

Architecture and Space

Our congress centre
in pictures and
figures

Culture meets Congress and finds him devastatingly good looking

Mrs Culture and Mr Congress
appear from opposite sides of the plaza
in front of Bregenz Festival House.

She is very elegantly dressed, he has more of a sporty look.

Both of them are presumably on their way
to an event taking place in the centre.

As they approach one another
it is clear how glad they are to meet again.

Culture: Hello! Well now, you look damn good.
Congress: You're not the first person to say so.
Culture (a little taken aback): And you're pretty self-confident with it.
Congress: Did I just adopt the wrong tone?
Culture: The right tone is more my domain.
Congress: In the figurative sense, yes.
But technically speaking it's mine. Sound, lighting, stage set are my responsibilities, and I feel equal to them all.
Culture: There seem to be developments in your life which I have never gone through.
Congress: That's right.
I'm doing a lot of sport at the moment.
Culture: Please don't do too much.
I'm not too keen on muscle-bound types.
Congress: Don't worry, I'm mainly building up my stamina. The body is my house, it's got to be solid.
Culture: The body is the house in which your soul and mind dwell.
Congress: Yeah, them too. But without a strong body...
Culture: The body matters a lot to me, too, but not in the sense of what's external. I mean things like skilfulness, quick reactions, energy expended in the proper amount.
Congress: It's all a question of the right technique.
Culture: And of inner equilibrium.
Congress: Although for me personally outward appearances are very important, especially the first time you meet someone.
Culture: Please don't compel me to trade platitudes.
Congress: You're a master of philosophical argumentation.
Culture (ironic): And you can translate ideas into actions so well.
Congress: The perfect team.
Culture: Sounds like a team of horses in front of a cart.
Congress: If so, then it's a carriage we're in front of, a very elegant carriage.
Culture (laughs): Let's not overstrain the metaphor.
Congress: It's time we got going.
They're waiting for us inside.



Culture (jokes): Strength and beauty, where are you?!
They walk towards the entrance of Bregenz Festival House.
Culture: You know what?
I've heard everyone assumes we've got married in secret.
Congress: Hm.
Culture: You've gone all red.
Congress: It's the sunset. It's deceptive.
Culture: Hey, not so fast!
It's better if we stay together. I get lost so easily.
Congress: All right then. Stay close to me.
Congress and Culture enter Bregenz Festival House, arm in arm, and mingle with the other visitors.



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The shore belongs to all.

A unique feature of the Vorarlberg lakeside – the Austrian part of the shore between the German and Swiss border – is that it's freely accessible to all.

It's public space.

Space for relaxation, for free movement, with an open view as far as the horizon, which here is really far away.

There are one or two restrictions, but they're connected with rules of conduct in nature reserves, particularly with the nesting habits of rare bird species.



On the Vorarlberg lakefront one building comes right up to the water's edge – Bregenz Festival House with its auditorium.

But here too,

the right of way of passers-by is stronger than any private interest.

The path between the auditorium and the lake stage can be used at any time.

Except on the evenings when there are rehearsals or shows.

Then the rules of conduct in culture reserves apply, namely listen, watch and be amazed.

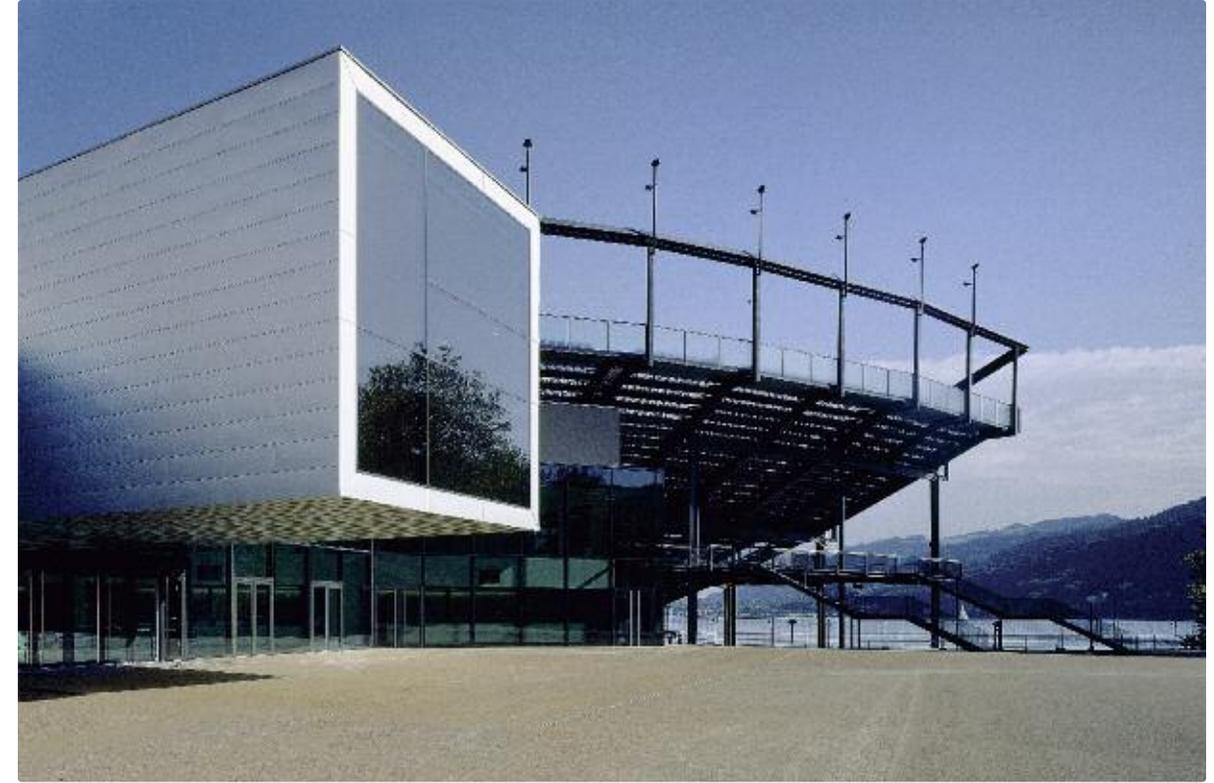


Seen from above, it's an architectural complex that's at first hard to identify. A facility for processing raw material may be one association. For that intangible raw material, creativity – an inexhaustible resource that people have inside themselves.



Convention centre
Brilliance and ingenuity





Deserted spaces are no everyday reality at Bregenz Festival House.

Presenting it like this does, however, give an objective sense of the geometry of the plaza, the architectural structure of the building and the translation of the atmosphere from the exterior to the interior.

The impressive double spread of Bregenz Festival House a couple of pages back was entitled *Brilliance and ingenuity*.

Describing the centre in more technical terms would have been possible and appropriate too, but this brochure contains a lot of technical specifications as it is.

Not only that, the two terms also aptly describe the sculpture that stands in the centre of the plaza (Platz der Wiener Symphoniker). Brilliant in execution as a gleaming cast bronze artefact, and full of ingenious references when it comes to its possible artistic meanings.

Its title *Ready Maid* not only refers to what it represents, a female figure, but also alludes to the artistic tradition of the readymade, which is based on the theory that every object has the right to be regarded as a work of art. In this case the object was a bare tree trunk that sculptor Gottfried Bechtold found decades ago in a forest. If asked about this found object, he will have a lot to say about that avant-garde theory. He'll probably speak even more passionately about the complex technical procedure that was necessary to transfer the shape of the trunk to the new material. And rightly so, because the quality of a work is due in no small part to the quality of its technical execution.

A statement that is equally valid for the achievements of the organisation that has its home in the building behind the sculpture.

Management company

- Kongresskultur Bregenz GmbH

Building authority

- Municipality of Bregenz

Construction phases

1977-79

- Construction of Bregenz Festival House, Architect Wilhelm Braun

1995-97

- Extensions to Bregenz Festival House, Architects

Dietrich|Untertrifaller

2005-06

- Renovation and enlargement of Bregenz Festival House Architects Dietrich|Untertrifaller

