

Toulouse discovered Lilith, the Guardian of Darkness, asleep on the roof of the Saint-Raymond Museum while Arianne, the great Spider and Asterion, the Minotaur had both joined the heart of the city. Three prodigious signs, the cross of Satan, the Sigil of Lucifer and the sign of the beast had also appeared on the banks of the river.

The image was set. The preamble to a show that would take over the city of Toulouse for three days in October 2024.

A sequel to the first opus «The Guardian of the Temple» which features three machines. A gigantic open-air urban opera that brought together nearly 1.2 million spectators.

If the machines and the story are born from the imagination of François Delaroziere, the show is an adventure shared by an entire team.

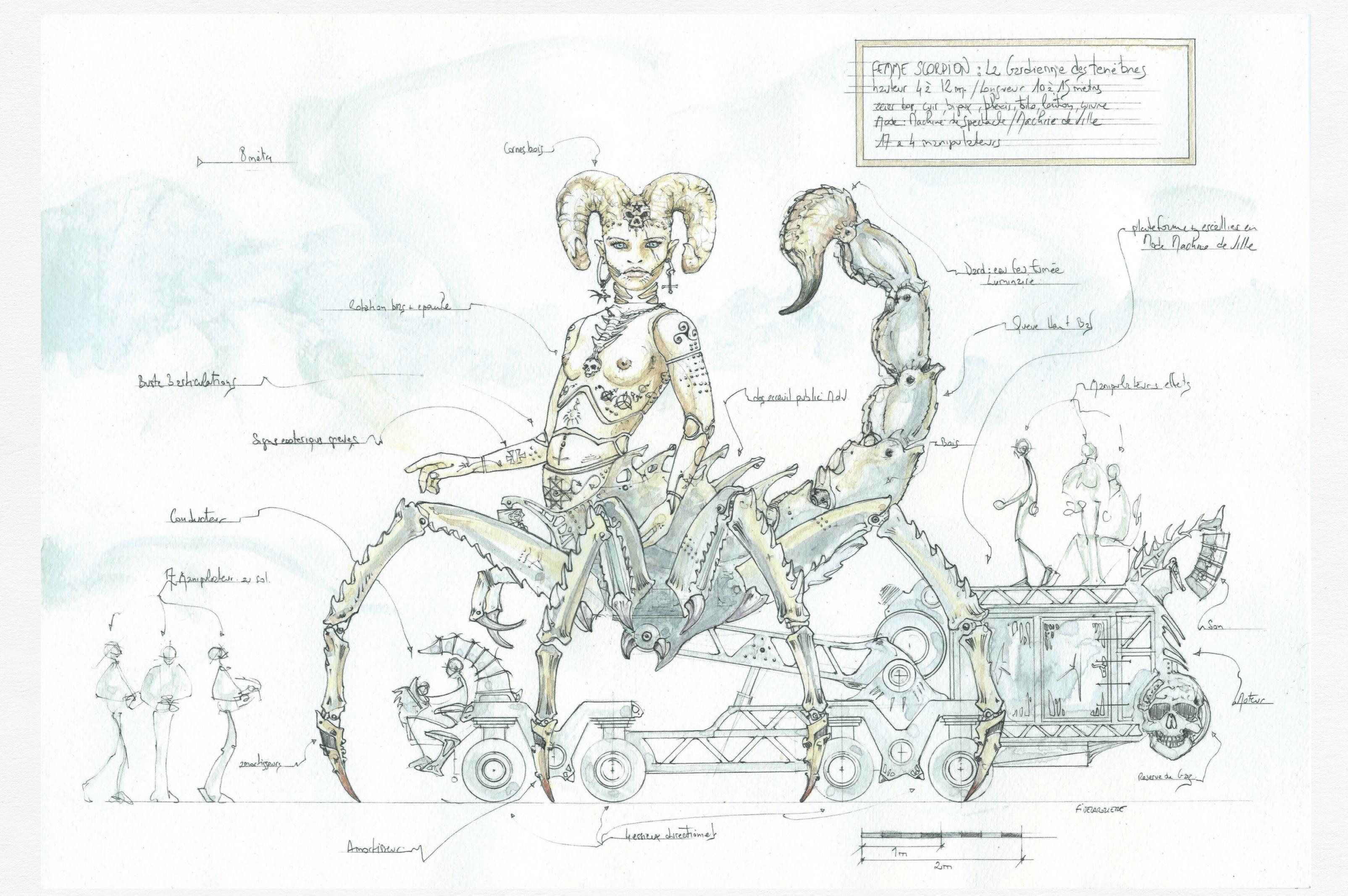
The theater that the La Machine company creates for the city is certainly the art of a troupe.

On the morning of October 25, 2024, the inhabitants of However, creating a show of this magnitude with three large machines, an orchestra, lighting and effects involves heavy logistics. The scenography, staging and security must be mastered to the millimeter, even if there is always a part of improvisation. Nearly 200 constructors worked to achieve this result.

> Building on this adventure that we experienced with the people of Toulouse last autumn, we want to highlight the collective work hidden behind the creation of such a show.

Present those who work to make an entire city dream.

Retrace the stages of this unique collective adventure, from the initial outline of a scenario to the composition of the music, from the making of the costumes to the work on lighting and effects.



Sketch of the Guardian of Darkness



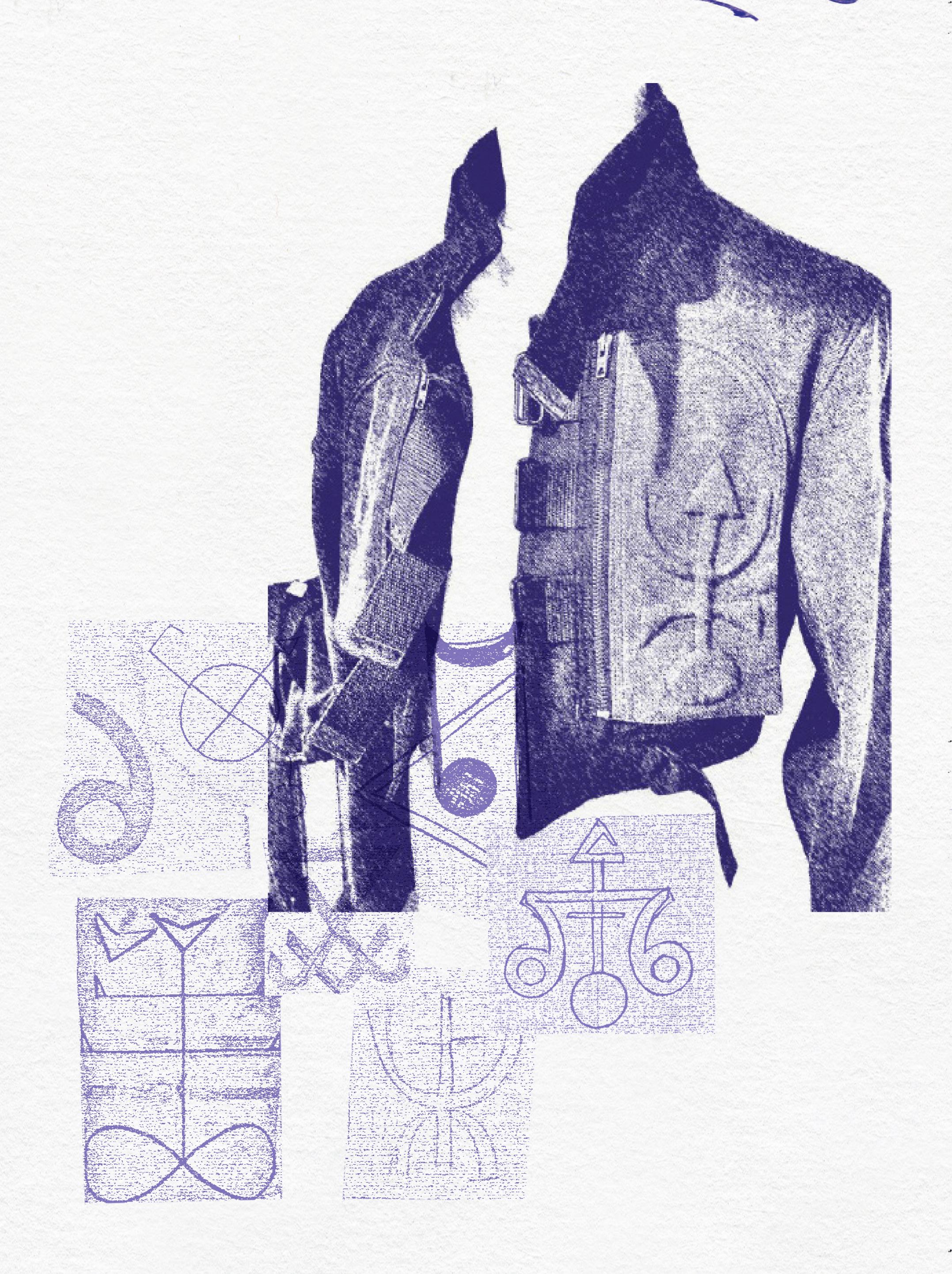
### THE GUARDIAN OF DARKNESS

The original request made by François Delaroziere for the costumes of the manipulators of the Guardian of Darkness was to design comfortable work clothes. Indeed, the manipulators of the legs, arms and facial expressions of the Guardian are on foot.

