



Co-funded by the Creative Europe Programme of the European Union

ELÉCTRICO 28



PREMIO EL OJO CRÍTICO

"ELÉCTRICO 28 IS AN ASSOCIATE PARTNER OF IN SITU, THE EUROPEAN PLATFORM FOR ARTISTIC CREATION IN PUBLIC SPACE, CO-FUNDED BY THE CREATIVE EUROPE PROGRAMME OF THE EUROPEAN UNION."



[THE FRAME]

TECHNICAL RIDER



Coproduction:



Collaboration of:



GENERAL INFORMATION

SYNOPSIS FOR COMMUNICATION PURPOSES:

[The Frame] invites its audience to sit down in front of daily life to observe it. There are chairs, looks, words, signs, voices, sounds, asphalt, some trees and many other things. There are many characters. Four of them are trained in the disciplines of observation and description. Subjected to the vertigo of everyday life passing by, they try to capture everything that happens for 45 minutes. There is no plot. There is no ending. [The Frame] is many species of spaces - it is playful and poetic, it is a space for surprising and spontaneous actions and for chance encounters. It is also a way of crisscrossing the ordinary, the banal and the general, to discover the extraordinary, the special and the unique.

The approximate duration of the show is 50 minutes.

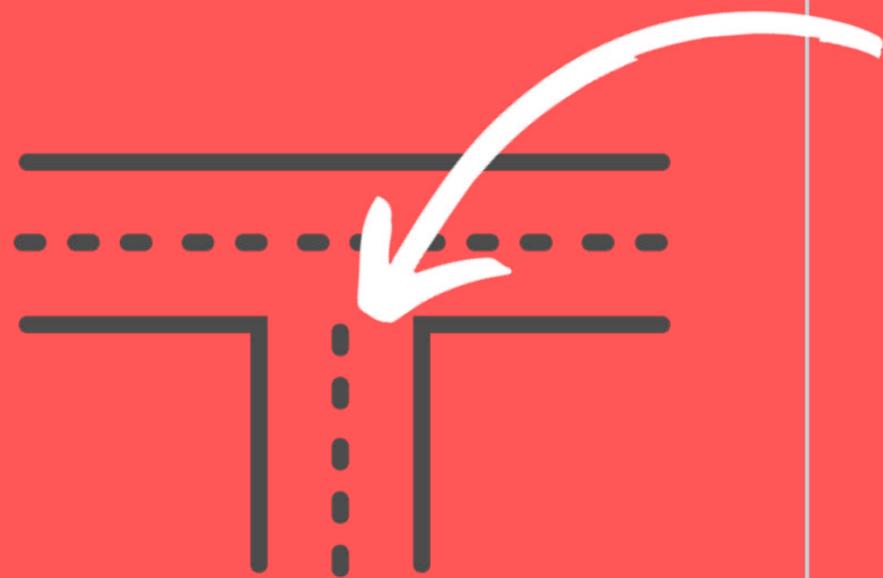
Capacity: depending on the selected street to perform and on the possibilities of visibility. The ideal capacity would be between 40 and 70 people.

We can perform up to 3 times per day.

IMPERATIVE: performances during daylight

We can adapt the show to the language of the festival or organization's choice.

We travel from Barcelona (Spain) and Graz (Austria). The respective organization should pay for accommodation, per diems, and travel costs.



*A FRAME, AS USED BY
ELÉCTRICO 28:*

*THE SPACE THAT IS VISIBLE BETWEEN
THE BUILDINGS OF A STREET WHEN
OBSERVED FROM ANOTHER STREET
THAT CROSSES WITH IT, CREATING AN
EFFECT OF EVERYDAY LIFE APPEARING
AND DISAPPEARING AS IF IT WAS
STAGED.*

HOW TO DECIDE THE LOCATION OF THE SHOW

STEP 1

UNDERSTAND WHAT WE ARE TALKING ABOUT

- Viewing of the "domestic" video to orient yourself.

Link: <https://www.youtube.com/watch?v=65JPUY2tf8A>

- Meeting via videoconference or emails with the location manager of the organizing entity or festival to clarify any aspect of the technical sheet and the required space.

STEP 2

SPACE CASTING

The organizing entity sends some videos to the company, following the premises of the technical data sheet. It would be ideal to have between 3 and 10 locations to choose, depending on the size of the city or village.

Video premises

- The person should record the street with a static video from the audience's perspective, in a central position.

- The video should last about 3 minutes without interruption, if possible recorded the same day of the week and time of the performance.

- The video should be in mode "sound on", so we can hear the street sound and if the person who is recording explains some information to take into account about the place (if a street would be cut, elements which might be different the day of the performance, traffic, etc....)

- The street where the audience will be should be recorded

- The space where the technical soundboard will be placed (in a side of the frame, out of the audience view) should be recorded as well.

