

---

# Emerging Dramaturgies, Relational Devices and Invasion Theatres in Today's Balearic Theatre Panorama

Martí B. FONS SASTRE

ORCID: 0000-0001-6974-5594  
[martinfonssastre@gmail.com](mailto:martinfonssastre@gmail.com)

BIOGRAPHICAL NOTE: Researcher in the performing arts. Member and teacher of the LADAT laboratory, Universitat de les Illes Balears (UIB). PhD in History of Art from the UIB with the thesis *Scientific Foundations of the Actor's Creative Process. Study Approaches*. He has published several books and articles on contemporary theatre creation and the actor's creative process.

English translation, Neil CHARLTON

---

## Abstract

The present article analyses two theatre productions — *Krekovic camina* and *Un buco nella città / Una escltxa a la ciutat* — developed during 2018 within the framework of the research project *The Performing Arts at the Service of Social Awareness-Raising* carried out by the Escola Superior d'Art Dramàtic de les Illes Balears (ESADIB). This project resulted in a work of artistic research and creation highlighting, from a theatre perspective, specific sectors and fields related to the world of tourism that had suffered marginalisation and job insecurity. It consisted of creating theatre productions leading to research on the contemporary theatre praxis itself, playing with invading dramaturgies in public spaces based on relational devices from participatory strategies that gave rise to collective action. The two devices had, on the one hand, a clear objective of social awareness-raising and, on the other, an experimental and innovative objective. This caused a reflection on performativity, theatricality and the components of the dramatic game, particularly the audience's active function.

The devices presented managed to activate a transformative power of the social reality through the artistic event by inviting the audience to become actors participating in the performance: from the defence of the identity of a marginalised neighbourhood to the intervention in and subversion of the urban logic to fight against the impact of mass tourism in the cities, poetically returning to their charm.

---

**Keywords:** theatrical devices, emerging dramaturgies, invasion theatres, performativity, theatricality, Balearic theatre

Martí B. FONS SASTRE

## Emerging Dramaturgies, Relational Devices and Invasion Theatres in Today's Balearic Theatre Panorama

### Performativity, Theatricality and Social Commitment

Theatre and the performing arts, in general, have always had a clearly social dimension as a mirror of the reality and the space where the community is summoned to convey a message through the action performed or presented. However, theatre has also been a weapon to seek to transform society through reflection, participation, criticism or denunciation of social inequalities. In the early 21st century, in the wake of the theatre creators of the previous century, we find a wide range of theatre productions in which experimentation and innovation strategies mix with social awareness-raising.

For the researcher Óscar Cornago, social commitment in today's theatre creation is "a value on the rise, which has led to what we might ironically call socially-committed theatres" (Cornago, 2015: 262). Consequently, the contemporary performing arts feature artistic practices focused on the development of an open performative event which clearly shows its social quality as an act of shared action, prioritising participation as a key element (Cornago, 2016a: 191-213). The new theatre formats envisage a space of common performance of which actors and non-actors form part, all of them performers of the emerging collective phenomenon.

Today's Balearic theatre encompasses different theatre productions based on the creation of relational devices mixing experimentation and social commitment, risk and responsibility, and where companies such as As Marías, Hermanos Picohueso or Col·lectiu Güilis stand out,<sup>1</sup> which work by experimenting the relational theatre game and the interaction between the public and private space.

1. The three companies mentioned have been founded in the Balearic Islands in the last five years and are mainly formed by actors and actresses graduated from the Escola Superior d'Art Dramàtic de les Illes Balears (ESADIB). The actress and creator Llukí Portas, former ESADIB student, is a member of the three companies. She broadened her studies on street theatre and invasion theatre outside the Balearic Islands, giving birth to the creation of experimental theatre shows in which the play between performativity and theatricality and the link of the actors with the public space are the main pillars.

This article will, however, focus on the research project *The Performing Arts at the Service of Social Awareness-Raising* carried out by the Escola Superior d'Art Dramàtic de les Illes Balears (ESADIB) between 2017 and 2018, and funded by the programme "SOIB-Joves Qualificats Sector Públic" of the Labour Department of the Regional Balearic Government, along with the European Social Fund and the Regional Department of Education and University with grants for higher art education research groups in the 2017 call for a period of three years (2018-2020).

