

AUTO SHANGHAI

Special edition



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Cover picture: Andreas Keller



Mercedes-Benz: 3 Shows in 24 hours

No less than three top Mercedes-Benz events were produced within 24 hours – while the “Auto Shanghai 2017” had only been open for the press for an hour.



Venucia: 100 % China

Venucia – a joint venture of the Chinese manufacturer Dongfeng with the Japanese Nissan Motor Corp. – presented itself as an independent brand for the first time at a Chinese motor show.



Gigantism at Auto Shanghai Visiting the world's largest motor show

The IAA in Frankfurt is just around the corner, but this year in April, the Auto Shanghai – the most important motor show on the Asian continent – took place. For us, reason enough to take a closer look at this show and present it in this special issue.

Text: Marcel Courth | Photos: Harald Heckendorf, IMAG

The Asian – and especially the Chinese – market is extremely interesting for German companies. The sales figures in the automotive sector give a small glimpse at the potential. Whereas in 2010, German manufacturers sold just under 2 million (1.97 million) passenger cars in China, approximately 4.5 million cars by German corporate brands were newly registered in China last year (+13 percent over 2015). In the first quarter of this year, the Chinese passenger car market has grown by an impressive 5 percent to 5.8 million new vehicles. For the whole year, we can reckon with an increase of 5 percent to

24.9 units. China is therefore within striking distance of the 25 million mark. Which means: this market is nearly 80 percent larger than the Western European passenger car market (14 million). In other words, you would have to add the passenger car markets of Western Europe, Japan, India, Brazil and Russia to reach the volume of the Chinese passenger car market.

It therefore comes as no surprise, then, that Chinese motor shows – Beijing Motor Show and Auto Shanghai, which



National Exhibition and Convention Center

13 bigger halls each with 28.000 m²

3 smaller halls each with 10.000 m²

400.000 m² indoor areas

100.000 m² outdoor areas

Ground load capacity 1,5 - 5 tons each m²

Facts on Auto Shanghai 2017

10 exhibition days

1.000 exhibitors

1 million visitors

1.400 vehicles

113 world premieres

159 new energy vehicles

alternate and are thus held every two years – are among the largest motor shows worldwide. According to its organisers, Auto Shanghai is now the world's largest motor show.

Along with Auto Shanghai, the exhibition grounds in the Chinese metropolis had grown gigantically. The new National Exhibition and Convention Centre, which accommodates 16 show halls with 400,000 m² floor space, was opened in mid 2015. With this approach, Shanghai wants to become the most important MICE venue worldwide.

Especially German premium segment car manufacturers present themselves at their most glamorous and pompous. While more and more Chinese back local brands such as Venucia (see article on page 26) in the lower price segment, owning a Mercedes, Audi, BMW or Volkswagen is still a status symbol for successful and powerful Chinese.



rgb Managing Partner Mike Brockmann

“Understand and use cultural individualities”

Mike Brockmann from rgb is strongly committed to the segments business development and organisational project planning within the company. We met Mike Brockmann in rgb's Essen headquarters and spoke with him about the importance of foreign markets and the significance of cultural understanding.

Interview & Photo: Marcel Courth

How important is the Auto Shanghai for you?

We have followed and accompanied China's motor show for a long time. Over these years it has become clear how strongly it has developed. At the same time, the world's largest exhibition grounds have been created in Shanghai. Especially Chinese manufacturers now build very complex booths. The organisation additionally places great emphasis on the mixing of local and international manufacturers. It is very exciting for us to see how this continues to develop. We have registered an extremely positive trend, as – time and again – we serve local brands with our Chinese subsidiary studio rgb in Shanghai. It is thus a very important show and a good pulse generator for us.

Was this show's development also a motive to open a subsidiary in China?

No, this didn't have anything to do with the automotive industry. I visited Asia for the first time in 2007, because we involved with the opening and closing ceremonies of the Special Olympics in Shanghai. Here I was able to make the first contacts and gather the first impressions – although China at the time still took some getting used to. In 2010 we were then involved with two EXPO pavilions; I visited often during the preparation. As there was no competition for us there, we decided to try and establish our own local representation. During the EXPO project we also met our current Managing Partner Tyron Truong and then opened the studio rgb Shanghai in 2011.

How important is the local personal positioning?

It is a fundamental issue for us. Although we believe that we understand our business, we are now also certain that as Germans it is very difficult to make business ourselves in China. We were looking for a Chinese native speaker who understands our mentality. With Tyron Truong we were really lucky – he is German with Chinese roots, speaks different dialects and knows how to navigate on the international stage. Initially, we established contacts to see where the market is. And co-supported the engineering, which was necessary at the beginning, from Germany.

How are the projects divided for rgb Germany and Shanghai?

Ultimately, a Chinese project will be looked after 100 percent by a Chinese account or the General Manager. We serve German projects with German clients from here – no matter where they are located. It is the case that the seal of approval, the design language and the technical know-how comes from us – all of which important aspects to understand the market. It's no use if I have a great design, which is not available or cannot be built on the market. The design demands, the design claim, the technical demands that we have, adapted to the market and the budget at our disposal along with the technical possibilities on site – this is the mix that we try to generate.

This is exactly the advantage that rgb offers its clients: an international knowledge of what can be created on site and with which demands.

Precisely. In recent years we have gained a lot of knowledge as to what a local market can and can't do through clients with strong experience in the field of local sourcing. For the auto show it was common practice to fly or ship equipment in and out – a practice that ultimately resulted in extremely high logistic costs. And this is exactly our advantage, because we understand the markets in Asia and America. We know what is possible and what isn't – and can therefore produce efficiently.

You have now been in Asia for seven years. In retrospect, has it been a successful step for you?

In principle, yes. For a start, this was a real enrichment, because you gain insight into different worlds and cultures that you wouldn't have otherwise. The way you do business, the way you simply don't do certain things – or do them differently – was very interesting and enriching. It is part of this experience and development to accept and understand that there are cultural differences to solving an issue that can't be accomplished in the way one is accustomed to in the German market. For our customers it is important that we have this know-how and the insight into the market. This way we are able to answer questions that others don't have answers to. We are also very satisfied because in principle it is a good business.

Is this also the reason why you are expanding into the US market? Do you also want to gain a deeper understanding of how the market functions?

We have considered this idea for a longer time. If you look at the show calendar, you'll quickly realise that the biggest shows take place in Europe, Asia and North America – also those of our clients. Additionally, the market is a) a very large market and b) also a very specific market, for example due to the trade unions. We will therefore focus not only on the automobile sector but also on the corporate sector in general. Therefore we should take the same path that we have already taken in Asia.



Auto Shanghai 2017

3 × Mercedes-Benz in 24 hours

No less than three top Mercedes-Benz events were produced within 24 hours – while the “Auto Shanghai 2017” had only been open for the press for an hour.

Text: Harald Heckendorf | Photos: Andreas Keller

The architecturally impressive Shanghai Film Museum, which is located close to the Xujiahui business district, was again the scene of an exclusive Mercedes-Benz press event – the first of three Mercedes-Benz events that took place in the space of just a few hours.

Study of an A-Class hatchback

More than once, the Daimler AG had selected the convincingly designed Shanghai Film Museum venue to stage small – but content-focussed – events prior to the motor show. This year, a preview to the forthcoming A-Class hatchback was presented. Around 100 journalists and members of the press were received in a relaxed lounge atmosphere.



At the same time, attention was consistently given to the vehicle study.

Oliver Schrott Kommunikation GmbH (OSK) was the agency responsible for the architecture and media displays, while Holger Kautenburger of Tec Vision GmbH was entrusted with the technical management as well as the specialist planning of the audio and media technology. Technical service provider for lighting/rigging was PRG AG Hamburg; Daimler AG commissioned rgb GmbH with the event's lighting design.

