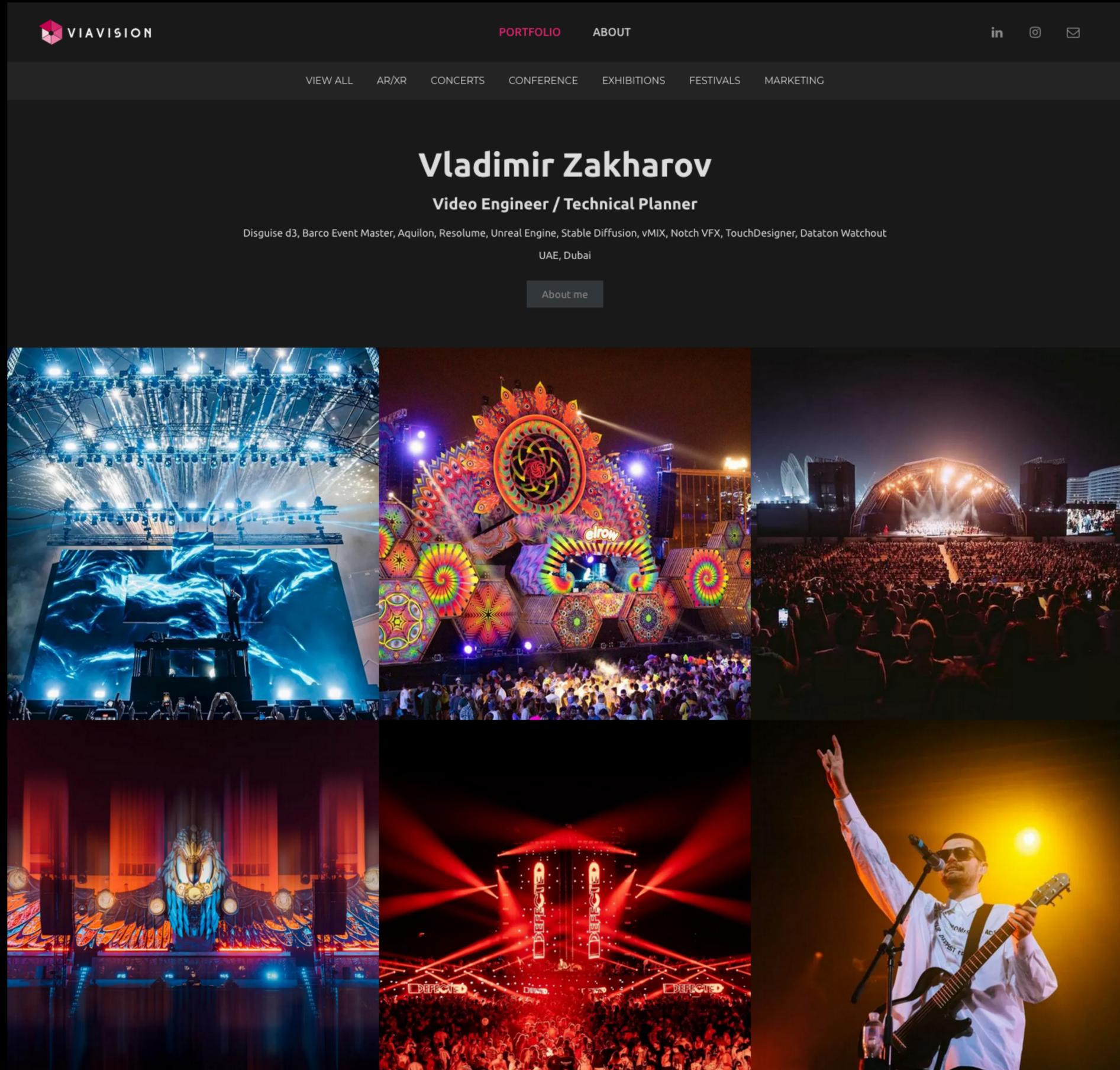


Hello!
This is Vladimir Zakharov
Nice to meet you!



