FEATURE:
How APAC–ME Quietly Rewired Entertainment Tech in 2025

INSTALLATION:
Esplanade: The Big Shift from Analogue to Digital

Fidelity in Focus

Jean Mullor
CEO NEXO

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In November, a new report from a leading global media firm revealed a wave of mergers and acquisitions across APAC and the Middle East — signalling consolidation, deeper capital commitments and a renewed focus on resilient, scalable supply networks. This activity isn't just corporate reshuffling: it heralds an era where reliability, rapid equipment deployment and cross-border logistics will define success. Against that dynamic backdrop, our Feature looks back on 2025's defining chapters — the deals, the inventory renewals, the protocol shifts and the tech breakthroughs that rewired the industry this year – all in a concise recap that maps one clear truth: leadership matters now more than ever.

Our Personality Feature spotlights just this: an in-depth conversation with **Jean Mullor, CEO of NEXO**; who reflects on long-game partnerships in APAC, technical purity as a commercial advantage, and the quiet leadership that turns product excellence into lasting market trust. His perspective outlines how principled leadership steadies bold strategy.

As the year draws to a close, the broader business climate offers a clear signal: 2026 will reward those who can translate stability into momentum. Early December market briefings point to tightening procurement cycles, sharper demand forecasting, and a renewed push for future-proof investments; which means that 'Adaptability' will be the currency of the new year.

The mantra is clear: stay sharp, elevate your people, and invest in what truly lasts.

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SINGAPORE

Acoustic & Lighting Marks 22 Years in Singapore with the Opening of Its New Premises

Acoustic & Lighting System Pte Ltd (A&L Singapore) https://acousticnlightinggroup.com/ commemorated two major milestones — the 22nd anniversary of its operations in Singapore and the official opening of its new premises at Kaki Bukit.

Established in 2003 on Club Street with a small but dedicated team, A&L Singapore has grown in tandem with the nation's vibrant AVL industry. Four years later, the company moved to Upper Boon Keng to accommodate its expanding operations, before spending more than 15 years at Ubi Avenue. Now entering its fourth chapter, A&L Singapore's new modern office and experience centre is designed to inspire creativity, foster collaboration, and showcase world-class AVL solutions.

The new three-storey facility features a service centre and warehouse on the first floor, a dedicated showroom on the second, and offices with meeting and discussion spaces on the third. "This relocation represents more than just a new address; it reflects our journey with Singapore's industry partners and clients over the past two decades," said **Johnson Lee Wee Mun**, Branch Manager of A&L Singapore. "Our new office provides a dynamic environment with a versatile showroom, enhanced service centre, and collaborative spaces where we can innovate together."

At the heart of the new premises is the integrated showroom, where sound, visual, and lighting systems converge in a seamless environment. Designed as an interactive and collaborative space, it enables partners and clients to experience complete solutions in action — from performance sound to immersive lighting and visual displays — making it a central hub for product demonstrations, training, and industry engagement.

A&L Singapore proudly represents a diverse portfolio of leading brands across multiple categories comprising Audio which includes brands like RCF, Meyer Sound, Audix, DPA; Lighting & Control which includes brands like Avolites, Chamsys, Claypaky, EK Lighting, Prolights, Silver Star, Nouvoled; Video & Systems which includes brands like Barco, Disguise, Hive, Visual Productions, Legrand AV, ROE Visual, Blacktrax; Rigging & Staging which includes brands like Stagemaker, Milos, Fenix, EXE; and finally Networking which includes brands like Luminex and Opticis.

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MIDDLE EAST

Barco Appoints Martin Professional as Distributor for Mid-Range Projection Solutions in Middle East

Barco has appointed **Martin Professional Middle East (MPME)** as distributor for its mid-range projection solutions in the region. This strategic partnership marks a significant milestone in Barco's commitment to expanding its presence and delivering world-class visual experiences across the Middle East.

This agreement builds on a longstanding relationship between Barco and Martin Professional, reflecting a shared vision for customer-centric innovation and excellence. By combining Barco's cutting-edge projection technology with MPME's deep market expertise and robust distribution network, both companies are poised to deliver even greater value to partner and customers.

Bilal Assidi, Sales Director at Martin Professional ME, shared his enthusiasm about the collaboration: "This milestone is more than just a partnership renewal, it's a powerful joint step forward that cements our commitment to delivering cutting-edge, world-class visual

technologies to our partners and clients. Together, we're not only expanding Barco's footprint in the Middle East, but also setting new standards of innovation and excellence in the industry."

With this renewed alliance, Barco and MPME will work closely to enable customers across the region to access Barco's latest mid-range projection solutions, such as the G-series and I600 projection platforms, backed by MPME's renowned service and support. This collaboration is set to drive new opportunities in sectors such as entertainment, corporate, and live events.

"This is an exciting new chapter for both Martin Professional ME and Barco," Assidi added. "And we can't wait to embark on this journey side by side—bringing unmatched solutions, service, and experiences to our valued customers across the region. Here's to the future of brighter visuals, stronger partnerships, and limitless possibilities."

Domien De Witte, VP Sales and Marketing at Barco, concluded: "We are delighted to strengthen our collaboration with Martin Professional Middle East. Their expertise, reach, and commitment to quality make them the ideal partner to represent Barco's mid-range projection portfolio in the region. Together, we look forward to empowering our customers with the very best in visual technology and support."

APAC - MEA

Shure Strengthens Global Partnerships with New Strategic Alliances Team; and Regional Leadership with Appointment of Ekta Shetty as Senior Sales Director for APAC - EMEA

In a strategic move to bolster its leadership and accelerate growth across emerging and established markets, **Shure** has announced the appointment of **Ekta Shetty** as **Senior Sales Director for Africa, the Middle East, India, Southeast Asia, and the Pacific**. Ekta will be based out of the company's Dubai office and will oversee Sales Management, Market Development, Channel Marketing, and Customer Experience teams across Dubai, India, Singapore, and Australia. Her mandate includes driving business expansion, fortifying Shure's distribution network, and advancing the brand's go-to-market and marketing strategies across these key territories.

"I am proud to welcome Ekta to Shure," comments **José Rivas, Vice President and Chief Sales Officer**. "With her strong sales and marketing expertise, extensive experience, and deep network within the AV and UCC industries, we are confident that Ekta will make a significant contribution to our growth and play an instrumental role in shaping our future plans for the region."

Reflecting on her role, Ekta concludes, "Joining Shure feels like embarking on a new adventure with a close-knit team ready to create meaningful impact and lasting success across the Africa, Middle East, India, Southeast Asia, and Pacific markets. I am delighted to be part of Shure's vibrant community, where collaboration turns ideas into reality and challenges into opportunities."

Ekta's appointment fairly coincides with Shure's announcement of a new **Strategic Alliances team** — a dedicated unit focused on strengthening partnerships and driving transformation across the professional audio and Unified Communications (UC) markets.

The creation of this team underscores Shure's intent to deepen collaboration with technology leaders and reinforce its position as a key player in the UC and professional audio landscape. With the newly appointed **Senior Director, Boris Seibert** leading the Strategic Alliances team; the new division will centre its efforts on three primary objectives: building deep and robust alliances with technology partners to advance integrated solutions; ensuring active engagement in industry forums, partner programs, and joint initiatives; and enabling transformative partnerships that open new revenue channels and enhance global customer adoption of next-generation Shure solutions.

"By connecting the dots among alliances, partnerships, engagement, and ecosystem development, this team will help us capture new opportunities, scale faster, and deliver greater value for Shure and our customers," said **José Rivas, Vice President and Chief Sales Officer, Shure**.

APAC - EMEA

HARMAN Professional Solutions Announces Sales Leadership Appointments for EMEA and APAC Regions

G Amar Subash

Nick Screen

HARMAN Professional Solutions has announced strategic leadership appointments across its global sales organization to support continued growth and regional alignment.

First up, **Amar Subash** has been appointed to lead the **Professional Solutions sales organisation across the Europe, Middle East, and Africa (EMEA) region,** while continuing to oversee sales leadership responsibilities for **India**. In this expanded role, Amar will be based in HARMAN Professional's Hemel-Hempstead, UK, office; and will set a strategic direction for both regions, focusing on accelerating growth and delivering on HARMAN's commitments to customers.

With Amar's transition, **Nick Screen** has been selected to lead the **APAC sales organisation**. Nick currently oversees channel sales and audio solutions across APAC, where he has focused on

building strong partnerships, and supporting the growth of HARMAN's professional audio business.

"These appointments reflect our commitment to strengthening our global sales leadership and positioning HARMAN for continued success," said **Jaime Albors, Senior Vice President, Global Sales and Business Development, HARMAN Professional Solutions**. "Amar and Nick bring deep experience, strategic vision, and a strong track record of results. I'm confident they will continue to drive growth and innovation across their respective regions."

ASIA

INFiLED Marks 16 Years of Innovation as it Launches Singapore Subsidiary and INFiFAB Smart Manufacturing Hub

INFiLED has entered a bold new chapter in its Asia-Pacific journey by celebrating two significant milestones: the launch of its Singapore subsidiary on 9-10 October 2025 and the inauguration of its INFiFAB Huizhou Industrial Park on 12 September 2025 as part of its 16th-anniversary celebrations. This twin achievement underscores the company's ambition to combine a high-performance global LED portfolio with deeper regional presence and manufacturing agility.

The Singapore subsidiary marks a clear shift from regional offices to a fully local-entity model, granting INFiLED enhanced decision-making authority, agile resource allocation and on-the-ground proximity to partners in Southeast Asia. As the company states, while "strong products open doors, sustainable growth comes from deeply localised operations – being embedded in customer ecosystems, responsive to market change, and accountable for delivery."

Singapore's strategic position as a nexus of finance, innovation and logistics makes it a logical choice for INFiLED's next step in regional scaling. The new entity enables faster pre-sales consulting, engineering, project management and after-sales support for markets spanning corporate, transportation, DOOH, live events and other verticals.

Simultaneously, the launch of INFiFAB – a smart-manufacturing industrial park in Huizhou – brings R&D and scaled production closer together, marrying Shenzhen-based innovation and market insight with Huizhou's infrastructure and manufacturing strength. The facility features end-to-end upgrades in materials, control algorithms, structural design and automation to deliver faster delivery, consistent quality, improved cost efficiency and enhanced resilience.

At the anniversary ceremony, **Michael Hao, CEO of INFiLED**, observed that the launch builds on sixteen years of growth and positions the company for steady, practical progress. The event honoured "Development Pioneer" and "Companionship" awards, recognising teams and individuals who have supported the company's journey.

INDIA

SSL Media Technology Makes Landmark Dual Investment in Robe and Ayrton

Ulhas and Akshay Sahasrabuddhe standing proud with their newly acquired fleet of Ayrton fixtures.

A defining chapter has begun in India's live production landscape as **SSL Media Technologies** one of the nation's foremost lighting and production powerhouses, has unveiled major expansions to its **Robe** and **Ayrton** inventories. The Mumbai-based company, led by CEO Ulhas Sahasrabuddhe, has long been a frontrunner in adopting next-generation moving-light technology, and its latest acquisitions underline a strategy rooted in technical ambition, rider conformity, and long-term reliability.

SSL recently added eight iFORTE LTX FS fixtures paired with eight RoboSpot BaseStations to its portfolio—the first RoboSpot systems to be installed in India. Supplied by Robe's Indian distributor **IES (Integrated Entertainment Solutions)** and its founder Rasesh Parekh, the investment crowns a longstanding relationship between the two companies and reflects SSL's continued expansion of its Robe holdings. Today the company commands India's largest Robe inventory, exceeding 200 fixtures from recent ranges and supported by a remarkable fleet of legacy ColorSpot and ColorWash 575 Series units from around 2003, still deployed for parties and budget-sensitive shows where dependable performance is a must. In the past year alone, SSL grew its FORTES fleet to 87, increased its stock of MegaPointes to 80, and added 24 more Spiiders to cater to surging demand. These join a much tech ecosystem that firmly positions SSL among the country's most comprehensively equipped solution providers.

Beyond events, the company delivers technical production for approximately 95% of the Hindi and Marathi non-fiction television sector, while also supporting various kinds of large-format

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experiences across India, Asia, and the Middle East – where meeting premium technical specifications is standard practice. "We studied riders extensively, and this has been a factor driving us towards Robe right from the start," explains Ulhas. With a combined inventory of more than 1,000 moving lights, branded and unbranded, SSL regularly services 20 to 25 active sites for shows, rehearsals, tours and events, with two or three typically requiring branded fixtures.

Team SSL note the popularity of FORTES across concerts, conferences, and expo environments, praising their exceptional brightness, refined gobos, and overall output quality. MegaPointes, he observes, remain among the most requested fixtures in the country. They also add that even international riders that do not explicitly list Robe often welcome the fixtures with enthusiasm – highlighting the growing demand for FORTES, iFORTES and RoboSpot systems, as they emphasise that any sub-hired Robe equipment is always supplied with SSL's own trained crew.

The new RoboSpot system made its major debut at a massive Chennai concert by Indian superstar Anirudh, under the creative direction of Bala Subramanya (Vinod) and Guru Somayaji from 369 Design Lab. Following initial training by IES, SSL is now expanding its pool of certified RoboSpot operators. Lighting designer Sahi Jabdhav, who co-ordinates RoboSpot operations for SSL, highlights the system's reduced structural requirements, fewer seat kills, intuitive workflow and the flexibility it gives rigs by allowing fixtures to perform followspot and show-lighting roles simultaneously.

This momentum continues with a landmark acquisition of more than 200 Ayrton Rivale and Veloce fixtures, establishing India's first full-scale Ayrton touring system and further elevating the company's global touring capabilities. Facilitated by **Vardhaman Mega-Tech (VMT)** Ayrton's official distribution partner in India,

the investment underscores the French manufacturer's growing presence across Asia. "In my four decades in the stage lighting industry, I have witnessed the evolution from analog to intelligent lighting, and Ayrton represents the pinnacle of that journey. This investment is more than just an upgrade; it is a commitment to bringing global-standard lighting experiences to India's live entertainment sector," commented Ulhas.

Akshay Sahasrabuddhe, who represents SSL's next generation of leadership, currently serving as Head of Production, describes the move as a defining leap forward. "With over 200 Ayrton fixtures added to our fleet, we are ready to deliver events that meet the highest international expectations with precision, reliability, and creativity. This milestone reflects SSL's continuous pursuit of excellence and its readiness to align with global production standards."

His comments are echoed by **Ayrton's APAC Sales Manager, Vijay Thaygarajoo**, who noted: "This milestone reflects both SSL's forward-thinking approach and the growing strength of Ayrton across the Asia-Pacific region. It marks an important step in expanding Ayrton's footprint in one of the world's most dynamic production markets."

Ayrton CEO Michael Althaus shares the sentiment, adding: "We are proud to see SSL Media Technologies build India's first full-scale Ayrton touring system. Ayrton has always been the choice of professionals on world tours, and SSL's investment demonstrates a shared vision for excellence and innovation."

With these parallel investments in Robe and Ayrton, SSL Media Technology has firmly positioned itself at the forefront of India's entertainment technology evolution, bridging global touring standards with the country's rapidly expanding live events ecosystem in a way few companies can match.

AUSTRALIA

Outline Eyes Growth in Australia Through Partnership with Audio Visual Engineering (AVE)

L-R: Thomas Burge, Fernando Rey Méndez, Archie Kamakaris, Rob Szabo, Afnan Rahman and Zac Barrett.

Outline has announced the appointment of **Audio Visual Engineering (AVE)** as its new exclusive distributor for Australia — a strategic move set to bolster the brand's presence across the country's vibrant pro audio market.

"That experience continues to drive our mission to source and wholesale products that deliver exceptional value for money," says **Robert Szabo, Owner and Director of AVE**. "We've grown into a trusted name by being relentless in finding high-quality, reliable, and accessible gear for our professional clients."

Outline's Sales & Marketing Director, Fernando Rey Méndez, notes that the partnership was an instant fit: "AVE's team immediately stood out for their deep technical insight and genuine passion for sound. They understand the difference between moving boxes and delivering an engineered solution — exactly the mindset that built Outline's reputation worldwide. We're confident that with AVE, Australian professionals will experience what truly sets Outline apart."

With offices in Brisbane, Melbourne, Sydney, and Perth, and representatives in all major states, AVE's extensive reach aims to ensure fast, local support and demo access across the country. "In a country as vast as ours, that local presence is vital," adds Szabo. "It allows us to be a true partner rather than just a supplier." And beyond distribution, AVE's engineering team is said to provide comprehensive technical support for Outline users, including customised system design and acoustic modelling. "We don't just move boxes; we provide complete project support," continues Szabo. "Our expertise ensures clients achieve perfect coverage and superior audio quality for any application, maximising the value of their Outline investment."

The decision to align with Outline came after a memorable listening experience, as Szabo recalls "We heard a rig with just four double 18-inch subwoofers ... (and the) overwhelming demonstration of quality, combined with a remarkable performance-to-value ratio, made partnering with Outline an easy one."

Looking ahead, AVE sees significant potential for Outline across Australia's professional audio sector. "Outline fills a crucial gap by delivering uncompromising quality with tangible value," concludes Szabo.

APAC – EMEA

L-Acoustics Expands APAC HQ with New L-ISA Immersive Audio Creative Studio in Singapore; Establishes Dedicated Application Team Debut in Dubai

he new 9,000-square-foot L-Acoustics APAC Headquarters provides the necessary infrastructure to support the continued expansion of the regional team - © L-Acoustics / Lin Yu Fang.

L-Acoustics has significantly strengthened its footprint in the Asia-Pacific and EMEA regions with two significant developments – the opening of its expanded regional headquarters in Singapore and the announcement of a new regional Application Team that will join its recently restructured EMEA division.

Since establishing L-Acoustics Pte Ltd in Singapore in 2019, the company affirms that it has experienced exponential growth in the region, expanding from its initial operations to 28 team members today—19 based in Singapore and nine remote employees throughout APAC who regularly work from the regional headquarters. The new 9,000-square-foot facility represents a major step up from the company's initial co-working space, providing the operational capacity needed to support continued expansion across the region. The facility's proximity to Singapore's Changi Airport facilitates client visits and project collaboration, while its connection to the company's regional warehouse ensures efficient service delivery.

"This expansion reflects our long-term commitment to the Asia-Pacific market," said **L-Acoustics co-CEO Laurent Vaissié**, who was present for the launch event alongside **co-CEO Hervé Guillaume** and **Chief People Officer Anne Hamlett**. "As the region's creative and entertainment industries continue to evolve,

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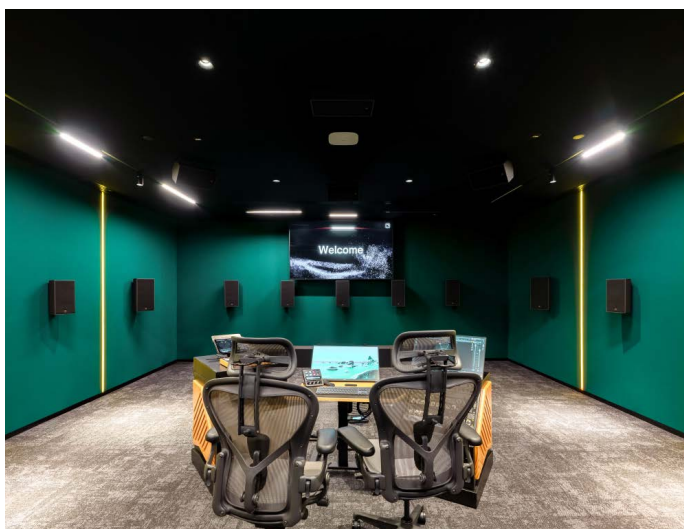
The new, 47-square-meter, purpose-built L-ISA Creative Studio facility is equipped with 23 L-Acoustics speakers for the creation and refinement of spatial audio mixes and L-Acoustics DJ - © L-Acoustics / Lin Yu Fang.

