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GABBAR HILL TURNS INTO INDIA'S LARGEST PERMANENT 3D PROJECTION MAPPING SURFACE



MARKET INSIGHT:
Churches of the Present and Future

V2 Indonesia Launches
First-Ever Extended Reality
Studio in Indonesia

AtlasLED Meets Market
Demand with Atmosphere
Control System



KDS-7

AVoIP streaming that delivers more on every level



KRAMER ELECTRONICS ASIA PACIFIC PTE LTD

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"Hybrid worship was never a thing before the pandemic, but as we are slowly entering into an endemic phase, the practice will continue to stay for many years. Though an online worship experience can never replace that of an onsite experience, there are actually some good aspects which I believe will spur many to continue operating in the hybrid mode."

ROBERT SOO, PRINCIPAL CONSULTANT AND FOUNDER, COGENT ACOUSTICS



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To read more go to our Market Insight article on page 38

This month sees ISE finally making its proper debut in Barcelona, Spain. The show as was expected is smaller with over 800 exhibitors compared to previous editions, with Chinese exhibitors contributing a fair bit to the fall in number. Regardless, the organisers are complementing ISE by joining forces with IOT Solutions World Congress (IOTSWC) providing an interesting dimension for both sets of visitors from the respective events. As Mike Blackman, Managing Director of Integrated Systems Events, stated, "The exciting world of pro AV and the inspiring innovations in IoT make all sorts of possibilities a reality." There are many other exciting programmes planned by ISE for visitors. To know more click [HERE](#).



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KRAMER: Open by Design



Kramer's New Collaboration Devices Enrich end-to-end Solutions for Enterprise and Education Applications

In 2021, the private equity fund, Fortissimo Capital Fund, became the majority owner of Kramer. The company has since gone through a change in management structure, with current CEO Gilad Yron leading the team. The Singapore office, which acts as the APAC regional hub, also saw the appointment of Marc Remond as President, Asia Pacific. SI Asia recently met with Marc and Shai Yaniv, Vice President of Products & Solutions from Kramer, for an interview.



Marc, what are your near and long term goals for Kramer in APAC?

Marc: First of all, we want to make sure we can deliver and have stock in-country available given the supply

chain issues affecting the technology sector globally. Customers have been waiting and holding back on their budget, and now that employees are going back to the office, they want to create a hybrid workplace, so our priority is to help partners deliver their projects. We have already taken steps to mitigate the situation including bringing inventory closer to our customers and partners across the Asia Pacific region.

Secondly, our strategy is to double down in the UC and collaboration space. We now have a complete UC&C portfolio available to help our customers roll out audio and video collaboration into every space, whether a meeting room, training room, classroom, etc. to go hybrid. We recently launched new collaboration devices – we now have an all-in-one video bar, PTZ cameras (4K or full HD), a 4K camera offering a 180-degree field of view and speakerphone. We have

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This year PALM AV-ICN Expo's very own three-day certification course aims to empower attendees with an understanding of technology and trends in the AV world. The speakers **Abdul Waheed**, Managing Director, EYTE Technologies Pvt. Ltd & **Arif Patil**, Principal Consultant at EYTE Technologies Pvt. Ltd will be providing knowledgeable information on how one can create talent with specific learning for AV integration and more.

Course Structure:

GOING BACK TO BASICS

1
DAY

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- b) AV Maths
- c) Design Considerations

DESIGN PHASE/DESIGNING

2
DAY

- a) Requirement Gathering (Need v/s Wants)
- b) Project Flow

TECHNOLOGY POST COVID

3
DAY

- a) Shift from Professional to Consumer
- b) Lifestyle and trends Post Covid
- c) Technology and Experience

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ABDUL WAHEED
Managing Director,
EYTE Technologies Pvt. Ltd. (CTS)



ARIF PATIL
Principal Consultant,
EYTE Technologies Pvt. Ltd.
(CTS-I along with CCNA Certification)

To become a part of this course, register here:
<https://av-icnx.com/cavs-2022.aspx>

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all the audio and visual products to make local and remote collaboration work seamlessly in any space. Our full solution supports hybrid learning and working in this new physical and digital world. As employees are going back to the office facilities managers and IT professionals must ensure all the spaces are equipped with audio visual capabilities to enable hybrid collaboration. Thanks to research, we know that less than 10% of meeting rooms are equipped with video conferencing today. Facilities managers and AV specialists can quickly deploy video into spaces, using wireless conferencing technology, also known as BYOM. For instance, Kramer VIA Connect2 supports Wireless Conferencing and Wireless Streaming in addition to Wireless Presentation. Wireless technology significantly shortens the time to roll out projects as well. The adoption of UC and collaboration has come about because of a change in mindset. Many managers have realised that they can manage their team remotely. Employees too have realised that they need not be in the office every day to achieve their work objectives. We expect 90% of the meeting to be hybrid meetings moving forward.

Our longer-term goal is to improve our go-to-market capabilities while being both more customer and partner-centric. In addition to new leadership at the corporate level, we recently announced the creation of three regions – Americas, EMEA and APAC. This is the first step. We will build regional capabilities to better support our partners and customers across all the functions. We are building a team of account managers to engage with key customers. We want our salespeople to understand what it means to manage a partner community. Kramer was all about making good reliable, and robust products and hoping that they would sell themselves. So, anyone could have access to the products even without any training or certification. There was no formal partnership

agreement between Kramer and its partners. So today, in most countries, Kramer has a relationship with every partner that deals directly with the company. We need to reorganise these aspects better.

Finally, we will focus on the different vertical segments and create specific solutions for each of them. Our team of Global Solution Architects will support our pre-sales teams in the region and put together the end-to-end solutions that Kramer can deliver.

Kramer has been a champion campaigner of IT-centric AV. How do you look at this shaping up in the APAC?

Marc: During my early career, I had witnessed the evolution of data and voice communications which are today IP-based. Therefore, I believe in the IP infrastructure being the transport layer for all audio and video signals. Every AV device should be connected to the network, managed remotely and fully secure – that will give you everything you need including monitoring, analytics and reporting. The cost of deployment will also be reduced. Asia is attractive as the region is far ahead of internet roll-out, especially in Korea, Japan and Singapore. New airports and highway command centres are built now based on IP. Kramer has the solutions and capabilities to support IP-based audio and visual projects. Of course, for small deployments, we have HDBaseT solutions and for much larger deployments, optical fibre products might be the right choice, and again Kramer has the total solution package. Across the region, bandwidth cost is going down, there will be more opportunities for our partners, and we are fully equipped to support their transition to IP based solutions.

Shai, Kramer has been one among the beginners - if NOT the one itself - of 8K AV products. What is the future for 8K?



Shai: For us, 8K is a long-term play. You may find 8K deployed in the medical arena, mission-critical command and control centres and the broadcast space. There is still a long way to go for total 8K adoption, probably 2025 and beyond. However, we take pride that Kramer has the infrastructure to support new technologies without customers needing to “forklift” to a new infrastructure. We are already providing our customers with 8K ready technology, mainly on connectivity. We are providing our customers with solutions that are future-ready but at the same time meet their current needs. We continue to invest in 8K technologies and will enhance them over time to ensure that we can provide a seamless transition when our customers need to upgrade.

Kramer has also been one of the most aggressive product launchers. Is it more of setting the tone for the market than being ready for the demand?

Shai: Our philosophy and our strategy are to provide the market with solutions that connect the physical

and digital world with the promise of reliability and seamless experience. There’s much responsibility, of course. We take pride in investing in the right products, which is the key to driving value to our customers across the different industries. Each of our verticals has unique needs. It calls for a very broad model of product launches, with a range of products that we need to release to the market, and that’s the approach we are taking. Being first to market with technologies is essential but being there at the right time with the right technology to serve the need is even more critical. This is why you see such a relatively large number of products released.

For instance, our recently released KDS-7 puts us at the forefront of technology. The KDS-7 is a complete AVoIP streaming solution for anywhere where low-latency, high-quality 4K60 content distribution and switching are required. It has enterprise IT-grade security and advanced yet intuitive management that fits any size of project needs.

Ever since the change of management in Kramer, we have been putting our attention on delivering end-to-end solutions for our customers. Introducing our complementary end-to-end collaboration devices for the Enterprise and Education segment is one example. Providing solutions from a single vendor has its benefits. Interoperability is key, and it helps enhance the experience of the users and provides peace of mind to IT managers.

Marc: We will continue to launch new products over the year for different verticals as we pursue our end-to-end solution philosophy. It is easier to standardise technology across various sites from a CIO perspective. However, users may have a different point of view. Even if companies decide to standardise, employees are going to use another platform to meet with customers and partners. Some will also be

worried about being locked in as vendors introduce more and more proprietary protocols. Kramer is “Open by Design”. We take this approach because we always keep our customers in mind. For Kramer creating and delivering on the promise of “Open by Design” calls for an open architecture even for our end-to-end solutions. For example, we need to be very open to serving everyone on wireless collaboration with different computers and platforms. Our solutions enable that choice that creates an excellent experience for users.

Let's talk about Kramer VIA.

Shai: VIA is now a portfolio name. From entry-level for wireless presentation to VIA Connect2 for meeting rooms and classrooms, which supports wireless conferencing and streaming. We also have VIA Campus, which is an ideal product for universities and colleges, especially in auditoriums where there is a need for multi-source Audio-visual experiences with additional windows-based applications that universities required. So we have a broad range of VIA devices to meet the needs of broad range of customers, from SMB, corporate boardrooms to a lecture theatre in universities. VIA has become a network-connected device.

Earlier, I mentioned the ability to deploy technology quickly into existing spaces, and wireless is the way to go. You can equip a space with wireless collaboration. Not only for wireless presentation, but the ability to run UCC apps such as Microsoft TEAMS and Zoom on your laptop, access the room peripherals, and create that hybrid meeting – you do not need to pull cables under the floor. All you need is to put, for example, the K-Bar all-in-one video bar next to the room display, with VIA. The idea is to bring your laptop and connect wirelessly seamlessly.

Let's talk about Kramer and sustainability.

Shai: I think the AV industry has contributed significantly to sustainability. I am proud that Kramer can contribute to sustainability through hybrid engagements with our solutions. We reduce pollution, air travel, and road traffic with hybrid. As a company, we want to ensure that we live to the promise of creating seamless engagement capabilities. There could be mission-critical discussions, important decision-making for enterprises or even key topics being studied in an education environment. We have to ensure that there are no hiccups. We provide that with layers of redundancy and increase products' reliability so that users can use the solutions confidently.

Final thoughts.

Marc: I would like to summarise that Kramer, the company you know, partners, and customers are seeing today, is the next phase of Kramer. Kramer has had its roots in technology for the past 41 years. It is an engineering-driven company. A change of ownership resulted in the injection of funds and a different mindset in terms of market approach. There was a change in leadership at the corporate level in key positions, creating regions and putting leadership in the region closer to partners and customers. There is a re-look at how we address the market better, including our partners and our Alliance partners. We are realigning to provide end-to-end solutions that can interoperate with the entire ecosystem. There is a shift in approach from within in terms of solutions and in terms of better engagement with key clients and partners. I think that's the new Kramer.

Kramer AV

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Anolis Steps Up with a New Brand Identity

GLOBAL: Following the growth and expansion of Anolis' business over the last two years, the LED and architectural lighting brand has launched a crisp new brand identity.

With its close alignment to, and connection with, entertainment brand Robe, the company's new streamlined and contemporary look reflects the changing nature of installation lighting and technology. Since its launch in 2005, the heart of Anolis has always been an enhanced commitment to sustainability, creativity, and invention. In line with this philosophy, the new brand identity is visible throughout the new product catalogue and is tailored to the creativity of architectural lighting design.

Designed by creative agency KHS, Anolis has also received a fresh logo while still paying homage to the familiar chameleon which was retained as a fine detail in the form of a stylised eye. Swiss Style has been applied with typically clean fonts and a pure grid layout with simplified icons for more emphasis. Architecture is supported via each chapter title and the main ideas behind each product.