My portfolio website:
viavision.pro



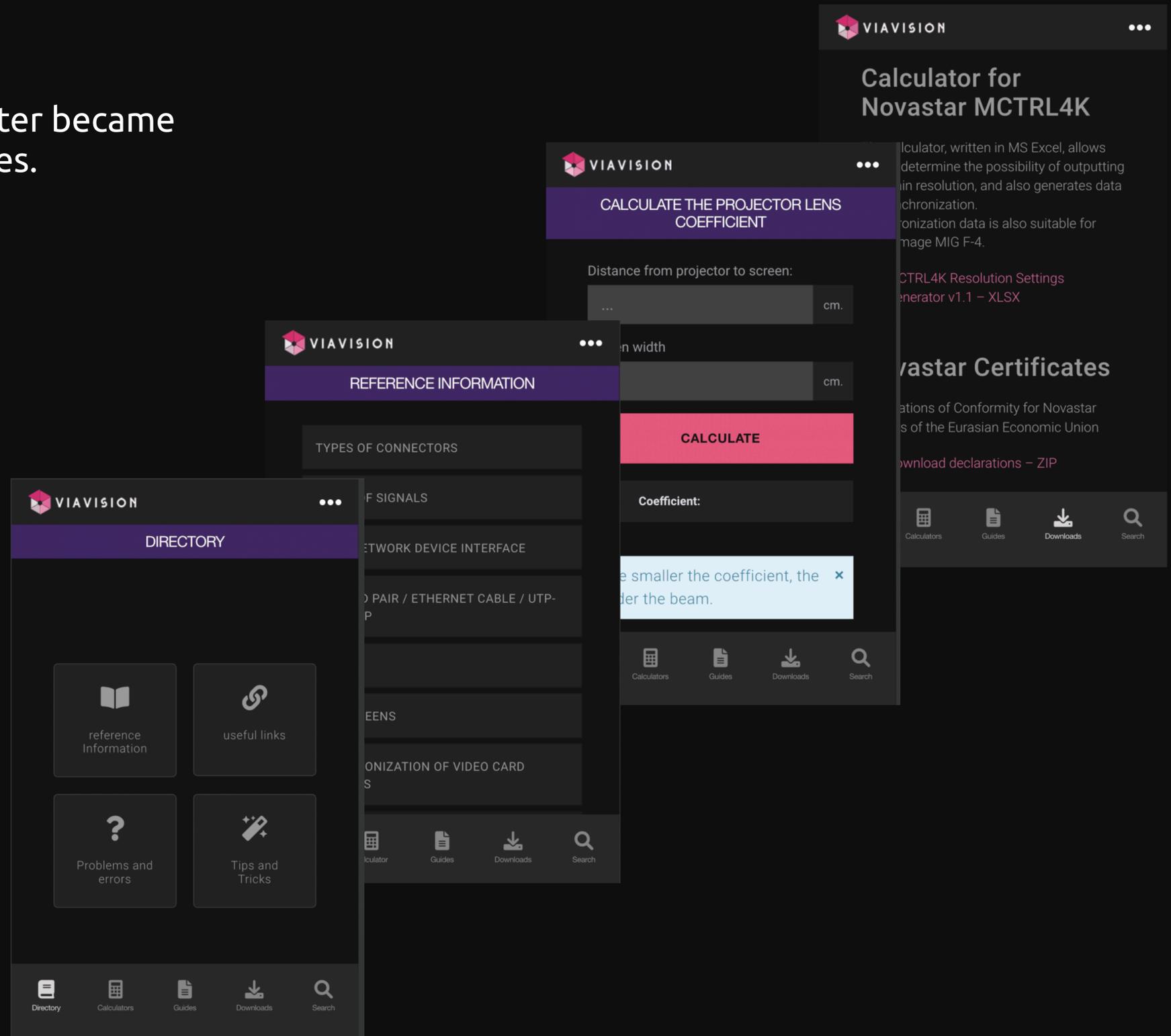
My handbook app: manual.viavision.pro

Originally created for internal departmental use, but later became popular among engineers and technicians in CIS countries. English language added in 2024 for international use.



Video Engineer's Handbook

Web-app based handbook offering reference information, tips, tricks, and solutions for various problems. It includes useful resource links, calculators, guides, and instructions for video engineers. You can also install it as a web app on your phone.

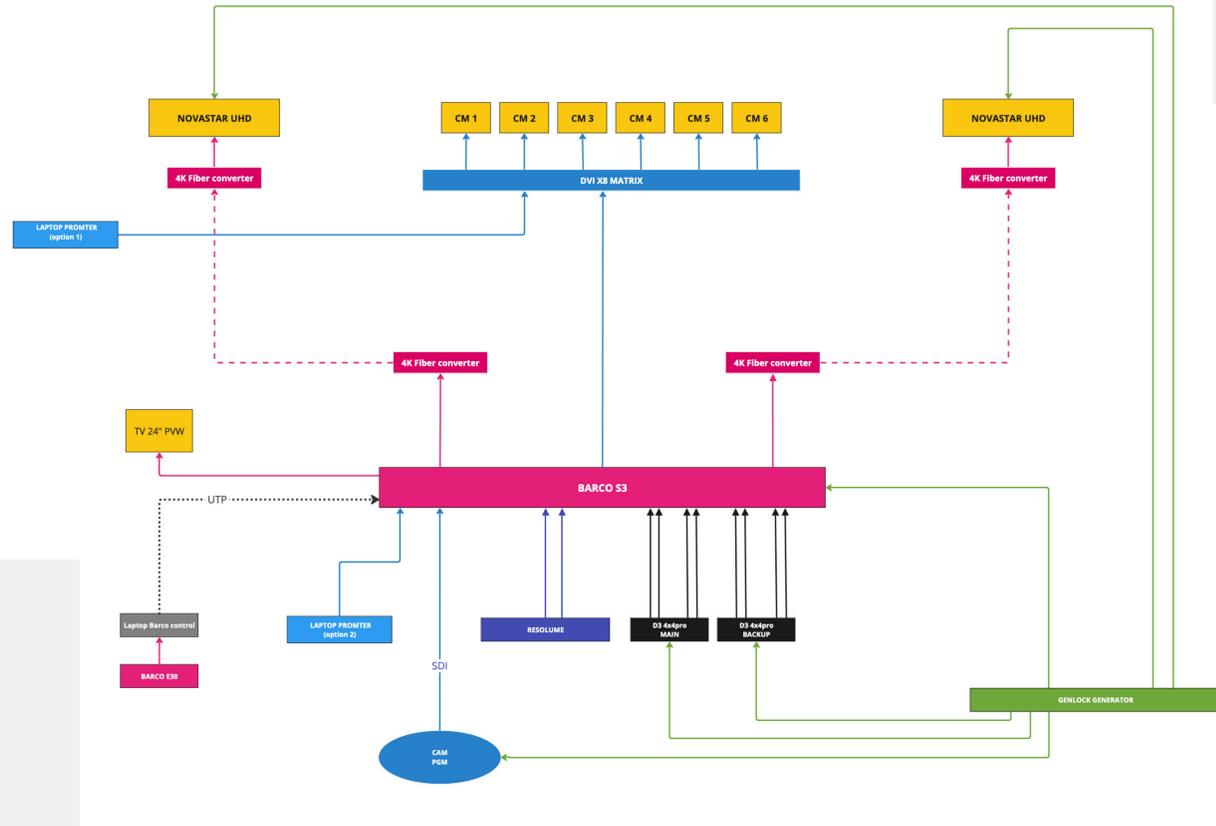
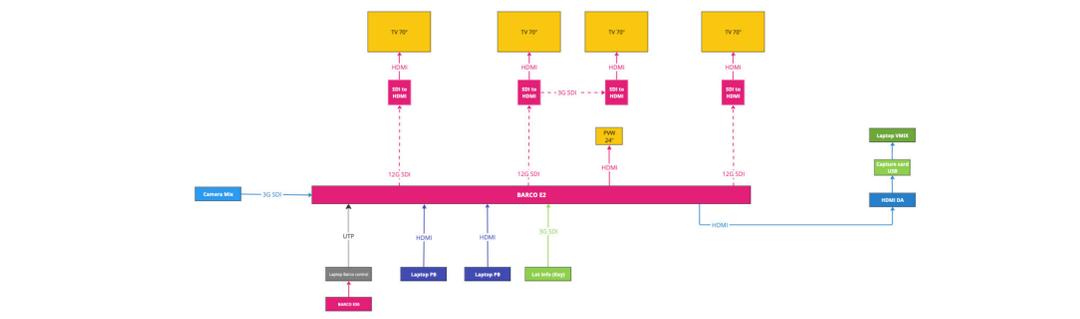
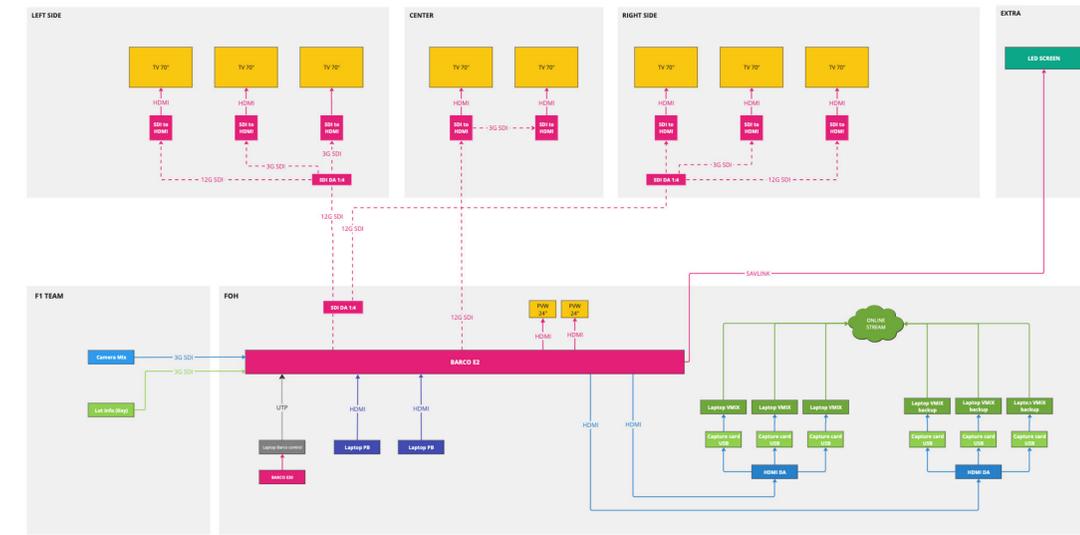


