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Living Things, Lasting Forms, Narratives

Co-creating Heritages

PROGRAMME & ABSTRACT BOOKLET

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Scientific supervision: Evangelos Karamanes, Research Director, HFRC, Academy of Athens

Programme Planning and Editing: Aphrodite-Lidia Nounanaki, Assistant Researcher, HFRC, Academy of Athens

Local Organizing Team: Panagiota Andrianopoulou (MMGC), Athanasios Barbalexis (HFRC), Aphrodite-Lidia Nounanaki (HFRC), Georgios Tserpes (HFRC)

Design and production: Graphical Arts “G. Argyropoulos”

© 2026, Hellenic Folklore Research Centre, Academy of Athens
3 Ipitou St.
10557 Athens Greece
Email: keel@academyofathens.gr
www. kentrolaografias.gr • www.academyofathens.gr

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SUMMER SCHOOL SCOPE

Living Things, Lasting Forms, Narratives: Co-creating Heritages

SHORT DESCRIPTION

The Living Things, Lasting Forms, Narratives Summer School reconceives heritage as an ongoing, co-creative process in which material forms, narrative genres and living practices—human and more-than-human—mutually sustain one another.

CENTRAL CONCERN

How objects, places, narratives and living practices become heritage through transmission, collaboration and change.

Introduction to the Theme

The programme examines heritage not as a collection of static objects but as a set of relationships among places, practices, genres, material forms and human and more-than-human life. It asks how these elements sustain one another across generations, how cultural knowledge is adapted and made public, and what co-creation requires when researchers, institutions and communities share responsibility for documentation and interpretation. These questions move beyond extractive models of collection towards forms of stewardship attentive to authority, reciprocity and continuing use.

From craft and foodways to ritual, narrative, performance and rural production, the programme considers the processes through which knowledge endures by being repeated, repaired, narrated and altered. Such processes are shaped by migration, urbanisation, economic change, translocal connections and ecological conditions. Rather than treating change as evidence of loss, the programme examines when transformation supports continuity, when it redistributes authority, and how objects, environments and non-human actors participate in cultural meaning-making.

Questions of Co-created Heritage

Treating heritage as co-created directs attention to the decisions through which material is selected, named, classified and preserved. The programme asks how genre labels, archival categories and forms of documentation influence what can continue, who becomes visible as a knowledgeable participant, and whose interpretations acquire authority. It also considers how consent, co-authorship, access and benefit-sharing can be built into research from the outset rather than added after collection.

A second set of questions concerns continuity under changing conditions. How are traditions re-described when they enter museums, archives, markets or digital platforms? When do urbanisation, migration and technological mediation support transmission, and when do they reorganize cultural forms around new audiences and institutions? How can researchers describe transformation without equating it automatically with either loss or innovation, and how might their interpretations be returned in forms that remain recognizable and useful to the people involved?

Finally, the programme examines what sensory and more-than-human perspectives bring to these debates. How can attention to sound, movement, texture, atmosphere and embodied skill reveal knowledge that textual documentation often leaves in the background? How do animals, plants, materials, landscapes and digital representations enter the making of heritage, and which forms of participation remain obscured when complex relations are translated into records, datasets or displays? These questions provide a common frame for the week while allowing each session and field setting to develop them differently.

The City as a Field of Folklore and Anthropological Inquiry

The city is more than a geographical concentration of people, buildings and institutions. To approach it as a field of folklore and anthropological inquiry is to examine the relationships through which urban space is organised, inhabited, imagined and continually remade. The city is not simply a background against which cultural practices take place. Its streets, neighbourhoods, markets, workplaces, homes, religious sites, transport systems and public institutions actively shape social relationships and cultural expression. At the same time, these environments acquire meaning through the everyday practices, narratives, memories and forms of association of those who inhabit them.

The historical production of urban life

Cities existed long before industrialisation or modern capitalism. Nevertheless, the development of the modern city in its present forms has been inseparable from major transformations in economic and social organisation. Industrial production, wage labour, the expansion of markets, state administration, population movement and new systems of transport and communication altered the scale and organisation of urban life. They reorganised working time, domestic life, consumption, mobility and leisure, while bringing together populations with different regional, linguistic, religious and cultural backgrounds.

These processes created new material and social needs: housing for increasingly mobile populations, transport between home and work, systems for supplying food and other goods, spaces of commercial exchange, new forms of entertainment and institutions for administering large populations. They also generated new relationships and cultural practices. Occupational communities, neighbourhood networks, migrant associations, religious congregations, informal economies, leisure cultures, political movements and subcultures developed within the changing conditions of urban life. The city should therefore not be understood as producing a single and uniform "urban culture." It creates conditions in which multiple cultural worlds coexist, intersect and sometimes conflict.

The contemporary city continues to be transformed by deindustrialisation, the expansion of service economies, international migration, tourism, property development and digital communication. These changes affect not only the physical appearance of urban environments but also how people work, meet, communicate, remember and organise collective life. Urbanisation is therefore not simply an increase in the size of cities. It is a broader reorganisation of social relations, economic activities, cultural practices and experiences of time and space.

Urban relationships, tradition and cultural production

The study of urban life requires a distinction between conducting research in the city and examining how urban relationships shape cultural practices. Research undertaken in an urban location does not automatically explain how these practices are generated, sustained and transformed. The city becomes an analytical field when particular communities or practices are examined in relation to the wider systems in which they participate: employment and commerce, housing and property, transport and infrastructure, administration and regulation, migration and communication.

This relational approach also challenges the association of tradition with rural communities imagined as culturally homogeneous, geographically bounded and relatively resistant to change. Within this view, urbanisation, industrialisation and technological development were treated primarily as forces that weakened or displaced traditional culture. Research on urban cultural life challenged this opposition between tradition and modernity by demonstrating that folklore does not disappear under modern conditions. It is also generated through them.

Understanding these processes requires attention to relationships that extend beyond the administrative boundaries of a municipality or neighbourhood. People, goods, images, narratives and cultural practices move between different parts of a city and connect urban communities with other localities. A neighbourhood may be shaped by migration from rural regions or other countries, while a market can connect producers, traders and consumers across considerable distances. Religious, occupational or cultural networks may link several neighbourhoods, cities and transnational communities. Urban space is consequently relational: it is made through connections among places rather than existing as a collection of self-contained locations.

Space is also socially produced rather than merely occupied (Lefebvre,

1991). Urban plans, property relations, architectural forms, transport routes and systems of regulation organise how places may be used and who can access them. Yet their official purposes do not entirely determine everyday life. People adapt urban environments through walking, meeting, trading, celebrating, worshipping, performing and appropriating spaces for purposes that may not have been anticipated by planners or institutions (de Certeau, 1984). The city emerges from the interaction between planned structures and lived practices.

Urban traditions are not merely rural survivals transferred into a different environment. Although migrants may carry narratives, rituals, foods, music and forms of knowledge into the city, these practices enter new social relationships and material conditions. They may be adapted to different working schedules, domestic arrangements, available materials, commercial settings, institutional regulations and audiences. Practices originating elsewhere can acquire new meanings when they become expressions of neighbourhood identity, migrant memory, religious belonging, political visibility or commercial value.

At the same time, urban life produces its own vernacular formations. Workplace narratives, neighbourhood reputations, rumours, legends, festivals, food cultures, musical scenes, informal trading practices, graffiti, occupational customs and digitally mediated communities emerge from the particular conditions of urban existence. Some depend on repeated face-to-face interaction; others are sustained through temporary encounters, shared occupations, common interests or online communication. The relevant social group is therefore not necessarily permanent, homogeneous or confined to one locality. It may be dispersed, mobile and activated around a specific practice, event, identity or shared experience.

The city also enables cultural forms that might remain isolated elsewhere to reach the concentration of people necessary for a community, network or public to develop around them. Difference does not simply coexist in urban space; it can produce new combinations, distinctions and cultural categories. Traditions may be exchanged across communities, translated into new media, presented to unfamiliar audiences or incorporated into emerging forms of collective expression. Urban cultural life consequently involves both continuity and cultural production.

Everyday life, inequality and cultural authority

Urban space is not produced equally by everyone. The ability to live in, move through, remain within or make public use of a place is shaped by property, income, employment, citizenship, gender, age, ethnicity and institutional authority. Planning decisions, policing, commercial development and cultural policy can support certain forms of public activity while restricting others. The designation of a neighbourhood, building or practice as culturally valuable may increase its visibility, but it can also change its use and its relationship with the people who sustained it.

This is especially significant for the study of heritage. Heritage does not consist simply of material remains inherited from the past. It is produced through choices about what should be preserved, narrated, exhibited and transmitted. In the city, these choices are made by different actors—including residents, practitioners, institutions, municipalities, businesses, researchers and tourism industries—whose interests do not necessarily coincide.

Tourism, gentrification and redevelopment can provide cultural practices with resources, recognition and new audiences. They can also increase property values, displace residents, transform local activities into commercial attractions or privilege aesthetically appealing versions of urban life. Change should therefore not automatically be interpreted either as cultural loss or as successful continuity. Analysis must examine what kind of transformation is occurring, who is able to direct it, who benefits from it and whose relationship with a place becomes less visible or less secure.

The concept of authenticity is particularly complicated in this context. Representations of an "authentic" neighbourhood, market, cuisine or traditional practice often select particular images while concealing the historical movement, economic adaptation and cultural interaction through which that authenticity was produced. Treating urban culture as fixed can obscure the work required to sustain it and exclude people whose practices do not fit an established public image. Urban heritage is better understood as a field of negotiation in which different accounts of the past and different claims upon the present compete for recognition.

Material, More-than-Human and Digital Urban Relations

Urban life is produced through relationships among people, material forms, infrastructures, technologies and more-than-human life. Buildings, transport

networks, markets, housing, water and energy systems do not merely surround cultural practices. They organise movement, distribute resources and establish the conditions under which people can work, meet, worship, trade and transmit knowledge. A craft, foodway or ritual depends not only on the knowledge of its practitioners but also on access to suitable materials, spaces, tools and networks of exchange.

Material continuity does not necessarily indicate cultural continuity. A building may remain physically present after the practices associated with it have disappeared, while a practice may survive by moving into new domestic, institutional or commercial settings. Maintenance, repair, demolition and reuse consequently affect how cultural knowledge is sustained. Urban material forms preserve traces of earlier activities, but these traces may be interpreted differently by residents, institutions, visitors and later users.

Plants, animals, weather, water, food substances and environmental conditions also participate in the formation of urban life. They influence movement, labour, sociability and the use of public space. Their presence is organised through cultural categories: particular animals or plants may be protected, cultivated, commercialised or treated as unwanted. Access to shade, green space, clean air and protection from extreme temperatures is also distributed unequally, connecting urban ecology with housing, income, labour and public policy.

Digital technologies have become embedded in these urban relations. Maps, social media, review platforms and communication networks shape how people navigate the city, discover places and organise collective activity. They can increase the visibility of cultural practices and connect them with new audiences, but they can also detach them from their original contexts or convert them into marketable representations. Digital mediation therefore raises questions about access, ownership and authority alongside those already present in physical urban space.

Analysing the City as a Dynamic Cultural Field

Approaching the city as a cultural field avoids treating it either as a passive setting or as a force that inevitably destroys tradition. Urban environments generate particular conditions for cultural production: they bring different populations and practices into contact, create new forms of association and reorganise everyday experiences of time, work and movement. Tradition and transformation are not opposing processes within this field. Practices contin-

ue by being repeated, but their repetition under changing conditions also involves adaptation, relocation and reinterpretation.

The city is not a self-contained cultural world. People, goods, narratives and practices move between neighbourhoods, regions and countries, connecting urban life with agricultural production, migration networks, religious communities and digital publics. Different temporalities also intersect: everyday routines coexist with seasonal activities, festivals, ritual calendars and longer histories of demographic and economic change. These connections produce overlapping—and sometimes conflicting—claims to space, memory and cultural legitimacy.

The central question is therefore not simply what traditions can be found in a city, but how urban relationships generate and transform cultural practices, organise their transmission and redistribute the authority to represent them.

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SUMMER SCHOOL SCOPE

Athens as a Working Laboratory

Athens will serve as a situated field of inquiry in which the programme's central questions can be followed across different scales. The city brings historic neighbourhoods, museums, archives, markets, devotional spaces, performance institutions and working landscapes into close proximity. Rather than treating these as separate examples, the programme will examine the relations among them and the different ways in which cultural value is produced, narrated and made publicly visible.

This setting makes it possible to compare everyday practice with institutional representation and to observe how mobility, demographic change, tourism, economic pressure and changing uses of space alter the terms of continuity. Such forces do not simply erase inherited forms. They may redirect them towards new publics, reshape who can speak for them, or move them between domestic, commercial, religious and heritage settings. The city is therefore approached as a field of uneven translations rather than as a stable repository of the past.

