

hive hybrid, eco-social cocreation

hive is a 9-month hybrid learning cycle on eco-social cocreation, hosted by TAAT. **hive** is about experimenting, sharing knowledge and collaborating as a multispecies community. It is about exploring ways towards balanced, reciprocal cohabitation with all interconnected and interdependent beings. Through situated, embodied and relational learning you will engage with different TAAT-artists as well as with a wide range of international creatives, environmentalists, and scholars.

- **How do we practice arriving?**
- **What tools, languages and interfaces can we develop to support multispecies cocreation?**
- **What kind of knowledge lives between our hands and the environment?**
- **How do we evolve traces of shared movements?**

hive offers a program to learn from and with TAAT members, based on its 'ecology of practice', sharing diverse perspectives from architecture, arts, crafts, design and theatre.

hive bridges online exchange, on TAAT's Live Agora, with a strong offline focus on situated, embodied and relational learning. As an educational program it proposes a variety of site-specific exercises and methodologies of care for eco-social cocreation.

hive is an opportunity to connect with a wide range of i.e. creatives, environmentalists, and scholars a.o. in exploring different approaches, methodologies and knowledge systems.

hive starts in September 2026 and ends in June 2027. The 9-month cycle follows the stages Approaching, Engaging, and Archiving. There are 2 sessions a month, including a public presentation at the end. Each session is hosted by one or two TAAT-members.

All sessions are delivered in English and take place on Saturday between 13:00 and 16:00 CET. The number of participants is limited to 25.

about TAAT

TAAT was founded in 2012, to explore a field between theatre and architecture. Collaborating with others was always at the core of our philosophy. We create environments where everybody can learn from each other, ourselves included.

Along our path and experiences, we question our artistic practice and the extractive systems in which we operate as creatives. This led us to gradually move away from processes that are extractive towards the planet (ecosystems), others (humans and more-than-humans) and ourselves.

Today we are committed to transforming our relationship to the interconnected and interdependent beings within and around us, and to developing ways towards balanced, reciprocal cohabitation. TAAT is made of 10 different artists, 10 different human beings, with (at least) 10 different ways of sensing, doing, thinking. We are learning, trying, experimenting,... **hive** is our invitation to you: join us!

joining hive means you will...

...expand your ecological sensing, doing, thinking: from the heart to the head to the hands
...explore new approaches to hybrid working, collaborating, cocreating
...practice relational skills in engaging with ecosystems
...nurture your personal curiosities
...float, dive, stumble, jump, fly, evaporate, roll, pop, crawl, twirl
...learn ways to capture and document your lived experience
...share with professionals, creatives and like-minded eco-makers

overall learning objectives:

—Learning approaches to transdisciplinary collaboration and co-creation within an eco-social framework
—Practicing and developing situated, embodied and relational learning
—Exploring (site specific) dramaturgical and curational thinking/doing

hive program (proposed)

The **hive** 9-month learning cycle begins in September 2026 and ends in June 2027. The program is structured in three phases: (1) **approaching**, (2) **engaging and** (3) **archiving**. The programme culminates in a participant-led public presentation supported by direct feedback and support sessions.

Sessions will take place on TAAT's Live Agora, an online co-creation space. The hybrid working process of hive embraces the digital space and takes it as a starting point for offline exercises, explorations and encounters. It aims to expand embodied experiential learning through online connection.

(1) approaching

For this segment we focus on the entry into both site and creative processes. Each session provides new methods of approaching artistic works, co-creational environments and methodologies of care. At the end of this segment, we engage in a reflective exercise to collate new knowledges and digest them into practical systems to inform the subsequent work.

photo: Giedrius Stonkus





learning objectives “approaching”:

- Considering different cultural, spiritual and theoretical frameworks for eco-social cocreation
- Understanding systems of care and dramaturgies of ‘approaching’
- Exploring human and more-than-human system thinking

19.09.’26 Introduction Session

(by all TAAT-artists)

We will meet, share and form foundations before mapping the trajectory of the coming months.