This project materialised in a work of artistic research and creation highlighting, from a theatre perspective, given sectors and fields related to the work of hospitality and tourism that had suffered marginalisation and job insecurity, giving a voice to all those witnesses who, although a fundamental part of the tourism development in the Balearic Islands, have always been invisible faced with a society that has prioritised the idyllic image of "sun and beach".

On the one hand, the project had a clear social awareness-raising objective and, on the other, an experimental and innovative objective, as it sought to create theatre productions based on new formats, giving way to research on the contemporary theatre praxis itself which played with invading dramaturgies in public spaces based on the creation of theatre devices through participatory strategies that gave rise to collective action. This caused a reflection on the performativity, theatricality and components of the theatre game, particularly the active function of the audience, so that the theoretical framework of these artistic approaches fell within the postulates of *post-dramatic theatre* proposed by Hans-Thies Lehmann, the characteristics of *rhapsodic performance* advocated by Rafaëlle Jolivet, the *relational theatre* based on Nicolas Bourriaud's aesthetic ideas or André Carreira's *invasion theatre*.

We will detail two of the theatre productions developed throughout the research period: *Krekovic camina* and *Un buco nella città / Una escletxa a la ciutat*. They were both presented as theatre devices in public spaces, approaching these sites not as a set but as a dramaturgy, in which participation formed the pillar of the construction of the performance itself. All these worked elements were directly related to the different topics and issues present in today's theatre creation. Thus, before reflecting on these theatre productions, we will comment on their theoretical framework of theatre and dramatic thought.

### **Relational Devices and Postdramatic Strategies in Today's Theatre Creation**

In recent decades, the notion of device has become a gravitational concept for theatre practices. As Arnaud Rykner (2015: 283) notes, the concept of device appears as an open form of modern theatricality. This concept, also used by visual artists in relation to the notion of installation, began to spread among contemporary theatre creation in the late 1980s and, in subsequent years, took on greater importance, enduring until the present. For Rykner,

the defining aspects of the devices are first found in their spatial dimension, in which the spectators delve into a semantically open space and, as its second characteristic, in the involvement of those for which it has been made: "It extracts its effects from how all its actants, beginning with the spectators it is aimed at, get physically, psychologically and/or cognitively involved" (Rykner, 2015: 285). Thus, the meaning of the structure created keeps changing because it is an ongoing process rather than a closed system, directly dependent on the active interrelation of the participating agents, both actors and spectators.

On the other hand, Óscar Cornago considers that the term *device*, which comes from artistic theory, is the most appropriate concept to deal with theatricality today as a form of performance and perception of the social mechanisms and the public space, and defines it as a machinery of collective creation (Cornago, 2015: 268-269). Drawing on the theses of Deleuze, Foucault, Tiqqun, Lazzarato or Agamben, the Spanish researcher presents theatre devices as machines or artefacts that highlight the game in which the spectators resume a central place that allows them to have an active and interactive function in the collective performance of which they form part: "What the audience is given is not a performance but a game so that they represent themselves through it, both individually and collectively" (Cornago, 2015: 286).

From the foregoing, we can see how the theatre device appears through a gearing or open performative structure that remains alive thanks to the power of action of those who perform it, in order to produce a collective subject in a public context, so that the spectator enters the very matter of theatricality. This links us with other concepts such as *relational theatre* (Enrile, 2016), *participatory theatre* or *citizen theatre* (Reck, 2016: 1-7), in which the spectators take on an active and interactive function in the productions, in a collective desire to create new spaces of sociability through art, as Nicolas Bourriaud argued in his renowned essay *Esthétique relationnelle*, so that they intercede through communities of extras based on social interstices as spaces for human exchanges (Bourriaud, 2001; trans. 2008).

These new theatre formats distance themselves from theatre structures based on the notion of *absolute drama*, outlined by Peter Szondi (1956; trans. 1988) to define the drama events until the 19th century created through a text-centric perspective of theatre to explore the fields of the so-called *post-dramatic theatre* advocated by Hans-Thies Lehmann.

According to Lehmann, *postdramatic theatre*, which he initially conceived in his famous book from 1999 as a term that encompassed the study of theatre creation from the 1970s to the 1990s, is still prevalent and is useful and productive to speak about the theatre events at present as it features a wide range of aesthetic possibilities of the theatre practice that surpass the link between theatre and dramatic literature and enable the analysis of other theatre practices that go beyond the frontiers between art, social practice and theatre (Lehmann, 2011: 309-329).

