

Haworth Tompkins Architects' curatorial team for the 2012 Venice Architecture Biennale and co-curator of a three-day event exploring shared practices and pedagogies between architecture and performance at the 2015 Prague Quadrennial of Performance Design and Space. Her current research interests and independent creative practice span contemporary experimental theatre/performance, scenography and performance design, architecture, spatial dramaturgies, and the politics of space.

#### **BORDER CROSSINGS: THEATRE, ARCHITECTURE AND CRITICAL PEDAGOGY**

In theatre and architecture including theatre architecture, the transformative effect of cultural and disciplinary flux on artistic categories and concepts plays out across a range of different spaces and scales – from the intimacy of the studio to the public platform of the city and from the conceptual sites of inter-disciplinary theory and practice to the geo-political contexts in which these practices operate. Over the past half-century of Western history, the dominant model of theatre has been contested both by broad-based notions of performance and by theories and practices of the postdramatic. At the same time, many of architecture's most cherished orthodoxies have been called into question by notions of event-space, planned obsolescence, radical disjunction and the like. As these discrete fields become increasingly unstable, there is a growing need for education that is similarly anti-foundational: contingent, interactionist and able to nurture creativity that is situationally specific. This paper opens out discussion of interdisciplinary

teaching/learning by considering the migration of principles and processes from one discipline to another in relation to critical pedagogies of ignorance cf. Rancière: 1991 and of the oppressed cf. Freire: 1972 and 1985. This research is driven by particular problems: how might we re-think the politics of theatre-making? cf. Wickstrom: 2010 on architecting performance, and Rufford: 2015 on theatre and tectonics how might we rise above geometrical space and deterministic space planning to find locally responsive, bottom-up ways of doing architecture? cf. Awan, Schneider & Till: 2011 on other ways of doing architecture, and Lima: 2017 on theatre architecture of the oppressed as well as by transdisciplinary problematics how is space conceived, produced, articulated and deployed... and to what ends? cf. Bošković, Miličević & Zeković, eds.: 2015.

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Elizabeth R. Azevedo has a Bachelor degree in History from the University of São Paulo, MSc and PhD from the Department of Performing Arts - Communication and Arts School ECA, USP and a Post-Doctorate from the University of Lisbon at the Theatre Studies Centre, with the research: The theater from France, Portugal and Brazil in Emile Doux figure.

Since 2003, she is the professor of Brazilian Theatre History in the Department of Performing Arts of ECA/USP and also the coordinator of the Theatrical Documentation Center - CDT. In

1997, she received the Vitae Arts Scholarship for conducting research on the Theatre Lotte Sievers Group. She is the author of the books A Stage Under the Arcades- the theater of the students of Largo São Francisco Law School, in the nineteenth century São Paulo, Annablume 2000 and Stylistic Features in the Work of Jorge Andrade EDUSP 2014, as well articles and essays published in journals and conference proceedings. From 2012 to 2014 she coordinated the Inventory project Paulistana Scene: ancient theaters of São Paulo 1850-1930, with the support of FAPESP / Condephaat funding.

#### **INVENTORY OF SÃO PAULO SCENE: SURVIVORS AND RESISTANTS**

The article presents the results of a research carried out between 2012 and 2014 in São Paulo by the Center of Documentation Teatral, with the support of Fapesp São Paulo Research Foundation and Condephaat Council for the Defense of Historical, Archaeological, Artistic and Tourist Heritage., that carried out the survey of the existence and the activities of theaters and various theatrical spaces in the city of São Paulo between 1850 and 1930 and was entitled Inventory of the São Paulo Scene.

The results gave rise to a site where the history of each of these spaces is being reported and the search for the remaining buildings in the city. Some 10 buildings were found that survived the passage of time, although today several of them are used for functions other than the performances. It will also be reported the new research perspectives from the results obtained so far.

Consult: <https://www.youtube.com/watch?v=Dynpgm2ncTw>

#### **INVENTÁRIO DA CENA PAULISTANA: SOBREVIVENTES E RESISTENTES**

*O artigo apresenta o resultado de pesquisa efetuada entre 2012 e 2014 em São Paulo pelo Centro de Documentação Teatral, com apoio Fapesp e Condephaat, que realizou o levantamento da existência e as atividades de teatros e espaços teatrais diversos na cidade de São Paulo entre 1850 e 1930 e que teve por título Inventário da Cena Paulistana.*

*Os resultados deram origem a um site onde a história de cada um desses espaços está sendo relatada e à busca dos edifícios remanescentes na cidade. Foram encontradas cerca de 10 construções que sobreviveram à passagem do tempo, ainda que hoje vários deles sejam usados para outras funções que não a apresentação de espetáculos. Será relatado também as novas perspectivas de pesquisa a partir dos resultados obtidos até agora.*

Consultar: <https://www.youtube.com/watch?v=Dynpgm2ncTw>

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