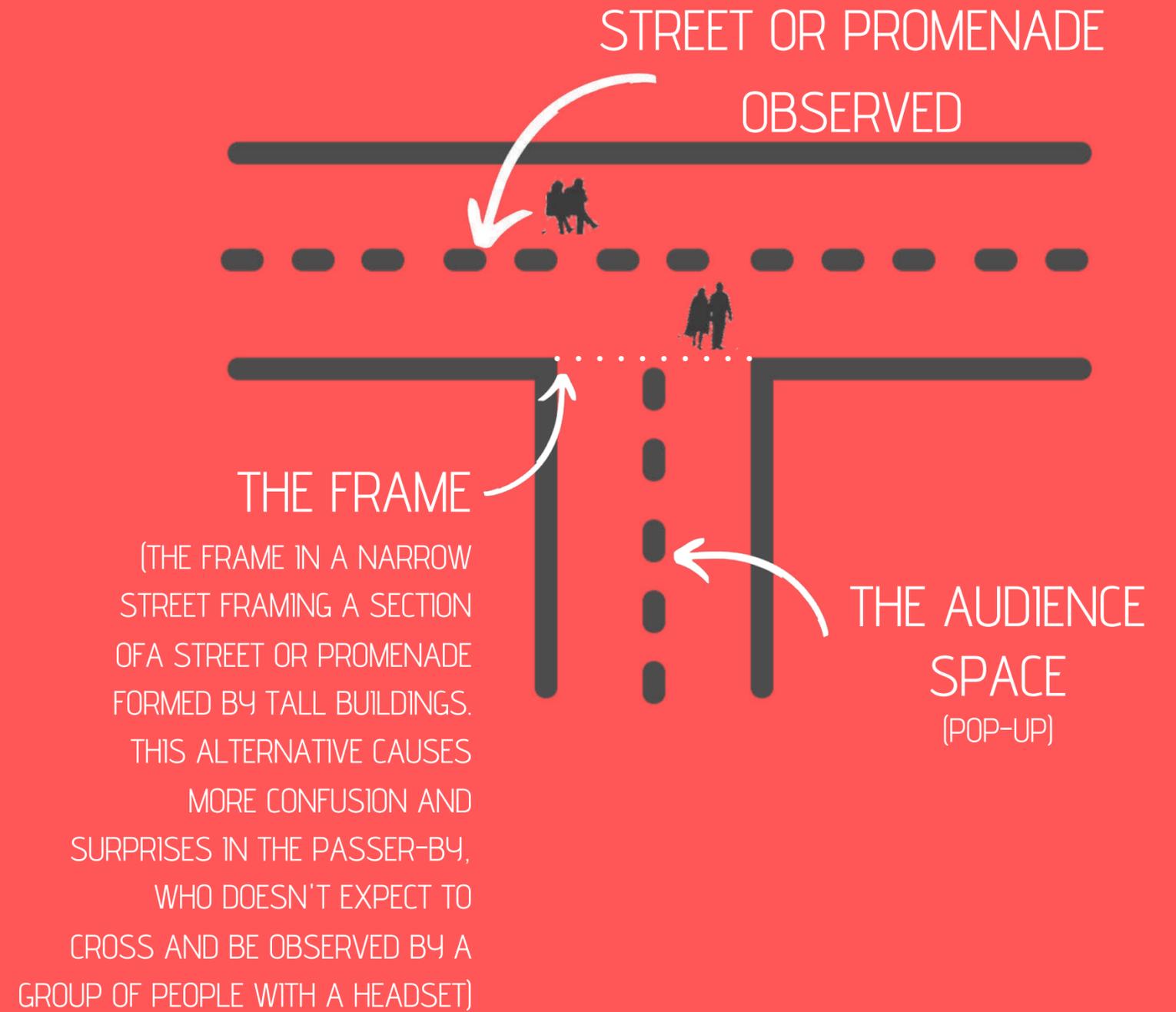
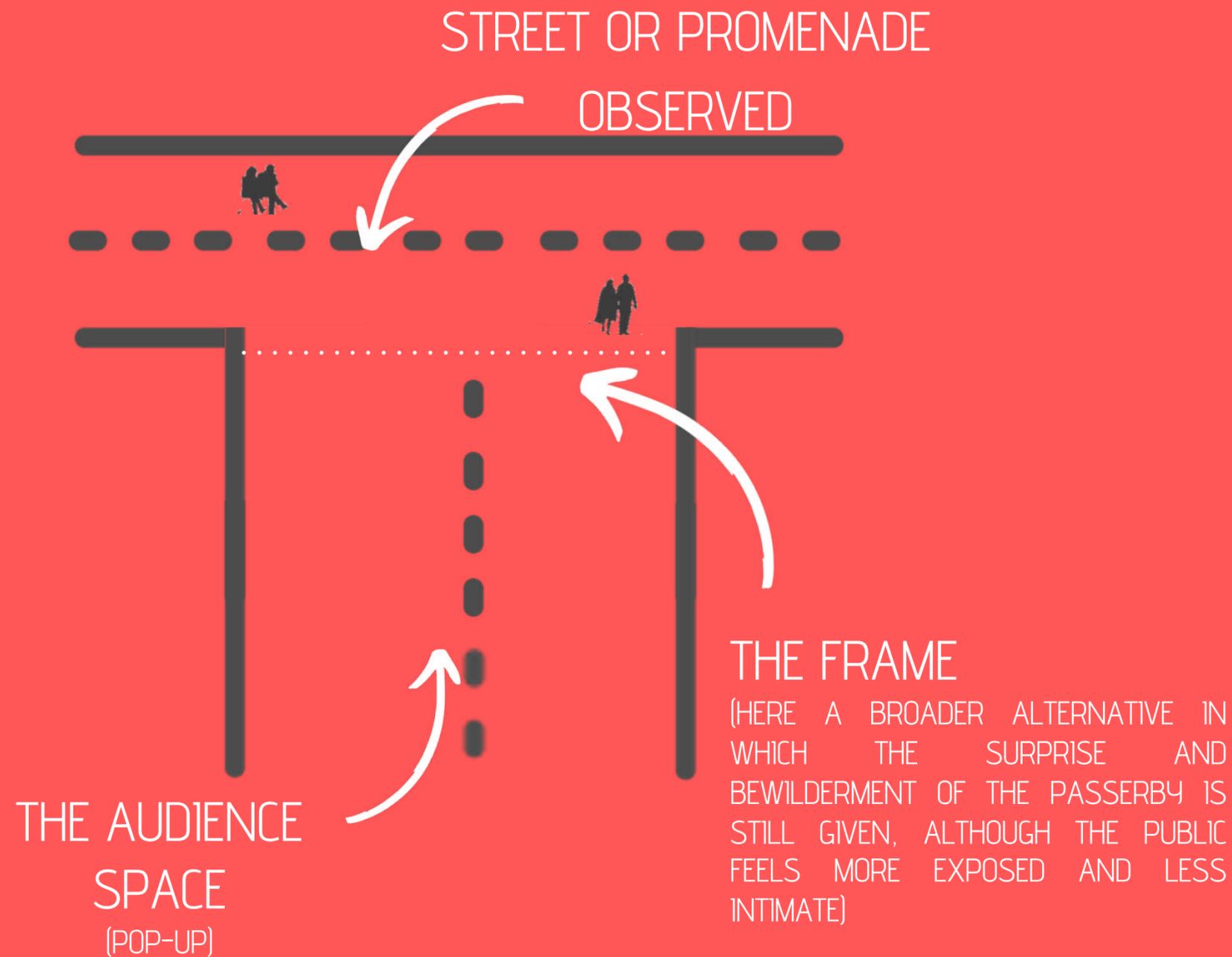
To take a final decision, the Company can ask for more images or videos during the search process.