03.10.’26 Building Collective Resilience

(by Efrosyni Tsiritaki)

Exploring Non-Violent Communication methods to build collective resilience within more-than-human communities.

17.10.’26 Transdisciplinary Translation

(by Breg Horemans)

Exploring your personal perspective and practice, before broadening the awareness to the approaches of others to find common ground within an ecology of practices.

31.10.’26 Soft Fascinations

(by Martin Simpson and Pichaya Puapoomcharoen)

Sharing, exploring, translating and reimagining collected materials as a way to relate to environments as an artistic playground.

14.11.’26 Invitations

(by Gert-Jan Stam)

Invitations are an ongoing negotiation of entering which requires constructive and conscious dramaturgical consideration.

28.11.’26 Mapping Knowledge

(by Anna-Luz Pueyo)

Together we map the knowledges, connections and tools we have, to plan for the future collectively as we navigate across new terrains.

(2) engaging

For this segment we explore materiality, embodied engagement and the generation of situated artistic output. We draw on the foundational work generated in ‘Approaching’, to develop practical skills, devised thinking and dramaturgical considerations.

02-16.01.’27 Hydrological Devising Lab

(by Gert-Jan Stam)

Through practical exercises we will create an engaged, embodied international collaboration between participants aligned with the vast reaching phases of the hydrological cycle.

30.01.’27 Devised Theatre Making

(by Lottie Wood)

Working with the material generated during the Hydrological Devising Lab, we will take a dramaturgical perspective, proposing further development and new reflections.

13-27.02.’27 Embodied Craft

(by Amandine David)

Participants will engage with local materialities; to engage with the crafts of your own community by noticing and sharing specificities of gesture, ritual, habit or language.

13.03.’27 Collecting the Landscape

(by Anna-Luz Pueyo)

By collecting a plant around us, participants will learn to investigate the complex systems behind what makes our environment and start shaping their own practice through this experience.

learning objectives “engaging”:

- Practicing and developing skills for working in eco-social systems
- Learning embodied craft skills and thinking
- Exploring multispecies thinking/sensing/doing



27-10.04.'27 Multi-species Walking
(by Goda Verikaitė)

Walking is a processual act which requires careful attentiveness, specificity of instruction and thorough understanding of the site to allow the specific materialities to guide our movement.

(3) archiving

For this segment we develop practical skills of dramaturgy and curation through the process of preparing a public presentation of work generated across the duration of the hive program. The public presentation gives participants the opportunity to share work in the professional sphere, among colleagues, peers and the broader community.

24.04.'27 Activating Body as Archive
(by Breg Horemans)

Throughout the artistic process the body carries the unexplored resonances, associations or emotions; through practical 'doing' (writing, drawing, tracing, etc) body memory can be activated, allowing for reflection, digestion and processing.

08.05.'27 Curation for Presentation
(by Lottie Wood)

Creating clear, unique systems for presentation with focus on communicating intention, audience guidance and contextual framing within the exhibition structure.

22.05.'27 Individual guidance
(by all TAAT artists)

Participants will receive feedback, guidance and reassurance as they prepare for the public presentation, honing in on the curational and dramaturgical specificities of the individual's work.

learning objectives "archiving":

- Reflecting on personal work to digest new knowledges and skills
- Learning to think dramaturgically and curationally in moments of sharing
- Practicing inviting audiences into your work and guiding their experience to communicate meaning, questions and provocations

05.06.'27 Public Presentation
(by all TAAT artists)

Together we take notice, reflect and digest the volume of work undertaken in the last ten months with an audience of colleagues.

