

benches | nymphaeum

the ruin's geometries creating benches

stools | nymphaeum

The project is designed to emphasize the nymphaeum as the structuring element of the park while it brings together its historical perspective and also aims to put it back in the contemporary scenario of the city. The intervention is divided into three main parts. The theater is allocated in the central area of the project and there are two secondary spaces in the sides, where other cultural and social activities can occur simultaneously. The insertion of the theater inside the central area of nymphaeum embraces Bramante's symmetry with a double side audience stage that allows the presentations' scenery to be its own ruin, the city and the gardens. With the existing differences of levels as a premise of the design, the foyer is situated in the higher level, where two elevated walkways project themselves above the lower levels, also defining the audiences' structure. Following this concept, the walkways continue as the common denominator of the project's circulation, in which the spectator is led to an architectural promenade, with the ruin as its own piece to experience and contemplate. The final definition of the space is dictated by a subtle roof that provides shade and protects the structure from the weather. There are no vertical planes of closure, shaping a continuous space that dissolves between theater and park and creates a single element. The intervention is careful in its subtleties in order to emphasize the ruin rather than itself, using simplicity to act like a support to ordinary life.

historical immersion 📮

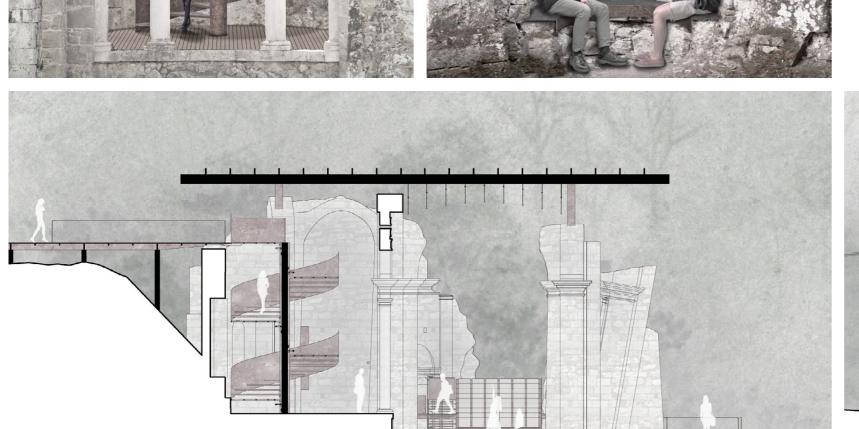
→ the nymphaeum is the piece of art

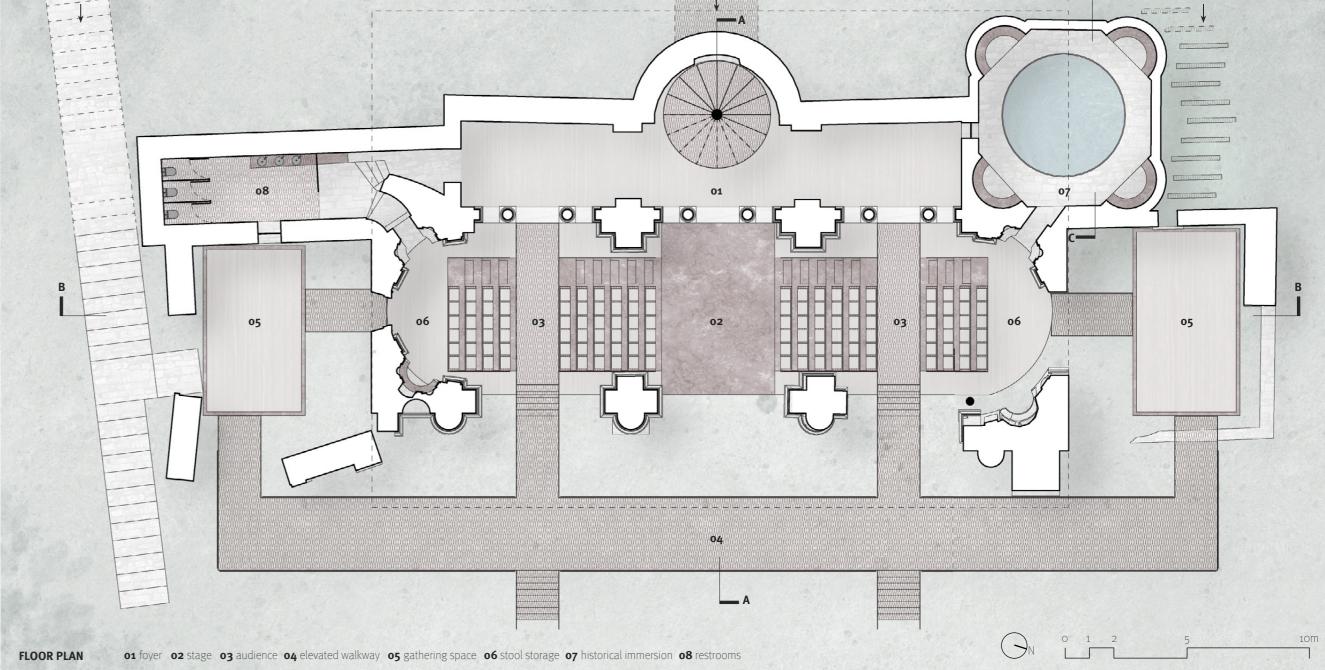
the furniture is the flexibility lacktriangle



