



# IL GIARDINO ITALIANO

**compagnia TPO** - in co-production with **Teatro Metastasio Stabile della Toscana**

artistic direction **Francesco Gandi, Davide Venturini**

choreography **Anna Balducci, Erika Faccini, Paola Lattanzi**

dance **for two performers**

visual design **Elsa Mersi**

sound design **Spartaco Cortesi**

computer engineering **Martin von Günten, Rossano Monti**

singing **Anna Pia Capurso**

costumes **Loretta Mugnai**

props **Livia Cortesi, Laura Facchini**

collaboration on script **Stefania Zampiga**

organization **Valentina Martini, Francesca Nunziati, Chiara Saponari**





## THE SHOW

The show is conceived of as a dream or as a game in which we discover a secret and mysterious place. The 'Italian-style garden' with its history and its perspectival architecture tends to be experienced like a museum; an artwork of greenery sealed off in its private beauty, it remains off-limits to the high-spirited incursions of children. Instead the TPO throws wide the gate to allow entrance to our joyfully curious young viewers – here they can lose themselves in the labyrinths, grottos, the plays of water and they can run along the paths lined with boxwood hedges. Like small nymphs appearing and disappearing like shadows, two dancers accompany the children on their visit; along the way the performers create many scenes where the children, like playful putti, are free to explore. The garden is conceived of as a sensitive and interactive space, a large dance mat on which to project images animated by the sounds of the surrounding environment.

The image of the lit space changes in relation to the children's movement thanks to the use of invisible sensors hidden under the mat. In this way play and interactive technology add up to a sensitive environment, a tactual garden that revisits the Renaissance in a playful and dreamlike way that is fully within children's grasp.