It is therefore essential to facilitate the movements of the machinists.

The latter are like the servants of Lilith, hidden in the shadows. To best represent this intention, the designer Gaëlle Choveau, in co-creation with Julie Coffinières, imagined an all-black costume.

In order to add contrast, the designers mixed different textures of cotton to highlight the work of the material. Thus, the light is not reflected in the same way on the different fabrics, highlighting the grain and volumes. It is the light that gives meaning to each detail.

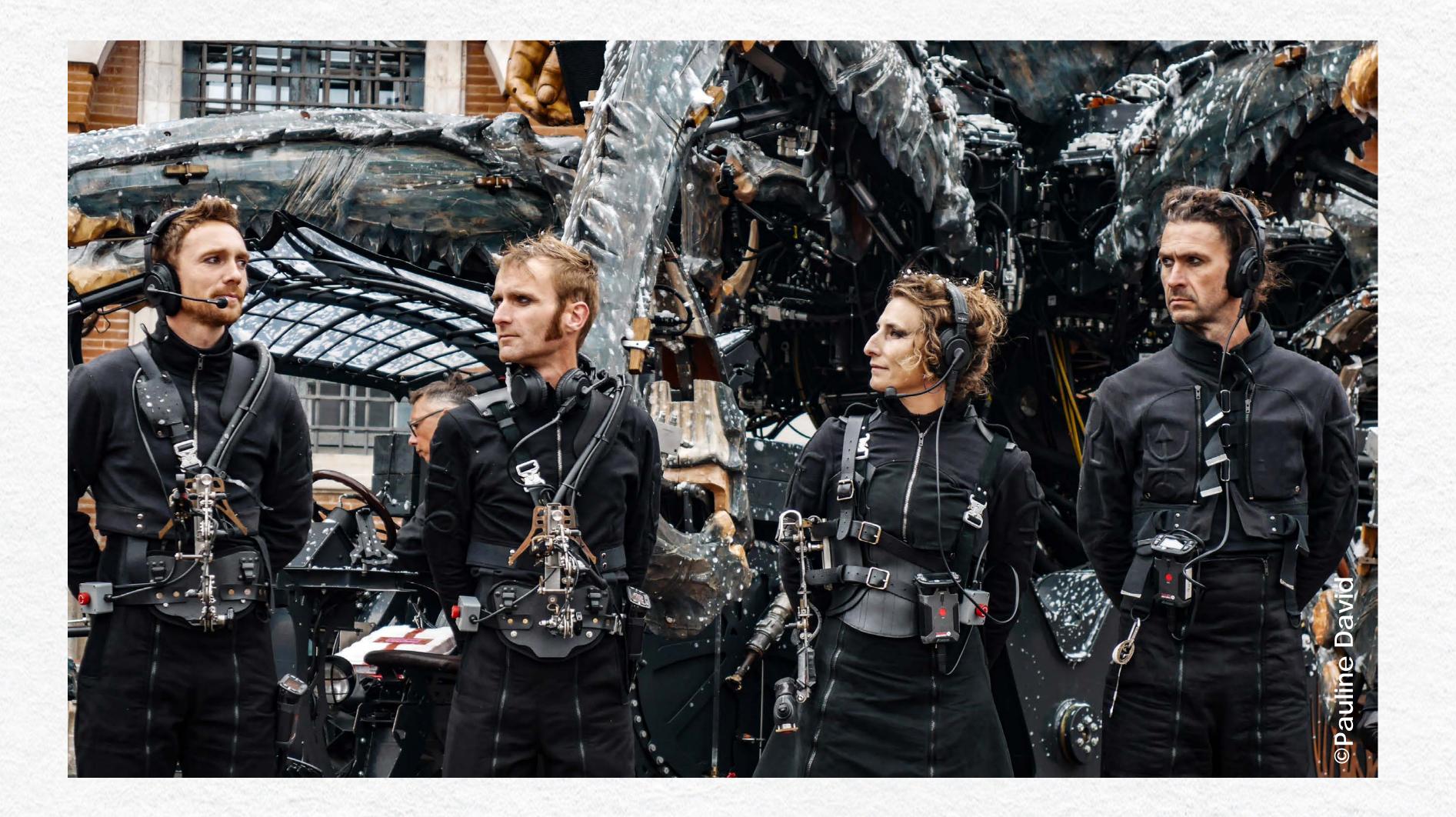


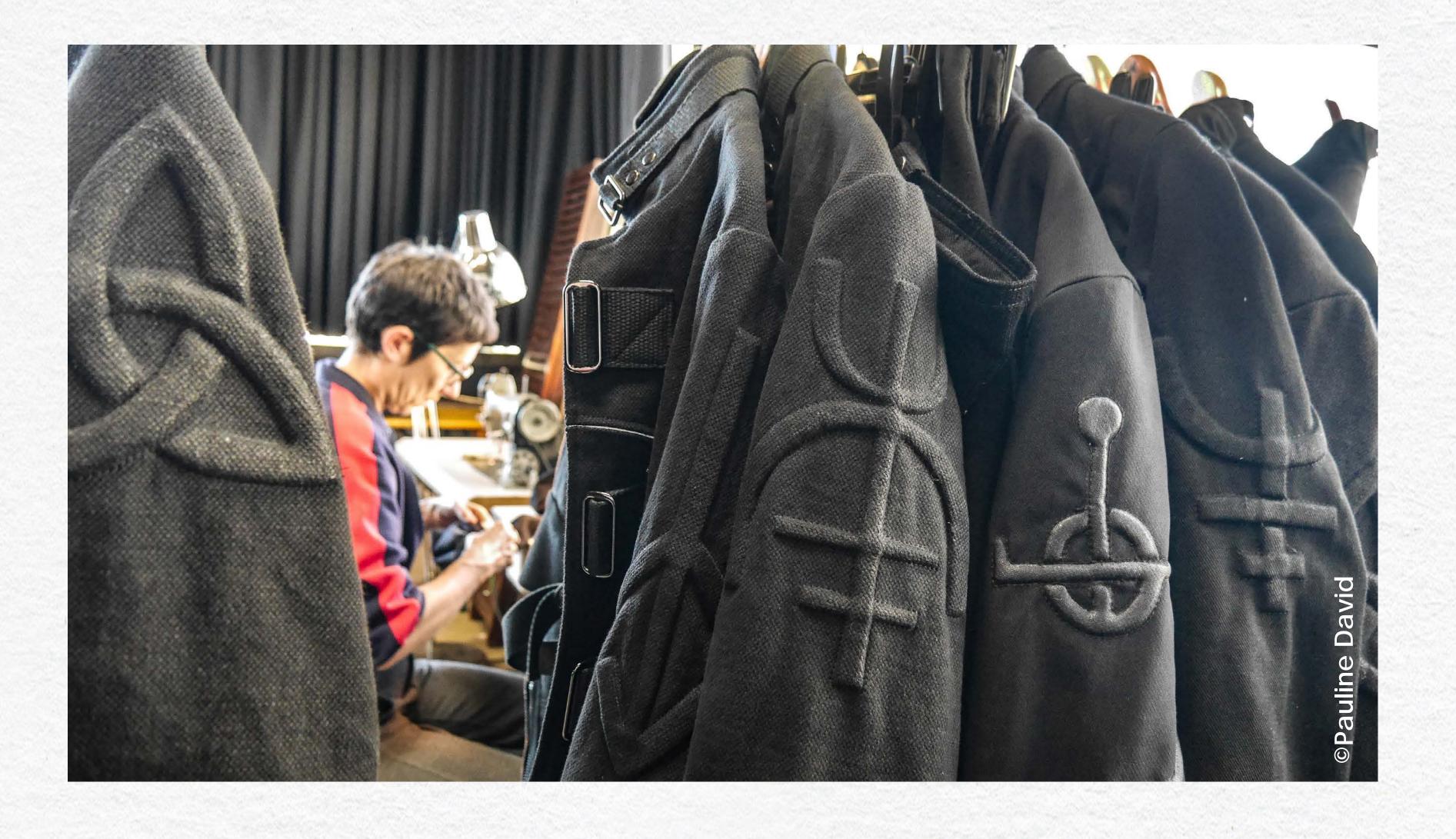
## CHARACTERISTICS

The costume of the manipulators of the Guardian of Darkness is composed of:

- A short jacket in custom-made black cotton canvas. Each manipulator wears a unique and personalized jacket. Embossed symbols, inspired by esoteric signs, are present on the sleeves. These raised signs are placed in dialogue with the scars of the Guardian.
- High-waisted pleated pants in black cotton canvas or a high-waisted long skirt in the same material.
- Leather safety shoes and boots.

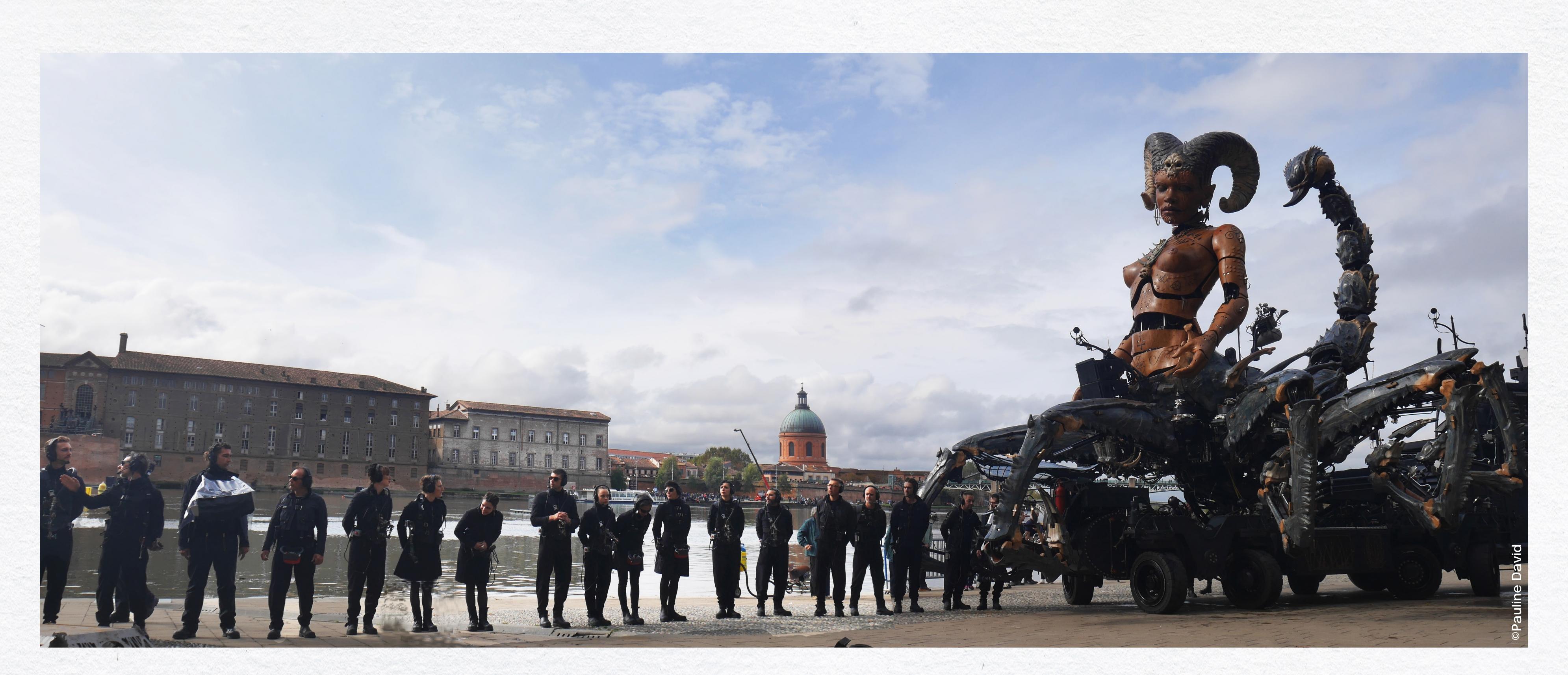






Like the workwear, everything on the costume is useful: it is designed so that the exoskeleton that allows the legs and arms to be manipulated is an extension of the costume.

A reference to the scorpion was integrated into the costume since the designers chose to add reflective fabric, echoing the scorpion's ability to become fluorescent under UV light



# THE MINOTAUR Excellent

To create the costumes for the show, Gaëlle Choveau draws inspiration from the machine itself or from the story. She also draws on the characteristics of the place where the performance takes place.

For the Minotaur, it is the ancient figure that inspired the symbolic elements. The theme of the labyrinth is evoked by the reliefs sewn on the dress. The jackets thus take up stitches that are normally invisible, traditionally located on the inside of jackets but made visible here by sewing them directly onto the outside of the garment.

If the layered dresses and skirts recall the clothing of Antiquity, it is also a desire to break the codes because these are worn by both male and female manipulators.

Worn with very functional safety boots, these costumes create a unique and supported silhouette, combining aesthetics with movement constraints.

Gold-colored jewelry sewn onto the dresses, seams, and jacket lapels recall the Minotaur's gold leaf scarifications and tattoos, reinforcing the bond between the manipulators and their machines.

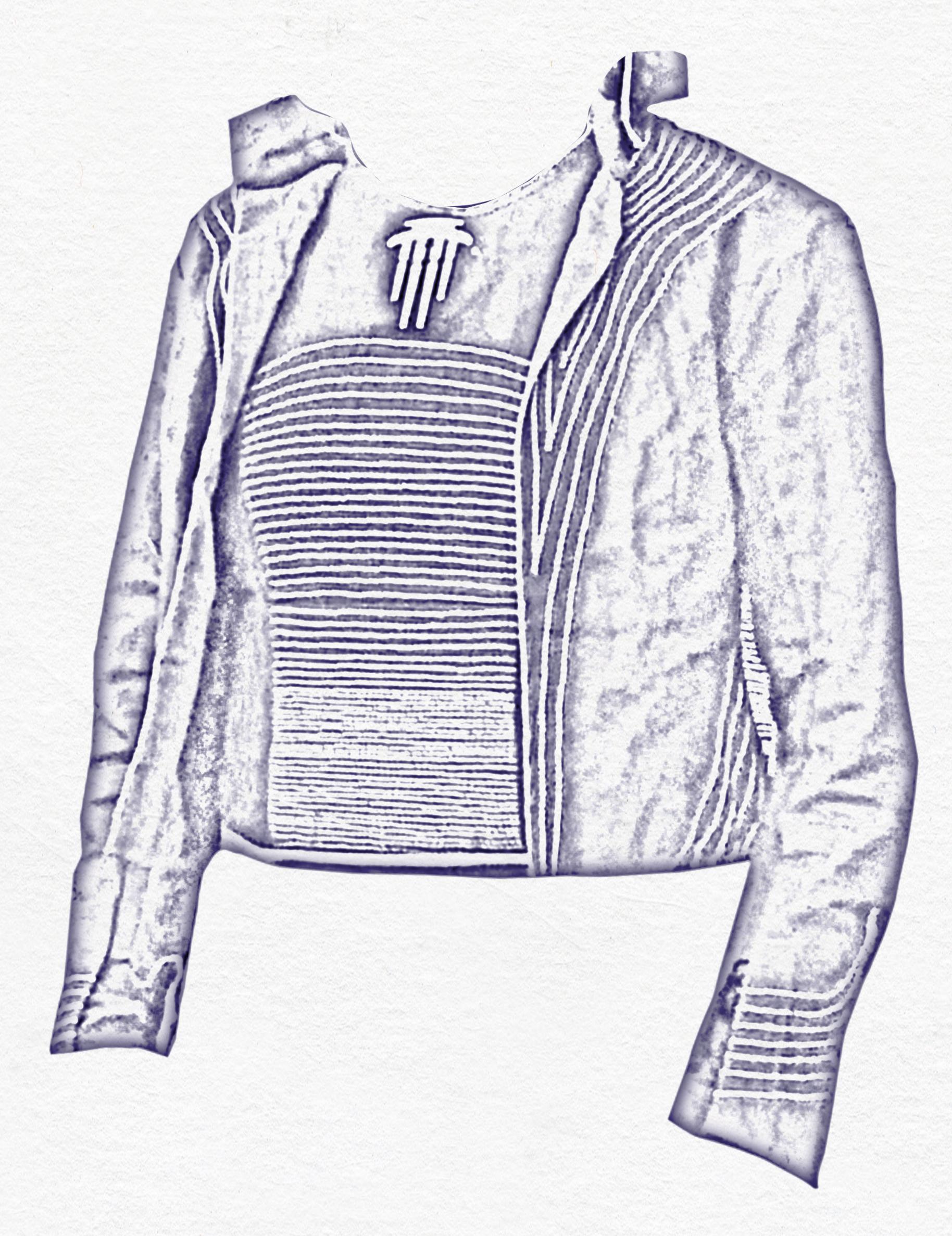
The quality of the materials is essential. Cotton, linen, leather, or coated canvas for water protection, the costumes must be flexible to facilitate movement. They must also adapt to the sometimes bulky manipulation equipment and interfaces, such as the exoskeletons allowing the Minotaur's arms to be manipulated. At the beginning of the design, tests with prototypes and Worbla bustiers were carried out to integrate this new technology.