As the presentation was a day event – which was additionally planned for a relatively narrow time slot, lighting designer Dirk Feuerstein opted for a very reduced lighting concept. A fundamental technical specification for the event's production was that no further suspension points were provided for in the Film Museum's premises. As a result, a ground support needed to be implemented first, from which all lighting requirements were realised. The ground support

measured 15 × 22 metres and was eight metres high. All lighting and rigging material was sourced from local service providers.

As this vehicle was mainly presented statically, conventional lighting (48 × ETC PAR 750 W, 24 × ETC Source Four Profile 750 W and eight ETC LED2 Daylight HD with Fresnel adapters) were used. Merely eight Robe Robin 800 LED Wash and eight Wybron 87250 Eclipse IT Iris 1K Dowlers were additionally deployed as effects for the production. The brightness and colour mode for the vehicle illumination were optimally configured for the needs of photographers and camera teams.

Steel mesh curtains broke and reflected the light served as decoration elements on stage. In this pleasant, elegant and reduced atmosphere, the members of the press could concentrate and follow the statements by Daimler AG Chief Design Officer Gorden Wagener.



Video Mercedes-Benz Media Night was streamed to the internet live

Mercedes-Benz Media Night at the Auto Shanghai 2017

The Daimler AG's traditional Media Night took place only a few hours after and a few kilometres away from the Film Museum. On the eve of the first media day, the press was invited to the world premier of the new S-Class Mercedes-Benz S 350 L as well as the Mercedes-Maybach S 680. The new edition of the Mercedes-AMG S 63 4MATIC+ was also presented.

The venue selected for the event was the Shanghai Expo Centre on the former Expo grounds. The highly representative construction offered ample room in the outdoor area to welcome guests with style. The interior, which was divided

into three zones, was furnished in an equally spacious and elegant design. The foyer – which comprised a generous reception counter and a spacious cloakroom area – was designed in an open and functional way. In addition, a cosy hospitality area welcomed and impressed guests thanks to specially designed pieces of furniture, background images, various room elements and different floors. Light designer and rgb gmbh Managing Partner Dirk Feuerstein skilfully took up the interior design specifications and refined the already impressively designed hall with stylish scenographic lighting. Wherever it presented itself, the prevalent, slightly



Hospitality Pieces of furniture, room elements and different flooring, which had been designed specifically for this event

Movie museum stylish, reduced lounge atmosphere



Skillful interplay of tungsten and daylight during the presentations and speeches

dimmed, warm tungsten light atmosphere was deliberately broken up with daylight accentuations. This way, for example, cool accentuations were used for the grey, Chinese natural stone flooring. The daylight highlighted the material's colour characteristics without being deictic. Most visitors will have perceived the effect of such highlights subconsciously.

The lighting for the bar areas and the live musicians was equally stylish and subtle. It came as no surprise that most guests resided for some time in this cosy area after the world premiere.

Show time

Mercedes-Benz' guests reached the showroom via a spacious staircase area. In contrast to the hospitality area, this zone was characterised by cool daylight with only a few interior design accents illuminated using warm tungsten lighting. A stand with gentle terraces made its way down from the showroom's entrance. Diverse seating options were available here: from seating islands to bar stools. An unobstructed view of the stage and the LED wall was thus guaranteed for photographers, camera teams and also professional writers.

The whole hall was elegantly draped with black cloth and a deep black also dominated on the sides of the LED wall. Long, horizontal gauze strips were used for the sidewalls,

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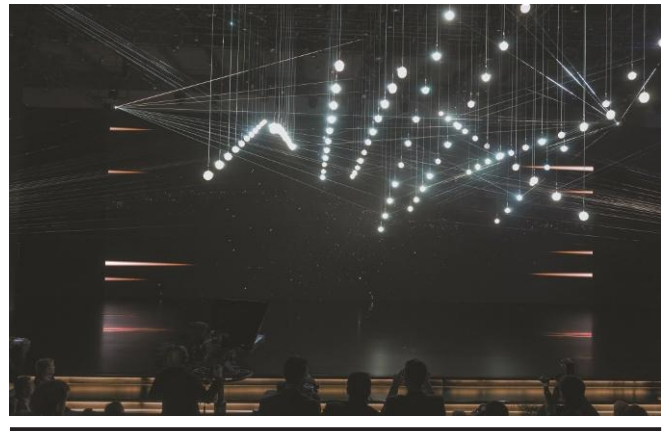
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which allowed for several, discreetly placed colour moods. In this room, deliberately designed to give a darker atmosphere, visitors could thus only perceive what was actively illuminated. During admission, only the inviting seating areas and the catering area were illuminated. When the show began, it was easy to draw full attention to the presenter on the shimmering velvet-matt black stage.

The following approximately 45-minute presentation commenced with a – in China essential – dance performance, which was skilfully supported using video technology. After a detailed presentation of all of the vehicles' innovations and a speech on the importance of the Chinese market for the S-Class by Dr. Dieter Zetsche, Chairman of the Board of Directors of Daimler AG, a deep web performance of Kinetic Lights set the event technology highlight. An excellent live orchestra supported this impressive show element. Under the applause of the crowd, the three new car models presented themselves on the stage, which was illuminated in bright, even daylight. As in the Film Museum, photographers and camera teams were subsequently able to select their picture motifs under optimum conditions as high illumination in daylight quality was guaranteed for the entire stage area. Once again, rgb GmbH's own handling of colour temperatures and contrasts to visually intensify the automobiles' technical character became apparent.

Here too, OSK GmbH was responsible for architecture and media displays. As in the Film Museum, Holger Kautenburger of Tec Vision GmbH was entrusted with the technical management as well as the specialist planning of the audio and media technology. A team from Neumann&Müller Veranstaltungstechnik GmbH was on site to handle the audio element, while PRG under the project leadership of Thomas Enderes was the responsible service provider for lighting/rigging and video. was PRG AG Hamburg; Daimler AG commissioned rgb GmbH with the event's lighting design. For this project, PRG flew in Germany's best riggers/lighting engineers in order to set up approximately 700 lighting sources on 1.5 km beams on the roughly 3500-m² total area. Lighting designer Dirk Feuerstein and the rgb team not only ensured an excellent illumination of the stage but also a successful spatial installation by stylishly integrating architectural elements into the lighting concept

Director Mark Achterberg could rely on a technically flawless set-up (Christian Heinzl, Head of Broadcast, PRG as well as Video/LED: Michael Steckelbroeck, PRG). During the world premiere, Achterberg created two video programmes in



Event technology highlight a deep web performance with *Kinetic Lights*

parallel (PiP PGM, SNG PGM), of which one served the venue visitors and the other served the world feed. Inside the hall, a Barco C5 LED wall (4032 × 1440 pixel) showed films, live images and charts.

Eight Grass Valley LDX cameras were available here. To play-out, create (and if necessary quickly change) the content, four d3 servers (by Lex ter Heurne) were located behind the stage. All video mixer and d3 server signals were mixed by two Analog Way Ascender 32 4K. The two Analog Way Ascender 32 4K from the Livecore series thus served as central data matrices, to allow a presentation of the "3G" broadcast control room's premixed camera signals (all signals 1080p50) as PIP on different LED wall positions. To fade-in the respective translations "key and fill" from character generators were additionally delivered to the Ascender, allowing the texts to be presented on different positions on the LED wall. The connection of the LED processors to the control room was realised via LWL/fibre optic. All data signals were brought together via a Lightware Matrix 64×64. For the two Ascenders, which were operated using notebooks with full HD resolution, two Secure Power Units SPU001 were deployed.

