



*The Shri Radha-Radhanath Temple of Understanding in the formerly Indian township of Chatsworth, Durban. Photo: Anna Irene Del Monaco.*

# Theaters and cities. *Flânerie* between global north-south metropolis on the traces of migrant architectural models

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Abstract: Theaters around the world are linked by architectural features besides programs and music.  
(AIDM: A.I. Del Monaco; FM: Francesco Menegatti)

The conversation begins by commenting on the concert by Martha Argerich and Daniel Barenboim with the Orchestra Filarmonica della Scala held in Piazza Duomo on May 12, 2016 in Milan. The Concerto in Sol by Ravel is scheduled in the program.

*The hybrid Neoclassicism of theaters in the modern city between the Eighteenth and Nineteenth centuries: the Teatro alla Scala in Milan - the Teatro Colon in Buenos Aires - the Bolshoi Theater in Moscow - the Sans Souci Theater in Kolkata - the Teatro Massimo in Palermo.*

AIDM: The Argerich-Barenboim concert and the La Scala Philharmonic Orchestra set up in Piazza Duomo *en plein air* with 40,000 spectators seems to have been a great success. The two ultra-seventies artists, born in Argentina, seemed at their ease ... two classical music stars within the scenography of Milan urban scenes ... the Cathedral on the right of the stage and the Galleria Vittorio Emanuele in front of the orchestra. This shows how the urban architecture of Italian historical cities, even when it is composed of architectures from different eras, is able to represent a perfect stage, both formal and informal, and the music is always done on the street, *en plein air*, as we learn, among other things, from the quintet of Luigi Boccherini of 1780 *Night music on the streets of Madrid*.

FM: In the Teatro Olimpico of Vicenza (1585), the oldest covered permanent theater of the modern era, the fixed wooden scenes by Vincenzo Scamozzi (1548-1616) – took over from Andrea Palladio's death (1508-1580) – represent urban scenes. The same can be said of Sabbioneta's Scamozzi theater, that is, the Teatro Olimpico or the Teatro all'Antica (1558), inserted in a purpose-built building, such as the Vicenza Theater. Thus, using the city as a theatrical set scene is a very old tradition. The theater is a real physical construction and the city is its metaphor and vice versa...

AIDM: The Greek and Roman Theater are also fixed and intrinsic components of the ancient city project. It was the only form of collective entertainment, beyond the Baths. And the collective spaces of the historic Italian cities have been conceived and used as spaces for social gathering and social entertainment, therefore also for making theater and music *en plein air*. The references of the past are many in this sense, we could list not a few... over Boccherini. Barenboim was conducting the Scala Philharmonic Orchestra, which was performing just a few steps away from

the official headquarters. The project of the Teatro alla Scala (1778) was designed by Giuseppe Piermarini (1734-1808), a Umbrian architect pupil of Luigi Vanvitelli (1700-1773) during the years when the latter designed the Royal Palace of Caserta.

FM: The theater of the Royal Palace of Caserta (1769) is one of the most important examples among the eighteenth-century court theaters strongly influenced by the Teatro San Carlo in Naples. The Teatro alla Scala takes its name from the church of Santa Maria della Scala Collegiata Regia that stood on the same area and was built in accordance with the decree of Empress Maria Theresa of Austria after a fire, which broke out on February 26, 1776, had destroyed the court theater. So The Teatro alla Scala literally represents the example of a theater that “leaves” the building out of necessity. Piermarini, in fact, established itself in Milan in the second half of the eighteenth century where he arrived in the wake of Vanvitelli called to restore the Palazzo Reale after the aforementioned fire. Vanvitelli left to his pupil the task of carrying out the tasks after the Viennese court expressed disappointment with the proposals that Vanvitelli presented. Piermarini, on the other hand, gradually became the architect of reference in Milan until he was appointed “imperial royal architect and inspector of factories throughout Lombardy”.

AIDM: A title similar to that attributed to the coeval French architects who graduated from the Beaux-Arts Academy in Paris, especially if they were awarded the Prix de Rome. They became the national professional reference for public offices.

I find that the Teatro alla Scala has strong similarities, especially in the layout of the façade, with the Teatro Colón of Buenos Aires ...