Tim Zhou, CEO of L-Acoustics APAC in one of the new conference rooms equipped with Soka loudspeakers. - © L-Acoustics / Lin Yu Fang.

we're investing in the infrastructure and resources needed to support our partners' ambitions and deliver the exceptional sound experiences that audiences have come to expect from L-Acoustics" he asserts, underlining APAC's strategic importance to the company's global roadmap.

A key highlight of the new facility – the L-ISA Creative Studio is a state-of-the-art 47-square-meter immersive audio studio equipped with 23 L-Acoustics speakers arranged in a three-dimensional configuration — including frontal, surround, and overhead arrays. The space is also equipped with L-Acoustics DJ technology, the latest immersive innovation for club and festival environments, enabling DJs and electronic music artists to learn the technology and prepare spatial sets.

Commenting on the landmark development, **Tim Zhou, CEO of L-Acoustics APAC** stated, "The Asia-Pacific region represents one of the most dynamic and fastest-growing markets for live entertainment and immersive audio experiences. This expansion gives us the infrastructure to better serve our growing community of clients

and partners while providing artists and creators with a dedicated space to explore spatial audio. Our L-ISA Creative Studio is designed to be a collaborative hub where creativity meets innovation."

This purpose-built environment aims to enable artists, mixing engineers, sound designers, DJs, and content creators to experience L-ISA Immersive Hyperreal Sound technology firsthand, create and refine spatial audio mixes of their creative content, collaborate with L-Acoustics application specialists on projects, and explore new creative possibilities in immersive audio production. And L-Acoustics confirms that the Creative Studio will serve as a regional resource for the brand's extensive network of clients and certified partners throughout APAC, including touring productions, festivals, theaters, clubs, houses of worship, theme parks, and premium hospitality venues.

Earlier in the month, the brand underscored its growing commitment to the Middle East, Africa and Eurasia with the debut of its newly established regional Application Team during an exclusive technology showcase held on 5

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L-Acoustics new Middle East, Africa & Eurasia Application Team (L-R): Luke James Brookes, Application Engineer, Middle East & India; Mehdi Khelil, Head of Application; Adriaan van der Walt, Application Engineer - L-ISA.

November at Dubai's Theatre of Digital Art. The event marked the team's first major public appearance and highlighted the company's focus on delivering world-class technical support and immersive audio innovation to one of its fastest-expanding markets.

More than 125 industry professionals attended the showcase, which featured hands-on demonstrations of L-Acoustics' next-generation L2 line source array and L-ISA immersive audio technology across multiple application verticals — from live events and sports venues to themed entertainment, hospitality and houses of worship. Attendees also experienced live L-ISA DJ sets and technical workshops led by the new regional team. The team also outlined the company's expanded Creative Live Support Services, including CAD drafting, consultant masterclasses and design support tailored to regional needs.

Heading the team is **Mehdi Khelil, appointed Head of Application, Middle East, Africa &**

Eurasia, reporting to **Vikram Kirby, Global Director of Application Operations**. Supporting him are **Adriaan van der Walt (Application Engineer, Middle East – L-ISA)** and **Luke James Brookes (Application Engineer, Middle East & India)**, both bringing extensive field experience to their roles.

"The establishment of this dedicated application team represents our commitment to meeting the evolving technical demands of the Middle **East, Africa and Eurasia markets," commented Kirby**. "With Mehdi's leadership and the combined expertise of Adriaan and Luke, we're positioned to deliver exceptional technical support and drive innovation in immersive audio experiences across the region."

The new Application Team will focus on technical project support, system design consultation and advancing the adoption of L-Acoustics technologies across the region — from large-scale live productions and permanent installations to luxury residential and next-generation entertainment projects.

This development follows the recent restructuring of the company's EMEA sales division under **Director of Sales EMEA Tim Völker,** with **Chris Mead** appointed **Head of Sales, Middle East, India, Africa & Eurasia**. Both joined the Dubai event alongside the Application Team as L-Acoustics continues to expand globally, reporting a 30% workforce increase over the past two years driven by sustained growth across all sectors.

CHINA

GETshow Set to Return in 2026 with Its Largest-Ever Edition in Guangzhou

The 2026 edition of **GETshow** is poised to make its biggest statement yet as it returns to the Canton Fair Complex in Guangzhou from 6–8 April 2026. Long recognised as one of Asia's most influential exhibitions for professional performing arts equipment, the show will once again draw the global industry together under one roof, presenting a vast platform for discovering new technologies, connecting with international brands, and tracking emerging trends across the entertainment technology landscape.

Spanning a record-breaking 150,000 square metres across Areas A and D of the Canton Fair Complex, GETshow 2026 will feature more than 1,000 exhibitors representing leading global brands. The exhibition floor will showcase comprehensive product categories, including professional lighting, professional audio, public address systems, card-pack audio, LEDs, laser technologies, cultural and tourism performance equipment, stage special effects, microphones, amplifiers, intelligent lighting control systems, stage machinery, trussing solutions, and a breadth of stage peripherals. Visitors can expect a strong focus on breakthrough technologies

and forward-looking innovations shaping the international performing arts equipment sector.

Alongside the extensive exhibits, GETshow 2026 will continue its commitment to blending technology and artistry through a wide range of concurrent activities. This year's programme includes the 4th "GETshow Cup" Young Stage Lighting Designer Top Ten Works Competition, the 2nd "GETshow Cup" China Sound Engineer Competition, the large-scale themed light show "Cshow", immersive light-and-shadow experiences, outdoor line array demonstrations, technical seminars, and a series of new product launches. Together, these initiatives create a dynamic environment for learning, collaboration, and creative exploration.

Organisers have extended a warm invitation to industry professionals from around the world to attend the 2026 GETshow and experience the latest advancements in professional performing arts technology first-hand, with opportunities to witness cutting-edge systems in full-scale, real-world demonstrations.

For more information about the exhibition, please click the link to visit the **GETshow** official.

SOUTHEAST ASIA

Powersoft Expands Team with Strategic New Appointments

Powersoft has reinforced its global growth and partner support strategy with two key new appointments: **Alessandro Bizzarri as Marketing Communications Specialist** and **Sofian Osman as Solutions Engineer for Southeast Asia**. Together, they bring deep expertise spanning marketing, systems integration, and technical operations — strengthening Powersoft's ongoing commitment to innovation and partner enablement worldwide .

"In the professional audio industry, Powersoft is a true top-of-mind brand when it comes to performance and reliability in amplification," said Bizzarri. "Having spent years on the distributor side, I understand how vital it is to listen to local needs and provide consistent support. My goal at Powersoft is to bridge those connections — helping partners and clients strengthen their presence through cohesive campaigns and brand consistency."

On the other hand, Osman's focus will include strengthening Powersoft's technical presence in Southeast Asia through training programmes, system design consultations, and proof-of-concept initiatives. His mission: to empower integrators and consultants with a deeper understanding of how Powersoft's ecosystem — from Mezzo to Unica — integrates seamlessly into modern AV infrastructures.

"What excites me most about joining Powersoft is its commitment to innovation through sustainability and intelligence in sound," said Osman. "The company's vision — to deliver energy-efficient, networked amplification with uncompromising audio quality — aligns perfectly with my passion for intelligent system design and future-ready AV integration."

APAC - MEA

HK Audio Bolsters International Sales Team

HK Audio has announced the appointment of Isabelle Wear as **Head of Sales Emerging Markets**, effective 1st November. In her new role, Isabelle will oversee the company's business development across the Middle East, Africa, India, Australia, and New Zealand, driving growth and strengthening partnerships across these key territories.

Bringing extensive experience in international sales management and distribution strategy, Isabelle is a well-known figure in the global pro audio industry, mainly known for her time at Interfacio, where she and her team successfully led numerous high-profile recruitment projects within the professional audio-visual sector. After 13 years in recruitment, she now returns to a front-line business development and sales leadership role.

Working closely with **David Leonhard, HK Audio's International Sales Manager** for these regions, Isabelle will focus on expanding HK Audio's presence and deepening engagement with partners and clients across the emerging markets.

"With Isabelle, we are gaining an internationally experienced personality who will significantly support our strategic goals in the region," said **Christian Jordan, CSO/CMO of HK Audio**. "Her deep understanding of the market, entrepreneurial mindset, and extensive network make her the ideal addition to our team."

CHINA

Christie Strengthens Distribution Network for 3DLP Laser Projection Systems in Mainland China
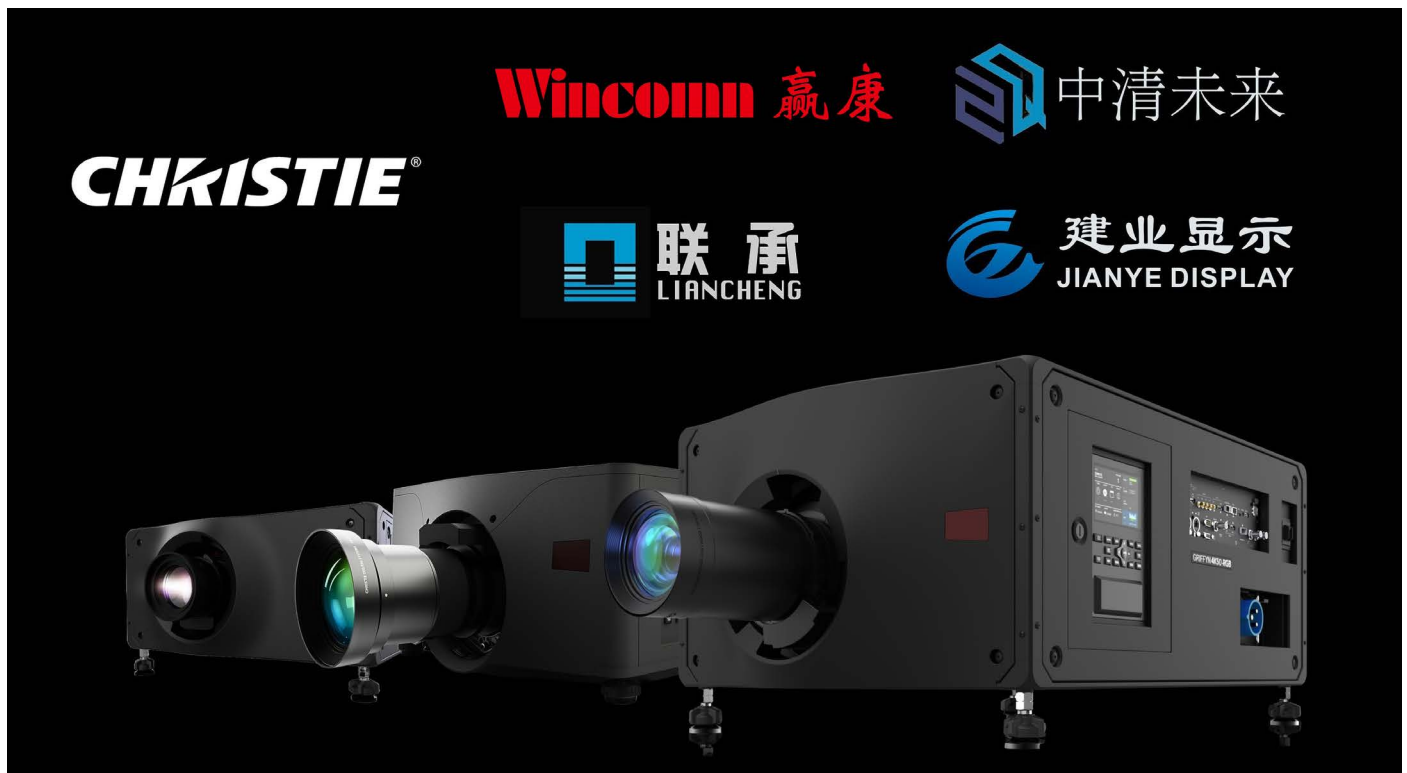
Christie has announced an important update to its distribution network for 3DLP laser projection systems in Mainland China.

As part of this development, four leading companies — **Beijing Wincomn Technical Development Co., Ltd**, **Beijing Zhongqing Display Technology Co., Ltd**, **Shanghai Qingying Digital Technology Co., Ltd**, and **Guangzhou Jianye Digital Technology Co., Ltd**— have been appointed as authorised distributors for Christie's 3DLP solutions for professional AV applications.

Across China, Christie's 3DLP laser projection systems have powered some of the nation's most iconic visual experiences — from the Mogao Grottoes Digital Exhibition Center in Dunhuang and the Golden Summit projection mapping show at Mount Laojun, to the Jiuge-Shangui nighttime spectacular in Zhangjiajie, the Shanghai Astronomy Museum, and Universal Beijing Resort.

This strategic expansion strengthens Christie's supply chain, extends its market reach, and ensures that customers across China have improved access to the company's industry-leading projection systems. The move also enhances localised customer service, marketing, and technical support, reaffirming Christie's deep commitment to the region.

"The appointment of these distributors for our high-brightness 3DLP solutions underscores

Christie's strong commitment to the Chinese market, a key pillar of growth in the Asia-Pacific region," said **Han Kim, Vice President of Sales, Asia-Pacific, Christie**. "This strategic update strengthens our ability to serve the diverse and evolving needs of customers across multiple market segments. It also enables us to respond more quickly and effectively to

opportunities in high-growth sectors such as themed entertainment, cultural tourism, and visitor attractions, which continue to show strong momentum."

Effective immediately, the four distributors will have access to Christie's complete portfolio of 3DLP projectors, including the Griffyn Series, M 4K RGB Series, Crimson Series, and the recently launched Sapphire 4K40-RGBH — the world's first high-brightness hybrid RGB pure laser and laser phosphor projector.

RCF Enhances Regional Impact with New Middle East Office in Dubai

RCF has strengthened its global presence with the launch of a new regional office in Dubai, underscoring the company's long-term commitment to supporting customers and partners across the Middle East. The strategic expansion enhances proximity to key markets and reinforces relationships with distributors, rental companies, integrators, and consultants throughout the region.

Heading the initiative is **Yannik Dahms**, who has been appointed **Middle East Technical Business Developer for RCF and TT+ AUDIO**. Formerly Application Engineer at RCF France, Dahms in his new role will focus on enabling RCF technologies across the Middle East, providing field support and coordinating technical operations.

Fully operational since November 2025, the Dubai office functions as a technical and educational hub, driving knowledge sharing and fostering the adoption of RCF and TT+ AUDIO solutions across both touring and installed sound markets. Sales will continue to be managed via RCF's authorised distributors in each country.

"The new space further demonstrates our commitment to the region," said **Luca Ombrati, Middle East Sales Coordinator**. "RCF and TT+ AUDIO represent the pinnacle of premium audio engineering, combining decades of research with cutting-edge technologies. Our team and distributors will continue to ensure that customers benefit from best-in-class products, locally available and tailored for their applications."

"I'm honoured to take this next step with such a great team and a strong partner network," added Dahms. "We're eager to contribute to the entertainment and cultural landscape in an impactful and sustainable way. I can't wait to bring the knowledge and experience of our RCF Engineering Support Group to this growing region as we deepen our over 75-year legacy."

INDIA

Comcon Technologies Marks 40 Years of Excellence with New Partnerships, Initiatives and Industry Milestones

Gaurav Aggarwal
Director
COMCON

Celebrating its 40th anniversary in 2025, **Comcon Technologies Ltd** - a distinguished name in Test & Measurement, Professional Audio-Video, Broadcast, and Connectivity solutions in India - recorded a landmark year of growth, innovation, and expansion; the likes of which included new alliances, pioneering facilities, and a deeper commitment to technological advancement.

As the **official distribution partner in India** for globally acclaimed brands such as **Neutrik, Lawo, Sonifex, Optocore, Multidyne, Audio Precision, GRAS Acoustics, Teledyne Lecroy**, and more; Comcon has played a key role in driving the adoption and success of these technologies across broadcast, professional AV, live sound, telecommunications, and defence sectors. And by leveraging its nationwide network, deep industry relationships, and a technically proficient team – Comcon assures that it will continue to bridge global innovation with Indian expertise; with a view to ensure that "every client benefits from the highest standards of quality, reliability, and performance."

Gaurav Aggarwal, Director of Comcon Technologies Ltd, comments, "For over four decades, COMCON has empowered clients nationwide with a wide gamut of cutting-edge innovations from the world's leading manufacturers; backed by robust system integration, bespoke technical services, and exceptional in-house engineering expertise. This enduring commitment to innovation, reliability, and technical excellence has cemented Comcon's position and legacy as India's most trusted technology and engineering partner. But maturity is not about slowing down – it's about scaling new heights with wisdom. And 2025 is a defining chapter in Comcon's journey, one that reaffirms our legacy of engineering brilliance, strategic foresight, and our enduring partnership with the industries we serve."

A crucial development this year for Comcon was being appointed as the official **distribution partner** in India for two global leaders – **Meinberg** and **Ferrofish** – both recognised for their cutting-edge technologies in their respective domains.

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Meinberg - renowned for its high-precision synchronisation solutions - offers PTP clocks, NTP servers, and satellite-based receivers trusted worldwide across mission-critical applications. Through Comcon, Meinberg's 55 years of expertise in global benchmark sync technologies will be available to the Indian market – including the microSync family of dual-port PTP generators and the IMS HPS100 platform. Meanwhile, through Comcon, Ferrofish will continue to revolutionise professional and broadcast audio converters with its versatile, high-performance products serving live sound, music production, broadcast, and government applications.

Another major milestone in 2025 saw Comcon proudly launching **India's first Canare Certified SMPTE Assembly Facility,** a pioneering initiative that empowers customers with locally available, high-quality SMPTE assemblies and repair services. The certification was awarded following rigorous training and evaluation by the **Canare Japan** engineering team, validating Comcon's precision engineering capabilities and quality assurance standards. The facility significantly reduces turnaround time for broadcast SMPTE assemblies and is poised to expand its services into other industries, including ProAV.

Comcon also ensured consistent visibility and strong presence throughout the year at India's most prominent trade events — **PALM Expo 2025, InfoComm India 2025**, and Broadcast India 2025 — with each participation aimed at reinforcing the company's leadership and role as a trusted link between global innovation and Indian expertise, while also celebrating the strong bond of the trust, commitment and collaborative synergy that Comcon has shared with its long-standing partner brands like **Neutrik, Lawo**, and **Multidyne**, among several others.

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At the Broadcast India 2025 show in particular, team Comcon was abuzz with excitement throughout the 3 days of the exposition. The show allowed Gaurav to share his thought-leadership on mastering the transition to essential fiber signal distribution; as he delivered an insightful presentation on the growing need for fiber optic solutions in broadcast production and contribution chain. During the technical seminar, he offered practical strategies to overcome bandwidth limitations and future-proof broadcast infrastructures – methodically outlining the immediate advantages and deployment methods for integrating high-speed, reliable fibre technology across diverse workflows. In tow, he also highlighted the availability of mature, deployment-ready fibre solutions that are easy to manage, efficient, and scalable – stressing the urgent need for widespread fibre adoption to meet the rapidly evolving demands of next-generation broadcast systems.

The Comcon booth at the show was equally busy, as it hosted an impressive lineup of advanced solutions - the likes of which included the first ever detailed showcase of the revolutionary

mc²56 Audio Production Console from LAWO in India; with team Comcon confirming that the mc²56 garnered a tremendous amount of attention from live-event and broadcast-AV realms. Alongside, Neutrik's Fiber Optic and IP Audio Range was also spotlighted; featuring ruggedised, dust-resistant fibre assemblies like the opticalCON and FIBERFOX, alongside award-winning products like the speakON and etherCON ranges. At the same time, Multidyne's extensive selection of Video and Fiber Transport Solutions were showcased, as crowds took to the modular fibre-transport platforms such as the VB Series, in addition to converter, extender and signal-remapper systems like the SilverBack and FieldFiber ranges.