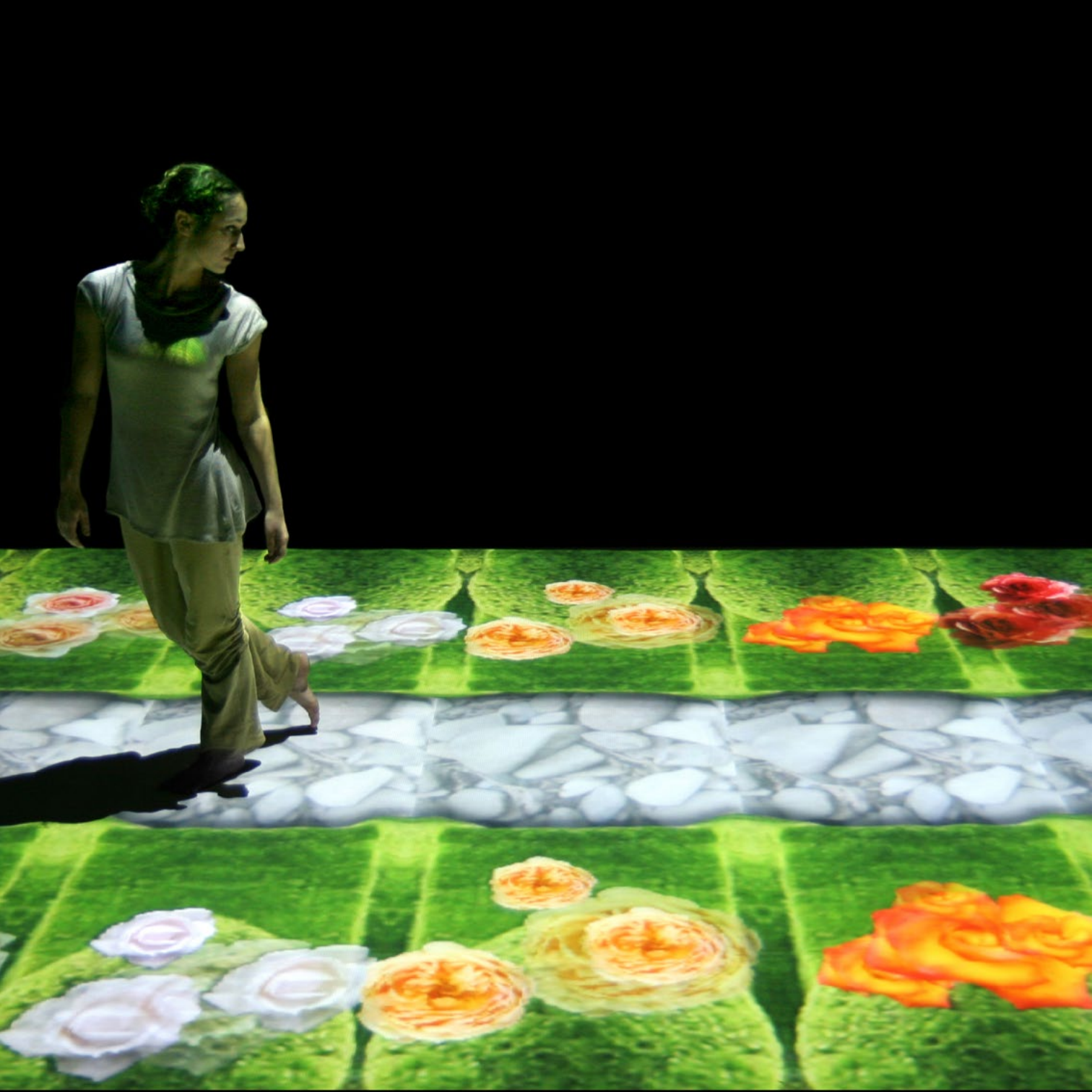






## THE RENAISSANCE GARDEN

The Italian-style garden represents those ideals of harmony and nature that were typical of Renaissance culture. Although the goal of its beauty could be mistaken as simply an aristocratic entertainment, the wonder this place inspires in viewers suggests greater ambitions. It is the dream of a poet who is imagining, for the pleasure of body and spirit, an ideal world in miniature: a project to be carried out together with architects and gardeners, inventing elaborate plays of perspective and allegory. The labyrinths and terraces outlined in boxwood, the statues, the floral arrangements, the jets of water, the polychrome stones and the most hidden recesses -- all these elements tell stories, whisper songs and plunge us into a dream. This is a stage on which the architect, gardener and poet create a kind of theater of the gaze; here the viewer experiences the pleasure of losing and refinding himself as if living inside an imaginary poem. Nature is called upon to create a charming spot, a desire that is at once amorous, intimate, playful and celebratory; here the key figures are beauty and the art of representing feeling through space and form.







## CCC [CHILDREN'S CHEERING CARPET]

● **CCC [children's cheering carpet]** is a trilogy by TPO dedicated to dance and to the poetics of gardens.

The project is composed of three shows:

**The Japanese Garden**

**The Painted Garden**

**The Italian Garden**

The interactive carpet is set inside a stage space with a central plan, devised by TPO in collaboration with Martin Von Gunten, for the realization of theatrical events with interactive dynamics. The stage is composed of a white dance carpet, a video projector sending animated images from above and a system of 32 sensors (hidden under the carpet), which react to an impulse synchronizing sounds and images. On the carpet, virtual landscapes are created through the development of games for individuals or groups. By entering this stage space, it is possible to create musical works, activate images and other complex events through movements and pressure over the sensors.





● *'It's authentic visual happiness, a sort of enchantment enfolding the audience (also grown-ups) inside a magic atmosphere: before our eyes images of absolute harmony unfold.'*

**Mafra Gagliardi, 'Eolo' [www.eolo-ragazzi.it](http://www.eolo-ragazzi.it)**

*Voici une creation étonnante qui denote des techniques traditionnelles des spectacle. Nous sommes ici immegès dans un monde virtuel qui se meut sous nos pieds et semble réagir à nos propres mouvements. L'atmosphère est d'autant plus troublante que sons et chants mélodieux s'y rèpandent de toute part et insufflent aux forms virtuelles une vie Presque palpable.*

**Nord Littoral, Calais**

*Mi lascio scivolare in un gioco nel quale le voci ed I corpi digitali di ninfe e cupidi si alternano e si fondono con i manifesti entusiasmi dei bimbi (e, sì! dei genitori) cui le danzatrici rivolgono di volta in volta l'invito di entrare in cinque ambienti diversi: il giardino delle ombre, il labirinto, il teatro di verzura, il giardino notturno, il giardino d'acqua.*

