INDIA EDITION

OCTOBER 2026

AV TODAY

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Speak Freely

How Actis created touchless auditorium in Ahmedabad University





Samuel Hartmann
Director International Sales - Fohhn Audio



Naveen Shreedhar
Sales Director



Jose A Rivas
Vice President of Global Sales - Shure



David Neaderland
Founder - Sound Control Technologies (SCT)

FEATURE
- Redefining Immersive Spaces

CASE STUDY
- Ahmedabad University, Gujarat

SPECIAL FOCUS
- Corporate Immersive Entertainment
- AV Brand building

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Founder's Note



K. David Paul Sudhakar
Founder and CEO, AV Today

Dear Readers,

Welcome to the October 2026 edition of AV Today. InfoComm India and PALM Expo are behind us, and if one thing stood out on those busy show floors, it is that the Indian AV market has grown up.

You'll see it in our interviews. Fohhn Audio says buyers here no longer start with "What's the price?" They ask, "Can you solve my problem?" Shure calls India its fastest-growing market of the past five years and sees it becoming a $14 billion AV opportunity. Sennheiser has brought its business communication and professional audio divisions together under one brand. And Sound Control Technologies, heading into its 40th year, reminds us how far we've come since the days when video codecs were the size of refrigerators.

This issue's theme is the experience economy. Immersive AV in India used to mean government museums and sound-and-light shows on fort walls. Now real estate developers, conglomerates and global capability centres are investing in experience centres, sales galleries and briefing spaces. Our main feature looks at what is driving this change. Aman Arora of Magical Theatre writes about the business of immersive culture, and our technology guide explains how to choose the right projector for these demanding indoor spaces. The new opportunity, as one of our writers says, lies at the meeting point of art, technology and commercial strategy.

We also bring you hands-on product reviews from respected consultants Abdul Waheed, Mradul Sharma and Nikhil Shenoy, plus an inspiring case study from Ahmedabad University, where Actis Technologies delivered a fully hands-free auditorium. Our installations section covers projects from Bengaluru's Humming Tree to the riverfront of Maheshwar Ghat.

I'd especially encourage our system integrator friends to read "Stop Circling the Perimeter." Indian SIs deliver world-class work, but too often nobody outside the client's office ever sees it. Your track record is not a secret to protect. It is your strongest asset. We built AV Today to help tell those stories, so please share your projects with us. We'd love to feature them.

My sincere thanks to our advertisers, partners, contributors and readers for your continued support. Each edition is a conversation with all of you, and it keeps getting richer.

Enjoy the issue, and we look forward to seeing you at PALM Expo Delhi.

Warm Regards,

David Paul Sudhakar. K

Founder, AV Today

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Fohhn Audio

The product does the talking

German pro-audio maker Fohhn Audio AG made its first large-scale appearance at InfoComm India 2026. Its international and India teams say the market has moved beyond asking about price first and now wants to hear about solutions.



Samuel
Director International Sales

Fohhn Audio had one of the busiest stands at InfoComm India 2026. The Nürtingen, Germany-based Fohhn Audio AG has spent several years building its reputation in India's professional AV market. Its first major show presence reflected that growth: CEO Jochen Schwarz and global leaders attended, while its immersive audio demo room was busy from day one.

AV Today spoke with Samuel Hartmann, Regional Sales Director and Customer Relations Export Manager, and Cherian George, Regional Director for India and Vietnam, about Fohhn's showcased products, changing Indian buyer behavior, and regional plans.

"Amazing" first impressions

Hartmann oversees Fohhn's international accounts and export distribution from Germany. He praised the response: "The experience in India is amazing. We are extremely glad to be here, and it's amazing to see all the people, all the customers, and the team. We are very happy to be here and excited about the show, absolutely." He called being in India "a big pleasure and honor," adding that Fohhn has "high expectations of the country." As he put it: "We see a country with high development, so this is really promising for us and also encouraging us, also with the acceptance of the products."

A fully "Dantified" portfolio and PoE++ speakers

Hartmann said Fohhn's full Dante range was the show's main highlight: "Our entire portfolio is Dantified," he said.

The latest products include PoE speakers, ranging from standard PoE to 90-watt PoE++. A single network cable delivers audio and power, simplifying installation and reducing infrastructure in meeting rooms and boardrooms. "These products we are showing here, and that's for sure one of the highlights here at the show for us," Hartmann said.

Beam steering: Better intelligibility, hidden speakers

The other key technology was beam steering. Hartmann said Fohhn has the market's largest portfolio.

"Often you have challenging acoustics, so spaces with high reverberation," he explained. "With this technology, we can direct the sound precisely to the audience, reduce excitation of the room, and therefore achieve better speech intelligibility, how we perceive the sound, and more direct sound."

The technology also offers visual benefits: electronic dispersion lets designers position speakers more freely. "We can practically hide the speakers and integrate them very well," he said, citing a prominent example: "The Parliament of India; there you find our speakers today."

India's shift from price to quality

India is often seen as price-sensitive, while Fohhn sells premium products. George, who leads business development in India and Vietnam, said the market has shifted noticeably in recent years.

"I can tell you, three years back when we were here at InfoComm, there was always a question about what the price range was," he said. "That question has changed now in 2026. People are not asking that as much as they used to. Now they are talking about technology. They are talking about what is the USP. They are talking about how pristine the audio can be."

The order of the conversation has changed, too. "Earlier, price was the first thing we used to discuss. Now we don't discuss price first. That would be maybe number three or number four. First, we are talking about solutions. Are you able to solve the problems?"

George acknowledged that a large segment remains price-sensitive, but said more buyers are moving upmarket. "Unlike how many people perceive it, I personally feel that India is now becoming an extremely quality-conscious market as well," he said. "There is a big mass market which is price sensitive, but there is a big percentage of the market that is definitely growing up the pyramid, and people are willing to pay good money for quality."

Winning on performance and people

Asked how Fohhn markets itself in India, George said it continually demonstrates its products' capabilities. "Time and time again, we prove that our products can do what many others can't do," he said.

He added that the product is only part of the equation: Fohhn has invested in India and employs local staff. "One thing we noticed is that every single customer who walked in didn't have a single complaint about the installs we have done," he said. "So it's beyond the product. It's also the kind of people who support the system and ensure that the installations are done well."



Cherian George
Regional Director

George said strong local support keeps customers returning. "If one customer gives us an opportunity, they usually wouldn't look anywhere else the next time a project comes."

From Nestlé to the Central Vista Parliament

Fohhn launched in India three to four years ago and has built a portfolio spanning corporate and public-sector projects, beginning with Nestlé. George said the Central Vista Parliament project was a turning point:

"The big one was when we did the Parliament, the Central Vista Parliament," he said. "That's when it got us an opportunity into the government space. We did the Lok Sabha, Rajya Sabha, and after we did that, we got all the halls, all the meeting rooms. That tells us that once a customer experiences Fohhn, it's very unlikely that they would look for anything else."

Two days before the interview, Fohhn commissioned a 7,500-seat auditorium at Zoho's Chennai headquarters. "Again, the feedback we got was fantastic," George said.

Other projects include Intuit and Ambedkar Bhavan. George called the past four to five years of corporate, semi-government, and government work "a good spread."

Global leadership in India

Fohhn CEO Jochen Schwarz and other global team members attended the show. George saw Schwarz's visit as a sign of India's importance to the company.

"It shows that India is doing pretty well," he said. "People want to know what magic is happening in India, and it also shows Fohhn's commitment to the country. We are still growing; we have a long way to go. We used to be the newbies in the business, but not anymore. Now everybody seems to know us, and everybody is saying hi."

What's next: A center of excellence and immersive audio

George said Fohhn's next phase in India will focus on developing its people and facilities, introducing new products, and establishing a Center of Excellence "a space from which consultants and system integrators can plug in and get some great solutions from the team."

He expects immersive audio to grow as experience centers "are taking their level one step up" and consultants seek firsthand demonstrations. "There's been a lot of talk in the past, but we have demonstrated it, and people seem to be extremely happy," he said. "I'm hoping that we would see a lot more immersive installs in the coming days in India."

He also expects PoE Dante speakers to see widespread use in meeting rooms and boardrooms.

The PoE subwoofer that surprised everyone

The show's immersive experience room was in high demand. "We've only had time to open and close the doors since we started yesterday," George said. "The whole place has been packed. Word of mouth is spreading, and people are coming to listen to what we've done here."

Visitors praised the immersive audio, but George said one product drew the strongest reaction: "People could not believe that the PoE-powered subwoofer was throwing so much energy outside. That is something people did not expect, and it really blew people's minds."

In India, Fohhn appears to rely on demonstrations rather than sales talk. As George put it: "The product does the talking."

To watch the full video of this interview, scan the QR code



Growing the Market First

Putting market potential ahead of numbers

After 81 years as a family-owned company, Sennheiser has merged its business communications and professional audio divisions into a single organisation. Naveen Sridhara, who now leads the combined India operation, explains what this means for customers, partners, and growth.



Naveen Sridhara
Sales Director, India

When a Global Capability Center (GCC) asks Sennheiser for a boardroom solution, there is often a podcast room or media studio down the corridor. Until recently, those conversations were handled by two different divisions. Today they are handled by one.

"For the customer, Sennheiser is one brand," says Naveen. "It shouldn't matter to them whether we are in professional audio or business communication internally." Sennheiser has defined four focus segments: Live and Rental, Broadcast and Recording, Corporates, and Higher Education. In his words, these are "where we can play and where we can win."

Leading through change

He admits taking on the expanded role was overwhelming at first, but he sees it as the logical next step after three and a half years in his previous role. "Nothing changes if nothing changes," he says. "We always have to challenge the status quo, as an organisation and as an individual."

He says "Sennheiser's culture made the transition manageable. Even as a global brand, we are still a family, with clear leadership and support systems backed by HR, finance, and operations to ensure a smooth flow of business."

Spectera convenience as the product

Few launches have drawn as much attention in AV as Spectera, Sennheiser's digital wireless system, showcased at PALM Expo. Naveen calls it the most unique wireless offering in the industry, and Sennheiser was the first to market. It earned its credentials in live events. The Eurovision Song Contest ran entirely on Spectera, a deployment of well over 100 wireless channels. Artists adopted it quickly because it was convenient.

Sixty-four channels that once filled racks now fit in a single rack space, and antennas, splitters, and amplification are eliminated. Setup takes five minutes: power on, connect a CAT5 cable, and the built-in spectrum analyser automatically tunes the system. "Earlier, setup used to take half a day to one day," he says. That simplicity opens up a second audience. Corporate event spaces seating 3,000 to 4,000 people and houses of worship rarely employ RF specialists. "For them, a microphone is a microphone," Naveen says. Feedback from PALM Expo visitors praised the system's flexibility and audio quality, which he calls Sennheiser's first priority.

Where India's growth is coming from

Naveen first points to GCCs. India has roughly 1,400 to 1,500 of them today and is expected to reach about 2,400 by 2030, with Bengaluru, Hyderabad, and Pune as anchors. The opportunity extends beyond boardrooms and ceiling microphones. Corporates now book top artists for annual days and employee engagement events, driving demand in the rental segment as well. International tours and local performances add to it.

The second major opportunity is in higher education. As foreign universities establish campuses in India, studying at a globally recognised institution becomes far more affordable than paying $200,000 to $300,000 to study abroad. These campuses will need AV infrastructure that matches their reputation.