Total area of the

Bregenz Festival House site

- approximately 25,000 m²

Cubic space of Bregenz Festival House

- approximately 195,000 m³

Events rooms and halls

- 23

Exhibition space

- 2,810 m²

Total indoor seating

- Up to 1,656

Total outdoor seating

- Up to 6,980

Standing room indoors

- Up to 3,700 places

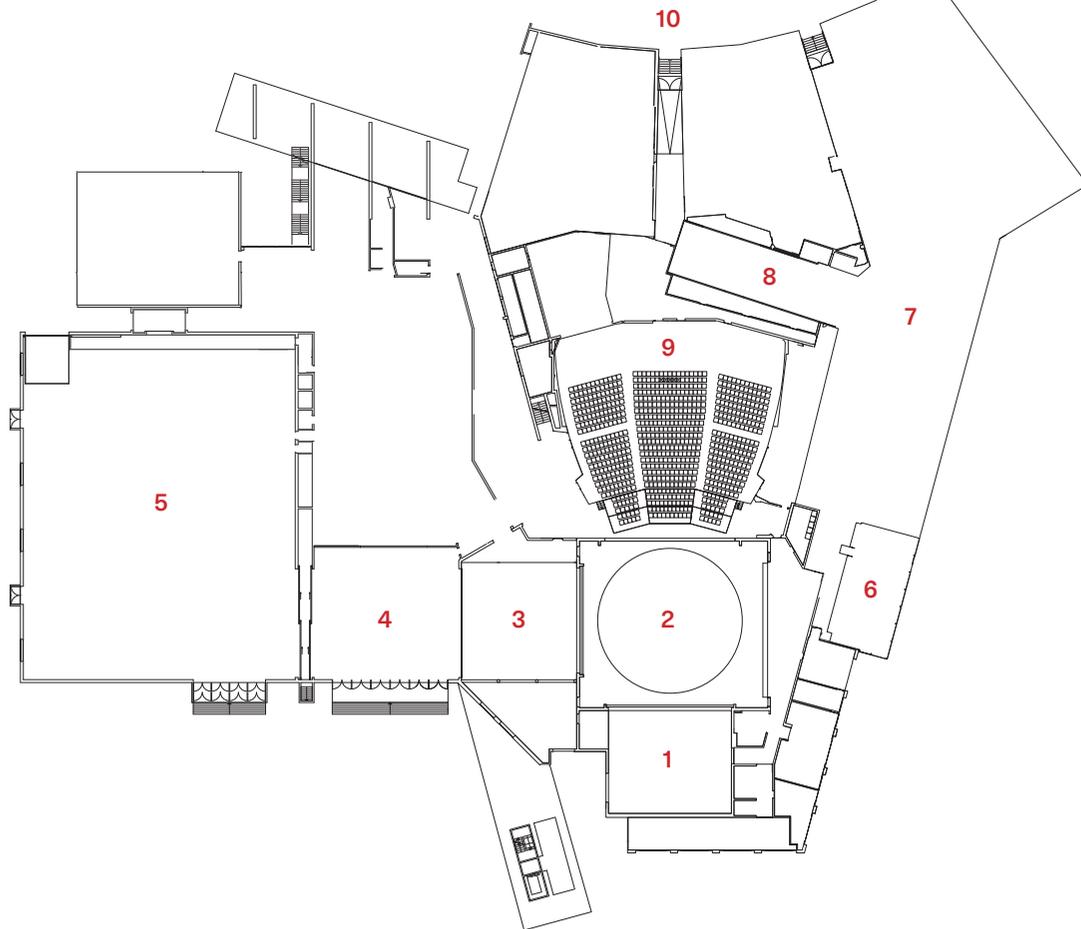
Art installations

- Light installation "299,792,458 m/s" by artist Cerith Wyn Evans
- Sculpture "Ready Maid" by artist Gottfried Bechtold



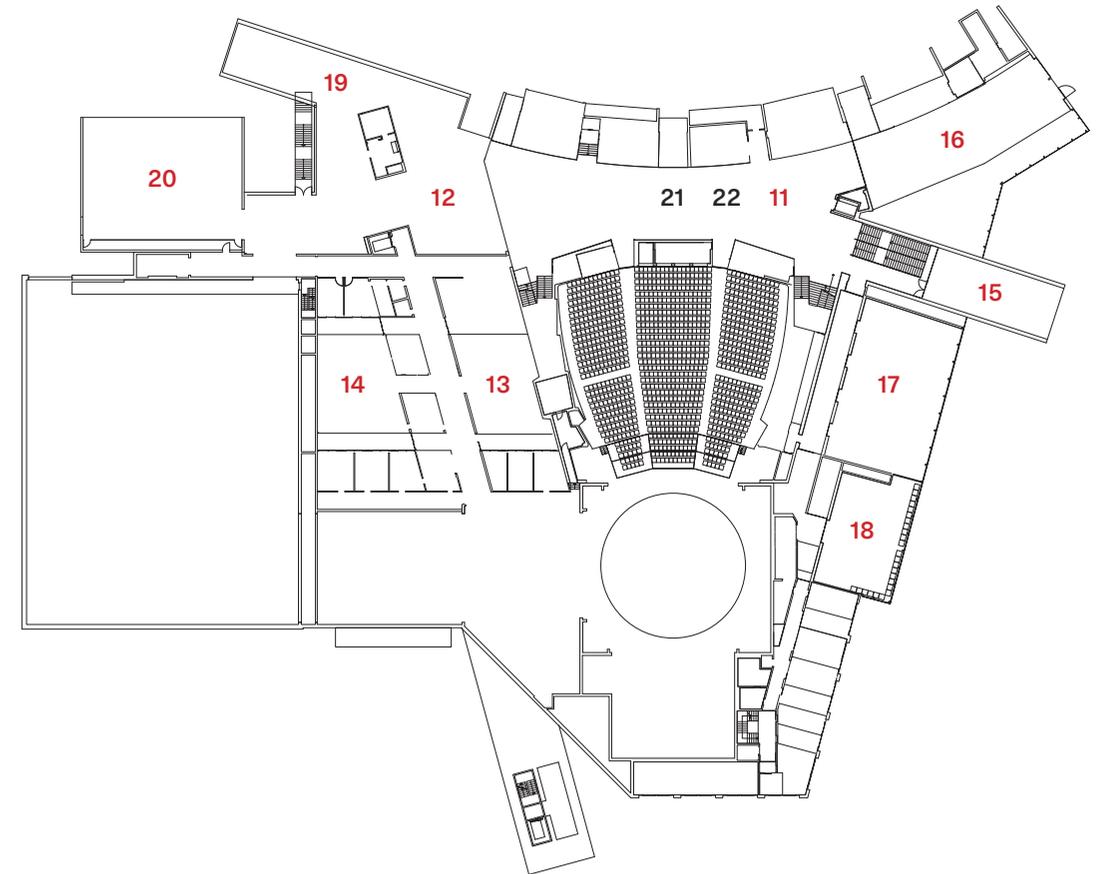
Overview of rooms, halls and spaces

Level 0



- 1 Hinterbühne
- 2 Hauptbühne
- 3 Seitenbühne I
- 4 Seitenbühne II
- 5 Werkstattbühne
- 6 buehnedrei
- 7 Eingangsfoyer
- 8 Showroom
- 9 Großer Saal
- 10 Seetribüne

Level 1



- 11 Foyer I
- 12 Foyer II
- 13 Konferenzraum I
- 14 Konferenzraum II
- 15 Saal Propter Homines
- 16 Parkstudio
- 17 Saal Bodensee
- 18 Saal Panorama
- 19 Seefoyer
- 20 Seestudio

- Level 2**
- 21 Seegalerie

- Level 3**
- 22 Blaue Lounge

Capacities

	Length x width*	Total area	Exhibition space	Seating in rows	Parliament-style seating	Banquet-style seating	Standing room	Height
Level 0								
buehnedrei	17 x 8 m	136 m ²		142	89	122	270	3.20 m
Eingangsfoyer	37 x 17 m	630 m ²	126 m ²	504	200	336	1,200	3.00 m
Showroom	25 x 7 m	175 m ²	57 m ²	136	120	96	367	3.00 m
Großer Saal		700 m ²		1,656	478			
Vorbühne	7 x 17 m	126 m ²		105				
Hauptbühne	22 x 25 m	550 m ²	309 m ²	560	288	396	1,000	25.00 m
Hinterbühne	15 x 17 m	255 m ²		240	105	150	350	9.00 m
Seitenbühne I	16 x 16 m	272 m ²	117 m ²	240	105	180	400	9.00 m
Seitenbühne II	15.50 x 20 m	336 m ²	162 m ²	322	126	210	500	9.00 m
Werkstattbühne	45 x 37 m	1,665 m ²	984 m ²	1,563	612	1,078	to 3,700**	9.60 m
Platz der Wiener Symphoniker							12,000	Open Air
Level 1								
Foyer I		600 m ²	175 m ²				1,000	3.00 m
Foyer II		365 m ²	76 m ²				700	3.45 m
Saal Bodensee	21 x 14 m	295 m ²	170 m ²	315	141	216	590	2.80 m
Saal Panorama	15 x 11 m	165 m ²	97 m ²	165	87	108	320	2.20 m
Parkstudio	30 x 9 m	270 m ²	81 m ²	220	132	198	530	3.00 m
Saal Propter Homines	18 x 7 m	126 m ²	68 m ²	100	63	100	100	6.50 m
Seefoyer	33 x 7 m	230 m ²	96 m ²	168	81	192	300	6.00 m
Seestudio	21 x 16 m	330 m ²	177 m ²	330	168	270	495	6.10 m
Seetribüne				6,980				Open Air
Konferenzraum I	13 x 11 m	140 m ²		100	60	80	160	3.80 m
Konferenzraum II	13 x 9 m	122 m ²		100	60	80	160	3.80 m
Level 2								
Seegalerie	23 x 7 m	161 m ²	60 m ²	167	100	144	310	2.80 m
Level 3								
Blaue Lounge	37 x 17 m	199 m ²	120 m ²	60		60	63	2.30 m
Other spaces								
shed8	23 x 16 m	384 m ²		380	100	200	900	7.20 m
		* approximate values					** with Seitenbühnen I and II	

