced two *Punchdrunk* performances (a pioneering immersive theatre company in the UK) in the past year, I am both wildly enthusiastic and sceptical about these events to which spectators flock but which critics identify as problematically adhering to a neo-liberal agenda.

KATHLEEN IRWIN is a scenographer, writer and educator (Head of Theatre Department, University of Regina, Canada) whose practical and theoretical research focuses on site-specific, community-based practice and alternative performative spaces including found space and the internet. As co-artistic Director of *Knowhere Productions Inc.*, she produces large-scale, site-specific performances. As co-founder of *ArtsAction Inc.*, she advocates for the redevelopment of urban space for cultural re-use.

WEDNESDAY 8TH : 6 – 7:30PM**PROFESSOR JON MCKENZIE PhD (United States)*****Ouiconsin Eidos*
*Smart Media and Performance Design***

This presentation focuses on digital media, performance design, and the space of thought. I will begin with my work directing *DesignLab*, a design center that helps students compose arguments, evidence, and other materials in “smart media” or emerging scholarly genres, such as *TED Talks*, video essays, and theory comics. The performance designed here is the user experience, the impact that digital and other media produce on its audience. Smart media entail performative scholarship that shapes thought differently.

I then shift to my recent course where 105 students redesigned historical experiences for contemporary audiences using podcasts, lecture performances, and interactive documentaries.

The topics included *Earth Day*, *indigenous Mound Culture*, and the *Wisconsin Idea*, the ideal that “the boundaries of the university are the boundaries of the state.” I will report on student projects and conclude by rehearsing a site specific performance, *Ouiconsin Eidos*, in which Western Civilization meets Mound Culture.

JON MCKENZIE is Director of *DesignLab*, a media consultancy for students and Professor of English at the University of Wisconsin-Madison, USA. He is the author of *Perform or Else: From Discipline to Performance* and the essays “Global Feeling: (Almost) All You Need is Love” and “Towards a Sociopoetics of Interface Design.” Jon’s work has been translated into numerous languages, and he gives workshops internationally on digital media and performative scholarship.

WEDNESDAY 8TH : 9:30-11AM**MONUMENTS & MOMENTS** (chair: Dorita Hannah)

Athena Stourna

Performance and archaeology: a spatiotemporal journey

In recent years, archaeology and theatre have creatively merged, in order to work with concepts that both disciplines are interested in, like the body, the space, the memory, and the narration. The result of this 'interaction' is a 'hybrid' discipline that uses theatrical methods to examine archaeological material and archaeological methods to approach the art of theatre. In this paper, we will try to consider the archaeological site and its dynamics for the creation and mounting of site-specific performances by focusing on some recent examples in Greece, where the topography and special cultural, social, political, and religious metaphors of the specific archaeological sites, as well as the actual archaeological excavation process, are used as part of the dramaturgy, *mise en scène*, and performance scenography.

Mechtild Widrich

Performative Monuments

My lecture discusses the conceptual significance of performance, and of a performative model of art, to the revival of the monument in the wake of the Second World War, the Holocaust, and the fall of the Eastern bloc. I argue that the centrality of performance to public art in general rests not on its ephemerality or anti-authoritarian rhetoric, but on its power to build interpersonal bonds both personal and social. This can be seen most dramatically in some classic works of 60s performance that are firmly part of history, though they never literally took place in public space. The collusion of photography and linguistic accounts to produce these events is directly applicable to the experiential, non-celebratory, spectator-oriented monuments of the past forty years.

Benedict Anderson

Self-ruining & Situated Vagrancy: the geography of performance

Highlighting a series of projects from my own practice including *Patrwn* Minde Portugal 2010 and two current projects; *Anthem Geographies* 2012 and *Performing Archaeology* 2013, I will explore the concept of self-ruining and situated vagrancy through an expanded notion of the interior to incorporate geography and topography of site. Each project will be framed towards developing a theory where the site of performance complicates the space around it and where the interior houses its complexities. Site-specific performance will be considered through what happens between the material conditions of site, performance and spectator, body and geography evolving self-ruining and situated vagrancy. What draws these projects together are their relationship to ruins, geography, site and history.

COFFEE BREAK

WEDNESDAY 8TH : 11:30-1PM**COMPLEX NATURES** (chair: Benedict Anderson)

Connie Svabo

An Afternoon Off: Mediated Engagements in Rome

I was at the Danish Institute in Rome exactly a year ago, working intensely on a research report, developing thoughts about an 'experience design' for Stevns Klint (a Danish geological site on the tentative list for UNESCO heritage). During the week-long hard-work stay, I took one beautiful afternoon off and walked around in the city. Light, leaves, wind, water and city. Now, a year later, at the same(?) place, I would like to reconnect with images and video recordings from that afternoon. I do not yet know where this will take me, but I would like to explore that afternoon's sensuous, mediated engagements.