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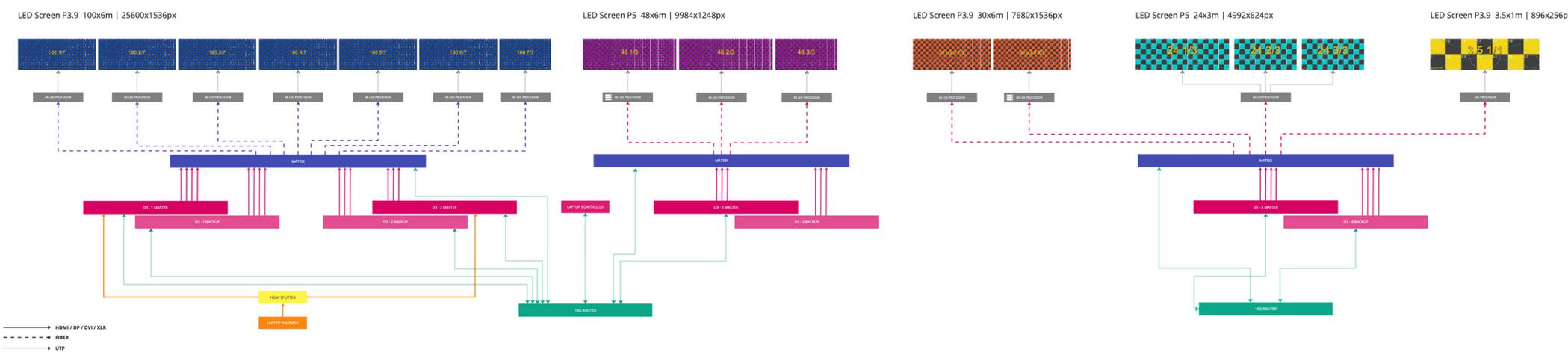
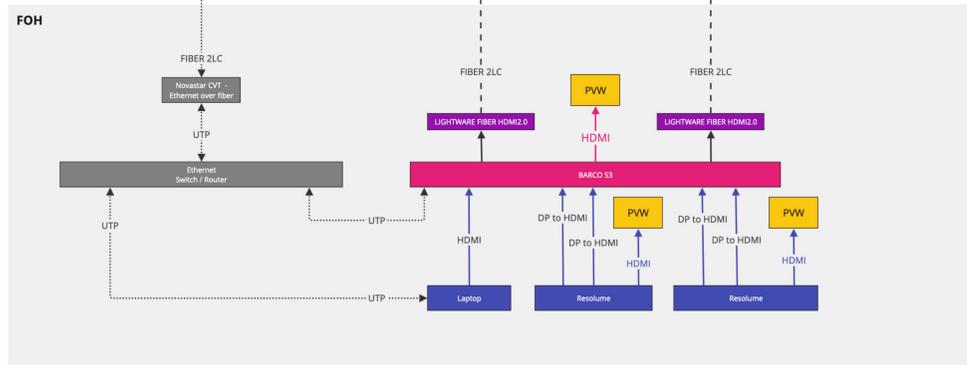
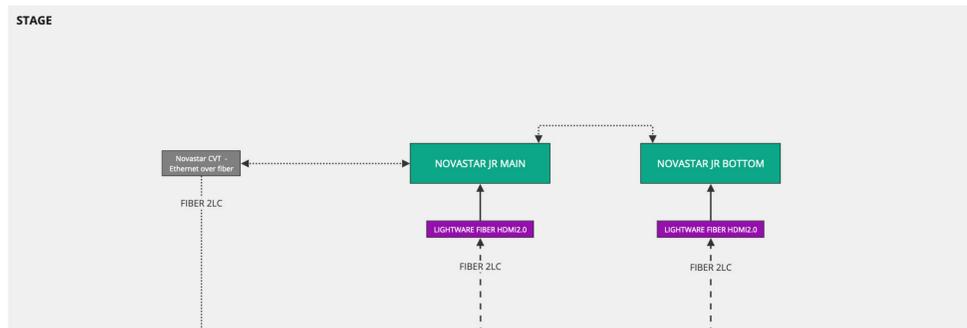
Planning an event is always accompanied by the necessary documentation.

