FEATURE:

Wired for Freedom

NEWS:

Hexogon Solution Wins Dual London Design Awards and Three Guinness World Records for Projection Mapping

Power. Perfected.

Antonio Peruch ,Claudio Lastrucci, Luca Lastrucci
Founders Of Powersoft

For The Technical And Production Professionals

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Of Signals & Strength

An interesting report caught my eye this month: AVIXA's latest forecast predicts global pro-AV revenues will climb from $332 billion in 2025 to $402 billion by 2030, with APAC leading the charge. If that wasn't telling enough, InfoComm Asia 2025 in Bangkok welcomed thousands of attendees and over 180 brands, two-thirds of which were new entrants. Seems to me that the APAC story is no longer one of potential, but one of undeniable momentum.

I believe this makes our Interview resonate even more. We sit down with Powersoft's visionary leadership — Luca Lastrucci, Claudio Lastrucci, and Antonio Peruch — for an unfiltered conversation on three decades of innovation and amplifying ambition. In the article, they speak candidly of the risks that paid off, the values that never wavered, and the bold moves set to shape the next era: from AI-driven tools to service-based models and deeper regional partnerships.

Our Feature, on the other hand, shifts frequencies as we explore the backstage revolution driven by Dante and MILAN protocols. No longer just conduits for signal, they're becoming the glue of entire workflows, unifying control, mobility and reliability in ways that feel effortless yet revolutionary.

This issue captures both legacy and leap — the wisdom of the past, and the energy of what's next. Dive in, and don't blink; else you might miss the future arriving.

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INDIA

Makhni Sound Becomes First in Punjab to Invest in DiGiCo Quantum 225 Console

Team Makhni Sound with their newly acquired Quantum 225 console.

In a landmark move for the dynamic live event market in the state of Punjab, India, **Makhni Sound** has become the first company in the region to acquire the **DiGiCo**Quantum 225 digital mixing console—complete with MQ-Racks—marking a significant upgrade in its audio capabilities for premium live events.

Known for delivering high-end audio solutions across bespoke music concerts and luxury wedding productions, Makhni Sound's latest acquisition positions the company at the forefront of professional live sound in the region.

The Quantum 225, part of DiGiCo's acclaimed Quantum series, is engineered for both power and portability. Housed in a compact frame, the console offers 72 input channels with 36 busses plus a 12×12 matrix and a 12-fader worksurface—all powered by a 17-inch, full HD touchscreen interface and DiGiCo's renowned Quantum engine. Added to this are avant-garde features like Mustard Processing channel strips, Spice Rack plugin style native FPGA processing options, Nodal Processing and True Solo – all of which have become a staple within the live mixing domain in India.

The system is paired with the MQ-Rack – a compact 6U rack which sports 48 mic inputs and up to 24 line outputs with a clever audio design that allows the last 4 outputs to be switched between line outputs and stereo AES/EBU outputs, adding up to a maximum of 8 AES/EBU output channels – affords engineers unparalleled flexibility when it comes to I/O management. Added to this are dual MADI ports which allow rack sharing at 48kHz between any two SD Range or Quantum consoles or provide digital splits for recording. And when combined, these ports create a single high definition 96kHz MADI connection with no reduction in I/O.

The purchase was facilitated by **Hi-Tech Audio & Image**, the official distributor of DiGiCo in India, along with **GRD Lighting and Audio** – the authorised sales partner in Punjab. To support the transition and ensure operators could explore the console's advanced features first-hand, Makhni Sound hosted an exclusive hands-on training session for engineers shortly after the system arrived.

SINGAPORE

Hexogon Solution Wins Dual London Design Awards and Three Guinness World Records for Projection Mapping

The Fullerton Hotel (foreground) and UOB Plaza 1 (right) illuminated with projection mapping images.

Hexogon Solution has proudly announced that its landmark digital projection mapping show, "A Show of Unity", staged on the façade of UOB Plaza 1 and combined with projections at The Fullerton Hotel for the SG60 Singapore National Day Celebration, has been recognised with two prestigious accolades at the 2025 London Design Awards:

🏆 Platinum Winner – Conceptual Design – Entertainment

🏆 Gold Winner – Conceptual Design – Illumination

These awards honour the creative and technical achievements behind the large-scale integration of 204 high-lumen laser projectors, created in celebration of Singapore's 60th year of independence (SG60) and UOB's 90th anniversary.

A *Show of Unity*, presented at UOB Plaza 1 between 28 June and 9 August 2025, transformed the 280-metre-tall tower into the world's tallest, brightest, and longest projection-mapped display, setting **three Guinness World Records:**

• Highest Projection Image on a Building
• Largest Light Output in a Projected Image
• Longest Architectural Projection-Mapped Display

The UOB Plaza 1.

Conceptualised and executed by Hexogon, A Show of Unity was a six-minute visual journey telling a story of heritage, transformation, and a shared future — all brought to life through powerful visual storytelling, mapped precisely onto one of Singapore's most iconic skyscrapers. The system delivered a total of **5,840,974.80 lumens** and over **248 million pixels**, with each pixel measuring just **9.46 mm**.

Challenges

Adrian Goh, Group Managing Director of Hexogon Group, states: "The biggest challenge is managing 204 projectors, along with lighting and sound, across 8 different locations. Connectivity, delivering timecode and signals, maintaining projectors in high heat and humidity, and working within very restricted spaces and access points are all part of our day-to-day challenges from the

start. We had to split into 8 teams—each with operators, projectionists, and repair technicians—to ensure any troubleshooting was handled on the spot. Redundancies and spare parts were essential, as moving from one location to another was impossible during the NDP show lockdown."

Cabling and connectivity presented another major challenge. Kilometers of cabling were laid, and a Telco company had to be engaged to supply dark-fiber infrastructure linking the 8 sites—running from building to building, from ground level to the rooftop of one of Singapore's tallest towers.

Planning and Target

"Planning such a large-scale projection is nothing new to us. Proper planning began from day one—from preparing equipment in the warehouse

The Hexogon Team with the Guinness World Records Certificate

to staggered deliveries for different installation stages, from site-by-site alignment, mapping and programming, to content loading, testing, rehearsals, and finally the show itself," said Adrian.

"Our only target was to achieve high resolution, strong brightness, and to ensure that even under fireworks and the massive lighting of the National Day Parade, the projection would remain vivid and clear against the Singapore skyline."

Satisfaction and Pride
"This dual recognition from the London Design Awards, along with the triple Guinness World Records, is a proud moment for our team," said Adrian Goh. "These awards hold deep meaning for Singapore, and sharing this success with our partners is incredibly fulfilling. It reflects our passion for pushing creative and technological boundaries to inspire, connect, and celebrate."

"This milestone has proven our ability to deliver record-breaking projection mapping on a record-breaking timeline. We began with an ambitious roadmap and wishlist, yet achieved far more than we planned. Since our first projection mapping project in 2010, our growth has been tremendous, and we intend to keep expanding into new areas. It also serves as a reminder to our people that as long as we remain united, we can achieve anything," he added with pride.

A Decade of Innovation and Recognition
This achievement comes exactly 10 years after Hexogon set its first Guinness World Record in 2015 for the Largest Light Output in a Projected Image. In 2025, Hexogon not only broke that record but also added two more, while earning international design honours — reaffirming its status as a global leader in projection mapping and multimedia innovation.

Hexogon Group of Companies

AUSTRALIA

Ayrton Mistral Adds Creative Firepower to Gigawatt's Brisbane Lighting Roster

Brisbane-based production company Gigawatt Sound & Lighting has bolstered its lighting inventory with a dozen Ayrton Mistral LED spot luminaires

Brisbane-based production company **Gigawatt Sound & Lighting** has bolstered its lighting inventory with a dozen **Ayrton** Mistral LED spot luminaires, bringing compact yet powerful performance to a string of recent high-profile events across the city—including The Big Gay Day, Peking Duk, and The Presets.

Distributed in Australia and New Zealand by **Show Technology** the Ayrton Mistral has proven to be a versatile and compact solution for diverse live applications. Weighing in at just 18.6kg, the unit delivers a striking 17,000 lumens output—performance that rivals traditional 800W/1000W discharge fixtures. With a focus on precision and colour fidelity, the Mistral is engineered for applications demanding crisp optics and high-quality colour reproduction.

"We had a gap in our inventory where we needed an LED spot profile," says **Ben Finlay, Director of Gigawatt**. "We surveyed several brands and models; however, the optics on the Ayrton were through the roof compared to the other brands! That was probably the biggest selling point. It means the gobos are always crisp. I'd always liked Ayrton products and was one of the first people to buy their product in Australia."

Ben further praises the Mistral's impressive colour performance and beam control. "The Mistral's colours, and the way they quickly snap through those colours, are fantastic," he notes. "You can attain well-saturated colours without losing intensity. They also have great zoom, from covering a wide area to a narrow beam."

In terms of fit and function, the Mistral ticks all the right boxes for Gigawatt. "It fits my business perfectly, both in size and versatility," says Ben. "Its light weight means it can be handled by one person." He adds that he's continually impressed by "the numerous features packed into such a small, yet reliable and cost-effective fixture." With the Ayrton Mistral now firmly embedded in their touring arsenal, Gigawatt Sound & Lighting continues to raise the bar for live event production across Brisbane.

INDIA

Reynolds Supercharges Control Arsenal with AVID S6L Consoles

Bangalore-based **Reynold's Sound and Lighting Services** has significantly amplified its live sound control capabilities with the latest addition of three new powerful **AVID** VENUE S6L consoles, facilitated by **Ansata** – the brand's official distribution partner in India.

Renowned for its trailblazing approach to event technology, Reynold's continues to invest in future-ready infrastructure to meet the evolving demands of India's top-tier touring, festival, and corporate events. And the newest additions to their inventory include two units of the S6L-32D control surfaces paired with E6L-256 engines — with the combined system known to deliver unmatched processing power with support for up to 160 inputs and 96 outputs through AVID's ultra-flexible modular I/O architecture.

And to complement the larger rig, team Reynold's has also acquired a single unit of the S6L-24D with the E6L-144 engine — a compact yet no-less-capable system designed for streamlined deployments, without compromising on control, sonic transparency, or network flexibility.

With this strategic acquisition, Reynold's reinforces its position as one of India's most technically progressive rental companies; while highlighting AVID's growing popularity across the region's premium rental and touring market.

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SINGAPORE

Adam Hall Group to Distribute LD Systems in Singapore Exclusively Through Loud Technologies Asia

EXCLUSIVE DISTRIBUTOR FOR LD SYSTEMS IN SINGAPORE
LOUD TECHNOLOGIES ASIA PTY

The Adam Hall Group is continuing its international growth and expanding its sales network in Southeast Asia: **Loud Technologies Asia PTY** is now the exclusive distributor of the LD Systems brand in Singapore. With this new partnership, the global event technology manufacturer headquartered in Neu-Anspach aims to further expand the presence of its pro audio brand in the dynamic city state and tap into new market potential.

Loud Technologies Asia, based in Singapore, is an established distribution partner specialising in high-quality audio, lighting, video and control solutions for professional applications. The company has extensive regional market experience and – in addition to the exclusive distribution of LD Systems – will also offer the other brands of the Adam Hall Group in

Singapore on request. The regional clientele includes AV integrators and rental companies as well as retailers and public institutions.

"Singapore is a demanding market for professional AV technology, but one that is also very innovative," explains **Alessio Foti, Global Business Development Manager of the Adam Hall Group**. "With Loud Technologies Asia, we have gained an experienced partner who understands this market and has an excellent customer and service network. We look forward to working closely together to establish LD Systems' audio solutions in the region in the long term."

KY Koay, Senior Sales Manager at Loud Technologies Asia PTY, adds: "We are delighted to partner with the Adam Hall Group and offer our customers stable, reliable support – not just in Singapore, but also regionally. With the strong product portfolio and the excellent brand reputation, our customers can count on reliable availability and first-class after-sales service – both decisive criteria when making a purchase."

CHINA

Absen and Versatile Unveil World's Largest Monolithic LED Virtual Production Stage in Deqing
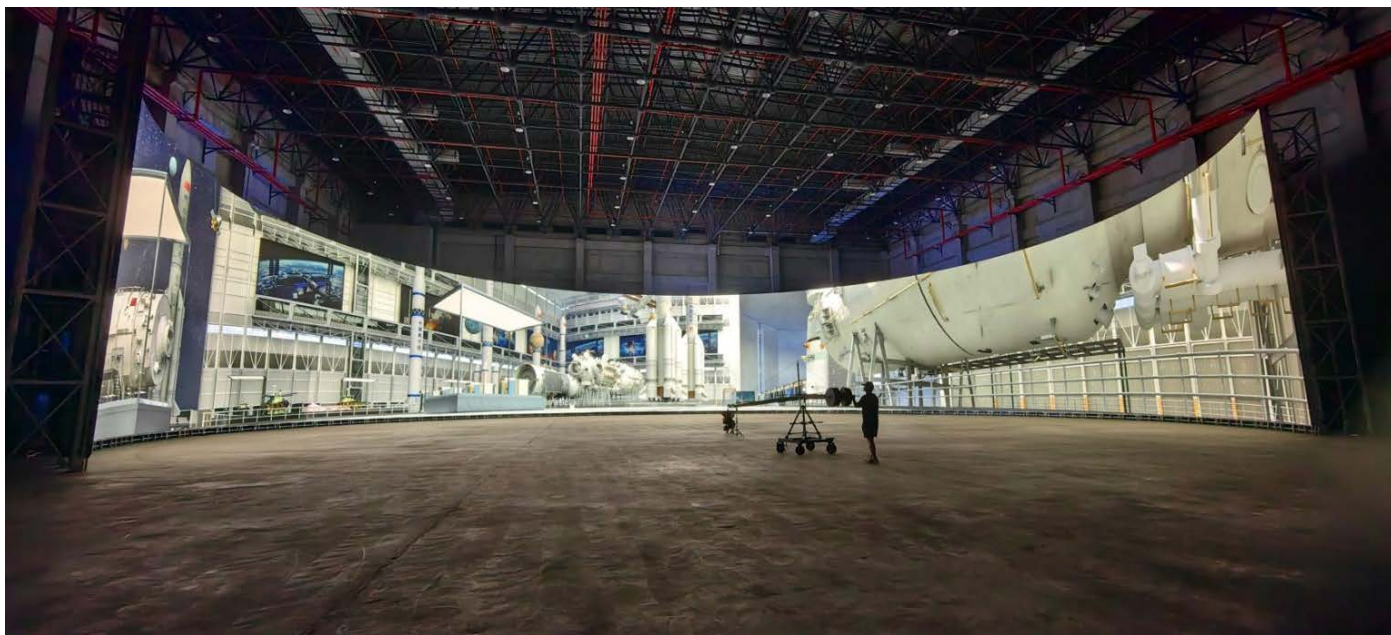
ointly developed by Absen and Versatile the monumental setup boasts a 270-degree curved LED screen with a 50-metre diameter and a height of 12 metres, spanning approximately 1,700 square metres—equivalent to four standard basketball courts.

At the grand opening of the Versatile AI Virtual Film Base and AI Virtual Film Technology Launch Event held on 14 July in Deqing, the world's largest monolithic LED virtual production stage was officially unveiled. Jointly developed by **Absen** and **Versatile** the monumental setup boasts a 270-degree curved LED screen with a staggering 50-metre diameter and a height of 12 metres. Occupying a total floor area of 5,000 square metres, the LED display itself spans approximately 1,700 square metres—equivalent to four standard basketball courts.

This milestone marks a significant leap forward for LED virtual production technology, which enables the recreation of complex, large-scale cinematic scenes using immersive 8K LED walls and realistic lighting with minimal reliance on physical sets. Scene changes can now be executed within minutes, enhancing both creative flexibility and operational efficiency. The result is a more immersive and authentic filming environment that supports higher productivity and elevates the overall visual impact of content creation.

Absen, committed to pushing the boundaries of LED virtual studio capabilities, has addressed several key technical challenges to enhance on-camera display performance. Among the standout features of its system are HDR rendering, precise colour reproduction, high frame and refresh rates, and the mitigation of moiré and aliasing effects during close-up filming—forming an integrated, industry-leading virtual production solution.

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Standout features of the Absen system include HDR rendering, precise colour reproduction, high frame and refresh rates, and the mitigation of moiré and aliasing effects during close-up filming.

The company's longstanding partnership with Versatile has played a crucial role in the successful execution of this landmark project. Both technical teams collaborated closely throughout every stage—from early planning and problem-solving to on-site installation and calibration. Absen's contribution extended beyond supplying high-resolution, fine pixel pitch LED displays; the company also provided a comprehensive solution encompassing core display technologies, expert engineering, colour management, and end-to-end technical support.

