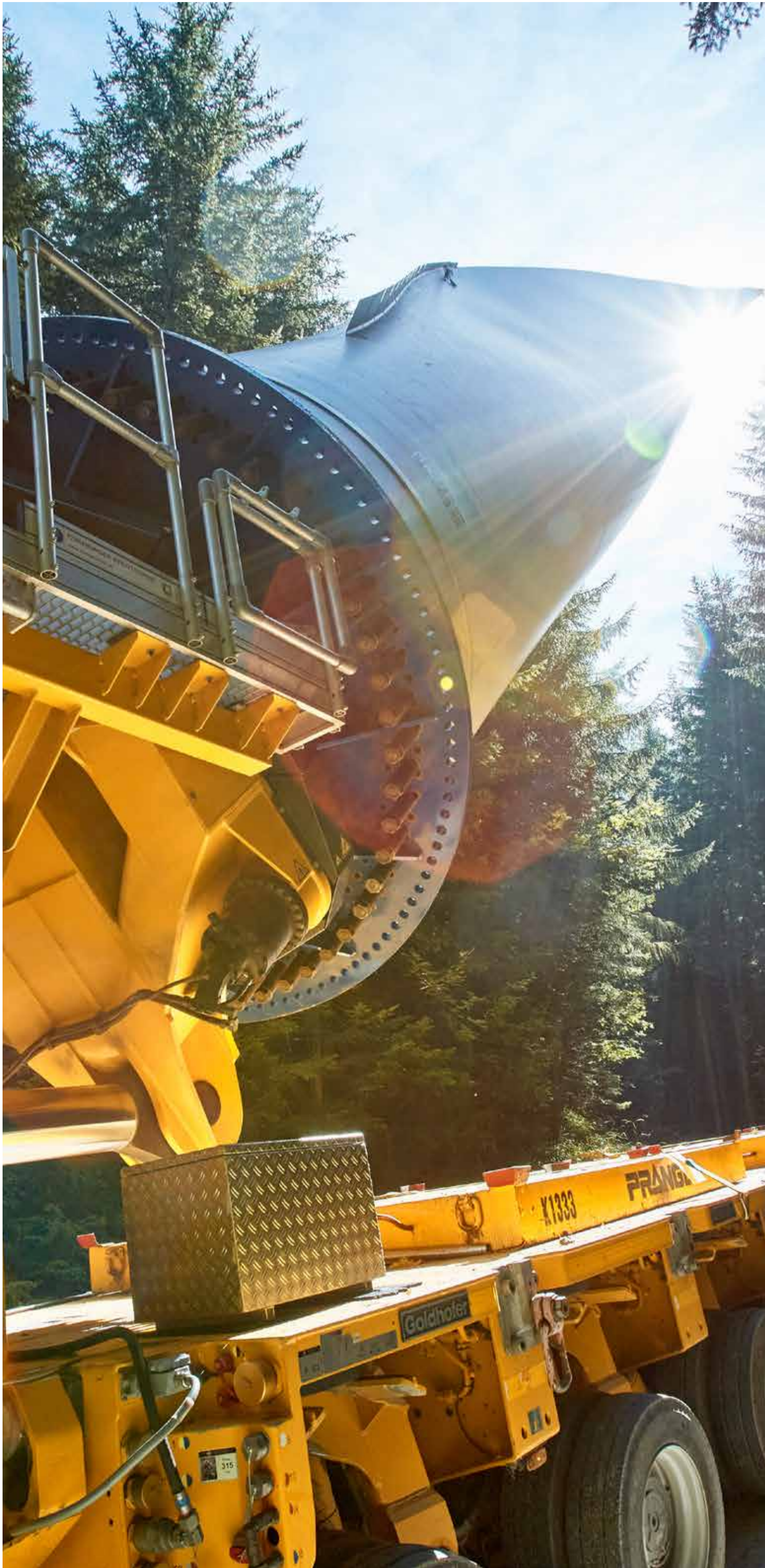


# UP R

UP - the magazine  
for customer & friends  
Edition 2/2023





Dear Readers,

We have been struggling with the aftermath of corona for almost three years. It was not only the sometimes restrictive social isolation that was difficult for many to bear. Now, after the start of the war in Ukraine, the Hamas attack in Israel and the heavy fighting in the Gaza Strip, we are already facing the next crisis.

