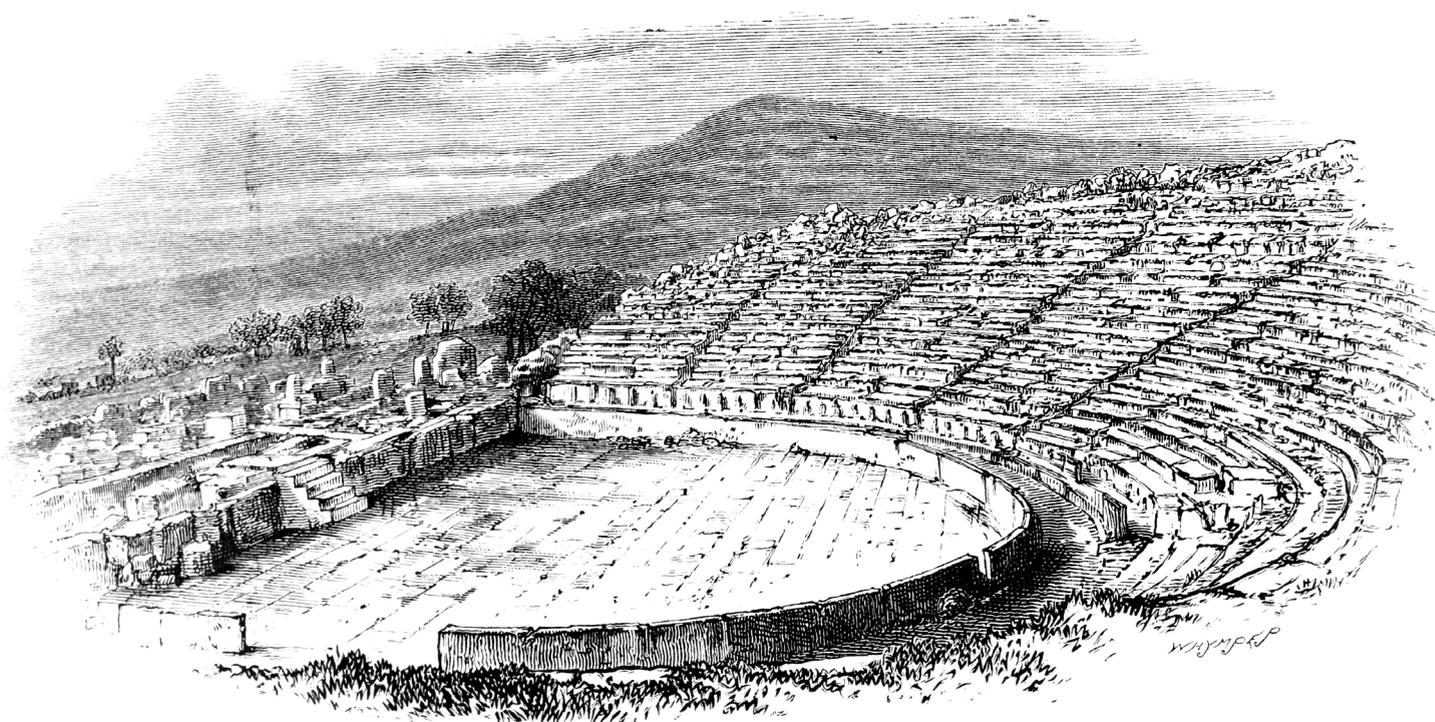


ELEONORA
D'ASCENZI

Management of scenography

*application of a
constructive sequential process
in a scenery project*







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in copertina

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De M. Sebastian Serlio



Presentation

This original research, driven under the guide of Saverio Mecca and the consultancy of Alessandra Picchi, reminds the role of architecture of the interior as grammatical value for the architect's education, always and especially in contemporaneity. The complexity of the topic, developed as an articulated analysis of some particular components of the management project with a specific link to the Italian TV world, makes it even more innovative and allows to measure the architectural design through rather unusual observation lenses. Theoretical components of the architecture of interior on its specificity of theatrical scenography, dominant field of Italian architecture in its urban reverberations for about two and a half centuries, are the basis for the interpretation of the phenomenon analyzed, in its extremely contemporary relapse.

Analyzing the complexity of geometrical systems designed by Sebastiano Serlio, where urban imaginations and architectures of interiors are assumed as part of the same topic both showing roots to classical canons and to proportional references human related able to define a specific language, is possible to understand the meticulous descriptions of the artificial articulations that belongs to the scenic space. Introducing the use of central perspective as key element that provided to Andrea Palladio and to Vincenzo Scamozzi the design skills for two masterpieces of Italian architecture in Vicenza and Sabbioneta, providing also the basis of change promoted later by Galli Bibiena for a new multi-point prospective system used both for city planning than for theater design across Europe, Serlio was able to define a theoretical research about the ephemeral space of scene, that we can trace until today apparently in different contexts. That space, de-composed, absorbed, understood, and re-assembled in the use of Scenography, with its tricks and false deceptions, although articulated and defined in its cultural perimeter almost five hundred years ago, finds in the contemporary analysis conducted here on television spaces, in their complex multi-dimensional articulation linked to the medium of timely resumption, some unexpected continuity parameters of a descriptive and evocative nature; stage to stage, scene to scene, theatrical, urban, television set. Like as the Greek periaktoi one the first invention of scene-change obtained by mechanical movement of stone or wood elements, with the sound of thunder amplified by rocks in huge metal pots, also the television space is made on an imaginary amplification of space represented; it combine also the short-lived production value of the individual sets, extremely high for their short duration.

This research carries out a careful analysis of the phenomenon's comprehension in all its complexity. Equipped with precision tools, Eleonora D'Ascenzi's powerful work is taken as a research metric focusing on the study of the work time-phases for the creation of a television set. The research analyze case studies, from the sketch to the staging, thanks to the availability of major Italian designers, businesses and television producers. Economical tools ultimately drive the hypothesis of research that better management of individual work phases, from contract to time to overlapping execution of supplies and job postings, could, by demonstrating, improving and harmonizing process times and costs embodiment.

Riccardo Renzi

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This research project analyses scenography's time and cost management, heading to use a new method of organisation.

In the first phase of the work it has been made a general analysis of the set scenery that showed common points with architecture but also relevant differences as, for example, the different life-time and the different construction scheduling.

In order to consider a possible improvement, and before studying the scenography's organisation, it has been decisive to understand the set scenery mechanisms.

The study was carried out through the analysis of preceding experiences and through the direct observation of a set scenery's construction. Due to those instruments and to the involved companies background it has been applied a sequential process with a corresponding breakdown of activities.

The new method highlighted the possibility to have a shorter timing and a reduction of the companies numbers by increasing the operators of the remaining companies.

It was thus shown an economical saving and, not least, a reduction of the work overlapping, the main cause of safety problems.

Eleonora D'Ascenzi, Rome, 1991, architect. She studied Architecture at the University of Florence and she graduated at the bachelor degree with honors in 2013 pursuing a sustainable project studied with professor Luca Marzi. In 2016 she had the Master's degree in the International Course of Architecture and she graduated with honors and recommendation for publication with professor Saverio Mecca and dott. Alessandra Picchi. Passionate about set scenery introduced a sperimental thesis about time-cost scenography's management.

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