With virtual production technologies increasingly transforming the global film and television industry, Absen's LED-based solutions have seen adoption across major international markets, including the United States, China, the United Kingdom, France, Russia, and Canada. Numerous virtual studios and xR stages have already

integrated Absen's systems, with flagship projects consistently earning strong market recognition. This latest achievement in Deqing not only establishes a new benchmark in terms of physical scale, but also underscores Absen's ongoing commitment to driving innovation, enhancing production quality, and expanding the creative possibilities of virtual production.

Versatile Media Ltd., founded in 1993 and headquartered in Hangzhou, Zhejiang, operates the world's first AI-powered virtual production base in Deqing, with branches in Beijing and Vancouver. Employing nearly 400 professionals, the company specialises in film and television content, virtual production, and advertising—bringing together creativity and technology across pre- and post-production, R&D, and content development.

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CHINA

DiGiCo Quantum 225 Enhances Yue Opera Premiere in Hangzhou

The Hangzhou Butterfly Theatre recently staged the premiere of My Grand View Garden, a production that not only captivated audiences but also underscored the critical role of audio in bringing Yue Opera to life. To ensure exceptional clarity and immersion, the theatre invested in a **DiGiCo** Quantum 225 mixing console, supplied by **Rightway Audio Consultant (RAC)**

Founded in 1984, the Zhejiang Xiaobaihua Yue Opera Theatre has built a reputation for modernising and popularising the artform, drawing in younger audiences while preserving its rich traditions. A hallmark of Yue Opera is its focus on articulation and pronunciation, with performances delivered in the traditional Wu dialect rather than modern Mandarin — making precise, transparent audio reproduction indispensable.

For My Grand View Garden, the audio team deployed the Quantum 225 alongside an

L-Acoustics L-ISA system, creating an immersive soundscape that drew audiences deep into the narrative. The console's power and versatility allowed engineers to manage several complex scene changes and an array of sound effects with ease. And supporting the theatre's engineers were **System Engineer Wang Jianghua** and **Project Engineer Hao Fange**, who worked closely with DiGiCo to ensure flawless results.

"Yue Theatre has a proud heritage and a strong fan-base, so we want everything to go well," Jianghua explains. "The Quantum 225 is the perfect fit, and not just because of its compact footprint. The ability to utilise all the Quantum features, plus additional benefits like multiple DMI cards and USB MADI, make it endlessly adaptable and perfect for a busy theatre like the Hangzhou Butterfly."

My Grand View Garden, based on the 18th century Chinese literary classic Dream of the

Red Chamber, follows the trials and tribulations of Jia Baoyu — portrayed by Chen Lijun — as he navigates the complexities of society and family. The production's scale and emotional depth demanded the very best in technical support, with the Quantum 225 delivering the precision needed to accompany every dramatic turn.

"This Yue opera masterpiece interprets all kinds of life stories. The superior acting skills of Chen Lijun and other actors, together with the application of an impeccable audio system, make people unconsciously immersed in the plot, sharing the sorrows and joys with the characters," concludes Fange. "The Quantum 225 delivers the control required to ride the emotions of the performance, and the intuitive workflow was undoubtedly a massive bonus for the engineers."

MALAYSIA

Techtrio Powers Up East Malaysia with Dual Yamaha RIVAGE PM5 Investment

Sarawak's live events scene has just been handed a serious sonic upgrade. In a move that aims to set a new benchmark for technical production standards across the region, **Concept Associates KL Yamaha Professional Audio Malaysia's** elite sales partner – confirms that it has facilitated **Techtrio Management Sdn Bhd's** comprehensive investment in Yamaha's flagship RIVAGE PM5 digital mixing system.

With this move, Techtrio has become the first event company in Sarawak and East Malaysia to invest in not one, but two RIVAGE PM5 digital mixing consoles, complete with the Rio expansion racks.

Compact, lightweight, and engineered for intuitive operation, the RIVAGE PM5 packs all the power and performance of its larger siblings into a more streamlined form factor. For Techtrio, this means faster load-ins, smoother setups, and the ability to deliver a premium audio experience in any environment — from high-profile concerts and corporate showcases to cultural festivals and large-scale public events.

"This isn't just an equipment acquisition; it's a statement," says a Concept Associates spokesperson. "Techtrio's investment reflects their vision for raising the bar in event production across the region."

INDIA

Tathastu Sound Bolsters Rental Capabilities with Yamaha PM7 and RPIO622

Ahmedabad-based premium rental company **Tathastu Sound** has taken a decisive step in reinforcing its technical inventory with the addition of the **Yamaha** PM7 console paired with the RPIO622 Silk Rack. The acquisition, facilitated through Yamaha-authorised partner **Vibration Sound Design** reflects the company's continued focus on offering high-performance audio solutions for events of all scales.

With a client portfolio spanning corporate shows, live concerts, festivals, and house of worship events, Tathastu Sound's reputation for delivering consistent audio quality is well recognised.

The decision to invest in the Yamaha PM7 system was largely informed by the console's proven reliability, user-friendly interface, and its redundant fibre connectivity — features that ensure smooth long-distance transmission and dependable performance in complex setups. **Nikhil Patel of Tathastu Sound** comments

"We're honoured to add the Yamaha PM7 console to our rental stock. With its high input and output bus counts, reliability, and Yamaha sonic character, this console is the perfect fit for our needs. The ease of use and flexibility of the PM7 will undoubtedly enhance our ability to deliver exceptional sound for our clients."

The PM7 console offers integrated Dante networking for low-latency, high-fidelity signal transmission and straightforward interoperability across diverse systems — a functionality that has helped Tathastu Sound optimise workflows and maintain audio clarity even in demanding environments.

ASIA

NEXO Expands Asian Engineering Support

NEXO has strengthened its Engineering Support team in Asia with the appointment of **Joe Yeung Ka Chun as Engineering Support Manager** for the region. Providing system design and installation support, training, and on-site technical assistance, the Engineering Support team is a valued resource for systems integrators, installers, and event production companies. Joining the company on 11 August 2025, Joe brings almost two decades of professional audio industry experience, most recently serving as Senior Audio Technician at the MGM MACAU integrated resort. His career has included work as a sound engineer for numerous high-profile events and venues across mainland China, Hong Kong, and Macau.

Engineering Support Director François Deffarges noted, "The E.S. team ensures that our customers receive the best return on their investment in NEXO products, firstly by assisting in configuring the right system for the application, and then by training operators and being on-site to optimise performance at events and venues. Joe's solid experience in sound engineering and project management makes him an ideal fit for the role, and we are thrilled to welcome him to the team."

Power. Perfected.

Inside Powersoft's 30-year evolution — driven by fearless innovation, human insight, and a passion for performance without compromise.

Thirty years ago, in the heart of Florence, a small team of engineers set out to redefine what power amplification could be. Today, **Powersoft** stands as a global leader in professional audio, its technologies energising venues, tours, installations, and immersive experiences in more than 100 countries. From their pioneering work in Class-D amplification to the integration of advanced DSP, cloud connectivity, and haptic technologies, Powersoft has consistently stayed ahead of the curve—by refusing to follow it.

At the helm of this journey is a leadership trio that embodies the company's DNA: **Luca Lastrucci**, CEO and Co-founder; **Claudio Lastrucci**, R&D Director; and **Antonio Peruch**, Cost Assessment & Production Engineering Director. Together, they've nurtured a culture where innovation isn't just a department—it's a reflex. It's why the company continues to anticipate the market's next moves, whether that means designing products for a rapidly diversifying Asia-Pacific region, engineering

sustainability into every circuit, or exploring entirely new sensory frontiers with platforms like DC Rider.

But the Powersoft story is more than technological milestones. It's about listening—to the market, to partners, to end-users—and translating that feedback into solutions that don't just meet expectations, but expand them. It's about making deliberate design choices that serve both today's needs and tomorrow's possibilities, and doing so with a commitment to longevity, efficiency, and environmental responsibility.

In this exclusive *Entertainment Technology Asia* interview, Luca, Claudio, and Antonio reflect on three decades of challenges, triumphs, and lessons learned. They speak candidly about the risks that paid off, the values that never changed, and the bold strategies that will shape the next era—from AI-driven solutions to service-based models and deeper partnerships across APAC. This is a rare glimpse into the mindset of a company that has not just powered the industry's sound, but has amplified its potential.

As you reflect on Powersoft's successful 30-year journey – from initially serving the European market to now enjoying a global presence; and from that original Class-D amplifier to now cloud-driven platforms – what key decisions and/or risks taken early on, according to you, have defined the company's trajectory?

Luca Lastrucci: Key decisions and calculated risks have been part of our daily routine since Powersoft's very first day. In that sense, not much has changed. What has evolved, however, is our heightened awareness of the market and our customers' needs. Risks and mistakes remain an essential and valuable part of any evolutionary process—and yes, we still make plenty of them!

We understand that the name "Powersoft" was originally a light-hearted nod to your dual passions in power and software. How have you and your team evolved that concept, both culturally and in product DNA, across three decades?

Antonio Peruch: It's clear today that hardware without software is impractical for most products—not just in pro audio. The original blend you refer to remains very much intact, and maintaining this synergy is now more important than ever to stay ahead in managing the complex functions that define our industry.

Powersoft's K-Series was hailed by many as "the Ferrari of power amplification", and more recently the X-Series and Unica, among others, have reshaped expectations. How do you balance celebrating legacy bestsellers with staying radically innovative—even if it risks outshining those icons? Which Powersoft products / innovations – old and new – are you most proud of personally, and why?

Claudio Lastrucci: Every product that leaves our factory doors is like a child to us, so we hold no special preference for one over another. That said, the K Series undeniably stands out! It embodies a wealth of unique and advanced features, coupled with exceptional power delivery. Together, these attributes marked a significant leap forward, not only for our company's roadmap but also for the market as a whole.

This year, at InfoComm 2025, you've unveiled a new product / system as part of your 30th anniversary celebration. Can you describe how its concept embodies both reflection on your journey and projection into audio's future?

Luca Lastrucci: Products like NOTA, which combine cloud integration with IT compatibility,

reflect the clear direction of the market. With infrastructure set to evolve rapidly in the coming years, it's easy to foresee a time when virtually every product on the planet will require remote management, remote servicing, and IT-friendly design—particularly from an installation standpoint.

We'd love for you to go into the specifics of the DC Rider platform, which essentially demonstrates audio in motion. What was the "aha" moment that pivoted your team from pure sonics to haptic immersion? And how do you see this development translating into broader experiential audio design?

Antonio Peruch: We're also an automotive supplier. And so, we drew on our unique design and manufacturing expertise to create a product capable of excelling in demanding, heavy-duty applications. DC Rider is just one example where our wide-ranging technical know-how proved decisive in delivering outstanding results.

Tell us a bit about Powersoft's take on Sustainability. As environmental expectations tighten, what according to you is the next quantum leap for green audio innovation?

Claudio Lastrucci: Looking at it from a technical perspective, I think that there are multiple levels of access to sustainability; the first is to have an understanding of the issue and imagine a concept, technology, or directly a product that aims to solve it.

The first level: Powersoft, 30 years ago, was the first pro-audio manufacturer to apply high-efficiency technologies. We had been struggling and fighting for a decade to prove the effectiveness of that approach and that it was the way to go. To prove the value of a concept you have to bring real facts regarding performance, reliability, cost, etc. – and we did. I believe our

effort contributed to accelerating the transition to high-efficiency amplification technology by several years. This was our initial contribution.

The second level: Maintaining a design-forward philosophy that anticipates the market's next demands and developing applications to fit them. For example, an install product should have minimal idling consumption due to its specific application profile. A touring product, by contrast, should be more 'gentle' in its highest current consumption (at high power levels) to minimise diesel generator use and reduce idling and polluting emissions.

The third level: Designing to last. This is not well understood by everybody, but the cost of products not lasting is very high – most of the time, much higher than the usage cost of a poorly efficient product. To build a piece of hardware, there is an energy demand that can equal the cost of 4 to 6 years of service consumption. It's clear that if you design and produce a product that lasts more than 10 years and warranty it for five years, the energy used to build your product is well spent. Conversely, if you buy a cheap, weak product that fails in six months, you're really harming the future.

The fourth level: Keeping your mind on system efficiency, not only the components. Less weight and volume mean lower logistics-related energy costs, and lower initial energy cost of required companion hardware (racks, cabling, etc.). It is important to look at synergies between power sources, amplification and speakers to achieve a common sustainability goal.

Asia-Pacific is a crucial growth engine for pro-audio installations—from stadiums to theme parks. Please talk to us about some of the deep-market insights that might have fundamentally changed your R&D or go-to-market strategy for the region? Are there any challenges in

particular that Powersoft has had to overcome to meet market expectations more effectively?

Luca Lastrucci: Asia-Pacific is as complex as it is dynamic, and that's exactly what makes it such a powerful catalyst for innovation. Over the years, we've learned that success here isn't about applying a global model; rather, it's about adapting to local expectations, technical norms, and business cultures. The wide variety of venue types, from small houses of worship to large multipurpose venues, has directly influenced our product philosophy, focusing on flexibility, scalability, and remote operability.

This diversity also forced us to invest in features like MyUniverso, which enables centralised, cloud-based management—essential where technical staff might not always be available.

We're backing this commitment with a stronger local presence. It's our second year at InfoComm Asia, and we've opened offices in China and Japan. In China, our network has expanded with a new distributor focused on the touring market, and we've strengthened our team with new hires.

These initiatives are helping us to fulfil local market requirements better, while at the same time propelling our global R&D and go-to-market initiatives.

We'd love to know your personal views about your leadership style. How do you structure your daily leadership rhythm to stay aligned with engineers, partners, and the evolving audio landscape? And when it comes to product development, what's your formula for allocating resources between evolutionary refinements and moon-shot explorations?

Luca Lastrucci: At Powersoft, we are first and foremost a technology company built on a culture of passion and innovation — an ethos that shapes both our leadership style and our approach to product development. Being R&D-driven means maintaining an ongoing dialogue between our market-facing and engineering teams, ensuring that insights flow freely in both directions. We listen closely to what partners, end-users, and OEM customers are telling us, distilling that feedback into meaningful product enhancements or breakthrough innovations, depending on the opportunity.

As an OEM supplier, we are accustomed to working with some of the industry's most influential players. This adds a certain level of complexity but also drives us to stay ahead of the curve—both technically and strategically.

Over the past 30 years, we have grown significantly, refining our structure to allocate resources more effectively across product lines and projects. There is no single formula: we direct investment according to strategic priorities, whether they involve incremental refinements or high-risk, high-reward R&D ventures.

This approach has allowed us to preserve a high degree of flexibility and foster cross-functional collaboration, enabling us to respond quickly to changing demands while safeguarding creative freedom—a quality we see as a genuine strength in today's fast-moving business landscape.

Claudio Lastrucci: My personal, daily contribution, is to be present in the company and stay as closely aligned as possible with all ongoing developments and future products. Being Italian, I find that a significant part of knowledge transfer in R&D happens through casual conversations and informal discussions—although we follow strict rules once a new product moves into the 'go' phase.

What gives me the greatest pride is being surrounded by a team of brilliant minds, all united by a shared drive to think beyond the obvious and to continually improve. Here,

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challenges are embraced, and problems are viewed as opportunities. This mindset empowers the team to design and produce things that, in most cases, would be considered unachievable.

And, quite simply, we love audio—and we keep that as our highest priority.

Looking ahead to the next decade—and in the centennial horizon of Powersoft—where do you see the most dramatic chapters unfolding: product, market, partnerships, knowledge dissemination or belief systems? And how is Asia-Pacific championing that future?

Claudio Lastrucci: Artificial intelligence is poised to have a revolutionary impact on our industry, and needless to say, we are keeping a close eye on its development. The decade ahead will bring a profound transformation; not only in the products we create, but in the very way value is generated. The entire market is shifting from discrete hardware towards integrated solutions, and we are increasingly embracing a 'servitisation' model — delivering complete, unified systems that blend hardware, software, and cloud services to address real-world challenges more effectively.

This evolution will ripple through every aspect of our business, from product development and servicing to the way we form partnerships and collaborate. And Asia-Pacific is at the forefront of this shift. The region has a strong track record of adopting cutting-edge technologies and pioneering new approaches, and it is already influencing how we address scalability, remote management, and user-centric design.

It's an exciting environment—one that is shaping Powersoft's future strategy in tangible and transformative ways.

Rendering of the new Powersoft office, targeted to be ready between the latter part of 2026 to early 2027. © AF517 & Diorama.

Live Performances with Yamaha's STAGEPAS 200BTR

This tutorial introduces the Yamaha STAGEPAS 200 portable PA system, highlighting its features and guiding users on how to set it up for live performances. The video emphasizes the ease of use and the quality sound that can be achieved, empowering musicians to express themselves and engage their audience.

Exploring Unilumin's UslimIII MIP LED Display

Unilumin's Uslim series offers a cutting-edge LED display solution that combines creativity with functionality. With its ultra-slim design, advanced MIP technology, and versatility in installation, it assures impactful branding in various environments, while ensuring high image quality and reduced power consumption.

