Techinal information / rider

Vortex Room

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Vortex Room

Sunniva RødlandHarpErik DæhlinVisual and musical composition

Vortex Room is a fusion of an installation and a musical work. The composition is formed through both the performer's play and the distribution of sound in time and space. The room is a sonic and sculptural extension of the harp as each string on the 36-stringed harp branches off into a spiral construction of 36 loudspeaker elements. The sculptural form encircles the audience and the performer.

Two main ideas lie behind Dæhlin's work, namely the transfer of pitches from the harp's construction to a spatial parameter, and mathematical formulas that describe how vortices and repeated patterns are formed and develop over time, both with and without influence from external forces.

Supported by Norsk Kulturråd, Fond For Utøvende Kunstnere and Camac Harps.

Technical equipment that we bring (*with comments concerning power etc.*):

36 Loudspeaker elements (open)	8	MGR A-1715 15"
-	8	MGR A-1712 12"
	8	MGR A-1710 10"
	8	MGR A-1708 8″
	4	MGR A-1706 6″

All of these loudspeakers hanged with theater thread with secure knots both to element and to grid. The loudspeakers are from 4 kilos (A-1715) to 1 kilos (A-1706. This means the totality of the loudspeaker elements are approx 100 kg.

All of these loudspeaker elements are connected with long cables ending in speakons.

Amplification	2	LAB 1200 C	4 channels x 370 W
	1	LAB C 10:8 x	8 channels x 125 W
	1	Yamaha XM 4000	4 channels x 80 W
	4	Behringer EPQ 304	4 channels x 75 W

This means 8 amplifiers need power. Preferable looking for a place to put them that reduce the amount of noise reaching the audience. Maybe placing the harp and performer on a stage deck (1 by 2 meter) with amplifiers underneath (se picture).

A Camac electroharp

The harp is connected to a multi-data cabel patch

Direct boxes

5 Behringer Ultra DI800

This means 5 BI boxes need power.

Configuration and then technical solution of the construction

When it comes to spatial configuration and then technical solution of the construction, this has to take the specific room into consideration. For the premiere, the diameter of the spiral close to the floor went from approx.. 7 meter at the most – the longest boom used, to approx. 40 cm highest point. Se pictures beneath. We used a space with a height of approx. 6 meters. The audience was inside of this spiral. To do this, we had both an circle truss and a double X high above the audience.

It is also possible to do this configuration with pipes making up a double X, if not a 1x1 grid covering the ceeling.





Another way is making a more simple helix is using three pipes/grid and attaching four pipes making up points in-between – making up a circle.



Light

Light for this piece have to be done from place to place and in correspondence with the configuration of the loudspeakers in the specific room. The design should be simple with emphasis on white-warm light, and with a constant lighting through the duration of the piece. Something from below (in the corners) and something above focusing the round/spiral shape.

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