

The Forest

An interactive listening experience

by Diana Rojas-Feile



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The Forest

An interactive listening experience

The Forest is an interactive performance listening experience directed by Diana Rojas-Feile for Mandarina&Co. Equipped with headphones, participants embark on a multi-layered journey reflecting on the forest, their role in nature and their own responsibility for it. *The Forest* offers a unique and topical sensory theatre experience for all ages.

The forest is always there. In comparison, we are small and our lives are short-lived. The forest is vast and imposing, we can only marvel at it. The forest trees are connected to each other through enormous underground networks with which they not only communicate, but also feed each other or warn each other of danger. Through studying the trees, we understand how vital interconnectedness is. We in turn, start to think about how we humans are connected to nature. We can no longer ignore the fact that the threat to nature is also a threat to us. So the forest and its trees represent nature, which is as powerful as it is vulnerable, and which is under enormous threat from climate change.

Visit the theatre and find yourself in the middle of a forest

The Forest is an immersive theatre experience for people aged 8 and above and is designed as an interactive performance in which participants find themselves in the middle of a shared space. We explore and experience together how we are a part of this wild monstrous nature. Through the use of headphones, the audience are taken on a playful multi-layered journey, where documentary material like recorded interviews and voices alternate with narrations, short stories and songs, questions to answer, and contemplative moments of self-awareness. Our *Forest Room* performance space invites you to feel, discover, smell and listen, as we ask ourselves: How am I responsible for this nature of which I too am a part?

Duration: approx. 85 min. | **Language:** DE (with some EN and PT) | **Age:** 8 years and above

Concept and Direction: Diana Rojas-Feile

Artistic Advisor: Corsin Gaudenz

Dramaturgy: Elisa Elwert

Performance: Victor Moser and Diana Rojas-Feile

Musical Composition & Sound Design: Victor Moser

Room Concept & Costume: Theres Indermaur

Technique & Light: Viktoras Zemeckas

Sound Engineering: Angi Nend

Amazonas Songs: Ibã Huni Kuin

Pájaro-cocho (self-invented wood instrument): Marco Scarassatti

Production Management: Kathrin Linder, Mirjam Berger

Production Assistant & Art Education: Pierina Bernetta

Graphic & Visual Design: Miriam Hempel

Photography: Momir Cavic, Maria Cheilpoulou

3D-graphics: Christian Indermaur

Big thanks to Barbara Ellenberger

Produced in collaboration with the Uetliberg and the Montessori School Zurich City

A coproduction with: Fabriktheater, Rote Fabrik Zurich, Theater Chur, Theater at GZ Buchegg, with support of the Fundaziun Nairs

Kindly supported by:

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Short Facts

Capacity: max. 55 persons	Staff: 2 Performers, 2 Techniciens
Target Audience: Kids 8+, youth, adults	Venue: Empty space, about 10x15m
Duration: 85 minutes, no break	Set up time: 7h, dismantling time: 2h
Language: DE, possible languages: EN / ES / FR	Special: headphones & socks for the audience

Performance dates

Fabriktheater <https://rotefabrik.ch/de/akteure/fabriktheater/#/>
Rote Fabrik Zurich

FR	19.11.2021	10:00	(Performance for schools)
SA	20.11.2021	14:00	public premiere
SO	21.11.2021	14:00	
MO	22.11.2021	10:00	(Performance for schools)
DI	23.11.2021	10:00	(Performance for schools)
MI	24.11.2021	10:00	(Performance for schools)

Theatre Chur <https://www.theaterchur.ch/>

DO	20.1.2022	10:15 14:15
FR	21.1.2022	10:15
SA	22.1.2022	18:00
SO	23.1.2022	11:00
MO	24.1.2022	10:15 14:15

Theatre at GZ Buchegg <https://gz-zh.ch/gz-buchegg/bei-uns/kultur/>

MI	9.11.2022	15:00
SA	12.11.2022	15:00

More information about the tour and current dates: www.mandarina.ch

About the piece

The Forest is an interactive performance in which the participants find themselves in the middle of a shared space, *The Forest Room*. It offers space for up to 55 people and is set up in a Covid-compliant way. The participants are guided by our *Forest Room Team* via headphones. The piece is created using different performative forms: fictional narratives, songs and short radio plays are mixed with quiz- and immersive formats. Narratives, material written by students and documentary material from interviews are mixed together and performed to create a dense, immersive audio collage.

The Journey

Before entering *The Forest Room*, shoes are taken off, jackets and backpacks are deposited and headphones are distributed. After a short introduction with quiz questions and interviews, each person finds a comfortable place inside the installation. Now, accompanied and guided by *the Forest Room Team*, the participants embark on a journey together.