Cameo Dazzles "Love the 90s" Festival in Valencia with 200+ Lighting Fixtures

At the "Love the 90s Festival" in Valencia, over 15,000 fans partied from daylight into the night. And the spectacular lighting design by Experiencias Visuales featured more than 200 Cameo fixtures, blending brutalist-inspired stage architecture with dynamic, festival-ready illumination.

Riedel Bolero Offers Effective Communication for Safety at AirBeat One
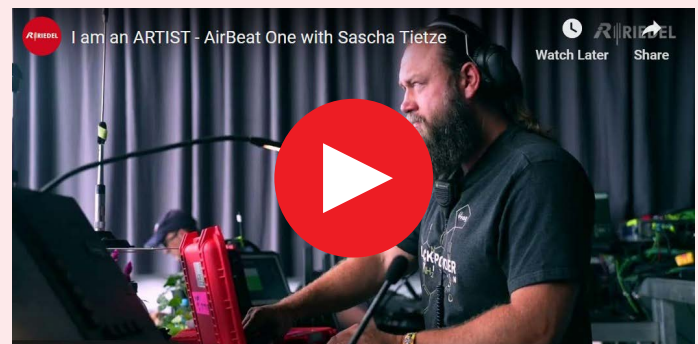
Sascha Tietze from FOG Fireworks & SFX discusses the importance of effective communication in ensuring safety during the Airbeat One 2024 event. He explains the role of communication in managing pyrotechnics and special effects while ensuring the safety of crew members and the audience.

From Orchestras to Sold-Out Arenas: Adamson's VGt and VGs Take Centre Stage with the World's Biggest Artists

This year's festival and touring season has been elevated with the deployment of Adamson's latest innovations in the Vergence Group, the VGt line array and VGs subwoofer. The system has already made a remarkable impact, and Adamson shows no signs of slowing down. As more deployments roll out globally, audiences around the world are experiencing the unmatched performance, fidelity, and power that define the Adamson sound.

Adamson is reinforcing its reputation as a top-tier loudspeaker manufacturer, powering stadiums filled with cheering fans and enhancing the sound of symphonic performances, proving its versatility and strength. Notable moments include delivering stunning audio precision for Joe Hisaishi and the Royal Philharmonic Orchestra in Japan, deployed by Sunphonix and filling large festival grounds at Rock Werchter and Pukkelpop in Belgium.

VGt and VGs have also supported global stars such as David Guetta's Monolith Tour, deployed by S Group, as well as Imagine Dragons' Loom World Tour and Linkin Park's From Zero World

Tour, both supported by Sound Image, a Clair Global company.

The systems have received praise from engineers and production teams for fast and efficient rigging and a tight truckpack, reducing environmental impact. It's all in the details: a Flat Top Plate can be used on top of 3 or 4 VGt speaker stacked on a dolly, allowing more products to be placed on top on a flat horizontal surface.

VGt combines eight advanced transducers, onboard amplification, a network DSP endpoint, daisy chainable through AVB/Milan and an auto-locking rigging mechanism in a lightweight, compact package. This design simplifies rigging and deployment, saving teams valuable time while ensuring accurate and consistent results. VGt has a maximum peak SPL of 151 dB powered by a 5-channel class-D amplifier. The accompanying 19 inch VGs sub has the

same daisy-chainable connectivity powered by a 6000W class-D amplifier, while Adamson's ArrayIntelligence software allows front of house engineers to focus on creating unforgettable experiences instead of being held back by complicated setup processes.

"We've built an ecosystem that combines seamlessly into a powerful, cost-effective solution. The revolutionary mid-range driver M140 of the VGt, together with its carioid capabilities have resulted in a performance that is simply unmatched in pro audio," said Pieter van Hoogdalem, Business Development Strategist. With each rollout, the VGt sets a new standard for what touring professionals and audiences can expect from a modern loudspeaker system. Adamson's mission has always been to provide outstanding sound quality with innovation at its heart, and the company will continue to push the boundaries of fidelity and sound quality.

Adamson VGt line array.

Adamson

ETC Unveils Bevy of High-Performance Lighting Technologies with Apex FP, F-Drive RX, Navis 50 and Response 0-10V Gateway R3

Eos Apex FP.

Electronic Theatre Controls (ETC) has announced several new additions to their growing line-up of world-class technologies with the launch of the Eos Apex FP. the F-Drive RX centralized LED driver system, the Navis 50 luminaire and the Response 0-10V Gateway R3 power control solution.

An extension of the wildly successful Eos Apex family and featuring the same programming surface and software as an Apex 5 (minus the built-in display), the Apex FP is ideal for those seeking a console that is just as powerful as it is adaptable. The Eos Apex FP allows users to incorporate their display, using the two 16 mm (5/8 in) baby pin ports to mount accessories such as monitors, tablets, laptops, and cameras. Alongside the flexible design is an array of state-of-the-art features Apex users know and love from other Apex family desks, including customizable OLED Target keys for your Direct Selects, reconfigurable inputs and outputs, six encoders, and one bank of RGB-backlit Target Keys.

Similar to other products in the range, the Apex FP allows designers to mix and match DMX and show control ports on a per-show basis using customizable widgets. In addition to standard etherCON Gigabit connections, the Apex FP also features SFP+ ports that are compatible with the latest high-speed copper and fiber networks. The Eos Apex FP provides 24K output, allowing them to control complex rigs with ease.

The Eos Apex FP is powered by Eos control software – meaning that users have the same award-winning features as other Eos Family consoles, including industry-leading color control tools, Magic Sheets for custom programming and displays, Augment3d 3D programming and visualization environment, and Virtual Media Server function for pixel-mapping. "With the release of the Apex FP, users who demand the highest caliber of control, but may have space or portability constraints, now have another great option in the Eos Family of entertainment controls." says **Product Manager Nick Gonsman**.

The F-Drive RX.

On the other hand, the F-Drive RX is a 2U rack-mounted solution capable of driving and controlling LED fixtures that require constant current or constant voltage. Using standard Cat6 cabling for both power and control, it removes the need for high-voltage conduit, reducing installation complexity and cost. The unit supports DMX or sACN control protocols and features 10 hot-swappable output cards, offering a total output capacity of 2800 W. A 1U power supply—available in 1800 W or 2800 W versions—supports the system, which is compatible with ETC's Concert software and includes an onboard UI for local configuration.

"F-Drive RX is a game-changer for large-scale lighting installations," said Simon **Willeman, Power Controls Product Manager at ETC**. "By using Cat6 cable for both power and control, we're not just simplifying installation—we're empowering designers and facilities teams to think bigger, move faster, and maintain systems more easily than ever before."

Key features of the F-Drive RX include centralized control of dozens to hundreds of fixtures thereby eliminating the need for difficult to access drivers in ceilings or walls; Low-voltage Cat6 cable replaces traditional high-voltage wiring

thereby reducing labor costs and eliminating the need for conduit; UL 924 emergency lighting integration; hot-swappable output cards for Constant Current, Constant Voltage, Fade to Warm, and the Navis Chroma fixtures; and finally, low-voltage operation allowing facilities staff to perform maintenance without electricians or lockout/tagout procedures. Plus, the F-Drive RX is compatible with ETC's Concert software and features an onboard UI for easy local configuration, whether pre-programmed or on-site.

Complementing the F-Drive RX, the new Navis 50 joins ETC's Navis line of architectural luminaires. Sporting a powerful output, multiple beam angle options, and a choice of color temperatures, the Navis 50 offers designers the flexibility to create beautiful, functional lighting environments in offices, hotels, restaurants, and more.

With a compact 2-inch aperture and 600-lumen output, the Navis 50 offers fixed white options at 2700 K, 3000 K, 3500 K, 4000 K, and 5000 K, alongside a Fade to Warm variant (available for the 3000 K model) that replicates the red-shift of incandescent dimming. The fixture delivers 90+ CRI for excellent colour rendering and is available in 15°, 25°, 40°, and 60° beam angles. Rated for

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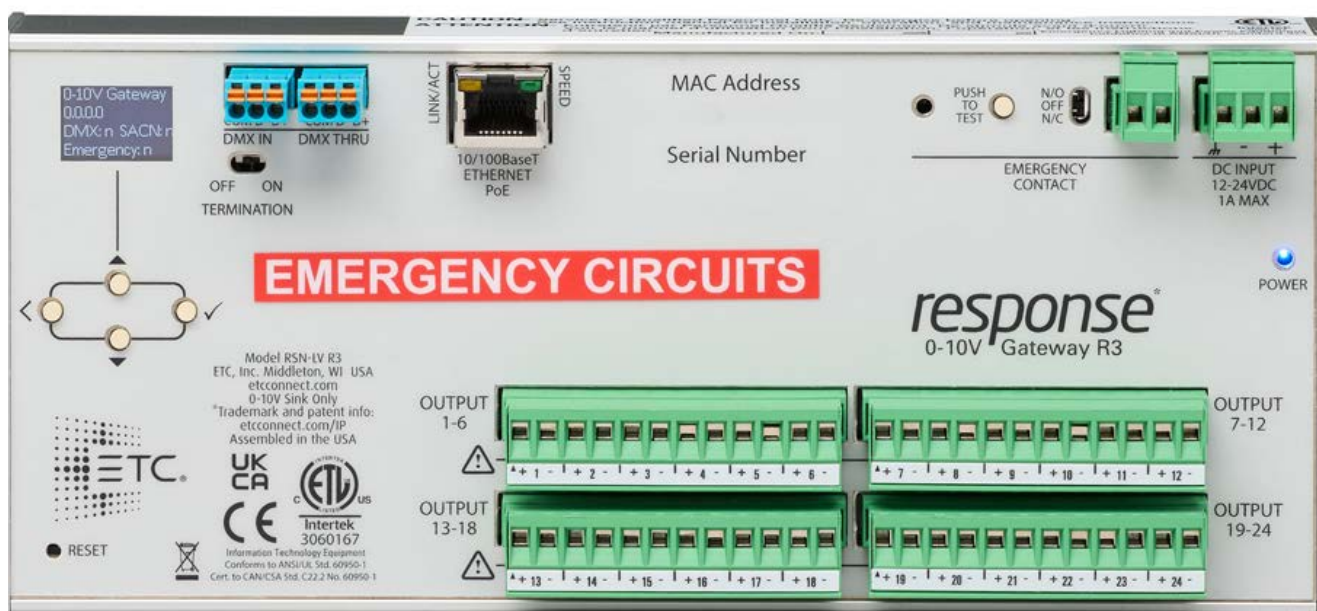
The Response Gateway R3.

damp locations, it is designed exclusively for use with the F-Drive RX, with a single driver (single unit of the F-Drive RX) capable of powering and controlling up to 240 Navis 50 fixtures over low-voltage Cat6 cabling.

This synergy between the F-Drive RX and Navis 50 provides a scalable, serviceable lighting solution for a wide range of environments and public spaces, further extending ETC's reputation for delivering elegant, practical, and innovative lighting systems.

Meanwhile, the Response 0-10V Gateway R3 is designed for both retrofit and new installations, as it brings enhanced electrical isolation to all 24 of its 0-10V sink control channels—ensuring robust, reliable performance in even the most demanding environments.

The DIN rail mounted Response 0-10V Gateway R3 accepts both sACN and DMX control inputs and is UL 924 listed for use with 0-10 V UL 924 listed Directly Controlled Emergency Luminaires (DCELs). Emergency-ready features include a

contact closure input and a "Push to Test" button for quick verification of emergency lighting functions.

Additional highlights include flexible signal precedence settings, a library of pre-programmed dimming curves with the option to create custom profiles, and intuitive configuration through ETC's Concert software or the onboard interface.

With its combination of robust build quality, advanced safety features, and precision control options, the Response 0-10V Gateway R3 is positioned as a versatile and dependable solution for integrators, installers, and specifiers seeking uncompromising performance in both everyday and mission-critical lighting applications.

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PreSonus Reveals Special-Edition Studiolive Digital Mixers with Industry Leading Recording, Remote Mixing And Milan-Certified I/O

PreSonus Audio Electronics, Inc. has introduced the new line of StudioLive Series III SE Digital Mixers. The new line of mixers offers a comprehensive solution for effortless recording and fast mixing workflows with features like Virtual soundcheck, Milan-certified audio networking, Metro remote access and a powerful software suite—including Studio One Pro, Capture and Universal Control. These new versatile mixers are available in three models: SE 16, SE 24 and SE 32.

The all-new StudioLive Series III SE Digital Mixers are designed for professionals and installations where recording, playback and remote access are essential—from houses of worship, to small music venues, gigging musicians and audio engineers. The new series of mixers offer scalable mixing solutions with fully recallable touch-sensitive motorized faders and XMAX-R remote preamps—featuring 17 faders and 17 preamps on the SE 16, 25 faders and 33 preamps on the SE 24, and 33 faders with 33 preamps on the SE 32.

Furthermore, the mixers offer capabilities beyond any solution in their class, the likes of which include third-party Milan certification, FlexMixes, Flexible Routing, Virtual Soundcheck, Integrated Recording, Metro Remote Access, and Customized Configurations and User Settings.

Third-party Milan certification ensures reliable, low-latency, time-aligned AVB audio networking with guaranteed interoperability—allowing StudioLive to effortlessly route audio anywhere with intuitive control and unshakable reliability. FlexMixes provide flexibility to individually configure Aux, Subgroup and Matrix mixes to create over 20 distinct routing configurations, in addition to a dedicated stereo main output. Flexible Routing accommodates patching up to four sources (analog, network, USB and SD card) to any channel, plus the ability to switch between them at the press of a button. Virtual Soundcheck allows sound engineers to recall previous recordings and mix scenes, instantly name channels and engage digital returns—all with the click of a button. The mixers function

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as a 64x64 channel bidirectional audio interface, delivering Integrated Recording for effortless individual channel capture and streamlined routing to plug-in racks, while allowing uninterrupted performance recording via Capture software or the onboard multitrack SD card. And for those who want to take their recordings further, StudioLive is fully compatible with the award-winning DAW, Studio One Pro. Metro remote access gives users full control of settings, routing, levels and effects processing over an internet connection—while delivering low-latency audio monitoring directly from a local device. Customized Configurations and User Settings let users create tailored fader layouts for quick access to critical channels and lock EQ, dynamics, gain staging, scenes, projects and level limits—keeping less experienced operators focused and on track.

"We're excited to launch the new special edition StudioLive Digital Mixers," said **Adrian Haselhuber, VP of PreSonus Hardware**. "We designed these mixers specifically to address

the real-world challenges audio engineers and musicians face during live performances. These powerful mixers come packed with innovative features, including an entire software package to get started recording quickly and easily."

Additionally, StudioLive SE mixers have new ergonomic improvements, expanded reverb parameter set with pro-level depth and precise sonic control, upgraded analog-modeled EQs and compressors plus a new variable release on the Fat Channel limiter for even more tonal sculpting. For those with existing StudioLive Series III Digital Console and Rack Mixers, this release delivers a free firmware update that includes every new DSP and audio networking feature addition plus over 40 improvements to ensure optimized performance and rock-solid stability. A free companion firmware release adds Milan-certified AVB networking for StudioLive Series III ecosystem products (NSB Stage Boxes, EarMix Personal Monitor Mixer and AVB-D16 Dante Bridge).

ADJ's New Vintage Bar Perfectly Balances Timeless Elegance with Modern Performance

Designed to ignite lighting designers' creativity, the new Vintage Bar from **ADJ** is a decorative blinder packed with potential. Fusing vintage charm with contemporary sophistication, this eye-catching fixture offers a potent central strip of amber blinder COB LEDs surrounded by a textured reflector illuminated by RGBL color mixing LEDs. With zone control allowing for animated chase effects and a variety of rigging options, it is a versatile tool for creating distinctive concert, stage and event designs. At the heart of the Vintage Bar is a strip

comprised of four independently controllable 150-Watt amber (2000K) COB LEDs. Offering smooth dimming control as well as variable speed strobing, these LEDs can generate dazzlingly bright blinder hits – with an output of up to 27,000 lumens – as well as dynamic chase patterns and subtle glow effects. A textured reflector panel surrounds the primary LEDs, which maximizes their impact and generates a wide field angle of 160°.

The reflector panel is surrounded on all four sides by 0.8-Watt SMD 5050 RGBL color mixing LEDs,

which create a vibrant background glow effect. In total, 120 of these LEDs are integrated into each unit, grouped into 20 independently controllable zones. This allows for dynamic 'eye-candy' effects to be programmed, either within a single fixture or running across multiple units.

Versatile mounting options allow the Vintage Bar to be deployed in a variety of different ways and integrated seamlessly into stage designs or lighting rigs. The fixture is supplied with a pair of heavy-duty adjustable feet, which mount securely to the body of the unit, locked in place by large thumb tightening screws. The feet can be used to stand the unit directly on a stage in a vertical orientation, but also feature 108mm omega clamp receivers, which can be used to rig it to a truss or lighting bar. Multiple units can also be locked together – end-to-end – using a tongue and groove system, secured by locking pins, built into each side of the fixture. One or two (locked together) units can be mounted to the Accu-Stand VFB1 base plate, using the dedicated VFB1-

VBA adapter, allowing for free-standing vertical deployment.