Field-based work will connect conceptual discussion with close observation of place, movement, material surroundings and narrative association. Because each encounter is brief and many participants will be working across linguistic differences, the visits are designed as focused methodological exercises rather than complete ethnographies. Participants will distinguish between what they directly encounter, what local specialists and practitioners explain, and what they infer through analysis.

The value of this approach lies in comparison and reflexivity. Moving between sites will allow participants to test how the same concepts—continuity, authority, atmosphere, participation and documentation—change when applied to different settings. Throughout the week, questions of consent, cultural authority, reciprocity and representational limits will remain integral to the research process.

Focus

The programme is organised around four linked lines of inquiry. It follows how objects, narratives and embodied practices acquire meaning together rather than as separate categories; how documentation changes what it re-

cords; how cultural knowledge is carried through local terms, practical skills and storytelling; and how such knowledge is reframed as it moves among everyday life, research, archives, museums and public presentation. These concerns direct attention to participation, consent, authorship, classification and the distribution of benefits, as well as to forms of expertise that formal interviews or written sources may not fully capture.

The four strands will recur in different combinations across the week. Their purpose is not to impose a single model on every setting, but to give participants a shared vocabulary for comparison while preserving the particular histories, social relations and methodological demands of each encounter.

Activities and Methods

The programme combines presentations with museum-based inquiry, field walks, collaborative reflection and a peri-urban excursion. Rather than separating theory from practice, each thematic day moves from concepts and cases to the examination of exhibitions, streets, institutions, performances or working environments. Participants will use sensory observation, spatial and narrative mapping, focused fieldnotes and, where appropriate, photographs or sketches.

Short exercises will be undertaken collectively and discussed with local scholars, museum staff or practitioners. These encounters are designed to test methods rather than produce complete ethnographies. Comparing notes after each visit will help identify differences in perception, linguistic access, disciplinary training and interpretation, while maintaining attention to consent, site-specific rules and the limits of the material gathered.

Sensory Ethnography as a Shared Field Method

Sensory ethnography provides the programme's central methodological orientation. It offers a common way of working across museums, neighbourhoods, markets, devotional spaces, archives, performance settings and a peri-urban production site. The purpose is not merely to add a sensory component to conventional observation, but to examine how cultural knowledge is produced and transmitted through bodies, materials, environments, movement, memory and social interaction. In this way, the method connects the study of living practices with wider questions of narrative, materiality, documentation and co-created heritage.

What is sensory ethnography?

Sensory ethnography is an approach to ethnographic research that treats perception as a mode of knowing. It asks how people encounter and understand their worlds through interrelated forms of seeing, hearing, smelling, tasting, touching, moving and orienting themselves in space. It therefore goes beyond the simple addition of smell, sound or touch to a method traditionally dominated by observation and interviews. Sensory experience is multisensory: what is seen can alter what is heard, what is smelled can evoke remembered places, and movement can change the way a landscape or building is perceived. Sarah Pink's work has been especially important in showing that sensory ethnography requires ethnographers to rethink participant observation, interviewing, recording and representation as embodied and situated practices rather than as neutral techniques for extracting information.

The method also rejects the idea that the senses are universal channels delivering self-evident information. Sensation is bodily, but it is also culturally organised and socially learned. Communities differ in the distinctions they make, the sensations they value, the ways they train attention and the meanings they attach to particular sounds, smells, tastes, textures, gestures or atmospheres. The anthropology of the senses has demonstrated that sensory orders are closely related to cultural expression and social relations, while critical work on sensory methodology stresses that sensation is entangled with memory, imagination, emotion and other ways of knowing. Sensory ethnography therefore does not ask only, "What can I sense here?" It asks, "How is this environment made sensible, by whom, through which practices and with what cultural consequences?"

Sensory ethnography does not replace established ethnographic methods. It extends them. Observation, participation, conversation, oral testimony, archival research, visual documentation and material analysis remain essential. The difference lies in how they are approached. An interview may be conducted while walking through a meaningful place; an object may be handled, demonstrated or remembered rather than merely described; a sound may become a prompt for a narrative; and a route may reveal distinctions that would remain invisible in a seated conversation. The researcher's body is not treated as a transparent instrument but as part of the research situation, with its own capacities, habits, vulnerabilities and limitations.

Walking is especially important to this approach. A place is not perceived from a fixed viewpoint: it is encountered through pace, direction, balance, fatigue, proximity, interruption and changing relations among bodies and surroundings. Work on walking and urban perception has shown that the experience of built environments is mediated by mobility and perceptual memory rather than being produced by architecture alone. Attention to walking also challenges the tendency to separate intellectual knowledge from bodily movement and contact with the ground. For the Summer School, field walks are therefore not simply routes between points of interest. They are structured occasions for investigating how heritage becomes present through movement, threshold, rhythm, orientation and repeated use.

Why this method fits the Summer School

The programme moves across narrative, religion, migration, archival practice, performance, foodways and rural production. Sensory ethnography offers a common method for these varied settings without implying that they are equivalent. Participants can ask how attention is directed, which rhythms organise activity, how expertise is demonstrated, and how objects, surfaces, sounds, smells or movements support memory and narration. The questions remain comparable, while their significance must be established anew in each context.

The fieldwork is necessarily bounded. Participants will encounter several sites over a limited period, many will be unfamiliar with Athens, and not all will speak Greek. A short visit cannot provide the depth of long-term immersion or justify broad claims about a neighbourhood, community or practice. The exercises are therefore designed to generate careful questions, test methods and produce situated analytical sketches.

Working across several short encounters nevertheless has a distinct pedagogical value. It allows participants to compare how access, pace, institutional framing and linguistic mediation shape observation from one setting to another. The aim is not to simulate long-term fieldwork in compressed form, but to cultivate habits of attention that can be carried into more sustained research.

Language is the most significant of these limits. Sensory methods can reduce exclusive dependence on lengthy verbal interviews by directing attention towards practice, environment, material form, gesture and shared activity. Walking together, observing a demonstration, listening to a soundscape or discussing an object can create concrete points of reference even when linguistic fluency is uneven. But sensory ethnography is **not a shortcut around language**. A smell, gesture or ritual action does not explain itself, and apparently non-verbal behaviour is not a universal code. Local terminology, participant explanation, translation and historical context remain indispensable because the meaning of sensory experience is culturally and situationally produced.

The method will therefore combine sensory observation with short, focused conversations, contextual presentations and guidance from local scholars, museum staff and practitioners. This combination creates a more defensible form of limited fieldwork. Participants will be asked to distinguish among three levels of material:

> **what they directly observed or experienced; what local participants or specialists explained; and what they themselves infer analytically.**

Keeping these levels separate prevents personal impression from being mistaken for cultural knowledge. It also turns linguistic restriction into a reflexive question: What remained inaccessible without Greek? Which meanings became clearer through translation or demonstration? What could be observed but not responsibly interpreted? Such questions are not admissions of failure. They are evidence of methodological discipline.

How the method will be used

Each field visit will begin with a period of deliberate attunement. Before attempting interpretation, participants will note the conditions of the encounter: time, weather, temperature, density of people, pace of movement, accessibility, their own bodily state and their position within the group. They

will then attend to changes and relations rather than compile separate inventories of the five senses.

A sensory fieldnote should not read simply: “loud, warm, crowded, strong smell.” It should record when the sound increased, what activity produced it, how people responded, where temperature or texture changed, which movements became easier or more difficult, and how these elements combined to produce a particular situation. Sensory ethnography is not a competition to notice the greatest number of sensations. It is an investigation of how sensations, practices and meanings become related.

The primary unit of analysis will therefore be the sensory relation. At Varvakios Market, for example, smell, temperature, display, speech, movement and commercial interaction should be studied together rather than as isolated impressions. In the Museum of Modern Greek Culture, participants might consider how lighting, distance, sound, pathways and restrictions on touch organise the visitor’s relationship with objects. In a devotional setting, attention may fall on bodily posture, smoke, sound, thresholds, repetition and the handling or avoidance of sacred materials.

In performance, rhythm, voice, gesture, costume, physical effort and audience response form an integrated field. At the vineyard, soil, weather, smell, taste, texture, tools and repeated bodily techniques can reveal how local expertise is acquired and exercised. In Plaka and Anafiotika, participants may ask how streets, gradients, surfaces, soundscapes, tourist movement and circulating narratives contribute to the production of urban atmosphere. These examples demonstrate why sensory ethnography can link the programme’s diverse themes without reducing them to a generic language of “experience.”

Short conversations will be used strategically. Instead of relying only on broad questions such as “What does this place mean?”, participants can ask situated questions generated by observation:

> “What has changed about this sound?”
> “How do you know when this material is ready?”
> “Is this smell expected here?”
> “Which route would a regular visitor take?”
> “What should an outsider notice but usually misses?”

Objects, photographs, maps, sounds and demonstrations may also be used as prompts where appropriate. Such questions allow local expertise to

correct, deepen or unsettle the researcher's first impressions. Where translation is required, the translated exchange should be treated as collaborative mediation rather than as an invisible transfer of identical meanings.

Collective reflection is a crucial part of the method. After each visit, participants should compare notes and identify not only what they noticed in common but also what differed. Divergence is analytically valuable. A sound may be prominent to one person and barely noticed by another; a route may feel accessible to one body and difficult to another; an atmosphere may be interpreted differently according to prior knowledge, age, sensory capacity, professional training or cultural biography.

These variations show that a sensory environment is neither entirely objective nor merely subjective. It is produced through relations among environments, practices and differently situated perceivers. The international composition of the Summer School thus becomes a methodological resource, provided differences are examined rather than generalised. Comparing observations can expose how participants' disciplinary training, linguistic knowledge and cultural expectations direct attention towards some aspects of a setting while leaving others unnoticed.

Documentation may include written fieldnotes, annotated maps, sketches, route diagrams, photographs and short sound or audiovisual recordings where permission and conditions allow. No medium can reproduce a sensory encounter in full. A sound recording excludes smell, movement and peripheral interaction; a photograph freezes a scene and privileges vision; a written description translates bodily experience into language.

Sensory documentation should therefore be understood as selective and interpretive. Participants should record not only what a document appears to preserve but also what it removes, transforms or leaves inaccessible. This is especially relevant to the School's engagement with museums, archives and digital mediation, where living practices are continually translated into objects, records, classifications, interfaces and displays.

Ethics, reflexivity and analytical limits

Sensory attention does not suspend ordinary research ethics. Public visibility does not automatically make people, rituals or interactions available for unrestricted recording. Photography, audio recording, close observation, touching and tasting must follow the rules of each site and the instructions of hosts

and practitioners. Participants should avoid intrusive documentation, particularly in devotional, therapeutic or personally sensitive contexts.

They should also resist sensory exoticism. Unfamiliar smells, sounds, bodily practices or material conditions must not be turned into picturesque signs of cultural difference. Neither novelty nor discomfort constitutes an interpretation. Critical sensory methodology requires reflexivity about how the researcher selects, describes and evaluates what is encountered.

The researcher's own sensory response is evidence of an encounter, but it is not automatically evidence of another person's experience. Feeling discomfort, familiarity, nostalgia, attraction or unease can generate a useful question; it cannot by itself establish what a place means to those who inhabit or use it. Participants should therefore write reflexively, using formulations such as "I noticed," "I experienced" or "this suggested a question" before moving to claims supported by repeated observation, contextual information or participant explanation.

This distinction is particularly important in short-term international fieldwork, where the authority of the visiting researcher must remain proportionate to the material actually gathered. Reflexivity should not become an extended account of the researcher's feelings at the expense of the people and practices being studied. Its purpose is to clarify how knowledge was produced, what affected the researcher's attention and where interpretation reaches its limits.

The final assignment should not attempt to summarise an entire site, community or tradition. A stronger paper will select a precise relationship or problem: how a threshold changes sensory conduct; how a narrative directs attention towards an urban place; how museum display reorganises proximity to an object; how sound and movement sustain performance; or how texture and smell participate in practical judgement.

The paper can then combine a small number of detailed observations with relevant presentations, local explanations and scholarly concepts, while explicitly acknowledging what could not be established. The objective is not encyclopaedic coverage but a carefully delimited argument connecting one field setting with the programme's broader questions about place, material forms, narratives, sensory experience and living practice.

Within these conditions, sensory ethnography provides a disciplined way of working with partial encounters. It helps participants connect perception with context, keep observation distinct from explanation and inference, and make claims proportionate to the evidence available. Its value lies as much

in identifying what remains inaccessible as in describing what becomes perceptible.

By the end of the week, participants should be able to turn embodied and situated observations into a focused analytical question, relate them to narrative, material and institutional processes, and explain the limits of their interpretation. Heritage then appears not simply as something represented in texts or displays, but as something encountered through practice, memory, mediation and relation.

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From Method to Programme

The preceding discussion establishes sensory ethnography as a discipline of attention rather than a separate activity confined to the field visits. Its principles will shape how participants listen to presentations, move through exhibitions, take notes, compare observations and formulate questions. The method therefore operates across the programme, linking conceptual, museological and field-based work.

