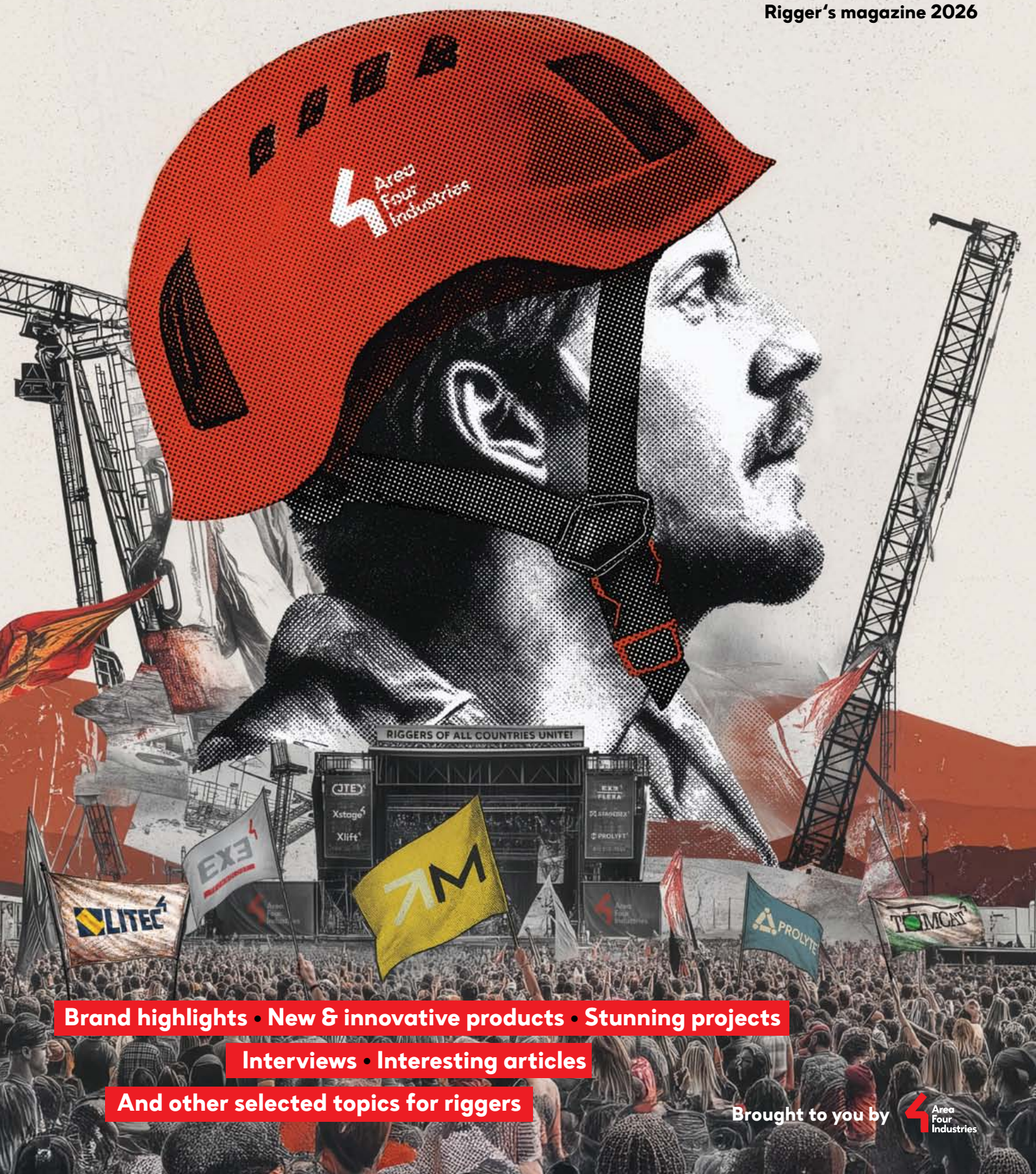
Built to Rig
The Extraordinary

A4

Rigger's magazine 2026



Brand highlights • New & innovative products • Stunning projects

Interviews • Interesting articles

And other selected topics for riggers

Brought to you by Area Four Industries

A4
LITEC
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TOMCAT
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EXE
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STAGEDEX
PROLYFT

Contents

DARTH PRIME WELDER

František Zykan, head of Area Four Industries, describes how his experiences from adventurous childhood expeditions in the attics of medieval historical houses in his hometown led him to a business dealing in welded metal truss structures. He explains why he sees a bright future for his business and why he believes in ancient human instincts.

Billions of years are behind us, billions of years lie ahead. Somewhere in between is a tiny flash: our life. You have decided to spend your tiny life as an owner of construction factories. Are you satisfied with your fate?

I enjoy it, I really do. It's about each person's mental attitude towards their work. When the new year begins, I don't wish people a peaceful and relaxing year. On the contrary, I want the new year to be full of twists, changes and adventures. Of course, peace and quiet represent strength, but diversity and instability are always that strength. When I assume that changes and twists and turns lie ahead, it's easier for me to cope with them and I often even look forward to them. It doesn't matter whether I spend my short and limited life as the owner of a truss factory or as a welder, guitarist or tractor driver. If there are adventures and obstacles in life, then life is always colourful. We want it to be fun. And every kind of fun needs a stage.

What obstacles will you be overcoming at Area Four Industries this year?

I can divide them into small ones, i.e., working with people, office renovations, procuring materials, etc., i.e., those I can influence and then the big ones that cannot be influenced, such as customs duties in various countries, the geopolitical situation, for example, the closure of the Suez Canal or the economic situation. But that's not how it works; big events influence small ones and small ones influence big ones. The world is one big global village and the butterfly effect is at work in it—so, for example, events in Iran and Venezuela have an impact on our sales in Asia or on the salaries of our welders in Roudnice, Czech Republic. New obstacles are constantly appearing before us and we are constantly solving them. Obstacles are actually a necessary prerequisite for a company to grow.

And now a completely banal, unimaginative question—how did you actually get into this field?

Conceptually, at the age of twelve. Practically at the age of twenty, when I was DJ-ing at rural parties and needed a lightweight structure for my heavy equipment. In the end, I didn't buy one, but made it myself. Gradually, I gave up playing music and started manufacturing and selling structures for the entertainment industry. Today, we are the world's largest producer.

And what do you mean by saying that you started thinking about structures at the age of twelve?

It was like this: I was born in Roudnice nad Labem, where our company's headquarters are also located. It is a typical Czech small town, an hour's drive from Prague. It is also very old, with the first mentions dating back to the 12th century. The historic town centre is also an urban architectural reserve. As a child, I had many adventures in Roudnice, exploring backyards, secret passages and the banks of the Elbe River. On one such childhood expedition, I injured my neck and the doctor put me in a protective collar and I had to walk with my head raised for a month.

And what did you see?

Few people lift their heads when walking; most people look down or straight ahead. But for a whole month, I had to look up when walking — and I looked at the roofs of houses. I became interested in what it looked like under the roofs, under the roofing. I was curious about what was there, my childhood imagination working at full speed. When they took the collar off my neck, I set out on an expedition to the attics of old houses the very next day. And that has stayed with me to this day – wherever I am in the world, I look up and wonder what it looks like under the roofs. For example, when I drive from Roudnice to Venice, Italy, where we also manufacture structures, I look forward to seeing the famous Allianz Arena soccer stadium as I pass through Munich. It is covered with plastic foil cushions, but underneath it is a classic structure made of aluminium parts. I actually look at buildings with X-ray eyes.

And how does it look under the roofs of your hometown?

My childhood friends and I explored almost every attic in the old town, romantically searching for treasure. Sometimes we found old newspapers, handwritten diaries, old junk, toys, clothes—people leave unexpected treasures in their attics. Gradually, however, I began to notice the structure of the roof itself. I was fascinated by the massive old beams made of oak or fir wood. We climbed on them, opened the dormers and looked down on the town from above.

So, adventures similar to those in the famous Czech children's book about the mysterious and fictional Stínadla quarter?

In the book that shaped entire generations of Czech boys, there is a scene in which the boys find a diary with drawings of a flying bicycle. We were looking for something similar. But instead of a secret diary, we found a magazine with a photo of Darth Vader from *Star Wars: Episode VI - Return of the Jedi*. And in those attics, we played Jedi Knights. On the old beams that made up the roof trusses, we discovered various mysterious symbols. Letters, notches, names.

Today, of course, I know that these were carpenters' marks that the craftsmen of the time carved into the wood on the ground so that they could then assemble the roof truss correctly at height. But we had no idea about that and thought they were mysterious messages created by the Jedi with their lightsabers. I then transformed this childhood experience into each of our products.

Do you mean the iconic stickers that are on every structural component?

Exactly. If you look at them, in addition to the mandatory information and barcode, there is also the name of the specific welder who manufactured the structural component. It is actually similar to the medieval and early modern carpenters' marks, which a specific carpenter used to mark his work.

That's great and playful and also human, because that "signature" actually means that a specific person of flesh and blood is responsible for each part. But how do you do that with the parts that were welded by a robot? Is there also an inscription there? For example, R2-D2 or C-3PO?

Yes, only the operator's name is there, because although our robots can do a lot of things, including handling partner relationships, they cannot sign their names yet.

What else did you learn on your adventures in the attics of old houses?

Almost everything. For example, respect for craftsmanship. In principle, there is no difference between the construction of a wooden roof truss in a medieval house and the construction of a modern aluminium stage on which rock stars perform. It is still a truss structure, i.e. a lightweight load-bearing system consisting of rods (diagonals and verticals) connected to form triangular fields ("trusses") that effectively transfer loads primarily by tension and compression, allowing for high load-bearing capacity at low weight. Once, we got into one of the two towers of the Church of the Nativity of Our Lady and I was fascinated by the ingenious technical solution that had lasted for centuries. Even then, I told myself that one day I wanted to have a factory where really big things would be made.

Those who built Gothic cathedrals in the past must have been just as sophisticated as the engineers in your company who design stages.

Not only cathedral builders, but also ordinary carpenters who built village barns, half-timbered houses or granaries had to be talented. To a certain extent, carpentry is applied geometry, which is, in turn, applied mathematics. The old roof builders were top designers and architects of their time with great imagination. Because we build mainly with modern materials and designs are created on computers, there is a false impression that carpentry at that time was just mindless manual wood cutting. No, in fact, it was engineering and mathematical work.

This brings me to the cliché about "golden Czech hands." How are craftsmen sought after today in countries where Area Four Industries has construction factories—in Czechia, Italy, China or the USA?

Skilled craftsmen are hard to find anywhere in the world. Manual labour—putting things together according to instructions—is one thing. But we need craftsmen who naturally understand how to assemble a product, how it should be done and who will hopefully make it their life's work.

I noticed that people from other countries also work in your Roudnice factory, for example. Is there a difference between them?

No, there never has been. In Western Europe, especially in Germany and France, you can still encounter wandering journeymen today. You can recognise them by their typical hats, bell-bottom pants and cloth bags containing their personal belongings. These so-called wandering journeymen have strict rules – they are on the road for three years and one day, they do not use cell phones and they are not allowed to come within 50 km of their home. It is a nice relic, a reminder of past centuries. These wandering journeymen used to be hired for various construction projects and travelled all over Europe. This type of working life has been preserved in our industry, for example, by riggers who build large stages on which show business stars perform. I mention this as an example of how there has always been a high turnover of workers in our industry and that it is completely natural for us to recruit workers not only from the surrounding area, but from all over the world. This also makes our company more dynamic and diverse.

They say that craftsmanship is a golden opportunity. Is that still true today?

Of course. And this will become increasingly true. We are currently in a situation where there are still experienced welders on the market, but soon there will be a situation, which has already arisen in some parts of the world, where there simply won't be any, because there is an extremely large shortfall in the number of school graduates. All the young guys wanted to be programmers, IT specialists, etc. and were sniffy about physical labour. However, the situation is changing, especially with the advent of artificial intelligence, which is replacing professions that require mental work. But you can't replace hands with a computer. That's why we invest so much in courses, in education and, last but not least, we are considering setting up our own school for the fields we need.

And aren't you concerned that society itself and its form of entertainment will sooner or later move into virtual space and physical events will disappear?

Quite the opposite. Just look at what happened in Europe last year. Completely sold-out concerts by old-timer Bruce Springsteen or Taylor Swift, who is a generation younger, show a trend—people are willing to pay for a physical experience and conversely, there is a tendency to save money in the virtual space. Humankind may be able to fly into space and look inside atoms, but mentally we are still primitive hunters and gatherers who sit in front of caves in their free time and talk or sing about something extremely interesting into the night. The need to be together is deeply rooted at the genetic level.

What is the future of your field?

Absolutely brilliant. Here, I would like to paraphrase Henry Ford's famous quote: "If I had my last five dollars, I would invest three in (advertising) a company that manufactures stages for entertainment."

I see the future as very, very promising. This is also related to the fact that civilisation is slowly abandoning written culture—that is, reading books and magazines—and returning to nature—to oral entertainment. Just look at neighbouring Germany, Poland or Austria in the summer. Every weekend, hundreds of towns and villages host folk festivals, food festivals, concerts by local bands, craft markets and city celebrations. And our products are needed everywhere.

It is a natural reaction to the fact that in recent years we have been fascinated by the world of computers, mobile phones and social networks, but nature cannot be suppressed. We are still humans, not androids; we still have a herd instinct, we want to be together in a crowd and listen to someone's stories and songs on a raised stone. Only instead of a stone, we offer our clients our perfectly crafted and sophisticated stage.

What do you think is the most important detail in your field?

The detail itself! After all, they say that "the devil is in the details" or that "details are everything." That's why everything we do must be perfected down to the last detail. This is not nitpicking, it is understanding the principle I mentioned above – the butterfly effect, i.e. that everything is connected and that a quality structure is only as good as its weakest link. After all, even talking about a child's adventure experienced in the structures of old trusses is a detail that shows that we are not just a coldly technical company, but one that thinks humanely and connects the past with the future – and that connection is the present.

CARPENTRY MARKS

For centuries, carpenters marked their processed beams and other wooden elements with marks and often also with their signature and the date of creation. The marks helped them orient themselves when building of the structure itself.

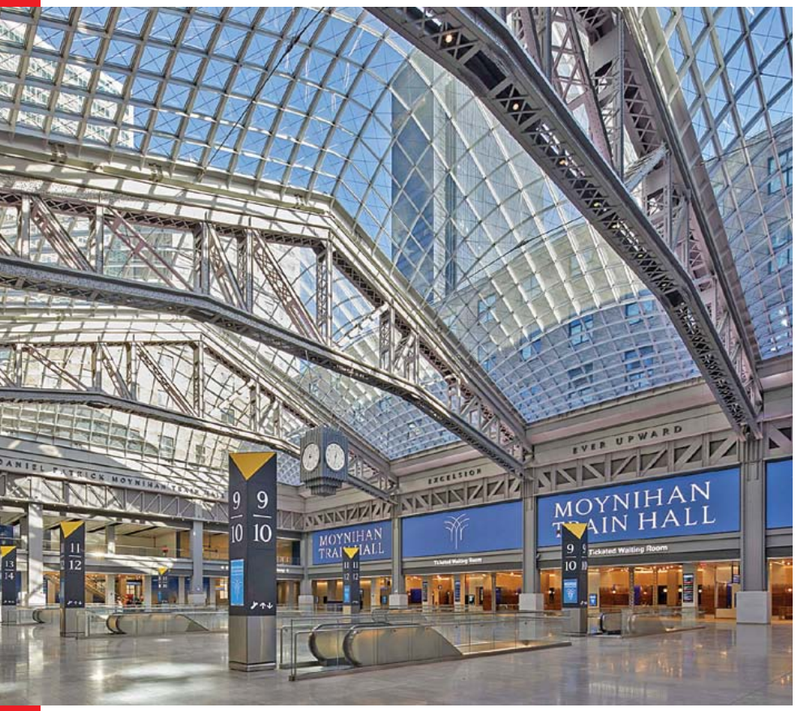
Even today, you will find marks on products from **Area Four Industries** – stickers where, in addition to information about the composition, material, and dimensions, you will also find the signature and name of the master welder.

Ten Examples of the Hidden and Revealed Charm of Load-bearing Structures

The beauty of a truss girder lies in its aesthetic purity, efficiency and technical elegance, where a lightweight rod system (triangular elements) is transformed into a strong, reliable and functional girder, ideal for large spans and with minimal material consumption.

ALLIANZ ARENA →
GERMANY/MUNICH

A striking feature is the outer shell, which consists of 2600 inflatable diamond-shaped plastic cushions with an integrated lighting system. The façade is made of fluoropolymer plastic and is supported by a steel roof structure that is barely visible from the outside.



ST JAMES CHURCH ↓
CZECH REPUBLIC/JIHLAVA

The original Late Romanesque basilica was destroyed by fire before completion and further construction was carried out in the Gothic style. The historically valuable roof truss was built in the 16th century and is an important example of the carpentry craft of the period. The roof is open to the public.

SANTA CROCE ↓
ITALY/FLORENCE

The basilica is distinguished by its striking, beautifully crafted wooden truss roof, a key element of Italian Gothic design, characterised by large tie beams, rafters and king posts, traditionally made of fir and chestnut wood, which offer a grand impression combined with Franciscan simplicity.

PENN STATION ←
USA/NEW YORK

The new hall in the former post office building is dominated by a glass roof that spans the entire space. During the renovation, 3 massive steel truss beams were uncovered, which had been invisible for a century. Thanks to their spider web-like construction, the bolted truss beams give the train hall an additional feeling of lightness.

McCULLOUGH BRIDGE ↓
USA/OREGON

The 1675-metre-long steel cantilever truss bridge, named in 1947 after its designer Conde B. McCullough, was the longest structure on the Oregon highway system at the time of its construction. To mitigate the conflict between the steel truss girder and the arch span, the cantilever was designed with curved upper and lower chords.

TITHE BARN & BARTON FARM ↓
UK/BRADFORD-ON-AVON

One of the largest medieval barns in England and architecturally one of the most beautiful, it was built in the mid-14th century for Shaftesbury Abbey in Dorset, the richest monastery in medieval England. The barn, with its magnificent wooden roof truss, is 51 metres long and approximately 9.5 metres wide.

ST JAMES CHURCH ↓
CZECH REPUBLIC/BRNO

This Late Gothic three-nave hall church is located in the historic centre of Brno, whose history dates back to the early 13th century. The magnificent fir wood roof truss is open to the public and houses a multimedia exhibition on the history of the city.

PALACE OF WESTMINSTER ↑
UK/LONDON

The magnificent hammer-beam roof of Westminster Hall is the largest medieval timber (oak) roof in Northern Europe. Measuring 20.7 by 73.2 metres, the roof was commissioned in 1393 by Richard II and is a masterpiece of design.

ZOLLERN MINE ↓
GERMANY/DORTMUND

The Zollern II/IV Colliery truss refers to the distinctive steel trusses in the machine hall of the historic Zeche Zollern coal mine in Dortmund, Germany, designed around 1902-1903, showcasing early modern industrial architecture with Art Nouveau elements, particularly in its ornate entrance portal, making it a landmark industrial monument saved from demolition.

CHAPEL BRIDGE ↓
SWITZERLAND/LUCERNE

The historic covered wooden bridge in Lucerne, Switzerland, dating from 1365, is the oldest preserved truss bridge in the world. It is famous for its paintings in triangular niches depicting the history of the city and the lives of its patrons and is a symbol of Lucerne. The bridge now measures a total of 204.7 metres.

MILOS. A 30+ years young brand, with fast, flexible and affordable quality solutions.

MILOS was once a small "garage" outfit, but now it is a brand with an international reputation.

A company with two very simple concepts: simplicity & affordability with uncompromising quality. These values were quickly appreciated by customers and instrumental in MILOS's rapid rise to success.

The name MILOS was chosen by František in honour of his grandfather, with whom he spent a lot of time as a child.

MILOS's performance is currently driven by incredibly enthusiastic professionals. The company operates two state-of-the-art factories in Europe and Asia and its products can be found in 40 countries across every continent.

MILOS benefits from having an extensive industrial tradition and experience that has been successfully transferred from the automotive industry. Work is constantly being undertaken to improve and simplify the company's production process.

- **Simplicity**
- **Speed of production**
- **Affordability**
- **Ready-made solutions**
- **Flexible production process system (in-house)**

Marek Zubor: The MILOS Steel Truss Range Has Once Again Proved Its Exceptional Loading Capacity

Marek Zubor
MILOS Brand Manager

What was 2025 like for the MILOS brand?

2025 was a very strong and rewarding year for MILOS. Many of last year's strategic steps are now bringing real results — especially our strengthened presence in Asia. Opening new doors in that region proved to be a great move and we have had the opportunity to deliver several exciting projects there. Overall, 2025 felt like a year of growth, confidence and deeper collaboration with our global customer base.

Which projects were the most challenging for you and your team this year?

I am extremely proud that we were able to supply one of the biggest indoor and most-viewed shows of the year — the Eurovision Finals 2025. At St. Jakobshalle in Basel, more than 350 metres of MILOS Steel Truss (mainly S-RTW) and **six MILOS Steel Towers S-QTQT** created the main grid for approximately **74 metric tonnes of loads**.

Redefining our MILOS roof portfolio was both very challenging and an extremely important project at the same time. We reshuffled the entire range, from small systems to large steel structures to form a clear, strong and future-focused line-up. Check our 2026 catalogue or website.

And of course, if a project requires something special, we are always ready to work closely with our customers to develop a customised solution. That personal approach remains at the heart of MILOS. More updates to the roof range are coming in 2026.

Several launches occurred in 2025. How do you feel about them?

This year's product launches have been extremely successful. One of the standout highlights is our Concrete Ballast Bases, available in 0.5-metric-tonne and 1.25-metric-tonne versions. Customers appreciate how easy they are to work with and their readiness for almost any application. In 2025 alone, we shipped over 500 metric tonnes of ballast bases worldwide, demonstrating the rapid rise in their popularity among professionals.

Another key product is the MILOS LED Trailer, which we actively promoted throughout the year. For us, this product marks the beginning of a new direction — our first step into mobile systems. And we're not stopping here. More mobile solutions will follow in 2026. Stay tuned!

MILOS. A 30+ years young brand, with fast, flexible and affordable quality solutions.

Engineering the Festival Experience: How the MR2K Roof System Powered a Record-Breaking Sausage & Cider Season

Every summer, the UK's Sausage & Cider Festival transforms parks and open spaces into bustling hubs of food, music and celebration. But while festivalgoers flock for flavours, beats and sunshine, few realise the engineering precision and logistical mastery required to make the magic happen.

Behind the 2025 season — a 15-week, 14-location national tour — stood a partnership defined by expertise and innovation: HTS Creative Production (HTS) and the MILOS MR2K roof system.

A TOURING FESTIVAL DEMANDS TOURING-GRADE ENGINEERING

Touring festivals aren't static productions. They move, adapt and rebuild — often at speed. From the UK's coastal town of Southend to the heights of Aberdeen, Scotland, each site on the Sausage & Cider circuit brought its own unique ground conditions, weather challenges and production demands.

For HTS, delivering consistent, high-quality staging across such a varied landscape required a structure that was strong, flexible and remarkably efficient to deploy. The answer was the MILOS MR2K roof system: a modular, high-capacity, rapid-assembly solution engineered for precisely this kind of touring intensity.

Its 12x8-m format, complete with tech sheds, offered both the height and load-bearing power needed for a production schedule packed with headliners, lighting rigs, video systems and unpredictable British weather patterns. The result? A stage presence that looked as professional as it performed — every time, in every location.

A STAGE WORTHY OF A FESTIVAL LINE-UP

The festival blueprint was more ambitious than ever, offering three distinct events each weekend. Friday nights opened with the 26-piece Ibiza Orchestra bringing Balearic energy and Ibiza classics, Saturdays delivered the infamous Sausage & Cider Festival with wall-to-wall entertainment from big-name acts such as Scouting for Girls, Professor Green and DJs Chris Moyles and Craig Charles. Sundays shifted gears entirely, channelling Nashville with a full country and western takeover.

And of course, no Sausage & Cider Festival would be complete without its trademark culinary offering: more than 30 ciders from independent artisans to national brands and over 20 sausage varieties spanning the traditional to the adventurous.

Each performance and crowd-filled festival depended on staging infrastructure that simply couldn't fail — and the MR2K ensured it didn't.

ENGINEERING THAT ELEVATES THE EXPERIENCE

Festivals thrive on atmosphere — the pulse of live music, the excitement of a crowd, the shared energy of a weekend escape. Yet none of it is possible without the unseen design decisions that underpin the experience.

The 2025 Sausage & Cider Festival showcased how great engineering, great production and great teamwork elevate more than a stage — they elevate the entire event.

And with 25 dates already confirmed for 2026, the next chapter is set to be even bigger.

Discover more with the QR code

The MILOS LED Trailer

Screen

- **Size:** The screen measures 5x3 m, offering a large display area for impactful visuals.
- **Height-adjustable:** Featuring a hydraulic lifting system that allows adjustment up to a maximum height of 6.3 m, the LED Trailer offers automatic locking in any position.
- **Rotating screen:** The screen can be rotated 360° around (180° L/R) its vertical axis, ensuring optimum visibility and adaptability to challenging site conditions.

Simplifified set-up and transport

- **User-friendly operation:** A portable control panel, operable wirelessly or via cable, makes screen unfolding and folding safe and efficient. The entire process can be managed by a single person.
- **Compact design:** The trailer's aerodynamic, compact folded shape ensures low ground clearance of just 1.6 m, contributing to stability during transport.
- **Quick set-up:** The straightforward design minimises preparation time (up to 10 minutes), making it ideal for rapid deployments.

Wind resistance

- **Certified strength:** The MILOS LED Trailer is EN 13814-compliant and withstand winds up to 75 km/h.

Safety

- **Hydraulic system:** The hydraulic system is automatically braked by a SITEMA hydraulic brake in any position.
- **Emergency protocol:** An emergency hydraulic circuit allows system folding during power failures, minimising risks.
- **Enhanced safety standards:** Certified for public events, the LED Trailer meets stringent safety requirements.

MX Stage: Mobile Performance, Engineered for Speed

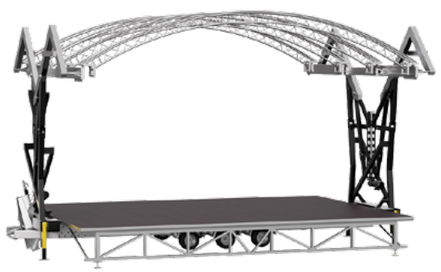
MILOS continues to expand its portfolio of mobile and foldable solutions with the upcoming **MX Stage**, which is scheduled for launching in **2026**. Designed for fast deployment and maximum performance, the MX Stage brings together compact transport, efficient set-up and impressive load capacities in one refined system.

With a total stage size of **8x6 metres** and a clearance **4.4 metres**, the MX Stage weighs just 3.5 metric tonnes. Its compact **transport height of only 3.2 metres** makes logistics straightforward, allowing the stage to be easily transported to a variety of locations.

On site, speed and simplicity take centre stage. Thanks to integrated electric motors, **one qualified technician can unfold the entire stage in approximately 30 minutes**, significantly reducing set-up time and crew requirements.

The MX Stage roof system is engineered for **pre-rigging before lifting**, with a dedicated pre-rig capacity of up to **800 kg** and a **total load capacity exceeding 1 metric tonne**. A specially designed support structure allows the roof to be configured in **arched or sloping versions**, both optimised to maximise the viewing angle.

Compact, powerful and highly efficient, the MX Stage reflects MILOS's ongoing commitment to smart mobile staging solutions that deliver professional performance wherever they are needed.



Illustrative photos.
Actual product may vary.

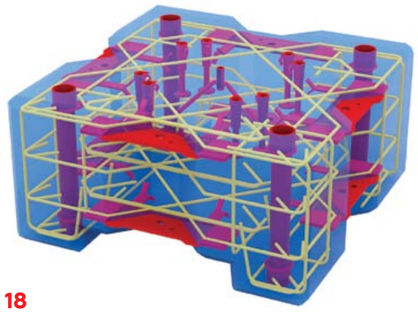
Concrete Ballast Bases: More Weight, More Possibilities

You might already be familiar with our 0.5-t concrete ballast base, introduced last year to provide reliable and efficient tower support. Now, we're proud to introduce its bigger brother: the new 1.25-t ballast base. Built with the same robust design, this heavier version offers even more stability without requiring additional water supplies, helping you set up your towers faster and more securely.

Both bases are fully connectable and stackable, allowing you to customise your set-up with ease. Each base is crafted from steel-reinforced concrete, ensuring durability and strength. By interconnecting blocks, you can achieve the necessary weight and footprint for even the most demanding structures.

Key features:

- **Two sizes available:** Choose between the 1250 kg or 500 kg versions.
- **Stackable design:** Combine units for increased weight or streamlined transport.
- **Interconnectable:** Create larger ballast formations with expanded footprints.
- **Adjustable levelling:** Integrated screw jack sleeve tubes make leveling a breeze.
- **Easy handling:** Centre hanging points and forklift pockets simplify movement and stacking.
- **Seamless truss connection:** Designed for M290 and M390 trusses, with thick steel plates and wire lugs for a secure fit.