The well-known characteristics or signs of *postdramatic theatre* (Lehmann, 1999: 143-236; trans. 2013) highlight the importance of the non-

hierarchical arrangement of the components that make up the show, the so-called parataxis, in which the dramatic text would be introduced as yet another element or material of the performative text (Batlle, 2016: 45-65). Thus, we would not speak of the theatre show as a transcription of the dramatic text to the stage, as conceived in previous periods, but as an event or a situation that is presented in front of the audience, a concept that would embrace the performative, technological or digital trends, as well as productions of physical theatre or the emergence of the real. All this would result in a variety of landscapes, trials, devices or dramatic poems which would currently appear in the productions by Romeo Castellucci, René Pollesch, DV8 Physical Theatre, Angélica Liddell, She She Pop, Roger Bernat, Rimini Protokoll or Rodrigo García, among many others (Bottin, 2016).

These creators and companies present new theatre forms that challenge the basic components of theatre such as mimesis, fable, dialogue or characters, proposing other game perspectives. This crisis of the components of classic drama is highlighted by Jean-Pierre Sarrazac when he speaks of the concept of the *rhapsodic drive* of contemporary drama. The term proposed by Sarrazac would be more linked to playwriting or the contemporary dramatic literary works than with the global approach of the theatre show, but also explains how at present the dramatic model mixes with lyrical, discursive and epic elements that, based on diegetic or oneiric strategies, make up new directions of the theatre structure that lead us to the novelisation of the stage, the rehearsal or the dramatic poem (Sarrazac, 2005; trans. 2009).

Although we can see Sarrazac's rhapsodic theses reflected in today's playwriting, the same term has recently been used to speak of the staging processes, such as the so-called *rhapsodic performance*, highlighted by Professor Rafaëlle Jolivet (2015). The transposition to the stage of the *rhapsodic drive* of the dramatic text expressed by Sarrazac leads Jolivet to define the creation processes of *écriture de plateau* developed by directors such as Simon McBurney, Romeo Castellucci and François Tanguy (Jolivet, 2015: 29-58), which build the text, in this case the spectacular text, from the stage and through accumulative, polluting and overabundant processes of different materials that relate to each other based on the technique of montage or collage, making up a heterogeneous creation.

These new conceptions of the stage pave the way for artistic productions that seek to conquer new spaces for their staging: a notable case is the urban public spaces. André Carreira (2017) speaks of *invasion theatres* to name all those theatre experiences that address the space of the city as a dramaturgy and not merely as a set. These productions that occupy the urban space propose a resignification of the meanings of the city and feature spectacularised cities as texts to be read in dramaturgical terms. The theatre devices immersed in the public space are a good example of this.

All these theoretical conceptions described enable us to delimit the theatre coordinates based on which the artistic productions developed in the research laboratory *The Performing Arts at the Service of Social Awareness-Raising*, which we will analyse next, are presented.

### Emerging Dramaturgies: *Krekovic camina*

The *Krekovic camina* device was born as a research project from the point of view of the performing arts on the consequences of the migration flows of people living in the Iberian Peninsula who went to the Balearic Islands to work in the emerging tourist sector and their involvement in the hospitality industry in Palma. The arrival of these workers resulted in a notable demographic growth and the creation of new neighbourhoods in the city, such as the Polígon de Llevant, which was built based on the settlement of the new working population, the consequence of the emerging tourism industry.

The Polígon de Llevant has always been a working class neighbourhood built in the 1970s and that has gradually suffered social degradation, leading to episodes of marginalisation due to criminality and drugs. An image quite removed from the initial project and objectives, which the residents in the area have repeatedly reported to the municipal institutions to return the neighbourhood to its initial state. At present, a project of integral transformation of the neighbourhood is underway, which, from now on, will be called Nou Llevant and will involve an urban reconversion towards a model of high purchasing power level that may cause the disappearance of the signs that define the identity of the former Polígon de Llevant. All these elements were the starting point for the development of the theatre production.