Initially very bulky, the exoskeleton prototypes evolved to become more discreet but nevertheless required numerous costume adjustments.

From the first measurements of the manipulators to the final finishing touches, including fittings and rehearsals, it took 24 weeks to create the 17 costumes of the Minotaur manipulators.

Behind the apparent simplicity lies a meticulous reflection on the silhouette, movements and technical requirements.

The final result embodies the symbiosis between the Machine and its manipulators.



# CHARACTERISTICS

The Minotaur manipulators' costume is composed of:

- A green jacket, sewn with gold with a gold lapel and fitted with a hood
- Ablackdressembroideredwithgoldthread and decorated with a jewel sewn on the plexus
- A green cotton skirt with a central pleat and a buckled belt
- Black leather safety shoes and boots





## THE SPIDER THE

To design the costumes of the Spider, Gaëlle Choveau collaborated with Didier Gallot La Vallée.

They are both inspired by brigades. François Delaroziere wanted to explore the question of uniforms, in the idea of a troop.

After several weeks of research, the work pointed to old fencers' jackets. These jackets, recovered from different fencing clubs, are made of cotton and linen, natural materials to guarantee a neutral and functional aesthetic.

The choice of white or ecru, simple and refined, allows a natural evolution over time thanks to the patine.

This wear gives a living character to the clothes. Indeed with cotton, the traces of the folds remain, revealing the memory of a body and making each piece unique.

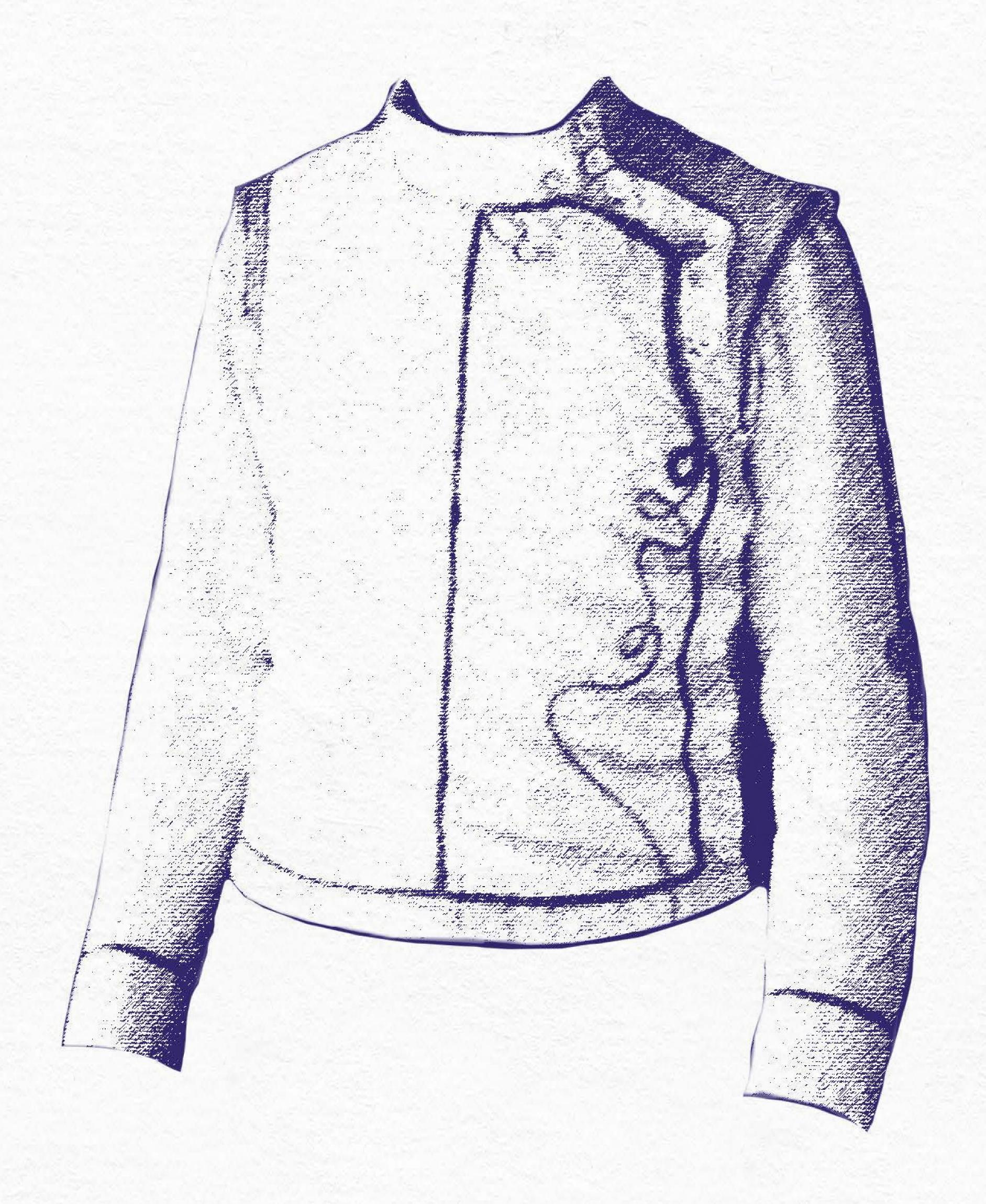
Synthetic fabric was discarded not only for aesthetic reasons but also for safety, it being highly flammable unlike cotton.

If the constraint of performing in the street is not the main concern when the designer imagines these costumes, this fact necessarily interferes.

Rain, heat, cold must be taken into account for each show and require adaptations, sometimes at the last minute.

This is also why the costume designer works a lot with an intuitive approach, without necessarily making a lot of sketches, but rather by confronting the material and the actor - manipulators.





### CHARACTERISTICS

The costume of the Spider's manipulators is composed of :

- A short jacket in white or ecru cotton canvas made to measure.
   Each manipulator wears a unique and personalized jacket with gold and red braid.
- Black pants, inspired by carpenter's pants, called "Yorners" in the jargon of the La Machine Company. Made in Germany, these pants make it possible to build a bridge between the aesthetics of the costume and its assumed practical aspect.
- Black leather safety shoes and boots





## François Delaroziere

Founder and Director of the Company La Machine, Designer, Scenographer, Director and accordionist in his spare time!