Concrete ballast steel reinforcment

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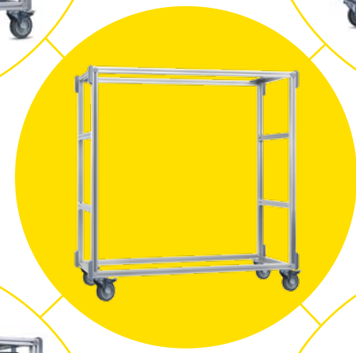
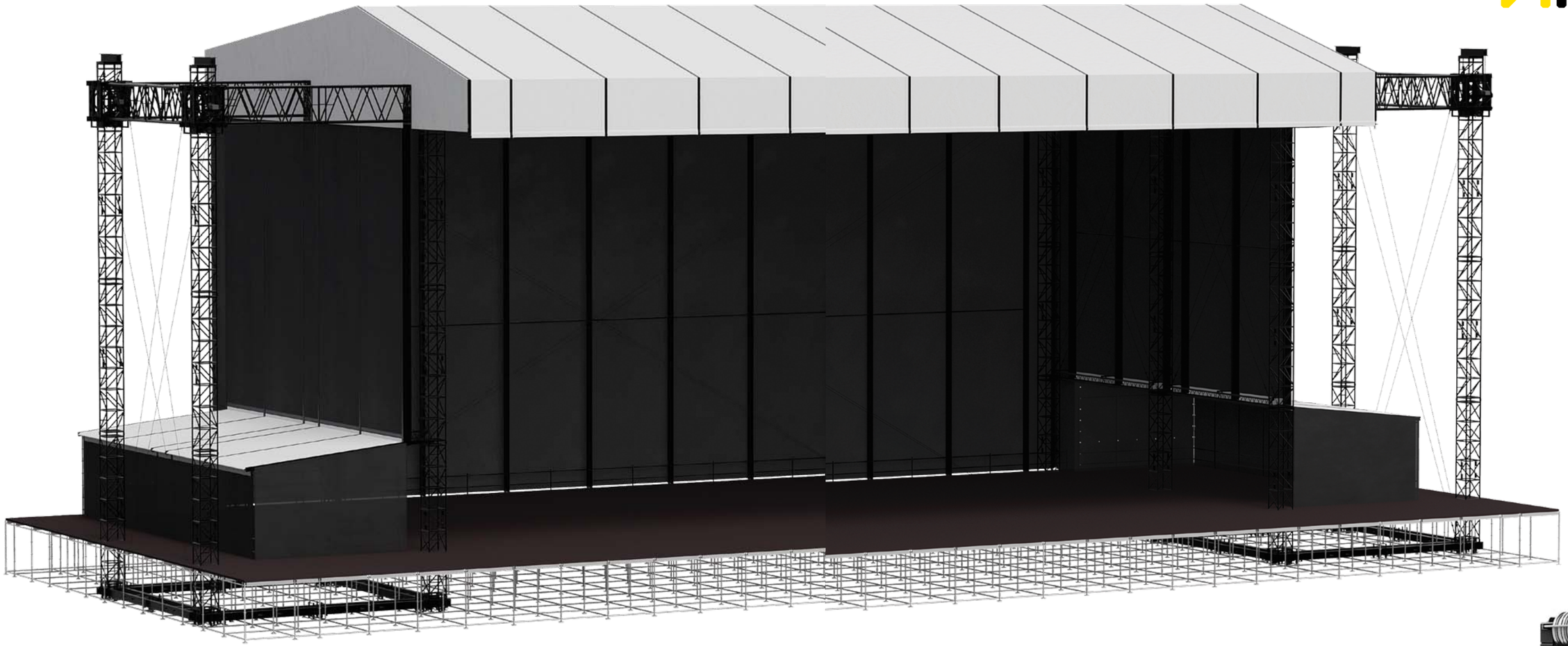
Discover more with the QR code

MILOS
Multipurpose Cart

- Aluminium frame cart for multiple transit & storage solutions
- Up to 400 kg of payload capacity
- Protective bumpers on all sides
- Standard 100-mm rolling wheels or 160 mm option
- Supplied flat-packed for ease of shipping
- Rain/dust protection cover
- Optimised dimensions for transport in a truck (1799×1812×799 mm)
- Easy to assemble and disassemble



Discover more
with the QR code

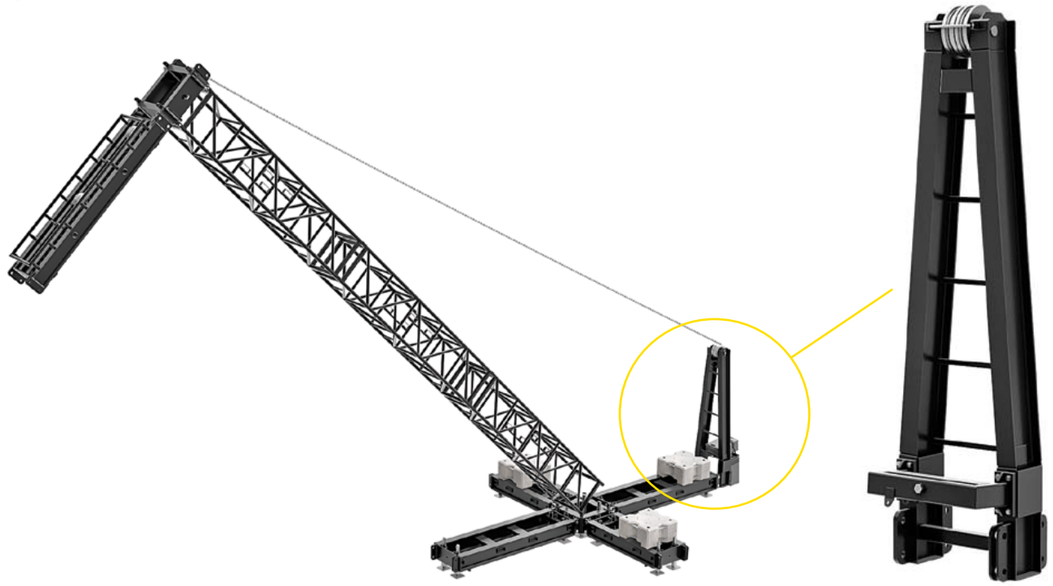


S-MR20 steel roof 32x25 m

- UDL on the main roof 60 t
- Side wings and PA 28 t in total
- Incredible 100-t capacity achievable with 24x25-m stage configuration

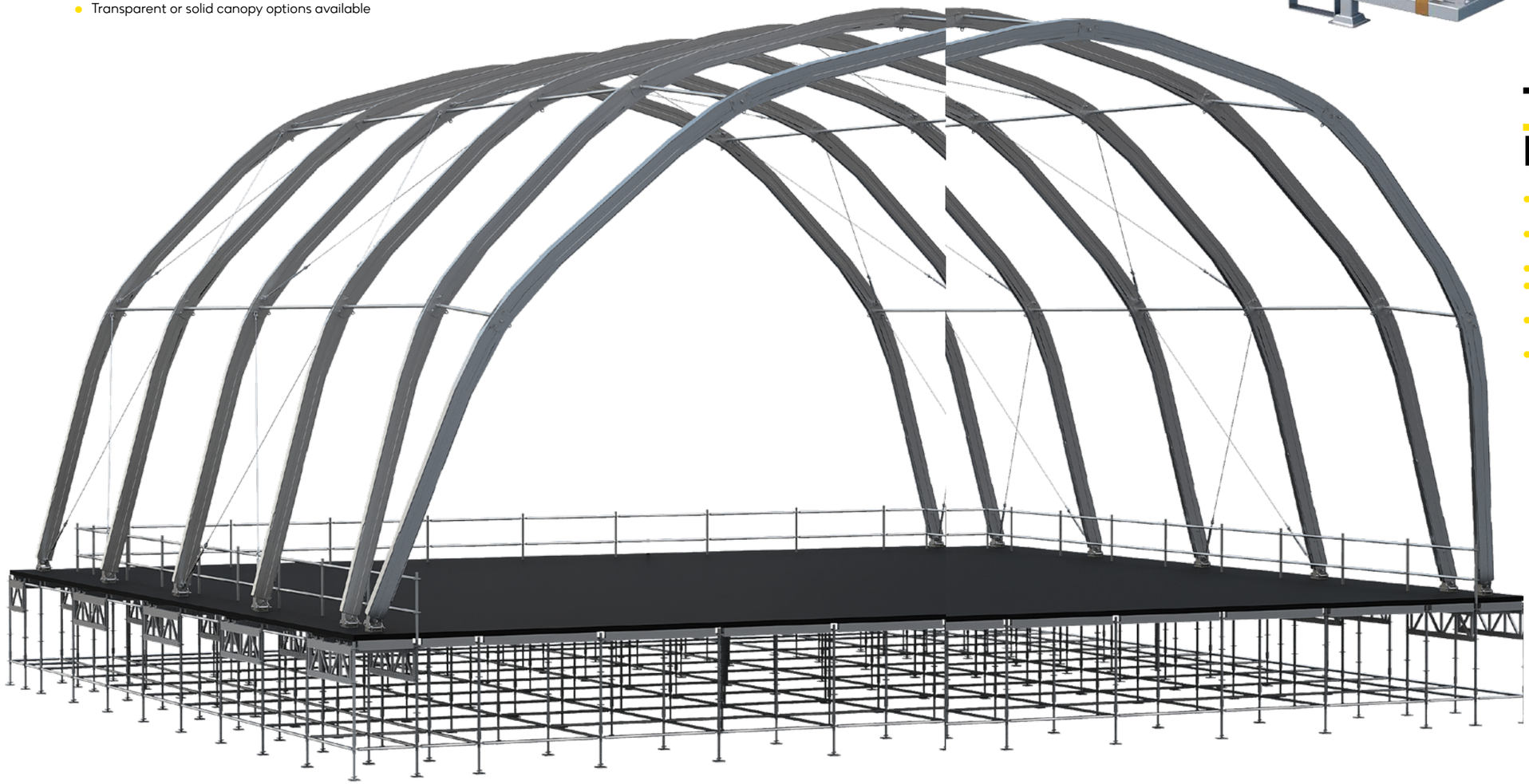
The Erector Helper

The Erector Helper with a chain hoist is ready to erect the MILOS Steel S-MT-PA Tower without the need of crane. The Helper can erect the tower with a height of up to 18 m (using a 2-m-long cantilever).



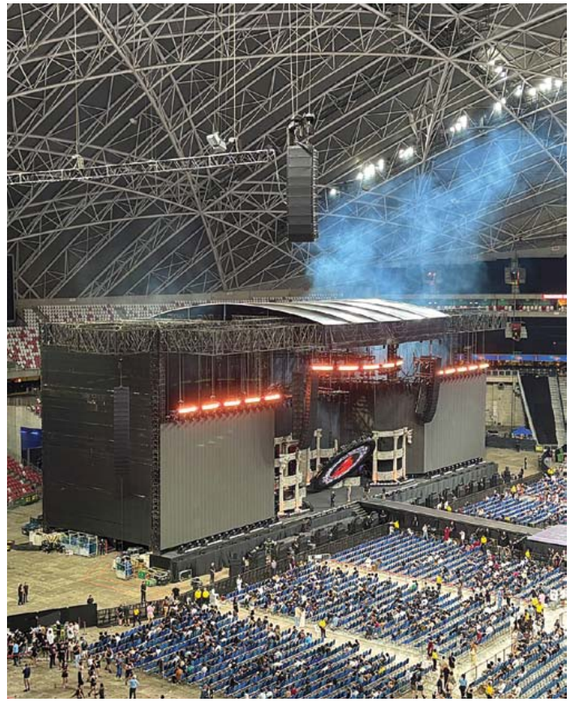
I-MR4 Invisible Roof

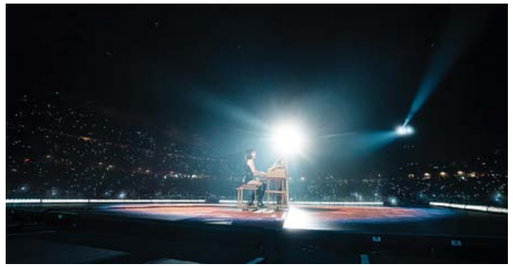
- 19x18-m or 14x12-m aluminium keder arched roof
- Loading capacity of up to 5 t per arch (19x18 m)
- Transparent or solid canopy options available



Transport Frame for I-MR4 Invisible Roof

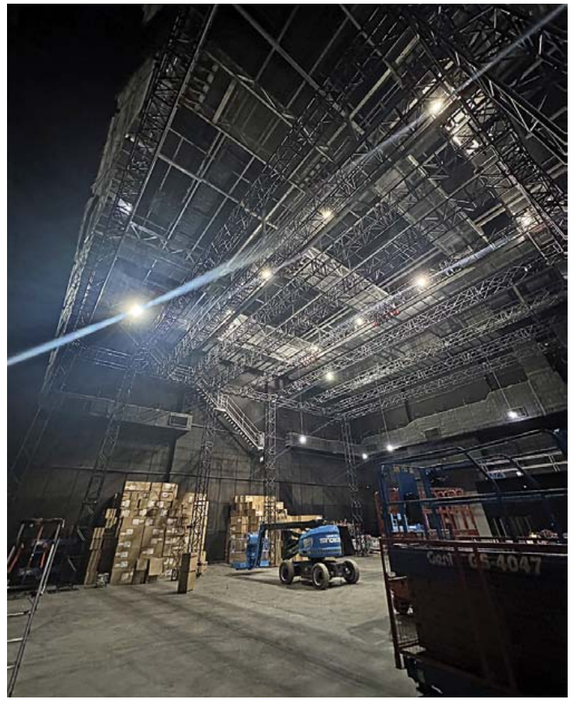
- Stackable design saves valuable space during transport and storage
- Easy to handle, transport and store – everything remains organised and within reach
- One arch per frame – all components clearly arranged
- Smart distribution of parts for faster set-up and smooth workflow
- Compact dimensions allow two frames side by side, or stacked in high-cube containers
- Rubber and wooden pads for protection during transport





Lady Gaga – Mayhem, Singapore

Production: The Show Company
Four sold-out performances at Singapore's National Stadium welcomed more than 46,000 fans each night as Lady Gaga presented her Mayhem album in a highly theatrical production. The show featured striking stage design, spectacular costumes and extensive LED visuals. All LED panels were supported by **MILOS M390 LED trusses**, using specially designed hangers combined with **MILOS clamps**, delivering both reliability and clean integration into the overall stage concept.



ViuTV Studios, Hong Kong

For its new television studio in Hong Kong, **ViuTV** selected a robust structural frame built from medium-size **MILOS M520 and M760 truss systems**. The structure, measuring **23x19 m** with a height of **10 m**, was designed to provide flexible support for lighting and sound equipment, meeting the requirements of modern broadcast production.

Les Nuits Secrètes Festival, France

Production: A.S.E.
Les Nuits Secrètes ("secret nights") is a three-day contemporary music festival held each July in Aulnoye-Aymeries, northern France. For the main stage, production company **A.S.E.** chose the **MILOS S-MR10 steel roof** with a stage size of **23x20 m**. Additional PA wings with cantilevers extended the overall roof width to **53 m**. Thanks to the use of ultra-high-strength steel, the structure achieved a total loading capacity of **83 metric tonnes**, meeting the demands of a large-scale festival production.

BLACKPINK World Tour, Singapore

Production: The Show Company
The global success of K-pop phenomenon BLACKPINK culminated in three sold-out concerts at Singapore's National Stadium in November 2025. As one of the most streamed girl groups in the world, BLACKPINK's shows relied heavily on large-scale LED content. All LED panels were suspended on **MILOS M390 LED trusses**, ensuring safe and precise support for the demanding visual production.

MILOS Product Academy 2025: Innovation, Insights and Inspiration

In the heart of Europe, the MILOS factory and Area Four Industries HQ in Roudnice nad Labem, Czechia, welcomed 30 customers from around the world for the MILOS Product Academy 2025. This exclusive two-day event offered participants a deep dive into the latest advancements in MILOS production, truss structures and safety practices—all within a dynamic, hands-on learning environment.

The Academy began with an insightful factory tour, where attendees experienced firsthand the precision and expertise behind MILOS and other A4I brands. Participants then explored the fundamentals of truss structures in a session led by Norbert Tripp, A4I Global Technical Director, offering practical insights that linked theory to real-world applications.

Marek Zubor, MILOS Brand Manager, presented highlight projects and future product developments, giving attendees a glimpse of the innovation roadmap and the strategic direction of the MILOS brand.

The programme also included a trip to Prague, providing a relaxed and engaging setting for networking and an elegant dinner to celebrate collaboration and a shared passion for high-quality stage and event solutions.

A key feature of the Academy was the live sessions, where theory met reality. Attendees experienced new products under the specially built Invisible Roof, observing their performance in action. The event concluded with a customer feedback session, ensuring that the voices of MILOS clients are heard and integrated into future developments.

The MILOS Product Academy 2025 once again reinforced MILOS's commitment to innovation, quality and customer engagement, bringing together knowledge, inspiration and a shared vision for the future of stage technology.

Do you want to participate? Follow us on social media, sign up for our newsletter and be ready when registration for the next MILOS Product Academy opens!

WHAT IS MILOS PRODUCT ACADEMY

The MILOS Product Academy is a **two-day annual training course** designed to introduce top customers to the full range of MILOS products and showcase our most notable projects.

Participants have the opportunity to **meet MILOS product managers and key sales professionals**, gaining direct insights from the experts behind our solutions.

The Academy also includes **technical sessions led by A4I's structural engineers and Global Technical Director Norbert Tripp**, providing in-depth knowledge of truss structures, safety and best practices.

Attendees can explore the **MILOS factory in Roudnice nad Labem, Czechia**, gaining a behind-the-scenes look at how our innovative truss structures and event solutions are crafted.

These welding robots work at the Area Four Industries factory

Robots Have Always Been with Us

The ambition to create a machine that resembles a human being, but which is much more durable, powerful and efficient is as old as humanity itself. It conceals not only the desire to make work easier, but also to emulate the divine: to create something that functions independently.

Robots are everywhere. They are so omnipresent that sometimes we don't notice them. Even in a company such as Area Four Industries, they are used not just to replace human labour, but to complement it. And to help. They have proved to be fantastic helpers. Such great helpers that we can hardly imagine our life without them.

Robots have been with us since time immemorial. In our civilisation, we first encounter them in Greek myths. Of course, they are not yet called robots; as we all know, this word was invented by Czech artist Josef Čapek and first used by his brother Karel, the playwright and writer, in his famous play *R.U.R.* However, if we think of them as beings that someone "made" and that were therefore not "born" naturally, then we must undoubtedly start with Greek legends, such as the bronze robot Talos, which guarded the coast of ancient Crete and protected it from invaders and pirates or the terrifying female robot Pandora, created by Hephaestus, the god of crafts and inventions.

Mythology often describes how inanimate matter is brought to life by some magical act, whether performed by a deity or a magician. This includes the famous Golem of Prague, as well as Adam and Eve from the Book of Genesis and Pygmalion's statue, Galatea. However, the creations that we perceive as robots, such as the aforementioned Talos, represent something completely different: they are not brought to life by magic, but are ingenious creations of technology, built using materials that were commonly used in the crafts of the time.

Myths emphasise that these "machines" were created from commonly used materials, but they do not tell us how they actually worked. Science fiction classic author Arthur C. Clarke once said that as technology becomes increasingly advanced, it begins to resemble magic. In a sense, we could say that in modern times, the circle is closing. Today, people are often unable to describe how most of the technological gadgets they use every day work. Artificial intelligence takes it one step further: not only do users not know how it works, but its creators also remain unaware. It is possible that some of the gloomy predictions will come true and humans will be punished for their arrogant ambitions, as depicted, for example, in the novel *Frankenstein*.

On the other hand, it is precisely these ambitions that make us human. The effort to create something that functions autonomously in one way or another has yielded remarkable results—and has significantly eased the burden of human labour. Historians of robotics rarely agree that these machines fall into three categories: first and foremost, of course, is work, but also sex and entertainment or spectacle. The latter category includes not only various theatrical gadgets, but also sophisticated instruments of torture and execution, with these purposes sometimes combining. Suetonius, for example, recalls that Emperor Nero, in staging the myth of Icarus ordered the construction of a pair of wings, which he had attached to the back of an unfortunate man who had to jump from a high scaffold with them. The man met a tragic end like Icarus and his blood stained Nero's clothes.

THE FIRST INVENTIONS

However, antiquity also knew more prosaic creations. For example, a man named Archytos constructed a kind of mechanical bird that could fly, powered by steam. Heron of Alexandria, in turn, describes several inventions based on pneumatics, hydraulics and steam. The Greek period also saw the emergence of the first analogue "computer," namely the Antikythera mechanism. It is named after the island where it was discovered in the wreck of a Roman ship. The mechanism dates back to the second century BC. The device consisted of dozens of cogwheels and movable plates, was powered by a crank and showed the movements of the Sun and Moon throughout the year, allegedly even predicting eclipses. According to references in literature (e.g. Cicero), this was by no means a unique machine. This is also evidenced by its workmanship, which, according to archaeologists, points to a developed practice — but one that fell into complete oblivion for hundreds of years.

Automata and sophisticated machines can also be found in other ancient civilisations. The Chinese philosopher Master Lie writes about humanoids and similar creations are also mentioned in Buddhist texts. For example, they write about how Buddha's relics were protected by robots, which were later defeated by King Ashoka.

Ismail Al-Jazari, a polymath and inventor who worked in the 12th century in what is now Cizre, Turkey, played an important role in the development of technology in the West. In his *Book of Knowledge of Ingenious Mechanical Devices*, published in 1206, he describes fifty ingenious mechanical devices, including detailed instructions for their construction. His creations included mechanical peacocks powered by water, and automatic doors which he installed in one of his sophisticated water clocks. It was Al-Jazari's work that apparently influenced the great visionaries of Europe.

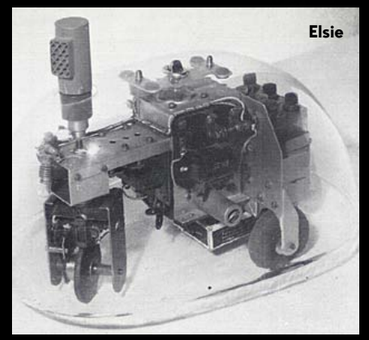

Antikythera mechanism


Pygmalion


Golem


RUR


Eric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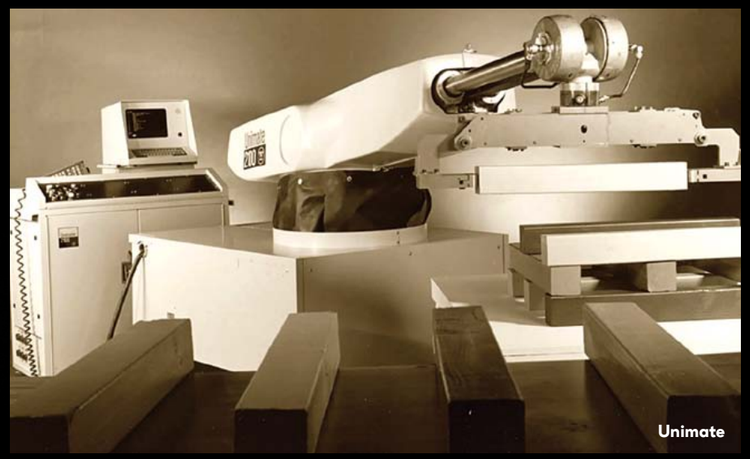
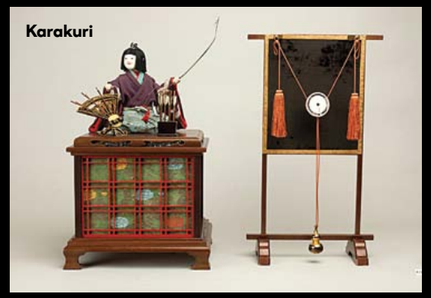

Unimate


Talos


Karakuri

One of the first was the Franciscan philosopher Roger Bacon, who was also the inspiration for the character of Father William in Umberto Eco's *The Name of the Rose*. Bacon was famous for his discoveries in the field of optics—where he drew on the legacy of Arab thinkers—but he also predicted a number of future inventions, including cars and aeroplanes and allegedly constructed a mechanical talking head. Thanks to this invention, he became known as a magician in the English tradition.

LEONARDO DA VINCI AND HIS KNIGHT

Even more significant was his influence on the brilliant painter and inventor Leonardo da Vinci. The multi-talented man was fascinated by flying and the construction of humanoids throughout his life. He designed several flying machines, including a machine with a spiral rotor, complete with detailed technical drawings. Above all, however, he designed a robot or "mechanical knight." The "Automa cavaliere," as it is called in Italian, is actually the predecessor of today's robots used in combat operations. He had a long-standing interest in military affairs: in 1482, he wrote to Ludovico il Moro, the ruler of Milan, offering to design and build various machines and devices for the city's defence. When he later fled Milan for Venice, he designed a system of mobile barricades to defend the city from attack.

The knight is built on a system of pulleys, which allows it to mimic human movement. Given that even the movement of a living person in armour is relatively limited, the movement of the automatic knight appears quite realistic. No prototype has survived, but historians believe that Leonardo sketched the first plans shortly before he began work on his *Last Supper*. It is estimated that he constructed the prototype sometime around 1495, when Ludovico Sforza was his patron. Leonardo's project was based on his two great interests: human anatomy (which he later used in his paintings) and mechanics. His robot had a flexible neck, the lower part of the body moved in three degrees of freedom and the arms in four. In addition to the mechanical controller, the torso also incorporated drums that produced sound when the robot moved.

Leonardo's sketches and notes were only discovered in the mid-20th century. Several scientists then attempted to reconstruct the prototype based on this information. One of these reconstructions can be seen at the Leonardo3 research centre in Milan. The robot functions exactly as Leonardo intended.

Parallel developments were also taking place in Asia. From the 18th century onwards, "automata" were being built in Japan. These were moving figures used mainly in religious festivals, but also in the theatre. Similar figures were also constructed in Europe and enjoyed considerable popularity in the 18th century: French inventor Jacques de Vaucanson created a number of such robots in his Lyon workshop, the most famous of which is Piper, a life-size humanoid that could play the flute. Vaucanson's creation attracted special attention for its mechanical sophistication—most of these mechanical creations, which were hugely popular in Europe at the time, were merely toys.

However, these inventions also determined the form of automatic machines or robots, for a long time—their creators sought to give them a human form. This is also the basic premise of Mary Shelley's famous novel *Frankenstein*. The hero of the book, inventor and scientist Victor Frankenstein, creates a humanoid from pieces of human bodies collected from unknown sources and through the use of chemical reactions. The creature is gifted with speech, enormous strength, intellect and even emotion — but it is so repulsive that human society despises and shuns it, for which it takes revenge.

ROBOTS GO TO WORK

However, no one shied away from modern humanoids; on the contrary, they always aroused enormous enthusiasm. This was also the case with Eric, one of the first humanoid robots, which was presented in 1928 at the annual exhibition of the Model Engineers Society in London by its creator, inventor W. H. Richards. The robot had an aluminium body with eleven electromagnets and was powered by a 12-volt source. There is a humorous story relating to Eric's "birth." George VI, then still Duke of York, had promised to attend the exhibition, but cancelled his participation. An angry Richards, in collaboration with aircraft engineer Reffell, built Eric. At the opening ceremony of the exhibition, Eric stood up, bowed and delivered a speech that lasted several minutes.

Eric was able to stand up and sit down again, but he couldn't walk. His voice was provided by Marconi's patent for wireless transmission. Eric was one of the first to declare himself a robot—he looked a bit like a medieval knight, but had a large R.U.R. inscription on his chest. In the 1930s, Richards built a similar robot named George and took him on tour around the world. In a sense, it could be said that these tours replaced the popular freak shows of the nineteenth century.

After the war, British engineers began developing truly autonomous robots. In the late 1940s, William Grey Walter built two robots that were able to recharge themselves, similar to modern robotic vacuum cleaners, i.e. they found their way to the docking station. Walter's robots were built exclusively on an analogue basis because that was how Walter imagined the human brain to work. Meanwhile, however, the brilliant Alan Turing and John von Neumann were working on the concept of mental processes in terms of digital computation—their discoveries paved the way for further developments in robotics.

The first digital and programmable robot, Unimate, was built by George Devol in 1954. It became the basis for modern robots. Unlike its predecessors, it no longer had a human form; instead, it resembled a machine. It was an industrial robot that could perform various tasks according to its programming, such as serving a cup of coffee. However, it was mostly used on the assembly line at General Motors.

Today's industry would be unimaginable without robots on assembly lines. They do most of the work, which makes sense. They are reliable, precise and significantly cheaper than human labour—after all, that's what Unimate inventor Devol based his company Unimation on. He believed that robots would eventually completely replace humans in factories. That hasn't quite happened, but we can't imagine modern work without them. Not only on assembly lines, but also wherever enormous strength or, conversely, fine precision is required, where the work is so dirty that no human would want to do it or where the work is dangerous.

Whether they will one day truly rule over us, as dark predictions suggest, is another question. However, it is somewhat irrelevant, because as humanity, we could not have done otherwise. The desire to create machines that work for us, preferably autonomously, to protect us and entertain us, is ingrained in our nature, as we know from ancient myths.

Today's industry would be unimaginable without robots on assembly lines. They do most of the work, which makes sense. They are reliable, precise and significantly cheaper than human labour.

One Step Ahead With Your Show

www.PROLYTE.com

PROLYTE

Precisely aimed at Customer Satisfaction

PROLYTE brings something new every year. Located in Leek, The Netherlands, PROLYTE has quickly become famous around the world due to its in-house expertise, its one-step-ahead mentality in the event industry and knowledge sharing.

The brand focuses on riggers and industry professionals to discover new horizons within the world of events.

PROLYTE is renowned worldwide for its iconic products including the H30V, VERTO and MPT Tower. The H30V is used by professional rental houses worldwide for strength and durability.

One of PROLYTE's latest product additions is the GM5 deck, the thinnest deck in the PROLYTE StageDex range, with a thickness of 5mm.

PROLYTE is part of Area Four Industries, a world-leading manufacturer and supplier of aluminium and steel trusses, stage platforms and rigging material, making the implementation of larger projects much quicker and easier.

PROLYTE is continuously striving to make a lot easier.

- **Utmost satusfaction, primarily of customers**
- **A manufacturer, not a reseller**
- **One-step-ahead mentality**
- **Combining precise craftsmanship & cutting-edge technology**
- **Always iconic, new products & solutions**

Re-Establishing PROLYTE in the French Market

Benoit Vanderhaghen

PROLYTE Account Manager

We strive to deliver solutions that meet our customers' needs

Can you share your professional background and how you found your way into the entertainment technology and staging industry?

I started in the entertainment industry as a DJ in 1986 when I was 14 years old. From 1995 to 1998 I was trained in sound engineering in a Parisian recording studio catering to the likes of Roger Waters from Pink Floyd as well as renowned French artists.

I then worked as a sound engineer for several rental companies in the Paris area, while still deejaying throughout France every weekend.

In 2000 I moved to Vilnius, Lithuania, where I ran my club, "Tasty," for over 3 years. In 2004 I worked as a project manager for club sound system installations at STS, which was a PROLYTE distributor at the time. That's how I got to know PROLYTE (as I was visiting the PL&S fair every year with STS, bonding with the PROLYTE team).

In 2008 I moved to Sofia, Bulgaria, to start my own rental, installation and distribution company, 303.bg, focusing primarily on sound by delivering high-quality systems to festivals across the Balkans. 303.bg is still active today.

In 2018 I moved back to France, working as a technical director for a national theatre for 2 years, then as a technical director for another 2 years for Saint Quentin En Yvelines, a community of 12 cities near to Paris.

At the end of 2023, when I had decided to find a less desk-based job, I saw PROLYTE's recruitment ad and instantly knew that it was the job I was waiting for: in the industry I love, involved in sales but with a strong technical aspect, spending time on the road (or in the air), working remotely from home and a with team of super-friendly colleagues. All the right ingredients!

How do your individual strengths support your work in this market, particularly when collaborating with your colleagues?

I have a more technical background and my colleague Sebastien has a better understanding of the French market, which he acquired working as a sound and light store manager, then a salesman at Expelec while I was away from France for about 20 years.

We both contribute our experience and knowledge that we share on daily basis.

Seb is highly familiar with Expelec as an ex-employee, so he naturally took on the task of managing the relationship with Expelec and motivating the sales team.

Having a stronger technical background, I focus more, but not exclusively, on handling the special projects where engineering is required.

What motivated you to join PROLYTE and what makes the brand stand out from others in the industry?

My motivations were working in the industry I grew up in and love, PROLYTE's reputation for quality, the technical sales position, the challenge of developing the brand in a complicated environment after being virtually absent from the market for several years, the people at PROLYTE, the fact that the job isn't desk-based, working remotely and numerous others.

I have been familiar with PROLYTE since the early 2000s and, to me, it is the pinnacle of the staging industry: the undisputed pioneer of the truss world.

There's a reason why all trusses are compared to PROLYTE and why the PROLYTE name is used by many technicians around the world to refer to any truss, no matter whether it is from PROLYTE or another brand.

In your view, what makes PROLYTE's products and philosophy unique, especially for the French market?