FM: The theater of Buenos Aires, precisely the Teatro Colón (1889), one of the world's largest lyrical theaters, was designed by Francesco Tamburini (1848-1891), an architect-engineer born in Ascoli Piceno, an engineering graduate in Bologna, who emigrated to Argentina at the invitation of the Argentine consul in Italy. The project drawings, different from the version made, present an eclectic, neo-renaissance style building – more like the Budapest Opera House (1884) by Miklós Ybl. The building was completed by a student-collaborator, Vittorio Meano (1860-1904), an Italian architect with studies at the Albertina Academy in Turin. The façade is neoclassical but more similar to that of the Teatro alla Scala.

AIDM: ... As it would be, Meano was not a pupil of Alessandro Antonelli at the Accademia Albertina, because Antonelli taught in that institution from 1836 to 1852. Antonelli was a rather ardent experimenter, he made traditional construction systems work using reinforced brick structures at the limit of their mechanical duty (Mole Antonelliana, Dome of S. Gaudenzio). Meano and his teacher Tamburini instead practiced an eclectic, neoclassical style ... which, in fact, makes us think more of a building about a hundred years earlier, such as La Scala di Piermarini, albeit with some differences, especially in the decorative apparatus and details of the façade. Evidently the Milanese theater was a reference, a model. At the Teatro Colón, Argerich and Baremboim, children prodigy, they debuted in the late forties. Buenos Aires,

during the Peronist decade, was the center of an intense musical cultural activity, and especially attracted the Jewish artists who in those years were looking for work outside Europe. In fact, Argerich, eleven years old, met Friedrich Gulda during an audition held with the young Austrian pianist during his stay in the Argentine capital for a series of concerts and, with the sponsorship of Peron, was invited by him to study in Vienna. The story of Baremboim is analogous. For the last few years the two artists born in Buenos Aires have resumed playing together, even at the Teatro Colón. It is interesting that they played together in just a few weeks' time in very similar and very distant theaters geographically and made almost a hundred years later.

FM: ... Bolshoi Theater in Moscow, however, was built earlier than the Colón Theater; it is from 1820, and it too has some architectural features (in the façade) that resemble those of the Teatro alla Scala, or those of the Royal Theatre in London, given the presence of the pronaos. And also in this case the architect is of Italian origin, Giuseppe Giovanni Bove, born in Saint Petersburg from a Neapolitan painter who had followed an Italian ambassador and had found employment at the Hermitage. Almost all these theaters – the Colón theater, the Bolshoi, Royal Theatre in London and La Scala – modify pre-existing urban buildings and structures, i.e. they are urban renovations, resolved with neoclassical solutions both in the architecture and in the urban scene.

AIDM: The images of the Elphinstone Picture Palace (1907), the first Indian film theaters made in Colombo (Sri Lanka), recall the western “neoclassic” theaters mentioned above... The Elhonsone Palace was replaced by the Chaplin Palace, in Art déco style, a much more modest version of the déco of the State Theater of Sydney and the Carnegie Hall of Manhattan. But the neoclassical character much more decided is the Sans Souci Theater of Calcutta, built in Park Street in 1840 and especially the Chowringhee Theater (1813), in Theater Road in Lower Chowringhee this shows the migration of typological models in the colonies, as is also evident from the clothes of the figures in perspective and from the color of the skin. Among the Art déco theaters, the archetype of all is Auguste Perret's Théâtre des champs élysées (1910-1913) in Paris.

FM: ... The Royal Opera House (1732/1809) at Covent Garden, London, designed by Edward Middleton Barry, and the Teatro Massimo Vittorio Emanuele in Palermo (1875-1891) can not be omitted from the circle of the eclectic-neoclassical theaters of the nineteenth century), the largest opera house in Italy, second only to the Opéra National in Paris and the Vienna State Opera, designed by Giovan Battista Filippo Basile (1825-1891), after the victory of a competition, and completed by his son Ernesto Basile (1852-1932). In the list of South and Central American theaters we can add the Teatro Santa Ana (1910) in El Salvador; also in this case the building was built by Italians Luis Arcangelli, Antonio Rovescalli. The theaters discussed up to here have very evident neoclassical characters: the tympanum, the pronaos, in some cases even the roundabout... as in Palermo.



AIDM: It is precisely in the eighteenth century that Metastasio reforms the Italian theater, codifying it, and excluding any comic element... The theatrical reform corresponds to the emergence of the need for new architectural layouts...