Each thematic day is organised as a sequence of perspectives. Academic presentations introduce concepts and cases; collaborative sessions identify methodological problems; the Museum's scientific staff shows how related questions are negotiated through collecting, display and interpretation; and field visits place them within lived or working environments. These elements are intended to modify one another rather than simply illustrate the same theme.

A cumulative week

The days should also be read cumulatively. Questions raised in one setting—about classification, authority, atmosphere, translation or continuity—can be carried into the next and tested under different conditions. Participants are encouraged to maintain a field notebook that records these connections, revisions and unresolved problems. The final paper will emerge from this comparative process by selecting one setting and developing a bounded argument from the observations and conceptual tools gathered across the week.

FIELD-BASED LEARNING

Athens Field Visits

The map provides an overview of the principal field locations and their relation to the main venue. Its numbered points correspond to the visits and excursion in the detailed programme and are intended for orientation rather than route-level navigation. Exact meeting points, access arrangements will be circulated separately.

Athens field visits

Athens overview and central-city detail · locations follow the current programme



1 Museum / Monastiraki 2 Varvakios Market 3 Nea Ionia 4 Hellenic Folklore Research Centre 5 Plaka & Anafiotika 7 Peiraios 260 – Gastronomos Festival

Map data © OpenStreetMap contributors (ODbL). Marker positions are indicative; final meeting points and routes will be circulated separately.



PRACTICAL INFORMATION

Access Arrangements and Meeting Points

Public-transport guidance and indicative walking times for the Summer School venue and current field-visit locations.

DEFAULT MEETING ARRANGEMENT

Unless the final daily instructions state otherwise, participants will meet at the main entrance of the Museum of Modern Greek Culture, 10 Areos Street, Monastiraki. Most historic-centre visits and the group journey to Nea Ionia will begin there. Participants should arrive at least 10 minutes before the announced departure time.

IMPORTANT EXCEPTION – PEIRAIOS 260

For the visit to the Gastronomos Festival, participants will meet directly at Peiraios 260, at the entrance from Polykratous Street. Do not go to the Museum first on that occasion.

All journey and walking times below are planning estimates for a steady adult pace. They do not include waiting for public transport, service disruption, group movement, traffic or time spent at intermediate stops. Participants should normally allow an additional 10–15 minutes. The final programme or a same-day message from the organisers will take precedence over this guide.

AT A GLANCE

LOCATION	ASSEMBLY	MAIN ROUTE	WALKING FROM THE MUSEUM
Museum / Monastiraki	Main venue	M1 or M3 to Monastiraki	2–3 min from station
Varvakios Market	Meet at Museum	Group walk via Athinas Street	7–10 min
Nea Ionia	Meet at Museum	M1 towards Kifissia	1 hr 40 min–2 hrs; metro used
Hellenic Folklore Research Centre	Meet at Museum	Group walk to 3 Ipitou Street	8–12 min

LOCATION	ASSEMBLY	MAIN ROUTE	WALKING FROM THE MUSEUM
Plaka and Anafiotika	Meet at Museum	Guided walk through historic centre	5–10 min to Plaka; 15–20 min to Anafiotika
Peiraios 260	Meet directly there	M1 to Kallithea or buses 049/914	50–60 min; not the group route

Venue and Nearby Visits

1 Museum of Modern Greek Culture

10 Areos Street, Monastiraki, Athens 105 55 | Open map

Role and meeting point: This is the principal Summer School venue and the normal assembly point for departures. Meet outside the main entrance on Areos Street, not at the Tzisdarakis Mosque entrance on Monastiraki Square.

By metro: Use Line 1 (green) or Line 3 (blue) to Monastiraki. Follow signs for Monastiraki Square; from the square, walk towards Areos Street beside the Museum complex. The entrance is approximately 150–200 metres from the station and normally takes 2–3 minutes on foot.

From other central stations: From Syntagma, take Line 3 one stop to Monastiraki or walk along Ermou Street in approximately 12–15 minutes. From Omonia, take Line 1 one stop to Monastiraki or walk south along Athinas Street in approximately 12–15 minutes.

From Athens Airport: Line 3 provides a direct airport service to Monastiraki. A typical journey takes about 40–45 minutes, but participants should check the current airport-metro timetable and allow additional time for waiting and luggage.

Accessibility: The Museum describes its permanent exhibition at 10 Areos Street as fully accessible. Monastiraki station has lifts, although Line 1 can have a significant platform-to-train gap; assistance can be requested from station staff.

Practical source: Museum visitor information; Accessible Athens transport guidance.

2 Varvakios Central Municipal Market

Athinas Street, between Monastiraki and Omonia | Open map

Meeting arrangement and walk: Participants will normally meet at the Museum and walk together. From Areos Street, cross Monastiraki Square and continue north along Athinas Street towards Omonia. The market is approximately 600–750 metres away; allow 7–10 minutes for an individual walk and 10–15 minutes for the group.

If arriving directly: Monastiraki (Lines 1 and 3) is approximately 7–10 minutes away on foot. Omonia (Lines 1 and 2) is approximately 6–8 minutes away, walking south along Athinas Street. Public transport is not useful from the Museum because the walk is short and direct.

Walking conditions: Athinas Street is mostly level but busy. Inside and immediately around the market, floors may be wet or slippery and passages can be crowded; closed, non-slip footwear is strongly recommended.

4 Hellenic Folklore Research Centre

3 Ipitou Street, Athens 105 57 | Open map

Meeting arrangement and walk: Participants will normally meet at the Museum and walk together through the historic centre towards Mitropoleos and Ipitou Street. The distance is approximately 700–900 metres and takes about 8–12 minutes; a group should allow 12–15 minutes.

If arriving directly: The Centre is about 8–12 minutes on foot from Monastiraki station. From Syntagma station (Lines 2 and 3), the walk is approximately 5–8 minutes through the lower Plaka area. Narrow pavements, delivery vehicles and pedestrian congestion can slow the final approach.

Practical source: Academy of Athens contact details.

Nea Ionia, Plaka and Anafiotika

3 Nea Ionia

Northern Athens – exact neighbourhood meeting point to be confirmed | Open map

Meeting arrangement: The group will normally assemble at the Museum and travel together. The final programme will identify the precise Nea Ionia field site and the station exit or local landmark to be used if a direct meeting becomes necessary.

By metro from the Museum: Walk 2–3 minutes to Monastiraki station. Take Line 1 (green) northbound in the direction of Kifissia and remain on the train to Nea Ionia; no change is required. The ride is approximately 18–22 minutes. Including the walk to the station, a normal wait and group movement, allow about 30–40 minutes before any final walk within Nea Ionia.

Final walk: Depending on the field site selected, the walk from Nea Ionia station is expected to be approximately 5–15 minutes. The exact duration cannot be fixed until the local meeting point is confirmed; participants should not navigate to a general neighbourhood pin instead of following the final instructions.

Other connections: From Omonia, board Line 1 directly towards Kifissia. From Syntagma, take Line 3 to Monastiraki and change to Line 1. Walking all the way from the Museum would take approximately 1 hour 40 minutes to 2 hours and is not part of the planned group route.

Accessibility: Athens metro stations are generally accessible by lift. Participants requiring boarding assistance should notify station staff; on Line 1, the first door of the first carriage is generally the easiest boarding position for wheelchair users.

5 Plaka and Anafiotika

Historic centre, below the northern slope of the Acropolis | Open map

Meeting arrangement and walk: Participants will normally meet at the Museum and begin the field walk together. The lower streets of Plaka are about 5–10 minutes from the Museum. Reaching the upper Plaka and Anafiotika area generally takes 15–20 minutes, depending on the route and the pace of the group.

If arriving directly: Monastiraki (Lines 1 and 3) is the most convenient station for the planned group route. Syntagma (Lines 2 and 3) provides access to the eastern side of Plaka, while Acropoli station (Line 2) is approximately 10–15 minutes from the upper neighbourhood on foot.

Walking conditions and accessibility: Plaka includes paving stones, narrow pavements and busy pedestrian streets. Anafiotika involves steep inclines, uneven surfaces and flights of steps; it is not fully step-free. Participants who may find this route difficult should contact the organisers in advance so that an alternative meeting point or reduced-gradient route can be considered.

Practical source: Accessible routes in central Athens.

DIRECT MEETING POINT

Peiraios 260 – Gastronomos Festival

MEET AT PEIRAIOS 260

For this visit, participants should travel directly to Peiraios 260 and assemble at the entrance from Polykratous Street. Do not meet at the Museum. The Gastronomos Festival takes place on 10–11 October 2026; the Summer School's exact assembly time and entrance pin will be confirmed separately.

7 Peiraios 260

260 Peiraios Street, Tavros – entrance from Polykratous Street | Open map | DIRECT MEETING POINT

Recommended metro route from Monastiraki: Take Line 1 (green) southbound in the direction of Piraeus and leave the train at Kallithea. The train journey is normally about 9–12 minutes. From Kallithea station, allow approximately 15–20 minutes on foot; with waiting and orientation time, plan for a total journey of about 30–40 minutes from Monastiraki.

Walking from Kallithea station: The venue's official guidance directs visitors to walk parallel to the railway line towards Piraeus until Dimitsanas Street, turn right towards Peiraios Street, cross Peiraios carefully, and then turn right for the short final approach towards the entrance. Follow the organisers' location pin to the Polykratous Street entrance rather than stopping at another gate in the complex.

Bus alternative: Bus routes 049 and 914 serve the stops 'Yfantiria' and 'School of Fine Arts' near the venue. The final walk is approximately 5–8 minutes. Because road traffic can significantly affect these services, check live departures before leaving and allow approximately 35–50 minutes from the central Athens area.

Walking from the Museum: The distance is roughly 4–4.5 kilometres. A direct walk would take approximately 50–60 minutes and includes busy roads and major crossings; it is not the recommended group route.

Accessibility: The Peiraios 260 venue states that access to the event space is possible for disabled visitors and that adapted WCs are available. Participants requiring a step-free approach should nevertheless allow extra time and contact the organisers in advance, as the walking route from the station includes road crossings.

Practical source: Peiraios 260 official access instructions; Gastronomos Festival 2026.

LIVE TRAVEL INFORMATION

Check the OASA network map and OASA Telematics shortly before departure, since temporary metro works, bus diversions and traffic conditions may alter the recommended route. For accessibility assistance on the Athens transport network, the current public helpline is +30 210 8200887. Final Summer School messages always override the indicative directions in this document.

Practical source: OASA – Transport for Athens; Accessible Athens.

Outcomes

The programme's principal outcomes are methodological and analytical. Participants will develop a comparative field notebook, test sensory and narrative approaches across several settings, and learn to distinguish direct observation from contextual explanation and interpretation.

This work will culminate in a five-minute presentation and a focused field-based paper. Together, these outputs are intended to demonstrate how a brief encounter can be developed into a responsible argument without overstating the scope of the material. The certificate of participation will be issued after the final paper has been received.

Programme Framework

ABOUT THIS DOCUMENT

This programme presents the Summer School's current thematic direction and expected working rhythm. Session titles, speakers, timings, locations and field routes remain subject to confirmation. The final programme and full assignment guidelines will be circulated closer to the Summer School.

Programme framework

The week is organised as a progression rather than a series of isolated topics. It begins by establishing sensory and narrative attention in the urban environment, then moves through migration and neighbourhood memory, lived religion and healing, archival and digital mediation, performance, and foodways and rural production. Each day adds a different problem of transmission, representation or authority to the shared discussion.

Across this sequence, participants will follow questions that cannot be confined to a single session: how cultural forms travel between practice and representation; how institutions classify and display them; how bodily and narrative knowledge is transmitted; and how researchers work responsibly with partial access. Returning to these questions in different settings gives the programme its coherence.

How each thematic day will work

Most thematic days follow a recurring but flexible sequence. Morning presentations establish the conceptual and empirical terrain, after which collaborative reflection or a method lab identifies questions to carry into the afternoon. The precise order varies where a field setting or institutional visit requires a different rhythm.

Museum and field-based learning

Members of the Museum's scientific staff will relate each theme to selected exhibition units, collections and interpretive technologies. The field activity then places those questions within a neighbourhood, institution, performance setting or working landscape. These stages are not intended as illustrations of the morning lectures; they introduce additional evidence and expose the practical decisions involved in interpretation, display, documentation and access.

Daily Thematic Outline

The themes below reflect the programme's current intellectual direction. Their wording, sequence and detailed framing may be adjusted as the programme is finalised.

