

POLYTECHNIC OF TORINO
FACULTY OF ARCHITECTURE
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Honors theses

Fusion among the popular tradition, of medieval origin and cultured tradition, Renaissance: the space stage ideal. Reposition of a elisabetian work in a contemporary theater

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The choice to deepen the relationships among the elisabetian theater and the actual theater it is been born by the study of the influence that English theatrical literature practices today still on it.

The first footstep has been to understand what the motives that made to evolve the popular tradition up to the real organization of companies and stable theaters were and what the relationships that were created between theater and political power.

This binomial is fundamental in the history of the theater and the English monarchy.

There has been subsequently the analysis of the structures of the theaters. We are passed by a base on easels, with after all a decorated curtain, to the courtyards of the inns, thin to reach the construction of a building. This passage happened in the turn of few five-year periods and the elements of the first ones you/they were brought as fundamental in the second: the stage, the galleries, the courtyard.

Along the three sides of the courtyard ramps of staircases brought to of the balconies that gave on the bedrooms. The actors raised the base on the opposite side to that of entry; the camerinis were in the stalls or in the rooms to the ground floor behind the stage and the gallery, it gave the possibility to use another space to the actors.

The theaters to the open one were buildings of circular or polygonal form, to the inside courtyard it was entered by one or more gates and with some staircases it was reached the galleries. The stage was a base that was extended by a side of the theater up to half it runs aground. Behind the stage the locker room of the actors was found from which were opened the doors that gave on the stage.

Above the stage a coverage was extended held up by two columns. How model of these theaters recently the new Globe has been built in London. The sense of reality that the recitation and the stage action could give to the spectator it filtered through a degree of conventionality taller than that which the realistic theater has accustomed the modern spectators, both because the stage apparatuses were too much few to give the illusion of a real sitting, both because also the use of theatrical machine didn't surely reach an enough technical perfection. The objects of scene had a symbolic value and not realistic in narrow sense, it allowed many to be used in continuation with some light change in the decorative details or with the help of writings that they pointed out the new function of it.

The suits of scene had the purpose to individualize the character for rank and function, they often pointed out the race and the nationality of it.

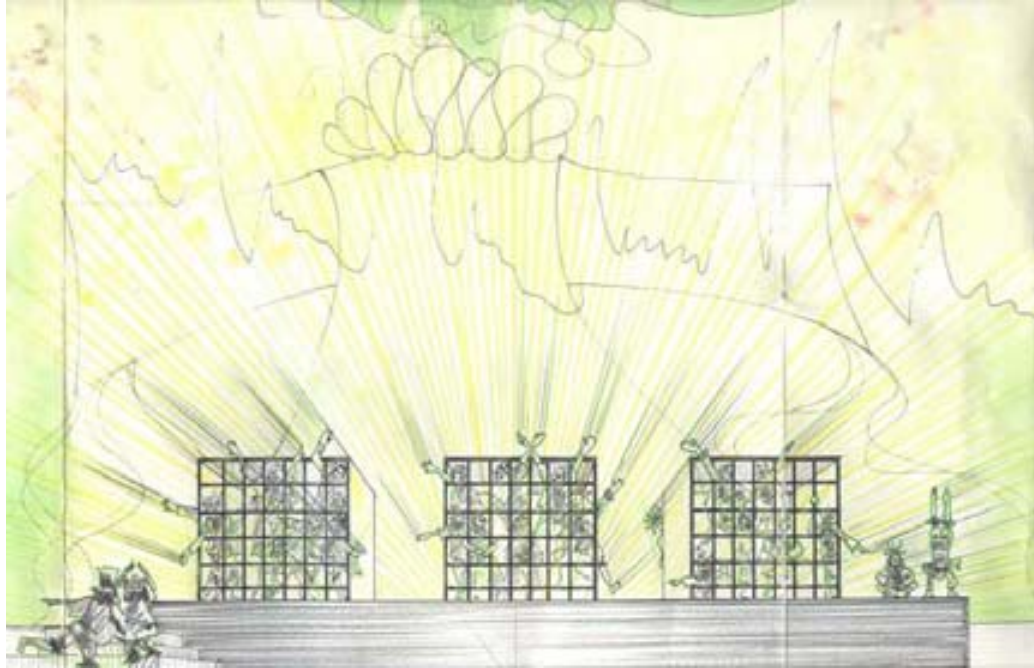
In the choice of the text we have looked for a representative work of the epoch and that it still had meaningful elements for our public, therefore this has reverted on Thomas Middleton.

Its works show, on one side bonds with the vision of the world tied up traditionalist to the hierarchical conception of the religious-political power and from the other a full awareness of the reality of the evolutionary trial in the religion, in the society and in the custom. Its satire is tense to strike the more dangerous subversive elements of its time.

The following footstep has been to analyze the work in two ways: a technician with the subdivision in direction, scene and scenography, so that to be able to individualize the movements and the changes of scene pointed out in the text, the other thinner, is not only tried to understand the psychology of the character, but also the stage situation created by the word.



Our analysis has been comparative with " The Lunatics ", directed in 1966, from L. Ronconi and with the Riccardo II, directed in 1997, from G. Lavia. Despite the temporal discrepancy among the two messinscenes, these are examples of as are possible to find again in texts of the 1600 actual elements for a modern public.



The Lunatics

As it regards " The Lunatics " the information there they have come through articles of newspapers and from a letter interview with S. Fantoni, the main actor. The search is not in a recited scenografically text, but it is to look for the communication that jumps from the text and, through the interpretation of the director, it reachesthe spectator.

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