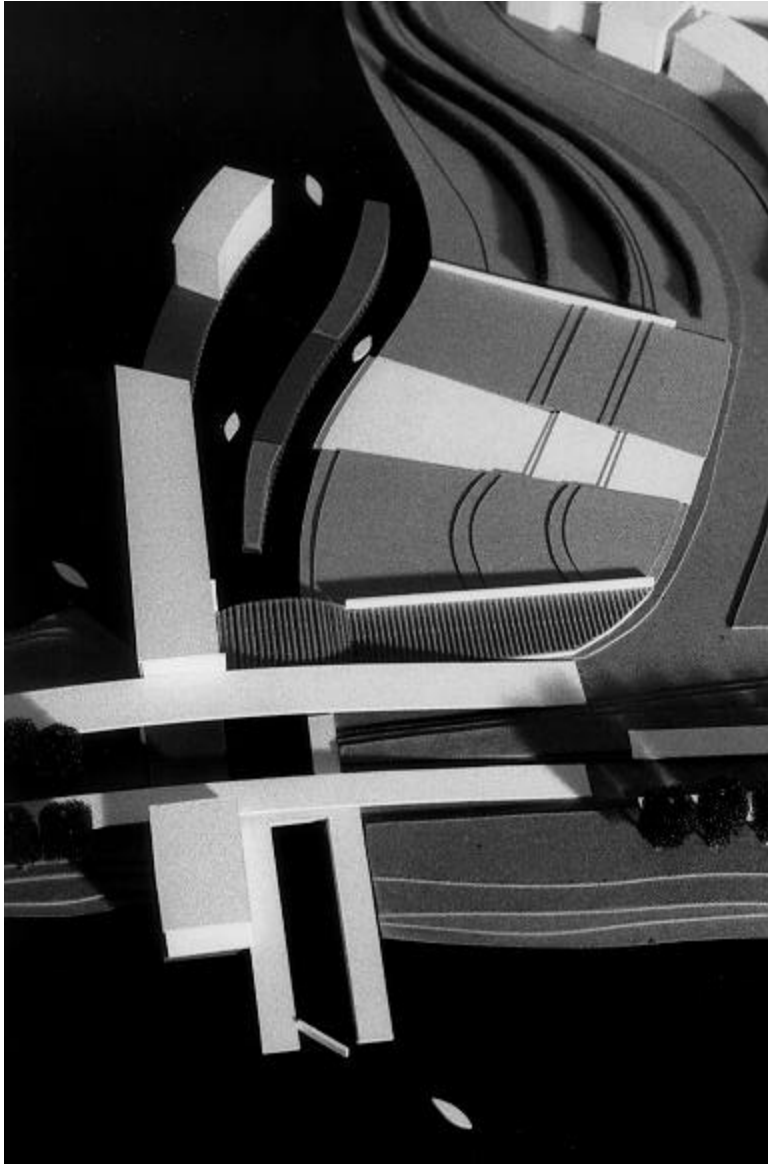


MANTOVA MISE EN SCENE



The historic and the contemporary converge on Mantova in a series of conflictual programmatic elements. Vehicular circulation conflicts with and monopolizes both water and pedestrian passages. By simplifying, and raising or lowering the road and rail beds, alternate methods of movement through the site are possible. A multiplicity of staged and impromptu events become possible by exploiting the theatrical qualities of

resulting interstices. Through realignments and imposition of new staged forms, dramatic effect is achieved by framing views into and out of Mantova. The plan achieves a clarification of land- and water-based functions and objectifies their interdependent natures. Water passage between the lakes is

created through construction of four new elements: canal, jetty, lock and museum/pier. The terraced waterside park is both destination and place of departure. Water passage below the proposed bow bridges provides a zone for multiple interactions and fluctuations - a layered crossroads for pedestrians and cyclists, with boats passing below and trains and cars passing above. The piazza is a zone of mediation, a neutral and flexible space with cross views and sight lines linking points of interest within and beyond Mantova. The Museum of the Lake provides a curatorial framework for the larger realm of the cultural and natural environment.

Gavin Keeney/Ken Smith (1999)

Image (above) - Model (chipboard, museum board, corrugated cardboard, plastic foam, nails / 3200-ASA print)



MISE EN SCENE

"I say that this concrete language, intended for the senses and independent of speech, has first to satisfy the senses, that there is a poetry of language, and that this concrete physical language to which I refer is truly theatrical only to the degree that the thoughts it expresses are beyond the reach of the spoken word."

--Antonin Artaud, "Metaphysics and the Mise en Scène", in **The Theater and Its Double** (1938)