Growing the market, not chasing the number

Sennheiser's key priority for 2026 is a restructured distribution model, effective September 1. Its own team will work directly with a limited set of large accounts, while distributors handle the broader base of channel partners. In professional audio, where products start at around ₹3,000 to ₹4,000, distribution is the only practical approach.

"Numbers have to be done; that's fine," Naveen says. "But if you work on the numbers, it's hit or miss. If you work on market potential, the numbers will follow."

The road ahead

Sennheiser is marking its 81st year by simplifying: one brand for customers, four focus segments, and partners to scale its reach. For India's integrators, rental houses, and enterprise buyers, the message is clear. Sennheiser is not just selling microphones. It sells the confidence that the sound will work and that setup will take minutes, not a day.

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Four Decades of Connection

Sound Control Technologies' journey and its plans for India

AV Today spoke with David Neaderland, founder of Sound Control Technologies (SCT), at the company's booth during InfoComm India 2026. SCT has just completed 39 years and is heading toward its 40th. The founder reflected on how the industry has changed and discussed what comes next for India.

From analog beginnings

When SCT started in 1987, the conferencing industry was barely established. "Everything was analog," David recalls. "There was no Ethernet transmission. There weren't any commercial video conferencing systems. Codecs didn't exist."

In the late 1980s, the job was to persuade end users to install audio conferencing in their meeting rooms. SCT built many of the first telephone hybrid interfaces and acoustic echo cancellers for room integration. Much of the early work, David explains, was teaching customers what conferencing could do for their people when they needed to communicate beyond their own offices.



Early video hardware was enormous. "The first video conferencing codecs were the size of refrigerators, and each conference room cost over a million dollars," he says. COVID permanently changed the market: everyone knows they can video call on their phones. "Now it's not whether they're going to, but how much, how many, and how extensive the technology they're going to deliver in each room is."

Growing roots in India

SCT has operated in India for over a decade, first serving multinational technology adopters that introduced the brand. David credits Sushant More, SCT's champion in India and the Middle East for over 11 years, with building its domestic business. "It's been a very rewarding journey," he says, "and it has put us in a good position for forward-looking opportunities."

David says family has been a core company principle from day one. "We view our customers, our partners, and the consultants who work with us as an extension of that family. We rely on mutual trust and confidence, and Sushant has exemplified that." Sushant has built strong relationships with end users, consultants, integrators, and manufacturers, and is developing a local team. "I have grown because of him; he has grown because of us, and we really enjoy working in the Indian marketplace."

Linking legacy rooms with BYOM

Meeting rooms are adopting Bring Your Own Meeting (BYOM), with USB-C as the universal connection. Integrators still face distance, power, and signal-integrity challenges. David says SCT addresses them through another core principle: sustainability.

"As technology evolves, we aim to give people time to extend the life of existing investments, whether in SCT infrastructure or other systems," he explains. The USB-PDI, for example, delivers USB, HDMI, and power to a laptop through one USB-C connection and adapts existing table interfaces from almost any manufacturer. "Of course, it's much better if they have SCT infrastructure, but we understand that not everyone has that luxury."

The roadmap ahead

Rooms now need PTZ cameras, ceiling microphones and collaboration bars to work together. Asked what comes next, David laughs: "That literally is a million-dollar question!" He says hardware makers often follow platforms like Microsoft, Zoom and Cisco Webex. SCT aims to lead with technologies that bridge platform gaps, expanding R&D and engineering teams across countries to bring diverse perspectives and build for every market.

Plans for India

What does the 40th year hold for India? "We are actively looking to expand our footprint in India," David says with a wink. He calls India a growing, maturing market that the rest of the world continues to invest in, "as will we." He adds: "We enjoy coming to InfoComm every year. It's been a good market for us, and we hope we are good to it as well."

To watch the full video of this interview, scan the QR code

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Solutions, Not Just Products

Creating solutions for India's expanding AV market



Jose A. Rivas
Vice President

How Shure and its national distributor, Sun Infonet, are listening to end users and building solutions for India's growing AV market

The convergence of IT and AV, along with the rise of AI, is reshaping how Indian customers work. Jose A. Rivas, Vice President of Global Sales at Shure, and Neeraj Chandra, Director of Operations at Sun Infonet, Shure's national distributor in India, discuss Shure's response.

"India is a growth market for us," says Jose. "It has been a growth market for the past five years." According to Jose, India has delivered the highest growth Shure has seen in any single market over that period. Shure's numbers indicate that India could become a $14 billion AV market, and Jose says the company believes it can help shape that market.

Jose lists three priorities for India. First, better understand end users' needs: how they work, what their pain points are, and which problems Shure needs to solve.

The second is to keep developing the distribution channels, both AV and IT, so products and solutions reach the market with the value-added they should carry. The third is to develop solutions beyond products, so Shure's technology works together to give customers the solutions they need to do their work.

Jose sees the three as one loop. Shure must know what end users need, deliver products and solutions to customers through value-added channels, and then see those solutions work in the market to solve customers' problems. "It comes full circle," he says.

From microphones to the meeting room

Shure began in audio, then moved into ceiling microphones, and now into video bars. The interviewer noted that the video conferencing space is very crowded with brands, that Shure is the latest entrant, and asked what drove the shift and how the company views the competition.

Neeraj highlights AI and certification. Shure's latest video bar is Microsoft-certified, he says, and the ceiling microphones and bars are all AI-enabled. With Microsoft and Zoom certifications, "that gives us an edge in the market," he says. Sun Infonet has always focused on key business trends, such as enterprise, UC, and live sound, and on deeper penetration into regional markets. Thanks to Shure bringing in these value-added products, he says, a paradigm shift is underway.

Jose says the shift comes from listening. "We are always listening to our end users," he says. "We need to provide solutions to the problems they face."

Two trends shaping the industry

Asked about the biggest trends in Indian AV, Jose names two. The first is the convergence of IT and AV, which he says is front and center, not only from the channel point of view but also from the user point of view, among the people specifying products and how those products need to work for their applications. The second is AI, which he says you cannot go anywhere without hearing about or using.

Jose says Shure's products have AI at their core, and they are also designed with AI in mind. He compares it to Microsoft's line: if you cannot understand, I cannot help you. "Our products have to enable AI to work properly," he says, so people can use AI tools to work more efficiently.

In his view, India is one of the markets adopting AI fastest, not only for research but also in how Indian professionals use AI to work more efficiently. "Our solutions are front and center from that point of view," he says.

Neeraj sees the same shift. He says the interaction of AV with IT is an emerging trend, and what amazed him on the first day was AI's role in workflows.

A partnership 25 years deep

Shure is 101 years old, and Sun Infonet has been part of that history for more than 25 years. "For a quarter of Shure's history, Sun Infonet has been part of that DNA," Jose says. India is a partner-led market for Shure. Shure trusts its partners to bring its products to the Indian market with the proper added value, support, and services, and Jose calls them the company's eyes in the market. Shure supplements this with its own resources to stay close to end users.

"It's always a partnership," Jose says. Each side has clear roles and responsibilities because the aim is to deliver as much value as possible to end users and channels.

Neeraj says it is great to partner with one of the best audio brands in the industry. "The moment you say Shure, there's no second thought about it," he says. With Sun Infonet's deep understanding of the Indian market, its distribution network, and market demand, Shure has supported the company throughout. Every day brings a new challenge and excitement, he says, and he gets excited seeing new products come in and gets new ideas every day about what to do next.

He credits Shure with introducing innovative products, bringing in new teams, and communicating transparently with customers, with the two companies engaging with them jointly. He says that level of confidence carries over to customers and end users. They feel confident that their investments are worthwhile when the two partners are together.

The trust built over the years is such that people say, if you say it's done, it's done. Whether it is deliverables, support, warranties or servicing, Neeraj says it is one window.

Neeraj adds that Sun Infonet has 28 years of industry experience and is adapting to what the industry needs. Its networking with partners, consultants and integrators helps. "It's a confidence-building exercise," he says, and people are trusting. He describes the partnership as a perfect marriage, as perfect as it gets.

The road ahead

For Shure, the path ahead returns to the three priorities Jose outlined: understanding end users' needs, developing the AV and IT channels, and building solutions beyond products. The aim, he says, is to keep solving customers' pain points, and India remains the market where Shure has seen its highest growth over the past five years.

For Sun Infonet, the focus remains on enterprise, UC, and live sound, with deeper penetration in regional markets. Neeraj says every new product brings new ideas about what to do next. Sun Infonet hopes to deliver strong business, what he calls the bottom line, and, as he puts it, continue to grow alongside the leaders.



Neeraj Chandra
Director of Operations,Sun Infonet



Maxhub X-Board V7

Smarter, not more

At a Maxhub showcase at the Sofitel during InfoComm India 2026, AV consultant Abdul Waheed tested the X-Board V7 interactive panel. He left convinced that the future of the meeting room will have fewer devices and more built-in intelligence.

Abdul Waheed is Managing Director of EYTE Technologies Pvt Ltd, one of India's leading AV, IT, IoT, and acoustic consultancies. He has spent more than two decades in the audiovisual industry, holds AVIXA's Certified Technology Specialist (CTS) credential, and serves on AVIXA's Certification Committee.



EYTE has delivered projects for multinational corporations and for the hospitality, government, and education sectors, with a firm focus on practical, return-driven design.

Intelligence over inventory

Artificial intelligence dominated this year's InfoComm India, with numerous sessions, particularly in the education track, exploring how AI is reshaping AV products, solutions, and user experiences. For Waheed, the X-Board V7 exemplifies that shift. "More technology does not mean you need more products," he observes. "It means you need more intelligent products." In his view, Maxhub has achieved exactly that with the V7 series.

A conventional meeting room design requires a long list of separate components: ceiling or table microphones, cameras, wireless presentation hardware, and a display. The X-Board V7 combines all of these into a single unit. The result, Waheed notes, is a clutter-free room and a neat solution that end users will appreciate.

Three cameras, smart framing

The panel has three built-in cameras that do far more than follow the speaker. Auto-framing keeps participants well composed, and administrators can set up zones and "video fencing" to specify exactly which areas the cameras should capture. Waheed highlights this as a particularly distinctive feature. When several people are in the room, the system can also display each person in their own tile on screen.

Audio that compensates for the room

Audio capture comes from a 16-beam microphone array that Waheed says comfortably covers a medium-sized meeting room, delivering crisp, clear results. On-board DSP does the heavy lifting: it suppresses unwanted noise, such as a ringing phone or the hiss of air conditioning. "Even if your room is not acoustically ideal, the microphones still deliver very clean audio," he explains. Integrated 40-watt speakers complete the package, so microphones, speakers, cameras, and wireless sharing all live in one box.

Display and collaboration

The screen has 9H surface hardness, 350 nits of brightness, and 50 simultaneous touch points. Waheed believes this is more than enough for any medium-sized conference room or boardroom and is plenty for real collaborative work.

Video conferencing is just as simple. Microsoft Teams, Zoom, Google Meet, and Webex are all available on the panel itself, so users can join a call with a single tap using their login details.

Sharing without the friction

For presentations, a wireless dongle pairs in seconds and lets Windows, macOS, and iOS users share content with the press of a button. AirPlay, Miracast, and Chromecast are also supported. Waheed was especially struck by Maxhub's ultrasound-based pairing, which enables casting even when the presenting device and the display are on different Wi-Fi networks, a common headache in corporate settings.