Measuring 35.75 x 11.50 x 10.12" / 908 x 292 x 257mm (L x W x H), the Vintage Bar is a significant fixture that makes a real impact on stage. However, despite its size and rugged build quality, it still weighs in at an easily manageable 41.89 lbs. / 19 kg. It features locking power sockets as well as a choice of 5-pin DMX or RJ45 signal connections, with all input sockets located on one side and the corresponding thru sockets on the other to aid with cable management.

An OLED display on the unit's rear panel provides access to a menu-driven interface that allows easy and intuitive setup and configuration. It is compatible with the sACN and Art-NET protocols, as well as standard DMX with RDM support and a choice of 10 modes utilizing between 5 and 97 channels. The fixture is also equipped with Aria X2 wireless technology, allowing remote configuration and OTA firmware updates via Bluetooth as well as reliable wireless DMX control.

HK Audio Launches Road-ready LINEAR 9 Long Throw Pack

HK Audio has announced the release of the LINEAR 9 Long Throw Pack; a scalable system configuration that combines high SPL performance, long-throw precision and plug-and-play usability. Developed with the needs of touring professionals and rental firms in mind, the setup offers a powerful, road-ready solution for applications where range, clarity and control are essential.

The pack consists of two LINEAR 9 210 LTA mid/high units and six LINEAR 9 118 Sub BA subwoofers. This configuration is designed to deliver extended horizontal coverage, high output and tightly controlled low-frequency response in both mobile and installed environments.

The LINEAR 9 210 LTA is the most powerful top in the series. Engineered for clustered arrays and quick rigging, it features a constant-curvature design for consistent dispersion across the horizontal plane. Paired with the 18" dual-vented bandpass subwoofers, the system offers a tight, punchy foundation with depth and definition in the low end.

All components in the LINEAR 9 range are controlled via HK Audio's DSP CONTROL software, which enables remote access to EQ, delay, limiter, mute and preset settings. The full system can be managed from the FOH position via a simple, stable network connection using EtherCon. In addition, all LINEAR 9 models can now be upgraded for MILAN audio networking compatibility with a free firmware update released in May 2025.

A standout feature of the series is DSP OUT, which allows users to integrate non-networked speakers into the same setup and apply uniform DSP processing - extending the value of existing loudspeaker stock while streamlining control.

"We designed the Long Throw Pack as a complete solution for audio professionals who need coverage and clarity without complexity," said **Andreas Mayerl, CPO at HK Audio**. "It delivers serious performance straight out of the box and is simply built for people who don't want to compromise between throw, flexibility and ease of use."

Elation Launches PROTEUS RADIUS and PROTEUS ATLAS with Cutting-Edge LILI Technology

Elation has launched a new era of high-impact luminaries powered by a LILI (Laser Illuminated Lighting Instrument) light engine - a revolutionary technology that offers a host of benefits such as a tighter, sharper and brighter beam, improved energy efficiency, better light quality, and increased adaptability.

First up, the PROTEUS RADIUS, a compact, high intensity IP66 Beam FX fixture that allows designers to transform any space with astonishing effects, powerful technology, and rugged durability needed to create magical moments. The PROTEUS RADIUS's 100W laser-based LILI light engine produces a remarkably bright, ultra-intense 0.9˚ beam concentrated beam of light that can span impressively long distances. The ultra-narrow beam cuts through as a solid column of dense light, adding attention-grabbing impact to any event or environment. Highly efficient with little heat produced, the LILI engine boasts a long life of 10,000 hours without significant degradation in brightness or quality, keeping replacement and maintenance costs low.

In terms of creativity, RADIUS' ability to offer endless 360-degree pan and tilt movement makes for riveting animations that can fill any space, while the included FX package features an array of useful designs and effects. Plus, an artistic selection of 13 interchangeable-rotating/indexing metal gobos and 29 static-stamped metal gobos provides designers an abundance of creative aerial possibilities. Moreover, four prisms divided between dual overlapping planes split beams in virtually unlimited combinations for eye-catching aerials, with prism macros included for programming ease; while dual frosts soften the beam when needed for breathtaking wash effects. The luminaire also provides for ultra-smooth dimming without flickering, along with advanced CMY color mixing with CTO and a 25-position color wheel for virtually unlimited color options, immediate color transitions and instant color bumps. The motorized focus ensures pinpoint accuracy, whereas light can be further manipulated using the digital shutter and strobe.

RADIUS also lets designers create with confidence; protected by Elation's market-proven PROTEUS technology, its rugged aluminum shell and advanced marine-grade coating provide unparalleled durability and protection against the elements. An IP66 rating and surprisingly compact design mean the RADIUS can unleash its power virtually anywhere creativity calls while mercury-free solid-state technology keeps it cool, quiet, and efficient.

On the other hand, the new, ultra-long-throw PROTEUS ATLAS boasts intense IP66 Beam FX is comparable to 7K Xenon searchlights yet offers a host of design features and operates at a fraction of the power.

Elation affirms what sets the PROTEUS ATLAS apart is its laser-based 500W LILI light engine, which produces a remarkably bright, dense, ultra-intense Xenon-style 0.6˚ beam with sharp definition. Ideal for both indoor and outdoor applications, the PROTEUS ATLAS powers out an astounding 1,000,000 Lux @ 20m (100,000 Lux @ 100m), throwing a concentrated beam of light that can span impressively long distances. The ultra-narrow beam projects from a mammoth 320mm (12.5") front lens as a massive column of light, adding attention-grabbing impact to any event or environment. Highly efficient with little heat produced, the LILI engine boasts a long life of 12,000 hours without significant degradation in brightness or quality, keeping replacement and maintenance costs low.

The PROTEUS ATLAS includes Elation's innovative Sky Motion system, allowing it to operate as an impactful searchlight effect without the need for a dedicated lighting controller. Multiple fixtures can be seamlessly interconnected, while a variety of dazzling movement patterns are easily adjustable in size, speed, and color directly from the display. The Sky Motion system allows for standalone operation and is easy to set up and adjust directly from the fixture display, even for "non-lighting" users.

Protected by Elation's market-proven PROTEUS technology, the ATLAS's rugged aluminum shell and advanced marine-grade coating provide operational reliability in demanding outdoor and indoor environments. With an IP66 rating and sealed optical system, it stands firm against rain, snow, coastal air, and humidity, reducing maintenance while maximizing uptime. Its high-speed motors, continuous pan, and smooth motion architecture ensure fast, fluid performance even in punishing environments—from cruise ship decks to desert festivals.

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CHAUVET Professional Introduces Maverick Force X Profile

CHAUVET Professional has taken its reimagination of moving fixtures a step further with the introduction of the Maverick Force X Profile.

Like its popular predecessors, the new 520-watt profile delivers unprecedented output (19,640 lumens) for a fixture its size (14.21 x 9.40 x 25.43 inches/361 x 239 x 646 mm). Another way to appreciate this fixture's intensity: its illuminance ranges from 1207 lux to 102,764 lux, depending on the beam angle. The secret is in its LED source, which does not require a large optical path or extensive cooling system.

The pioneering combination of output and size, gives designers unparalleled freedom to position the Maverick Force X Profile in tight spaces, while also making it simpler, faster and less physically demanding to set up and take down rigs.

Going beyond its impressive power-to-size ratio, the new ruggedly designed profile is loaded with

performance features that will take lighting designs to the next level. The Maverick Force X Profile has a larger front lens (145 mm diameter) than its predecessors. Its beam angle is an impressive 3.3° to 52.1°, while its Field Angle goes from 3.7° to 56.3°, and its zoom range is a broad 3.3° to 58.5.

The Maverick Force X Profile is also a color mixing marvel, with a CRI of 72.2 (87.6 with filter). Its variable CMY colour wheel includes CRI, CTO and CTB filters + white, and split colors--and it offers continuous scroll at variable speeds. Adding to the fixture's versatility are its zoom optics, framing shutters with rotation, and two gobo wheels (one rotating, and one static), as well as 16-bit dimming of master dimmer for smooth control of fades, and 5-facet prism and frost, plus 4-blade framing shutters with dual axis movements.

Thanks to its compact design, the Maverick Force X Profile, which has a Pan and Tilt of 540° /270° , can create dramatic, mind-blowingly rapid movements, to generate breathtaking excitement on the stage, dancefloor, or throughout a venue.

This compact high-performance lighting tool is also engineered for reliability, as it features a battery backup display with auto-rotate depending on fixture orientation, and a failsafe Ethernet connectivity that allows data to pass even if fixture power is lost. It selectable PWM of 600Hz, 1500Hz, 2000Hz 65000Hz Hz also ensures flicker free operation.

The Latest and Greatest or the Well-established?
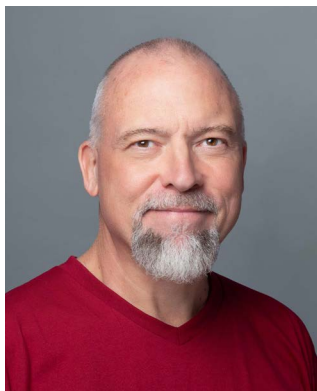
I want to be clear that I do not think our choices are always binary, one or the other, because if they were, then our jobs would have been taken over by AI a long time ago. For this month's issue, I am interested in examining technological progress and its impact on the industry. At the best of times, all good manufacturers will present their ideas and then listen to the market, providing feedback and input on product performance and design. They will then address those requests with designs and features that accommodate the market's feedback and requests.

As an engineer, I have always been curious about the latest set of features and technical capabilities. The more I learn about new developments, the better equipped I am to address requests and ideas from my clients and advise them on what is possible today. Having the biggest possible toolbox means that I can choose tools that fit the demand exactly and do not have to use a sledgehammer to try to shape sophisticated results with an inadequate tool. It also means I get to spend money on new toys. You will have heard this before by now.

On the other hand, even the best technology will age. In electronics, the lifespan of chips is limited. At some point, any given manufacturer will need to upgrade their designs because the existing hardware is no longer supported, and the necessary chips will become unavailable. This is typically both good and bad, as many times there are really good designs that can no longer be supported due to the unavailability of electronic components. This, of course, is quite sad. At the same time, advancements in electronics have often necessitated the abandonment of older designs and the adoption of new and fresh approaches. Most of the time, technological progress on the component side is for the better, both in terms of size and power consumption, as well as in the performance of the component. In this regard, progress holds significant value.

Now, to make things worse for us, we have to consider this from both the analogue and digital perspectives, and the two are no longer necessarily connected. You may sense a certain level of desperation to keep things simpler so as not to get lost in those evaluating questions. In the analogue world, the performance of any given circuit would be measured and described in Signal to Noise performance, THD (total harmonic distortion) and dynamic range. In the digital world, we are limited by the A/D (analogue-to-digital) converter, internal bit width, and calculation speed. In most modern digital consoles, you will find internal headroom at excessive levels. Still, they indicate to you that once inside the console, you do not have to worry about signal loss and deterioration as much. This leaves the question about the analogue side and how to approach this. The answer is simple: Exactly the same way as before! Why? Just because you have decided to use a tool that has digital performance, it does not make your analogue parameters irrelevant. The same three key points — S/N, THD, and dynamic range — remain fully valid and make sense. This, however, raises a straightforward question about the practicality of all this in the real world, specifically,

what is feasible and what makes economic sense. Ultimately, this will, of course, be a question of your spending budget and the money you are willing to spend on gear.

At this stage, it is beneficial to examine the technical platform from which we control the gear and the communication established there. In the early days of our industry, the "cool" people were using Apple computers, while the nerds used Windows computers. That was supposedly because creative people want to focus on the creative aspect of the work and the process, rather than the technical requirements, which in itself should have been nonsensical, but yet that was the case. Moving forward, Apple and Mac took complete control of their platforms' interface possibilities. As a result, it became increasingly challenging to develop applications for Apple and Mac. As a result, the Windows world was allowed to catch up. These days, I dare say that the Windows world is a good equal to the Mac world in terms of market share in our industry. Apple might have even become more lifestyle-oriented than professional, and considering the much larger customer base for lifestyle products, this would make sense from a commercial perspective, at least.

At some point, software solutions have pivoted to the Windows platform. Many of these are not even available on Mac, so the Mac world has been left behind. This was and is based on Apple's policy to take complete control of all interfaces on the machine and not let anyone do anything without them explicitly knowing and allowing (permitting) this. WINDOWS has been far more open and hence more attractive for developers. These days, we see more and more software being embedded, and HTTP is the current global standard, which ultimately renders the platform you choose to work on obsolete. The MAC has undoubtedly seen an uptick ever since.

Consequently, this means that all the more modern hardware units need to provide interfacing for this; they require internal computing capacity and memory to handle the actual internal programming of the gear, as well as the external HTTP interfacing to communicate with anyone connected. What was historically (less than 20 years ago) a task of having three to four different software solutions for the same idea across various hardware platforms has now become a single task that lets all of those platforms connect the same way when they talk to you via HTTP. This is a significant advancement, making our jobs a lot easier when working in the field.

With this in mind, it becomes clear that there is really no permanent space for "well-established" in an ever-evolving and progressing world. It is impossible to deny progress, and as such, we might as well embrace it and make the best of it. It remains critically important not to lose your references, though, since this is still only a tool for your job. The tool's existence needs to serve the purpose for which it was designed and built, not the other way around. We should not have to invent an application for any tool to justify its existence.

Thank you for following my train of thought in this monthly column. I understand that sometimes this can be challenging, and the editors provide guidance and some reality checks each month, so that I hopefully only ever drift so far off the main topic. I look forward to seeing you around, and I promise to share something more technical again next month.

Join the conversation and share your thoughts with Alex. Alex can be reached at **alex@asaudio.de**

Wired for Freedom

How Dante and MILAN Are Redefining Interoperability in Live Production
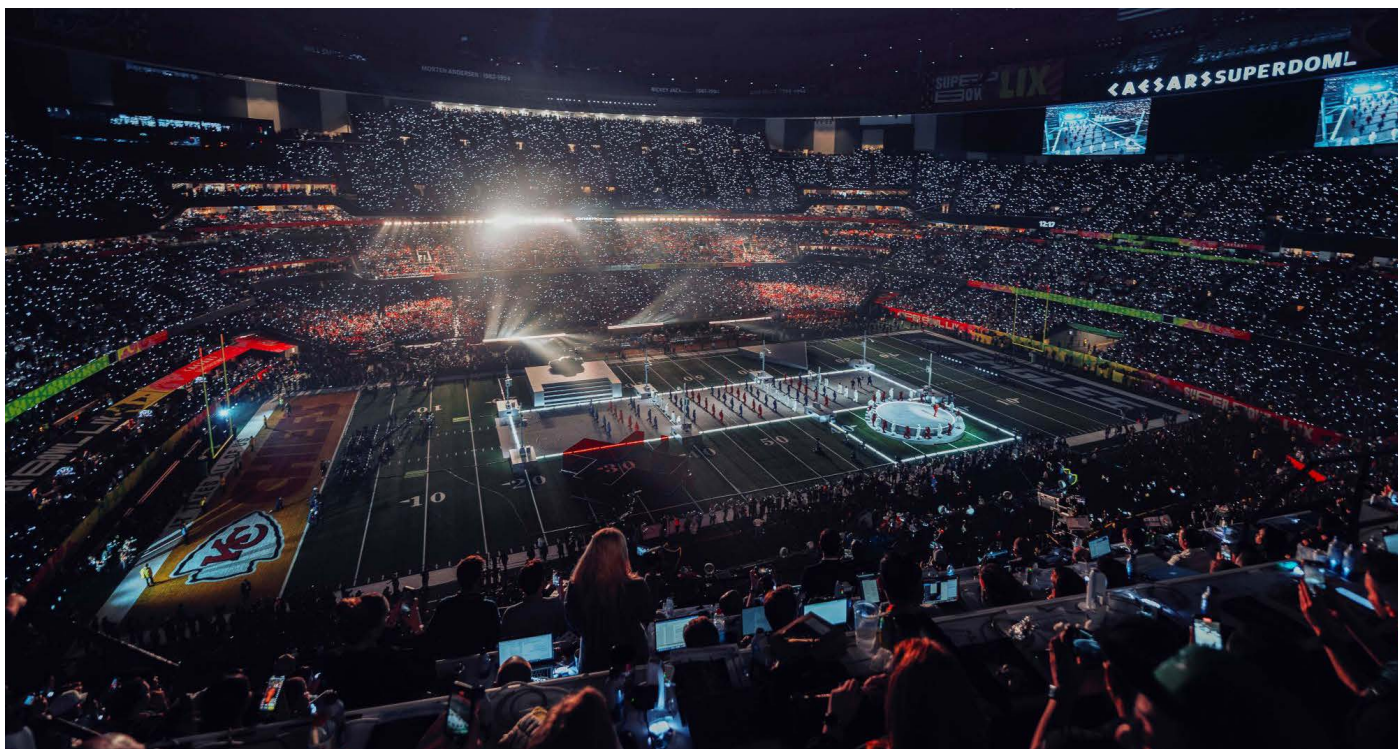
The MILAN protocol was implemented at Super Bowl 2025. Image credit: Matt Neustadter.