The economic downturn in many sectors is also having an impact. Price increases can be seen in a wide variety of areas and are undoubtedly a great burden – for private individuals and for companies. And the increase in lending rates to curb high inflation is now leading to cautious investment restraint. Projects are being postponed or even cancelled. This means making smart decisions to get through these challenging times as well as possible.

At Prangl, we want to remain positive about the future. Despite all the negative trends, we have invested a great deal in our machines as well as in our sustainability and digitalisation measures. Because one thing is certain: After a downhill slide, things start to pick up again. These investments mean that we are ideally equipped to face all future challenges and ready to put your business plans into practice using heavy transport, mobile cranes and aerial work platforms. All with the usual quality and care.

Speaking of putting things into practice: Have you already planned your Christmas holidays? Take time for your family and yourself because only then can you start the New Year with full commitment. With this in mind, I wish you a peaceful Christmas season and a happy New Year.

Yours, Christian Prangl

*Christian Prangl*

# Success story



Since its beginnings more than 55 years ago, the Prangl family business has developed into a highly specialised company operating throughout Europe in the transport, lifting and logistics sector – with 16 locations in six countries and a total of almost 700 employees. Prangl Central Eastern Europe (CEE) is an important part of the company group and an equal partner in many projects.

Prangl Hungary (with its headquarters in Budapest and now four branches in Győr, Pécs, Szeged and Debrecen) was the first neighbouring country to present itself as an interesting area of activity for the Austrian family business. Prangl Hungary originally emerged from a cooperation between the Hungarian construction mechanisation company Építőipari Gépesítő Vállalat and Prangl in 1991. As early as 1993, Prangl took over the partner's business shares and from then on, the company traded as Prangl-Hungaria Kft. Initially, Prangl-Hungaria Kft. only rented out mobile cranes. Special transports played rather a subordinate role at that time. The composition of the crane fleet was the avant-garde of the general standard at the time: The company owned mobile cranes with a lifting capacity of 16 to 140 tonnes. Prangl gradually added to the fleet in Hungary, purchasing a 160-tonne mobile crane in 1996. At the time, this was by far the largest telescopic crane in the country. This gave the company a leading market position in mobile cranes. The rental of self-propelled aerial work platforms also began in 1996 – a true innovation in the Hungarian construction industry. Today, a total of 17 mobile cranes with a lifting capacity of 40 to 500 tonnes and 19 transport vehicles are available at the five locations with 83 employees. The company's customers can also choose from a particularly wide range of different aerial work platforms and telehandlers. A total of 1005 are now waiting for their next assignment.

The great success of Prangl Hungary confirmed the company's ambitious plans to further establish itself in neighbouring countries. The next step into a new market followed in 2004 with the founding of Prangl Slovenija d.o.o., the takeover of Kaluma and, at the same time, the first step into the Adriatic region. Here, too, the focus was on the ambition and vision of offering the market something that was really exceptional in the country at the time, namely advanced technical expertise and modern machines for the lifting and transport sector. With the help of a dedicated and specialised team, the newly founded company focussed from the outset on understanding local needs and developing tailor-made solutions for its customers. This was the only way to meet the very specific challenges of the region. This strict concept soon led to growing demand in Slovenia (with locations in Hoče and Ljubljana). More and more business partners are becoming convinced of Prangl's ability to develop reliable and efficient solutions – no matter how challenging the task. This was the beginning of the expansion of the network into the most important countries of the Adriatic region.

In 2008, Prangl launched Prangl Hrvatska d.o.o., based in Strmec, Croatia. This strategic expansion successfully transferred the experience and approaches already utilised in Slovenia to the new market. This methodical approach has enabled Prangl to make use of proven human and technical resources that are tailored to the specific characteristics of each country. The company was also involved in a number of major projects here, which further strengthened its understanding of market requirements.

The expansion of Prangl's presence in the Adriatic region was continued in Bosnia-Herzegovina in 2020 with the founding of Prangl d.o.o. in Sarajevo. Previous experience in the other countries paid off and its service model enabled Prangl to hold its own in this new market.

Many enquiries and project potential prompted Prangl to further intensify its activities in the Adriatic region. That is why an independent sales company called Prangl Srbija d.o.o., based in Belgrade, was also founded in Serbia in 2022.