Date of creation: 1963

Height: 1,88 m Weight: Heavy

Initial training: Beaux-Arts in Marseille

Energy: Infinite

Materials used: Paper, pencil, imagination, wood,

leather, steel

Effects: Guaranteed!

Team: All



SHOWS

For Royal de Luxe For la Compagnie La Machine

All

Les Mécaniques Savantes, Le Dîner des petites mécaniques, Long Ma Jing Shen, Le Dragon de Calais, La Symphonie Mécanique, Le Gardien du Temple (1 et 2)





#### CHARACTERISTICS

Agraduate of the Fine Arts School of Marseille, François Delaroziere took advantage of his five years of study to explore all the techniques of the visual arts. In 1983, in Aix en Provence, he met the Royal de Luxe company with which he began a long partnership focused on street performance. He designed the construction of the Giant, the Rhinoceros, the Little Boy Giant, the Giraffes and the Little Girl Giant...

In 1999, he founded the association La Machine which builds theater sets, carousels and show machines. The son of a musician and a genius handyman covers his sketchbooks with fantastic machines, taking care to represent all the dimensions of their operation. As artistic director of the company, he never ceases to explore the art of moving machines and their ability to arouse emotion in the spectator.

Through these living machines, it is a question of dreaming the city and transforming the way we look at it.



« Take action!»

### Gaëlle Choveau

Costume designer for the Compagnie La Machine

Date of creation: 1971

Height: 1,70 m Weight: Pluma

Initial training: «Vestuario de teatro» en Nogent-

sur-Marne

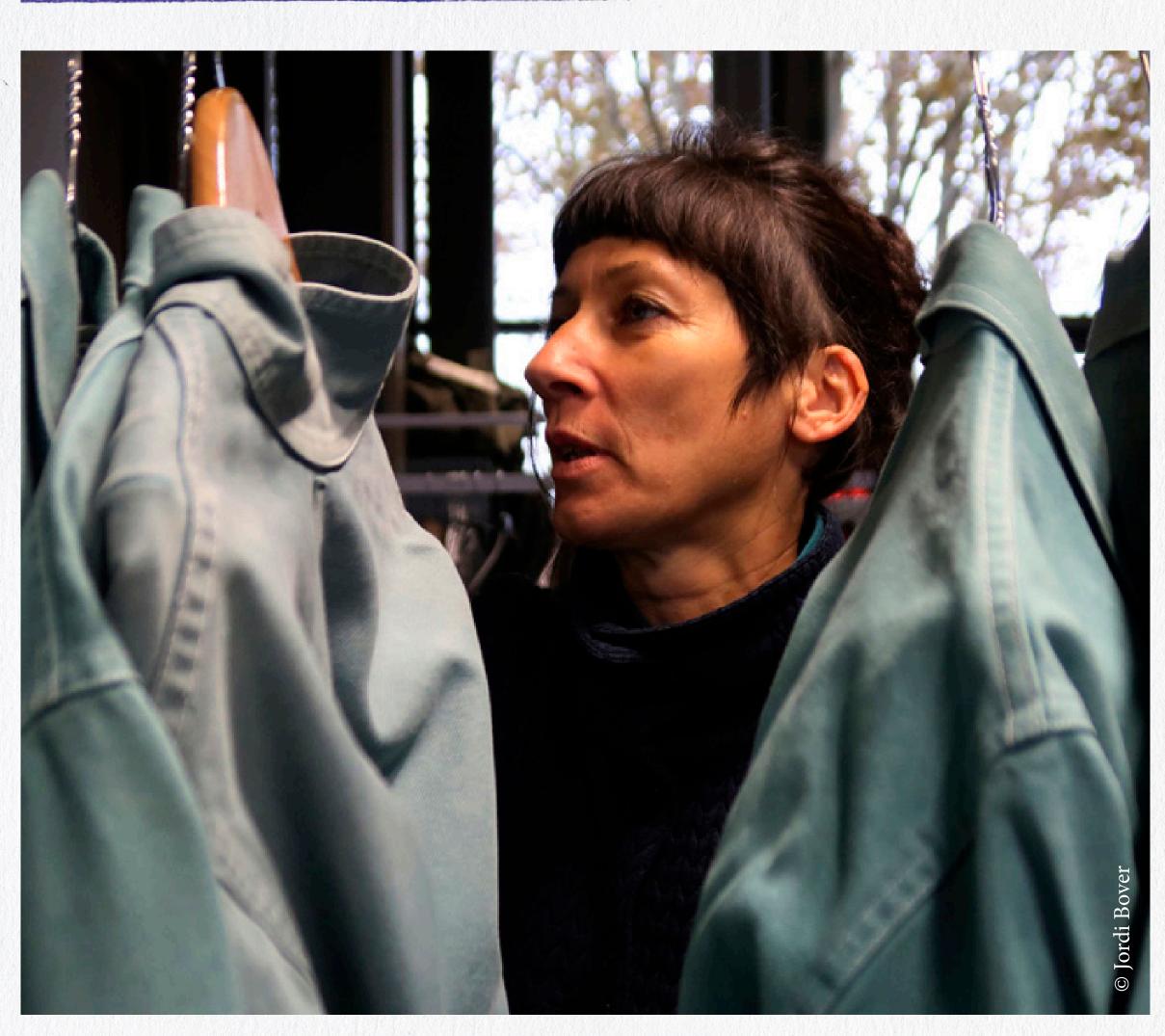
Profession: Costume designer Energy: The Unconscious

Materials used: cotton, linen, leather, braid, embroi-

dery, buttons...

Effects: Well presented!

Team: Costume



#### S H O W S

For la Cie La Tribouille

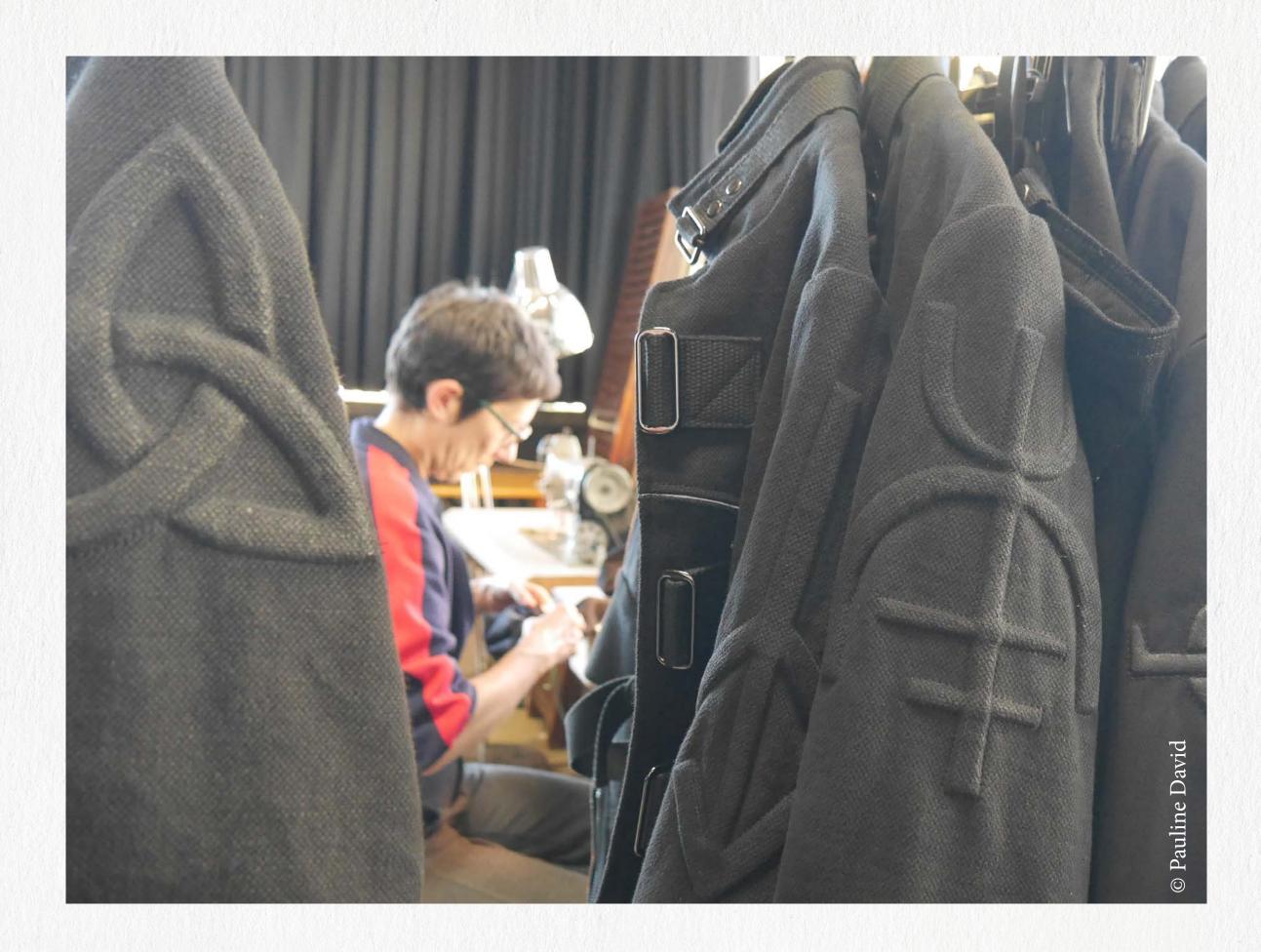
Les contes de la richesse, Les voix de la mémoire For le Groupe Berthe Les pieds sur la nappe For Royal de Luxe