Diagrams help you to see the whole project and prepare effectively.

F1 Streaming



Beach Stage



**Some of the projects I
planned and controlled as
Senior Video Engineer at
PROTEC have been featured
in TPiMEA 2024 magazine
articles.**

TPiMEA Magazine #45

TPiMEA reports on the use of entertainment technology in live event design, covering the Middle East and Africa.

EVENT FOCUS

Defected Dubai

Protec delivers a complete technical solution as Defected Records hits Dubai for three days of nonstop partying at Soul Beach, JA The Resort.



With the likes of Grove Armada, Roger Sanchez and a host of other top electronic acts and DJs appearing throughout the weekend, Defected Dubai welcomed partygoers to Soul Beach, JA The Resort, for a three-day rave, including a Friday-night warehouse party, Saturday-night beach party, and Sunday pool party.

With proceeds from Defected Dubai being donated to the Elton John AIDS Foundation, for which Defected's CEO, Wez Saunders, is a board member, the event took on extra significance.

"After living and working in Dubai for several years, I believe it's the perfect time for Defected to introduce this event to the region," commented Defected Head of Inclusion, Nathan Jordan ahead of the weekend. "Defected's events are renowned for bringing people together and providing space for people to get lost in the

music as one. I'm confident that this will be well received by the country's incredibly diverse communities. It's important to me that we continue to prioritise creating safer spaces for everyone, and this event will be no different."

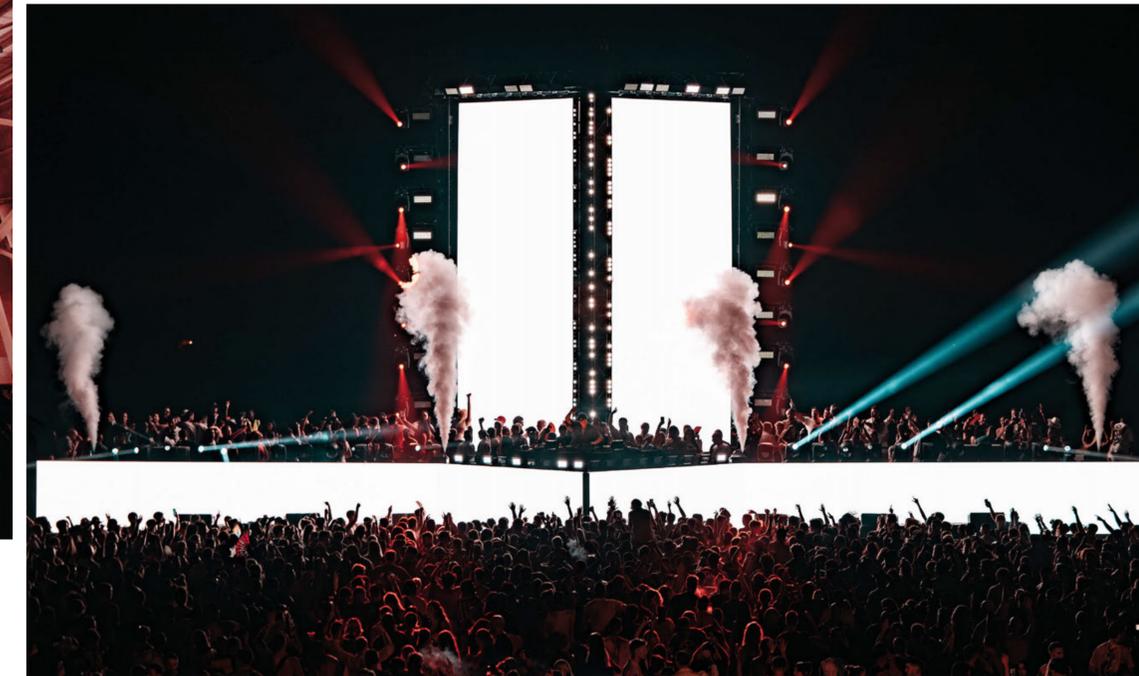
Having worked with the client Shiraz Baziko of Beso Group several times previously including the recent elrow XXL show in Dubai, Protec was once again entrusted to deliver the full production, with Gintas Valuntonis taking on Project Manager duties as well as designing the stage and lighting rig.

"I'm well aware of Defected and the calibre of events that they host, so we knew that they would be looking for something that is out of the ordinary," he commented, recalling the stage design process, which started with a rough sketch on paper. "I always like to start with a basic

idea of how it will look, then step by step we can bring it to life."

True to his word, Valuntonis' design for the main stage saw two 8m by 4m Absen 3.9mm LED screens angled to form an imposing tower-like structure, with another 25m by 1.5m strip of the same LED product positioned in front of the tower to add width and provide a natural separation between the on-stage VIP deck and the rest of the audience.