STEP 3

THE FINAL CHOICE

The final choice of the right place for [The Frame] is very important and the company will try to prioritize the artistic criteria beyond other reasons, such as ease, convenient areas, etc. However, the final choice will be decided between both the festival and the company.

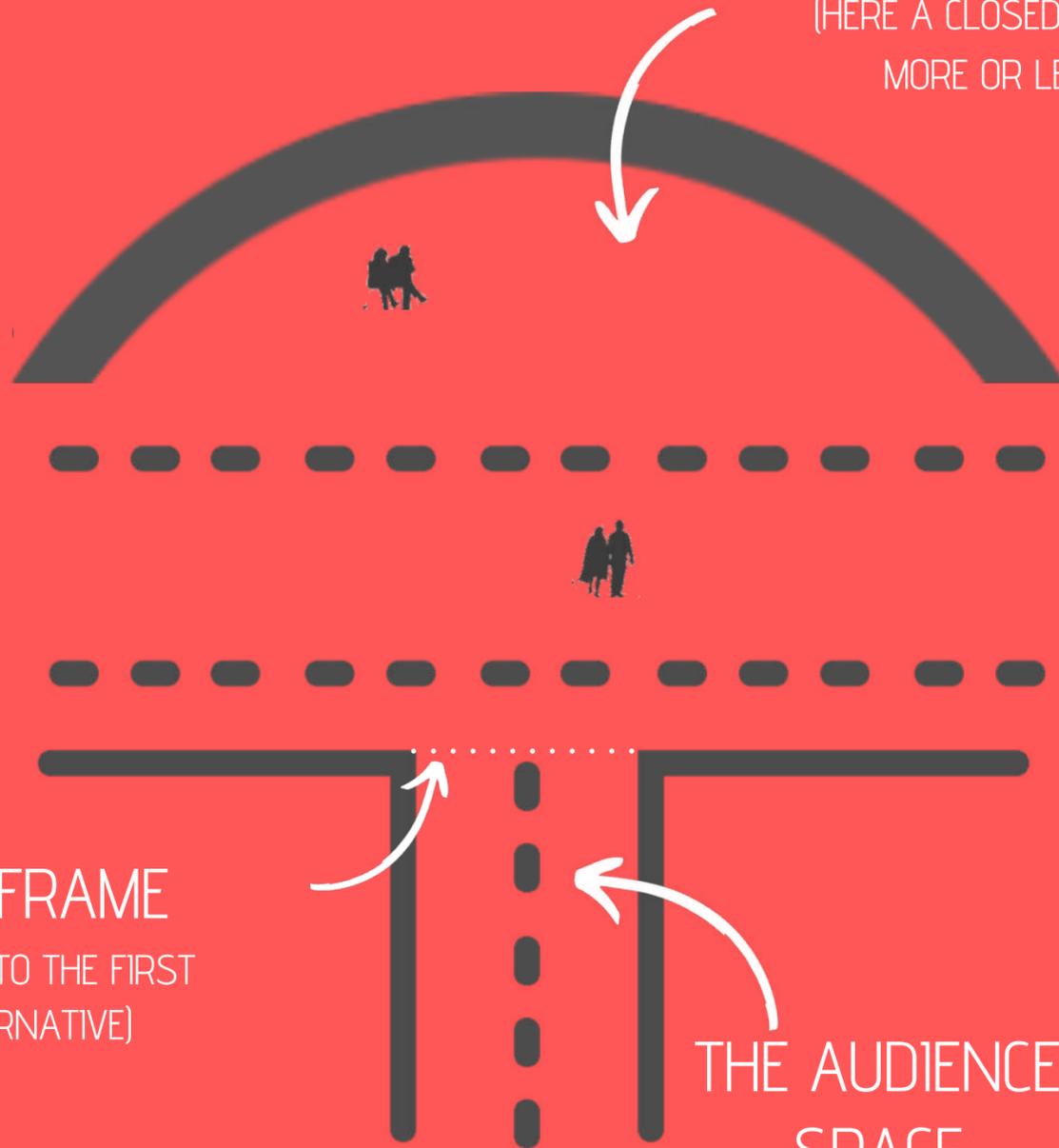
POSSIBLE FRAMES



POSSIBLE FRAMES

SQUARE OBSERVED

(HERE A CLOSED HORIZON WITH
MORE OR LESS WIDTH)