We start with our own subjective experiences, our first memories of trees and questions as to if and how trees feel. The fictional narrative then becomes more ambivalent and darker. It starts to be about fear, the future, destruction, revenge and the rebellion of the trees themselves. Later, there is a story about the death of the last tree, coming storms and a great requiem for the trees. The participants are confronted with the vulnerability and fragility of nature.

The participants are then invited to immerse into themselves. The image of the inner forest is evoked, a wild place where everything is connected, where everything is alive and in motion. A sprouting seed gives encouragement for a new beginning. This inner journey connects the self-awareness of each participant to the sensory experiences of the performance.

At the end of the piece, there is an opportunity for an informal discussion with the audience. The space becomes bright and cosy, it loses its mystery, the audience begin to look at each other again in the space.

Working Method

The director and performer Diana Rojas-Feile experiments with performance art forms that directly involve the participation of the audience. A highly immersive situation is created through the experience of self-efficacy. The audience becomes co-players and co-creators of the performance. With *The Forest*, Rojas-Feile deepens the narrative and dramaturgical approaches that she has used in earlier productions such as *The Uhu Experiment*: fiction mixes with voices from everyday life, play mixes with moments of reflection.

Experiences from the «Eagle Owl Experiment»

The highly successful interactive performance *The Eagle Owl Experiment* was the last project created by Mandarina&Co and directed by Diana Rojas-Feile. After the premiere at the Fabriktheater, the piece was performed over 50 times in Switzerland, Austria and Luxembourg with interest still continuing. In addition to the live performances, an innovative digital format was also developed and implemented during the pandemic. The feedback was very positive. The Fabriktheater wrote: "An extraordinary theatre experience! Inspiring, funny and lovingly subversive!"

An important discovery of this project was that a young audience can, may and must be trusted with a non-linear dramaturgy and performative, associative storytelling. *The Forest* continues this method of playing with alternative narrative forms.

The Forest Room

In *The Forest* an immersive scenography is used to create a space for thought and experience that appeals to the audience on all sensory levels. Just as entering a forest is a synaesthetic experience, the *Forest Room* is not just a visual, mimetic image of the forest, but conveys a comprehensive sense of space with tactile, sensory and acoustic stimulation.

Music and sound technology: Why headphones?

Diana Rojas-Feile has had good experiences with the use of headphones to create an intimate and special atmosphere. The content of the piece is thus moved into an individual realm of perception. The experience with headphones is fundamentally different from that of an every-day speaking situation: creating an intense, unique atmosphere. Nevertheless, there remains a central group feeling and a perceived co-presence, created through the common presence in the space as well as the collective play elements. The performance is fed by the shared experience and creation of the participants.

For *The Forest* many sounds in the real forest were recorded with binaural microphones - which generate amazing effects with three-dimensional acoustic spatial perception. On the Stage we used the same technology to create an unique atmosphere. Sound and noise are used as building material, together with other auditory, tactile and visual stimuli to create a mixed reality. Through dense sound spaces that define different concrete spaces, the audience is taken on an inner journey. Compositionally, sounds such as: cracking, rustling leaves, the creaking of tree trunks, the texture of different surfaces when walking were used and combined. With headphones, it is possible to bring the illusion of the forest much closer to the individual inside the theatre space.

Mandarina&Co Association / Diana Rojas-Feile

The Forest – an interactive listening experience is a Mandarina&Co production, directed by Diana Rojas-Feile. Mandarina&Co is an open artists' platform founded in 2009 by Diana Rojas-Feile to create in different constellations transdisciplinary projects such as interactive performances, sound installations, audio walks and radio plays.

Mandarina&Co projects question our (self-)secure and future-oriented society. The productions result from reflections on our lives and our environment. For the collaborators of Mandarina&Co, there is a particular appeal and a unique challenge in trying to unravel complex issues and to present contexts in a simple and understandable way. Our aim is to present humorous and surprising performances in various formats to the widest possible audience.

Mandarina&Co performs at festivals as well as in independent theatre and cultural institutions. in Switzerland, Luxembourg and Austria.

Production Team

Diana Rojas-Feile / Concept, Performance and Direction

After studying political economics at the National University of Bogota, Diana Rojas-Feile lived in Paris and trained as an actress at the Ecole Jacques Lecoq. She completed her Master of Performing Arts at the Bern University of the Arts in 2014. Diana Rojas-Feile likes to work on transdisciplinarity across genres. Fiction and reality mix in her work, referring to documentary and biographically researched content (racism, flight, political participation, economic growth, the future of work, etc.). Her own works – interactive performances, sound installations, radio and audio plays for adults as well as theatre for young

audiences – have been shown at independent theatres and cultural institutions, including: Swiss National Radio SRF, Fabriktheater of the Rote Fabrik Zurich, Museum of Communication Bern, Centre Culturel Opderschmelz Luxembourg, Abbey of Neumünster Cultural Exchange Center, Theater am Gleis Winterthur, Theater Tuchlaube Aarau, Theater Chur, Theater Stadelhofen Zurich, International Theatre Festival Schächpir in Linz, Schlachthaus Theater Bern, Theaterhaus Thurgau, Kunstmuseum Ittingen, Stadtmuseum Aarau, Theater im GZ Buchegg Zurich, Theaterhaus Gessnerallee Zurich, Somehuus Lucerne and Zürcher Theater Spektakel 09 a. o. A.