A selection of lighting fixtures adorned the LED screens, with SGM P-2s and P-5s, Robe Robin Pointes, as well as Claypaky Sharp Plus and Show Batten 100s adding visual dynamism to the on-screen content, which was managed through NovaStar processors and a Resolute media server. Sam Churzyn operated an MA Lighting grandMAS full size console in MA3 mode



EVENT FOCUS

(with a grandMAS3 light for back-up), which was equipped with Luminex DMX 8 MkII converters and GigaCore 16RFO ethernet switches. "Working alongside Baz on the creative, we designed the stage to have nothing behind it, so there was a beautiful daytime view of the sea in the background," Valuntonis explained. "At night, Claypaky Show Batten 100s in the middle of the two screens formed a straight line behind the DJ, which was very striking."

Atmospherics were provided by Le Maitre MVS Hazers, High End Systems FG-100 fog generators, and Look Solutions OctaJet, supplied by Matrix Laser. "This is the first time we have used the OctaJet," Valuntonis revealed, discussing the benefits of the product. "It gives you the same effect as CO2, but it has a much smaller footprint and doesn't require any canisters or hoses. You can also use it in very small spaces where you can't use CO2, and it also works better in hot weather."

An L-Acoustics PA comprising K2s, SB28s, and KARAs covered the main stage, with additional SB28s and KARAs providing coverage for the DJ booth and VIP deck. A DiGiCo SD11i console was at FOH, while a Pioneer CDJ-3000 multiplayer, DJM-V10 mixer, and RMX-1000 sampler were supplied for incoming DJs.

Protec also designed and supplied for the Warehouse Stage, which was used on the first night of the festival. The setup included Robe Robin Pointe, Claypaky Show Batten 100, Chromtech JARAG-5, and James Thomas

PixelLine 1044 fixtures; Absen 3.9mm LED; and a L-Acoustics PA.

The Protec lighting team included: Head of Lighting, Miguel Paris; Warehouse Stage Programmer/Operator, Geronimo Abad; System Engineer, Nestor Piquero; and Technicians, Nelson Noche, Muhammad A. Insari, Premamohan Pillai, Richard Remo, Jeff J. Patria, Ryan Noche, and Freddy Godinho.

Protec's Head of Video, Yevgeniy Karyagin, worked with System Engineer Vladimir Zakharov on the video supply, while Head of Audio, Evgenii Shparenkov, and System Designer, Danila Khavtorin oversaw the audio deployment.

Led by General Manager Matt Allen, the rest of the Protec team on the project included: Head of Rigging, Qasir Ali; Head of Staging, Neil McCarthy; Site Managers, Xolani S. Mhlongo, Tinashe Lionel Machechano, and Marlon P. Eclarino; System Technicians, Vladimir Voloshin, and Haider Ali; and Stage Technicians, Anastasia Shmikhina, and Zaid Maqbool.

Despite the heat, humidity and sand providing a challenge, Valuntonis was pleased with the result. "Difficult conditions will always make load-in more challenging, but we're used to them," he concluded. "It was a pleasure to work with the Defected team. We wanted to create and impact and 'wow' moments that the audience remember, and I think we achieved our aim."

Photos: Protec
www.defecteddubai.com
www.protecevents.com

TPiMEA Magazine #47

TPiMEA reports on the use of entertainment technology in live event design, covering the Middle East and Africa.

PRODUCTION PROFILE

Saadiyat Nights: Tom Jones

As an eclectic cast of A-list stars descend on Abu Dhabi's Saadiyat Island for a series of concerts, TPiMEA takes in a stellar performance from legendary Welsh singer, Tom Jones...



PRODUCTION PROFILE



The words 'luxury' and 'festival' don't usually go hand-in hand. However, when it comes to Saadiyat Nights – a series of concerts held at a purpose-built temporary venue a stone's throw away from the beach at Saadiyat Island – there's no doubt that this is a truly high-end enterprise. Welcoming a variety of A-list artists including Mariah Carey, Googoosh, Andrea Bocelli, Sting, Magida El Roumi, Alicia Keys, Tom Jones, and John Legend over a two-month period, the festival set a new standard for upscale live entertainment in the UAE.

"The festival site is absolutely amazing," began Jonathan West, Senior Operations and Production Manager for AVANTGARDE, which was tasked by Department of Culture and Tourism (DCT) Abu Dhabi and Miral with producing the festival. "The location is perfect, right by the beach, close to a range of F&B outlets and with plenty of parking nearby."

TPiMEA got to witness the festival first-hand during Tom Jones' performance on the penultimate night of the run, which was promoted by Live Nation Middle East. "Bringing Tom Jones back to the region was an absolute pleasure and a highlight for me in this first Saadiyat Nights season," commented Live Nation

Middle East President, James Craven. "This new open-air, purpose-built venue on Saadiyat Island created a truly unique destination and event. As Tom Jones closed off the final weekend of the season, we thoroughly enjoyed creating such an unforgettable experience with a true music legend like Tom."

Speaking from on stage ahead of the performance, AVANTGARDE's West described the journey that the team had been on to reach that point. "We started with three empty plots, and we decided to go with the stage positioned so the Zayed National Museum would be in the background," he recalled, gesturing towards the impressive building. "We had to design everything from scratch, and we were fine-tuning as the project progressed. I think our CAD drawings changed 70 times within the build process alone!"

With nothing less than a luxurious finish required, AVANTGARDE pulled out all the stops for the site build. "It's a high-end festival and everything on site needed to reflect that," West explained. "Everything from the bathroom facilities to the seating was carefully considered. We tested several different types and seating arrangements and even built in little cubby holes

for people to put their bags and drinks, which is a great touch that improves the festival experience for the concertgoers."