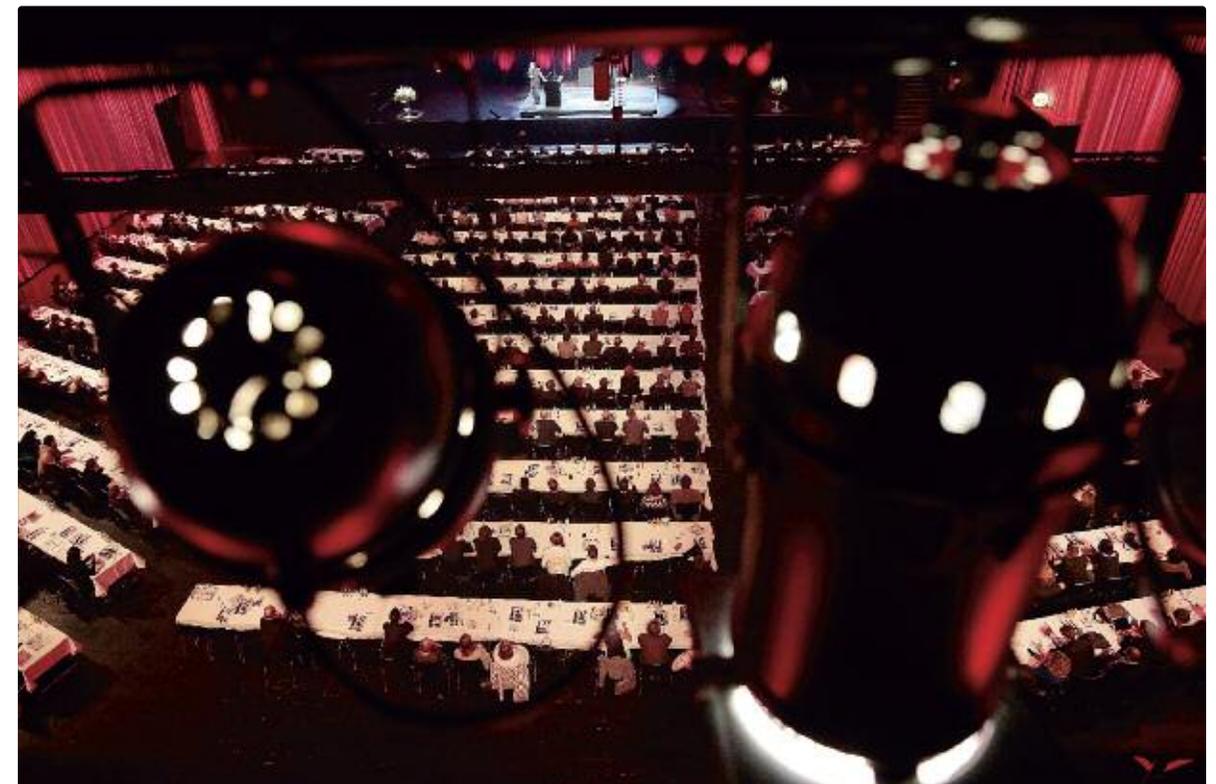
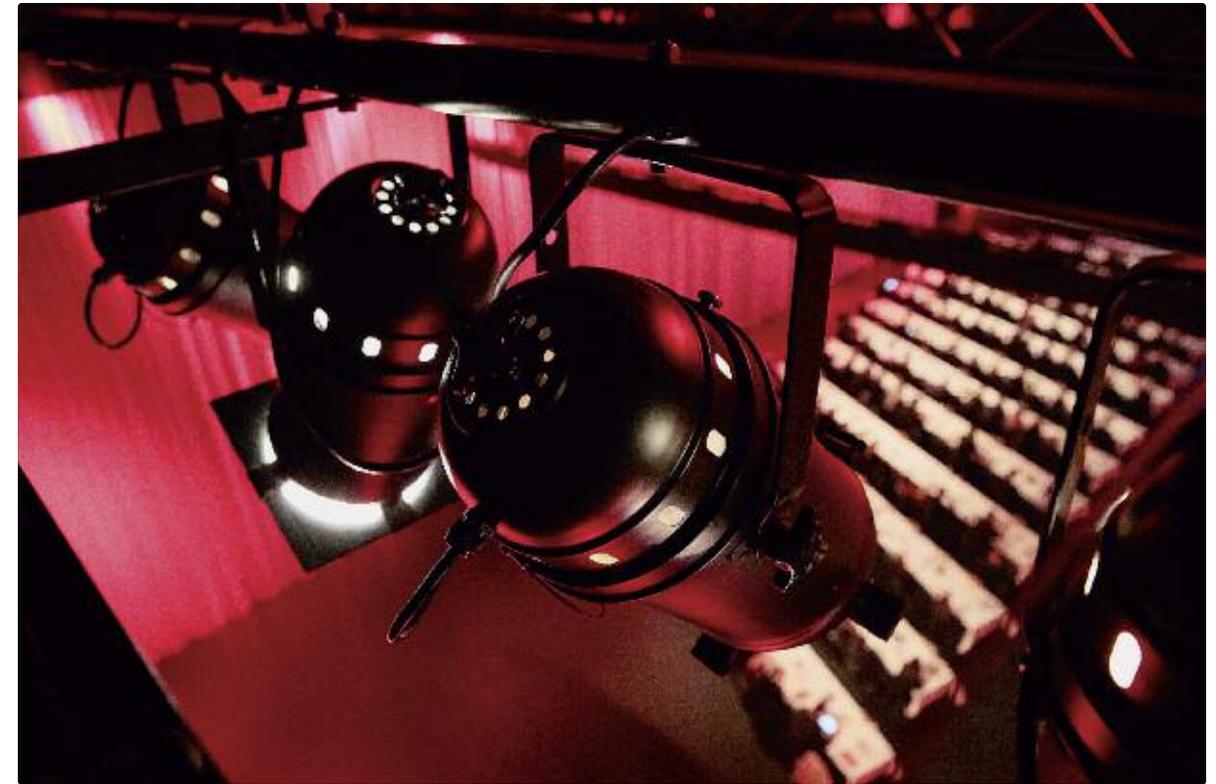
What we offer: technical facilities

We'd like to let the photos of our events centre speak for themselves. For specific facts, figures and capacities that might be useful in your decision-making, please consult the specification tables given for the individual rooms.

We offer state-of-the-art technical facilities of the highest standard.

Any equipment that is not available on site can be hired from our external partners.

Our events centre also comes with its own workshop department including a metalwork studio, woodwork studio, decorator, props and stage construction plus specialised personnel.



Großer Saal
Acacia and velvet



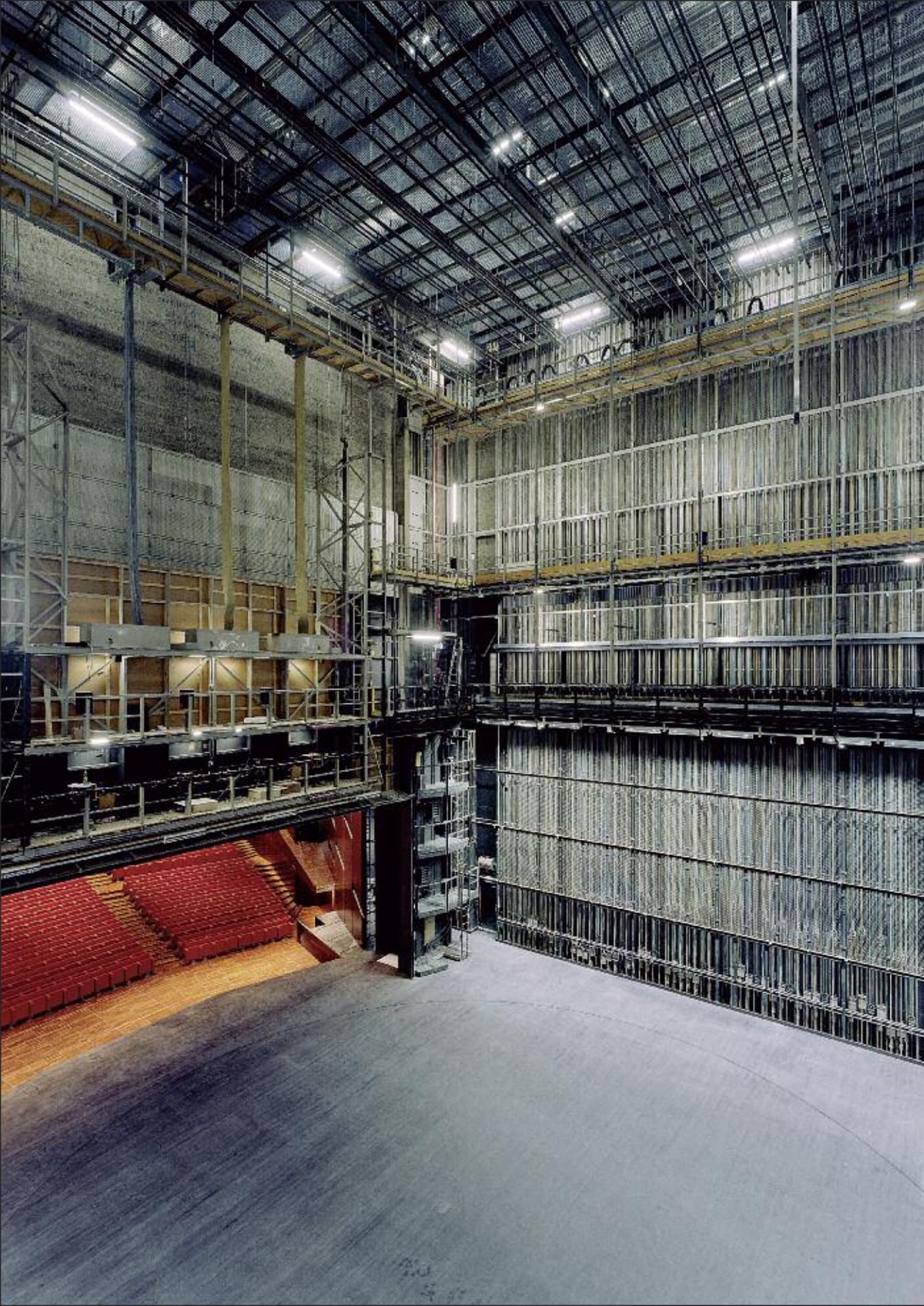




The Großer Saal was designed and built to present events that require superlative acoustics or stagecraft to achieve their full effect.

Above: a scene from the dance performance *Plateau Effect* by the Swedish ensemble Cullberg Ballet. Choreographer Jefta van Dinter, lighting designer Minna Tiikainen, stage designer SIMKA. The piece was performed as part of the Bregenzer Frühling dance festival in April 2015.

Left: two different interior designs that are slightly more ordinary but still natural-looking – the Großer Saal as a plenary chamber for the conference of an internationally active concern and as a place for communicating contemporary knowledge.



