

# Sala Teatro LAC

## Technical Specifications for

### Symphonic Applications

last\_update\_September\_2024



# 1. Quick Introduction.

## 1.1 How to use this technical rider:

- *This document is part of the contract of use of Sala Teatro with Acoustic Shell, and/or part of it. In this configuration Sala Teatro LAC is a concert hall for uses like symphonic and classic music, orchestra exhibitions, recitals, chamber music (not amplified music).*
- *As included in this contract the Guest will find at its arrival all the fixed installations ready and available at use (for instance grid, fly machine, intercom, fixed dimmers, hardwired connections, etc.).*
- *All the temporary installations required from Guest (for instance riser, chairs, stools, resonant, lights for stands, etc.) must be planned in wide advance, and can be included in this contract or not included. So that the following caption is used in the document:*
  - **"Included": the use of the gear is included in the contract, and ready to use generally in a fixed position.**
  - **"May be subdued to further cost": the use of the gear is included in the contract but the installation could require additional staff and maybe generates further cost.**
  - **"Subdued to further cost": the use of the gear and its installation are not included in the contract and are subdued to further cost. Please ask for rental price list.**

## 1.2 Quick technical resume about LAC.

LAC Lugano Arte e Cultura is an arts center where visual arts, music and performing arts come together on a single venue, a place designed to provide the best experience of art in every form. The center is conceived to be a dynamic space, open to the city and the lake. LAC is Lugano's vibrant new heart, a cultural crossroads between southern and northern Europe.

The Auditorium hosts up to 986 persons, with 659 seats in the stalls and 327 in the balconies and loges, in a very contemporary and elegant environment. When setting the Recital configuration the stalls seats drop down to 563 seats.

The acoustic shell offers three different sizes (see Chpt.3) and provides for a fixed open white light. The acoustic shell is settled in the night before the Guest's arrival but the orchestra furniture (risers, reverberant, and so on) is usually settled close to the Guest's arrival and can be slightly adjusted. A fixed installed sound system is available for announcement and speech. DWG or PDF Plans, drawn, photos, any technical document is available on request.

## 1.3 Coordinates.

The loading dock address is:

LAC Lugano Arte e Cultura  
Via Adamini 1  
6900 Lugano

The offices address is:

LAC Lugano Arte e Cultura  
Piazza B. Luini 6  
6900 Lugano

The administrative references are:

LAC Lugano Arte e Cultura  
C/O Città di Lugano  
Servizio Finanze DCSE  
Cp 1670  
6901 Lugano  
CHE 429.759.384.IVA

Fabio Lecce,  
Technical Director (ITA, ENG)  
[fabio.lecce@laclugano.ch](mailto:fabio.lecce@laclugano.ch)  
+41 58 866 42 37 office  
+41 79 384 76 65 mobile

Igor Samperi,  
Planning and Coordination (ITA, ENG)  
[igor.samperi@laclugano.ch](mailto:igor.samperi@laclugano.ch)  
+41 58 866 42 83 office  
+41 79 513 45 86 mobile

For all other information (hosteling, catering, welcoming, transport) please refer to your booking agency, and or to the local promoter.

## 2. Lighting and Power Supply.

### 2.1 Lighting fixed installations.

*The Acoustic Shell Roofs provides for an overhead illumination around all the stage. Lighting over the stands are not necessary. LAC provides for a clean frontal illumination which can be reasonably dimmed on request from the Guest.*

*LAC does not allow for any light design when Acoustic Shell or part of it is used (see on Chpt.3). The lighting is a constant open white. Exceptions can be accepted only by written agreement from the Technical Director.*

- *All the following fixed installation are “included” in the contract:*
  - **Frontal lights from FOH:** 24 x 710sx Robert Juliat Profilers are available on the 2 frontal bridges.
  - **Overhead lights from Acoustic Roof:** Each one of three roofs provide for 63 LED par lights, with narrow lens. This enable a powerful light for the overhead of the musicians
  - **Stage Wings lighting / Service light:** A fixed system of RGBWA wall washer LED lights are installed in order to illuminates the sides of the stage out of the shell. Guest are welcome to ask for any dimmed intensity and color.
  - **Audience light, Exit sign and Lighting Control:**
    - All exits signs in the auditorium and lights along the floor of the lateral stairs, can never be switched off. Audience fade in and fade out time is fixed with smooth duration.
    - All lighting systems are controlled from LAC’s operator through ETC Gio. This operator does not read music. Lighting control happens normally for symphonic music on the stage. Desk is placed on down stage right.