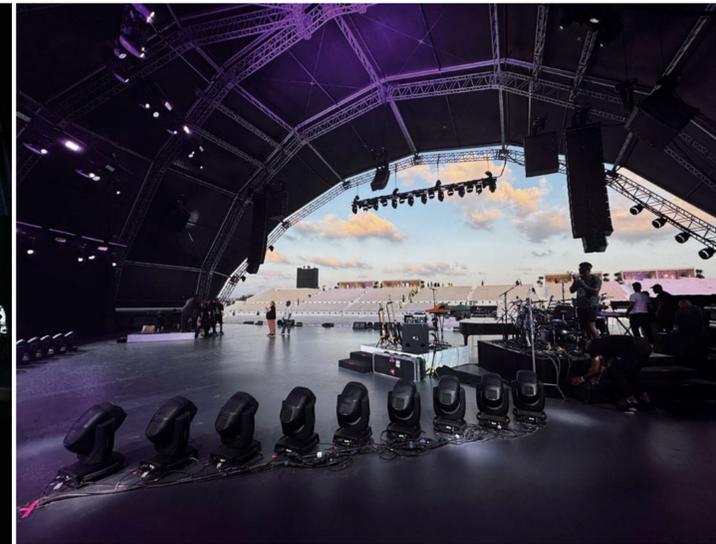
West acknowledged that there's "always something that could be improved upon," he was delighted with the result. "The fact that we built a 5,000-capacity amphitheatre, complete with a luxury pre-function area, from a patch of sand is incredibly pleasing," he commented. "We haven't seen anything like this in the UAE before. For a temporary build, the level of detail is incredible."

'A massive achievement'

With an eclectic roster of top-level artists performing throughout the festival, an extensive technical solution was required. AVANTGARDE put its faith in Protec, which supplied a turnkey solution including audio, comms, lighting, video, rigging, and staging, as well as its distinctive Supadome roof structure via the company's staging and structures division.

Having been utilised primarily on projects in Saudi Arabia until recently, Protec's Supadome is usually deployed as a self-contained temporary indoor venue that can accommodate up to 6,000 people and be built in just seven days. However, for Saadiyat Nights, the flexibility of the

PRODUCTION PROFILE



solution came into its own, as an end section of the structure was deployed as the large dome-shaped roof.

"It's very different from the standard box-shaped roof you see on shows everywhere," stated Protec's Senior Account Manager and Project Lead, Aaron Merchant. "It's got the kind of look that you might usually associate with EDM, but we've shown that it can be transformed for everything from pop and rock to classical, and it looks stunning."

Protec's Senior Project Manager Pieter Smuts took the lead on the build, alongside Structures Project Manager Xolani S. Mhlongo, while Senior PM Leigh Snyman oversaw the staging supply, which included 623m of Layher staging, and Head of Rigging Qasir Ali ensured a safe and efficient technical load-in.

Production Manager Tinashe Lionel Machezano oversaw the complex technical deployment, which comprised the initial installation of the festival rig, followed by several

new iterations and changes to accommodate each incoming international artist. "It's been a tough but extremely enjoyable gig," Machezano stated, summing up his experience on the project as it reached its penultimate evening.

The transition from Sting to Andrea Bocelli proved to be an especially challenging one, as it required the PA to be moved outside the Supadome and the lighting rig to be reconfigured completely to allow for coverage of his choir. "I think that was the longest week of my life!" Machezano joked. "To do the number of shows we've had and accommodate all the necessary changes each week has been a massive achievement, which wouldn't have been possible without the hard work of the entire team."

Head of Audio Evgenii Shparenkov worked alongside Senior Audio Engineer and Technical Planner Vladimir Voloshin to spec the festival's audio setup, which comprised an L-Acoustics PA made up of 56 K2 and 19 Kara loudspeakers, 16 K15B and 28 SB28 subs and eight A15 front

fills, with 16 fully loaded LA-RAK II touring racks offering 12 channels of amplification each and six Luminex GigaCore 16Xt switches.

Shparenkov highlighted the main goal of the audio system, which was to "deliver even coverage all over the venue throughout the audience on multiple levels," revealing that L-Acoustics SoundVision was extremely useful in designing the system. "We also had to ensure that sound levels were controlled so as not to affect local residents," he added.

Protec provided a range of audio control options, including an Avid VENUE S6L, DIGiCo Quantum 7 and Quantum 338, while additional consoles were supplied by Clair Global according to artist rider request. Protec also supplied a Shure Axient Digital Wireless Microphone System and PSM 1000 IEMs, along with a ClearCom FreeSpeak II Digital Wireless System.

Incoming artists' backline requirements were handled by MEI – a company whose work on the project West described as "amazing." He added:

TPiMEA Magazine #50

TPiMEA reports on the use of entertainment technology in live event design, covering the Middle East and Africa.



Atlantis Live: Martin Garrix

The popular concert series makes its much-anticipated return, as the Dutch DJ plays to a sold-out 6,000-capacity crowd in a purpose-built venue at Dubai's Atlantis The Palm.

Atlantis The Palm has hosted some epic live shows over the years, with the stunning seaside location nestled on the tip of the Crescent and the hotel's iconic arch providing the perfect backdrop and atmosphere for some of Dubai's most memorable nights of live music. The latest big name to grace the venue was Martin Garrix, whose show in early May marked the long-awaited reintroduction of the Atlantis Live series, returning to the hotel for the first time in a decade.

Recalling the origins of the show, Protec's General Manager Matt Allen, who served as Project Director, explained how the company got involved: "Back in February, our team responded to a tender for a tour rider-driven Martin Garrix show hosted at Atlantis The Palm. This project marked the return of Atlantis Live for the first time since 2014 – a project I had experience with between 2012 and 2014," he described. "The tender requested a turnkey solution, including design, technical production, fabrication and staging and structures, which perfectly aligns with our strengths and in-house resources."