Großer Saal

Seating: in rows 990 to 1,656 | parliament-style up to 478

Wheelchair places: minimum 6 | maximum 26

Lowerable proscenium

Connections for TV and radio broadcasts

Extensive sound and lighting facilities

Two lighting bridges

Suspension points for loudspeakers | PA | Line Array

Front truss

Up to 12 interpreter booths

Wireless audio system – with guidance system

for partially sighted visitors

Wireless devices for visitors with impaired hearing

Make-up rooms with mobile make-up tables

Singer warm-up room

Quick change rooms

Offices for production | tour | or technical team

Hauptbühne

Floor area: 22 × 25 m

Height to fly grid: 25 m

Exhibition space: 309 m²

Seating: in rows up to 560 | parliament-style up to 288 |

banquet-style up to 396 | without seating, up to 1,000

Stage opening: 16 × 8 m

Diameter of revolving stage: 20 m

Maximum floor load: 1,000 kg/m²

Controlled humidity

Acoustic shell for concert | orchestra

Fully equipped for theatre | concert | and opera performances

65 counter hoists, 10 of them machine-operated

Panorama hoists in combination cyclorama

Vorbühne

Floor area: 7 × 17 m

6 lowerable stage lifts

Hinterbühne

Floor area: 15 × 17 m

Height: 9 m

Seating: in rows up to 240 | parliament-style up to 105 |

banquet-style up to 150 | without seating, up to 350

2 backdrop hoists

Seitenbühne I

Floor area: 16 × 16 m

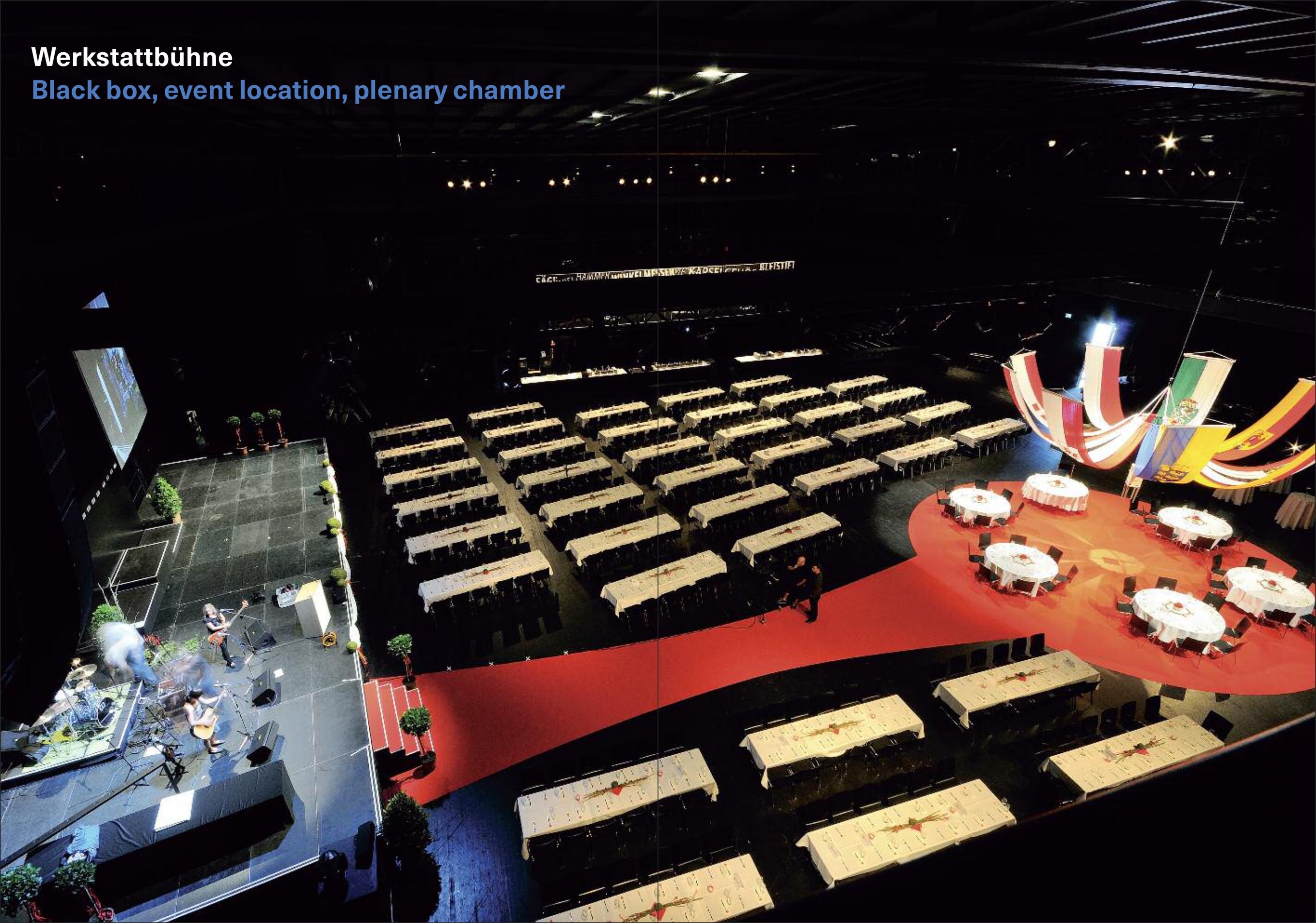
Height: 9 m

Seating: in rows up to 240 | parliament-style up to 105 |

banquet-style up to 180 | without seating, up to 400

Werkstattbühne

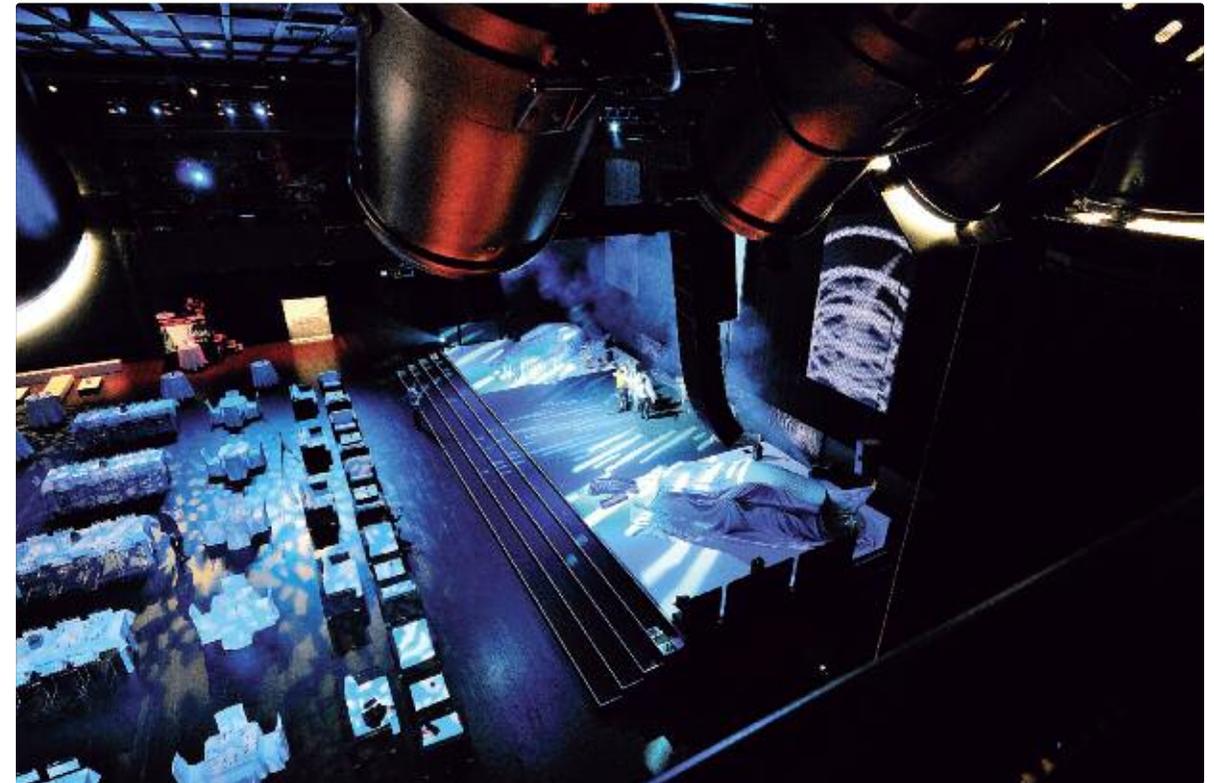
Black box, event location, plenary chamber





Event stagings seemingly conjured out of nothing. The versatile Werkstattbühne unfolds its possibilities in all dimensions, like no other space. A venue with capacity and technical finesse, unpretentious and highly adaptable.