Reviewing the year, Gaurav concludes, "In celebration of our 40th anniversary, we honour the lasting partnerships and collaborations that have fuelled our success, and celebrate the new alliances that hold the promise of great prospects. Our focus, however, remains on enabling India's technology community with access to the best global solutions and the engineering depth to support them."

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Fidelity in Focus

From France to the global stage, CEO Jean Mullor reveals how NEXO's blend of technical purity, quiet leadership, and relationship-driven philosophy is reshaping the future of immersive sound—especially across a fast-evolving Asia-Pacific

There are leaders who talk loudly — and then there are those whose clarity of purpose is louder than any words could be.

Jean Mullor, CEO of NEXO, belongs unmistakably to the latter category. Calm, thoughtful, and quietly meticulous, he operates with the same philosophy that has defined NEXO's sound for more than four decades: precision over noise, integrity over spectacle, and a relentless focus on what truly matters.

Mullor's professional journey reflects this understated power. Before joining NEXO, he built a reputation across Europe as a strategic yet deeply grounded leader — one who prized long-term relationships over quick wins, and who valued technical mastery as much as commercial growth. Those who have worked with him describe him as a "connector of people," someone who leads not by force, but by the thoughtful alignment of talent, vision, and purpose.

Under his stewardship, NEXO's identity has become sharper, more global, and more human. The company's foundation — uncompromising sonic excellence — remains unchanged, but Mullor has elevated the way NEXO lives that philosophy. Whether through the brand's deepening alliance with **Yamaha** and its Sound xR immersive concept, or through the creation of the elite "flying brigade" of engineers who support NEXO users around the world, Mullor's approach blends innovation with empathy. Technology matters — but the people behind the technology matter more.

This becomes especially clear in Asia-Pacific, a region Mullor speaks about with respect, nuance, and visible admiration. NEXO's success there is not built on aggressive expansion, but on decades-long partnerships forged in the early 1990s—relationships founded on trust, mutual

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listening, and shared ideals. For Mullor, APAC is not simply a market; it is a proving ground where NEXO's principles are tested, strengthened, and reimagined in collaboration with designers, distributors, and end-users.

In the conversation that follows, Jean Mullor pulls back the curtain on how he leads—with restraint, conviction, and an unshakeable belief in sonic truth. He explains why good sound is never an accident, how loyalty and responsibility shape every decision, and why he sees the next decade of APAC growth not as expansion, but as a continuation of a story NEXO began writing decades ago.

ETA: NEXO has long stood as a pillar of sonic excellence globally. Under your leadership, how has the company recalibrated its mission to stay future-fit in today's fast-evolving soundscape?

JEAN: Yes, sonic excellence has been the foundation of NEXO's identity since 1979, and it is still our DNA.

My mission is to ensure that this uncompromising standard remains at the heart of everything we do, from product development to customer experience. As for the development, a prime example is our alliance with Yamaha Corporation, combining decades of expertise in mixing consoles and loudspeaker technology to deliver the Sound xR concept which is at the cutting edge of today's immersive market. Another key aspect of NEXO's excellence is the role assigned to our engineering support team who provides tailored design, calibration, and training, ensuring that every NEXO's installation delivers optimal sound quality for the venue. This dedication to customer experience has earned us industry recognition and a loyal global client base.

ETA: Asia-Pacific is home to some of the world's most culturally diverse and technically demanding markets. What unique

strategies has NEXO adopted to deepen its resonance across this region - technologically, commercially and creatively?

JEAN: NEXO's journey in APAC began with a bold, pioneering strategy in the early 1990s, when we established partnerships with local distributors who shared our vision for sonic excellence and long-term growth. Many of these distributors remain our trusted partners today, actively promoting NEXO and ensuring our brand's continued resonance throughout the region.

By empowering distributors to represent NEXO in their respective countries, we built relationships based on mutual trust, technical collaboration, and shared success. The result of this long-term strategy is clear: NEXO enjoys significant market shares in most Asian countries, with our systems deployed in diverse applications ranging from touring and theatre to stadiums, hospitality, and houses of worship. Today, as we continue to innovate and expand, these enduring partnerships remain at the heart of our success in Asia.

ETA: With a strong portfolio of game-changing technologies, how does NEXO balance innovation with reliability—especially when serving users who commission large-scale projects across APAC?

JEAN: The role of our Engineering Support team is crucial. They ensure the correct design and product selection, which is essential for quality and reliability, and provide commissioning, training, and support for premiere events. The team is called the "flying brigade" and these top-guys are mainly based in Hong Kong and Paris.

ETA: As CEO, what is your core decision-making compass when navigating unpredictable market variables, whether geopolitical, economic, or technological? How do you steer NEXO through challenge-infused growth?

JEAN: NEXO's culture is built on excellence and integrity. When in challenging conditions, this mind set combined with our global presence and strong local partnerships allow us to respond proactively and sustain growth. Having Yamaha as our main shareholder is also a solid asset.

ETA: Could you walk us through a recent project or business development in Asia-Pacific that not only tested NEXO's capabilities but also helped shape its global outlook in a tangible way?

JEAN: I would pick the recent example of OSAKA expo 2025 where NEXO was selected for the sound installation of the French pavilion. Not only did we immediately respond and meet the pavilion demand, but we supported them very closely in the development and engineering stages, in pre-production and then in production, on-site with the daily presence of our engineers who have not only guided the customer but were also extremely active during the installation period. There were more than 240 channels with innumerable loudspeakers (IDs and P+ Serie) and multiple challenges, both because of the very high demands of experience in design and the installation constraints related to this very distinctive building. All that we love!

ETA: Many professionals regard NEXO systems as 'thinking tools'—not just equipment. What is the deeper product philosophy driving NEXO's current and upcoming innovations?

JEAN: At NEXO, our slogan "Thinking. Inside the box." is much more than a catchphrase—it is the foundation of our innovation philosophy. Rather than seeking creativity by breaking away from established frameworks ("out of the box"), we believe that true progress comes from mastering and optimizing what is already proven and reliable. By focusing on every detail within these boundaries, we leverage patented technologies, new materials, modular designs, and advanced engineering to deliver powerful sound with sonic clarity in compact formats.

The recent developments of P+ Series or Alpha+ are the perfect examples of that development philosophy.

ETA: Beyond products and distribution, how does NEXO invest in people—its teams, partners, and end-users—to ensure the brand remains personal, trusted, and forward-leaning in every market it touches?

JEAN: At NEXO, we have a commitment to loyalty and responsibility. This applies to the relationships we maintain with our teams, our suppliers, and our customers. With our teams, we are committed to developing engagement and motivation at every level of the company, fostering well-being at work. This influences a lot the NEXO way of being professional. Nothing makes me happier than a customer or a supplier who spontaneously tells me that working with NEXO people is a pleasure for them.

ETA: Finally, what's your vision for NEXO in the next three years—and what role do you see Asia-Pacific playing in that trajectory?

JEAN: The Asia-Pacific region is one of the most culturally diverse and technically demanding markets. Our presence in the Asia-Pacific region is driven by Joe White, our very experienced sales manager for APAC. As I mentioned earlier, we're fortunate to have experienced distributors in all countries and a very loyal customer base. The recent addition in August 2025 of Joe Yeung Ka Chun who has joined as Engineering Support Manager, focusing on our Asian markets 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 optimize performance at events and venues. NEXO is growing steadily in APAC, and we're committed to continuing this trend.

Absen Shines Bright At Vietnam's 80th National Day Celebration

The grand celebration of Vietnam's 80th National Day featured over 2,000 square meters of Absen LED displays that significantly enhanced the celebrations. The LED architecture was expertly deployed after careful planning, and despite several challenges faced due to adverse weather conditions.

d&b audiotechnik's R1 Remote Software Firmware update

Exploring how to update the firmware of d&b audiotechnik devices using the R1 Remote software; along with steps to download firmware, connect devices, and perform updates in order to ensure compatibility, and recommending a star network topology for multiple device updates.

Guide to Effective Pixel Mapping on ETC's HOG Consoles

Exploring a comprehensive overview of how to access, create, and effectively use pixel mapping on ETC's Hog family consoles, and understanding the features and steps involved in setting up pixel maps for better light show control.

SIXTY82's OLYMPION Raises The Roof

The Olympion Roof System by SIXTY82 sets a new benchmark in temporary event structures. Engineered with precision using high-grade aluminum trusses and innovative modular design, the system is Fully compliant with EN 17879:2024 as it offers high load capacity and quick assembly, with a variety of flexible add-ons.

Barco Encore3: Built for Tomorrow, Powered for Today

Zhu & Yong deployed the Encore3 successfully at the Taiwan Week 2025 Grand Opening Event.

With **Encore3**, Barco raises the bar once again—introducing its most versatile and future-forward screen management system yet. Engineered to protect your long-term investment, Encore3 features a powerful architecture built around card and controller reusability. The system now pushes performance even further with an expanded I/O count on its Gen2 cards, delivering an impressive 4x4K60p per I/O card.

Built on a flexible Build-to-Order model, Encore3 lets you craft a system that fits your exact needs. Its extensive range of modular input and output cards, paired with a smart slot-based design, gives you the freedom to scale, customise, and fine-tune your configuration with precision.

In this issue, we sit down with **Harry Patel, Product Manager, Encore3 at Barco**, to dive deeper into the ideas, innovation, and technology behind Encore3.

What sets Encore3 apart from its predecessors and competing solutions in the live event industry?

Encore3 marks a transformative evolution in Barco's Event Master platform, representing the third generation of advanced screen management systems purpose-built for high-

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impact live events. Designed to meet the creative and technical demands of modern productions, Encore3 introduces several ground-breaking capabilities that elevate the live event experience

A key differentiator is Encore3's **boundless canvas architecture**. Unlike traditional systems that impose limitations on canvas dimensions or screen layout, Encore3 is an output-driven system that disregards gaps between screens. It does not allocate processing power to manage or compensate for these gaps, allowing creative professionals to place screens freely across the visual environment without concern for canvas boundaries. This enables a truly flexible and immersive design experience where visual storytelling is unrestricted and unconstrained. Encore3 also delivers **native 4K60 support** across every input, output, and layer, ensuring exceptional image quality and consistent visual performance. Built on a robust processing architecture, Encore3 pre-assigns all system resources, making them **always available**. This design eliminates the need for **lengthy pre-configuration**, allowing production teams to work with speed, agility, and confidence in dynamic, fast-paced environments. Together, these capabilities position Encore3 as a reliable and efficient solution for large-scale productions, delivering uncompromising quality and operational excellence.

How does Encore3 enhance flexibility and scalability for productions of varying sizes, from corporate events to large-scale concerts?

Encore3 is designed to meet the diverse needs of live productions, offering exceptional flexibility and scalability across a wide range of event formats—from small corporate meetings to large-scale concerts and festivals. It is purpose-built to support **every screen in every event**, whether part of a **temporary production set-up or a permanent installation**.

A key advancement in Encore3 is its **newly built user interface**, developed from the ground up and based on **well-known workflows** that most operators are already familiar with. This thoughtful design ensures a smooth transition for experienced users while providing an intuitive experience for new operators. The result is a streamlined interface that simplifies complex operations, reduces training time, and enables teams to manage varying production set-ups with greater speed and confidence.

In addition, Encore3 introduces a **web-based widget panel** that allows end users to interact with the system without needing to understand the full software environment. This feature enables non-technical users—such as show directors or producers—**to trigger cues and presets** through a simplified interface, enhancing collaboration and operational efficiency across the production team.

Encore3's **scalable architecture** also allows input and output capacity to be expanded by linking additional units. While the initial release supports linking two units, future updates are planned to extend this capability—enabling a single system to manage a significantly larger number of inputs and outputs across **multiple video formats and connector types**. Additionally, Encore3 features **removable input and output cards**, making it adaptable to evolving signal standards and ready for **future I/O upgrades** without requiring a full system replacement.

These innovations position Encore3 as a future-ready platform that delivers **scalable performance, operational agility, and creative freedom** for productions of any size and configuration.

In terms of performance, what are the key technological advancements that Encore3 brings to live event workflows?

Cathay Asset Management Summit, where Zhu & Yong once again deployed the Encore3.

Encore3 introduces several key performance innovations that significantly elevate live event workflows, with one of the most impactful being its support for **live repositionable mixing backgrounds**. These backgrounds allow for any size source to be assigned enabling operators to bring in dynamic content —regardless of screen size—as a unified visual layer. Whether the background is composed of a single input or a **grouped input** (multiple connectors treated as one source), it can be seamlessly integrated and repositioned within the background layer as needed.

What truly sets Encore3 apart is its **flexible input grouping architecture**. Grouped inputs can be assigned to any background layer across the system, while individual inputs within those groups remain independently routable. This means each input can carry distinct video playback content with its own timeline—enabling operators to manage multiple media clips or graphics simultaneously, yet control them individually. For example, a media server might feed a group of clips, but each clip can be routed to different layers or destinations independently, allowing for precise visual compositions and efficient resource use.

This capability is especially powerful in **multi-screen environments**, where varying formats and timelines must be orchestrated in real time to deliver a cohesive and immersive visual experience. These advanced workflows are made possible by the integration of **cutting-edge processing technology** and the result of **over 20 years of dedicated R&D** by Barco's engineering team. Encore3's architecture is purpose-built to handle high-bandwidth, multi-format video with precision, speed, and creative flexibility— empowering operators to deliver seamless, high-quality visuals with full control across every screen in every event.

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How does Encore3 simplify complex show management for operators and technical crews?

Encore3 simplifies complex show management through a combination of **user-assisted workflows**, a **redesigned front panel**, and a powerful **offline simulator**—all designed to streamline operations for both technical and non-technical crews.

From the moment a show is created, Encore3 automatically assigns resources to all screens and generates inputs with their first connection. These inputs are instantly populated in the **Multi-View Resource (MVR)** interface, giving users a clear visual overview of signal flow. This automation allows crew members to verify inputs and outputs quickly, without needing deep technical expertise.

The newly designed **front panel** adds another layer of accessibility, enabling non-expert users to **activate test patterns directly from the hardware**. This makes it easy to confirm signal paths and troubleshoot issues on the spot, without relying on software or advanced configuration.

Encore3 also includes a **full-featured offline simulator**, allowing operators to **pre-program the entire show** before arriving on-site. This means teams can plan complex screen layouts, input routing, and visual compositions in advance, then simply load the show file into the real hardware for final optimization. This dramatically improves efficiency and reduces set-up time.

Together, these features make Encore3 a powerful and accessible tool for live event production—empowering crews to deliver high-quality visuals with confidence, speed, and precision.

What advantages does Encore3 offer when it comes to delivering high-quality visuals and seamless switching during live productions?

Encore3 continues the trusted legacy of its predecessor systems, carrying forward the **operational DNA** that experienced users know well, while introducing next-generation capabilities that redefine what's possible in live event production. This continuity ensures a smooth transition for seasoned operators, while unlocking new creative and technical potential.

Encore3 delivers stunning visual performance in live productions, starting with its **12-bit internal processing pipeline**—a significant advancement that ensures rich color depth, smooth gradients, and support for high dynamic range (HDR). This deep bit-depth allows every visual element to appear vibrant and lifelike, which is essential for today's high-impact display environments.

At the heart of Encore3 is its **fully native 4K architecture**. Every input, output, and layer is capable of handling 4K formats natively—whether or not the show uses 4K content. This future-proof design eliminates the need for format conversion or downscaling, preserving image integrity and minimizing latency. It's especially valuable in large-scale productions with LED walls, projection mapping, or broadcast-grade visuals, where clarity and resolution are critical.

Encore3 also integrates **best-in-class Athena scalers**, delivering ultra-low latency and pristine image quality during source transitions. Whether switching between formats, resolutions, or aspect ratios, Encore3 maintains visual consistency without black frames, sync loss, or scaling artifacts—ensuring a seamless and professional experience for audiences.

Together, these technologies make Encore3 a powerful evolution of a proven platform—empowering operators to deliver **high-quality**

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Encore3 deployed by Zhu & Yong at the Run, Run, Run! 黑夜狂奔 Live Tour in Taichung.

visuals and flawless switching with precision, speed, and creative freedom.

Can you share how Encore3 addresses reliability and redundancy—critical factors in live events where there's no room for failure?

Encore3 is engineered with **reliability and redundancy at its core**, recognizing that in live events, there's absolutely no room for failure. Building on the **road-worthy design of its predecessor**, Encore3 is built to withstand the rigours of touring, staging, and high-pressure production environments.

One of its key reliability features is a **redundant power supply**, ensuring uninterrupted operation in the event of a power failure. This is critical for mission-critical shows where uptime is non-negotiable. The system is also designed with robust thermal management and industrial-grade components to maintain stability under demanding conditions.

Encore3's architecture supports **fail-safe operation**, allowing technical crews to confidently deploy it in complex, high-stakes environments. Whether it's a multi-day conference, a live broadcast, or a touring concert, Encore3 delivers consistent performance with the durability and resilience professionals expect from Barco.

How does Encore3 support creative freedom for event designers while maintaining technical precision?

Encore3 empowers **event designers with creative freedom** while maintaining **technical precision** through a suite of advanced features tailored for high-impact live productions.

At the core of its visual performance is **12-bit internal processing**, which delivers rich colour depth, smooth gradients, and support for high dynamic range (HDR). This ensures that every visual element—from subtle textures to vibrant

animations—is rendered with exceptional clarity and fidelity.

Encore3 also supports **grouped inputs for backgrounds**, allowing designers to create dynamic compositions across multiple screens. These grouped inputs can be assigned to any background layer, while the individual inputs within the group remain independently routable. This enables designers to build complex visual environments with layered content, while operators retain precise control over how and where each element is displayed.

The system's **native 4K architecture**—with every input, output, and layer capable of handling 4K formats—further enhances creative flexibility. Designers can work confidently across resolutions and formats, knowing the system will deliver consistent quality without compromise.

Encore3's **offline simulator and user-assisted workflows** also streamline collaboration between creative and technical teams. Designers can pre-program the show, test visual layouts, and bring the show file to the live environment for final optimization—saving time and reducing risk.

By combining **artistic flexibility** with **engineering-grade reliability**, Encore3 enables teams to deliver visually stunning, technically flawless productions that meet the demands of today's most ambitious live events.

What kind of feedback have you received from early adopters in the live events industry, and how is Encore3 shaping future production standards?

Encore3 brings a wide range of strengths that address the evolving needs of **live productions today and into the future**. From its **12-bit processing, native 4K architecture**, and **grouped input workflows**, to its **offline simulator** and **user-assisted setup**, Encore3 is built to empower creative teams while delivering technical precision and reliability.

However, we recognise that some features familiar to users of Encore3's predecessor are not yet available in the current release. These are capabilities that many operators have come to rely on, and we're actively working to bring them into Encore3 as part of a **robust and carefully prioritised roadmap**.

Our development team is focused on delivering these enhancements with **reliability at the forefront**, ensuring that every new feature meets the same high standards of performance and stability that Event Master and Barco is known for. The goal is to not only match the legacy functionality but to **elevate it**—making Encore3 a platform that continues to grow with the industry and set new standards for live event production.

One of our key clients, **Spark Zhu, Senior Technical Director from Zhu & Yong,** comments, "From the old school Screen Pro Plus 1616, Screen Pro II, Encore VP, Encore 3G, E2, to E2-Gen2, Encore3 is undoubtedly Barco's most powerful screen management system ever. For many users who began using the Event Master Toolset during the pandemic and became familiar with the reliable and mature workflow of E2-Gen2 and EM 9.x, Encore3 and EM 10 have drawn some criticism. However, for those of us who have finally moved away from the complexity of multi-unit Encore VPs in widescreen/stacked setups and the intricate router configurations required with EM OS 0.2.3, the immediate release of EM 10.0.1 already delivers functionality on par with what the E2 offered after three to four years on the market. With its simpler and more convenient set-up and operation process, there's no doubt that Encore3 will become our loyal partner for another ten years."

Barco Encore3 is shipping now.