Wolfgang Schwartz, Managing Director of wsmp.tv GmbH, was responsible for the planning of broadcast and intercom and supervised the AV interfaces between the different subsections on site. He praised the good cooperation between the sections and emphasised that a presentation, with such a high technical/creative quality, can only be achieved if all subsections possess a mutual understanding for high-end technology – as they did here.

rgb team involved at the world premiere ceremony

Dirk Feuerstein, Light Design
Tobias Heydthausen, Assistance
Marcus Krömer, Assistance
Oliver Ranft, Operator

From the point of view of the observing reporter, the Daimler AG's tangible appreciation of the technicians and creatives was especially pleasant. All parties mentioned the client's good working conditions and the exemplarily mindful cooperation time and again and without being asked. However, there was not a lot of time for mutual praise as another press conference took place only a couple of hours later.

lighting equipment

1 × MA grandMA2 fullsize
2 × MA grandMA light
3 × MA NPU
84 × Martin Viper Wash DX
20 × Clay Paky Mythos
20 × Clay Paky Scenius Spot
24 × Robe Robin 800 LED Wash
36 × SGM Q7 LED Wash
24 × SGM P5 LED Wash
64 × Ovation Explorer LED Wash
96 × ETC PAR 750W
148 × ETC Source Four Profile 750W
24 × ETC LED2 Daylight HD Profile
2 × Looksolutions Unique Hazer 2 & Windesign Posifan
2 × PRG GroundControl Remote Follow System

Mercedes-Benz press conference at the Auto Shanghai 2017



The next morning, the task for Dirk Feuerstein was the lighting production of the Mercedes-Benz press conference on the grounds of the National Exhibition and Convention

Center. At 9.40 a.m., the presentation of the Mercedes-Benz Concept A sedan, the S 350 L, GLA SUV and the Mercedes-Maybach S 680 began.

Some of the aforementioned persons in charge were again involved here. TLD-Planungsgruppe from Esslingen, Germany was responsible for the lighting planning. On behalf of the Daimler AG, Dirk Feuerstein was entrusted solely with the lighting design and the programming of the lighting system for the press conference. Thomas Krautscheid, a free-



Illumination levels in daylight quality for speakers and vehicles

lancer who enjoys the trust of the lighting designer for many years, was contracted as lighting operator.

The existing lighting system in the stage area met the press conference's specifications and was complemented as necessary for the dynamic vehicle presentation's requirements.

For this 60 × Martin Viper Wash DX, 16 × Robe BMFL Spot, 20 × Clay Paky B-Eye K20, 16 × SGM Q7 LED Wash, 6 × ARRI True Blue D12 with Wybron Eclipse IT Iris Dowser as well as 2 × Look Solutions Unique Hazer 2 and Windesign Posifan were used. PRG dismantled all additional equipment during the following night.

Here too, high illumination levels in daylight quality were present for the whole stage area. The vehicles' technical character was literally carved out here with nuanced colour temperatures and delicate contrasts.

The high-level speakers were provided with an elegant and effective stage with film clips being showed before the vehicles came into view, respectively in front of the lenses, of the numerous members of the press – again under ideal lighting conditions. The visual presentation was supported by first-class live sound – the orchestra, which already impressed the night before, also performed at the press conference.



The press conference too was underlined with a dance performance

The approximately 30-minute presentation on the booth impressed with elegance and precision. The precise planning of such a presentation is indispensable in order to achieve an absolutely perfect interaction of all the relevant areas of production. Nevertheless, an intensive dedication to all content-related details was apparent in a way that is otherwise only known from sophisticated tour productions, which have usually been perfected over months.

Three excellent shows were realised in less than 24 hours – the “Auto Shanghai 2017” had merely been opened for the press for an hour.

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rgb Managing Partner Dirk Feuerstein

“Major changes will occur in our industry in the medium-term”

As one of three Managing Partners, Dirk Feuerstein is responsible for rgb GmbH's creative-artistic matters. We met him in the course of our visit at Auto China in Shanghai and spoke about production trends, regional differences in international comparison and his personal approach to design.

Interview & photo: Marcel Courth

rgb GmbH is a technical planning agency. Behind this rather dry sounding name are work steps that – additionally to technical specialist planning – also require a lot of creative elements. How do technical specialist planning and creativity come together at rgb?

When the company was founded in 1999, it was initially called rgb Studio für Lichtgestaltung GmbH – in other words, rgb Studio for Lighting Design. At the time, both Lutz Kleine-Herzbruch and I came from the lighting business with a creative background, In 2001 Mike Brockmann joined us as

co-owner. During this time, our work focus widened from previously creative tasks to technical project management and also specialist planning of other technical trades. During the early 2000s, we added “technical conception” to our name to also externally present the extension of our range of activities.

Of course we have specialists here in our office, which cover these fields – some deal with the creative side while others are responsible for technology and logistics. Project work is teamwork and thus again and again groups will find together and then take care of the respective tasks.

Where do you continue to find new inspiration for new approaches?

Lighting design is a visual task – accordingly I take inspiration especially from everything that is visual. These things can be art, sculpture or painting, but they can also be very profane things such as a pattern or colouring as you may find in magazines. This also means that it is necessary to engage with the latest technologies.

When you develop an idea, how do you convey it – do you draw or do you use visualising tools?

I’ve been doing this for quite some time and I’ve found a way for myself to remember things very well and to save them in my head. But I also use photos as a support for my ideas. If I see things that I feel will help me in creative or artistic processes, I will take a picture of them. This way I always have an input pool.

Where in the creative planning for you are the differences within a project or between corporate and rock’n’roll?

For me, the differences aren’t so much between corporate, automotive or rock’n’roll but should be seen as a whole. Within a project we often have different requirements regarding the various parts. They may be artistically free productions, but nevertheless productions that have a strong element of craftsmanship. For me, these two elements dictate the various creative parameters when approaching a task.

Are there large production trends that can be found time and again?

Yes, I have always been a great fan of a comprehensive space design – both at trade shows and exhibitions as well

as at events. This means that you don’t limit the view to the stage but that overall, you attempt to create areas in which something is presented or happening. As a trend in recent years I see the deployment of kinetic objects, that also go together with the variable design of a room – whereby we at rgb have actually always used these possibilities to change or shape rooms.

Given that you work throughout the world, do differences between individual countries and regions have an effect on the creative planning process?

Yes, there are huge regional differences. We especially have to adapt our planning to the local circumstances to the projects we support locally in China – both with regards to the material availability as well as the technicians’ professional qualifications. Thanks to our experience we already know that we can’t expect some things and which ways we have to take to achieve an ideal result. In the US, the market is different again – surprisingly our industry there often has few aspirations for innovation and modernity. The quality of craftsmanship tends to be not as pronounced as in Germany, and therefore the demand for our solutions is noticeably increasing there.

Which trends and technical solutions will be incorporated into your creative ideas and designs in the future?

Major changes will occur in our industry in the medium-term. Although artists will continue to perform on stage, the question is how much will be built around the artist in real life. Technological change will not spare the field of live productions and sooner or later we will reach the point at which it will be more efficient to present certain elements using mixed or augmented reality. This however will also offer completely new possibilities and a lot of creative leeway – insofar, it remains exciting.



Local sourcing for German manufacturer

Volkswagen with local support

As always, Volkswagen presented itself impressively on an approximately 3,500-m² stand in hall 4.1. For the second time in a row, the automobile manufacturer relied exclusively on the material and service of a local Chinese service provider.

Text: Harald Heckendorf | Photos: Andreas Keller, Harald Heckendorf

On behalf of Volkswagen AG, rgb GmbH was responsible for the lighting and rigging's specialist planning – additionally the team from Essen, Germany took on the creative lighting design and programming of the lighting system both for the booth itself as well as the extensive press conference at the booth.

As suspension points from the ceilings of all the National Exhibition & Convention Centers' halls are generally not allowed, a steel construction had to be constructed first. Around 150 suspension points were set-up; subsequently 135 m three-point and 1,200 m four-point beams as well as 1,250 m aluminium pipes were added. Due to the general height limitations of 8.5 meters, a rig clearance of only 7.2 metres could be realised. Below this, an architectonic design element extended across the whole booth, which had already impressed at the shows in Geneva and Paris.