FM: ... This determines the emergence of French and German opera and fuels competition between schools. Paris is the battlefield: Christoph Willibald von Gluck (1714-1787) against Niccolò Piccinni (1728-1800), the well known and contrived quarrel *Gluck-Piccinni controversy*<sup>1</sup>: “each composer in his own way contributed to the Italianization of French opera” as George Loomis recently wrote in the New York Times. W. A. Mozart (1782-1791), in fact, in those years developed the genre of “playful drama” derived from the tradition of Carlo Goldoni (1707-1793).

AIDM: ... Rossini’s *Semiramide* inaugurated almost every opera house in Europe in the nineteenth century... Rossini, who reached the peak of an overwhelming international success, around 1830, interrupts his career as a theatrical composer and, at the age of 37, retired in isolation in the Parisian countryside of Passy, with the veneration of all the musical Europe. Stendhal wrote the biography of Rossini, outlining the exceptionality of his profile, when Rossini was 32, 37 works in 9 years (*Il Barbiere di Siviglia*, *La gazza ladra*, *La Cenerentola*, *Semiramide* ...). Rossini perceived the changes underway: political, patriotic and liberal themes begin to assert themselves, and the German romantic theater is emerging. He understood that his role was to modernize the eighteenth century theater (Mozart, Cimarosa, Paisiello) and to open it definitively to the masses of the people. But during the mid-nineteenth century it was time for Wagner, Berlioz, Verdi. As the musicologists write “from innovator in Italy to conservative in Europe”, Rossini will be rediscovered above all in the twentieth century for its timbrical anticipatory solutions ....

FM: So the theater “leaves” the building or the court with the “reform” of the theater, which pervades Europe in various forms, and for the gradual strengthening of the social role of the shows. A sort of democratization of the public function of the theater that takes place in parallel with the great modernization works of many cities. After all, the Opera of Paris (1669), the Opéra Garnier, was established by Jean-Baptiste Colbert (1619-1683) in response Académie Royale de danse, established in 1661 by the initiative of Louis XIV, also a dancer, and with which the actual academic dance is established, intended as a specifically theatrical event and from which the Paris Opera Ballet descends.

AIDM: the transition of the theater from the palace to the city is also present in the last years of life of Jean-Baptiste Lully (1632-1687): the premiere of *Les fêtes de l’Amour et de Bacchus* takes place at the Paris Opera House inauguration of the Salle du Bel-Air designed by the Modenese architect Carlo Vigarani (1637-1713), whose name was already linked to the important work of building the theater machines for *Les Plaisirs de l’Île Enchantée*, a sumptuous celebration held in the gardens of Versailles from 7 to 14 May 1664, when still the future palace was still a distant project. To the

1. LOOMIS 2011.

theme of the ephemeral and of the temporary shows in the royal or noble gardens of the seventeenth and eighteenth centuries it would be necessary to dedicate a study that would certainly lead to interesting observations. Carlo Vigarani was the son of Gaspare<sup>2</sup>, a Modenese architect previously employed by the Duke of Modena, hired by Cardinal Mazzarino to participate in the elaboration of the machines in the Tuileries theater. Carlo obviously followed his father to Paris. But Lully (Giovannibattista Lulli, born in Florence), dancer and player of volino, represents with the success of his work, true to own shows of global art, the importance of dance to the court of France<sup>3</sup>. Lully's performances were mainly held in the Teatro delle Tuilleries (1763), also known as the Salle des Machines, reduced to 400-500 seats in 1787 by Jacques Soufflot and Jacques Gabriel. About modernization... Colbert in the seventeenth century anticipates the urban work of Hausmann demolishing some bastions on the Seine...