19.06.'27 Feedback and futuring
(by all TAAT artists)

The participants can imagine the future evolutions of the work they presented, by creating a proposal/application/curatorial concept etc., which will be peer-critiqued and discussed.

practical

- Start program: September 2026
- End program: June 2027
- Sessions: twice a month (hosted by TAAT)
- Language: English
- Date/time: Saturdays, 13:00 –16:00 CET.

fee

- Course fee: €1250 (excl. VAT)
- EarlyBird: 10% off (before July 3rd)
- The number of participants is limited to 25.

sign up

- Sign up for hive: [hive registration form](#)
- Contact/ Questions: hive@taat.live

join us on 25th June 2026 at 19:00 for an online information session [rsvp here.](#)

insta: [@hive_taat](#) or [@taat_projects](#)

introduction TAAT artists

Amandine David is a designer and researcher. She founded her studio in 2018 and joined TAAT in 2021. She holds a MA in Social Design from Design Academy Eindhoven (2018). She teaches at KASK in the Autonomous Design department. Her work is part of various collections including Design Museum Ghent and CID Grand Hornu. (see [TAAT: Amandine David](#) & <https://amandinedavid.com/>)

“Weaving is what I explore our situated practice. As a craft language, a collective gesture and a critical mode of observation.” Amandine David



Amandine David

Breg Horemans holds a PhD in Architecture from KU Leuven (2026) and is a member of the Fluid Futures research cluster at LUCA Ghent. His practice evolved from spatial practice through performative installation towards eco-dramaturgy. He co-founded TAAT collective in 2012. (see [TAAT: Breg Horemans](#) & fluidfutures.site):

Photo: Giedrius Stonkus

“I notice how my role as a TAAT member, facilitator and teacher is grounded more and more in the minor gestures that emerge through collective situated engagement. I often bring practice-based approaches to academic research, aiming to re-root meaning-making processes: between artistic practice and academia, between human and more-than-human, and between self and other.” Breg Horemans



Breg Horemans

David Martens is a designer and maker working at the EU Policy Lab at the European Commission. He's good at weaving pathways between what is known and not known yet. He works between policy, foresight, art, and science and is drawn to spaces where imagination, complexity, and lived experience meet. He swings from the embodied and relational to the operational: how does it feel, how does it connect, and what's next? Since joining TAAT, he swims and sings about rivers. (see [TAAT: David Martens](#))

Photo: David Martens

“I came to TAAT with curiosity and a camera. I was challenged to capture things other than humans and learnt to both question and trust my own eyes. Part of that practice, of continuously connecting analysing-talking with being-making, I'm taking into my work with policy. Eventually, we have to go down to the river.” David Martens



David Martens

Pichaya is trained as an architect and works between the roles of designer and maker. She joined TAAT in 2016 and further developed her interest in spatial observation during her MA studies at the KABK. She taught at the Faculty of Architecture, Arsom Silp Institute of Art, X11 Media and Design and NUOVO School, and Goldschmiedeschule Pforzheim. (see [Maas Lab](#) & instagram: @Studiopichaya.p)

Photo: Ilona van den Brekel

“I engrave pollinator stories onto drinking glasses, press my visits to the Maas River into sheets of willow paper, and reframe forest observations through analogue photography.”

Pichaya Puapoomcharoen



Pichaya Puapoomcharoen

“My practice within TAAT explores what plants tell us about our relationship to nature, moving between their living and transformed states, between landscapes and textiles. I love connecting people to the hidden colors of plants, working directly with a context and using cooking pots as a meeting point between cultures.” *Anna Luz Pueyo*



Anna Luz Pueyo is a Franco-Irish maker who graduated from ENSCI Les Ateliers Paris in 2022 and was recently trained in permaculture and forest gardening. Her practice is grounded in collective curiosity and focuses on the plants that surround us, experimenting with making a.o. materials, colors and foods and revealing hidden potentials. (see [TAAT: Anna-Luz Pueyo](#) & [annaluzworks.com](#))

“I’m fascinated with the complex potentials of simple ecological processes of small waterways, like the water vapour in the air; attuning to the waterways that are all around. How can we be sensitive also to very soft energies?” *Martin Simpson*



