

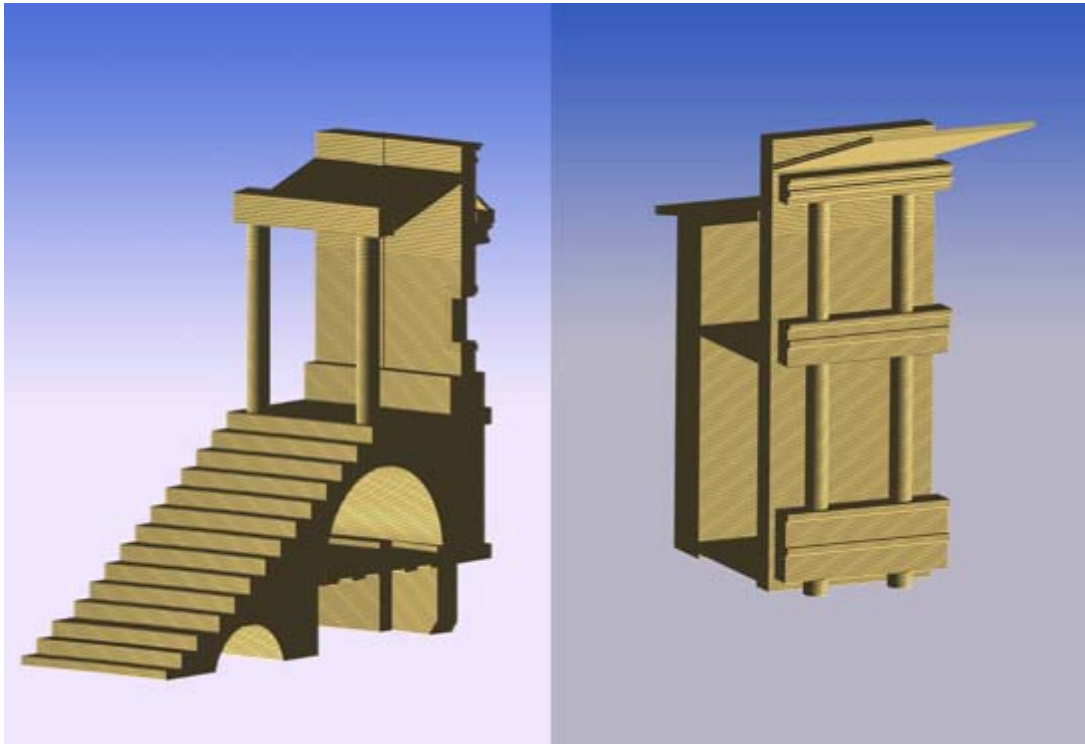
The theatre at Augusta Taurinorum

by Silvia Cumani

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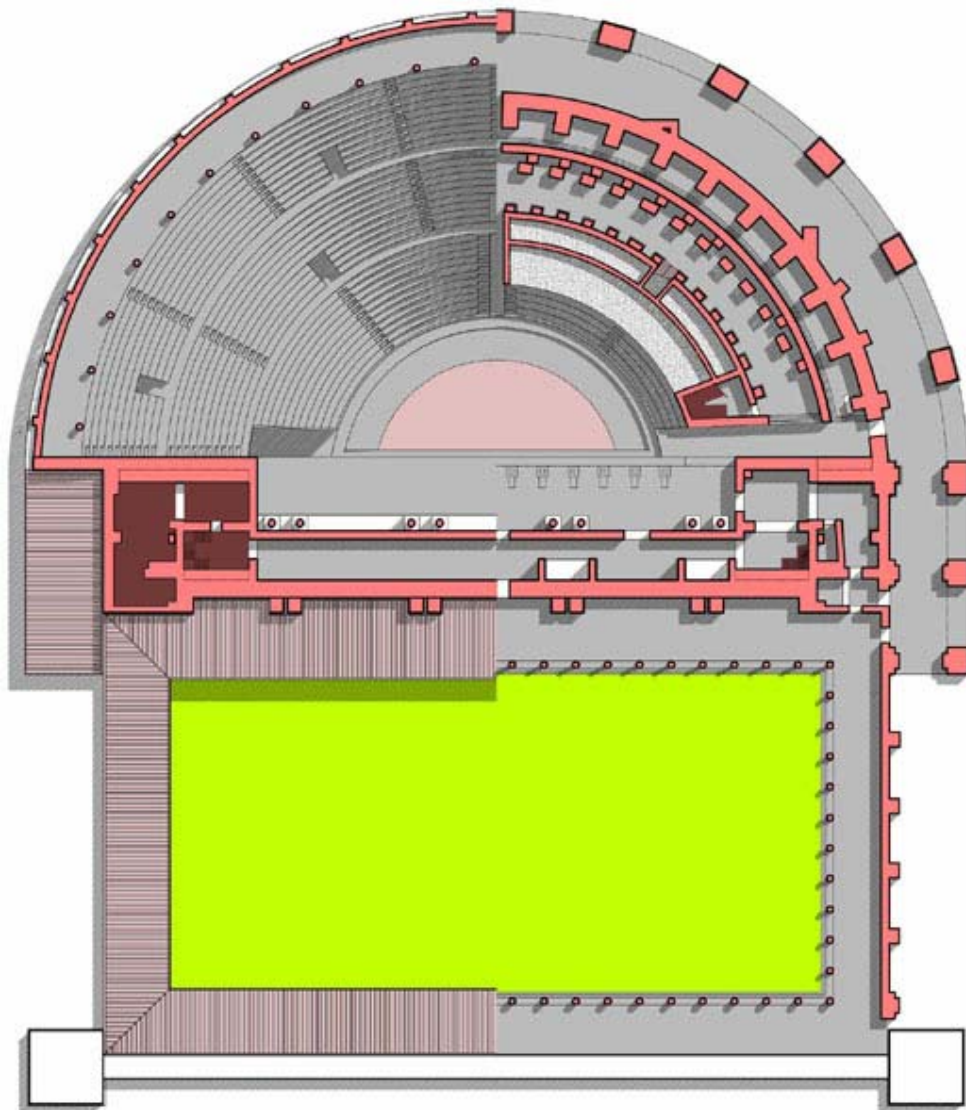
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The archaeological area of Turin named "Porta Palatina" has been interesting, in the last period, by a new organization; this organization comprehends the remains of the ancient Roman theatre, which is dated to the Augustean period, contemporary to the colonial foundation. Founded in 1899 by D'Andrade, while he was proceeding to the excavations for the building of the named "Manica Nuova", belonging to the Royal Palace, the ancient theatre was partially inglobed in the caves of the same building. Only the south-western portion of the theatre is visible; actually, these remains are accessible through a route for the visitors of the Museum of the Antiquities. The work's hypothesis takes form from the necessity of integration between the visual enjoyment of the theatre and the cognitives instruments, which are suitable to give back the building's image in the original volumetric form and with the complexity of composition. We have chosen as the best instrument, thanks to the effectiveness of communication, a reconstructive model realized in scale 1:1, limitedly to one building's portion. This solution also allows not to hide completely the ruins.



Studies for the realisation of the reconstructive model

The reconstructive model is realized by wood tables supported by a metallic structure; it is based on a graphical hypothesis which comprises: the building's plan (with the examen of the various constructive phases and the deepening of the maximum development's one), the sections and the study of the "scaenae frons". The project's phase is placed to the end of an iter which has like purpose to collect several acquaintances (the "base material"); this material is useful to reach a valid and coherent reconstruction. Primarily, this study is based on the ancient literary sources, specifically on the text "De Architectura", written by Vitruvius, and also on the interpretations of the theatre's proposed in this text. After to have analyzed the prescriptions about the construction of the building, the attention is moved to the study of the context, which is the historical and geographic within, comprising some analogous examples for dating and localization area, and also to the study about the fondation and development of the colony of Augusta Taurinorum. The last step regards the deepened analysis of the type of building, of its typical and recurrent characteristics, of its constituent parts, coordinated with the study about the use functions and the constructive techniques.