Prangl currently employs a total of 76 people in the entire Adriatic region, where Prangl Slovenia is the largest subsidiary in this region with 48 employees. The company is currently working on a project basis in Bosnia-Herzegovina and Serbia, primarily in the field of renewable energy. We have also recognised great potential in these countries, especially in the area of wind farms. In addition to various heavy transport units, the branches in the Adriatic region are well equipped with aerial work platforms and telehandlers. Prangl Slovenia and Prangl Croatia now have almost 500 machines in stock in this area.

The entire CEE region has proven to be an important field of activity for Prangl and the company has successfully established itself there. However, the diversity of countries in this area and their differences pose various challenges for companies operating internationally. It is very important to take these differences into account. For example, an understanding of cultural nuances is essential for effective collaboration and successful business relationships. Legal differences also frequently arise in cross-border projects. It is crucial to adapt to and comply with these various requirements in order to avoid legal complications. This is particularly relevant as not all Prangl CEE countries are members of the European Union. Successful business activities in these countries therefore require flexibility, careful market research and effective risk management in order to overcome all the challenges. In any case, Prangl is a reliable partner in these regions too.

The trade magazine "International Cranes" ranks Prangl in 26th place in its current listing, making it the only domestic representative among the 30 largest crane companies worldwide. The magazine "Kran & Bühne" (cranes & platforms) also ranks Prangl as 8th among the top 10 crane rental corporations in the German-speaking regions. Prangl was awarded a similar status by the same magazine in the aerial work platform sector, where it also came 11th in Germany, Austria and Switzerland.

# News



## IC 100 & Co

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## Energy Forum

The non-profit organisation "Energieforum Österreich" is an expert platform that supports companies in implementing the Green Deal and jointly develops strategies for achieving the specified regulations. Prangl has now undergone a "sustainability check" by the organisation. This showed that Prangl has taken important steps in terms of the Green Deal by implementing the various management systems and has already dealt with many areas of economic, social and ecological sustainability in a very structured way.

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## Association

The trade association Renewable Energy Sources of Serbia (RES Serbia) was founded around three years ago. The aim of the non-profit and non-political association is to improve the business

environment in the field of renewable energy sources and to promote the production and use of electricity from renewable energy sources in an environmentally friendly manner. This year, Prangl Serbia joined this network as a full member, emphasising the company's efforts to act in accordance with high professional and moral principles.

## Company affiliation

REUMANN Franz	40 Years
AUER Hermann	30 Years
PFEFFER Anton	30 Years
SZAKACS Gheorghe	30 Years
SCHNEIDER Andreas	25 Years
BRAUCHART Werner	20 Years
HIDEN Peter	20 Years
STEINWENDER Peter	20 Years
BRAČIČ Branko	15 Years
DWORAK Dietmar	15 Years
FURJAN Miljenko	15 Years
RIEDL Sandra	15 Years
SPRENGER Roland	15 Years
WALLY Mario	15 Years
ZEINDLINGER Joachim	15 Years
ANDREJIC Zoran	10 Years
BAUER Carina	10 Years
MAI Florian	10 Years
PRESTERL Michaela	10 Years
PRÖLL Oliver	10 Years
SCHAFFER Manuel	10 Years
ŠEF Nataša	10 Years



# One Man SHOW

Bernadin on the responsibility of being a father, what the Simpl means to him and why he loves the “Hamlet – One Man Show” so much.

**UP:** *We often hear that you would much rather act in the theatre than take part in film productions. Why?*

**Stefano Bernardin:** No, that's not it at all, or perhaps I'm not expressing myself precisely enough. I do not prefer theatre to film, I love filming, playing in front of the camera. All I keep saying is that I couldn't do without the theatre. There's a subtle difference. Many colleagues only work in film because, of course, they earn a lot more than in the theatre. But that's exactly what I couldn't do in the long term. I couldn't do without the live character, the audience and the theatre rehearsals in the long term. And what's more, there's the language of the ingenious playwrights. When do you ever have the opportunity of filming a poetic language such as Shakespeare's or a bound verse form? You would have to be very lucky.

**UP:** *What do you enjoy more: Drama or comedy?*

**Bernardin:** Let's put it this way, I'm lucky enough that I am capable of both and actually also do them both. Not every actor can say that. Not every actor has "funny bones". I am just a humorous person. There's nothing you can do about that. Either you are or you are not. That's why the majority of my engagements in the past have certainly been comedies. Timing, tempo and silliness are very much my thing. But I would also be very reluctant to go without tragedy. That's why I wanted to become an actor! So that I could tell as many different stories as possible with as many different characters as possible. Otherwise it would be boring.