Les tréteaux des Ménestrels, La Petite Géante...
For la Compagnie La Machine

For la Compagnie La Machine

Les Mécaniques Savantes, Le Dîner des petites mécaniques, Long Ma Jing Shen, Le Dragon de Calais, La Symphonie Mécanique, Le Gardien du Temple (Opus 1 et 2)



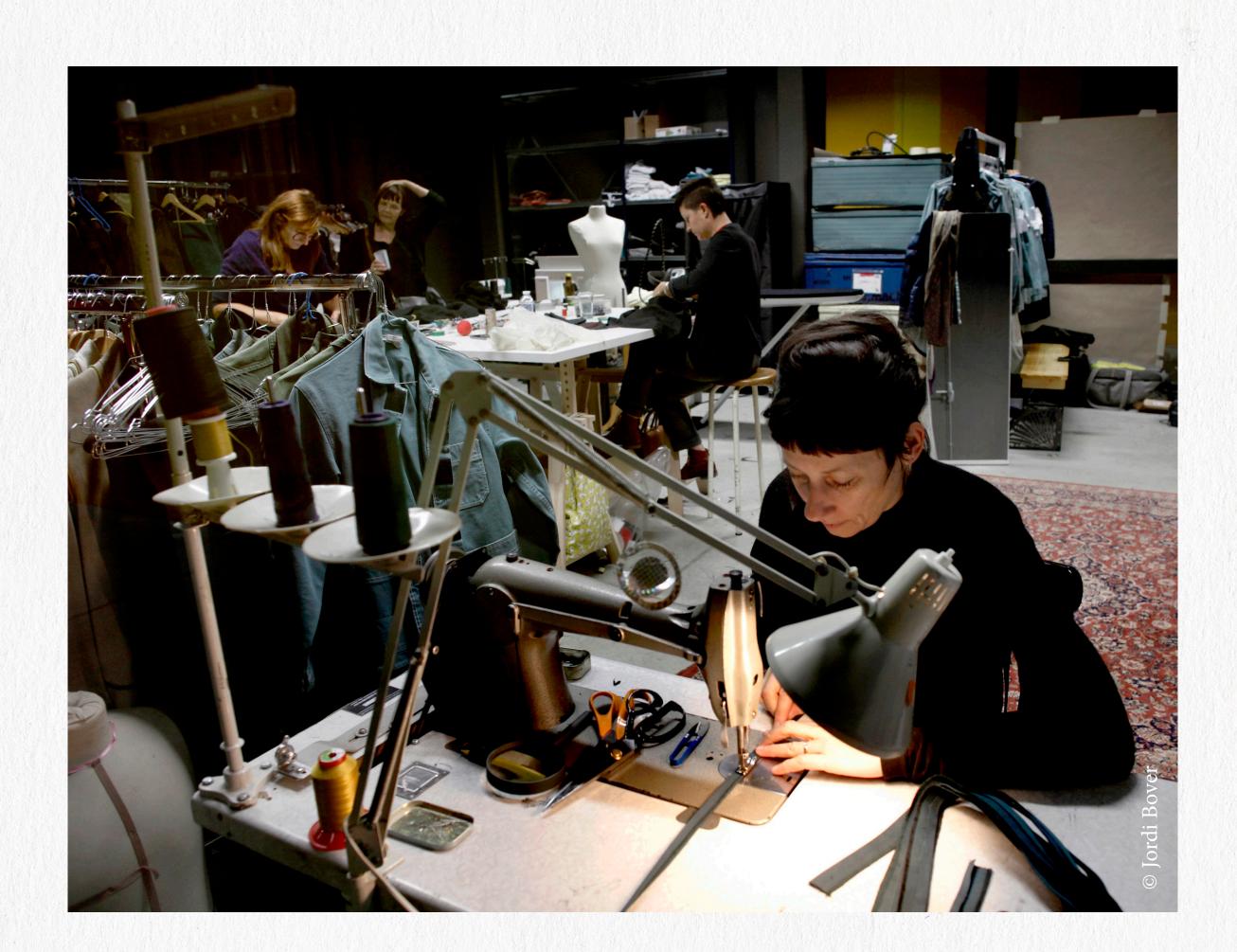


#### CHARACTERISTICS

After studying in a fashion school to become a stylist, Gaëlle Choveau joined a "Theater Costumes" training in Nogent-sur-Marne. She then worked at the Nantes opera for 8 years as a costume cutter where she honed her practice.

Then, she collaborated with Royal de Luxe and met François Delaroziere. An artistic collaboration began between them and continues today. The designer loves natural materials, straight cuts, interfacing, patternouille, fall, eye and braid. In her work with La Machine, she works a lot on intuition, combining her knowledge of historical and spectacular costumes with the technical requirements of street workwear.

We can say that Gaëlle has the costume in her body because she hides a needle that has nestled under her skin and has never left.



SAYING

« If an artist doesn't fit their suit, I can start over! »