What does it take to make a stage truly free? Not free in cost, but free in movement, in connection, in possibility. In an age where productions stretch across festival grounds, swap line-ups daily, or converge on stadiums with staggering technical demands – the real challenge isn't just sound, light, or video — it's how all of it comes together without friction.

Can an amplifier from Germany, a console from Japan, and a DSP from the US talk to each other instantly on the same grid? Can a rig be deployed, torn down, and redeployed across continents without engineers losing sleep over compatibility? And most importantly: can interoperability finally stop being an afterthought, and instead become the beating heart of live production design?

The answers are emerging through the rising dominance of AV-over-IP protocols that don't just move signals but unify entire workflows. Two of the strongest voices in this movement are **Dante** by **Audinate** and **MILAN** from the **AVNU Alliance.**

In a nut-shell, you could say that while Dante has become the "common language" adopted by hundreds of manufacturers worldwide, Milan represents a collaborative stand by leading audio companies to create a deterministic, certified, future-proof standard.

In this article, we explore how both are reshaping the mobility and interoperability of live event AV systems. From plug-and-play confidence to certified reliability, and from FOH-to-stage mobility to cloud-ready control, Dante and Milan are carving parallel yet complementary paths toward a seamless stage.

Infrastructure That Moves with You

The pressure on crews today is relentless. Multiple changeovers, touring schedules, and festival builds demand dexterous infrastructure. Systems that are not just modular, portable, and fast to deploy; but are agile and adept to work with other a variety of systems from manufacturers across the globe. This is exactly where both Dante and Milan speak directly to the evolving needs of engineers.

"As live productions have become more decentralised and fast-paced, Dante has adapted to support the way crews now work, handling larger, more complex networks that may need to be set up, moved, and reconfigured multiple times in a single event. It lets engineers connect gear from different brands, move high-channel-count audio and video between locations, and adjust routing instantly without complex physical repatching. From linking FOH to a satellite stage to integrating touring rigs into a festival backbone, Dante keeps workflows mobile, scalable, and reliable so productions stay on time and run smoothly" asserts **Kathryn Taub, Product Marketing Manager, Audio at Audinate**.

From the Milan perspective, **Daniel Zimmerman, System Design Engineer (Realtime Network)** at **d&b audiotechnik** highlights how Milan's architecture simplifies complexity, as he states, "The growing complexity in live productions proved too much for legacy traffic methods like Quality of Service (QoS) and Virtual Local Area Network (VLAN) unless they have absolutely perfect reservation. Milan-AVB flips this model. Implementing AV-over-IP makes Milan-AVB flexible by definition. Its plug-and-play design allows for devices to be connected to a network and begin transmitting audio without complex manual configuration. This is bolstered by external controllers like Milan Manager, helping to simplify and streamline the configuration, management, and monitoring of Milan networks. Milan is built on the real-time Ethernet standards and everyone is welcome to implement it, mitigating vendor lock-in. Since it's free to download and the ProAV manufacturers define all new features themselves, it remains the ideal solution for decisionmakers touring the world."

The Interoperability Mandate — Different Systems Speaking the Same Language

In live events, interoperability is the difference between a seamless show and hours of lost time. Here, Dante's ubiquity and Milan's certification-driven assurance both address the same pain point from different angles.

"The group of big ProAV players that created Milan started the other way around by asking: 'What would it take for audio over IP to work in a simple yet reliable way?'. The answer was using AVB as the foundation, upgraded to 'Milan-AVB' with some additions. AVB is a relatively new standard and requires explicit cooperation from the network; only then can a network be easily set-up with guaranteed deterministic behaviour. This approach of starting with the requirements rather than with what's available means Milan is robust, easy to use, and scalable, from low-cost, simple systems to very large systems no matter the environment" notes **ALLDSP Managing Director Jeroen van Waterschoot**.

Jeroen recalls that the earliest generations of audio-over-IP were often developed from a 'what is technically possible' standpoint, attempting to retrofit solutions to real-world challenges. This, according to him, led to shortcomings in areas such as deterministic behaviour and reliability unless systems were built with extensive and sometimes cumbersome setups.

In the present day as well, success with AV-over-IP begins long before the first cable is plugged in. Just as no engineer would build an analogue system without a clear connection plan, the same discipline is vital in the digital world — only now the essential skill is networking. Thorough preparation proves to be key – be it in configuring switches well in advance, assigning logical device names, or labelling cabling clearly. This groundwork not only streamlines setup but also ensures that any troubleshooting during a show can be handled swiftly and confidently.

Audinate's Kathryn observes, "Live event crews face constant interoperability hurdles like different brands, formats, and workflows that don't naturally talk to each other. Dante solves this by being the common language for audio, video, and control. It lets gear from hundreds of manufacturers connect instantly, discover each other on the network, and route signals with the predictable low latency needed for live production. By unifying diverse systems into one interoperable platform, Dante removes the friction of format and vendor differences so engineers can work faster, adapt to changes, and keep the audience experience seamless."

Highlighting the value of recognising how common network problems present themselves - Kathryn points to Dante Certification training as a strong resource. Testing signal flow ahead of going live, and saving a preset in Dante Controller to restore a known-good state at any time – are among her practical recommendations. "Once the rig is working, avoid last-minute changes just as

you would with any live setup. Tools like Dante AVIO adapters are also handy for quickly testing endpoints or bringing unexpected gear onto the network without rethinking your configuration" she asserts.

Jeroen echoes the sentiment, stressing the importance of Milan's certification regime, as he notes, "The certification process ensures that all devices that bear the Milan Certified logo will work together seamlessly. Avnu members write and execute the test procedures in world-class test labs for all certification programs and measurement tools. During this process, adherence to the specification is tested against simulated scenarios, guaranteeing that it will work seamlessly when all is running smoothly, but also that devices behave in a known way when various situations occur such as a talker that is disconnected, power failures, and so on. This ensures that all certified devices will behave in the same way and are always plug-and-play compatible regardless of the vendor. In addition, the certification process is automated to a large extent, and relatively low cost, which makes it easy and quick to certify new products and add them to the ever-expanding Milan ecosystem, giving manufacturers more choice when it comes to their equipment selection."

Beyond Signals, Towards Unified Workflows
As productions scale up, interoperability isn't just about passing audio packets — it's about unified management, visibility, and resilience across the entire production network.

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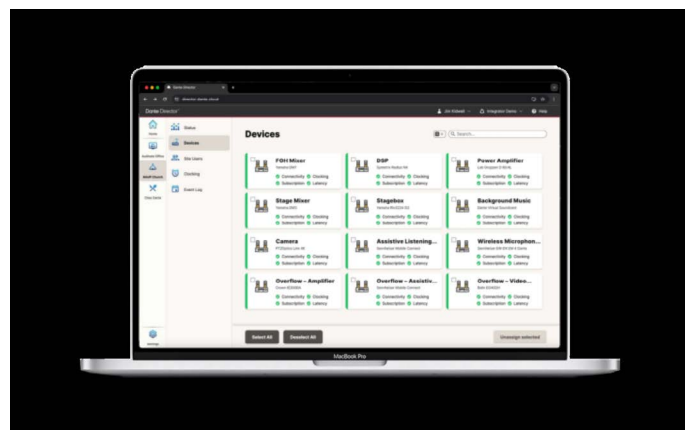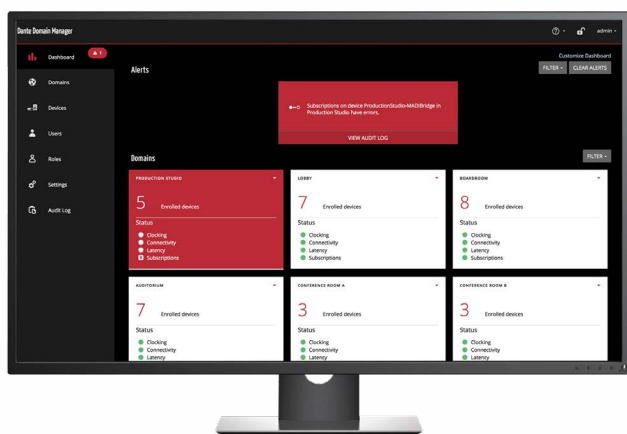
Dante Doman Manager and Dante Director together .

For Audinate, this means expanding interoperability into management and control layers through tools like Dante Domain Manager (DDM) and Dante Director. Kathryn points out, "In live events and venues, the priority is often less about traditional IT security and more about maintaining system integrity. While Dante Controller already makes it far easier to see and correct changes compared to tracing analog cabling, Dante Domain Manager (DDM), which runs on an on-premises server, or Dante Director, a cloud-based option for when on-site servers are not practical, both take it further. They improve visibility by showing exactly who made which changes when and enhance access control by allowing you to limit or block certain users from altering routes or device settings altogether. Both also support system segmentation, which is invaluable in venues with both a house system and visiting acts. You can lock down the house network so touring crews cannot alter it or separate the devices for shows from other systems like background music. Finally, the API available with both platforms is opening new workflows for live engineers. Some are integrating it with tools like Stream Decks to create quick-patching and routing controls that speed up show changes without manual repatching in Dante Controller."

Milan, on the other hand, emphasises the practical efficiencies of carrying audio and control on the same network. Daniel Zimmerman explains, "For most systems, no configuration of the network is required. The Milan streams automatically allocate exactly enough bandwidth for the requested number of audio channels and leave the rest of the network bandwidth available for everything else. This means that audio and control can be simply connected to the same network without any settings or extra time-consuming network configuration. All this is done with (optional) guaranteed redundancy and without reducing transport quality. The workflow becomes much easier as there is no mandatory network setup, no separate audio and control networks necessary, meaning deployment speed is significantly improved. Without the need to configure networks, setup is faster, easier, and has far less possibility for error."

Looking Ahead — Convergence and Confidence

Both Dante and Milan look beyond today's challenges toward a converged future where AV, IT, and video coexist on the same infrastructure.

"In live production, the future of AV-over-IP will be defined by systems that are open enough to connect diverse equipment and robust enough

to deliver the reliability productions demand. Standards will continue to play a role as a bridge between different technologies, but the real value will come from platforms that make these connections easy to implement, manage, and scale in high-pressure environments both on-site and in the cloud. As productions increasingly blend local and remote resources, cloud-compatible AV-over-IP will enable teams to configure, monitor, and connect to networks from anywhere, without sacrificing the speed and reliability live events demand" Kathryn projects

And echoing a similar vision for Milan, Jeroen asserts, "Converged networking is the future of real-time AV. Milan already guarantees latency, redundancy and reliability far beyond what best-effort IP can provide. The TSN and AVB standards that Milan is built on have paved the way for the peaceful coexistence of AV, IT, and video workflows within a single network. Technicians won't need to juggle multiple protocols thanks to Milan's plug-and-play interoperability, which also brings better scalability for productions." Both sides also point to hero solutions already transforming productions.

For Audinate, it's the entire Dante ecosystem, with Kathryn explaining the key aspect that makes Dante powerful in live events is that it's not just one product, it's a platform that connects across their entire portfolio. She elaborates, "When a device carries the Dante logo, it means instant, reliable connectivity and true interoperability with gear from hundreds of manufacturers. This choice gives engineers the freedom to select the best gear for the job without worrying about compatibility. Rental and staging pros know they can drop that gear into any network with other equipment and it will just work."

Meanwhile, with Milan, it's the real-world projects at scale, as Daniel notes that Milan spans the length and breadth of events and performances,

with several of its success stories emphasising its impact on the 'every-day' user whose tech experiences are elevated by AVNU members who use Milan as the focal point of an enhanced system setup. Speaking about one large-scale event in particular, Daniel informs, "Milan was used as backbone protocol for the 2025 Super Bowl, delivering seamless, high-quality audio at one of the biggest games in the world... A PA from L-Acoustics, an amplifier from d&b audiotechnik, and a DSP from ALLDSP must be linked together between multiple stages and diverse artist riders. Milan links all of these together on one deterministic network to bring an unforgettable experience to artists and festivalgoers alike, regardless of the environment."

The Future Of A Seamless Stage

The message is clear: in a live production world defined by speed, complexity, and scale; mobility and interoperability are not luxuries but lifelines. Whether it's Dante's ecosystem or Milan's certified determinism, the trajectory is the same — towards a stage where every device connects, every workflow flows, and every production delivers without compromise.

Because when the lights go up and the first note hits, no one in the audience cares how the systems are talking. They just expect them to. And now, with Dante and Milan leading the charge, they do.

AVNU - MILAN at Solidays 2024_Paris_France.

SINGAPORE

Spectacular Visuals Power Singapore's 60th National Day Parade

UnUsUaL Productions Elevates LED Standards

Singapore's 60th National Day Parade (NDP) was staged at the Padang on 9 August 2025, drawing 27,000 spectators on-site and millions more through live broadcast. Beyond the ceremonial pageantry, the event stood out for its advanced deployment of large-scale LED systems, designed and operated by UnUsUaL Productions. This year's parade set new benchmarks in resolution, integration, and system reliability for outdoor national-scale productions.

Record-Breaking LED Deployment

The 2025 edition marked the first time high-density pixel pitch LED panels were deployed for NDP, with a P6.9 configuration delivering 4K-level content clarity. For an event traditionally staged under varying daylight and weather conditions, achieving this resolution was both a technical and logistical milestone.

"This is the first time the pixel density and resolution have been pushed to such a scale at NDP, and it proved equally demanding for both the technical and content teams," said Johnny Ong, COO, UnUsUaL Productions Pte Ltd.

Key considerations included wind loading and environmental stress, as the LED walls remained installed for three months leading up to the parade.

Screen Configuration and Coverage

The LED system was designed to provide uniform coverage across the expansive viewing area, integrating multiple screen types:

The Mobile Platform with LED.

- 3 x **Main Screens** each measuring 26m x 11m and placed on the left, centre and right of the seating gallery.
- Multitude of **Fascia Screens** placed at the performance space measuring measuring 25m x 2.5m except for one that measured 10m x 2.5m.
- **Mobile Fascia Screen** measuring 47m x 3m.
- 2 units of **IMAG Screens** measuring 5m x 3m

Engineering Around Mobility

One of the more complex integrations was the mobile platform carrying LED, lighting, and even musical instruments. Designed to travel 45m during performances, it demanded careful attention to cable management and signal stability. This element highlighted the importance of hybrid system design, balancing mobility with reliability.

Brightness, Refresh, and Calibration

To balance outdoor ambient light shifts with broadcast requirements, multiple brightness presets were developed through rehearsals. Operators adjusted dynamically throughout the evening, ensuring optimal readability and consistency.

* **Refresh Rate:** 50Hz, to match broadcast camera systems and eliminate flicker.
* **Brightness Levels:** Variable presets optimized for early evening daylight, dusk, and night segments.

* **Colour Calibration:** Conducted on-site by a specialist working with UnUsUaL to align screen output with content branding and creative direction.

Uniformity was maintained by sourcing LED modules from matched production batches and performing hourly pre-show checks, supported by dedicated spotters monitoring real-time screen output.

Content Distribution and Real-Time Playback

Content distribution leveraged a NEST system that allowed the multimedia studio to feed live-edited assets directly into the control servers, minimizing human handling and ensuring time-sensitive content was integrated seamlessly.

Redundancy and Control Architecture

Given the zero-tolerance for failure at a national broadcast event, UnUsUaL implemented full redundancy across processing and playback systems. Primary Control was done via 3 x Barco E2 Gen 2, 2 x Disguise VX4+ with similar units for Backup Control.

A stream deck with programmed switching enabled instant failover between main and backup systems, ensuring broadcast continuity under all circumstances.

Raising the Bar for National Events

Johnny Ong, added, "The technical rigour behind the NDP 2025 LED deployment demonstrates how large-scale outdoor productions are evolving. From higher-resolution LED walls and robust redundancy to adaptive brightness and mobility integration, the setup reflects industry best practices at scale."

UnUsUaL Productions

CHINA

ACME Takes the Honours

Nearly 1,000 High-performance Fixtures from ACME Transform Qujiang Arena into a Futuristic Lightscape for the Electrifying Kuaishou Live Summer Gala 2025

When technology meets imagination, the result can be pure visual alchemy! And that's exactly what **ACME Lighting** delivered at the 2025 Kuaishou Live Summer Gala "Honor Night" (also known as "Glory Night") on July 19 at Qujiang Arena.