We strive to deliver solutions that meet our customers' needs: don't just push products for the sake of it. We do not compromise on quality.

We offer tailored engineering support for custom projects.

How do PROLYTE's core values—quality, safety, innovation—align with customer expectations in France?

PROLYTE has a very good reputation in France with regard to quality. French customers are very safety-conscious, demanded by our stringent regulations. They are also keen on saving time and space in storage and transport and they appreciate innovations that go in this direction.

What is your strategy for re-establishing and strengthening PROLYTE's presence in the French-speaking region?

Our absence left a lot of people thinking the brand had disappeared and we still need to affirm our presence and show our dedication to support them.

- Regular visits to existing and new customers, together with the Expelec sales team and on our own.
- Active member of the Synpase syndicate: monthly communication via their newsletter, booth and presentation at the annual general assembly.
- Presence at the JTSE show in Paris together with our distributor.
- Presence at the GL events client's day.
- Communication in Sonomag, French specialised press.
- Organisation of 2 PROLYTE campuses in 2026.
- Developing alliances/partnerships to develop the French speaking African region.

Why do customers in France choose PROLYTE—what aspects of reliability, innovation or support resonate most?

PROLYTE has already stood the test of timeand its reliability is well known.

I believe it is the combination of reliability and support that attracts customers to PROLYTE.

How does PROLYTE's technical support help set the brand apart in conversations with French clients?

We do our utmost to ask all the right questions so the solutions we propose are accurate and relevant to the specific project we are dealing with.

What major growth opportunities do you foresee in France in the coming years?

I see growth in the indoor and temporary-structure market (rooftops, pop-ups, seasonal venues).

What key goals would you like PROLYTE to achieve in France by 2026 and beyond?

- Strengthen market position, return to leadership.
- Grow in strategic non-entertainment segments (construction, sport infrastructures, theatres, etc.)
- Increase FR-based stock levels to make PROLYTE the easiest/quickest brand to source in France.

Which 2026 events (campuses, trade shows, product demos) should French customers look forward to and what message would you like to share with them?

- Two PROLYTE campuses are planned for 2026. Look out for their announcement in Sonomag and on our social networks.
- PROLYTE will be part of the 2026 Synpase general assembly with a booth and a presentation time slot.
- We will be at JTSE 2026, where we want to increase our booth space (ideally with our own next to or in front of Expelec's booth).
- We will take part in client's days held by GL event and other large companies.

The PROLYTE Pitched Roof in Action with Axilon in France

Paul Buma

PROLYTE Engineer

What training or onboarding did PROLYTE provide to ensure Axilon's crew can operate the roof safely and efficiently?

We went to France to provide the Axilon crew with assembly training to ensure they can build the roof by themselves safely and efficiently.

Which aspects of the PROLYTE roof—build quality, modularity, safety certifications—stand out most in actual field use?

I think what stands out the most is the modularity of the roof. The roof can be built in 2 different widths. It is also possible to build the roof using 4 towers rather than 6 if a higher loading capacity isn't necessary.

What was your role in the Axilon roof project and what were the main engineering objectives?

The first task I had was to design the roof according to Axilon's wishes. When the design was approved it was my task to make sure all the production drawings were finished and correct. Meanwhile I was talking to the structural engineer to ensure that the roof the roof achieved the required loading capacity and all the parts were strong enough.

In June I went to France to help with the first build-up, explain to the Axilon crew where all the parts should be placed and resolve any issues that arose. The goal was to make sure they can build the roof by themselves next time.

What were the key technical challenges or specifications that shaped the roof's design for Axilon?

Axilon wanted a Pitched roof design from the word go, so we took that as a starting point. Axilon gave me list of materials they already had, so it was a challenge to use as many of them as possible. The biggest technical challenge was to make the roof modular. The roof can be built in 2 different widths: 17 m and 19 m. It has a total depth of 14 m and can also be built using 4 towers rather than 6, meaning that Axilon now owns a roof that can be built in 4 different ways.

Can you highlight the roof's essential structural features—load limits, wind loading, safety factors, tower configuration?

The grid consists of B100RV truss, while the towers consist of C52T truss. The load capacity with 6 towers is 10 t for the main roof. It is also possible to hang a PA load of 2 t on the cantilever truss of both front towers. We added 8-m-wide side wings so that LED screens can be hung in there. The roof is structurally calculated so that it can handle these loads according to French regulations.

Were any custom engineering solutions or modifications developed specifically for Axilon's requirements?

As I said, the roof is custom-built to meet Axilon's needs, so some custom parts were designed and developed specifically for this roof. The side stages are custom-built for this roof and are also modular, with a maximum size of 8x4 m and a minimum size of 4x4 m.

The Pitched Roof: Strength, Modularity and Safety in One System

The Pitched Roof isn't just a stage roof — it's a statement. Designed and built for large-scale productions, this system redefines what's possible in temporary event structures. Whether powering concerts, festivals or world-class shows, the Pitched Roof delivers strength, safety and style that set it apart from conventional (steel) systems.

Engineered around standardised scaffolding, it can be integrated seamlessly into with existing stage platforms while offering massive load capacities of 25–100 metric tonnes. Its robust design easily supports heavy PA or LED set-ups. The enhanced cantilever construction adds impressive depth to your stage, giving your audience clear, unobstructed views from every angle. With powerful sound wings and flexible canopy options, you can effortlessly adapt to any stage design and create a truly unforgettable experience.

But the Pitched Roof isn't just about strength — it's about speed and efficiency. A smart modular system ensures rapid build times. Scalable canopy profiles make set-up safe, efficient and tailored to your production needs. Add-ons such as sound wings and side stages give you the freedom to customise for any event.

Most importantly, the Pitched Roof is fully compliant with the latest international safety and structural standards — giving organisers and engineers complete confidence. When the show demands more than the run of the mill, the Pitched Roof delivers unmatched performance, reliability and impact.

Dimensions	Description	Size
A	Overall Width	28.8 m
B	Overall Depth	18.1 m
C	Overal Height	19.9
D	Internal Width	27.5 m
E	Internal Depth	13.7 m
F	Height Clearance	17.0 m
G	Tower Height	20.5 m

Structure	
Roof Structure	Pitcheded Roof
Main Grid	M100RV
Towers	S-52T
Stabilisation	Guy Wires

Eric's insights on the PROLYTE Pitched Roof

Eric Laanstra

PROLYTE Product Manager

For those new to the concept, how would you describe the Pitched Roof system and its core purpose within PROLYTE's roof line-up?

The Pitched Roof has been designed to meet the current demands of the market. Parameters for these roofs were simplicity of the overall structure, modularity and high loading capacity.

Why does the Pitched Roof matter in today's staging and production environment, what specific challenges or industry needs does it address?

The biggest challenge was to design a construction which can carry the currently required load capacity in combination with a low volume truss series to save on transport and storage volume as well as ease of handling

What design choices or engineering priorities guided the development of the current Pitched Roof model?

Focus was particularly placed on the use of standard equipment, like standard truss lengths that can also be used for other applications and, even more importantly, the modularity of the roof system.

How does the Pitched Roof perform in terms of wind loading, structural stability and weather resistance compared to alternative roof systems?

The Pitched roof serie is designed and calculated according to the latest European regulations like EN 17879, which came into effect this year.

What innovations or unique features in the Pitched Roof do you think customers often overlook or underestimate?

We have designed a multi-connector in the roof. All of the forces coming from the rooftop, the rear and side walls and the pressure trusses are transferred to this point, meaning that there will never be any conflict with the diagonal elements or connectors in the truss module.

How modular or scalable is the Pitched Roof when adapting it to different stage sizes and event formats?

The Pitched Roof very flexible in terms of sizes. Its width, depth and height can be easily adjusted. Its scalability is almost infinite without affecting overall structural integrity. Any size can be created just by adding or removing truss modules without using any special parts.

How is the Pitched Roof integrated with other PROLYTE systems or accessories, such as tower systems, ballast solutions, or rigging components?

Most of the products that are used are standard items, meaning that, apart from the roof system, they can be used for various applications, such as free-standing rigging towers or pre-rig mother grids, LED support structures, etc.

Looking ahead, can you tell us about any upgrades or upcoming enhancements that will further improve the Pitched Roof's performance or usability?

We always keep an eye on the applicability and functionality of our systems. If market needs change in the near future we will investigate how we can adapt the systems to those needs without changing the main structure.

Pre-rig

The BGR35PRF and BGR35PRA have dimensions of 350 mm (height) and 600 mm (width) and are available in different lengths. The truss has fixed cross and linear braces on the upper side; the profiles for the main chords and the diagonal members are 50x50 mm and 25x3 mm respectively.

- The truss modules can be stacked with or without the dolly. Both the truss and the dolly are compatible and can be interchanged.
- The BGR35PRA's flexible cross members make it possible to mount the fixtures or bars in any position and are height-adjustable.
- These braces are equipped with M12 holes to facilitate positioning.
- The stackable dollies guarantee easy handling.
- The dolly has foldable legs to reduce storage space.
- Both the truss and dollies have full side protection to avoid damage during transport or storage.

Technical Specifications - BGR35 Series	
Alloy	EN AW 6082 T6
Main Chords	50 x 50 mm
Straight members	40 x 40 mm
Diagonal members	25 x 3 mm
Coupling System	BGR type

Interview with Eric Laanstra (continued):

How would you describe the pre-rig truss system to someone who has only worked with conventional truss set-ups?

The pre-rig truss series offers additional value for the touring industry. The trusses can be prepared in the warehouse with fixtures needed for the show, saving lots of time during load-in or load-out on site at the event.

What design principles guided the development of PROLYTE's pre-rig truss and what makes it stand out compared to other pre-rig solutions?

The design is based on a basic model which can be modified according to the client's needs. With a full set of accessoires, like guide rails, lifting brackets, rolling bases, etc. you can create your ideal model.

How does the system improve speed, safety and efficiency during load-in and load-out?

We make use of a toolless connection system which makes assembly easy and fast. The stackable dolly system enables your empties to be stored in a very small area and transported efficiently.

Can you give examples of productions or touring environments where the pre-rig truss system has had the biggest impact?

Actually, pre-rig truss systems can be used for any event. Our experience is that companies are being given increasingly less time to get the production in and out. So the more preparation you can do upfront, the more efficient and quicker loading-in and -out are. That is the biggest advantage of a pre-rig truss system.

Have you seen the system used in any unexpected or particularly creative ways?

I have visited several shows where pre-rig was not only used as single truss spans, but also in oddly-shaped constructions by making use of the adjustable corner pieces.

What user feedback do you hear most often — from both riggers and production managers?

The feedback I hear most frequently concerns user friendliness and the fact that, while the design of the pre-rig is simple, you can create your ideal system set-up with all of the available accessories. Combined with that is the PROLYTE pre-rig series' worldwide availability.

Interview with Eric Laanstra (continued):

What inspired the development of the new steel towers and what gaps in the market were you looking to address?

The demands from the market inspired us to develop the new steel towers. Straight rigging towers were missing from our product portfolio. We developed the new systems after conducting intensive market research.

How do these towers differ from PROLYTE's previous tower systems or commonly used industry alternatives?

The existing rigging towers are all tower systems that have an angled tower in combination with a V-shaped base. The new towers are positioned vertically.

Can you outline the key technical specs -height options, allowable loads, compatible truss types and base configurations?

The new towers are available as 52-cm and 78-cm box truss types. Both series are made of high-grade steel. You can choose the right version depending on the height of the tower in combination with the required loading capacity. The tower can be up to 20 metres high and its head sections can have a load capacity of up to 3 metric tonnes depending on the configuration. Multiple head sections can be stacked on top of each other in different postions.

What performance advantages does the steel construction offer in terms of stability, wind loading and durability?

One of the main advantages is that the towers don't need a guywire system for stability. The size of the foot print of the base can also be configured by the customer itself.

Can you explain any innovations in the base unit, tower head design or safety locking systems?

There are 2 tower positions on the base. At an angle of 90° or 45° to the outriggers. An angle of 45° saves on ground space at the front of the tower. If used at an angle of 90°, the towers can also be used as ground support for a roof system. Sleeve blocks with integrated dead-hanging solutions are also available for both tower types, making the towers multipurpose.

Steel Towers

The straight rigging towers are designed as standalone towers to support PA/delay clusters, audience lighting or LED screens. They are available in a square 52-cm or 78-cm truss type made of ultra-high-strength steel alloys. The towers are equipped with stackable head sections which can be positioned in different directions and have a total length of 340 cm. The towers are supported by the base unit and outriggers, which are available in different lengths. The tower modules can be positioned at an angle of 90° or 45° on the base.

- A single tower can safely fly up to 3000 kg (depending on configuration and truss type) up to a maximum height of 20 metres without the need for guy wires. Rigging towers can be built on any even surface.
- Specially designed for outdoor use.

Technical Specifications	
Overall Height	20 m
Max. Lifting Height	19,5 m
Max. Loading capacity	3.000 kg (depending on configuration)
Cantilever	2.60 m
Footprint Width	7.10 m
Footprint Depth	7.10 m
Ballast	Depending on configuration
Max. Surface front	8 m²
Max. Surface side	8 m²
Type of mast sections	S-52T / S-78T

How are the towers integrated with existing PROLYTE roof systems or ground support structures?

The towers are based on the same measurements as the aluminium towers. In all existing roof systems, the aluminium towers can be replaced with these steel versions if greater clearance is needed or a higher load capacity is required or a combination of both.

Are there specific events or project types where you expect these towers to become the new standard?

These towers are already the new standard, especially for our larger roof systems in which a high load capacity is required, as with our new Pitched Roof series. As a standalone solution, they will be used as sound towers next to the stage or as delay towers.

Controllux – Brussels
A strong start to PROLYTE campus 2025, with students diving into safe rigging practices and hands-on truss training at the new RITCS facility.

The PROLYTE Campuses around the World in 2025

Around the world, the PROLYTE campus programme reached nearly every continent this year, delivering dedicated rigging education and product expertise to both emerging talent and seasoned professionals.

This year's PROLYTE campus tour marked one of the most dynamic and far-reaching editions to date, bringing hands-on rigging education, product knowledge and safety-first expertise to professionals across the globe.

Together with our valued partners—Stage Electrics, Rolight, Provision, Controllux, Meraum, Riggingbox, MBBSS, Audio Concept Colombia, Metro, Esplanade, Stoessel, DWR, EES and Bellalite—we hosted a full calendar of campuses designed to strengthen technical competence and reinforce international standards in trussing, hoisting and temporary structures.

From Europe to Latin America and from leading rental houses to major venues, every stop delivered a unique opportunity for local crews, designers and technicians to engage directly with PROLYTE specialists. The result: stronger networks, safer shows and a growing global community united by continuous learning and innovation.

We extend our thanks to all participating partners and attendees for making the 2025 campus programme a milestone year in PROLYTE's ongoing commitment to education and safety.

Bellalite – Sweden
Two full training days in Stockholm and Malmö, strengthening professional rigging knowledge with dedicated Bellalite support.

DWR campus – South Africa
PROLYTE campus reached Johannesburg with a successful session hosted by DWR, focusing on core rigging safety and ground support practices.

Metro – New Zealand
A successful edition in Wellington, as Metro Productions hosted a focused day on truss safety and rigging standards.

Audio Concept Colombia – Bogotá
PROLYTE campus returned to Colombia, delivering specialised rigging instruction with strong participation and international guidance.

Stoessel
An impressive 135 participants joined the campus in Buenos Aires, sharing expertise and reinforcing industry safety standards.

Crowd Management:

Sietse Hogewerf

PROLYTE Product Manager

For those unfamiliar, how would you describe PROLYTE's crowd management solutions in a few sentences?

PROLYTE's crowd management systems are modular aluminium barrier solutions designed for safe audience control at events. Their modular design allows for quick set-up, easy transport and flexible configurations to suit any venue. With integrated gates and corner sections, our solutions provide controlled access and efficient audience flow.

What challenges in the live events and public safety sectors were you aiming to solve with these products?

One of the biggest challenges at live events is managing large crowds safely. When thousands of people gather near stages or entry points, the pressure can become dangerous. Our barriers are designed to withstand extreme loads, creating secure zones and preventing crowd surges. Another key issue is controlled access. Organisers need to manage entry, exit and emergency routes without compromising safety. That's why our systems include integrated gates and modular layouts for seamless audience flow. Time is also critical in our industry, so we've made our solutions lightweight and easy to deploy, saving hours during set-up and tear-down Compliance is another concern: our products meet international safety standards, giving organisers peace of mind.

How do PROLYTE's crowd management products differ from traditional barriers or competing systems?

PROLYTE's crowd management products stand out because of two key characteristics. First, our barriers are equipped with polymer bushings, which make them completely vibration-free during use. This significantly reduces resonance, thereby minimising unwanted noise and vibrations. Additionally, the design is fully maintenance-free, allowing event organisers to rely on long-term durability without the need for ongoing servicing.

We also differ from traditional barrier manufacturers by taking a dynamic, customer-focused approach. Unlike many systems that rely on fixed designs, we develop our solutions with a strong focus on customer feedback and adaptability. Our approach allows us to respond quickly to market demands and provide custom configurations when required.

What inspired the development of the current generation of PROLYTE crowd management products?

The latest generation was shaped by the changing needs of event safety and logistics. Customers told us they needed smarter solutions for emergency access and vehicle entry. That's why we introduced new features like dedicated emergency gates and truck/ambulance access points, allowing rapid response without compromising crowd security.

Could you describe your role in shaping these solutions as Product Manager?

My role as Product Manager is critical in connecting market needs with engineering innovation by translating customer feedback and industry trends into innovative but also practical and manufacturable solutions. Every design decision balances performance, compliance and usability with production efficiency, ensuring that products meet real-world demands while remaining cost-effective and easy to deploy.

Looking ahead, what innovations or improvements can customers expect in the next generation of Crowd Management Solutions?

The future of crowd management is moving toward data-driven decision-making. Organisers increasingly want real-time insight into crowd flow and presence, enabling them to monitor density, predict movement patterns and respond proactively to potential risks. This means integrating technology such as sensors, smart barriers and analytics platforms into traditional crowd control systems.

Another major challenge is the rising cost and limited availability of personnel. Future solutions will focus on automation and efficiency, reducing the need for large teams while maintaining safety standards. Innovations may include smart gates for controlled access, remote monitoring and modular systems that deploy faster with fewer hands.

Could you walk us through the safety certifications that PROLYTE crowd management products comply with?

PROLYTE crowd management systems are designed and tested to meet the latest European standards for spectator facilities and aluminium construction. Key references include:

1. Eurocode 9 (EN 1999) – Governs the design of aluminium structures, ensuring strength and durability under static and dynamic loads.

2. EN 1090 – Covers the execution and manufacturing requirements for steel and aluminium structures, guaranteeing quality and consistency in production.

3. EN 13200 – Focuses on spectator facilities and crowd safety, including load capacity, stability and safe access/egress.

Have there been recent updates to safety guidelines or industry standards that influenced the latest product refinements?

While official standards such as EN 13200 remain the foundation for compliance, we've observed a clear shift in market expectations and customer requirements. Many clients and event organisers now demand higher load capacities for barriers than those currently specified in these standards. Consequently, customers are forced to choose suppliers who can meet these enhanced specifications. PROLYTE has responded by ensuring our barriers are TÜV-certified to meet these elevated requirements.

One of the biggest challenges at live events is managing large crowds safely

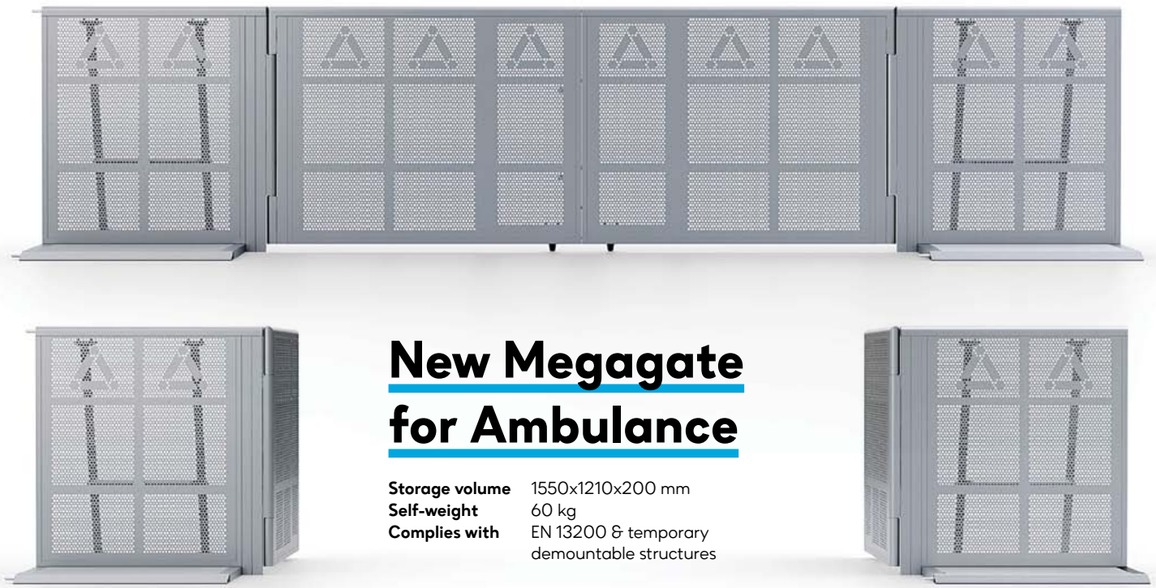
System Characteristics

The StageDex Crowd Control Barrier is a lightweight crowd control system made of aluminium. The aluminium barriers have a self-weight of only 35 kg per 1 m section. The smooth round top bar and the bottom bar incorporate a stainless steel slot pin that provides easy connection points for the crowd or stage barriers. The bottom side can be secured using a hexagon socket head screw (M12 × 180 mm). All profiles have soft, rounded edges for maximum comfort. The maximum allowable horizontal load on the top chord of the vertical of the barrier is 3kN/m1. The barrier folds flat after use and can be stacked in dollies for easy transportation and storage. Apart from the standard 1 m sections, the barrier can be delivered featuring several corner types, with extended platform sections and in a SnakeGate version. Furthermore, StageDex can deliver the crowd barrier featuring your own logo upon request.

This new barrier attachment is designed to create a high-top bar table, ideal for hospitality and catering services.

100-cm emergency gate

Storage volume	1555x1243x90 mm
Self-weight	72 kg
Complies with	EN 13200 & temporary demountable structures



New Megagate for Ambulance

Storage volume	1550x1210x200 mm
Self-weight	60 kg
Complies with	EN 13200 & temporary demountable structures

TSU

The PROLYTE TSU system is the ultimate modular solution for limitless design possibilities.

This fully flexible, single-tube system includes a comprehensive selection of components:

- Single tubes
- Multi cubes
- T-joints
- Cross sections
- H-frames
- Base plates

What makes this system unique?
The primary advantage of the our TSU single-tube system is that it maintains consistent distances between the horizontal tubes. In all systems and set-ups, the tubes can be adjusted in increments of 25 cm (e.g. 50, 75, 100 cm, etc.).

Technical Specifications - TSU Systems	
Types	**Round tubes**
Alloy	**EN AW 6082 T6**
Main chords	**48 x 3 mm**
Coupling System	**CCS6**

RMB

The H40R Raised Middle Beam is a state-of-the-art LED suspension truss that integrates a versatile middle beam within its structure. This middle beam is designed to be adaptable, providing an ideal solution for seamless LED screen installations. It can be used in combination with the standard H40R truss system, ensuring compatibility and flexibility for diverse set-up requirements in one grid.

Technical Specifications - H40R-MB	
Types	**Rectangular**
Alloy	**EN AW 6082 T6**
Main chords	**48 x 3 mm**
Diagonal Members	**20 x 2 mm**
Coupling System	**CCS6**

H40R-MB - Standart available Lenghts and Codes

Metres	Feet	Code
1.00	3.28	H40R-L100-RMB
1.50	4.92	H40R-L150-RMB
2.00	6.56	H40R-L200-RMB
2.50	8.2	H40R-L250-RMB
3.00	9.84	H40R-L300-RMB
4.00	13.12	H40R-L400-RMB

Henk Versteeg

PROLYTE Account Manager

Our account manager for Benelux and the UK, Henk Versteeg, has eight years of experience in the theatre industry. Before joining PROLYTE, he worked 4 years for Dutch Theatre Systems & Services, which specialises in upper and lower stage machinery for theatres. In his role, he was responsible for selling complete systems for both theatre renovations and new-build projects.

Henk later applied his expertise and industry contacts at PROLYTE, for example in projects such as the National Theatre in Amsterdam. This venue uses 101 ProTrac systems with as little as 15 cm distance between the tracks. While a hoist typically moves at around 4 metres per minute , a theatre winch operates at approximately 1.8 to 2 metres per second. Traditional systems used as flying bars can thus experience lateral movement during vertical travel. With ProTrac, this lateral movement is significantly reduced.

Another key advantage of the ProTrac system is its low weight compared to other steel profiles or ladder trusses used as tracks. This is a major benefit, as it reduces the load applied to the theatre roof. PROLYTE carried out an installation in one of the theatres in the north of the Netherlands with 67 tracks, each 18 metres long, resulting in a total roof load reduction of 12,000 kg. Ultimately, this advantage was a decisive factor in the decision to purchase the ProTrac system.

Verto

The Verto truss is a new revolutionary system, making truss connection fast, silent and safe. The Verto truss brings a totally new perspective on truss assembly and is described as a game changer in our industry.

The Verto truss is based on a new principle of truss connection, where the sections are joined by a rotating coupler system. This system has great advantages over existing systems. The name Verto is derived from Latin, meaning to turn or to turn around, and that is exactly how this coupler works. A simple flick of your wrist will connect the truss sections. The Verto truss is designed as an additional system for circumstances in which its specific characteristics come into play, such as silent connection and reduced assembly time. Its structure resembles that of the standard H30V truss.

Product Highlights

PROLYTE Rolling Stage: Strength on wheels

The PROLYTE Rolling Stage is designed for versatility and ease of use, making it suitable for both flat and elevated stage set-ups. Its modular, foldable design reduces set-up time and offers an efficient, customisable staging solution for events of all sizes. The load-bearing wheels enable the entire stage to be rolled with the maximum allowable load, while rotatable 4-way adapters minimise the need for individual support frames. This design creates open pathways beneath the stage, ideal for storage or equipment.

Technical Specifications - Rolling Stgage	
Alloy	EN AW 6082 T6
Main profile	70x70x4 mm
Diagonal members	50x4 mm
Deck adapter	S355 steel
Wheels	200 mm diameter

SM-F-R series standard available frames and accessories

Item Number	Code	Description
115900058	SM-FR-200100-150	Rolling frame 200x100cm, height adjustable 150-220cm
115900061	PC-SM-FR-200100-150-RAL9005	Rolling frame 200x100cm, height adjustable 150-220cm RAL9005
115900057	SM-FR-ADAP-04	Rolling frame 4-way rotatable adapter

SM-F-R series standard available spare parts

Item Number	Code	Description
115900059	SM-FR-ADJ-LEG-02	Rolling frame extendable leg 150-220cm
115900062	PC-SM-FR-ADJ-LEG-02-RAL9005	Rolling frame extendable leg 150-220cm RAL9005
115310015	SM-F-A-LP16	Locking pin for easyframe
115330017	SM-F-C-ADAP-01	Deck to frame adapter 48mm
111520084	BM-M12X035-IB	Bolt M12x035 hexagon DIN 912

A4

Women behind PROLYTE

Mariska

When you think of feminine energy at PROLYTE, what comes to your mind?
"We" women make sure that a lot (not to say everything, ha ha!) is balanced.

When deadlines stack up like trusses, what helps you keep your cool?
You should only worry about things you can change, not about what you can't change.

What's your favourite way to "balance" your job during free time?
Go to the gym and dance salsa.

You need to explain to your grandma what PROLYTE stands for — but in one sentence. What would you say?
We stand for trust, quality and we will always do our best to help where needed.

Adela

If PROLYTE was a festival structure, which part would represent you — and why?
I would be a tower, stable solid support with nice top view.

When you think of feminine energy at PROLYTE, what comes to your mind?
Flowers in every office room planted with love by Mariska, fruit delivered with care by Ineke, charming fashion clothes worn by Marie and Zoi's pleasing smile.

When deadlines stack up like trusses, what helps you keep your cool?
Go out to Jumbo supermarket for a snack and take a deep breath.

What's your favourite way to "balance" your job during free time?
Running, walking, skiing, cycling, gardening, any exercise outside.

You need to explain to your grandma what PROLYTE stands for — but in one sentence. What would you say?
Top producer of equipment for any type of show - circus.

Ineke

If PROLYTE was a festival structure, which part would represent you — and why?
When I think about festival structures, I think about several things you can find at a festival. I would prefer to represent culture or food, or a combination of these things.

When you think of feminine energy at PROLYTE, what comes to your mind?
When I think of feminine energy at PROLYTE, I think of attentiveness, kindness and the openness to consider different perspectives. There's a natural flexibility and adaptability that women often bring into the workspace.

When deadlines stack up like trusses, what helps you keep your cool?
Write everything down so your brain no longer has to scream, "HELP, WE'RE FORGETTING THINGS!"

Cut tasks into chunks, as if you were cutting a large pizza. Smaller pieces are less intimidating. And sometimes tastier, too.

Prioritise: in other words, choose which fire needs to be put out first and which can continue to smoulder for a while.

Take mini breaks, so your nervous system can recover from your to-do list that reads like a novel.

Allowing version 1.0 is better than nothing; perfection is something for five minutes before the deadline.

Set boundaries because you can't say yes to everything. Even superheroes have days off.

Ask for help because stressing out together is more fun.

What's your favourite way to "balance" your job during free time?
Set clear boundaries; sometimes free time really is free time.

Free time can be planned just as easily as work or appointments.

Consciously schedule a free spot in your calendar and prioritise.

You need to explain to your grandma what PROLYTE stands for — but in one sentence. What would you say?
We make beautiful things that make people happy in their free time.

Maricarmen

If PROLYTE was a festival structure, which part would represent you — and why?
I'd definitely be the LSU system, the part that helps makes everything visible.

My job is literally to take what we build and make it shine: our products, photos, videos, designs, posts… I'm the "visual storyteller" of the structure.

When you think of feminine energy at PROLYTE, what comes to your mind?
For me, it's flow.

Feminine energy here feels like calm collaboration, smooth communication and that little touch of creativity and intuition that keeps projects moving forwards even when things might get messy.

When deadlines stack up like trusses, what helps you keep your cool?
A mix of color-coded planning and a very strategic cup of "extra sterk" (as they say in Dutch" cup of coffee.

And honestly? Editing photos or videos or locking in to create the new catalogue design can be surprisingly relaxing because once I'm in the creative zone, the stress kind of fades.

What's your favourite way to "balance" your job during free time?
I honestly recharge by taking photos outside of work, going for walks and doing creative things that aren't tied to deadlines.

And sometimes the best balance is simply enjoying a quiet evening doing absolutely nothing or watching *Emily in Paris*, the perfect series for a marketing lover. It's all about a marketing girl who leaves her home country to follow her career path, so I can't help but feel a little connected to her story.