Together with a set of fully redesigned core products and the new Calumma range, the new branding will

help take Anolis to the next level of lighting. This complex and dynamic range of Anolis products has been developed to offer more integration into building elements with in-grounds and smaller low voltage fixtures, as well as compatibility with industry-standard architectural control protocols like DALI. There is also a focus on additional high-quality white light options.

All the products are proudly designed and manufactured in Europe.

Anolis



Gerardo Grasa, EMEA Channel Sales Director for Black Box, and Ayman Zeibak, General Manager at ADMC.

ADMC Joins the Black Box Distribution Team

SAUDI ARABIA: Black Box has announced their partnership with Arabian Development and Marketing Company (ADMC) as a distributor of Black Box

products in the GCC states, with an emphasis on Saudi Arabia.

ADMC is a leading supplier in the region for IT and telecom integration services and works with a diverse portfolio of customers including MNCs and agencies in both the public and government sectors.

“The addition of Black Box products to our portfolio increases our flexibility in offering complete solutions built on state-of-the-art products from a single well-established technology supplier,” said Ayman Zeibak, General Manager at ADMC. “We look forward to a successful partnership bringing advanced broadcast, control room, and networking solutions to customers across Saudi Arabia.”

ADMC will supply Black Box KVM, Pro AV and networking products primarily for control room applications in broadcasting and transportation.

“As we extend our GCC footprint through this new relationship with ADMC, we’ll enjoy the benefit of the company’s robust technical expertise and its strong reputation in local markets,” said Gerardo Grasa, EMEA Channel Sales Director at Black Box. “It’s a partnership that will benefit both companies and our shared clients.”

ADMC

Black Box

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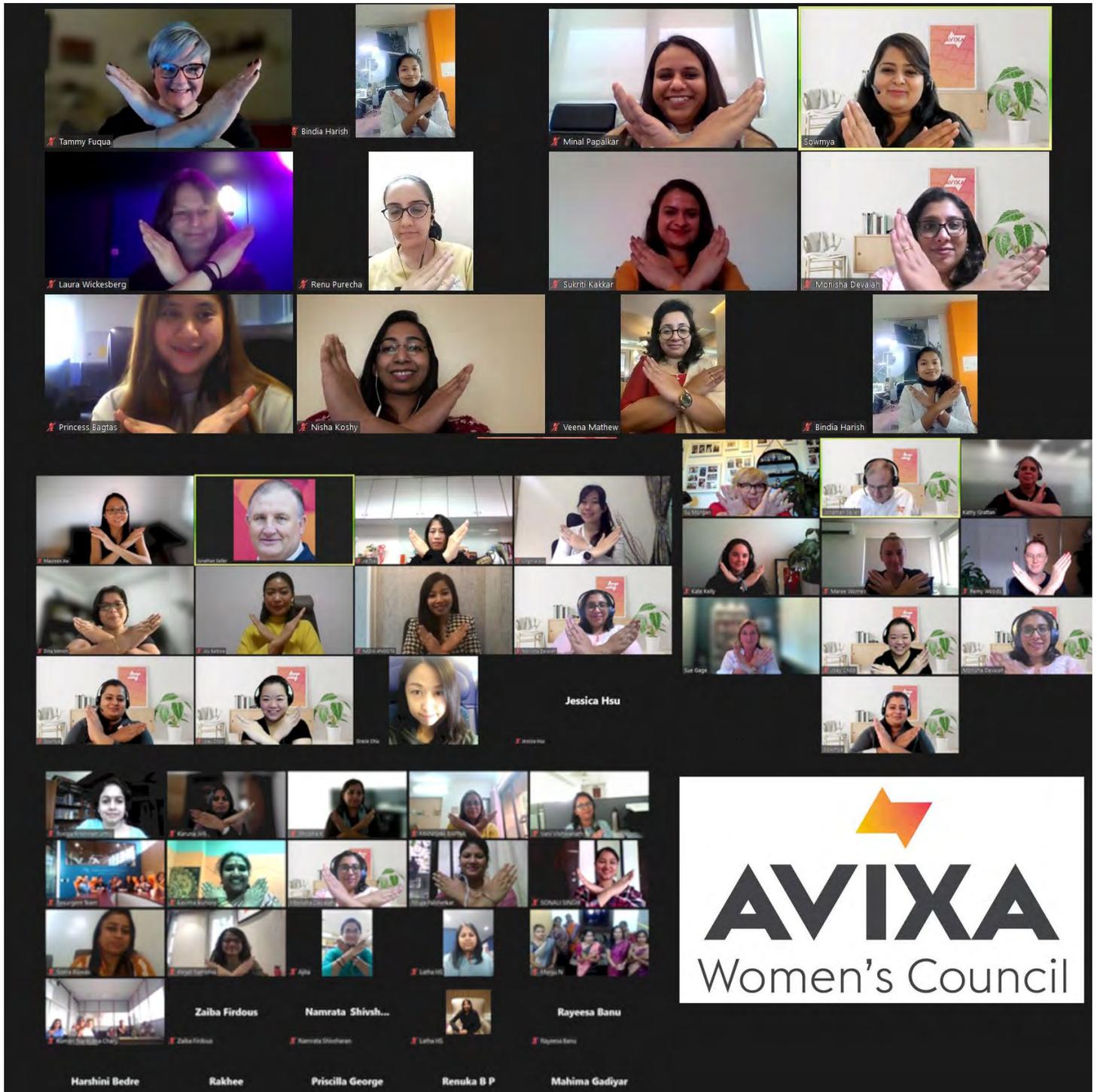


Thin and Light



Rental/Fixed





AVIXA Women's Council #breaksthebias in Celebration of IWD2022

APAC: International Women's Day 2022 was celebrated with great enthusiasm by the members of AVIXA Women's Council members across Oceania,

Asia (Singapore, Hong Kong, Taiwan, Indonesia), India, and Gulf Cooperation Council (GCC) States. The members convened together in their respective

regions, across time zones, and commemorated the day with one-hour virtual events facilitated by AVIXA APAC team. The discussions centred around the global theme for the day, #breakthebias, where the participants shared inspirational stories and experiences. These interactions marked a key milestone in forging a bond that supports women in AV careers and a significant step towards promoting a gender-equal world. A few participants also added lighter moments to the event with a diverse showcase of inspiring talent like dancing, singing, organic gardening, upcycling, painting, and even biking, through pre-recorded videos.

The events concluded with the council members and leaders proposing initiatives and plans which broadly include increasing the membership base, providing

mentorship, and exclusive educational workshops by AVIXA to encourage and support women in AV, in their professional journeys.

Overall, the response to the event was encouraging, even though it was held virtually. The participation and initiative shown by the members has only set the tone for expanding the AVIXA Women’s Council Membership base in the region.

If you are an Audiovisual and Integrated Experience Association (AVIXA) member who wants to support women in our industry – no matter who you are – you are invited to join this council (<https://www.avixa.org/membership/committees-councils/avixa-women-s-council>).

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Max, Input Channels	16	40	60	120
Max, Output Cards	2	3	5	10
Max, Loading Capacity	26 Million Pixels	39 Million pixels	52 Million pixels	208 Million pixels
Max, loading area for P2	104 m ²	156 m ²	260 m ²	520 m ²
Max, loading area for P2.5	106 m ²	243 m ²	406 m ²	812 m ²



MyEvent Streams Live University Graduation with Magewell Ultra Encode

AUSTRALIA: Based in Melbourne, MyEvent Productions offers event services ranging from production and design to equipment rentals and IT consulting, with an emphasis on live streaming. In December 2021, the company took on its largest live streaming project to date – streaming more than 20 simultaneous feeds for RMIT University’s graduation event.

RMIT is a global university of technology, design, and enterprise that placed in the top 250 schools worldwide in the annual 2021 QS World University Rankings. The school held its 2021 graduation

ceremony at the sprawling Marvel Stadium. With diverse students from more than 200 countries, live streaming of the event was important in enabling graduates’ families and friends worldwide to share the moment.

“We were tasked with getting live streams of feeds from all 21 presentation stages out to the world,” explained Duncan Underwood, Live Streaming and Production Manager at MyEvent Productions. “The most we had ever done before was four simultaneous live streams, so we had to bring in additional products.”

MyEvent received the project assignment just five weeks before the event, creating very tight timelines for planning and implementation. With a much larger scale than MyEvent’s typical projects, the team needed to quickly expand its equipment roster.

MyEvent chose Magewell’s Ultra Encode universal live streaming encoders as they had previously used a small number of Magewell Ultra Encode devices on

an earlier project for live, point-to-point, remote video contribution using the SRT protocol. In that project, SRT streams created by Ultra Encode were pushed to Magewell Pro Convert for NDI to AIO decoders, which decoded the streams for output to a massive three-projector display.

The success of that project, along with recommendations from industry peers, led Underwood to choose Ultra Encode for the large-scale RMIT event. "I'm always talking to other professionals about their experiences, and the Magewell name keeps coming up as a trusty product," he recalled. "So even though the Ultra Encode product itself is fairly new, I had no hesitation in buying many more units for this project."

During the graduation event, multiple vision switchers combined live camera feeds and PowerPoint presentations from each stage. Ultra Encode units were used on all stages except one, which used one of MyEvent's earlier existing products. SDI outputs from each switcher were routed to the Ultra Encode devices, which encoded them into high-quality, live H.264 streams for viewing through RMIT's multiple YouTube channels.

Underwood noted that with so many live streams, the stadium's network infrastructure was a massive factor that required extensive consultation with the facility's IT engineer and made network monitoring critical throughout the event. MyEvent also took advantage of the newly-introduced Magewell Cloud management software to centrally monitor the status of the Ultra Encode units and easily access individual devices' web-based dashboards as needed.

"Magewell Cloud is an exciting development for us," he said. "It was very useful for the RMIT event, which required us to closely monitor the infrastructure for so many devices and streams."

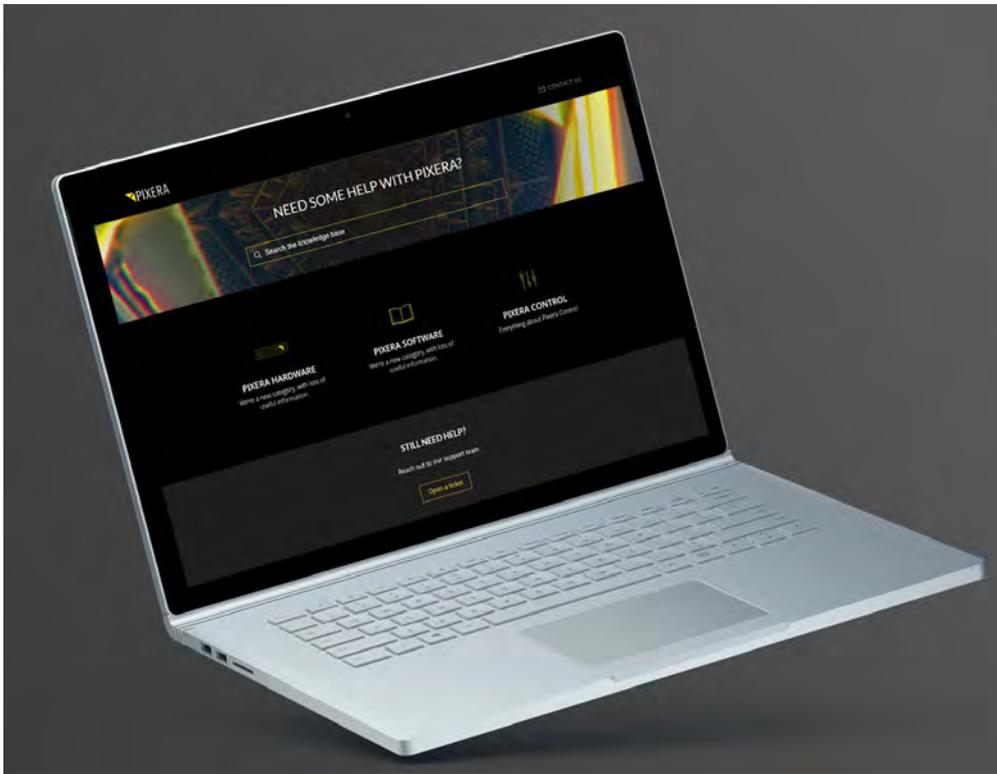
Another MyEvent team member also quickly developed a multi-viewer application that allowed operators to see the dashboards of all Ultra Encode units on a single monitor at once, with each cropped to focus on the video preview. This provided at-a-glance confidence monitoring of all streams on one screen.