Stephen Loo

The Grasshopper Cabaret: Performing Psychoanalytic Space

What might it be to perform the psychoanalytic limits of the human? One site of this performance is where human and animal worlds meet. At this limit, we are affected, enchanted, and overwhelmed by animal others as material and imaginative presences. Here we cannot solely talk about our own sensibilities and meanings. Animal worlds also that have their edges, and the speculative performances at the limits of psychoanalysis are not only for the human but in a sense for the animal as well. This somewhat performative presentation will consider sentence in the context of this more than human world, and asks whether feelings and perceptions that are too distant or proximate to register a legible social meaning, might nevertheless be considered participants in ethical life.

Henriette Cristup

Self-Creation & Performance Spaces

In a dark cellar in a former Brew House in Copenhagen (Carlsberg) I took part in an experiment focusing on light & soundscapes conducted by a group of Performance-design students. An image from the unconsciousness emerged and I experienced an altered state of consciousness. It was a Kairos moment! An elephantastic feeling of grounding appeared. A couple of days later in the Cathedral of Roskilde I experienced another kind of altered state of consciousness. A group of students from Performance-design supervised by Fabrizio Crisafulli had created a light installation in a gloomy chapel with a sepulchral monument of a former Danish king. A spiritual moment emerged. With the means of Episodic Memory – anchored through sound and light – an Active Imagination is created. A new Self-Creation process is initiated with Spiritual Embodiment, which in the end leads to the design of a ritual.

GLOBAL STAGINGS (chair: Kathleen Irwin)

Olav Harsløf

Performance Designer as Politician

The negotiations between US and Vietcong proved an alternating battle after the Vietnam War, resulting in heated discussions. At last in Paris, during January 1973, the Americans and South Vietnamese met with the North Vietnamese to sign a peace agreement. However, none of the Vietnamese representatives wished their counterparts or the Americans to sit at the head of the table, leading to the stalling of negotiations and the peace agreement. The Danish designer and inventor Piet Hein (1905-1995) suggested that his 'super ellipsis table' be used, which he claimed led to him designing peace itself. My question then is: are the (performance) designers the future professionals with the artistic skills to solve world conflicts?

Rahel Leupin

Staging 'the other' in Global Cultural events

Contemporary multicultural performances deal with cultural difference at political, social, aesthetical, organizational, and artistic levels, highlighting one of the biggest challenges facing arts institutions today: their relation to a multicultural urban environment. Previously established to cherish and reproduce national culture and to distinguish the elite from the rest of society, they are having their identity, role and purpose questioned. My project sets out to trace, describe and analyze how and when difference is enacted, negotiated and produced in contemporary multicultural performances and how "the other" is represented. I pay particular attention to how interpretations and meanings of "the other" arise during and through these displacements in order to contribute to the current theoretical and cultural political discussion about the role of art and art institutions in contemporary multicultural society.

Sanne Krogh Groth

Composers on stage - the resurrection of the author?

Within a discourse of popular music, composers performing their own work is more the rule than exception, but in the context of contemporary scored music, the historical and aesthetic context differs, and something quite different occurs. I intend to discuss three examples in which the composer's appearance on stage was an important part of the work – both when it came to the role as a performer and as an individual person – as representer and presenter. The paper asks: How is the author's (re-)appearance on stage to be understood in both an institutional, contemporary and historical context? This is addressed through issues of presence, subversion, relationality and presentation/representation.

COFFEE BREAK

SPATIAL ATMOSPHERES (chair: Stephen Loo)

Marc Goodwin

Atmosphere: Standardization or Specificity?

Photographs, in addition to depicting material objects removed from their context, could be used to explore and represent what might be meant by the Gernot Böhme's term "space of moods": something generally ignored by photographers, architects and publishers. I am currently teaching an interdisciplinary course in which 6 architecture students work with 6 photography students to produce 2 drastically different interpretations of a current architectural development in Helsinki. One image follows the visual tropes of the renders provided by the architect, the other seeks to reproduce the current atmospheric conditions of the site. As indexes of the world, documentation of places and events, and a photography applies techniques that amount to a visualization of the visceral, which the commissioning practices of architects en masse attempt to clean up, sterilize or remove. The performative potential for photography, examined in student work, seeks to problematize such practices.