You need to explain to your grandma what PROLYTE stands for — but in one sentence. What would you say?
I would say somehting like "Grandma, we make the strong metal structures that hold up stages, lights and big shows... so concerts can actually happen."

Zoi

If PROLYTE was a festival structure, which part would represent you — and why?
I believe that a representative festival structure for me would be a stage because it can include many individual creative elements.

When you think of feminine energy at PROLYTE, what comes to your mind?
I believe that all the women of PROLYTE add to the overall positive and dynamic energy of the company through their work and character. We all try to contribute to the creative and magnetic dynamic PROLYTE has to offer in the event industry. As I am new to this industry, I believe I can learn a lot from everyone in this company and add to the overall energy of the company.

When deadlines stack up like trusses, what helps you keep your cool?
For me, what helps is to organise my thoughts and focus on one task at a time. A good song always helps by giving me some extra motivation!

What's your favourite way to "balance" your job during free time?
During my free time I like to take walks and draw. I find that both are the best ways for me to let my mind take a breather with some fresh air and creativity.

You need to explain to your grandma what PROLYTE stands for — but in one sentence. What would you say?
If I had to explain PROLYTE in one sentence it would be this one: "PROLYTE stands for providing high-quality, reliable products for creating the most entertaining and thrilling shows.

Rock on MARS!

The 1955 Czechoslovakian socialist film Music from Mars has nothing to do with Mars, but to this day, it still makes viewers wonder what music on the red planet would actually sound like. The answer is both simple and complex, much like all questions related to the possible presence of humans on Mars.

The so-called Red Planet is referred to as the only body in the solar system, outside Earth, that could theoretically be inhabited by humans. In some respects, it may indeed seem that Mars offers humans at least a theoretical possibility of establishing life among all known planets.

Scientists confirm the possible existence of water on this planet. Mars also has an atmosphere and a "Martian day" lasts approximately the same amount of time as on Earth. That is why a number of literary works have been written and many films have been made, on the subject of human colonisation of the Red Planet. What if we are forced to leave a destroyed Earth? Where else could we theoretically fly to other than Mars? The problem is that even though the possible colonisation of Mars has been talked about as a "done deal" since the days when man first looked into space, none of the many different expectations have been fulfilled yet.

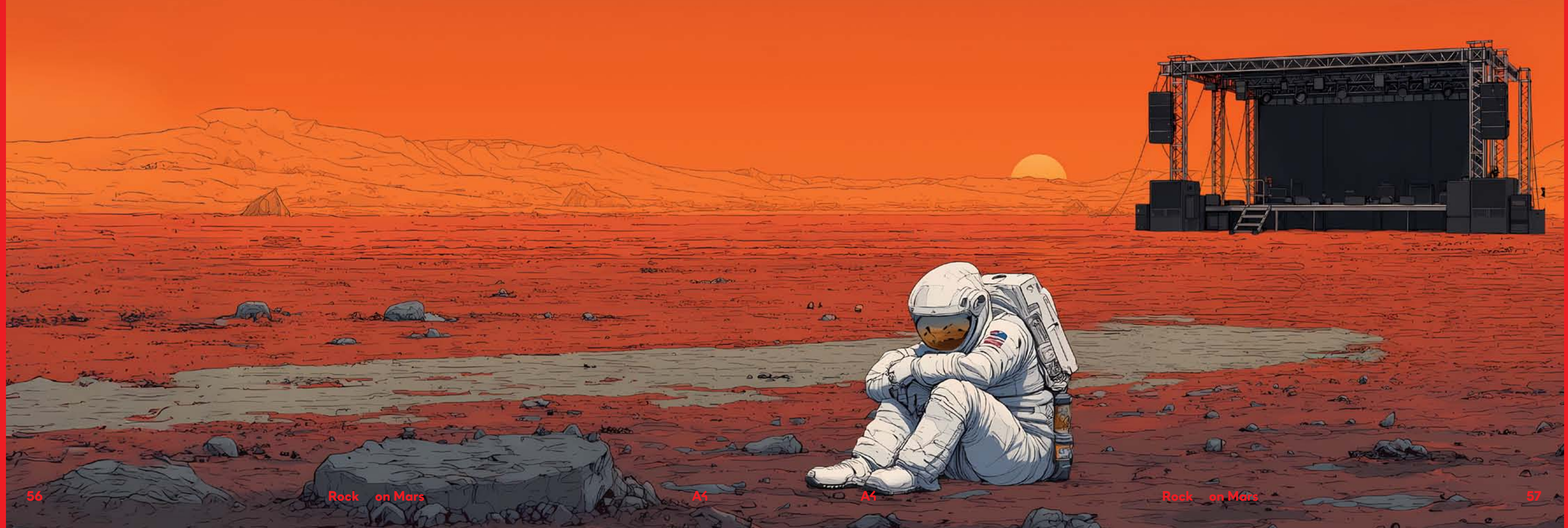
American billionaire and innovator Elon Musk gave new impetus to the debate about a possible human flight to Mars. In 2012, he presented a project for a "Martian colony" for 80,000 people. Four years later, he published a plan to build an Interplanetary Transport System (ITS) using new spacecraft capable of transporting up to 100 people to Mars at a time. Musk wants to send the first manned spacecraft to Mars within five years.

However, many scientists advise Musk to quickly bring his plans back down to earth. According to them, solving the problem of transporting people to Mars would be the least of the many problems that humanity would have to solve in connection with the possible colonisation of the Red Planet. "Unlike Earth, Mars does not have a magnetic field to protect people from cosmic radiation and the so-called solar wind," says Czech astronomer Miloš Tichý, employed at the Kleť Observatory, South Bohemia. If people were to reach Mars, he claims, they would die of radiation sickness within a few weeks without protection from cosmic radiation.

Radiation would also endanger the crew of a ship heading for Mars. The journey of a space probe takes about nine months. Tichý says that this is a period during which the human body cannot withstand the effects of radiation. "Of course, it would probably be possible to use materials in the construction of the ship that would protect the crew from radiation. However, this would significantly increase the weight and complicate the departure from Earth," says Tichý.

SLOW SOUNDS ON MARS

In any case, humans would not be able to remain on the surface of Mars for long periods of time without protection from cosmic radiation. And this also applies (perhaps surprisingly to some) to the much closer Moon. "That's why astronauts' visits to the Moon were so short,"



says the astronomer. However, the situation is different for crews of orbital stations in Earth's orbit. The Earth's magnetic field reaches even into orbit, providing people with significant protection from cosmic radiation.

However, unresolved protection against cosmic radiation is not the only major obstacle to colonising Mars. The second is the different atmosphere. The air we breathe on Earth is primarily composed of nitrogen (78%) and oxygen (21%) molecules. In contrast, the atmosphere of Mars is composed of up to 95% carbon dioxide. If humanity wanted to change the atmosphere on the Red Planet so that it could be breathable, it would have to "oxygenate" it. And that would be a really tough nut to crack.

"We would have to transport bacteria capable of producing oxygen to Mars at the beginning. And then plants capable of ensuring its circulation. However, according to some expert estimates, this would allow us to create a breathable atmosphere on Mars in 10,000 years at the earliest, but more likely in 100,000 years," says Tichý. According to him, some ideas about the rapid colonisation of the Red Planet are therefore too naive.

Mars is also different from Earth in many other ways. We just refuse to admit it. Another possible example of this difference is the transmission of sound and communication. Let's imagine, purely theoretically and with the maximum possible exaggeration, that after the successful colonisation of the Red Planet, the first Earth Martians would want to organise a music festival. And they invited, say, the German band Rammstein.

RAMMSTEIN ON MARS

The organisers would build a huge stage, prepare sound and lighting effects and secure an area for around 100,000 spectators. For the purposes of this illustrative scenario, let's ignore all other obstacles to its realization, such as changes in atmosphere and focus solely on sound. How would a song like "Engel" actually sound? Although it's hard to imagine, one thing is certain. The audience would hear completely different sounds from those they were accustomed to hearing on Earth.

The Perseverance rover mission, which arrived on Mars in 2021 as part of a NASA project, provided an approximate idea of how sound propagates on Mars. The rover was originally intended to collect numerous soil samples and, ideally, search for evidence of life. Somewhat unexpectedly and outside of its main plan, however, Perseverance recorded a number of sounds around it and thus created a kind of Martian sound map.

The rover captured various sounds, caused, for example, by crushing rocks with a laser from the rover, atmospheric turbulence or the rotation of the blades of the Ingenuity autonomous helicopter, which arrived on Mars together with the rover. The recordings were later processed and published on the website of the prestigious scientific journal Nature. In total, scientists analysed 4 hours and 40 minutes of Martian sounds.

So what fundamentally distinguishes sounds on Mars from those on Earth? The composition, density and temperature of the atmosphere are crucial in this regard. The denser and warmer the material environment in which sound propagates, the faster it travels. This also applies to terrestrial conditions.

Because air is less dense than water, sound travels more slowly through it than through water due to the vibration of molecules. Individual particles (molecules) of air are further apart and have looser bonds than in water or solids. This is why sound travels through air at a speed of approximately 340 metres per second, while in water it travels at 1,500 metres per second and in steel at 5,000 metres per second.

RAMMSTEIN AS A FOLK BAND

The atmosphere of Mars is significantly (about 100 times) thinner than the atmosphere on Earth. This is reflected in the speed at which sound travels. The rover measured high-frequency sound waves, generated by a laser from the rover, travelling at speeds between 246 and 257 metres per second. In contrast, the helicopter's rotor blades produced low-frequency sound waves, which were significantly slower, at only 240 metres per second.

All in all, the sound from Rammstein would reach listeners with a delay of almost one-third compared to a concert on Earth. The low temperature also contributes to the slowing down of sound effects. "With an average surface temperature of about minus 63 degrees Celsius, Mars has a lower speed of sound, approximately 240 metres per second compared to about 340 metres per second," confirms NASA.

Since the atmosphere is about 100 times less dense than on Earth, experts say that on Mars, we would only hear a quieter and more muffled version of what we can hear on our planet. Even if the members of Rammstein "pounded" their instruments even more than at concerts on Earth, their performance would remind listeners more of a concert by a quiet and slow folk band. Moreover, with dominant bass tones. Few would recognise Rammstein's music.

In addition, some sounds that we are accustomed to on Earth, such as birdsong, would be virtually inaudible on Mars. The reason for this is that the Martian atmosphere consists of the aforementioned 95% carbon dioxide, which blocks the propagation of sounds at certain frequencies.

NO FIRE

Organisers of concerts on Mars would face similar challenges with sound and lighting effects. They would have to forget about a "fire show" due to the lack of oxygen and the spread of lighting effects would be affected by the thin, dusty atmosphere, which causes light to scatter differently than on Earth.

In other words, if the first Martians wanted to organise a Rammstein concert on Mars in its earthly form, they would have to build a hall and simulate fully Earth-like conditions at enormous cost. However, this example may be a good illustration of how difficult and perhaps even impossible it would be to settle the Red Planet with humans for the long term while maintaining at least some semblance of the lifestyle we are accustomed to on Earth. "Music from Mars" would be different from "Earth music" in every way.

Miloš Tichý is quite sceptical about various proposals and ideas for the possible colonisation of Mars. According to him, many experts are succumbing to enthusiasm sparked by years of maintaining the idea that the Red Planet is the most accessible for humanity and could serve as its future refuge. "There are many proposed solutions for colonising this planet, but unfortunately, many of them contradict the laws of physics," says Tichý. The idea of a future human colony on the Red Planet is still just distant "music from Mars."

Animals Hear Differently: So Does Noise Bother Them as much as It Does Us?

We've all had this experience: loud noises bother us. Loud music bothers us, and loud bangs, such as those at a shooting range, often damage our ears if we don't wear headphones. But how do animals feel about it?

Too much noise is bothersome — for everybody, us and animals. But what levels and what kind of noise is actually harmful? Every concert creates a lot of noise. Does this mean that concerts and music festivals harm animals? Not so much as you might think. Continuous noise, such as that produced by highways and construction works, is much worse.

Generally speaking, animals, especially those we commonly encounter, are more sensitive to noise; however, they can also block out some sounds while perceiving others more strongly. For humans, a sound level of 70 dB is considered safe; long-term exposure to noise at 85 dB can lead to gradual hearing loss.

As we all know, the ear is an organ designed to capture sound and transmit this information to the brain. However, each ear has a certain dynamic range: it cannot process sounds that are too weak, while sounds that are too loud can damage the entire auditory system. There is nothing mysterious about this damage—it is simple mechanics. The inner ear begins to process sounds when auditory vibrations on the eardrum are transmitted, ultimately creating movements of fluid within the inner ear.

The movement of this fluid causes tiny fibres to bend, sending a nerve signal to the brain. Excessively loud sounds cause excessive bending and flexing of the hair fibres, which break as a result of this bending. And they have no chance of regeneration. With each series of broken fibres, the ear loses its ability to register sounds that it would otherwise normally detect.

Research has conclusively shown that exposure to loud noises is the leading cause of environmentally induced hearing loss. The US Center for Disease Control and Prevention estimates that 12.5 percent of children and adolescents and 17 percent of adults aged 20 to 69 in the United States suffer from some degree of permanent hearing loss due to excessive noise exposure.

According to research, 70dB is a safe limit for humans. People can tolerate this level of noise for extended periods without suffering permanent damage. To give you an idea, this noise level corresponds to normal, everyday sounds, such as human conversation and the sound of a vacuum cleaner. The critical limit is 85 dB. The key point is that it is not only the intensity of the noise that plays a role, but also the duration of exposure to such noise. At certain noise levels, it takes hours, but at very high noise levels, hearing damage can occur almost immediately—we read about such damage, for example, in soldiers exposed to artillery fire.

The ear of dogs (and other mammals) is naturally very similar in structure to the human ear. Logically, one would assume that dogs would suffer the same hearing damage from noise. However, early research did not confirm this, citing genetic factors and age as the main causes. Genetics was long considered the main factor in hearing loss in breeds such as pointers and retrievers. But then a correction was made. It was found that these dogs are often used for hunting and are therefore exposed to significant noise from guns over a long period of their lives.

This was confirmed in a study involving dogs that were frequently used for hunting. Compared to dogs of the same breed that were not used for hunting, hunting dogs had poorer hearing. It should be noted that we are referring to dogs that were frequently used for hunting over an extended period.

Based on available data, scientists believe that the safe noise level for dogs should be even lower than for humans. Estimates suggest a level approximately 20 dB lower. This is the noise level commonly found in urban environments. On the other hand, for dogs, which are more sensitive to sound, long-term exposure to noise is probably even more important than for humans: in other words, based on studies conducted, it appears that while short-term exposure (whether to gunfire or a rock concert) may not bother the animal, long-term exposure to constant noise (such as highway or construction noise) can cause much greater problems.

Noise caused by explosions, typically fireworks, is a separate issue. Many cities have already imposed restrictions on fireworks and firecrackers, or banned them altogether. This is undoubtedly a good thing. Occasionally, the argument has been made that they are harmful to pets. Not so much their hearing, but rather their psyche. Most animals are generally afraid of loud noises, especially when they occur nearby. At the same time, however, they can quickly get used to them, even better than humans—dogs on the hunt and horses in artillery fire are the best proof of this. However, fireworks that explode occasionally simply do not give them the opportunity to get used to such things.

We all live with noise. And it bothers us all. In most of our daily lives, we simply cannot avoid it. That is why moments of silence are so precious and important—when we take our dogs for a walk in the quiet of the forest, fields, meadows, or mountains—these moments bring relief. It won't restore damaged hearing, but it will soothe the soul. To prevent hearing damage in ourselves and our animal companions, it is crucial to avoid prolonged exposure to noise.

Fabio Prada
Sales & Marketing Director
A4I GLOBAL

Expanding Horizons, Strengthening Foundations
A strategic vision for growth, innovation and customer excellence

A4I is pursuing a clear and structured evolution, built on defined strategic priorities and a long-term industrial vision. This transformation extends across the entire organisation, integrating innovation, product development, market expansion and procedure alignment into a unified framework. Rather than isolated actions, these directions represent coordinated choices aimed at strengthening quality, broadening the offer and extending A4I presence into new application areas. The following key themes define the pillars on which this ongoing development is being shaped.

STRENGTHENING OUR CORE: TRUSSING & RIGGING

While diversification continues to open new opportunities, A4I's primary focus remains firmly rooted in trussing and rigging — the foundation of its identity and expertise.

Innovation in this area follows a clear and consistent path: the introduction of new flagship products, supported by a wide ecosystem of accessories designed to enhance performance, scalability and operational efficiency across existing solutions.

The strategic objective is to offer comprehensive and modular product ranges that allow customers to expand their systems progressively, safely and sustainably. Enabling long-term investment protection and supporting economies of scale for users remains a guiding principle.

Within this framework, **MILOS, PROLYTE, LITEC, JTE and TOMCAT are each advancing their own pre-rig & led truss solutions**, following distinct technical approaches while collectively forming the most extensive range of LED and lighting support systems available worldwide.

The **EXE DST line**s — both ceiling and flooring — provide a further example of how A4I continues to evolve within the field of scenic motion.

ADDRESSING NEW MARKET AREAS WITH PURPOSE-BUILT SOLUTIONS

The introduction of **MILOS LED Trailer and Mobile Stage** product lines clearly illustrates A4I's approach to addressing new market areas. These solutions target application fields previously outside the traditional scope of A4I, while fully reflecting its established design philosophy, engineering standards and technological expertise.

Decades of experience in structural systems and event infrastructure have been translated into products conceived specifically for mobility-driven applications. The objective is not simply to expand the portfolio, but to establish new benchmarks for performance, reliability and integration within the evolving landscape of mobile event solutions.

BEYOND THE STAGE: EXPANDING APPLICATION SCENARIOS

Trussing and rigging solutions today extend far beyond the boundaries of live events and entertainment. Over time, the technologies developed across the A4I brands have proved equally valuable in a growing range of applications outside stages and exhibition halls.

Architectural projects, sporting event installations, film sets and other complex application scenarios increasingly require modular structures and controlled motion systems. These demands are now a recurring presence in A4I's development activities and frequently involve close collaboration with designers, engineers and project stakeholders.

This evolution requires the parallel adaptation of technical departments, which are progressively aligning their capabilities to support multidisciplinary projects and long-term partnerships in sectors with distinct regulatory and design requirements.

SCALING MANUFACTURING CAPABILITIES FOR STANDARD AND CUSTOM SOLUTIONS

A4I's manufacturing strength is underpinned by a diverse and highly specialised production infrastructure. PROLYTE's Verso production lines, MILOS advanced robotic welding systems and the expansion of dedicated production lines — marked by the relocation of EXE Technology production to a new facility and the further specialisation of EXE Technology and LITEC workflows — collectively enhance efficiency, quality and flexibility.

TOMCAT's ability to manufacture in compliance with both North American and South American standards further reinforces A4I's global production capacity. Together, these assets form a robust industrial platform capable of delivering both high-volume standard products and fully customised, on-demand solutions.

COMPREHENSIVE EDUCATION FOR SAFER, SMARTER USE OF OUR PRODUCTS

Training and education remain central to A4I's responsibility towards its users. Ensuring that products are operated, installed and maintained safely and efficiently is not only essential, but an ongoing commitment.

Continuous dialogue with professionals in the field enables the identification of areas where deeper knowledge and targeted training are required. This feedback-driven approach supports the development of structured educational initiatives designed to improve operational awareness, enhance safety standards and promote best practices across all applications.

BUILDING QUALITY THROUGH CERTIFIED PROCESSES AND CONTINUOUS IMPROVEMENT

A4I has officially embarked on the path towards achieving **ISO 9001 certification** within the next three years — an ambitious objective for the sector yet fully aligned with the A4I long-term vision.

ISO 9001 defines internationally recognised standards for quality management systems, focusing on consistency, efficiency and continuous improvement in the delivery of products and services. While these principles are already embedded in daily operations, the certification process provides a formal framework to ensure uniform application across the organisation.

The experience gained through LITEC and EXE Technology will serve as a reference for other production areas within A4I, reinforcing a shared and systematic approach to quality excellence.

STRENGTHENING THE ORGANISATION BEHIND TECHNOLOGY

Technology forms the foundation of A4I's future development, but it is human expertise that transforms engineering into finished products and successful market solutions. Skills, experience and collaboration across all teams remain essential to sustaining growth.

In 2025, TOMCAT underwent a significant organisational restructuring and is now fully operational under a renewed management structure, working alongside long-standing leadership that has shaped the brand's presence in the Americas. This approach reflects the broader A4I strategy: **strengthening internal organisation across manufacturing and distribution**, integrating new competencies and further developing the capabilities of those already within the organisation.

This continuous investment in people and structure ensures that A4I's technological ambition is supported by operational excellence at every level.

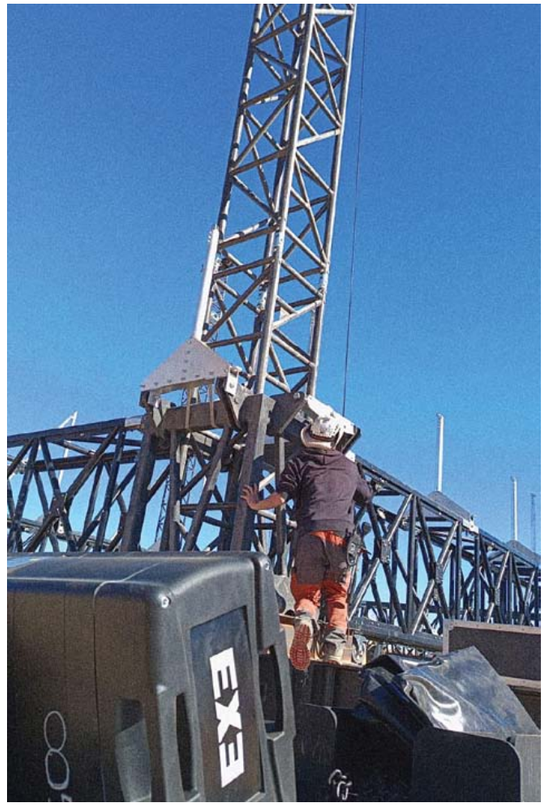
Where No Roads Lead:
A Stage Rises from the Desert

At the heart of an uncompromising desert landscape, this solitary stage and roofing system was conceived for a unique cinematic purpose: to serve as the central set for an upcoming film production. Far from any infrastructure, support facilities or even accessible roads, the project demanded meticulous preparation, exceptional resilience and absolute precision at every step.

Constructing a full performance structure in such a hostile environment presented challenges rarely encountered in standard installations. With no natural shelter, both the aluminium and special steel structures and the motorised chain hoists were continuously exposed to harsh winds, abrasive sand and dramatic temperature fluctuations. Each component - from the roof frame to the lifting hardware, had to withstand conditions capable of pushing mechanical systems to their limits.

The installation team worked with methodical accuracy, establishing a secure base on unstable ground and deploying a robust rigging layout designed to maintain full operational control despite the shifting terrain. The presence of fine desert dust required constant inspection and protection of the hoists, ensuring reliable operation and precise motion throughout the entire filming schedule.

The final result is more than a functional stage: it is a striking, engineered monument rising from an expanse of silence and sand. In a place where no roads lead, technology and expertise come together to make cinematic vision possible, proving that the limits of engineering are often only defined by the boundaries we dare to cross.



High-Strength Engineering for a Remote Film Set

The structure is a hybrid system combining steel base frames, high-strength steel LITEC HiPe towers and an aluminium MyT roof.

The main stage platform was constructed using Layher Event Line scaffolding, while **four 5-metric-tonne EXE Rise chain hoists provided the required lifting capacity for the roof system**. The remote desert location pushed both materials and crew to their limits. Extreme environmental conditions, from wide temperature fluctuations across each 24-hour cycle to recurring sand-laden winds, repeatedly challenged operations throughout both the installation and the film-shooting phase.

A Special Platform for a Dynamic Stage Machine

A custom aluminium truss bridge was engineered to serve as the main platform for a complex stage machine. Designed to be mounted on four motorised arms, the structure can be raised, tilted, rotated and translated, enabling dynamic movements throughout the performance.

Spanning a total of 26 metres, the platform is subjected to significant dynamic loads, with performers using it as a moving stage positioned above the audience. This made the project particularly demanding, requiring close collaboration with the motion-control designers and compliance with the highest safety standards.

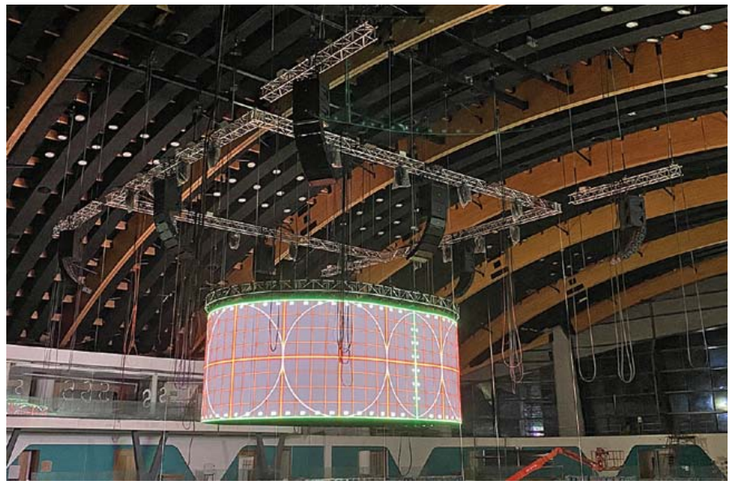
A Fully Concealed Installation for a Museum Space

Architectural installations increasingly require integrated structural and lifting solutions. Close collaboration between our technical team and the project designers ensured a clear alignment between engineering requirements and the artistic concept.

Area Four Industries Italia supplied the motorised support structure for The Moment the Snow Melts, a site-specific work by Japanese artist Chiharu Shiota, exhibited from 19 November 2025 to 28 June 2026 in the Agora of MUDEC – Museum of Cultures, Milan. The artwork transforms the space through a dense weave of suspended threads carrying handwritten notes, offering a poignant reflection on absence and memory.

Our structure supports the thousands of threads that form the installation. The main challenge lay in designing a motorised system that remained clean, discreet and fully coherent with David Chipperfield's architectural setting.

The suspension system, entirely concealed above the Agora ceiling, houses **4 EXE Rise 1-metric-tonne chain hoists. Below, a 21x6-m LITEC QH40 truss structure – engineered in a special configuration with additional central diagonals** – provides the dedicated frame for the artwork. All components were finished to match the hall's colour palette for optimum visual integration. Precise ceiling perforations allow only the chains to pass through, delivering a solution that is both technically efficient and visually refined.



When Sport Becomes a Multimedia Experience

Sport is increasingly evolving into a full media event. Lighting, video screens, audio systems and special effects have become essential elements of high-level competitions.

The playing field turns into a stage and the athletes become performers in a compelling sequence of action and emotion. This transformation from sporting event to multimedia production requires appropriately engineered support structures. Truss systems, lifting equipment and, in many cases, motion solutions are among the most frequent requests our technical team receives when developing integrated responses that combine different products within a single coordinated design.

LITEC and EXE Technology work closely with event designers, developing the most suitable solutions together, often creating bespoke executions tailored to the specific needs of each venue or concept. Operating in environments with an audience beneath these suspended systems demands an uncompromising focus on safety and the use of equipment certified for the highest professional standards.

Trussworthy Passion Behind Your Show

Shaping the Future of Structural Innovation

The past year has marked a decisive shift in how our industry evolves and the year ahead will only accelerate this trajectory.

Our structural solutions now extend well beyond the live-entertainment sector, supporting architects and designers in **sports venues, cultural spaces, airports and public-access areas.**

At the same time, we are redefining traditional stage concepts, exploring new spatial layouts and engineering approaches that elevate both creative expression and technical performance. This evolution is strengthened by the growing synergy between **LITEC's structural expertise and EXE Technology's advanced motion systems**, enabling integrated solutions that broaden what can be built and moved.

The rapid rise of **video walls, dynamic displays and large-scale scoreboards** is reshaping expectations for visibility and impact, while our new modular kiosks offer efficient, adaptable platforms for a wide range of applications.

The fusion of sensors within structural systems adds yet another layer of innovation, improving precision and monitoring. And at the heart of all this progress remains our core: **trussing and rigging**—still the foundation of our identity, continuously expanded with new products and enhanced with accessories that elevate the performance and usability of our established solutions.

Shaping the Future of Structural Innovation

Integrating technology, design and engineering to redefine possibilities across the event industry and beyond

Carlo Ughelini

LITEC Product Strategist

Another year behind us and another ahead

This is my personal perspective on how our sector is evolving, how I perceive the transformations that are already underway and how we are prepared not only to adapt to them, but, where possible, to anticipate them.

Integrating Sensors and Structures

Innovation continues to guide our work, particularly in the growing integration between sensors and structural systems. From advanced barriers capable of delivering real-time data to new monitoring solutions that enhance safety and precision, we are laying the foundations for the next generation of intelligent structures, with much more on the horizon.

Beyond Entertainment: Expanding Into New Sectors

The demand for our structural solutions is increasingly extending beyond the music and live-event world. Today, sporting arenas, museum installations, airports and railway stations are embracing our technologies to create flexible, modular and safe environments. This shift brings us into close collaboration with designers and architects from very diverse disciplines. It is an exciting challenge, one that allows us to speak new technical languages, explore unfamiliar settings and respond to evolving expectations across multiple industries.

Rethinking Traditional Stage Concepts

We are also working to reimagine the very concept of the stage. Moving away from traditional layouts, our teams are exploring new ways to shape space, optimise load distribution and elevate the visual identity of a production. These developments are still under wraps, but the direction is clear: a new generation of structures designed not only to support a show, but to redefine its creative and technical potential.

Synergy Between Sister Brands: LITEC & EXE Technology

A major force behind this evolution is the increasing synergy between LITEC's three decades of structural engineering expertise and EXE Technology's advanced systems for motion, lifting and load control. The exchange of knowledge between the two brands is accelerating the creation of integrated solutions where structures and motion technologies work seamlessly together. It is a partnership that continues to expand the boundaries of what can be built, moved and controlled.

Supporting the Expanding World of Video Walls

Keeping pace with the rapid rise of video wall installations is another key area of our development. Video displays have become indispensable across all types of events and the demand for engineered structures that allow fast, safe and efficient deployment of LED panels is stronger than ever. Our commitment is to continue refining these solutions, anticipating new trends and ensuring that our support systems evolve alongside the technology they are designed to carry.

Scoreboards and Dynamic Displays: A Growing Trend

Across the industry, we are seeing a rising demand for large-scale scoreboards and dynamic display systems. These visual platforms have become a defining element of modern events, enhancing audience engagement and offering new opportunities for structure–technology integration. Their growing popularity is shaping the way venues think about visibility, impact and load-bearing design.

Designing the Next Generation of Structural Kiosks

Parallel to these developments, we are refining a new family of structural kiosks conceived to streamline transport, simplify installation and offer a flexible foundation for a wide range of applications. Building on entertainment industry modularity, these kiosks are engineered to adapt effortlessly to both large productions and compact set-ups. Their design focuses on efficiency, versatility and compatibility, allowing them to integrate seamlessly into different environments while reducing set-up time and operational complexity.

And, of Course, the World of Truss

And, naturally, there is the world of truss, our core business and the foundation of our history. Expanding a product portfolio that is already among the most extensive in the world remains one of our key objectives. The continuity of our established product lines will stand alongside new developments designed to meet evolving industry trends and the demands of future applications.