GLP expands its portfolio with the new MATRIX Eye series
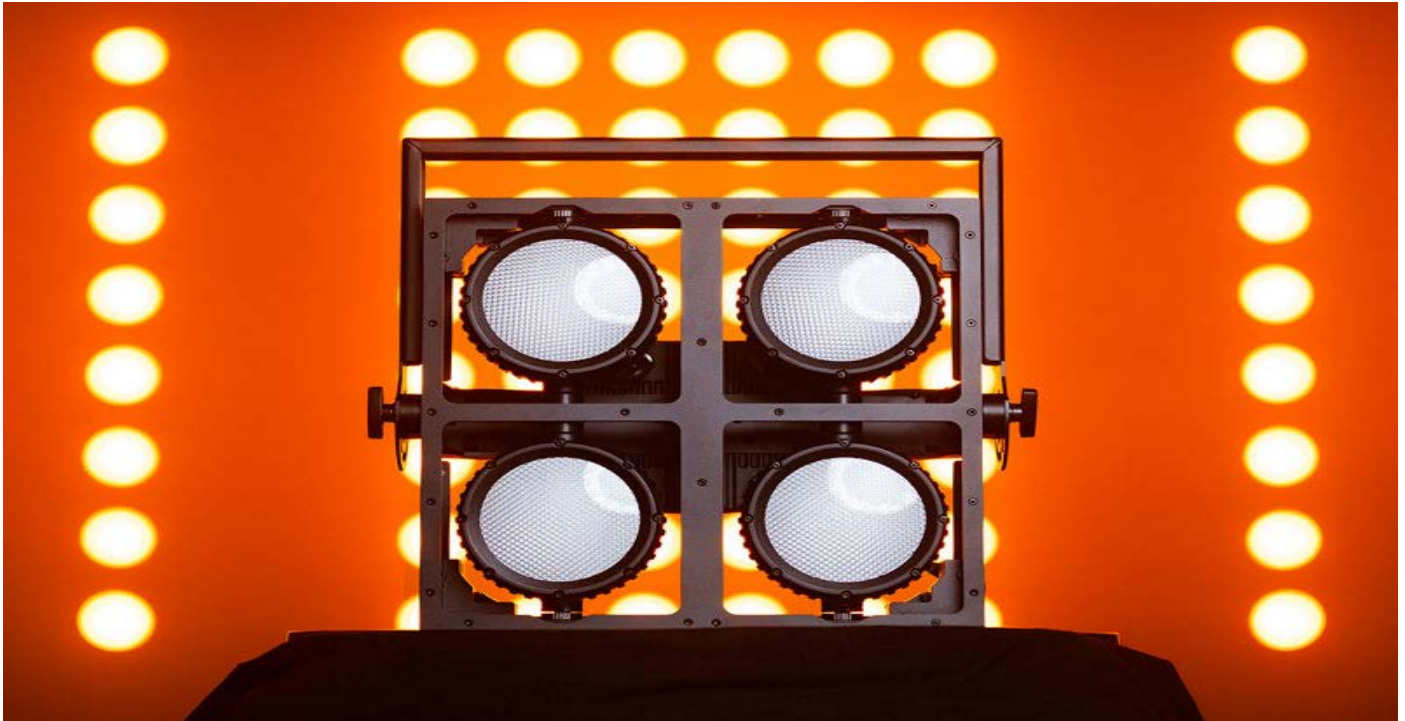
With the MATRIX Eye 2 and MATRIX Eye 4, **GLP** has launched its new MATRIX Series, a modular LED blinder system that combines the classic tungsten look with the flexibility and efficiency of LED technology. Both models can be mechanically linked within a smart frame system, allowing multiple fixtures to form seamless clusters. This modular approach offers rental companies and designers maximum versatility, whether building linear arrays, vertical stacks, or custom configurations. Both models of the MATRIX Eye Series are ready for immediate delivery.

The MATRIX Eye is powered by high-efficiency 500 W RGBAL LED heads, operated at 180 W in constant mode or 350 W in boost mode. Unlike many products that rely on overdriven sources, the MATRIX Eye is designed for long-term reliability by running each LED at optimal power levels. This prevents premature aging and ensures consistent performance over time.

Each head features a RGBAL LED engine, giving the fixture not only authentic tungsten emulation but also full-color capability. GLP's iQ.Gamut color algorithm delivers vivid saturated colors, natural pastels, and high-quality whites with excellent rendering across the spectrum. A dedicated tungsten dimming algorithm follows the physical black-body line rather than relying on simple red-shift effects. The result is a highly realistic emulation of tungsten behavior, with selectable dimming curves both with and without defined CCT.

A core design goal was exceptionally smooth, stepless dimming, particularly in the lowest output ranges. Because blinders are often viewed directly, any flicker or brightness steps become immediately noticeable. The MATRIX Eye avoids this with precision dimming down to blackout, flicker-free and free of color shifts, even in the ultra-low range. This accuracy places the MATRIX

Eye among the most natural-looking LED blinders available today.

The MATRIX Eye 2 delivers more than 22,600 lumens of output, while the MATRIX Eye 4 exceeds 45,200 lumens. Both versions use a 60° beam angle and 100° field angle, making them ideal replacements for traditional tungsten blinders in both color and white light applications. The clusterable frame construction features a smart locking mechanism that ensures quick, secure connections between units. Designers can build horizontal lines, vertical columns, or large-scale arrays with uniform spacing. Despite its flexibility, the construction remains lightweight, minimizing stress on truss systems while maximizing creative potential.
At just 9.5 kg (20.9 lbs.) for the MATRIX Eye 2 and 13.5 kg (29.8 lbs.) for the MATRIX Eye 4 (without yoke), the fixtures are easy to handle and rig. Each head offers an individual +/-20° pan adjustment for flexible focusing.

For all-weather reliability, the MATRIX Eye is IP65-rated, protecting against rain, wind, dust, mud, confetti, pyrotechnic residue, and fog. This makes it a strong choice for festivals, outdoor shows, and other demanding environments.
GLP has kept control simple, focusing on the most relevant DMX modes rather than overwhelming users with unnecessary options. This makes patching, cloning, and fixture swaps straightforward, saving time in production and touring workflows.

For configuration and servicing, the MATRIX Eye integrates GLP iQ.Mesh and the GLP iQ.Service App, enabling wireless firmware updates, access to status and diagnostic data, and advanced service options via mobile device. This removes the need for dedicated update tools and provides fast, on-site access to all functions.
The LED blinder market is fragmented, with multiple variants ranging from cool white to RGB, multichip LEDs, and different head configurations. GLP simplifies this landscape with a clear product concept: two models, both full-color RGBAL. This strategy streamlines investment decisions, optimizes rental inventories, and ensures consistent global cross-rental availability.

With the MATRIX Eye Series, GLP delivers a dedicated LED blinder platform that merges authentic tungsten emulation with modern LED efficiency, robust construction, and modular design. Offering just two globally standardized models, the series is built to meet the demands of today's touring and rental markets while providing the creative flexibility designers expect from GLP.

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ETC Introduces MegaPix and GigaPix, Featuring Patented Fresnel Lens System

ETC has unveiled **High End Systems** MegaPix and GigaPix, new pixel wash fixtures that offer high-impact features in a compact package. MegaPix and GigaPix deliver beautiful washes, backed by a Fresnel lens system, smooth zoom range, RGBL color engine, and flawless dimming. Weather-rated with an IP54 rating, MegaPix and GigaPix are a strong fit for indoor and outdoor events, festival rigs, summer theatre, and more.

With MegaPix and GigaPix, designers get the stunning output characteristics of a Fresnel lens, with the power and versatility of a pixel optical system. The patented Integrated Fresnel Lens (IFL) System goes edge to edge, increasing output throughout the entire zoom range, creating more powerful narrow beams, while yielding a beautiful Fresnel-like projection. The IFL system is also protected against buildup of fog condensate, minimizing maintenance requirements, while providing a crisp, clear front lens show after show.

A custom RGBL LED engine, along with a 2000-10000 K CT channel, deliver vibrant color and elegant white light washes to any stage.

Developed by ETC's team of industry-leading color scientists, The CT Channel delivers the highest TM-30 Preference rating (P1) throughout the entire range.

Automated Lighting Product Manager Matt Stoner says, "MegaPix and GigaPix are designed for exceptional performance at every intensity and every color point. The fixtures maintain high output throughout the entire CT Channel. Pair that with smooth dimming and a fast, quiet zoom, and these fixtures really stand out among their predecessors."

MegaPix and GigaPix are weather-rated with an IP54 rating. Whether used at indoor or outdoor shows, users can trust that the fixtures are protected against dust and rain.

Tania Lesage, ETC Market Manager, adds, "We're excited about the versatility an IP54 rating brings to the MegaPix and GigaPix line. It also means easier maintenance for those times that users need to get inside a fixture, with no need to ensure a vacuum seal when they're put back together. They are quickly ready to go back out on indoor and outdoor stages."

Dynamic looks are readily accessible with the fixture line's inclusive macros with built-in color or flex macros with customizable colors. Each look is highlighted by HaloGraphic Pixel Definition technology, outlining each cell with a slight diffusion to enhance cell-to-cell visuals. Users maintain modular control of each pixel with Art-Net or sACN control options.

MegaPix weighs 9.2 kg and has a 10,000 lumen output with a 4.5°-50° zoom range. GigaPix weighs 15 kg and has a 17,000 lumen output with a 4.5°-55° zoom range

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d&b audiotechnik Announce the CCLi Compact Cardioid Line Array

At the upcoming Inter Bee show in Japan, **d&b audiotechnik** will introduce the CCLi Compact Cardioid Line Array, designed specifically for installed applications. Building on the success of the CCL system, which was launched in January 2025, CCLi offers the same technical advantages and acoustical properties, while adding distinctive features tailored for fixed installations.

The CCLi system promises exceptional performance, compact dimensions (209 x 593 x 355 mm) and a sleek design – as the brand affirms it to be ideal for system integrators, consultants and venue owners who are looking for an innovative, powerful and subtle installation solution. It is said to offer broadband directivity control (down to 60 Hz) with low-frequency cardioid behavior to focus acoustic energy onto the intended audience areas. This reduces unwanted low-frequency reflections from the side and rear walls, minimizing reverberation in acoustically challenging spaces.

CCLi delivers extended high-frequency headroom and minimized distortion to ensure greater perceived intelligibility. In terms of efficiency and scalability, the CCLi excels thanks to its single-channel amplifier operation. CCLi also offers features that cater to the needs of the installation market: an unobtrusive design with a new front grille integrated with less visible rigging elements, side panels that replace the CCL handles with flushed side grills, and an optional Phoenix Euroblock connector panel with sealed cable gland.

CCLi is a versatile solution for installed applications, where the accuracy and extent of directivity control, power density, elegant design and cost-effectiveness are key, including multi-purpose venues, theatres, houses of worship, clubs and more.

"The new CCLi system combines a dedicated install-focused design with advanced d&b

technology to provide superior acoustical performance for a wide range of Installation projects, ensuring that every word and note is delivered with great precision and power," says **Santiago Alcalá, Product Manager Loudspeakers, d&b audiotechnik**. "Another major benefit of CCLi is its budget-friendliness, which is further enhanced when the systems are combined with the new Bi12 ground subwoofers and the recently introduced 25D amplifiers. This makes CCLi more accessible for many smaller venues and spaces."

The CCLi system is available in 80- and 120-degree horizontal dispersion models (CCLi8 and CCLi12). As with other d&b loudspeaker systems, the system package also includes a range of matching subwoofers, such as a dedicated flying subwoofer (CCLi-SUB), the installation version of the CCL-SUB. The new Bi12 multipurpose passive cardioid ground subwoofer is introduced specifically for installations. A mobile ground subwoofer version (B12) is also available for the CCL system.

Marcus Bäumler, Head of Product Management Loudspeakers at d&b audiotechnik, adds: "With our newly introduced B12 and Bi12, not only does the CL-Series gain two acoustically matching subwoofers for ground-supported applications, but these multi-purpose cardioid subwoofers will also strengthen the entire loudspeaker portfolio. Both the CCLi and the B12/Bi12 subwoofers will start shipping in Q1 2026."

Green Hippo Unveils Hippotizer Effect Editor

Green Hippo has unveiled the Hippotizer Effect Editor, a powerful new tool built on the 4.9 Hippotizer Engine and designed to give users unprecedented freedom to code, craft, and customise their own visual effects while storing them for instant recall. The tool opens the door for programmers and creatives to reshape their workflows, allowing them to modify existing effects, create CMY colour mixing engines, adjust parameters within favourite ripples, or even transform IMAG into stylised cartoon-style visuals with ease. Prior knowledge of C#, HLSL, and rendering is highly recommended, although users can dive straight into the library of 160 existing effects to uncover how they function and learn through real-time feedback and logging.

The Hippotizer Effect Editor provides a dedicated render window to preview effects live without needing to run a Hippotizer engine, enabling the upload of custom textures, offering the capability to write HLSL PixelShaders, and allowing users to adjust parameters in real time rather than repetitively testing between the engine and editor. Parameter limits can be customised, while multiple render passes and integrated blur passes streamline the creation of sophisticated visual looks. With a consistent interface for working on both effects and generators, the tool brings a new level of flexibility and creative precision to Hippotizer users seeking tighter control over their visual storytelling.

Claypaky Introduces new LOW-NOISE Mode for Ultimo Sharpy

Launched a few months ago on the international stage, **Claypaky's** http://www.claypaky.com/ Ultimo Sharpy has been establishing itself as a new global standard in beam-moving lights – capturing widespread acclaim across all major markets worldwide thanks to its state-of-the-art optical, electronic, and mechanical innovations.

Claypaky affirms that the Ultimo Sharpy delivers exceptionally powerful, high-quality light with remarkable efficiency: a smart, reliable, and sustainable choice for every production. And now, in an effort to enhance the Ultimo Sharpy's overall performance value, Claypaky has introduced the new LOW-NOISE mode – a feature developed in direct response to requests from lighting professionals worldwide.

"With LOW-NOISE mode, Ultimo Sharpy continues to embody Claypaky's commitment to listening to the market, engineering practical solutions, and ensuring reliable performance in every detail" the company said.

The new operating mode delivers exceptional performance with reduced operating sound, cutting noise levels by up to 7 dB while maintaining 90% of the original light output. This ensures powerful, flicker-free illumination, perfectly suited for television studios, broadcasting environments and other professional applications where noise control is critical.

To enable this operating mode on already purchased Ultimo Sharpy units, users will simply need to download the new firmware from e-assist.tech, which is Claypaky's After Sales Service Information Support Tool.

Ayrton Launches MagicDot Neo and EagleStrike LT

Ayrton has announced the launch of MagicDot Neo – the latest addition to its MagicDot family of fixtures and its IP65 Creative Series. Extremely compact, lightweight, ultrafast and powerful, MagicDot Neo is a meticulously crafted cylindrical luminaire with a unique design, featuring a 100mm lens seamlessly set within a perfect sphere.

The performance of MagicDot Neo is largely based on its extreme miniaturization and minimalist cylindrical shape. Measuring only 35cm, but with continuous double rotation on the pan and tilt axes, MagicDot Neo is capable of truly magnificent feats. Fixtures can be clustered with minimal spacing between units to open up configurations that were previously impossible. Individual control over each light source is maintained in every direction meaning unprecedented levels of integration are now possible, even allowing the creation of ultra-compact matrices or concentric circles in which the fixtures appear almost fused together.

Equipped with a brand-new 120W RGB-L multi-chip LED source paired with a high-efficiency 100mm optic, MagicDot Neo delivers a total output of 3,000 lumens for an overall power consumption of only 160 watts, and a 16,000 lux output at a distance of 5m. MagicDot Neo switches instantly from Beam to Wash, offers a 10:1 zoom ratio, a wide beam angle from 3 ° to 30 ° and a uniform beam of light with no colour shadows, and rich saturated and pastel colours. Of course, its IP65 rating extends its versatility to stage lighting for indoor and outdoor use, even suitable for saline environments.

For the first time ever, MagicDot Neo features Ayrton's sublime LiquidEffect featuring 60 RGB LEDs around the beam's periphery. This, together with its powerful, intense beam, creates mesmerising multi-colour effects, organic lighting and astonishingly complex volumetric effects, enabling truly breathtaking stage presentations. The high output of this LED source is handled

efficiently by Ayrton's bespoke cooling solution based on phase-change heat pipe technology. And by drastically reducing the thickness of aluminium components, optimising the cooling system, simplifying lens mounts and integrating low-density optical parts, MagicDot Neo's weight has been significantly reduced to just 6.6 kg making it lighter and faster than ever.

Alongside, Ayrton has also launched its new, ultra-powerful followspot, EagleStrike LT, designed for maximum output, speed and precision in stadiums, arenas, major events and other extraordinary venues.

Originating from a bespoke request for a signature luminaire, EagleStrike LT is a fast, weatherproof followspot distinguished by phenomenal power, unmatched precision at extraordinary throw distances and genuinely expressive graphic performance. The first LED-source followspot in Ayrton's range, EagleStrike LT is engineered for intensive outdoor use across long distances where precision is paramount. An optional camera transforms EagleStrike LT into a fully automated tracking spotlight. And to create this uncompromising and unmatched extreme-luminaire, Ayrton has developed an oversized 270mm front lens capable of delivering an ultra-intense 2.9° beam; its 13-lens optical system with

15:1 zoom ratio gives working range of 2.9° to 43°, with dedicated gobo reducers able to narrow the beam to 0.9° or 2.5°.

Equipped with a brand-new high-efficiency 1,200W LED module, EagleStrike LT outputs a luminous flux of 55,000 lumens at a colour temperature of 6500K. It easily achieves a record-breaking light output of over 100,000 lux at 10m, and 6250 lux over 40m.EagleStrike LT introduces an entirely new ultra-fast CMY flag-based colour mixing system, capable of matching the speed of Ayrton's 'Ultimate' series luminaires. A progressive CTO offers subtle tuning from 2900K to 6500K. The colour section includes six complementary colour filters, two CRI enhancement filters, one minus green, one gobo correction and one multi-colour filter.

More than a followspot, EagleStrike LT also offers a range of optical tools for sculpting the light: precision full-framing across 100% of the file and +/- 90° rotation, two overlaying rotating gobo wheels, each with seven gobos, a 15-blade iris diaphragm, a single-colour effects wheel and two frost filters, as well as two combinable rotating image-multiplier prisms: a 4-facet linear and a 5-facet circular. Continuous rotation on the pan axis expands EagleStrike LT's creative potential and facilitates use in automatic followspot mode. Plus, a next-generation oversized cooling system ensures high efficiency, and is particularly quiet.

EagleStrike LT's minimalist design integrates all waterproofing features while maintaining full access to internal components. Its remarkable versatility rests on the experience and excellence of Ayrton's R&D team, who have perfectly balanced this Series 9 IP65 fixture. Weighing in at 54.7kg, EagleStrike LT is a followspot of absolute precision that will exceed your expectations. Agile, graphic and powerful, it opens new creative horizons. A future classic, made for truly spectacular shows.

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Crest Audio CPL+ Loudspeaker Line Receives Full EASE and CLF2 Integration

Crest Audio a division of **Peavey Commercial Audio** has expanded the capabilities of its latest CPL+ loudspeaker series with full support for EASE (Enhanced Acoustic Simulator for Engineers) and CLF2 (Common Loudspeaker Format) data integration.

The move gives AV consultants, system designers, and integrators direct access to accurate, manufacturer-verified loudspeaker data for use in predictive acoustic modelling, coverage mapping, and design validation — essential steps in today's data-driven installation workflow.

The CPL+ range combines tour-grade components, robust cabinetry, and refined voicing to deliver high output, clarity, and reliability in demanding environments. Designed for both fixed installation and mobile reinforcement, the series includes a family of full-range and subwoofer models, offering coverage and configuration options for a wide variety of applications.