www.dianarojas.net

Corsin Gaudenz / Artistic Advisor

Corsin Gaudenz first trained as an actor and then completed both academic and applied studies in 2009 at the Universität der Künste Berlin/Hochschulübergreifendes Zentrum Tanz (MA Solo/Dance/Authorship) and in 2019 at the University of Bern at the Institute for Theatre Studies (Master in Research on the Arts) with the thesis "Laientheater als lebendige Tradition in der Zentralschweiz". His experience in concept development, as an author, director and in teaching allows him a broad field of activity at the interface of social-mediating and artistic-creative work. Characteristic is his precise but open way of working as well as his curiosity for new contexts and constellations. As an independent artist, he bridges the boundaries of disciplines such as dance, theatre, music, opera and installations. His works have been awarded numerous prizes. He received an individual grant from the Fondation Nestlé pour l'Art (2016-18), a residency in Buenos Aires (2016) and the City of Zurich's recognition award for the project *Time Is On My Side* (2013). His work *Dorf Theater* (2016) on amateur theatre in Central Switzerland was invited to the international theatre festival Impulse in 2018.

www.ciecorsingaudenz.ch

Elisa Elwert / Dramaturgy

Elisa Elwert works as a dramaturg, currently at Theater Kiel. She was engaged at Theater Konstanz from 2018 to 2020 and worked with the directors Zenta Haerter, Mark Zurmühle and Ramsès Alfa, among others, at the interface between interdisciplinary and intercultural ways of working. She studied ethnology, media and communication sciences at the University of Hamburg. At the University of Hildesheim and the Aix-Marseille Université she completed a Master's degree in cultural mediation and theatre studies. She worked in various capacities at theatre festivals, repeatedly assisting independent productions, realising her own projects and giving workshops as an arts mediator and theatre pedagogue.

Victor Moser / Musical Composition, Sound Design & Performance

Victor Moser composes and produces music for film and theatre. As a musician and performer, he specialises in interdisciplinary projects and formats. As a trained actor (MA of Arts, Zurich) and musician, he is often active in the independent theatre scene at the interface between music and theatre. In regular collaboration with the Basel pop band The Bianca Story, he has written music for several musical theatre pieces (M & THE ACID MONKS, GILGAMESH MUST DIE, PETER PAN and others). After successful guest performances in Germany and Switzerland (including Deutsche Oper Berlin, Konzerttheater Bern, Gessnerallee Zürich), the "M & the Acid Monks" soundtrack was released on vinyl (Motor Music). Since 2017 he has been working regularly as a musician at Theater Basel. In 2018, Victor Moser launched the oral history series I`LL REMEMBER YOU together with Fabian Chiquet. In a mixture of documentary film and live concert, Chiquet/Moser portray pioneers of local pop culture of the 50s and 60s (Basel, Bern, Zurich). Parallel to the concerts, a web series and a documentary film are currently being produced.

www.victormoser.ch

Theres Indermaur / Room Concept, Costume & Light

Theres Indermaur graduated from the Zurich University of the Arts with a BA in Scenographic Design and an MA in Stage Design. She then worked as an assistant at the Zurich Opera House and the Biel Solothurn Theatre. Since then she has worked nationally and internationally as a freelance scenographer, stage and costume designer for stage, installations and exhibitions. Along the way, she accompanied the Master Theatre Stage Design as a teaching assistant from 2013–2018. Her own productions have been created at the Gessnerallee Zurich, the Zurich Opera House, the Winterthur Theatre, the Theater am Gleis, the Theater am Hechtplatz, the Rote Fabrik and the Teatro Dimitri in Versio. They have been shown throughout Switzerland, Europe and Asia, as well as in the USA. Among other things, she designed installations for the Zauberwald light festival in Lenzerheide, for 500 Years of Reformation in Zurich's main railway station and Light Ragaz in the Tamina Gorge.

www.theresindermaur.ch

Angi Nend / Sound Engineering

Angi Nend (*1984 in Baden, CH) lives and works in Zurich, graduating from the Zurich University of the Arts with a Master of Fine Arts in 2018. In his work, Angi Nend mostly develops performative situations in collective formations in dialogue with multimedia arrangements and networks. Since August 2019, he has been the technical director of Switzerland's oldest community radio station, Radio LoRa, together with Nina Tshomba, and will complete the CAS Sound Engineering at the ZHdK in 2022.