Our teams are exploring new ways to shape space, optimise load distribution and elevate the visual identity of a production

Low-profile Pre-rig Trusses

Four Series Ready to Roll

All standing just 60 cm high, each series offers different fixture housing options designed to meet the needs of the most demanding professionals.

Pre-rig Innovation:
Faster, Smarter, Always Ready

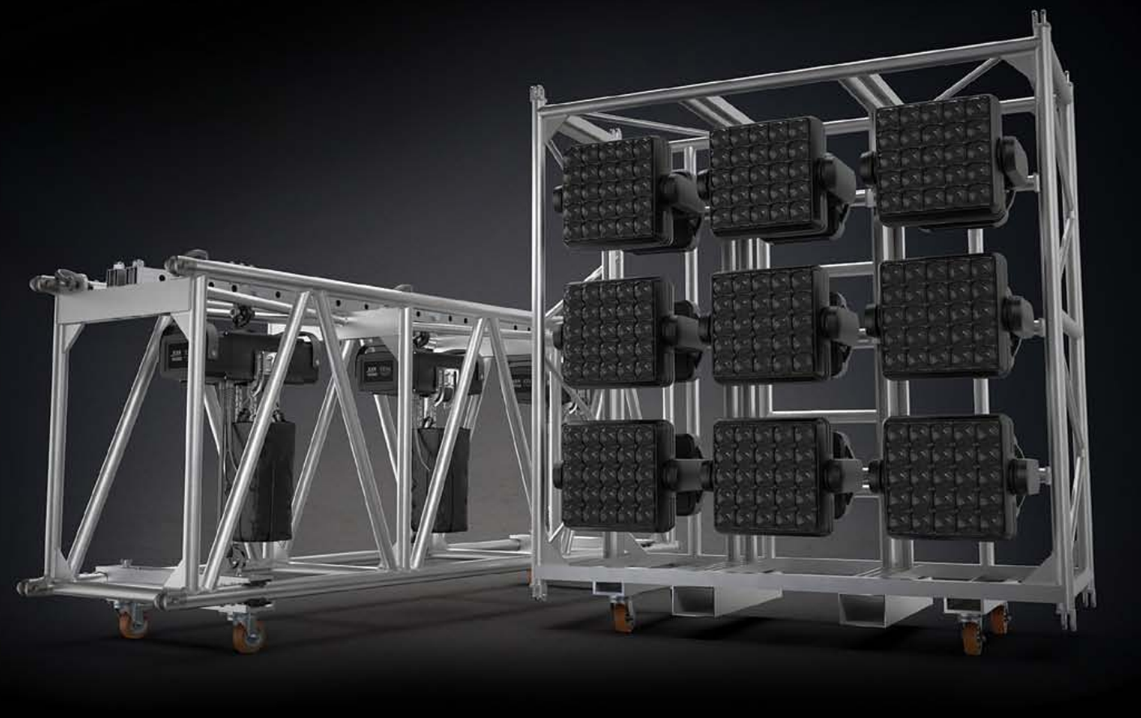
Having ready-to-use structures, complete with fixtures and moving heads or chain hoists, has become a real advantage for today's most demanding event creators.

Fast deployment, the ability to rely on preconfigured rigging even across different venues with identical layouts and the easy transport of protected devices inside the truss itself – without the need for bulky and expensive storage cases – make these trusses the **smartest solution for modern lighting management**.

LITEC

From Hoist Pre-rigging to Wall Pods

The pre-rig series continues to grow, expanding into applications that go beyond traditional trusses for intelligent lighting.



The **MUSE** model has been designed to accommodate chain hoists, which can be positioned freely along pre-drilled guide rails.
The **NeoPod** model is a purpose-built housing for both conventional and automated luminaires. Fork connections allow units to be coupled together just like standard fork trusses, enabling the creation of seamless lighting walls with ease.

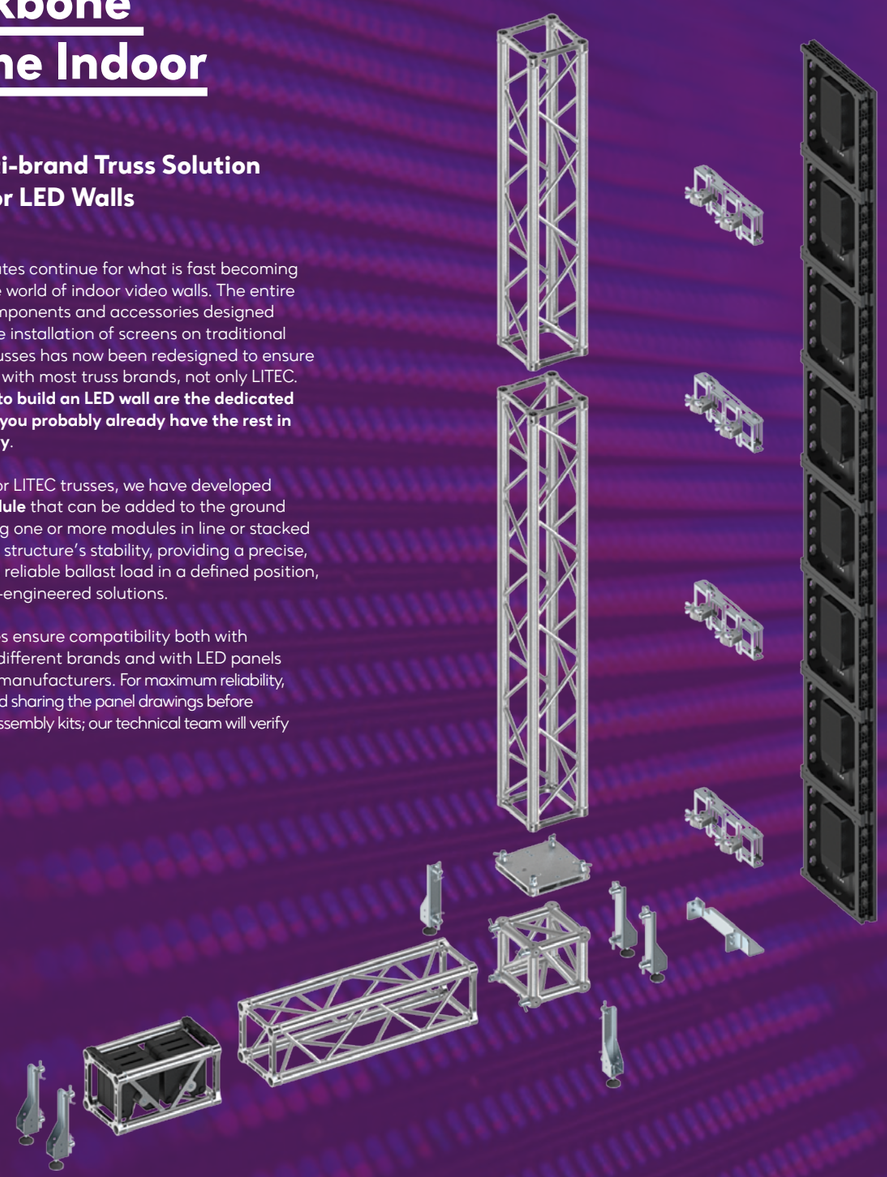
Backbone Frame Indoor

The Multi-brand Truss Solution for Indoor LED Walls

Product updates continue for what is fast becoming an icon in the world of indoor video walls. The entire system of components and accessories designed to simplify the installation of screens on traditional aluminium trusses has now been redesigned to ensure compatibility with most truss brands, not only LITEC. **All you need to build an LED wall are the dedicated support kits, you probably already have the rest in your inventory**.

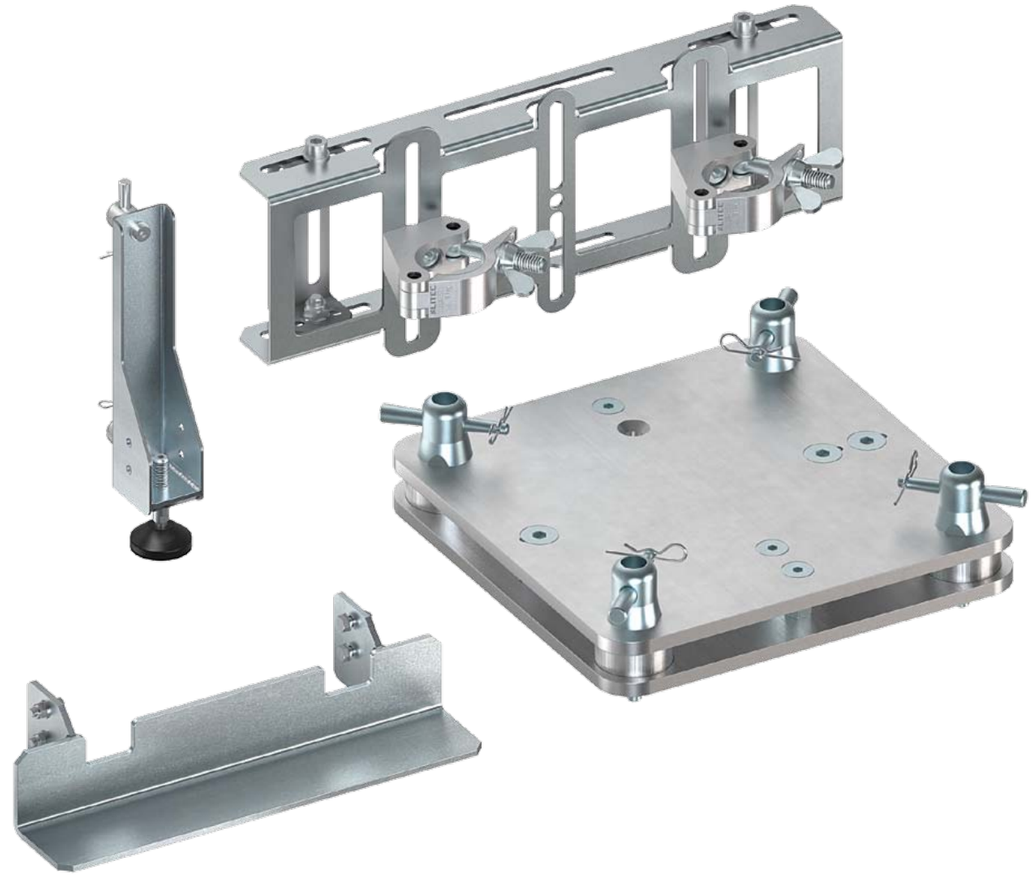
In addition, for LITEC trusses, we have developed a **ballast module** that can be added to the ground base. Installing one or more modules in line or stacked increases the structure's stability, providing a precise, compact and reliable ballast load in a defined position, avoiding non-engineered solutions.

All accessories ensure compatibility both with trusses from different brands and with LED panels from various manufacturers. For maximum reliability, we recommend sharing the panel drawings before ordering the assembly kits; our technical team will verify compatibility.



Simplicity, Explained in a Dozen Points

- Compatible with all major truss brands
- Dedicated connection kits available for each specific brand
- Compatible with flat, triangular and square trusses (LITEC versions)
- Suitable for LED panels from all major manufacturers
- Modular structural design
- Incorporates a high number of standardised components
- Ensures no interference with diagonal bracing when using standard-length elements
- Supports LED walls from ground level up to 4 m in height
- Can be assembled starting directly from ground level (zero height)
- Optional "truss ballast" modules available on request
- Allows climbing access from the rear of the structure
- Kits suited to typical rental inventory



Built-in Ballast: A Smarter Way to Stabilise Your Tower Truss

A 14-kg metal ballast, cleanly designed and easy to transport, engineered specifically to fit inside a dedicated truss module compatible with the QX30SA and QH30SA models.

This compact yet robust ballast offers a practical solution for adding stability to temporary structures without compromising on handling or storage efficiency.

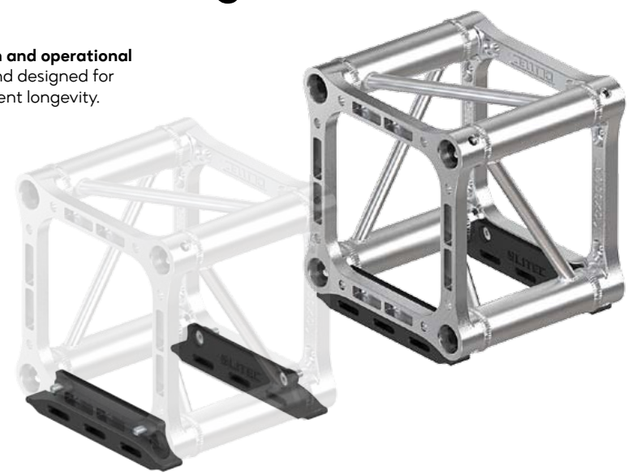
The 50-cm truss section can house up to 6 ballast units, reaching a total weight of approximately 90 kg. This modular approach allows users to tailor the level of stabilisation to the needs of each installation.

When additional weight is required, multiple truss modules can be positioned in line, creating a scalable ballast system capable of supporting more demanding structural configurations.

The Truss Bumper.
Protect, Stack, Secure: A New Approach to Truss Management

This accessory has been engineered to improve **handling, protection and operational efficiency** when working with plated trusses. Compact, integrated and designed for demanding professional use, it enhances both workflow and equipment longevity.

- Integrated inside the truss, eliminating the risk of loss
- Made of nylon
- Compatible with standard LITEC plated trusses
- Slot for ratchet belt
- Provision for RFID insertion
- Allows the truss to slide even with pins inserted
- Protects the truss coating during transport



When a Base Must Be Compact and Multi-Brand

Tool-free Base QU2530BF

- Quick, tool-free installation
- Precise positioning of the truss connection points
- Compatible with standard square trusses: 25 and 29 cm with connector
- Space-saving design for efficient transport
- Designed to be mounted on the new QU2530SBB ballast-ready base plate

Tool-free Base QU2552BFB

- Quick, tool-free installation
- Precise positioning of the truss connection points
- Compatible with standard square trusses: 25, 29 and 40 cm with connectors, and 40 and 52 cm with forks
- Self-adjusting design
- Designed to accommodate concrete ballast

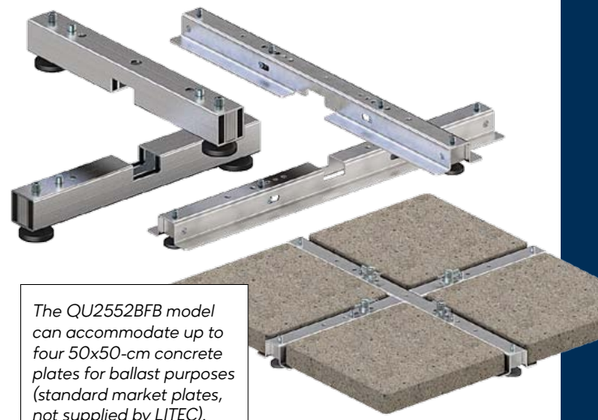
Tool-free Base QU2552BF

- Quick, tool-free installation
- Precise positioning of the truss connection points
- Compatible with standard square trusses: 25, 29 and 40 cm with connectors, and 40 and 52 cm with forks
- Self-adjusting design

Built by LITEC for Cross-brand Use

We have developed a new line of compact and cost-effective bases, designed to become even more space-efficient during storage and transport. Each unit consists of two interlocking sections that remain coupled without the need for mechanical fastening; once the truss is secured on top, the entire assembly becomes stable and fully constrained.

This simple yet effective principle is applied across three different models, each tailored to specific footprints, applications and truss typologies.



The QU2552BFB model can accommodate up to four 50x50-cm concrete plates for ballast purposes (standard market plates, not supplied by LITEC).

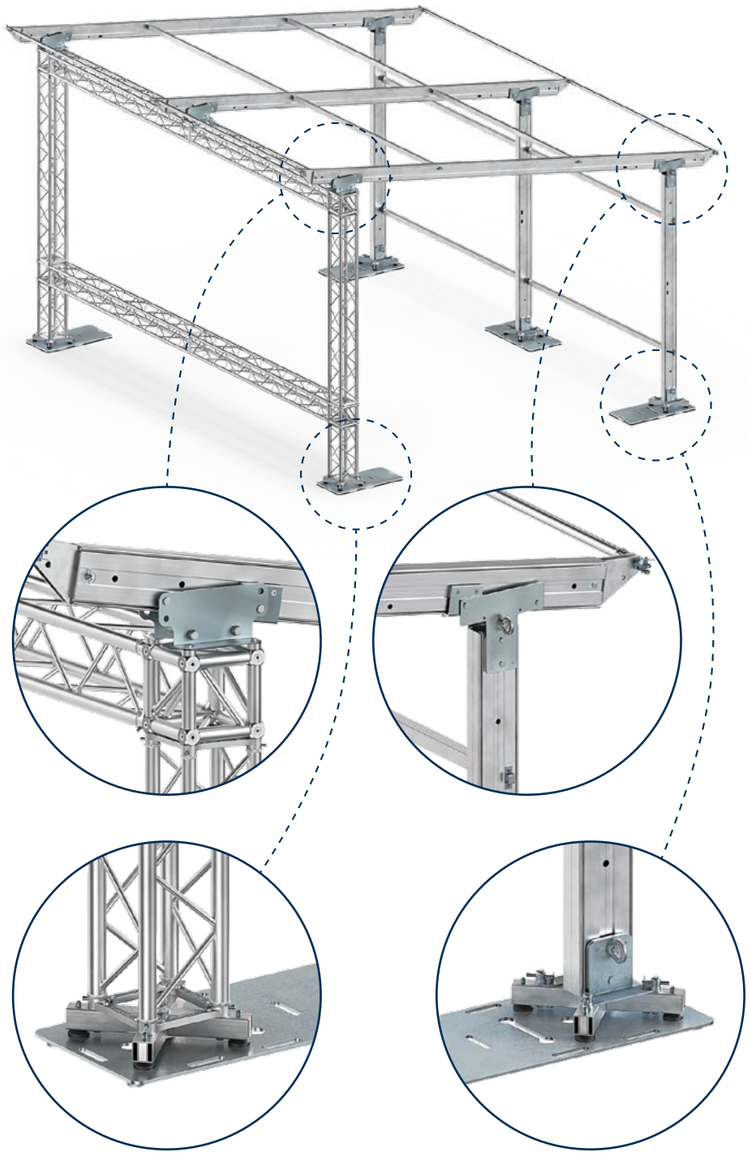
Outdoor Levelling and Ballast Plate

A steel plate engineered primarily for **precise ground levelling and effective load distribution**. It can be paired with the compact QU2530BF base either through simple resting contact or by bolting, ensuring continuous and reliable transfer of ballast loads directly onto the base.

- Easy to mount
- Compatible with standard QU2530BF base
- Provision for bolted connection
- Provision for ratchet belt
- Can also be used as a ballast plate

A Kiosk for Every Event

A modular system for creating a covered bar area, a reception zone, a trade show stand or a promotional space.



The robustness of this structure comes from **LITEC's extensive experience in large ground support systems, combining the safety of a design intended** for both indoor and outdoor use.

The system is supplied as a complete kit, where every detail serves a precise functional and structural purpose.

The wide front opening, built using **QX30SA** truss, provides a generous clear area for public interaction, while the lower truss is designed to support loads such as catering or reception equipment, or any other application requiring a robust support surface.

The professional-grade keder tracks, designed for both the roof and the rear side, ensure reliable support and smooth operation of the covering sheets.

Using the structure outdoors requires an appropriate structural assessment and the adoption of bracing or ballast in accordance with local regulations, which may vary from country to country. Please consult the LITEC technical department for further details or support.

Until now, the creation of temporary structures of this kind was often left to the creativity of installers, who assembled various stock or custom-made components - a process that generated high costs and lacked proper engineering. Today, our kiosk is ready-built, modular and scalable, adding a new level of professionalism for those who design, propose and install it.

A structure that also functions perfectly as a *tech shed* for event technical areas.

Bracing Span Breaker System

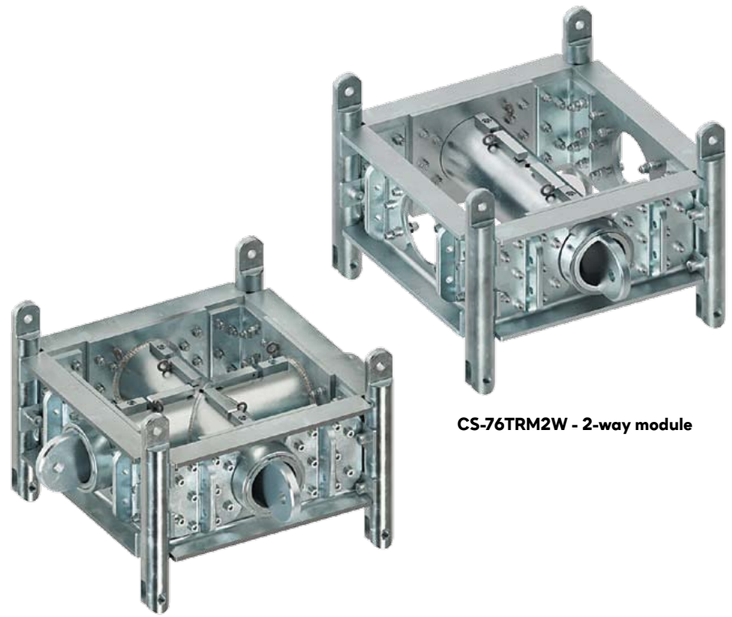
Designed for full compatibility with the **LITEC HiPe Truss system**, the Bracing Span Breaker System allows wind bracing wires to be attached at a higher level, keeping the stage area completely unobstructed.

This solution enhances structural performance while preserving the operational freedom required in demanding event environments.

The module can be integrated directly into the LITEC HiPe steel truss tower and allows the roof sleeve blocks to travel freely without any interference. The bracing span is installed afterwards using the **extractable internal steel flange** built into the module, ensuring a secure and efficient connection.

The system is available in both **2-way** and **4-way** configurations, offering flexibility for a wide range of outdoor structures.

As a modular element within a more complex structure, its use is subject to a careful assessment of the structural aspects required for each installation, including a technical evaluation by a qualified engineer.



CS-76TRM2W - 2-way module

CS-76TRM4W - 4-way module

People are light junkies. They have ruined the night, are killing nature and are robbing themselves of their health and common sense.

Hynek Medřický is a Czech expert on the relationship between humans and light. His nickname could be "Lucifer—the light bearer," but in reality, he is a man who wants to bring darkness back to humanity. This lighting expert and inventor explains why modern public lighting is toxic, why women are losing their synchronisation with the moon and why lighting highways and pedestrian crossings is just an expensive and dangerous placebo effect.

MENSES NO LONGER DIRECTED BY THE MOON

Let's start with a topic that men don't have to solve, yet one that affects their quality of life and is related to the topic at hand—menstruation.

This is a topic that women constantly discuss, but in the context of nature, they understand it completely. They often stick to a 28-day cycle and "cross off" days on the calendar. However, the menstrual cycle is essentially a lunar cycle, which lasts 29.5 days. That just doesn't fit with the 28 days. I spoke to a gynaecologist and said to her, "The full moon occurs once every 29 and a half days." She objected, "No, once every 28 days, according to the menstrual cycle." I had to correct her—29.5 days, which you can easily verify on Wikipedia. She was surprised.

And now I will reveal a secret: menstruation should occur during the new moon and ovulation during the full moon. The moon controls us. Not only women, but all of nature. When we removed this signal with artificial light and pills, we shouldn't be surprised that it doesn't work. The full moon was important for women in ancient times—after all, they needed to see their partner a little better during ovulation.

So if we turned off all the lights, kerosene lamps, cell phones and returned to the caves, would women synchronise?

Probably yes, just like animals do outside. A deer in the forest does not cross off days on a calendar. It is guided by light and accepts this signal without protest. Young animals in the wild must be raised at the right time to survive. We are here in this world primarily to reproduce, not to build another cottage, have a better car and go on vacation 4 times a year.

WE MANAGED THE FIRE, BUT WE OVERDID IT WITH THE ELECTRICITY

When did it break? When did we lose that rhythm?

We are the only animal that has ceased to fear fire. All other animals are terrified of it. We have mastered it and that is why we have reached the top of the food chain. Admit it, our claws and teeth would not have kept us there for long—it was technology that did. First, there was fire, which we learned to make more than 750,000 years ago. But when we started using fire at night, we probably began to disrupt our circadian rhythm. Ideally, it needs complete darkness at night.

Let's travel back to 1854, to the Polish town of Gorlice, where the first kerosene lamp was lit. And then let's look around us at night. Where did the darkness go? And why did it disappear?

It's total destruction and overuse of light. Once, in a village, they told me, "We shine a light on the church so that citizens can see that it hasn't been stolen from us." I replied ironically, "Churches in Europe tend to be burned down. If you didn't shine a light on the tower, you'd see the fire sooner."

The same applies to monuments. The builders of Gothic cathedrals did not anticipate that we would shine spotlights on them. Stained glass windows were the world's first displays. People would go inside, into the dim light, to look at the "display" illuminated by the sun from outside. Today, we do the opposite—we shine light on the facade, so the stained glass windows are grey from the outside and we destroy the magical effect inside. If we shone light gently from the inside out, we would bring to life what the creator intended.

WHITE DEATH IN OUR STREETS (AND BEDROOMS)

Let's move on to something that is beginning to bother many people. It's nighttime, but the streets are illuminated by the intense white light of new LED lamps. In cities and in the countryside. What is it?

It's a white nightmare. Proof of how municipalities—often small ones—have begun recklessly replacing old, natural yellow-orange sodium lamps with LED technology. The problem is that this white light contains a huge amount of blue. And when the eye sees white, the brain receives the signal "it's daytime." If people don't have their windows blacked out, they receive a signal at night that is stronger than a full moon. There should be twelve full moons a year, not 365 nights a year.

What does that do to the surrounding nature?

People can close their blinds, but a tree cannot. A tree has roots; it cannot hide. It patiently accepts this desynchronising energy. Photosynthesis has been functioning for approximately half a billion years, utilising the alternation of light and darkness. When you shine a light on a tree at night, its leaves stay green longer. The tree "doesn't know" that winter is coming; it continues to nourish its branches with sap. And then the first frost comes, the water in the branches freezes and tears the tissue. That tree would need us to figuratively "poke out its eyes" so that it could be guided by temperature rather than that false light.

And what does it do to the children in the houses that this white light penetrates?

Their circadian rhythm is disrupted. Nothing happens on the first night. But after ten years under such light, irreversible changes occur. For example, brain cleansing. In order for the brain to get rid of toxic metabolites produced by neurons during the day, you need to be in a deep non-REM sleep phase for a long time. During this time, some neurons shrink by up to 40% so that the diencephalic fluid can flush out and carry away the "mess." Under blue light, you don't get into this phase for as long. The result? Depression. According to a survey by the National Institute of Mental Health, 40% of children in elementary schools have moderate to severe depression.

THE SAFETY MYTH: MORE LIGHT DOES NOT MEAN LESS CRIME

The main argument for strong lighting is always safety. Supposedly, so that we can see thieves.

Light does not create safety. Light creates a feeling of safety. That is the difference. A recent study from Vienna showed that when certain neighbourhoods replaced their lighting with bright white lights, crime paradoxically increased. This was because perpetrators could see their victims more clearly. A French study showed a 45% reduction in car thefts on streets where the lights are turned off at night. Even thieves need to shine a light into a car to see what's inside. When the street is dark, a man with a flashlight stands out. When the street lamp is on, he blends in with the crowd.

What about road safety? Why are those lamps so high?

For the sake of "uniformity." That's another technical cliché. You don't even have that kind of uniformity on a movie screen. The lowest accident rates are on highways with no lights. Lights should be for pedestrians, not cars—cars have their own headlights.

One-metre posts would suffice. Imagine a post up to one metre high that only lights up the ground beneath your feet. You can see the road ahead and the faces of oncoming traffic (reflected off the ground). If a car hits such a post, it will knock it over and the driver will emerge unscathed. If you hit an eight-metre steel post, the car is a write-off and the occupants are in the hospital.

You mentioned highways. Belgians keep their lights on everywhere; Germans turn them off. Who is right?

Belgium has 19 million light points, which can even be seen from space. But they did this to regulate consumption from nuclear power plants, not for safety reasons. Look at the statistics: the Netherlands and Belgium are neighbours, flat, with similar conditions. The Dutch use less light and are at the top of Europe in terms of safety. The Belgians are fifth from the bottom. Germany is now even turning off highway access roads in Berlin. They simply calculated that it doesn't help.

INSECT GENOCIDE: THE VACUUM CLEANER EFFECT

Why does a moth fly towards the light? Is it stupid?

It has been encoded in their DNA for millions of years. They fly towards the strongest source of light—the moon or stars—for orientation. The moon is 400,000 kilometres away, so they will never reach it; they just keep heading in that direction.

But now we're putting a lamp in the natural world. For insects, it has a "vacuum cleaner effect." They see the bright light, fly towards it, but because it's close, they start circling. They can't escape. They fly around until they drop from exhaustion or are eaten by a bird or spider that cleverly stretches its web there. We have turned lamps into deadly traps. A lighting technician measures the intensity down on the road and says, "That's fine, it doesn't bother the insects." But insects don't fly near the asphalt; they fly up near the discharge lamp, where the intensity is like at high noon!

HOW TO GET OUT OF THIS? RED FILTERS AND A RETURN TO FIRE

That all sounds pretty depressing. What can an individual do?

Start with yourself. Don't use blue light at night. Do you have an iPhone? Set up a red filter. By the way, in 2013, we released the Night Reader app, which did exactly that. Apple then introduced the Night Shift feature. I don't make a penny from it, but I'm glad it helped the world. Just as Volvo gave the world seat belts.

Don't have a light on the ceiling in your bedroom. The sun is up at noon, but in the evening, when we go to sleep, it's down. So why have a light shining down on you in your bedroom? Put lamps on the floor.

What do you think about the ban on fires in nature?

That's nonsense. We need to look into the fire. It's calming, it's in our genes. A headlamp with one lumen is fine for not killing yourself stumbling on a root, but it can't replace the psychological effect of fire.

Is there any hope for change?

If lights shine into your windows, defend yourself. In small towns, people often come to an agreement—the mayor is a neighbour, so he dims the lights or covers them with foil for fifty crowns. In cities, it's worse because there's big money and lobbying involved. Take Bratislava, Slovakia, for example—people complained and the city had to replace the new, faulty system. It can be done.

Some message at the end?

My dad is eighty years old. My grandfather died at ninety. And do you know how? He had lunch, went to lie down on the couch as usual and never woke up. That's a beautiful death. Being healthy until the end. Not lying on machines for years. And how we spend our old age is something we can influence right now—by how we sleep and how we use light. If we sleep in the dark and respect natural cycles, we will be healthy. Don't let anyone tell you that light doesn't matter.