The chairperson's console

The optional TCP30M touch controller rounds out the system. It mirrors the main display on a compact screen, letting a chairperson at the far end of the table adjust brightness, join meetings, annotate, and run presentations without leaving their seat.

Verdict

"The X-Board V7, together with the TCP30M accessory, is well worth a look," Waheed concludes. For integrators and end users seeking to simplify the meeting room without compromising performance, it makes a compelling case.

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Logic AV Pods

Fast Rooms, no compromise

At Logic's booth at InfoComm India 2026, AV consultant Mradul Sharma looked at a range of purpose-built AV furniture. He found products that let integrators quickly transform rooms while keeping interior designers happy.



Mradul Sharma is Managing Director and Principal Consultant at 3CDN Workplace Tech. He has more than 20 years of experience in workplace technology, audiovisual, ICT, and smart building design. A recognized industry leader, he serves on the Board of Directors of AVIXA (the Audiovisual and Integrated Experience Association) and leads global AV standards and industry strategy.

The consultant's dilemma

Sharma explains that standard meeting rooms often come with a demanding brief: turnaround has to be fast, yet the finished space must still meet the interior designer's aesthetic expectations. "How do you make sure that you satisfy the aesthetic needs of the interior designer?" he asks. Logic's answer is a family of AV pods and docks that integrate the display, video bar and supporting hardware into a single, well-finished unit.

Express Pod: Roll in and go

First up is the Express Pod, a single-screen unit shown with a 65-inch display. It rolls into position, so a room can be AV-ready quickly while still meeting aesthetic requirements. The video bar can be mounted above or below the screen, and storage underneath keeps equipment out of sight.

Sharma is clear about why it appeals to him. "The design is 10 on 10, but it also meets our AV requirements to the dot," he says. He points to cable management, ventilation and heat flow, and the option to mount the camera at the top or bottom, depending on the screen.

Vision Pod: Dual-screen flexibility

The Vision Pod looks different but operates on the same principles. Equipment is stored at the base rather than behind the screen, so the installation does not add depth, and the video bar can again be placed above or below the displays.

Unlike the Express Pod, this is a dual-screen option that works with video bars from Neat, Poly, and Cisco. It offers more storage than the Express Pod, with soft-close fittings, and a practical footprint for most meeting spaces.

Huddle Dock: Built for small rooms

For smaller rooms with four to five people, the Huddle Dock delivers the same quick AV turnaround in a compact format, with the video bar mounted at the bottom. Sharma's favorite detail is the magnetic lock, which provides quick access to the AV devices housed behind it. The unit docks easily, with built-in cable management and ventilation. A dedicated channel between the compute unit and the video bar routes cabling neatly out of sight.

Custom rooms for complex setups

For larger spaces, Logic offers custom room solutions in single- or dual-screen configurations to keep the experience consistent across an estate. Sharma notes that multi-camera setups, such as those built around Crestron, are now common. In his view, the biggest challenge in these rooms is the number of moving parts: many devices must be installed behind the display, and accessing them later is not easy.

This is where Logic's push-pull bracket helps, providing easy access to the hardware behind the screen. Mounting points for extra cameras at the sides, top, and bottom are also included.

Verdict

Across the range, Sharma sees products that get the AV fundamentals right without compromising design. For consultants and integrators who need to deliver attractive, fully functional meeting rooms on tight timelines, Logic's pods and docks make a strong case.

To watch the full video, simply scan the QR code

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Shure IntelliMix Bar Pro Kit

A smarter bar for bigger rooms

Shure's IntelliMix Bar Pro Kit has earned a strong recommendation for mid- to large-sized meeting spaces from consultant Nikhil Shenoy, who spotlighted the all-in-one video bar at the Shure booth during InfoComm India 2026. Recorded on the show floor, his review focused on what matters most to those specifying conferencing technology: coverage, audio pickup, intelligence, and ease of management.

Shenoy is Principal Consultant at Digital Futurist, an audiovisual consultancy that designs collaboration environments for corporate, hospitality, and education clients. His work sits at the intersection of client expectations and system design, which positions him well to judge whether a product will hold up in real-world deployment rather than simply impress on a show floor. He has spoken about the changing role of the AV consultant and the need to collaborate more closely with clients to deliver tailored solutions. That practical lens shaped his assessment of Shure's flagship conferencing bar.

Cameras built for coverage

At the heart of the system is a patent-pending four-camera array that, according to Nikhil, delivers a combined field of view of about 135 degrees. In larger rooms, where participants are often seated along the full length of a table or near the edges of the space, that breadth of coverage is critical. It reduces the risk of attendees falling out of frame and minimizes the need for supplementary cameras.

The cameras are supported by a suite of intelligent framing features. Nikhil highlighted participant mode, active speaker tracking, and group mode, each designed to give remote attendees a more natural and engaging view of the room. Active speaker tracking follows the conversation as it moves around the table, while group mode keeps everyone in the frame during discussions with several people. For organizations running hybrid meetings throughout the day, these automated modes remove the burden of camera control from users.

Audio that reaches the back of the room

Audio, unsurprisingly for Shure, is a particular strength. The bar integrates 24 MEMS microphones, and Nikhil reports a pickup range of up to 8 meters, enabling clear voice capture from the far end of a large meeting room. Playback is handled by dual 60-watt loudspeakers, which he says provide ample power to fill the entire space. This combination means a single device can serve both sides of the conversation, avoiding the need for additional ceiling microphones or external speakers in many room layouts.



Simplified management

Beyond the hardware, Nikhil highlighted the device's management capabilities as a key consideration for integrators and IT teams. The IntelliMix Bar Pro can be managed via Shure's cloud platform and Microsoft's management portal. For enterprises that have standardized on Microsoft Teams Rooms, monitoring and administering the bar alongside existing devices simplifies support and reduces on-site time. Remote visibility into firmware, settings, and device health across a room estate is increasingly a deciding factor in product selection.

The verdict

Shenoy's conclusion is clear: the IntelliMix Bar Pro Kit is a strong fit for mid- to large-scale rooms. Its wide camera coverage, extended microphone reach, and intelligent framing address the very challenges that typically make larger spaces difficult to equip with a single device, while centralized management keeps ongoing support straightforward.

With hybrid work now firmly established, products that make large rooms feel as inclusive as small huddle spaces are in high demand. For consultants and integrators deciding how to equip their next-generation meeting spaces, this is an endorsement grounded in practical experience rather than specification sheets alone. As Nikhil put it, Digital Futurist looks forward to setting the bar in its own upcoming projects.

You can view the Video review by scanning the QR code

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Redefining Immersive Spaces

The corporate shift in India's experience economy

A feature article for AV Today on Industry analysis & market trends

INDUSTRY PERSPECTIVE

India's AV landscape is undergoing a systemic evolution. While government-sponsored museums, biographical memorials, and public sound-and-light spectacles laid the foundation for spatial storytelling over the past decade, private enterprises, led by real estate developers, conglomerates, and consumer brands, are now aggressively investing in bespoke experiential centers. This feature explores the commercial, technological, and architectural factors driving the shift from public heritage preservation to private-sector enablement



The new cultural & commercial paradigm

For decades, immersive AV installations in India evoked images of public heritage projects. From state-funded biographical museums dedicated to national leaders to elaborate sound-and-light (Son et Lumière) spectacles projected across historic forts and civic structures, public-sector investment drove large-scale projection mapping, spatial audio, and interactive media. These projects served a vital purpose: preserving history, promoting civic education, and boosting regional night tourism.

However, a profound shift is unfolding across India's urban economic hubs. Driven by a tech-savvy demographic, shifting consumer expectations, and an increasingly competitive corporate landscape, the private sector has recognised that passive storytelling no longer suffices to captivate modern audiences. Whether engaging high-net-worth property buyers, international enterprise clients, or internal talent, corporate India is embracing the 'experience economy'.

India's most visible immersive installations have been located on government property. Projection mapping has lit up fort walls, gesture-controlled galleries now tell prime ministers' stories, and laser shows play out on the ramparts of colonial-era jails. Each was commissioned by a ministry, a state tourism corporation, or a public trust to make heritage feel current for visitors who would never read a plaque. Projection mapping, holograms, and 360-degree rooms have grown in India through government museums and monument light shows. Developers, brands, and malls now commission the same technology for commercial reasons. That is changing what clients expect from the AV industry.

The skills, hardware, and storytelling methods developed on public projects are now in demand in real estate sales galleries, corporate headquarters, shopping malls, and private cultural centres. Corporate clients buy for different reasons and measure success differently. For India's AV

integrators, consultants, and content studios, this represents a new, very different client base.

This evolution represents more than a simple change in clientele; it reflects a fundamental shift in purpose. Where government projects prioritise historical curation and public information, corporate installations prioritise immersion, brand perception, and measurable commercial return on investment (ROI). As hardware costs optimise and real-time rendering engines advance, experiential centers are expanding rapidly across private real estate, corporate headquarters, and flagship commercial spaces.

Live events and permanent installations are different businesses, but both now share the same logic: brands want people to spend time with them in physical spaces, from sales galleries and corporate headquarters to malls, retail stores, and private cultural venues. As the market grows, it helps to clarify what each space is for, since each requires a different design approach.

Deconstructing the typologies: Museums vs. outdoor spectacles vs. corporate centers

To understand the technical and creative demands of this evolving market, AV integrators and spatial designers must distinguish among three primary typologies currently active in India's experiential ecosystem:

Museums & memorials: Purpose-driven information

Museums and cultural memorials remain strongly purpose-driven and learning-focused. Designed primarily for public education, these indoor environments require meticulous historical accuracy, a multi-gallery narrative flow, and durable hardware built to withstand continuous, high-throughput foot traffic.

In this context, technology serves as an informational vehicle. Interactive touch kiosks, modest holograms, backlit graphic panels, and directional audio guides are deployed to deliver rich historical context without overshadowing the subject matter. Because the primary goal is knowledge retention and reverence, technology must remain subtle and non-intrusive. As industry practitioners often note, a museum experience operates like a 'Test Match', a deliberate, structured, and reflective journey in which visitors absorb content at their own pace over extended periods.

Sound & light shows: Mass outdoor spectacles

In contrast, outdoor sound-and-light shows offer high-impact, concentrated entertainment. Operating on historic fort walls, jail facades, or natural landforms, these installations are engineered to activate the local night economy and attract broad public audiences.

The technical architecture relies on high-lumen laser projection mapping, ruggedised outdoor lighting fixtures, and powerful spatial sound reinforcement designed to overcome ambient noise. The narrative is condensed into dynamic 30- to 40-minute spectacles packed with visual drama. If a museum is a Test Match, the sound-and-light show is unquestionably a 'T20 Match', fast-paced, sensory-rich, and built for maximum immediate impact.

Corporate experiential centers: Entertainment-led commercial immersion

Corporate experiential centers are occupying a rapidly growing middle ground. Unlike traditional corporate showrooms or static Executive Briefing Centers (EBCs), these indoor spaces deemphasise heavy text and dense corporate timelines in favour of visual storytelling, emotional engagement, and interactive participation.

The primary goal of a corporate experiential center is to entertain and inspire while subtly reinforcing brand value. Information is delivered in digestible, highly visual layers. Visitors might step into a 270-degree floor-to-ceiling projection environment, interact with custom kinetic displays, or navigate real-time 3D simulations. The focus shifts from 'what the company did 50 years ago' to 'how the brand makes the customer feel today.'