Over the past 24 months, Allen and his team have been on what he described as "a real journey" to re-establish Protec as a major player in the industry.

"A major part of our strategy was to redevelop the concert side of the business – our team is passionate about this sector, particularly the dance music segment. We love delivering live shows with international artists, which naturally brings a high level of job satisfaction and

fulfilment, knowing our work is having a positive impact on the audience," he stated.

This strategy has seen Protec gain a strong foothold in the UAE's dance music sector, bolstered by its successful collaborations with major events like Tomorrowland, Elrow, Defected, Mayan Warrior, and Saadiyat Nights, which represented a range of genres.

"This feel-good factor and experiences have helped energise the team and act as one of many platforms to drive the company forward," Allen stated. "Additionally, being associated with live concerts, festivals, and globally recognised artists provides excellent exposure for our brand."

Inspired by the prestige of working with one of the world's top DJs and the opportunity to kickstart Atlantis Live at a world-renowned resort, Protec threw everything at the project to close the season with a bang. "Utilising our newly structured in-house divisions of Technical Production, Fabrication and Scenic, Structures and Staging, and Design, we controlled the quality from design through to on-site execution," Allen commented.

Protec's initial proposal included a fully integrated technical design in Synchronorm Depence, created by Project Manager/Production Designer, Gintas Valuntonis, and HOD Design, Sam Churzin. "The official response featured our own traditional EHD Concert roof and Layher staging," Allen revealed.

"While satisfied with the initial designs, we also brainstormed ways to elevate the experience given the magnitude of the occasion,



I suggested an alternative design featuring an open-air overhead structure to create a comprehensive immersive experience."

The updated design saw the impressive 70m by 38m structure flanked with two 70m by 8m VIP platforms on either side of the general admission area. "The idea behind this was to create a more intimate, 'club-like' atmosphere – especially with the event being capped at 6,000 attendees," Allen explained. "Gintas and Sam channelled their creativity to develop a masterpiece that we believed would resonate with both the Atlantis and Martin Garrix teams, as well as the well-versed Dubai audience who have seen many large-scale productions pass through the region."

Depence renders for the original and alternative designs were supplied, followed by a video fly-through for the elevated concept including real-time lighting and special effects, which incorporated the DJ's official rider and the overhead house system.

"These visual tools were crucial in effectively communicating our concept to the Martin Garrix and Atlantis teams," Allen commented. "The quality was such that they were later used in the pre-

event online promotional material." Both projects were meticulously created in Vectorworks first – a standard practice for many of Protec's special projects. The team used Braceworks for detailed calculations and rigging plans, streamlining the transition from the design phase to preparation in the workshop.

"The Atlantis team eventually shared our elevated design with Martin Garrix's team, which they loved and approved over the official tender response with a roof," Allen recalled. "After confirmation, this led to a collaborative effort with the Atlantis team, involving considerable back-and-forth to ensure the layout was 100% functional and provided a seamless guest experience for both VIP and GA attendees."

With the designs and plans approved, the Protec team entered the preparation phase, leveraging the detailed plans created in Vectorworks, preparing equipment, coordinating crew and logistics, and finalising technical details to ensure everything was in place for installation.

"Our team coordinated the load-in process with Atlantis, with Site Manager, Pieter Smuts on-site for

Top: The Protec team on site; Above: The project was meticulously created in Vectorworks.

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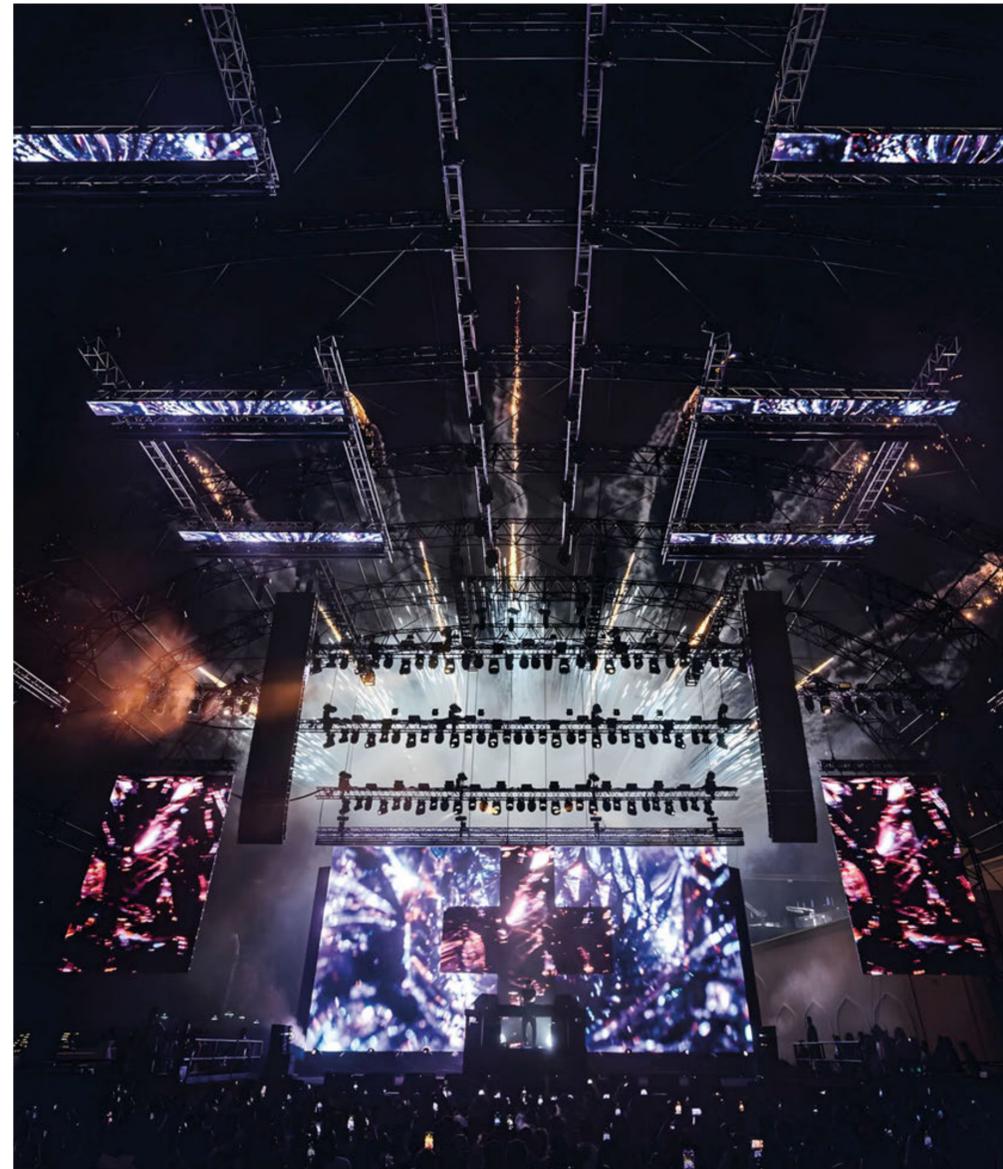
13 days," Allen commented. "This involved setting up the overhead structure and the VIP platforms with the Lion deck system, ensuring all elements were correctly positioned and securely installed."