## 2.2 Lighting fixtures. Fixed or temporary installations:

- **"Included":** the use of the gear is included in the contract, and ready to use generally in a fixed position.
- **"May be subduced to further cost":** the use of the gear is included in the contract but the installation could require additional staff and maybe generates further cost.
- **"Subduced to further cost":** the use of the gear and its installation are not included in the contract and are subduced to further cost. Please ask for rental price list.

LIGHTING EQUIPMENT					
QT	Type	KW	Make	Description	Contract Notes
Fixtures					
24	Profiler 10°/25°	2.5	Robert Juliat SX710	1 <sup>st</sup> & 2 <sup>nd</sup> Auditorium Bridges	Included
48	PC	1.2	Robert Juliat 310H	with Barndoor, gel frame	Subduced to further cost
24	PC	2.5	Robert Juliat 329H(PC)	with Barndoor, gel frame	Subduced to further cost
24	Fresnel	1.2	Robert Juliat 310HF	with Barndoor, gel frame	Subduced to further cost
24	Fresnel	2.5	Robert Juliat 329H(F)	with Barndoor, gel frame	Subduced to further cost
12	Fresnel	5	Robert Juliat 3560LFVF	with Barndoor, gel frame	Subduced to further cost
24	Profiler Zoom	1.2	Robert Juliat SX611	with iris, gel frame, gobo holder	Subduced to further cost
24	Profiler Zoom	1.2	Robert Juliat SX613	with iris, gel frame, gobo holder	Subduced to further cost
48	Profiler	0.75	ETC Source 4	HPL lamp	Subduced to further cost
24	Lens tube 50°	0.75	For ETC Source 4	with gel frame	Subduced to further cost
24	Lens tube 36°	0.75	For ETC Source 4	with gel frame	Subduced to further cost
12	Lens tube 19°	0.75	For ETC Source 4	with gel frame	Subduced to further cost
72	PAR 64	1	N/A	CP 60/61/62	Subduced to further cost
50	Flood / Domino	1	Robert Juliat Horus 850	with gel frame	Subduced to further cost
2	Followspot 5°/8°	2.5	Robert Juliat Aramis	With color frames	Subduced to further cost
2	Followspot	1.2	Robert Juliat Lucy	With color frames	Subduced to further cost
10	ML - Wash		Clay Paky K25 Theatre		Subduced to further cost
10	ML - Profiler	0.6	Clay Paky Axcor Theatre 600		Subduced to further cost
12	LED bar		DTS FOS 100	With lens 10° and/or 40°	Subduced to further cost
63	LED PAR		Custom RGBWA with short lens	Fixed in Acoustic Roof	Included
Console					
1	Lighting Console		ETC Gio EOS System		Included
1	Lighting Console		ETC Gio EOS System, back up unit		Subduced to further cost
1	Lighting Console		ETC Smartfade		Subduced to further cost
1	Lighting Console		Compulite Vector PC with panel wing and motorized fader		Subduced to further cost
1	Mobile dimmers		24 ch x 13 Amps		Subduced to further cost
Hardware					
12	Booms	-	Booms ladder type with 2x50mm tube, upper height 2.7 meter		Subduced to further cost
48	Floor Stand	-	Wooden plate for single light on floor (30 cm x 30 cm)		Subduced to further cost
2	Tripods Stand	-	Aluminum die cast 3.15 m max height tripods		Subduced to further cost
12	Tripods Stand	-	Black steel die cast 1.8 m max height		Subduced to further cost
FX and Spare parts					
2	Smoke Machine	-	Le Maitre NVS Nebbia DMX512 (1 in haze, 1 out fluid)		Subduced to further cost
2	Hazer Machine		Tour		Subduced to further cost

## 2.3 Lighting Filters.

LAC does not provide for lighting filters for free. Please ask for rental price list.