Comparative breakdown of experiential typologies

Feature / Dimension	Museums & Memorials	Sound & Light Shows	Corporate Experience Centers
Primary Objective	Educational retention, heritage preservation, civic learning.	Night-economy activation, mass public entertainment.	Sales conversion, brand equity, client engagement.
Pacing & Duration	Self-paced, linear gallery walk-through (1–3 hours).	Condensed, high-energy outdoor show (30–45 mins).	Guided or interactive, non-linear deep dive (15–45 mins).
Key Technologies	Touch kiosks, backlit displays, subtle holograms, directional audio	High-lumen outdoor laser projection, facade mapping, spatial audio.	270°/360° projection domes, kinetic displays, simulators, spatial sound.

The enterprise business case & commercial use cases

Why are private corporations across India suddenly allocating substantial capital budgets to bespoke experiential centers? The driver is a clear, measurable business case across three core sectors:

Real estate & high-ticket commercial sales

Real estate developers were among the earliest private adopters of large-scale immersive installations in India. Traditionally, selling premium residential apartments or commercial office floors required prospective buyers to examine scaled physical models, review 2D floor plans, or visit off-site sample flats.

Today, leading developers, such as Signature Global, DLF, and Paras Buildtech, are redefining property marketing by building advanced simulation environments directly within their sales galleries. In a typical setup, a prospective buyer enters a 270-degree curved projection enclosure or flight simulator. The system takes the buyer on a virtual 3D helicopter flight from major transit hubs (such as Delhi's Indira Gandhi International Airport) straight to the proposed development site, showcasing surrounding infrastructure, traffic corridors, and scenic vantage points in real time.

In another deployment, developers build physical balcony cutouts surrounded by synchronised multi-projector curved surfaces. When prospective buyers stand on the balcony, the projections recreate realistic ambient environments, showing

the exact daylight conditions, skyline perspectives, and seasonal views from a specific high-rise floor. By turning a static sales pitch into an emotional, sensory experience, developers speed up decision-making and justify premium pricing.

A sales gallery or brand centre may run 10 to 12 hours a day, every day, so the specification looks more like a theme park than an event. Laser light sources, sealed optics, robust edge-blending and warping, redundant media servers, and remote monitoring become essential. Fine-pitch and curved LED is increasingly competing with projection for indoor immersive rooms, especially where ambient light cannot be controlled.

Corporate heritage & executive briefing centers (EBCs)

For large industrial conglomerates and technology leaders, such as the Aditya Birla Group, Tata Group, and multinational GCCs (Global Capability Centers), the challenge is to communicate enterprise scale, global legacy, and multi-industry presence without overwhelming visiting dignitaries, investors, or enterprise clients with dry PowerPoint presentations.

Modern Executive Briefing Centers merge architectural design with subtle media technology. Instead of displaying physical artefacts or dense text, these facilities use interactive gesture walls, ambient lighting control, and high-resolution LED/projection canvases to highlight milestone achievements, sustainability commitments, and technological innovations. The legacy is experienced as an artistic journey rather than an administrative archive.

Internal brand engagement & town hall spaces

Beyond external sales, corporations increasingly deploy experiential technology in corporate lobbies and internal town halls. As hybrid work patterns reshape office utilisation, enterprises use dynamic art installations, generative media, and immersive AV environments to reinforce organisational culture, boost employee morale, and project a modern, forward-thinking image to visiting talent.

Engineering the experience: The four pillars of implementation

Executing a successful corporate experience center requires a multidisciplinary workflow that extends far beyond standard commercial AV integration. A project's success depends on balancing four interconnected pillars:

Spatial architecture & ergonomics

Unlike outdoor mapping, indoor experiential spaces are strictly constrained by physical dimensions, ceiling heights, column placements, HVAC ductwork, and structural footings. Spatial designers must calculate sightlines, acoustic reflections, and traffic flow to ensure visitors move seamlessly through multi-zone experiences without overcrowding or sensory overload.

Hardware selection & optics engineering

A critical challenge in corporate experience design is educating clients about the trade-off between



hardware reliability and upfront capital costs. While low-cost projection or display solutions may seem attractive at first, high-use commercial environments require true commercial-grade, high-lumen, solid-state laser projectors (sourced from established OEMs such as Barco, Christie, or Panasonic) that maintain precise color calibration, low noise, and continuous duty cycles.

Mismatched optics, inadequate throw ratios, or subpar color uniformity can instantly break visual immersion, undermining the premium brand image the client seeks to establish.

Content curation & software development

Content is both the highest creative opportunity and the most volatile variable in budget planning. Producing high-resolution 3D CGI animations, real-time interactive software (built on platforms such as Unreal Engine or TouchDesigner), and custom spatial soundscapes requires specialised creative talent.

Depending on visual fidelity and interactive complexity, content production costs can range from modest fees for standard 2D motion graphics to substantial investments per minute for photorealistic, real-time 3D environments. Clearly defining content scope early in the design process is essential to prevent budget overruns.

Integration, acoustics & interior fabrication

Finally, active technology must integrate seamlessly with the physical interior fabrication. Custom millwork, acoustic wall treatments, concealed cable pathways, spatial speaker placement (including Dolby Atmos configurations), and ambient lighting control must be integrated into a unified control system. When executed correctly, the physical technology recedes into the background, leaving only the immersive experience.

Ecosystem synergy & industry road ahead

As demand for corporate experiential centers accelerates, it is reshaping relationships across the Indian AV industry. Historically, corporate AV integrators operated predominantly in standardised functional spaces: boardrooms, video conferencing suites, and auditoriums. By contrast, specialised creative studios focused solely on content creation or temporary event production.

Today, a collaborative ecosystem is emerging. Traditional corporate AV consultants, recognising the unique creative and spatial demands of narrative installations, increasingly partner with specialised experiential design studios (such as Magical Theatre) and domain experts. In this model, consultants leverage their core strengths in commercial procurement, cabling infrastructure, and system management, while creative studios lead narrative design, spatial layout, hardware optics, and custom content production.

Regional growth hotspots

Geographically, tier-1 urban markets, specifically the National Capital Region (NCR), Mumbai, and Bengaluru, are serving as the primary growth incubators for enterprise experiential installations:

- Delhi NCR: Dominates large-scale real estate simulation centers, corporate headquarters, and government-backed cultural projects.
- Mumbai: Leads in flagship retail immersion, entertainment brand headquarters, financial services EBCs, and luxury marketing installations.
- Bengaluru: Drives tech-centric Global Capability Center (GCC) briefing spaces, R&D innovation labs, and interactive software-driven brand centers.

Strategic outlook for AV professionals

The expansion of corporate experience centers presents a major growth opportunity for India's AV and systems integration community. However, capitalising on this market requires a shift in perspective. Integrators must move beyond selling equipment and technical specifications to position themselves as partners in spatial storytelling and experience design.

New ways to partner. Many corporate AV consultants now partner with specialist immersive studios on experiential briefs rather than delivering the work themselves. This model works well when roles are clear. It creates friction when the consultant goes directly to manufacturers for hardware pricing and leaves the studio to carry the creative risk. As the segment matures, expect more formal consortia, revenue-sharing arrangements, and studios offering maintenance contracts, including content refreshes.

As private enterprises continue to invest in brand equity, immersive sales tools, and interactive environments, the line between physical architecture and digital content will blur further. For AV professionals, consultants, and creative studios alike, the future lies in mastering the intersection of art, technology, and commercial strategy, transforming ordinary physical spaces into memorable, valuable experiences.

The road ahead

Even with these uncertainties, the direction is clear. Government projects will continue to anchor the large museum and heritage work, with Yuge Yugeen Bharat set to be India's biggest immersive test so far. Alongside them, developers, corporates, malls and cultural institutions are creating a faster-moving commercial market. That market rewards creativity, short delivery times and dependable operation.

The message is practical. The technology stack of projectors, LED, media servers and spatial audio is familiar. What is new is the client, the brief and the business model. The firms that do well will treat storytelling and spatial design as core skills rather than extras, form clear partnerships across creative and technical roles, and sell systems built to run for years, not just to impress at launch.

Corporate demand is real, but the segment is young and lacks hard data. No published estimate yet sizes India's permanent immersive and experience-centre market on its own. Global projection mapping forecasts are bullish but inconsistent: The Business Research Company puts the global market at about US$4.4 billion in 2025, rising to roughly US$10.9 billion by 2030, and other analysts give higher figures. Return on investment is also hard to measure. Developers and brands can count visitors and enquiries, but linking a 270-degree room directly to sales remains difficult.

Longevity is the other open question. A government monument show can run for a decade with the occasional upgrade. A brand experience must keep up with campaigns, product launches and changing audience tastes. Centres that plan for content refreshes from the start will hold attention longer than those built as a one-off.

Speak Freely

Ahmedabad University, Gujarat, India

One of Gujarat's leading private universities has eliminated the microphone queue, creating one of the first fully touchless auditoriums in India's education sector. Harikumar reports.

Ahmedabad University is a private, research-focused university that brings together arts and sciences, commerce, engineering, and management under one roof. Its interdisciplinary approach emphasises discussion and debate, and its learning spaces are expected to reflect that.

For several years, the university has relied on Indian systems integrator Actis Technologies to deliver its AV infrastructure. That partnership has already produced UC-enabled classrooms, a multipurpose hall with motorised retractable bleachers, and a networked audio system for building-wide announcements. The latest phase has raised the bar further, with two advanced AV environments: a 200-seat auditorium and a 100-seat lecture hall.

This was no ordinary auditorium brief. Ahmedabad University wanted a space where anyone, a professor, a guest speaker, or a soft-spoken student in the back row, could walk in, speak naturally, and be heard clearly in the room and online. No lapel microphones, no handheld microphones passed along the rows, and no complicated setup before every event.

Abhimanyu Gupta, Director, Actis Technologies, explained why education calls for a different approach: "In a corporate auditorium, the emphasis is on the speaker or presenter, and the audience is mostly receiving, not participating. In educational institutions, you end up having much more interaction with the audience. So, the client themselves wanted a system that makes the audience a part of the conversation."

Winning the room

Actis was not alone in pursuing the project. It faced aggressive competition, including a local Ahmedabad-based integrator. What ultimately set Actis apart was its willingness to demonstrate the concept before signing a contract.

The university requested a mic-free auditorium, but Actis recommended ceiling microphones. Even the integrator admits it was initially cautious.

Sachin Prabhudesai, Director - Projects, Actis Technologies, said: "The mic-free auditorium was their request. Ceiling mics were our recommendation. But we did a lot of brainstorming with QSC because we were initially slightly apprehensive about using them at a 17-ft height. In boardrooms, we use them at





nine or ten feet, and they work well."

We had to make certain adjustments to account for the extra height. The higher a microphone sits, the wider its capture angle becomes. Actis narrowed each pickup zone so that every microphone covers 10 to 12 people rather than 25, keeping capture levels high and audio clean. An alternative DSP platform was considered, but with QSC speakers and amplifiers already specified, a single QSC ecosystem made the decision straightforward.

To settle the question, Actis set up a proof of concept inside the auditorium, with a microphone on the stage and another in the audience area. Volunteers spoke from different positions while the team switched the voice-lift system on and off, allowing the university to hear the difference firsthand.