The exhibition space offered several turntables with which to present the vehicles. The stage was bordered at the back with several disconnected video screens with different sizes, whereby the largest screen with an impressive aspect ratio was located behind the turntables. The vehicles, which were presented during the press conference, reached the stage via integrated lanes discreetly emphasised with dynamic lighting. High illumination levels in daylight quality dominated the entire stage area so that the Volkswagen control room and the international reporters could work under the best conditions. The press conference was broadcast live via satellite and streamed online.

Local sourcing

For the second time within the scope of a Chinese a-rated tradeshow, a cooperation with a local technical service



Responsible for the project Tilmann Kantus, Director of Production (I.), and Udo Kraemer, Project Manager



PK-Video the press conference was streamed live online



Design *spacious, clean and proven*

provider took place. The choice fell to Huelead, one of the largest Chinese service providers and a company that has supported motor shows in Asia since 1997. The provider was now determined in a classic tendering and competitive bidding.

rgb GmbH had already conducted complex screenings of the local technical service suppliers and the Chinese market in the past which now served as a foundation for the current cooperation, consisting of test structures, samples of the technology available as well as a multitude of talks and visits of the eligible companies. As important was of course also studio rgb's input, which is a Shanghai-based subsidiary of rgb GmbH and operates as a local planning agency in China. "In the run-up it was clear to us that clear optimisation potential could be found in certain areas, but it was very

important for us, that our customer would also recognise this," recalls Project Manager Tilmann Kantus.

Several meetings in Beijing

After commissioning Huelead, a multi-level coaching including several on-site-meetings to assess the material and the status of the in-house planning were held: this way, an rgb GmbH team examined every relevant component according to its technical state and the optical composition; daylight fixtures were checked visually and metrologically according to lighting parameters, registered in a central database and assigned according to their later use. During the last visit, the agenda included topics regarding set-up logistics, loading, labelling of material and more.



Amps and dimmers *one of the two impressive amp/dimmer city modules*

Tilman Kantus: “The set-up time slots are generally a lot tighter in Germany. Often, only 24 to 36 hours are assigned for the set-up of the beams and rigs. In the US, around two weeks are estimated for the identical tasks. Accordingly, productions in – and for – China need to be perfectly prepared.”

Detailed preparation and precise implementation

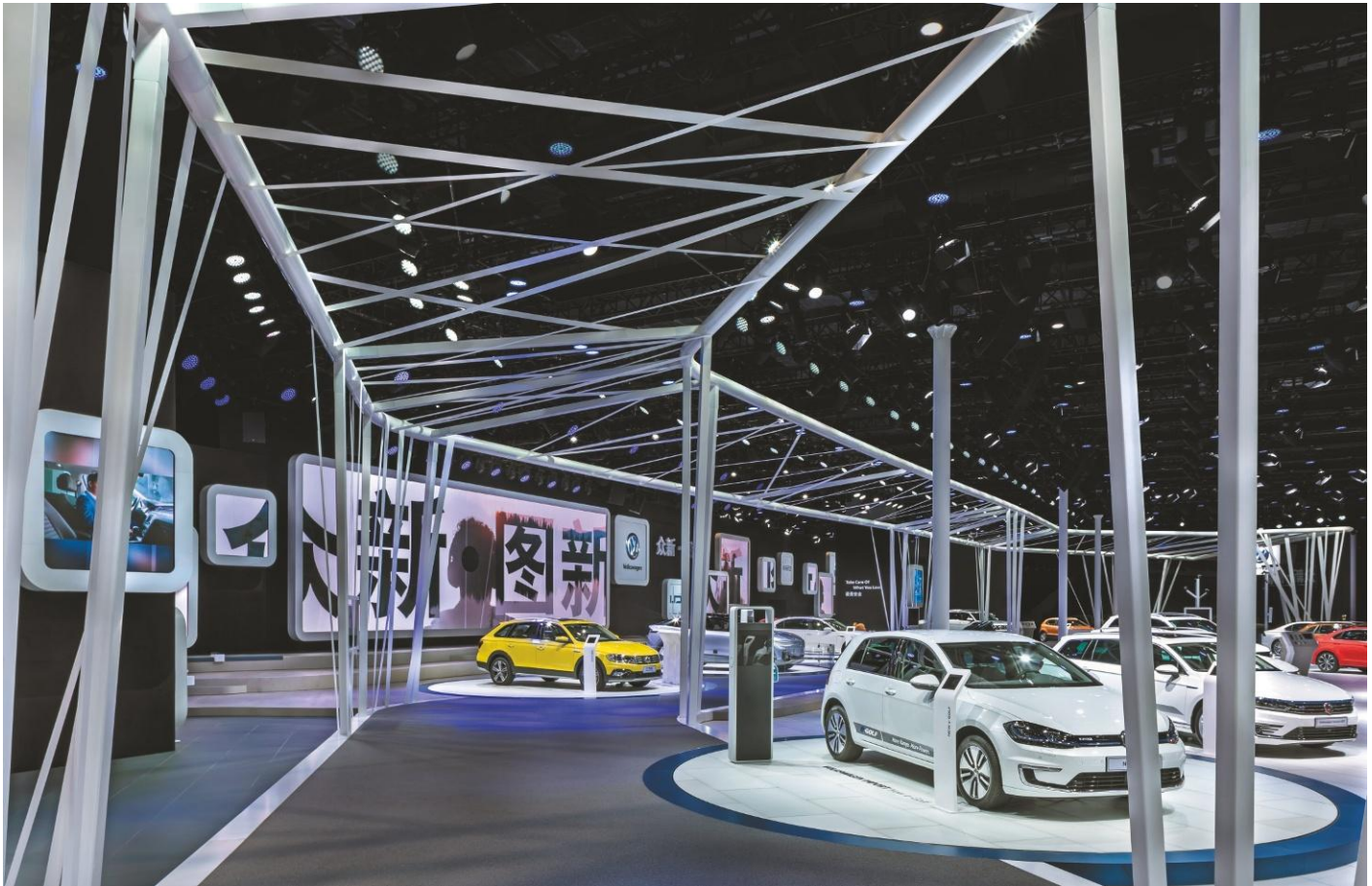
Additionally to the configuration of the beams and rigs, cable harnesses and all fixtures, a specifically developed database made the work significantly easier. Based on an SQL database, all information that was needed to technically implement the planned lighting design was meticulously entered into the database. The Huelead technicians received all information on the control structure as well as the power current calculations digitally and in paper on site. The output information could be individually customised to fit the work areas and the individual requests of the technicians. ProFOUND – and especially time-consuming – questions in the tight time slots could thus be prevented. All changes through the admin were automatically transferred into the current status as the database was connected with Vectorworks via an interface. The input templates were additionally optimised so that planning data – such as electricity slots or DMX addresses – could be entered in only on planning day.

Additionally, the plans did not have to be changed manually, as the database’s respective input fields considerably simplified the allocation and suggested free slots or DMX addresses in parallel. Already while entering, intelligent scripts checked if possible collisions would occur in the DMX universe, showed how many lamps of the currently processed type could still be patched or sent a warning as soon as a power line could overload. The planned power distributor’s load was also already calculated in the background and was available anytime for the current planning status.

Specifically printed labels allowed the identification of every fixture and offered all necessary information (address, universe, mode, type, filter) on its enclosure. With the help of the database all control devices, load cables and DMX supplies were labelled and, for example, allowed free slots to be found easily. The provision of necessary information – not only in lists and plans but also in the rig – greatly simplified the search for errors and the lighting’s modification. The Chinese technicians enthusiastically received this procedure.

Good cooperation

The success of the cooperation could clearly be seen in the speed in which the Volkswagen show stand was completed: in some halls several booths were still advanced shells as



Vehicle presentation several turntables, such as under the yellow vehicle here, ensured the desired dynamic for the press conference

the first rehearsals for Volkswagen's press conference took place behind a privacy screen.