The Magewell solutions performed flawlessly for MyEvent during the RMIT graduation event, and Underwood praised their ease and reliability. "Our out-of-the-box experience with Ultra Encode for this project was 100% gold," he said. "We had no issues at all. It sounds cliché, but they really do 'just work.' We've tried products from other major brands before and had multiple issues, but Magewell has been very good."

MyEvent also uses Magewell's Pro Convert HDMI Plus encoders to bring PowerPoint and Zoom sources into vMix software via NDI for virtual and live events, with the devices transforming the HDMI output of the presentation computer into full-bandwidth NDI streams. Underwood often also uses NDI and SDI feeds in parallel during live events to provide both flexibility and redundancy if any part of the infrastructure fails.

Based on their results, MyEvent now owns 17 Ultra Encode units – 12 with SDI inputs, and 5 HDMI models – and looks forward to using them on future projects. "Nobody else in the market is doing what Magewell is doing with the feature set and price point of Ultra Encode, making them an easy choice," he said. "While we bought them specifically for the RMIT project, they're so flexible that there's lots more we can do with them. The live events business requires dependable products, and Magewell devices are our 'go-to' solutions."

Magewell
Corsair Solutions
MyEvent Productions



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PIXERA User Community Receives PIXERA Knowledge Base

GLOBAL: AV Stumpf has released a new online information platform for its rapidly growing PIXERA media server user community called the “PIXERA knowledge base”.

In addition to combining the latest written PIXERA documentation with video tutorials and animated clips of key topics, visitors to the knowledge base can also contact the PIXERA team by creating a support ticket from the same interface.

The knowledge base covers topics related to PIXERA media server hardware, software, and the new show control system PIXERA control.

PIXERA control is a distributed, software-based integration and control framework that empowers users to seamlessly host new functionalities within the PIXERA media server system and to control all aspects of an extended project environment. Anything users create and integrate can be distributed across their connected systems and shared.

PIXERA project manager and trainer Florian Eder outlined the reasons for introducing the knowledge base: “Our user community has grown a lot

recently and is still growing really fast. We felt the need to create a one-stop environment where all available information could be collected and easily accessed, as well as enabling users to get in touch with our support team directly.”

With PIXERA being regularly used for a great variety of different applications and programming scenarios worldwide, direct written input from experienced users is very welcome: “We would love to hear from AV professionals who want to contribute to our ever-growing knowledge base. When it comes to our PIXERA user community, we all empower each other.”, explained Florian Eder.

Click [HERE](#) to access the new PIXERA knowledge base.

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Adam Hall Group Appoints Exclusive Distributor in Singapore

SINGAPORE : SeeHear.Live (SHL) has joined Adam Hall Group's expanding international sales network. SHL is not only an experienced sales partner but also one of the leading dealers of professional audio and video equipment in Singapore.

Founded in 2017, SHL offers customers from the live event, fixed installation and studio sectors an enormous range of products and services. The online retailer's comprehensive offerings also includes technical project consulting and comprehensive after-sales service.

"It's a pleasure to work with the Adam Hall Group. The demand for quality AV products in Singapore is growing steadily," said Eric Heng, Manager at SHL. "By distributing (Adam Hall brands) LD Systems, Gravity, and Palmer in Singapore, we can offer our professional customers a wide range of premium solutions for their projects."

Glenn Lin, Adam Hall Group Business Development Manager Asia Pacific, said: "With SHL, we have an experienced and broad-based distribution partner in a market that is extremely important for us. As a leading online retailer of pro audio equipment, SHL supports us in positioning the LD Systems, Gravity, and Palmer brands even more internationally. We look forward to future cooperation and more reference projects in Singapore."

[SeeHear.Live](#)

[Adam Hall Group](#)



Televic Appoints NMK Electronics Trading LLC as Exclusive Distributor In GCC

GCC: To expand its operations in the Gulf region, Televic has appointment leading distributor, NMK Technologies to grow its network in UAE, Kingdom of Saudi Arabia, Oman, Kuwait, Bahrain and Qatar from April 2022.

NMK Technologies, a Midwich Group company has been serving the GCC market for over 3 decades, currently holding 4 operational facilities across the region. The company's approach is to offer end-to-end AV/IT solutions to its clients where Televic fits the current portfolio like a glove. "We are proud to add one of the most technologically advanced conference brands, Televic, into our portfolio. The brand offers a wide variety of top-tier products and

has highly competent team members onboard, we are super excited to be working closely with Televic's foresighted team," said Dino Drimakis, Commercial Director at NMK Technologies.

In the past year, NMK has taken over leading AV/IT brands including Barco, Brightsign, L-Acoustics to name a few. "Televic integrates extremely well with our current

portfolio allowing us to offer nothing but the very best to our partners." The distributor plans to penetrate the brand into its ongoing projects with key corporate, healthcare, educational and governmental partners. "We strongly believe in organically growing the brand following our comprehensive action plan tailored to strengthening it's brand equity," added Drimakis.

"We are very pleased to start our cooperation with the leading distributor of professional AV solutions in the Middle East and are strongly convinced that NMK Technologies will further contribute to the growth of the Televic Brand in the region thanks to their position as trusted leader for AV consultants and system integrators," commented Jürgen Van Muylder, Sales & Marketing Director, EMEA at Televic Conference.

With this partnership, both the companies have ensured a promising foothold in these fast-paced markets.

[Televic Conference](#)

[NMK Electronics](#)



(L-R) Meta Indonesia representative Aldo Rambie, disguise Regional Manager Nicholas Chan, V2 Indonesia CEO Rudi Hidayat, and disguise Tech Solutions Specialist Gaven Lim.

V2 Indonesia Launches First-Ever Extended Reality Studio in Indonesia

INDONESIA: Digital tech company, V2 Indonesia has partnered with world-renowned virtual tech platform disguise to bring the best Extended Reality (XR) experience for the Metaverse to Indonesia. Extended Reality (XR) is a collective term in live production, combining Augmented (AR), Virtual (VR), and Mixed Reality (MR) elements to extend the physical reality we live in and blend the digital and “real” worlds in an immersive way.

Backed by Indonesian State Film Productions (PFN), V2 Indonesia will officially launch Indonesia’s first XR studio called ‘IMXR’ (Immersive XR Studio) at the end

of May this year. With the help of disguise, a London-based XR platform, V2 Indonesia will be the first to make the technology available in the country.

The Metaverse is considered a network of 3D virtual worlds that allow people to interact, connect, and conduct business through virtual reality. To promote the first step towards building the Metaverse, V2 Indonesia gathered a variety of industry players, content creators, and entertainment figures for a seminar at the Kota Kasablanka Mall in April.

Big names from the Indonesian TV and film industry, including YouTubers and local content creators, were in the audience. The event was opened by shout-outs from key figures in the Indonesian technology and entertainment industry, from presenter and R66 Media CEO Helmy Yahya, Titans Tech co-founder Belinda Luis, to filmmaker and producer Indra Yudhistira. “When it comes to business, we believe that the

future will be XR,” Belinda said. “It will bring us, the consumers, and the audience closer to whatever it is that we want to display.”

Indra added, “Extended reality is a game-changer because it can combine virtual production, augmented reality, and mixed reality into one process. Hopefully, filmmakers, showrunners and other creative players can utilize this XR and turn their vision into reality.”



From the set-up alone, it was apparent that V2 Indonesia meant business: Four big TV screens adorned the room in addition to the huge LED screens facing the audience. V2 CEO Rudi Hidayat stood in front of these LED screens, showing the impressive scale of the XR live quality to the audience and those watching at home. In the livestream video broadcast on YouTube and the in-room monitors, Rudi could be seen standing in a bright, sunny forest. Big trees and bushes surrounded him in a realistic setting, visible in real-time.

“Business-wise, XR has already become quite a revolution in the entertainment world across the globe,” he said. Data shows that in 2019, the XR business was only worth under 20 billion dollars, but in 2022 it has skyrocketed to over 209 billion dollars.

Rudi believes that XR will be the gateway to the Metaverse. Its importance, however, applies to many things: the broadcasting world will benefit greatly from XR studios’ virtual setting; movies created with XR will allow less crew, less travel, and less time on set; school and university students can experience realistic scenarios and have a more hands-on learning in a simulated XR virtual environment, and the list goes on. Not to mention the obvious and current fields in which virtual reality is greatly used, like e-sports, live music, and corporate events.

The IMXR studio from V2 Indonesia will be supported by a Liantronics LED and Macroblock MBI5264 LED Driver, which produces a refresh rate of 7680 Hz, superior even to the realistic LED used for the seminar that only had a 3840 Hz refresh rate. V2 Indonesia is also using a newly launched Novastar processor with a 240 Hz framerate, four times greater than the usual LEDs.

“We need to collaborate, like Avengers, because you all have different things from us, different talents,

different abilities. Let’s collaborate, whoever you are, whether you are a content creator, a venue owner, a producer, a director, and so on,” Rudi Hidayat said.

However, the seminar was not just a promotional event for V2. Following Rudi, Aldo Rambie from Meta Indonesia also shared his thoughts. As the Vertical Lead and representative of Meta (Facebook’s new name), Aldo explained the big Metaverse market that awaits in the country.

“The blueprint is there, and the map is already laid out for Metaverse [in Indonesia],” Aldo said. Facebook changed its name to Meta in October 2021, and since then, the whole tech industry and beyond has not stopped talking about the Metaverse.



disguise Tech Solutions Specialist Gaven Lim shows the audience how the XR technology works.

But Meta is still building that virtual world—they have invested US\$150 million to propel the Metaverse's acceleration in the next 3 years. While not yet constructed as a whole, glimpses of the Metaverse can already be seen in today's world, from social media AR filters to Zoom interactions.

"Interestingly, Indonesia is the country with the most AR developers in the world," Aldo shared.

Nicholas Chan, disguise Regional Manager for Southeast Asia, followed after Aldo. Showing disguise's achievements to the audience, Nicholas proved the company's brand and legacy as a frontrunner in the XR business. He reminded the audience that XR is still pretty new—only 2.5 to 3 years old, but its growth is remarkably rapid.

"In Southeast Asia alone, there are now about 15 XR stages," he said. Nicholas believes that the Metaverse is the next evolution of the internet. NFTs, blockchain, and other virtual items are also going to be in the

Metaverse because the concept of buying assets in the virtual world is no longer a "new thing". This is especially true in Indonesia which has seen a steady rise in NFT and blockchain, with various influencers popping in here and there.

Asked about disguise's decision to direct its market to Indonesia, Nicholas said it was just the most obvious thing to do: "Indonesia is a part of the G20, for one. Just in terms of scale, Indonesia is huge. [They're] massive compared to other countries in Southeast Asia, and the movie industry here is huge."

Adding, "I've always been talking to people like Netflix and Amazon, and they're seriously thinking of investing in more SouthEast Asia content. So of all the countries in SEA, who do you think would be the interesting ones?" Nicholas asked matter-of-factly. "Now, thanks to V2 for bringing in disguise, there's going to be some amazing things created in this space."

disguise Tech Solutions Specialist Gaven Lim also demonstrated how the live XR showcase works to the audience, showing the capacity of the cutting-edge LED volumes for the seminar and hinting at the full power of V2's upcoming XR studio, which will have twice the capacity of the LED showcased at the event.

"We're doing an XR studio, and the most expensive part, normally, is the LEDs. It's more expensive than disguise. It's true!" Nicholas laughed. With Rudi's decades of experience in digital technology, it seemed to him that both companies were just meant to be. "It's just a perfect fit because you can't really do XR without LEDs, and he's supplying the most important part. So having a partner who really understands how LED works just makes sense," Nicholas added.

Rudi did not forget to give his thanks to the State Film Productions (PFN) as the seminar ended. "PFN, as we know, is the aggregator of Indonesia's film industry and ecosystem," he said. "We assured PFN that we will provide the best infrastructure, studio, tools, and latest technology."