"There is always something defined on paper that the client wants to achieve at the end of it," said Sachin. "But 'can do' and 'will do' are very different. I presume no one else tried that POC, and that was the deciding factor. We set a benchmark: Actis can definitely do it."

The proof of concept gave the client first-hand experience of the difference ceiling microphones could make. Although they were outside the original project scope, the results convinced the university to approve the substantial additional investment.

"One might say, 'I'll just add four handheld mics, two lapel mics, and a gooseneck," Sachin added. "But that's certainly not what they had in mind. Wireless mics mean you have to stock batteries and change them mid-presentation. This is a live classroom. Everything has to work."

Abhimanyu added: "When you're building a 200-seat auditorium, you're already making a significant commitment, so substantial cost increases are a concern. But when the client is outcome-oriented, they prioritise the experience they want to create and how the space will be used, and are willing to make the extra commitment."

Hands-free by design

In the 200-seat auditorium, 11 Sennheiser TeamConnect Ceiling 2 (TCC2) beamforming microphones cover the room: two above the stage and nine across the audience seating. The beamformed microphones focus on active speech zones, while a QSC Q-SYS Core 110f processor manages gain, ambient noise rejection, and automatic mic gating.

QSC provides the audio processing and loudspeaker system. Ceiling-suspended QSC KLA12 line-array speakers hang to the left and right of the stage, with KLA181 subwoofers on either side. Four fill speakers on each side of the seating area sit at roughly ear level, with two more at the rear and around 16 QSC in-ceiling speakers distributed throughout the space. On stage, QSC CP8 powered loudspeakers serve as stage monitors and front fills for presenter comfort, while a gooseneck and a lapel microphone are retained as a fallback for conventional, mic-led events.

A smart matrix ensures that microphones and speakers within the same zone never operate in conflicting configurations, preventing echo, feedback and phasing.

Visually, the auditorium is anchored by a Unilumin LED video wall measuring 7,040 x 3,840 mm (23 x 12 ft) with a 2.5 mm pixel pitch, driven by a Novastar H2 video splicing processor. A Samsung 55-in 4K confidence monitor keeps presenters on track, while Crestron AirMedia enables wireless presentation from any device.

Abhimanyu noted that a video wall is not usually the first choice for an educational institution. Yet it proved to be the least of the project's worries: Actis took the client to see existing installations during evaluation, and the Unilumin wall went in on schedule.

For hybrid sessions, at least four QSC NC-series PTZ cameras, including a ceiling-hung camera at



the center of the auditorium that captures the stage and two that capture the audience, are automated by Seervision AI-based tracking. The cameras follow presenters as they move and turn toward audience members as they speak, delivering broadcast-quality output without a dedicated operator. Lectures and events are streamed and recorded simultaneously using an Extron SMP 351 recording processor.

All of this complexity is hidden behind intuitive one-touch presets. A single tap switches the room between lecture, panel discussion ('talk show'), and hybrid Q&A modes, each recalling a calibrated combination of microphone groups, speaker zones, PTZ camera focus, and lighting.

Tuning every seat

With the university's acoustic consultant already handling the acoustic treatment, the wooden panelling in the auditorium conceals fabric absorption behind it; Actis could focus on getting the most out of the room. Actis shared its targets with the consultant early, including 90 dB of gain and no reflections from the rear wall.

"Speaking normally, my voice on an SPL meter will be at about 40 to 45dB, whereas here we wanted to achieve gain of 90dB," Sachin explained. "And we didn't want any rebounding from the back. The maximum reflection happens from the back wall of the space, not the sides."

"Overall, we had to give more attention to the audio aspects of this project, since the video elements were relatively simple. We were able to complete all deliveries and installations on schedule," said Sachin.

The university's brief demanded near-uniform sound from the first row to the last. Actis set realistic expectations from day one, explaining that no audio system achieves 100% uniformity and that 85 to 90% is the achievable benchmark.

"If you simulate an audio system, it is likely to help you achieve around 85 to 90% uniformity at best. People closer to the speakers will hear it marginally better, so even if those further away experience, say, 90%, that's fine," said Sachin.

To reach it, QSC supported the team with digital simulations that identified the 'dark patches' in the room – mostly the gangways and the rear seating. Rather than using digitally steerable speakers, Actis drove each line-array element from a separate channel on an eight-channel QSC amplifier. The top cabinet was aimed at the last row, and the bottom cabinet at the first four rows, with gain levels set individually.

The topmost speaker is generally directed towards the last row, and the bottommost speaker points towards the first four rows," explained Sachin. "We set the gain a little lower for the speakers closer to the front rows so the sound isn't overwhelming. But as you go further back, perhaps from the 10th or 20th row onwards, we have to increase the gain. So the top speakers operate closer to 90% of their capacity.

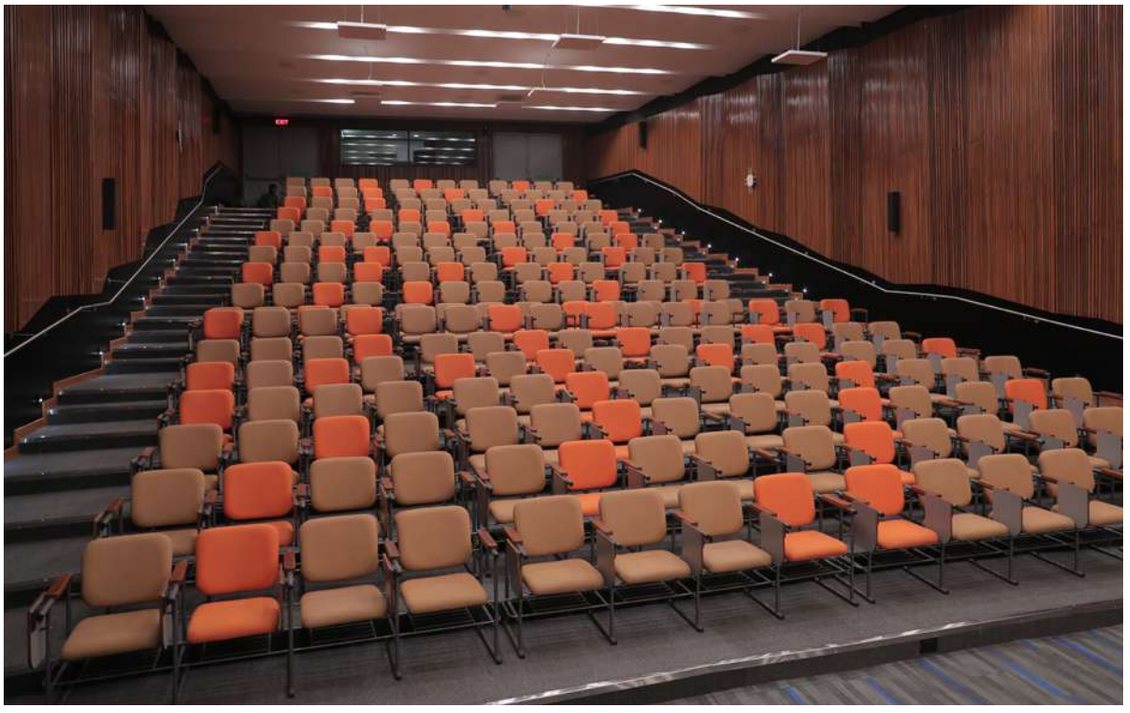
The most demanding target was voice lift. Ensuring a soft-spoken participant seated more than six meters away could be clearly heard, with minimal latency and no distortion, required careful calibration. Actis' team spent four to five days fine-tuning the system with spectrum analysers and filters before training faculty and staff.

A different kind of lecture hall

The 100-seat lecture hall uses a semicircular, 180-degree seating layout and is used extensively for the university's MBA program. Here, the challenge was visual, not acoustic.

"In wider classrooms, if the professor or presenter stands at the center, they block the screen," said Sachin. "With a 180-degree seating arrangement, to ensure both sides see the screen well, we

place two projectors at the extreme left and right, and the presenter can move freely in the center. The viewing angles are very good for everyone.



The room features dual Panasonic PT-MZ880 WUXGA laser projectors, each rated at 8,000 lumens, projecting onto dual 123-inch motorised screens. Two ceiling-tile microphones and nine in-ceiling speakers handle audio, with a lapel microphone for presenters who move around and an XLR point at the instructor's desk for a gooseneck microphone. A PTZ camera at the rear records lectures, building an archive library that students can return to if they miss a session. The entire room is controlled via an iPad-based interface.

Campus-wide thinking

The new spaces sit alongside earlier Actis installations across the campus, most notably the multipurpose hall. Used day-to-day as a basketball court, the space transforms into a 600-seat town hall in as little as 20 to 30 minutes, with motorized bleachers unfolding from a purpose-built wall cavity in just two to three minutes.

The hall hosts town halls twice a month, along with guest lectures, large seminars, annual day celebrations, and cultural events. Its double-height ceiling, taller than the auditorium's, required QSC pendant speakers to be suspended from the ceiling and cameras to be lowered for eye-to-eye contact without exposing them to stray basketballs. For the same reason, Actis chose projection over an LED wall: a damaged screen can be replaced cheaply, while a damaged video wall would be far more expensive. With no way to acoustically treat the court's walls, Actis also recommended rubberized flooring to reduce reflections.

Karan observed: "What I find really interesting is that they have not focused on just specific spaces. They asked, 'Where all can we use it?' Mindset-wise, that is a little different, looking at it campus-wide."

Learning, uninterrupted

Completed in 2024 after a phased four-month program, the auditorium has now been in daily use for nearly two years. Faculty feedback has been overwhelmingly positive.

"They said: earlier we were focusing too much on our AV technology. Now we just focus on our teaching and speaking," said Sachin. "We don't have to worry about where the mic is. We don't have to worry about the battery. We don't have to stand in a certain manner at the lectern. We are free."

The auditorium has become the most popular room on campus, not only among students but also among visiting guests. Because the university spans arts, sciences, commerce, engineering and management, it wants to extend the same experience to students across every faculty. Actis has also been engaged to expand Ahmedabad University's AV infrastructure since the project's completion.

For Actis, the project marks a milestone: a completely hands-free AV environment in an Indian educational institution, built not only for the university's present needs but also to remain future-ready, adaptable, and simple to use for years to come.

Kit list

Audio

- QSC Q-SYS Core 110f processor, NV-21-HU decoder and NV-32-H encoder
- QSC KLA12 line-array speakers and KLA181 subwoofers
- QSC 8in two-way in-ceiling speakers and pendant speakers
- QSC CP8 powered stage monitors and front fills
- QSC power amplifiers
- Sennheiser TeamConnect Ceiling 2 (TCC2) microphones, SL CM gooseneck microphones, and SK bodypack transmitters and base stations

Video

- Unilumin P2.5mm LED video wall (7,040 x 3,840mm)
- Novastar H2 video splicing processor
- Panasonic PT-MZ880 WUXGA laser projectors
- Samsung 55in 4K confidence monitor
- QSC NC-20x60 PTZ cameras
- Seervision SVS12U AI-based camera tracking
- Extron SMP 351 streaming and recording processor control
- Crestron AirMedia AM-3100-WF-I wireless presentation system
- iPad-based control interface

India's Next Experience Economy

Museums, experiential centers and the business of immersive culture

How AV technology, integrated systems, and new investment models are transforming cultural destinations and shaping the future of experience-led infrastructure in India.