Werkstattbühne

Floor area: 45 × 37 m

Exhibition space: 984 m²

Height: 9.6 m

Decor options: black box | black velvet | white drapery

Seating: in rows up to 1,563 | parliament-style up to 612 |
banquet-style up to 1,078 | without seating,
up to 3,700 with Seitenbühne I and II

Maximum floor load: 1,000 kg/m²

Grid for 37.5 tonnes of distributed load

Mobile bridge for lighting and chain hoists

Mobile director's tower

Water | power supply units, variable position

Separate audience entrance
with thermal separation (porch)

Own wc

Access possible through main entrance

Infinitely variable entrance width from Seitenbühne I and II

Access to stage for small vehicles

Delivery possible via 6 × 6 m lifting podium on street level

Seitenbühne II

Floor area: 15.5 × 20 m

Exhibition space: 162 m²

Height: 9 m

Seating: in rows up to 322 | parliament-style up to 126 |
banquet-style up to 210 | without seating, up to 500

2 mobile hall cranes each with 2 chain hoists à 1,000 kg

Seestudio

Walnut wood and lake view





Seestudio

Floor area: 21 × 16 m

Exhibition space: 177 m²

Height: 6.1 m

Seating: in rows up to 330 | parliament-style up to 168 |
banquet-style up to 270 | without seating, up to 495

Control booth

Hidden passageway to the stage

Movable fittings for loudspeakers and spotlights

Extensive lighting facilities

Adjustable acoustic panels

Motorised projection screen, 8 × 8 m

Mobile bridge for technical installation

Sprung floor (walnut wood)

Direct access to the mooring point

View of the lake



Seefoyer

Maple wood and fresh lake air





Seefoyer

Floor area: 33 × 7 m

Exhibition space: 96 m²

Height: 6 m

Seating: in rows up to 168 | parliament-style up to 81 |
banquet-style up to 192 | without seating, up to 300

Mobile partition walls to Foyer II

Glazed facade with motor-operated shading or dimming

Adjustable spotlights on the ceiling

Dimmable lighting

Own catering area

Direct access to the mooring point

Saal Bodensee

Morning light and mountain panorama



Saal Bodensee

Floor area: 21×14 m

Exhibition space: 170 m²

Height: 2.8 m

Seating: in rows up to 315 | parliament-style up to 141 |

banquet-style up to 216 | without seating, up to 590

Glazed facade with motor-operated shading or dimming

Dimmable lighting

Loudspeakers concealed in the ceiling

Connections for monitors | projectors | sound systems

Power supply through floor sockets

Three entrances

Divisible into two | three rooms by partition walls



Facing away from Lake Constance, this room has the advantage of opening onto the landscape, the mountains and the town. If you choose this venue you can include the life outside in your thought process if you wish.

Thanks to its full-length glazed facade it captures the light from outside. But irrespective of that, it seems to glow from within.





Seegalerie

Seminar room with lake stage auditorium

Seegalerie

Floor area: 23 × 7 m

Exhibition space: 60 m²

Height: 2.8 m

Seating: in rows up to 167 | parliament-style up to 100 | banquet-style up to 144 | without seating, up to 310

Full-length glazed facade with view of the

world's largest lake stage

Glazed facade with motor-operated shading or dimming

Dimmable lighting

Integrated loudspeakers in the ceiling

Connections for monitors | projectors | sound systems

Power supply through floor sockets

Direct connection with the main kitchen

Access to the lake stage auditorium

Direct connection with the Großer Saal

Divisible into two rooms by partition walls



Blaue Lounge

Exclusive view of the stage

Blaue Lounge

Floor area: 37 × 7 m

Exhibition space: 120 m²

Height: 2.3 m

Seating: banquet-style up to 60 | without seating, up to 63

Glazed facade, all windows openable

Dimmable LED lighting

Integrated loudspeakers in the ceiling

Connections for monitors | projectors | sound systems

Power supply through floor sockets

Access to kitchen



Saal Panorama

View of Bregenz and Pfänder mountain

Saal Panorama

Floor area: 15 × 11 m

Exhibition space: 97 m²

Height: 2.2 m

Seating: in rows up to 165 | parliament-style up to 87 | banquet-style up to 108 | without seating, up to 320

Near the backstage area of the Großer Saal
with make-up room | changing rooms with showers | lockers | lift for instruments | singer warm-up room

Dimmable lighting

Integrated loudspeakers in the ceiling

Connections for monitors | projectors | sound systems

Power supply through floor sockets

Glazed facade with motor-operated shading or dimming

Divisible into two rooms by partition walls



Parkstudio

White leather and a view of greenery

Parkstudio

Floor area: 30 × 9 m

Exhibition space: 81 m²

Height: 3 m

Seating: in rows up to 220 | parliament-style up to 132 | banquet-style up to 198 | without seating, up to 530

Controllable lighting ambience

Integrated loudspeakers in the ceiling

Glazed facade with motor-operated shading or dimming

Connections for monitors | projectors | sound systems

Power supply through floor sockets

Own catering area

Access to roofed terrace

Separate entrance possible via terrace from

Platz der Wiener Symphoniker

Saal Propter Homines
Suspended above the plaza





Propter Homines means "for the benefit of the people". This is a reference to a humanitarian foundation of the same name, and yet the name is ideally suited to the foyer anyway because of its special ambience.

Saal Propter Homines owes its ample proportions to its place in the overall design. A striking architectural element, it stretches out over the plaza and gives anyone inside it the feeling of being suspended in mid air.



Saal Propter Homines

Floor area: 18 × 7 m

Exhibition space: 68 m²

Height: 6.5 m

Seating: in rows up to 100 | parliament-style up to 63 | banquet-style up to 100 | without seating, up to 100

Dimmable LED lighting

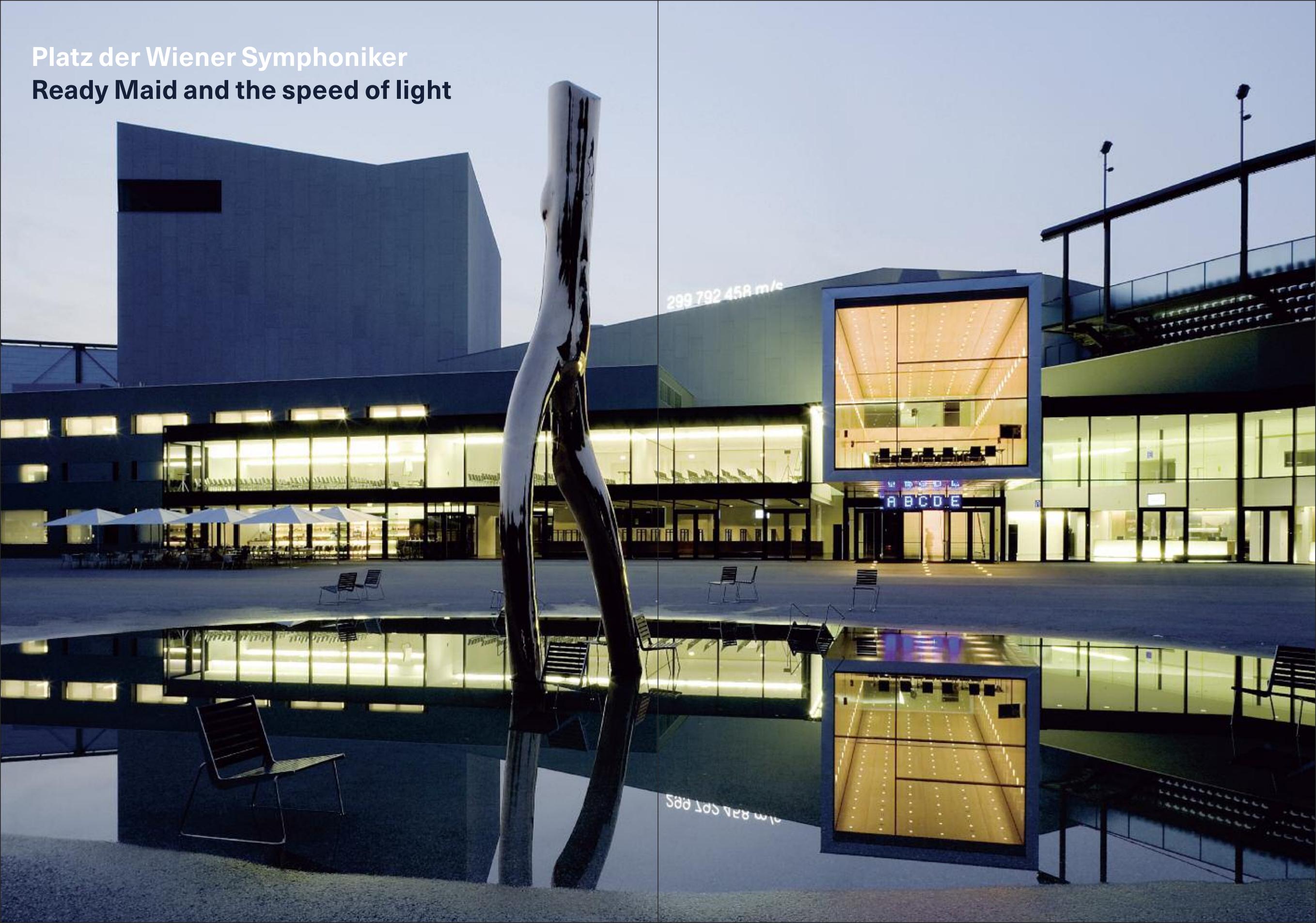
Connections for monitors | projectors | sound systems

Power supply through floor sockets

Loudspeakers concealed in the ceiling



Platz der Wiener Symphoniker
Ready Maid and the speed of light





With the Gourmet Tent, the restaurant Buehnedrei and various open-air bars, the Platz der Wiener Symphoniker is a place of cultivated encounter, particularly during the festival season.

But also outside cultural peak season, the plaza has an atmosphere capable of inspiring its visitors.