Martin Simpson is an artist, technologist, and instrument inventor. He makes place-based music to gather together with humans and rivers. Since joining TAAT in 2020, he works on Live Agora as a site for commoning, and floats with instruments, a.o. river organs and rafts with waterwheels, as part of Maas Lab. (See <http://situ.am> and <http://maaslab.eu>). *Photo: Juan Hoppe*

“TAAT allows me the transdisciplinary approach that is so close to my being. It connects me with people, processes and situations from which I can learn, while creating frameworks that open space for curiosity and initiative, creating encounters between humans and more-than-humans. I’m currently intrigued by hydrological circles.” *Gert-Jan Stam*



Goda Verikaite is a doctoral candidate in architecture at the Vilnius Academy of Arts and a tutor at the Spatial Design department at Willem de Kooning Academy in Rotterdam. Since 2016, she has been working with the TAAT collective, and in 2020, she co-initiated the project Neo-futuristic Walks as a laboratory for walking and storytelling. (see [TAAT: Goda Verikaite](#)). *Photo: Giedrius Stonkus*

Gert-Jan Stam is an artist, writer, spatial dramaturge. He is part of the Maas Lab, KAN (an art academy in development in Nazareth, Maastricht) and the artistic team of SoAP Maastricht. His practice evolved from visual arts to theatre/performance to performative installations towards eco-dramaturgy. He co-founded TAAT collective in 2012. ([TAAT: Gert-Jan Stam](#) & Maas Lab). *Photo: Scott Waby*



“I move fluidly between my individual practice and my collaboration with TAAT, allowing different skills to surface as each context calls for them. My work unfolds across architectural, regenerative, and speculative design practices. I am also drawn to walking as both a performative gesture and a method for artistic research.”

Goda Verikaite

Efrosyni Tsiritaki is a cultural professional and sailor based in Athens, Greece. Trained in architecture, she has worked since 2016 across cultural and architectural projects in Greece and internationally, spanning project management, facilitation, production, curation, and process design. Since 2019, she has been actively involved with Communitism Association and the TAAT collective, where she explores participatory practices, urban and social studies, regenerative approaches, and environmental issues. [TAAT: Efrosyni Tsiritaki](#).



“TAAT has given me the space to stay accountable to my values and ambitions, and to imagine my practice without limits. In return, I support the ecosystem however I can. I see myself as the connective tissue between people, practicing a culture of care that brings hidden processes to the surface. The challenges we face require shared learning and mutual support. Through collaboration across creators, communities, and cultures—and by reflecting on failures, enquiring into bad practices, and engaging in everyday rituals like cooking, games, and sport—I explore how we can build collective resilience.” Efrosyni Tsiritaki

“I seek out collaborative practices as a way of understanding others and dreaming collectively of potential futures. My work is a continual research into practices of placemaking. For me, ‘place’ is an embodied activation; a verb not a noun. In this way, site-specific performance can be used to reimagine and redetermine the tangible and metaphorical social fabric of a space.”

Lottie Wood



Lottie Wood is a devised performance maker, theatre director and spatial dramaturg. Her work proposes activations of public space as a catalyst to expand social discourses, through co-creational live encounters between the human, more-than-human and architectural dynamics of the site. See www.lottie-wood.com. Photo: Procees festival

visit taat.live and taat.live/agora leading to the the different project rooms of previous and ongoing projects, or get in touch via instagram [@hive_taat](https://www.instagram.com/hive_taat) or [@taat_projects](https://www.instagram.com/taat_projects).

TAAT is part of SoAP Maastricht (NL) and honours the collaborations with rivers Neris, Aa, Maas and Dommel. It is thanks to the collaborations with plant and river bodies that we are able to present this proposal to you. We are looking forward to meet you and bring multispecies collaboration forward!

© taat.live — 2026

photo: Giedrius Stonkus