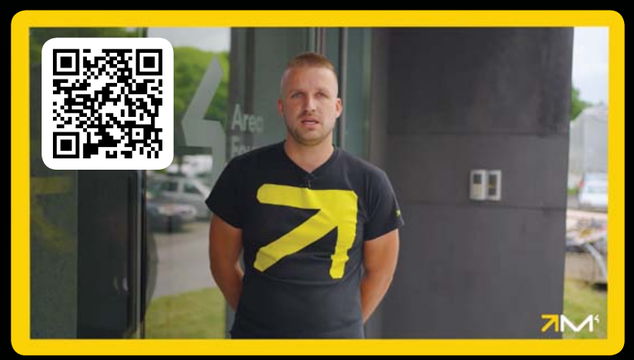
Employees love A4I

People sharing insights into their work, projects, and the challenges they tackle as a team.

"A project we're truly proud of is the structures we provided for Eurovision in Basel."

"We work in an almost family-like enviroment here."

"We end up doing things that seem impossible."



"About two or three weeks ago, we had a job for Beyoncé."

"Customers love changing specs at the last minute, especially when deadlines are tight."

Built by Riggers for Riggers

Introducing the new helmet from your favourite brands.

When it comes to working at heights, riggers know that the right gear can make all the difference. That's why Area Four Industries set out to create a helmet that ticks all the boxes: safety, comfort, functionality and a design that's as sharp as your skills. The result? A helmet built for the toughest jobs, designed with riggers in mind.

This isn't just any helmet—it's your helmet. Lightweight at just 430 grammes, it won't slow you down when the pressure's on. Crafted from rugged ABS HI100H material, it meets industrial standards EN 397 and ANSI 289.1 Type 1 Class C, so you can trust it to protect you when it matters most. Whether you're rigging a stage, scaling a truss or handling a load-in, this helmet is ready to perform.

But let's talk about what makes it special. It features an adaptive fit system that feels like it was made just for you, plus ventilation holes to keep your head cool when things heat up. It's got clips for lamps and accessories, space for headphones or hearing protection and a handy ring to hook it to when you need to hang it up. The webbing suspension system with anti-shock padding keeps you comfortable, while the removable padding and suspension system make cleaning easy—because no one's got time for a sweaty, grimy helmet.

And did we mention the style? Available in a range of colors, this helmet isn't just practical—it looks damn good, too. Whether you want to rep your team, your brand, or just your personal vibe, there's a colours for that.

At Area Four Industries, we know rigging isn't just a job—it's a craft. That's why this helmet was designed by riggers for riggers. Every detail was built to make your work safer, more efficient and, let's be honest, a little more badass. It's not just gear. It's an upgrade.

So, what are you waiting for? Check it out for yourself. Your head will thank you.

Area Four Industries

A4I Helmets are available at www.a4i.com

Elevate Your Style with A4I Merchandise

Whether you're a professional stagehand, rigging expert or just a fan of our products, we have clothing that will both please and impress you. Take advantage of the SPECIAL edition A4I T-shirt, made from high-quality cotton and featuring an original-themed trussing and rigging print. This T-shirt is perfect for any occasion and popular with our customers.

You can find all merchandise on the official websites of each brand.

Area Four Industries

Reframing Engineering Integration at EXE Technology

EXE Technology is defined by a strong commitment to innovation and by one of the most specialised product portfolios in the event industry, covering lifting, motion control and safety.

This breadth introduces complexity, yet it also gives rise to substantial opportunities: when mechanical, electronic and data-driven disciplines meet, they enable new ways to design, manage and refine technical solutions. Our four core areas—chain hoists, hoist controllers, **EXE DST motion systems** and the industry's widest range of dedicated load cells—are developed to operate in close connection, supporting both standard applications and highly demanding environments.

Integration is built into the earliest design phases, ensuring that each component can interact effectively and contribute to a coherent technical vision. This approach is further strengthened through ongoing collaboration with **LITEC**, whose structural expertise complements our lifting and control systems, creating a solid framework that enhances reliability and elevates performance across real-world scenarios.

And at the heart of this continuous evolution remains our core business: the chain hoist range, now further advanced with the introduction of the new MK5 series, designed to outperform previous standards and set a higher benchmark for the future.

Tomorrow Invented for Your Show

Alessio Marazzato

EXE Technology
Product Stategist

Engineering Synergies Across the EXE Ecosystem

I recently joined the EXE Technology team and I am gradually absorbing its character, background and style, but above all, the strong drive for innovation that defines the brand. Day by day, it is becoming clear how deeply this attitude shapes our approach to design and development. Today, EXE Technology offers one of the most extensive and specialised product portfolios within the event industry sector, covering a wide spectrum of lifting, motion control and safety applications.

Complexity and Collaboration

Such breadth naturally creates complexity, yet it also opens up an extraordinary field for growth. When multiple technologies and engineering disciplines converge, they generate opportunities that lead not only to new products, but to new ways of imagining and delivering solutions. EXE Technology is structured around four main areas: chain hoists, hoist controllers, EXE DST motion systems and the world's most extensive range of load cells dedicated specifically to the event industry. This combination allows us to approach projects from multiple angles, merging mechanical, electronic and data-driven components into a coherent technical vision.

Cross-brand Integration

What we classify internally as separate product lines are, in real-world scenarios, used side by side every day by riggers, motion operators and technicians in the field. Their experience, feedback and on-site challenges reveal the importance of designing systems that can communicate effortlessly. For this reason, integration is not treated as an optional feature but as a principle embedded directly into our engineering philosophy, ensuring that from the earliest design stages, every component is conceived to interconnect, interact and operate as part of a wider ecosystem.

Cross-company Integration

A further layer of collaboration comes from our close alignment with LITEC structures, from which we draw essential design cues and structural solutions that contribute to a unified ecosystem of hardware and applied intelligence. The EXE Dynamic Stack Track series and the Crowd Barrier line with integrated load cells represent the most recent outcomes of this collaborative development path. These projects demonstrate how structural engineering and precision lifting can evolve together into more capable and versatile systems.

International Cooperations

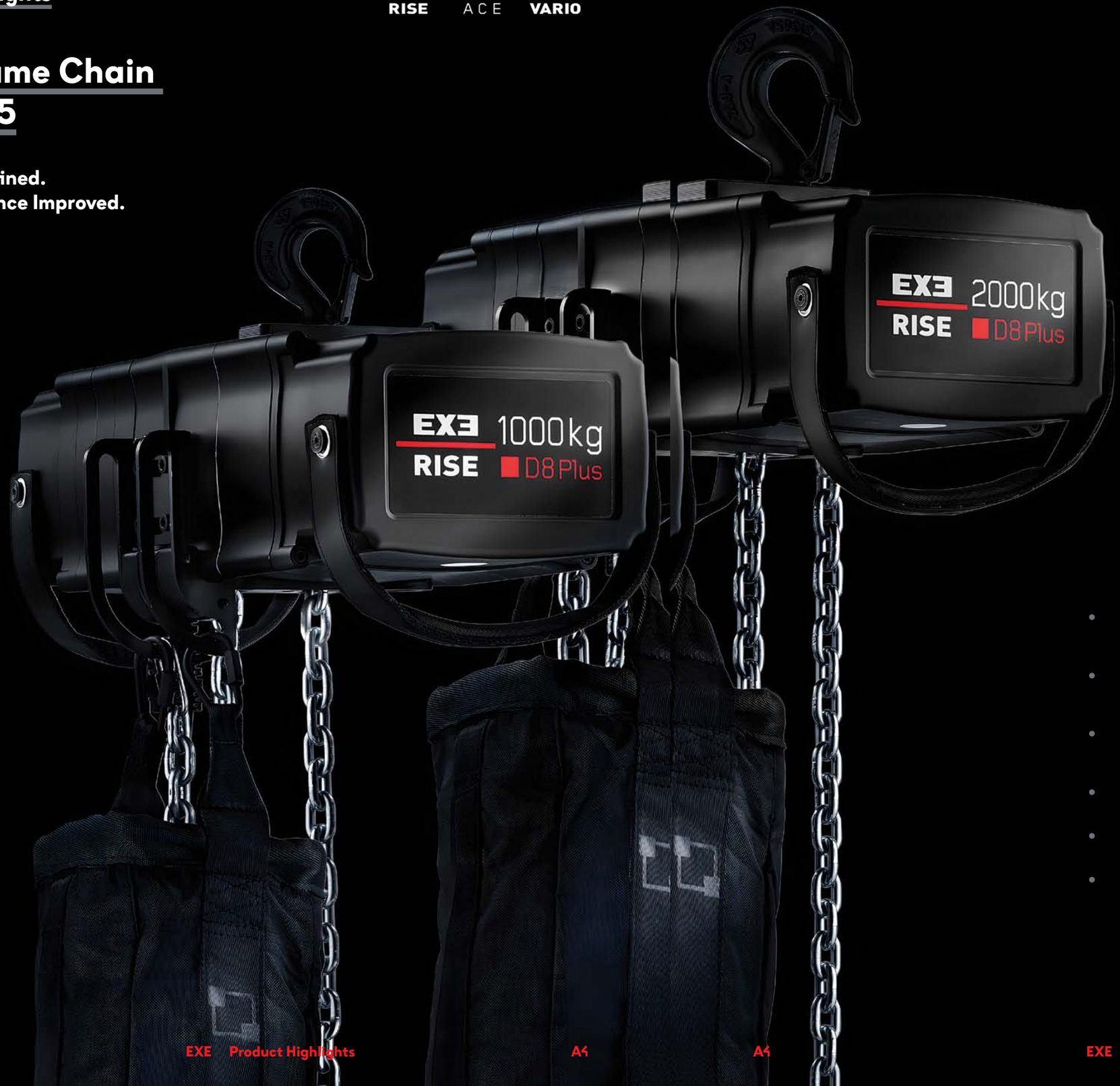
Our solutions can deliver even greater value when paired with technologies from other specialised operators. International collaborations allow us to expand our horizons and adopt best-in-class tools where appropriate. Our cooperation with ETC Rigging Controllers is a clear demonstration of how renowned third-party systems can be incorporated effectively into our chain hoist and controller ranges, enhancing performance, increasing flexibility and opening the door to more advanced applications.

EX3 RISE EX3 ACE EX3 VARIO

EX3 TECHNOLOGY

Large Frame Chain Hoist MK5

Every Detail Refined.
Every Performance Improved.

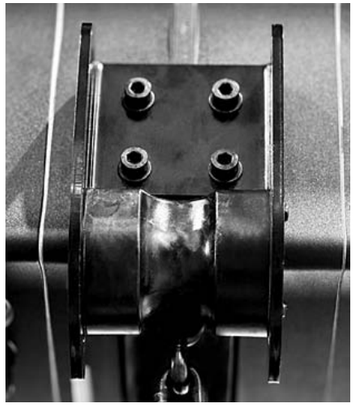


- **Improved IP rating:**
  upgraded from **IP55** to **IP66**
  (IEC / EN 60529, Report No. TCQ32720IPO, 2025/06/17)
- **Enhanced FEM classification:**
  D8+ 1000 kg: from **2 m** to **3 m**
  D8+ 2000 kg: **2 m** re-confirmed
- **Reduced weight:**
  DC model: from **43 kg** to **37.5 kg**
  LVC model: from **43.5 kg** to **38 kg**
- **Lower operating noise:**
  reduced from **67.5 dB(A)** to **65.5 dB(A)**
- **Lower power consumption:**
  less heat generation, higher-duty capability
- **Improved components throughout:**
  faster set-up and easier serviceability

With the MK5, we've taken a proven platform and elevated it to a new standard

The MK5 combines a redesigned structure with advanced protection, improved efficiency and upgraded mechanics, setting a higher benchmark for modern lifting equipment.

- New chassis design with advanced injection-moulding die-casting processes.
- Updated body hook plate for stronger fastening and improved water protection.
- The new mechanical design ensures a significant reduction in noise levels.
- **IP66-rated** motor with full dust protection and resistance to powerful water jets.
  (IEC / EN 60529, report No. TCQ32720IPO, 2025/06/17)
- Steel chain bracket with cataphoretic coating for smoother chain travel and enhanced corrosion resistance.
- Revised chassis integrates a double-reeve termination with a locking pin for faster set-up and improved robustness.
- External PVC chain guide plate redesigned in two separate sections for easier maintenance.
- Upgraded chassis and gearbox deliver the same power with less current and reduced heat.
- **FEM class 3m** for greater reliability and higher-duty cycles.



The MK5 upgrade is now available for the EXE RISE 1000 & 2000 D8+ models, the EXE ACE low-voltage version D8 models and the variable-speed EXE VARIO line, including the latest VELOCE model with its even higher operating speeds

EXE RISE		EXE ACE	EXE VARIO	
D8+ S.F. 8:1		**D8 S.F. 5:1**	**D8+ S.F. 8:1 Variable Speed**	
1000 kg (8x24 mm) single reeve	2000 kg (8x24 mm) two reeves	1500 kg (8x24 mm) single reeve	500 kg (8x24 mm) single reeve	1000 kg (8x24 mm) single reeve
				
20 m/min 2.2 kW ***VELOCE***: 27 m/min 3.3 kW			10 m/min 2.2 kW ***VELOCE***: 14 m/min 3.3 kW	

EXE Introduces the Next Generation of Vario D8+ Hoists

The updated EXE Vario D8+ variable-speed electric hoist now features the new Large Frame MK5 body, delivering enhanced durability and performance.
The latest line-up includes two standard models:

- **500 kg at 20 m/min (2.2 kW)**
- **1000 kg at 10 m/min (2.2 kW)**

Besides introducing the new Large Frame MK5, EXE is also launching the brand-new EXE Vario D8+ ***VELOCE*** versions, designed for higher-speed applications:

VELOCE

- **500 kg at 27 m/min (3.3 kW)**
- **1000 kg at 14 m/min (3.3 kW)**

EXE VARIO
VARIABLE SPEED

EXE TECHNOLOGY

Advanced Control for Inverter-driven Hoists

The **EXE Sense DL8SI** controller brings smoother, safer and more reliable motion to chain hoists from 250 kg up to 2 metric tonnes thanks to its controlled start/stop ramps and advanced protective features.

It is equipped with a multi-colour LED touch display for clear and immediate feedback, a 40A (30 mA) GFI and four 10A MCBs with functions linked to the main contactor for magneto-thermal protection.

The unit also includes eight reversing contactors, ensuring precise and dependable control in all operating conditions. The DL8SI is designed exclusively for hoists equipped with an on-board inverter.

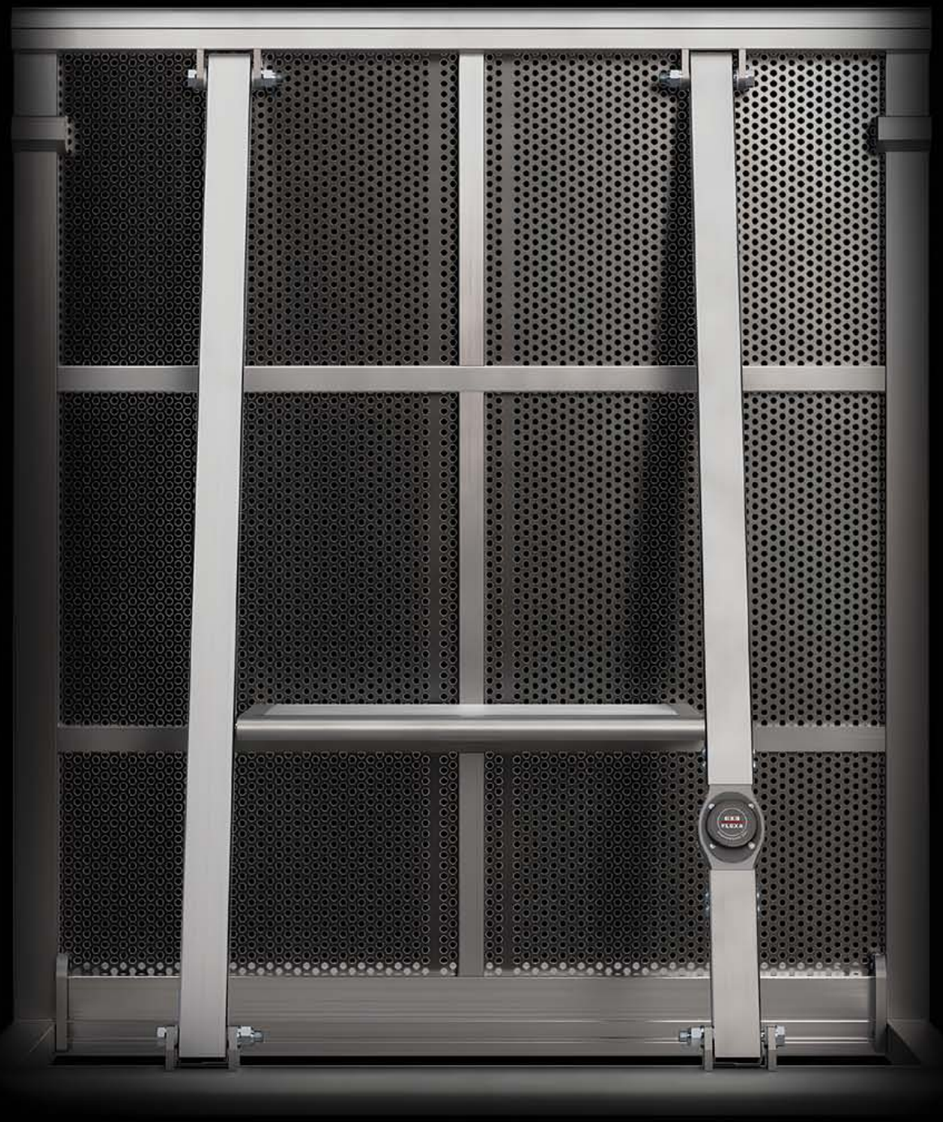
New Redesigned Remote Controller

It features a multi-colour LED touchscreen display, an emergency stop mushroom button, a white GO button and an RJ45 connector for straightforward integration.

New Driver: Wireless and Ethernet-ready

The new **DR8S remote control driver** supports both radio and Ethernet connections, ensuring reliable performance in any environment.
In case of wired Ethernet use, the maximum cable length is 100 metres. It offers up to eight channels and is housed in a compact 2U rack.

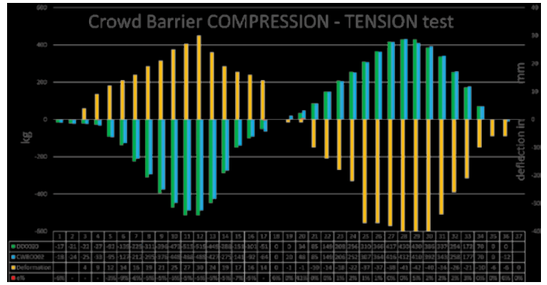
Real-time Safety for Modern Crowd Management

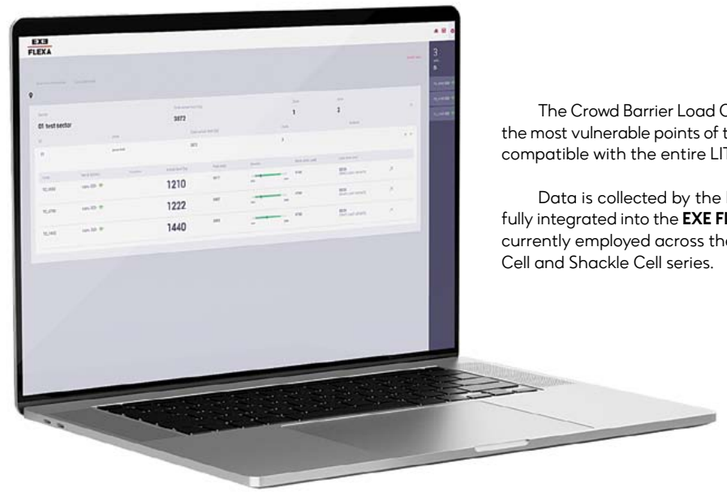


EXE Flexa introduces the first crowd barrier system engineered with load cell

Engineered to measure **compression** and **tension** forces along the perimeter of the audience area, delivering live data and instant alerts through the **EXE Flexa Real-time platform**.

Real-time force levels generated by crowd pressure have never before been monitored in a way that enables operators to anticipate critical conditions before they become dangerous. In particular, the measurement of compression loads caused by outward crowd surges against the barrier perimeter triggers an immediate alert on the operator's PC monitor.





The Crowd Barrier Load Cell can be positioned at the most vulnerable points of the perimeter and is fully compatible with the entire LITEC Crowd Barrier line.

Data is collected by the EXE Flexa Gateway and fully integrated into the **EXE Flexa Real-time software**, currently employed across the EXE Flexa Dynacell, H-Cell and Shackle Cell series.

LC-PRO Wired Load Cells - The On-board Upgrade

Simplified Layout. Same Performance. Lower Costs.
The new simplified Cell Panel version joins the existing Display Cell Panel and Headless Cell Panel models. This option places the LC-PRO cell network connectors on the top side of the chassis, keeping the head section unchanged. The result is greater ease of use for the operator and reduced production costs, allowing for a more competitive price point.

With this model, the EXE LC-PRO wired load cell range continues to expand, offering the best possible choice of hoists with integrated load cell technology. Safety increases as the range grows.

LC-PRO5
Display Cell Panel

LC-PRO5H
Headless Cell Panel

LC-PRO5HB
Base Cell Panel

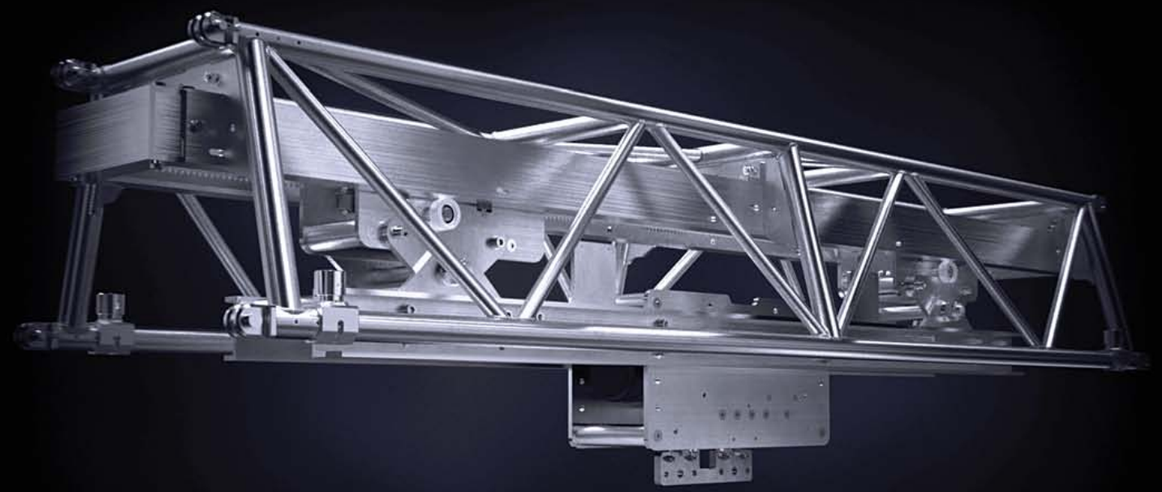
The LC-PRO5HB can be combined seamlessly with the LC-PRO drivers, the standalone load cells and the integrated Cell Panel line, with all system data available for monitoring and management via PC through the LC-PRO software.

PA Rotator - Precision Rotation for Audio Clusters

A complete system featuring a robust steel structure and an integrated motorised slewing ring, offering precise manual tilt adjustment through screw eyebolts.

Rotation is cable-controlled to optimise audio coverage, ensuring accurate and consistent directionality. **Designed to interface with almost any audio cluster on request**, this solution delivers flexibility, reliability and high performance for a wide range of sound reinforcement applications.

EXE DST - From Above to Below. A Fully Integrated Motion System.



The image above shows just one of the many configurations within the **DST ceiling-mounted** family. With the introduction of the new **floor-mounted line**, the DST ecosystem now extends its capabilities even further.

Both ceiling and floor solutions are fully integrated into a single platform, delivering the same precision, safety and repeatability across every movement on stage.

By combining ceiling and floor motion within a single technology platform, DST extends creative possibilities while ensuring consistent control across every movement on stage. A comprehensive, scalable system designed to support today's most demanding productions.

EXE DST Floor-mounted Motion System

All the precision of overhead motion, now available at floor level.

An ingenious **hinged cover system closes the sliding channel**, keeping the walking surface perfectly level with the stage floor.

The system is designed as standard for installation on Layher Event scaffolding, but can also be customised on request for alternative mounting configurations or specific applications.

RAMMSTEIN

Hellish Engineering in Stage Practice

Oh, that German racket again! Some adore their industrial metal violence, while others can't stand the machine-like rhythmic brutality. However, the music itself is only part of the brilliantly calculated and flawlessly oiled show machine known as Rammstein.

Photos: Rob Lewis, Olaf Heine, Matthias Matthies

Since their inception in 1994, German band Rammstein have made a name for themselves not only with their music but, above all, with their fiery stage shows, which teeter on the edge of technology and madness. Their concerts are not musical performances in the traditional sense of the term – they are symphonies in which pyrotechnics, engineering and form a symbiosis with music.

Every Rammstein concert is like building a large, new railway station concourse with all of its technical amenities – all in all, it costs a lot of money. Here are a few figures to give you an idea of the scale of the fiery spectacle: on their 2019–2024 Stadium Tour, a caravan of 90 trucks and 120 trailers or semi-trailers travelled to each venue, transporting a total of 1,350 metric tonnes of steel, tens of kilometres of cables and thousands of litres of fuel for the fire show.

HUNDREDS OF PEOPLE BEHIND THE STAGE

It takes a perfectly coordinated team of people around 60 hours to build the entire stage, equivalent to five days of continuous work by several hundred people – from welders to electricians, gas fitters and pyrotechnics specialists. Rammstein is not only made up of six band members led by Till Lindemann, but also a huge crew of approximately 400–500 key personnel (including technical, pyrotechnic and audiovisual equipment) and another 200–300 local crew members hired in each city for setup and dismantling, which means that over 600 people are involved in each show, taking care of the elaborate stage, pyrotechnics and logistics. The stage is the size of a small hangar: 40 metres wide, 25 meters deep and up to 20 meters high, all with integrated "delay towers"— massive columns at the edges of the arena that serve not only to distribute sound and light, but also for pyrotechnic effects.

The technical core is concentrated in the so-called pyro trough – a technological corridor or trough along the front edge of the stage, which conceals a series of launch tubes, burners and explosive devices. This — literally — explosive system is connected to a central control unit that synchronises the effects with the music via the DMX protocol — a digital signal that controls up to 512 channels simultaneously. A Luminex system is used to distribute AVB (Audio Video Bridging) signals throughout the stadium or enclosed arena without delay, ensuring that the flames on stage light up precisely in time with the beat of the drums.

To ensure that everything works reliably, over 10 kilometres of cables need to be connected, including special heat-resistant variants that can withstand temperatures of up to 800°C. The entire production runs on seven power generators plus one back-up, which supplies enough energy for a small village. Safety features include automatic temperature and pressure sensors connected to evacuation systems—in the event that any potentially dangerous components fail, the entire pyro system shuts down within 3 seconds.

Each of the 586 pyrotechnic elements in the show requires a separate cable circuit, meaning that a large team of technicians controls algorithms that mix signals for flames, lasers and confetti. Pyrotechnicians test these effects before each show to ensure synchronisation with lighting and sound.

The stage itself consists of pre-assembled modules that are connected on site using hydraulic jacks. The entire set-up is designed for quick dismantling: after the concert, everything

is dismantled into its constituent parts, which are loaded onto trucks within 24 hours, allowing the caravan to continue on its way.

FIRSTHAND EXPERIENCE

The use of pyrotechnics during a show in front of tens of thousands of people is primarily about safety and prevention. Every member of the band is a certified pyrotechnician according to European standards (DIN EN 15947), which means that Till Lindemann or guitarist Richard Kruspe are allowed to control the pyrotechnic effects themselves. These include three levels: dry pyro (sparks from metal alloys), wet pyro (flames from liquid fuel) and gerbs (explosive fountains).

The simplest are spark effects: special spikes on Lindemann's feet (foot sparklers) are made of magnesium tubes that burn at 2000°C and create sparks two meters long. These sticks weigh only 200 grammes, but they can spew fire for 10 seconds.

Drummer Christoph Schneider uses magnesium sticks – hollow metal rods filled with combustible powder that create a ring of fire up to half a metre in diameter when struck against the drum. Another version of sparking with the feet works in a similar way: Till has aluminium tubes attached to both feet that are activated when he stomps or jumps. These are classic piezoelectric switches, or igniters, which release magnesium powder under a pressure of five bar. The result is a shower of sparks lasting eight seconds during the classic hit "Weißes Fleisch."

Wet pyro is more complicated: in practice, the burner tubes are stainless steel pipes with an internal diameter of 5 cm, connected to pressure tanks containing a propane-butane mixture (pressure 10 bar). Ignition is performed by a piezoelectric spark or an electronic initiator, which is activated by a wireless signal from Lindemann's microphone. Each burst of flames lasts 3–5 seconds and reaches a temperature of 1200°C and a height of up to 10 metres. Flames shoot out of massive masts next to the stage, consuming up to 1500 litres of propane-butane during a single show.

Another popular feature of Rammstein concerts is keyboardist Christian "Flake" Lorenz's "burning keyboard." The keyboard is coated with a flammable paste made from paraffin and combustible gel, which ignites when a key labelled "Whoo!" is pressed. The paste burns at a temperature of around 600°C for four seconds, creating the desired visual explosion without damaging the instrument thanks to a heat-resistant layer. The same goes for Paul Landers' and Richard Kruspe's burning microphones. These are wrapped in aluminium foil with a built-in half-second delay igniter that activates when singing "Asche zu Asche." The aluminium foil ignites and melts, creating the visual impression of a burned instrument. In reality, these microphones are made of titanium and equipped with a cooling system.

Each of the 586 pyrotechnic elements in the show requires a separate cable circuit, meaning that a large team of technicians controls algorithms that mix signals for flames, lasers and confetti.

Lightning bolts are also part of the wide range of hot lighting effects. Special boxes stored in safe places on stage are filled with a mixture of potassium chloride and aluminium, which explodes in a high flame when an electrical impulse passes through it. Each of these two-litre containers generates a three-metre-high flash and a noise of up to 120 dB, which always fits perfectly into the dramatic transitions during the show.

Of course, a "personal" special feature has also been developed for singer Till Lindemann. He hides a small infernal machine containing 50 g of explosive material in the palm of his hand, which explodes directly in his hands when pressed appropriately – the effect lasts two seconds, but that's enough to generate a temperature of 800°C. Of course, Till's gloves are made of Kavlar and are additionally cooled.

THE HOT BREATH OF MUSIC

Rammstein's flame-throwing antics are no longer homemade amateur toys, but precisely calibrated systems designed with an emphasis on safety and efficiency. The most famous is Lindemann's "pyro backpack." It weighs 15 kg and contains nine tubes (each 30 cm long) that shoot flames. The entire device rests on a carbon frame with built-in valves (solenoids) controlled by a joystick on Lindemann's microphone. The fuel is a mixture of propane and fatty oil to produce a longer flame effect. It is safely stored in a 20-litre tank in the lower part of the backpack above the singer's waist at a pressure of 8 bar.