**UP:** *Your "Hamlet – One Man Show" caused quite a stir and the critics were full of praise. Who came up with the idea? How did this production come about?*

**Bernardin:** Hubsi Kramar staged a Nestroy. I didn't want to play it. He then asked me: "What do you want to play?" I said casually: "Hamlet." He replied: "We can't afford 14 actors. You'll have to play it on your own. You can do that." Two weeks later, he came up with the idea of Hamlet dying at the beginning of the fencing duel and looking back on his life. "Then you'll also play the drums. Write it!" Three years later, it actually happened and it was an instant sensation.

**UP:** *Do you have a favourite role?*

**Bernardin:** At the moment, I love "my" Hamlet very much. Because in my "Hamlet – One Man Show", I can play many other roles besides Hamlet, the King, the Queen, Polonius, Rosencranz, Guildenstern and a few others. So I combine exactly what I want, the tragedy, the existential but also the comedy and the clowning. As an added bonus, I also get to play drums and electric guitar and sing. But with my colleague and friend Bernhard Murg, we're putting on a cabaret evening "Bis einer weint" ("Until someone cries") that consists of a wide variety of sketches from the last 100 years. So something totally different from Hamlet. And it's great fun too.

**UP:** *Can you memorise texts well? Do you have any special tricks?*

**Bernardin:** I have to move around in order to learn texts. I have to mould them, knead them and play with them like a child. There are difficult Shakespeare or Kleist texts that are so complicated and so wonderful that they remain anchored in the brain immediately due to the uniqueness of their images, and then there are the most banal, interchangeable dialogues that I have to go through again and again. Then I sing them, then I dumb them down, then I send them through the meat grinder of my brain until they become automatised at some point. Unfortunately, there is no recipe.

**UP:** *Are there any colleagues you particularly enjoy working with? What makes a good colleague?*

**Bernardin:** Yes, there are colleagues you get on well with, then there are those you don't get on with at all and then there are those that you fly with. You pull each other higher and higher and don't want to go back down to the ground at all. You can count them on one hand. They are magical moments, and the audience senses this and flies along with them. De Niro said it once: "If your partner is good, you're good too. If she's better, you'll be better too."

**UP:** *Despite your preference for the theatre, you can also be seen on television and in the cinema. With Italian as your second mother tongue, the "Bozen-Krimi" ("The Bolzano Crime Thriller") series seemed perfect for you.*

**Bernardin:** That was great. At the casting, I had to do all the scenes in German and then in Italian. Unfortunately, this was no

longer the case during filming. There was only just phone call in Italian. But I really enjoyed being able to play in both languages. That doesn't happen very often either. At the moment, my role is in Rome (that's how the story was planned editorially from the beginning), but maybe one day I'll come back to Bolzano.

**UP:** *Have you ever directed a film or would you like to do so? What visions do you need to have?*

**Bernardin:** I worked on a monologue with a student from the Mozarteum in Salzburg and that gave me great pleasure. Yes, I would love to direct a film. I'm not quite ready yet, but soon. It's already knocking on my cerebral cortex. I was allowed to write the script for the "Hamlet – One Man Show" and that's also direction of a kind. You need to know which parts to leave out, what to emphasise and what you want to tell. That's what a director has to do. Also, I really enjoy working with actors. Yes, it will happen soon.

**UP:** *The "Simpl" is an institution in Vienna. How was your time there as MC? How important was this engagement in your acting career?*

**Bernardin:** It was very exciting because I was responsible for my own material, which meant I had to write it myself and constantly change it to reflect the current political situation. As an actor, I wasn't familiar with that. You learn the text of an author or playwright and that's all you're allowed to say. Here, I had to start the evening with 20 minutes of stand-up comedy. There is no room for interpretation: either the audience laughs their heads off or they don't.

**UP:** *You recently welcomed another child – what does it mean to you to be a father?*

**Bernardin:** I love children more than anything. Children are the source of our existence. Now just imagine how much I love my own. But having this responsibility is also a lot of work and very, very exhausting. Everyone is an individual and must be regarded and therefore treated completely differently. This is not always successful, however. But the baby softens us all up and does us all a lot of good. His big brothers love him and fuss over him, and the little one is already watching them closely and is delighted to see them.