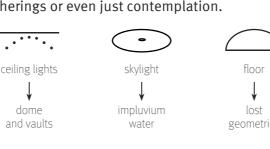




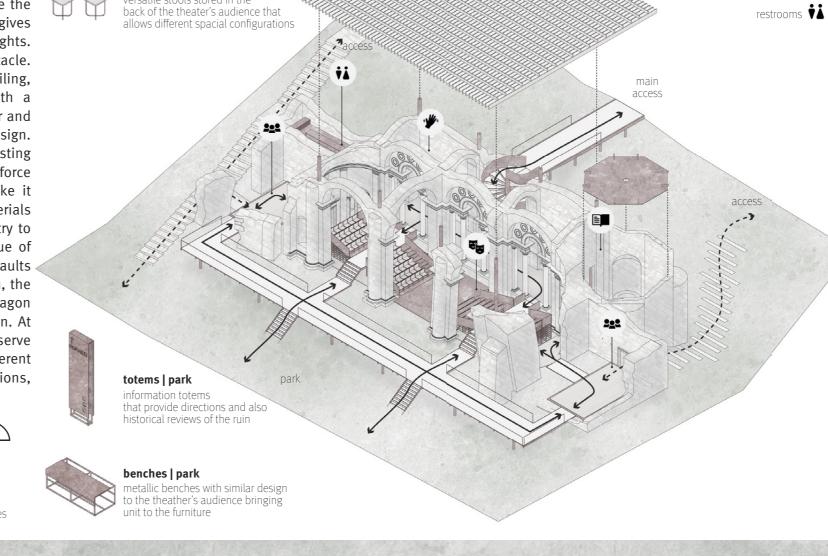


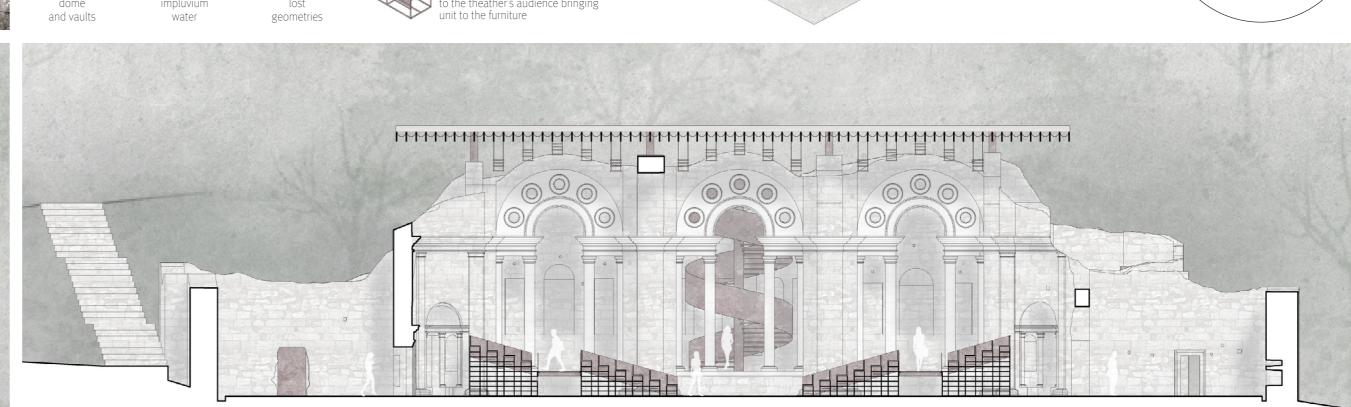


The new access subverts the main circulation of the nymphaeum, relocating the entrance to the ruin's main axis. An elevated walkway departs from the street and leads the spectator to a welcome area under the projection of the theater's roof, where a spiral staircase descends to the foyer. The comprehension of a continuous space between theater and park starts from this point, where the path, allied to an absence of vertical barriers, gives glimpses of the landscape through the ruin's sights. The surroundings become part of the spectacle. Moreover, the roof acts like an illuminated ceiling, where the wooden beams, intercalated with a translucent covering, bring light to the theater and its interactions without overwhelming the design. The intervention does not overcome the existing ruin, it acts like a potent background to reinforce its appropriation. In that intent, and to make it evident in its time period, the contrasting materials use the site's history as a base, but do not try to imitate it. That also allows the subtle rescue of certain historical elements such as the cross vaults and dome of the old cover of the nymphaeum, the impluvium dome with a central hole of the octagon and other once present geometries of the ruin. At last, the side spaces with its versatile furniture serve as a support to the theater and also allow different appropriations with activities like exhibitions, gatherings or even just contemplation.



SECTION BB





SECTION AA