### 3. Acoustic Shell, Recital format and musical furniture.

*LAC auditorium has a natural reverberation time around 2.2s for a 60dB drop in SPL. This reverberation time can be reduced up to 1.7s with appropriate curtains located along the walls.*

*The Acoustic Shell design is a fundamental part of the entire architectural concept of the building from the original designer architect Mr. I. Gianola. LAC is committed in preserve the aesthetic look of his acoustic shell preventing from improper use that may corrupt the acoustic and / or the aesthetic function, such as bizarre light design and custom installation.*

#### 3.1 Acoustic Shell.

*Due to the time needed for the installation, the acoustic shell is settled during the night before the Guest's arrival. This means that it is not possible to switch it from a configuration to another in the same day of the show. The configuration and the risers position must be decided in wide advance following the rules of Chpt.7. By the way the risers can be settled close to the arrival of the Guest and/or in presence of the Guest. This must be planned in wide advance with the Head of planning and coordination.*

The Acoustic shell is a complete wooden room – included roofs – ensuring an ideal acoustic support for symphonic show. It is available in 3 different configurations and provides for a unique room with the audience, where the wooden sides of the auditorium continue on the stage. So that the theatrical proscenium “fades out” for perception.

Acoustic shell dimensions (*please ask for specific drawn to Head of planning and coordination*):

- Configuration C (Small)            15.7 (w) x11 (h) x4.5m (d) approx. 120mq to the edge of proscenium
- Configuration B (Half)            15.7 (w) x11 (h) x9.0m (d) approx.190mq to the edge of proscenium
- Configuration A (Full):            15.7 (w) x11 (h) x13.5m (d) approx.260mq to the edge of proscenium
- The roof of the shell has constant rake of 10°
- The walls and the roofs of the shell are not straight, but slightly rounded as a cask, in modules

The perimeter of the 3 configurations is slightly trapezoidal, with the sides that converge towards the center, on the up stage.



*Configuration B (Half)*

### 3.2 Orchestra Furniture and risers.

LAC has no fixed configuration of the furniture. The stage is flat without slope. LAC does not provide for any set up of risers, if Guest does not provide for clear plans and specific information, see on Chpt.7.

Here below are listed the included furniture and installation for symphonic activities:

ORCHESTRA FURNITURE (included)				
QT	Type	Color	Width x High in m	Description - Material
40	Risers	black	1 x 2 x 0.1 (h)	750Kg / sq m (4 legs each needed)
20	Risers	black	1 x 1.2 x 0.1 (h)	750Kg / sq m (4 legs each needed)
10	Steps for risers	black	1 x 0.4 x 0.1 (h)	750Kg / sq m (4 legs each needed)
90	20 cm high legs	black		Total for up to 22 risers
132	40 cm high legs	black		Total for up to 33 risers
80	60 cm high legs	black		Total for up to 20 risers
90	80 cm high legs	black		Total for up to 22 risers
72	100 cm high legs	black		Total for up to 18 risers
64	120 cm high legs	black		Total for up to 16 risers
20	Resonant for contra / cellos	dark brown		Kohlberg
75	Normal music stands	black		Kohlberg
10	High music stands	black		Kohlberg
60	Lights for music stands	black		Kohlberg
1	Maestro podium and stool	black		Kohlberg
140	Chairs with adjustable high	black		Kohlberg
12	Stools for contra and similar	black		Kohlberg

### 3.3 Orchestra Pit.

- The use of the Orchestra Pit and the Acoustic Shell at the same time is subdued to further costs. Please ask for rental price list.

The Orchestra Pit can be used only removing seat's rows AA, BB, CC, DD, losing 96 seats of the stalls. Once done, the pit can host a complete orchestra line up, in a surface of 15.8 meters width x 6 m depth including the underneath of the proscenium (around 1.2 m of depth). The furniture in the Orchestra pit is the same as above. So that this stock is shared for any use.

The use of the Orchestra pit avoids the access from the stalls to the stage.

### 3.4 Recital Configuration.

LAC offers a hybrid configuration named *Recital*. Recital configuration is actually minded for symphonic music, with a small line-up, such as chamber music. Recital configuration is not compatible with the use of the Acoustic Shell or part of it.