Evelyn Zhang (C&E Department / Account Manager at Huelead) was impressed by the smooth cooperation: "We have worked together with rgb for three years now and I can say that – after initial obstacles – we have converged more and more. We like the detailed planning and the vast experience. But also studio rgb's knowledge on the material, which is currently available in China, continues to impress me. I think that we will cooperate even closer and more often in the future." For his part, studio rgb's General Manager Liu Si highly values Huelead's appreciation and – with a smile – delivers a very interesting view on the current situation: "My fellow countrymen do not visualise the work processes and workload that we engage in here. They think that we simply fly in one or two designers from Germany at the end of the set-up and they work their magic. But it's not as simple as that."

Local equipment

- 4 × MA grandMa2 fullsize
- 10 × Daylight Zoom 575 15-30°
- 25 × ETC S4 Profile 750
- 55 × FineArt FINE 1000E Wash Perf
- 50 × FineArt FINE 1500 Performance
- 110 × FineArt FINE 2500 Wash
- 45 × GTD Lighting GTD 330 II BEAM
- 35 × GTD Lighting GTD-LMZ1537
- 170 × Lightstar 1200W Super Parlight
- 10 × Lightstar Junior 650W Tungsten
- 45 × Monon SMPO-0575-MPE-0
- 265 × Ovation Explorer
- 220 × VIKY Lighting MC-1024Z
- 60 × YM Lighting S4 PAR 575
- 2 × MDG Atmosphere APS H.O. und
Controlite WinDesign MKII PosiFan

So white, it doesn't get any whiter

In this case, the headline has nothing to do with laundry and laundry powder but with the unparalleled white of ETC's Source Four Daylight HD LED Series 2 fixtures. A light that also convinced the Siegen-based Trendco Vertriebs-GmbH. For good reason...

A homogenous white light over a larger area. While this may sound simple, it's anything but simple to realise – even with LED lighting systems. Because different conventional illuminants within the LED power sources tend to have different life spans, this can have an adverse effect on the quality of the illumination. “If all these illuminants glow differently by just a nuance,” says Martin Wickel of Trendco, “then one quickly has an inhomogeneous illustration on a white surface.”

For Martin Wickel and his colleagues at Trendco Vertriebs-GmbH, experiencing ETC's Source Four Daylight HD LED Series 2 fixture was literally enlightening: homogenous white, in the desired intensity and quality could suddenly be realised almost effortlessly.

“ETC's Daylight HD is simply unparalleled,” says Martin Wickel and adds an issue that is significant for a professional service provider and planner: “The price-performance ratio, the availability and the after-sales service are just right.” And further benefits come into effect. One engine – a lot of applicable high-value lenses: such as Fresnel, zoom, fixed focal length and Cyca adapters.

“When it comes to quality, our customers work in the absolutely high-end range. Compromise solutions don't stand a chance. With our expertise, we can give them precise advice and always underpin our recommendations with

Impressive exhibition appearance nearly 300 ETC Source Four LED Series 2 fixtures ensured lighting at Daimler AG's booth at the IAA Commercial Vehicles 2016 in Hannover

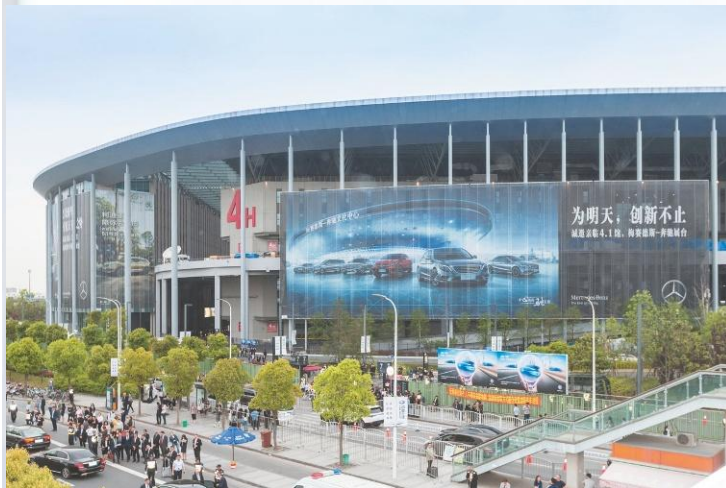
samples.” In the recent past, renowned exhibitors have relied on ETC's Source Four LED Series 2 fixtures' quality on a number of occasions. For example at trade shows acknowledged worldwide such as the Detroit Motor Show, the IAA, the IAA Commercial Vehicles and at the IFA. “This can mean the deployment of up to 400 fixtures,” says Martin Wickel. With conventional fixtures, the handling effort for such a large amount would be gigantic – but it's not with ETC's LED technology: “Suspend, patch, adjust – done,” says Wickel. Furthermore, ETC's Source Four Daylight HD LED Series fixtures offer further advantages in the form of a two-third reduction in energy consumption and less cabling.



Peter Bergleiter, Managing Director IMAG GmbH

1,000 exhibitors, 1 million visitors, 113 world debuts

IMAG is a fully owned subsidiary of Messe Munich and European co-organisier of Auto Shanghai. We spoke with IMAG's Managing Director about the Auto Shanghai 2017 and the importance of the Asian market.



Interview: Marcel Courth | Photos: IMAG

How important are the Asian markets for the European automobile industry?

IMAG – subsidiary and Messe Munich's foreign exhibition company – has been the European co-organisier of the current largest motor show worldwide, the Auto Shanghai, since 2003. Asia and especially China are still among the most important growing markets for German and European automobile manufacturers and their suppliers. According to the German Association of the Automotive Industry (VDA), the current market share of German corporate brands in China is currently around 19 percent. In total, a growth by 5 percent to 24.9 million vehicles is predicted for 2017.

As co-organisier of the event, what is IMAG's assessment of this year's Auto Shanghai? And which trends are currently dominating in China?

At the Auto Shanghai, more than 1,000 exhibitors presented their innovations to over a million visitors. The exhibitors came from 18 countries and presented 1,400 vehicles, including 113 world debuts and 159 new energy vehicles (NEV). China has already replaced the United States as the largest market for new energy vehicles. In 2015, 330,000 NEVs were sold in China; in 2016 the number was already 517,000. According to Miao Wei, China's Minister for Industry and Information Technology, the numbers will quadruple to 2 million by 2020. Alternative drive systems for vehicles play a large role especially in China's booming giant cities. To improve the air quality despite rising car sales, China needs fast alternatives for cars with combustion engines. China's Ministry of Industry and Information Technology already subsidises



Peter Bergleiter *Managing Director IMAG*

the purchase of NEVs. China also wants to play a leading role when it comes to the hot autonomous driving topic. A PricewaterhouseCoopers China study published at the end of 2016 expects connected cars to have a market share of 15 to 20 percent in China by 2030.

How does the topic innovation “Made in Germany” present itself in global comparison?

Innovations for the automobile are especially sustained by suppliers’ novelties. A lot of the global players among automotive suppliers come from Germany. German technology continues to play a pioneering role. To ensure that participation is also possible for smaller companies and to enable them to have a strong presence despite smaller stands, the German Federal Ministry for Economic Affairs and Energy again supported a joint German booth under the motto “Made in Germany”. The more than 20 exhibitors of the

“German Pavilion” for example included Hirschvogel Holding GmbH, IWIS Motorsysteme GmbH & Co. KG and Kirchhoff Automotive GmbH.

Were the European suppliers satisfied with the show in Shanghai?

Especially the hot topics e-mobility and connected cars are sustained by the suppliers’ innovations. At the Auto Shanghai 2017, a lot of them clearly and impressively presented their products inside vehicles using real or virtual show cars and trucks. Our exhibitors were very satisfied with the show as it is an ideal environment to meet partners and (potential) customers on site. The next Auto Shanghai will take place in April 2019.



100 % Chinese manufacturers in use Venucia in new splendour

Venucia – a joint venture of the Chinese manufacturer Dongfeng with the Japanese Nissan Motor Corp. – presented itself as an independent brand for the first time at a Chinese motor show.