The five actors participating in the project began with research on the neighbourhood, interviews with its residents, the physical discovery of its urban layout, meetings with the neighbours' association, and work on its history based on newspaper articles. The aim was to collect as much documentation as possible on the issue. Once all the documentation material was compiled, they set an objective: to rewrite the neighbourhood theatrically. To do so, they began to prepare a production in the form of a performative device in which the neighbours' participation was fundamental, an open structure enabling the inclusion of neighbourhood narratives told by the residents themselves.

The initial concept would be based on a generational and multicultural meeting to highlight the social reality of the neighbourhood and defend its signs of identity. To this end, the format of festival and ceremony would be used to shape a historical route through the Polígon de Llevant with different stops at emblematic sites, making up a mosaic of realities and testimonies. In short, a dramaturgy of memory for the defence of the urban identity.

To dramatically build the initiative, the advice of the theatre creator Roger Bernat, who actively helped shape the definitive structure, was fundamental.

The recent productions by the Catalan creator were explicitly presented as theatre devices activated with the participation of the audience. This is the case of *Domini públic* (2008), *Insults al públic* (2009), *La consagració* (2010), *Please continue: Hamlet* (2011), *Pendent de vot* (2012), *Re-presentació: Numax-Fagor-Plus* (2013) and, very particularly, for the action we are dealing with, *Desplazamiento del Palacio de la Moneda*, in Santiago in January 2014.<sup>2</sup>

2. Number 44 of the journal of the Institut del Teatre *Estudis Escènics* features the unabridged text of the manifest written by Roger Bernat and Roberto Fratini for their company, *FFF: Friendly Face of Fascism*, where they explain and dictate the rules and principles for an aesthetics of devices (Bernat; Fratini: 2019: 1-4).

Bernat defines these theatre creations based on the notion of *emerging dramaturgies*, a concept closely related to the terminology currently featured in the work carried out in the field of neuroscience and cognitive science, in close relation with the performing arts. In the text *Las reglas de este juego* (Bernat, 2010: 307-314), the Catalan creator defined the dramatic text as an instruction book with the rules necessary to develop the theatre game, and advocated theatre bodies based on self-organisation and self-reproduction: “The aim is to create rules that do not impose meaning but rather determine realities” (Bernat, 2010: 309). In his devices, performers submit themselves to rules or norms while having the freedom to do what they believe appropriate in this context. They are self-organised systems that can be modified from the inside and that produce, by themselves, changes and evolution in order to give way to an emerging process. Within these performative structures, the audience takes over the performance as a social event. Carme Pedullà (2019: 1-8) notes that the devices created by Bernat are designs that shape theatre events in which the audience faces the difficulty and responsibility of the *fair choice*. Bernat pointed out: “In the so-called participatory theatre the aim is not to be mobilised but to see oneself mobilised” (Cornago, 2016b: 216).

The theatre machines designed by Bernat respond to a set of rules that arrange a meeting between people and that place the audience in a position of manipulators and agents and not only observers and performers. Christina Schmutz (2019: 1-12) argues that we could speak of technical devices of *self-empowerment manipulated* by the audience. In this respect, Bernat states: “I organise the rules of the game, then I let people play” (Cornago, 2016b: 224).

In *Desplazamiento del Palacio de la Moneda*, the objective of the device consisted of moving the model of the Palace of the Government of Chile from its actual location to La Legua, the neighbourhood with the lowest income per capita in the city, carried for two days by different associations and groups which, in exchange, were given the opportunity to go up to the presidential balcony of the model to express their demands.

Based on all the suggestions, ideas and reflections that Roger Bernat contributed to the research group, the *Krekovic camina* theatre device was shaped and carried out on 12 May 2018, on the occasion of the neighbourhood festival, as a celebration of wounded identity, the identity of the neighbourhood of the Polígon de Llevant, staged based on an emerging dramaturgy whose protagonists were the residents themselves.

To carry out the event, it was decided that its starting point would be the Krekovic Foundation-Museum, a public museum and arts centre in the neighbourhood that holds the collection of the Yugoslavian painter Kristian Krekovic, who settled in Majorca during the first half of the 20th century and donated to the city part of his pictorial legacy which forms the museum's collection. In this case, the objective of the device was to move a life-sized reproduction of his painting *Exodus* from the Foundation-Museum to the neighbourhood's CEIP Pintor Joan Miró public school. The painting, which represented the essence of the neighbourhood that had been shaped after

the exodus from the peninsula, was carried by the residents and members of associations along a historic and performative route through the different sites that have been a source of pride and conflict throughout its history. The generational and multicultural parade went through the streets, parks and squares of the Polígon de Llevant, in the form of an urban ceremony with stops at the emblematic sites where the most notable events took place.