If (or when) all goes to plan and the XR studios hit it big, V2 Indonesia plans to turn IMXR into a franchise with numerous branch studios across the country, further decentralizing the technology and giving access to many content creators. Though the journey is still far ahead, V2 seems to already have one foot in the future.

V2 Indonesia



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Ambient Noise Sensor for PRAESENSA

Automatically control audio levels to suit ambient noise.



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Invented for life



Hibino Lighting Adds Versatility to Hybrid Venue with CHAUVET Professional

JAPAN: Building on the success of the legendary R2 Supperclub in Tokyo's lively Roppongi district, the venue's owners have expanded their hospitality portfolio with the launch of the R3 Club Lounge, a colourful, gorgeously appointed "hybrid venue" that combines trendy dining with a red hot DJ-driven nightclub experience.

Designed to offer incredible spatial diversity, R3 Club Lounge provides guests with a range of ways to soak up its mesmerizing ambience, whether in a standing lounge and dance floor, or its opulent and individually themed VIP Room located by the stage area.

Helping to accentuate the club and its different microenvironments is a versatile lighting design by **Hibino Lighting**. The Hibino team used lighting to give each space a distinctive appeal while pulling everything together into a unified design. Helping them accomplish this was an impressive collection of CHAUVET Professional products including 6 x Rogue R1X Spots, 4 x Rogue R1X Washes, 4 x Rogue R1 BeamWashes, 8 x COLORado Batten Quad Q15 units, and 45 x COLORdash Par H7 IP x 45 fixtures.

Beginning with the disco ball in the centre of the venue, the Hibino Lighting team were keen to accentuate the concentric nature of the venue with its central dance floor and various VIP offshoots. Hung from central circular trussing, the Rogue R1X Spot fixtures highlight the disco ball feature with spectacular concentrated throws of powerful refracted light, creating a unique visual focal point with which to direct attention towards to adjacent lying DJ booth.



In addition to highlighting the central area within the venue, the team were mindful of the brief given by the club's owners to provide versatile lighting for the multi-functional nature of the space. As could be seen with one of the venue's inaugural parties with local hip-hop artist Miyachi at the DJ tables, it was the combination of lighting effects that ultimately accompanied the guests on their journey between different evening ambiances, beginning with food service until 10:30pm and ending with the club lounge until the early hours of the morning.

Two of the key tools for this shift in ambience were the combination of Rogue R1X Wash and Rogue R1 BeamWash fixtures. Thanks to the sheer versatility of the 7 x 25W RGBW quad-LEDs of the Rogue R1X wash fixtures, Hibino's design team were able to create soft and atmospheric looks in support of the dining experience, whilst ushering in punchy, vibrant looks to underline the livelier vibes of the evening DJ sets. Complementing these fixtures with their expansive zoom range of 3.4° to 67.7°, the Rogue R1 BeamWash, on the other hand, gave the in-house lighting technicians the ability to add depth to the dining space,

transforming the space with energetic bursts of light during the club hours.

With the back of the stage forming another key focal point within the central space, it was also deemed necessary to incorporate this surface within the overall concept to provide a canvas of coloured light to accentuate the DJ booth during both the dining and club hours.

Creating a beautifully homogeneous curtain of

wash light thanks to the slender, linear form, the arrangement of COLORado Batten Quad Q15 fixtures in front of the surface created soft, relaxed visuals to accompany the intimate feel of the venue during the dining hours. During the evening's versatile performances and DJ sets, however, the fixture's inherent energy came into play, with the pixel mappable RGBW effects guaranteeing an element of visual excitement with which to underline the stage as the focal point within the venue.

With the final peppering of 45 x COLORdash Par H7 IP x 45 fixtures specified to add saturated coloured accentuations throughout the venue, Hibino has succeeded in providing a versatile array of looks to support the venue's double purpose as both fine dining restaurant and club. As a result, R3 is already gathering a reputation for its memorable nights - and that will surely support its goal to become the go-to venue for international DJs and live acts in the Roppongi area.

CHAUVET Professional

Key Digital Unveils 4K UHD HDMI Seamless Matrix Switcher



Key Digital has unveiled the KD-MLV4x4Pro 4x4 4K UHD HDMI multi-view tiling processor with seamless matrix switching. This model offers integrated HDMI signal extension, providing extended and updated capabilities compared to existing products. The advanced feature set of the KD-MLV4x4Pro offers a complete solution for multi-source, multi-screen applications for bars and clubs, casino, and House of Worship applications.

The KD-MLV4x4 offers seamless switching for uninterrupted screen transitions during independent source selection of any of the 4 x HDMI inputs to feed any of the 4 x HDMI outputs while in full-screen mode. Image layering allows stacked images with customizable priority settings per output. The 4 inputs can also be tiled in 1 of 5 pre-set layouts and fed to any output set to multi-view mode.

Custom-matrixed outputs can be created, allowing picture-in-picture display and user-mapped combinations of live content and graphics with selectable bezel sizes on each window. For security and other applications where on-screen source identification is desired, each source can be overlaid with up to 16 characters of text with variable sizing and on-screen location settings.

The KD-MLV4x4Pro natively accommodates 4K inputs and outputs, along with independently selectable output down-conversion to 1080P and 720P for support of legacy displays and projectors. The 4 x HDMI outputs are mirrored to RJ45 ports for signal extension up to 40m (50m at 1080p) using Key Digital's proprietary Ultra High Definition over Twisted Pair (UHDoTP) technology.

The HDMI and UHDoTP outputs can be used simultaneously to feed up to eight displays. To feed displays at a distance, 4 x KD-EXMLVRx UHDoTP receivers are included with the KD-MLV4x4Pro, with Power over CAT (PoC) to simplify installation wiring. Each receiver also incorporates an HDMI output as well as bi-directional IR remote support with repeater inputs for the capture of remote signals for source control and repeater outputs for local control of displays.

The KD-MLV4x4Pro can be controlled from its front panel buttons, from the free Key Digital iOS app, by way of Key Digital Management Software Pro (KDMS Pro) for Windows computers, through RS-232 commands, from TCP/IP control systems via open API, and by its built-in web UI.

9 selectable built-in video test patterns expedite setup and configuration of the KD-MLV4x4Pro while multiple switchers can be cascaded to run sophisticated video walls with imagination the only limitation.

Via the KD-MLV4x4Pro's independent audio matrix, audio output ports may be routed separately from the HDMI & UHDoTP ports. Audio from any source may be selected while in multi-view mode. Audio can be de-embedded with two-channel analog audio output on a six-pin balanced/unbalanced output connector and two-channel to 5.1 digital output (Dolby Digital and DTS audio supported) available in TosLink optical format for soundbar support.

The KD-MLV4x4Pro supports an expansive list of content standards, including the HDCP 2.2 anti-piracy protocol; the HDR10 standard for high-dynamic-range video; and EDID management for display recognition. It also offers 8-bit deep colour support, and video resolutions up to 3840 x 2160p 4:2:0 at 60fps are supported on inputs with up to 3840 x 2160p 4:4:4 at 30fps supported on outputs.

The KD-MLV4x4Pro has a full buffer system to manage HDCP authentication, EDID control handshakes, and for serial data optimization, TMDS re-clocking / signal re-generation.

Key Digital/KD-MLV4x4Pro



DPOC-14N

DisplayPort 1.4 Active Optical Cable

- Extends up to 8K DSC(7680x4320) at 60Hz, (RGB & YCbCr : 4:2:0)
- Transmits DisplayPort 1.4 data up to 100m(328ft) over hybrid cable
- Supports up to 32.4Gbps data rate with 8.1Gbps/lane(HBR3)
- Easy Plug & Play Feature
- Supports 3D contents transmission
- Multi-channel Audio, Dolby true-HD, DTS-HD Master Audio
- Bi-directional hardware handshake with voltage assertion for DPCP, EDID



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Alcons Audio Launches First Installation-Specific Line Array

The LR18i pro-ribbon line array system follows the design approaches of its larger siblings, the LR24 and the LR28 pro-ribbon line arrays. Where two-way is the general standard in this product category, Alcons Audio has developed this symmetrical line array as a full three-way system, specifically designed for fixed installations.

By implementing Alcons' pro-ribbon technology for mid and high frequencies, a very fast impulse response with up-to-90% less distortion is achieved. This enables the LR18i to offer an intuitive linear response, with optimal intelligibility and non-compressed identical tonal balance at any SPL, under a remarkable gain-before-feedback performance.

The all-natural cylindrical wavefront of the multiple-patented Alcons RBN702rs 7" pro-ribbon transducer and the acoustically and electronically symmetrical component configuration cater for a very coherent pattern control in both the vertical as well as the horizontal plane, without any distortion-inducing horn constructions.

The pro-ribbon's power handling of 1500W (200 milliseconds, which is 10x the industry standard) provides an unlimited headroom for even the most dynamic source material.

The RBN702 is coupled to a high-efficiency, horn-loaded 6.5" midrange transducer, coaxially mounted behind the HF driver; The LF section consists of 2

reflex-loaded 8" woofers with oversized 3" voice-coil Neodymium motor structure. These surpass the output of even larger drivers, while maintaining a smaller face print.



The LR18i is controlled by the Sentinel amplified loudspeaker controller with system-specific drive processing, including "VHIR processing" offering phase-matching with any Alcons system and Signal Integrity Sensing (SIS) dynamically compensates cable length and amplifier impedance effects, resulting in a tight and accurate low and mid-frequency reproduction (system damping factor 10.000).

The three-way, bi-amped configuration not only delivers a higher system output, but also gives a much improved horizontal coverage control over the industry's benchmarks.

Not only in the horizontal plane do the 3-way Alcons line-arrays excel, but also in the vertical plane; The side-lobe free projection creates a perfect wavefront for an unprecedented throw and system coherency up to the highest frequencies beyond 20kHz.

To provide the sound designer with the right tools, the LR18i is available with a 90° (LR18/90i) or 120° (LR18/120i) horizontal dispersion. It can be combined with the LR18B fly/stack 18" subwoofer.

Alcons Audio/LR18/90i

MSolutions Evolves AV Portfolio to Support Modern Collaboration Rooms



MS-4KCam

In 2021, MSolutions introduced a five-input, USB 3.0-compatible extender set (MS-6U41A) that foreshadowed a more complete AV solutions focus. This year, MSolutions is expanding its AV product portfolio to better support today's space-constrained, USB-centric meeting, and learning spaces.

New Camera and Extension Products

The company's first 4K Ultra HD USB camera (MS-4KCam 4K) offers digital ePTZ capability that enables select portions of the camera's wide-angle picture (up to 120°) to be magnified and repositioned to fill the frame. The extremely wide-angle makes this camera ideal for mid-to-large spaces like conference rooms and auditoriums, however, its low profile and affordable cost are perfectly suited for huddle spaces.

The MS-6U1C extender set pairs perfectly with the MS-4KCam 4K camera in all installations, allowing a single USB-C data channel to be extended up to 333ft/100m over a single CATx cable. The MS-6U1C also supports RS-232 serial pass-through and bi-directional 12V Power over Cable (PoC), and its robust reliability ensures that signal integrity is maintained even when peripheral devices are concealed from sight.

Sound and Video Vision

MSolutions' two microphone solutions serve audio capture and conferencing needs across small,

medium, and large spaces. The MS-SP8 Digital Array Microphone offers innovative, beamforming technology to reduce noise and produce clear sound quality in boomy acoustic environments. Its patent-pending technology is built into a full-featured microphone with USB-2.0 and 3.5mm audio interfaces, making it ideal for use as a hands-free lecture and presentation device. The MS-BEAM2 is an all-in-one soundbar that takes the same audio quality approach for huddle spaces and smaller classrooms. Its Beam Forming (BF) microphone can pick up a speaker's voice anywhere in the room, and its full-frequency loudspeaker ensures intelligible audio while maintaining an overall compact product footprint.

Both audio products add a low-distortion BF algorithm that automatically detects and focuses on the person speaking, enhancing sound pickup without picking up other audio distractions in the room. However, the MS-BEAM2 is distinguished by a streamlined three-in-one design that also integrates a 4K UltraHD camera, providing an all-one video and audio solution that can be easily moved from room to room when sharing amongst many smaller spaces.

