

Le Nozze di Figaro 1786- INTEGRAL PROPOSAL 2004
 Wolfgang Amadeus Mozart 1756-1791

FREEDOM- AGILITY PRECISION- GRACE in the resolution of the stage design as well as in the restrained visual language.

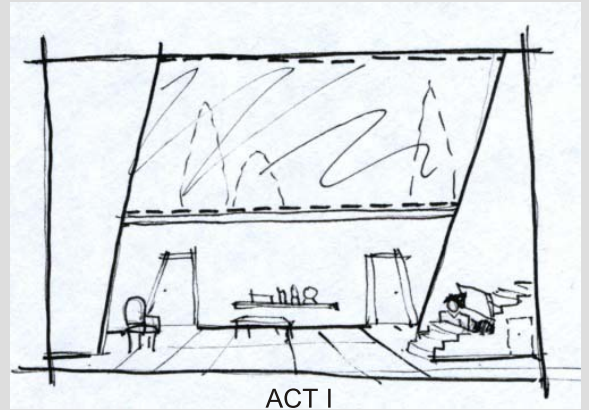
Since 'Las Bodas de Figaro' is mainly based on the confusion in the relationships between the characters belonging to different social levels, the conceptual proposal on which our stage design is based consists of incorporating and highlighting the use of the spaces for circulation and transit rather than the enclosed spaces.

The musical flow is highlighted with the flow of 'non-temporal' feelings that take place in every scene. Understanding how to communicate the least tangible; how to represent what in fact happens to every character; how the Human is impregnated of levity, love, intrigue and jealousy, confusion, anger and happiness-but confusion above all- all this has marked our line of work both in the stage design and in the set space.

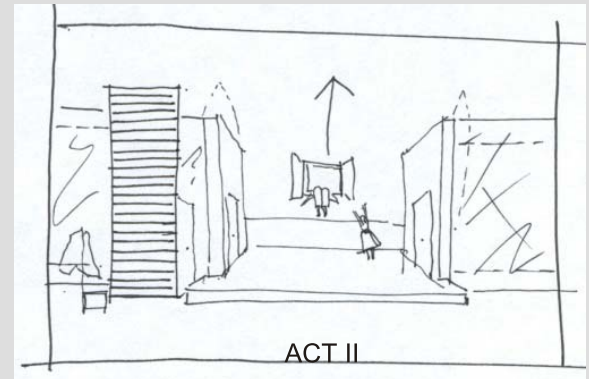
So now, how is the above mentioned expressed in our set space?

By Taking the visual language almost to a ZERO LEVEL so as to further inquire into the suggested language, emphasizing the plot of these feelings in a set space full of its essential meaning. However, this not done by highlighting the architecture of a world full of too closed meanings, where a palace has two columns or where the windows are always on a wall. Less is more- as Mies Van De Roe said. Only that this 'less' must have a very high level of intrinsic content in each element so as to trigger the audience's imagination who will almost imperceptibly recompose the situation without caring whether the play has been set in the 1700, the vanguard of the 20s, or a rainforest in the Amazon.

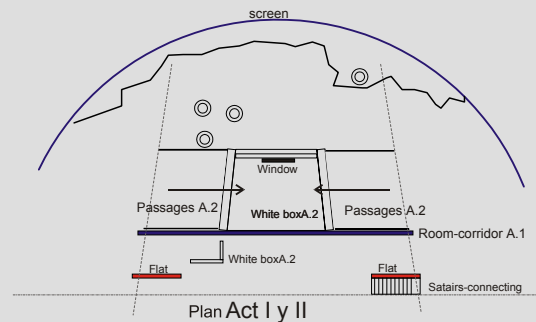
We are trying to make each space fit into one another, and make them take place one after the other, in the same way as Mozart's masterly music notes take place one after the other. In this succession of spaces the representation of the SPACE-CORRIDOR-PASSAGE prevails as a connector of other more important spaces, although they are, after all, spaces where everything happens. In some way or other, this space is permanently materialized in the proposal.