In Recital configuration a straight wooden wall can close the proscenium at the same position of the fire curtain. This solution ensures an ideal acoustic rebound of what is played on the proscenium. The Recital configuration can be settled in two different sizes:

- with only the original proscenium, providing a small stage of 15.8 x 4 meters, and complete audience.
- with the orchestra pit raised up, extending the stage to 15.8 m x 9 meters of depth. This configuration avoids the selling of the first 4 rows, losing for 96 seats.

## 4. Stage and theatre areas.

### 4.1 Stage Dimensions.

The Stage is defined by concrete walls, black painted. Once the acoustic shell is done the concrete walls are hidden to audience, and the free space on stage (behind the walls of the shell) is the following:

- Configuration C (Small)                      350mq free on stage
- Configuration B (Half)                        280mq free on stage
- Configuration A (Full):                        210mq free on stage

More specific information and dimensions are available asking for a specific drawn to Head of planning and coordination.

#### Widths

- Wall to Wall width:                              27.60 m
- Proscenium Arch max opening:                15.70 m

#### Depths

- Setting Line to Upstage wall:                    17.15 m
- Setting Line to Proscenium edge:               4.05 m
- Setting Line to Control room Pos. 1:           31.50 m

#### Heights

- Useful height under wall to wall:               8.4 m
- Stage height from audience floor:             1.23 m

### 4.2 Stage Surface.

- The surface is a 45 mm thick Oregon Pine wood layer leaning on a strong iron carpentry. **Its color is black.** Distributed load on stage is 500kg /m2. Punctual Load is 300 kg related to a surface of 0.25 m x 0.25 m. This maximum punctual load can be increased a lot depending on the exact position of the load. This stage results correct to mostly dancing activities, with a dance floor only.
- Few traps are distributed around the stage. The technical equipment accesses to stage by its elevator. **Mind about that whenever the risers are placed on it.**
- Stage maintenance is done per year, normally in the summer. **Due to the very intensive use of stage, its wooden surface can be quite worn. Specifics interventions must be planned in advance with the Head of planning and coordination.**

### 4.3 Accesses to stage and doors.

- Access to stage from dressing rooms: 1 x Upstage Left and 1 x Upstage Right (2 m x 2 m doors).
- Access to stage from loading dock: 1 x gate of 6.6 m x 6.5 m (width) on Down Stage Right
- Access to stage from Auditorium: 2 x stairs of 90 cm width with 6 steps at the corners of the proscenium.
- **From Auditorium to stage other passages are available in order to be not seen from audience. Unfortunately, those paths are not so short. Please advise the LAC's Head of Production about this "handicap" in order to solve this issue.**



#### 4.4 Auditorium.

The Auditorium can welcome up to 986 persons. 659 in the stalls, 295 in the balcony, and 32 in the loges. The Auditorium wooden coating has been designed to provide a natural reverb. A system of 26 motorized tents reduces this natural reverb. *(Please see Chpt.6. Sound Video and intercom for more info).*

For symphonic applications no seats are hold from selling for technical desks. Guest must refer to its promoter in order to ask for specific places in the auditorium.

Instead of the first 4 rows of seats (AA, BB, CC, DD) the *Recital layout* or the *Orchestra Pit* can be settled (See Chpt.3.3 and 3.4) losing 96 seats of the stall.

**Any technical needed related to ticket selling must be planned in wide advance with the Head of planning and coordination, and with your local promoter. (Please see CHPT 7. for more information).**

#### 4.6 Loading docks, Side Stage.

*LAC's technical staff does NOT load trucks (see Chpt.7). This service is organized under request from the Guest to the Head of planning and coordination, and provided from third-party company. This service is subdued to further costs. Please ask for rental price list.*

**The total distance from truck to stage gate is 45 meters; all this path is in plan, without steps.** The loading dock area allows to load out up to 2 trucks in the meantime. Various dollies and facilities are available to quick up all cargo operations. An EGV Still 20 Electrical Forklift (2T loading) and 3 pallet trucks (loading 2T) are also available. **The loading dock cannot be used such a parking. As soon as the truck operation ends the truck has to leave the building.**

Alongside of the stage (Stage Right) a wide area (14 m x 8 m) is available for empties, sets, wardrobe, quick-changes area, or production area, this area has a minimal height of 6 m and has an access to stage through a gate of 6.6 x 6.5 m.