MSolutions has also introduced a second USB-C extender set, removing extra features of the MS-6U41A to provide a more affordable, focused signal acquisition and transmission solution for rooms of all sizes. Looking forward, MSolutions will soon release USB-C testing for its popular MS-TestPro handheld AV test devices.

MSolutions' latest products will be on display at ISE 2022 (10 - 13th May, Stand 2P200).

[MSolutions/MS-4KCam](#)

IHSE Combines Proprietary and IP Networks with Draco tera IP Gateway



The Draco tera IP Gateway provides IHSE KVM users with the ability to bridge multiple KVM matrices over existing IP networks within buildings, across campuses, and between remote corporate offices. It combines the high levels of security and performance of the Draco tera KVM system with the flexibility and ease of connectivity inherent in IP-based communication. Therefore, it allows users to access remote computers and interact in real-time with minimal latency and no visible artefacts, with the full confidence of a highly secure KVM system.

In addition to the high level of security data transmitted throughout IHSE's KVM switching and extension

systems, Secure Core technology prevents direct access to the data within the KVM system from the IP network. This maintains the integrity of the KVM system and is consistent with a countermeasure to potential cyber-attacks. The Draco tera IP Gateway allows secure, IP-routable site networking of KVM matrix systems without compromising operational flexibility, security, or maintainability. It currently supports up to eight bidirectional grid lines for bidirectional KVM operation with video resolutions of up to 4k30 to be expanded to 4k60 soon.

[IHSE/Draco tera IP Gateway](#)

RTI Elevates Integration Designer 11 Control Application Software



The latest award-winning Integration Designer release enables technology integrators to achieve faster, more efficient installations with all the advanced customization for which RTI is renowned. It adds time-saving performance tools and features an all-new user interface template, new icons and background libraries, custom sliders, and more to personalize residential and commercial projects.

The most visible feature in Integration Designer 11 is the all-new “Coral” template with swappable backgrounds, customizable sliders and scrolling viewports across touchscreens and mobile devices, and new graphics and fonts – all with auto-programming that adds efficiency to every project.

Behind the scenes is the integrated System Manager – with adaptive auto-programming intelligence – adding feedback for scenes, rooms, and automations while

auto-generating new macros based on what’s already been programmed in the system. Another major new addition is the built-in Driver Store, enabling integrators to find all drivers without leaving the software and searching on a separate driver site, saving time on every project. And more than ever before, RTI programming is easily reusable, again making integrators more efficient across all projects.

But it’s not just about efficiency; Version 11 of the CEDIA Product Hall of Fame award-winning Integration Designer enables the integrator to personalize and customize solutions that meet every home or business owner’s unique needs.

RTI/Integration Designer

AtlasIED Meets Market Demand with Atmosphere Control System



Atmosphere Loud Noise Detection Screen.

Demonstrating their agility to respond quickly to the needs of customers, AtlasIED has introduced new compatibility and design opportunities for its award-winning Atmosphere audio processing and control system.

Ideally suited for hospitality, education, worship, retail, and other commercial environments, Atmosphere uses touchless control, automation, and artificial intelligence to simplify the installation, customization, and operation of digital audio systems. With the introduction of new firmware updates, third-party control modules, and accessory options, AtlasIED has further optimized Atmosphere to meet the real-world needs of its customers.

The firmware update offers a host of unique features, most notably its open API. With this update,

AtlasIED expands the capabilities of the Atmosphere platform by facilitating third-party control support for manufacturers like Crestron, AMX, and Extron. The company also developed native drivers to meet the industry's top compatibility demands, allowing end-users to integrate AtlasIED technology into a greater variety of audio, video, and network devices to create a unified system.

Atmosphere's noise detection sensors have also received an upgrade. Users can now set rules and thresholds for those sensors, which automatically turn the volume up or down depending on the ambient noise detected in an environment. Users also have the option to be alerted when an unexpected loud noise is detected or if ambient or crowd-generated noise becomes excessive. Similarly, a notification can be triggered when the ambient noise falls below a

predetermined threshold. In addition, the Atmosphere firmware update delivers an integrated help section, offering valuable videos for in-the-moment troubleshooting.

Now available as a free download on the AtlasIED website, the firmware update will automatically update the main unit and all related accessories with one file.

In addition to opening up its API, AtlasIED plans to further facilitate third-party programming with the release of three control modules. The company has released three official modules with Crestron, Extron, and AMX that allow for the Atmosphere API to be natively controlled within each brand's programming environment.

All modules are available for download on the AtlasIED AXM4 and AZM8 product pages. The Crestron module is available for Series 3 and 4 controllers and can also be found on [Crestron's Application Marketplace](#).

On top of these firmware updates, AtlasIED also announced the availability of new hardware options designed to better blend into a greater variety of design aesthetics found in facilities across diverse industry sectors.

The company's selection of accessory wall plates (ambient noise sensors, advanced multi-zone and volume controllers, Bluetooth, XLR, and RCA audio inputs) will soon be available internationally in black.

[AtlasIED/Atmosphere](#)

WolfVision Cynap Firmware Update Introduces Multi-Platform Web Conferencing



Multi-platform web conferencing allows organizations to connect over a variety of platforms. This ensures connection workflows are simple and identical regardless of which platform is being used. Users can start or join a hybrid session from any mobile device where sharing is allowed by participants as well as the host of the session.

The Cynap family firmware update v1.52j is available for Cynap, Cynap Pro, Cynap Core Pro, Cynap Core, and Cynap Pure Pro, and supports Zoom, Microsoft Teams, and other Web-RTC-based conferencing services.

Using a Cynap for web conferencing solves many of the issues most commonly experienced with BYOM web conferencing systems. Complex multi-step setup, and bandwidth issues are avoided and content materials from any laptop, smartphone, or tablet are easily shared with both in-room and remote web conferencing participants.

[WolfVision/Cynap Solutions](#)

Atlona Enables Captivating Unified Communications with USB/Bluetooth Speakerphone

Atlona has revealed the first offering in its new Captivate family of high-performance video-conferencing solutions. The AT-CAP-SP100 is a USB and Bluetooth speakerphone designed for use with popular conferencing and unified communications (UC) platforms including Zoom, Microsoft Teams, Cisco Webex, GoToMeeting, and many more.

The AT-CAP-SP100 provides microphone and speaker audio in a single, elegant enclosure suitable for meeting rooms as well as executive and home office environments.

The speakerphone provides 360° coverage to capture voices within a radius of up to 16 ft (5m). Its 6-element microphone array focuses audio pickup while suppressing background noises, allowing individual meeting participants to be heard clearly. Sophisticated acoustic echo cancellation and noise reduction further enhance voice intelligibility by eliminating unwanted sounds.

The AT-CAP-SP100 speakerphone is also an ideal complement to Atlona's HDVS-CAM PTZ cameras and Omega Series of switching, extension, and video processing solutions for a wide variety of meeting spaces. Together, they provide USB audio and video as well as USB and AV extension, forming a robust, single-supplier solution for small and medium-sized rooms that use computer-based conferencing and unified communications.

The AT-CAP-SP100's USB, Bluetooth, and analog audio connectivity provide compatibility with a wide array of computers and mobile devices. The internal battery allows the AT-CAP-SP100 to operate for up to eight hours without a power connection, and can be charged wirelessly or via USB. Bezel buttons on the AT-CAP-SP100's durable yet attractive metal chassis provide convenient user controls directly on the device, while LEDs display audio status and battery level.



For larger meeting spaces, 2 x AT-CAP-SP100 speakerphones can be connected using an optional cascade cable and work together to provide additional coverage. An optional mount allows the unit to be securely attached to a flat surface such as a table or desk to prevent tampering and theft.

Integrators and end-users can now get all of the USB audio, video, and distribution components they need from Atlona, simplifying system design and order while ensuring interoperability. The AT-CAP-SP100 is available now through Atlona's global network of authorized channel partners (<https://atlona.com/partner-locator/>).

[Atlona/AT-CAP-SP100](#)

Just Add Power Partners NETGEAR to Provide Installers with Certified Pro AV Switches



Just Add Power, a key player in AV-over-IP distribution solutions, has partnered with NETGEAR Inc., a leading provider of networking products that power businesses both large and small. With this partnership, NETGEAR's M4250 Series of AV managed switches and Just Add Power's AV-over-IP solutions have been tested and certified to be interoperable, ensuring installers can quickly and reliably configure, deploy, and complete AV-over-IP projects with ease.

"Just Add Power was built to provide installers with an incredibly simple yet innovative way to install AV-over-IP systems," said Ed Qualls, CEO and Founder of Just Add Power. "At every step of our product development, we've worked to maintain our modular approach that allows projects to be scaled infinitely in

size and indefinitely into the future. This certification honors our continued commitment to that approach and ensures that integrators won't be tripped up by complex IP configurations. NETGEAR is one of the most recognized IP brands, and integrators can trust their switch is ready to leverage all the benefits we've built into our devices within their projects."

Strengthening Just Add Power's multicast switching protocol support, NETGEAR's M4250 line of AV switches are optimized to work with Just Add Power's solutions. The pre-built NETGEAR configuration profile, available from Just Add Power's AMP software, eliminates the typically time-consuming switch configuration tasks. With simple drag-and-drop interfacing, the profile automatically sets up IP addresses and channels, reducing complexity and labor while facilitating interoperability between Just Add Power devices, sources, and switches utilizing the same network.

"For years, Just Add Power has been at the forefront of AV-over-IP, making them a natural partner in the pro AV industry," said Laurent Masia, Director of product line management for managed switches and Pro AV engineering services at NETGEAR. "In addition to offering installers tested and certified switches that provide a reliable foundation for their installs, integrators have access to our network design services and installation support. We, like Just Add Power, are committed to ensuring IP-based projects are completed without a hitch."

Just Add Power

Churches of the Present and Future

The ever-evolving AV landscape for Houses of Worship



Photo courtesy of Hope Church Singapore.

As is the case with most market segments, Covid-19 has had an axiomatic impact on the way that Houses of Worship function. Over the course of the past two and a half years, churches have had to make the rather tedious switch to streaming their liturgical services – a move that, quite frankly, caught many off-guard. While it did take a fair bit of effort and consistency on the part of clergymen as well as congregation to adapt to this unfamiliar and rather unique way of worship; the relaxation of social distancing / crowd gathering rules over time eventually prompted the urgency to adopt newer methodologies that balance the needs of those worshipping in-person with strict measures and those still worshipping remotely. And now that most countries are opening up with the mantra of “living with Covid”, churches are getting ready to welcoming their congregation back.

That being said, the benefit of streaming liturgical services has indeed left its mark – especially when considering the fact that it allows those who may be encumbered and/or unable to attend physical services, a competent way to meet their spiritual needs. Therefore, it seems quite obvious for one to ponder whether churches will continue to offer ‘hybrid’ liturgical services? And if they do, then how crucial is the need for them to improve their production values and streaming services?

In the following article, we connect with some key personalities in Southeast Asia who are actively involved in helping churches resolve such issues efficiently through their top-notch consulting services and by offering the right kind of technological solutions that perfectly fit the various exigencies. These

personalities include **Robert Soo**, Principal Consultant and Founder at Cogent Acoustics, Singapore and **Mike Pedero**, Principal Acoustic Consultant and President at TRACKS Acoustics, Corp. and Chair, Audio Engineering Society AES, Philippines Section. They both offer AV consultancy services to churches. We also have **Rudi Hidayat**, CEO at PT V2 Indonesia – a company that is considered a leader in distributing AV solutions for a wide variety of applications. And finally, **Steven Yeoh**, Technical Director of Hope Church Singapore, who affords a conclusive insight into the process of keeping up with technological advancements and its implications – recognized and described from a church’s point of view.

The Current Technological Landscape Within Churches

In an effort to keep up with the contrived changes in what was once routine liturgical service practices, churches have had to resort to equipping their sanctuary spaces with leading edge AV technologies to suffice the praise and worship needs of the regular everyday devotee.