In each site, different witnesses explained the events that had occurred there and a related symbolic action was carried out. In this case, the residents became experts who narrated, in the first or third person, the experiences of the neighbourhood: problems with drug addiction, the origins of the neighbourhood, when the first traffic light was installed in a very problematic place that had caused many accidents, or when the Parc de Llevant was built to be enjoyed by all the residents. At each stop, to commemorate what had happened, the residents performed a collective action.

The structure created responded to the characteristics of the theatre devices of collective participation, based on the *emerging dramaturgies* previously described, using the form of *drame à stations*, a concept that Sarrazac (2012: 130-141; trans. 2019) introduces for the writing of modern and contemporary drama but which could be perfectly transferred to playwriting. *Krekovic camina* would be a clear example of this.

We could note two types of performance. On the one hand, the participation of the neighbours providing their testimonies and carrying out the collective actions. In this case, as we would be dealing with lay actors or ordinary bodies within a performative or dramatised framework, we could speak of *experts*, as defined by the company Rimini Protokoll (Gimber, 2017: 116-126); in other words, real witnesses that play themselves within the theatre device. On the other, the function of the professional actors in this piece is related to the concept of *actor-composer* defined by André Carreira (2017)



*Krekovic camina*. ©ESADIB





*Krekovic camina*. ©ESADIB

or the notion of *social operator* proposed by Bourriaud (2001; trans. 2008) in his relational aesthetics. The five actors focused on building the performative structure, working together with the participants and guiding it from its point of origin to end, ensuring that the emerging process of the device develops based on the established rules of the game.

Roger Bernat considered that *Desplazamiento del Palacio de la Moneda* was not a social but an artistic project related to a poetry event, which did not prevent it from having a social scope (Cornago, 2015: 278-279). In the case of *Krekovic camina*, it did have an initial objective of social awareness-raising, apart from the theatre game, which was the defence of the identity of a neighbourhood neglected by public institutions. For this reason, the neighbourhood was theatrically *seized* in a clear stance of resistance to being devoured by the urban planning project of the Nou Llevant, which might make it lose its essence, transforming it into a *non-place*, as defined by Marc Augé (1992, trans. 1994).

*Non-places* are non-relational, non-historic and non-anthropological spaces; in short, spaces that do not shape identities, representative of the postmodern contemporary condition. They are zones of consumption or transit that form part of the mapping of the cities: luxurious private neighbourhoods, shopping centres, hypermarkets, airports; they are the new clean and immune neighbourhoods in contradictory zones, and so on. In contrast, a traditional neighbourhood, with its own identity, the Polígon de Llevant, advocated resistance to the homogenisation processes of the spaces through the expressive possibilities of theatre practices. The performing arts and social commitment came together in *Krekovic camina*.

### Invasion Theatres: *Un buco nella città / Una esletxa a la ciutat*

*Un buco nella città / Una esletxa a la ciutat* was introduced as a piece of incognito theatre directed by Charlie Windleschmidt, from the French company Dérézo, in collaboration with the Centre d'Investigació Escènica (C.I.N.E) based in Sineu (Majorca), the ESADIB project *The Performing Arts at the Service of Social Awareness-Raising*, and the Compagnia della Quarta (Italy). The piece, presented in Majorca, Milan and Bologna, focused on the performance of different actors in urban spaces defined to perform a silent and invisible piece for the other pedestrians: only a few spectators with headphones could listen to the performance. The actors performed a fiction in real time for them and, as we have mentioned, only these spectators could listen to them. We are again dealing with a device linked to invisible theatre and invasion dramaturgies carried out by occupying the urban space to propose a poetic resignification and interjecting, through dramatisation, in the flow of the city to cause the spectacularisation of life.

The dramatic event by Charlie Windleschmidt was based on a performative structure made up by Majorcan, French and Italian actors, which was accompanied by a technical device comprising thirty headphones for the audience attending the piece, ambient microphones and non-visible microphones for the actors. This was linked to a sound table, where a technician played with different music pieces and recordings of ambient noises to create sound spaces that accompanied the theatre work carried out by the actors with the pedestrians. In this way, the audience felt like film spectators with the view of a theatre spectator.