Ulrik Schmidt

Ambient Space

To be 'ambient' means to surround something or somebody. Accordingly, ambient space is that space, which surrounds something or somebody. However, every space is essentially of a surrounding character; and thus, from a certain point of view, every space is fundamentally ambient. So what precisely is an ambient space, then? As I will argue in my presentation, ambient space is a *sensed space*, a sensory effect related to certain spaces when they are experienced as being particularly surrounding. To make an ambient space is to produce a potential sensation of pure spatiality: space as surrounding. What this more precisely means is the subject of this presentation.

Ayelet Karmon and Merav Perez

Slam (Ty)poetry

"Typography is what language looks like" - Ellen Lupton

In our presentation we will develop a few ideas around the possible interconnections between Spoken Word and Performance Poetry and typography, and give an overview, both visual and vocal, to the complex nature of these practices. We will be looking at current performative practices of poetry-reading as political expressions that are aimed towards social change, and explore their motivation as spatial interventions. Using advanced digital design tools we are now able to capture real-time interpretations of spoken-word poetry practices such as the dynamics of tone, gestures, facial expressions, etc. and translate their intensities and particularities as digital input. By recording and filtering specific vocal input we will introduce different typographic layouts as speculative outputs varying in font selection and characteristics, size, spacing, leading, overlay, density, etc. extending the exploration farther to include three-dimensional, material and spatial interventions as well.

FRIDAY 10TH : 9:30-11AM**NETWORKED PERFORMANCES** (chair: Jon McKenzie)

Anna Birch

Not the Final Word...

As a theatre director I noticed that the presence of camera operators heightens the excitement of the site-specific performance event and provokes questions about who is the performer and where exactly the performance is taking place. The aesthetic of the work has therefore been developed through mediation, via the use of camera operators, and through broadcast and streaming, where the work has expanded from local and site-specific to global. As a researcher, this has enabled me to explore how the meanings generated by my performances are recontextualised through, first, the site-specific dramaturgy and scenography and, second, the mediation of that work as a film and, subsequently, via the world wide web as a digitized artefact accessible to a new audience. This distributed practice questions the notion of "place" in site-specific performance and casts contemporary performance, described by Joanne Tompkins as a "recycled, mediatized and distributed presence"

Kai Kuikkaniemi

Mixed Media Sites, Technologies and Participation

Augmented reality, locative media, live participation and interactive screens can pave a way to novel performances and future events that incorporate these technologies as seamlessly as lights, audio and screens are currently integrated. However, the practical limitation associated with production costs will define what is feasible and what is not. There are three approaches in creating immersive and engaging augmented reality experiences: creating global services that can be used everywhere and sold as a kind of virtual property; creating site-independent services in which the machine becomes so intelligent that it can generate services automatically by exploring the context without originally site owners interference. Or the more human option of creating services for specific sites. This final option, which is capable of sustaining more cultural variance and integration between original cultural production and new technology has cost issues that can be overcome by bundling several related but physically disconnected experiences as one bigger site in order to realize a new kind of environment and enable storytelling.

Dario Evola

Body As Possible Spacing

Today's art relies on communication in-flux: becoming an invisible object in its continuous shining. The lack of a tangible project renders the aesthetic contemplative experience a continuous present, giving back to art the original value of utopic windows into a world of the possible (E. Bloch). Art is not the repetition of a reality, but a world of possibilities assisted into being by technological tools. However the body in performance re-designs space in order to write a possible scenography (stage writing) that starts from the self-projecting body. Space becomes a possibility of expression: the realm of freedom for a new starting point. "Expanded cinema", new stagecraft, the re-combination of tools and objects, form a new kind of sensorial extension. According to Artaudian theory art is that of a wound, not of a scar. The performing body is therefore like Fontana's "spatial concept": a wound in the space. According to Yves Klein's statement: emptiness is a possibility!

COFFEE BREAK

FRIDAY 10TH : 11:30-1PM**PRODUCTS & PROCESSES** (chair: Rachel Hann)

Sampo Pyhälä

Composing a Space for a Performance - a Case Study

I have played in bands, composing my own pieces as well as playing and recording them with different musicians. In my design work I have found my role and approach to the process very analogous to my music making, which has opened some valuable insights for me. A design for performance is temporal much like music is, reacting to the same dramaturgical laws, even if the language is different: it stimulates our subconscious similarly and works much like a particular musical instrument or theme as a part of a composition. As an illuminating example I will present "The Sands of Sarasvati" made for Rovaniemi theatre in 2011: a thriller about a catastrophe triggered by climate change. This multi disciplinary performance includes elements like radio interviews, bio art and video installations. Although made on a theatre stage it also had many qualities of a site specific performance with some very local and global attributes.