Ibã Huni Kuin / Amazonas Songs

Ibã Huni Kuin (*1964 in Tarauacá, Brazil) lives and works in Tarauacá in northwest Brazil. He practises spiritual songs in the Hatxa Kuin language as a txana (master singer). These are purifying healing songs in the tradition of the Huni Kuin. The Huni Kuin is an indigenous population group that lives in the Amazon region on the border with Peru and is strongly connected to the Brazilian jungle in its culture. Ibã Huni Kuin was nominated for the PIPA Award in 2016.

www.pipaprize.com/pag/isaias-sales

Marco Scarassatti / Music: Pájaro-cocho (self-invented wood instrument)

Marco Scarassatti (*1971) is a Brazilian sound artist and composer. He researches, teaches and creates music, sculptures and sound emblems. He currently teaches at the Federal University of Minas Gerais - UFMG. With a Masters in Multimedia and PhD in Education, he has published articles in the fields of soundtrack, composition, music education and curating contemporary music. Marco Scarassatti has participated in and co-founded various experimental music groups such as the Stracs Harampálaga Group, the Olhocaligari or the Sonax Group.

https://soundcloud.com/marco_scarassatti

Pierina Bernetta / Production Assistant & Art Education

Pierina Bernetta trained as a primary school teacher and art educator. She is particularly interested in the interface between school and art & culture. In 2020/2021, Pierina worked on an internship at the Fabriktheater, Rote Fabrik, where she was mainly responsible for public relations, artist and event support. For the production "Vercheert" by the theatre group Gubcompany, she created the accompanying theatre pedagogical material for teachers. For the Theatre Spectakel festival 2021, Pierina supported the theatre group Kolypan in their anniversary show "Kolypanoptikum", mainly in the area of stage & props. For *The Forest*, Pierina takes over part of the coordination & workshops with the school classes and assists the production in general.

Impressions

«I went to see the performance today. It was great!!! So carefully thought out and prepared and the delivery seemed easy and flowing. Wonderful, the interactive parts with the live children and the interludes. The secondary school students were very focused and grooved along with the music. Super quality, very relaxing for the participants. In short: a very good thing!»

Ariane Werder, School Culture City of Zurich, November 2021

Photos / Video





Photos: Maria Cheilpoulou



Video

Watch our trailer on Vimeo :
<https://vimeo.com/654021903>

To turn on the English subtitles, click on **cc** in the control bar on Vimeo.

To watch a full length recording, please contact us.

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Press Review Mandarina&Co

Articles can be fully read on: <http://dianarojas.net/presse/> | www.mandarina.ch/press

«Sprich Baum! Bäume umarmen war gestern. Jetzt wird auf sie gehört. So kommt ein ganzer Wald in die Rote Fabrik.», [Stefan Busz, Züritipp, 19. November 2021](#)

«Die anfänglich für die Bühne gemachte Hör-Performance der Regisseurin, Performerin und Schauspielerin Diana Rojas-Feile wird in den virtuellen Raum verlegt und lädt das Publikum zur Selbsthinterfragung ein». [Berner Kultur Agenda Nr. 7, 24. Februar 2021](#)

«Wer sich jetzt fragt, ob er oder sie auch schon gelogen hat, es aber nicht so bezeichnet hätte, wäre eine gute Kandidatin für das «Uhu-Experiment». Die theatralisch-dokumentarische Gameshow lädt kommendes Wochenende am Festival Sonohr die Besucher auf eine Reis «durch die verschiedenen Arten von Lügen und Wahrheiten und die Grauzonen dazwischen». [Céline Graf, Der Bund, 24. Feb. 2021](#)

«Aus der Performance wird ein interaktives Hörstück. Ein Zoom-Live-Hör-Spiel ist entstanden, das auch online ein gemeinsames Erleben möglich macht». [Kulturtipp 05/2021](#)

«Es ist eine sehr gelungene Performance, welche Zuschauer jedes Alters einlädt, Alltagsthemen zu hinterfragen und darüber zu philosophieren». [Luzerner Zeitung, 18. November 2020](#)

«Ein Projekt, das durch seine Intensität und seine emotionale Ehrlichkeit ungemein beeindruckt». Thurgaukultur, 11. Juli 2018 [WISSEN - Flucht und Migration: Schüler aus Weinfeldern schaffen beeindruckendes Hörspiel - Thurgaukultur.ch](#)

«Mein Leben ist ein vielleicht». Interview über «Ich dachte, wir sind alle Menschen» Radio Kanal K, Aarau 16. Juni 2017 [2017.06.15 K-Punkt, Ich dachte wir sind alle Menschen mit An- und Abmodi.mp3 \(dropbox.com\)](#)

«Diana Rojas Spagat zwischen Kunst und Klischees». *Bund, Berner Zeitung, TagesAnzeiger und – Sonntagszeitung*, 20. Mai 2017 [Diana Rojas Spagat zwischen Kunst und Klischees \(tagesanzeiger.ch\)](#)