Now EASE and CLF2-enabled, each CPL+ loudspeaker now ships with comprehensive GLL and CF2 data files, allowing users to perform detailed design simulations within EASE 5, EASE 4, and CLF Viewer, as well as most CLF compatible simulation software, providing 3D balloon and polar plots for precise directivity analysis, frequency response and phase plots validated to industry standards, comparative overlays to match CPL+ models against other manufacturers, and accurate SPL coverage and STI mapping when deployed in EASE-modelled venues.

"EASE and CLF2 integration ensures that CPL+ is not just powerful in performance, but also predictable in design," said **Christoph Sesseck, Sales Manager for Peavey Commercial Audio (EMEA)**. "We know that consultants and system designers depend on credible data. Now, they can drop CPL+ straight into their modelling software and trust that what they see in simulation is what they'll get in the room."

"The combination of verified acoustic data, robust hardware design, and installation flexibility means our CPL+ loudspeakers can be confidently specified across diverse projects — from high-energy live music venues and auditoriums to corporate AV systems, educational spaces, and leisure environments."

By supporting both EASE and CLF2, Crest Audio reinforces its commitment to open data standards, empowering consultants to model, compare, and specify CPL+ products with confidence alongside any professional loudspeaker brand.

The CPL+ range includes six two-way full-range, two coax, and two column array enclosures, featuring premium low-frequency drivers paired with a high-frequency driver for exceptional clarity and output. Offering a choice of constant-directivity horns or, with selected models, rotatable horns, the series provides optimal pattern control for precise coverage in any environment.

Completing the lineup, a choice of subwoofers deliver high-efficiency low-frequency performance with extended depth and tight, controlled punch. All models are designed for versatility, with flying, pole-mount, and bracket-mount options that make them equally at home in permanent installations or portable sound applications.

All enclosures in the range are available in a tough black or white finish, featuring birch plywood construction and integrated rigging points, ensuring durability and easy integration into venues from theatres, clubs, and houses of worship to arenas, stadium concourses, and multipurpose halls.

This is it!
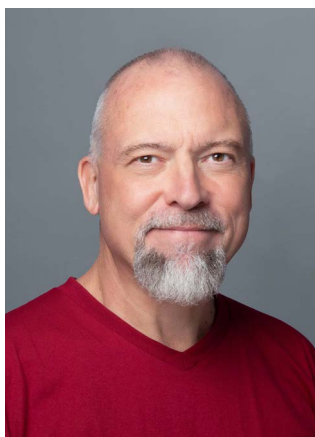
After seven full years of writing this column, this will be the last one, and we can all move forward to new chapters at the beginning of next year. I still want to entertain you on this issue and leave you with some inspiring thoughts for the future. Then I will ride off into the sunset....

First of all, thank you to the magazine and the editors for allowing this genuine content here for so long. I was allowed to meet some great people here over those seven years, and to have some very intense and hilarious discussions with them, and I treasure those memories. Being able to share my views and opinions with you has been a reward and an honour, and I would love for us to continue the discussions in the future via email or social media, whichever you prefer. I will be reachable and look forward to the chats.

At the same time, some people in my little universe, who have helped shape my views and taught me all the things I was allowed to learn, deserve recognition as well. No matter how good a school or university you have attended, the essential stuff is learned on the job and under apprenticeship from someone who will take you under their wing and share their knowledge and trade secrets with you. What you learn along the academic path is the foundation for developing your real-world skill set. Finding and recognising the opportunity that comes your way is the key to an exciting and rewarding time in our wonderful industry. Some of those who had a major impact on me are Ken DeLoria at Apogee Sound Inc.,

Brock Adamson at Adamson System Engineering, Ken Berger at Eastern Acoustic Works & VUE Audiotechnik, Jim Austin at Skywalker Sound, Rob Clark at Allen & Heath, Ed Kinsella at EM Acoustics and at least a hundred others, whose names are not listed here. Thank you for letting me into your universes and for sharing your ideas with me!

The new heroes in our industry might be found where we do not expect them at all, and we do not need to look only in traditional locations for inspiration. This means we need to keep wide awake and be aware about what's happening for us to find those diamonds. In the console industry, it is increasingly about the ability to travel with your own rig. For any touring production, this is really a significant step forward. The consistency and reliability of gigs are fantastic, stress has gone down, and quality has gone up substantially. It is absolutely amazing how much capacity you can pack into 23kg of travelling weight, so "checked in" rigs are the future for many of my dear colleagues. A few manufacturers have addressed this, and there is quite a nice selection of products and solutions available now. We have gotten great choices nowadays.

In live sound and touring loudspeakers, it will all be about monitoring and controlling performance data, so DANTE, MILAN, and RAVENNA will become increasingly important, and all the things we have learned about those audio networking platforms will come in very handy in the future. As the size and complexity of systems grow, there needs to be a way to organise and monitor performance data across various locations. The job of "Amp City Sheriff" will still exist, but that same data will also be available at Monitor world

and, of course, at Front of House too. If anything, now is the perfect time to choose the System Engineer career path.

Where in the past loudspeaker manufacturers developed their own driver technology, this has now almost fully transitioned to a situation in which loudspeaker chassis manufacturers handle it all. There is fantastic talent out there, and some of the designs and ideas coming out of this part of our industry are just mind-blowing. It is always worthwhile to take a good look at the companies that make professional-grade products for our industry, and you will later find many of their outstanding designs in really cool products from major speaker brands. I really like that these chassis brands have picked this up, have made great progress, and created a fantastic talent pool and quality with highly specialised knowledge in this area. Hats off to you!

Smart Amplification is another field where significant progress has been made over the past few years. Whether it is the monitoring and control of connected loads and internal performance data, or the implementation of DSP functionality and FIR filtering in those next-generation devices, all of this will help us develop more complex designs and features in the future. Make no mistake: whoever is in charge of systems will need to know what is going on, and you will still need a solid, complete understanding of the system you are deploying. Just the process of deploying and then monitoring is made much less tedious than it used to be.

With all this said on the electronics side, we should not forget the people who design good-sounding loudspeakers; there are quite a few of them around, too. Whatever you can do natively acoustically with good design and good component selection, cannot be done anywhere

close with electronics and the most sophisticated FIR filtering. A solid, well-designed product based on a good understanding of physics and acoustics is still an amazing feat. I was blessed to meet, work with, and discuss with quite a few of them, and their diverse approaches and philosophies have made my world much richer.

The last area to look for new heroes is the software and networking side of our industry. People who understand the ergonomics and processes of our jobs, who give us the platforms and tools that make things possible, and who make it easy enough for the human brain and our auditory and visual systems to comprehend and use the presented data, cannot be appreciated enough. This includes the coders who ride all the code, and the graphic and industrial designers who help make this world much easier to adopt and work in. If you ever get a chance to interact with one of those individuals, please take it; it is wonderful and mesmerising.

Concluding, thank you to all of you who hung in here with me and who followed my train of thought over those seven years. In the best of worlds, I have inspired you just a little to learn more and broaden your knowledge and skill set. Over many events, I have recognised people asking me and wanting this one answer, the one recipe that solves all of their problems and challenges. Typically, when we start in this industry, we develop a confident attitude, based on what we know and have learned up until that point. Later, as you move on and learn more, you go from that cocky confidence to a somewhat humbled understanding of how little we actually know. With this in mind, I want to share the most famous and beloved answer to this question about life, the world, and the universe: "42"...

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

The Enigmatic Shift

How the APAC–ME Region Quietly Re-Engineered the Global Professional Entertainment Technology Industry's Power Dynamic in 2025
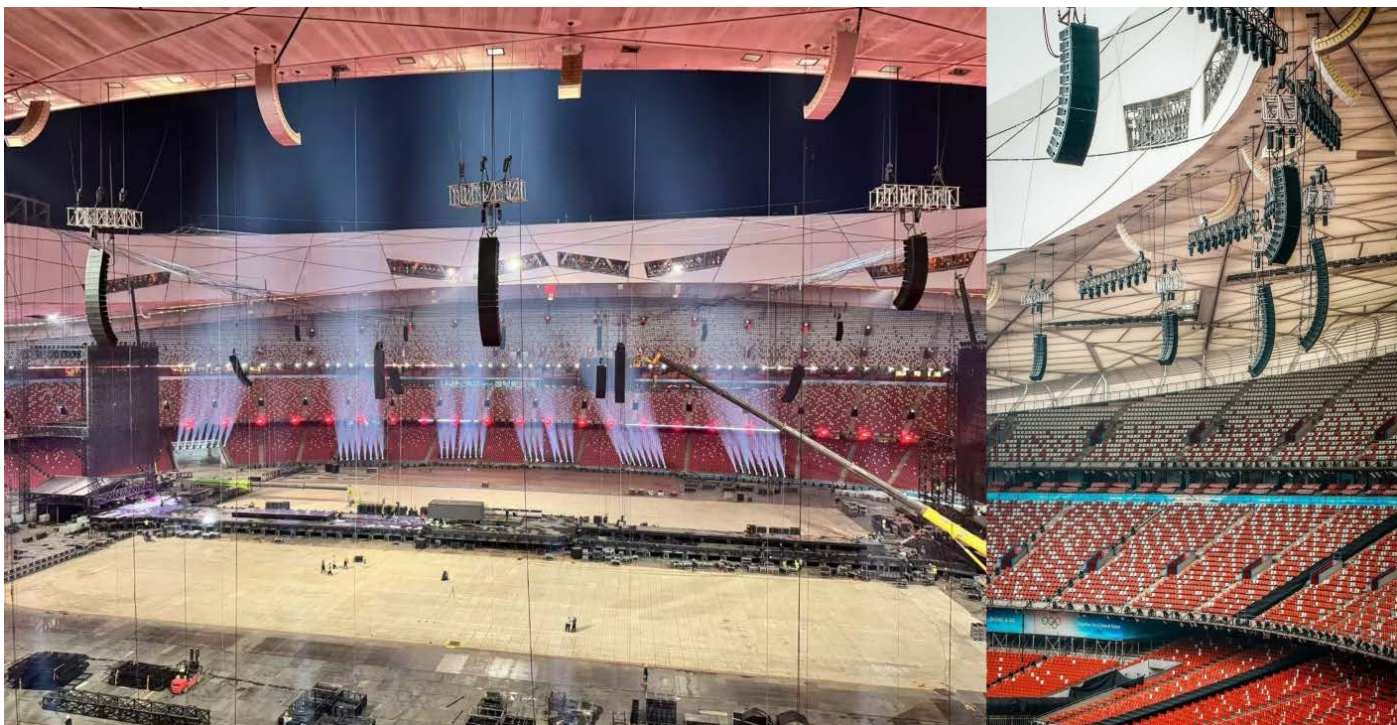
Across India, the Middle East, and China, rental companies elevated their touring inventory with d&b audiotechniks' SL Series—built for big concerts and spectacular productions.

There are years in which the live entertainment technology industry evolves, and then there are years in which it resets its governing logic. Across the APAC–Middle East regions, 2025 proved to be the latter — a year defined not by sudden disruption but by a steady, deliberate recalibration of how markets behave, how production companies invest, and how technology manufacturers re-position themselves within a rapidly mature entertainment economy.

A Paradigm Shift in Perspective

Across Southeast Asia, the Indian subcontinent, Australia, the Middle East, and North Asia, the year unfolded with visible confidence, heightened creative risk-taking, and a distinctly sharpened operational discipline. Growth was no longer fuelled solely by mega-productions but by a rising tide of well-engineered festivals, corporate spectaculars, lifestyle experiences, multipurpose venues, cultural spaces, hospitality environments, and architectural media activations. Experiential events built upon each other to form a more robust, more diversified production ecosystem — one that's anchored on design intelligence, energy responsibility, and technical precision.

Perhaps the most intriguing behavioural shift of 2025 lay in the changing expectations of clients and audiences. No one simply wanted "more" anymore — they wanted "smarter". Promoters wanted tighter tech footprints that wouldn't compromise on performance or power consumption. Venues wanted systems that would

last longer with lower operating costs. Brands wanted immersive storytelling delivered with technical efficacy. And production companies wanted equipment that could travel light, set up fast, and perform reliably under increasingly constrained environments.

Sustainability Moves from Conversation to Consequence

Where 2024 gently introduced sustainability as a polite aspiration, 2025 transformed it into a hard operational boundary. A year of heightened regulation in 2025 made energy and compliance core commercial issues. And the knock-on effect was immediate and profound, especially for rental company owners, system integrators, and the likes. Tenders began requesting environmental impact statements and lifecycle data; equipment selection for fixed install projects had procurement teams evaluating embodied carbon; and of course, pricing models were adjusted to reflect the higher costs of compliant product design and end-of-life handling. Rental companies quietly re-evaluated inventory mixes to prioritise low-power and modular systems wherein repair workflows and secondary-market value were as key a metric as SPL, throw and lumen count.

In response, manufacturers responded with uncommon urgency; as many stopped talking about "efficiency" and began publishing lifecycle thinking: materials provenance, repairability, modularity and end-of-life reclamation became measurable design constraints rather than optional tick-boxes. From setting up closed-loop programme for rare-earth magnet recovery to launching certified pre-owned gear programmes – manufacturers reframed product longevity and material circularity as commercial advantages, not just PR projects. Several manufacturers also pivoted beyond energy metrics to packaging, upstream supply-chain transparency and repair ecosystems.

2025: A Year Where Tech & Business Grew Hand-in-Hand

When you sit to examine 2025 in its entirety, you'd notice that several influential manufacturers played a vital role in shaping the technical and commercial direction of the region. The focus here, it appears, was not on isolated product releases, but on business strategy, operational repositioning, regional behaviour, and engineering direction.

Absen: Absen pushed virtual-production scale with a landmark LED stage co-developed with Versatile — a 270° curved, 50m-diameter, 1,700m² 8K LED screen – the world's largest – for a virtual studio in Deqing — advancing HDR, colour fidelity and on-camera performance. Editorial coverage also notes Absen's regional deployments and strategic partnerships that extend virtual-production capability across APAC. These developments strengthen rental and studio offerings, accelerate large-scale LED installations and underline Absen's role in maturing APAC virtual production infrastructure.

Adamson Vgt and E-class systems at the VAC Festival in China.

Adamson: Adamson introduced and promoted its VGt and CS series intelligent loudspeakers and ArrayIntelligence tools, plus ongoing FletcherMachine updates. Rental houses expanded inventories (Sound.com, and other

regional hires) adopting VGt and E-class systems for tours and festivals like the recently concluded VAC Festival in China. Notable installs include high-profile venues and houses of worship; education and ArrayIntelligence training bolstered local competence. Operationally Adamson strengthened APAC distribution and training, appointed regional teams and ran partner summits to accelerate adoption and after-sales support.

Ayrton: Ayrton's 2025 momentum in APAC–ME was driven by compact, high-performance fixtures such as the Stradale Profile, IP65 Mamba, and Veloce Wash, all engineered for lighter logistics, stronger optics, and outdoor resilience. Major rental investments — including Creative Technology Middle East's large multi-fixture purchase, Stage 4's Rivale Profiles, Showscreens' Mamba units, and Gigawatt's Mistrals — accelerated regional adoption. High-profile deployments at Optus Stadium, Lightscape Perth, Crowded House, Luke Combs, and Etihad Arena showcased reliability in stadium, festival, and broadcast environments. Distributor alignment and enhanced service support strengthened market confidence, helping APAC–ME deliver more ambitious, weatherproof, energy-efficient lighting at global standards.

BARCO: Barco secured a major China commercial agreement for 400 I600-4K15 projectors, 1,200 lenses and 60 Encore3 systems, signalling product demand in immersive and large-venue visualisation. This order addresses rental and integrator pipelines across entertainment, cultural and corporate sectors and anchors large-scale installations. The deal underscores Barco's strategic distribution expansion in Greater China and demonstrates renewed capital investment confidence—strengthening Barco's regional footprint and supply commitments for high-impact visual projects.

Hexogon Group's created a record with its huge purchase of Christie Griffyn 4K50-RGB projectors.

Christie: Christie expanded its APAC–ME influence in 2025 through major product innovation, led by the Sapphire 4K40-RGBH — the world's first high-brightness hybrid RGB projector. The HS Series, Crimson 3DLP, and CineLife+ platforms continued powering the region's booming immersive tourism sector. Large outdoor cultural spectacles across China deployed Christie systems for durability, colour accuracy, and high-brightness storytelling. Significant moves included Independent Cinemas Australia naming Christie its exclusive projection partner, the strategic divestment of Pandoras Box, and Hexogon Group's record-breaking Griffyn 4K50-RGB purchase. These developments reinforced Christie as a key enabler of large-format, high-impact visual experiences across APAC–ME.

Claypaky: Claypaky's 2025 presence in APAC–ME was defined by bold product innovation and strengthened regional engagement. The year introduced the Ultimo Hybrid, an IP66-rated hybrid luminaire with a 550W lamp, advanced shuttering, extensive effects, and the Absolute Position system, alongside new additions such as Tambora Stormy Linear, Tambora Glare, Volero Twins, and ADB Actoris Fresnel. Rental uptake grew, highlighted by India's Audio Design expanding its inventory with Arolla Aqua and Midi-B fixtures. Major live deployments included Bahrain's Arabian Gulf Cup celebrations and

Singapore's World Table Tennis Grand Smash, showcasing Skylos, Xtylos, Sharpy X Frames, and Scenius Profiles. Strategically, Claypaky's sale to EK Inc. and stronger distributor alignment — including ARRI China/Hong Kong and A&L Singapore — reinforced service, market proximity, and long-term growth across APAC–ME.

d&b Audiotechnik: d&b audiotechnik's 2025 APAC–ME impact was anchored by the expanding adoption of its KSL, GSL and XSL line-array product lines, and the continued strength of the Soundscape immersive platform. Key regional investments included rental companies in India, Middle-East and China upgrading their touring inventory with the SL series system for large-format concerts, festivals, corporate spectaculars, and arena-scale productions demanding controlled directivity and low-frequency management. Alongside, the launch of the CCL system offered rental companies and system integrators across Asia, Middle East and Oceania the opportunity to leverage d&b's trademark performance and quality within a compact package scaled for extreme efficiency. Operationally, strengthened distributor support and growing Soundscape literacy improved system design standards, helping APAC–ME engineers deliver globally aligned, high-performance acoustic experiences across diverse venues.

DiGiCo: DiGiCo's 2025 momentum in APAC–ME centred on the rising adoption of its Quantum processing platform, with the Quantum338 and Quantum225 continuing to anchor major touring and broadcast workflows; while the newly launched Quantum852 grabbed a great deal of attention across borders for its expanded range of features and capabilities. Regional rental investments remained strong as leading providers expanded their Quantum series inventories to meet growing demand for high-capacity, low-latency mixing in complex festival

and corporate environments. Deployments across India, Southeast Asia, and the Gulf highlighted Quantum's workflow efficiency, Nodal Processing, and Mustard FX as decisive advantages for visiting and local engineers. Strengthened distributor support and expanding SD-to-Quantum migration positioned DiGiCo as a key driver of advanced digital mixing standards across APAC–ME.

Elation: Elation's 2025 APAC–ME presence was driven by strong adoption of its Proteus IP-rated series, led by the Proteus Maximus, Proteus Excalibur, and Proteus Hybrid, which continued to dominate outdoor spectacles for their brightness, durability, and versatile effects. Creative Technology Middle East significantly expanded its Elation inventory, deploying Proteus fixtures across large-scale events in Saudi Arabia, Dubai, and Qatar. Installations and broadcast productions benefited from Proteus' weatherproof engineering and consistent colour performance. Operationally, Elation strengthened its regional footprint through distributor alignment and improved support infrastructure. These developments enabled APAC–ME designers to deliver stadium-scale, all-weather illumination with global touring reliability.