The system works as follows: when Till presses the appropriate button on the microphone, the solenoid opens the valve, propane enters the mixing chamber (a kind of carburettor), where it mixes with oxygen from the compressor and a spark about 2 mm from the chamber outlet initiates a powerful flame that reaches a height of up to 8 metres and a temperature of 1000°C. Thanks to cooling channels in the tubes, their surface temperature is kept below 60°C, so Lindemann can take off his backpack during the show without risking burns. But he says he's used to them anyway.

Another emblematic feature is the "Angel Wings" – logically from the song "Engel." These consist of a metal structure made of titanium and aluminium (weighing 25 kg) with 12 tubes on both sides connected to a central valve. Fuel flows to them through hoses along Lindemann's arm, with a flow rate of up to five litres per minute. The effect? Flames shooting wildly towards the sky, synchronised with LED diodes for a chillingly hot illusion of a burning angel. The structure is equipped with an emergency release mechanism, enabling Lindemann to discard it in a matter of seconds.

Then there is the "bow" that shoots flaming arrows. It is not a real bow, but a pneumatic gun disguised as a medieval weapon. Again, the arrows hollow rods filled with a mixture of potassium nitrate and aluminium and which are fired using a cartridge with compressed CO_2. Such a projectile flies up to 20 metres. Lindemann seemingly uses the "bow" to shoot at the drummer, but in reality, it is just a well-rehearsed choreography with a five-metre safety zone.

The "vibrator" is undoubtedly the provocative highlight of the pyrotechnic repertoire. A hose leads from backstage to a penis-shaped prop, which sprays the audience with a harmless, water-based sticky mixture. Reminiscent of semen, the mixture smells pleasantly, but requires cleaning of the hoses after each use.

According to Nicolai Sabottka, the band's pyrotechnician, one stadium concert consumes approximately 1000 litres of pyro fuel, which is equivalent to one metric tonne of propane-butane.

Nowadays, of course, carbon footprints are a closely monitored variable. The amount of CO_2 produced by one Rammstein show is equivalent to fifty cars driving 1000 km, but the band offsets its emissions by regularly planting trees.

LOOK BEFORE YOU SET FIRE

Several layers of safety measures are in place to ensure the safety of the bombastic fire effects. Each effect undergoes testing in a simulator and dress rehearsals before each concert. Lindemann wears Nomex underwear (a fabric resistant to temperatures of up to 400°C) and a helmet with an integrated breathing system under his clothes. He has at least one good reason for this: in 1996 in Berlin, the decorations caught fire, leading to a partial collapse of the stage and injuries to fans. Since then, he has been allowed to stand at least ten meters away from the on-stage structure. The entire band also undergoes annual training at a pyrotechnics centre in Hamburg, where they simulate all possible failures of a fire show – from a clogged valve to the explosion of a propane-butane tank.

The technical background of the German legend's concert shows is simply a demonstration of engineering precision and creativity, where every flame is calculated and every explosion is a symphony. In the era of digital effects, it reminds us that real theatre still has the power to ignite – literally.

Area Four Industries Launches Its First D2C E-commerce Platform in the US

Area Four Industries introduces its first direct-to-customer (D2C) e-commerce platform, now live at shop.a4i.com. Designed exclusively for the US market, the new online store gives production professionals direct, 24/7 access to proven trussing and staging solutions—when and where they need them.

The launch reflects a growing demand for faster, more transparent purchasing while maintaining the quality and reliability Area Four Industries is known for.

MORE THAN 400 PRODUCTS, READY TO USE

At launch, shop.a4i.com offers more than 400 products from the MILOS, TOMCAT and PROLYTE brands. The range includes trusses, clamps and accessories, as well as ready-to-use sets such as towers and compact roof systems, allowing customers to source complete, functional solutions—not just individual components.

Products are clearly categorised and easy to navigate. Each product page provides essential specifications, package photos and relevant support materials, helping users make informed decisions quickly and with confidence.

BUILT FOR SPEED AND CLARITY

The store delivers a smooth and reliable shopping experience across desktop and mobile devices. Clear structure, intuitive filtering and a powerful search function make it easy to find the right equipment—whether browsing or ordering with a specific set-up in mind.

The platform complements existing sales channels by offering a self-service option that fits today's fast-moving production schedules.

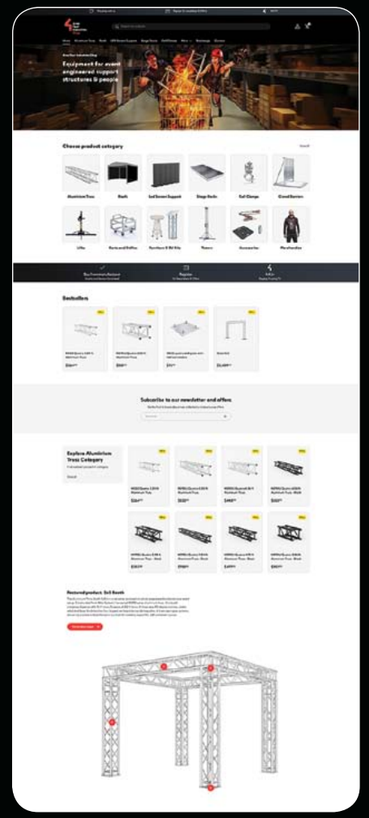
SUPPORTING PROFESSIONALS, NOT REPLACING EXPERTISE

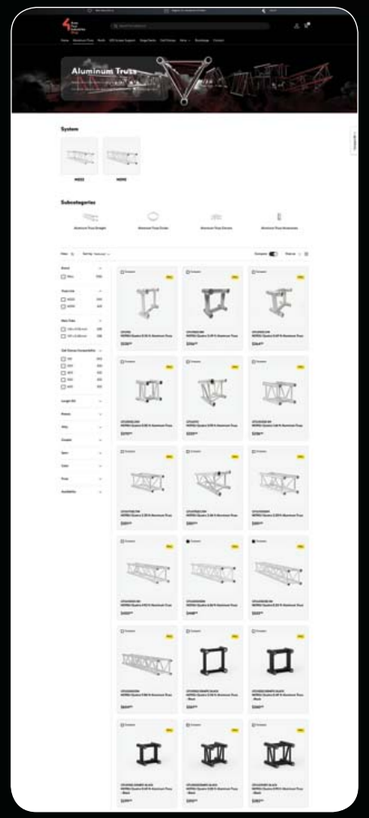
While the new store simplifies purchasing, it does not replace personal support. Area Four Industries continues to emphasise education, safety and expert consultation—especially for complex or large-scale projects.

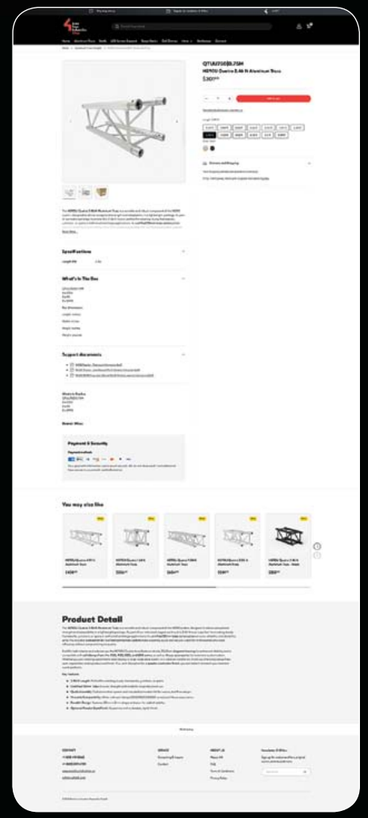
The e-commerce platform is ideal for standard products and proven configurations. Custom solutions, high-volume orders or technically demanding projects remain supported through direct contact with the Area Four Industries America team, ensuring that customers always receive the right level of guidance.

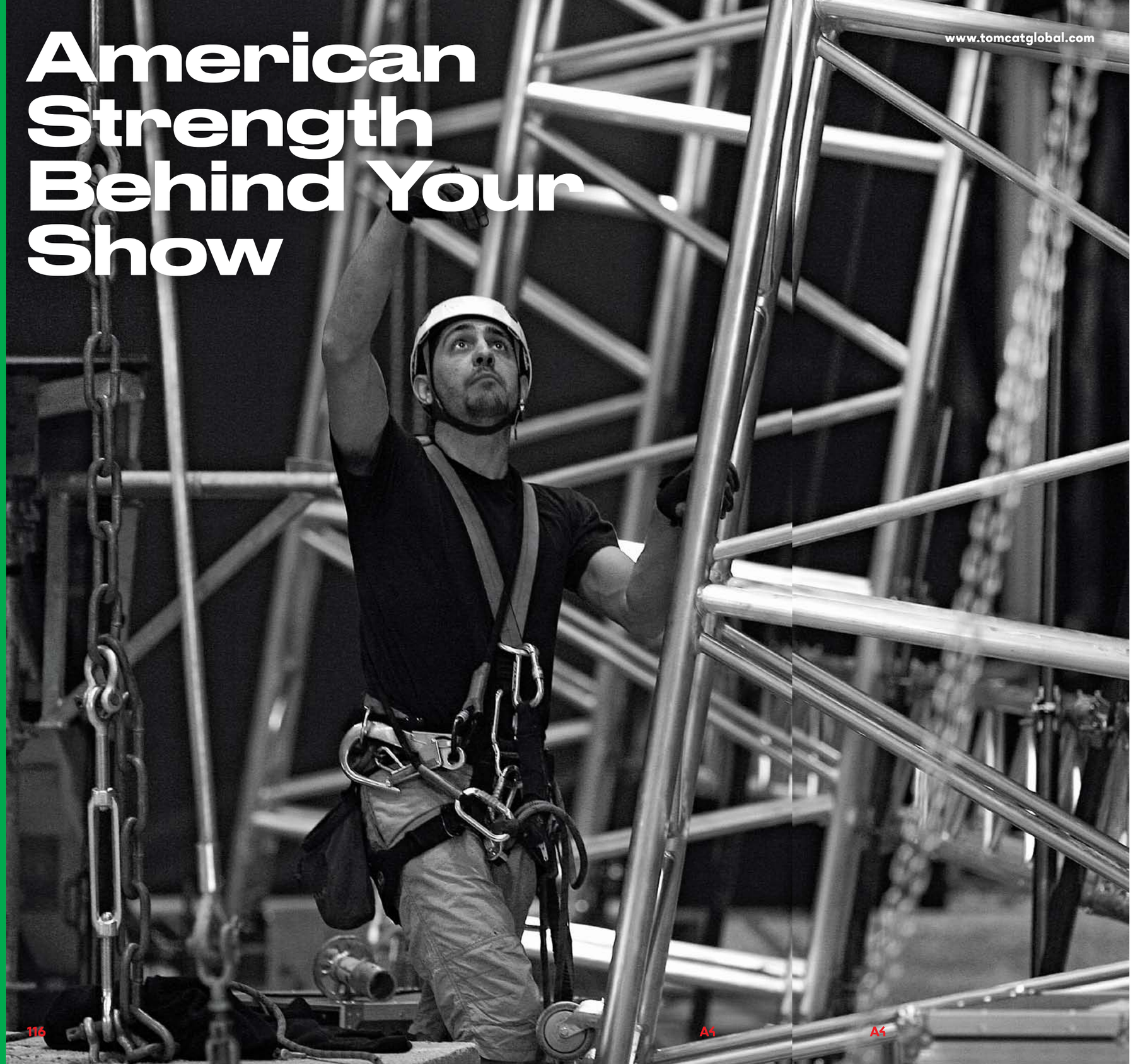
A PRACTICAL STEP FORWARDS

With shop.a4i.com, Area Four Industries makes professional trussing and staging solutions more accessible than ever for the US market—combining online convenience with the expertise behind every structure.









TOMCAT

TOMCAT believes in making trusses that are built to last

The TOMCAT story began with one man's vision. Tennessean Mitch Clark foresaw the extraordinary potential of trusses. In 1987, he started his own business and founded a brand that has since met with unequalled and unfailing success.

This success is not only the result of paying attention to each and every product, but also of building renowned customer service.

This combination brought rapid success in the U.S., Canada and South America. In 2013, Will Todd was appointed Chief Operating Officer.

TOMCAT believes in making trusses that are built to last, because we understand what life is like "on the road." TOMCAT products combine structural power and industrial design beauty.

By sourcing our own parts and new materials from medium-sized producers we know personally and producing our products in our own factories, we control every step of the production process. This ensures the utmost quality and consistency in every single piece of genuine TOMCAT product we produce.

Looking to the future, the TOMCAT brand plans to continue to dictate and define the direction that truss and support structures take in the American market. Leading by example.

Strength Under Pressure. It's engineered into everything we do.

- **Robustness**
- **Built to last**
- **Long-term partnership**
- **American technology**
- **Huge structures**

Silvia Busniakova — New CEO of TOMCAT and Area Four Industries US

Silvia Busniakova
TOMCAT & A4I US CEO

Silvi, you've lived in many different parts of the world. How has this global journey shaped you?

Travelling has never been a hobby for me — it's my identity. I grew up across Slovakia, Africa, the former Yugoslavia, Germany, Portugal, England and later the United States. Every country added a new layer to how I see people, business and leadership. From the structure of European education to the openness of American universities and from the vibrant cultures of Africa to the formal business environment of London, I've learned that the world rewards adaptability. That global mindset is something I carry into every professional role, including my work in the U.S. entertainment technology industry.

You've worked in a variety of roles over the years. What helped shape the direction of your career?

Curiosity and adaptability. I started as a junior at the British Chamber of Commerce in the Czech Republic and worked my way up to Managing Director, eventually leading the Czech chamber to be recognised as the best British Chamber of Commerce in the world. After 18 years in that environment, plus several entrepreneurial projects — including my own e-commerce business and European product expansion — I felt ready for a new challenge. Something bigger. Something global.

What convinced you to take on the role of CEO at TOMCAT and A4I US?

When František Zykan (CEO of Area Four Industries) approached me, the connection was immediate. He's a visionary, a bold business personality and someone who really understands the pulse of the entertainment industry. His belief that people crave real, shared experiences again — not through screens, but together in venues, arenas and at festivals — resonated deeply with me. I share that belief wholeheartedly. It felt like the right mission at the right moment.

How would you describe your mission in the U.S. market?

My focus is to strengthen, elevate and champion the A4I brand family in the United States — TOMCAT, MILOS, PROLYTE, JTE and EXE Technology. These brands build the structures behind some of the world's biggest shows and they deserve a strong, confident and highly recognised voice in the American market. My goal is not only to increase sales, but to restore leadership, trust and visibility across the industry.

Since arriving in the U.S., you've met the team that drives A4I US & TOMCAT Global every day. What stood out to you about them?

What impressed me most was the dedication and pride people here have in their work. There is a strong sense of ownership on the production floor, in engineering and in every department I've visited. I also see a team that is ready for growth — talented individuals who want to move forward, modernise and elevate the brand. I am extremely happy to work together with our COO, Will Todd, who oversees operations and production excellence. I believe we have the right foundation to build a high-performance organisation and bring the company back to the top of the U.S. market.

Moving to the U.S. is a significant life change. How has the transition been for you and your family?

It's been a major shift — new home, new environment and rebuilding life from the ground up for me, my daughter and my partner. But the energy here keeps me motivated. The openness of the people, the sense that anything is possible and the excitement of working in an industry that brings joy to millions — all of that makes the journey worth it.

Looking ahead, what do you hope to achieve as CEO?

My entire life has been about movement, curiosity and courage. Those values define me more than any specific country or job title. Now, standing in Tennessee and leading one of the most influential companies in the trussing and rigging industry, I'm focused on building a future defined by vision, teamwork and global perspective. I want A4I US & TOMCAT Global to be a benchmark for quality and innovation — not just in the U.S., but worldwide.

Silvi, thank you very much for the interview and welcome on board! We are all looking forward to working with you!

"Did You Know?": Why WILL TODD - A4I US & TOMCAT USA is the Operations Anchor Behind TOMCAT & Area Four Industries America

Will Todd
TOMCAT & A4I US COO

If you've ever searched YouTube for practical, no-nonsense guidance on entertainment truss, chances are you've seen **"Did You Know? Truss Orientation,"** where WILL TODD - A4I US & TOMCAT USA walks through how to determine proper installation orientation for standard aluminium truss types. That short, approachable clip has racked up **over 160,000** views, a testament to the industry's appetite for clear, field-tested knowledge delivered by someone who's spent decades on shop floors and show sites.

Today, Will serves as **Chief Operating Officer** at TOMCAT USA Inc. and Area Four Industries America, focusing on operational excellence and the rollout of new products and manufacturing lines across North America and beyond. It's a role tailor-made for a leader who has moved through nearly every corner of the company—sales, project management, product support, design management, COO and even President/CEO—bringing a rare 360-degree view of how ideas become engineered solutions and, ultimately, flawless deployments.

FROM SHOP FLOOR KNOW-HOW TO ENTERPRISE-WIDE IMPACT

Colleagues often remark that Will "knows every corner and inch" of TOMCAT and Area Four Industries America—not as hyperbole, but because his career path has physically and organisationally taken him there. He joined the brand in **May 2000**, learned operations by doing and steadily expanded his scope to unite product know-how with customer realities. That longevity is more than a credential; it's the operating system behind his decision-making—balancing manufacturing throughput with exacting safety standards, lead time with load charts and innovation with the everyday rigours of touring schedules and fixed installations.

As COO under SILVIA BUSNIAKOVA - A4I US & TOMCAT USA—who assumed the CEO role in the fall of 2025—Will's remit is explicit: **tighten the operational spine while accelerating new product introductions**. Internally, his leadership communications underscore that mission, emphasising alignment between sales and operations and a methodical rollout of manufacturing lines that enhances reliability without sacrificing speed.

FOLLOWING TRENDS— AND SETTING THEM

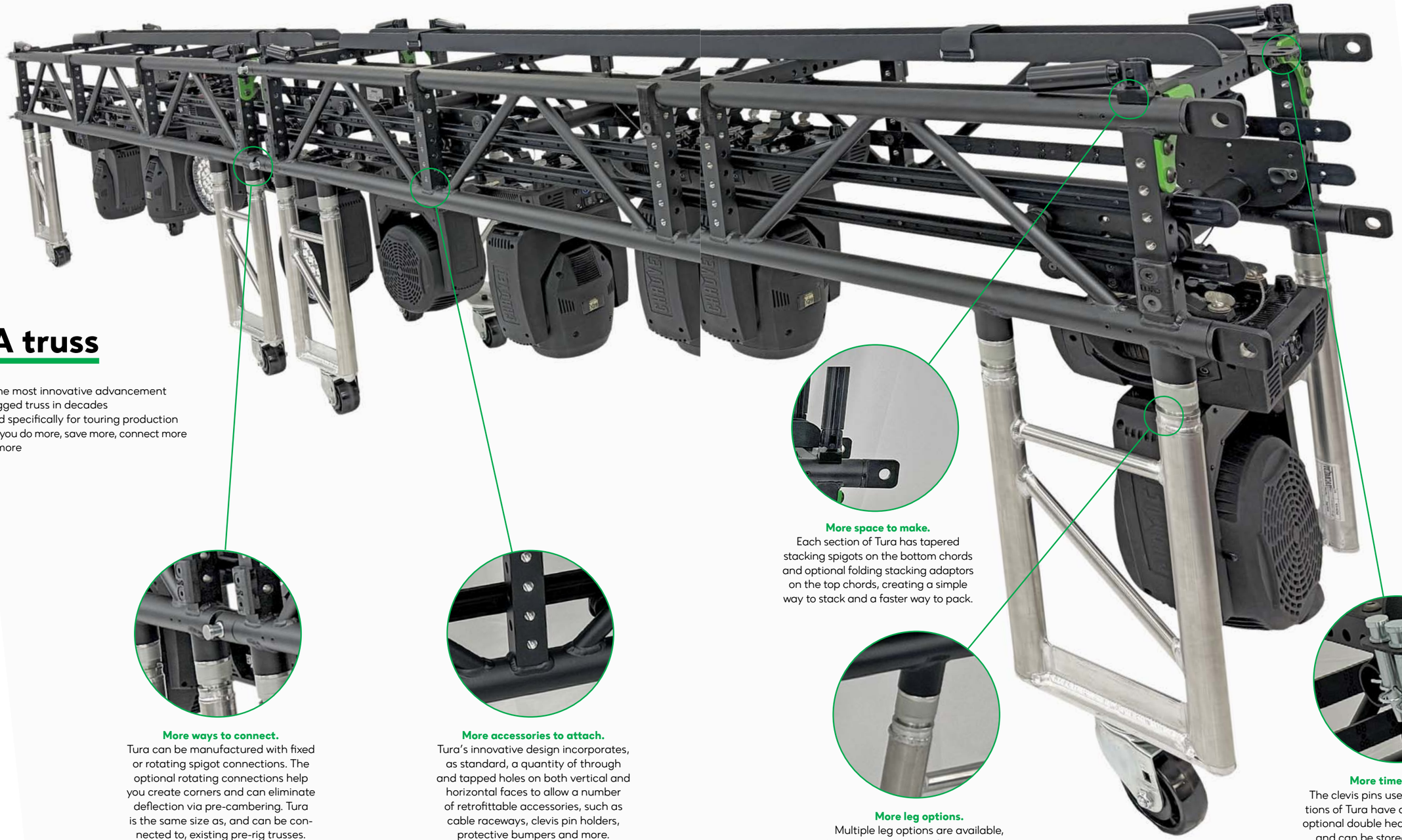
Inside the company, Will is known for **tracking market signals** that matter: evolving rig loads driven by heavier LED payloads, demand for faster pre-rig solutions that simplify cable management and the structural implications of ever-more ambitious scenic designs. Those inputs flow directly into operations—tooling changes, fixture investments and inventory strategies—so the shop stays a step ahead of what designers and production managers will ask for next season.

THE TAKEAWAY

Whether you meet him in the factory aisle, on a show floor or in a two-minute YouTube tutorial, WILL TODD - A4I US & TOMCAT USA brings the same hallmark approach: **clarity, craft and care**. He translates decades of hands-on experience into systems that scale—then takes time to share what he knows so others can do the job safely and well. For TOMCAT and Area Four Industries America, that means operations built to deliver today and resilient enough to evolve tomorrow. And for anyone who rigs, builds or specifies structures, it means a steady voice you can trust—on screen and in the shop.

TURA truss

- Tura is the most innovative advancement in pre-rigged truss in decades
- Designed specifically for touring production
- Tura lets you do more, save more, connect more and go more

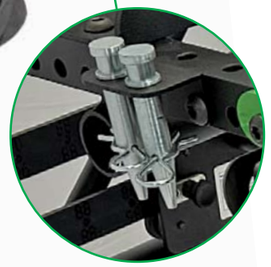


More ways to connect.
Tura can be manufactured with fixed or rotating spigot connections. The optional rotating connections help you create corners and can eliminate deflection via pre-cambering. Tura is the same size as, and can be connected to, existing pre-rig trusses.

More accessories to attach.
Tura's innovative design incorporates, as standard, a quantity of through and tapped holes on both vertical and horizontal faces to allow a number of retrofittable accessories, such as cable raceways, clevis pin holders, protective bumpers and more.

More space to make.
Each section of Tura has tapered stacking spigots on the bottom chords and optional folding stacking adaptors on the top chords, creating a simple way to stack and a faster way to pack.

More leg options.
Multiple leg options are available, including an industry-first slimline leg that attaches at each corner with Area Four Industries' patented tool-free Verto connection system.



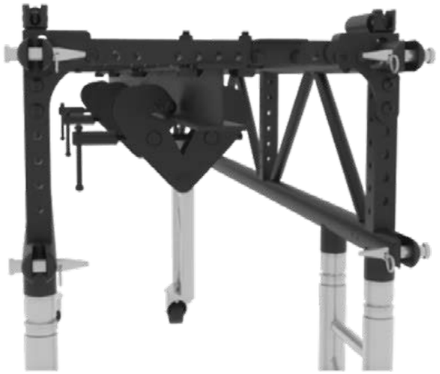
More time to spare.
The clevis pins used to connect sections of Tura have a tapered body, an optional double head for easy removal and can be stored comfortably in Tura's clevis pin holder.

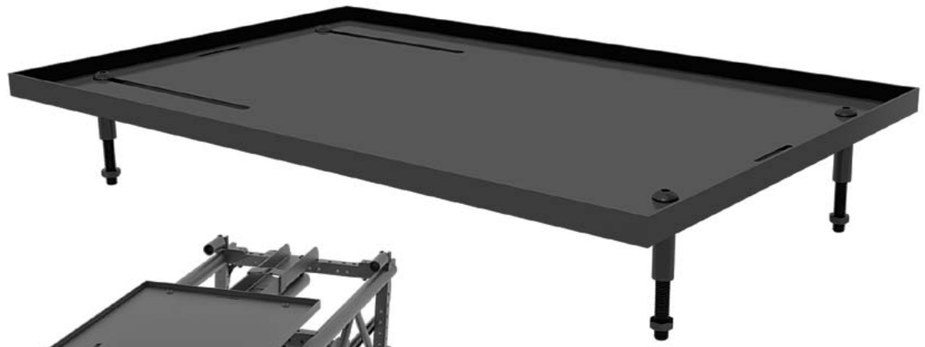
Tura Dance Tower Kit

- Adjustable rigging centre of gravity can be found when loaded
- Tower feet can be installed with legs still on the truss then stood up
- Secondary base option available with castors

Tura Internal I-Beam

- Bolt-in accessory
- Pre-rig hoists inside Tura
- Can be used for LED rigging
- Multiple beams can be installed inside Tura



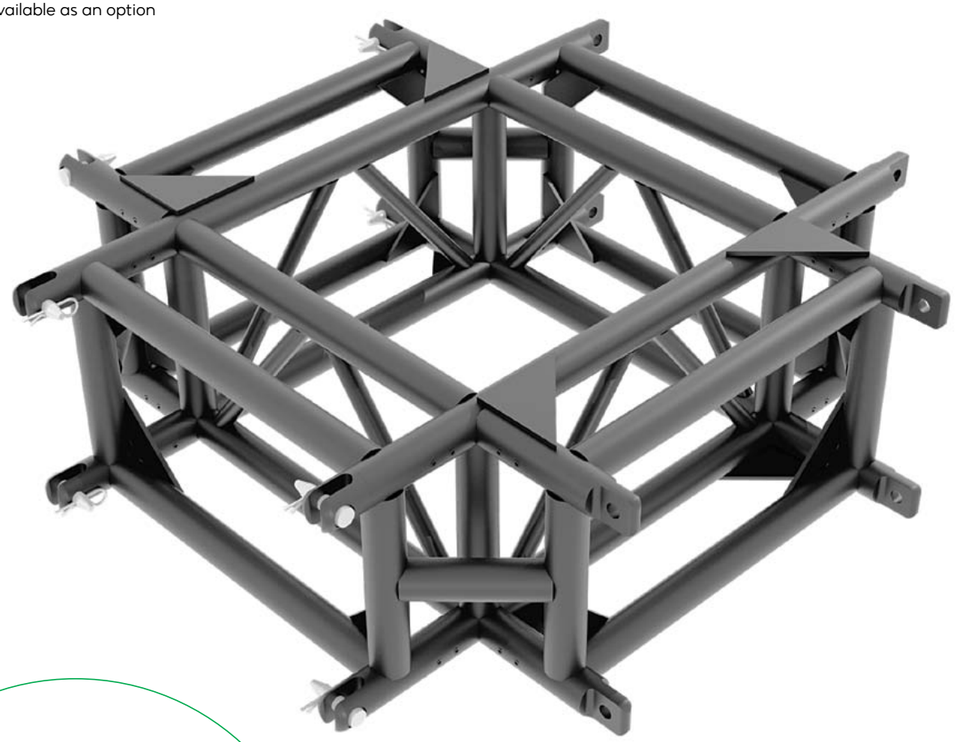


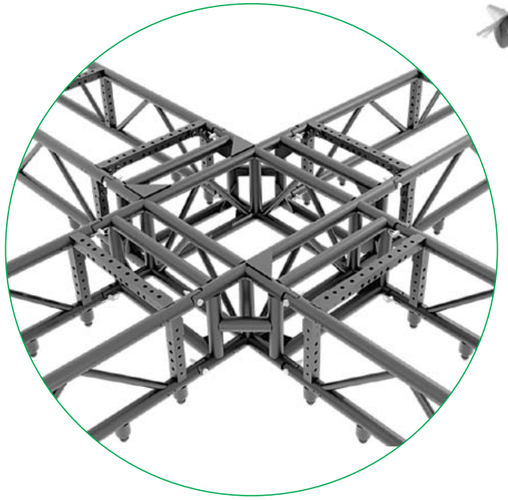
Tura Utility Shelf

- Allows hoist control or electrical distribution boxes to be fixed on top of truss
- Slots for ratchet straps to secure placement of items
- Fits 5', 8' and 10' truss sections
- Offset so cable raceway fits under the shelf

Tura Fixed Corner Block

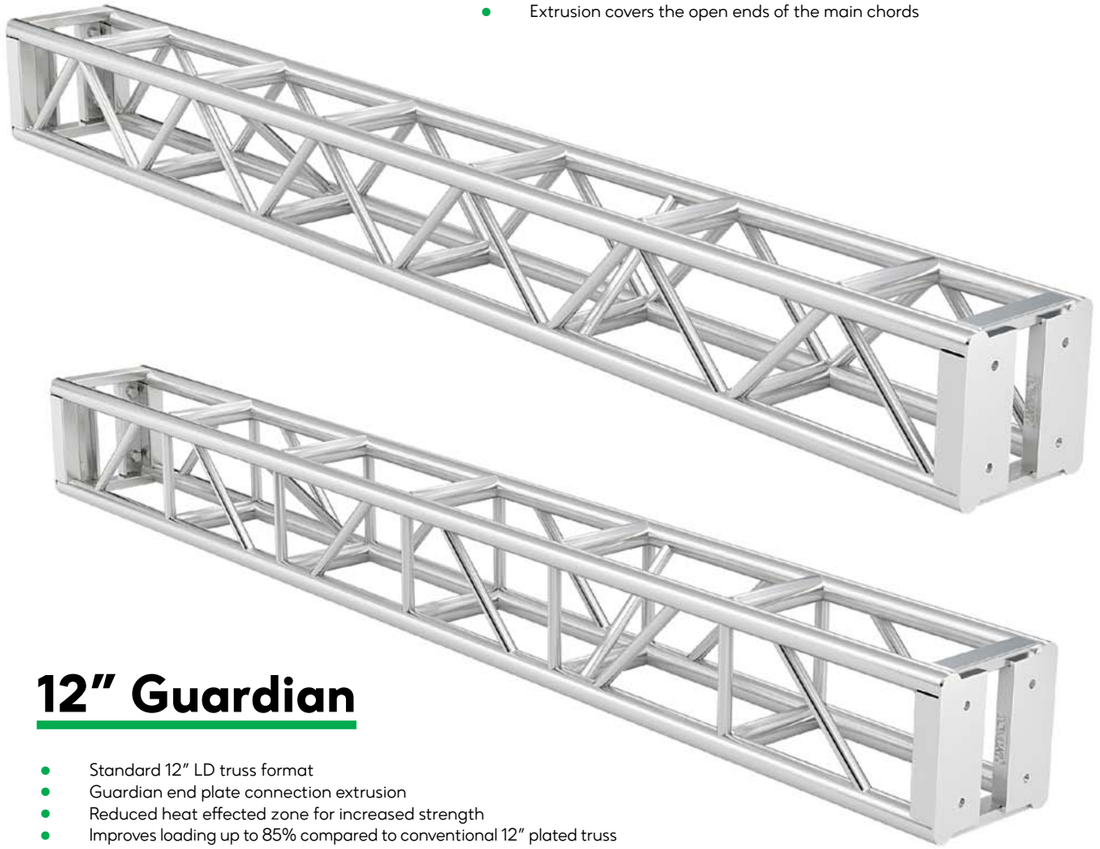
- Traditional 4-way spigoted corner block
- Compatible with fixed and rotating spigots
- Legs are available as an option