Platz der Wiener Symphoniker

Space for up to 12,000 people

Freely positionable seating

Fountain sculpture "Ready Maid"

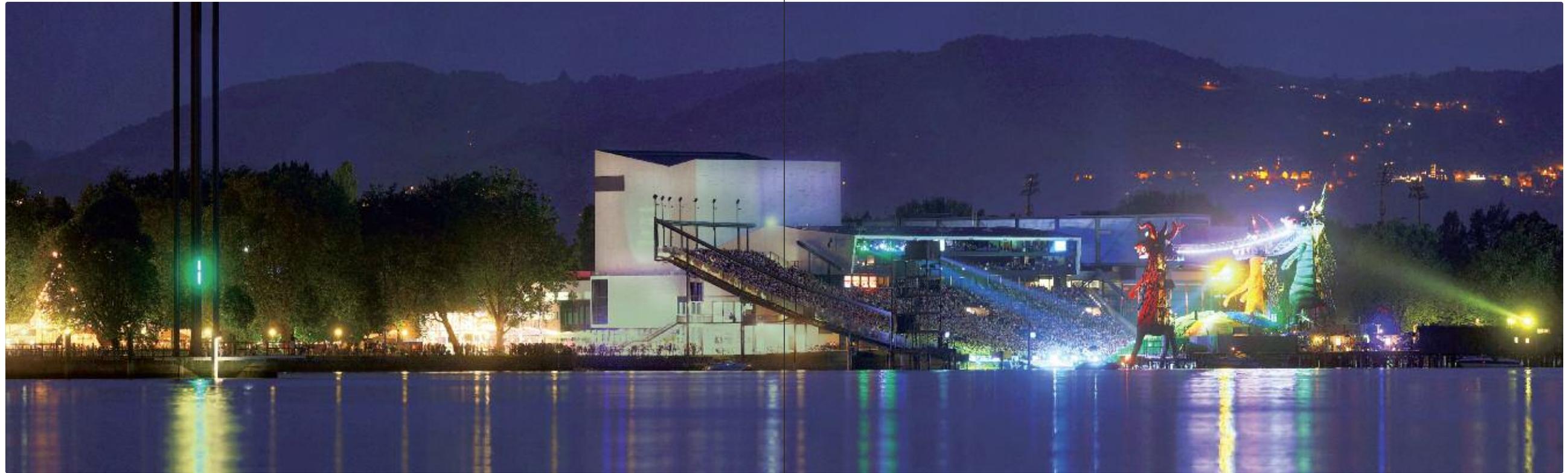
Power supply through floor sockets



Seebühne and Seetribüne

Bregenzer Festspiele,
Elton John, Udo Jürgens, Peter Gabriel,
Xavier Naidoo...





The lake stage is famous for the spectacular shows that take place there during the festival. Embedded in these surroundings, every other concert also becomes charged with added cultural energy, making it doubly unforgettable.

On the auditorium in Bregenz, the enjoyment of culture is more of a relaxing, shared social experience than it is elsewhere.



Seebühne and Seetribüne | Lake stage and auditorium

Up to 6,980 seats

800 loudspeakers

BOA sound quality | Bregenz Open Acoustics:

an acoustic space-simulation system with directional hearing, developed specially for the Bregenz Festival with the Fraunhofer Institute for Digital Media Technology and Lawo AG



shed8

Theatre with foyer

shed8

Address:

schoeller 2welten Areal | Mariahilfstrasse 29 | 6900 Bregenz

Floor area: 23 × 16 m

Height: 7.2 m

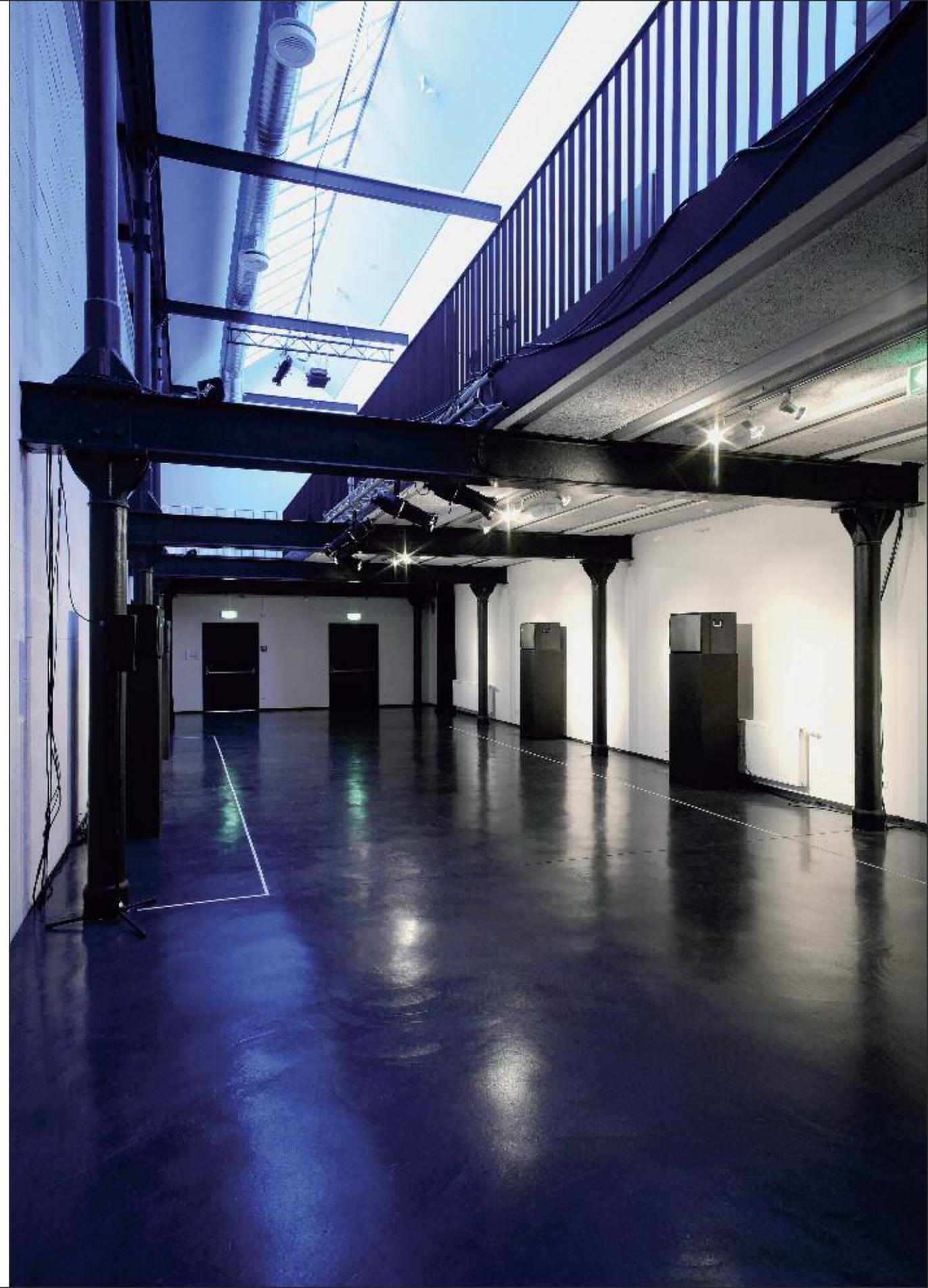
Seating: in rows up to 380 | parliament-style up to 100 |

banquet-style up to 200 | without seating, up to 900

Equipped with modern theatre and event technology

Maximum floor load: 1,000 kg/m²

Restaurant in the same building



299 792 458 m/s
Kongresskultur Bregenz:
stage-managing rapid growth

Four years ago,
the *LED professional Symposium (LpS)*
was still an experiment.

Today, with 1,300 participants and more than 100 exhibitors,
it's one of the world's leading congresses
in the light technology industry.

And Kongresskultur Bregenz has made a decisive contribution
to this development. "It makes us proud
to have been there right from the start," says Ruth Weidermann.
"Especially when a project develops so fantastically
as this congress."



Ruth Weidermann has worked at the company ever since 1986 and consequently many events that are seen as examples of their kind today have been her responsibility from the very beginning. The LpS is one of the events she is particularly attached to, because she loves the element of stagecraft that's so important in it.

The LpS was founded by Siegfried Luger, a former employee of Zumtobel Group, the Vorarlberg-based lighting technology corporation. He recognised the great potential of the new LED technology and wanted to give manufacturers, customers and experts from all over the world the opportunity as early as possible to meet and exchange ideas in an atmosphere appropriate for the subject. "Since the first congress we've worked to build up the event," Ruth Weidermann says. "We've basically played the role of an agency, making suggestions and mediating collaborations with other possible partners. For example, the idea of incorporating the whole town in the congress dramaturgy is something that we implemented together. That included video installations at Vorarlberg Museum. Whenever we do this kind of thing, our involvement obviously doesn't stop at the doorstep. In the case of the LpS, our technicians were out there, involved in planning everything and also setting up the art works."

The collaboration was particularly intensive in 2015, declared the *International Year of Light* by the United Nations. One result of this joint creative process was the "Path of Light", a symbolic progression through the major developmental stages in the technology that humans have used over the millennia to artificially light their surroundings. The path led from the candle, to the paraffin lamp, then the light bulb, the neon tube and finally LED lighting. "Bregenz Festival House," Ruth Weidermann says, "is naturally the ideal location for carrying out an idea like that. We've been staging operas here for decades and a major means of expression in opera is light."





Even when the LpS is not in progress, Siegfried Luger still comes round five or six times a year for photo sessions with clients. He needs the pictures for interviews he publishes in his own trade magazine. He always chooses the same background motif: the fluorescent figures on the roof of Bregenz Festival House, an installation by British artist Cerith Wyn Evans representing the speed of light. A fitting image for a technology that is evolving so rapidly.



