ARCHITECTURE FOR RESTORATION AND ENHANCEMENT OF CULTURAL HERITAGE

Abstract

Avant-gardes of the Twentieth Century and the world of scenic construction. Artistic experiments in Russian Ballets and Plastic Balls, between total work of art and actor-automaton.

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The Twentieth century was a period studded with innovations in many fields, including the installations sector. The entire structure of the nineteenth-century stagin was questioned, from set design to choreography up to the architectural form of the theater.

These changes, in large part, derived from the nineteenth unresolved issues, such as the concept of the total work of art or the role of the human figure on stage. The twentieth century was marked by the questioning and by the overcoming of theatrical mainstays like the Italian-style painted scene, or the dance in the French and Scaliger tradition, etc.

There was a general sense of searching for something new, different, more contemporary. For the first time the makers of these new ideas were not only set designers, choreographers, etc. But even people outside the entertainment industry such as sculptors, painters, designers, stylists, etc.. The avant-garde definitely gave a great contribution to the installations sector; there were two different views in this area: some chose to work with established companies, as in the case of the Russian Ballet, and others developed their idea of staging within the artistic movement, as in the case of Futurism.

The world of the avant-garde, in many cases, aimed at expanding its influence outside the world of traditional art, permeating every aspect of the society. This involved experiments in fields almost unexplored by artists, like fashion, theater, the media, etc.

Among the artistic movements that mostly produced and experienced in the scenic area we find the Futurism by Filippo Tommaso Marinetti [..], the Dadaism, in which Harp (Sophie Tauber Harp and Jean Harp) focused on the theme of puppet, fully replacing the human figure on stage. The Bauhaus, with its entire section dedicated to theater, led to the creation of shows with geometric and colorful tones where the dancer turned into automaton with the help of extravagant costumes, designed according to precise geometric laws. And also the Cubism, with its rigid costumes with pure forms, which has often inspired the experiments regarding the costumes-automaton which restricted the movements of the dancer, and introduced new materials to tailor clothes, such as wood, iron, plaster, etc.

Almost every artistic movement of the early twentieth century gave its own contribution, trying to expand its own style to other fields and simultaneously being inspired by them. In some cases the lack of familiarity of the artists with the scenic world created some issues, leading to the creation of works that appeared, however, only a change of environment of the artist's paintings in question. In other cases there was, however, a total fusion between the artist and all the components of the construction, leading to new works and success.

A common feature of these partnerships / experiments was that they would expand to another field the artistic research specific to each artist, such as Sonia Delaunay with the Orphic movement or Michail Larionov theories with the Rayonism movement.
The present thesis investigated specifically a part of the experimentation of the avant-garde in the scenic area, focusing in particular on the Russian Ballets of Sergej Diaghilev, on the Russian Futurist Mikhail Larionov, a Russian Futurist, on the Plastic Balls by Depero and on the Triadic Ballet by Oskar Schlemmer. The study ranges from staging more related to the topic the total work of art, as for the Russian Ballets, to the theme of the puppet - automaton with the Plastic Balls and the Triadic Ballet. At the same time the thesis begins analyzing stagings produced by companies not related to art movements until you get to stagings born inside the avant-garde’s world.

Scene setting reconstruction of *Le Bal* by Giorgio de Chirico, 1929.
On the left, photo of the ballet *Cleopatra*, with costumes by Sonia Delaunay, 1918. Below, photo of the scene setting for *Le Chant du Rossignol* 1916.

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