**UP:** *What tips do you have for your children for their lives?*

**Bernardin:** At the end of the day, you can tell children everything. They won't take it from you if you don't live it. I can only work on myself, on my patience, on my make-up and consistency. It's the only way to give children something to take with them. If you tell your children how important it is to read books but never read one yourself, they won't accept it. You have to set an example for them. Equal rights, the emancipation of women, tolerance towards all, openness, environmental protection. You can only lead by example.

**UP:** *Is the call of Hollywood tempting? Would a major international production be something worthwhile for you?*

**Bernardin:** For me, the great thing about Hollywood is not the twentieth explosion in a minute, but the fantastic scripts. They have really great scriptwriters and a lot of money. A lot of money also means that you have a lot of time on set, so instead of eight minutes (actual net film time), you only shoot two minutes a day, which means you have 10 hours for one or two scenes. That is real luxury. And you can also prepare for the project for a year. That's even more of a luxury!

**UP:** *Who were/are your role models? Who would you like to be in front of the camera with?*

**Bernardin:** There are so many great actors. I personally like quick-change artists. What I love most is when the actor is always different from film to film. It doesn't just have to be the outward appearance, it can also be the language, the voice, but, above all, the way of thinking, the way of being, the movements. Marlon Brando was one of the first, the most modern, the most talented quick-change artists of his time. Meryl Streep is always different and always terrific. Gert Voss was a chameleon on stage, a force to be reckoned with. And then there are the actors who are such strong private personalities themselves that the characters become them and not the other way round. Like Oskar Werner, Birgit Minichmayr, Klaus-Maria Brandauer. Shooting a day with Leonardo Di Caprio or with the great Robert De Niro, I wouldn't say no to that.

**UP:** *Mr. Bernardin, thank you for talking to us.*



Pictures: Teslamotors

## Lamborghini Revuelto

The Italian sports car manufacturer Lamborghini describes its first HPEV hybrid super sports car (High Performance Electrified Vehicle), the Revuelto, as a "technical masterpiece". The successor to the Lamborghini Aventador is intended to "set new standards in terms of performance, on-board technology and driving pleasure". Let's find out what this statement is based on.

At first glance, the design of the Revuelto perfectly meets the expectations of all Lamborghini fans. Even if they have remained true to the style, the new creation is completely unique. 1160 mm high, 2033 mm wide, 4947 mm long and with a wheelbase of 2779 mm – the Revuelto presents itself as a proud beauty with sleek lines and gentle radii. The multi-technological carbon fibre monocoque consists of a structural concept inspired by aviation and is a complete innovation. This "monofuselage structure" that extends to the front end increases torsional rigidity and improves driving dynamics. In addition, this revolutionary technology saves weight – although it also maximises occupant protection. The rear wing only shows its capabilities when in action. Depending on the selected driving mode and driving dynamics, it actively extends into three different positions, thus benefiting the aerodynamics.

Another immediately noticeable feature is the completely exposed engine at the rear. Lamborghini's legendary V12 engine has been further developed for the brand's first hybrid model in order to work optimally with the three electric motors (two located on the front electric axle, one behind the combustion engine). New features of the engine include the more efficient combustion system, the exhaust system, the intake system and the lubrication and cooling system. Weight has even been saved here, a whole 33.5 kilogrammes! The longitudinally installed 6.5-litre V12 engine has an output of 825 hp, whereas the system output is an incredible 1015 hp. The engine's maximum rpm has been increased from 8700 to 9500 rpm. The end result: The Revuelto achieves the classic 0–100 km/h in just 2.5 seconds, with a top speed of 350 km/h.

An 8-speed, dual-clutch gearbox is installed transversely behind the engine. By connecting to the rear electric motor, the transmission can either start this motor and charge the battery or support the electric drive and perform regenerative braking. As the interface between the engines, however, the transmission is also responsible for the various driving modes. There are four main categories: Città (fully electric, all-wheel drive if required), Strada (comfort and smooth running), Sport (responsiveness and driving pleasure) and Corsa (thrills and ultimate performance). This means that the driver is equipped for any situation and can steer their dream car comfortably and safely.