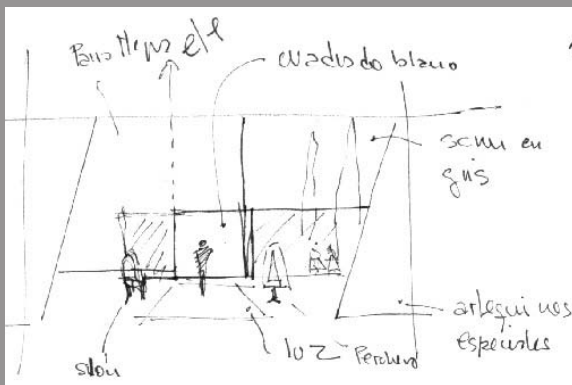
ACT I



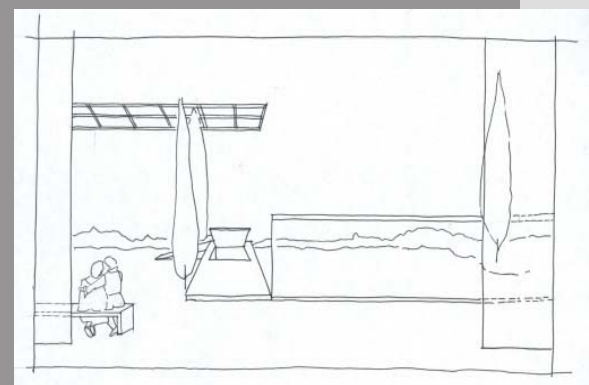
ACT II



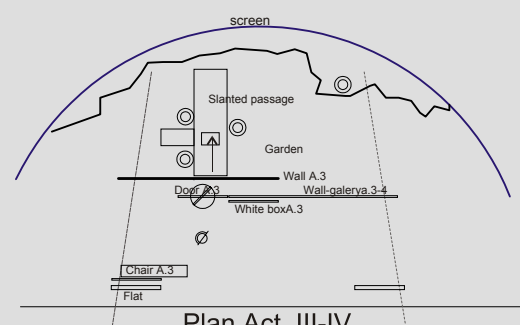
Plan Act I y II



ACT III



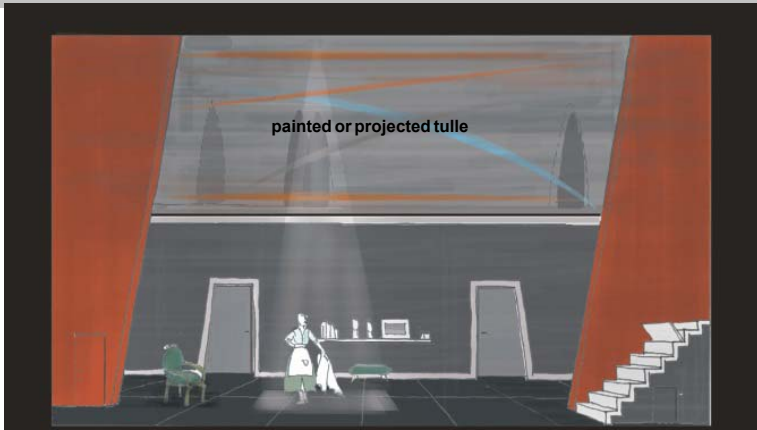
ACT IV



Plan Act III-IV

WHAT JUSTIFIES THE FORM OF EACH ACT?

ACT 1
ROOM-CORRIDOR/UP -DOWN



- Susanna’s future room
- Stairs-connecting element
- At the same time, this condition of servitude brings them nearer the general public who share their intrigues this way.

ACT II
WHITE BOX WITH CORRIDORS-PASSAGES



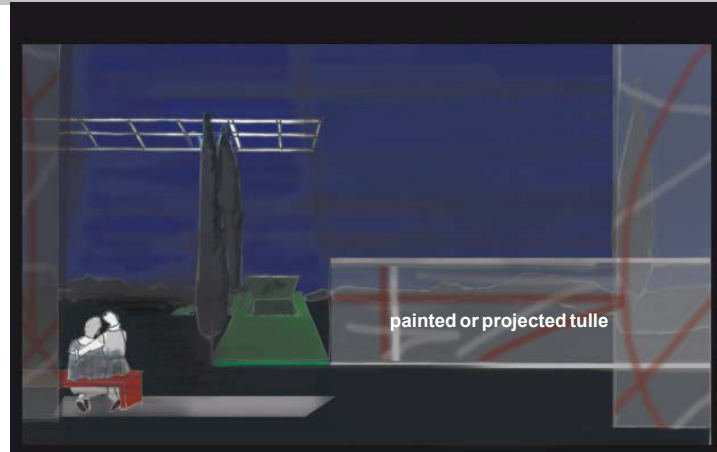
- The Countess’ room is represented by a perfect and white box, which is intimate
- Translucent lateral passages in painted or projected tulle
- The dressing room faces the audience.

ACT III
ROOM OVERLOOKING THE GARDEN



- The translucent wall shows us a space of transition between the enclosed lounge and the outside
- The white square acts at the beginning of the act- When the Count is alone.-

ACT IV
GARDEN WITH WALL-GALLERY



- it maintains a referent of the previous act which is a translucent wall interpreted as a gallery.
- Especially ample
- Translucent elements pretend to be galleries and foliage They will be painted or projected

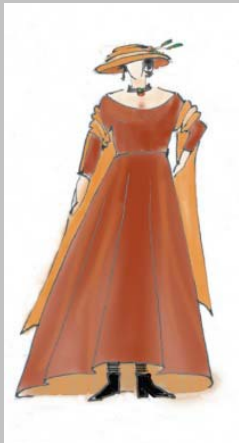
Costume



Countess Almaviva



Susanna



Marcellina



Barbarina



Count Almaviva



Figaro