«Ich bin begeistert. ... Das Konzept, aus einem Thema wie Selbständigkeit einen erfahrbaren, begehbaren Raum für das Publikum zu machen, leuchtet mir sehr ein. Als Zuschauer bekommt man die Möglichkeit, auf den Alltag «drauf» zu schauen, in dem man sonst «drin» steckt. ... Der Wechsel von Input und aber auch wieder Alleingelassenwerden mit den eigenen Gedanken schafft Tiefe und Identifikation». *Jessica Sabasch, Magazin Science Notes, Frühjar 2017* [Audio-walk-in-zuerich-kreis-4-5.html](#)

«Der performative AudioSpaziergang durch zwei Zürcher Szenequartiere [...] gab überraschende, humorvolle und nachdenklich stimmende Einblicke in eine Arbeitswelt, die im Spannungsfeld von Selbstverwirklichung und Selbstaussbeutung steht. [...] Die fünf AudioSpaziergänge stiessen bei den Teilnehmenden aus Kunst und Wissenschaft auf grosses Echo. Alle waren restlos ausgebuht». *HSG Focus*, 30. November 2016 [«Social Entrepreneurship» - Kunst und Wissenschaft reflektieren selbständige Arbeit \(hsgfocus.ch\)](#)

«Petopia verspricht eine Stunde höchsten Theatergenuss!» *Küsnachter*, 11. März 2015 [kuesnachter-zollikon.pdf \(mandarina.ch\)](#)

«Diana Rojas unternimmt ein persönlich gefärbtes Gedankenabenteuer in die IchSucht und hinterfragt das Streben nach Wachstum». *Xymna Engel, Der Bund*, 25. Februar 2015 [EinFilmfestivalohneFilm-derbund.pdf \(dianarojas.net\)](#)

«Camus lebt mitten im Ozean. Auf der Insel gibt es keine Sandstrände und Palmen, denn sie besteht nur aus Abfall. Ein Stück über die Abhängigkeit von Mensch und Natur». Ankündigung auf arttv.ch, März 2014 [Mandarina&Co - Petopia – Crashlandung auf der Müllinsel - Bühne - arttv.ch](#)

«Petopia'... Flotte Songs wechseln mit witzigen Bastelszenen, wilde Flaschenstürme mit traulichen Trostmomenten, als eine junge Frau mit ihrem Flugzeug abstürzt (als umgekehrte kleine Prinz, eine spielfreudige Diana Rojas). 'Petopia' ist ein gekonntes Fez mit Augenmass!» *Alexandra Kedves, Tagesanzeiger, 25. Oktober 2013* [petopia tagi 25102013 web.eps \(mandarina.ch\)](#)

«...der überbordenden Phantasie und unbändigen Spiellust (Krone und Rojas), denen das Publikum hier eine Stunde lang begegnet... Nur schon die gestaltete Bühne ist äusserst originell!». *Anne Bagattini, NZZ, 25. Oktober 2013* [petopia nzz 25102013 web.eps \(mandarina.ch\)](#)

«..Doch wie es der Zufall will, versammelt sich just diesen Sommer ein bunt zusammengewürfeltes Grüppchen von Menschen in der verlassenenen Ortschaft. Eine Nonne (Diana Rojas) wird in die Abgeschiedenheit der örtlichen Klosterruine verbannt». *Nelly Jaggi, Berner Kultur Agenda, 18. Juni 2012* [Berner Kulturagenda - Das Mittelmeer im Steinbruch \(dianarojas.net\)](#)

«... ist das Projekt doch ungewöhnlich, oder, andersherum, gewöhnungsbedürftig. Aber interessant und letztlich auch faszinierend. Denn «200mm» vermittelt Erkenntnisse, Einsichten, auch «Entklemmung». Es regt dazu an, nicht nur über soziale Distanz nachzudenken, sondern 6 sie zumindest vorübergehend zu überwinden...» *Rosmarie Mehlin, Aargauer Zeitung, 23. Januar 2012* [tmp98793.prn \(mandarina.ch\)](#)

«In «200mm» erkunden wir mit den beiden Performern Konventionen in unsere Gesellschaft, die im Zuge der Digitalisierung immer stärker zu Körperlosigkeit und Anonymität tendieren...» *Andreas Tobler Tagesanzeiger, 10. Februar 2012* [200mmKritikTagesAnzeiger.jpg \(2288x5217\) \(mandarina.ch\)](#)

«200mm. Vom Kontakt der Körper. Bei diesem Projekt zu sozialer Distanz wird Mitmachen empfohlen. Was gibts Besseres als Körperkontakt!, sagt Rojas. Da werden Endorphine und Glückshormone freigesetzt, Stresshormone abgebaut und das Selbstvertrauen gestärkt...» *Corina Freudiger, Züritipp, 2. Februar 2012* [200mmKritikZuritipp.jpg \(2384x7332\) \(mandarina.ch\)](#)