Composer and Musical Director

Creation date: 1958
Height: Without H!
Weight: Two measures

Initial training: Conservatory of Bayonne

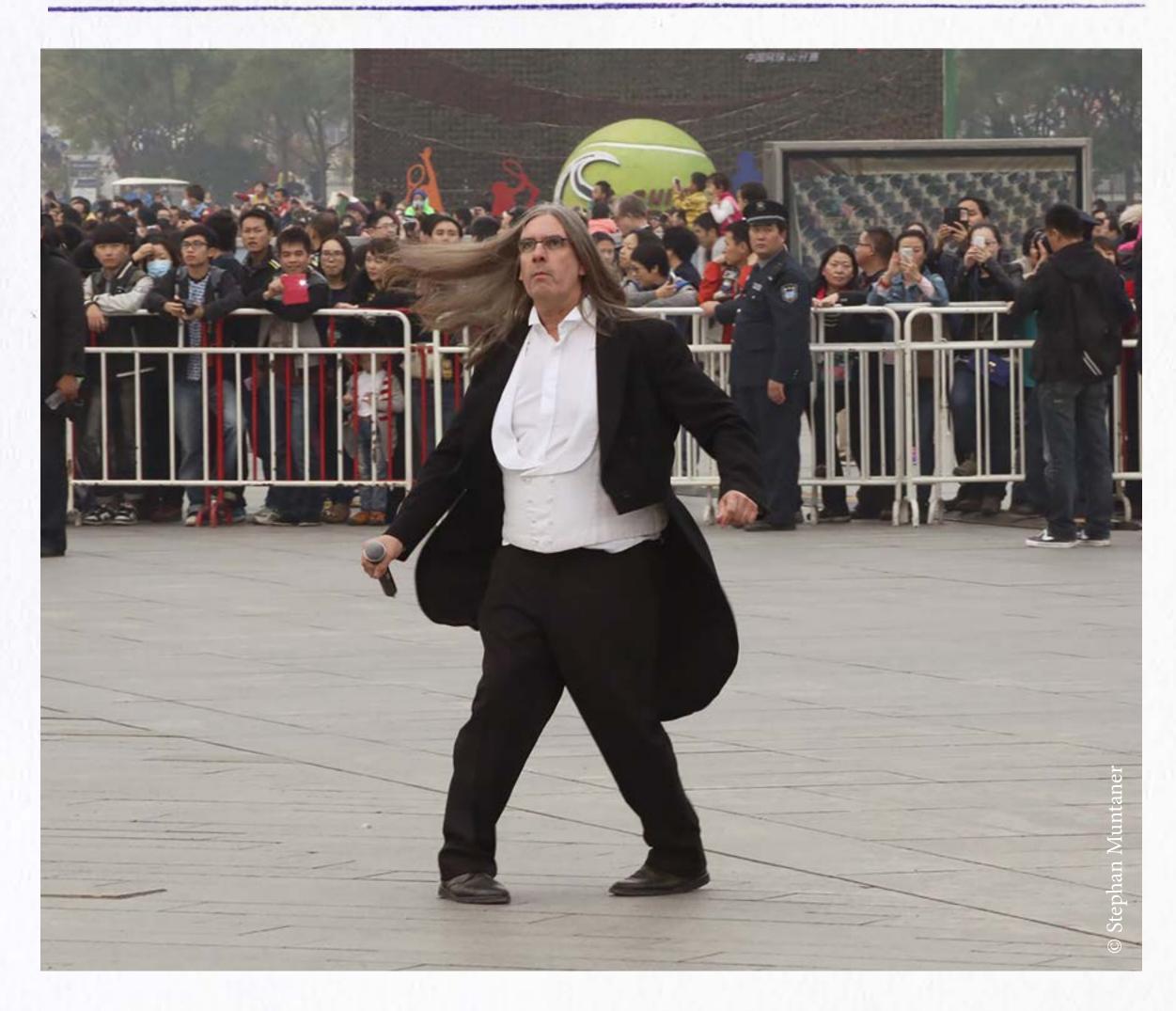
Energy: Crescendo

Materials used: half notes, quarter notes, eighth notes and third notes, strings, percussion, winds and

woodwinds

Effects: Neck and tailcoat

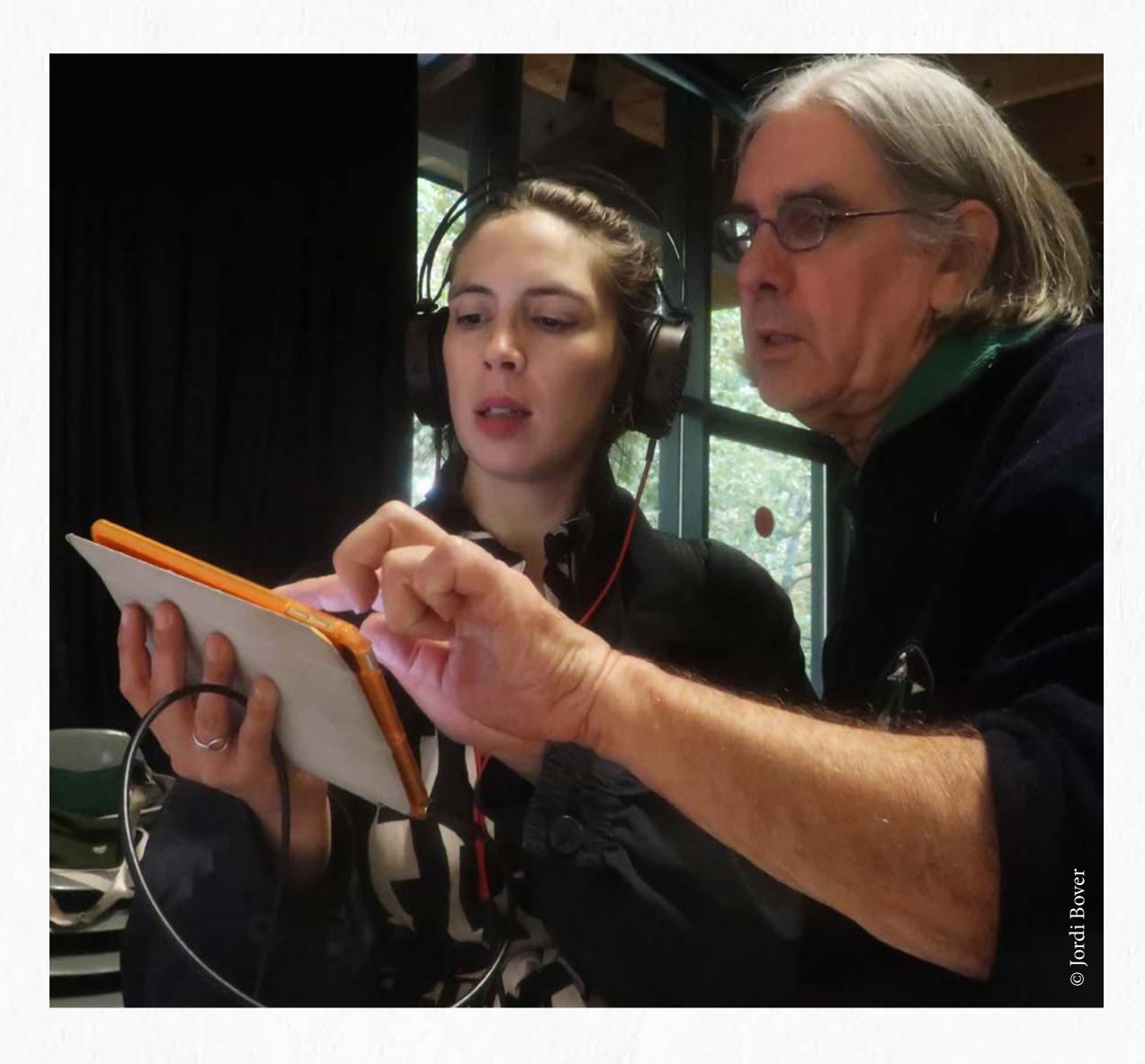
Team: Music







For le Phun
La vengeance des semis
For la Compagnie La Machine
Les Mécaniques Savantes, Le Dîner des petites
mécaniques, Long Ma Jing Shen,
Le Dragon de Calais, La Symphonie Mécanique,
Le Gardien du Temple (1 et 2)



### CHARACTERISTICS

**Mino Malan** is self-taught, a jack of all trades, elusive...and insatiable. A student at the Bayonne Conservatory for 5 years as a percussionist, he is also one of the founding members of Phun, a Toulouse street theatre company. His musical influences range from Aphex Twin to Nino Rota, including musicians from the late 19th century. He is particularly fond of Ravel, Stravinsky and Bartók.

He likes to knead the classical form, to bring together disparate universes. He hears music where we only perceive noise. From collages to DIY, from a violin bow to a gear, he transforms the sound of machines and everyday life into a symphony... incredible!

He has been collaborating with François Delaroziere for almost thirty years. First an accomplice in a rock group **La Rouquine du Premier**, he is today the co-author, composer and conductor of the show of the Compagnie La Machine, **La Symphonie Mécanique.** 

He also composes the music of the great forms such as Les Mécaniques Savantes, Long Ma Jing Shen the spirit of the Horse Dragon, The Dragon of Calais and of course The Gardien of the Temple opus 1 & 2.



SAYING

« That's not fair!
 It's okay!
It's the street! »



Creator of the effects of the La Machine Company

Date of creation: ???
Height: No limit
Weight: Dare ?