The dramaturgy rested on four main pillars: the score created by the actors that invaded the public space in direct interaction with the citizens, the texts said by the actors throughout the piece, the sound spaces that provided



*Un buco nella città / Una esletxa a la ciutat.* ©ESADIB

a sound backdrop to the theatre event, and the dramaturgy of the city. The fact that there were random variable factors, such as the urban flow of the living city, gave the piece a constant mutability resulting in a highly diverse experience every time it was performed. In total, it was performed on nineteen occasions in five different places with varied audiences and times, which caused dramatic situations which depended on a wide range of factors that came into play. Again, a theatre device was created in public spaces in the form of an emerging process, a non-linear self-organised system, which, based on the dramatic actions that were being gestated inside it, was modified in form and content, evolving before the eyes of the spectators, thereby helping create a poetic dimension of its own.

For Charlie Windleschmidt the objective of the creative process was to introduce into the daily urban silhouette a poetic dimension, to open a hole, a crack or an artistic fissure to transform the city for a few moments. We are, therefore, dealing with *invasion theatre*, as defined by André Carreira (2017), in which the theatre intervention is embedded in the urban functional logic to disrupt the daily procedures in order to create a state of rupture, of failure, with its habitual flow.

Cities such as Palma, Milan or Venice, among many others, suffer from mass tourism, mainly in summer, which leads to situations of urban collapse and interferes with the normal flows of the cities themselves and, as we have previously mentioned, their signs of identity. *Un buco nella città / Una es-cletxa a la ciutat* defended the creation of artistic fissures in the cities so as to be able to transform their daily vision, sometimes overwhelming and stressful, into a poetic vision based on the performing arts.

Moreover, the piece suggests the need to rethink the work of the actor and the function of the spectator. In the case of actors, *actors-invaders* for Carreira, their performance has a series of features to be taken into account:

- The play between reality and fiction. The show features some moments of reality that must be integrated into the performative structure, and the actors must endeavour to integrate into the daily reality.
- The development of the score made up of dramatic situations in interaction with the urban space, which is being created in ongoing evolution based on listening to the environment and letting oneself be surprised by the reality of the city at that time.
- The awareness of the visual field that the performers must have with respect to the spectators who watch the actions taking place, without forgetting the relationship that they must establish with the spectators-actors, who are the pedestrians to whom they relate.
- The overall work of the cast, which requires very intense listening, because you have to take advantage of anything that happens to include it.
- The willingness to appear and disappear from the scene; that is, to know how to capture the focus when the actors are the protagonists of their text and to know when to become just another citizen on the streets.



*Un buco nella città / Una escltxa a la ciutat.* ©ESADIB

Every day, acting was a different experience. Urban flows and spaces were changing and the performance score necessarily had to adapt. The actors, in this type of work, serve the situation; therefore, they were both actors-performers and actors-creators, creating from the situations that arose in real time. In this case, we are faced with a game with the limits of performance and non-performance. The bodies of professional actors, virtuous bodies as defined by José Antonio Sánchez (2017: 119-130), blend with the everyday bodies of pedestrians and foster the dramatic game created from the communication established between the two. André Carreira emphasises that the actor who is preparing to invade the urban space must have a flexible structure, get closer to the dimensions of the game, take into account the risk component as a key factor, and work technically from the ability to adapt (Carreira, 2010: 87-98).

In the case of the spectators, we find, in the first place, those who are aware of their function, as is the audience who wear headphones and observe the dramatic actions that take place in the urban piece presented to them. But, on the other hand, we have those spectators-actors, or *spect-actors*, who actively participate in the theatrical situations proposed by the actors but who do not know that they are immersed in the invisible stage device. They observe and participate in the action without being aware of their function within it; they are seen as one more passerby in the city.

The multicultural company, made up of Spanish, French and Italian actors, was able to experience the evolution of the piece in different cities and contexts: in the Majorcan village of Sineu within the Ciclop Festival of visual and physical theatre organised by C.I.N.E, in the city of Palma, in the neighbourhoods of Bologna and, in Milan, at the Tramedautore Festival at the Piccolo Teatro di Milano. The spectacular text was modulated and conditioned to yield results that offered, through the transformative power of the poetic activity, a theatrical re-reading of each invaded urban framework.