Now you can imagine why the Revuelto is something very special. Of course, this is also reflected in the price. The basic version costs just over € 502,000, but rumour has it that you have to reckon with an average of around € 100,000 for individual equipment options (there are countless colours for the exterior and interior alone). Nevertheless: The first Revueltos should be delivered by the end of this year and, for 2024 and 2025, all of them are already sold out.

# Noise barrier



Asfinag engaged Prangl for the delivery and lifting of innovative noise barrier elements.

Noise barriers have long been erected along motorways and national roads to protect against traffic noise. Noise barriers were also to be erected on the S33 motorway near Herzogenburg in the district of St. Pölten as part of renovation work. But instead of concrete and metal elements, a revolutionary alternative made of reeds from Lake Neusiedl, clay and thermally treated timber was used here as a research project over a length of 16 metres. Prangl was commissioned to deliver the individual parts, each weighing one tonne, for this practical test and then to lift them with a crane radius of 10 metres. This task was performed by a 40 metre-tonne loading crane and an articulating boom lift with a maximum reach of 16 metres and a load capacity of 230 kilogrammes. Special care was required during the work – as is generally the case with such operations on motorways. The excellent co-operation between the client, Asfinag, and Prangl ensured that everything went according to plan and without a hitch.



# Measuring carriage



Prangl transported an ÖBB measuring carriage from the Linz city harbour shunting station to Urfahr railway station and back again.

Due to a missing rail connection, an ÖBB (Austrian federal railways) measuring carriage weighing almost 50 tonnes had to be transported by heavy goods vehicle across the Danube from the Linz city harbour shunting station to Urfahr railway station in the centre of Linz to carry out surveying work on an isolated stretch of track. A tower-mounted heavy-load combination including a special rail vessel bed was used. After loading the measuring carriage, the combination, which is 47 metres long and weighs 135 tonnes, set off at night. The carriage was successfully brought to its destination where it was then able to do its job. The following night, due to a lack of space, the vehicle had to reverse for around 300 metres before turning around at an intersection for its return journey. Thanks to a total height of just 4.6 metres, it was possible to pass under all the overhead lines and traffic lights. At the end of the journey, the heavy goods transport travelled a further 5 kilometres in the “wrong” direction on the closed Mühlkreis motorway.

# Traisen bridge



An old railway bridge on the Traisental railway line was replaced by a new structure.

Around 125 years after it was built, an ÖBB railway bridge over the Traisen river was renewed near the Kreisbach/Wilhelmsburg railway station. Preparation was essential in order to be able to deliver the prefabricated truss construction in parts. For example, the access road led over a bridge that was underpinned in such a way that it was equipped for a total weight of 96 tonnes. The crane site itself had to be provided with concrete bored piles that were installed eight metres deep next to the Traisen. This is because the 600-tonne lattice boom crane, which is ideally suited to this task, naturally required a stable base. Then it was time: The lattice boom crane gradually lifted the bridge sections that weighed up to 36 tonnes into position, where they were then welded and assembled. Meanwhile, a 100-tonne telescopic crane acted as an erection or auxiliary crane. The exemplary team spirit ensured that this tricky job was completed to the utmost satisfaction of all parties involved.



# Pretul II



Four new wind turbines for the Pretul II wind farm:  
The overall Prangl package also included road transport.

The elements of the wind turbines with a hub height of 110 metres had to be transported from Germany to Mürzzuschlag in a total of 46 individual journeys. The 1750 kilometres were mastered with special equipment: 4-axle tractor unit with tower adapter for the steel towers, 5-axle tractor unit with 4-axle blade trailer for the rotor blades, 3-axle tractor unit with 9-axle semi-trailer for the nacelles, 3-axle tractor unit with 1-axle dolly and 4-axle low-bed semi-trailer for the hubs and 3-axle tractor unit with 2-axle dolly and 4-axle low-bed semi-trailer for the generators. The weight of the heaviest convoy was more than 130 tonnes (tower components), and the longest transporters were 78.5 metres long (rotor blades). All the convoys were just under five metres wide and between four and five metres in height. After three or four nights of driving, the transporters reached the transshipping point in Mürzzuschlag, from where the onward transport to the mountain was organised.

# Wind energy



At the Alibunar wind farm in Serbia, Prangl was responsible for installing the first wind turbines from a Chinese manufacturer.