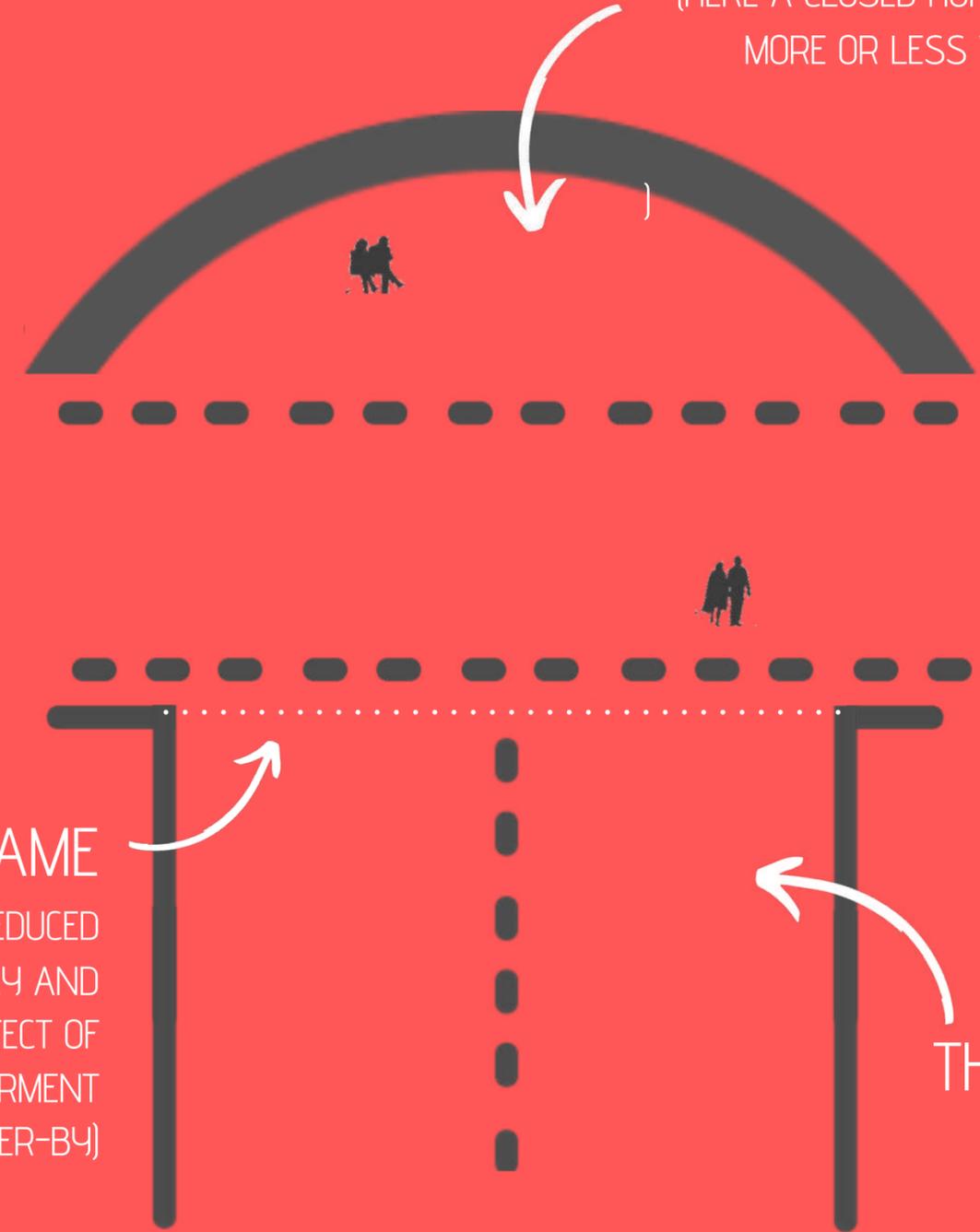


THE FRAME
SIMILAR TO THE FIRST
ALTERNATIVE)

THE AUDIENCE
SPACE
(POP-UP)

SQUARE OBSERVED

(HERE A CLOSED HORIZON WITH
MORE OR LESS WIDTH)