## Conclusion

The research conducted during the project that we have explored throughout this study has given rise to the creation of different pieces, in the form of relational devices, where the classic foundations of theatre structure were questioned and collective stage artefacts or mechanisms in public spaces were proposed.

As we have seen, the pieces described above respond to performative structures that arise from emerging processes. *Krekovic camina* and *Un buco nella città / Una esclètxa a la ciutat* emerge from the interrelationships created between their components (actors, participants, spectators) and the proposed rules of organisation, thereby forming a global unit resulting from self-organisation itself.

The implementation of the rules of the dramatic game in different contexts and with different agents gave rise to new formulations of the theatre mechanism through the collective action that was developed, causing a non-linear dynamic process, continuously activated by a diversity of components or factors that came into play and formed a circuit that was constantly fed back. A mechanism that was constantly happening, from each situation and each action. The score was fed by a multiplicity of random variables that constantly made it evolve.

The devices presented sought to activate a transforming power of reality through artistic activity by inviting spectators to become actors participating in the action performed. All this had a clear aim of social awareness: from the defence of the identity of a neighbourhood to the intervention in and subversion of the urban logic to fight against mass tourism in cities and poetically returning to their charm.

In the theatre pieces carried out, an attempt was made to channel the social power of art with the construction of open performative structures based on relational mechanisms, where the participation of the spectators, *spect-actors*, was their backbone. The theatre invasion of public spaces, cities and neighbourhoods had a social and aesthetic impetus that forced a rethinking of the spectacular forms in order to meet the new challenges that today's society demands.



## Bibliographical references

AUGÉ, Marc. *Los no lugares. Espacios del anonimato. Una antropología de la sobremodernidad*. Translated from French by Margarita Mizraji. Original edition: *Non-lieux. Introduction à une anthropologie de la surmodernité* (1992). Barcelona: Gedisa, 1994.

BATLLE, Carles. "Model, partitura i material en l'escriptura dramàtica contemporània: una solució". In: BATLLE, Carles; GALLÉN, Enric and GÜELL, Mònica (Eds.). *Drama contemporani: renaixença o extinció?* Barcelona/Lleida/Paris: Punctum / Institut del Teatre / Université Paris-Sorbonne, 2016, pp. 45-65.

- BERNAT, Roger. "Las reglas de este juego". In: CORNAGO, Óscar (Coord.). *Utopías de la proximidad en el contexto de la globalización: la creación escénica en Iberoamérica*. Cuenca: Ediciones de la Universidad de Castilla - La Mancha, 2010, pp. 307-314.
- BERNAT, Roger; FRATINI, Roberto. "FFF: *The Friendly Face of Fascism*. For an Aesthetics of Devices". *Estudis Escènics* [online] (Barcelona: Institut del Teatre), No. 44 (2019), pp. 1-4.  
<<http://estudisescenics.institutdelteatre.cat/index.php/ees/article/view/412/pdf>> [Last accessed: 7 October 2020].
- BOURRIAUD, Nicolas. *Estética relacional*. Translated from French by Cecilia Beceyro and Sergio Delgado. Original edition: *Esthétique relationnelle* (2001). Buenos Aires: Adriana Hidalgo Editora, 2008.
- BOTTIN, Beatrice (Coord.). *Nuevos asedios al teatro contemporáneo. Creación, experimentación y difusión en los siglos xx y xxi (España-Francia-América)*. Madrid: Fundamentos, 2016.
- CARREIRA, André. "Teatro de invasión: redefiniendo el orden de la ciudad". In: CORNAGO, Óscar (Coord.). *Utopías de la proximidad en el contexto de la globalización: la creación escénica en Iberoamérica*. Cuenca: Ediciones de la Universidad de Castilla - La Mancha, 2010, pp. 87-98.
- CARREIRA, André. *Teatro de invasión. La ciudad como dramaturgia*. Cordova: Ediciones Documenta/Escénicas, 2017.
- CORNAGO, Óscar. *Ensayos de teoría escénica. Sobre teatralidad, público y democracia*. Madrid: Abada Editores, 2015.
- CORNAGO, Óscar. "Estéticas de la participación y éticas del (des)encuentro". *Telón de Fondo* [online], No. 24, (2016a), pp. 191-213. <<https://bit.ly/3oXDCAT>> [Last accessed: 7 October 2020].
- CORNAGO, Óscar. "Uno va al teatro a ser manipulado. Una conversación con Roger Bernat". *Telón de Fondo* [online], No. 24, (2016b), pp. 214-226.  
<<http://www.telondefondo.org/numeros-antteriores/numero24/articulo/636/uno-va-al-teatro-a-ser-manipulado-una-conversacion-con-roger-bernat.html>> [Last accessed: 7 October 2020].
- ENRILE, Juan Pedro. *Teatro relacional: una estética participativa de dimensión política*. Madrid: Fundamentos, 2016.
- GIMBER, Arano. "Los expertos en el teatro documento postdramático". In: ROMERA CASTILLO, José (Ed.). *El teatro como documento artístico, histórico y cultural en los inicios del siglo XXI*. Madrid: Verbum, 2017, pp. 116-126.
- JOLIVET, Rafaëlle. *La représentation rhapsodique. Quand la scène invente le texte*. Paris: L'Entretemps éditions, 2015.
- LEHMANN, Hans-Thies. "Algunas notas sobre el teatro posdramático, una década después". A: BELLISCO, Manuel; CIFUENTES, María José and ÉCIJA, Amparo (Eds.). *Repensar la dramaturgia. Errancia y transformación*. Murcia: CENDEAC, 2011, pp. 309-329.
- LEHMANN, Hans-Thies. *El teatro posdramático*. Translation from German by Diana González et al. Original edition: *Postdramatisches Theater* (1999). Murcia: CENDEAC, 2013.
- PEDULLÀ, Carme. "El desconocimiento de la participación como acto de resistencia poética: introducción al manifiesto de la compañía FFF, *The Friendly Face of Fascism*". *Estudis Escènics* [online] (Barcelona: Institut del Teatre), No. 44 (2019), pp. 1-8.  
<<http://estudisescenics.institutdelteatre.cat/index.php/ees/article/view/459/pdf>> [Last accessed: 15 October 2020].