Celebrating its 7th year, the initiative has, over the years, recognized countless small-to-medium sized content creators – more than 10,000 people awarded medals of honor from among the 300,000+ people participating in the early competitions. And with an audience of thousands in attendance and millions more tuned in online, this year's live gala event raised the bar for lighting production in China's

entertainment scene—largely due to the dazzling might of ACME's cutting-edge lighting arsenal. The ambitious lighting rig deployed nearly 1,000 state-of-the-art fixtures, curated to create a dynamic, high-impact environment that seamlessly blended art, music, and motion.

At the heart of the show was the Acme Pixel Line IP — 437 of them to be precise — providing crisp pixel mapping and vibrant linear effects thanks to full pixel control across the 672 RGB LEDs and 112 cool white LEDs that are divided into 32 sections and 16 sections respectively within each fixture. Designed for large-scale outdoor and indoor installations, the Pixel Line IP's IP66 rating ensured resilient performance under, while

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its inherent 'Smart Glass Technology' allowed designers to switch the unit from its normal strip light mode to soft light mode without adding an external frost filter, thereby affording unparalleled flexibility during the production.

That being said, over 348 units of the Acme TORNADO tour-grade hybrid multi-head moving LED fixture earned its place as the night's visual workhorse. With its razor-sharp beams, precise pan + tilt movements, super-fast and smooth linear zoom, and of course, accurate colour mixing, the TORNADO produced towering, sharp, and saturated beam effects that brought incredible dimensionality to the production while creating a truly ethereal atmosphere.

The lighting rig comprised several other equally crucial luminaries, the likes of which included over 116 units of the PULSAR S2 compact multi-effect moving head fixture that offered unlimited effects, washes, complimentary beams, and strobes in white light as well as saturated, rich colors. The Pulsar S2's dual-head design allowed designers to create powerful beams and strobe effects, with sophisticated individual pixel-

control effects afforded through the fixture's four different DMX control options. In tow, 82 units of the THETA compact moving head fixtures provided powerful effects and deep color washes; while 14 units of the NEOZONE luminaires, allowed designers to create gorgeous wash beam effects that definitively accentuated key parts of the performance.

ACME confirmed that the entire lighting concept was realised by the visionary minds at EYE Show Studio, with lighting direction led by Tian Weijun and Lu Xiaowei. Their intricate cue designs, synchronised seamlessly with the show's narrative and live music, ensured every beam of light supported the storyline and amplified audience emotion.

From sweeping strobe chases and bold stage silhouettes to colour-rich washes and pixel-precise FX, the ACME rig offered a masterclass in live lighting execution. And with "Honor Night" being one of the most-watched live music broadcasts in China this year, the results didn't just impress the crowd—they lit up social media feeds and headlines alike.

CHINA

Celebrating Life Loud & Clear

LifeJourney's 20th Anniversary Tour Stop in Shenzhen Culminates in Sonic Bliss thanks to DAS Audio


Chinese indie rock and pop icons LifeJourney marked two decades of musical impact with a major stop on The LifeJourney Concert Tour at Shenzhen's landmark Shenzhen Bay Sports Center – the "Spring Cocoon" Gymnasium – on 5 July 2025. Over 9,000 fans packed the iconic venue to relive the band's greatest hits in a celebration that highlighted both artistic legacy and technical excellence.

Renowned for blending pop-infused melodies with indie rock roots, LifeJourney has remained a staple of the Asian alternative music scene since the early 2000s, especially among younger audiences. For this milestone performance, audio support was entrusted to **Hangzhou Dasi Stage Art Technology**, who selected a **DAS Audio**

system capable of delivering power, precision, and clarity in a venue known for its acoustic and logistical challenges.

Built with a distinctive metal roof structure and designed primarily for sports competitions, the Spring Cocoon Gymnasium presents complex acoustic conditions due to potential reflections and echo. Plus, its location in a high-density urban zone near Shenzhen Bay Park also imposed strict constraints around sound containment and external noise spillover. Perhaps most crucial of all the challenges though, was the fact that the system had to be technically efficient and compatible with tight setup schedules in a multifunctional venue with a packed calendar of events.
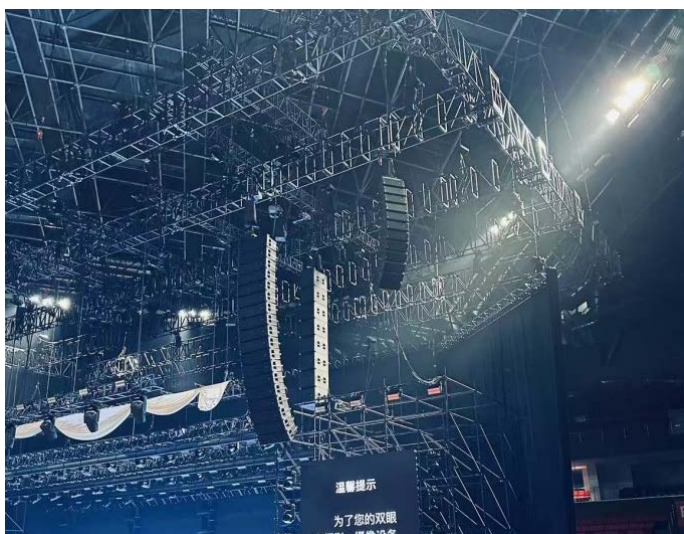
To meet these demands, Hangzhou Dasi Stage Art Technology deployed a system centred on DAS Audio's ARA series, supported by AERO series units. The main PA featured 36 units of the LARA line array modules in L-R hangs of 18 units each, delivering robust and even front-of-house coverage. Flanking the main system were 24 units of the SARA line array modules arranged in L-R outrigger hangs of 12 units each, efficiently reaching audience members on the extreme outer flanks of the stage.

Bass reinforcement followed a hybrid design: 16 units of the SARASUB subwoofers were suspended as dual hangs of 8 units each alongside the main arrays, while 16 units of the LARASUB subwoofers were ground stacked in front of the stage. Both subwoofer models feature cardioid technology, enabling effective rear rejection and minimising low-frequency bleed beyond the venue — crucial for compliance with the area's environmental restrictions.

Near-field audience coverage was handled by 12 units of the AERO-12A loudspeakers deployed as front-fill reinforcement, ensuring clear and consistent audio in the first few rows. The seamless blend of ARA's power and directional control with the reliability of the AERO line delivered a consistent and immersive sound experience across the entire venue.

Hangzhou Dasi Stage Art Technology expressed full satisfaction with the system's performance. A technician from the team noted, "The cardioid technology of the ARA systems helped us keep the sound inside the venue without it spilling into unwanted areas." They added, "We were looking for a powerful and easy-to-set-up solution, and the DAS Audio system worked really well. The system worked without issues in a challenging venue like this one. The sound was clear for the audience and didn't cause any disturbance outside the hall."

The successful integration of DAS Audio technology at the Spring Cocoon Gymnasium—under demanding acoustic conditions and a tight production schedule—demonstrated the system's versatility and touring efficiency. With thoughtful planning and precise execution by Hangzhou Dasi Stage Art Technology, the Shenzhen stop of The LifeJourney Concert Tour became a fitting tribute to the band's enduring legacy and a benchmark in live sound delivery for large-scale touring shows in China.

THAILAND

Glow with the Flow

Mediavision1994 Relies on GrandMA3 to Power S2O Songkran Festival's Record-Breaking 10th Anniversary
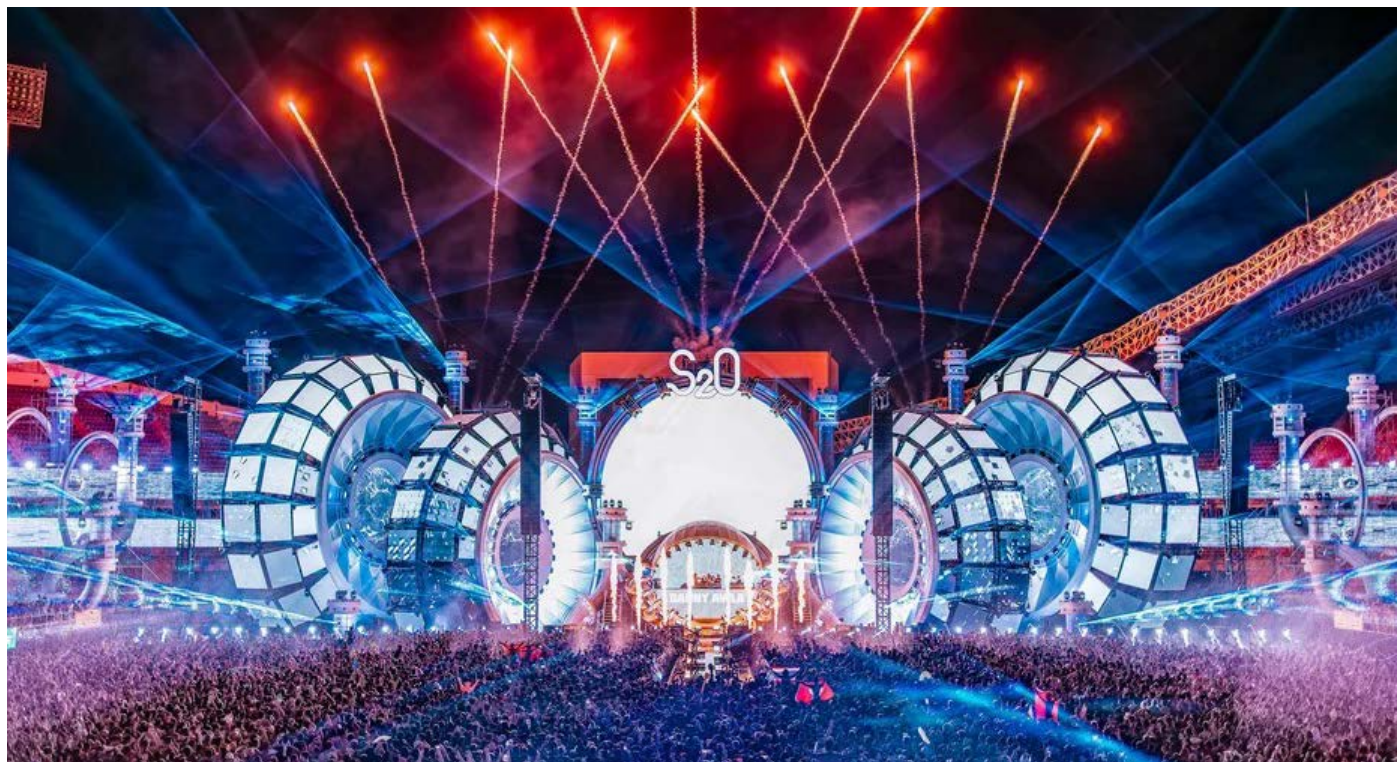
Widely regarded as Asia's most comprehensive water-themed electronic music festival, S2O Songkran celebrated its 10th anniversary in 2025 with a record-breaking production at Bangkok's Rajamangala National Stadium. Over three days in the peak of Thailand's summer, more than 35,000 attendees per day were immersed in high-powered audio, lighting, lasers, flame FX, and millions of litres of water.

Mediavision1994 one of Thailand's most established production companies, was commissioned by event producer Woody World to deliver a robust control system capable of managing the festival's scale, ensuring reliability, and accommodating both house and guest operators without compromising audience experience.

At the core of the lighting control architecture was a grandMA3 system from **MA Lighting International** operating in Mode 3 for primary show control with Mode 2 isolated for guest use – thereby ensuring flexibility alongside safety and system integrity. Eight grandMA3 8 Port Nodes distributed sACN data across the network forming the core DMX delivery structure; with eight grandMA3 processing unit L and two grandMA3 processing unit XL deployed to meet the demands of over 970 lighting fixtures, enhancing capacity and stability.

Three grandMA3 full-size consoles ran the main show lighting, while a fourth managed previsualisation, supported by four grandMA3 processing unit L for cue programming, visualisation, and show logic testing ahead

of rehearsals. On the other hand, dedicated consoles managed other show domains: a grandMA3 light for laser effects, a grandMA3 compact XT for flame FX, and another grandMA3 compact XT for the vast water system, which operated independently but was manually synchronised with the lighting to match the show's rhythm.

In total, 13 grandMA3 consoles were integrated over a unified VLAN with IP management and broadcast scope separation, ensuring seamless interoperability between sACN and Art-Net protocols with zero packet collisions.

"The flexibility of grandMA3 lets us define zones, roles, and boundaries clearly," said **Apipurich Amornwarang, Head of Lighting Design and Technical at Mediavision1994**. "Mode 3 handled the main show exactly as we intended. Once everything was connected, we didn't just run the show—we let the system support it."

Through precise network design, defined hardware roles, and tightly coordinated production flow, Mediavision1994 delivered one of Southeast Asia's most complex outdoor events without a single critical failure, achieving exactly what Woody World envisioned when they entrusted the MA system.

SAUDI ARABIA

Sync N Shine

CTME & It's Creative Allies Engineer A Mind-Blowing Visual and Technical Symphony at the EWC Opening Ceremony in Riyadh

When global music icons Post Malone and Alesso lit up the stage at the E-sports World Cup Opening Ceremony at ANB Arena, Riyadh, audiences witnessed more than just world-class performances — they were immersed in a sensory spectacle powered by one of the most complex and visually arresting production environments ever staged in the region. Behind this feat was the technical powerhouse, **Creative Technology Middle East (CTME)** whose work at the EWC redefined what's possible in live event technology across the GCC.

In collaboration with **TAIT**, **MDLBEAST** and a dream team of creatives and engineers, CTME delivered a seamlessly orchestrated blend of LED wizardry, projection mapping precision, and lighting mastery that elevated the EWC Opening Ceremony into a benchmark for production excellence.

The centrepiece of the visual design was a massive LED installation spanning over 388 square metres of high-performance LED screens from **ROE** The high-acclaimed Black Marble 4.76mm panels were laid across 195 sqm of the floor; with the glass finish of the panels delivering not only pristine visuals but also stunning camera reflections and scenic integration. Overhead, a triangular rig fitted with 121 sqm of ROE Vanish 8T created a suspended visual plane that seamlessly interacted with the dynamic set design and camera choreography.

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Together, these layers enabled an immersive digital environment that responded and evolved with the music and performers — a feat made possible by precise material choices and motion-friendly, lightweight rigging components.

Driving the visuals was a sophisticated processing setup involving **NovaStar** H9, **Brompton** SX40, and the **Analog Way** com/ Aquilon RS4 for routing and composition. CTME's infrastructure backbone featured seven **Disguise** VX4+ media servers, connected via 100-gigabit DACs and two Arista 100Gb switches, ensuring real-time responsiveness and rock-solid performance.

But the visual extravaganza didn't stop at LED. A bespoke scenic projection system was deployed to bring depth and narrative to the architectural structures within the arena. Built by **Simple Solutions** these custom-fabricated triangular structures were mapped using **Panasonic** https://ap.connect.panasonic.com/sg/en/ RQ50K 50,000-lumen projectors, selected for their high-precision colour fidelity and brightness — essential in an arena-scale venue.

The irregular geometries of the set were individually mapped, turning the triangular panels into immersive mountain ranges that evolved with the story onstage. **Visual Noise** led the technical execution, with pixel-perfect accuracy that stitched the entire visual tapestry into a coherent, cinematic experience.

The third pillar in this technical symphony was the lighting system, masterfully realised under the creative direction of **22 Degrees'** **Jon Kusner**. The main lighting rig comprised over 1,500 fixtures from various manufacturers, including 200 units of the **Elation** Proteus Maximus + 182 units of the Pulse Panel FX + 191 units of the Pulse Bar L, 111 units of the **GLP** Impression X4 Bar 20, and 83 units of the **Ayrton** Argo 6 FX fixtures. — forming a palette capable of delivering everything from bold washes to pixel-precise accents.