Elina Liflander

Shared Spatial Experiences from the Water Tower

By presenting one of the artistic projects of my research, I am approaching the simultaneous phenomena of the visceral and virtual – sensual and intangible. The 'Water Tower' project deals with the invisible, multisensory and environmental aspects of performance design. The first part took place in 2013 with a group of performing artists exploring the interior space of the water tower. The dry container has an infinite echo and dislocated atmosphere, through its rounded and isolated structures. Next step is to transform spatial experiences and rhythmical sensations of the actions towards a participatory event in another space. What happens during this representation that doesn't aim to show how the tower looks, but to reveal what kind of sensations it carries? In 2014 the tower will be demolished by the government, but, in this case, the recorded sound and the experiences of the inside space will remain.

Astrid Vang Pedersen

Concert Design: Exploring alternative concert performance potentials

"How has the traditional European concert come to contain...these absurd formalities? ... a blank hall, stoic faces expressionless above black clothes, forgettable furnishings, conventionally bound scores, individual players who sit in a semicircle and ignore each other, whole stages of players who pretend the audience is not there at all. Can't contemporary concerts evolve beyond this?" (Valeria Vasilevski 2000) This quote poses a central question for current classical concert production, where conventions strongly uphold the traditional form, the expression and the habits of the classical concert. My aim is to explore performance potentials beyond conventions, and propose a process of re-thinking the classical concert through new design principles.

PUBLIC DISPLAYS (chair: Olav Harsløf)

Rachel Hann

Performance Design as Sociocultural Practice: Parades, Cosplay & the 'scenographic'

This presentation will examine the use of scenographic methodologies within the sociocultural practices of parade design and cosplay. With a focus on Mardi Gras festivals and the fan orientated practice of 'costume-play' (or cosplay), it is proposed that these innately 'scenographic' approaches to 'spacing', or 'activating', a disparate community are indicative of the wider cultural scope of performance design beyond the theatre. The term 'scenographic' is critically different to the anglophone adoption of 'scenography', in that something can impart a 'scenographic' quality, while not being 'scenography'. Scenography, following this reading, is taken to be indicative of a spatial and aesthetic compositional methodology that is distinctly 'of the theatre'. This distinction is particularly significant when considering the scope of performance design, as a(n)(inter)disciplinary field, beyond the theatre.

Bjørn Laursen

An Interactive Theatre for the Italian Drawings

Italian Drawings is a research project at Roskilde University, Denmark, conducted by Professor Henning Christiansen (Computer Science) and myself. The digital project began in 2013 as a part of a range of activities at Roskilde University's *Experience Lab*. The visual substance of the project are 400 Italian drawings I made, which were first displayed at Copenhagen's Italian Culture Institute, where the audience interacted with one 3m high digital book by turning the pages. Our three-fold purpose is to: A) investigate new ways of communicating art using interactive installations created using standard and fairly cheap hardware combined with state-of-the-art software, B) use these techniques to create an exhibition of the particular collection of drawings that gives rise to the title of the project; and C) develop a second public display, through a surround-space where the audience can turn the pages in four books showing Italian Drawings. The installations build on interactive theatre where conventions about books and drawings are questioned in innovative ways.

Dorita Hannah

How Public is The Public?

"The Public Theater is, and always has been, for the people. The revitalization of our downtown home at Astor Place makes the building more welcoming, vibrant and accessible for all New Yorkers. This is the moment for us to rededicate ourselves to the vision of the Public's founder, Joe Papp: that art belongs to everybody, that theater should speak to the crucial issues of our times and that a great theater is the surest expression of a great democracy." Taking these words by The Public Theatre's artistic director Oskar Eustis, on the venue's reopening after a 40 million dollar renovation, this paper asks who is "the public" and what defines the space "it" inhabits by looking at the oft-repeated notion of "democratic space" as applied to other recent architectural projects in New York City, alongside the work of Brazilian-based architect, Lina Bo Bardi. A close examination reveals that, despite the vision of its founder, Joe Papp, the new Public is not necessarily truly public, begging the more general question we performing arts architects must ask: "is theatre a democratic space?"

COFFEE BREAK

SITE-SPECIFIC UNDERTANDINGS (chair: Anna Birch)

Fabrizio Crisafulli

Active Light

I would maintain that light on the stage should take on a role that is similar to natural light in the world. The issue isn't imitating natural light, but rather the ability of light to become an essential, primary and generative element in theatre – as organic matter. Light could thereby free itself from the effect-producing and illustrative role where standard practice often relegates it. It is necessary to overcome two quite common misconceptions about lighting practices in the theatre. The first is that stage lighting belongs to an eminently *technical* sphere, the second is that it belongs to an eminently *visual* sphere. The fundamental qualities of light in terms of the theatre lie in its ability to mold space and time, make meaning, build dramatic construction and carry out actions.

