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# editorial

English translation, Neil CHARLTON

The main dossier of issue 44 of *Estudis Escènics*, the next volume in the new (digital) era of the journal, focuses on the complexity of relations between **Theatre and City**. The dossier features presentations and papers linked to the symposium (Theatre and City. Pre-existing Scenographies),<sup>1</sup> held at the Institut del Teatre in October 2018, which studied the links between theatre, architecture and society but also reflected on the city's dramaturgical potential.

In contemporary metropolises, theatre architectures either become *actors* of urban transformation or constructions indifferent to the environment. Whatever the case, theatre buildings always adhere to a determined social construct. But not only theatre buildings (understood as architectures originally intended for performance); today, we also have to consider all these spaces *found* — and used as a setting for performative events — that act as revitalising agents of citizen life (and enable us to rediscover the city itself). Therefore, a new framework of meeting is opened between artist and society. This framework almost always changes the traditional role of the spectator, who often comes to have a determining presence in the event.

Looking at the arrangement of all the theatre venues in the city — whether conceived *as such* or used *as such* occasionally — allows us to grasp theatre's structuring capacity.

Grouped within the most architectonic and urban perspective (the relation between the urban fabric, the theatre place and the social construct) are the articles by Ivan Alcázar (Barcelona), Guillem Aloy (Palma de Mallorca), Kyriaki Cristoforidi (Barcelona. Teatre Arnau), Bri Newesely (Berlin) and Daniel Paül (Barcelona). In parallel, Kathrin Golda-Pongratz reflects on the concept of superposition and palimpsest when we talk about semantic *reconstruction* of those urban places that have been used as theatre places. And Oriol Martí looks at the street as a “creative habitat”. Finally, we have

1. On the link <<https://sites.google.com/institutdelteatre.cat/simposio18>> you can consult the programme, videos of the presentations, and complementary material from the symposium.

some analytical pieces linked to very specific experiences. For example, Elva Araceli González (Madrid. Matadero), Ricard Gàzquez (Barcelona. Community art) or Vincenzo Sansone (Italy. Teatro Potlach).

Outside the dossier, the section “Teoria” contains two articles of interest. One by Constanza Brnčić about the performative practice *Moving Objects* and another by Ivan Garcia about Fabià Puigserver’s relationship with Poland. In the same section, there are two pieces about the “manifest” of the company FFF (The Friendly Face of Fascism), one by Carmen Pedullà and the other by Christina Schmutz. We also publish a new updated version of the manifest in the section “Documents”.

This last section (with different articles not reviewed or indexed) brings together diverse materials (such as manifests, talks, reports, etc.). This year they are provided by Davide Carnevali, Pep Fargas (Lluèrnia), Guillem Aloy (Rimini Protokoll) and Anna Hohler.

We hope, once again, you will find all this of interest.