The experience economy: A new opportunity for AV

India's experience economy is entering a new phase, driven by shifting audience expectations, expanding tourism infrastructure, and the convergence of AV technology, architecture, storytelling, and digital interaction. Museums, heritage destinations, experiential centers, and cultural institutions are increasingly exploring ways to move beyond conventional displays and deliver more engaging, immersive visitor experiences.

For the AV industry, this shift offers opportunities that extend well beyond deploying equipment. Integrated projection, LED displays, spatial audio, media servers, interactive technologies, and centralized control systems are becoming essential components of experience-led environments.

The business proposition is changing, too. Projects are increasingly judged not only by technical specifications but also by their ability to engage audiences, operate reliably, support commercial objectives, and remain relevant over time.

India is well positioned to develop this sector. Its cultural heritage, architectural landmarks, scientific institutions, and expanding urban destinations offer significant potential for technology-enabled experiences. The challenge is to translate these assets into environments that are compelling for visitors, practical to operate, and financially sustainable.

From traditional displays to immersive environments

Traditional museums and cultural spaces rely on physical exhibits, printed interpretation, displays, and guided tours. These remain valuable, but AV technology offers new ways to communicate.



Projection mapping turns architecture into storytelling environments; LED displays create visual focal points, and spatial audio builds atmosphere and narrative continuity. Interactive systems let visitors explore at their own pace, making experiences more participatory. These applications serve museums, heritage sites, science centers, retail and entertainment venues, and immersive attractions.

Immersion depends on more than scale or spectacle. High-resolution displays cannot rescue weak content, and advanced audio adds little without proper acoustic design. Technology should serve a clear purpose, with creative, architectural, and technical decisions aligned.

AV consultants and integrators should join projects early to coordinate equipment, infrastructure, sightlines, lighting, acoustics, maintenance access, and content within an integrated design.

Museums as destination assets

Museums increasingly serve not only to preserve collections and inform, but also to support tourism, education, and local economies.

Immersive environments make complex subjects accessible. AV presentations bring history to life, while interactive experiences and visual simulations explain scientific and educational concepts.

The AV industry can create reliable systems that engage visitors and meet institutional needs across permanent exhibits, scheduled shows, temporary exhibitions, and educational programs. Solutions must adapt without compromising conservation.

Lighting, heat, fabrication, spatial design, vibration, acoustics, and installation methods affect suitability. Heritage sites add constraints when surfaces cannot be altered or structures need protection.

Success depends on coordination among curators, architects, conservation specialists, designers, fabricators, content creators, AV consultants, and integrators. Technology should enhance a place's significance, not overwhelm it.

The business case for private experiential centers

Alongside museums and public cultural projects, private experiential centers offer a distinct commercial opportunity, including immersive art venues, family attractions, and experience-led shopping, hospitality, and mixed-use developments.

Unlike publicly funded institutions, private operators assess attendance, ticket prices, operating costs, repeat visits, and revenue potential. Investment depends on attracting audiences consistently while remaining viable.

Technology partners can support more than equipment installation: they may help plan experiences, design systems, integrate content, manage technical operations, and deliver upgrades.

Real estate, retail, lifestyle, automotive, and

e-commerce groups increasingly invest in immersive brand environments to build credibility, strengthen positioning, and showcase products and capabilities.

To encourage repeat visits, attractions need flexible content, seasonal programming, temporary installations, and refreshed narratives that extend their lifespan without a complete rebuild. The goal is to balance initial impact with long-term operational value.

Integration is the real differentiator

As immersive environments grow more sophisticated, the challenge is coordinating entire systems not just selecting devices. Projectors, displays, media servers, audio processors, lighting controls, networks, and interactive interfaces must work reliably together. Synchronization, signal distribution, network performance, and redundancy are vital, as failures can disrupt shows or visitor experiences.

AV-over-IP, centralized monitoring, and remote diagnostics offer flexible infrastructure and help detect faults early. They require careful network design, bandwidth planning, access controls, and clear maintenance procedures.

"Reliability should be designed into the project rather than treated as an afterthought. Critical installations may require backup playback systems, redundant signal paths, spare equipment, and documented recovery processes," said Vipin Pathak, Project Analyst at Magical Theatre.

System integrators increasingly distinguish themselves by delivering dependable end-to-end environments, not simply capable individual products.

Content, technology and return on investment

An immersive experience relies on both technical infrastructure and content: technology defines what is possible, while storytelling gives audiences a reason to engage.

Develop content around the physical space and AV capabilities. Resolution, aspect ratio, projection surfaces, viewing distance, sound, and playback requirements shape the result. Addressing them late can lead to compromises, revisions, and extra costs.

"Content must be developed in close alignment with the technology and the space where the experience will unfold. The narrative, visual language, sound design, and audience journey need to be considered together from the earliest stages of production. Technology should not simply present a story; it should become an integral part of how the audience experiences it," said Asha Kiran, Executive Producer at Magical Theatre.

This integrated approach supports return on investment. Assess not only installation costs, but also visitor satisfaction, dwell time, repeat attendance, operating efficiency, maintenance, and programming or commercial partnerships.

Public institutions may also measure educational reach, cultural preservation, and community engagement. Private entities may prioritize brand credibility, storytelling, and a distinctive platform to express their identity, vision, and capabilities.

No single financial model suits every project. Define the audience, operating goals, revenue sources, and performance measures early to align creative ambition with commercial realities.

Collaboration and the road ahead

India's experience economy requires collaboration among AV manufacturers, technology consultants, system integrators, architects, developers, and content specialists.

Magical Theatre, an artist-led creative technology company focused on immersive storytelling, architectural projection mapping, and cultural environments, has appointed Rahul Bhardwaj as Global Business Head. He will lead business development, intelligence, strategic partnerships, global expansion, marketing, communications, and growth.

Opportunities for India's AV sector extend beyond domestic projects. International cultural, tourism, and entertainment developments offer Indian companies roles in technical integration, content development, and creative technology partnerships.

Sustainability will grow in importance. Energy-efficient equipment, appropriately sized systems, modular infrastructure, and planned maintenance can lower operating costs and extend equipment life. Upgrade-ready designs and replaceable content allow destinations to evolve without unnecessary reconstruction.

With over 15 years in creative design, immersive storytelling, and experiential technology, I have partnered on content and design for museums including the Summer Palace Museum, Amritsar; Global Vipassana Pagoda Museum, Mumbai; and RPS Museum. Upcoming projects include the Waste Management Awareness Museum, Moradabad, and Matsyagandha, Bihar. I have also created immersive experiences and bespoke simulators for private equity brands such as Signature Global. Opportunities



are growing among private equity-backed ventures and brands seeking stronger credibility, positioning, and audience engagement through experiential environments.

India's next phase of experience-led development depends on combining creative ambition with engineering discipline and commercial acumen. Museums, experiential centers, and cultural destinations are integrated environments where technology, content, and business strategy must work together—not simply venues for AV equipment.

The AV industry can move beyond supplying systems to become a strategic partner in creating destinations that educate, engage audiences, and deliver lasting value.



Aman Arora
Founder and Creative Director, Magical Theatre

Precision Optics in Enterprise Immersion

Selecting the right projector tech for indoor corporate spaces

Indoor corporate entertainment environments, from real estate 270-degree simulation domes to immersive corporate town halls, pose unique architectural and optical challenges. Unlike massive outdoor mapping projects, indoor projection requires extreme contrast-ratio control, wide-angle lens geometry, silent operation, and seamless multi-projector edge blending. This technical guide outlines the core criteria for specifying projection engine technology, light sources, lens optics, and signal processing to achieve optimal visual fidelity in commercial indoor environments.

The indoor projection paradigm: Technical challenges

As companies adopt immersive spaces for sales, executive briefings, and employee engagement, display demands have grown. Direct-view LED is popular in bright corporate lobbies, but projection mapping remains the standard for curved enclosures, 270- to 360-degree rooms, floor-and-wall canvases, and complex architecture.

Indoor corporate projection requires a different approach from outdoor illumination or conference-room displays. In simulation centers and immersive town halls, viewers stand close to the canvas, so visible pixels, raised black levels, fan noise, or uneven blending can quickly break immersion.

To create seamless environments, AV designers must assess five factors: light source, imaging architecture, lens geometry, acoustic footprint, and spatial blending.

Light source engine: Solid-state laser vs. lamp tech

In modern commercial immersive environments, traditional lamp-based illumination is obsolete. Solid-state laser phosphor and Pure RGB laser engines have become mandatory for indoor corporate applications due to four primary technical advantages:

Thermal and operational stability

Lamp-based projectors quickly lose brightness and shift color. In multi-projector arrays, such as a six-projector real estate gallery, uneven lamp degradation causes visible color and brightness differences at blended seams. Solid-state laser engines last around 20,000 hours before reaching 50% brightness, with minimal decay and consistent color across channels for years.

Instant on/off and dynamic power management

Corporate experience spaces require rapid operational readiness. Solid-state laser engines power on instantly, without lamp warm-up cycles. Laser engines also enable instant dynamic light modulation, letting the projector reduce output to near zero during dark scenes and deliver true black levels essential for immersive contrast.

360-degree mounting flexibility

Indoor projection mapping often requires mounting engines at steep tilt angles, in portrait orientation, or projecting vertically downward onto interactive floor planes. Solid-state laser engines operate reliably in any orientation, without the thermal cooling bottlenecks or lamp explosion risks associated with traditional lamps.

Imaging Technology: DLP vs. 3LCD for Indoor Color and Contrast

The core imaging engine, typically 3-Chip DLP, 1-Chip DLP, or 3-Chip LCD, directly affects black levels, color volume, and seam blending.

3-Chip DLP engines (The reference benchmark)

For premium corporate town halls and large-scale experiential galleries, 3-Chip DLP technology remains the gold standard. By using dedicated Digital Micromirror Devices (DMDs) for the Red, Green, and Blue light paths simultaneously, 3-Chip DLP delivers unmatched color saturation, high native contrast, and exceptional optical durability. Crucially, 3-Chip DLP avoids the 'color breakup' (rainbow effect) sometimes observed in single-chip color-wheel systems during rapid visual motion in immersive VR simulations.

1-Chip DLP with laser phosphor (The commercial sweet spot)

For medium-sized real estate simulation rooms



and corporate briefing suites, modern 1-Chip DLP laser engines offer an optimal balance of capital cost and optical performance. High-spec 1-Chip DLP engines with multi-segment color wheels deliver excellent color accuracy and tight black-level control. DLP technology's inherently high native pixel fill factor (minimal screen-door effect) makes it particularly effective when viewers sit close to the wall.

3LCD engines (High color light output)

3LCD engines excel in environments that require high Color Light Output (CLO) under moderate ambient room lighting. However, in dark-room immersive mapping, where deep black levels and seamless multi-projector blending are paramount, LCD technology can exhibit lower native black levels than DLP, requiring meticulous electronic black-level compensation during commissioning.

Lens optics: Ultra-Short-Throw (UST) & zero-offset geometry

Indoor corporate spaces often have limited floor space and ceiling height. In real estate galleries and town hall immersion cubes, presenter shadows are the main architectural challenge.