Reija Hirvikoski

Breaking Boundaries within Black Boxes and being Site Specific

Maurice Merleau-Ponty maintained, "There's no vision without thought. But it is not enough to think in order to see. Vision is a conditioned thought; it is born *as occasioned* by what happens in the body." His phenomenological philosophies sought the intellectual preconditions of visible perceptions by focusing on the complete landscape, which reaches one's mind through sight and embodiment. Every performance site therefore has the potential to affect the designer's solution, even a purpose-built stage house or a black box studio. Through an understanding of how site, space and design affect performance action, designers can provoke spectators to sense the performance in varying ways. Rather than focusing on design aesthetics this presentation a sensorial understanding of performing space. My thoughts are shared as a designer (researcher) who 'fights against' black boxes.

Monica Raya

Dislocating Scenography: Considerations for 'spacing' Performance

This presentation is about the analysis of an artistic *intervention* I enacted on a theatrical production in 2012. I will share my reflections on visual ethnography as an objective-subjective method to produce images and the power of images as a source of knowledge and documentation of the scenographic fieldwork. I therefore intend to present a process of creating *nonmatrixed* performing spaces inspired in the structures of a well planned 'happening'. Space as an experience of everyday life, conceived as a *practiced* place, forms a 'theatre of actions', a place for interlocution. I will therefore present the beginning of a dialogue with the printed words of De Certeau, Sarah Pink, Paul Stoller and other fellow contemporary researchers. It is a presentation about the *unconventional* practice of scenography in *found spaces* and making criticism of the conventional practice of scenography through artistic action.

SCENOGRAPHIC MAGIC (chair: Dorita Hannah)

Lilja Blumenfeld

Spacing Appearances & Disappearances

In theatre, the empty cavity of the stage space is structured by scenography. But half of the theatre also happens in the minds of the spectators. Here, the imagination of the spectator is triggered by magic tricks that conjure up spaces and characters whose appearances and disappearances are structured by dramatic spacing. Nowhere else was the system operating as efficiently as in the nineteenth century cabinets of disappearance, in which the body and the body parts disappeared and were then revealed again. Reminding us of the unstable bodies of the *Fort/Da* game played by Freud's grandson, who would stage and re-stage the disappearance of his mother and himself. These cabinets constitute a model how the mediated body performs in the contemporary performance context. This paper brings together the nineteenth century fascination with the body parts, the disappearance of the body in performance space and the contemporary nothingness of the screen.

Erik Kristiansen (with Bjørn Laursen)

Exhibition as Magic Theatre

The word 'magic' or 'magical' is often used to describe experiences that are wondrous, fantastic, or unbelievable. A 'magic' experience is an experience we discuss, try to figure out, and which arouses our curiosity. In exhibition design we often design illusions that are meant to create these sensations for the audience. Illusions are a design trick that adds a wondrous dimension to mundane artefacts, but at the same time communicating that it is only an illusion. The modern museum exhibition featuring reconstructions, scenarios, models etc. is designed to provide an immersive illusion. Our hypothesis is that modern museum exhibitions rely on a set of illusions that can develop exhibition design through a theory of museum illusion beyond perspectival scenography. We therefore base our work on experts of illusions – the stage magicians – arguing that the exhibition is a stage where magic shows are performed. This leads to a theory of exhibition magic that can be used to analyse exhibitions and to design new exhibitions.

Maiju Loukola

Architectures of Touch

My research focuses on mediality of performative space and experientiality of projected image installations. I ask how do the mediated practices of contemporary scenography affect our lived, aesthetic experience, and how do they structure our bodily perception? *Scenography* therefore requires spatial, temporal and visual strategies to activate, infect and transform the spectator's embodied experience in an age where a remediated experience is composed in between the actual and the virtual. This requires a rearticulation of the vocabulary and practices of spatial arts, discussed here from a *media sensitive* angle – grounded in the *sensibility* of body, bodily perception and sensuous knowledge. By negotiating between touch and mediality a *radical simultaneity of intimacy and distance*, occurs which I call the *architecture of touch*.

COFFEE BREAK

SPACING BODIES (chair: Erik Kristiansen)

Ninel Çam van Chapull

Dancing Into the Empty Space

I begin my artistic research in dance and performance with the 'empty space': where people can encounter themselves, each other and spaces around them, without being disturbed by bias and prejudices or by preparation and preconceptions. With the help of choreographic techniques and working with the body we try to approach an unbiased state. Positioning oneself in the empty space, is a condition of being open and ready for the unforeseen; moving and, in the best case, dancing in this space, is an act of creative research. We try to bring ourselves into this space with our dancing through our encounters, concepts and performances. Taking the '*lieb*' as a strong intertwining of body and thinking, my hypothesis is, that the way ideas relate via counterpoints and oppositions are strongly defined through the occurrence of flow-moments. Dancing bodies can express dancing ideas, so that dichotomous thinking can alter to a differential logic and finally to a holistic world view.