A small laboratory for minimal works of maintenance of iron, wood, electricity, is available in this area (not visible in the photo).



#### 4.7 Rehearsal rooms.

*The use of those areas, and their setup must be booked in wide advance and is subdued to further cost and specific booking contract. Please refer to your booking agency, and or to the local promoter.*

In the same building *Teatro Studio* and / or *Sala 4* offer some rehearsal facility.



- **Teatro Studio** is a 14 x 8.5 m venue and can be equipped on demand.
- **Sala 4** is a room of 17 x 5.5 m more and can be equipped on demand.

#### 4.8 Dressing room, Laundry, Tailoring.

*The laundry and tailoring rooms are completely equipped, so that the use of washing, laundering, ironing machines is included in the contract, unlike **the service is not included**; it must be booked in wide advance and **is subdued to further costs**. Please ask for rental price list.*

*The corridors of the dressing rooms are emergency routes. So that no cases, bags, and heavy and bulky element can be left. All the Guest costumes cases must stay inside the dressing room.*

Dressing rooms are located very close to stage, the access from stage is right behind the upstage wall, and are distributed along four floors. 2 stairs and an elevator are available.

Each dressing room is equipped with audio video monitoring (see on Chpt.6).

Available Dressing Rooms:

- 4 x single or double dressing room (103, 104, M103, M104)
- 8 x dressing rooms for up to two or three persons (101, 102, 105, 106 M101, M102, M105, M106)
- 4 x collective dressing room, up to 10 – 12 persons each (201, 202, PM201, PM202)
- 2 x collective dressing room, up to 10 – 12 persons each for technical crew and or spares (001, 002)

Laundry (4 x 4 m area) on the M2 floor is equipped with.

- 2 x professional washing machine
- 2 x professional drying machine

Tailoring (4 x 4 m area) on the M2 floor is equipped with:

- 2 x iron (Miele Fashion Master)
- 2 x Singer Heavy Duty tailor machine is available.
- Some mobile stands

#### 4.9 Stage's Notes, Green Room.

- Closest tap is 30 meters away from center stage by each side, in the closest toilet, at the same floor.
- 2 water dispensers (hot and cold) are available on stage.
- LAC has no Guest's dedicated production office. Accommodation will be found on request.
- A Green room is available at -1, with microwaves oven, refrigerator, and a snacks / drinks dispenser. In case of a large crew you are welcome to refer to your promoter.

#### 4.10 Hall and common area.

*The Main entrance of LAC is a hall which hosts the audience of various LAC's activities like the museum, the private event area, and other shows maybe presented in the same day of the Guest. That is the reason why **any use of this space (as merchandise activity, additional performances, photographic show ) must be agreed in advance with your promoter in order to be accepted**.*

## 6. Sound, Video, and Intercom.

LAC auditorium has a natural reverberation time around 2.2s for a 60dB drop in SPL. This reverberation time can be reduced up to 1.7s with appropriate curtains located along the walls.

### 6.1 Sound and Video Equipment, Fixed and Temporary installations:

- “May be subduced to further cost”: the use of the gear is included in the contract but the installation could require additional staff and maybe generates further cost.
- “Subduced to further cost”: the use of the gear and its installation are not included in the contract and are subduced to further cost. Please ask for rental price list.