**Joon Steenkamp, My Media**





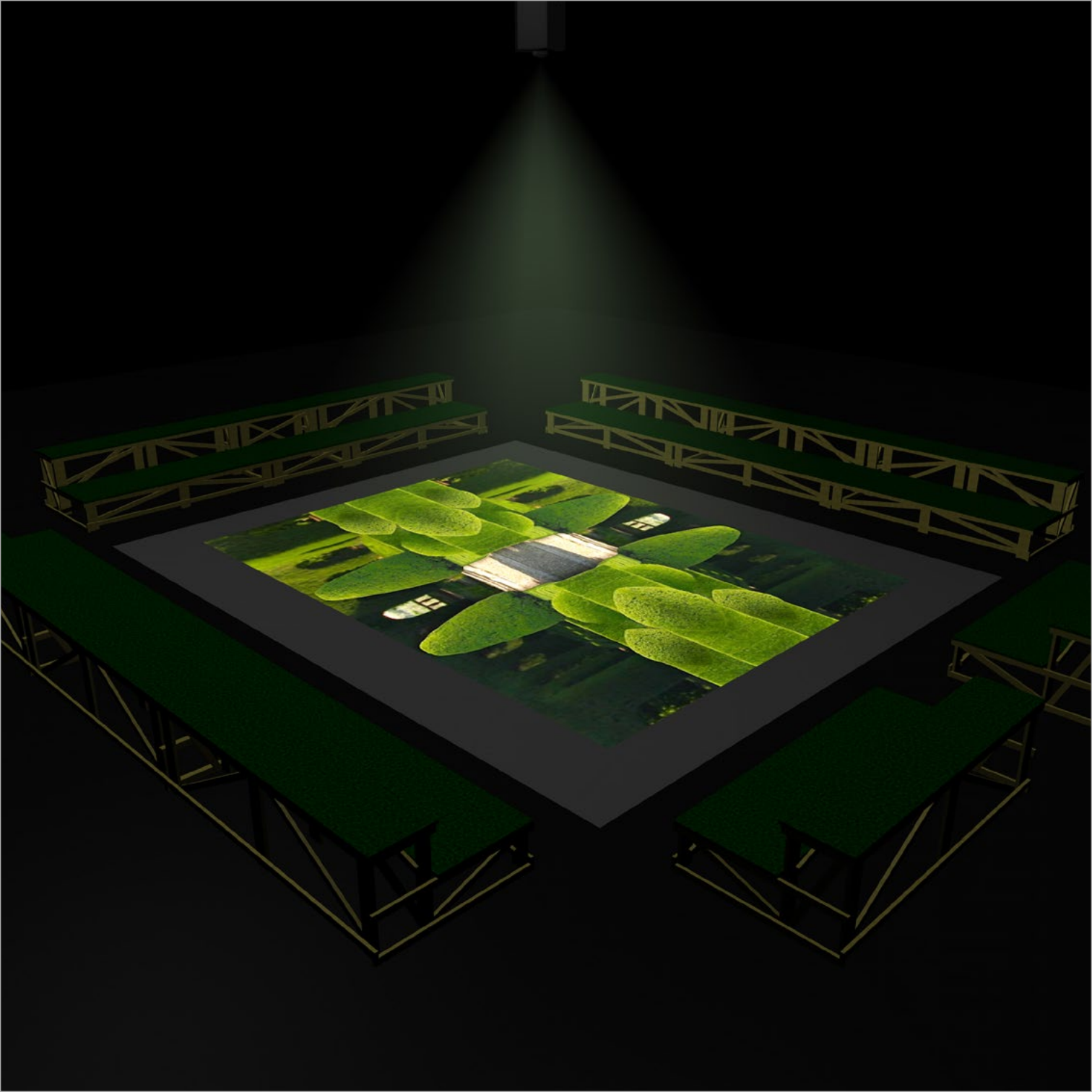
● Visual, emotional and immersive theatre. Space is the protagonist in TPO's shows with its images, colours and sounds. Thanks to the use of interactive technologies every show is transformed into a 'sensitive' environment where the thin border between art and play can be experienced. Dancers, performers and the audience itself interact with each other exploring new expressive forms that go beyond language and cultural barriers.

The work of TPO is a collaborative effort of a multi-talented and close-knit team of authors from various disciplines of the visual and performing arts. The shows are characterized by the use of large-format projections, the creation of immersive theater environments and the use of interactive technologies some of which are specifically developed by the company for their shows.

The stage space is conceived as a dynamic and reactive environment that can involve the public in individual or group actions: in fact it is set up with sensors (videocameras and microphones) that allow both the performer and the public to modulate sounds or interact with images through movement or voice. These technologies allow the creation of 'sensitive' theatrical environments where children can explore the stage space, discovering that it responds to their actions in a certain way. Thus an active relationship ensues between the young people and their environment, a kind of dialogue - with space, forms, and sounds - which becomes artistic experience.

In the TPO's shows even the performers' role is imbued with special meaning: the dancers 'paint' and 'play' on stage, using the body and movement thanks to the interactive effects but, especially, they invite the children to explore the space with a theatrical approach that emphasizes the use of the body and the gaze.





## NOTES

- **running time:** 50'
- **seating:** max 100 spectators
- **age level:** 6 years old and up

## WORKSHOP

The company also proposes an installation where children, led by two dancers, can take part in an animation game, using the interactive stage space, complete with music and images.

## INFO

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