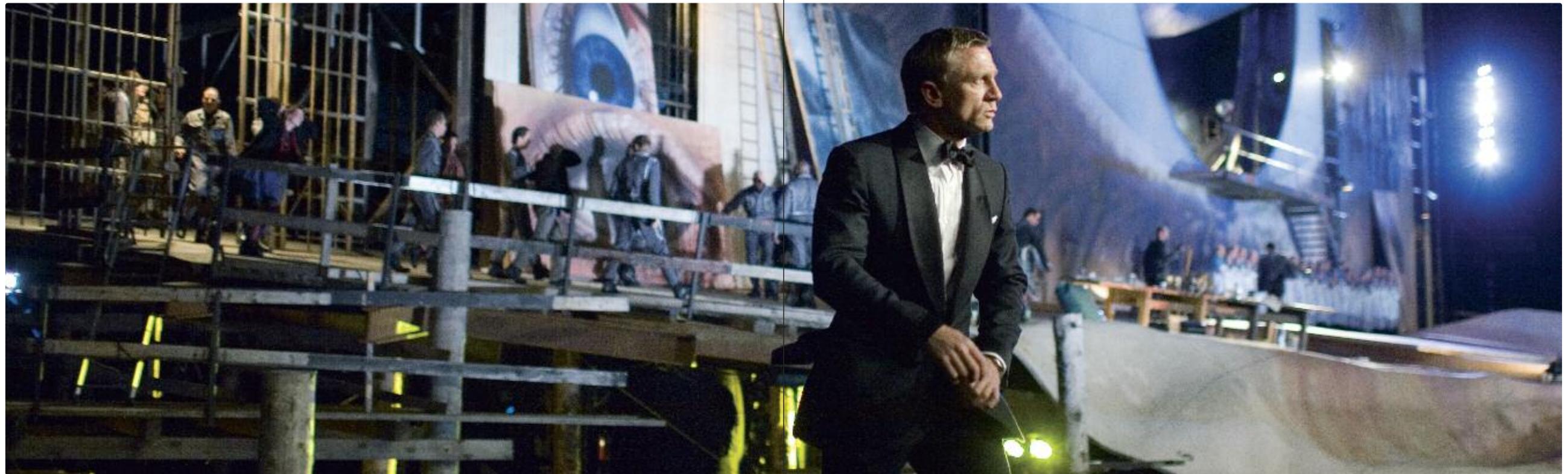
Ruth Weidermann d'Antuono

With the company since 1986. A member of the event management department, she specialises in congresses and trade fairs.

The adventures of a KKB agent Kongresskultur Bregenz eye to eye with the stars

2008 will go down in the annals of Kongresskultur Bregenz (KKB) as the year in which the company commended itself for higher duties.

When producer Barbara Broccoli and director Marc Forster laid eyes on the stage set for the opera *Tosca*, they decided to shoot one of the key scenes of the James Bond film *Quantum of Solace* at Bregenz Festival House.





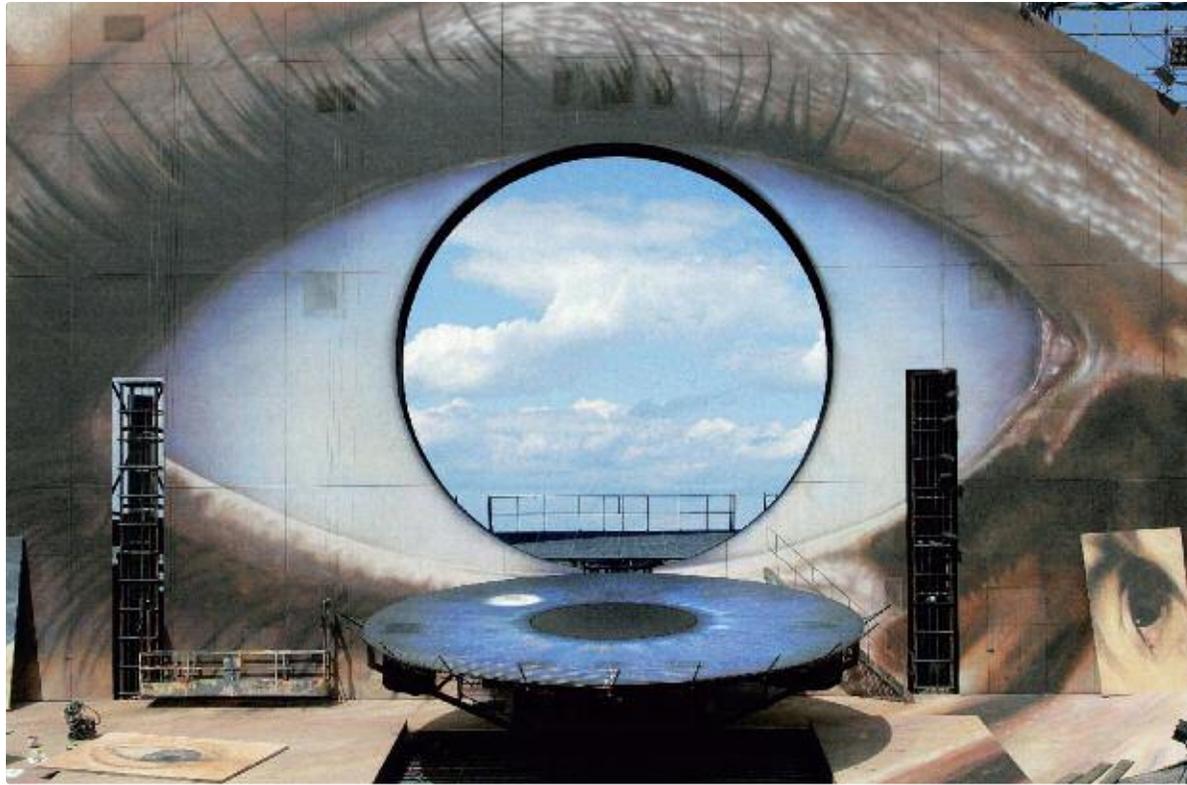
The film production company EON Productions made a point of renting office space in an inconspicuous building near Bregenz Festival House. They wanted to avoid attracting attention and prevent any hindrances that curious onlookers might cause.

Nicole Speckle moved into the same premises as the film people for the duration of the production. She functioned as the liaison between the production company and Bregenz Festival House, so strictly speaking she was operating as an agent.

“The work was a dream for me,” says Nicole. “That had a lot to do with the glamour of James Bond films, of course, but mainly it was because of the insight I got into the way the crew at Bregenz Festival House works and also the way an internationally active production company works. The daily challenges and experiences were enormously enriching for me, and the cooperation with Kongresskultur Bregenz was perfect. After shooting had finished, Leonhard Gmür, in charge of the Bregenz Location, specifically thanked us for the excellent cooperation.”

Nicole is certain of one thing: “They weren’t in Bregenz just for the *Tosca Eye*, but also because of our personnel and what our centre has to offer in the way of technology and space. For instance, we have enough space here for film sets to be built, which is something you don’t find everywhere. People who have seen the movie can probably remember the fight scene in the toilet. A replica of that room was built in the Workshop Theatre.”

Demands were high also in terms of logistics. For example, 35 drivers were permanently on standby to transport the film rolls – they had to be copied in Munich and then brought back right away. For the safety of production team members, 15 hotel rooms were always kept reserved in Hotel Mercure for people who were too tired after exhausting night shoots to drive home. On top of that, 1,500 extras had to be looked after and catered for. “Once the temperature outside dropped so fast we had to arrange for a few hundred hand warmers, presto!” Nicole recalls.



Nicole Speckle
With Kongress-
kultur Bregenz
until 2015.

As part of the event management team she was in charge of events and the external venue shed8.



Although Nicole isn't necessarily the type to go in for glitz and glamour, there is one incident that will remain etched in her memory. At an advance screening of the film in Bregenz Festival House, she actually appeared on the red carpet wearing an evening gown and accompanied by a Bond villain, the Swiss actor Anatole Taubman. How did that happen?

Taubman had arrived unaccompanied, and it would have been a breach of etiquette for him to go to the film premiere alone. So he grabbed hold of Nicole and hustled her into the limousine that took them to the entrance foyer. Before she knew what was going on, she was getting out of the car with Taubman at her side in a blaze of light from flash photography. Who's that? was the question on everyone's lips. Is that his new girl? Who could ever forget an event like that? Nobody. Just as Bregenz will never forget "its" James Bond.

The protagonists of the James Bond film *Quantum of Solace* at a photo session in front of the *Tosca Eye* on the Bregenz lake stage. From left to right: Anatole Taubman, Mathieu Amalric, Olga Kurylenko and Daniel Craig with director Marc Forster.

“The dedication starts with the doorman.”

Interview with Herbert Resch from Zumtobel Group

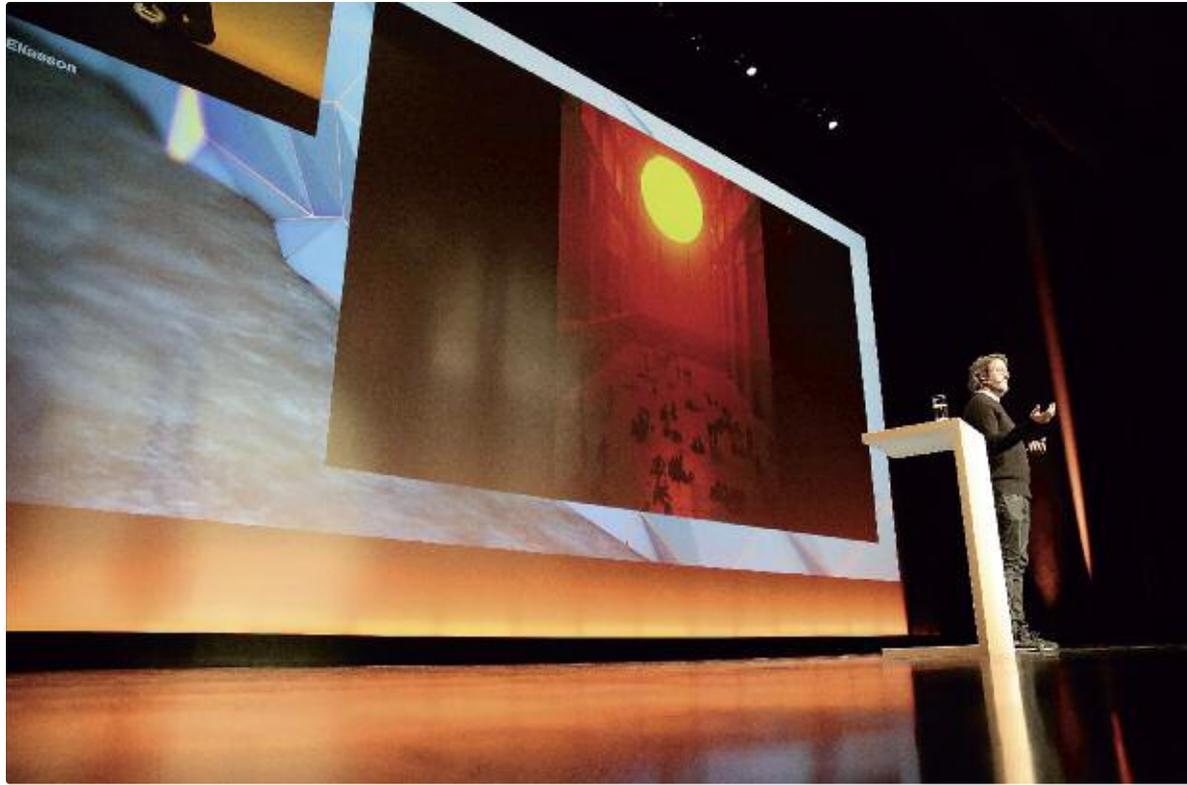
After its overhaul Bregenz Festival House profited greatly from the advice and the products of the Zumtobel Group.