SOUND SYSTEMS			
QTY	Make / Type	Description	Contract Notes
6	d&b Qi7	Integrated PA - 3 per side (with D12 Amp)	Subduced to further costs
2	d&b Qi10	Integrated PA 1 per side (with D12 Amp)	Subduced to further costs
8	d&b 4S	Integrated PA - Distributed Front Fills (with – D6 amp)	Subduced to further costs
4	d&b 8S	Integrated PA - Distributed Balcony Delay (with – D6 amp)	Subduced to further costs
1	Digico SD11	Sound mixer - with DMI cards: MADI B - C - OPTO	Subduced to further costs
	AD/DA	See Chpt.6.2	Subduced to further costs
1 kit	Green Go	Audio intercom system see Chpt.6.3	Subduced to further costs
4	d&b Y subs	Additional PA - 2 per side (with D12 amp)	Subduced to further costs
12	Y8 array modules	Additional PA - 6 per side (with D20 amps)	Subduced to further costs
4	d&b Max12	Stage monitors	Subduced to further costs
	Backline	See Chpt.6.4	Subduced to further costs
6	d&b 8S	Cabinets (+ rig frames)	Subduced to further costs
6	d&b 10S	Cabinets (+ rig frames)	Subduced to further costs
2	d&b Qi7	Cabinets (+ rig frames)	Subduced to further costs
2	d&b Q subs	Subs	Subduced to further costs
3	d&b D6 amp	Amps	Subduced to further costs
6	d&b t10	Small PA with 2x T Rig Z5373, 2x Rig Fly Z5371,	Subduced to further costs
1	Digico SD12	Sound mixer with DMI cards: MADI B – C – OPTO - DANTE	Subduced to further costs
many	Microphones	for speech, instruments	Subduced to further costs
many	Sound Accessories	Stands, cables, network, adapters	Subduced to further costs
many	Informatic Accessories	PCs, Player, converter	Subduced to further costs

VIDEO EQUIPMENT			
QTY	Make / Type	Description	Contract Notes
1	Christie CRIMSON WU31	31'000 Ansil, 3xDLP, Laser Phosphor, 16:10	Subduced to further cost
2	CRIMSON zoom lenses	1 x (2.8 – 4.5:1); 1 x (4.5 – 7.3:1)	Subduced to further cost
1	PT-Dz770 Panasonic Projector (A)	Video projector 7000 ANSI, DLP technology	Subduced to further cost
1	PT-ez770 Panasonic Projector (B)	Video projector 6500 ANSI, LCD technology	Subduced to further cost
3	PT-MZ770 WUXGA Projector (C)	Video projector 8000 ANSI, Laser	Subduced to further cost
1	ET DLE-055 (A)	0.8:1 fixed Lens	Subduced to further cost
1	ET DLE-250 (A)	(2.3 – 3.6) : 1 zoom Lens	Subduced to further cost
4	ET-ELS20 (C) (B) Standard lens	(1.6-2.8):1 short zoom Lens	Subduced to further cost
1	ET ELW22D (B) (C)	0.8 – 1.0 : 1 super short zoom Lens	Subduced to further cost
2	EL-ELW20 (C)	(1.3-1.7):1 short zoom Lens	Subduced to further cost
2	EL-ELW21 (C)	0.8:1 short fixed Lens Lens	Subduced to further cost
many	Blackmagic kit + other	Mobile Video monitoring See Chpt.6.6	Subduced to further cost
2	PVC backdrop available for videoproj.	See on Chpt.5.1 Masking	Subduced to further cost
1	Screen 16:9 - Gerriets White PVC	7.5 m W x 4.3 m H – with invisible frame	Subduced to further cost
2	Screen 16:9 – Peroni Grey PVC	4.5 m W x 2.2 m H – with visible frame	Subduced to further cost
1	Overtile screen – Peroni Black	8.0 m W x 3 m H – without frame	Subduced to further cost

## 6.2 AD/DA.

All desks positions offer digital / analog audio connectivity. The digital connectivity is streamed via Open-loop MADl, which can be connected individually to reach mix positions. MADl is integrated in to the venue's main Fiber-Optic ring via Optocore DD4MR, DD2FX and DiGiCo Interfaces. Main AD/DA is provided by Optocore x6R and v3R modules.

## 6.3 Audio Intercom.

The fixed station position for Guest Stage Manager is down stage right and is preconfigured to reach all the dressing room. This Intercom system from Green Go is completely digital and it can be programmed and can potentially reach all the theatre. (control room, stage, grid, balcony etc.)

The system is equipped as following:

- 1 x fixed main board for cue caller on downstage right
- 8 x wired bodypack
- 4 x wireless bodypack
- 12 x Headset available

Normally the system provides for A and B channel where each user can talk with A or with B only, or with both. Please refer in advance to the Head of planning and coordination, for custom configurations.

## 6.4 Backline.

The available backline of LAC consists in the following acoustic Pianos.

- 1 x Steinway D-274
- 1 x Steinway B-211
- 1 x Steinway K
- 1 x Yamaha U1

The tuning of the Piano is not included in the contract, and in charge of the Guest. Please refer in advance to the Head of planning and coordination to organize the tuning.