Initial training: Creator of the effects of the La

Machine Company

Energy: All fire all flames

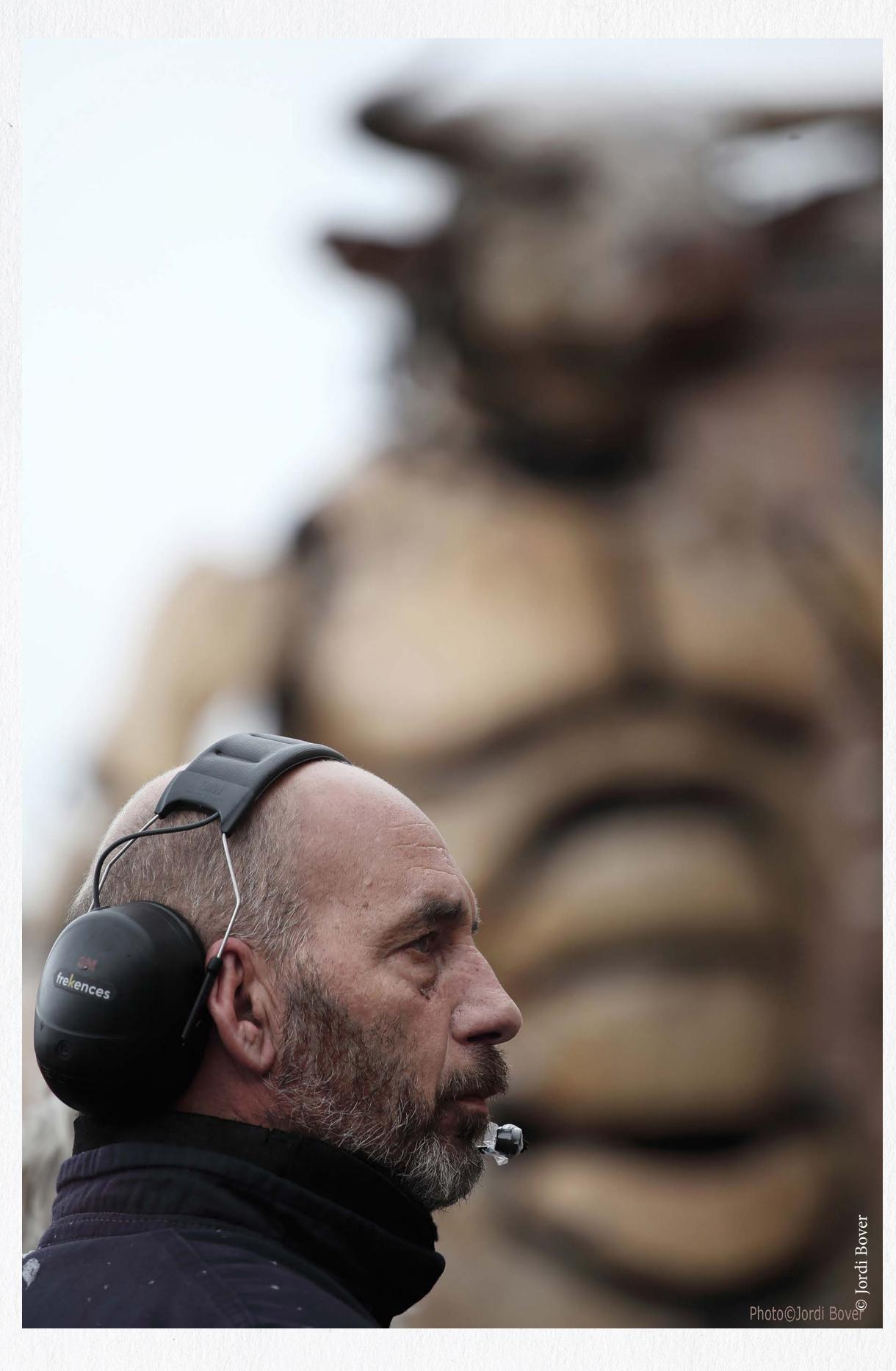
Materials used: flexible tubes, plumbing equip-

ment, leaf blower, size 32 socks

Effects: Fire, Snow, Wind, Smoke, mist, ... no effect

has any secrets for Polo

Team: Effects machines or MAE for the initiated

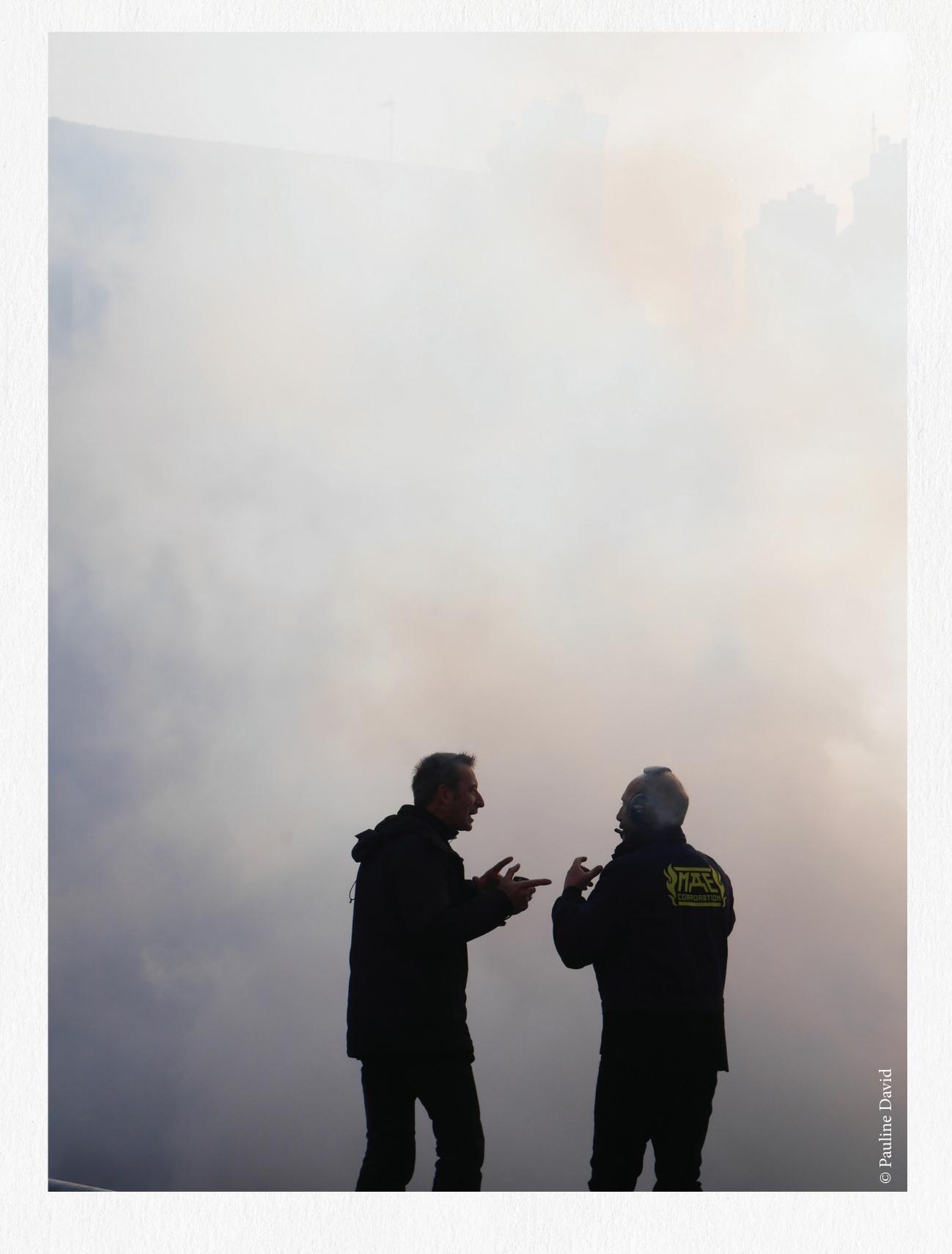


### SHOWS

For Royal de Luxe

Le Péplum (piano catapult), Rhinocéros (fluid breathing), Retour d'Afrique (musicians swing), Petits contes nègres racontés par des chinois, Le Sultan des Indes (effects on the Elephant and rocket reactor).

For la Compagnie La Machine Les Mécaniques Savantes, Long Ma Jing ShWen, Le Grand Répertoire des Machines de Spectacles, La Symphonie Mécanique, Le Gardien du Temple (Opus 1 & 2)



## CHARACTERISTICS

Polo Loridant creates special effects for cinema but also for advertising and theater.

Since 1993 Polo has worked back to back on projects, working with big names in cinema such as Romain Gavras, Christophe Honoré, Mona Achache or Olivier Marchal.

Equipped with a few tubes and a lot of inventiveness, he can recreate a storm, create an explosion, make snow fall or simulate a thunderstorm.

A collaborator from the very beginning of the shows of the Company La Machine, he imagined the effects of **Porte des Ténèbres** and the three prodigious signs for the second opus of the «**Guardian of the Temple** ».



SAYING - «Lack of gas!»