The Protec team later installed a multi-tiered Layher stage with dedicated VIP tables recessed into the stage.

Protec engaged Al Laith to deliver the arched structure, with one of the primary engineering challenges being to ensure the structure's stability and load-bearing capacity. "Each arch needed to support up to eight tonnes, resulting in a total load capacity of 88 tonnes," Al Laith revealed. "This required precise engineering and rigorous testing." The dynamic loads from the energetic crowd during the concert also had to be factored into the platform designs, especially considering the impact of people jumping in unison when the beat drops.

The VIP elevated platforms were designed to provide an optimal viewing experience while ensuring accessibility for all attendees. Tiered platforms were included to offer a clear vantage point for VIP guests. "Accessibility was a priority, so we integrated ramp access into the initial design, making the entire site POD (Person of Determination) friendly," Al Laith added. "This thoughtful planning ensured that all guests, regardless of their mobility needs, could enjoy the concert comfortably."

The structure was engineered using STAAD analysis and underwent a rigorous approval process by local authorities. This included multiple verification meetings and strict protocols as well as a third-party engineering design review and an as-built certification from renowned German engineering firm, TÜV.



'Seamless coordination'

Protec's technical installation was project managed by Gintas Valuntonis, who worked directly on the design along with Sam Churzín and Martin Garrix's production team, led by Marcel Koeter. "The flexibility of Martin Garrix's production team allowed us to fully utilise our own inventory of equipment," Allen recalled.

"On the day of the event, our team arrived on-site early to conduct final checks and address any last-minute adjustments. The seamless coordination between our team, the Atlantis team, and Martin Garrix's production team ensured that the show proceeded smoothly, and an unforgettable experience was delivered for everyone in attendance."

The audio system was designed by Senior Engineer/Planner, Danila Khavtorin. Utilising the 3D Vectorworks drawings, Khavtorin mapped the L-Acoustics system in Soundvision. The main PA consisted of 14 K2s and six K1-SBs per side, with six K2s for front fill and 33 SB28s delivering low-end sound. The VIP section, meanwhile, was covered by two SB18s, six KARAs and four X15s.

The delay PA comprised eight K2s and two K1SBs per side, while DJ booth monitors

were covered by six KARAs and two SB18s. A DiGiCo SD10 handled control, with L-Acoustics P1 processing and four Luminex GigaCore16Xts were also deployed.

Valuntonis and Churzín worked alongside Protec's HOD Lighting, Warren Hutchison to design the show lighting rig, which featured a range of Claypaky fixtures, including Scenius Unico, Xtylos, Sharpy Plus, Show-Batten 100, A.Jeda B-EYE K10 and K20, as well as Robe Pointe, SGM P-5, Q-7 and P-10, PixelLine 1044, and 2 and 4 Lite Molefay solutions.

Control came in the form of two MA Lighting grandMA3 full sizes, as well as a grandMA3 light and a grandMA2 light, an MA2 onPC Command Wing, four MA3 processing unit Ls, two MA2 NPUs, four Luminex GigaCore 16RFO switches and three LumiNode 12s. "The design was based on Martin Garrix's rider, and both MA2 and MA3 mode were used to run the opening acts as well as the headliner," Valuntonis described.

HOD Video, Yevgeni Karyagin oversaw the video deployment, which included 230 sq m of Absen PL 3.9W Lite LED. Content ran through 10 NovaStar NovaPro UHD Jrs (five in controller mode and five in fibre converter mode), as well

as a Barco E2 switcher, a Disguise 4x4 PRO and a Resolume media server.

HOD Rigging, Qasir Ali's impressive production rigging supply was made up of a total of 103 CM Lodestar motors – 52 one-tonne, 43 half-tonne, and eight two-tonne – along with 706m of truss.

Protec brought in Matrix Laser to add a final flourish in the shape of eight Showven Wave Flame units as well as 16 6W and eight 30W custom-made laser system controlled via Pangolin, which combined with Protec's own brand-new MagicFX CO2 Jets.

Reflecting on the project, Allen was delighted with the result: "Our meticulous planning, innovative design approach, and collaborative execution ensured that the Atlantis Live project was a resounding success," he commented. "It showcased strengths across all four divisions of the company, setting a new benchmark for events in the UAE dance music sector." ■

Photos: Protec
www.martingarrix.com
www.atlantis.com/atlantisthepalm
www.protecevents.com
www.allaith.com www.matrix-laser.com

Let's connect

Linkedin: [zakharov-vladimir-viavision](#)

Email: hello@viavision.pro

Instagram: [@viavision.pro](#)