DATE	INDICATIVE DAILY THEME
Sunday 4 October	Opening: Heritage as Living Practice
Monday 5 October	Genres, Senses and Urban Experience
Tuesday 6 October	Migration, Urban Transformation and Everyday Continuities
Wednesday 7 October	Lived Religion, Healing and Vernacular Knowledge
Thursday 8 October	Sensing, Narrating and Documenting Urban Heritage
Friday 9 October	Performance, Oral Poetry and Embodied Heritage
Saturday 10 October	Foodways, Craft and Living Continuities
Sunday 11 October	Collaborative Outputs and Closing Reflections

Indicative Working Rhythm

The timings below are indicative and apply to the main thematic days. Opening, excursion and closing days will follow different formats.

APPROX. TIME	ACTIVITY AND PURPOSE
Approx. 09:00-11:10	**Two complementary presentations** A method- or theory-focused contribution followed by a field-, case- or material-focused contribution.
Approx. 11:20–12:00	**Collaborative reflection or practical lab** Shared discussion and methodological application of the perspectives introduced.
Approx. 12:00–13:00	**Lunch break**
Approx. 13:00–14:00	**Museum session** A short presentation connecting the day's theme with relevant sections of the Museum's exhibitions and collections.
Approx. 15:00–16:30	**Field walk or site visit** Theme-related observation, sensory exploration and documentation in a situated setting.

Participant work

Participants should expect regular walking and outdoor activity and should keep systematic notes throughout the week. The purpose is not to document every site exhaustively, but to identify one setting or problem that can sustain further analysis. Notes from presentations, museum sessions and field visits should be read together, since the final assignment connects a bounded field encounter with the programme's wider methodological and theoretical questions. Full requirements appear in the Participant Assignment Brief at the end of the booklet.

Programme Structure and Learning Rhythm

ABOUT THIS PROGRAMME

This document presents the current detailed sequence of presentations, collaborative sessions, museum work and field activities. Minor adjustments to venues, field routes and exact timings may be made as planning develops; final logistical information will be circulated separately.

The detailed schedule follows a recurring cycle of framing, application, encounter and synthesis. Presentations introduce concepts and cases; collaborative sessions turn them into research questions; museum and field activities test those questions against different forms of evidence; and participant reflection records what changed in the process. This rhythm keeps the week cumulative while allowing each day to retain its own thematic emphasis.

The learning rhythm

1 **Presentations** Concepts, methods and cases	2 **Reflection** Discussion and method labs
3 **Field practice** Museums, walks and observation	4 **Synthesis** Documentation and interpretation

SUNDAY 4 OCTOBER
Opening: Heritage as Living Practice

The opening day introduces the Summer School's shared themes, aims and collaborative framework, approaching heritage as a living process shaped through narrative, practice, material forms and everyday interaction.

TIME	SESSION
10:30–11:30	**ARRIVAL** **Registration** Participant registration and informal welcome.
12:00-13:00	**WELCOME** **Official Welcome** Opening remarks by representatives of the Hellenic Folklore Research Centre, the Museum of Modern Greek Culture and SIEF.
11:30-12:30	**ORIENTATION** **Introduction to the Summer School** Overview of the themes, working groups, methods, participant work, ethical framework and field orientation, with particular emphasis on sensory ethnography and community-centred documentation.
12:30-13:10	**OPENING KEYNOTE** **Urban Sacred Places and the Five Senses:** **Experiencing the Sacred in Contemporary Lived Religion in Bucharest** **Irina Stahl, Institute of Sociology, Romanian Academy** Using sensory ethnography, this keynote examines how everyday sensory practices shape experiences of the sacred in Bucharest and contribute to the making and transmission of lived religious heritage.
14:00–16:00	**SENSORY WALK** **Monastiraki and the Historical Centre** A first collective exploration of urban soundscapes, movement, textures, commerce, memory and everyday narrative practices, introducing sensory observation as an ethnographic method.

MONDAY 5 OCTOBER
Genres, Senses and Urban Experience

The day explores the relationship between folklore genres, sensory perception and the lived experience of the city, asking how narrative practices, movement, soundscapes and everyday interaction contribute to urban heritage.

TIME	SESSION
09:00–10:00	**PRESENTATION** **Georgios Tserpes: Short Folklore Forms and Everyday Narrative Practices: Proverbial Discourse as Situated Performance, Sensory Knowledge, and Embodied Experience.** Theoretical and methodological approaches to folklore genres through short forms and everyday narrative practices, with emphasis on genre, performance, lived experience and the ethnography of the senses.
10:10–11:10	**PRESENTATION** **Georgios Vozikas: Traditional culture as an "added value". Political economy and metacultural practices in times of crisis. The case of exhibitions of local agricultural products in Athens** This presentation examines tradition, nutrition, and the turn towards local food in times of crisis. It explores how these issues emerge in Athens's local agricultural-product exhibitions and relate to wider economic, social, cultural, and ecological concerns.
11:20–12:00	**COLLABORATIVE REFLECTION** **Genres, Sensory Perception and the Experience of the City as Methodological Tools** Collective discussion of how narrative genres, sensory perception and embodied experience can support research into urban life and cultural continuity.
12:00–13:00	**BREAK** **Lunch break**
13:00–14:30	**FIELD WALK** **Varvakios Market and Athinas Street** Sensory ethnography of foodways, commerce, movement, interaction, smells and soundscapes in one of Athens's historic market districts.
15:30–16:30	**MUSEUM SESSION** **Museum Approaches to Urban and Intangible Heritage** Representation, participation and the challenges of documenting living cultural forms within institutional contexts. Documentary screening: The Hospitable Gaze. Photographers, Enemies, and Tourists in Sfakia, Crete.

TUESDAY 6 OCTOBER
Migration, Urban Transformation and Everyday Continuities

The day investigates migration, displacement and urban transformation through memory, sensory experience and everyday cultural practice, with attention to continuity, belonging and identity in changing urban landscapes.

TIME	SESSION
09:00–10:00	**PRESENTATION** **Ioannis Karachristos: Migration, Memory and Sensory Experience** How displaced communities negotiate belonging, continuity and identity through embodied memory and everyday cultural practices.
10:10–11:10	**PRESENTATION** **Paris Potiropoulos: Title: Urban Transformation of Nea Michaniona: From a refugee rural settlement to a peri-urban area of Thessaloniki** How historical continuity and cultural memory are negotiated within an urban environment shaped by movement and social change and contribute to the transformation of the rural settlement into a hybrid space of the city's diffuse urban development.
11:20–12:00	**COLLABORATIVE REFLECTION** **Migration, Displacement, Neighbourhood Memory and Urban Change** Discussion of the methodological challenges involved in documenting migration histories and changing urban landscapes through participatory and sensory approaches.
12:00–13:00	**BREAK** **Lunch break**
13:00–14:00	**MUSEUM SESSION** **Representing Migration and Urban Change** Museum approaches to migration, urban transformation and social memory through exhibition, public engagement and participatory documentation.
15:00–16:30	**FIELD WALK** **Nea Ionia - Refugee Histories and Neighbourhood Memory** Field-based exploration of refugee histories, neighbourhood narratives, foodways and everyday practices embedded in urban space and community memory.

WEDNESDAY 7 OCTOBER
Lived Religion, Healing and Vernacular Knowledge

The day examines lived religion, healing traditions and vernacular knowledge as embodied and socially situated practices sustained through ritual, belief, materiality and sensory experience.

TIME	SESSION
09:00–10:00	**PRESENTATION** **Athanasios Barmpalexis: Vernacular Healing, Embodied Knowledge and Belief** The interaction of bodily and other-than-body experience, belief systems and local healing practices within contemporary social contexts.
10:10–11:10	**PRESENTATION** **Stamatios Zochios: Lived Religion and Everyday Ritual Practice** Religion as lived experience embedded in everyday practices, spaces and material forms beyond formal religious institutions.
11:20–12:00	**METHOD LAB** **Documenting Ritual, Embodiment, Materiality and Sensory Experience** Practice-oriented discussion of ethics, observation techniques and participatory documentation in urban ethnographic research.
12:00–13:00	**BREAK** **Lunch break**
13:00–14:00	**MUSEUM SESSION** **Religious Materiality and Museum Representation** Interpretation and display of religious objects, devotional practices and vernacular spirituality within museum contexts.
15:00–16:30	**FIELD WALK** **Churches, Shrines and the Hellenic Folklore Research Centre** Observation of devotional spaces, votive practices and everyday ritual activity, combined with discussion of archival approaches to lived religion and vernacular belief.

THURSDAY 8 OCTOBER
Sensing, Narrating and Documenting Urban Heritage

The day follows the movement from sensory field encounter and urban storytelling to archival or digital documentation, asking how atmosphere, place, memory and situated meaning can be preserved.

TIME	SESSION
09:00–10:00	**PRESENTATION** **Evangelos Karamanes: From Physical to Digital Archives - Field Documentation, Preservation and Access** The transformation of ethnographic and field material into archival and digital heritage resources without detaching sensory experience, oral testimonies and lived practices from the communities and places that give them meaning. **ARCHIVE SPOTLIGHT** **Ioannis Plemmenos: Listening to the Archive - The National Music Collection, from Wax Cylinders to Digital Sound Heritage** How sound recordings, musical instruments and archival technologies support the documentation and sensory interpretation of musical heritage while maintaining its connection to performance, memory and lived cultural practice.
10:10–11:10	**PRESENTATION** **Aphrodite-Lidia Nounanaki: Legends, Urban Space and Narrative Mapping in Contemporary Cities** How legends and everyday narratives shape sensory perceptions of memory, danger, belonging and atmosphere, and how their movement between physical spaces and online platforms produces narrative mapping and place-based heritage.
11:20–12:00	**DOCUMENTATION LAB** **From Field Experience to Documented Heritage** Practical and ethical reflection on recording, classification, access, digital preservation and narrative mapping, with emphasis on documenting atmosphere, place, memory and embodied experience.
12:00–13:00	**BREAK** **Lunch break**
13:00–14:00	**MUSEUM SESSION** **Narrative Heritage and Public Engagement** How museums and cultural institutions engage narrative heritage through storytelling, participatory activities and public-facing interpretation.
15:00–16:30	**FIELD WALK** **Plaka and Anafiotika** Exploration of local legends, memory narratives, storytelling practices and the sensory dimensions of two historically layered Athenian neighbourhoods.

FRIDAY 9 OCTOBER
Performance, Oral Poetry and Embodied Heritage

The day approaches heritage as a performative and embodied process created and transmitted through voice, movement, rhythm, music, gesture and social interaction.

TIME	SESSION
09:00–10:00	**PRESENTATION** **Emmanouela Katrinaki: The Senses of Love in Cretan Mantinades - A Living Tradition across Rural and Urban Life** Love mantinades are improvised rhyming couplets performed as serenades, at communal celebrations and within marriage rituals. The presentation examines sensory imagery and embodied experience in a Cretan verse tradition that continues to adapt across rural and urban settings.
10:10–11:10	**PRESENTATION** **Zoi N. Margari: Senscapes in Transition - Embodiment, Performance and Heritage-Making** Drawing on sensory anthropology, performance theory and critical heritage studies, the presentation approaches performance as an embodied process through which bodily expression, urban space, collective memory, identity and heritage are continuously negotiated.
11:20–12:00	**METHOD LAB** **Performance, Voice and Embodied Transmission** Discussion of oral poetry, music, dance, re-enactment and embodied technique through questions of improvisation, formula, repetition, authenticity, staging, transmission and documentation.
12:00–13:00	**BREAK** **Lunch break**
13:00–14:00	**MUSEUM SESSION** **Performing and Displaying Intangible Heritage** The challenges of representing music, dance, costume, oral poetry and re-enactment without detaching living practices from the communities, bodies and social situations through which they are sustained.
15:00–16:30	**DOCUMENTARY SCREENING** Screening of Kostis Kalantzis's ethnographic film The Hospitable Gaze, followed by a discussion with the filmmaker on photography, tourism, hospitality, memory and the politics of representation in Sfakia, Crete.

SATURDAY 10 OCTOBER
Foodways, Craft and Living Continuities

A full-day excursion extends the week's sensory and collaborative methods beyond the city, examining how heritage is sustained through cultivation, repetition, embodied skill, local expertise and everyday labour.

TIME	SESSION
08:30–17:00	**FIELD EXCURSION** **Gastronomist Festival** We will follow the actions of the Gastronomist Festival (Saturday 10 and Sunday 11 October 2026, Piraeus 260 str.) and enjoy exceptional food and drinks accompanied by a professional shef! The tickets are provided by the Summer School for the participants.
During excursion	**FIELD PRESENTATION** **Andromachi Economou: Senses, Local Knowledge and Rural Heritage Practices** How sensory experience shapes local knowledge and cultural practice, and how ethnography can document the lived relationships between people, landscape, materials, products, techniques and transmission.

SUNDAY 11 OCTOBER
Collaborative Outputs and Closing Reflections

The final day is dedicated to participant presentations and collective reflection on co-creation, ethics, sensory methodologies and the future application of the Summer School's approaches.