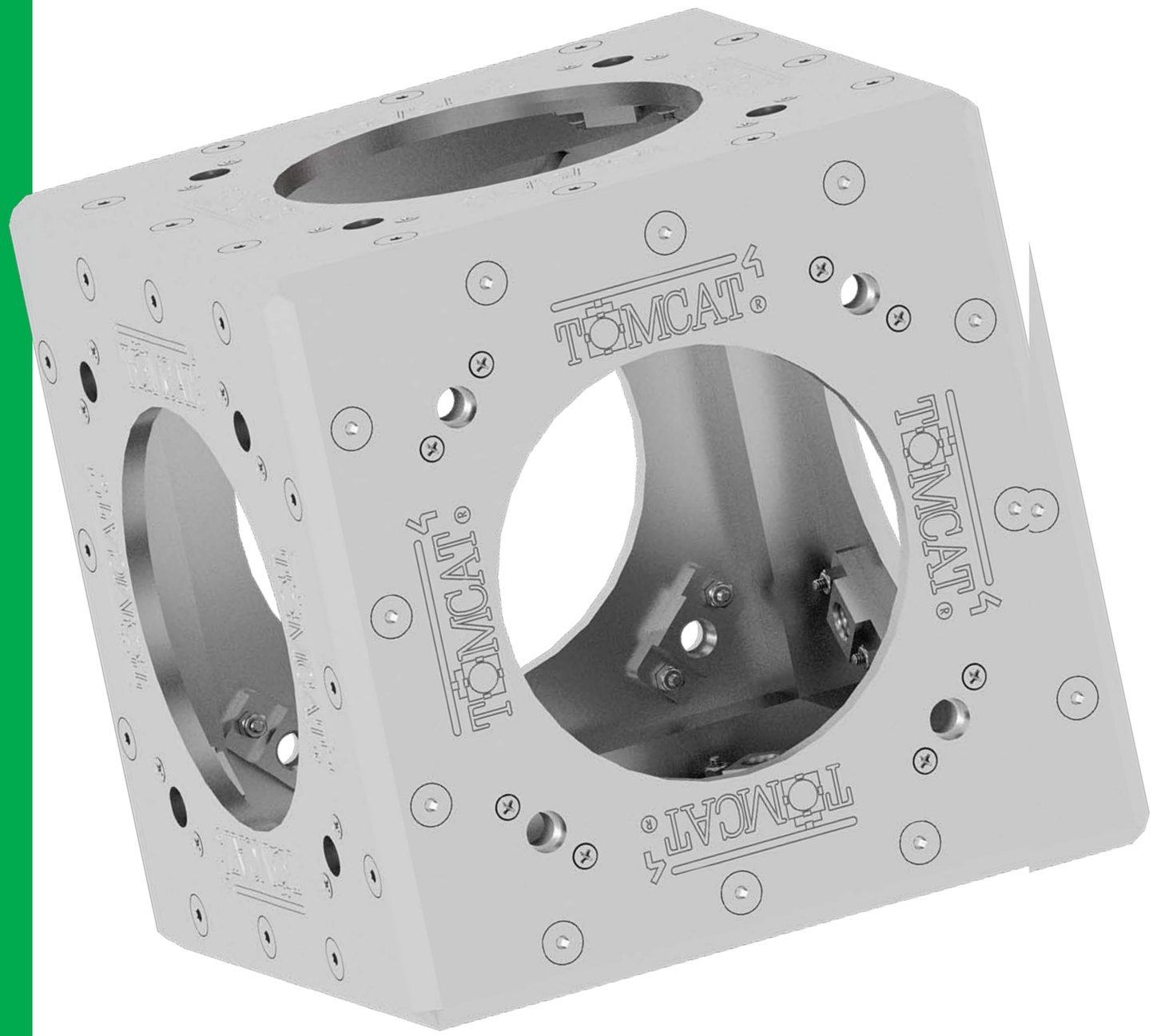
12" Guardian+

- More efficient diagonal pattern
- Chords upgraded to 0.19" thickness
- Guardian end plate connection extrusion
- Increased capacity of up to 68% compared to standard Guardian
- Increased capacity of up to 280% compared to conventional 12" plated truss
- Extrusion covers the open ends of the main chords



12" Guardian

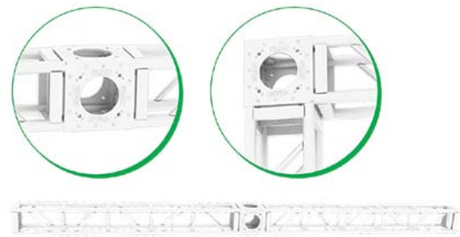
- Standard 12" LD truss format
- Guardian end plate connection extrusion
- Reduced heat effected zone for increased strength
- Improves loading up to 85% compared to conventional 12" plated truss
- Extrusion covers the open ends of the main chords



12” tru corner by TOMCAT

The tru corner by TOMCAT fixes 2 age-old problems of conventional welded truss corners: their size and their load capacity.

- Tru is truly 12x12x12" in size. No need to compensate for the 0.38" connection plate thickness on each side.
- Tru is truly as strong as the truss it connects to. Unlike conventional corner blocks and unlike other plate construction style corners, tru is engineered and tested to maintain the full load capacity of the truss, allowing corners to be used at full load capacity in the middle of a 20-ft span of truss, for example. If the truss can hold the load then so can tru.
- Tru is designed to work with all current TOMCAT & James Thomas Engineering 12x12" plated truss products, comes as a 6-way as standard and weighs only 2 lbs more than a conventional welded 6-way corner.
- In addition, tru features a completely non-welded construction, allowing components to be replaced in case of damage.
- Tru can also be fitted with optional plate nuts, either at the factory or retrospectively by the user, meaning that you no longer have to put your hand and a wrench inside the corner when tensioning the hardware, saving you time, and your knuckles!



tru has been tested under cantilever conditions

The Powerhouses Behind Our Brands: Brand Managers at A4I US

At A4I US, we don't just build products—we build legacies.

And at the heart of this mission stand our Brand Managers, the driving force behind our four iconic brands. They are not just managers; they are strategists, storytellers and visionaries who breathe life into every campaign and every customer interaction.

Why are they indispensable? Because they are the bridge between innovation and impact. These leaders transform ideas into experiences, ensuring that our brands don't just exist—they dominate. In sales and marketing, they are the engine that never stops, fuelling growth, shaping perception and amplifying our voice in a competitive market.

Their role goes beyond numbers and charts. Brand Managers are the heartbeat of A4I US, working hand-in-hand with the CEO and leadership team to align strategy with execution. This close collaboration ensures that every decision reflects our core values and every move strengthens our market position. They don't follow trends—they set them.

In a world where brand identity defines success, our Brand Managers are the architects of trust and loyalty. They inspire teams, ignite creativity and turn challenges into opportunities. Simply put, they are the soul of our brands and their relentless drive is what keeps A4I US ahead of the curve.

Four brands. One vision. Infinite possibilities. That's the power of our Brand Managers—the champions of growth, the guardians of identity and the ultimate partners in shaping the future.

Mark Honeycutt

TOMCAT &JTE Brand Manager

My name is Mark and I landed in the aluminium truss structures business in 2012 as a recovering musician. (Okay, drummer, but still…) During my career, I played in, around and under many truss structures, though probably not noticing the details I would later need.

Working initially for **James Thomas Engineering** then **TOMCAT USA**, over the next 13 years I held roles in the Quality Assurance department (1 year), Purchasing department (2 years) and as a Regional Sales Manager covering most of the US (8 years).

My current role is more internally focused, providing support for the sales staff and others, working with project managers and designers on custom projects and products, coordinating all outside structural engineering needs, among other duties.

Though knowledgeable in all brands offered by **Area Four Industries America**, my 13-year relationship with **TOMCAT and JTE** gives me a unique understanding of those specific brands. I'm lucky both **TOMCAT and JTE** are brands seen as the bedrock of the U.S. aluminium truss industry. Customers recognise these names mean expertise. That's why I love working here.

My focus and passion as a Brand Manager will be education and training for the sales staff on a continuing basis, making sure our people are comfortable and confident with representing these U.S. brands, as well as promoting new and old products alike.

Besides my knowledge of the product lines, I bring an ability to relate well to our entire organisation, from welders to salespeople and love opportunities to develop friendships with everyone. My energy comes from my coworkers, who inspire and empower me daily.

In the future, I want to help reinforce the idea that the **TOMCAT/JTE** brand is THE innovating, forward thinking, responsive truss brand in the U.S. market and I want to make sure our people bring the passion and knowledge needed to make that clear.

Harry Beauregard

EXE Technology Brand Manager for TOMCAT/Area Four Industries America

I've spent the last 14 years in the entertainment and live events world; long enough to know that onstage magic starts with plenty of sweat, aluminium and caffeine. I got my start as a stagehand in the New York theater scene building scenery, hanging lights and speakers and rigging whatever needed to fly, spin or glow. Today, I'm a Brand Manager for **TOMCAT** and **Area Four Industries America**, overseeing all electromechanical products, including **EXE Technology's**: chain hoists, load cells and **DST systems** plus custom stage machinery and controls. We've got some exciting custom systems on deck: an outdoor chain-driven LED wall tracking system and a 70-foot-wide Austrian curtain winch built into truss.

My specialty is electromechanical systems. If it moves or monitors, I'm probably involved. It's the fun stuff! **The Area Four brands**, especially **EXE Technology and TOMCAT**, give us a deep toolbox. Whatever the technical requirements, there's a good chance we've built something like it, or we'll design a custom solution and can get it made in hurry. There's a special joy in cracking a new entertainment-technical-design puzzle, especially when the gear not only works flawlessly but keeps kicking night after night of being lovingly tossed into road cases.

I bring a strong understanding of stage machinery and control products, as well as mechanical principles and electrical know-how. I dig crafting slick, dependable turnkey solutions: hoist systems, load monitoring and custom stage machines that just work. I obsess over the details so you don't have to!

I'm driven by innovation and the elegant simplicity of well-engineered machines. In true entertainment-tech fashion, I think the best concepts are lovingly borrowed from other industries, given a tune-up and made tough enough for touring life. I'm excited to grow the **EXE Technology brand** in the U.S. and bring our thoughtful solutions to meet the increasingly complex demands of live events. I aim to build on **TOMCAT's** reputation as the premier U.S. entertainment truss manufacturer and elevate our electromechanical products to the same stage: hoisting, stage machinery, load sensing and controls, the whole package.

Jenni Keeler

A4I US MILOS Brand Manager

As the **MILOS** brand manager for **Area Four Industries America Direct**, I have been supporting our projects in the USA for 9 years. I specialise in our **MILOS brand** products providing design solutions, new product concepts and custom applications.

Our **MILOS** truss lines offer a wide range of structural options. Thanks to the efficiency of our conical connection system, the small and medium truss series can handle impressive loads while remaining both strong and lightweight. This makes them adaptable to virtually any application—from high school robotics teams to arena-level AV grid support and everything in between.

Over the years, I've had the pleasure of assisting clients in the exhibit, experiential and entertainment industries, as well as collaborating with ninja gym designers, emergency housing developers, aerospace engineers and many others. After serving as a Regional Sales Manager, I now apply that experience to support local sales teams with design solutions.

I grew up in the woods, where my father worked as a camp caretaker and that upbringing shaped my resilience, determination and practical problem-solving approach. I'm not one to give up or say, "I can't." As someone who balances both creativity and analytical thinking, I love designing truss solutions that bring concepts to life. Clients often ask, "Can I…?" and helping them develop what they want to achieve at the same time as focusing on safety, efficiency and keeping the project cost-effective is a fun challenge. So don't be surprised when I say. "You can!".

Speaking of surprises, we are getting ready to launch something exciting in the new year. Keep your eyes open, our latest project will be announced soon.

I look forward to supporting you and your Sales Manager with your next project.

Keith Bohn

A4I US PROLYTE Brand Manager

I have been in the entertainment industry long enough for my brown curly locks to turn grey. Starting as a musician, I have been in live entertainment since 1986 and got into the live production side of things in 1990 with roles ranging from lighting tech, lighting designer, monitor engineer, truck driver and rigger. Since 1996, I have been directly involved in truss, structure and rigging, with-time spent at **TOMCAT** from 1996 to 2013 in sales, design and project management roles. From 2014-2019, I was with Production and Rigging Resources in Dallas, TX working on rigging system design for multiple stadium and arena installations. In 2019, I was tapped by **PROLYTE** as the General Sales Manager for **PROLYTE USA** based in the Houston, TX area. In late 2019, **Area Four Industries** acquired the PROLYTE brand and I was asked to join the **Area Four Industries America** team to manage the **PROLYTE brand**. Since that time, I have provided technical advice and assistance not only on PROLYTE products, but across all **Area Four brands** represented in North America.

Having been involved in some very challenging and high-profile live productions, both permanent and temporary, I have developed a wide-ranging knowledge base as a source for ideas and solutions. My specialty is finding solutions to challenges that others might not be willing to solve. This is what holds my passion; doing what someone says can't be done or finding a better solution.

What I have always respected about the **PROLYTE brand** is the refined feel and well-thought-out product range. Verto, in particular, is a phenomenal product, but that is just one example of the cleverness found in the PROLYTE product lineup. What I have enjoyed in the **TOMCAT** brand is the willingness to accept a challenge and find solutions for unique requests.

Along with my variety of roles with Area Four Industries America, I am one of only a few people in the company with direct industry experience in multiple roles. Additionally, I am also the only ETCP-certified rigger and ETCP-recognised trainer. I have also been involved in the ANSI standards writing process for rigging standards through the ESTA Technical Standards Program since 1999 and led the task group for the first version of ANSI E1.21, which relates to temporary outdoor structures for live events. The task group was awarded the Frank Stewart Volunteer of the Year award from ESTA for this accomplishment. I am also a founding contributor for the Event Safety Alliance established in 2012. All of this makes me a resource for our sales team, designers and, of course, our customers.

Moving forwards, I would like to further build on the TOMCAT mission of "providing innovative products and innovative solutions to meet the challenging needs of our customers."

Music of the Future:

"A virtual DJ can have millions of fans. But nothing can replace a live concert," says futurologist Filip Dřímalka.

AI is already composing hits, streaming concerts and building stages according to promoters' wishes. Yet futurologist Filip Dřímalka, one of the most respected voices in the field of digital innovation, is not afraid of technology supplanting humanity. In an interview, he explains why AI will help creative people and why live concerts will not disappear—even though each of us will be able to "tailor our experience."

Filip Dřímalka is one of the most prominent Czech popularisers of digital technologies. His name is associated with the Digiskills platform, the book Hot and a practical approach to innovation in the corporate world. According to him, artificial intelligence is an opportunity, not a threat. This is true even in a highly specialised field like the music industry.

At a time when AI is generating songs, music videos and virtual stars, he remains calm. "Technology gives us tools that were previously only available to professionals. Today, anyone can have them," he says with a smile. We conducted the interview at a time when the first companies were beginning to test AI on a massive scale in cultural production—from scriptwriting to set design. What will remain human? What will be lost? And what will be possible?

VIRTUAL WORLDS AND THE ARRIVAL OF DIGITAL ARTISTS

How do you think technological developments will affect the way people attend concerts and festivals in the next 20 to 30 years?

Technology already has a huge impact on how people consume culture and this will only become more intense. We will definitely see the rise of artists who, thanks to their visibility on social media, are able to attract attention from around the world. The quality of presentations and audiovisual experiences is also improving. We see DJs playing from hot air balloons or pianists performing in unusual buildings, all recorded in top quality. And that is, of course, very attractive in today's world, which is very visual and design-oriented. However, I don't expect it to significantly change the way people entertain themselves. On the contrary. We want human contact, a shared experience or an experience that transcends everyday ordinary life. Although technology offers us numerous experiences today, nothing can replace a good concert or festival. That's something I don't think will change even in the age of AI.

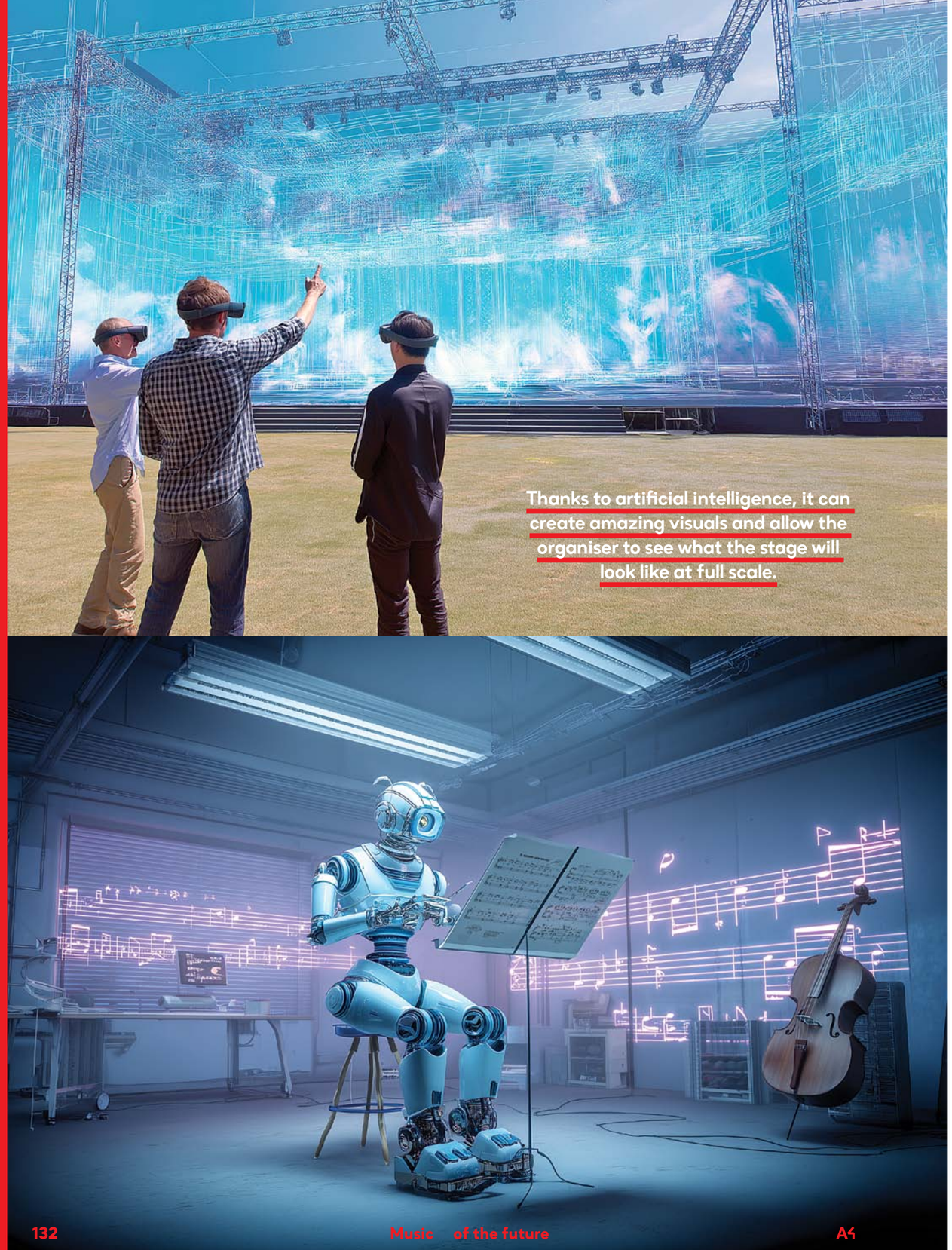
Does artificial intelligence have the potential to become a fully-fledged composer of music that listeners will perceive in the same way as human-composed music?

Artificial intelligence is already capable of being a fully-fledged music composer. There are applications such as Suno.ai, where anyone can create a song of fairly good quality. And it has already happened several times that a non-person has become popular on Spotify. People are still quite concerned about this today because it is something new for us. The question is whether it will become a completely natural part of our lives in the future and whether it will matter at all who created something, especially if it is something really interesting. I'm a big music fan and I listen to many genres, but that's just the reality, whether we like it or not. Just as people once criticised electronic music because "it's not music if no instruments are played," perhaps in the future we won't care that something was created by artificial intelligence.

What do you think about the emergence of virtual artists and avatars? Can fans' emotional connection to them be as strong as to real people?

Thanks to Spotify and Apple Music, we have all the music at our fingertips and can listen to many artists, even those we have never seen live. So this is nothing new either. But it is a fascinating phenomenon. For younger generations, it is much more natural than it is for us. Today, virtual influencers with millions of followers already exist, holograms of deceased artists perform in front of live audiences and concerts with millions of visitors take place in virtual worlds. The key, however, is that virtual artists still need something to attract people—an interesting story, quality music, a personality they can identify with. "Virtuality" alone is not enough. As virtual avatars become an increasingly common part of our lives, the emotional connection to digital artists will be very similar to that of live artists for new generations. Just look at people who play computer games. If they have a favourite character, they go to their concert or are willing to invest a fair amount of money in them. That bond is real, even if the character isn't. It will be different for older generations. We grew up with the idea that behind the music, there is a specific person with a specific story. But for children who grow up with virtual influencers and AI characters from an early age, it will be a natural part of life. And I think it will long remain true that a live artist

Credit: Filip Dřímalka / The Future of No Work. Courtesy of the author



Thanks to artificial intelligence, it can create amazing visuals and allow the organiser to see what the stage will look like at full scale.

with real energy and the ability to connect with an audience will have something that a virtual avatar can hardly replace.

FESTIVALS OF TOMORROW AND THE POWER OF EXPERIENCE

Do you think that the idea of the ideal festival is changing in people's minds with the advent of new technologies? What might it look like in two or three decades?

To quote Jeff Bezos, founder of Amazon, it is good to ask not only what will change, but especially what will not change. People will always want quality music, good service and comfort. We want to avoid queues, pay quickly and contactlessly, have a place to store our belongings, enjoy a drink or possibly stay overnight. Above all, we want an experience that transcends everyday life — for example, the energy you feel when you stand together with other people and experience something extraordinary. Today's festivals offer more than just music—they also feature accompanying programmes, educational events, shopping and other forms of entertainment. It is common around the world to combine themes and attract people to entire cities with a combination of conferences and a rich cultural programmes. Technology helps in all areas — from marketing to get these events to people, to the course of the event, so that people can enjoy the experience to the fullest, to enabling them to share the experience with others.

What are the possibilities offered by virtual reality and augmented reality for the future of concerts? Where could the biggest music show on the planet take place in thirty years?

I'm no expert on virtual reality, but generally speaking, digital space can bring people together just as well as physical space. When I hear my son communicating with his friends while playing games, it's great. And the biggest show? Definitely in digital space, where everything can be scaled almost infinitely. Human festivals can accommodate tens of thousands or even hundreds of thousands, of people. In the digital space, it can be millions. Travis Scott's event in Fortnite was attended by more than 12 million people. The performance of my favourite pianist, Hania Rani, at the Invalides in Paris was viewed by almost 10 million people on YouTube. Isn't that great? However, physical presence has something that no technology can yet replicate. It's the shared energy you experience when you're at a music event and you're all experiencing it together. That's why I expect both models to coexist. The physical experience is available for those who want it and the virtual extension is offered for those who can't attend in person or prefer a different experience. And we're also seeing hybrid models—Coldplay stream concerts and sell out theatres around the world because people want to share the experience. It's similar to sports—you can watch alone at home, but it's much better to celebrate with friends.

WHO IS THE ARTIST HERE?

What, then, is the difference between music created by humans and music generated by AI, if any?

For now, we can still hear the difference in quality. But in a few years—and I dare say very soon—we will not be able to tell whether a piece of work was created by artificial intelligence or a human being. The question is whether we will even care. Some generations will reject it, others may embrace it. However, that is the beauty of music and culture – everyone can choose what they like. It also depends on the type of music. When it comes to classical music, some people may prefer old, familiar compositions and enjoy going to concerts with live musicians. When it comes to electronic music, I can well imagine that you will get highly personalised music based on what you like and you won't care whether it was made by a human or artificial intelligence.

What significance can authenticity and human imperfection have in an age of technological perfection?

In some genres of music, imperfection is desirable, while in others it is not. However, even imperfections can be adjusted in artificial intelligence. But what makes a fundamental difference is human connection. When I attend a concert and an artist with a strong personality is on stage, I feel a much greater connection with them than when I watch a video avatar or hologram. Authenticity, humanity and the ability of a good artist to convey the best experience are essential for me today. But again, we are looking at it from the perspective of people who have not experienced the perfect creations of artificial intelligence. It is possible that, in ten or fifteen years, virtual reality will be so advanced that it will provide an equivalent experience for people. Personally, though, I will still prefer live events with my friends.

Do you think the practical skills of future musicians will be more like those of programmers and designers than composers as we knew them?

This is already the case with some artists today. In music production, people now have far more options for programming their solutions, connecting various instruments with technologies or writing scripts that automate certain parts of the creative process. Overall, this is a trend we see in all fields. Technology is becoming more accessible to people and increasingly cheaper—we call this the democratisation of technology. Equipment that would have cost you tens of thousands a few years ago can now be bought for a few hundred dollars. The same applies to software. Incidentally, artificial intelligence is great at writing, so you can program even if you don't know how to program at all. This allows far more people to create and be creative. That's why one of the chapters in my book is called *The Golden Age of Creators*. In addition, musicians today have to do much more than just create music. They have to present themselves on social media, communicate with partners and organizers and create their own events. I believe that artificial intelligence can help in all of these areas. And given that musicians are creative, we see around us that some are really making the most of it.

How will the audience experience change when it becomes possible to offer everyone a personalised concert show?

One thing is the individual experience—the fact that you can play music or watch a video at home that is tailored precisely to your tastes. But a concert or festival is still about shared entertainment. That energy, when you stand with people and experience something together—something that can transport you to a state of altered consciousness—is something that artificial intelligence or any other technology cannot yet replace. So it always depends on the context. Whether we're listening in the car, at home or seeking an experience that transcends the personal. And that's where concerts and festivals play a key role. Personalisation makes sense in preparing for a festival, in choosing a program and in recommendations. But the moment itself, when you're standing in a crowd and hearing your favourite song—that's a shared experience that you don't even want to personalise.

What should a company like Area Four Industries, which builds concert stages, do? If elements of artificial intelligence and XR are incorporated into the show, what should we prepare for?

Although I am not an expert in concert stage construction, I can imagine several opportunities. First, thanks to artificial intelligence, the company can create amazing visuals. Photos, videos—all of this can be generated in high quality today. It can also plan better. It can simulate projections much better and if it has a customer—a large festival—it can design the stage for them in a few minutes. Or it can give them x options and they can choose. Second, it can allow the organiser to see what the stage will look like in real size. This is something that used to require expensive prototypes. And third, all the planning, calculations, budgets and communication. Artificial intelligence is highly effective in all of these areas today. Regardless of the type of company I have, I can utilise AI in both the product itself and in how I build, sell, invoice and so on. I can make the whole process much easier and faster.

Rigging Commandos

Rigging Commandos is a group of respected experts who take an in-depth view of topics exciting interest within the industry. Let's meet the team!

One of A4I's priorities is to provide our customers and riggers with the best possible rigging training.

That's why A4I has assembled a group of Rigging Commandos that consists of elite professionals and trainers with years of experience in our industry.

The Rigging Commandos not only know all aspects of rigging but also know how to convey their knowledge in an interesting and understandable way.

Their lectures which are free to watch on our **A4I.tv** are not tiring and dull, but full of humour, examples and practical tips that help riggers around the world to make their work more efficient and, most importantly, safer.

Dipl.-Ing Norbert Tripp

German Structural Engineer and Area Four Industries' Technical Director, focuses on static calculations, physical truss characteristics and support structure physics that keep you working smarter and safer.

Will Todd

TOMCAT COO and highly experienced tough guy in the rigging and trussing arena, serves as the hard-hitting expert who attacks rigging and trussing practices and products needed for your daily entertainment production activities.

Eric Porter

British Rigging Consultant and Head Rigging Commando whose practical knowledge and world-wide tour experience that goes back almost fifty years.

Eric Laanstra

Hailing from the Netherlands, Eric has worked at PROLYTE for 20 years, first in sales and then for the past 10 years as a Product-Manager. With the arrival of Eric Laanstra the "You Know What. We Know How," philosophy of Area Four Industries is certain to continue influencing and improving industry standards.

Siobhan Colleen

She is an spokesperson for Area Four Industries, instructional designer and content strategist with a background in rigging, fall protection and rescue instruction for the wind energy and entertainment sectors.

Keith Bohn

Keith has been a leading voice in the truss and rigging community for over 25 years, participating in the ESTA Technical Standards Program and conducting training classes worldwide. He is an ETCP-certified arena rigger and an ETCP-recognised trainer and currently the PROLYTE Business Development Director for Area Four Industries America.

Discover more with the QR code

Area Four Industries

A4I.tv: The First Video Portal for Riggers

If rigging is your stage and the world of entertainment your spotlight, it's time to level up. A4I.tv by Area Four Industries is here to transform how riggers like you learn, grow and connect. Imagine a place where every tip, trick and tool you need is just a click away. That's A4I.tv – the first-ever video portal made for riggers by riggers.

WHAT'S ON THE A4I.TV PLAYLIST?

A4I.tv is your backstage pass to expert knowledge, featuring **high-energy content designed specifically for the entertainment industry**. Dive into carefully crafted sections that will light up your rigging game:

Design basics – Lay the groundwork for spectacular builds.

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Eric Laanstra – the guru of PROLYTE know-how.

Eric Porter – the calm, collected voice of rigging wisdom.

Will Todd – a TOMCAT legend with a knack for storytelling.

Adrian Forbes-Black – the dynamic educator with hands-on tips.

Siobhan Coleen – bringing clarity and precision to every session.

These pros know the ropes—literally—and they're ready to share their hard-earned knowledge with you.

RIGGING COMMANDOS: YOUR SECRET WEAPON

The **Rigging Commandos** team powers the educational engine of A4I.tv. Think of them as your go-to mentors, delivering top-notch training that's as entertaining as it is informative. Their goal? To keep you safe, efficient and at the top of your game.

WHY A4I.TV?

In the high-stakes world of entertainment rigging, there's no room for guesswork. **A4I.tv is your one-stop shop for all things rigging**. From event prep to tear-downs, it's loaded with tools to make your job easier, safer and more impressive.

And here's the best part: it's all designed for riggers who thrive on adrenaline and the magic of live events. A4I.tv doesn't just teach—it inspires.

JOIN THE SHOW

Ready to hit play on a new level of expertise? Visit **www.a4i.tv** and join thousands of riggers who are already sharpening their skills and learning from the best.

The spotlight's on you—make your next gig your best one yet. See you on A4I.tv!

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