To address space limits, standard practice is to specify Ultra-Short-Throw (UST) lenses, such as mirror-based folded or snorkel optics, with throw ratios of 0.23:1–0.38:1. Key optical considerations include:

- Zero-offset capability: Allows the projector to be mounted parallel to or flush against the ceiling or floor plane, completely removing the projector body from sightlines and eliminating shadows cast by standing visitors.
- Wide optical lens shift: Avoids reliance on digital keystone correction. Digital keystone compresses pixel density and reduces native resolution; motorized vertical and horizontal optical shift preserves 100% of native pixel resolution across blended seams.
- Edge-to-edge focus uniformity: UST lenses must include glass elements engineered to prevent corner softness, ensuring crisp text rendering across high-density real estate GIS maps and CAD renderings.

Resolution, pixel density, and pixel-shift processing

In immersive corporate spaces where viewers stand close to the projection surface, pixel density is critical. A native 1080p canvas stretched across a 4-meter wall produces visible pixelation. Therefore, native 4K (4096x2160 or 3840x2160) or high-frequency pixel-shifting (quad-pixel shift) technology is recommended for high-impact commercial installations.

Native 4K engines deliver maximum pixel density, rendering photorealistic textures, fine architectural linework, and readable body text without visible raster grids. When native 4K engines exceed budget caps, precision multi-axis pixel-shifting engines operating at 240Hz achieve near-native 4K optical sharpness at a more accessible commercial price point.

Acoustic footprint, thermal design & integration architecture

A frequently overlooked engineering factor in corporate immersion design is noise. In an enterprise town hall or an intimate executive suite, a bank of four projectors producing 45 dB of fan noise creates an unacceptable background hum that interferes with microphones and corporate presentations.

Projectors specified for indoor corporate spaces should have low operational acoustic signatures, ideally under 32 dB in normal mode and below 28 dB in eco/quiet modes. Liquid-cooled laser engines and oversized, low-RPM fan assemblies are essential for quiet operation.

The hardware must also integrate advanced internal processing for multi-channel edge blending, geometric warping, and black-level matching, or interface natively via high-speed digital pipelines (such as uncompressed HDBaseT, SDVoE, or DisplayPort) with external dedicated media servers for real-time 3D warping.

Recommended projector specification matrix for indoor spaces

Space / Application	Recommended Light Engine	Lens & Optics Profile	Key Technical Criteria
Real Estate 270° Simulation Gallery	Solid-State Laser Phosphor or Pure RGB Laser (1-Chip or 3-Chip DLP)	Ultra-Short-Throw (0.23:1–0.38:1) with zero offset & optical shift	High native contrast, invisible pixel structure, zero shadow cast, tight black levels.
Corporate Town Hall / Immersion Cube	Solid-State Laser (3-Chip DLP or High-Spec 1-Chip DLP)	Short-Throw / Zoom Lens with motorized shift & memory positions	4K resolution, ultra-quiet fan (<30 dB), seamless multi-channel blending & geometry warp.
Executive Briefing Center (EBC) Lobby	Laser Phosphor (3-Chip LCD or 1-Chip DLP)	Ultra-Short-Throw or Standard Zoom depending on spatial depth	High Color Light Output (CLO), instant on/off, long duty cycle, low maintenance.
Interactive Floor / Wall Canopy	Solid-State Laser (1-Chip DLP)	Folded UST / Snorkel Lens with 360° mounting capability	360-degree orientation freedom, high frame-rate response, robust dust-sealed engine

Conclusion: Designing for precision

Specifying the right projector for indoor corporate entertainment environments ultimately comes down to achieving optical balance. By prioritizing solid-state laser light engines, high-contrast DLP imaging architectures, precision Ultra-Short-Throw glass optics, and whisper-quiet thermal designs, AV integrators can deliver immersive corporate spaces that captivate audiences and ensure long-term operational reliability.

Stop Circling the Perimeter

Why Indian AV companies must build their brands before the World knocks

A particular kind of frustration comes from watching genuinely talented people operate well below their potential, not because they lack skill or because the opportunity isn't there, but because, somewhere along the way, they convinced themselves that staying small and quiet was the safer choice. That frustration captures a significant portion of India's AV system integration industry today.

Walk through the portfolio of almost any established Indian SI, and you will find projects of real ambition and technical complexity, including large corporate campuses, international hotel brands, cultural institutions, airports, and government infrastructure, delivered to a standard that would be recognised and respected anywhere in the world. Then visit that company's website, check their LinkedIn presence, and look for their case studies in trade publications, and you will find almost nothing. A logo. A list of services. Perhaps a few photographs that don't do justice to the work they represent.

The technical capability is world-class. The professional visibility is close to zero. The gap between the two isn't a marketing problem; it is a mindset problem.

One rooted in fear and insecurity, allowed to masquerade as caution for far too long.

The fear has a name

Ask an SI founder why their best projects aren't documented and showcased, and you'll hear variations on the same answer. Clients are sensitive. Competitors are watching. Relationships are fragile. Better to keep things quiet, let the work speak through referrals, and trust that the right people already know who we are.

This reasoning feels responsible. It feels like discretion. When you examine it honestly, it's a defense mechanism, a way to avoid the vulnerability that comes with putting your work in front of the world and inviting judgment.

The fear underneath it is understandable. These companies have often built their client relationships over years, sometimes decades, through personal trust and consistent delivery. The idea that visibility might threaten those relationships, for example, a competitor seeing a case study and approaching the same client, feels like a real risk worth protecting against.



But consider what this protection actually costs. Every prospective client who searches for an AV partner and finds no evidence of your capability. Every architect or project management consultant who shortlists companies based on visible portfolios and never sees your name. Every enterprise decision-maker who evaluates three companies, all of whom have documented their work, and never encounters yours. The fear of losing what you have is causing you to forfeit everything you haven't yet won.

And here is the harder truth: no client belongs to any company permanently. Every project that comes to market, whether from an existing client or a new one, is evaluated on current merit, current relationships, and current visibility. The SI that delivered an outstanding project five years ago and has been quiet since is not protected by that history. Anyone who wasn't in the room when it happened can't see it.

Acting from strength, not fear

The reframe that changes everything is surprisingly simple: your track record is not a secret to protect. It is your most powerful competitive asset, and right now it is sitting entirely unused.

Every technically complex project you have delivered is evidence of a capability that a prospective client is actively seeking. Every problem you solved under pressure, every constraint you navigated, and every outcome you delivered are exactly the kind of proof that builds trust with someone who has never worked with you before. That evidence doesn't lose its power when it's published. It gains power because it moves from being known to the few people who were present to being available to everyone who needs to make a decision.

Operating from strength means deliberately choosing to let your work represent you in rooms you aren't physically in. It means trusting that the same quality of thinking and delivery that earned your existing clients' loyalty is compelling enough to attract the attention of clients you haven't met yet. It means replacing quiet defensiveness with the posture of a company that knows what it can do and is prepared to say so clearly and consistently.

"This is not arrogance. It is professionalism. The most respected companies in any industry are not the ones that kept their best work private; they are the ones that documented it, published it, and let it build a reputation no individual sales relationship could achieve alone."



The practical starting point is what this series has outlined in previous articles: build a case study library, establish publication partnerships, capture client testimonials, maintain a consistent, intelligent social media presence, and treat your website as a sales tool rather than a digital business card. None of this is complicated. It all

requires deciding to start and keep going consistently, not in occasional bursts of enthusiasm.

The market keeps changing, whether you're ready or not.

Here is a reality every SI in India needs to face honestly: the global consolidation of the AV industry is not a future scenario. It is unfolding now. Large international players, equipped with global brand recognition, deep enterprise relationships, sophisticated marketing operations, and the financial resources to invest in talent and infrastructure, are increasingly viewing markets like India as significant growth opportunities.

This is not cause for panic. It is cause for preparation, and there is an enormous difference between the two.

Panic is reactive. It responds to pressure that has already arrived, usually when options are limited and time is short. Preparation is proactive. It builds capability and visibility steadily over time, so that when competitive pressure intensifies, the company is already known, already trusted, and already the established choice in the minds of the clients that matter.

The SI that begins building its brand seriously today, documenting projects, publishing case studies, developing thought leadership, and maintaining a visible and credible presence across the right channels, is not doing this because it is frightened. It is doing this because it understands that brand equity compounds over time and that the best moment to build it is always before you need it urgently.

The window is open. The professional move is to walk through it deliberately, not to wait until competitive pressure forces you through it in a hurry.



The bigger realisation: India is not the limit

And now the thought this series has been building toward, even if it hasn't been stated directly until now.

The conversation so far has focused on visibility within India, being found by the right clients, being shortlisted by the right architects and PMCs, and being recognized by the right enterprise decision-makers in the domestic market. That is the immediate priority, and it is a significant one. But it is not the ceiling.

Indian AV system integrators have operated within a self-imposed perimeter far smaller than their actual capability warrants. The technical expertise, engineering talent, and experience of delivering complex projects across diverse verticals and challenging environments are not merely locally competitive attributes. They are globally relevant ones.

The global AV market is large, diverse, and constantly seeking credible partners who can deliver sophisticated work across geographies. Indian companies have repeatedly delivered exactly this kind of work, at a standard that compares favorably with anything produced anywhere in the world. The question is not whether Indian SIs are capable of competing

internationally. They already are. The question is whether they are visible enough to be found by the clients and partners who would choose them if they knew they existed.

Consider what an Indian SI with a well-documented portfolio of landmark projects, a consistent presence in international trade publications, a reputation built through industry events and thought-leadership content, and a website that genuinely showcases capability could accomplish in markets beyond India. The same corporate clients who commission large AV installations in Mumbai and Bengaluru have offices in Dubai, Singapore, London, and New York. The same international hotel brands whose Indian properties they have fitted out are building properties across Asia, the Middle East, and Europe. The relationships and credibility already exist. What is missing is the visible professional presence that would allow these opportunities to be recognized and pursued.

This is not a distant aspiration. It is a logical extension of the brand-building work Indian SIs should already be doing in their domestic market.

The discipline of documenting your work, telling its story compellingly, and distributing that story through the right channels does not change with geography. The audience expands. The opportunity expands. The method remains exactly the same.

What the next five years could look like

An Indian SI that makes a serious commitment to marketing today, not a rushed, reactive one but a deliberate, systematic one built on the foundations this series has described, is looking at a fundamentally different five years than one that continues operating as it always has.



Domestically, it will be visible to clients it has never met, shortlisted for projects it would previously never have been considered for, and building a reputation that is not dependent on the finite network of any one founder or sales director. Its best work will be working on its behalf continuously in publications, on its website, across social media, and in award submissions reaching decision-makers at every stage of their evaluation process.

Internationally, it will begin to appear in the consciousness of global clients, international consultants, and overseas partners seeking credible Indian AV capability. Not immediately, and not without sustained effort, but consistently over time, in the way that all meaningful professional reputation is built.

And when global players intensify their presence in the Indian market, as they will because the opportunity here is significant and they are not unaware of it, the SI that has spent five years building a visible, credible, well-documented brand will be in an entirely different position from the one that spent those same five years protecting its existing relationships in silence. One will be a known quantity with a proven track record and a professional presence that commands respect. The other will be scrambling to be noticed in a market where the conversation has already moved on.

The choice is available right now

The Indian AV industry has produced outstanding work for decades. Its engineers are talented, its project leaders are experienced, and its capacity for complex, high-quality delivery is not seriously in question among those who know the market. What has been in question, and what this series has been addressing directly, is whether that talent and capability will ever be visible enough to fulfill its actual potential.