At 123 tonnes, the nacelle was the heaviest lift in the erection of the wind turbines with a hub height of 100 metres. But the much more challenging task was to lift the rotor star: The three rotor blades (each 81 metres long and weighing 19 tonnes) were pre-installed on the hub (40 tonnes) using a 100-tonne and a 95-tonne auxiliary crane and then lifted as a complete unit weighing 101 tonnes and with a diameter of 162 metres – using a 600-tonne lattice boom crane. The rotor star was attached to the hub, turned and lifted up. Two rotor blades were lifted in parallel by the auxiliary cranes – until the rotor star was suspended vertically. The connection to the auxiliary cranes was then released and the large crane slowly lifted the rotor star up to the height of the nacelle. After swivelling, the rotor star was carefully brought closer to its final position and then mounted. The international teams co-operated outstandingly well, enabling the successful completion of the first Chinese wind turbine installation.



# Opera House



For the new art season, a huge banner was put up on the façade of the Graz Opera House.

It was not the weight that was important here, but the size of the object to be assembled (11 x 9 metres), the limited space available and, above all, the many overhead lines. The Prangl employees positioned two truck-mounted work platforms (max. working height: 27.60 metres, load bearing capacity: 230 kilogrammes, horizontal reach: 17.00 metres) on the narrow pavement in front of the opera house that is directly adjacent to a tram station. One Prangl employee and one fitter sat in each work basket to fix the four fastening rails at the specified points. With the help of ropes, the uppermost transverse rail was first pulled up and secured in a tandem lift. This was followed by the installation of the two vertical rails on the left and right and, finally, the last crossbar at the bottom. Afterwards, the teams were able to attach the banner to the girders piece by piece – being careful not to touch any line with each movement of the work basket. Success!

# Recovery



Following a train accident, two ÖBB traction units had to be recovered from a railway line in open land in the Fürnitz/Carinthia area.

Before the actual recovery of the locomotives, each weighing 65 tonnes and 16-metres long, the broken-off axles and vehicle parts were removed with the help of a 130-tonne telescopic crane. The locomotives lying on their sides then had to be righted and secured by two lorries with recovery winches. Only then was a 500-tonne telescopic crane used. The first traction unit was slung, lifted and loaded onto a heavy-duty module. Extreme caution was required due to the proximity to the neighbouring residential buildings. The second traction unit that was lying a little to one side was hooked up by the large crane with the assistance of a rail-mounted crane, where it then had to remain for some time due to leaking transformer oil. After the train had been completely drained, the recovery operation was completed smoothly a day earlier than planned in the presence of many onlookers, much to the relief of everyone involved.

# Magical deployment



At the “Magical Mission Schönbrunn”, a magician presented the audience with a unique spectacle.

The sensational performance by illusionist Fab Fox in front of the unique backdrop of Schönbrunn Palace in Vienna would not have been possible without the help of Prangl. A 60-tonne telescopic crane was positioned in front of the castle the day before the show. In addition, a 5-tonne forklift truck was used to load and transport the material, as well as an articulating boom lift for the assembly. The next evening, the many spectators could only marvel: Fab Fox went into a huge cube, he stuck out his arms that were tied at the wrists through two holes. The telescopic crane lifted the crate 30 metres into the air. The magician then had just 60 seconds to free himself – before the cube appeared to explode. Everything went well: Suddenly Fab Fox appeared on one of the castle’s balconies, floated back to the safety of the ground on a rope – secured by the Prangl crane – to enthusiastic applause.



# Production hall



Prangl carried out lifting work for the construction of a factory building in the Stooß Süd industrial estate.

The assignment was to move: Glulam beams, ceiling beams and ceiling. The large parts were lifted by an 18-tonne mobile construction crane with a jib length of 42 metres. Up to 3.6 tonnes at a height of around 12 metres and beam lengths of 25 metres had to be overcome. A scissor lift with a maximum working height of 15 metres and a load capacity of 500 kilogrammes and two telescopic boom lifts with a maximum working height of 15.56 metres and a load capacity of 230 kilogrammes also played an important role. They were mainly used to mount the glulam beams that were lifted by crane. Absolute manoeuvrability was required. There was a lack of space because the aerial work platforms had to move all around the crane parking area. All-wheel drive was an absolute necessity for all machines due to the gravelly ground. The work went smoothly thanks to the optimised and perfectly coordinated Prangl equipment.



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