

**Questions about contemporary theatre. A planning contribution: the restoration of the Teatro Nuovo of Turin**

di Viviana Liseni e Paola Tobia

Tutors: Sergio Santiano and Elio Luzi

Studying the theatrical history and architectures, we have understood the reasons of the birth and growth of various theatrical typology and, above all, the functional, spatial, morphological, and urban demands. Analysing the great variety of models (from the Greek theatre to the Roman, from the medieval theatre to that of the Renaissance, from *teatro all'italiana* to the modern theatre) characterised by the work of architects, scenographers, and each one of them who had contributed to the typological changes, we find the best model in a theatre that comprehend each of them.

It was necessary for us to understand how the function "theatre" could be reproduced each time in different spaces. Giving importance to the actors', dancers', directors' and authors' requests, we wanted to realise spaces that could satisfy the demands of both of them who plan the theatre and who live in it.

The direct correspondence between architecture and show and the demands of flexible spaces for different stages, makes understand how the theatrical fiction involves the whole theatrical spaces, and how architecture is interpreter of this function.

Besides, the possibility to make a direct relation between the show and the spectators, that is the aim of contemporary architectural experiments, make us understand the necessity of spaces in which could be realised a mixture between the scene and the hall, unknown to traditional stages.

The Teatro Nuovo of Turin, characterised by a traditional hall, blocked by the frontal relation scene-hall, is the object of our considerations.

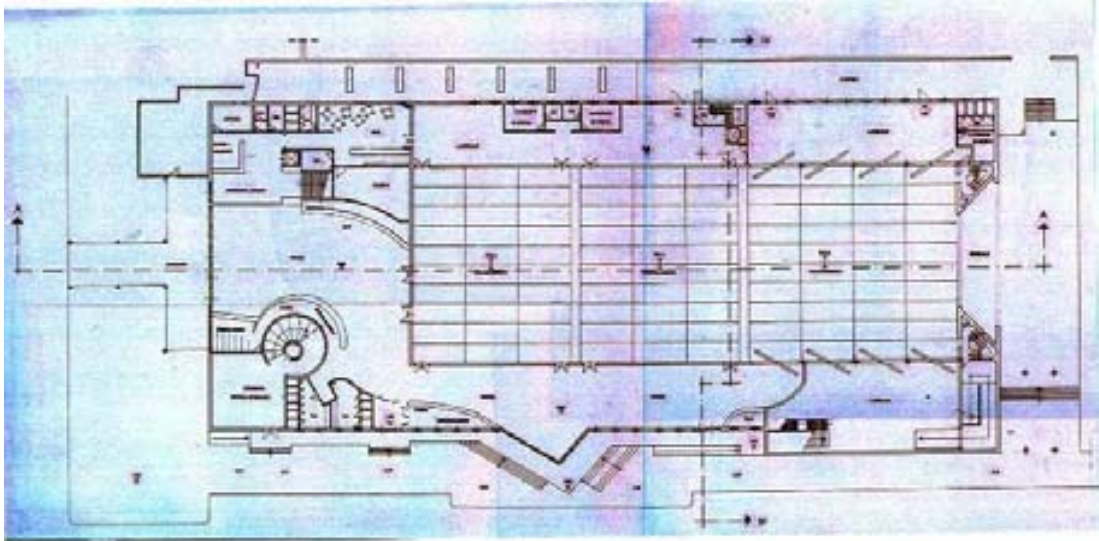


The hall

We wanted to make the theatre survive by setting a technological equipment that can remodel the hall every time the show is prepared. So we can have a traditional configuration of theatre or an amphitheatre, or we can place the show in the centre and put the spectators around it; we can recreate the spaces of tournaments or the six-hundred court hall configuration or moreover a big hall for parties.

A bare hall that we can change by movable panels achieving different configurations, without forgetting the equipment already provided: the proscenium, the *arcoscenico*, the *torre scenica*.