Supporting this colossal setup was a robust network comprising **15 Luminex** GigaCore 20T switches, over 60 Luminode 12s, 100 Lumisplit 2.10 units, and 250+ active universes

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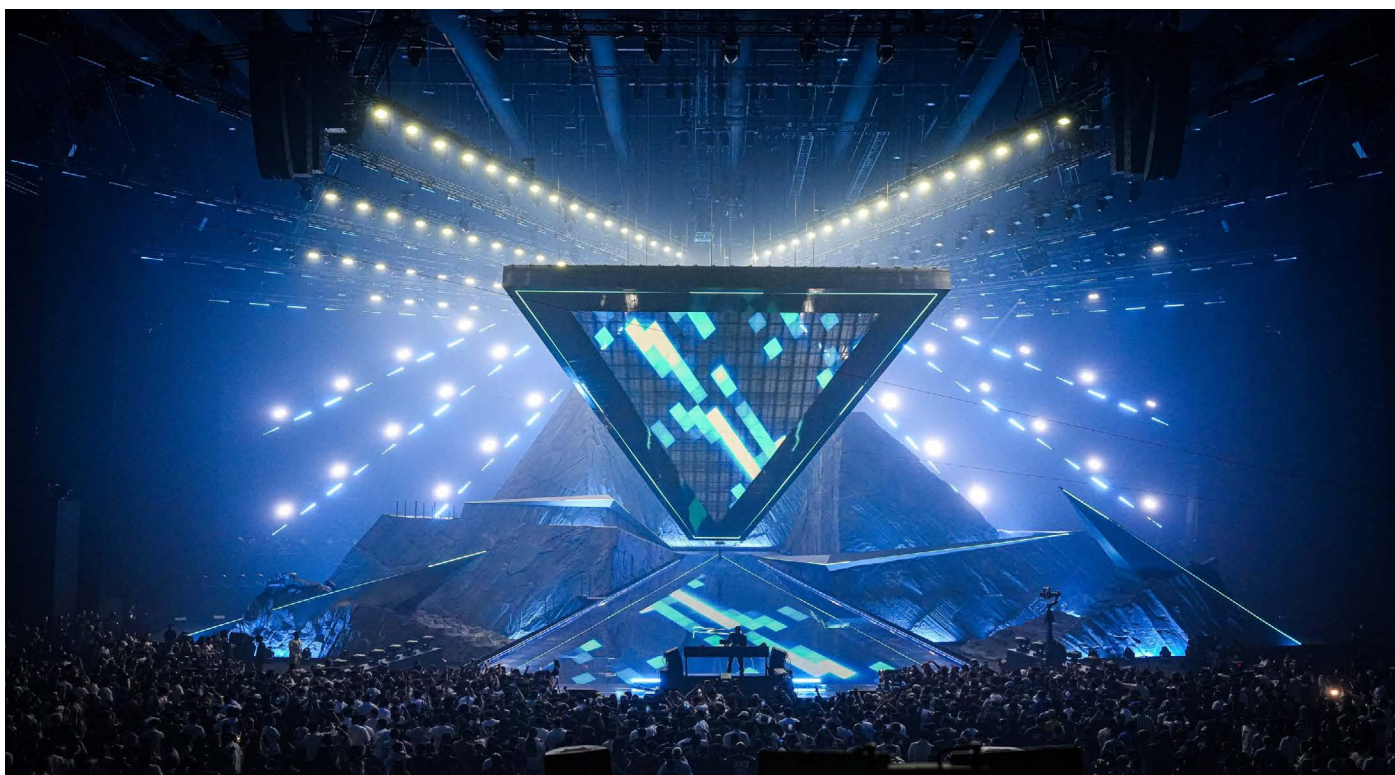
— all feeding a **GrandMA3** control system. The network architecture was further enhanced by eight GrandMA3 NPU L units from **MA Lighting** and dual-monitoring via Araneo, ensuring redundancy and stability across the board.

Eleven **Robe** RoboSpot systems offered remote-controlled followspot precision, integrated into the lighting desk for flawless cue execution, while **Martin** Sceptron LED strips controlled via the P3 System added kinetic motion graphics to the scenic elements — programmed seamlessly through GrandMA3.

In the lead-up to the event, CTME's team of **Ryan Tanker** and **Kirk Miller** utilised the **Depence R4** previsualisation suite from **Syncronorm** to simulate and pre-program the entire show. This reduced on-site programming time, allowed for more productive rehearsals, and ensured the final output aligned perfectly with creative intentions.

The EWC Opening Ceremony was more than just a performance — it was a high-octane showcase of Saudi Arabia's Vision 2030 in action. It demonstrated how the Kingdom is embracing and investing in world-class digital creativity and production infrastructure.

CTME, together with TAIT, MDLBEAST, and a stellar lineup of creative virtuosos including **POSSIBLE Productions** Visual Noise, 22 Degrees, and **Wieder Design Studios** proved just how far the region has come in its capability to deliver global-standard spectacles.

CHINA

ADAPTing Sonic Brilliance

*EAW Delivers Sculpted Sonic Precision to Sun Yat-sen University's Zhuhai Concert Hall*
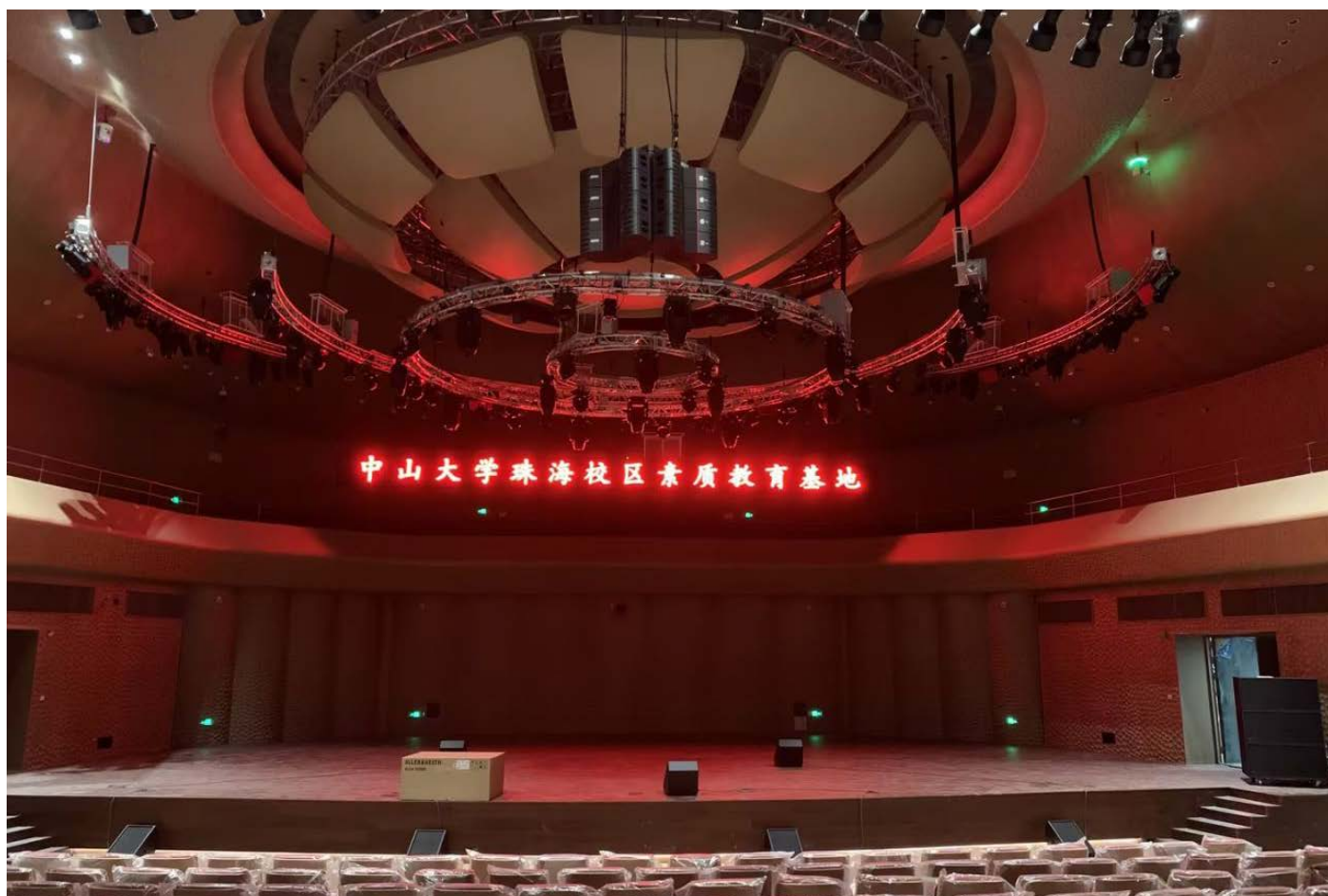
With its sweeping architectural curves and acoustically refined geometry, the Concert Hall at the Zhuhai Campus of Sun Yat-sen University is a triumph of spatial design and sonic intent. Encompassing a total floor area of 10,000 square metres with seating for 1,200 guests, the venue now boasts an equally refined and innovative sound reinforcement system from **Eastern Acoustic Works (EAW)** — a bespoke deployment by pro AV specialists **EZPro**

Primarily serving as a symphony performance hall with added functions for music education and conferences, the concert hall features a "mountain vineyard" layout with ascending low partitions and staggered seating levels. This configuration not only maximises lateral acoustic reflections but also enhances audience sightlines and creates a strong sense of spatial intimacy. Further elevating the natural acoustics is the thoughtful use of interior materials, carefully selected to limit the loss of natural sound energy and reinforce the architectural-acoustic synergy.

To complement these acoustical qualities with cutting-edge technological reinforcement, a

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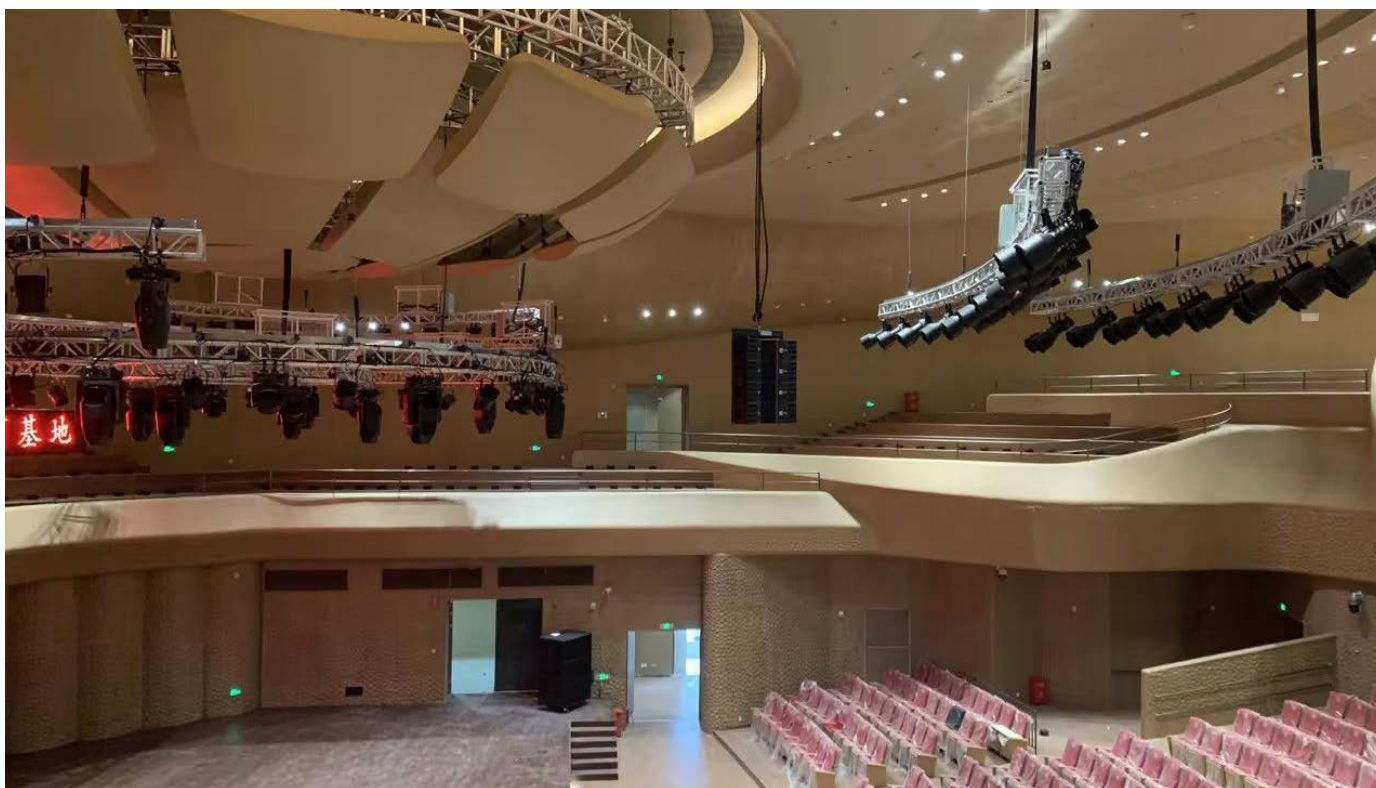
high-performance EAW ADAPTive sound system has been integrated within the performance hall, headlined by a central stereo FOH hang of 8 units of the Anna 3-way full-range line array modules in a 4+4 configuration. Suspended prominently above the stage's central performance platform — which measures over 23 metres wide and 12 metres deep — the Anna arrays deliver precision coverage and pristine clarity across the full expanse of the venue's orchestra and balcony seating areas.

Low-frequency support comes courtesy of 6 units of the RSX218 dual 18-inch self-powered subwoofers, stacked in symmetrical L/R configurations of 3 units each at the flanks of the stage. For on-stage monitoring and front fill reinforcement, a total of 8 units of the VFM159i passive 2-way enclosures have been deployed to ensure superior performer clarity and even nearfield coverage for the audience.

Addressing the audio coverage needs of those seating positions that extended beyond the reach of the main PA, the design and integration team supplemented the main system with a series of high-performance surround and fill loudspeakers that offered the same tonal consistency as the FOH system. This includes 6 units of the MKD826 2-way full-range loudspeakers and 4 units of the RSX89 self-powered 2-way enclosures, strategically positioned to ensure full-frequency consistency across all listening positions.

The end result is a highly calibrated, immersive sound experience tailored to the nuanced acoustic demands of classical performance, amplified music, and spoken word alike. The comprehensive system design reflects not only the technical acumen of EZPro but also the precision engineering of EAW's product ecosystem.

CHINA & PHILIPPINES

# L-Acoustics Sets National Benchmarks in China & Philippines

1919LIVEHOUSE Comes to Life as China's First L-ISA Concert Venue, while Batangas Province Events Center (BPEC) becomes the First Sports Arena in Philippines to be Powered by L-Acoustics

1919LIVEHOUSE boasts full 360-degree immersion including overhead speakers via six X12 boxes.

It's been a year of milestones for **L-Acoustics** in the heart of the Asian continent – with the brand breaking new ground in the key market regions of China and Philippines. Beijing's 1919LIVEHOUSE has shot to fame as the first concert venue in China to permanently feature L-ISA immersive hyperreal sound technology, while the newly inaugurated Batangas Province Events Center (BPEC) has made history as the first live sporting venue in the Philippines to be equipped with a professional L-Acoustics sound system.

Located in the 2049 Cultural and Creative Park — 1919LIVEHOUSE is a 500-acre hub dedicated to multidimensional music and cultural experiences — with the 1000-capacity performance space now positioned at the forefront of spatial audio innovation in China's dynamic live music sector. Working in collaboration with L-Acoustics Certified Provider Distributor **Rightway Audio Consultants (RAC Pro)** 1919LIVEHOUSE upgraded its 2024-installed L-Acoustics Kara system to a full L-ISA configuration. The move
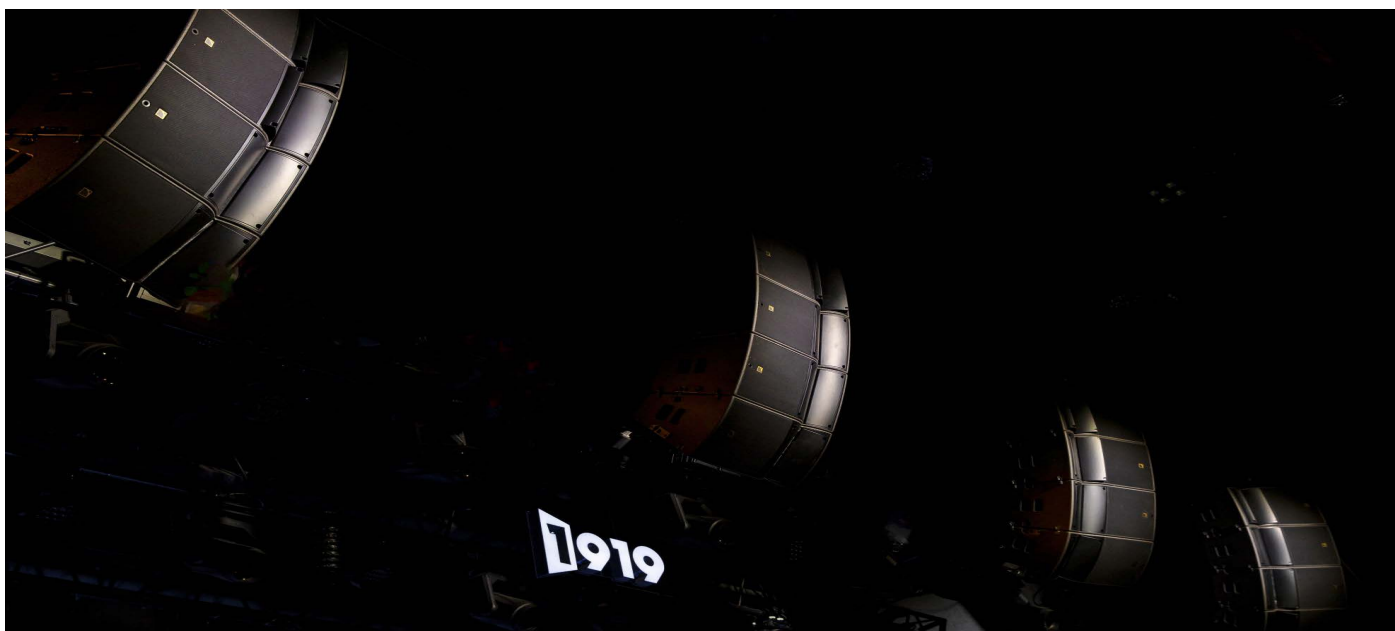
1919LIVEHOUSE is setting a new standard for immersive audio experiences with an L-ISA scene system of five hangs of three A15 Focus and one A15 Wide each.

opens new creative avenues for both emerging and established artists by offering a truly three-dimensional sonic canvas that goes far beyond traditional stereo setups.