There isn't a room that's not fitted with lamps and lighting systems from the Vorarlberg-based global concern.

But it's not a matter of course that Zumtobel chooses to host big and important events such as the *Year of Light* Event at Bregenz Festival House.

We asked Herbert Resch, Zumtobel's Director of Marketing Communication, for the reasons for this collaboration.





Herbert Resch, you get around a lot and presumably know a number of congress centres similar to Bregenz Festival House. What league does Bregenz play in, to use a sporting analogy?

To give a sporting answer: the Champions League. And Bayern Munich would be the precise equivalent.

In your view, is there anything that might even make our congress centre unique?

The fantastic location on the lake, embedded in a glorious panorama. The architecture, which is attractive and at the same time very functional, and in terms of infrastructure the building is situated extremely conveniently on the Lake Constance shore. The state-of-the-art technical facilities and the highly professional event management.

Light must have been very important in the staging of the *Year of Light* Event, which you held in Bregenz Festival House. What part did the technical services and event management play?

It was the technical realisation that made that event so special, both in the auditorium and in the evening in the Werkstattbühne. And we were very impressed by the ease with which the whole thing was arranged. The feedback from the 1,000 or so guests was excellent.

Kongresskultur Bregenz prides itself on the quality of its staff. You have worked with the people here – how would you rate their work?

The process of working with them went really smoothly, in the run-up to the event and during it. And the staff's dedication could be felt everywhere the whole time. At Bregenz Festival House it actually starts with the doorman.

Thank you for the interview and for your flattering evaluation.

“Empathy beats space.”

Interview with the director of Kongresskultur Bregenz, Gerhard Stübe

Space availability is high by international standards, but not everyone has a festival opera house for hire. How do you deal with that privilege?

I'm very glad to be able to offer our centre with its great atmospheric versatility to my clients for their conferences, symposiums, meetings and weddings. We have rooms and spaces that can be filled with emotions and stories and made magical by people. I am aware of that advantage.

It seems the idea of simply hiring space is still firmly rooted in the minds of many people, including industry leaders. What's your response to that?

I think when we talk with our clients, it shouldn't primarily be about space. The fact is, in our industry we are really privileged. We have the unique opportunity of helping others to become better known, more successful or more experienced. A melting pot for happiness hormones!

And how are these happiness hormones released?

By listening closely during the initial discussions, by creative thinking, by developing a sense for what the customer wants to achieve with an event. And by the enthusiastic commitment of everybody taking part. When we're preparing an event for a client, we have to read in their eyes what it is they're after, and give them the feeling they're in capable hands. That means: empathy beats space.

That sounds like the perfect service.

Yes, because service isn't an activity – it's an attitude. An attitude towards yourself, towards your responsibilities and your customers. Either I go into it, heart and soul, or I don't bother.

Can that attitude be kept up?

If you really dedicate yourself to it, it's a wonderful nutritional system that benefits everyone involved – and what's more, on a fair trade basis and extremely healthily, both for those providing the service and for those receiving it.

Thanks for the interview.

What we offer: service

Our experience is included in the price



By hosting small, big and very big events we have gained lots of experience.

Ranging from the Christmas party of a medium-sized company to the TV studio with public viewing arena for the European football championships in 2008.

The sense of security

we can give you

as a result of all this experience is worth a lot –

and it's included in the price.

Our services as a building block system

Kongresskultur Bregenz offers its services in the form of various building blocks. The first building block consists of hiring our rooms with their technical facilities, plus project management, visitor service and technical staff. In addition are the other building blocks which together make up an all-round service package from the conception and planning to the final realisation of a congress, conference, corporate event, party, et cetera.

You only get what you really need

At our first meeting, you do most of the talking. We listen and try to understand who you are and what content you want to convey. Then we search together for the best format for your event and agree on the service building blocks that are necessary or useful to meet your needs. It's this selection that determines the price you pay.

You profit from our reputation

In connection with the price it's important to bear one thing in mind: the international reputation of Bregenz Festival House is supposed to have a positive effect on the atmosphere and recognition of your presentation, not a negative effect on your budget.

Checklist for a smoothly organised event

Every congress, conference and event is a complex project and its success depends on impeccable management. That's why we appoint an event manager from day one to advise the client on creative, technical and organisational matters, to plan and coordinate in-house procedures and to deal with external partners.

Customer care by the event manager needs to be conducted in a personal, unbureaucratic and flexible way. But it's still important to have a basic checklist to ensure the smooth running of the event.

Our usual procedure is as follows:

- we ask what goal the event is supposed to reach,
- arrive at joint decisions about the scope and format of the event,
- select the appropriate rooms,
- decide what technical facilities are necessary (lighting, sound, presentation, props),
- suggest partners to deal with various other matters (catering, communications, logistics, et cetera),
- fix a schedule,
- carry out the event,
- and have a follow-up meeting to analyse how things went.

Aside from the core tasks there's something else.

Kongresskultur Bregenz is part of the network Convention Partner Vorarlberg, which can take care of the following important duties for you:

- organising accommodation
- making reservations
- drawing up leisure-time programmes
- arranging transport for visitors to and from the venue
- carrying out the online registration of participants
- taking care of visitors on-site during the event
- helping out with invoicing and collection.

What we offer: green meetings Kongresskultur Bregenz is one of the three most active proponents of the Green Meeting idea in Austria

To us, this official certification means more than simply having ticked off a list of technical and logistical requirements. Instead it reflects our fundamental ethical convictions.

Holding a Green Meeting is a rewarding activity. Experience shows that at the end everyone perceives it as a satisfying and meaningful measure that noticeably raises awareness about sustainability.

We would be glad to send you a small brochure containing a detailed explanation.



What we offer: hospitality

Without good food and good catering, no congress is going to be fondly remembered. No matter how hard everyone else involved may try. Kongresskultur Bregenz considers itself lucky to have Zoltan Toth and his company eventZ Hospitality as its partner – right here on the premises. Well aware of what's expected of him, Toth has done the job in masterly fashion for years now.





Zoltan Toth came to Austria from Hungary when he was eight years old. After completing various training courses elsewhere in the country he came to work for Joschi Walch at the famous Rote Wand restaurant in Lech in the mid nineties. Toth has a lot to thank Joschi Walch for. Early on the star restaurateur put the young man in charge of the catering for the ice hockey world championships, wherever in the world they happened to be held. Zoltan Toth still has that customer today but caters for it now with his own company, eventZ Hospitality.

Of course one is keen to ask about those huge sports events, to find out what his duties were during the football world cup in South Africa. But here Zoltan Toth reveals himself to be an entrepreneur of special character. He says, "I wouldn't like to draw attention to that too much. It's great that there are these nice jobs for us, but my core business is here at Bregenz Festival House, and that's how it's going to stay."

There is a real family atmosphere about working with Kongresskultur Bregenz, Zoltan Toth says, but it's also demanding. Demanding in the positive sense, because it matters a lot to them all that the guests should experience something special. "We often think about these things together," he says. "Not so much about the quality of the food or about ingredients being seasonal and regionally sourced – that goes without saying. We think about, for example, when and how the waiters are to enter the hall during the gala evening of a congress, or whether the food should be placed on the platform lift in the orchestra pit and then suddenly raised up before the astonished guests."

It's really nice to work in an event centre with this flair, he says. And when he's able to serve young newly weds an aperitif on the lake stage and see their radiant faces – moments like that are a privilege. And the Bregenz Festival itself is a genuine high point of the year for him and all of his team, which at peak time swells to over 100.

Which is also true of the person putting questions to Zoltan Toth here in restaurant Buehnedrei. After the opera-goers have been asked in various languages to take their places in the auditorium, an evening spent on the terrace of the big Gourmet Tent where you can hear the music while savouring some delights from the buffet is an experience of Gatsby-like intensity. (In the sense of elegance, of course, not decadence.) And this feeling of luxury is due in no small part to Zoltan Toth, his team and their keen appreciation of how precious such moments are.



Zoltan Toth
Owner and managing director of eventZ Hospitality GmbH. Since 2010, partner of Kongresskultur Bregenz at over 300 events per year.

How to reach us

Location and distances



Distance from Bregenz	
Business Airport St. Gallen-Altenrhein:	23 km
Lake Constance Airport, Friedrichshafen:	38 km
Vaduz:	54 km
Allgäu Airport, Memmingen:	79 km
Zurich Airport:	120 km
Zurich:	123 km
Stuttgart Airport:	205 km
Stuttgart:	218 km
Munich:	185 km
Munich Airport:	220 km
Innsbruck:	194 km
Milan:	307 km

3 star 4 star 5 star hotel capacities	
In walking distance:	509 rooms
10 minutes away by train or car:	484 rooms
20 minutes away by train or car:	1,003 rooms



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