ETC: ETC advanced its APAC–ME impact in 2025 with major product innovation and high-profile installations. New technologies included the GigaPix and MegaPix, Foundry Switch Panel for 230V markets, the SiteLink cloud-based monitoring ecosystem, ColorSource PAR V Zoom, Fresnel V MAX, Desire Fresnel, expanded Irideon Plus architectural fixtures, Hog v5.0.1 software, new Paradigm Mk2 processors, the F-Drive RX LED driver, and the RigPOV camera accessory. ETC also secured prestigious theatre installations deploying Eos consoles, Source Four LED luminaires, Sensor3 power control, and Response Mk2 DMX gateways, reinforcing its leadership in theatrical lighting across the region.

GLP: GLP launched new weatherproof show lighting (WildBar 16) and strengthened leadership with board appointments, emphasising energy-efficient, IP65 fixtures for festivals and stadiums. Rental and production firms adopted GLP's modular fixtures for touring and outdoor events, while GLP ran regional training and executive hires to expand sales capability. Installations and product demos across APAC showcased versatility for stadium and festival lighting. Strategically, GLP expanded executive leadership and sales footprint to align product innovation with market demands.

INFiLED: INFiLED's AM mk2 transparent LED displays powered the kineticFIELD mainstage at EDC Thailand 2025 (900m²+ deployment), proving rapid installation, low wind load and high transparency for curved structures. Rental partner D8 and regional production houses invested in AM mk2s for large festival stages, accelerating festival visual standards. The EDC deployment exemplifies how INFiLED's lightweight, modular technology enabled ambitious temporary installations and strengthened its APAC event partnerships and on-site technical support models. Alongside, the brand also expanded its presence in Southeast Asia and Middle East, further cementing its growth and reach.

L-Acoustics: L-Acoustics' 2025 APAC–ME impact was defined by strong regional investment in its flagship line-array systems and the growing influence of its L-ISA immersive platform. Key innovations centred on expanded L-ISA adoption, with Dubai-based Soleil becoming the UAE's first certified L-ISA Integrator, demonstrating the region's accelerating shift toward spatial audio. Rental momentum surged as investments in the K Series and L Series systems across Southeast Asia, India and Australia enabled numerous rental companies to elevate listening experiences for large-format touring and festival applications. Deployments across China and the UAE showed increasing demand for scalable, rider-friendly systems supported by L-Acoustics' standardised workflow and network intelligence. Operationally, strengthened partnerships with integrators and regional training initiatives enhanced system design fluency, enabling more precise deployments in performance venues and outdoor environments; while elevating production capability to deliver immersive, high-headroom, globally specified audio experiences that align with international touring expectations.

Martin Audio: Martin Audio advanced its APAC–ME footprint in 2025 through significant innovation, major rental investments, landmark installations, and strategic distribution expansion. The launch of the BlacklineQ Series broadened its portfolio with redesigned point-source, column and subwoofer solutions. Rental companies including Phoenix Networks Global, Showtech Events and more strengthened regional touring capacity with new WPL, TORUS and WPC systems in India. Additionally, high-impact installations flourished across Australia, UAE, and Southeast Asia – from premium clubs to Giants Town Stadium. Strategic moves included new distributors in Cambodia, Central Asia and Turkey, and the APAC Distribution Summit, collectively reinforcing the brand's influence across emerging and established markets.
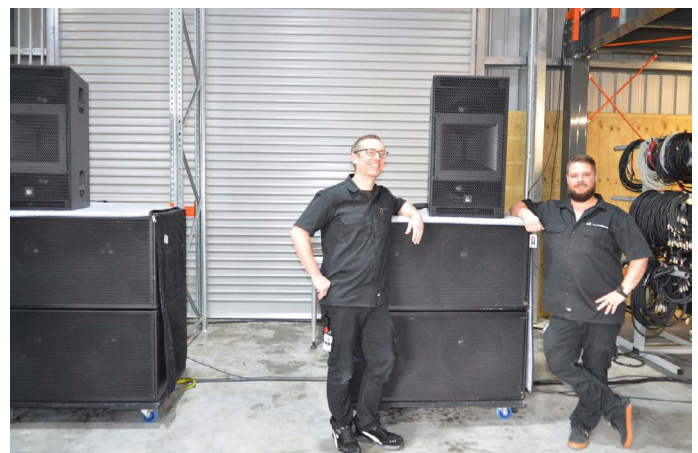
H3 Group were responsible for New Zealand's adoption of the first Meyer Sound Ultra-X80.

Meyer Sound: Meyer Sound strengthened its APAC–ME impact in 2025 through major innovations, strategic investments, and high-profile deployments. The USW-121P subwoofer and GEN-1 networked loudspeaker platform marked significant product introductions, reinforcing the brand's self-powered, future-ready philosophy. Rental growth surged with PANTHER, 2100-LFC and ULTRA-X systems deployed at large festivals, touring productions and multi-stage events across India and Indonesia. H3 Group were responsible for New Zealand's adoption of the first ULTRA-X80, further expanding the brand's regional presence. Business momentum included new distributors in Nepal and major training initiatives in Abu Dhabi and Jakarta, advancing technical standards and accelerating Meyer Sound's influence across APAC–ME's evolving AV landscape.

NEXO: NEXO rolled out line-array and powered-controller solutions (GEO, ID, P+, STM families) across APAC installations and festivals. Rental firms deployed GEO/STM systems for stadiums and tours; examples include Hype Fest and numerous touring rigs. High-profile fixed installs featured 250+ NEXO loudspeakers at the France Pavilion for World Expo Osaka and GEO/ID systems in theatres and cultural venues, showcasing immersive audio. NEXO also expanded immersive processing and integrated workflows (DME10, NXAMP), strengthening group-wide technical solutions and regional training/support.

Powersoft: Powersoft expanded its APAC–ME presence in 2025 through product innovation, major rental uptake and impactful training initiatives. The brand highlighted its latest-generation amplification platforms and system-management tools while deepening market education through its Powersoft Academy, which conducted certified training for sound engineers across the region. Rental partners adopted Powersoft amplification for concerts, festivals and touring applications, strengthening system reliability and power efficiency standards. Operationally, Powersoft focused on developing end-user proficiency and integrator capability by expanding technical training, reinforcing its commitment to raising professional-audio performance and ecosystem competence throughout APAC–ME.

ROBE: Robe and Avolites accelerated APAC–ME growth in 2025 through major product innovation, strong rental adoption, standout installations, and decisive distribution moves. Robe expanded its portfolio with the LedPOINTE, T.5 Profile, six new LED luminaires, and advanced iFORTE, iBOLT and iTetra2 families, while Avolites launched its new D3 console series and the Prism media software Early Access edition. Regional rental strength surged through major investments by Creative Technology Middle East, Elite Event Technology, and several others. Installations such as Singapore's Esplanade Theatres by the Bay showcased Robe's growing prominence in the region. Strategic milestones included new Middle East distribution for Avolites and Robe's strengthened ANZ strategy via LSC.

Unilumin: A key highlight of 2025 for Unilumin was its partnership with Barco, which integrated Infinipix Gen2 processing into select LED platforms. Furthermore, the brand's roadmap included a tech-intensive strategy that spotlighted COB, MIP and U-shield technology – all to enhance performance, impact resistance and viewing angles. Key innovations included the UGNII MIP Series (first rental LED product to use MIP-Visualperfect technology), and the URMIII Series (large curved displays with a climbable wind-resistant frame for rental applications). More importantly, the brand inaugurated several new service centres this year in countries like Uzbekistan, India, Saudi Arabia, etc –exemplifying its focus on providing quality service around the world.

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Yamaha: Yamaha introduced and promoted next-gen consoles and immersive processors across APAC (RIVAGE PM series, PM7, DME10 ecosystem integration). Rental houses and regional firms invested, and multiple RIVAGE system procurements were reported throughout India and Southeast Asia — thereby boosting touring and festival capabilities. Fixed installs included Space Y Museum and Courtyard by Marriott Melaka; Yamaha also opened an Experience Centre in Bengaluru and ran extensive training sessions, reinforcing product adoption, technician upskilling and regional service infrastructure.

Team D8 powered the kineticFIELD mainstage at EDC Thailand 2025 with INFiLED's AM mk2 transparent LED displays and L-Acoustics loudspeakers.

A Thirst For Extravagant Experiences

2025 was definitely the year that audiences settled for nothing less than 'over the top'. And in saying so, we mean that the 2025 festival season in APAC–ME crystallised two converging dynamics: spectacular, high-density staging for global brands, and rapid professionalisation of local AV supply chains to meet heavier technical demands.

Live Nation's New Year's At The Bowl in Melbourne signalled promoters' appetite for locally grown, large-scale seasonal festivals that demand stadium-grade power, crowd-safety rigging and resilient FOH systems; such events increasingly push rental houses to expand modular, transportable inventories and rapid-deploy workflows. The Bowl's programming and venue logistics demonstrated how mainstream promoters are driving AV standardisation across regional suppliers.

On the other hand, the debut edition of EDC Thailand witnessed the kineticFIELD set—built for immersive EDM theatre—showcasing transparent and curved LED canvases from INFiLED, complex rigging, pyro and laser integration, and bespoke audio systems from L-Acoustics – all of which came together seamlessly to deliver the visual wow-factor that defined the event's on-camera look and its overwhelming success.

In the same stride, Rolling Loud India's debut in Mumbai highlighted another shift: major international festivals now view India as a primary touring market. The event's scale and decision to offer live streaming (major OTT partnerships) increased broadcast and OB-unit demand, nudging rental firms to supply multi-camera, fibre and redundant audio/video chains, as well as robust comms and IP-backbone expertise for low-latency feeds. This is accelerating investment in broadcast-grade staging and systems integration across the subcontinent.

Not to be outdone, the Dream Concert's Middle East edition in Abu Dhabi demonstrated the Gulf's appetite for blockbuster, IP-heavy K-pop productions that require dense pixel counts, high-output projection and sophisticated sync across audio, lighting and video systems. Gulf-based festivals continue to draw turnkey system suppliers and international engineers, reinforcing regional service ecosystems.

And through examples such as these – in addition to countless other high-production value experiences that took place across APAC–ME in 2025 – common technical trends

emerged: widescale adoption of lightweight, high-performance gear that enable and enhance abstract stage geometry; heavier reliance on rental fleets capable of hybrid AV/broadcast duties; and growing demand for trained technicians in AVoIP, fibre transport and integrated broadcast workflows.

Enhanced Business & Networking Experiences

The 2025 exhibition season confirmed APAC–ME's transition from a recovery phase to an innovation and business-acceleration phase. A pivotal strategic move came late in 2025 when Messe Frankfurt announced Prolight + Sound Bangkok — a dedicated SEA edition launching in 2026 — signalling organisers' intent to tap Southeast Asia's fast-growing live-events market and re-regionalise global platforms closer to demand hubs.

Prolight + Sound Guangzhou (PLSG) continued to be the region's largest barometer of hardware and supply-chain health. The 2025 edition sustained enormous scale (thousands of exhibitors and 100k+ visitors), underlining China's role as both manufacturing heartland and a major buyer market for staging, LED and projection technologies. PLSG's heavy OEM presence accelerated product rollouts — especially LED, projection and integrated systems — and created immediate supply pipelines for APAC installers and rental houses.

India's PALM Expo 2025 reinforced the country's momentum as a commercial platform for regional launches and distributor networking. PALM continued to remain the focal point for India's pro-audio and lighting ecosystem: manufacturers use it to localise portfolios and sign distribution agreements, while integrators and rental firms source cost-effective systems for expanding concert and corporate demand.

The Middle East continued to mature as an events and stadium market. Saudi Light & Sound Expo 2025 showcased how the Gulf is pulling global supply lines eastward: manufacturers and LED specialists staged regional demos and secured projects tied to entertainment and giga-projects. The show demonstrated the region's appetite for large-format LED, immersive staging and turnkey system suppliers.

Integrate Expo (Australia), Pro Integration Future Asia (PIFA) in Singapore, InfoComm Asia and InfoComm India continued to emphasise systems integration, with each of these exhibitions recording a pronounced increase in international buyers and presentations dedicated to AI-enabled workflows, signalling that vendors now see AI (for tracking, content automation and analytics) as a key revenue driver rather than a niche feature.

Cross-show themes in 2025 were clear: **tech-convergence, immersive experiences, increasing presence of AI in software and services,** and **skill development through training**. And these trends collectively indicate a market shifting from capex-led hardware buys to integrated, lifecycle-oriented solutions that combine product, network and recurring services.

The Final Word: A Region No Longer Following — But LEADING

The most meaningful realisation of 2025 is that APAC–ME is no longer a reactive marketplace. It is a region with its own creative dialect, operational discipline, regulatory framework, production culture, and engineering sophistication — powerful enough to influence global product design, manufacturer strategy, and touring expectations.

And as 2026 approaches, one truth resonates across every market, every manufacturer, and every creative team: **APAC–ME is no longer a follower of global trends — it is writing them.**

CHINA

Revisiting Visual Immersion

Christie Griffyn 4K50-RGB Lights Up Guizhou's "Revisiting Journey to the West" in Dazzling Immersive Spectacle

Christie Griffyn 4K50-RGB projectors create breathtaking visuals on Doupotang Waterfall, captivating audiences with vibrant displays (Images courtesy of Shenzhen Guangming Huachuang Technology)

At the famed Doupotang Waterfall in Guizhou province — once a filming site for the beloved 1986 Journey to the West television series — a legendary story is being reborn through light. The new immersive nighttime attraction, Revisiting Journey to the West, invites audiences to rediscover the epic pilgrimage of Buddhist monk Xuanzang through a stunning convergence of art, technology, and natural beauty.

Spearheaded by **Shenzhen Guangming Huachuang Technology Co., Ltd**. the large-scale outdoor production leverages the incredible power and performance of **Christie** Griffyn 4K50-RGB pure laser projectors to paint vivid imagery onto the waterfall, cliff faces, and water curtains. Combining live performance, projection mapping, mechanical staging, and audience interactivity, the attraction immerses visitors in Xuanzang's legendary 7th-century westward journey — seen through a striking first-person lens.

Delivering 50,000 lumens of brightness, native 4K resolution, and over 98% of the Rec. 2020 colour gamut, the Griffyn 4K50-RGB, according to Christie, stands as the lightest and brightest projector in its class. Its RGB pure laser illumination system ensures unmatched colour accuracy, high contrast, and whisper-quiet

Vivid Buddha image projected onto cliff-face with a Christie Griffyn 4K50-RGB projector.

operation — the perfect tool for large-scale venues and outdoor environments where visual impact is everything.

"The Christie Griffyn 4K50-RGB projectors delivered exceptional brightness and colour fidelity, perfectly realising the director's vision across every detail from the cascading waterfall to the cliff-face imagery," said **Di Zhang, spokesperson for Guangming Huachuang**. "This landmark project showcases how technology can elevate artistic storytelling while pushing new boundaries in cultural integration, creative design, and technical excellence within China's cultural tourism sector."

The installation features three Griffyn 4K50-RGB projectors blending imagery across a 56-metre-wide, 13-metre-high waterfall; another three illuminating a 42-metre-wide, 10-metre-high water curtain; and a single unit casting radiant detail on a 20-metre-wide, 12.5-metre-high cliff-face Buddha image. Christie's advanced warping and multi-projector blending tools ensured seamless, razor-sharp visuals on both moving water and rugged rock surfaces.

Gene Wang, Director of ProAV Sales for China, Christie, added, "We're thrilled to see the Griffyn 4K50-RGB projectors bring this visually

and culturally significant production to life. It highlights Christie's technological leadership in cultural tourism and outdoor immersive entertainment, and reflects our ongoing commitment to empowering creativity through innovation."

Project execution followed a meticulously coordinated process ranging from precision surveying and 3D simulation to optimize brightness, geometry, and color accuracy, to agile deployment using modular installations across multiple sites. Custom IP65-rated enclosures ensured reliable outdoor performance, while Guangming Huachuang's team collaborated with the creative producers to fine-tune projection effects and provide comprehensive training for long-term operational stability.

The result is a breathtaking demonstration of how advanced projection technology can transform natural landscapes into immersive cultural experiences. Since debuting, Revisiting Journey to the West has earned wide acclaim, winning the China Lighting Award (Second Prize) and the Aladdin Magic Lamp Award for Outstanding Lighting Project. It is also recognised as a national pilot for immersive tourism and listed among Ctrip's Top 100 Asian Night Tourism Attractions for 2025.

INDONESIA

Perfect Synchronicity

NEXO & Yamaha Power the Sound of Synchronize Festival 2025 in Jakarta

From 3rd to 5th October, the Gambir Expo in Jakarta came alive once again with the pulsating sounds of the Synchronize Festival — one of Indonesia's most eagerly awaited annual music events. Showcasing an eclectic mix of traditional, indie, and contemporary pop artists, the festival's District Stage drew large crowds with standout performances from Efek Rumah Kaca, Barasuara, Bernadya, 2000s icons Kangen Band and Letto, and the highly anticipated Guruh Gipsy, whose intricate 96-channel blend of traditional and modern instruments made for one of the weekend's most technically complex setups.

Tasked with delivering pristine sound across this dynamic stage, Jakarta-based **DSS Rental** deployed an all-**NEXO** loudspeaker system powered by a **Yamaha** RIVAGE PM7 digital mixing console, with technical support provided throughout by **Yamaha Musik Indonesia Distributor (YMID)** The main system comprised a stereo line array system spotlighting 12 units of the GEO M12 line array modules per side, reinforced by 14 units of the MSUB18, 4 units of the RS18, and 4 units of the LS18 subwoofers. 6 units of the PS15R2 point source speakers handled front and side fill duties, ensuring full-range coverage across the performance area.

Operating in passive mode and driven by NEXO NXAMP Powered TD Controllers, the GEO M12 rig achieved exceptional clarity and uniform coverage, with the main arrays projecting cleanly to approximately 70 metres. Measurements

L to R: Ryan Indra Kusumah (YMID), Ahmad Yusuf Ardisasmita (System Engineer), Ozon Amidjojo (Sync Fest's Head of Sound), "Gam" Fajarianto (DSS Rental), Andreas Pahlanova (District Stage in-house FOH engineer), Edmonds Angkawijaya (YMID), Gabriel Gunawan (YMID), Dwivaldo Desprialdi (YMID).

taken at the Front of House position — located 35 metres from the stage — averaged between 98 and 103 dBA, delivering an impactful yet controlled sonic experience for both artists and audiences.

System design and tuning were led by Ahmad Yusuf Ardisasmita and Ryan Andriesyah, working closely with Edmonds Angkawijaya, Gabriel Gunawan, and Dwivaldo Desprialdi from YMID's technical team to ensure optimal system performance throughout the three-day festival. Their detailed preparation and collaborative effort ensured that the NEXO system delivered a natural, powerful, and immersive sound field across the venue.