«Die 2008 von der Schauspielerin Diana Rojas gegründete Gruppe Mandarina&Co macht zwar Theater für Kinder —auf durchlauchte Prinzessinnen und andere Märchen wartet man dabei aber vergebens. Im Zentrum stehen vielmehr aktuelle Gesellschaftsphänomene...» *Corina Freudiger, Züritipp, 25. März 2010* [wgm-VorschauZueritipp-2010-03-25.pdf \(mandarina.ch\)](#)

«Ohne die grandiose Spielfreude der WahlZürcherin Diana Rojas und des ein Jahr älteren Schweizer Kollegen Gerber – beide in Zürich wohl bekannt – zerfiele das konzeptlastige Stück. Die zwei aber singen und spielen (unter der Regie von Seraina Dür) so klasse, dass das Knarzen des Multikultiprojekts fast übertönt wird». *Alexandra Kedves, TagesAnzeiger 2. März 2009* [chocoloco-KritikZuercherTages-Anzeiger-2009-02-03.pdf \(mandarina.ch\)](#)

«Eine kleine, feine Theaterkiste. Ein Stück magisches Theater... so überraschend vielsichtig entfaltet sich das Kinderstück». *Berner Zeitung, 20. April 2007* [ytu-InterviewDianaRojasAperoLuzern-2007-06-10.jpg \(1024x1696\) \(mandarina.ch\)](#)

«Das Papier wird zur Projektionsfläche für einen Videofilm mit Bildern aus Kolumbien, über welche Diana Rojas, zeichnet und dazu von ihrer Heimat erzählt. Geschickt mischen die beiden Schauspielerinnen Schauspiel, Video und Erzählung». *Website Kulturnetz für Afrika, Asien und Lateinamerika, 24. März 2007* [ytu_VorschauArtlink&DRS2Aktuell-2007-03-20.jpg \(1024x1328\) \(mandarina.ch\)](#)

Technical Rider

The Forest by Diana Rojas-Feile, 2 performers, 2 technicians

ROOM

Prerequisites to the venue :

- Ideal stage size: 15 x 10 m (play was produced to size premiere venue).
- Empty space: No stage, no seating, the audience is in the stage space.
- Floor: Black dance floor rolled out over the entire stage area
- Walls: Black box, black molleton or painted black

STAGE DESIGN

The stage design of *The Forest* consists of the following elements:

- The stage set is a space installation, where the audience is on stage with the performers. Everyone wears socks, so the dance floor is protected from damage.
- Petrol-coloured carpet rondels B1 in different diameters:
 - o 6x 1.5m
 - o 18x 1m
 - o 9x 0.5m

The audience sits on these carpet pieces, 55 seats if all are occupied. The carpet pieces are fixed to the floor with a long strip of double-sided tape.
- The carpet rondelles are connected to each other with neon-orange tape (at the premiere Gaffa from Tesa, underlaid with Isotape to protect the dancefloor).
- 4x additional microphone stands, with the following attached to it :
 - o a fragrance diffuser
 - o an indoor fountain
 - o a metal container with dry leaves in it
 - o a metal container filled with a fragrance pillow
- 2 self-made tables for sound desk and instruments:
 - o 1x 70 cm x 70 cm x 110 cm
 - o 1x 70 cm x 55 cm x 105 cm
- 1 round basin, lined with pond foil, filled with 30kg of blue gravel.