TIME	SESSION
09:00-12:00	**PARTICIPANT PRESENTATIONS** **Five-Minute Project Presentations** Each participant will identify the chosen field site, state an initial analytical question, introduce two or three observations, and outline the proposed argument or structure of the final paper.
12:00–13:00	**CLOSING REFLECTION** **Co-creation, Ethics and Sensory Methodologies** Collective discussion of the week's field experiences, methodological questions and possible applications in future research and practice.
13:00–14:00	**CLOSING** **Closing Remarks and Next Steps** Concluding reflections, practical guidance on final paper submission, and formal closing of the Summer School.

Final participant assignment

Each participant will develop a field-based analytical paper of approximately 3,000 words, with a maximum of 4,000 words excluding references. The paper may focus on any site or field setting encountered during the programme and should combine sensory observation with contextual research, methodological reflexivity and a clear analytical argument. Final papers are due by 11 November 2026; the certificate of participation will be issued after submission.

Presentation Abstracts and Field Sessions

SUNDAY 4 OCTOBER

Opening: Heritage as Living Practice

Urban Sacred Places and the Five Senses:

Experiencing the Sacred in Contemporary Lived Religion in Bucharest

Irina Stahl
Institute of Sociology, Romanian Academy

ABSTRACT

This keynote explores how the sacred is experienced, negotiated, and made present through sensory engagement in the urban landscape of Bucharest. Drawing on David Le Breton's La Saveur du Monde (2006) and on broader developments in the anthropology of the senses, it examines the role of sight, sound, smell, touch, and taste in shaping embodied encounters with sacred places, material forms, and everyday religious practices.

Bringing sensory ethnography into dialogue with the study of lived religion, the presentation approaches the sacred not as a fixed theological category but as an embodied and sensory experience continuously constituted through material engagement and everyday practice. Urban churches, shrines, relics, devotional objects, ritual sounds, fragrances, and substances become nodes within sensory networks through which presence, memory, affect, and belief are enacted and sustained. Through these practices, the city itself emerges as a lived sacred landscape, where ordinary spaces are transformed into sites of religious meaning and embodied encounter.

Methodologically, the paper reflects on the potential of sensory ethnography for documenting religious experience as part of living heritage. Inspired by David Le Breton's phenomenology of perception and by contributions gathered in Praying with the Senses (Luehrmann 2018), it explores how sensory practices mediate relationships between people, places, materiality, and the sacred. Engaging with scholarship on religious aesthetics, sensory cultures, olfactory imaginaries, and material religion, the presentation argues that attention to the senses allows researchers to move beyond textual and institutional approaches to religion and toward a richer understanding of how sacred presence is perceived, embodied, remembered, and transmitted in contemporary urban life.

12:30–13:10| OPENING KEYNOTE

Sensory Walk: Monastiraki and the Historical Centre

The opening walk introduces sensory ethnography through a shared encounter with the historical centre of Athens. Participants will be encouraged to attend to movement, rhythm, sound, texture, density, temperature and changing atmosphere as they pass through a heavily used urban environment. The aim is not to produce an exhaustive account of the area, but to practise observing how commercial activity, architecture, mobility, memory and everyday interaction combine to shape the experience of place. The walk will also establish a common method for the week: distinguishing direct perception from contextual knowledge and later interpretation, while considering how individual position, familiarity and sensory attention affect what becomes noticeable in the field.

MONDAY 5 OCTOBER

Genres, Senses and Urban Experience

Short Folklore Forms and Everyday Narrative Practices: Proverbial Discourse as Situated Performance, Sensory Knowledge and Embodied Experience

Georgios Tserpes

Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

Short folklore forms such as proverbs are often approached as compact verbal texts that can be collected, classified and interpreted apart from the situations in which they are used. This presentation instead considers proverbial discourse as situated performance. Beginning with questions of genre, it examines how a recognised form becomes meaningful through the speaker, audience, occasion, tone, timing, gesture and shared cultural knowledge that surround its use. Proverbs condense collective experience, but their force emerges through embodied interaction and through the sensory qualities of speech and social setting. The presentation therefore brings formal analysis into dialogue with ethnographic observation, asking how researchers can document both the relative stability of a genre and the variation created in performance. Particular attention will be given to the circulation and recontextualisation of short forms within contemporary everyday life, and to the ways proverbial discourse can articulate memory, judgement, persuasion and social relations.

09:00–10:00 | PRESENTATION

Traditional Culture as an "Added Value": Political Economy and Metacultural Practices in Times of Crisis. The Case of Exhibitions of Local Agricultural Products in Athens

Giorgos Vozikas
Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

This presentation addresses nutrition in contemporary society through the agri-food product and the models of agricultural production and development associated with it. The first part considers theoretical questions concerning tradition and nutrition in times of crisis in order to interpret the movement towards local food products. It asks how "tradition" becomes a form of added value and how claims of locality, authenticity and inherited knowledge are mobilised within present-day food economies. The second part turns to exhibitions of local agricultural products in Athens, examining how these issues are materialised through products, displays, encounters between producers and consumers, and sensory evaluations of quality. The case is connected to broader economic, social, political, cultural and ecological questions affecting agricultural producers—including cottage-industry owners and artisans—as well as urban consumers. The presentation thus approaches local-food exhibitions as metacultural sites where tradition is displayed, evaluated and reworked in response to contemporary crisis.

10:10–11:10 | PRESENTATION

Museum Approaches to Urban and Intangible Heritage

Following the morning presentations, members of the Museum's scientific staff will connect the day's discussion of genre, sensory experience and urban cultural life with the practices of museum interpretation. Drawing on relevant sections of the permanent exhibition, the session will examine how everyday practices, oral forms and other expressions of intangible heritage can be represented through objects, images, recorded testimony and contextual material. Particular attention will be given to the difficulty of presenting cultural forms that depend on performance, occasion and social interaction rather than on material objects alone. The session will also consider how exhibition design can bring together different forms of evidence without detaching them from the people and settings through which they acquire meaning. A documentary screening will further extend the discussion by exploring the relationships among visual documentation, encounter, representation and the cultural framing of place.

Field Walk: Varvakios Market and Athinas Street

The field walk through Varvakios Market and Athinas Street will extend the morning's discussion of everyday genres, food culture and sensory knowledge into an active commercial setting. Participants will examine how movement, exchange, display, sound, smell and bodily proximity organise the market as a social and material environment. Attention will be given to the ways products are presented and evaluated, how expertise is communicated through speech and gesture, and how ideas of quality, locality and tradition enter ordinary commercial interactions. Rather than treating the market as a self-contained survival of an older urban culture, the exercise will explore how it operates within contemporary patterns of consumption, labour and representation.

Migration, Memory and Sensory Experience

Ioannis Karachristos
Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

Migration reorganises not only social relations and geographical belonging, but also the sensory worlds through which people remember and inhabit place. This presentation examines how displaced communities negotiate continuity and identity through embodied memory and everyday cultural practice. Food, sound, smell, domestic objects, habitual routes and forms of social interaction can evoke former places while helping to create attachments within new environments. Such memories are not treated as static accounts of an intact past, but as situated practices that are selected, narrated and transformed in the present. The presentation considers how oral history, sensory observation and attention to material life can be combined in the study of migration, while also addressing the methodological difficulty of representing experiences that may be intimate, contested or transmitted across generations. In this way, migration becomes visible as an ongoing process of place-making in which memory and the senses support both continuity and change.

09:00–10:00 | PRESENTATION

Urban Transformation of Nea Michaniona: From a refugee rural settlement to a peri-urban area of Thessaloniki

Paris Potiropoulos
Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

The presentation focuses on Nea Michaniona, a refugee rural settlement that is gradually turning into a peri-urban area of Thessaloniki. It explores the individual strategies and collective practices of refugees and their descendants, with which, as active subjects, they overcome the problems of everyday life, utilizing the knowledge and experiences of their lives in their place of origin, adapting them to the new conditions. More specifically, the presentation focuses on the ways that the community are connected to Thessaloniki, more specifically on social and economic networks of relationships. It focuses on activities such as fishing, tourism/holiday, the religious festival, that gradually give the place the sense of an in between space, a transition zone, between the urban and the rural, and finally contribute on the transformation of this rural settlement into a hybrid space of the city's diffuse urban development.

10:10–11:10 | PRESENTATION

Representing Migration and Urban Change

The Museum session will consider how migration, displacement and the transformation of urban life can be approached through museum collections and exhibition practice. Members of the scientific staff will draw attention to the ways objects, photographs, personal accounts, domestic materials and spatial narratives can convey experiences of movement, settlement and the creation of new attachments to place. The session will examine how exhibitions negotiate the relationship between individual memory and collective history, and how they represent continuity without suggesting that migrant identities or neighbourhood cultures remain unchanged. It will also address questions of selection and authority: whose experiences enter the museum, which narratives become publicly visible and how communities may participate in interpreting their own histories. In this way, the Museum's exhibitions will provide a practical setting for considering how urban transformation and social memory are translated into forms of public heritage.

Field Walk: Nea Ionia—Refugee Histories and Neighbourhood Memory

The visit to Nea Ionia will approach the neighbourhood as a layered landscape shaped by displacement, settlement and subsequent urban transformation. Participants will consider how histories of migration become attached to streets, buildings, institutions, routes and everyday practices, and how such associations are maintained or reformulated across generations. The exercise will bring spatial observation into dialogue with locally grounded historical and narrative context, asking how memory becomes visible in the built environment and where it remains less immediately accessible. Particular care will be taken not to infer collective meaning from appearance alone; the visit will instead demonstrate how material traces, local accounts and present-day uses of space must be read together.

Vernacular Healing, Embodied Knowledge and Belief

Athanasios Barmpalexis
Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

Vernacular healing is situated at the intersection of bodily experience, belief, social relations and locally authorised knowledge. This presentation examines healing practices as embodied and relational processes enacted through diagnosis, touch, words, materials, ritual actions and explanatory narratives. Such practices may bring together visible and invisible agencies, inherited knowledge, personal experience and contemporary understandings of health. Rather than treating vernacular healing as an isolated survival from the past, the presentation considers how it adapts, coexists with other therapeutic systems and acquires legitimacy through the experiences and evaluations of practitioners and those who seek their help. Attention will also be given to healers as social and cultural mediators and to the ways knowledge is transmitted, guarded or reformulated. A sensory and ethnographic approach makes it possible to study not only what participants say about healing, but also how efficacy is felt, performed and negotiated within particular social contexts.

09:00–10:00 | PRESENTATION

Lived Religion and Everyday Ritual Practice

Stamatios Zochios
Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT
Lived religion shifts attention from doctrine and formal institutions to the ways religious worlds are inhabited through everyday practice. This presentation examines how belief, ritual and devotional behaviour take form in homes, streets, churches and other ordinary settings. Objects, images, votive offerings, gestures, spoken formulas, sound, smell and calendrical rhythms create sensory and material environments in which religious knowledge is learned and renewed. These practices do not simply reproduce established traditions; they also respond to personal circumstances, local histories and changing social conditions. The presentation will consider how vernacular interpretation interacts with institutional authority and how individual experience becomes part of shared religious life. Methodologically, it asks how researchers can attend to practice, materiality and narrative without imposing a rigid boundary between religious and secular experience. Lived religion thus provides a framework for understanding ritual as a dynamic form of cultural knowledge embedded in bodies, places and social relationships.

10:10–11:10 | PRESENTATION

Religious Materiality and Museum Representation

The Museum's scientific staff will extend the day's discussion of lived religion, healing and vernacular knowledge by examining how religious experience is represented through material collections and exhibition narratives. Relevant parts of the permanent exhibition will provide a basis for considering how devotional objects, images, clothing, votive offerings and ritual materials retain traces of practices that cannot be fully contained within the museum display. The session will ask how curators can communicate the sensory, emotional and social dimensions of religious life while respecting the continuing significance of objects and practices for the people connected with them. It will also explore the relationship between institutional classification and vernacular interpretation, especially where belief, healing and ritual do not fit neatly into established categories. Museum practice will thus be approached as a process of mediation between material evidence, lived experience and multiple forms of cultural authority.

Field Walk: Churches, Shrines and the Hellenic Folklore Research Centre

This field session will connect the study of lived religion and vernacular belief with devotional spaces, material practices and archival documentation. In churches and shrines, participants will attend to the ways movement, gesture, sound, light, smell, images and votive objects shape religious experience and organise conduct. The visit to the Hellenic Folklore Research Centre will then introduce a different mode of engagement, showing how rituals, beliefs and oral accounts are transformed into archival records and research collections. Placing these two settings in dialogue will make it possible to examine both the living performance of religious practice and the institutional processes through which it is documented, classified and made available for later study.

