

The problematic of scenic space. A planning contribution: the staging of a theatrical opera

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The history of theatre and the evolution of scenic space concept have been, for our work, the starting-point to define the ideas, the concepts that have been generate during the centuries, and that we can consider actual and feasible still today. Before approaching our study, we have to do a panoramic view to make out the space concept, has been developed from the architectural point of view during the century. Analysing the history of the theatre focused on the scenic space evolution and its technological innovations.

Expecially we concentrated our attention on the twentieth century, when new ideas based on the concepts of previous century grown up, working out subjects that masters like Stanislavsky, Appia, Craig, Copeau introduced and that influenced the following century.

The audience stops doing only a passiv part of the opera but become on integral part. The place in which the performance takes places should be, in the same moment, both theatre hall and stage.

We analyzed some emblematic characters, trying to connect the point of view of the masters with history of the days ours.

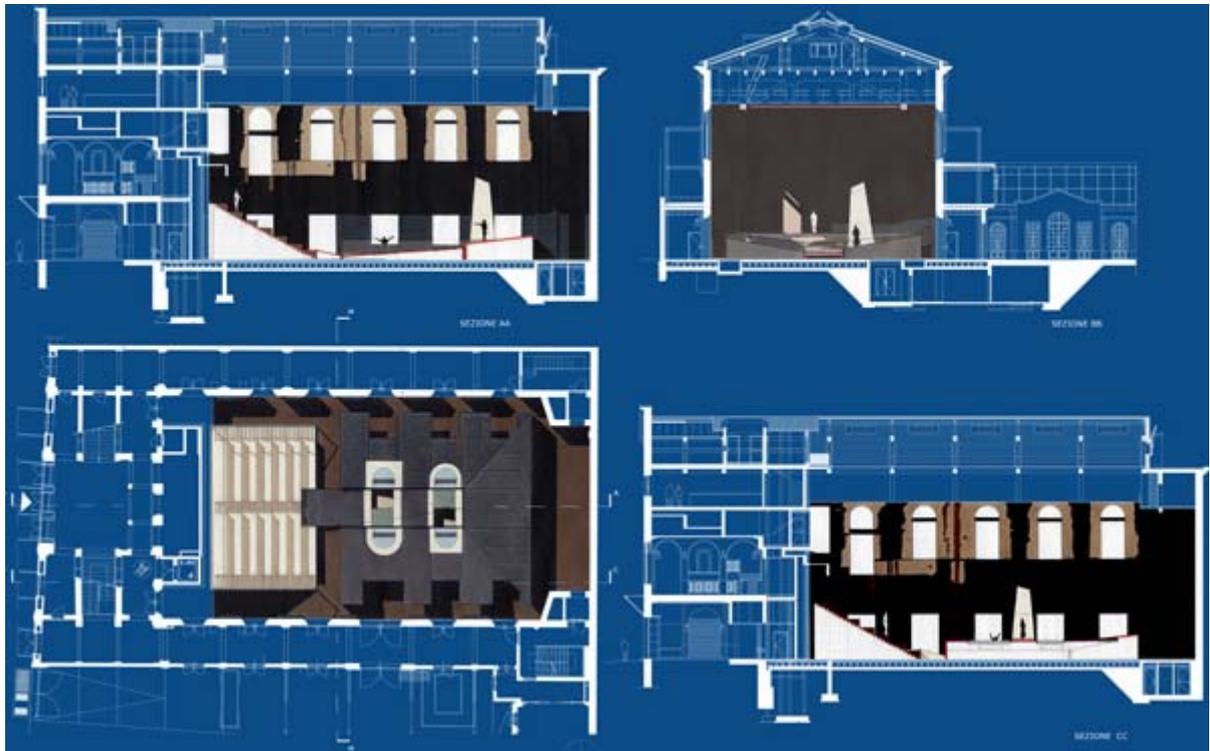
We focused on directors like Giorgio Strehler, Peter Brook, Luca Ronconi, Carmelo Bene and Gabriele Vacis. They represent a heterogeneous sample of different ways of "making" theatre that, during the years, followed one an other with success.

We located, for each one, the links with the past and some features of the contemporary theatre. The following step is consider that a singol text could be interpreted, in different ways, infact we observe that masters staged the same opera in different ways. We reduce our concept of scenic space to an essential space in which the performance is realized only by the actors. They are an hidden symbol in the text and from them spaces in which the performance takes place, develop and create a new reality with deep meaning and suggestions. We choose a Beckett's opera; he is an existentialist and ultra-earthly. From his dramaturgical production we analysed "Play". It tells the story of an amorous plot between two women and a man told by the point of view of different characters. We needed an unlimited space without fixed structures and we found it in the Astra theatre in Turin, that has been recently restructured. The internal part has been destroyed leaving only the external walls.

The look of decline of the theatre could give to Beckett's dramaturgy the wish of Annihilation that permits to rearch the true essence of being.

Our scenographic project is based on the concept that the theatre is not only a place in which the audience comes to see the opera but has got the possibility of being an integral part of it.

From this type of considerations comes the idea that the floor is created turning over the vertical walls; in this way we give form to an horizontal plan that has got the external look and that become the real and the essential space.



On the floor we create holes in which the characters can disappear and reach others places in the theatre. In the central part of the floor we reproduce windows that the audience can recognize by the geometrical shape and by the materials. To give a great importance to the concept of “ theatre in the theatre” we wanted that the audience could see pictures that introduce it to the symbolic concept of the opera. We did it using PVC panel fixed on the ceiling of the corridor of the theatre



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