"China has an incredibly dynamic and creative music scene, with artists constantly pushing boundaries and exploring new forms of expression," says **Hu Hu, Founder of 1919LIVEHOUSE**. "By introducing L-ISA, we're giving these artists a completely new canvas to work with—one that transforms how audiences experience live music."

The permanent L-ISA scene system comprises five hangs of three A15 Focus and one A15 Wide each, supported by four KS28 and four SB18 subwoofers for deep low-end extension. A surround system of seven X12 loudspeakers and an overhead system of six X12 units provide immersive coverage, while front-fill reinforcement is delivered via 10 units of the Kara II enclosures and rear-fill with two X8 speakers. Rounding off the loudspeaker system are eight X12 monitors that offer clear and consistent foldback for musicians performing on stage. And powering

this meticulously designed comprehensive loudspeaker system are a precise mix of LA7.16i, LA12X, and LA4X amplified controllers.

L-ISA's immersive capabilities place the audience "inside the music," with full 360-degree coverage that includes overhead sonic projection, which enables artists to craft truly enveloping audio environments for the audience. This spatial sound experience was showcased during the venue's inaugural L-ISA performances in May, featuring local acts More Feel and Electric Cherry – wherein both bands used the system to reimagine their sound in new, multidimensional formats.

More Feel's **composer and producer Ouyang Xuntao**, who had previously encountered L-ISA at a Re-TROS concert in Nanjing, designed a custom intro for the show, employing surround-sweeping percussion effects that wrapped the audience in sound. "I've had so many ideas on how to demonstrate concepts from recorded songs in a live setting, but I struggled to find a sound system that could truly match them," Ouyang explains. "L-ISA gives us the tools to place atmospheric

elements around and above the audience, transforming linear movement into true 3D envelopment."

To bring the vision to life, **L-ISA mixing engineer Li Zitao** set up a 5.0 surround pre-mix environment at the band's studio before refining the mix at RAC's L-ISA showroom and completing final tuning during venue rehearsals. "Every track sounded remarkably clearer through L-ISA as compared to stereo, with incredibly precise positioning," says Li. "This precision opens up creative possibilities that simply don't exist in traditional mixing."

Guest drummer Wang Yu, who performed on opening night, added: "While other sonic elements swirl around and overhead, the drums keep the rhythmic foundation solid. It's a completely new way to think about live performance."

Currently the only venue in China equipped with both stereo and L-ISA immersive audio configurations, 1919LIVEHOUSE can flexibly support a wide range of performances. Using L-ISA's Room Engine, the venue can even alter its acoustic environment to match the needs of each show — from intimate acoustic sets to boundary-pushing spatial audio experiences.

As the country's live entertainment scene continues to evolve, 1919LIVEHOUSE is emerging as a key creative hub. "I think if sound truly can transcend time and expand space, then L-ISA is the perfect container for live music performances," concludes Ouyang.

Meanwhile in the Philippines, the Batangas Province Events Center (BPEC) was unveiled in March 2025 by Governor Dodo Mandanas and hailed as the province's "new crown jewel," the 6,000-capacity indoor arena stands as a symbol of Batangas' commitment to progress and world-class infrastructure in both sports and entertainment.

Situated within the Provincial Sports Complex
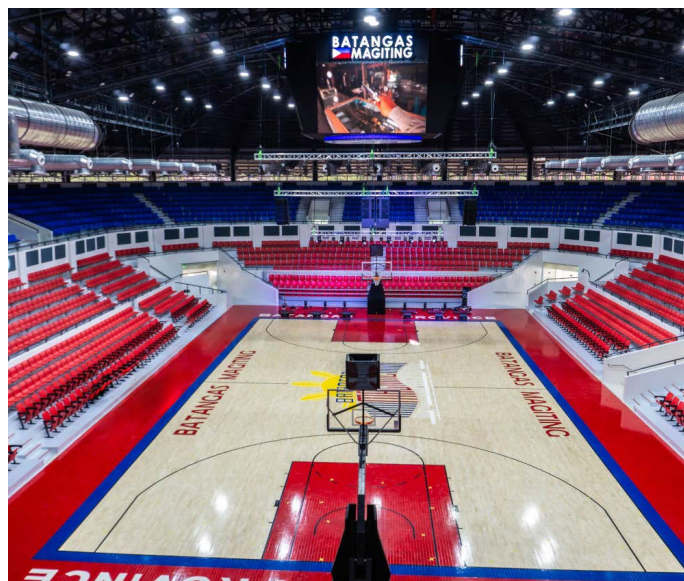
The state-of-the-art Batangas Province Events Center showcases the first-ever L-Acoustics professional sound system installation in a Philippine sports venue.

in Batangas City, the BPEC is a state-of-the-art multi-purpose venue featuring retractable seating, high-performance sports flooring, VIP lounges, a central LED display system, and full air-conditioning. Built to accommodate basketball games, medium-scale live concerts, conferences, and community functions, the venue required an audio solution that could effortlessly transition between spoken-word intelligibility during live sports and full-frequency musical energy during entertainment programming.

For this landmark installation, L-Acoustics Certified Provider Distributor **Metatech Solutions and Systems Corporation** was brought on board via recommendation from a local partner to the venue's Project Architect and General Contractor. Meta-Tech's system engineers utilised L-Acoustics' Soundvision 3D-modelling software to produce detailed SPL simulations and coverage maps, offering precise acoustic predictions for multiple seating configurations. This data-driven approach proved pivotal in securing the contract amidst a

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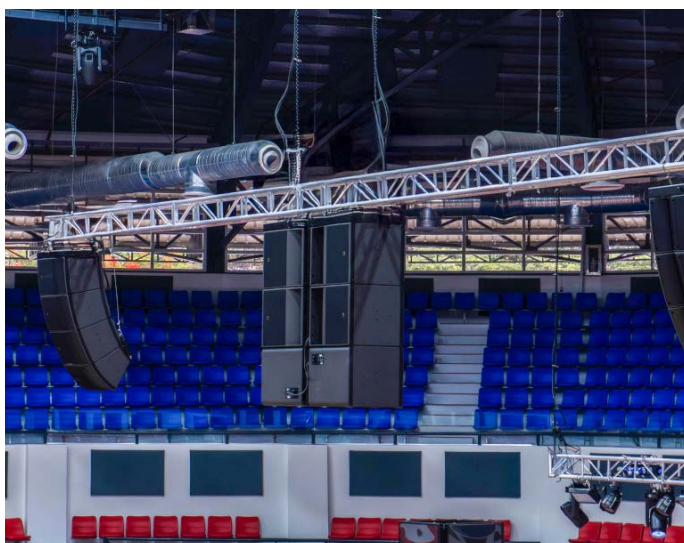
competitive selection process.

"In multi-purpose venues like the BPEC, every system component must serve dual functions without compromising performance," states **Mr. Wayne Gutor, Vice President for Engineering and Technical Services Division at Meta-Tech**. "A flexible and versatile system would deliver the vital sonic impact of both sporting event operations and entertainment programming success."

Meta-Tech proposed the L-Acoustics A Series as the ideal solution to meet the venue's size and budget parameters. The final design was reviewed and approved by L-Acoustics APAC Application Engineers before being presented to the project stakeholders. However, design considerations extended well beyond the loudspeaker layout. Due to the arena's tubular air-conditioning ducts, speaker rigging points had to be raised to ensure optimal SPL and directivity. Meanwhile, the venue's reflective interior surfaces required the integration of acoustic treatment across walls and ceilings prior to finalising the sound system design. Meta-Tech's strategic sound energy placement ensured clear, impactful coverage throughout the venue. The completed installation features a dual-system configuration optimised for both sporting and entertainment use. For basketball games and in-

arena events, four hangs of one KS21i subwoofer paired with two A15i Focus and two A15i Wide enclosures are flown at each corner of the central LED scoreboard, delivering consistent 360° coverage across the arena.

For concerts and live events, a dedicated FOH system is rigged on flown trusses that can be lowered during performances and retracted during sports programming. This configuration comprises left/right hangs of three A15i Focus and one A15i Wide per side, alongside a centre cluster of six KS21i subwoofers to deliver low-end impact.

System infrastructure throughout the BPEC is built on the AES67 protocol with analogue redundancy, ensuring dependable performance across event formats. The setup seamlessly integrates the venue's primary PA for sports with the FOH system for entertainment, enabling a cohesive and unified audio experience regardless of the event type.

"Soundvision proved invaluable in achieving even sound coverage throughout the entire area," explains Mr. Gutor. "The software helped us solve the venue's acoustic challenges by directing sound energy to audience areas rather than reflective surfaces, significantly improving intelligibility and impact."

With the L-Acoustics A Series now in place, the BPEC sets a new benchmark for professional audio in Filipino sporting venues. "When you're creating the Philippines' first major sports venue with L-Acoustics technology, the technical excellence we delivered was essential in establishing new performance standards," concludes Mr. Gutor. "The L-Acoustics A Series ensures that every announcement, every musical moment, and every crowd experience reaches audiences with the clarity and impact that widely anticipated Filipino sporting and entertainment events deserve."

SAUDI ARABIA & SOUTH KOREA

From Ballrooms to Brushstrokes

Harman Professional Solutions Powers Luxury Hospitality and Immersive Art with Landmark Installations in Saudi Arabia and South Korea

The Waterfront dining outlet at Shangri-La Jeddah featuring BL CRV loudspeakers with JBL Control 19CS subwoofers.

From the luxury waterfronts of Jeddah to the cultural heart of Ulsan, **HARMAN Professional Solutions** and **JBL Professional** continue to set new benchmarks in installed audio, delivering solutions that redefine guest and visitor experiences. Two recent projects – the Shangri-La Jeddah in Saudi Arabia and Lightroom Ulsan in South Korea – highlight the versatility and technical sophistication of **HARMAN Professional** portfolio, spanning hospitality and immersive digital art.

Overlooking the Red Sea from the new Jeddah Waterfront, Shangri-La Jeddah was envisioned as a luxury destination blending architectural elegance with cutting-edge technology. To deliver an audio infrastructure matching its world-class design, hotel owners partnered with **Halwani Audio Visual (HAV)** the exclusive distributor of HARMAN Professional Solutions in Saudi Arabia.

The installation featured an integrated suite of JBL Professional, Crown, Soundcraft, and BSS technologies tailored for a variety of environments – from high-end dining and lobby areas to the opulent Shangri-La Main Ballroom. The ballroom, one of Jeddah's most prestigious event venues, was outfitted with 96 units of the JBL Control 300 Series Ceiling Speakers, including Control 322C mains and Control 312CS subs, powered by Crown XLS DriveCore amplifiers. BSS processors handled DSP and matrixing, while JBL AE Expansion Series loudspeakers provided versatile L&R coverage for multiple stage orientations.

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Kinoton Korea collaborated with the Lightroom Ulsan team to deploy a HARMAN Professional system that balanced acoustics, aesthetics, and precision.

Across the hotel's six signature dining venues, HAV installed custom audio systems tailored to each environment. The Capo front lobby featured JBL CBT 70J-1 line arrays and Control C26T ceiling speakers indoors, with AWC 62 loudspeakers on the outdoor terrace. Niyyali Restaurant, set against panoramic Red Sea views, featured JBL Control 28-1L, Control C26T, and Control 19CS loudspeakers supported by Crown amplifiers and BSS DSP. Kaia Club was equipped with a weatherized DJ-ready system including JBL Control 31WH, JBL AWC 15LF, and JBL Control 28-1L. At Waterfront Kitchen, JBL CRV loudspeakers were arranged in a circular "lifebuoy" formation beneath a fishnet ceiling, with JBL Control 19CS subwoofers concealed above and Crown XLS amplifiers and BSS DSP managing the system. The result was a cohesive audio experience enhancing every space, from intimate lounges to large-scale social gatherings.

"We are thrilled to have partnered with Shangri-La Jeddah to deliver an unparalleled audio experience," said **Bassam Halwani, CEO of HAV**. "The JBL speakers, Crown amplifiers, and BSS signal processors have significantly elevated the guest experience by providing clear, high-quality sound throughout the hotel. This project has set a new benchmark for audio excellence in the hospitality industry."

Meanwhile in South Korea, Baekyangsa Temple, the Jogye Order institution behind Lightroom Ulsan, sought to create a cultural landmark that went beyond visual spectacle. The ambition was to design a space where immersive sound complemented large-scale projection mapping to produce a fully sensory experience.

To overcome the challenges posed by high ceilings and reflective surfaces, **Kinoton Korea** collaborated with the Lightroom Ulsan team to deploy a HARMAN Professional system that balanced acoustics, aesthetics, and precision. Venue acoustics were optimised with fabric-finished sound-absorbing panels, while JBL's

Venue Synthesis software replaced traditional CAD modelling – streamlining system design and enabling early preparation of tuning data.

The installation comprised 6 units of the JBL VTX A6 line array loudspeakers for compact, wide-area coverage; 12 units of the JBL VTX F15 point-source loudspeakers for clarity, and 6 units of the JBL VTX B15G subwoofers for immersive low-frequency impact. Driving the system were 6 units of the Crown I-Tech 4X3500HD amplifiers with built-in DSP, delivering reliable power and seamless control.

Lightroom Ulsan opened in April 2025 with an inaugural exhibition of David Hockney's works, stunning visitors with a multi-sensory environment where vivid visuals merged with enveloping soundscapes. "The immersive visuals surrounding all four walls were stunning, and I was impressed by the high-quality sound that elevated the entire experience. It felt like I had truly stepped into Hockney's world, filled with vibrant colours and light," said **Jay Ko from Lightroom Ulsan Baekyangsa**.

"The installation at Lightroom Ulsan showcases how HARMAN's integrated technologies can power immersive art spaces that engage all the senses," added **Amar Subash, VP & GM, HARMAN Professional Solutions, APAC**.

From luxury hospitality to cultural landmarks, JBL Professional continues to demonstrate the transformative impact of integrated audio. With Shangri-La Jeddah and Lightroom Ulsan, HARMAN Professional Solutions has not only elevated the guest and visitor experience but also reinforced its position at the forefront of installed audio worldwide.

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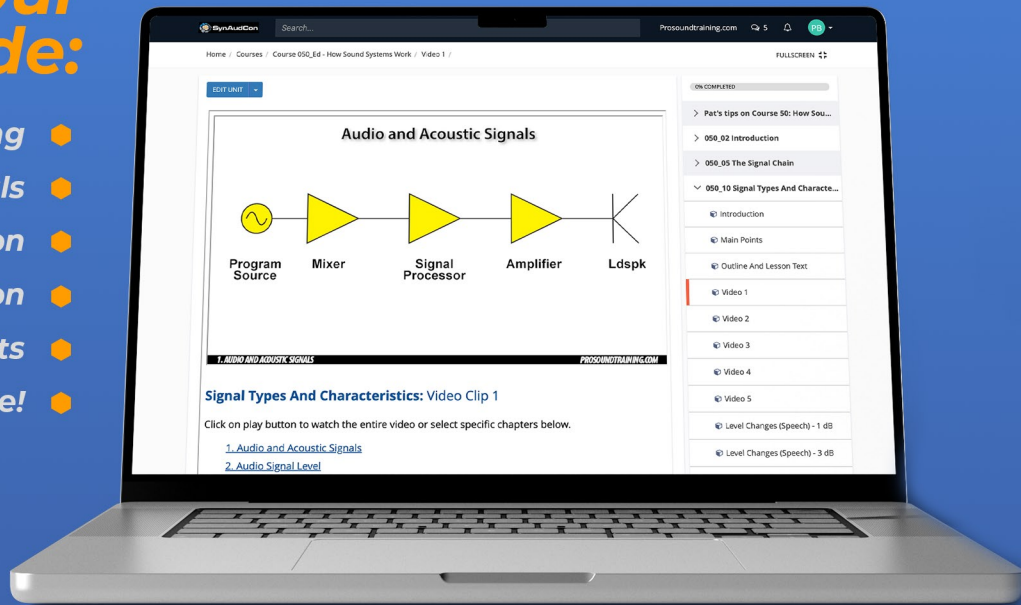
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