FM: ... and it is always Colbert who promotes the program "Paris open city", increases the monumental character of the capital, plans the new entrances, from the south-east the tour de Vincennes and from the north-west Champs-Élysées. But it is the same historical phase in which the city of Milan launches its most significant urban transformations. There is a very interesting volume dealing with the eighteenth-century Milanese transformations entitled *The theater in Milan in the eighteenth century*<sup>4</sup>, the outcome of a PRIN research (2004). In particular, the chapter written by Giovanna D'Amia is significant: "The city made theater: ephemeral apparatuses and urban embellishment in eighteenth-century Milan". And a book by Silvia Carandini, *The Baroque ephemeral. Structures of the party in the Rome of the seventeenth century*.<sup>5</sup>

AIDM: Also the volume edited by John Dixon Hunt *The Italian Garden*<sup>6</sup> contains an essay by Iris Lauterbach entitled *The Gardens of the Milanese Vacation in the Mid-Sixteenth Century*, which solicits some interesting reasoning. Referring to the problem of modernity and having spoken of Buenos Aires, in the framework of our reasoning, the volume of Beatriz Sarlo, *A Peripheral Modernity. Buenos Aires 1920-1930* comes to mind, in which the author discussing urban *criollism* - that is, of the sentiment of a nativist - avant-garde assertion: "This aesthetic nationalism is, on the other hand, highly modern, perhaps, the only truly modern thing of our spirit [...] Borges opposes an aesthetic of *mimesis*, an aesthetics of *refraction*: "there are only two aesthetics: the passive aesthetics of the mirrors and the active aesthetics of the prisms"<sup>7</sup> [...] "Hybridization is one of the less transitory elements of the Argentine culture: its now "classic" form of response and reconditioning. What an architectural historian calls 'the versatility and permeability of the *porteña* culture', seems to me a global principle for defining ideological and aesthetic strategies."

2. BARICCHI, DE LA ORCE 2009.

3. FRULLINI 1992; BEAUSSANT 1992

4. CASCETTA, ZANLONGHI 2004.

5. CARANDINI 1977.

6. LAUTERBACH 1996.

7. SARLO 2005, p. 124, *passim*.

*Theater in the Palace: The Olympic Theater of Vicenza - The Scientific Theater of Mantua - the San Carlo Theater of Naples - The Metropolitan Opera House Theater of New York*

FM: Let's go back to the Teatro della Reggia of Caserta (1769), to the theater in the palace, for the exclusive use of the Court. The theater is being built while the Reggia has been underway for three years and was not included in the initial Vanvitelli project. The Theater is therefore practically contemporary with the Teatro delle Tuilleries (1763) and was inaugurated on the occasion of a Carnival party with the staging of *L'Olimpiade* on a libretto by Pietro Metastasio. The theater was directly connected to the palace garden and when in 1772 the abandoned *Dido* was staged, to give greater realistic effect, the main door opened using the Royal Park as a natural setting, generating panic among those present who believed that the fire it was real. But it should be pointed out that the oldest theater in Europe is the Teatro San Carlo (1737) and that it was the model for many other European theaters. It was designed by Giovanni Antonio Medrano (1703-1760), a military engineer stationed in Naples and by Angelo Carasale, former architect and impresario of the oldest San Bartolomeo Theater (1620) in Naples, built near the Hospital of the Incurables. And that the neoclassicism-eclecticism of the Teatro alla Scala (1776) certainly draws on the drier neoclassicism of the San Carlo of Naples, consistent with the entire Piazza del Plebiscito, whose installation was initially designed by Domenico Fontana (1543-1607). The second half of the eighteenth century is the phase in which the type of the Italian theater in the shape of a horseshoe is consolidated, in which the boxes take the place of the steps and the scene acquires depth for the use of more detailed perspective wings. And in the first half of the nineteenth century the Italian theater spreads in Europe and in the world. To get to the Italian theater, the aforementioned Olympic Theaters of Palladio and Scamozzi were important, both in Vicenza and Sabbioneta (1588-1590), the studies of Ferdinando Galli da Bibbiena (1657-1743), which allowed the consolidation of the bell-shaped plan starting from the U-shaped scheme. The evolution of the Baroque theatrical building also passes through the Farnese Theater of Parma (1618), designed by G.B. Aleotti, with its U-shaped or elongated cavea; the Teatro della Fortuna in Fano (1677) by Giacomo Torelli, with a mixed-leaf plan; the Verona Philharmonic Theater (1729) by Francesco Bibiena, with a bell-shaped plan. It is very interesting to read the copper engraving by Gaetano Mercoli (1789). *Plan of the theaters of Italy*, where the plans of the Teatro Regio of Turin (1740), of the Teatro Argentina (1732) in Rome are represented on the same scale from Gerolamo Theodoli, made by the Sforza Cesarini family, the Teatro della Canobbiana in Milan as well as the San Carlo in Naples and the Teatro della Scala in Milan. Later there is also Teatro Municipale Valli (1852) in Reggio Emilia. Some scholars argue that the tiered structure replaces the Italian square with the Italian theatrical tradition. The European coeval theaters, in fact, have a different structure, conserve the steps that are accessed through balconies.