The internal decorations and the gallery have been removed for acoustical reasons, whereas the stage services such as tailor's, costumes warehouse, cleaner's, hairdresser, make-up rooms, remain in the present places.



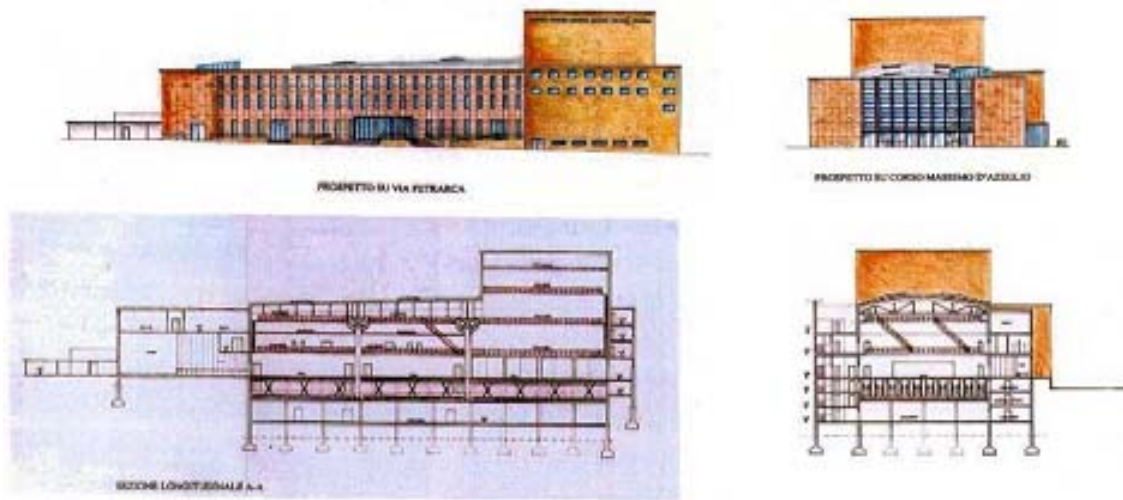
Plant of ground floor

Two entrances take to the hall, from Via Petrarca and from Corso Massimo D'Azeglio, and the foyer came back to his original setting.

In this two foyers can be organised collective, expositive, commercial, and refreshing activities. Economical reasons suggest us the idea of dividing the whole hall of the theatre in smaller parts: the hall is separable in tree smaller halls by transverse curtains that give the theatre the possibility to have tree different shows at the same time.

Various activities are organised in the two long spaces that border the hall: the left spaces near to Torino Esposizioni are appointed to activities that involve the show such as scenography, depository, direction, together with the stage small-rooms for the actors, whereas the cloak-rooms are located in the underground floors. The entrance to this space is independent from the rest of the theatre and it could be reached trough the great left staircase that leads to the second floor in which are distributed administration office, secretary, management offices, bar and hygienical services.

In the theatre is also located the "Fondazione Teatro Nuovo per la Danza" and it provides dancers-halls, cloak-rooms, small-rooms for the dancers. The dance academy have got now an independent entrance from Via Petrarca, and we had provided wider spaces for it that are distributed in the two right floors: at the first floor there are women cloak-rooms and hygienical services, at the second floor there are the dancers-halls, cloak-rooms for men and the refectory.



Sections and perspectives

In the facade there's a wide window realised by Ettore Sottsass, that guarantees the relation between the theatre and the town and let the theatre leave his institutional places for involving the town in his celebrating moment. A long T-shaped covering consents the pedestrian accessibility to the theatre, already realised by Sottsass. On Via Petrarca, the scanning of the windows facade is lightened by the travertine design that already exists in the main facade and in the school academy entrance.

For further information :

Tobia Paola, e-mail: [Mariaber@tin.it](mailto:Mariaber@tin.it)

Viviana Liseni, e-mail: [vichyliseni@ctonline.it](mailto:vichyliseni@ctonline.it)