Referencing some of the visual technologies deployed at the HOPE Church in particular, Steven informs that the indoor section of the sanctuary space has been equipped with a plush LED wall, along with state-of-the-art laser and lamp-based video projectors, multiple LED televisions and several LED stage lighting fixtures. On the other hand, the outdoor section also sports multiple LED televisions that act as digital signages as well as display monitors for the live camera feed of the liturgical proceedings happening within the sanctuary space.



“The visual technologies that we have deployed within the HOPE church premise plays a key role in creating the environment not just for worshippers during liturgical services, but also during other key activities like Sunday

School, and Church Committee meetings. Not only do the screens provide a digital canvas for us to incorporate digital visual arts to complement the music and enhance the worship experience; but also double up as an audio-visual aid during presentations where infographics of various kinds can be displayed (song lyrics, teaching slides, announcements, etc). At the same time, the LED televisions at the outdoor section act as perfect digital signages to inform congregations about locations of various activities, as well as an eye-catching digital notice board to keep members of the community updated about various events and social happenings within the community. And finally, the large LED wall proves to be the perfect IMAG (image magnification) to display the live camera feed and provide clear visuals to those audience members within the sanctuary who are seated in areas away from direct sightline to the main stage” informs Steven.

Alongside these technologies that have been deployed at the church to fulfil regular (and sometimes mundane!) exigencies, Steven notes that there has also been an increased dependence on a wider range of professional AV technologies for special celebrations. As Steven recounts, “For special larger scale celebrations like Easter and Christmas, we do rely on the use of additional professional audio-visual gear to further enhance the experience for the congregation – to those present in person as well as those joining in virtually. All of this, however,

involves a great deal of effort in terms of planning and implementation. For example, additional systems like wireless microphones, wireless in-ear-monitors (IEM), wireless cameras, moving lights, and projectors; all need to be setup properly and tested to ensure they are not just compatible with the existing system being used within the church premise, but also do not interfere with the workings of any other systems (especially in the case of wireless systems). At the same time, projectors and cameras in addition to the lighting equipment – all need to be carefully positioned in such a manner that they don't become a source of distraction for the audience, while also ensuring that 'behind the scenes' elements like movements of cast and crew on/off stage etc aren't spotlighted in any way. Similarly, the nuances of musical performances like stage layouts for the band etc, need to be planned and synchronized with the audio engineer and video director respectively up until the end of the performance. And perhaps most crucial is the fact that all of the scenic design elements need to be planned and coordinated with lighting design in mind, as this aspect comprises a majority of the visual appeal of the congregation's experience."

Key AV Technical Challenges Faced by Churches

When the first Covid-19 lockdowns were mandated, worship services literally came to a halt on account of a multitude of issues – most of which were logistical and technical in nature. The issues that were technical in nature were mainly to do with the ability of houses of worship to properly connect with worshippers, i.e. bringing the worship service into the homes of the worshippers. This essentially invoked the need for specialized AV systems to be designed and installed at the churches, coupled with an even more pressing demand for operators with the required

technical skillset. Manpower indeed was a crucial challenge, with several churches having to grapple with this concern since the start of the pandemic. As Steven explains, "Safe management measures and restrictions on the number of crew members allowed to work within the same space made it difficult to operate AVL systems at full capacity."



Rudi Hidayat

In the same vein, Rudi notes that the growing need to install new AV systems brought with it the need for churches to seek out volunteers who possessed some kind of knowledge in operating these systems, so that

day-to-day operation of these systems could proceed without the need to have a team of professionals present on-site.



Mike Pedero

On the other hand, offering worship services that could actually keep worshippers engaged, was also a concern according to Mike, who says that worship places like churches struggled with relaying a virtual worship

experience efficiently, clearly and compellingly. To be able to do this would mean having the required technical expertise in terms of camera handling, lighting and sound mixing.

Robert explains this further, saying "Prior to the pandemic, most houses of worship rarely saw the need to have any form of video capture, as all proceedings were conducted live on site – a process



Robert Soo

that has gone on smoothly for decades. With lockdowns and strict social distancing measures, churches and other houses of worship were forced to tread in unfamiliar waters called 'video streaming',

something which they were completely unprepared for."

Staying Ahead of the Curve

During the first year of lockdowns and social distancing measures, it was evident that most houses of worship chose to play a waiting game in the hope that the pandemic would subside and normalcy would return quickly. However, with the pandemic and all its health & safety measures in tow dragging on into the second year, it became obvious to most churches that the only way forward to wade through these testing waters was to adapt to the 'new normal' by investing in proper live-streaming setups, while ensuring that their AV volunteers are up to speed with the technologies procured. This decision was crucial as churches around the world recognized the power of virtual platform and how it could help religious institutions and houses of worship maintain a better level of vibrancy and connectivity with their respective community members.

But with the hurry to have these arrangements in order amidst the multitude of health and safety measures and the issues with immediate availability of such professional equipment, it was noticed that quite a few places of worship were unable to equip their respective venues with the kind of technical infrastructure that could do justice to their vision and what they looked to achieve. On this, Robert offers a

word of advice, "For houses of worship that are still not properly set up yet, I would strongly recommend that they seek professional help (consultants) and get their volunteers trained as soon as possible."

Moving forward "Adaptability is key" emphasizes Mike, as he believes churches now have a better idea on how to keep their services seamless in the wake of interruptions in live proceedings. He says, "They have to adapt to some form of television expertise to make their transmissions good."

Creating a Better Worship Experience Through AV

With hybrid services now being viewed as a necessity rather than a luxury; the situation has posed a very valid question of 'how can churches create engaging worship experiences that are also efficient and top quality?' According to Steven, it all begins with paying special attention to cater to the remote audience viewing experience as much as possible. He stresses that all elements presented on stage must be properly lit for the camera, with graphical elements mixed and incorporated for broadcast; and all sound elements captured, balanced and mixed appropriately.

"An online worship experience would definitely benefit from having better quality audio and video production equipment that could process and deliver good sound and higher definition images; not forgetting that for better video quality, it must always be supported by proper lighting systems at the venue, in addition to having a secured high-speed / high-bandwidth internet connectivity to transmit the content safely and efficiently (something that is still lacking in many HoW setups today)." says Robert.

Mike too agrees on the importance of the right equipment selection, as he elaborates, "It's not just

a matter of using cellphones and stopping at that. Churches must invest in both upgraded equipment, as well as trained personnel. Since most churches have volunteers as operators, maybe the shift to paid staff is the solution.” The four experts concur on the importance of having AV volunteers trained to better understand the technical and artistic aspects required to pull off a good video production, owing to the fact that a good broadcast is only possible if the various AVL crew (AV operators/mixing engineers/technical directors, etc) are equipped with the necessary skillset.

At the same time, Steven also urges the need to reduce single point of failure in the signal chain, as he believes doing so will not only help increase the reliability of the AVL system, but also encourage the addition of multiple languages as simultaneous interpretation into the livestream. He informs, “All AV equipment used should be properly calibrated, optimised and maintained for good performance during hybrid services. Internet connectivity must be

fast and reliable for stable, good quality live streaming. IT support must be available to assist the AV operations, and knowledge of AV over IP technology is crucial,”

And finally, beyond the role of AV technologies, the nature and quality of content too has a crucial role to play in the overall experience soaked in by the audience, as Rudi asserts that Content is King, even when it comes to houses of worship; saying “Creative and good quality content is still in high demand, and this needs to be explored from all avenues.”

Expanding AV Capabilities

The AV landscape and the manner in which AV technologies have been adopted by houses of worship like churches etc, has gone through a dramatic change, with venues now displaying a keener interest to improve their technological capabilities in the hopes of offering enhanced online worship experiences.

“GBI PRJ is the first church in Indonesia purchasing XR facility to reinforce hybrid worship as they believe that this trend will still be very much in demand,” informs Rudi as he offers an example of the current situation in Indonesia where there is an increased demand for camera equipment, along with an ever-growing requirement for streaming technologies equipped with more complex AV input.

Robert adds to this as he shares, “In the house of worship projects that I’m currently a part of, most are already looking at setting up dedicated audio and video production suites that properly support streaming and hybrid worship services. This involves audio mixers, studio monitors, cameras, video production switchers, production lighting, editing software, and even green screen rooms! Basically, the full works required for both real-time and recorded production.”



Fast and reliable Internet connectivity is important for good quality live streaming.



Dedicated audio and video production suites will help enhance the experience.

On the other hand, Mike offers perspective on the increasing popularity of training sessions and the fact that many churches and houses of worship are now actively seeking consultations since they're eager to improve their knowledge quotient on how to enhance their virtual experience offerings. "It is widely accepted that in Philippines, churches do not have far-reaching financial capabilities, therefore the focus presently seems to be on affordable but reliable equipment. The objective is to be able to give a good, watchable Church service" he summarises.

Hybrid Worship in the Present & Future

As we make our way out of the trials of the pandemic, it is clear that new horizons have emerged within the house of worship segment in terms of the possibilities

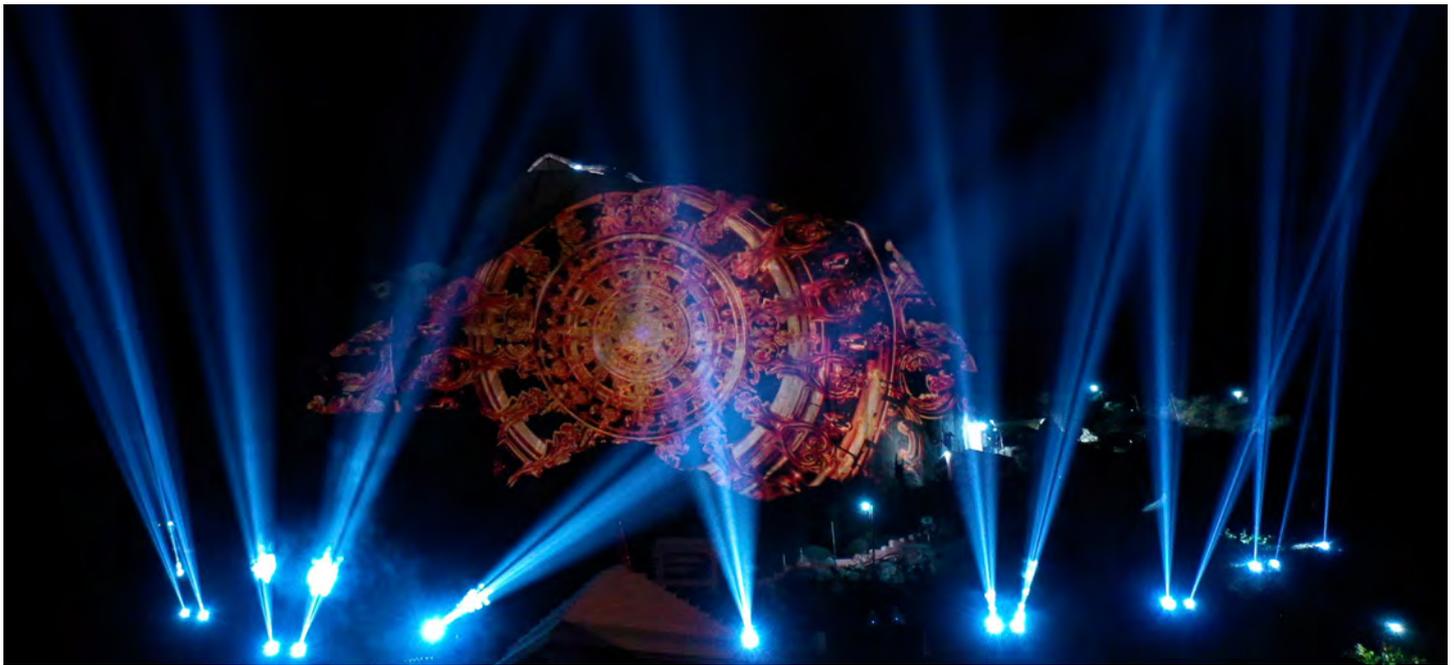
in enhancing worship experiences, with hybrid worship at the centre. Mike believes hybrid worship experiences will enable churches to bring their services to more people thanks to online church activity becoming increasingly accepted as it offers a sense of ease in accessing worship services anywhere and anytime.