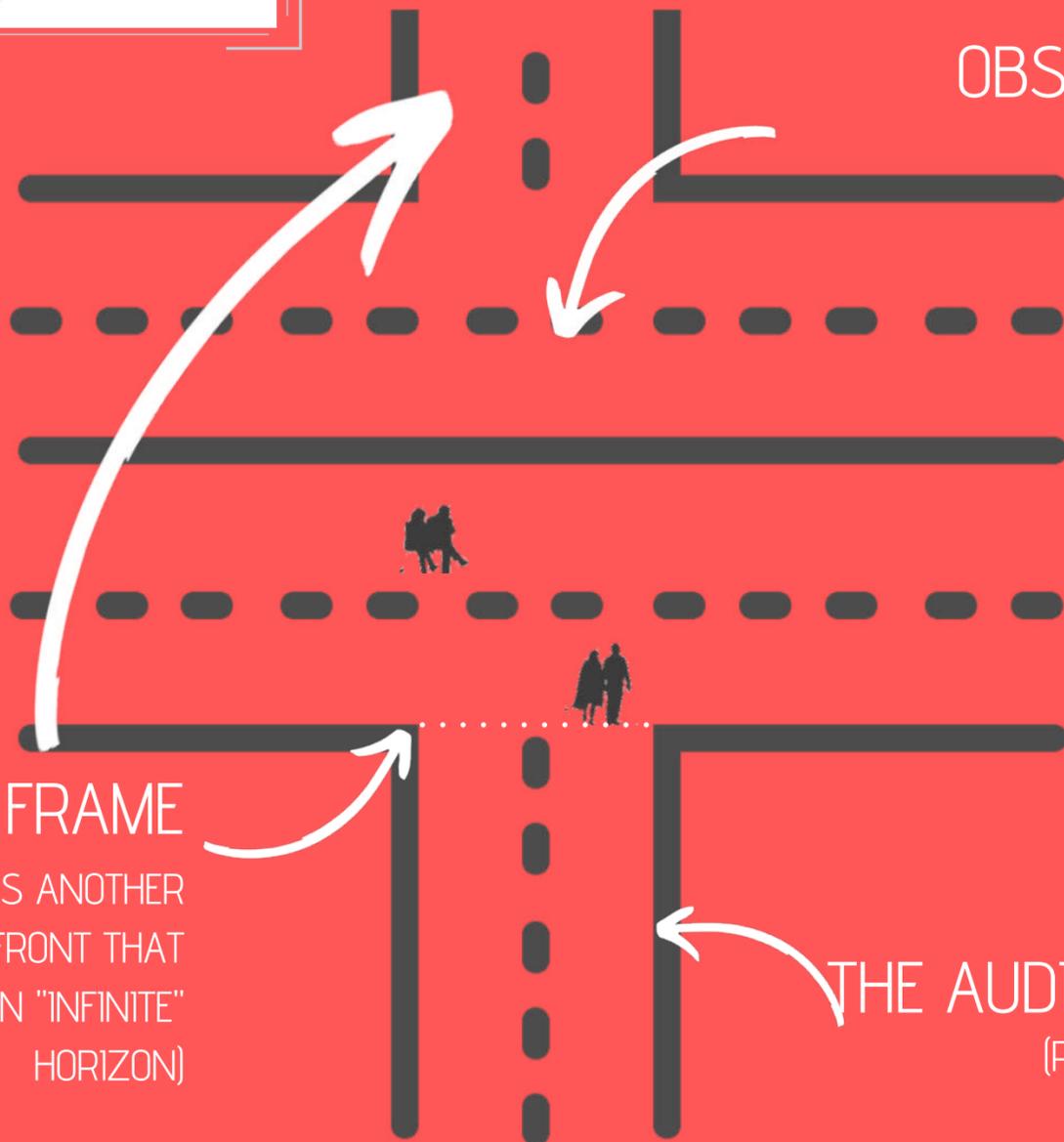
THE FRAME
(A FRAME WITH A VERY REDUCED
SENSATION OF PRIVACY AND
WHERE WE MISS THE EFFECT OF
SURPRISE AND BEWILDERMENT
OF THE PASSER-BY)