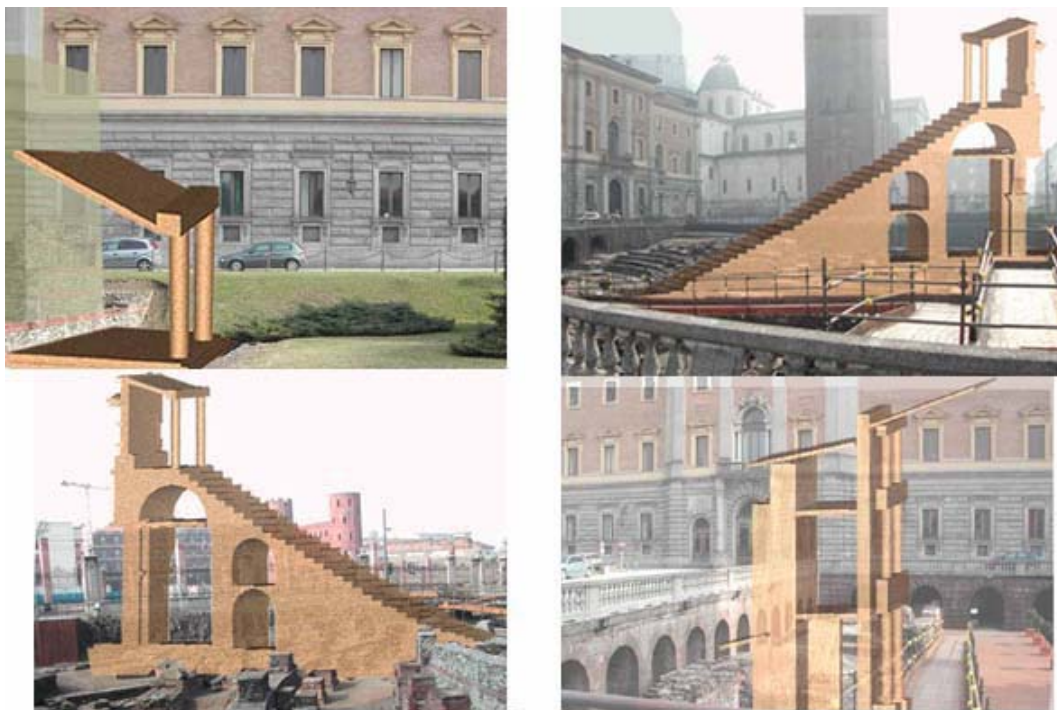


Reconstructive hypothesis – Plan

The elaboration of the hypothesis – a really “re- planning” – is based on the archaeological relief, which is the truth guarantee and which allows to design the whole plan and a part of the sections. As far as the raised and, in a generalized manner, the logic of theatre’s composition, the resource to the collected “base material” is indispensable: starting from the dimensions and from the proportional relationships prescribed by Vitruvius, of time in time we have overwhelmed gaps thanks to the comparison with the other theatres of same dating and with the examen of materials and constructive techniques, searching for the possible more coherent solution.

The graphical elaboration represents for itself the first didactic step of deepening; but only its exploitation for the realization of the reconstructive model concurs a spreading not only limited for the technicians and very inserted in the actual route of the Museum of Antiquities.

Therefore, the solution constitutes a real just choice to assure the material and immediate perception of the ancient theatre in its whole volumetric form. The reconstructive model realized in scale 1:1 finds its positioning to the inside of the digging area, so as to be able to integrate the informations transmitted by the remains, which are conserved, for their greater part, only to the level of the foundations; the geometric lines suggest not only the volume and the shape of the building, but also the relationships between the parts and with the context.



The positioning of the reconstructive model in situ

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