Robert sums it up as he asserts, "Hybrid worship was never a thing before the pandemic, but as we are slowly entering into an endemic phase, the practice will continue to stay for many years. Though an online worship experience can never replace that of an onsite experience, there are actually some good aspects which I believe will spur many to continue operating in the hybrid mode."

Gabbar Hill Turns Into India's Largest Permanent 3D Projection Mapping Surface

Hard rocky terrain of over 18000 square meters transformed into a natural canvas for one the most immersive story-telling exploits via 3D projection mapping

by Ram Bhavanashi



FACTFILE

Project Name: 3D Projection Mapping on Gabbar Hills

Project AV Cost : ₹ 13.56 crore (including three years of O&M)

Project Location: Ambaji, Baniskantha District, Gujarat

Project Commencement date: March 2022

Project owner: Gujarat Pavitra Yatradham Vikas Board (GPYVB)

Project Commission date: 13 April, 2022

Project Segment: Place of Worship, Infotainment

Project Highlight: India's largest 3D projection mapping – 265 x 68 meters – on natural rock surface; India's first install with six 45000-lumen RGB laser projectors.

Project Consultant: Rhino Engineers Private Limited

Systems Integrator: Tricolour India Schauspiel Pvt. Ltd.

Three-D Projection Mapping is nothing new, and more so in India – thanks to the exponential growth of Infotainment segment, of late – with every big occasion turning into an event of projection mapping. This one, however, is different. In that, it is a rocky mountain surface, in a very rough terrain, and the largest and natural surface thus far in the country. Moreover, it is permanent. It's been nominated for a place in the Limca Book of Records as the 'biggest 3D Projection Mapping on Mountain Hills in India.' 'Engineered' by Rhino Engineers, and integrated by Tricolour India Schauspiel, the project was inaugurated recently by Gujarat Chief Minister Bhupendrabhai Patel, and is a phenomenon by itself in Indian infotainment sector. An SIA exclusive:

The Setting

Iconic buildings, landmark towers, forts and royal palaces...even temple shrines have all become surfaces for projection mapping events dishing out a variety of infotainment depending upon the occasion. However, they have all been on built spaces, i.e. man-made structures.

Here is one, however, that is as natural and rustic as it can get- a huge rock surface that is the mainstay of a hill amidst thick vegetation. The *Gabbar Hill* – located some 4.5 km west of famous pilgrimage town of Ambaji – on the Gujarat-Rajasthan border, the hard rocky terrain of over 18000 square meters (265w x 68h meters), has been transformed into a natural canvas for one the most immersive story-telling via 3D projection mapping.

With a projection surface coverage area of over 250 meters wide and 60 meters height, it is claimed to be one of its kind in the world and also largest in the country – and nominated for *Limca Book of Records*.

More, with six RGB pure laser projectors of as much as 45,000 lumens brightness getting into the act of illuminating the 490-meter high hillock, it's also claimed to be first of its kind in India. Massive as its size and scale would make it clear, this install is executed in span of four weeks.

For those uninitiated, the *Gabbar Hill* is one of the most revered spiritual sites in India for multiple reasons. The most prominent one being the original, and most important of the 51 *Shaktipeethas*, (seats of Goddess *Shakti*) that are spread over the Indian subcontinent.

It is also believed to be the place of Lord Krishna's tonsure ceremony, and also the abode of *Mahishasura Mardini* (slayer of demon *Mahishasura*). More, it is also believed to be the place from where the holy virgin river *Saraswati* is formed, and also where Lord Rama worshipped *Maa Ambe* and received the sword "Ajay".

Owing to its exalted spiritual significance, it was ideated by the Gujarat Pavitra Yatradham Vikas Board (GPYVB) – a Government of Gujarat concern, focused on tourism promotion – to transform the place into an immersive experiential story-telling event that will not only contribute to tourism but also disseminate the knowledge of the country's cultural traits.

Due diligence and deliberations followed resulting in the coming together of Rhino Engineers (as Consultnat) and Tricolor India Schauspiel (as systems integrator) – both of whom have built reputation for high-profile 3D projection mapping creations in the country.

The Storyboard

Thus evolved the storyboard of *Jai Maa Amba 3D Projection Mapping Show* (on *Gabbar Hill*, Ambaji, Gujarat), and in a span of four weeks – arguably a very challenging time stipulation – the otherwise rustic



rocky mass has been transformed into the country's biggest and natural canvas of immersive story-telling that connects the nation of *Shakti*.

"While the kind of work involved wasn't a big thing, the sheer size and scale was certainly one," recalls Deep Patel, Rhino's Project Manager who got involved with the project from day one. "The projection surface is so much unconventional, and uneven – quite unlike the built spaces – that's one thing very critical," he explains. "That the vegetative area at the base of the hill is also part of the projection, the task turned even more challenging."

According to him, the design team from Rhino, and integration team from Tricolor had to work closely with Shree Arasuri Ambaji Devasthan Trust towards developing the content programming. "We setup multidisciplinary teams for research of content, curation of striking visuals, and synchronizing the programming with immersive sound and projection/lighting towards creating this one-of-its-kind show,"

Deep Patel says. "The guidance and assistance from the Trust towards creating the storyboard and compelling presentation has been a great experience," he observed.

"That this is a grand feat of achieving a projection of **265x 68 meters** on a rocky mountain, utilizing six projectors of 45,000 lumens each – being done for the first time in the India – and completing all this in just one month is an incredible experience," observes the Rhino Project Manager.

The show comprises the history of *Maa Ambaji* temple, giving an insight to the many stories and legends associated with the temple, and the surrounding premises.

That the giant size rocky hillock chosen for projection is a dull and rough surface that is always exposed to sun, dust and rain it is certainly not a lovable canvas for a projection technologist. However, the motivation that the project carried, and the expertise

that the teams characterized team Gabbar projection went about doing what is generically dismissed as undoable.



“It’s been my dream for over a decade,” recalls Narendra Naidu, Managing Director, and Principal Consultant for Rhino Engineers. According to him, he had visualized the concept long ago, and developed a detailed

presentation on how experiential 3D projection events could be weaved on natural surfaces.

The presentation detailed the very nature and evolution of 3D projection, and how it’s been explored the world over by means of installed cases – drawing the examples from Dover White Cliffs Country (facing the English coastline, Sheraton Waikiki hotel in Hawaii, and some others – it also explained the hardware and AV equipment required for the initiative.

“We had visualized creation of similar experiential projections for Gabbar Hill too at that time,” the Rhino chief said. “While it took almost a decade for the vision to materialize, it’s a dream coming true.”

The Install

Owing to the very nature of the rocky hillock surface, they required projectors of extremely high quality and specifications to give the best possible projected image. Nothing less than a 4K images could do justice to the event.

It was, therefore, recommended to rope in the Christie D4K40-RGB pure laser projectors that come with 45,000 lumens brightness, apart from its ‘all-in-one’ tag of package.

“We had to achieve a projection coverage of over 250 meters wide and 68 meters high on Gabbar Hill, which exhibits a dark, dull surface due to environmental conditions,” recalls Himanshu Sabharwal, Creative Director at Tricolor India Schauspiel. “That required a fleet of high brightness projectors with unparalleled image quality,” he explains. “Christie’s D4K40-RGB fits the bill perfectly with 45,000 lumens and 4K resolution, providing us with vibrant and lifelike images.”

Claimed to be the smallest and lightest on the market in its brightness range, the Christ D4K40-RGB projector doesn’t require heavy external chillers, remote laser racks, or special pedestals, simply because everything is completely integrated into a single chasis.

More, with features like high frame rate of upto 120fps, 5000:1 on/off contrast ratio, omnidirectional capabilities, the system is taken to be most ideal for large-scale pure laser projection. For a demanding AV application, it also packages features like 12G-SDI, DisplayPort, Terra SDVoE input card, and an agnostic nature to work in compatibility with a variety of sources.

A total of six D4K40-RGB projectors are deployed in the application which means a whopping 2,70,000 lumens in one go on to the rock.

The projectors are mounted on two specially constructed projection towers, each measuring about five meters in height. Tower-1 is fitted with two projectors horizontally adjacent to each other, while Tower-2 has four projectors stacked in a two-by-two matrix. All projectors are protected by weather-proof enclosures from Warrior, and are placed about 120 meters away from Gabbar Hill, which is the ideal distance to display optimal visuals on the hill’s uneven and dark surface.



According to Himanshu, this Gabbar Hill projection is the largest projection mapping that they did on a natural landscape since their **Dharti Aaba Light and Sound Show** done in 2016 in Jharkhand's Ranchi district. That show was staged on the hillside of Kanke Dam using four 22,000-lumen Christie projectors.

Sound 'n' Light

Augmenting this heavy-duty laser projection is as many as 20 units of 280Watt LBT Moving Head lighting fixtures, apart from a solitary Gobo Light image projector from Martin.

For the audio component, a 5.1 surround system had been weaved in with Turbo Sound system that is augmented by a pair of Klarktechnik DSPs (DM8500 & DM8008), and powered by a Lab Lab.Gruppen, and is interfaced by a Behringer UMC1820 device.

According to Team Rhino, multiple technologies have been ingeniously incorporated in this prestigious event show. For a truly involving visual appeal, the content team went for chroma shoot with performing artists – in addition to digital graphics – to create various

situations of the show, thus creating a theatrical experience.

Says Naidu: "This is the first time in India that an innovative 3D projection mapping show has been accomplished on such a large natural landscape. We are delighted to be able to offer our expertise to ensure that the theme and concept are perfectly aligned during the execution. This is a landmark project in terms of scale, content delivery and the types of AV technologies used, and we have every reason to rejoice and be proud of what we have achieved."



Rishubh Nayar, Sales Director for India-Enterprise, Christie, commented, "this is a superb demonstration of the capabilities of our D4K40-RGBs, which have elevated large-scale projections to new highs. Kudos

to Tricolor India Schauspiel and Rhino Engineers for their hard work to deliver this milestone project for India and the entire world to see."

A grand mission-critical install of 'mountainous proportions' accomplished in four weeks. Befittingly



for that scale, the project has been nominated for a place in the LIMCA Book of Records as India's biggest 3D projection mapping on mountain hills in India.

Rhino Engineers

Tricolor India

Dataton

Klark Teknik

Turbosound

Lab Gruppen

LBT

LPS-Laser

Martin by HARMAN

AV@Gabbar Hill 3D Projection

Projector: Christie D4K40-RGB 45,000 Lumens - 6 Nos.

Laser: LPS Laser (24 watt) - 2 Nos.

Moving Head: LBT (280 Watt) - 20 Nos.

Image Projector (Gobo Light): Martin- 1 No.