THURSDAY 8 OCTOBER

Sensing, Narrating and Documenting Urban Heritage

From Physical to Digital Archives: Field Documentation, Preservation and Access

Evangelos Karamanes

Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

Folklore archives have long translated field encounters into records that can be preserved, classified and consulted. The movement from physical collections to digital repositories extends this work, but it is not a neutral technical transfer. Decisions about selection, description, metadata, digitisation and access shape how ethnographic material can be found, interpreted and reused. This presentation examines the transformation of field documentation into archival and digital heritage resources, with particular attention to oral testimony, sound, image, material culture and the traces of lived practice. Digital tools can connect dispersed materials and broaden access, yet they can also detach records from the communities, places and relationships that give them meaning. The presentation therefore considers how context, consent, cultural authority and conditions of reuse can be incorporated into documentation systems. The archive is approached as an active research infrastructure whose classifications and interfaces participate in the continuing production of heritage.

09:00–10:00 | PRESENTATION

THURSDAY 8 OCTOBER

Sensing, Narrating and Documenting Urban Heritage

Listening to the Archive: The National Music Collection, from Wax Cylinders to Digital Sound Heritage

Ioannis Plemmenos

Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

Sound archives pose a distinctive challenge: musical heritage is preserved in recordings and objects, but it remains inseparable from performance, listening, memory and social occasion. This archive spotlight considers the National Music Collection as a listening archive shaped by changing recording technologies, from early analogue carriers to digital preservation. Recordings and instruments document musical forms while also retaining traces of performers, field encounters and historical modes of listening. The session asks how digitisation can support preservation and access without reducing sound to an isolated file, and how metadata, contextual documentation and attentive listening can reconnect archived sound with the lived cultural practices from which it emerged.

09:00–10:00 | ARCHIVE SPOTLIGHT

THURSDAY 8 OCTOBER

Sensing, Narrating and Documenting Urban Heritage

Legends, Urban Space and Narrative Mapping in Contemporary Cities

Aphrodite-Lidia Nounanaki

Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

Urban legends do more than describe cities: they organise how places are sensed, remembered and imagined. Stories attach danger, mystery, belonging and emotional atmosphere to streets, buildings and routes, directing attention towards particular features of the urban landscape. This presentation examines the relationship among legends, sensory experience and place in contemporary cities. It considers how narrative knowledge is activated through movement and field encounter, as well as how legends circulate between oral communication, social media and other digital environments. Their passage across physical and online space produces forms of narrative mapping that are collaborative, uneven and continually revised. The presentation will discuss methodological approaches combining place-based observation, narrative analysis and attention to digital circulation. It will also address the difficulty of mapping stories without fixing fluid traditions or detaching them from the people, occasions and platforms through which they acquire meaning.

10:10–11:10 | PRESENTATION

Digital Interpretation, Narrative Heritage and Public Engagement

The Museum session will examine how narrative heritage is translated into exhibition and how digital technologies can expand the ways visitors encounter objects, stories and cultural environments. Members of the Museum's scientific staff will present examples from the permanent exhibition to show how audiovisual material, interactive applications and other forms of digital interpretation have been used to provide context, connect dispersed evidence and evoke aspects of practices that cannot be represented through objects alone. The discussion will consider both the possibilities and the limits of such technologies. Digital media can make archival recordings, oral accounts and historical environments more accessible, but they also involve decisions about selection, sequencing, interface and visitor participation. Particular attention will therefore be given to the ways museums combine material collections, narrative structures and technological tools in order to encourage engagement without reducing complex cultural practices to spectacle or detached information.

Field Walk: Plaka and Anafiotika

The walk through Plaka and Anafiotika will explore the relationship among narrative, atmosphere and urban space. Participants will consider how stories influence the perception of streets, buildings, boundaries and routes, and how a place's reputation may be shaped by the circulation of historical accounts, memories and legends. Sensory observation will be combined with attention to the layered uses and representations of the neighbourhoods, including the effects of heritage presentation, tourism and digital circulation. The exercise will also raise a methodological problem central to narrative mapping: how to connect stories with locations without treating either the narrative tradition or the urban landscape as fixed and internally uniform.

The Senses of Love in Cretan Mantinades: A Living Tradition across Rural and Urban Life

Emmanouela Katrinaki
Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

Love mantinades are rhyming couplets performed as serenades for the beloved, at communal celebrations and within marriage rituals. Among the most widely cultivated verse forms in Crete, the mantinada has developed over centuries while remaining responsive to contemporary cultural contexts and changing ways of life. This presentation examines the senses in the language and performance of love mantinades. Sensory images and metaphors articulate desire, absence, beauty and emotional intensity, while voice, melody, gaze, gesture and the atmosphere of performance give the verses an embodied social presence. The session will consider how the genre moves between intimate address and collective performance, and how formula, variation and improvisation allow singers to express personal feeling through a recognisable poetic tradition. Attention to both text and performance shows how mantinades continue to connect rural and urban experience and how continuity is produced through repeated acts of adaptation.

09:00–10:00 | PRESENTATION

Senscapes in Transition: Embodiment, Performance and Heritage-Making

Zoi N. Margari
Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

Drawing on sensory anthropology, performance theory and critical heritage studies, this presentation deploys the concept of senscapes to challenge the conventional equation of heritage with material objects and its reduction to a static archive. Performance is approached as a primary embodied cultural and social process through which identities and forms of heritage are continuously negotiated and enacted. Within this framework, sensory experience interconnects bodily expression, urban space and collective memory. Movement, rhythm, sound, touch and relations among performers and audiences create environments in which heritage becomes present and socially consequential. The presentation will explore how communities of practice sustain and transform embodied knowledge, particularly when performance moves across changing social, urban and institutional settings. It also asks how ethnographic and heritage practices can document performance without reducing it to text, spectacle or archival trace, and how performance itself generates productive processes of identity and heritage-making.

10:10–11:10 | PRESENTATION

Performing and Displaying Intangible Heritage

The final Museum session will focus on the challenges involved in presenting performance-based cultural forms within an exhibition environment. Drawing on relevant collections and interpretive material, the Museum's scientific staff will consider how music, dance, oral poetry, costume and embodied technique can be communicated when the living event itself is absent. Objects and recordings may preserve important traces of performance, yet they cannot fully reproduce the relations among bodies, voices, movement, space and audience through which performance acquires meaning. The session will therefore examine how exhibition design, audiovisual documentation and contextual interpretation can acknowledge this absence while reconnecting material collections with the communities and occasions from which they emerged. It will also invite reflection on authenticity, staging and re-enactment, and on the different roles museums may assume as collectors, interpreters and active participants in the continuing life of intangible heritage.

FRIDAY 9 OCTOBER

Performance, Oral Poetry and Embodied Heritage

The Hospitable Gaze: Photographers, Enemies, and Tourists in Sfakia, Crete

Kostis Kalantzis

Department of Culture, Creative Media and Industries, University of Thessaly; Department of Anthropology, University College London

FILM SCREENING AND DISCUSSION

The Hospitable Gaze is a feature-length ethnographic film based on Kostis Kalantzis's long-term research in the region of Sfakia, Crete. Sfakia is often represented through contrasting images of rugged traditionalism, hospitality and autonomy, on the one hand, and violence or illegality on the other. Taking photography as both an object of inquiry and a medium of ethnographic encounter, the film examines how people look at, photograph and interpret one another across the shifting positions of residents and visitors, hosts and guests, tourists and photographers, enemies and allies, perpetrators and victims, and ethnographer and interlocutors. Photographs appear not as neutral records but as active social objects through which locality, tradition, otherness and memories of the German occupation are reconstructed and contested. The screening extends the programme's engagement with the senses by concentrating on vision, visuality and the politics of looking, while also opening questions about tourism, representation and the making of heritage. Following the film, Kalantzis will lead a short discussion on long-term fieldwork, the ethics of ethnographic image-making, and the ways photographs and films can document social relationships while also participating in their transformation.

15:00–17:15 | FILM SCREENING AND DISCUSSION

SATURDAY 10 OCTOBER

Foodways, Craft and Living Continuities

Senses, Local Knowledge and Rural Heritage Practices

Andromachi Economou

Hellenic Folklore Research Centre, Academy of Athens

ABSTRACT

This field presentation examines the senses as integral to local knowledge and rural heritage practice. In the setting of a vineyard and small-scale wine-production site, taste, smell, touch, movement and visual judgement are approached as practical ways of knowing rather than as qualities added to a finished product. Cultivation and production depend upon repeated attention to plants, soils, weather, tools, materials and transformations that are learned through observation and participation. The session considers how such expertise is transmitted and how it changes in relation to technology, markets, ecological pressures and new representations of locality. It also asks how sensory ethnography can document the relationships among people, landscape, materials, products and techniques without isolating any one element from the wider system of practice. Dialogue with practitioners and situated observation will support reflection on co-creative approaches to rural heritage and on the role of everyday labour in sustaining living continuities.

DURING THE EXCURSION | FIELD PRESENTATION

Foodways, Craft and Living Continuities
The Gastronomos Festival – I Megali Giorti

13:00–Evening | Full-Day Field Excursion

The Saturday excursion will take place at the Gastronomos Festival, a two-day celebration bringing together Greek food and wine, live cooking, tastings, regional restaurants, traditional crafts, discussions and collective festivity. Accompanied by a professional chef, participants will explore gastronomy as living heritage produced through sensory knowledge, ingredients, techniques, regional identities and forms of social participation. The Festival also offers an opportunity to examine how culinary traditions are selected and presented within a large urban event, how professional and vernacular forms of expertise interact, and how food, music and performance recreate aspects of the Greek panigyri in a contemporary setting.
Admission tickets will be provided by the Summer School.
Festival programme and further information:
https://www.gastronomos.gr/festival/?utm_source=chatgpt.com
Andromachi Economou's presentation will be delivered within the festival.

SUNDAY 11 OCTOBER

Collaborative Outputs and Closing Reflections

Participant Presentations: Five-Minute Project Presentations

The closing day begins with five-minute presentations in which each participant introduces the site or field setting chosen for the final paper. Each presentation should state an initial analytical question, identify two or three observations from the field, and outline the argument or structure through which the material may be developed. Participants are encouraged to connect their examples to the programme's central concerns: sensory experience, urban space, narrative, material forms, living practices, and co-created heritage. The session is intended as a working exchange rather than a presentation of completed research. Brief discussion and feedback will help participants clarify the scope of their questions, compare approaches, and identify what further context or evidence the written paper will require.

09:00–12:00 | PARTICIPANT PRESENTATIONS

Co-creation, Ethics and Sensory Methodologies

Drawing on the week's presentations, museum sessions, and field visits, this collective discussion will examine how sensory methodologies shaped what participants noticed, recorded, and interpreted. Attention will be given to the relationships produced through fieldwork and documentation: who determines what is culturally significant, how knowledge is represented, what consent and reciprocity require, and where co-creation may remain partial or difficult. Comparing different settings will allow the group to reflect on the roles of researchers, institutions, practitioners, and communities in interpreting and communicating heritage. The discussion will also consider how the approaches developed during the Summer School can be adapted to participants' own projects while remaining attentive to context, authority, and continuing use.

12:00–13:00 | CLOSING REFLECTION

Closing Remarks and Next Steps

The organising committee will draw together the principal methodological and thematic questions of the programme and provide practical guidance for the final assignment. Each participant will develop the chosen field setting into an analytical pa-

per of approximately 3,000 words, with a maximum of 4,000 words excluding references. The paper should connect situated observations with the methods explored during the School, particularly sensory ethnography, and with the wider questions of narrative, materiality, living practice, and heritage-making. Final papers are due by 11 November 2026, and the certificate of participation will be issued after the paper has been received. The session will conclude with final questions, participant feedback, and discussion of possible continuities beyond the Summer School.

13:00–14:00 | CLOSING

SIEF SUMMER SCHOOL 2026

Participant Assignment Brief

FIELD-BASED SENSORY ETHNOGRAPHY PAPER

Closing-day presentation: 11 October 2026 | Final paper due: 11 November 2026

ASSIGNMENT AT A GLANCE

Choose one site or field setting encountered during the programme. Develop a focused analytical paper using sensory field observation, reflexive methodological discussion, contextual research and relevant scholarly literature. Expected length: approximately 3,000 words; maximum 4,000 words, excluding references.

Purpose

The assignment brings together the programme's thematic, methodological and field-based dimensions. Participants will develop a carefully bounded interpretation of one setting rather than attempt a comprehensive ethnography during a short, multilingual programme. The emphasis is on close observation, sensory documentation and reflexive analysis of the conditions under which knowledge is produced.

The task

Select one site or field setting encountered during the programme. Formulate a clear analytical question and write a focused paper combining fieldnotes and sensory observations with contextual research and an appropriate theoretical framework. The paper should advance an interpretation rather than provide a diary of the visit.

SCOPE OF THE EXERCISE

The paper is not expected to offer a complete ethnography, conduct formal interviews, or undertake independent Greek-language data collection. Claims should remain proportionate to the brief encounter and to the material actually documented.

Assignment requirements

Field focus	One site, route, institution or field setting encountered during the programme.
Material	Field notes, sensory observations, spatial or narrative mapping, and photographs or sketches where permitted.
Argument	A clear analytical question and a coherent interpretation supported by selected field material.
Framework	Relevant scholarly literature and concepts from the Summer School or the participant's own disciplinary field.
Reflexivity	Explicit consideration of positionality, language, time, access and the limits of the material collected.