The answer to that question is not determined by the global market, competitive pressure, or the arrival of well-resourced international players. It is determined by a choice that every SI founder and business leader in this industry can make today: to stop circling a self-imposed perimeter defined by caution and insecurity and to start building the kind of professional presence that reflects the genuine quality of the work being done.

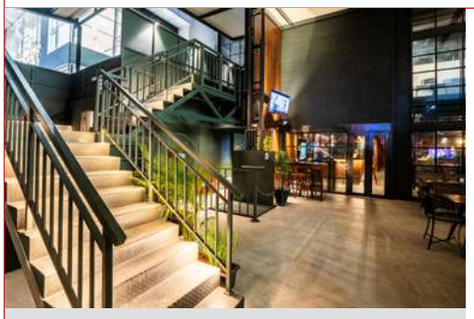
The market available to Indian AV companies is far larger than most of them have allowed themselves to imagine. The capability to cover it is already there. What has been missing is the confidence to try and the professional discipline to back that confidence with consistent, visible, well-told evidence of everything that has already been achieved.

That starts now, not when the pressure becomes impossible to ignore. Now, while the choice is still strategic rather than desperate.

Bengaluru Hospitality

The Humming Tree Elevates Live Music with d&b

Tour-ready audio with clarity, powerful bass and consistent coverage



Distributor: Ansata
Category: Clubs and Bar
Client: The Humming Tree
Location: Bengaluru
Contact: https://ansata.net

The Humming Tree is a well-known Bengaluru destination for independent music, creative expression and live performances. Hosting local talent and international touring acts, the venue provides a platform for live music, poetry slams and theatre workshops. Its audio system needed to deliver concert-grade clarity while preserving the venue's distinctive character.

The installation features a d&b audiotechnik sound system designed to provide even coverage, detailed vocals and instruments, and controlled low-frequency performance. The main system comprises ALi90 line array loudspeakers processed with ArrayProcessing, supported by two flown Vi subwoofers and two ground-stacked B22 subwoofers. Together, the components provide the foundation for energetic live performances, with powerful yet controlled bass.

For consistent coverage across the audience area, two d&b 8S loudspeakers serve as front fills, complemented by two 8S delay loudspeakers. The ground floor is covered by two indoor 5S loudspeakers, while two weather-resistant 5S units extend audio coverage outdoors.

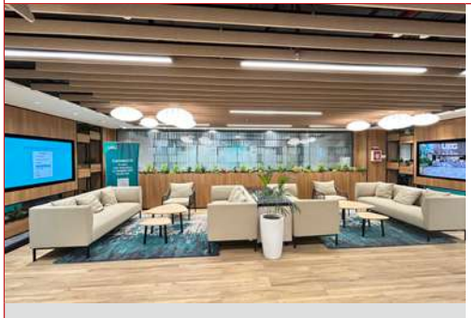
At the heart of the mixing setup is the Waves eMotion LV1 Classic 64 digital live mixing console, offering touring engineers a familiar, flexible workflow. Van Damme cabling supports reliable signal transmission throughout the installation.

The result is a tour-ready audio environment built to accommodate diverse live performances, delivering clarity, coverage and the dynamic impact expected from a contemporary music venue.

Noida Corporate

UKG Noida Workspace, Smarter AV Integration

Flexible collaboration across eight floors



Integrator: Godrej Enterprises Group
Category: Corporate
Client: UKG (Ultimate Kronos Group)
Location Uttar Pradesh
Contact: www.askconsultantsindia.com

As UKG expanded its presence in India, its new eight-storey Noida workspace required an AV infrastructure to support diverse work environments. From meeting rooms for 4 to 16 people to training spaces, customer experience areas, reception, and employee recreation zones, each area required a tailored technology approach.

The objective was to create a connected workplace that simplifies collaboration while accommodating different meeting formats. Key requirements included Microsoft Teams conferencing, wired and wireless content sharing, multiview presentations, room-combining capabilities, and centralised AV management.

The deployment incorporates AV-over-IP distribution, content management software, centralised control, and touch-panel interfaces. Meeting rooms feature Microsoft Teams Rooms (MTR) and Bring Your Own Device (BYOD) functionality, giving employees flexibility in how they conduct meetings and share content.

A notable design consideration was the cafeteria and activity area, which serves both everyday functions and company-wide Town Halls. Intelligent control programming coordinates projectors, displays, PTZ cameras, and audio systems. During regular operations, screens support digital signage or DTH viewing; during Town Halls, they synchronise to present event content across the space.

Divisible training and meeting rooms feature automated room-combining logic that reconfigures displays, microphones, speakers, DSP settings, PTZ cameras, and conferencing systems. This allows spaces to operate independently or as a unified environment, reducing manual intervention and supporting a seamless user experience.

Hyderabad Corporate

ArcelorMittal Integrates AV Across Hyderabad GCC

Smart collaboration for meetings, training and town halls



Integrator: Online Instruments (India) Pvt. Ltd.
Consultant: Digital Futurist
Client: ArcelorMittal – AMGCC
Location: Telangana
Contact: www.digitalfuturist.io

ArcelorMittal's Global Capability Centre (AMGCC) in Hyderabad features more than 85 AV-enabled spaces across the 15th and 16th floors, including meeting rooms, cabins, a boardroom, training facilities, collaboration areas, reception and a cafeteria.

Digital Futurist designed the AV systems, with Online Instruments (India) Pvt. Ltd. handling deployment. The objective is to deliver a consistent user experience while adapting technology to different room sizes and collaboration needs.

Smaller meeting rooms, cabins and interview rooms feature Samsung 55-inch 4K displays paired with Poly Studio G9 Plus / V52 video bars and touch controllers, supporting conferencing and BYOD. Kramer connectivity solutions simplify wired content sharing, while larger rooms incorporate Crestron wireless presentation systems.

The 20-seat boardroom combines a Poly G62 codec, two Lumens AI auto-tracking PTZ cameras, Sennheiser beamforming ceiling microphones and a Xilica DSP-based audio system. Dual Samsung 85-inch displays and Crestron control enable integrated management of AV, lighting, shades and HVAC.

Training rooms feature Samsung 110-inch Active LED walls and Crestron partition sensors, allowing spaces to operate independently or combine for Town Halls. Poly conferencing, Lumens cameras and Sennheiser microphones support collaboration.

Common areas feature Samsung displays and BrightSign digital signage players. The cafeteria also supports Town Hall overflow, with multiple displays, Alpha Acoustics pendant speakers and a Sennheiser wireless microphone system.

The deployment creates a flexible AV environment that supports everyday collaboration and corporate gatherings.

Mumbai Visitor Attraction

MCA Museum Enhances Visitor Experience with Zoned Audio

Alpha Acoustics delivers clear, consistent sound across cricket exhibits



Integrator: Elvtech
Consultant: Digital Futurist
Client: MCA Museum
Contact: www.elvtech.in

The MCA Museum in Mumbai has implemented a zoned audio system that delivers clear sound coverage and an engaging visitor experience across its themed cricket exhibitions. The solution enables independent audio management for different areas, supporting both focused AV presentations and ambient sound throughout the museum.

The installation integrates Alpha Acoustics KITE 8 and Ambience P5T speakers, supported by DAMP 2.300CM and ZAMP 2.120 amplifiers. A centralised KONTROL 3232 Dante audio distribution system with DSP provides the foundation for managing audio across the exhibition spaces.

KITE 8 speakers deliver focused audio coverage in the Curved Screen and Quiz Show zones, where clear sound reproduction supports dedicated AV content. Ambience P5T speakers provide background audio across a range of exhibits, including the Administrators Wall, Library & Dressing, Captains Wall, Wall of Fame, Ranji Trophy, The Train & Roots of MCA, MCA Timelines, Evolution of Cricket and Reception.

Dedicated amplifiers serve each zone, enabling reliable power delivery and independent audio distribution throughout the museum.

The AV Room features a separate setup comprising an AV receiver connected to KBEAM 8A speakers and KITE SUB 28A subwoofers. This configuration supports the room's designated AV requirements.

Through zone-wise audio management and carefully distributed loudspeakers, the installation provides a flexible audio infrastructure tailored to the museum's varied exhibition spaces and visitor experiences.

Mumbai Hospitality

Mezcalita Brings Immersive Audio to Mumbai

A multi-brand sound system blends vocal clarity, deep bass and distinctive design



Integrator: KKS Audio & Video
Category: Bar and Tequila Bar
Client: Mezcalita
Contact: https://generationav.net

Inspired by Mexico's vibrant cantina culture, Mezcalita brings Latin American flavours, colourful surroundings and lively street-party energy to Mumbai. With Spanish-language music central to the venue's atmosphere, the audio installation was designed to deliver natural, detailed vocals and impactful bass without relying on excessive volume.

Led by owner Prashant Nair, KKS implemented a multi-brand solution combining LEA Professional, Sonance, HH Audio and Optimal Audio. The system includes two LEA Professional 354 units for amplification and control, six Sonance IS8T loudspeakers, two HH Audio 18-inch subwoofers and two Optimal Audio Cuboid 8 loudspeakers for additional coverage.

A distinctive feature is the creative treatment of the Sonance invisible speakers. Rather than concealing them entirely, Prashant chose to colour the speakers, turning them into design elements that complement the venue's visual identity while integrating sound into the interiors.

The Sonance IS8T loudspeakers reproduce vocals with clarity and detail, while the HH Audio subwoofers provide low-frequency depth and physical impact. Optimal Audio Cuboid 8 loudspeakers help maintain consistent coverage across the space.

LEA Professional's built-in presets, equalisation and digital signal processing help integrate the loudspeakers and subwoofers into a cohesive system. Its IoT-enabled remote monitoring capabilities also support system oversight and preventative maintenance. AirPlay provides a convenient digital music source, completing an installation tailored to Mezcalita's distinctive ambience.

Madhya Pradesh Visitor Attraction

Maheshwar Ghat Comes Alive with an Immersive Sound and Light Show

Projection mapping and synchronised AV technology celebrate India's heritage



Consultant: Magical Theatre
Client: Madhya Pradesh State Tourism Development Corporation Ltd.
Location Maheshwar, Madhya Pradesh
Contact: https://magicaltheatre.in

The Maheshwar Ghat Sound and Light Show brings to life the history, spirituality and cultural heritage of Maheshwar and Devi Ahilyabai Holkar against the majestic façade of Ahilya Fort overlooking the Narmada River. The immersive experience combines 3D architectural projection mapping, intelligent lighting, laser effects and synchronised 5.1 surround sound.

Three 30,000-lumen laser projectors deliver high-brightness visuals across the historic façade, supported by advanced media servers and fibre-optic video transmission. Architectural wash lights, profile fixtures, linear lighting elements and high-powered lasers enhance the visual narrative, while strategically positioned loudspeakers, subwoofers, digital signal processing and networked audio connectivity create an engaging sound experience.

A distinctive feature is the custom-designed hydraulic projector mounting system. The projectors remain concealed during the day and rise into position for showtime, preserving unobstructed views of the riverfront. The installations are freestanding and non-invasive, helping protect the historic fort's architectural integrity.

Centralised show control synchronises projections, narration, lighting, lasers and audio, ensuring a coordinated presentation throughout the performance.

By combining contemporary AV technology with sensitive heritage integration, the project transforms Maheshwar's historic riverfront into an immersive cultural destination, presenting its legacy through a compelling blend of storytelling, visuals and sound.

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