



Università Iuav di Venezia

DIPARTIMENTO DI
CULTURE DEL PROGETTO

IR.IDE
Infrastruttura di Ricerca
Integral Design Environment



Greek and Roman Theatres in Mediterranean area International Seminar

Tuesday 11th June | Wednesday 12th June 2019
Palazzo Badoer, Aula Tafuri

Monica Centanni

The international network of ancient theatres: first steps for a long-term project
A Presentation of the Seminar “Greek and Roman Theatres in the Mediterranean Area”

It's a great pride, and a very pleasure, for me to introduce the today international meeting dedicated to the protection and enhancement of Greek and Roman theaters in the Mediterranean area – organized with Giuseppe D'Acunto, Mauro Marzo, Maddalena Bassani, Alessandra Ferrighi, with the support of Dipartimento di Culture del Progetto and Iride the research infrastructure of our Department.

I like to retrace the steps of the – recent but really intense and actually effective – friendship and collaboration that has been established among the Università Iuav di Venezia, “Diazoma”, the Athenian association of which we have important representatives here; architect Danae Antonakou, prof. Vassilis Lambrinoudakis (from National and Kapodistrian University in Athens; Scientific Director of “Diazoma”), Konstaninos Boletis (chief-architect for the restoration of the ancient theatre of Dionysos on Athens' Acropolis).

About two years ago, the architect Danae Antonakou contacted me, on behalf of the “Diazoma” Association, for a research we had done and published in Engramma a few years ago thanks to a research grant by the Department of Culture del Progetto. The work consists of a census and a first classification (edited by Alessandra Pedersoli and Marco Paronuzzi), of all the existing Greek and Roman theaters, in good, mediocre or bad state of preservation, or no longer existing but attested by indirect sources.

Among the nearly 1.000 theatres that lie in the Mediterranean basin, many of them are waiting to be restored, recovered, and enhanced.

This publication is the platform on which we met with “Diazoma” Association. On the shared interest for the census, protection and enhancement of the ancient theaters, we started a memorandum of understanding, signed by “Diazoma”, the Iuav University of Venice, the “Rivista di Engramma” and colleagues from the University of Sevilla - Antonio Tejedor and Mercedes Linares (who unfortunately cannot be with us today but are actively involved in the project). From this agreement a filing project has been launched, in-depth on the ancient theatrical buildings.

The fields of this form-cards will have to compose a Bulletin of which the open access publication. Since last Autumn, we are working on, with care and attention, in order to precisely define the fields of this card. During this meeting we will present the first results of our work. In particular: a part of tomorrow session will be dedicated to the works of the students of the Iuav Architecture course, class of Greek and Latin sources (held by me and by Maddalena Bassani) who will present a brief report on the work started on Roman theatres of the *X Regio Augustea*. In my opinion, these research works by our brilliant students are particularly significant for the whole project we are managing, because they testify to the importance of this work tool, and the contribution that different disciplines such as archeology, architecture and design can give to teaching and research.

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This one in Venice is the fourth meeting of our project. Among the various seminars and conferences we have held in the last two years in Athens and Sevilla, the most important was held in Athens, two months ago, at the Acropolis Museum.

The proceedings of that scientific meeting are been published in a digital form, with a refined editorial work, by “Diazoma”: record of the speeches, power point tuned to the speech itself, English text of the paper accessible to download – a form that should become a model and the standard for all scientific conferences The title of that important conference, organized by “Diazoma” last March in Athens, was “Dormant theatres up for awakening.”

The image underlying the title is very bright and intriguing. The theatres lying in Mediterranean area are, less or more, ‘sleeping beauties’ waiting for a prince to come and wake them. And, since *tout se tient*, even in the first mythical prototype of the story of Sleeping Beauty, the prince who comes to awaken the beautiful Ariadne is Dionysus himself.

We dedicate also this meeting to Dionysus, the Theatre God who is also the young migrant god coming from abroad, from far away in time and space – the god that always returns, appearing in several epiphanies.

I close my brief introduction or, rather, I open the program of the meeting, saying that I wish to take advantage of these two days of exchanges, reports and comparisons, in order to continue in this research so rich and important for all of us.

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