Text: Harald Heckendorf | Photos: Andreas Keller

The automobile manufacturer produces exclusively for the Chinese market and manufactured around 120,000 vehicles in 2016. It presented ten vehicles on its 1,170 m² booth – amongst them also an electric car. For the planning team, the cooperation with the show newcomer was also a pre-

miere: Shanghai-based studio rgb Ltd. was commissioned with the lighting design as well as the planning of the audio and media technology. As Senior Project Manager of Lighting, Ringo Storch was responsible for the successful realisation of the concept. Ringo Storch has been active in the business for over 20 years, during the last ten years he predominantly supported international exhibitors at Asian trade shows – the experienced specialist thus seemed relaxed and competent while assigning the lighting for Venucia's booth.



Harmonious impression: the design elements in the rig and, in the background, the slightly darker VR area



FineArt Fine 2500 Wash for the vehicles on stage

It comes therefore as no surprise that Chinese technicians and agencies' creative employees may at times get the impression that the magic results solely from the presence of international designers. This impression is supported by the fact that Ringo has developed his own, efficient sign language, which over the years has led to an extremely precise communication between the German lighting planner and the Chinese lighting technicians. "Our sign language allows us to kill two birds with one stone," explains Storch. "On the one hand it helps to avoid pitfalls caused by foreign languages; on the other hand we don't need any technical aids or even loud voices to be able to communicate in the noise of trade show construction."

Venucia radiates new splendour in Shanghai

Exclusively products of Chinese manufacturers were used to illuminate the booth: the vehicles were precisely illuminated with Lantian's 575W Daylight PARs (they almost seemed to

float thanks to the equivalent illumination of the floor). The reception area and the company logo were clearly emphasised, while a side of the booth (which was marked as VR area) was intentionally darker and accentuated in colour.

On stage the vehicles were illuminated with FineArt Fine 2500 Wash and complemented by GTD-330 BSW beamlights and FineArt Fine1500 Spot Performance spotlights during the press conference. A custom-made LED softbox – whose programming could be synchronised with the LED wall's video content – was installed in the rig as a special element. As this lighting element was positioned considerably lower than the fixture level, extensive alignment was necessary between the lighting and the architecture to prevent undesired shading. A 3D room plan helped to prevent unnecessary adjustments on site.



Interview with Tyron Truong

“It is important to save face in China”

During our visit to Shanghai we met with Tyron Truong, Managing Partner of the Asian subsidiaries in Shanghai and Hong Kong. We spoke with him about the peculiarities of cooperations between European and Chinese companies.

Interview: Harald Heckendorf | Photo: rgb

Tyron Truong has been Managing Partner of studio rgb Shanghai as well as studio rgb Ltd. Hong Kong for seven years and it the latest rgb partner. His CV reads as if he was predestined for this position. A career couldn't be planned better. However, he assures with a smile that chance played

a large role in the development of events as it so often does in this industry. Born and raised in Osnabrück, Germany, as a son of Chinese parents, studies of sinology and business in Hamburg, work experience as project coordinator and translator for German companies in China and vice versa.

Title of his master's thesis: problems of globalisation: management obstacles for German companies in present China.

Which obstacles are present in the everyday working life in the event industry here in China?

Obstacles? We should be taking about hurdles and pole vaults (laughs heartily and infectious). But seriously: in most cases, Germans and Chinese people work differently. If Germans recognise a problem, it will be quickly defined, as will its relevant solution. Whereas in China people don't even like to address a problem (laughs). Yes, actually no problems exist. This is where the obstacles begin: Germans want immediate, direct solutions – but on the other side the Chinese will smile. In China, pointing out a problem is always connected to losing face. Saving your own – or someone else's – face is important in China! With your actions you always have to save face of everyone involved and also absolutely prevent chain-reactions. Our project managers usually have a similar cultural background to me or they are very familiar with the mentality – or better the Chinese communication culture. This way, we can act as a sponge or filter within intercultural communication. Our goal is that both sides can live with this at the end and the required project quality is achieved.

This probably also means sometimes accepting spontaneous steps so that a solution is achieved?

Well, the ability to deal with sensitive issues is always required. For the world premiere here in the Expo Centre, I am solely responsible for project coordination; all trades come from Germany. The Expo Centre, however, is property of the State of China, and as a result several internationally credible construction options were called into question. Even measurements are required to be transferred from the Kilonewtons into the local Expo Centre version. While such factors may not necessarily make sense for us, it certainly helps to move things forward. Thanks to our longstanding cooperation here on site, routines and trust have developed – a basis, which has been very helpful for all sides!

Since the foundation of studio rgb Shanghai and Hong Kong we have realised between 50 and 60 projects per year – usually in cooperation with people that we have known for ten years. A lot of projects are handled together with our German headquarters, which is where the Head of Design is located. However, we are responsible for fine-tuning and coordination. Normally, there is blind understanding. Some

steps we additionally take here are indeed invisible – but that's ok. The main thing is that the project goes according to plan. Initially, it was not easy to convey the value of our services to potential customers. Ultimately, we were the first that offered independent specialist planning. There were and are merely designers that also offer their material with the design and see the planning as a service. But "made in Germany" in combination with our multicultural team on site was and is a convincing argument here in China (laughs).

Which service areas are currently offered by studio rgb?

Essentially there are three areas: technical planning for lighting, sound, media technology and architecture – as well as project management and project coordination. We offer all areas as separate entities or in a comprehensive package. A fourth area is local sourcing – a unique selling point of sorts. We always know which material is available in which quantity and quality and can provide Germany with quick and binding feedback. After over 200 projects we know the local market and, of course, our headquarters learns too. Additionally, we also test the material together with local technical service providers. China's industry has grown quickly – not everyone has kept up. With our own staff, we check the material in the respective warehouses – from cables to filters. If needed, we also provide training for technicians for especially complex projects, a fact which makes us unique! Otherwise, the portfolio is similar to that of our headquarters in Essen, Germany. With rgbSpaces we now also offer services in the field of architecture. Our first project showed how well this already works: for an enthusiastic customer we planned and realised a 10,000 square metre exhibition booth in just four months.

Do you have some advice for international customers that come to China?

You shouldn't naturally expect everything that you know from home. Under no circumstances should you expect compliance with standard DIN measurements, but rather it should be taken as a given that Chinese regulations need to be recognised and adopted. If you go along with this, you can work wonderfully here – providing you work diligently and bring trust and respect. Otherwise, you can always contact me (laughs).



Local budget, local material, international quality ... Škoda booth

With a planning phase of only six months, studio rgb Shanghai realised a European A-show design with local technology.

Text & Photo: Harald Heckendorf

Škoda presented itself on a 2,000 m² booth in close proximity to Volkswagen and Audi. The vehicles, which celebrated their premiere, were presented to the Asian market on an approximately 190 m² stage, with a dynamic dance performance introducing the press conference. The present members of the press were able to follow the event under optimum conditions from a very spacious stand.

At Škoda China's request, a European standard of design – both technically and architecturally – was to be achieved

with a local budget and local technology. The construction therefore accordingly adapted the design of this year's presentation at the Geneva Motor Show. From a technical standpoint, larger adaptations in the rigging area were necessary: due to the necessary use of a steel table to mount the cross-beams, the usual rig height could not be achieved. A homogenous traverse grid nevertheless ensured a uniform ceiling appearance; additionally, structural alterations at short-notice could be implemented as the fixtures could be positioned flexibly.



Audio equipment

2 × Meyer Sound 700-HP
 5 × Meyer Sound 500-HP
 7 × Meyer Sound UPM-1P
 8 × Meyer Sound MM-4
 15 × Meyer Sound M'elodie
 28 × Meyer Sound UPA-1P

Audio and media technology

In addition to the lighting design for the exhibition and press conference, studio rgb was also responsible for the planning of the sound and media technology. During the preparation, employees of the company's headquarters in Essen, Germany, provided planning support. On site, Christian Oeser (sound), Kay Liu (FOH audio) and Aaron Lim (media technology) assumed responsibility on the part of studio rgb.