According to Ryan, NEXO's NS-1 simulation software proved remarkably precise when compared with on-site measurements, requiring only minimal EQ adjustments to achieve the desired target curve. "The GEO M12 system proved its versatility, providing even coverage
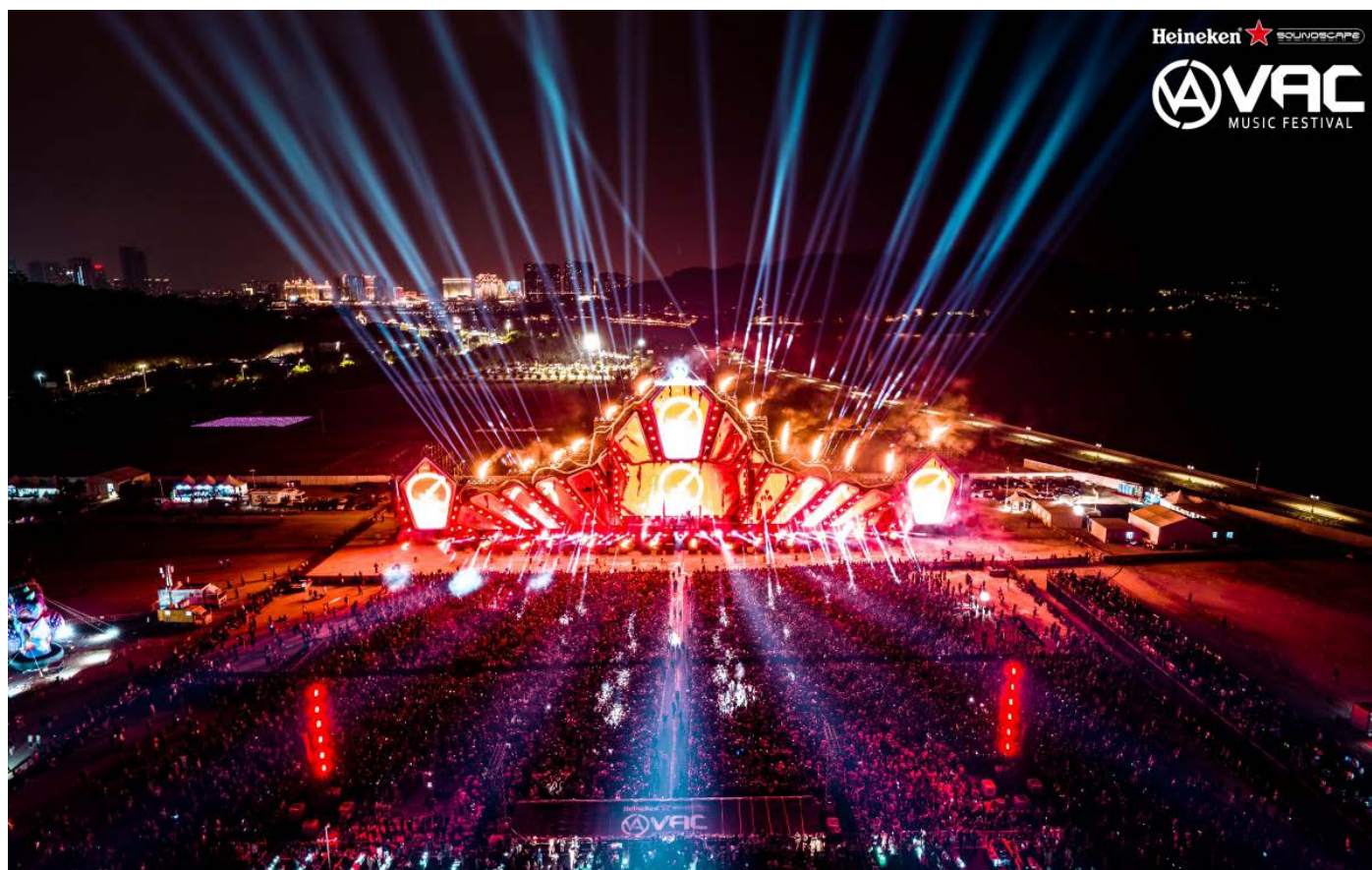

and natural sound reinforcement that met the demands of every act performing on the District Stage," he affirmed.

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CHINA

Adamson Electrifies Zhuhai's Vision and Colour Festival

Vergence Group Makes a Powerful and Triumphant Debut in China

Zhuhai was transformed into a playground of light, sound, and pure energy as **Adamson's** groundbreaking **Vergence Group** made its spectacular debut at the Vision and Colour Music Festival (VAC) — one of Asia's most anticipated celebrations of electronic music and live production. Over two days of unrelenting intensity, international heavyweights including Calvin Harris, Chris Lake, Illenium, Excision, and Outlaw (DJ Snake) commanded the main stage, their performances powered by the unmistakable clarity and muscle of Adamson's Vergence Group

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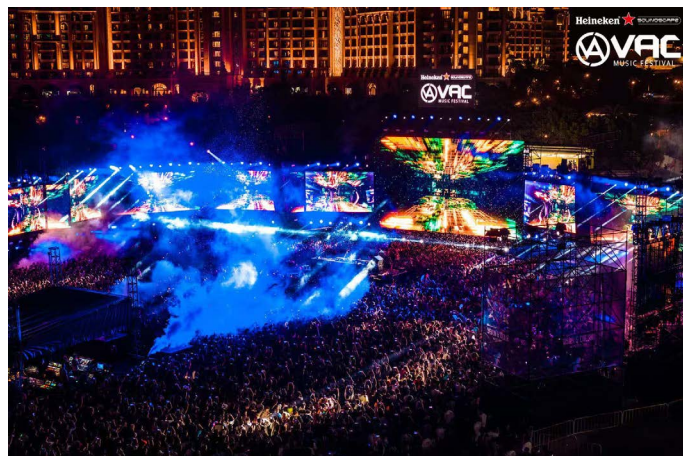
VGt line arrays and VGs subwoofers, delivered by **Real Music Acoustics and Lighting Technology** For an event of this scale, maintaining sonic precision across vast open grounds was a formidable challenge. Variable weather conditions, shifting crowd dynamics, and a high-energy atmosphere demanded an audio system that could deliver unwavering consistency and power. Rising to the occasion, Adamson's innovative design — featuring its patented M140 mid-range compression drivers — ensured smooth, coherent coverage across every corner of the festival site, enveloping thousands of revellers in a perfectly balanced soundscape.

The festival's main stage system was nothing short of monumental. Twin hangs of 20 units of the VGt line array modules each, flanked either side of the performance stage, offering unmistakable crisp full-spectrum sonic output with superlative coverage. And perfectly complementing the output of the VGt line arrays are dual hangs comprising 24 units
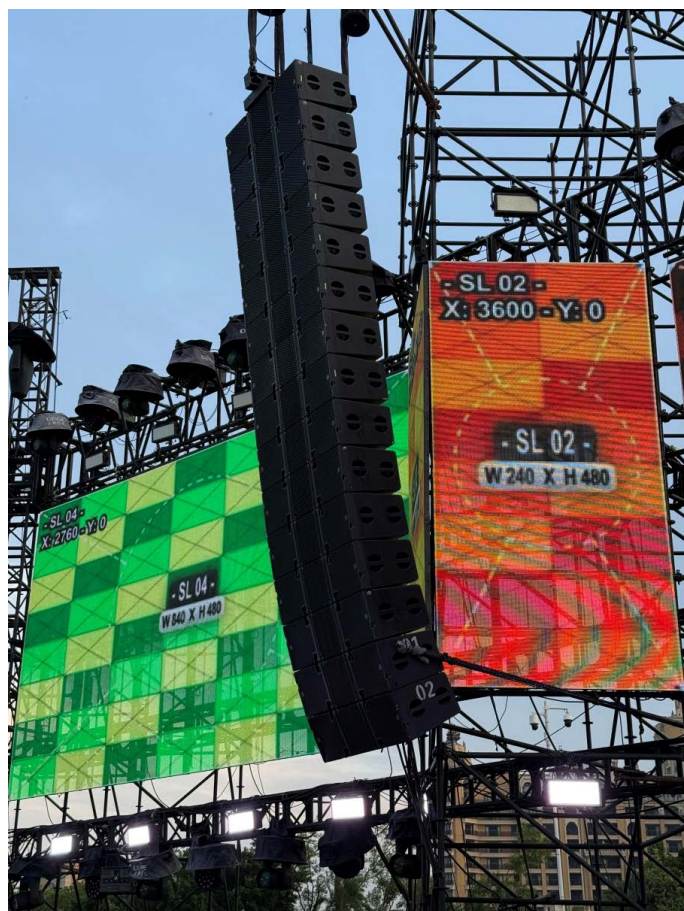
each of flown VGs subwoofers per side which deliver unparalleled low frequency fidelity with thunderous impact.

On the ground, a formidable arsenal of 54 units of the E219 high-performance subwoofers delivered seismic low-end punch directly in front of the stage, while 16 units of the E12 line array modules provided front fill reinforcement to guarantee uncompromised clarity and impact for fans at the barricade. To extend coverage to the farthest edges of the massive venue along the flanks of the performance stage, the team deployed powerful outfill reinforcement arrays – each comprising 12 units of the E15 line array modules over 6 units of the E12 line array modules per side. And seamlessly integrating into this awe-inspiring loudspeaker system design were a total of 16 units of the S10 compact line array modules integrated as downfill reinforcement to achieve an immersive, even sound field.

Given the vast expanse of the site, the team implemented a meticulous delay system engineered to deliver seamless sonic continuity for every listener, regardless of position. This delay network incorporated 18 units of the E15 line array modules, 12 units of the S10 compact line array modules, and 12 units of the E219 subwoofers, resulting in precise time alignment and consistent tonality across the entire festival ground.

Behind the design and deployment, **System Designer Richie Wang** and **System Engineer Liu Kaiji** collaborated closely with the Real Music Acoustics team to bring the vibrant festival atmosphere to life with Adamson. And the success of the Vergence Group Series debut not only underscored Adamson's engineering prowess but also reaffirmed its commitment to pushing the boundaries of live sound — delivering not just volume, but pure sonic precision and emotional connection. VAC Festival
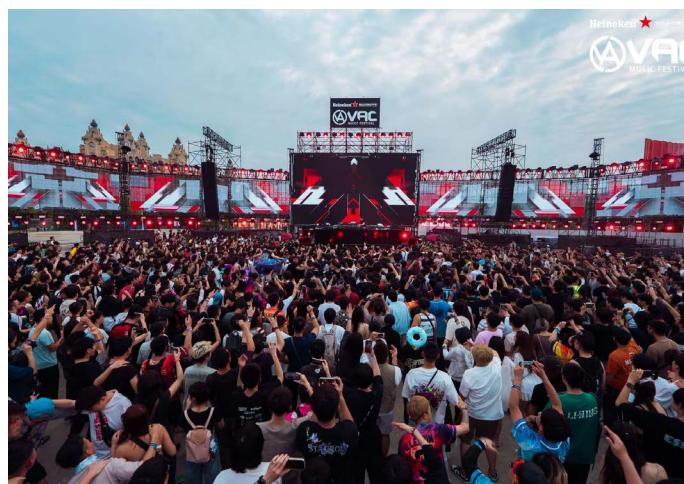
once again proved that innovation in sound design doesn't merely fill a space; it transforms it.

"The debut of the VGt and VGs at VAC Festival was a great experience. The Vergence Group Series gives double the power to allow people to feel the music no matter where they're standing in the festival, and we were able to use ArrayIntelligence 1.3 to bring a well-rounded experience for the audio engineers," said **Lee Stevens, Director of Sales, APAC at Adamson Systems Engineering**.

Alongside, sources confirm that in addition to this achievement, Adamson systems also headlined another major performance stage at the festival. Although smaller in scale compared to the main arena, the setup was no less meticulous and impressive — with left-right arrays comprising 15 units each of E15 line array modules over 2 units each of S10 compact line array modules per side, reinforced by a total of 18 ground-stacked units of E219 subwoofers that delivered thunderous, low-frequency energy with remarkable control and definition.

From the towering VGt arrays to the tightly tuned subwoofer stacks, Adamson once again demonstrated its unmatched capability to translate innovation into experience — ensuring every beat, drop, and crescendo resonated with unrelenting clarity and power across Zhuhai's Vision and Colour Festival.

Esplanade: The Big Shift from Analogue to Digital

Unveiling the thought process behind a monumental transformation
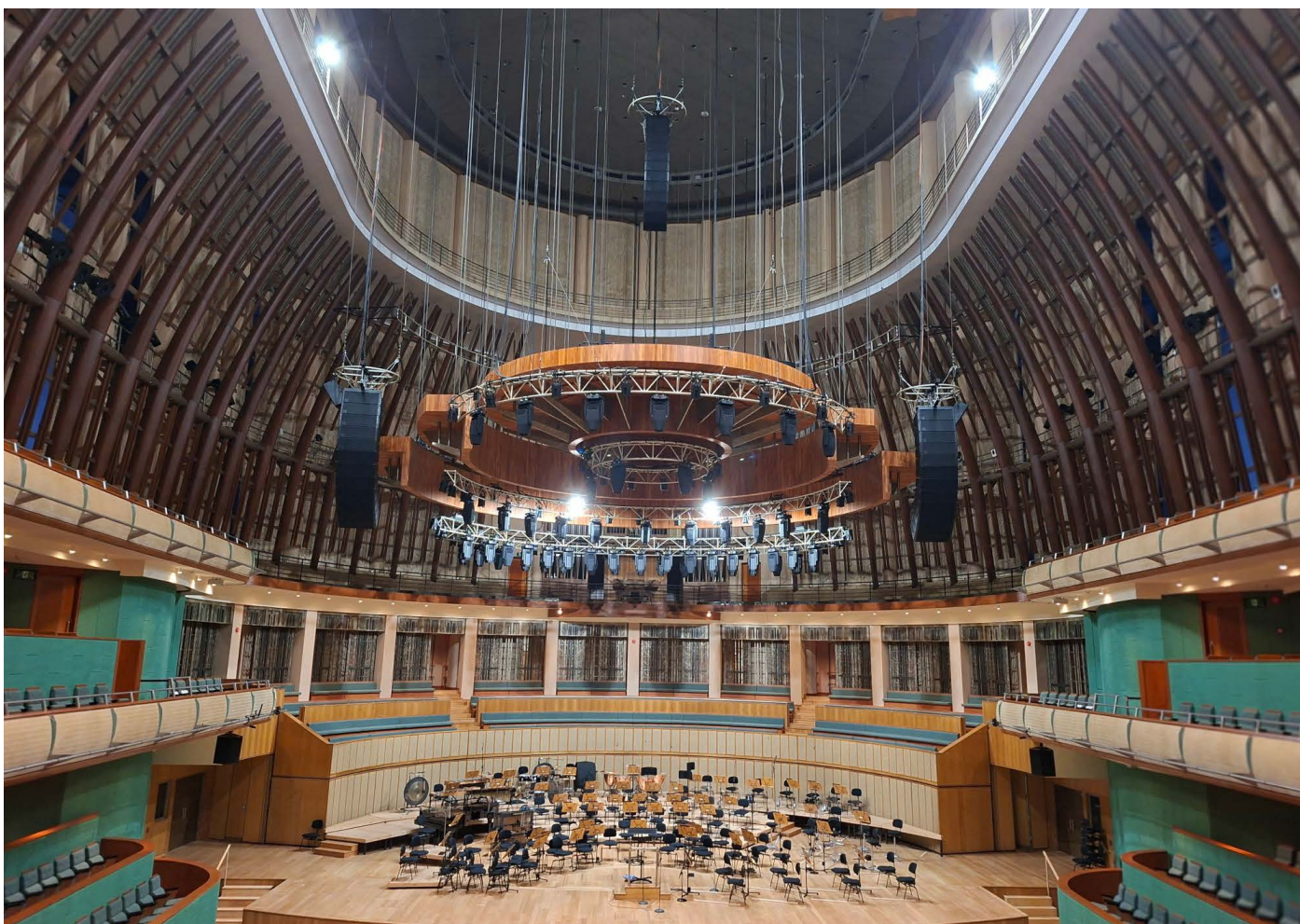
The upgraded Concert Hall.

Few buildings in Singapore are as instantly recognisable as the Esplanade – Theatres on the Bay. With its distinctive twin shells gleaming by Marina Bay, Esplanade has stood as a national performing arts icon since its opening in 2002. Over the past two decades, it has hosted more than 62,000 performances and activities, attracting 41 million patrons and over 132 million visitors.

But behind the scenes of this creative powerhouse, another performance was taking place — one that played out not on stage, but deep within the walls and cables of its performance venues. Esplanade's journey from analogue to digital was a transformation years in the making, marked by strategic foresight, technical precision, and a deep respect for the arts centre's legacy.

A Transformation Years in the Making

When Esplanade first opened, its AV infrastructure represented the best analogue technology of the time. But two decades later, the team knew it was time to embrace the digital age.

"This was a major undertaking," recalled **Kenny Wong**, Head, Technical Production, The Esplanade Co Ltd, who led the transformation. "The discussion and planning started before 2020. The COVID-19 pandemic delayed the process, and the full implementation was completed only recently."

The upgrade touched nearly every corner of the arts centre — from the large venues **Theatre** and **Concert Hall**, to the smaller venues **Recital Studio** and the **Theatre Studio** — with sweeping changes including:

• Replacing analogue AV cabling with a centre-wide digital network using fibre-optic and CAT6 infrastructure across all the spaces.

• Switching tungsten houselights to LED systems.

• Upgrading stage lighting to modern LED fixtures from leading manufacturers.

• Replacing traditional dimmers with relays.

• Installing new loudspeaker systems in the Theatre, Concert Hall and Recital Studio.

• Creating two purpose-built media suites for recording, streaming, and broadcast.

Expert Guidance and Collaboration

To guide this massive transition, Esplanade enlisted **Theatreplan**, a UK-based theatre consultancy known for helping the Sydney Opera House modernise its AV systems.

"Their prior experience gave us great confidence," said Kenny. "Alongside Theatreplan, we worked with a general contractor overseeing coordination, AV specialist integrator **Electronics & Engineering Pte Ltd**, and lighting specialist **Desisti**. Every organisation involved did a marvellous job. It was a challenging project, but the transformation was nearly seamless."

Challenges Beneath the Surface

Behind the elegant execution lay a web of complex challenges. "Our existing blueprints were old," Kenny explained. "Over the years, there had been incremental updates that weren't reflected in the drawings. This made mapping the cabling infrastructure — the backbone of our new digital network — time-consuming."

Space was another constraint. "This wasn't just a space refurbishment, it's a complete technical infrastructure upgrade. We had to ensure every new piece of equipment fit within the existing physical footprint," Kenny added.

Power control handled by LSC UNITY USM12/16 and Zero88's RIGSWITCH 24.

And then, there was the matter of keeping the show running. "We couldn't close the entire centre. Each venue had to be upgraded within a fixed time window to avoid disrupting ongoing programmes. It was a race against time — every time."

The roll-out was staged progressively:
• **Recital Studio** and **Theatre Studio** – completed in 2024.

• **Concert Hall** – completed in March 2025.

• **Theatre** – completed in October 2025.

Lighting the Future

Lighting was a key focus area. For houselights, **GDS/Coemar** was selected for its ability to use existing power cables for both electricity and data. "That was a huge advantage," said Kenny. "It saved us significant time since we didn't need to replace the cabling."

When it came to stage lights, data drove decisions. "We know what features matter from the riders we handle," Kenny explained. "But product lifecycles are short, so we waited until closer to the installation to get the latest fixtures. The manufacturers were very transparent about availability, which helped us stay on schedule."

Interestingly, **Followspots** were not replaced. "The fixtures are still within their life span and have seen minimal use, so there was no need to change them yet to LEDs. Perhaps in the next two to three years," said Kenny.

For power control, **Zero88's RIGSWITCH 24** was deployed in the Recital Studio and Theatre Studio, while **LSC UNITY USM12/16** units powered the main Theatre and Concert Hall. "Theatreplan recommended these systems, because they met our specs well — and fit the existing space."
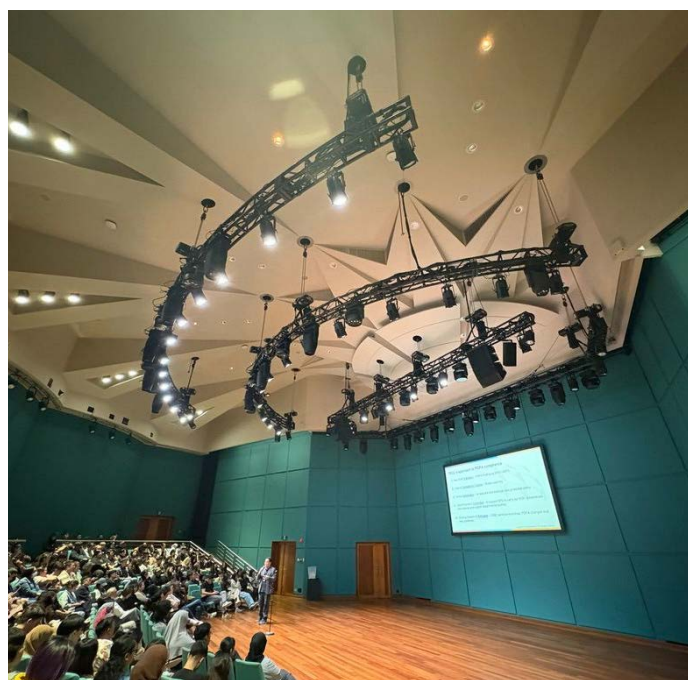
The upgraded Theatre.