Deganit Sten Schocken

Urban Jewelry: The Body as City

As a body jeweler I focus on creating a new set of changing definitions. Brooches by themselves are seen as isolated buildings defined in terms of their dimensions and relationship to their surroundings. Single units placed on continuous lines create dynamic possibilities. Like streets they form a network – the city! Jewelry is spread on the body, its earth – "terra firma" from which these jewel-events are extrapolated. The three-dimensional body forms the basis for a piece of jewelry, which cannot be experienced as a whole but as a series of events, in much the same way as we experience the city, only seeing fragments and what is between them. Movement becomes the central condition for jewelry, which is explored as shape and transformed into place. A mobile relationship between these places on the body form the city.

SCHEDULE

	7 th Jan	8 th Jan	9 th Jan	10 th Jan	11 th Jan	12 th Jan	13 th Jan
9:30 - 1pm	ARRIVE Gather in Rome's Danish Institute from 10am LUNCH 1-2	PANELS Monuments & Moments Complex Natures	PANELS Global Stagings Spatial Atmospheres	Bring luggage to Danish Institute PANELS Networked Performances Processes & Practices	PANELS Public Displays Site-Specific Understandings	PANELS Scenographic Magic Spacing Bodies	LEAVE Take train to Rome and/or airport
1- 2pm			L U	N	C H		
2pm - 5pm	INTRODUCTIONS Self & Workshops	WORKSHOPS		Travel to Fara Sabina	WORKSHOPS		
			D I	N N	E R		
EVE	KEYNOTE K IRWIN: 6-7:30pm	KEYNOTE K J MCKENZIE: 6-7:30pm with Book Launch: <i>Luce Attiva</i>		PERFORMANCE L Ruzza: 9pm <i>Natura Sonoris</i> by OpenLab	PERFORMANCE Teatro Potlatch: 8pm <i>20,000 Leagues Under the Sea</i>	<i>Città Invisibili</i> (Potlatch) Final WORKSHOP PRESENTATIONS	

INVITED INTERNATIONAL PARTICIPANTS AND RESEARCHERS FROM ROSKILDE (Denmark) & AALTO (Finland)

Benedict ANDERSON (PhD) is Professor of Spatial Design and Director of the Centre for Contemporary Design Practices, University of Technology in Sydney, Australia. He works in scenography, dance dramaturgy, architecture and film. He studied scenography at St. Martins London and won prizes for his creative work and postgraduate academic research. He has created and exhibited in many European locations and is partner in the Berlin-based firm *Thinkbuild Architecture*.

Anna BIRCH is a theatre and film director whose work can be found in public spaces, libraries, museums and specialist archive holdings as evidence of the hidden histories of women's achievement. Her living monument to Mary Wollstonecraft received an exhibition at Hackney Museum, London, as *The Wollstonecraft Live Experience!*, resulting in a specially produced companion volume that was awarded Time Out critics choice listing. *A Pageant of Great Women* and suffragette *herstories* are now preoccupying her waking hours!

Lilja BLUMENFELD is an Estonian scenographer who was trained at Central St Martins College of Art and Design, London. She is currently a Professor and Head of Scenography at EAA, Tallinn. Her designs have been exhibited at the PQ and the WSD. She is completing her PhD at Aalto University and has written on scenography and taught in the UK, Finland, Switzerland, and Canada.

Ninel ÇAM VAN CHAPULL made her studies in architecture at Istanbul/ Tuerkiye, Stuttgart/ Germany and Nancy/ France. In parallel she has worked as a choreographer, dancer and performance artist on various projects. Her final project at the University of Stuttgart, Faculty of Architecture was a dance performance, with the title *The Poetry of the Body in Space*.

Henriette CHRISTRUP is a psychologist and Assistant Professor in Performance Design at Denmark's Roskilde University. Her fields of interest include Space, Spirit and Self- Creation; Experimental Research; Active Imagination; Spiritual Embodiment; Creative Entrepreneurship in design-processes; Design of Interactive Installations; Creation of Wheel of Rituals connected to computer based measurement of Heart Rhythm Variability.

Fabrizio CRISAFULLI is a theatre director and visual artist. He runs the theatre company *Il Pudore Bene in Vista* based in Rome, which he established in 1991, where he directs the company's plays and deals with set design and lighting. He teaches at the Academy of Fine Arts in Rome.

