



FIRT / IFTR

La Fédération Internationale pour la Recherche de Théâtre
International Federation of Theatre Research

THEATRE ARCHITECTURE WORKING GROUP
CALL FOR PAPERS
(Deadline: 31 January 2011)

IFTR@PQ11
(Prague Quadrennial of Performance Space and Design)
(16-26 June, 2011)
Prague, Czech Republic
<http://www.pq.cz/en/>

and/or

FIRT/IFTR Annual Conference 2011
(7-12 August, 2011)
Toyonaka Campus of Osaka University, Japan
<http://www.firt2011osaka.org>

IFTR Working Groups do not restrict their papers to the themes of the FIRT/IFTR conference (which, for 2011, is **Tradition, Innovation, Community**). Those opting to present at IFTR@PQ11 are similarly not restricted to the PQ theme **Now / Next: Performance Space at the Crossroads**. We will, however, give full consideration to papers that address either theme or any theme suggested by **our mission statement** (scroll to the end of this document). You can submit an abstract for IFTR@PQ11 or for FIRT/IFTR 2011 or you can submit abstracts for both events.

The Theatre Architecture Working Group invites presentations on the theme:

THE ARCHITECTURE OF AFFECT

Since the late 1970s, emotion and affect studies have been taken up by a growing number of disciplines internationally. The recent explosion of interest in this area – dubbed the affective turn – prompts us to ask questions about theatre architecture's affective capacity: what does emotion do, and how might it be theorized within studies of theatre architecture and performance space?

Papers offered in response to this theme may be driven by historical / historiographic concerns, by practice / practice-as-research, or by theory. They will focus on architectural agency with special reference to how the theatre building or 'found' performance space makes us feel (as spectators, performers or behind-the-scenes staff).

If the theatre is a space of heightened communication and emotional charge, contributors are asked to inquire whether different *types* or *conditions* of building (i.e. the sculptured grandeur of

Hellenistic theatres, the colour-coded organization of the theatres of classical India, the symbolic austerity of Japanese Nōh stages, the 'gilt and plush' théâtre à l'italienne, the modern black box or, alternatively, virgin space, found space, temporary theatres, historic reconstructions, ruins) promote, or else constrain, suppress or trouble certain feelings? Papers that re-examine common-sense understandings of affect in the theatre, debunking a-critical assertions about theatre space and mood and/or exploring some of the methodological difficulties arising from this brief would be particularly welcome – as would those that take issue with the notion of a universal feeling subject by highlighting historical and cultural contexts and social matrices of class/caste, ethnicity, gender and sexuality.

Topics might include (but should not be limited to):

- How does the theatre architecture of any historic period elucidate, obscure or complicate ideas about the nature, presence and affect of cathārsis, rasa, the sublime, etc. or social comfort (organizing space in line with accepted social order)?
- What 'spatial effects / affects' are brought into play by the advent of new technology or machinery within the theatre and/or by the immaterial architecture of light?
- What relationships (embodied? temporal? spatial? mnemonic?) are at work in ideas of the theatre as a 'ghost-filled' room or in Marvin Carlson's notion of 'haunted' space? (Carlson, M., *The Haunted Stage*, 2003)
- To what extent are behaviours such as: voyeurism and/or exhibitionism and/or theatrical affects such as: fear, desire, intimacy, alienation, embarrassment, hysteria, grief, guilt, exuberance etc. a function of theatre architecture?
- How useful is Nicholas Ridout's concept of the 'vibratorium' as a model for thinking about the transmission of affect inside the auditorium (in any given period or culture)? (Ridout, N., 'Welcome to the Vibratorium,' *The Senses and Society*, 3.2: 2008)
- What role is played by architecture in contemporary immersive performance and/or site-specific theatre?
- In creating / experiencing sensorial (or sensational) space, how can architecture stimulate senses other than the visual?
- How can transition spaces and/or thresholds (entrances of various different kinds? the pro-scenium? fire curtain? foyer? café/bar? cloak-room? dressing-room?) heighten moments of arrival and/or anticipation?
- How relevant are questions of scale, proportion, colour, materials, ornament etc. in addressing architectural affect?

How to submit your abstract:

To submit an abstract for IFTR@PQ11 by 31 January, 2011:

Send it as a Microsoft Word email attachment (which you should also copy into the body of the email) to the working group convenors: Franklin J. Hildy at hildy@umd.edu and Juliet Rufford at j.rufford@vam.ac.uk. In the subject line of your email put 'Architecture WG abstract for IFTR@PQ11.' Please make sure that both email and attachment include: your name, the title of your paper, your institutional affiliation and position or the description 'independent

scholar/practitioner,' the abstract limited to 250 words, biographical details of no more than 150 words, your email address, and a statement of any technical requirements necessary for your presentation.

To submit an abstract for FIRT/IFTR Osaka 2011 by 31 January, 2011:

You must go through the Osaka conference website and use the official application form on the 'Call for Papers' page: http://www.firt2011osaka.org/?page_id=125. Be sure to copy your abstract, as a Microsoft Word email attachment (which you should also copy into the body of the email) to the working group convenors: Franklin J. Hildy at hildy@umd.edu and Juliet Rufford at j.rufford@vam.ac.uk. In the subject line of your email put 'Architecture WG abstract for IFTR 2011.' Please make sure that both email and attachment include: your name, the title of your paper, your institutional affiliation and position or the description 'independent scholar/practitioner,' the abstract limited to 250 words, biographical details of no more than 150 words, your email address, and a statement of any technical requirements necessary for your presentation.

Important information:

If your paper is accepted for FIRT/IFTR 2011, you must register for FIRT/IFTR (via website) in order to participate in a Working Group in Osaka. This is not a requirement for IFTR@PQ11.

You can only give one paper at FIRT/IFTR Osaka 2011. In other words, if you are giving a paper in a conference panel or in another Working Group, you cannot also do a presentation for the Theatre Architecture Working Group. (Those participating in the New Scholars sessions are exempt from this restriction). There are no such restrictions for PQ11.

The Theatre Architecture Working Group is scheduled to meet during the first three days of the FIRT/IFTR annual conference Osaka. Dates and times of Working Group meetings in Prague have yet to be announced - interested members should therefore ensure their availability over the entire period 16-26 June, 2011.

**FIRT/IFTR
THEATRE ARCHITECTURE WORKING GROUP
MISSION STATEMENT**

The purpose of the Theatre Architecture Working Group is to explore all that theatre architecture has been historically, is at present, and might be in the future. We consider built projects alongside unbuilt or speculative architectures, studying these from a wide range of practical and theoretical perspectives. We continue to investigate the ways in which space can be manipulated to bring performers and spectators into dynamic relationship inside auditoria, asking, in addition, how the design of other areas inside and outside the theatre building conditions the experience(s) of audiences and practitioners. Over the next four years, we will be focusing on the active role played by theatre environments - whether purpose-built or 'found' - in shaping theatre and performance across cultures. We seek to: develop theoretical paradigms appropriate to theatre and architecture and to the relationship between them; propose rigorous yet imaginative methodologies for the documentation, preservation, conservation and archiving of theatre architecture; and, provide new ways of perceiving and producing performance space.

Convenors: Franklin J. Hildy (hildy@umd.edu) and Juliet Rufford (j.rufford@vam.ac.uk)