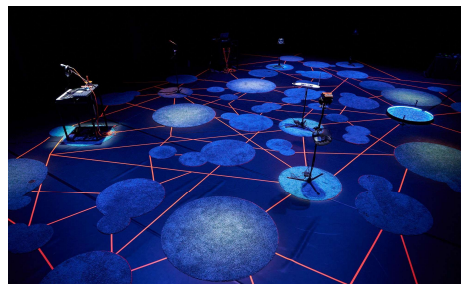
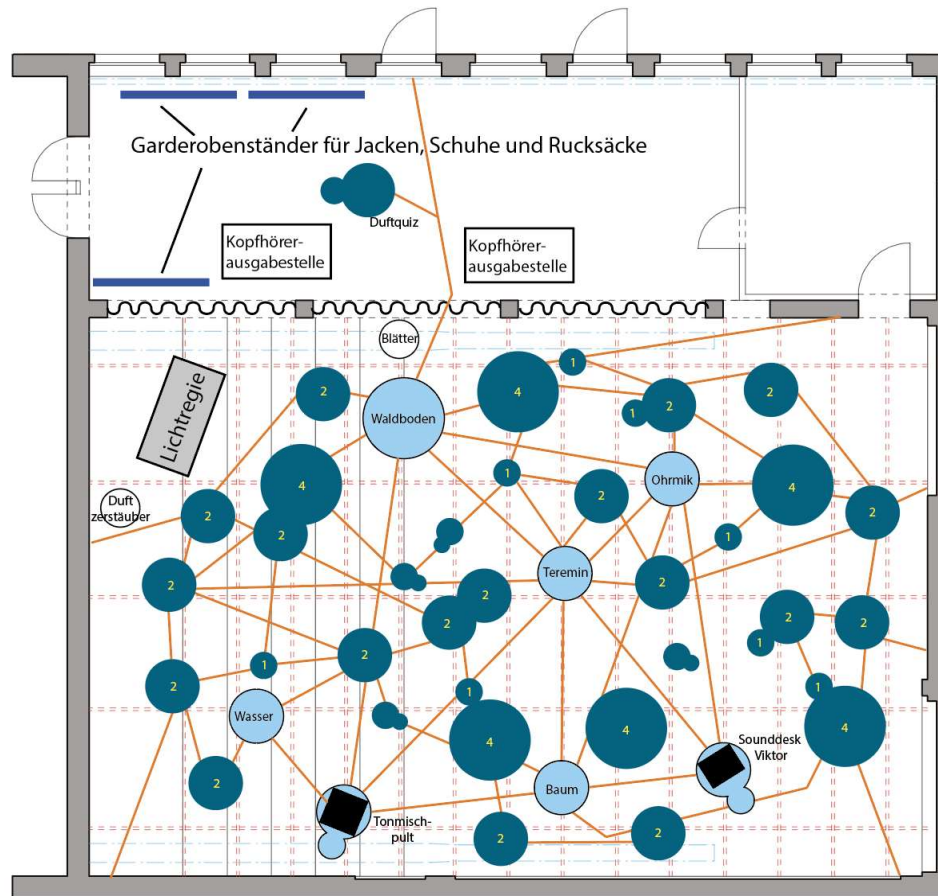
ATTENTION: Each person will be given a dry tree leaf at the entrance, which is an important prop for experiencing the piece. The leaves are kept by the audience during the play.

Equipment to be provided by the organiser :

- 3 rolls of black dancefloor tape
- 2 rolls of double-sided tape
- 2 tables in front of the entrance for placing headphones, covered with black molleton
- 2 coat racks for audience
- 1 Hoover to clean the carpet after each performance

FLOOR PLAN / PHOTOS OF THE STAGE

Floor plan situation at the premiere location Fabriktheater Zurich.



COSTUME

- Washing machine, dryer and iron are needed to prepare the costumes for the second performance.
- The audience is given socks, which must be washed and dried after each show.

LIGHT

Mandarina&Co brings with it: 4 x UV Canon 400W

Equipment to be provided by the organiser :

- Console ETC EOS
- 36 Dimming channels à 2 KW
- 2-4 x dmx-switch-pack (500 Watt each) for UV-Canons
- 12 Arri L7C
- 10 x ETC S4 zoom 25-50
- 7 x Fresnel 1KW
- 12 x Par64 CP62
- 19 x Barn Door
- 3 x S4 Iris
- 4 x S4 Gobo Holder
- 1 x Smoke Factory Tourhazer
- Colour filters: LEE 201 / LEE 202 / LEE 742 (See list in appendix)

VIDEO

- 1x video projector min 4000ansi
- 1x 20m hdmi cable

The video projector should be hung up in advance, placement in consultation with Theres Indermaur.

SOUND

Equipment to be provided by the organiser :

- 2x power connections on the stage. 1x sound station, 1x instruments (see stage layout).
- 1x multiple plug strip (min 4 slots).
- 1x extension cable (5m)
- 4x active loudspeakers hanging or on stands in the corners of the room
- 1x active sub
- 5x XLR cable from PA/sub to sound station (see floor plan of stage)
- 2x microphone stands with round base (incl. microphone holder)
- 2x microphone stands without swivel arm
- 1x SM58
- 2x SM57 (incl. microphone holder)
- 2x microphone table stands (height max 20 cm)
- 3x SM58 incl XLR cable (10 m) / As a replacement in case of a technical breakdown with own mics

Sound source: The audience will receive all audio elements via headphones. The group will bring the necessary equipment themselves.

SCHEDULE AND LOGISTICS

Before the group arrives:

- Lights already hung according to lighting plan
- Take out seating and bleachers
- Lay black dance floor
- Place PA & sub
- Audio equipment is ready

Set-up

Time required: 7 h

Personnel required: 1 sound technician, 2 lighting technicians who also help with the stage set, 1 stage technician

General information to run the show

We will bring batteries (accumulators) and chargers. We need help to place the charging stations. The batteries need to be charged 12 hrs before the first performance. After each performance the batteries should be recharged and the headphones disinfected and prepared for the next show.

The production includes 2 actors, we thus need a wardrobe for two actors.
We have two stage managers with us who will also drive the performance.