AIDM: This "aristocratic" list of royal and family theaters lacks the Teatro San Benedetto (1766) of the Grimani family and the Teatro San Moisè (1640) of the Zane family active in Venice. Then the public theaters began to spread: the competition for

the Fenice of Venice was launched in 1789. The Caio Melisso in Spoleto is renewed and dedicated to the Caio Melisso, Spoletino librarian of trust of Augustus in 1880. But he had several versions in the decades earlier, and had been made entirely of wood, designed by Giovanni Montiroli (1817-1888), a Spoleto architect who was a pupil of Luigi Canina. It is the first Italian public theater since its first version: the Nobile Teatro (1667). And then you can not but recall the theaters of Mantua: the Scientific Theater (1769) by Antonio Bibiena, the Teatro Regio (1783) by Piermarini, Il Teatro Sociale (1822), Luigi Canonica. The Scientific Theater is particularly interesting for its urban location. It is set in an urban lot, is part of a more complex architectural complex, but it clearly distinguishes its quasi-autonomous building typology. The Scientific Theater of Mantova represents the stadium just before the mutation between the theater in the building and the theater intended as a typologically autonomous building and recognizable in the urban context. This is why the Bibiena Scientific Theater, which Piermarini applied to, was also a good example, and in 1770 it hosted the young Mozart, the archetype of the typically Italian, horseshoe-shaped theater with neoclassical façade. It is a typology that has been experimented for more than one hundred years in Italy and, through its evolutions and migrations, it also arrives in other parts of the world.

FM: The Metropolitan Opera House (Met, or Lincoln Center) was the most gifted opera house in the world when it was housed in the old yellow brick building built in 1880 and then demolished when the new structure was inaugurated. Today's Met is designed for almost 4000 seats. In the Lincoln Center complex there is also the State Theater with 2000 seats. Peter Belluschi, Gordon Bunshaft, Philip Johnson, Eero Saarinen contributed to the Lincoln Center project beyond Wallace. Wallace had also participated in the creation of the Rockefeller Center (1931-71) and the United Nations Headquarters in 1952 leading a prestigious team composed by Sven Markelius, Le Corbusier, Oscar Niemeyer. Perhaps this is the most interesting character of the Met. It is an unusual architectural and urban typology for those years, a complex and complex service structure dedicated to music, dance, art shows... not far from the theaters of Broadway... the citadel for the entertainment of the cultivated and powerful New Yorkers.

AIDM: It is no coincidence that since the '70s the Met continues to be directed by James Levine, extraordinary jewish conductor. The Met, indeed, is a bit like the Rockefeller Center for commercial functions and the MOMA for museum institutions. All of these places in New York constitute an urban system of services dedicated to entertainment and leisure. Something similar could be said today of the Barbican in London.

#### *South migration - Global migration*

AIDM: We return briefly on the international diffusion of theaters in neoclassical style and Art déco style to which it was mentioned introducing the Kolkata theater-cinema. It would seem that whatever the historical era, the dominant typology for the opera's theater is the neoclassical model up to the early twentieth century. Subsequently also the Art déco model emerges when it becomes, in fact, an international style, differently declined in various parts of the world. So it would seem that the theater



is an architectural typology that is realized in cities that tend to acquire a relevant cultural rank and whose architecture is manifested through the international style of the moment. Even the first theater built in Cairo, the Teatro Chediviale (1869) certainly refers to the Teatro alla Scala, although in a “southern” version. It was commissioned in the Chedievè Isma’il Pascià to celebrate the opening of the Suez Canal and built by the Italian architect Pietro Avoscani (1816-1891), built mainly in wood and destroyed by a fire in 1971 having been inaugurated in 1869. The Teatro di Asmara (1925), designed by Odoardo Cavagnari, can be traced back to the model developed so far with both neo-Renaissance and oriental character.