- RECK, Isabelle. "Teatro relacional o cuando el teatro agudiza la elocuencia del espectador". *Don Galán. Revista de investigación teatral* [online], No. 7 (2016), pp. 1-7. <<https://bit.ly/3xqA3yX>> [Last accessed: 15 October 2020]
- RYKNER, Arnaud. "Sobre el dispositivo y su uso en el teatro". In: GARNIER, Emmanuelle; GÓMEZ GRANDE, Fernando and CORRAL, Anna (Eds.). *Antología de teorías teatrales. El aporte reciente de la investigación en Francia*. Bilbao: Artezblai, 2015, pp. 281-295.
- SÁNCHEZ, José A. *Cuerpos ajenos. Ensayos sobre ética de la representación*. Segovia: Ediciones La uña RoTa/ Ediciones Universidad de Castilla - La Mancha, 2017.
- SARRAZAC, Jean-Pierre (Coord.). *Lèxic del drama modern i contemporani*. Translated from French by Nàdia Casellas. Original edition: *Lexique du drame moderne et contemporani* (2005). Barcelona: Institut del Teatre, 2009 (Escrits teòrics; No.13).
- SARRAZAC, Jean-Pierre. *Poética del drama moderno. De Henrik Ibsen a Bernard-Marie Koltès*. Translated from French by Fernando Gómez Grande. Original edition: *Poétique du drame moderne. De Henrik Ibsen a Bernard-Marie Koltès* (2012). Bilbao: Artezblai, 2019.
- SCHMUTZ, Christina. "Parlar com a acte d'autoempoderament: instal·lació teatral i dispositiu de mediació tècnica al museu. *Numax-Fagor-Plus*, de Roger Bernat". *Estudis Escènics* [online] (Barcelona: Institut del Teatre), No. 44 (2019), pp. 1-12. <[http://estudisescenics.institutdelteatre.cat/index.php/ees/article/view/419/pdf\\_1](http://estudisescenics.institutdelteatre.cat/index.php/ees/article/view/419/pdf_1)> [Last accessed: 7 October 2020].
- ZONDI, Peter. *Teoría del drama modern (1880-1950)*. Translated from German by Mercè Figueras. Original edition: *Theorie des modernen dramas (1880-1950)* (1956). Barcelona: Institut del Teatre, 1988 (Monografies de teatre; No. 27).