Possible analytical questions

The following prompts are intended as starting points, not as a checklist. You may formulate a different question that suits your chosen site and disciplinary interests.

Question 1	How is the site experienced through sound, smell, touch, movement, rhythm, atmosphere or affect?
Question 2	Which practices, narratives, objects or spatial arrangements make the site meaningful as living heritage?
Question 3	How are continuity, transformation, memory, belonging or authority negotiated in this setting?
Question 4	How do the researcher's position, linguistic access and limited time shape what can be observed and interpreted?

Suggested paper structure

This structure is indicative and may be adapted to the needs of the argument.

1. Title and question	A concise title and a clearly stated analytical question.
2. Introduction	Introduce the chosen setting, explain the focus and present the paper's central argument (about 300–400 words).
3. Context and framework	Provide only the contextual information and scholarly concepts needed for the analysis (about 500–700 words).
4. Material and method	Describe the field encounter, forms of documentation, positionality and limitations (about 300–400 words).
5. Analysis	Develop the main interpretation through selected sensory, spatial, material or narrative observations (about 1,500–1,800 words).

6. Conclusion	Return to the analytical question, state the main insight and identify the limits or implications of the interpretation (about 300–400 words).
7. Bibliography and citations	APA (7th edition)

Field material and ethical boundaries

Participants should keep field notes during the visits and may use sensory mapping, sketches and photographs where these are permitted and ethically appropriate. The paper should not identify private individuals or reproduce conversations and images without consent. Sensitive personal information should not be collected. Observation must remain respectful of local practices, religious settings, institutional rules and the privacy of those encountered.

Five-minute closing presentation

On Sunday 11 October, each participant will give a presentation of no more than five minutes. The presentation should identify the chosen site, state the working analytical question, introduce two or three preliminary observations, and outline the proposed argument or structure of the paper. One visual slide may be used, but is not required.

Submission requirements

Language	English
Length	Approximately 3,000 words; maximum 4,000 words, excluding the reference list.
Deadline	11 November 2026
File format	Word (.docx) or PDF
Referencing	APA (7th edition).
File name	Surname_SIEF2026_FinalPaper

CERTIFICATE REQUIREMENT

The certificate of participation will be issued after the final paper has been received. The paper should demonstrate a focused analytical question, meaningful engagement with field observations, relevant scholarly framing, methodological reflexivity, and clear academic presentation. Submission details will be communicated during the Summer School.

SIEF, the Local Organiser and the Host Venue

SIEF and the SIEF Summer Schools

The International Society for Ethnology and Folklore (SIEF) is an international scholarly association that brings together researchers, teachers, students, archivists, museum and heritage professionals, and other practitioners working in ethnology, folklore and related fields. Through its congresses, working groups, publications and educational initiatives, SIEF promotes critical debate, comparative research and cooperation across national, institutional and disciplinary boundaries. An important part of its mission is to support higher education in ethnology and folklore and to integrate postgraduate students and early-career scholars into international academic networks.

The SIEF Summer School emerged from this commitment to postgraduate education and international scholarly cooperation. The initiative developed alongside SIEF's efforts to strengthen cooperation among university departments and programmes in ethnology and folklore. Following a first coordination meeting held during the SIEF Congress in Zagreb in 2015, the Standing Committee on Higher Education in Ethnology and Folklore was established in 2016. The first SIEF Summer School was organised later that year in Tübingen as a pilot initiative. Its success led SIEF to establish the Summer School as a regular biennial event.

Each Summer School is developed jointly by SIEF and a local academic or research institution. SIEF appoints a scientific committee and works with the local organiser to formulate the theme, shape the format and programme, select speakers and admit participants. Conceived primarily as an advanced doctoral workshop, the School combines concentrated thematic study, methodological reflection, discussion with experienced scholars, peer exchange and field-based learning. Earlier editions have also included postdoctoral researchers, reflecting the School's broader role in supporting scholars at the beginning of their academic careers.

By holding each edition in a different institutional and cultural setting, the Summer School introduces participants to diverse research traditions and encourages sustained international cooperation. It also connects academic discussion with the particular places, communities, institutions and cultural practices through which ethnological and folkloristic knowledge is produced.

The 2026 edition takes place in Athens, where SIEF was formally established in 1964. Its return to the city creates a symbolic link between the Society's present educational work and an important moment in its institutional history.

Further information: SIEF Mission • Standing Committee on Higher Education • First SIEF Summer School, Tübingen 2016 • SIEF Summer Schools and the 2026 edition

Hellenic Folklore Research Centre, Academy of Athens

The Hellenic Folklore Research Centre of the Academy of Athens is the local organiser of the 2026 SIEF Summer School. Founded in 1918 by Nikolaos G. Politis as the Folklore Archive, it became part of the Academy of Athens upon the Academy's establishment in 1926. In 1966, the Folklore Archive was renamed the Hellenic Folklore Research Centre, reflecting the expansion of its work from the systematic collection of folklore material to a broader programme of research, documentation, preservation and publication.

The Centre is one of the research centres of the Academy of Athens and serves as a national documentation centre for traditional and contemporary Greek culture. Its extensive holdings include manuscript, folk-legend, proverb, musical, photographic, film and museum collections, together with a specialised research library. These collections have been developed through successive generations of ethnographic fieldwork and continue to be enriched through new research, documentation projects, donations and institutional collaborations.

The preservation and study of archival material are combined with continuing research into cultural practices in both historical and contemporary settings. The Centre conducts ethnographic fieldwork and research projects, produces scholarly publications, organises conferences, exhibitions and other public activities, and collaborates with universities, museums and cultural institutions in Greece and internationally. Digitisation projects and the Digital Repository of the Academy of Athens extend this longstanding work of collection and classification by enabling new forms of research access, interpretation and public engagement.

As local organiser, the Centre brings to the Summer School more than a century of experience in ethnographic research, archival practice and the documentation of living cultural forms. This institutional background directly supports the School's exploration of the relationships among narratives, material forms, sensory experience, cultural practices and the changing conditions under which heritage is recorded, interpreted and transmitted.

Further information: About the Centre • Establishment and institutional framework • Archives and collections • Institutional timeline • Digital Repository of the Academy of Athens

Museum of Modern Greek Culture

The Museum of Modern Greek Culture, a public museum of the Hellenic Ministry of Culture, co-organises the 2026 SIEF Summer School and serves as its principal host institution. Founded in 1918 as the Museum of Greek Handicrafts, it is one of Greece's longest-established museums devoted to the study and presentation of the country's more recent cultural history. Its successive names and institutional

transformations reflect the development of its remit from the collection and display of handicrafts and decorative arts to a broader engagement with modern Greek culture, cultural memory and the relationships between tangible and intangible heritage.

The Museum's new permanent exhibition is located in Monastiraki, in the heart of Athens' historical centre. Its approximately 4,000-square-metre complex comprises eighteen restored buildings dating mainly from the nineteenth century, together with earlier architectural and archaeological remains. Rather than functioning simply as a container for museum objects, the complex forms a historical urban neighbourhood in which buildings, objects, archival records, visual sources and digital exhibits contribute to a layered account of cultural life. Around 3,000 objects and complementary interpretive materials explore aspects of modern Greek culture from the nineteenth century to the present, including place and identity, domestic life, work, foodways, dress, worship, entertainment, craft and social transformation.

The Museum's participation in the Summer School extends well beyond providing the spaces in which its sessions will be held. Members of its scientific staff contribute directly to the programme by connecting the School's theoretical and methodological questions with museum practice. Thematic museum sessions will draw upon selected exhibition units, collections and interpretive approaches related to each day's subject, while supplementary presentations will expand the academic programme through museological, historical and material perspectives. In this way, participants will be able to examine how living cultural practices are collected, classified, conserved, displayed and communicated to different publics, and how museum work negotiates the relationships among objects, narratives, communities, sensory experience and intangible heritage.

The Museum therefore functions simultaneously as the School's venue, a field of study and an active intellectual partner. Its collections, exhibitions and historic urban setting provide a particularly appropriate environment in which to investigate heritage as a living and co-created process, while its scientific contribution places museum practice in sustained dialogue with ethnological and folkloristic research.

Further information: Museum website • History of the Museum • New Museum and permanent exhibition • Collections • Research resources • Official English-language Museum brochure

Main Venue and Access

The programme will be based in the permanent exhibition complex of the Museum of Modern Greek Culture, located in Monastiraki, in the historic centre of Athens. Most lectures, discussions, collaborative sessions and museum-based activities will take place within the complex.

Museum of Modern Greek Culture

10 Areos Street, Monastiraki
Athens 105 55, Greece

The permanent exhibition complex is entered from Areos Street.

Getting there by metro

The nearest station is **Monastiraki**, a central interchange served by:

Metro Line 1 — Green Line
Piraeus–Kifissia

Metro Line 3 — Blue Line
Dimotiko Theatro–Doukissis Plakentias, with designated services continuing to and from Athens International Airport

Participants arriving from Athens International Airport can travel directly to Monastiraki on designated Line 3 airport services. Because not every Line 3 train continues to or from the airport, travellers should check the destination displayed at the station before boarding. Monastiraki also provides direct interchange between Lines 1 and 3.

The Museum is a short walk from Monastiraki station. The station has exits at Monastiraki Square and at the intersections of Ifaistou and Athinas Streets and Athinas and Themidos Streets.

The venue is also within walking distance of Plaka, Thissio, Ermou Street and Syntagma. Its central location gives participants convenient access both to the Museum and to several neighbourhoods and sites included in the Summer School's field-based programme.

Final information concerning room allocation, entry to the Museum complex and any additional access arrangements will be circulated before the Summer School.
The following diagrams support orientation at three scales: the Museum's site plan identifies the entrance and exhibition complex; the central-Athens schematic locates the venue in relation to Monastiraki and nearby districts; and the metro diagram shows the two lines serving the station. The schematic maps are intended as orientation aids rather than substitutes for current official navigation and transport information.

Official Museum of Modern Greek Culture site plan. Entrance from Areos Street.

Map: Museum of Modern Greek Culture visitor map. Final room and access instructions will be circulated before the Summer School.



1 Τζαμί Τζισδαράκη. Η ιστορία του Μουσείου
Tzami Tzisdaraki. The story of the Museum

2 Για την πίστη και τη λατρεία μας
Our faith and worship

3 Από πού είστε; Από πού είμαστε;
Where are you from? Where are we from?

4 Πού βρίσκεστε; Εδώ, τότε και τώρα
Where are you? What was it then? What is it now?

5 Πού έμεναν; Πού μένετε;
Where did they live? Where do you live?

6 Τι μαγείρευαν; Τι μαγειρεύετε;
What did they cook? What do you cook?

7 Πώς διασκέδαζαν; Πώς διασκεδάζετε;
What did they do for fun? What do you do for fun?

8 Τι φορούσαν; Τι φοράτε;
What did they wear? What do you wear?

9 Τι δουλειά έκαναν; Τι δουλειά κάνετε;
What did they do for work? What do you do for work?

10 Εκείνες πώς δούλευαν; Εσείς πώς δουλεύετε;
How did women work? How do you work?

11 Περιοδικές Εκθέσεις
Temporary Exhibitions

12 Εκπαιδευτικά Προγράμματα
Learning Center

13 Άγιος Ελισσαίος
Church of St. Elissaios

14 Αίθουσα Εκδηλώσεων
Event Space

15 Υπαίθριος Χώρος Εκδηλώσεων
Outdoor Event Space

16 Καφέ
Café

17 Εστιατόριο
Restaurant

18 Εισιτήρια – Πληροφορίες
Tickets - Information

19 Πωλητήριο
Museum Shop

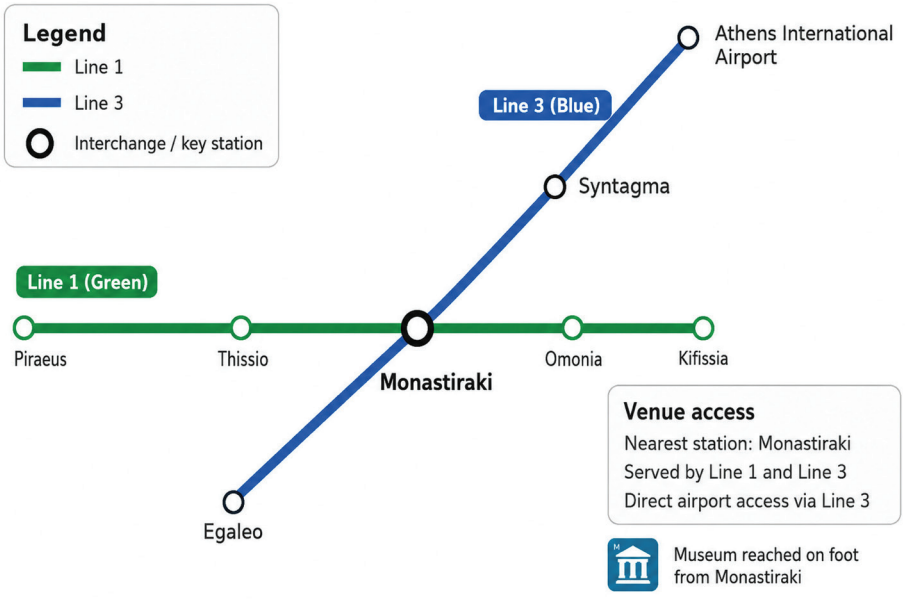
20 Ερμάρια
Lockers

Map 1. Location of the Museum of Modern Greek Culture in central Athens



Approx. walking distance from Monastiraki station: 3–5 minutes.