FM: Also the Teatro dell’Opera di Roma (1874) has a first neo-Renaissance version – the fashion style at the time – designed by Achille Sfondrini (1836-1900), an architect expert of theaters. A second version was enlarged and reconfigured by Marcello Piacentini (1881 -1960) in 1926. He completely transformed the façades and increased the three existing orders and installed the famous chandelier, the largest in Europe (six meters in diameter, three tons). The Teatro-Cinema Corso (1917) in the original version designed by Marcello Piacentini was evidently an Art déco architecture, then profoundly transformed.

AIDM: We proceed and conclude with another geographical and temporal leap. A city in which the Art déco style profoundly marks the presence of cultural migrations is Durban in South Africa. The style Art déco is present not only in the architecture built by the westerners, but also in the Indian and Asian ones. Neo-classical, Victorian and neo-tudor buildings are not lacking. Discovered by Vasco da Gama and baptized as Port Natal in 1497 Durban became a commercial port when in 1823 a British merchant, Henry Fynn, obtained from the Zulu King Shaka to establish a permanent trading port. In 1935 it was renamed as Durban by the name of the governor of the Cape Colony to which it was finally annexed. So it was a colony for Boers and English. In 1855 thousands of Indians and Asians disembarked in Durban to work in the sugar cane fields. The descendants still live in Durban and the communities have strengthened, they live in the original places, distinct, assigned or conquered in the time of the apartheid, except for the descendants of the “whites” who drastically decreased having returned gradually to Europe. So Durban is a multi-ethnic city since its foundation. Today it has a Playhouse Theater at number 231 of Anton Lembede Street (formerly Smith Street), built in 1896 and rebuilt in 1935 in the style of Tudor Revival / Atmospheric styles. The next building, built in Art déco called Prince’s, was supportive of the Play house theater.

FM: The façade of the Playhouse Theater recalls the architecture of Shakespeare’s Globe Theater. The Anglo-Saxon culture should have been pregnant in Durban ...

AIDM: Yes, that’s right, even if the Durban Playhouse Theater was built in 1935 in a rather controversial neo-tudor style. The Durban Alhambra Theater is also designed in Art déco. The Alhambra Theater of Johannesburg, designed by S.V. Mann in 1921, presents also some similarities with the Teatro-Cinema Corso di Piacentini, as well as the Standard Theater of Johannesburg incorporates the neoclassical façade of which

much has been discussed. But Johannesburg is a city more populated by Europeans than Durban, so theaters are more in demand and rised in number.<sup>8</sup> So, in a colonial context, in the emerging metropolis of the south, contaminated by different cultures, styles and forms are mixed, while referring to some models consolidated in the collective imagination. Rather than urban criollism, that is, of vernacular indigenisms, returning to Beatriz Sarlo quoted at the beginning, expressed in the case of Buenos Aires, in the case of Durban, there is a process of creolization, that is, a cultural hybridization typical of some colonial areas. Moreover, in Durban, music as a collective public dimension, outside the theaters, is perceived very strongly. Warwick Junction is an example: intersection of roads, overpasses, railway stations, multi-religious cemetery, traditional and modern markets. All of this is less than 2 km<sup>2</sup>. In each of the contiguous places that make up Warwick Junction and that pass through inhabitants with the speed of contemporary life resonate different music, with different instruments, reproduced analogically or live, sometimes simultaneously, overlapping. That of today's Durban is a very different context and society from the one in which Boccherini lived in the late eighteenth century, but the impulse to practice music on the street and to entertain collectively is similar, melancholy. Even in the global contemporary world the recently constructed Opera House or Music Hall make use of very different languages. After the revolution impressed by the Berliner Philharmonie (1963) by Hans Scharoun in Berlin ...

FM: ... After the museums in the nineties, the Music Hall are the architectural objects made to amaze, and are almost always located on the water, or as if they were: The Sydney Opera House (1973) by Jørn Utzon in Sydney, Walt Disney Concert Hall (2003) by Frank Gehry in Los Angeles, Casa da Música (2005) in Port of OMA, National Grand Theater (2007) by Paul Andreu in Beijing, Snøhetta Opera House in Oslo (2007), Elbphilharmonie (2017) by Herzog & de Meuron in Hamburg. And the architects who make the new Opera Houses in the global era are no longer just Italians.

AIDM: The Italian theatre (and architectural) culture is an export product in a global domain...