For audio, products meeting international standards were exclusively used. Yamaha desks and Meyer Sound loudspeakers were deployed – both for their excellent sound quality and their availability on the local market. For psychoacoustic reasons a strong emphasis was placed on the localisation of the LED wall to every location on and outside of the booth for the booth's sound design. This way, the visual and acoustic experience for the spectators was met in an ideal way.

In the stage area, an improvement of the headroom before feedback was achieved using line arrays and thereby increased directivity. Additionally miniature loudspeakers were integrated in the edge of the stage, to draw the acoustic image for the audience in the first row down from the loudspeakers, which were suspended from the crossbeams, towards the speaker's position on stage.

In time – even with obstacles

In connection with this production, it became clear how quickly the international team could deal with unexpected obstacles. During the short set-up time of around 100 hours, a quick replacement needed to be found for the delivered LED wall. Thanks to the good knowledge of the Chinese market, the reconstruction was carried out smoothly and successfully "in time".

First aid for technicians in Shanghai

Safety first!

Medical first aid during set-up and breakdown is secured through cooperation with International SOS



Text: Harald Heckendorf | Logo: SOS International

rgb GmbH's latest project was again proof of an independent planning office's coordination forces: In contrast to most large international trade shows, where medical chains are usually embedded in highly regulated laws, the understanding of security – and this also of medical systems – at Chinese tradeshows does not yet meet international standards. Emergency medical care during the show days is well on its way to reaching an international level – at times one even has the impression that the care is more extensive. Care of staff during the construction and disassembly days is hardly given any attention so far: it is not unusual that – additionally to international – countless Chinese workers will work on the huge show construction sites, carrying out their tasks in often questionable auxiliary constructions. The potential for accidents therefore also seems higher.

Forward-looking responsible employees at Audi were aware of this fact already years ago: such an undersupply of workers was not acceptable. "To complete the perfect booth in time is a solid team performance. The team spirit of all persons involved with the constructions is thus fundamental for us. As purchaser, we see ourselves responsible for the whole Audi trade show team – also when it comes to the qualified care of all persons in case of an emergency," explains Audi Project Manager Till Moritz Müller.

After defining all frame parameters, the internationally active company International SOS GmbH was commissioned with ensuring emergency medical care during the 18 days of set-up and breakdown. The company offers customised on-site service, which meets any requirement. Audi's initiative was immediately well received within the Volkswagen group: the

other Volkswagen brands joined and participated in the establishment of this emergency medical system.

Successfully continued under rgb

While Audi had handled the project's coordination for two years, in 2017, rgb GmbH was commissioned with the task of organising the medical service for the required period. "This year, Audi, Volkswagen, Porsche, BMW, Daimler, Skoda, Mini, Rolls Royce, Smart, Lamborghini und Bentley were the eleven brands that jointly supported the International SOS Medical Service for set-up and breakdown. It is not often that we address emails with dear all brands'," comments rgb Managing Director Mike Brockmann, and adds: "We are pleased to be substantially involved in this multi-manufacturer project and delighted about the trust that has been placed in us."

The International SOS team's location was chosen in such a way that all participating booths could quickly be reached. All emergency routes to the respective booths were examined in advance and the medical teams were equipped with relevant passes for all areas. Two shifts – consisting of a physician and two nurses each – were on site with a vehicle around the clock. Three nearby hospitals with stand-by beds were connected. With their commitment, the German company took on a leading role in this area at the trade show. A total of 23 incidents were counted, of which 22 could be treated with minor flu remedies and basic first aid. Only one patient was transferred to a hospital for further examination, but could leave in good health later the same day.

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Synchronisation of trade show requirements and customer requests **Technical group coordination**

Due to industry dynamics and the rapid development of the Chinese market, various parameters change regularly for the exhibitors. As PRODUCTION PARTNER had the opportunity to experience this year, the motor show in Shanghai / Beijing poses a challenge for the exhibitors each year. How does Volkswagen address this task?



Text: Harald Heckendorf | Photos: Harald Heckendorf, Auto Shanghai

To name just a few examples, the trade show requirements and customer requests include changes of the exhibition groups, short-term modifications of relevant regulations and setup times. To do justice to these dynamic show requirements and to synchronise the individual Volkswagen brands' activities, Volkswagen AG decided to place the technical coordination (group coordination) of all Volkswagen matters in the hands of rgb. While the origin of this service is now history, over the years the idea has proven effective and has developed further with the establishment of a permanent German-Chinese group coordination team.

Review: show development

The Volkswagen group used to present itself impressively over years as a group in hall E5. Unfortunately, the past increasingly showed that this location's logistic – its electricity, water, IT and telecommunication – was no longer sufficient: further necessary components needed to be supplied in quite a complicated and elaborate manner. In the run-up to the trade show in 2012, Volkswagen AG enquired if the specialists from Essen, Germany, could collect all brands' requirements and then align the combined requirements with the trade show and its organisers. The collection, management and pooling of all technically relevant information by the specialist planners indeed eased all Volkswagen brands' booth organisation and technical coordination. Additionally, the technical set-up was coordinated and monitored by rgb employees on site.



rgb-Crew Jan Baumann (l.) and Fabian Pollheim

» *What matters is the respectful and calm attitude, with which
one meets Chinese partners* «

Jan Baumann | Senior Projekt Manager, rgb GmbH

Changing responsibilities

Meanwhile, a specialist team responsible for the group coordination at the motor shows in Beijing and Shanghai is an inherent part of rgb's assignment. "Our assignment has significantly changed over the years," says Fabian Pollheim of rgb GmbH and adds: "The majority of our tasks now consist of the communication with all involved and the 'translation' of all requirements. Actually, this constantly growing and occasionally surprising scope of functions is very easy to describe: "We enable the exhibitor manual's maximum implementation. Each and every year."

At this year's car show in Shanghai the organisers had, for example, adjusted the safety regulations on short notice and requested permits for certain tools. A few years earlier – equally unexpected – was the announcement declaring that all booths were to be reduced by 1,000 m². A different time



Liu Si General Manager

the number of air conditioners per 1,000 m² floor space quickly needed to be adjusted. The response to such short-term notifications is aggravated by the fact that the majority of communication with the trade show nowadays takes place in Chinese.

German/Chinese team

For four years Fabian Pollheim has worked on the group coordination side by side with Jan Baumann. For the lighting expert, business man and rgb GmbH's responsible Director of Finance this special task forms a cherished and regular break from the daily life in rgb's Essen headquarters: "The working environment requires a lot of communication and mutual trust," emphasises Jan Baumann, Senior Project Manager at studio rgb Shanghai China. "On the one side there are the different brands' requirements; we know the contact persons in Germany and know how exhibitors' show appearances are positioned, for example if a general contractor is on board or if individual areas are awarded to service providers."

However, it is even more important to offer a constant partner, a familiar face to the Chinese contacts. "Trust and respect between the organisers and planners is indispensable, especially when finding fast solutions in difficult situations. Chinese people don't like to hear the word problem! And there isn't a word for logic in the Chinese language either," Jan Baumann explains in a matter-of-fact way that gives a hint of how the former FOH engineer appears in his negotiations and turns the right "pots" in these talks, which then lead to the desired negotiation outcome. Baumann had lived in China for seven years and admits that his Chinese isn't anything special but, in any case, what matters is the respectful and calm attitude, with which one meets Chinese partners.

Two Chinese studio rgb employees support the two Germans. Nicole Zhang, Senior Project manager, worked at ASEA, the Shanghai trade show's official contact for infrastructure, before joining studio rgb. Having worked on the other side of the fence, she knows the correct contacts and

» *Chinese people don't like to hear*
the word problem! «

Jan Baumann | Senior Projekt Manager, rgb GmbH

workflows of Chinese apparatus. Together with Jan Baumann, she is responsible for the complete communication of all logistical-organisational aspects.

studio rgb General Manager Liu Si is responsible for the complete commercial responsibilities on site. He too has been active in the industry for many years and brought a lot of experience and the best local contacts to his new job since joining studio rgb three years ago. To make the communication

between the two language areas and cultures as smooth as possible, an equally simple and efficient system was developed: the Volkswagen brands communicate with the rgb headquarters in Essen, Germany; all Chinese positions on the other hand are in direct contact to rgb's subsidiary in Shanghai. Thanks to this structure, many processes are cushioned somewhat. Thanks to the size of the customer, requests are always taken quickly on board.