From the 2nd performance on: Get-in acting and sound 1.5 hours before the performance begins

Duration of the performance: 80 minutes + 10 minutes admission

The audience is asked to take off their shoes and is given a black pair of socks for the performance, which must be washed and hung up to dry after each performance. There are socks for 2 performances of 50 people each.

The performance starts when the audience gets their headphones at the entrance. It is therefore important that the entrance is kept as short as possible and that support staff (at least one person) are available to ensure that the headphones are distributed at the beginning and end.

During the performance, audience support is needed for technical difficulties with headphones

After each performance the batteries should be recharged and the headphones disinfected and prepared for the next show.

Dismantling time: 2h

CONTACT

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Stage Design, Video, Light / Theres Indermaur theres.indermaur@gmx.ch / +41 (0) 76 451 49 46

Light Technique / Viktoras Zemeckas kukaokt@gmail.com / +41 (0) 76 757 0201

Sound Engineering / Angie Nend angi.nend@oh.fail / +41 (0) 77 440 96 66

Produktion :

WALD

Datum: 30.11.21

Ort: RF Zürich

Gezeichnet von: Viktoras Zemeckas

Geroldstrasse 27

8005 ZH

kukaokt@gmail.com

Instrument Type	Channel	Dimmer	Purpose	Color	Acseories
ETC S4 Zoom 25-50	1		rnd	L742	GOBO "Blätter"
PAR64-CP62	2		rnd	L742	
ETC S4 Zoom 25-50	3		rnd	L742	GOBO "Blätter"
ETC S4 50-∞ 750	4		VIC	L201	-
PAR64-CP62	5		VIC Front1	L742	-
ETC S4 Zoom 25-50	6		Ohren Mic	L201	Iris
PAR64-CP62	7		Ohren Mic	L742	-
ETC S4 Zoom 25-50	8		Theramin	L201	Iris
PAR64-CP62	9		Baum	L742	-
PAR64-CP62	10		rnd	L742	-
PAR64-CP62	11		LED Kreis	L201	-
ETC S4 Zoom 25-50	12		LED Kreis	L201	Iris
PAR64-CP62	13		rnd	L742	-
PAR64-CP62	16		LED Kreis	L201	-
PAR64-CP62	14		Theramin	L742	-
PAR64-CP62	15		rnd	L742	-
ETC S4 Zoom 25-50	17		wasser	L201	-
ETC S4 Zoom 25-50	18		rnd	L742	GOBO "Lines"
PAR64-CP62	19		rnd	L742	-
ETC S4 Zoom 25-50	20		Baum	L742	Iris
PAR64-CP62	21		VIC Front2	L742	-
ETC S4 Zoom 25-50	22		rnd	L742	GOBO "Blätter"
Fresnel 1KW	23		Circle 6	L202	Barndoors
Fresnel 1KW	24		Circle 1	L202	Barndoors
Fresnel 1KW	25		Circle 2	L202	Barndoors
Fresnel 1KW	26		Circle 4	L202	Barndoors
Fresnel 1KW	27		Circle 7	L202	Barndoors
Fresnel 1KW	28		Circle 3	L202	Barndoors
Fresnel 1KW	29		Circle 5	L202	Barndoors
Arri L7C	101		Stage Wash	-	Barndoors
Arri L7C	102		Stage Wash	-	Barndoors
Arri L7C	103		Stage Wash	-	Barndoors
Arri L7C	104		Stage Wash	-	Barndoors
Arri L7C	105		Stage Wash	-	Barndoors
Arri L7C	106		Stage Wash	-	Barndoors
Arri L7C	107		Stage Wash	-	Barndoors
Arri L7C	108		Stage Wash	-	Barndoors
Arri L7C	109		Stage Wash	-	Barndoors
Arri L7C	110		Stage Wash	-	Barndoors
Arri L7C	111		Stage Wash	-	Barndoors
Arri L7C	112		Stage Wash	-	Barndoors
Light SFX TourHazer	999		Stage Wash	-	
Light SFX UV Canon	47		Stage Wash	-	Achtung DMX Switch
Light SFX UV Canon	48		Stage Wash	-	Achtung DMX Switch

Symbol Key

Light	
	Arti-L7-C @ 220w 10 kg
	ETC Source4 50deg 750 @ 750w 6.2 Kg
	Fresnel 1kw @ 1.2kw 6.8 kg
	PAR64-CP62 @ 1kw
	Barn Door
Circuit Count 20A : 45	

Typical

Channel Color Instrument Type	
	S4 I-r15
	S4 Gobbo Holder
	Smoke Factory Tourhazer @ 1.5kw 16.5 Kg
	UV Canon @ 400w 9.5 Kg

Video: 1x Videoprojektor min 4000ans.i



Produktion: **WALD**

Datum: 4.12.2021 Ort: Fabriktheater Rotenfabrik Zürich

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