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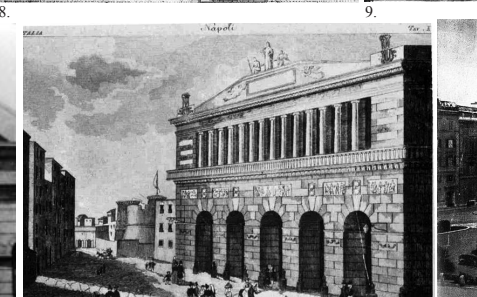
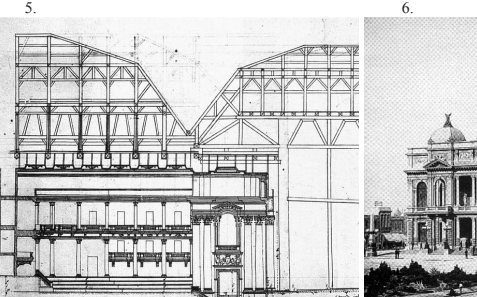
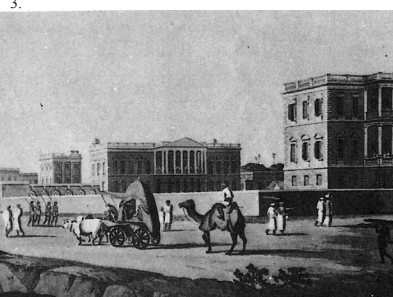
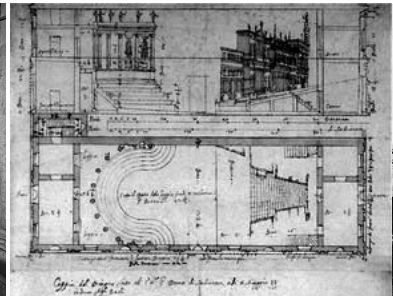
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8. LATILLA 2013.



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1. Teatro alla Scala, Milan, 2. Theatre Olimpico (Photo: Didier Descouens), Vicenza; 3. Theatre all'Antica, Sabbioneta; 4. Theatre Colón, Buenos Aires; 5. Theatre Bol'shoj of Moscow in '800, L. Arnould; 6. Chowringhee Theatre, Thomas and William Daniell, Kolkata; 7. Bijou Grand Opera House, Kolkata; 8. Tuillerie Theatre or Salle des Machines, Paris; 9. Teatro Colon, Buenos Aires; 10. The Standard Theatre in Joubert Street, Johannesburg; 11. Teatro San Carlo, Naples; 12. Teatro dell'Opera, Rome;





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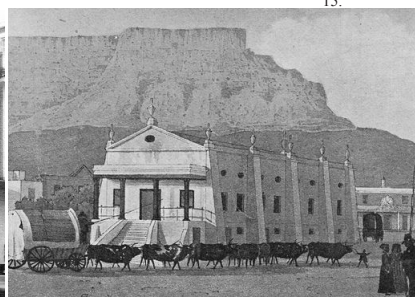
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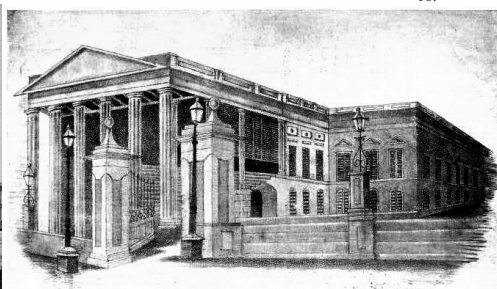
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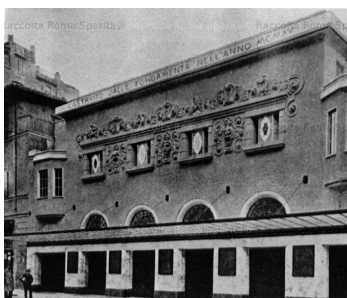
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13. Theatre chediviale, Cairo; 14. Teatro de San Ana, San Salvador; 15. Teatro di Asmara; 16. Playhouse Theatre Durban, South Africa; 17. Playhouse Theatre, Durban; 18. San George Yonge Theatre, Cape Town; 19. Sannsouci, Kolkata; 20. Opera House, Port Elisabeth; 21. Theatre Royal Cape Town; 22. Il Teatro-Cinema Corso, Rome; 23. Alhambra Theatre, Johannesburg; 24. MET Lincoln Center, New York.