THE AUDIENCE
SPACE
(POP-UP)

NON-VIABLE ALTERNATIVES

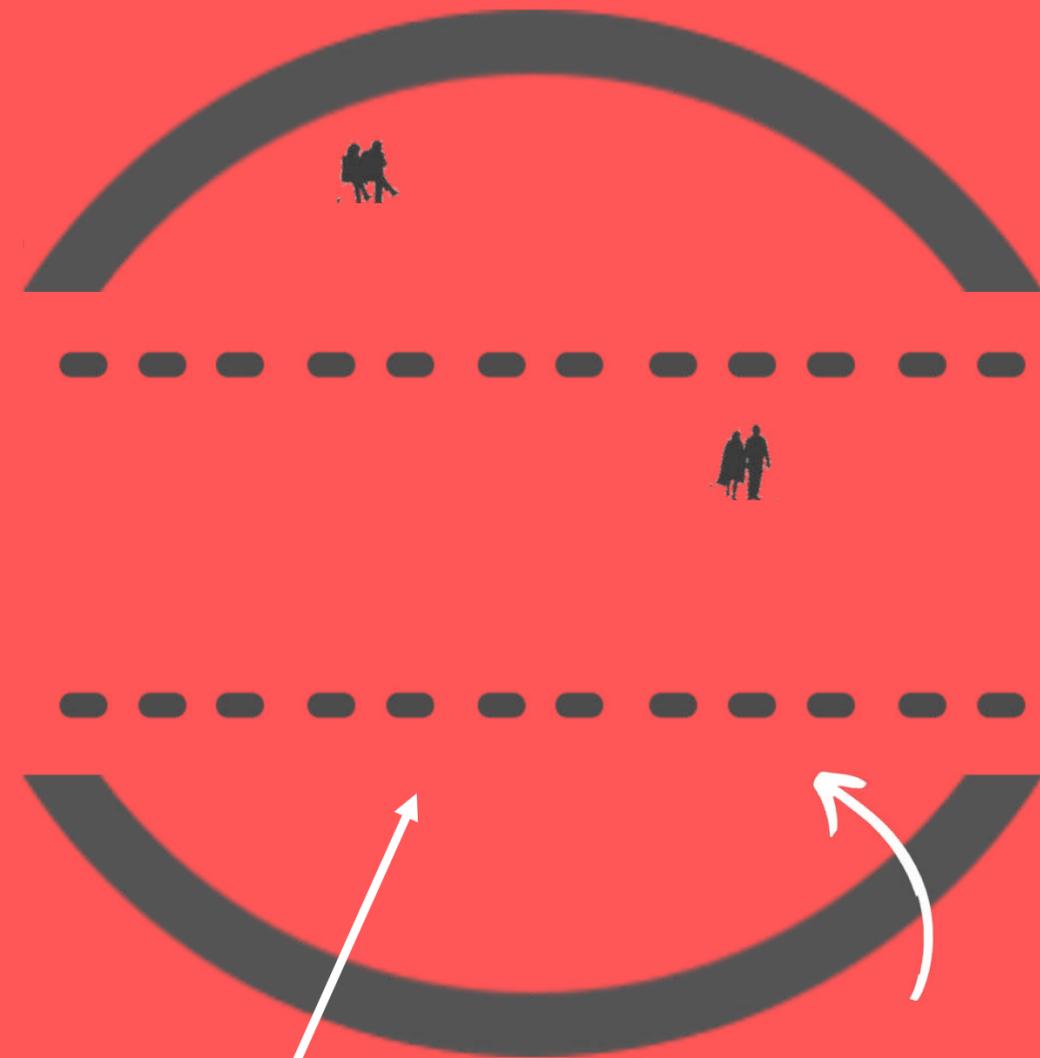


STREET OR PROMENADE
OBSERVED



THE FRAME
(THE FRAME HAS ANOTHER
STREET IN FRONT THAT
OPENS AN "INFINITE"
HORIZON)

THE AUDIENCE SPACE
(POP-UP)



THE FRAME
(THE AUDIENCE IS
LITERALLY IN THE MIDDLE
OF A SQUARE)

THE AUDIENCE SPACE
(SOMEWHERE IN AN OPEN SQUARE)

EXAMPLES OF THE OBSERVED STREET OR SQUARE



THE OBSERVED STREET: pedestrian or semi-pedestrian commercial area without too much profundity



THE OBSERVED STREET: rambla with three pedestrian lanes where people walk, shop, roll by...