Dario EVOLA, Professor of Aesthetics at Rome's Fine Arts Academy is a university researcher who also works for public theatres and Italian Radio & Television (RAI), contributing to cultural programs, newspapers and magazines, while curating exhibitions on art and technologies. He is also a cultural events planner for theatre, visual arts, video, cinema and new technologies.

Marc GOODWIN is a doctoral student at Aalto University's Department of Media in Helsinki. He is also a widely published architectural photographer regularly shooting for architects in several countries. He photographs, researches, lectures and writes on the intersection between photography and architecture, with a particular focus on atmosphere as a means of understanding that intersection.

Rachel HANN (PhD) is a Senior Lecturer in Performance at Edge Hill University. Her research is aligned with the study of scenography, performance histories, and architecture. Rachel is also a co-convenor of the Scenography working group for the Theatre and Performance Research Association (TaPRA).

Dorita HANNAH (PhD) is Professor of Practice in Aalto University's School of Art, Design & Architecture. Her creative work, teaching and research focus on 'event-space': investigating how the built environment housing an event is itself an event and an integral driver of experience. She is Research Curator for World Stage Design and Theory Curator for the Prague Quadrennial and is on the directorial boards of PSI and OISTAT.

Olav HARSLOF is Professor of Performance Design at Roskilde University 2004. His essay *The Poetics of the Meal Experience* and the book *The Great Festival – a Performance Theoretical Analysis of the Classical Greek Feasts and the Modern Rock Festivals* were both published in Danish during 2013, and *The Great Festival* will be published in English in 2014.

Reija HIRVIKOSKI (PhD) has designed for theatre, movies and TV in Finland. An artistic director, curator, researcher, editor and writer of articles in magazines and books about theatre, she was the Finnish national curator of PQ11 (Prague Quadrennial) and the chair of the exhibition curatorial panel and award jury for WSD2013 (World Stage Design). Hirvikoski is on OISTAT's International Governing Board as Chair of the Performance Design Commission.

Kathleen IRWIN is a scenographer, writer and educator (Head of Theatre Department, University of Regina, Canada) whose practical and theoretical research focuses on site-specific, community-based practice and alternative performative spaces including found space and the internet. As co-artistic Director of *Nowhere Productions Inc.*, she produces large-scale, site-specific performances. As co-founder of *ArtsAction Inc.*, she advocates for the redevelopment of urban space for cultural re-use.

Ayelet KARMON is an architect and senior lecturer at Shenkar College of Engineering and Design. Her research focuses on textiles and soft structures and the ways they inform digital fabrication processes and material specification in architectural design. With a Masters of Architecture from Harvard University, she is currently a PhD candidate at the Hebrew University's Faculty of Agriculture where she is developing an artificial textile based substrate for growing plants.

Erik KRISTIANSEN is an assistant professor in Roskilde University's Performance Design program where he specializes in Computer Science, IT Events, and Tourism. He has published on alternate reality games and in-situ gaming design and is also focusing on immersive participation and performative museum exhibitions.

Sanne KROGH GROTH has a PhD in Musicology, University of Copenhagen (2010), and MA in Musicology & Theatre Studies (2003). She has previously worked freelance at the Museum of Contemporary Art, Roskilde, and at the music-theatre production company Holland House. Currently Assistant Professor in Performance Design, Roskilde University, she is editor-in-chief of *Seismograf*/DMT and occasionally co-curates exhibitions and performance programs.

Kai KUIKKANIEMI is a producer, interactive designer and doctoral candidate at Aalto University in Helsinki, Finland. He focuses on producing action in social, creative and technical environments, with research themes around live participation, affective computing, pervasive media production and my data. He is interested in how computer systems can be used in supporting performance and how to realize new kinds of participatory performances in the digital era.

Bjørn LAURSEN is Associate Professor of Visual Culture and Performance Design. As a visual artist he focuses on cultural encounters, multiculturalism and interactive museum communication as well as literature, art, music, aestheticism, artistic work and creation process cognition and imaging.

Rahel LEUPIN is a PhD candidate in Performance Design, Roskilde University. She holds an MA in Theater Studies (University of Bern, Switzerland) and an MA in Arts Administration (University of Basel, Switzerland). Over the past eight years Rahel has worked in Switzerland as a performing arts curator for various art institutions: Rote Fabrik, Zuerich; Zuercher Theater Spektakel; Belluard Bollwerk International, Fribourg and for the Yerba Buena Arts Center, San Francisco.