## 6.5 Fixed Video Monitoring.

An A/V monitoring from FOH is distributed in the dressing rooms *see 4.8 Dressing Rooms*. Fixed Installation consist in a steady video shooting from FOH, Pos. 1 (see 4.5), always working and sending signal to:

- Down stage left and down stage right monitors dedicated
- Each dressing room on a video monitor dedicated
- If needed on other video monitor spread around the building (main hall)

## 6.6 Mobile Video monitoring.

The system is wired in BNC. The delay is quite acceptable even for music application and consists in:

- 2 x small cameras
- Blackmagic matrix with 2 x cameras INs and 4 x camera OUTs + 2 x 21" screens.

## 7. Planning Safe Activities – Work in safe environment.

*The main responsibility of the LAC's Technical Department is to plan all the activities, and the gear maintenance in order to preserve everybody from injuries and lassitude, and making LAC a leader in hosting all stakeholders.*

*LAC is also a public administration and strictly apply laws and regulation to preserve safety.*

*For all these reasons and due to the busy schedule presented at LAC the following 7.1, and 7.2 statements are mandatory.*

### 7.1 Preproduction.

*The Guest must send to the Head of planning and coordination the following documents at least with 3 months of advance from its arrival:*

1. *a complete description of the act / event / show presented, with cast, show duration, set design.*
2. *a complete list of gear and service asked to LAC, and eventually provided from Guest.*
3. *installing drawn, DWG plans and section on LAC dwg's.*

*After receiving all these documents the preproduction phase can start. The goal is to define all the detailed technical agreements about planning LAC's Crew, and LAC's temporary installation. The preproduction must be concluded with 45 days of advance from the Guest's arrival, with satisfaction of LAC's criteria of quality.*

*The Head of planning and coordination is there to help Guest for this. If Guest does not send further documents, or does not answer to emails or phone calls in time, LAC's Technical Department will organize those activities by its own without affecting the contract. The Guest accepts this responsibility and that conditions.*

### 7.2 Technical support.

*LAC's Technical Crew "included" for each day of stay is mentioned in the contract. These schedules can be renegotiated and rearranged only by a written agreement with the Head of planning and coordination and may causes further costs for the Guest.*

Guest must schedule activities with the Head of planning and coordination following the statements below:

- Days of set up or rehearsal without show: theatre opens not before 8:00 and close not after to 22:00.
- Day of debut: theatre opens not before 8:00 to end of show.
- Day with further show: theatre opens not before 4 hours before beginning of the show. Theatre close 30 minutes after the end of the show.
- Strike out: Strike out is mandatory after end of last show. The theatre close not after 01:00 am.
- The LAC stage crew (machinists, lightings, sounds, video technicians) **does not load / unload trucks and / or clean stage; the Guest must schedule persons in order to respect the closing time.**

### 7.3 Internal Security Directives.

- LAC declines all responsibility related to amateur or unprofessional Guest technicians on stage.
- LAC declines all responsibility related to not using of DPI systems from Guest (safety clothing such as helmet, glove, shoes, harness)
- Guest must be familiar with all applicable Swiss laws relevant to the activities proposed and implemented by him/her at the LAC (sound pressure, lasers, etc.)
- The using of some LAC's safety related equipment may require an official license (genie lift, EGV still, pallet trucks).
- Any fireproofing document, engineering licenses and/or other documents required from LAC and necessary to certify the safety of any Guest's stuff must be available at any moment, and not only in advance.
- The using of the Fly system is strictly prohibited to Guests.

- All building fire regulations must be constantly observed at all times. Guests must comply with these rules even if and when it may cause inconvenience or additional work. Emergency exit lights, emergency routes, all fire curtains, and access to fire extinguishers may not be obstructed or manipulated in any way at any time, even during performances.
- The air condition in the theatre and its stall is part of the fireproof system of the building. For this reason, the possible interaction with it is limited. The stage temperature may vary from 24 to 26 degrees. The stage air ventilation is always off during the show times (at the doors opening). Forcing the temperature inside the theatre and its stalls is impossible in the same day. Due to the volume of the building the time needed to experience a difference is about 12 hours. So that any change of temperature required must be asked before 09'00 AM in order to experience it for the evening of show.