Map 2. Metro access to the Museum of Modern Greek Culture via Monastiraki station



PARTICIPANT GUIDE

Exploring Athens in Your Free Time

A selective guide to essential cultural sites, neighbourhoods, shopping and the everyday urban life of Athens.

Participants with additional time may explore these archaeological sites, museums, neighbourhoods and cultural spaces independently. All suggestions are optional and are not organised Summer School activities.

PLANNING YOUR VISIT

Times are approximate and calculated from Monastiraki. Check opening hours, admission arrangements and transport schedules, and choose according to your available time rather than trying to complete every suggestion.

Essential Places to Visit

The Acropolis and the Acropolis Museum

ALLOW 3-4 HOURS | 20-25 MINUTES ON FOOT FROM MONASTIRAKI

For first-time visitors, the Acropolis remains the essential introduction to the historical landscape of Athens. The nearby Acropolis Museum places the monuments within their archaeological and material contexts, while the excavated neighbourhood beneath the museum offers a particularly valuable perspective on everyday life in the ancient city. From Monastiraki, the southern entrance is approximately 20-25 minutes away on foot. Alternatively, take Metro Line 3 to Syntagma, change to Line 2 and travel one stop to Acropoli. Advance booking through the official ticketing systems is recommended.

Further information: Acropolis Museum | Official archaeological-site tickets

The Ancient Agora and Kerameikos

ALLOW 2-3 HOURS | 5-20 MINUTES ON FOOT FROM MONASTIRAKI

These sites reveal Athens beyond the monumental image of the Acropolis. The Ancient Agora was a centre of civic, political, commercial and religious life, while Kerameikos combines the remains of the ancient city walls, roads, workshops and cemetery. Together, they offer an especially interesting view of how public life, memory and the material organisation of the city intersected. The Ancient Agora is a 5-10-minute walk from the Museum venue; Kerameikos is approximately 15-20 minutes away on foot.

Further information: Ancient Agora visitor information

Philopappou Hill and the Pnyx

ALLOW 1.5-2 HOURS | APPROX. 20-25 MINUTES ON FOOT

Walk through Thissio towards Philopappou Hill for one of the best views of the Acropolis and the wider city. The route passes the Pnyx before reaching the Philopappos Monument. Late afternoon is particularly atmospheric, but visitors should begin their descent before the paths become dark. The walk from Monastiraki is followed by a gradual uphill route.

Further information: Official Athens neighbourhood and walking guides

The National Archaeological Museum

ALLOW AT LEAST 2-3 HOURS | APPROX. 20 MINUTES BY METRO AND ON FOOT

The National Archaeological Museum houses the most extensive collection of ancient Greek antiquities in the country, including prehistoric objects, sculpture, ceramics, metalwork and material from across the Greek world. It is particularly recommended for participants interested in material culture, museum classification and the relationship between archaeological objects and national narratives. Take Metro Line 1 from Monastiraki to Victoria and walk for approximately 8-10 minutes.

Further information: National Archaeological Museum

The National Garden, Zappeion and Panathenaic Stadium

ALLOW 2-3 HOURS | BEGIN AT SYNTAGMA METRO STATION

This route provides a quieter walk through the political and monumental centre of modern Athens. Begin at Syntagma Square, pass through the National Garden and Zappeion, and continue to the Panathenaic Stadium. Participants may then continue into Pangrati, a residential neighbourhood known for its squares, cafes and evening life. Take Metro Line 3 from Monastiraki to Syntagma. The National Garden is approximately five minutes from the station, while the stadium is another 15-20 minutes away on foot.

Further information: Panathenaic Stadium visitor information

Lycabettus Hill

ALLOW APPROX. 2 HOURS | METRO TO EVANGELISMOS, THEN AN UPHILL WALK

Lycabettus offers a panoramic view of the city, the Acropolis and, in clear weather, the Saronic Gulf. Take Metro Line 3 to Evangelismos and continue uphill on foot; the climb to the summit usually takes approximately 30-40 minutes. A funicular also operates from Aristippou Street in Kolonaki, although reaching its lower station still involves an uphill walk. The visit is best planned for the late afternoon.

Further information: Official Athens visitor guide

The Stavros Niarchos Foundation Cultural Center and Faliro Waterfront

ALLOW AT LEAST 3 HOURS | FREE SHUTTLE NORMALLY DEPARTS FROM SYNTAGMA

The Stavros Niarchos Foundation Cultural Center brings together the Greek National Opera, the National Library of Greece, landscaped gardens and open views towards the coast. It offers a striking example of contemporary cultural infrastructure and the relationship between architecture, public space and urban regeneration. A free shuttle normally operates from Syntagma Square, but participants should check the current timetable before travelling. Allow additional time if combining the visit with a walk along the Faliro waterfront.

Further information: SNFCC information and transport

Experiences Not to Miss

Spend an evening in an Athenian neighbourhood

Rather than remaining exclusively within the historic centre, choose one neighbourhood and explore it at a slower pace. Pangrati offers leafy squares and lively cafes; Exarchia is associated with bookshops, political cultures and street art; Petralona combines residential streets with tavernas and small gathering places; and Koukaki connects contemporary urban life with the archaeological landscape surrounding the Acropolis.

Experience everyday food culture

Try a neighbourhood bakery in the morning, Greek coffee or a freddo at a cafe, and an evening meal at a traditional taverna or mezedopoleio. Shared plates offer an opportunity to encounter regional products, seasonal ingredients and the social dimensions of eating in Athens. Look beyond the busiest tourist streets and observe how food, conversation, sound and the use of public space shape neighbourhood life.

Try souvlaki around Monastiraki

One of central Athens' best-known souvlaki areas extends from Monastiraki Square into Mitropoleos Street and the surrounding pedestrian lanes. Long-established grill houses stand beside newer eateries, with tables spreading into the street from midday until late evening. Visitors can choose meat grilled on a skewer or gyro, served as a portion or wrapped in pita, while many places also offer meat-free options. More than a convenient meal, the area provides a vivid experience of everyday central Athens through the aromas of the grills, street noise, movement and informal sociability. It is directly beside the Museum venue, so no special journey is required; the busiest establishments can be crowded at peak hours.

Explore the area: Monastiraki and Psyrri neighbourhood guide

Attend an evening cultural event

Athens has an active programme of theatre, music, exhibitions and contemporary art. Because schedules change frequently, consult the official Athens events guide and the programmes of individual cultural institutions shortly before your visit.

Current listings: Official Athens events guide

Places to Spend Time

Neighbourhoods, cafes, independent shops and public gathering places.

Athens is experienced not only through its monuments and museums but also through its neighbourhoods, pedestrian streets, cafes, shops and public gathering places. The following areas are ideal for an unstructured afternoon or evening. They are not destinations to be completed; their interest lies in walking without a fixed itinerary, sitting in a square or cafe, observing the rhythms of the street and experiencing different forms of everyday urban life.

Exarchia - Bookshops, Street Art and Counter-cultural Athens

ALLOW 2-3 HOURS | APPROX. 20 MINUTES BY METRO AND ON FOOT

Exarchia has one of the city's most distinctive urban identities. Its streets combine political history and street art with independent bookshops, publishing houses, record stores, vintage shops, traditional coffee houses, relaxed cafes and small bars. Valtetsiou and Kallidromiou streets are particularly pleasant for walking and stopping for coffee or food, while Navarinou Park offers an example of a self-managed neighbourhood space. The area is best explored slowly rather than by following a fixed sightseeing route. From Monastiraki, take Metro Line 3 to Panepistimio and walk for approximately 10-15 minutes; it is also approximately 25-30 minutes away on foot. As demonstrations occasionally take place in the area, participants should remain attentive to local conditions.

Further information: Exarchia neighbourhood guide

Kypseli and Fokionos Negri - Multicultural Neighbourhood Life

ALLOW 2-3 HOURS | METRO TO VICTORIA, THEN A 15-20-MINUTE WALK

Kypseli is one of Athens' most densely populated and culturally diverse neighbourhoods, where interwar apartment buildings, older cafes and contemporary creative spaces coexist with businesses established by migrant communities. Its central gathering place is Fokionos Negri, a long pedestrianised boulevard lined with trees, cafes, bars and restaurants. It is not primarily a shopping street; its particular character comes from the mixture of residents of different ages and backgrounds who use it throughout the day. Participants may also visit the Kypseli Municipal Market, now used for exhibitions, workshops, markets and community events, or continue to the smaller Agios Georgios Square for coffee or an evening drink. Take Metro Line 1 from Monastiraki to Victoria and then walk north along Patission Avenue.

Further information: Kypseli and Fokionos Negri neighbourhood guide

Pangrati and Mets - Squares, Cafes and Contemporary Cultural Life

ALLOW 2-3 HOURS | METRO TO EVANGELISMOS, THEN A 10-15-MINUTE WALK

Pangrati combines residential streets with a lively cafe, restaurant and cultural scene. Its everyday social life is concentrated around Proskopon Square and Varnava Square, where cafes, small bars, bakeries and neighbourhood restaurants remain busy from morning until late evening. The quieter streets of nearby Mets offer neoclassical houses, steep stairways and unexpected views towards the city centre. This is a good choice for participants looking for a relaxed dinner or drink away from the most tourist-oriented parts of Athens.

Further information: Pangrati and Mets neighbourhood guide

Petralona - Tavernas and Residential Athens

ALLOW AN EVENING | 15-20 MINUTES BY METRO AND ON FOOT

Petralona offers a quieter and more residential experience of the city. The streets around Mercouri Square and Troon Street contain neighbourhood cafes, traditional and contemporary tavernas and small bars, while the surrounding architecture preserves traces of the area's working-class history. There is no single monument that participants need to find: the pleasure of Petralona lies in walking through its streets, having dinner and observing how public and domestic life meet at street level. Take Metro Line 1 directly from Monastiraki to Petralona and walk for approximately 5-10 minutes.

Further information: Thissio and Petralona neighbourhood guide

Ermou Street and the Commercial Centre - Shopping in Central Athens

DIRECTLY BESIDE THE MUSEUM VENUE | 15-20 MINUTES TO SYNTAGMA ON FOOT

Ermou is Athens' principal shopping street and begins immediately beside the Museum venue in Monastiraki. The pedestrian section connecting Monastiraki and Syntagma contains major Greek and international retailers. Participants looking for smaller independent shops, Greek design, books, jewellery or local products should also explore the side streets around Agia Irini Square, Aiolou Street and Kolokotroni Street. Beyond Monastiraki, the western section of Ermou becomes quieter and leads towards Thissio and Kerameikos, revealing a different relationship between commerce, religious monuments and the historic fabric of the city.

Further information: Athens shopping guide **Accessible routes:** Accessible Athens

A SLOWER WAY TO EXPERIENCE THE CITY

These neighbourhoods are especially rewarding in the late afternoon and evening, when pavements, squares and cafes become extensions of domestic and social life. Choose one area, spend time there without rushing and experience Athens through conversation, food, sound, movement and observation.

IF YOUR FREE TIME IS LIMITED

With one free half-day, prioritise the Acropolis and Acropolis Museum. For a free evening, Philopappou Hill followed by dinner in Koukaki or Petralona offers a manageable introduction to the city. Those already familiar with the principal archaeological sites may find the National Archaeological Museum, the SNFCC or an extended neighbourhood walk more rewarding.

PRACTICAL NOTE

Athens is best explored on foot, but distances and uneven surfaces should not be underestimated. Comfortable shoes and water are strongly recommended. The Acropolis, Philopappou Hill and Lycabettus include steep or irregular paths. Keep personal belongings secure in crowded streets and on public transport, and avoid isolated hill paths after dark.

EXPLORING ATHENS WITH CARE

Athens is a welcoming and lively city, but, as in every large urban center, a little everyday awareness is advisable. Keep bags, phones, wallets and passports secure, especially on crowded public transport, at busy stations and in markets or shopping streets; choose well-lit, populated routes in the evening; and take care when crossing roads. These are simple common-sense precautions, not a reason for concern, and should allow you to explore the city comfortably and confidently. In an emergency, call 112 free of charge.

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