Esplanade's reputation for pristine acoustics meant any audio upgrade had to meet the highest standards. A single tender was called for the venues.

The **Theatre Studio**, already equipped with an **L-Acoustics** system, was left unchanged. For the other venues, **d&b audiotechnik** took the spotlight — with the **SL Series** in the Theatre, **KSL Series** in the Concert Hall, and **Y Series** in the Recital Studio.

"Our biggest constraints were the fixed hanging points and limited space," said Kenny. "The d&b systems met all our performance specs and fit within those limits. The service support was also good — and the sound quality, without question, took a leap forward."
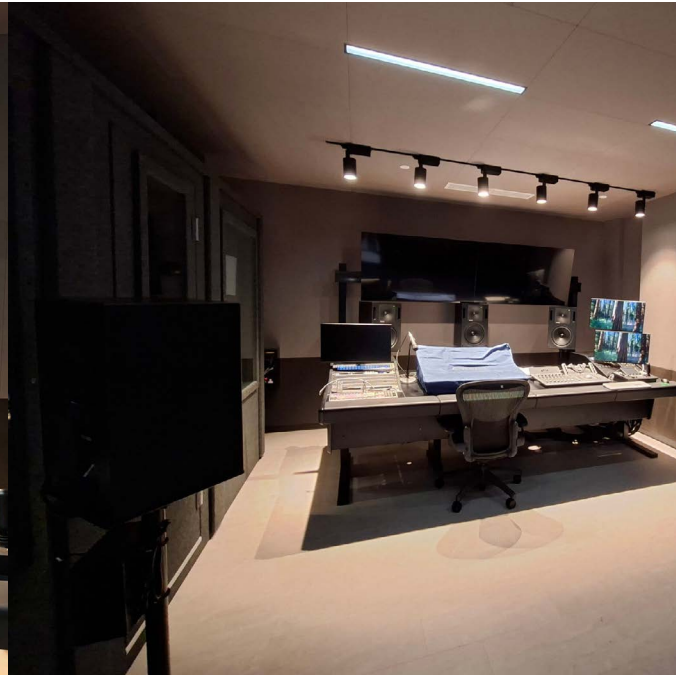

The upgraded Recital Studio.

The video suite.

The audio suite

Creating Media Suites for a New Era

The pandemic years highlighted the importance of digital engagement. "Since we were already investing in a digital network, it made sense to create two dedicated media suites — one for audio, one for video," explained Kenny.

Both suites are equipped with basic equipment for professional recording, mixing, and streaming. The audio suite even includes a purpose-built sound booth — a prefabricated model purchased to save time and cost.

"Our in-house inventory is deliberately lean," said Kenny. "For larger productions, we can bring in external partners. But now, all the necessary connectivity and infrastructure are permanently in place."

Beyond Technology: Towards Sustainability

Esplanade's digital shift in technical production isn't just about better sound and lighting — it's also about sustainability. The move to LED and networked systems has significantly reduced power consumption and increased scalability for future needs.

"This transformation was monumental," reflected Kenny. "We managed to modernise without disrupting performances or altering the venue's character. It was only possible because of the teamwork, professionalism, and shared vision of everyone involved. I'm proud to have been part of this journey."

A Digital Future for a Cultural Icon

Esplanade's story is a reminder that innovation in the arts doesn't just happen on stage. It also happens in the control rooms, cabling ducts, and racks of equipment that bring each performance to life.

From analogue beginnings to digital excellence, Esplanade continues to evolve — not just preserving its legacy, but enhancing it for generations to come.

The New Equipment List

THEATRE

LIGHTING
POWER CONTROL
LSC UNITY, USM12/16 (16A switch module)

FOH PROFILES
• ROBERT JULIAT Bizet 670SX 11° to 26°
• ROBERT JULIAT Bizet 670SX 11° to 26°
• ETC Source Four LED Series 3, Lustr X8 36°

PROFILES
• ETC Source Four LED Series 3, Lustr X8 19°
• ETC Source Four LED Series 3, Lustr X8 26°
• ETC Source Four LED Series 3, Lustr X8 36°
• ETC Source Four LED Series 3, Lustr X8 50°

FRESNELS
• Robe T15 10° to 72°

ADJUSTABLE-BEAM PARS
• VariLite VL800 Eventpar RGBW 10°/15°/20°/25°/30°

FLOOD LIGHTS
• ROBE Footsie 2 (Slim)
• Robert Juliat Dalis 860 CYC

MOVING LIGHTS
• Robe Robin T2 Profile 5° - 55°
• Robe Robin T2 PC 6° - 62°

SOUND
LOUDSPEAKER SYSTEM – d&b
• Main Cluster (Left) - XSL8
• Centre Cluster - XSL8 & XSL12
• Main Cluster (Right) - XSL8
• Proscenium Left & Right - E10
• Stalls Left & Right - 12S & Y-Sub
• Front Fills - E6
• Ground Stacks - XLS12 & SL-Sub
• Delay Fills - 44S, E6, 5S.
• Surrounds - 44S
• Stage Monitors - M4
• Stage Fills - E12
• Power Amps - D80, 40D, 30D & 10D

CONCERT HALL

LIGHTING

POWER CONTROL
• LSC UNITY, USM12/16 (16A switch module)

PROFILES
• ROBERT JULIAT Sully T/650 DSX 4C (614SX), ZOOM 16° to 35°
• ETC Source Four LED Series 3 Lustr X8, 36°
• ETC Source Four LED Series 3 Lustr X8, 10°
• ETC Source Four LED Series 3 Lustr X8, 5°

FIXED-BEAM PARS / ORCHESTRA DOWNLIGHTS
• Chauvet Ovation Rêve P-3 IP

MOVING LIGHTS
• Chauvet Maverick Silens 2X Profile, 5° to 58°
• Ayrton Veloce Profile, 4° to 52°
• Ayrton Veloce Wash, 4° to 57°
• Ayrton Veloce Profile
• Ayrton Veloce Wash
• Chauvet Maverick Silens 2X Profile

SOUND
LOUDSPEAKER SYSTEM – d&b
• Cluster Left & Right - KSL8 & KSL12
• Cluster Center - XSL8 & XSL12
• Stalls Fills Left & Right - AL60 & 44S
• Balcony - 44A
• Front Fills - 44S
• OutFills - AL60
• Ground Stacks – XSL12 & SL-Sub
• Power Amps - 40D & 30D

RECITAL STUDIO

LIGHTING

POWER CONTROL
• RIGSWITCH 24 (230V) 10 amps

PROFILES
• ETC Source4 LED Series3 LUSTR X8, 26deg,
• ETC Source4 LED Series3 LUSTR X8, 36deg,
• ETC Source4 LED Series3 LUSTR X8, 50deg.

MOVING LIGHTS
• Ayrton Argo 6 Was
• Aryton Rivale Profile
• Chauvet Pro Maverick Silens 2 Profile

FIXED-BEAM PARS
• Chauvet Ovation Reve P-3 IP Par,

FOLLOWSPOTS
• ETC Source 4, LED Series 3 LUSTR X8, 19° fixed lens

SOUND
LOUDSPEAKER SYSTEM – d&b
• Main Cluster - Y8 & Y12
• Out Fills - Y7P
• Ground Stack - V10P & V- GSubs
• Stage Monitors - M4
• Power Amps - 40D

THEATRE STUDIO

LIGHTING

POWER CONTROL
• RIGSWITCH 24 (230V) 10 amps

PROFILES
• ETC Source4 LED Series3 LUSTR X8 19deg
• ETC Source4 LED Series3 LUSTR X8 26deg
• ETC Source4 LED Series3 LUSTR X8 36deg

FRESNELS
• Robert Juliat 315LF Sully 4C

ADJUSTABLE-BEAM PARS
• VariLite VL800
• Eventpar RGBW 10°/15°/20°/25°/30°

FLOODLIGHTS
• ROBE Footsie 1 RGBCW (slim) Asym Field Angle 55° by 50°
• ROBE Footsie 2 RGBCW (slim) Asym Field Angle 55° by 50°
• ROBE T32 CYC RGBBAL (slim) Asym Field Angle 85° by 45°

MOVING LIGHTS
• ROBE Painte (Zoom lens, 8° to 48°)
• ROBE Painte Fresnel (Zoom lens, 6° to 50°)

AUSTRALIA

Martin Audio Brings Vinyl Warmth and Live Energy to Sydney's Caterpillar Club

Over 60 CDD loudspeakers deliver hi-fi precision and immersive coverage across the venue's eight zones

Sydney's latest underground hotspot, The Caterpillar Club, is fast becoming a destination for audiophiles and live music enthusiasts alike. Home to one of the world's largest vinyl collections, the venue channels the retro soul of 1970s New York while offering a contemporary, high-fidelity sound experience powered by **Martin Audio**

Bands perform live five nights a week, and when the stage falls silent, the turntables take over. "Any time there's not a band on there's a DJ spinning vinyl," says **General Manager Emma Franceschini**, noting that even the venue's hidden Bamboo Room Tiki bar hosts DJ sets through the weekend.

ETA
ENTERTAINMENT
TECHNOLOGY
ASIA

INSTALLATION

DECEMBER 2025

74

The sound design was entrusted to **Anthony Russo of Technical Audio Group (TAG)** who was tasked with transforming the vision of operators **Stefan and Anton Forte** from **Swillhouse Group** into an acoustic reality. Russo, a long-time advocate of Martin Audio systems, selected the manufacturer's premium CDD Series to deliver a balance of warmth, clarity, and power across all performance formats.

"This needed to be a statement of uncompromising quality — where every seat needs to be the best seat," he says, explaining that the system had to capture everything — from the warmth of vinyl and the crisp detail of digital playback to the full dynamic range of live acts.

Russo's familiarity with Martin Audio's Coaxial Differential Dispersion technology was key to achieving this goal. "It's the premium solution for a lot of top venues around Australia," he explains. "In every room [at the Caterpillar] you'll see CDD8s and 6s and concealed SX110 subs in the ceiling and under the banquette seating right through to the FOH system which is a powerful CDD12 system—with a delay system, complete with LE100 foldback wedges."

In total, the venue houses over 60 loudspeakers, 30 amplifier channels, and an impressive

40kW of amplifier power, ensuring consistent and even coverage across eight distinct zones. Even the Bamboo Room benefits from a Martin Audio system with enough headroom to rival a full-scale dance floor.

To ensure the detail of vinyl can be heard with absolute hi-fi clarity, while enabling easy conversation to take place at the tables, the large complement of speakers delivers a range from lounge low-volume chill levels to a live performance experience of a concert without needing to be overdriven.

Russo's design philosophy was guided by precision and intimacy. "It's designed to provide consistent coverage throughout the room while giving everyone what I call a 'headphone experience'," he explains. "There's always a speaker nearby — never too loud, always at the right level. It's something people haven't been used to: a true hi-fi experience in a live venue environment."

Complementing the loudspeaker system is a sophisticated backbone of digital audio processing, networking, mixing, and amplification, along with a handcrafted Australian Condesa rotary DJ console, chosen to do full justice to the venue's extensive vinyl collection.

As Franceschini reflects, "The thing about the Martin Audio system is you have that extra clarity in the room. And since we're a vinyl bar, and you want to be able to hear the nuances, a world-class sound system like Martin Audio lets you do that."

CHINA

A Visually Immersive Journey

Unilumin Lights the Way for China's First Immersive Cultural Tourism Train

China has officially launched its first immersive themed cultural tourism train — the Tianjin Time Tour — a project that reimagines rail travel as a moving canvas of light, storytelling, and digital artistry. At the heart of this groundbreaking experience is **Unilumin** whose LED display technologies and Metasight solutions power the train's two most visually ambitious carriages: Car 7, the Montage Fantasy Interactive Performance Carriage, and Car 9, the Immersive Time-Tunnel Carriage.


Developed in collaboration with **China Railway Beijing Group**, **Tianjin Tourism (Holding) Co., Ltd.**, and **Thinda Environment Technology Group**, these carriages transform a retro green train into a kinetic cultural gallery. Their debut

drew national attention, earning praise from inaugural passengers and coverage from CCTV and People's Daily.

Carriage 7 immerses travellers in a cinematic, interactive world shaped by a massive Unilumin
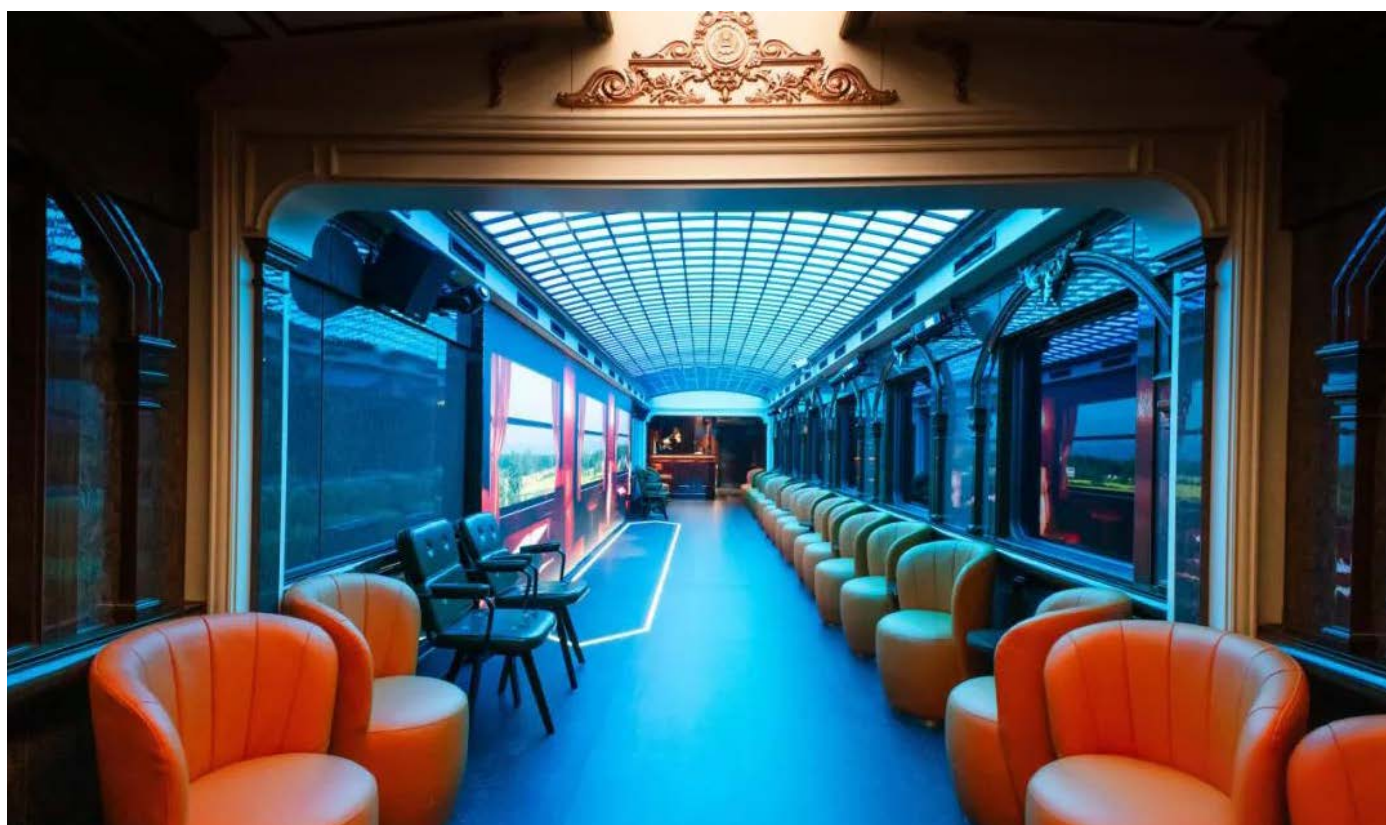
LED canvas that wraps the interior walls. As the train accelerates, the carriage becomes a living stage where mountains, oceans, clouds, and starfields glide past. Passengers co-create the storyline with digital characters, blurring the lines between audience and performance. The warm, orange-themed environment — animated entirely by Unilumin's displays — doubles as a social lounge, turning technology into an emotive art form.

Carriage 9 elevates immersion further with a custom 270-degree surround LED ceiling paired with glasses-free 3D visuals. The result is a time-travel tunnel where the ancient Tianjin port and a futuristic skyline coexist in a breathtaking sweep of spatial storytelling. Enhancing every frame is Unilumin's Blanc AI Image Quality Engine, delivering precise colour rendering, elevated dynamic range, and consistently cinematic clarity.

The Tianjin Time Tour reflects a growing push to merge transportation with cultural tourism — a concept resonating strongly with young travellers, families, and senior tourists alike. Externally, the train's gradient livery symbolises the passage of time; internally, traditional Tianjin motifs intertwine with advanced LED-driven narrative spaces to create an experience that is as educational as it is visually compelling.

Here, Unilumin's technology moves far beyond simple display. It becomes a narrative medium — a tool that shifts passengers from passive viewers to active participants, and transforms the train itself into a mobile destination. By enabling a "multi-sensory immersion" model that is scalable and replicable, the project points towards a new future in cultural tourism design.

Looking ahead, Unilumin says it will continue partnering globally to develop themed, immersive travel experiences built on its Metasight ecosystem. If the Tianjin Time Tour is any indication, the next era of cultural tourism may not be found in traditional venues — but on the move.
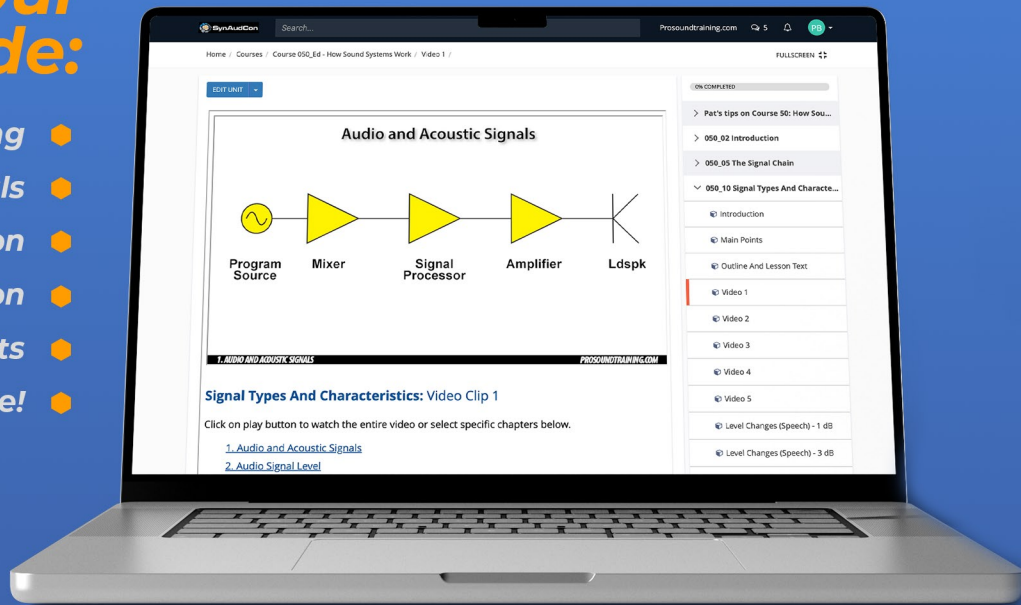
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