EXAMPLES OF THE OBSERVED STREET OR SQUARE



THE OBSERVED STREET: street with three pedestrian lanes and the possibility of cutting one car-lane. More profundity.



THE OBSERVED STREET: square with profundity but limited horizon. Transition of people in the area close to the audience.

THE LOCATION: THE OBSERVED STREET OR SQUARE



GENERAL CHARACTERISTICS

A place with busy or at least vivid daily life

A street people use principally for walking

Minimum car traffic or possibilities to cut the traffic

A place with a high density of passers-by at peak times but not massified

There should be a variety of reasons for passing by (taking a walk, shopping, work...)

It can be more or less profound, but should always be limited by buildings

It should not have a far-away horizon

There should be no market or other ephemeral event

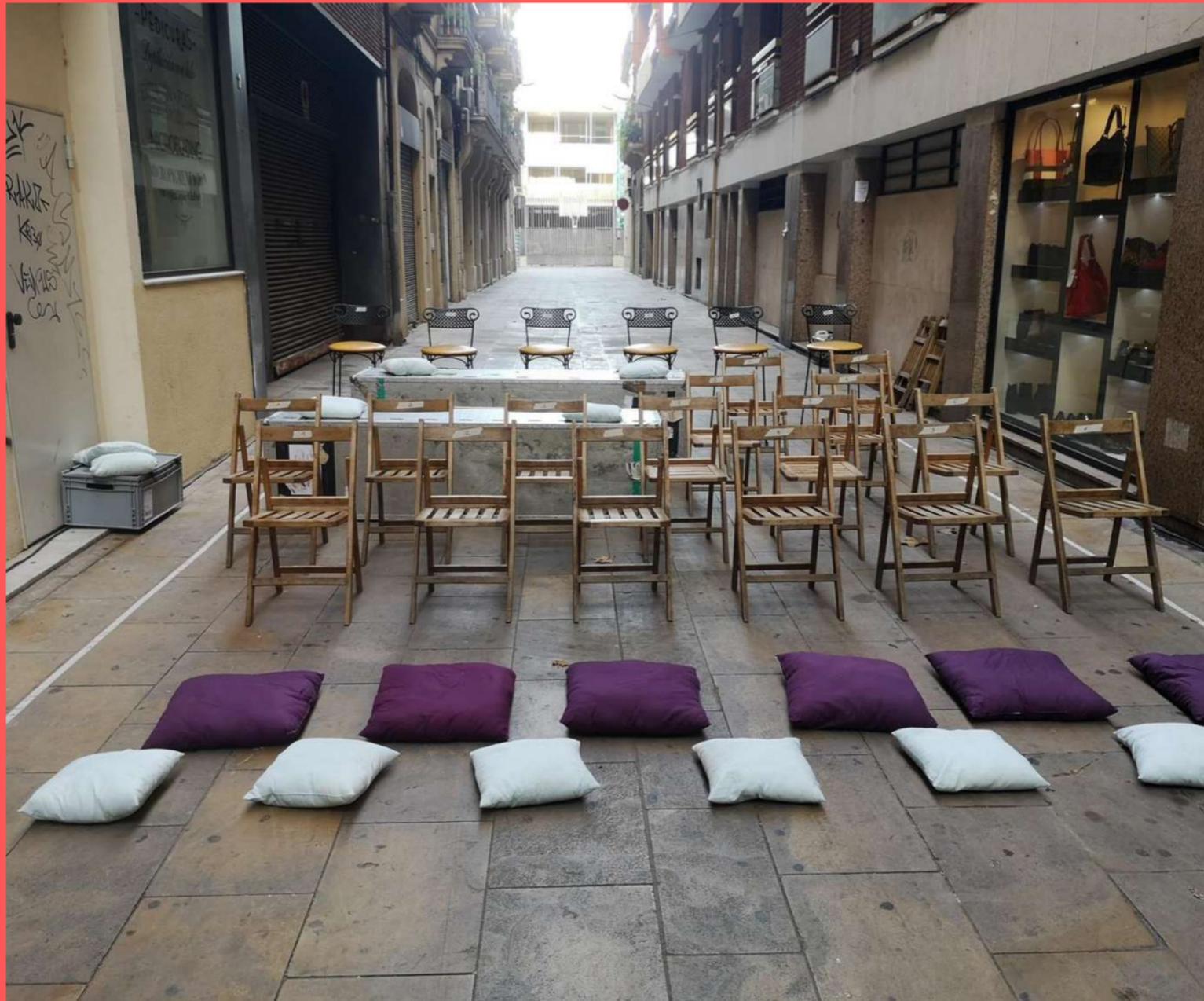
In the space closest to the audience, there should be people (and animals) passing

PROPOSED SCHEDULES

It depends on the social conventions and habits of each country / city.

