

“POLYTECHNO” - after 2000 till now

**a workshop for creative expression, or:
sketching exercises for creative imagination**

(a) the nature of the workshop, and its history

This workshop, as a concept, is based on the creative combination of movement, music, sound, speech and voice, on a basis of improvisational embodied interaction.

Its gradually developed structure has been the model on which Theodorou based his first workshops of a similar topic.

Moreover, it has been - and still in some way is - a fundamental part of the inspiration core that led to his method PSP (Process-Stage-Praxis), and an endless source of ideas.

Today, he is professionally and creatively focused on Gestalt therapy and perspective. Polytechno is presently a partial cooperation with the actress and director Tina Stefanopoulou, with whom they structured together the original workshop's version. His participation is presently only rather symbolic, and is actually realized as a PSP application.

The first Polytechno was designed on 1996. It appeared on 1997, and it worked for 8 months as part of the OCCET 1997 (Organization of the Cultural Capital of Europe in Thessaloniki) events under the conception and direction of Petros Theodorou and [Tina Stefanopoulou](#).

For that firstly appearing Polytechno of 1997 they co-operated also with other artists of Thessaloniki. It has been a creative workshop through theatre, dance and fine arts around music.

*For a thorough report (in English) on the 1997 Polytechno, you may follow the relevant **link: "The first Polytechno - 1997"**.*

That workshop finally survived just for just 1 year under the OCCET 1997 framework. It never managed to attract again the State's attention and financial support which would offer it the possibilities to evolve its content and form.

However, since 2000, "Polytechno" is again an active workshop, as Petros Theodorou and Tina Stefanopoulou have created a new form of the workshop, with the same name, a sort of "sequel" to that first "Polytechno" of 1997, but now based on a private initiative, under the framework of the [Theatre Association NEMESI GROUP](#).

This present workshop, refers to an idea of creatively combining sound, speech, texts, movement, music, primarily on a stage improvisation basis. Since 2000 it is functioning **every year, on Wednesdays, for 4 hours, on Wednesdays at the evening, at the "Nemesi studio"** (Thessaloniki, Delfon 176, +30-2310-326230, 853361, +30-6977-862569, www.nemesigroup.gr).

(b) the present form of Polytechno

... It unfolds using as **"raw" material** music-sound, dance-movement, theatre-texts/roles. It requires the participants' interaction and not the typical function of a «class».

... It is based on working with and exploring thoroughly the various aspects of **stage improvisation**.

... Moreover, it is also based on a coral idea of creatively using the stage interaction under a **holistic** perspective: body, mind, feelings are working together to produce interaction through movement.

... This means that Polytechno is an **experiential** workshop. Its **educational** aspect emerges through the direct experience of the workshop process development.

...It **aims** to offer to the participants the possibility to:

- (a) stir and explore their own creative imagination,
- (b) introduce them to the basic concepts of stage performing arts by working interactively with music, movement, theatre,
- (c) give them the opportunity to experiment with their ideas and try them on stage
- (d) develop their creativity, and thus contribute to their personal growth.

...Now, it is **addressed**:

- (a) to those who want to work expressive tools like body, voice, movement, feelings, etc, in an holistic perspective, coherently linking and combining these tools between each other,
- (b) to professional or semi-professional actors, dancers, musicians,
- (c) to anybody who relates in any way with music, dance, theatre, and wishes to work creatively in these fields regardless his/her previous experience.

...Its nature - content have to do with expression and art. Thus, it **unfolds through**:

- (a) short theoretical introductions,
- (b) individual and group exercises for communication and techniques in using sound, speech, movement, as well exercises in active listening,
- (c) work on "composing" and "setting on stage" original ideas of any kind of stage-action

...The participants are usually from the very beginning constantly encouraged to bring **and** develop their **own** ideas rather than relying on something pre-prepared that will be passively taught to them.

...The **various stages in an annual period** are more or less the following:

- (a) In an interactive atmosphere the students are in original ways experientially initiated to the basic concepts and performing techniques of music and stage-performing arts. There is absolute respect to the personal reality, boundaries and rhythm.
- (b) They work with their bodies, voices, feelings, emotions, awareness integrating continuously these performing techniques.
- (c) At the same time music structures and concepts are related to the fundamental stage and performance "laws"/concepts.
- (d) Gradually, the students learn to compose their own stage-actions.

..."Polytechno" content extends in **two big categories**.

The first one has to do with the **sound, speech, movement exercises**.

The second one is the work on **composition of stage-action**.

These areas are of course not all the times covered thoroughly. They are flexibly treated from multiple and interchangeable points of view, as the each year workshop is building its identity.

... Just indicatively, some of the Polytechno topics regarding these areas are:

- *active music listening as a guideline for exploring fundamental aesthetic rules,
- *techniques of using body, voice, movement (exercises with progressive difficulty),
- *voicing techniques, voice speech as sound (parameters of the voice, voice control),
- *the general concepts of "composition", of "improvisation", of "stage" and their basic laws,
- *expressing feelings, emotions, the concept of «truthfulness» on stage,
- *perceiving and addressing messages and the stage - concepts of "addressing one's self" - "communicating" - "getting in touch with",
- *body - image, body and space, movement, the "self" through the body,
- *generating, capturing, structuring, and further developing the inspiration,
- *creative imagination and the concept of creativity,
- *understanding and relating music and stage,
- *being aware of self and environment (senses, thoughts, feelings, emotions, surrounding conditions),
- *«rhythm»: its concept and its sense in music, theatre, dance, any kind of performance,
- *introductory exercises in «composing» a stage action using sound, speech, movement, image, etc.

note:

There are **2 CDs** available with the participants' work at the end of 2 periods of "Polytechno":

..... one CD was produced on 1997 and

..... the other one on 2000.

The CD with the participants' work at the end of the 2000 workshop ("the story of LA, a musical adventure") was recorded and remixed at the IHOKITARO studio.

The CD with the participants' compositions for the stage performances at the end of the 1997 workshop, was recorded and remixed by the composer DANIS TRAGOPOULOS (one of the teachers of the 1997 "Polytechno"), at his home studio.

This CD cannot of course reproduce to the listener the full experience of the 1997 stage performances as their visual part and the theatrical texts are missing.

However, as OCCET and the Municipality of Thessaloniki did not at all care to video - record the performances or officially produce any video tape or CD concerning the workshop, this audio part of the performances is **the only one existing document** of the 1997 workshop, along with a very few last copies of the 1997 printed booklet with the reviewing report.