Elina LIFLÄNDER is a performance designer and doctoral student at Aalto University, graduating with an MA in Scenography in 2008. Her practice-based research deals with the reactions and participation in the fluctuating performances of today: investigating what kind of invisible materials to apply and how to make spatial processes collaborative with those other people involved?

Stephen LOO (PhD) is Professor of Architecture at the School of Architecture & Design, University of Tasmania. He writes on biophilosophy, posthumanist ethics and experimental digital thinking. Recent co-edited publications include *Deleuze & Architecture* and *Poetic Biopolitics* (pending). His performance-based collaborative artworks include *A Whirlwind of Insects in the Body of a Girl*, London (2010) Sydney (2012), and *K2-02*, Adelaide (2009).

Maiju LOUKOLA is an artist-researcher working with intermedial performative & spatial practices. Researching through practice and theory she combines media aesthetics with spatial action, focusing on sensible perception, mediality and touch, and sculpting with projections and light. Her PhD research is centered around the theatricality of media and the sensible, lived-through experience.

Jon MCKENZIE (PhD) is Director of DesignLab, a media consultancy for students and Professor of English at the University of Wisconsin-Madison. Jon is the author of *Perform or Else: From Discipline to Performance* and the essays "Global Feeling: (Almost) All You Need is Love" and "Towards a Sociopoetics of Interface Design."

Merav PEREZ graduated from the Interdisciplinary Program in the Arts in Tel Aviv University where she now writes her doctorate on the performative turn in contemporary design. A faculty member in Shekar's Industrial Design Department, she is co-editor of a new series of readers on design theory and has a special interest in the intersections of design and performance, explored in theory and practice.

Sampo PYHÄLÄ is a scenographer and a lecturer at Aalto University, Helsinki - the same school where he graduated in 1999. He has been working mostly around Finland, designing sets for theatre and opera. His "home" theatre for 7 years was the Rovaniemi theatre by the arctic circle, where he - despite the remote location - did his most acknowledged work and honed his style.

Monica RAYA is a Mexican architect who gained her Masters from Yale University (USA). She has designed scenography for more than 120 productions and has been awarded nationally and internationally. She is a full time professor at the National Autonomous University of Mexico and a doctoral candidate at Aalto University in Finland.

Luca RUZZA founded *Open Lab Company* in 1998: a center for experimentation and production in theater architecture and performance. The workshop gained an award for innovative architecture. He teaches scenic design at the University of Rome "La Sapienza" and has authored publications on theatre space and virtual set design, while producing multimedia projects and large-scale experiments with innovative technologies around the creation of the environmental "image".

Ulrik SCHMIDT (PhD) is assistant professor in Performance-design at Roskilde University, Denmark. His main research focuses on cross-aesthetic issues in modern and contemporary culture. Schmidt has published on various topics including music production and sound design, ubiquitous computing, architecture, digital art, silent comedy, light art, and psychedelic visuals. His book *The Ambient – Sensation, Mediatization, Environment* investigates ambient aesthetization in modern media culture, architecture, visual art, design, film and music.

Deganit STERN SHOCKEN is a jeweler, teacher, designer, artist and curator. Founder and head of the Jewelry Design Department in Shenkar College of Engineering, she is a senior lecturer in the jewelry design department, the textile design department and the M.Des program. Winner of several international prizes, her works are included in museum and private collections worldwide.

Athena STOURNA (PhD, Université de la Sorbonne-nouvelle) is a director/scenographer, and theatrologist, specialising in the relationship between food and performance. She is currently teaching Scenography (Athens School of Applied Arts) and Theatre History (OUC). She has created productions in theatrical and non-theatrical spaces, in Greece, the Czech Republic, Wales and Argentina.

Connie SVABO (PhD) is Associate Professor and new Head of Studies in Performance Design at Roskilde University. She is inspired by the philosophical geography of Michel Serres and interested in mediated engagements with nature ... among other things.

Ann-Sofie VON HOLSTEIN graduated with a Masters in Performance Design & Communication from Roskilde University in where she now works as assistant professor. In the theatre she combines theory and practice to create site-specific and holistic experiences. She's also a project leader, working with young people from marginalized areas on creative projects: maintaining that by changing the surroundings and communication, you might effect small life-changing movements.

Astrid VANG-PEDERSEN is writing her PHD on *Concert Design*. Her thesis will present the results of three case studies and an initial concert design theory. Astrid conducts two vocal ensembles that focus on theatrical and communicative aspects of performing vocal music.

Mechtild WIDRICH (PhD MIT) is postdoctoral fellow at *Eikones* / University of Basel in Switzerland and will start as Professor of Recent Art History – Contemporary Art at the University of Vienna in 2014. Her research focuses on ephemeral practices in relation to the built environment, urban activism, and on global art geographies.