Performance in daylight.

THE AUDIENCE STREET



CHARACTERISTICS OF THE SPACE

A pedestrian street or semi-pedestrian street with the possibility of cutting the traffic

A quiet street where people can walk but do not cross permanently

Ideally it should be 8-10 m broad, especially if a big audience number is requested

Access to electricity

Entrances to shops should not be affected

HOW TO BUILD UP THE POP-UP THEATRE

4 levels must be formed to ensure comfort and visibility:

LEVEL 1: 2-3 rows on the floor with cushions or carpets

LEVEL 2: 2 rows with small benches or low school chairs

LEVEL 3: 3-4 rows with normal chairs

LEVEL 4: 1-2 rows of stools

CAPACITY

Between 40 and 70 people, depending on the width of the street.

PRACTICAL ISSUES

Site-specific preparation and performances

5 people travel 2 days before the performances date to do the preparation

4 people performing and 1 coordinator

We usually travel from Barcelona and sometimes one person travels from Graz (Austria)

Supporting staff

1 technician to install the sound equipment and cover the cables safely.

2 regisseurs or volunteers for the general rehearsal and all the shows to help us with the logistics

We need someone to keep an eye on the technical material before and between runs, if necessary.

Language and translation

If the festival prefers to perform in a language that the company doesn't speak, it will be necessary the following:

To record 1 actor in a professional studio

1 professional actress/actor to perform with us. He /she needs to be available for an online meeting, the two days before the performances to train and during the performances. The translation and correction of the text may be done with the assistance of someone of the entity (work to be done before the arrival of the company).

Site management

1. You may need to cut off traffic on one or two streets or some parking lots for good public visibility. To be assessed before the arrival of the company.
2. We need to be informed, as soon as possible, about any difficulties or changes concerning the respective spaces (for example, construction work, interference with other happenings or performances, any type of public or private events in the respective areas, change of purpose of the required spaces, etc.)
3. The company requires a dressing room and a place to store the material maximum 5 minutes away from the frame. The dressing room must have a bathroom, a large table, electricity, chairs and a mirror. Free access to enter and exit when necessary.



MATERIAL

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THE FESTIVAL OR ORGANIZATION MUST PROVIDE THE FOLLOWING TECHNICAL EQUIPMENT

- Cushions, chairs, benches and stools to create the pop-up stalls
- Electricity access
- A sound table with 4 stereo inputs
- Cables (length depending on where the electric connection is located)
- A table for the technical material (approx. 100 x 50 cm); alternatively two small tables
- A two wheel dolly (in case of performing in English. It should carry a person on it)

THE COMPANY TAKES CARE OF THE HEADPHONES AND THE CORRESPONDING TECHNICAL EQUIPMENT FOR ALL THE AUDIENCE

- 70 wireless headphones + 1 transmitter
- 1 wireless ambience microphone + 1 transmitter
- 1 wireless voice microphone + 1 transmitter
- 1 Launchpad
- 1 Computer

COMMUNICATION

THE CALLING OF THE AUDIENCE

The audience should be summoned in the observed street.

The organiser must specify the exact address and must not communicate the pop-up space where the audience will be seated later.

If the sun affects the visibility, the spectators should be informed about this previously and bring a cap or hat and sunglasses.

ADDITIONAL INFORMATION

All texts in reference to the show should contain the following additional information:

Coproduced by: theaterland steiermark, Fira Tàrrega, Eléctrico Express

Supported by: Generalitat de Catalunya (Cultura) ICEC; Das Land Steiermark; Stadt Graz

In collaboration with: das andere theater, Escena Poblenou, Centre Cívic Can Felipa, Can Allá

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DOWNLOADABLE DOCUMENTS

<https://drive.google.com/drive/folders/15QX>

[uhQz0IIMO8S3gSUR4h8wNMHFQm6N?usp=sharing](https://drive.google.com/drive/folders/15QXuhQz0IIMO8S3gSUR4h8wNMHFQm6N?usp=sharing)

[p=sharing](#)

Contains:

Synopsis

Logos of the company

Logos of coproducers

Logo In Situ + creative europe

(must be used together)

Dossier of the show

Promotional image

Other pictures

Technical rider

Kit "how to mention IN SITU"

Trailer:



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