VW Group Coordination for Volkswagen, rgb took charge of the complete technical coordination with Shanghai trade fair



Interview with Heike Heringhaus

rgbSPACES: booth concept and realisation for Haier at AWE 2017 in Shanghai

rgbSPACES was founded in Autumn 2016. We spoke with the new Managing Partner Heike Heringhaus about the new company – and also about its first big project.

Interview: Marcel Courth | Photos: rgb

Ms. Heringhaus, you are now Managing Partner of the newly founded rgbSPACES. Could you give a quick outline as to how the foundation of rgbSPACES came about?

rgb GmbH has accompanied me during my whole work life. The idea to found rgbSPACES arose while having a coffee about a year ago. In the space of a few weeks, the vague idea began to take shape. As a very emotional and passionate person, I was intrigued by my business partners' passion. With great curiosity we headed into the adventure of founding rgbSPACES.

How would you describe rgbSPACES' strategic orientation?

I have gained extensive experience in the automotive industry, but we are not limited to this as our project for Haier also shows. Are focus lies on emotionalised concepts – the visitors should feel the brand. An important element of our

strategy is the close cooperation with rgb GmbH; we like to see the technical specialist planning and the design as a holistic approach, our wish is to already use the design process as mutual inspiration.

You're an interior designer and now within the field of trade shows, show rooms and events with rgbSPACES. Do you also have a background in these fields?

Yes, I have worked in this field for nearly 17 years straight after my studies. When looking for my first job, this topic already interested me. I found my first home at Feld und Team in Southern Germany and moved straight across Germany for that. The main focus of my work there were international press presentations for Audi AG and the design of the Audio Exclusive Studios of Quattro GmbH. Nearly six years later I moved closer to my home due to family reasons and opened my own interior design company.

In cooperation with the architectural offices F. Daubert and T. Mischo, we renovated parts of the Ravensberg hospital in Halle, Germany; my task was the redesign of the outpatient



Heike Heringhaus Managing Partner, rgbSPACES



First project For Haier, rgbSPACES developed the complete 12,000 m² show booth in cooperation with studio rgb and rgb GmbH

department, the endoscopy, the cafeteria as well as an improvement of the corridor areas. Additionally to these activities, I continued to support Feld and Team at various automotive events for Audi AG and Volkswagen AG as a freelancer.

Since 2010, I also support Oliver Schrott Kommunikation GmbH as a freelancer. Focus point here were international and national press presentations for Daimler AG in China.

In 2011, I began working for Oliver Schrott Kommunikation as Senior Interior Architect, later as team leader of an architectural team with a focus on the Chinese projects for Mercedes-Benz China and Daimler AG. The youth centre Marbeck was officially opened in 2012, the youth centre's interior architecture resulted in cooperation with the architectural firm T. Mischo. In Autumn 2016, we then launched rgbSPACES GmbH.

Together with your customer Haier, you have directly realised your first big project. How did this project come about?

The project materialised via studio rgb in Shanghai. We took on the fields of design and architecture.

Can you tell us a little about the concept behind Haier's show booth?

Our goal was to present the Haier group's various brands in their individual diversity but nevertheless as a whole. For this we used the image of the "Haier City"; bordering "buildings" with dynamic LED lighting surrounding the booth, and a central boardwalk allowing visitors to stroll through the Haier groups' brand world. The centre was marked with an LED ring visible at a great distance. A further decentralised plaza with Haier's brand messages allowed a spacious entry into the "Haier City".

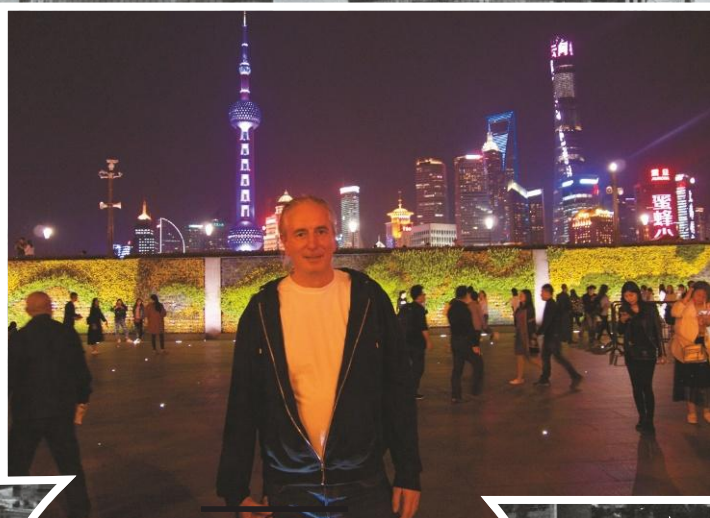


Haier booth construction documentation on Youtube

PRODUCTION PARTNER on Tour Harry in Shanghai

Our long-standing author Harald Heckendorf was in China in mid-April to visit Auto Shanghai for this special issue. In a picture travelogue, Harry portrays his impressions..

Text: Harald Heckendorf | Photos: Pixabay (1), Harald Heckendorf



Author Harry

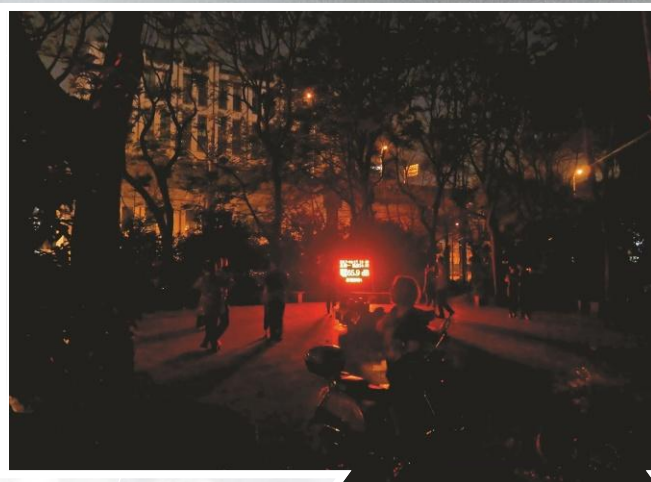
Heckendorf was in Shanghai a few days before the trade show opened and formed a detailed picture of the Chinese show logistics. Speaking of pictures: shortly after this compulsory image of Pudong's skyline, the 1.93 metre tall man became a popular photo subject himself. A group of Chinese ladies posed for selfies with the "giant" and disappeared just as quickly and quietly as they had come. Unfortunately, there is no photo document. A shame ...

rgb's
Duc Nguyen provided advice and support during the trip to Shanghai. With an impressive digital network, he always knew the direct route from one appointment to the next or who would be the best person to contact. Thanks to his knowledge of Shanghai, he also always had good tips for the best food in town. All culinary solo efforts ended – let's say – rather disappointingly.





To
only look for
beams the whole
time wasn't always
easy



Dancing
in the streets: dancing
regularly took place in
Shanghai's parks. A display
constantly announced the dB
value to the beat and illumi-
nated the dance floor at
the same time

Away
from the show
crowds, Harry
found this Chinese
interpretation of a
cable bridge



This
display was located in the
deli counter of a supermarket.
To swallow a toad suddenly
gets a new vividness



16 km
walking in one day!
Heckendorf's record during the
Shanghai show week could be calcu-
lated thanks to a digital pedometer:
this young Chinese man made his
work – on the largest exhibition
grounds worldwide – signifi-
cantly easier



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