Audio System: Turbosound (5.1 Surrounding System)

DSP: Klarktechnik (DM8500 + DM8008)

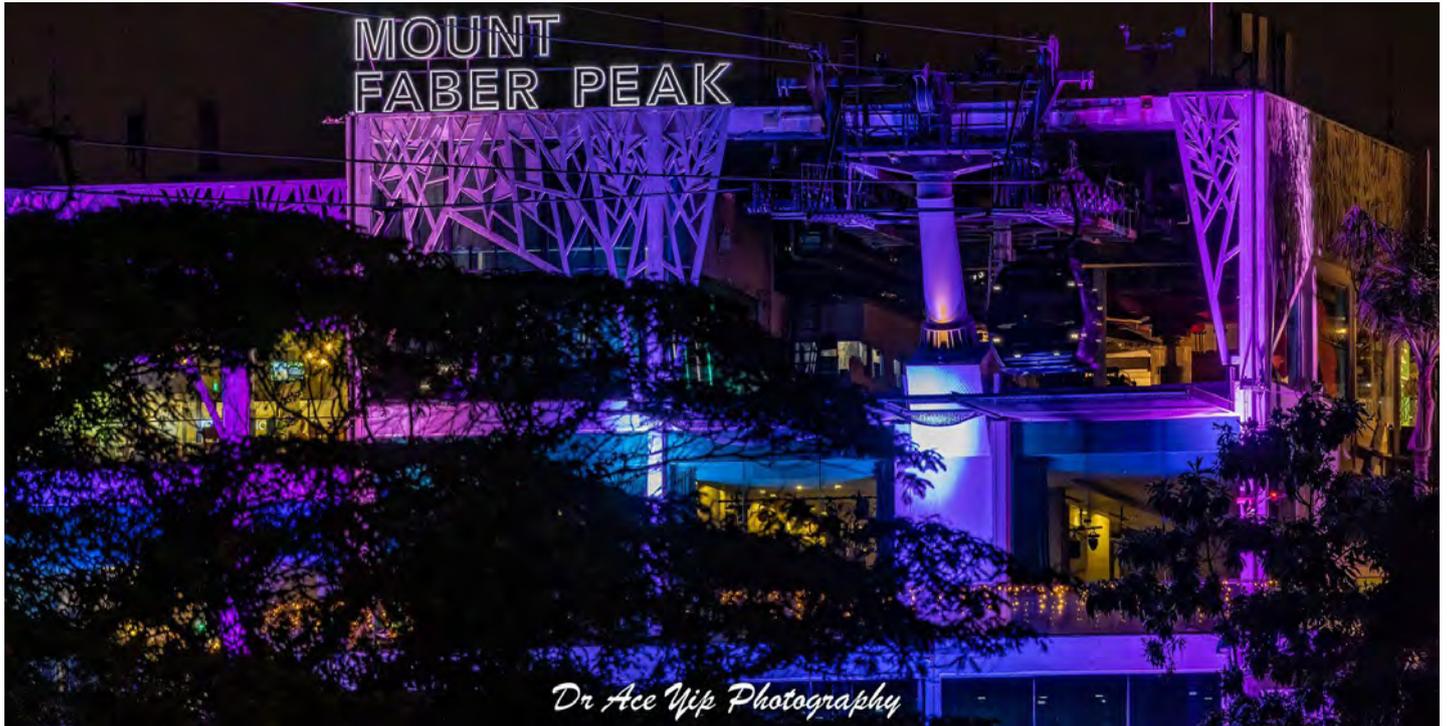
USB Audio Interface: Behringer (UMC1820)

Amplifier: Lab.Gruppen

Media Servers: Dataton WATCHOUT

Mount Faber Peaks Into the Future with SGM

AVL Acoustic Systems breathed new life into the iconic tourist attraction by deploying tough-as-nails SGM wash lights just in time for the holidays



FACTFILE

Project Name: Mount Faber Peak

Project Location: Sentosa, Singapore

Project Segment: Tourism

Systems Designers and Integrator: AVL Acoustic Systems Pte Ltd

AV Highlight : To provide proper permanent outdoor facade lighting that can handle any event.

Key AV Brand: SGM Lighting, Swisson and Obsidian.

Mount Faber Peak, home to the iconic Singapore Cable Car, is a treasure trove of scenic views and leisure experiences. Visitors to the hilltop destination have the opportunity to wine, dine, and unwind whilst enjoying an unforgettable view of the country's harbour and city skyline.

Unfortunately, as with most tourists attractions, the popular spot was a casualty of the pandemic. Mount Faber Leisure Group, which owns the Peak, decided that a sad year did not have to have a sad ending. They planned to celebrate Christmas and the start of 2022 by reopening the Peak to once again offer an elegant respite 100m above sea level.

Despite numerous offerings within the attraction, Mount Faber Peak's façade lighting left much to be desired. In the city-state, façade lighting is a crucial factor in architecture that allows buildings to stand out from their close counterparts. However, instead of intensifying the beauty of the Peak, the façade lighting and systems were constantly failing and Facility Management could not understand why.



AVL Acoustics Systems was engaged to troubleshoot and fix the system. **Marc Brandon Hor, Project Engineer / System Designer of AVL Acoustic Systems** recalled, "I went in to check what was going on and

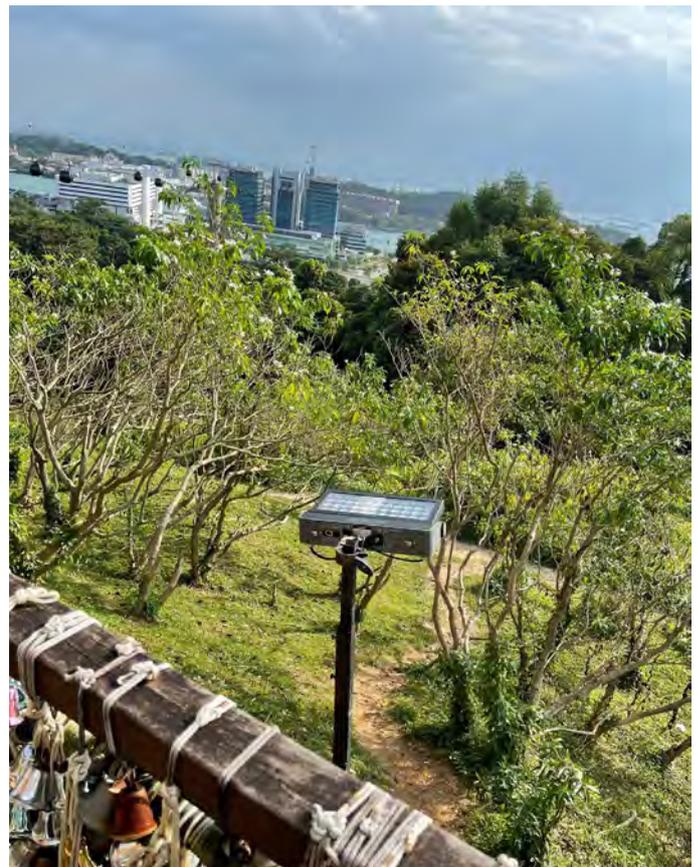
I noticed that the system in place was not meant for permanent installation! The fixtures were put up for an event and when Mount Faber management took over the fixtures after the event they did not reinstate them as permanent installation."

Undeterred in their determination to breathe life into an iconic Singapore landmark in time for the holidays, Mount Faber Leisure Group decided to fully engage AVL Acoustics Systems to design and handle the installation of the new façade lighting system for Mount Faber Peak.

Marc explained the time crunch, "There was a rush on this project because of the upcoming holidays. The team had to re-do the entire foundation work to get the system in running order. On top of that, November is the rainy season so we had to make use of what little 'sun' we had during the day. Luckily, I have wonderful team members who worked tirelessly to re-route and plant new lines for the new foundation of the lighting installation. From the time the project was awarded till it was completed was around 3 weeks, we worked hard and fast to get this done."

He continued, "We got the lights up by Christmas. Thankfully, I had the support of Frank Hoehn, from SGM Denmark, who made a special arrangement for the expedited production of the SGM P-5 POI wash lights."

The fixtures were handled and delivered by local SGM Distributor Showtec Group, who Marc compliments as, "impeccable in their arrangement of logistics to allow me to have the lights in and commissioned before Christmas."



SGM P-5 POI.

Mount Faber Peak's facade lighting is now proudly lit by SGM P-5 POI. Powerful IP66-rated outdoor RGBW LED wash lights, each P-5 POI incorporates 44 x high-power RGBW LEDs, delivering a stunning 20031 lumens as maximum output with the 43° lens option. The LEDs' expected lifetime is 50,000 hours.



The P-5 POI luminaire comes with different beam angles to comply with specific illumination tasks. This fixture also comes with pignose tilt locks that can be locked in place using the included key, protecting fixed installations from vandalism and theft. Hor explained, “We used the P-5 POI version as this project needed proper permanent outdoor lighting. These fixtures are designed and built for harsh environments so we know they will work well here.”

Made to withstand tough surroundings is true as the luminaire’s body and frame are powder-coated to corrosion class C5-M (marine) grade. The scale and fan cover are made from impact and UV resistant PA 6, which is reinforced through coloured glass. Inbuilt dehumidifiers constantly remove trapped hydrogen from inside of the lighting fixture in a solid estate electrolytic process with no moving parts. The DryTech procedure is also intended as full protection against

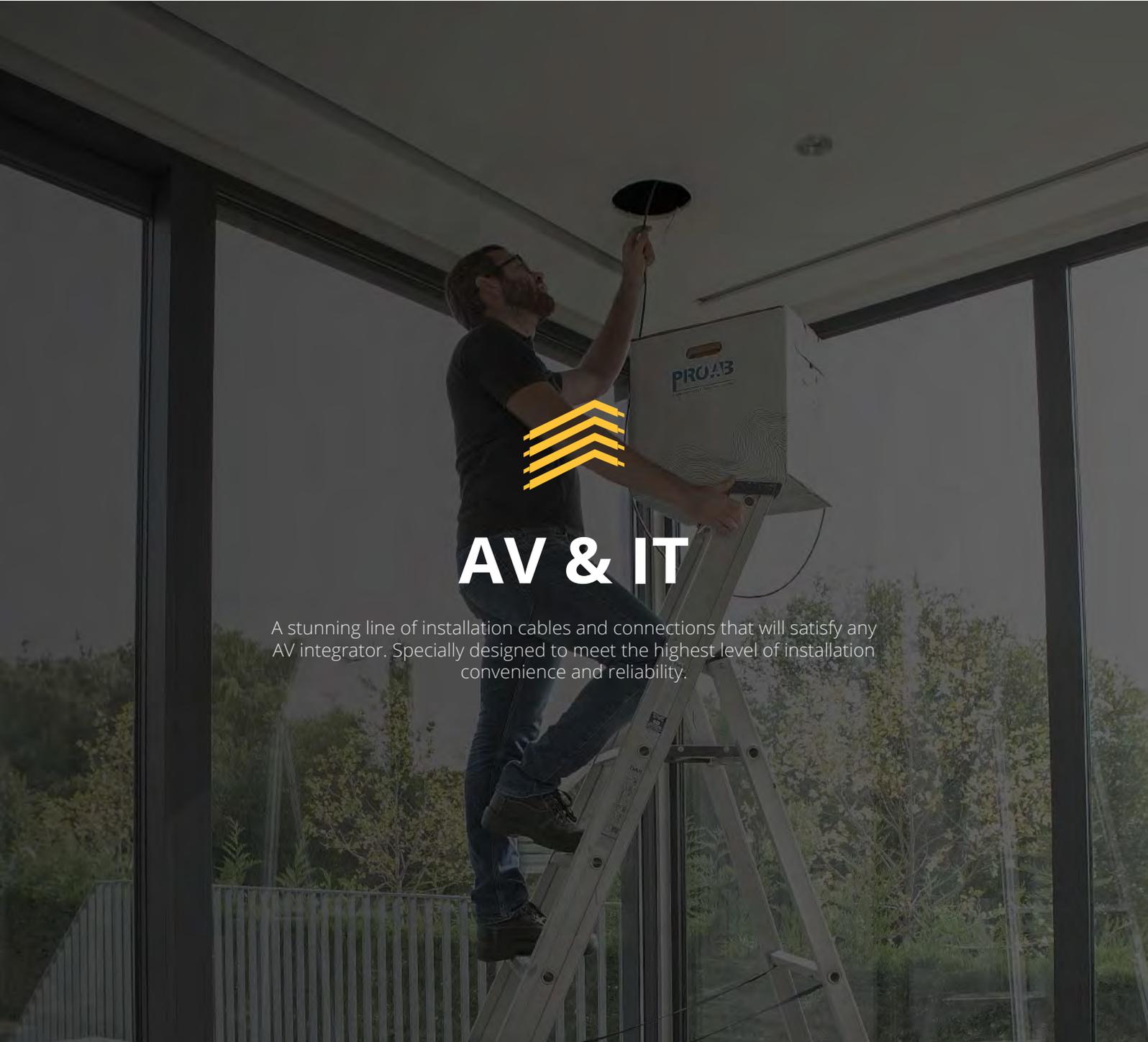
dust and other particles, while ensuring protection against direct water jets.

The lighting fixtures are connected by a Swisson DMX backbone which Marc considers, “the most reliable lighting protocol”, supplied by Lighting and Sound Distribution’s Louis Teo. The team have also put in place a permanent lighting console running with Elation’s Obsidian Control System software.

Marc concluded, “We have installed everything with the idea to cater to different events along the way, like the World Water Day as well as the National Day Parade. We have enjoyed working with the Mount Faber team and look forward to working with them as we move forward in 2022.”

AVL Acoustic Systems

SGM/P5-POI



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